



HSNC University Mumbai

(2025-2027)

Ordinances and Regulations

With Respect to

Choice Based Credit System

(CBCS)

For the Programmes Under

The Faculty of Interdisciplinary Studies

For the Course

Master of Performing Arts (M. P. A.)

MPA in Hindustani Instrumental Music [Taal (Tablaa) Vaadya]

MPA in Kathak Dance, Bharatnatyam Dance & Odissi Dance

MPA in Drama and Theatre Studies

Curriculum – Three Years Undergraduate Programme

Semester-I to Semester -IV

2025-2027



HSNC UNIVERSITY, MUMBAI

BOARD OF STUDIES IN PERFORMING ARTS

1. Name of Chairperson - **Dr. Krittika Mondal**

Assistant Professor, School of Performing Arts and Coordinator, Chellaram School of Yoga & Wellness, HSNC University Mumbai.

krittika.mondal@hsncu.edu.in, krittika.odissi@gmail.com 8369658074

2. **Co-Chairperson: Swapnokalpa Dasgupta**

Head of Dance Programming at National Centre for Performing Arts (NCPA), and Visiting Faculty, Bharata College of Fine Arts and Culture. sdasgupta@ncpamumbai.com, 8879114939

1. Eminent scholar in the field relevant to the subject nominated by the Parent Body; **Reela Hota, (Eminent Odissi Dancer)** Founder, Rays of Wisdom, a charitable organization to promote Indian Art and Culture. reelahota@gmail.com

2. Two to five teachers each having minimum five years teaching experience amongst the full time teachers of the Departments, in the relevant subject.

a. **Dr. Mayuresh Joshi, (Tabla, Classical & Light Vocals, Music Editing)** Assistant Professor, Department of Life Sciences, K C College, HSNC University mayuresh.joshi@kccollege.edu.in 99676 39400

b. **Dr. Vruttant Manwatkar, (Instrumental Music)** Assistant Professor & I/C Head, Department of Political Science, K C College, HSNC University, vruttant.manwatkar@kccollege.edu.in 8860167736

3. One Professor / Associate Professor from other Universities

Dr. Uma Rele (Bharatanatyam) Principal, Nalanda Nritya Kala Mahavidyalaya.

uma.rele@gmail.com 9769395984

4. External experts from the field

a. **Mr. Shreepad Ramesh Parkhe, (Tablaa & Soft Skills)** CEO, Pacific Training and Consulting Services parkhe.shreepad@gmail.com 9594658386

b. **Mr. Surendra Wankhede, (Drama & Theatre Studies)** Founder and President of Ashvaghosha Kala Academy, Nagpur and Secretary of Bahujan Rangbhoomi, Nagpur jnu.surendra@gmail.com 9850205020

c. **Ms. Revathi Srinivasraghavan (Bharatanatyam)** Founder, Nrityaranjani Fine Arts Academy. revathisr@gmail.com 9820024593

d. **Ms. Rajashree Oak (Kathak)** Founder, Nrityasamskar Kathak Nritya Vidyalaya. raajashree@gmail.com 8108988255

e. **Prof. Urmimala Sarkar Munsri (Modern Dance, Gender and Dance Studies)** (retd. Dean of SAA, JNU; ex-President, WDA-AP) urmimala.sarkar@gmail.com 9830008458

5. Top rankers of the Final Year Graduate and Final Year Post Graduate examination of previous year of the concerned subject as invitee members for discussions on framing or revision of syllabus of that subject or group of subjects for one year.

a. **Mr. Kaustubh Redkar (Drama and Theatre Studies)** kauredkar08@gmail.com 9167085066

Section D

Performing Arts

Part 1 - Preamble

Performing Arts are the epitome of human civilisation and culture. These arts are the yardsticks to determine the advancement of human progress, expression and communication. India is particularly rich with a variety of performing arts. These forms of music, dance and drama fall into various genres of classical, folk and tribal. The classical art forms are the highest achievement in performing arts. These were first codified in form of a treatise known as Naatyshaashtra, about 2000 years ago. Thus, there has been an uninterrupted oral and textual tradition in our country in the education of performing arts. However, in the modern times, many of these art forms are on the verge of being lost due to factors that are unique and contextual. Hence, there is a need to re-connect with the traditional art forms and educate the younger generation in these art forms to keep alive the great cultural heritage of our country.

The School of Performing Arts aims to accomplish this task by providing various programmes: a three-year Bachelor Degree in Performing Arts (B.P.A.), a two-year Master Degree in Performing Arts (M.P.A.), a Doctorate (PhD) in Performing Arts as well as Certificate, Diploma, and Post-Diploma Programmes. In addition, the School of Performing Arts envisages providing Faculty Development Programmes and online courses on SWAYAM platform in the near future. These programmes will help in not only developing performing artists but also professionals in the service of performing arts in different capacities.

The M.P.A program is started with an aim to make the students employable and impart industry-oriented training.

1. **Course Objectives:** The main objectives of the course are:
 - To think analytically, creatively and critically in composing of classical music and dance intra forms.
 - To apply their knowledge and skills to be employed and excel in Performing Arts professional careers and/or to continue their education in Performing Arts and/or related post graduate programs.
 - To be capable of managing complex Performing Arts projects with consideration of various factors.

- To work effectively as a part of a team to achieve a common stated goal.
- To adhere to the highest standards of ethics, including relevant industry and organizational codes of conduct.
- To communicate effectively with a range of audiences both technical and non-technical.
- To develop an aptitude to engage in continuing educational and professional development.

The syllabi are aimed to achieve the above-mentioned objectives. Students will also be trained in communication skills, teaching, and research in performing arts, and will be sent to work in industry as interns.

2. **Process adopted for curriculum designing:**

The members of Board of Studies under the guidance and leadership of the Chairperson and external experts was constituted to frame the syllabi of core courses of classical music and dance. Multiple meetings with them were held. After discussion with them, personally, via mail, via messages, the changes in the syllabus were introduced. This consisted of theory and practical components. Elective courses and Project / Internship Work were also designed to provide interdisciplinary and field experiences to students.

3. **Salient features , how it has been made more relevant:**

Performing arts involve theoretical and practical components. The practical aspect in core courses (the performing arts of choice) naturally has been given double the weightage, both in terms of credits and credit hours involved in comparison to theory. Keeping in tune with UGC norms, provision for interdisciplinary elective courses, internship and research project work has been made. The total credits for a three-year PG programme has been kept as 96 credits (24 credits per semester). Each course has four units throughout the programme with 100 marks. Internal (formative assessment) and external (summative assessment) examination is in the ratio of 40:60.

The current course is designed to enhance the knowledge and skill of the subject. While designing of the syllabus care has been taken to balance the fundamental techniques of performing arts with complementary knowledge and skills through elective and ability enhancement courses.

The course would give the students option to develop skills in areas which have direct relevance to employability in the associated fields of performing

arts such as performing artist, art teacher/educator, researcher, art critic, music and dance therapist.

4. Learning Outcomes:

The curriculum is designed to educate the learner about traditional knowledge and techniques of the Performing Arts. The course would help students to apply their understanding of concepts to summarize, analyse, and inculcate problem solving approach in the newer developments and innovations in the future. The curriculum design and the teaching and the evaluation patterns would help students to develop skills and competencies to build a progressive and successful career in the field of Performing Arts.

5. Input from stakeholders :

There are modifications suggested by the internal and external experts to make the syllabus holistic and relevant to the traditional Performing Arts as well as in the context and unique demands of a metropolitan/cosmopolitan city like Mumbai, in the syllabi provided by UGC, University of Mumbai, Indira Kala Sangit Vishwavidyalaya, Raja Mansingh Tomar Vishwavidyalaya, M. S. University of Baroda, University of Delhi, SNDTWU, Bharati Vidyapeeth of Pune, University of Pune, and others.

Part I

R. **** : The Definitions Of The Key Terms Used In The Choice Based Credit System and Grading System Introduced From The Academic Year 2021-2022 Are As Under:

Outline of the Choice Based Credit System as outlined by the University Grants Commission:

1. **Core Course:** A course, which should compulsorily be studied by a candidate as a core requirement is termed as a Core course.
2. **Elective Course:** Generally, a course which can be chosen from a pool of courses and which may be very specific or specialized or advanced or supportive to the discipline/subject of study or which provides an extended scope or which enables exposure to some other discipline/subject/domain or nurtures the candidate's proficiency/skill is called an Elective Course.
 1. **Discipline Specific Elective (DSE) Course:** Elective courses may be offered by the main discipline/subject of study is referred to as Discipline Specific Elective. The University/Institute may also offer discipline related Elective courses of **interdisciplinary** nature (to be offered by main discipline/subject of study).
 2. **Dissertation/Project:** An elective course designed to acquire Special/advanced knowledge, such as supplement study/support study to project work, and a candidate studies such a course on his own with advisory support by a teacher/faculty member is called dissertation/project. A Project / Dissertation work would be of 6 credits. A Project / Dissertation work may be given in place of a discipline-specific elective paper.
 3. **Generic Elective (GE) Course:** An elective course chosen generally from an unrelated discipline/subject, to seek exposure is called a Generic Elective.
P.S.: A core course offered in a discipline/subject may be treated as an elective by another discipline/subject and vice versa and such electives may also be referred to as Generic Elective.
3. **Ability Enhancement Courses (AEC):** The Ability Enhancement (AE) Courses may be of two kinds: Ability Enhancement Compulsory Courses (AECC) and Skill Enhancement Courses (SEC). "AECC" courses are the courses based upon the content that leads to Knowledge enhancement; SEC courses are value-based and/or skill-based and are aimed at providing hands-on-training, competencies, skills, etc.
4. **Choice Based Credit System (CBCS)**
CBCS allows students to choose inter-disciplinary, intra-disciplinary courses, skill-oriented papers (even from other disciplines according to their learning needs, interests and aptitude) and more flexibility for students.

5. **Honours Program**

To enhance employability and entrepreneurship abilities among the learners, through aligning Inter-Disciplinary / Intra Disciplinary courses with Degree Program. Honours Program will have 40 additional credits to be undertaken by the learner across three years essentially in Inter / Intra Disciplinary course.

A learner who joins Regular Undergraduate Program will have to opt for the Honours Program in the first year of the Program. However, the credits for honours, though divided across three years can be completed within three years to become eligible for award of honours Degree.

6. **Program:**

A Program is a set of course that are linked together in an academically meaningful way and generally ends with the award of a Degree Certificate depending on the level of knowledge attained and the total duration of the study.

7. **Course:**

A 'course' is essentially a constituent of a 'program' and may be conceived of as a composite of several learning topics taken from a certain knowledge domain, at a certain level. All the learning topics included in a course must necessarily have academic coherence, i.e. there must be a common thread linking the various components of a course. Several linked courses considered together are in practice, a 'program'.

8. **Bridge Course:**

Bridge course is visualized as Pre-semester preparation by the learner before the commencement of regular lectures. For each semester the topics, whose knowledge is considered as essential for effective and seamless learning of topics of the Semester, will be specified. The Bridge Course can be conducted in online mode. Online content can be created for the Bridge Course Topics.

9. **Module and Unit:**

A course which is generally an independent entity having its own separate identity is also often referred to as a 'Module' in today's parlance, especially when we refer to a 'modular curricular structure'. A module may be studied in conjunction with other learning modules or studied independently. A topic within a course is treated as a Unit.

10. **Self-Learning:**

20% of the topics will be marked for Self-Learning. Topics for Self-Learning are to be learned independently by the student, in a time-bound manner, using online and offline resources including online lectures, videos, library, discussion forums, fieldwork, internships etc.

Evaluative sessions (physical/online), equivalent to the credit allocation of the Self Learning topics, shall be conducted, preferably, every week for each course. Learners are to be evaluated in real-time during evaluative sessions. The purpose of evaluative sessions is to assess the level of the students' learning achieved in the topics earmarked for Self-Learning.

The teacher's role in these evaluative sessions will be that of a Moderator and

Mentor, who will guide and navigate the discussions in the sessions, and offer concluding remarks, with proper reasoning on the aspects which may have been missed by the students, in the course of the Self- Learning process.

The modes to evaluate self-learning can be a combination of the various methods such as written reports, handouts with gaps and MCQs, objective tests, case studies and Peer learning. Groups can be formed to present self-learning topics to peer groups, followed by Question and Answer sessions and open discussion. The marking scheme for Self Learning will be defined under Examination and Teaching.

The topics stipulated for self-learning can be increased or reduced as per the recommendations of the Board of Studies and Academic Council from time to time. All decisions regarding evaluation need to be taken and communicated to the stakeholders preferably before the commencement of a semester. Some exceptions may be made in exigencies, like the current situation arising from the lockdown, but such ad hoc decisions are to be kept to the minimum possible.

11. Credit Point:

Credit Point refers to the ‘Workload’ of a learner and is an index of the number of learning hours deemed for a certain segment of learning. These learning hours may include a variety of learning activities like reading, reflecting, discussing, attending lectures/counselling sessions, watching especially prepared videos, writing assignments, preparing for examinations, etc. Credits assigned for a single course always pay attention to how many hours it would take for a learner to complete a single course successfully.

12. Credit Completion and Credit Accumulation:

Credit completion or Credit acquisition shall be considered to take place after the learner has successfully cleared all the evaluation criteria concerning a single course. Learner level of performance above the minimum prescribed level (viz. grades/marks obtained) has no bearing on the number of credits collected or acquired. A learner keeps on adding more and more credits as he completes more and more courses successfully. Thus the learner ‘accumulates’ course wise credits.

13. Credit Bank:

A Credit Bank in simple terms refers to stored and dynamically updated information regarding the number of Credits obtained by any given learner along with details regarding the course/s for which Credit has been given, the course-level, nature, etc. Also, all the information regarding the number of Credits transferred to different programs or credit exemptions given may be stored with the individual’s history.

14. Credit Transfer:

(Performance transfer) When a learner completes a program, he/she is allowed to transfer his/her past performance to another academic program having some common courses and Performance transfer is said to have taken place.

15. Course Exemption:

Occasionally, when two academic programs offered by a single university or by more than one university, may have some common or equivalent course-content, the learner who has already completed one of these academic programs is allowed to

skip these 'equivalent' courses while registering for the new program. The Learner is 'exempted' from 'relearning' the common or equivalent content area and from re-appearing for the concerned examinations. It is thus taken for granted that the learner has already collected in the past the credits corresponding to the exempted courses.

Part II

Note: The Ordinances and Regulations given below apply to Under Graduate Programmes of the University.

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The minimum duration of the Post Graduate Programme will be of 2 years in the Semester pattern i.e. from Sem. I to Sem. IV.

The degree will be awarded to a learner who completes 96 credits of the programme in a period of 2 to 4 years from the year of enrolment to semester IV.

If a learner does not earn 96 credits in 8 semesters from the year of enrolment to semester I, he/she may at his/her option transfer his/her performance in the existing/new program after establishing an equivalence between old and new syllabus. Such a performance transfer will be decided by the Board of Studies / Ad-hoc Board / Ad hoc Committee of the concerned subject. The admission to the program will be governed by the existing rules

O*** The fees for the transfer of credits or performance will be based on the number of credits that a learner has to complete for the award of the degree.**

R **** Credits earned at one institution for one or more courses under a given program will be accepted under another program either by the same institution or another institution either through Direct Performance Transfer or Course exemption.

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ELIGIBILITY CONDITIONS FOR B. P. A. (MUSIC AND DANCE) PROGRAMME

Candidates must fulfill following eligibility Conditions:

O. _____ Candidates seeking admission to the **M. P. A. Two Years (Four Semesters) programme** should have **qualified the B. P. A. (in the relevant subject or performing arts)** or any equivalent examination, **are eligible for admission to the programme**

OR

One who has passed the **final year exam of degree of any discipline and trained for minimum five to seven years by a recognized Guru or possessing equivalent Diploma in Performing Arts** from any **recognized University / Institute.**
(Exempted for MPA Drama and Theatre Studies)

OR

Any graduate with the concerned Performing Arts Subject as one of the subjects at degree level.

AND

Must score 50% in both Theory and Practical at Presentation and Viva Voce Entrance (Audition) Test.

AND

Should be **physically fit** to perform the concerned subject of performing arts.

(The students should produce a **Medical Fitness Certificate** at the time of admission.)

O. _____ Candidate has to undergo a **Theory & Practical Presentation and Viva Voce Entrance (Audition) Test** in the concerned **Performing Art Subject** before a **University recognized panel** of eminent experts/scholars from the field of Performing Arts. **The candidate has to pass the test with at least 50% marks.**

The **decision of the University recognized panel** of eminent experts/scholars from the field of Performing Arts constituted for the **Theory & Practical Presentation and Viva Voce Entrance (Audition) Test** would be final and binding.

The **panel may recommend / suggest a Bridge Course of the University** to be undertaken by the candidate before taking admission in the M. P. A. programme, after evaluating the performance of the candidate in the **Theory & Practical Presentation and Viva Voce Entrance (Audition) Test.**

O. _____ **The course is not for beginners.** The candidate is expected to have the **requisite graduation level training in the Subject of Performing Arts** for which s/he is applying.

O. _____ The students should produce **Medical Fitness Certificate** at the time of admission.

The following **additional supporting documentary evidences may be furnished** by the candidate, **if applicable (i.e. NOT Mandatory)**:

1. **Previous training / qualifications in concerned Performing Art (of minimum 5 to 7 years or an equivalent Diploma** possessed by the candidate from institutions such as Indira Kala Sangit Vishwavidyalaya, Khairagarh; Bhatkhande Sangit Vidyapith (Deemed to be University), Lucknow; Akhil Bharatiya Gandharva Mahavidyalaya Mandal, Mumbai; Prayag Sangit Samiti, Allahabad; Pracheen Kala Kendra, Chandigarh.
2. **Guru's Letter of Recommendation** based on the previous training undergone in the concerned performing art, under the said Guru's guidance.
3. Any other relevant **Award / Competition / Doordarshan / Performance credentials** (certification) in the concerned Performing Art.

ADMISSION PROCEDURE:

O. _____ Admission shall be made on **merit** on the basis of the marks obtained in the **Presentation and Viva Voce (Audition) Test** as per University rules.

O. _____ The **M. P. A. Degree shall be taken by Theory, Practical, Internship and Dissertation.**

O. _____ **The duration of the full time course shall be of two years.**

O. _____ The following are the **Groups** from which **ANY ONE Core Performing Art Subject** is to be selected by the candidate for pursuing M. P. A. Programme of the University and **the SAME PERFORMING ART SUBJECT should be pursued throughout the Two Years of M. P. A. (Semesters 1 to 4):**

FIVE GROUPS OF PERFORMING ARTS SUBJECTS & SYLLABUS	COMPULSORY CORE COURSES
GROUP – I: KATHAK DANCE	Theory
	Practical – A
	Practical – B
GROUP – II: BHARATNATYAM DANCE	Theory
	Practical – A
	Practical – B
GROUP – III: ODISSI DANCE	Theory
	Practical – A
	Practical – B
GROUP – IV: HINDUSTANI MUSIC: INSTRUMENTAL – TAAL VAADYA (TABLAA)	Theory
	Practical – A
	Practical – B
GROUP - V: DRAMA AND THEATER STUDIES	Theory
	Practical – A
	Practical – B
GROUP – VI: HINDUSTANI MUSIC: (SELECT ANY ONE): VOCAL MUSIC	To be introduced

R** THE SCHEME OF TEACHING AND EXAMINATION IN PERFORMING ARTS:**

The Scheme of Teaching and Examination shall be divided into the following components:

1. For All Theory Courses:	(04 Credits – 100 Marks)
A. Internal Assessment – 40%	<u>40 marks</u>
B. External Assessment (SEMESTER END EXAMINATION) – 60%	<u>60 marks</u>

2. For Practical Courses in all Performing Arts Subjects (Only 100% Semester End Exam) (04 Credits - 100 Marks)
3. For Teaching Internship Project (4 weeks, 60 Hours) - Semester 3 – (04 Credits - 100 Marks)
4. For Dissertation – Semester 4 – (08 Credits - 200 Marks)

The details of the above components are as follows:

1. FOR ALL THEORY COURSES:	(04 CREDITS – 100 MARKS)
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A. Internal Assessment – 40% **40 marks**

The performance of the learners shall be evaluated in two components: Internal Assessment with 40% marks by way of continuous evaluation and by Semester End Examination with 60% marks by conducting the theory examination.

Internal Assessment: - *It is defined as the assessment of the learners based on continuous evaluation as envisaged in the credit-based system by way of participation of learners in various academic and correlated activities in the given semester of the programme.*

Sr. No.	Particulars	Marks
1	ONE assignment based on curriculum (to be assessed by the teacher Concerned)	20 Marks
2	Self-Learning Evaluation (SLE): Please Note: For the following Core Courses (Theory) in Performing Arts: Kathak Dance, Instrumental (Taal Vaadya) Music – Tablaa and Odissi Dance – Notation is prescribed as the Self-Learning Evaluation component.	20 Marks

● **Project and Assignment:**

Project or Assignment, which can in the following forms

- Case Studies
- Videos
- Blogs
- Research paper (Presented in Seminar/Conference)
- Field Visit Report
- Presentations related to the subject (Moot Court, Youth Parliament, etc.)
- Internships (Exposition of theory into practice)
- Open Book Test
- Any other innovative methods

- **Self-Learning Evaluation**

- 20% of the topics of the curriculum are learned by the student through self-learning using online/offline academic resources specified in the curriculum. Hence 20% of the lectures shall be allocated for evaluation of students on self-learning topics.
- The identified topics in the syllabus shall be learnt independently by the students in a time-bound manner preferably from online resources. Evaluative sessions shall be conducted by the teachers and will carry 10 Marks.
- Club the self-learning topics into 3-4 groups of topics only for evaluation.
- Prescribe time duration (in days) for completion of each group of the topic and earmark self-learning evaluation lectures in the timetable. Hence each group of the topic can be assigned 3 regular lectures for this evaluation for the entire class.
- **Three Sub Topics:**
Each evaluative session shall carry 3 Marks (3 x 3 Units = 9 Marks). Students who participate in all evaluative sessions shall be awarded 1 additional Mark.
- **Four Sub Topics:**
Each evaluative session shall carry 2.5 Marks (2.5 x 4 Units = 10 Marks).
- Evaluation of self-learning topics can commence in regular lectures assigned for self-learning evaluation in the timetable
- All students will actively participate in the presentation of each of the sub-topics.
- SUGGESTIVE Methods for Evaluation of Self-learning topics IN LECTURES:
 - Seminars/presentation (PPT or poster), followed by Q&A
 - Objective questions /Quiz / Framing of MCQ questions.
 - Debates
 - Group discussion
 - You-Tube videos (Marks shall be based on the quality and viewership)
 - Improvisation of videos
 - Role Play followed by question-answers
 - Viva Voce
 - Any other innovative method
- Students can be evaluated based on the quality of presentation, quality of Q & A, the framing of the quiz, conduct of quiz, performance in debate etc.
- Teachers can frame other methods of evaluation also provided that the method, duly approved by the college examination committee, is notified to the students at least 7 days before the commencement of the evaluation session and is forwarded for information and necessary action at least 3 days before the commencement of the evaluation session.

The marks of the internal assessment should not be disclosed to the students till the results of the corresponding semester is declared by the University.

B. External Assessment (Semester End Examination) – 60%

60 Marks

SEMESTER END EXAMINATION: - It is defined as the examination of the learners based on performance in the semester-end theory / written examinations.

1. Duration – These examinations shall be of 2 hours duration.

2. Question Paper Pattern: -

- i. All four questions shall be compulsory and carry equal marks (15 marks each).
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- ii. There shall be two internal choices, each of 15 marks, from each unit (A or B). Attempt any one (A or B) from each question. The student has to attempt any one out of the two questions belonging to the same unit. For example: Q1 - A for 15 Marks or Q1 – B for 15 Marks.
- iii. The 15 mark question may be subdivided into two sub-questions (8 + 7 = 15) or three sub-questions (5 + 5 + 5 = 15), should be numbered as (a, b, c) and the allocation of marks should be indicated against the sub-questions. The marks will depend on the weightage of the topic.

2. FOR PRACTICAL COURSES IN ALL PERFORMING ARTS SUBJECTS (ONLY 100% SEMESTER END EXAM)	(04 CREDITS - 100 MARKS)
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Sr. No.	Particulars	Marks	
1	For Practical Core Courses in all Performing Arts: “Presentation and Viva Voce” (All Semesters)	100	
	Part A		25 Marks
	Part B		25 Marks
	Part C		25 Marks
	Part D		25 Marks
	Note:		
	1. Individual Practical Exam for minimum Time Duration as follows:		
Semesters 1 & 2	45 minutes		
Semesters 3 & 4	45 minutes		
	2. Two Examiners (One Internal Examiner – A HSNCU Faculty and One External Examiner) appointed by HSNCU shall assess the Presentation and Viva Voce and the average marks shall be awarded to the student.		
2	For Practical Elective Courses in all Performing Arts: “Specialization” (All Semesters) (if two parts or four parts – equal weightages)	100	
	Part A		50 Marks
	Part B		50 Marks
	Note:		
	1. Individual Practical Exam for minimum Time Duration as follows:		
	Semesters 3 & 4		45 minutes
	2. Two Examiners (One Internal Examiner – A HSNCU Faculty and One External Examiner) appointed by HSNCU shall assess the Presentation and Viva Voce and the average marks shall be awarded to the student.		
3	For Practical Core Courses in all Performing Arts: “Stage Performance – I to IV” (All Semesters): Note: 1. Individual Stage Performance for Time Duration: minimum 45 to 60 minutes 2. Two Examiners (One Internal Examiner – A HSNCU Faculty and One	100	

Sr. No.	Particulars	Marks
	External Examiner) appointed by HSNCU shall assess the Stage Performance – I & II, and the average marks shall be awarded to the student.	

**3. FOR TEACHING INTERNSHIP PROJECT
(4 WEEKS, 120 HOURS) - SEMESTER 2 – (04 CREDITS - 100 MARKS):**

1. Internship will be in Semester 2 for four weeks & 120 hours. It would be of four credits & 100 marks.
2. After the internship, the students will be expected to submit a reflective daily report of their experiences.
3. Internship in organizations and institutions working in performing arts education / training at elementary/secondary/diploma levels of education as well as in teacher education institutions will be organized during the programme.
4. Internship can be in the following types of suggested sites/fields/institutions engaged in performing arts education / training of the concerned Core Courses of the student:
 - a. Schools, Junior Colleges and Colleges.
 - b. International/national/state institution involved in performing arts education / training.
 - c. In-service training institutions for performing arts teachers.
 - d. Schools / Special institutions engaged in Special Education through performing arts
 - e. Institutions engaged in Music and Dance Therapy
 - f. Performing Arts Academies
 - g. Renowned / Registered / Recognised Gurus of Performing Arts

**4. FOR DISSERTATION – SEMESTER 4 –
(08 CREDITS - 200 MARKS):**

1. The dissertation shall be of 08 credits and shall carry 200 marks.
2. This would be a research study on a topic of performing arts and its education.
3. Research study will begin in Semester III and the Report will be completed and submitted in Semester IV.
4. Each student shall work under guidance of a recognized teacher for his/ her dissertation.
5. Title (with Proposal) of the dissertation should be submitted to the University for Approval at the beginning of the third semester of the course.
6. The dissertation shall be on a topic of performing arts and its education approved by the scrutiny committee consisting of members of the Board of Studies in Performing Arts as well as two additional members who are recognized teachers.
7. If a topic suggested by any student is not approved he/she will be at liberty to suggest another provided that in all such cases the topic has to be approved by the committee.
8. The dissertation when submitted shall be accompanied by a certificate signed by the guiding teacher referred to in point 4, stating that the same is the candidate's own work and is worthy of examination.
9. Two copies of the Dissertation (with soft copy in a Pen drive) shall be submitted by the student to the Head of the institution where he/she is registered.
10. Two copies of Dissertation (with soft copy in a Pen drive) submission should be on or before 15th March (or the date announced by the Director, BOEE) to the Institution. If 15th March

(or the date announced by the Director, BOEE) is a holiday then the dissertation could be submitted on the next working day.

11. Last Date for sending the dissertation to the examination section will be 22nd March (or the date announced by the Director, BOEE – a date later than by a week) of the fourth semester.
12. Each dissertation shall be examined by an External Referee appointed specifically for the purpose, by the Board of Examinations on the recommendations of the Board of Studies in Performing Arts.
13. Viva-voce examination on the dissertation will be held jointly by the external and Internal Examiners and the marks for the dissertation will be awarded jointly by the External and Internal Examiners on the basis of the dissertation and viva-voce performance.

PROGRAM EDUCATIONAL OBJECTIVES

PEO 01	<p>Advanced Artistic Mastery Equip students with advanced technical, theoretical, and expressive skills in Indian performing arts disciplines such as Kathak, Bharatnatyam, Odissi, and Tabla, enabling them to become proficient performers, choreographers, and composers who contribute to the preservation and evolution of India's rich cultural heritage.</p>
PEO 02	<p>Research and Scholarship Foster a deep understanding of historical, philosophical, and cultural contexts of Indian performing arts through rigorous research and critical inquiry, preparing students to contribute original scholarship and innovative practices in their chosen field.</p>
PEO 03	<p>Pedagogical Excellence Develop effective teaching methodologies and pedagogical approaches tailored to Indian performing arts, preparing graduates to become educators, mentors, and advocates for these traditions in academic and non-academic settings.</p>
PEO 04	<p>Professional and Ethical Leadership Cultivate leadership qualities, entrepreneurial skills, and an ethical commitment to promote Indian performing arts globally, encouraging collaborations, performances, and projects that enhance cultural appreciation and intercultural dialogue.</p>

PROGRAM OUTCOMES

PO 01	<p>Artistic Expertise Graduates will demonstrate advanced technical proficiency and expressive mastery in their chosen performing art form. They will possess the ability to perform, innovate, and adapt traditional art forms to contemporary contexts while maintaining their authenticity.</p>
PO 02	<p>Theoretical Acumen Graduates will acquire a deep understanding of the historical, philosophical, and cultural dimensions of Indian performing arts. They will critically analyze classical texts, traditions, and their evolution to enrich their knowledge and practice.</p>
PO 03	<p>Research Competence Graduates will be skilled in conducting scholarly research, employing qualitative and quantitative methodologies to contribute to the academic discourse on Indian performing arts. They will be capable of producing original research that advances the field.</p>

PO 04	<p>Pedagogical Skills Graduates will develop effective teaching strategies and instructional methods to train future artists and enthusiasts in Indian performing arts. They will integrate traditional and modern pedagogical practices to promote learning.</p>
PO 05	<p>Creative Innovation Graduates will explore and create innovative expressions while maintaining the essence of traditional art forms. They will experiment with interdisciplinary collaborations to expand the reach and relevance of Indian performing arts.</p>
PO 06	<p>Cultural Advocacy Graduates will serve as cultural ambassadors, promoting Indian performing arts on national and international platforms. They will play an active role in preserving, revitalizing, and sharing India's cultural heritage.</p>
PO 07	<p>Ethical Practice Graduates will uphold ethical principles in their practice, teaching, and research. They will respect the integrity of their art forms while encouraging inclusivity and diversity.</p>
PO 08	<p>Performance Excellence Graduates will excel as solo and ensemble performers, showcasing their artistry in professional and academic settings. They will adapt to diverse performance contexts with confidence and finesse.</p>
PO 09	<p>Leadership and Entrepreneurship Graduates will develop leadership qualities and entrepreneurial skills to initiate and manage projects in the performing arts sector. They will contribute to the sustainability and growth of Indian performing arts through creative ventures.</p>
PO 10	<p>Technology Integration Graduates will effectively integrate technology into their practice and dissemination of performing arts. They will use digital platforms and tools for performances, pedagogy, and research to reach a wider audience.</p>
PO 11	<p>Interdisciplinary Approach Graduates will adopt interdisciplinary perspectives, linking Indian performing arts with other academic fields such as psychology, sociology, and cultural studies. They will foster innovative approaches to understanding and advancing the arts.</p>
PO 12	<p>Lifelong, Life Wide and Life Deep Learning Graduates will cultivate a spirit of lifelong learning, continuously engaging in self-improvement and adapting to new trends and challenges in performing arts. They will stay updated with global developments while remaining rooted in their traditions. They will pursue life-wide learning by engaging with diverse disciplines, experiences, and cultural contexts, enriching their understanding and contributions beyond their core art form.</p>

	Furthermore, they will practice life-deep learning by delving into the profound philosophical, spiritual, and cultural dimensions of Indian performing arts, fostering a deeper connection to their heritage and personal growth.
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PROGRAM SPECIFIC OUTCOMES

PSO 01	<p>Expertise in Performance Techniques Graduates will master the nuanced techniques, expressions, and rhythms of their chosen Indian performing art form, such as Kathak, Bharatnatyam, Odissi, or Tabla. They will excel as skilled performers capable of presenting traditional and contemporary repertoires with artistic finesse and authenticity.</p>
PSO 02	<p>Application of Theory to Practice Graduates will integrate theoretical knowledge with practical performance, bridging historical and cultural contexts with artistic interpretation. They will critically analyze classical compositions and texts, applying these insights to innovate and enhance their performances.</p>
PSO 03	<p>Contribution to Pedagogy and Scholarship Graduates will effectively contribute to the pedagogy and academic study of Indian performing arts. They will design and implement educational modules, conduct workshops, and produce research that enriches both practice-based and scholarly approaches to the arts.</p>
PSO 04	<p>Promotion of Cultural Sustainability Graduates will actively engage in preserving and promoting the cultural and intangible heritage of Indian performing arts. They will work as advocates and ambassadors to expand awareness, appreciation, and participation in these art forms at community, national, and global levels.</p>

Board of Studies in Performing Arts School of Performing Arts (SOPA)

HSNC University, Mumbai

Credit Structure for two-years Master of Performing Arts (MPA) Programme

(According to NEP 2020 Curriculum Framework)

i. MPA IN KATHAK DANCE

ii. MPA IN BHARATNATYAM DANCE

iii. MPA IN ODISSI DANCE

iv. MPA IN TABLAA

Batch - 1: 2023-25

Semester I

Semester	Course Type	Course Codes	Course Name	Credits
I	Major (8 + 4)		1. History & Development - 1	4
		MPA101A	i. KATHAK DANCE	
		MPA102A	ii. BHARATNATYAM DANCE	
		MPA103A	iii. ODISSI DANCE	
		MPA104A	iv. TABLAA	
			v. DRAMA AND THEATRE STUDIES	
			2. Practical Course – 1A Presentation & Viva Voce	4
		MPA105A	i. KATHAK DANCE	
		MPA106A	ii. BHARATNATYAM DANCE	
		MPA107A	iii. ODISSI DANCE	
		MPA108A	iv. TABLAA	
			v. DRAMA AND THEATRE STUDIES	
			3. Practical Course – 1B Stage Performance	4
		MPA109A	i. KATHAK DANCE	
		MPA110A	ii. BHARATNATYAM DANCE	
	MPA111A	iii. ODISSI DANCE		
	MPA112A	iv. TABLAA		
	v. DRAMA AND THEATRE STUDIES			
	DSE / Core Elective (Select any One)	MPA113A	1. Art Management and Cultural Tourism	4
		MPA114A	2. Ancient and Medieval Indian Treatises of Music, Dance & Dramaturgy (Formative Assessment) (Writing Two Papers each of 50 marks: 02 Papers * 50 Marks = Paper writing 20 marks + Presentation - 10 Marks + Publication - 20 Marks)	
		MPA116A	3. Learning and Teaching of Performing Arts - I	4
	Minor	MPA115A	Research Methodology in Performing Arts – I	4

TOTAL	20
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MPA (KATHAK DANCE) SEMESTER – I

Major Course: MPA101A History & Development – 1 (KATHAK DANCE) (4 Credits)

Unit - 1 History and Development of Indian Dance

- 1.1 The Lucknow Gharana (Style, Technique, Lineage)
- 1.2 Contribution of Raja Chakradhar Singh and Nawab Wajid Ali Shah to Kathak
- 1.3 Institutional Kathak Dance Education System: Salient Features of National Education Policy, 2020 (School and Higher Education)

Unit - 2 Technique and Terminology

- 2.1 Taal: Definition, Origin, 10 Elements of Taal (Praana): Kaal, Maarga, Kriyaa, Graha, Jaati, Kalaa, Laya, Yati and Prastaar
- 2.2 Kavitta-Chhand (Poetic Verses) in Kathak: Concept, Classification, Variation in Text and Transformations, New Experiments
- 2.3 Traditional Dance Dramas: Ram Leela, Raas Leela and Kathak, Nautanki and Nakkaali

Unit - 3 Study of Classical Texts

- 3.1 An overview of the Content of Natyashastra alongwith its Author and Period.
- 3.2 NS 1st Chapter - The Origin of Drama and Chapter 2 – Characteristics of the Playhouse
- 3.3 NS Chapter 5 – Procedure for the Preliminary Items and NS Chapter 8 – Procedure of the Ancillary Limbs

Unit - 4 Notation in Pt. Bhatkhande System and Choreographic Principles:

- 4.1 Taal Teentaal (16 matras), Taal Jhaptaal (10 Matras), Taal Pancham Sawari (15 matras), Taal Rudra / Ashtamangal (11 matras) / Ashtamangal (22 matras) - All intra forms from the practical courses.
- 4.2 Laya Prastaar in Teentaal (16 matras) and Jhaptaal (10 matras): Ekgun, Dugun, Tigun, Chaugun; Aadhee 1/Aadi or Dyodhi 1 ½ or 3/2 or 4/6, Biyaadi 1 ¾ or 7/4, Sawa Do Guni or Kuaadi 2 ¼ or 9/42, Pauni ¾, Sawai 1 ¼ or 5/4
- 4.3 Gat Bhaav (as per Practical Syllabus) - Story / Plot – in Solo and Group Formats: Subject Matter in Brief, Stage Arrangement, Background Music, Selection of Characters, Costume –

Self-Learning topics (Unit wise)

Unit	Topics
1c	SWAYAM: NEP 2020
4	Taal Rudra / Ashtamangal (11 matras) / Ashtamangal (22 matras) & Taal Pancham Sawari (15 matras): Introduction and theka in ekgun, dugun, tigung & chaugun. Study of all intra forms in the practical courses.

References:

1. Abhinaya Darpan – Dr Puru Dadheech
2. Ang Kavya – Pt. Birju Maharaj
2. Bharata – The Natyashastra – Kapila Vatsyayan
3. Celebration of Life Indian Folk Dances – Jiwan Pani
4. Folk Dances of India – The Publications Divisions, Ministry of Information and Broadcasting, GoI
5. Handbook of Classical Dance Terminology – Dr. Kanak Rele (Editor)
6. India’s Kathak Dance – Past, Present Future – Reginald Massey
7. Indian Classical Dance – Kapila Vatsyayan
8. Indian Classical Dance – Tradition in Transition – Leela Venkataraman & Avinash Pasricha
9. Indian Classical Dance in Literature and the Arts – Kapila Vatsyayan
10. Joy of Classical Dances of India – Leela Samson
11. Kathak Dance Education – Contemporary Systems, Problems and Suggestions – Dr Rajeev Indramani Jha
12. Kathak Darpan - – Tirthram ‘Aazad’
13. Kathak Gyaaneshwari – Tirthram ‘Aazad’
14. Kathak Indian Classical Dance Art – Sunil Kothari
15. Kathak Nritya – L. N. Garg
16. Kathak Nritya mein Kavitta Chhand – Dr. Manjiri Deo
17. Kathak Nritya Parampara mein Guru Lacchu Maharaj – Mandvi Singh

18. Kathak Nritya Parichay – Harishchandra Shreevastav
19. Kathak Nritya Shiksha Part – I – Dr. Puru Dadheech
20. Kathak Nritya Shiksha Part – II – Dr Puru Dadheech
21. Kathak Praveshika – Tirthram ‘Aazad’
22. Kathak se pahchaan – Dr. Manjiri Deo
23. Kathak Shaashtra Darshan Part – I – Akhil Bharatiya Gandharva Mahavidyalaya Mandal
24. Kathak Shaashtra Darshan Part – II – Akhil Bharatiya Gandharva Mahavidyalaya Mandal
25. Kathak Shringaar – Tirthram ‘Aazad’
26. Magazine ‘Sangeet Kala Vihaar’ – (Akhil Bharatiya Gandharva Mahavidyalaya Mandal)
27. Magazine ‘Sangeet’ – (Sangeet Karyalaya Hathras)
28. Naatyshaashtra kaa Sangeet Vivechan – Dr. Puru Daheech
29. Nandikesvara’s Abhinay Darpanam - Dr. Manmohan Ghosh
30. Natyashastra – Babulal Shukla Shastrai (All Volumes)
31. The Sacred Dance of India – Mrinalini Sarabhai

MPA (KATHAK DANCE) SEMESTER – I

Major Course: MPA105A

2. Practical Course – 1A Presentation & Viva Voce (KATHAK DANCE) (4 Credits)

A.	Revision of BPA portion (including Teentaal and Jhaptaal in particular)
B.	Taal Rudra or Ashtamangal (11 matras) or Ashtamangal (22 matras): Attempt to present complete ‘Nrittanga’ with Padhant (in correlation with theory): Vilambit Laya (recommended) / Madhya Laya (may be selected): <ol style="list-style-type: none">1. Uthaan,2. Thaats (at least two, different from the other taal - with pre and post aspects of Thaat bandhana),3. Aamad (Saadi & Paran-judi) Vilambit / Madhya Laya: <ol style="list-style-type: none">4. Natvari / Saadaa Todaa - Saadaa/Natvari and Chakkardaar,5. Paran - Saadaa and Chakkardaar,6. Tihaayi - Saadaa, Ginati and Chakkardaar,7. At least three out of the following - Farmaishi/Aadeshi, Kamaali, Navhakaana, Premelu/Parmelu, Dupalli-Tipalli-Chaupalli, Graha-Ateeta/Anaagat, Yati (except Sama), Jaati (except Chatushra and Tishra)8. Kavitta (with a theme different from the other taal),9. Gat Nikaas (at least one, different from the other taal),10. Tatkaar (Ekgun, Dugun, Teegun, Chaugun) & Baant (with 4 paltas)
C.	Taal Pancham Sawari (15 matras): Attempt to present complete ‘Nrittanga’ with Padhant (in correlation with theory): Vilambit Laya (recommended) / Madhya Laya (may be selected): <ol style="list-style-type: none">1. Uthaan,2. Thaats (at least two, different from the other taal - with pre and post aspects of Thaat bandhana),3. Aamad (Saadi & Paran-judi) Vilambit / Madhya Laya: <ol style="list-style-type: none">4. Natvari / Saadaa Todaa - Saadaa/Natvari and Chakkardaar,5. Paran - Saadaa and Chakkardaar,

	6. Tihaayi - Saadaa, Ginati and Chakkardaar, 7. At least three out of the following - Farmaishi/Aadeshi, Kamaali, Navhakaana, Premelu/Parmelu, Dupalli-Tipalli-Chaupalli, Graha-Ateeta/Anaagat, Yati (except Sama), Jaati (except Chatushra and Tishra) 8. Kavitta (with a theme different from the other taal), 9. Gat Nikaas (at least one, different from the other taal), 10. Tatkaar (Ekgun, Dugun, Teegun, Chaugun) & Baant (with 4 paltas)
D.	Abhinaya Anga: 1. Gat Nikaas: Mayur, Chilman 2. Gat Bhaava: Draupadi Vastra Haran; Ram ki Shakti Pooja 3. Nayak Bheda (any one): Thumri or Gat Bhava 4. An Abhinaya presentation on the works of the Ashtachaap saint-poets.
	Objectives of Evaluation: Content, Competence, Creativity, Confidence

Major Course: MPA109A

3. Practical Course – 1B Stage Performance - (KATHAK DANCE) (4 Credits)

1. Complete solo performance of **any one or two Taals of Semester 1** with **Abhinaya piece (traditional repertoire)** to be performed on stage by the student in front of the audience for **45 mins.**
2. Any self composed creative composition of Nrityang, Nritya, Abhinaya, and/or Special Items.
3. Demonstration and illustration of theoretical aspects of the course in practical form.
4. No recordings allowed.
5. **Objectives of Evaluation: Content, Competence, Creativity, Confidence**

MPA (BHARATANATYAM) SEMESTER – I

Major Course: MPA102A

Theoretical Foundation of Bharatanatyam - 1

(Total Lectures: 60)

Unit - 1 History and Development of Indian Dance

- 1.1 Development of 7 classical styles (Kathak, Kuchipudi, Kathakali, Mohiniattam, Sattriya, Odissi, Manipuri) wrt Angika, Vachika, Aaharya
- 1.2 Present day repertoire of above classical dances - An Overview
- 1.3 Evolution from Dasiattam to present day Bharatanatyam (discussing the abolition of Devadasi Act, inclusion of Karanās in styles like Bharatanritya, modernisation and appropriation), Contribution of Tanjore Maratha Kings

Unit - 2 Basic concepts of Bharatanatyam & Choreographic Principles

- 2.1 Tala Dasapranas & Basic definitions of Bharatanatyam terminologies
- 2.2 Bharatanatyam repertoire – Traditional Bharatanatyam dances, its structure in terms of music/lyrics, choreography. Difference between them in terms of approach in Nritya & Abhinaya aspects. (For eg: how jathiswaram korvai is different from Tillana Korvai). Notation of Nritya items - Alarippu, Jathiswaram
- 2.3 Important Dance pieces which fall outside the margam - Swarajathi, Todayamangalam, Kavadihindu, Shlokam, Ashtapadi etc.

Unit - 3 Study of Classical Texts related to dance

- 3.1 An overview of the Content of Nattyashastra alongwith its Author and Period.
- 3.2 Chapter 1,2,3 of NS (origin of natya, description of natya mandapa, rang pooja)
- 3.3 Chapter 4, 5 (description of tандаav, poorva ranga)

Unit - 4 Aesthetics in Dance:

- 4.1 NS: Rasa and Bhava (Chapter 6 and 7)
- 4.2 Abhinaya & its varieties; different ways of approaching Abhinaya (open ended topic)
- 4.3 Nayak & Nayika Bhedas - with examples from various epics

Self-Learning topics (Unit wise)

Unit	Topics
1	SWAYAM: NEP 2020
	Unit - 2 Basic concepts of Bharatanatyam & Choreographic Principles 2.1 Tala Dasapranas & Basic definitions of Bharatanatyam terminologies 2.2 Bharatanatyam repertoire – Traditional Bharatanatyam dances, its structure in terms of music/lyrics, choreography. Difference between them in terms of approach in Nritya & Abhinaya aspects. (For eg: how jathiswaram korvai is different from Tillana Korvai). Notation of Nritya items - Alarippu, Jathiswaram, Tillana, Trikal Jathi 2.3 Important Dance pieces which fall outside the margam - Swarajathi, Todayamangalam, Kavadihindu, Shlokam, Ashtapadi etc.

Reference Books:

1. Abhinaya Dharpanam of Nandikeshwara – Dr. Apparao
2. Approach to Bharatanatyam – Dr. S. Bagyalakshmi
3. The Ntyasastra: ascribed to Bharatamuni – Manish Granthalaya
4. Bharatanatyam – An in depth study - Mrs. Saroja Vaidyanathan
5. Bharatanatyam – Dr. Sunil Kothari
6. Bharatanatyam – The Heritage – Lakshami Vishwanathan
7. Bharatha kalai kotppadu - Dr. Padma Subramaniam
8. Devadasi System in Medieval Tamil nadu – Dr. K. Sadasivan
9. Dictionary of theatre terms, concepts and analysis – Patrice Pavis, Christine Shant
10. Indian Classical Dance - Dr. Kapila Vatsayan
11. Lagu Bharartham – Dr. R. Kowsalya
12. Lagu Bharatham – Dr. Sudharani Ragupathy
13. Mathura Margam – Madurai E. Krishnan
14. Musical Instrument of India – B.C. Deva
15. Nandikesvara's Abhinay Darpanam - Dr. Manmohan Ghosh
16. Natya Sastra – Adhiya Rengacharya
17. Nritya Geethamalal – Raji Narayan
18. Nritya Sumangali – Saskia C. Karsenboom
19. Rasa Bhava Darshan – D.N. Malhotra
20. Rasa Theory - Bhat
21. Sangeetha Saram – R.V. Krishnan
22. South Indian Music – Prof. Sambamoorthy
23. Studies in Nayaka Nayika Bheda – Rakesh Gupta
24. Tandava Lakshanam – Dr. V. Narayanswami Naidu
25. Understanding Bharatanatyam – Mirnalini Sarabhai

MPA (BHARATNATYAM DANCE) SEMESTER – I

Major Course: MPA106A

2. Practical Course – 1A Presentation & Viva Voce (BHARATNATYAM DANCE) (4 Credits)

A.	Basic Exercise and all adavus in three kalas and jaathis
B.	Mallari, Thodayamangalam, Kauthuvam - To sing dance and recite
C.	Raagmalika Jathiswaram - To dance, sing, recite
D.	Recite 35 Taalams in 3 speeds

Major Course: MPA110A

3. Practical Course – 1B Stage Performance - (BHARATNATYAM DANCE) (4 Credits)

1. **45 mins** performance
2. Margam – Previously learnt - Alarippu, Jathiswaram, Padam, Tillana
3. Self-composed Sankirnam Allaripu
4. Self composed Abhinaya (Shlokam/keertanam)
5. Demonstration and illustration of theoretical aspects of the course in practical form.
6. No recordings allowed.
7. **Objectives of Evaluation: Content, Competence, Creativity, Confidence**

MPA (ODISSI DANCE) SEMESTER – I

Major Course: MPA103A

History & Development of Odissi – 1 (Total Lectures: 60)

Unit - 1

History of Odissi

- 1.1 A brief overview of the history of the dance with respect to the socio-political, religious and cultural movements in Odisha that informed it.
- 1.2 The origin of dance and the Odissi style as per ancient and medieval texts (including but not limited to NatyaSastra, Abhinaya Darpan, Abhinaya Chandrika, Manasollasa and Nartananirnaya)
- 1.3 The allied performance forms that have shaped Odissi- Mahari, Gotipua, Bandha Nrutya, Shabda Nrutya, Chhau, Jatra, Pala, Sakhi Nata, Prahlad Nataka,

Unit - 2

The Body and Style

- 2.1 The anatomy- the parts, limbs, joints and other physical features that are modulated for dance; the axes and balance; the body parts used in Odissi and their coordination
- 2.2 The role of the body in dance as a ritual performance- ideas of devotion and offering, spiritual and physical symbolism, as an individual, the concept of the square and the circle in rituals and how it applies to dance
- 2.3 The role of the body in group dance as a stage performance, as a celebration, as a social process, in contemporary spaces

Unit - 3

Performance and Presentation

- 3.1 Brief overview of the Odissi repertoire- Different elements and their history and developments; the evolving names and purpose of the components; the proscenium repertoire vs. the ritual repertoire (also with reference to Mahari and Gotipua)
- 3.2 Aharya- Costume, Jewellery, Make-up and accessories of Odissi; Traditional get-up and the changes till the contemporary set costume; studying various experiments done in costume (like male impersonation by female dancers, early evolution of saris, stitched costume, Ramli

- Ibrahim's "odhni controversy") using contemporary examples as much as possible.
- 3:3 Studying the contribution of notable performers- Sanjukta Panigrahi, Sonal Mansingh, Kumkum Mohanty, Kumkum Lal, Minati Mishra, Indrani Rahman and more

Unit - 4

Odissi Rhythm and Music

- 4.1 Basics of Taal writing in Odissi and Taal Dashaprana
- 4.2 Saptataal system and Odia taals (including but not limited to Ektaali, Triputa, Jhampa, Joti, Khemta, Aaditaal, Adataali)
- 4.3 Writing the notations of a Pallavi in Triputa taal
- 4.4 Identifying and discussing the various parts like maana, arasa, padi, pohapata, chhanda-kriya and so on in a Pallavi set in Triputa taal

Self-Learning topics (Unit wise)

Unit	Topics
3	3.1 The Odissi repertoire- http://ccrtindia.gov.in/odissi.php , https://merl.reading.ac.uk/wp-content/uploads/sites/20/2020/11/Odissi_Dance_-_Teacher_Resource.pdf , Odissi Dance - Dr. D. N. Patnaik
4	4.1 Basics of Taal writing in Odissi and Taal Dashaprana (https://archive.org/stream/AEAratiRaoEvolutionOfTalaDasaPranaConceptInVijayanagaraTexts0177/AE-AratiRao-Evolution-of-Tala-Dasa-Prana-concept-in-%20Vijayanagara-Texts-0177_djvu.txt) 4.3 Writing the notations of a Pallavi in Triputa taal

Major Course: MPA107A

Odissi Presentation and Viva Voce – 1A (Total Lectures: 120)

A.	Revision of Steppings in Chauka and Tribhangi, Batu/ Sthayi, Mangalacharan and Odia abhinaya
B.	Learning a pallavi like Behag, Saveri or Aravi; its recitation, identifying the different parts, identifying the padabhedas and bhangis used, and being able to play the manjira with it.

C.	Understanding and analysing the theme of a pallavi by isolating the various elements (body movements, hand gestures, postures)- the root/influence of the composition and comparison with allied dance forms
D.	Recitation of the Saptataal system and Odia taals in different speeds (ekgun, dugun, chaugun)

Major Course: MPA111A

Odissi Stage Performance

(Total Lectures: 120)

	<ul style="list-style-type: none"> ● Demonstration of the repertoire of at least 40 minutes including the Pallavi learnt during the semester ● The student should be able to explain the items before performing them and include information such as the taal and raag on which the items are based, the elaboration of the type of items, the special hastas and bodywork used (if any) and the names of the choreographers and composers.
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**MPA (HINDUSTANI MUSIC:
INSTRUMENTAL – TAAL VAADYA (TABLAA))
SEMESTER – I**

Major Course: MPA104A

**Theoretical Foundation of Hindustani Music: Hindustani Music Instrumental –
Taal Vaadya – 1 (Tablaa)**

(Total Lectures: 60)

- Unit - 1** Development of Indian Percussion
 1.1 Taal Paddhati – Hindustani and Carnatic Taal systems
 1.2 Experimentation in Tablaa – Recent developments
 1.3 Qualities of good Tablaa player
 1.4 Legendary musicians: Dagar Bandhu (Dhrupad), Pt. Kudoun Singh, Ust. Vilayat Khan, Ust. Amir Khan, Ust, Wajid Hussain, Ust. Amjad Ali Khan, Vidushi Mogubai Kurdikar
- Unit - 2** Technique and Terminology related to Tablaa
 2.1 Concepts and methods of Riyaz – dos and don'ts of Riyaz.
 2.2 Chhand, Stuti Paran, Kuaad, Biaad, Farasbandi, Anaghat, Sum, Ateet rachana
 2.3 Jugalbandi / Taal Vadya Kacheri - Thoughts and principles of presentation
- Unit - 3** A Study of Taal and related terms
 3.1 Prachin Taal: Shikhar Taal (17 beats), Surfakta (10 beats), Lakshmi (18 beats)
 3.2 Taal and Rhytham in Western music – a comparative study
 3.3 Concept of _____ in Carnatic system
- Unit - 4** **Notation in Pt. Bhatkhande System:**
 4.1 Write notations of laya – different types of Layakari using Bhatkhande system
 4.2 Write notations (Bhatkhande) for Kaayda in Aad – biaad – kuaad (concept and 1 kaayda each)
 4.3 Write any one Carnatic taal using notation

Self-Learning topics (Unit wise)

Unit	Topics
4.1	Write notations of laya – different types of Layakari using Bhatkhande system

4.2	Write notations (Bhatkhande) for Kaayda in Aad – biaad – kuaad (concept and 1 kaayda each)
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Reference Books:

(Alphabetically)

1. Tablaa - Arvind Mulgaonkar
2. Taal Vaibhav
3. Taal Prakash
4. Tablaa
5. Taal Martand
6. तबला शास्त्र: मधुकर गणेश गोडबोले
7. ताल परिचय भाग 1: पंडित गिरीश चंद्र श्रीवास्तव
8. ताल कोषः: पंडित गिरीश चंद्र श्रीवास्तव
9. ताल सर्वांगः पंडित विद्या नाथ सिंह
10. <https://www.youtube.com/channel/UCGJiHI0c3TYybU-BgipaiAA>
11. <https://www.youtube.com/channel/UChqIVaU7uJ5XW1VL5DGXT3A>
11. Taal Prakash by Bhagvat Sharan Sharma.
12. Pakhawaj aur Tablaa ke Gharane avam paramparayein Dr Aban Mistry
13. Apraachalit Kayade aur Gatein – Pt. Satyanarayan Vasishtha
14. Kayada Aur Peshkar - Pt. Satyanarayan Vasishtha

Major Course: MPA108A

**Hindustani Music: Instrumental – Taal Vaadya (Tablaa) Presentation and Viva Voce – 1A
(Total Lectures: 120)**

1.	Revision of BPA portion
2.	Play Surfakta – single, double
3.	Play Shikhar Taal single - double with Lehra and Taali
4.	Play Lakshmi single - double with Lehra and Taali

Major Course: MPA112A

**Hindustani Music: Instrumental – Taal Vaadya (Tablaa) Stage Performance – I – IB
(Total Lectures: 120)**

	Complete solo of any prachalit Taal– to be performed on stage by the student in front of the audience for 45 mins
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MPA (DRAMA AND THEATRE STUDIES)

SEMESTER – I

Major Course:

History & Development – 1 (Drama and Theatre Studies)

(4 Credits)

Unit - 1 Evolution of Indian Theatre

(revision of BPA syllabus)

- 1.1 Brief history of Western and Indian Theatre (Sem I- BPA DTS)
- 1.2 Ancient Indian theatre and its conventions (Sem I- BPA DTS)
- 1.3 Parsi theatre to Modern theatre (Sem III- BPA DTS)
- 1.4 Contemporary Theatre and Applied Theatre (Sem III & IV- BPA DTS)

Unit - 2 Performance and Representation

- 2.1 An understanding of semiotics and presentation
- 2.2 Representation (role of costume, props, set, light) and Suspension of disbelief
(revision of ‘Unit 3- Processes of Theatre’ from several semesters of BPA DTS)
- 2.3 Issues of Representation– ‘*Can the Subaltern Speak*- Gayatri C. Spivak’ and ‘Language, Representation and Protected Ignorance’ - Yashadatta Alone

Unit - 3 Theoretical Approaches to Theatre

- 3.1 Dramaturgy as per Natyashastra- abhinaya and rasa
- 3.2 Aristotle on mimesis and katharsis
- 3.3 Oral tradition as history (Jan Vansina)

Unit - 4 Aesthetics of Dramatics

- 4.1 Methods of Acting (Classical/Elizabethan, Stanislavsky, Chekhov, Strasberg)
- 4.2 Basics of plot and writing techniques (narrative)
- 4.3 Stage zones, design and set sketches

COURSE OUTCOMES

CO1: Revision of the History and Development of Indian Theatre

CO2: Examine concepts such as Semiotics and Representation

CO3: Comprehend the various Elements of Dramatics.

CO4: Analyse the study of Classical Texts and its influence on Performance

Self-Learning topics (Unit wise)

Unit	Topics
1	1.1 Brief history of Western and Indian Theatre
4	4.2 Basics of plot and writing techniques (narrative) 4.3 Stage zones, design and set sketches

References:

1. Cultural labour - conceptualizing the folk performance in india. By Brahma Prakash
2. Religion and theatre by M.L. Varadpande
3. Indian Drama in Retrospect by Jayant Kastaur
4. Indian Theatre traditions of performance by Farley P Richmond
5. Aspects of Abhinaya in Indian Performing Arts Sastra and Prayoga by Deepti Omchery Bhalla
6. History of Indian Theatre by M.L. Varadpande
7. Traditional Indian Theatre- Multiple Stream
8. State of the Nation: British Theatre Since 1945 by Michael Bilington
9. Western Theatre in Global Contexts: Directing and teaching Culturally Inclusive Drama Around the world by Yasmine Marie Jahanmir, Jilian Campana
10. Dramaturgy Form : Performing Verse in Contemporary Theatre by Kasia Lech
11. Performance, Style and Gesture in western theatre by Nicholas Dromgoole
12. Western Drama through ages by Kimball King
13. Bertolt Brecht's Dramatic Theory by John J. White
14. Brecht on Theatre : The Development of an Aesthetic by Bertolt Brecht, steve files
15. Towards the poor theatre by Jerzy Grotowski
16. Theatre of Kanhailal: pebet and memoirs of Africa by Rustom Bharucha

17. Terror and Performance by Rustoy Bharucha
18. Theatre and the world : Performance and the politics of culture
19. Performance theory by Richard Schechner
20. Performed Imaginaries by Richard Schechner
21. Environmental theatre by Richard Schechner
22. *Between Theatre and Anthropology* by Richard Schechner
23. *Building a Character* by Konstanin Stanislavski
24. *An Actor Prepares* by Konstanin Stanislavski.
25. The Chekhov theatre: A century of the Plays in Performance by Laurence Senelick
26. On the Technique of Acting : The First Complete Edition of Chekhov's Classic to the Actor by Michael Chekhov
27. Chekhov on Theatre by Anton Pavlovich Chekhov
28. Abhinaya Darpanam an Exclusive studies on Dance & Drama
29. Wachik Abhinaya by Shreeram Lagoo
30. Bhartiya natya parampara aur Abhinaya Darpanam by Vachaspati Gairola
31. Art of Dramatic Writing by Lajos Egri
32. Modern theories of Drama EPZ P by George W. Bandit
33. Decentered Playwriting: Alternative Techniques for the stage
34. Ancient India and Indo- Greek Theatre by M.L. Varadpande

Major Course:

Drama and Theatre Studies Presentation and Viva Voce – 1A (Total Lectures: 120)

A.	Revision of BPA syllabus- focussing on Voice and Speech training, using readers theatre as the base.
B.	Revision of BPA syllabus- focussing on Body and Movement techniques Exploring physical theatre and traditional acting methods.
C.	Creating mono-act or duo-act scripts of minimum 30 minutes, based on any folk or traditional theatre style.
D.	Performance of the self-written script with all aspects of production; presentation on stage.

COURSE OUTCOMES

CO1: Demonstrate the Training Techniques of the revised semester

CO2: Improving Individual Skills through Solo or Duet acts

CO3: Enhance Writing and Expression Skills

CO4: Implementing Stage Techniques for Production of a Play

Major Course:

Drama and Theatre Studies Stage Performance- 1B (Total Lectures: 120)

	<ul style="list-style-type: none">● Presentation of a play of at least 45 minutes (one-act play), preferably in a group.● The students can work on varied aspects of the production, depending on their interest.● Students will need to maintain a log of their involvement and submit a report prior to their performance.
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COURSE OUTCOMES

CO1: Demonstrate the complete performance with vigour and stamina

CO2: Perform on stage in front of the audience for 45 minutes.

CO3: Illustrate theoretical aspects of the course in practical form.

CO4: Showcase Proficiency in the Varied Aspects of Production

SEMESTER – I

DSE / Core Elective (Select any One):

MPA113A

Art Management and Cultural Tourism (4 Credits)

Unit - 1: Art Management

- a. What is Art Management: Overview, Scope, Past-Present-Future; Elements of Management: HR, PR, Funds, Publicity
- b. Managing Dance and Music: organizations, performers, producers, audiences and other stakeholders
- c. Case Studies: studying successful managers, organizations and artists

Unit - 2: Performing Art Manager

- a. Understanding the Performing Arts and Managerial approaches
- b. Developing the Art: helping the growth of artists and organizations:
 - i. Finding the Gem (how to sell and popularize art and artists)
 - ii. Leading the Change: Leadership skills to become good Performing Arts Managers
- c. Managing Art through Virtual Platforms:
 - i. Home-Studios: Artists can themselves organize and manage with limited resources (basic set-up required with good spotlight, background and sound system)
 - ii. Virtual Fests: Many organizers arrange for pre-recorded home-videos that can be telecast at a later time as part of a festival (thereby reducing issues of lag, coordination and poor network)
 - iii. Live Streaming Studios: Many new spaces have emerged where artists can rent studio spaces designed like black boxes with high-speed internet for live-streams, light and sound systems and even a technician to help.

Unit - 3: Cultural Tourism

- a. Concept of Tourism: Nature, Characteristics, Scope, Domestic and International, Historical and Economic Perspectives, Push and Pull Factors
- b. Fundamentals of Indian Culture, Indian culture through the Ages
- c. Culture and tourism relationship with special reference to India,

- i. Indian Architecture: i. Hindu Architecture: ii. Buddhist Architecture: iii. Medieval Architecture: iv. Modern/Art Deco: Gothic Architecture
- i. Indian Museums; Kathak Deodi, Lucknow
- ii. UNESCO Heritage Sites and Monuments of India
- iii. Art and Craft Villages of India

Unit - 4: Efforts of GoI and Domestic Fairs and Festivals

- a. Dances and Music of India: Classical Dances and Music of India
- b. Cultural Zones, CCRT, SNA and IGNCA by GoI and their role in promotion of Arts and Culture
- c. Major Fairs and festivals of India and their significance for tourism:
 - i. Holi, Dussehra, Diwali, Baisakhi, Pongal, Bihu,
 - ii. Desert festival (Jaisalmer, Surajkund Craft fair), International Trade Fair (New Delhi)
 - iii. Music and Dance Festivals: Khajuraho, Konark, Tansen, Swami Haridas, Kal Ke Kalakaar, Sarrachandrika, Mamallapuram, Hampi, Taj, Natyanjali, Nishagandhi, Chaturprahar, Kakinada Beach, Jaisalmer Desert Festival, Hornbill Festival, Pushkar, Goa Carnival, Losar Festival, Rann Festival

Self-Learning topics (Unit wise)

Unit	Topics
1.3	Case Studies- studying successful managers, organisations and artists
2.3	Developing the Art- helping the growth of artists and organisations
3.3	Culture and tourism relationship with special reference to India, Indian Architecture
4.1	Dances and Music of India: Classical Dances and Music of India
4.2	Cultural Zones, CCRT, SNA and IGNCA by GoI and their role in promotion of Arts and Culture
4.3	Major Fairs and festivals of India and their significance for tourism

. Online Resources

- 1. Swayam Link:(BHC-011) Basics of Event Management-
https://onlinecourses.swyam2.ac.in/nou20_ge01/preview
- 2. SWAYAM:

Business Planning & Project Management-

https://onlinecourses.swayam2.ac.in/cec20_mg07/preview

Brand Management- <https://onlinecourses.swayam2.ac.in/imb20-mg03/preview>

Reference Books:

1. Arjun Appadurai, The Social Life of Things: Commodities in Culture (pb). Cambridge Univ. Press, 1988.
2. Basham A.L., The Wonder that was India, Sidgwick & Jackson
3. Basham, A.L., A Cultural History of India. Oxford University Press, USA
4. http://ficci.in/spdocument/20820/Creative-arts-in-India_LR.PDF
5. <https://managementandthearts.com/5e/introduction-to-arts-management/> (sample syllabus of the book Management and the Arts)
6. Manoj Dixit, Tourism products. New Royal Book Co., Lucknow.
7. Norman Douglas. Ed., Special Interest Tourism, John Wiley & Sons, Australia.
8. Philip Kotler, Standing Room Only: Strategies for Marketing the Performing Arts by
9. Robinet Jacob, Indian Tourism Products, Abhijeet Publications, Delhi.
10. Stephen Ball, Encyclopedia of Tourism Resources in India, Butterworth –Heinemann.
11. William J. Byrnes, Management and the Arts, 5th edition, Focal Press, Taylor & Francis Group, NY and London, 2015.

SEMESTER – I

DSE / Core Elective (Select any One):

MPA114A

Ancient and Medieval Indian Treatises of Music, Dance & Dramaturgy

(Formative Assessment)

(4 Credits)

- Submit requisite Analytical Essays on relevant topics from Ancient and Medieval Indian Treatises of Music, Dance & Dramaturgy with guidance and approval of the approved PG Teacher of the University, each in about 1000 words and present it in 15 minutes.
- Demonstration could be incorporated for relevant topics and the time could be extended by 10 minutes for the same.
- Writing Two Papers each of 50 marks: 02 Papers * 50 Marks = Paper writing 20 marks + Presentation - 10 Marks + Publication - 20 Marks
- Essays with presentations:
 - 02 Analytical Essays with Presentation * 50 Marks (with Publication)
- Plagiarism Check of less than 20 % Certificate should be attached along with submission.
- Publication of essays in ISSN / UGC Care listed Journals / ISBN chapters in (edited) books is recommended.

SEMESTER – I

DSE / Core Elective (Select any One):

MPA116A Learning and Teaching of Performing Arts - 1 (Total Lectures: 60)

Unit - 1: Concept of Learning:

- 1.1 Concept of Learning: Meaning, Characteristics, Process / Steps, Types
- 1.2 Learning for Transfer - Types and Educational Implications
- 1.3 Howard Gardner's Theory of Multiple Intelligences with Educational Implications

Unit - 2: Factors affecting Learning:

- 2.1 Attention - Concept and Types, Educational Implications
- 2.2 Motivation - Concept and Types, Educational Implications
- 2.3 Maturation and Interaction with Learning

Unit - 3: Achievement Tests:

- 2.1 Performance Tests: Oral & Practical assessment
- 2.2 Written Test- Essay & Objective type
- 2.3 Online Examination

Unit - 4: Modern Methodologies and Trends:

- 4.1 E-Learning, M-Learning
- 4.2 LMS
- 4.3 Open Educational Resources

Self-Learning topics (Unit wise)

Unit	Topics
1.1	Concept of Learning
1.2	Learning for Transfer
2.2.	Motivation

Online Resources

- https://onlinecourses.swayam2.ac.in/nou20_ed03/unit?unit=1&lesson=3
- https://onlinecourses.swayam2.ac.in/nou20_ed03/unit?unit=39&lesson=40
- https://onlinecourses.swayam2.ac.in/nou20_ed03/unit?unit=39&lesson=42
- https://onlinecourses.swayam2.ac.in/nou20_ed03/unit?unit=9&lesson=12
- https://onlinecourses.swayam2.ac.in/nou20_ed04/unit?unit=46&lesson=47

Reference Books:

1. Chaube, Dr. Amareshchandra, Sangeet ki Sansthaagat Shikshan-Pranali, Ajmer: Krishna

Brothers, First ed., 1988.

2. Chauhan, S.S. (1978): Advanced Educational Psychology, Vikas Publishing house Pvt. Ltd., New Delhi.
3. Chinchore, Prabhakar Narayana, Bhatkhande Smriti Granth, Khairagarh: Indira Kala Sangeet Vishwavidyalaya, First Ed., 1 August 1966.
4. Dandapani, S. (2001), A textbook of Advanced Educational Psychology. New Delhi: Anmol Publications.
5. Gardner, H (1991) Changing Minds USA, Howard Business School Press.
6. Jha Rajeev Indramani (2019). Kathak Dance Education – Contemporary Systems, Problems and Suggestions. Delhi: B R Rhythms.
7. Jha, Rajeev I. (2020). Learning and Teaching. Himalaya Publishing House Pvt. Ltd
8. Jha, Rajeev I. (2020). Styles, E-Learning and M-Learning of Prospective Teachers. Aarhat Publications and aarhat Journals
9. Kumar, K. L., Educational Technology, New Delhi: New Age International (P) Ltd. Publishers, 1997.
10. Mangal, S. K. (1984). Psychological Foundations of Education. Ludhiana: Prakash Publishers
11. Mangal, S. K., Advanced Educational Psychology, New Delhi: Prentice-Hall of India, 1997.
12. Murray, Ruth Lovell, Dance in Elementary Education, New York: Harper & Brothers, 1953.
13. Music in Education, (International Conference on the Role and Place of Music in the Education of Youth and Adults, Brussels, 29 June to 9 July 1953), Paris: UNESCO, Second Impression, 1956.
14. Paramjit Dr., Factors Affecting Music Learning & Achievement at College Level, Delhi: Nirmal Publications, First ed., 1997.
15. Patel, R.N. (2013), Educational Evaluation: Theory and Practice, Himalaya Publishing House, Mumbai
16. Prem Kumari, V., Experiments in Music Teaching, New Delhi: Radha Publications, First ed., 1995.
17. Sharma, Dr. Manorama, Music Education: New Horizons, Delhi: Nirmal Publications, First ed., 1995
18. Sharma, Dr. Pushpendra, Sangeet ki Uchastariya Shikshan Pranali – Ek Sameekshaatmak Adhyayan – (Haryana Pradesh), Delhi: Eastern Book Linkers, First Ed., 1992
19. Sharma, R.A. (2010), Essentials of Measurement in Education and Psychology, R. Lall Book Depot, Meerut.
20. Shrikhande, Dr. Suresh Gopal, Hindustani Shaashtriya Gaayan ki Shiksha Pranaali, Chandigarh: Abhishek Publications, First ed., 1993.
21. Woolfolk, A (2004) Educational Psychology Ninth Edition Singapore, Pearson Education Inc.

SEMESTER – I

Minor Course:

MPA115A Research Methodology in Performing Arts – 1 (4 Credits)

Unit - 1: Introduction to Research

- a. Meaning, Characteristics, Scope and Importance of Research in Performing Arts
- b. Steps of Scientific Research Methodology
- c. Classification of Research

Unit - 2: Initiating Research

- a. Literature Review: Research Studies in Performing Arts – India and Abroad
- b. Academic Writing in Research studies
- c. Paradigms of Research

Unit - 3: Quantitative (Non-Experimental) Research Methods

- a. Survey
- b. Correlational
- c. Causal Comparative

Unit - 4: Research Writing Skills

- a. Plagiarism and Ethics in Research
- b. Writing a Research Proposal and Writing a Research Report
- c. Evaluating a Research Study (i.e. Criteria of good Research Study)

Self-Learning topics (Unit wise)

Unit	Topics
2.1	Literature Review: Research Studies in Performing Arts – India and Abroad
2.2	Academic Writing in Research studies
4.2	Writing a Research Proposal
4.3	Writing a Research Report (Dissertation)

Online Resources

1. Review of Related Literature: <https://youtu.be/2bliuurb6bE> and <https://www.youtube.com/watch?v=2bliuurb6bE&t=714s>
2. Sampling Techniques <https://www.youtube.com/watch?v=LbqTQnPgqlM>
3. Tools of Research: <https://www.youtube.com/watch?v=pLcDQrcezRk>
4. Experimental Research https://youtu.be/_OOKwHKBKek
5. Quantitative Data Analysis <https://research-methodology.net/research-methods/dataanalysis/quantitative-data-analysis/>
6. Research Design <https://www.intechopen.com/books/cyberspace/research-design-and-methodology>

Reference Books:

1. Best, J. W. and Kahn, J . (1997) Research in Education. (7 th ed.) New Delhi: Prentice -Hall of India Ltd.
2. Bryman, A. (1988) Quantity and Quality in Social Science Research. London: Routledge
3. Chaudhary, Subhadra (Ed.), Problems and Areas of Research in Music, Ajmer: Krishna Brothers, First ed., 1988.
4. Creswell, J.W (1994) Research Design. London: Sage Publications.
5. Diener, E. and Crandall, R. (1978) Ethics in Social and Behavioural Research. Chicago: University of Chicago Press.
6. Haroon, Mohammed, Research Methodology for Music, Delhi: Indian Bibliographies Bureau, First ed., 1996.
7. Koul, Lokesh, Methodology of Educational Research, New Delhi: Vikas Publishing House Pvt. Ltd., Second Rev. ed., 1984.
8. Mehta, R. C., (Ed.), Music Research – Perspectives and Prospects – Reference Indian Music, Baroda: Indian Musicological Society, First ed., 1994.
9. Pandya, S. (2010) Educational Research. New Delhi : APH Publishing Corporation.

10. Sharma, Dr. Manorama, Sangeet avam Shodh Pravidhi, Chandigarh: Harayana Sahitya Academy, First ed., 1990.

Board of Studies in Performing Arts School of Performing Arts (SOPA)

HSNC University, Mumbai

Credit Structure for two-years Master of Performing Arts (MPA) Programme

(According to NEP 2020 Curriculum Framework)

i. MPA IN KATHAK DANCE

ii. MPA IN BHARATNATYAM DANCE

iii. MPA IN ODISSI DANCE

iv. MPA IN TABLAA

Batch - 1: 2025-27

Semester II

Semester	Course Type	Course Codes	Course Name	Credits
II	Major (8 + 4)		1. History & Development – 2	4
		MPA201A	i. KATHAK DANCE	
		MPA202A	ii. BHARATNATYAM DANCE	
		MPA203A	iii. ODISSI DANCE	
		MPA204A	iv. TABLAA	
			v. DRAMA AND THEATRE STUDIES	
			2. Practical Course – 2A Presentation & Viva Voce	4
		MPA205A	i. KATHAK DANCE	
		MPA206A	ii. BHARATNATYAM DANCE	
		MPA207A	iii. ODISSI DANCE	
		MPA208A	iv. TABLAA	
			v. DRAMA AND THEATRE STUDIES	
			3. Practical Course – 2B Stage Performance	4
		MPA209A	i. KATHAK DANCE	
		MPA210A	ii. BHARATNATYAM DANCE	
	MPA211A	iii. ODISSI DANCE		
	MPA212A	iv. TABLAA		
	v. DRAMA AND THEATRE STUDIES			
	DSE / Core Elective (Select any One)	MPA213A	1. Performing Arts Therapy and Art Criticism	4
		MPA214A	2. Global Comparative Study of Performing Arts (Formative Assessment) <i>(Writing Two Papers each of 50 marks: 02 Papers * 50 Marks = Paper writing 20 marks + Presentation - 10 Marks + Publication - 20 Marks)</i>	
		MPA216A	3. Learning and Teaching of Performing Arts - 2	
	INTERNSHIP / APPRENTICE- SHIP	MPA215A	Internship (4 Weeks) (Teaching / Assisting / Performing in recognized School / College / University / Centre of Performing Arts / Guru /	4

	(Formative Assessment)		Kendra of relevant Performing Arts - approved by BoS)	
TOTAL				20

MPA (KATHAK DANCE) SEMESTER – II

**Major Course: MPA201A
History & Development – 2 (KATHAK DANCE)**

(4 Credits)

Unit - 1 Title: History and Development of Indian Dance.

- 1.1 The Jaipur Gharana (Style, Technique, Lineage)
- 1.2 Origin and Development of Kathak Dance
- 1.3 Institutional Kathak Dance Education System: Based on Traditional Systems such as Kathak Kendra - Delhi, Lucknow and Jaipur.

Unit - 2 Title: Technique and Terminology.

- 2.1 Taal Systems: North India (Hindustani Sangeet) and South India (Carnatic Sangeet)
- 2.2 Taal Vocabulary - Laya Prastaar: Jarab, Kramlaya, Uthaan, Peshkaar, Kaiyadaa, Paltaa, Gat, Relaa, Raun, Laggi, Ladi, Baant, Chaalaa, Chakkardaar - Damdaar & Bedam, Farmaishi, Kamaali Paran, Navahakka, Dupalli-Tipalli-Chaupalli, Lom-Vilom, Jaati Paran, Pakshi Paran, Farad / Aikkad, Padaar
- 2.3 Thumri in Kathak

Unit - 3 Title: Study of Classical Texts

- 3.1 NS: Tandava Lakshana (Chapter 4); Concept and Types of Taandava and Laasya Nritya
- 3.2 Guna-Dosha Vichechan (Nrityaachaarya, Female Dancer, student) (with special reference Chapter 32 of Natyashastra)
- 3.3 Comparative Study of Hastaabhinaya (NS: Chapter 9 and AD); Shariraabhinaya (Chapter 10)

Unit - 4 Notation in Pt. Bhatkhande System:

- 4.1 Taal Rupak (7 Matras) and Taal Ektaal/Choutaal (12 matras) - All intra-forms, Taal Basant (9 matras) and Taal Shikhar (17 matras) - All intra-forms in the practical course
- 4.2 Laya Prastaar in Rupak (7 matras) and Ektaal/Choutaal (12 Matras): Ekgun, Dugun, Tigun, Chaugun; Aadhee 1/Aadi or Dyodhi 1 ½ or 3/2 or 4/6, Biyaadi 1 ¾ or 7/4, Sawa Do Guni or Kuaadi 2 ¼ or 9/4, Pauni ¾, Sawai 1 ¼ or 5/4
- 4.3 Gat Bhaav (as per Practical Syllabus) - Story / Plot – in Solo and Group Formats: Subject Matter in Brief, Stage Arrangement, Background Music, Selection of Characters, Costume – Makeup - Jewelry, Taal & Laya, Rasa & Bhaav

Self-Learning topics (Unit wise)

(Mention sub-units)

Unit	Topics
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4.1	Taal Rupak (7 Matras) and Taal Ektaal/Choutaal (12 matras) - All intra-forms, Taal Basant (9 matras) and Taal Shikhar (17 matras) - All intra-forms in the practical course
4.2	Laya Prastaar in Rupak (7 matras) and Ektaal/Choutaal (12 Matras): Ekgun, Dugun, Tigun, Chaugun; Aadhee 1/Aadi or Dyodhi 1 ½ or 3/2 or 4/6, Biyaadi 1 ¾ or 7/4, Sawa Do Guni or Kuaadi 2 ¼ or 9/42, Pauni ¾, Sawai 1 ¼ or 5/4
4.3	Gat Bhaav (as per Practical Syllabus) - Story / Plot – in Solo and Group Formats: Subject Matter in Brief, Stage Arrangement, Background Music, Selection of Characters, Costume – Makeup - Jewelry, Taal & Laya, Rasa & Bhaav

References:

1. Abhinaya Darpan – Dr Puru Dadheech
2. Ang Kavya – Pt. Birju Maharaj
2. Bharata – The Natyashastra – Kapila Vatsyayan
3. Celebration of Life Indian Folk Dances – Jivan Pani
4. Folk Dances of India – The Publications Divisions, Ministry of Information and Broadcasting, GoI
5. Handbook of Classical Dance Terminology – Dr. Kanak Rele (Editor)
6. India's Kathak Dance – Past, Present Future – Reginald Massey
7. Indian Classical Dance – Kapila Vatsyayan
8. Indian Classical Dance – Tradition in Transition – Leela Venkataraman & Avinash Pasricha
9. Indian Classical Dance in Literature and the Arts – Kapila Vatsyayan
10. Joy of Classical Dances of India – Leela Samson
11. Kathak Dance Education – Contemporary Systems, Problems and Suggestions – Dr Rajeev Indramani Jha
12. Kathak Darpan - – Tirthram 'Aazad'
13. Kathak Gyaaneshwari – Tirthram 'Aazad'
14. Kathak Indian Classical Dance Art – Sunil Kothari
15. Kathak Nritya – L. N. Garg
16. Kathak Nritya mein Kavitta Chhand – Dr. Manjiri Deo
17. Kathak Nritya Parampara mein Guru Lacchu Maharaj – Mandvi Singh
18. Kathak Nritya Parichay – Harishchandra Shreevastav
19. Kathak Nritya Shiksha Part – I – Dr. Puru Dadheech
20. Kathak Nritya Shiksha Part – II – Dr Puru Dadheech

21. Kathak Praveshika – Tirthram ‘Aazad’
22. Kathak se pahchaan – Dr. Manjiri Deo
23. Kathak Shaashtra Darshan Part – I – Akhil Bharatiya Gandharva Mahavidyalaya Mandal
24. Kathak Shaashtra Darshan Part – II – Akhil Bharatiya Gandharva Mahavidyalaya Mandal
25. Kathak Shringaar – Tirthram ‘Aazad’
26. Magazine ‘Sangeet Kala Vihaar’ – (Akhil Bharatiya Gandharva Mahavidyalaya Mandal)
27. Magazine ‘Sangeet’ – (Sangeet Karyalaya Hathras)
28. Naatyshaashtra kaa Sangeet Vivechan – Dr. Puru Daheech
29. Nandikesvara’s Abhinay Darpanam - Dr. Manmohan Ghosh
30. Natyashastra – Babulal Shukla Shastrai (All Volumes)
31. The Sacred Dance of India – Mrinalini Sarabhai

MPA (KATHAK DANCE) SEMESTER – II

Major Course: MPA205A

2. Practical Course – 2A Presentation & Viva Voce (KATHAK DANCE) (4 Credits)

A.	Revision of Semester 1 portion (including Taal Ektaal/Choutaal and Rupak in particular)
B.	Taal Basant (9 matras): Attempt to present complete ‘Nrittanga’ with Padhant (in correlation with theory): Vilambit Laya (recommended) / Madhya Laya (may be selected): <ol style="list-style-type: none">1. Uthaan,2. Thaats (at least two, different from the other taal - with pre and post aspects of Thaata bandhana),3. Aamad (Saadi & Paran-judi) Vilambit / Madhya Laya: <ol style="list-style-type: none">4. Natvari / Saadaa Todaa - Saadaa/Natvari and Chakkardaar,5. Paran - Saadaa and Chakkardaar,6. Tihaayi - Saadaa, Ginati and Chakkardaar,7. At least three out of the following - Farmaishi/Aadeshi, Kamaali, Navhakaara, Premelu/Parmelu, Dupalli-Tipalli-Chaupalli, Graha-Ateeta/Anaagat, Yati (except Sama), Jaati (except Chatushra and Tishra)8. Kavitta (with a theme different from the other taal),9. Gat Nikaas (at least one, different from the other taal),10. Tatkaar (Ekgun, Dugun, Teegun, Chaugun) & Baant (with 4 paltas)
C.	Taal Shikhar (17 matras): Attempt to present complete ‘Nrittanga’ with Padhant (in correlation with theory): Vilambit Laya (recommended) / Madhya Laya (may be selected): <ol style="list-style-type: none">1. Uthaan,2. Thaats (at least two, different from the other taal - with pre and post aspects of Thaata bandhana),3. Aamad (Saadi & Paran-judi) Vilambit / Madhya Laya:

	<p>4. Natvari / Saadaa Todaa - Saadaa/Natvari and Chakkardaar,</p> <p>5. Paran - Saadaa and Chakkardaar,</p> <p>6. Tihaayi - Saadaa, Ginati and Chakkardaar,</p> <p>7. At least three out of the following - Farmaishi/Aadeshi, Kamaali, Navhakaana, Premelu/Parmelu, Dupalli-Tipalli-Chaupalli, Graha-Ateeta/Anaagat, Yati (except Sama), Jaati (except Chatushra and Tishra)</p> <p>8. Kavitta (with a theme different from the other taal),</p> <p>9. Gat Nikaas (at least one, different from the other taal),</p> <p>10. Tatkaar (Ekgun, Dugun, Teegun, Chaugun) & Baant (with 4 paltas)</p>
D.	<p>Abhinaya Anga:</p> <ol style="list-style-type: none"> 1. Gat Nikas: Jhoomar ki gat, Chedchad ki gat 2. Gat bhava: Kevat Prasang. Keechak Vadha 3. Gazal 4. Chaturang
	<p>Objectives of Evaluation:</p> <p>Content, Competence, Creativity, Confidence</p>

Major Course: MPA209A

3. Practical Course – 2B Stage Performance - (KATHAK DANCE) (4 Credits)

1. Complete solo performance of **any one or two Taals of Semester 2** with **Abhinaya piece (traditional repertoire)** to be performed on stage by the student in front of the audience for **45 mins**.
2. Any self composed creative composition of Nrityang, Nritya, Abhinaya, and/or Special Items.
3. Demonstration and illustration of theoretical aspects of the course in practical form.
4. No recordings allowed.
5. **Objectives of Evaluation: Content, Competence, Creativity, Confidence**

MPA (BHARATANATYAM) SEMESTER – II

Major Course: MPA202A

Theoretical Foundation of Bharatanatyam - 2 (Total Lectures: 60)

Unit - 1 History and Development of Indian Dance

- 1.1 The role of Cholas, Nayaka dynasty in promoting Dance
- 1.2 Dance & Orchestra during the Chola & Nayaka Period
- 1.3 Paintings, Inscriptions, Sculptures wrt history of the Chola & Nayaka Period

Unit - 2 Important Works in Tamil and Sanskrit.

- 2.1 Shilapadikaram and Manimekalai - references to Dance
- 2.2 Plays of Kalidas (any 3)
- 2.3 Sangam Poetries – Overview of Natrinai, Agam, Puram

Unit - 3 Study of Important texts

- 3.1 Sangeeta Ratnakara
- 3.2 Abhinaya Darpanam - Contribution in the context of Bharatanatyam and explanation of major Slokas used in Bharatanatyam
- 3.3 Nritta Ratnavali

Unit - 4 Contribution of Personalities

- 4.1 Contributions of Kittapa Pillai, Ramaiya Pillai, Kalakshetra towards Bharatanatyam (taken these 3 names because of their contributions in the transition period of British rule to independent India)
- 4.2 Role of various personalities - Uday Shankar, Rabindranath Tagore, Rukminidevi Arunadale, Kavalam Panickar
- 4.3 Contemporary Dance Authors - Dr. Kapila Vatsyayan, Dr. Sunil Kothari, Dr. Padma Subrahmanyam.

Self-Learning topics (Unit wise)

Unit	Topics
4	Contribution of Personalities 4.1 Contributions of Kittapa Pillai, Ramaiya Pillai, Kalakshetra towards Bharatanatyam (taken these 3 names because of their contributions in the transition period of British rule to independent India) 4.2 Role of various personalities - Uday Shankar, Rabindranath Tagore, Rukminidevi Arunadale, Kavalam Panickar 4.3 Contemporary Dance Authors - Kapila Vatsyayan, Dr. Sunil Kothari, Dr. Padma Subrahmanyam, etc.

Reference Books:

(Alphabetically)

1. Bharatanatyam yesterday, today, tomorrow – MR Dinesh
2. Approach to Bharatanatyam – Dr. S. Bagyalakshmi
3. Bharatanatyasastram – Sri Rama Desilan
4. Bharatanatyam – An in depth study - Mrs. Saroja Vaidyanathan
5. Bharatanatyam – Dr. Sunil Kothari
6. Bharatanatyam – The Heritage – Lakshami Vishwanathan
7. Bharatha kalai kottpadu - Dr. Padma Subramaniam
8. Devadasi System in Medieval Tamil nadu – Dr. K. Sadasivan
9. History of Music – Prof. Sambamoorthy
10. Indian Classical Dance - Dr. Kapila Vatsayan
11. Lagu Bharatham – Dr. R. Kowsalya
12. Lagu Bharatham – Dr. Sudharani Ragupathy
13. Mathura Margam – Madurai E. Krishnan
14. Musical Instrument of India – B.C. Deva
15. Nandikesvara's Abhinay Darpanam - Dr. Manmohan Ghosh
16. Natya Sastra – Adhiya Rengacharya
17. Nritya Geethamalal – Raji Narayan
18. Nritya Sumangali – Saskia C. Karsenboom
19. Rasa Bhava Darshan – D.N. Malhotra
20. Rasa Theory - Bhat
21. Sangeetha Saram – R.V. Krishnan
22. South Indian Music – Prof. Sambamoorthy
23. Studies in Nayaka Nayika Bheda – Rakesh Gupta
24. Understanding Bharatanatyam – Mirmalini Sarabhai

MPA (BHARATNATYAM DANCE) SEMESTER – II

Major Course: MPA206A

2. Practical Course – 2A Presentation & Viva Voce (BHARATNATYAM DANCE) (4 Credits)

A.	Nattuvangam (Tattukazhi) - Jathiswaram, Varnam
B.	Chauka Varnam - Presentation, Singing, Recitation, In-depth Meaning
C.	Pancha jaathi tillana
D.	Hasta mudras, Pada bhedas and shlokas from Abhinaya Darpanam

Major Course: MPA210A

3. Practical Course – 2B Stage Performance - (BHARATNATYAM DANCE) (4 Credits)

1. 45 mins performance
2. Complete solo performance of BPA Varnam, Javali,
3. Any self-composed creative composition of Tillana
4. Abhinaya through select poetries (Abhangs, Bhajans, etc)
5. Demonstration and illustration of theoretical aspects of the course in practical form.
6. No recordings allowed.

Objectives of Evaluation: Content, Competence, Creativity, Confidence

MPA (ODISSI DANCE) SEMESTER – II

Major Course: MPA203A

History & Development of Odissi – 2A (Total Lectures: 60)

Unit - 1

History of Odissi

- 1.1 Reconstruction of Odissi in the early 1950s--
In-depth analysis of the reconstruction; the underlying socio-political need; the available styles and influences of Odra-Nrtya; the movements of Classicisation of other dances; institutions involved and State intervention
- 1.2 Understanding the Classical--
What is understood by the term ‘Classical’; evidence from scriptures and living traditions; role of culture, politics, socio-economic factors; what is/is not Classical; development of the canon; role of Sangeet Natak Akademi; critical look at the classification of dance- need, socio-political factors, the effect on allied forms
- 1.3 The Guru-Shishya parampara--
Modes of training then and now; role of the guru; who were the main gurus?, their styles; who were their main students/successors; the questions of gender, age and caste, especially within the Mahari-Gotipua-Odissi continuum

Unit - 2

The Body and Style

- 2.1 Body-Mind in Odissi
How has the religious element influenced Odissi in the style?; the connection of the body and mind in this practice- traditional and contemporary; supporting practises like yoga, meditation, breathing; the idea of submission to God; strict practice and absence/presence of codes of body purity
- 2.2 Role of exercises in shaping the Odissi body-
How particular exercises, movements, steppings etc. inform the formation of the dancer’s body; yoga and Odissi; the acrobatic training of the gotipuas and erstwhile Odissi dancers and how that shapes contemporary Odissi
- 2.3 Training in Odissi--
The role of training in the creation of an Odissi dancer; the style as largely mimetic; different modes of training- gurukul, workshops, classes/institutions; self-taught; the scope of self-exploration in

training and post-training; existing pedagogy (in-person/virtual/workshops)

Unit - 3

Performance and Presentation

- 3.1 Basics of Performance Studies--
Definition; Birth and development of the field; Is/As Performance; concepts of performance and performativity, performance in everyday life, ritual, play, stage; The Western ideas vis-a-vis the Indian idea of Performance Studies
- 3.2 Approaching Performance Studies as a Performer-
How to write (about) performances?; Techniques like Labanotation (introduction), thick description (Geertz), scriptural references, drawings, sketches; the ephemeral nature of a performance and the permanence of a description
- 3.3 Studying the contribution of notable performers- Madhavi Mudgal, Ileana Citaristi, Sharon Lowen, Protima Bedi, Priyambada Mohanty Hejmadi, Geeta Mahalik and more

Unit - 4

Odissi Rhythm and Music

- 4.1 Detailed understanding of Odia music-- history, development, movement toward Classicisation
- 4.2 The basics of accompanying instruments like mardala, flute, gini and veena (with special focus on mardala's components, bols and creation of rhythm as used in Odissi)
- 4.3 Composing arasas or short pieces in the lesser-used taals of Odissi dance
- 4.4 Writing notations of Abhinaya and understanding the various parts

Self-Learning topics (Unit wise)

Unit	Topics
4	4.1 Detailed understanding of Odia music-- history, development, differences with Classical, movement toward Classicisation https://en.wikipedia.org/wiki/Odissi_music http://magazines.odisha.gov.in/Orissareview/2014/Dec/engpdf/44-47.pdf https://www.worldwidejournals.com/global-journal-for-research-analysis-GJRA/recent_issues_pdf/2017/December/December_2017_1512566023_70.pdf

	https://www.amarpatnaik.in/special-mention/demand-for-conferring-classical-status-to-odissi-music https://odishatv.in/odisha-news/odisha-to-request-centre-to-accord-classical-status-to-odissi-music-473929
4.3	Composing arasas or short pieces in the lesser-used taals of Odissi dance
4.4	Writing notations of Abhinaya and understanding the various parts

Major Course: MPA207A

Odissi Presentation and Viva Voce – 2A (Total Lectures: 120)

A.	Types of walks and gaits (chaali, gatibhed) according to texts and those used in Odissi; using them in small pieces to showcase
B.	Ashtapadi with Khandita or Swadheenpatika Nayika
C.	Choreographing at least 2 of the arasas done in rhythm class
D.	Being able to recite (with taal) a complete Pallavi (preferably the one done last semester)

Major Course: MPA211A

Odissi Stage Performance -- 2B (Total Lectures: 120)

	<ul style="list-style-type: none"> • Demonstration of the repertoire of at least 40 minutes including the Ashtapadi learnt during the semester • The student should be able to explain the items before performing them and include information such as the taal and raag on which the items are based, the elaboration of the type of items, the special hastas and bodywork used (if any) and the names of the choreographers and composers.
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**MPA (HINDUSTANI MUSIC:
INSTRUMENTAL – TAAL VAADYA (TABLAA))
SEMESTER – II**

Major Course: MPA204A

**Theoretical Foundation of Hindustani Music: Hindustani Music Instrumental –
Taal Vaadya – 2 (Tablaa)**

(Total Lectures: 60)

Unit - 1 Title: Development of Indian Percussion

- 1.1 Tablaa – Pakhawaj – Mridumgam: origin and usage – in depth study
- 1.2 Comprehensive study (origin to as on date) of Delhi and Lucknow gharanas
- 1.3 History of accompaniment in Vocal music – Dhrupad to modern day music

Unit - 2 Title: Technique and Terminology related to Tablaa

- 2.1 Instrumental development of Tablaa (Dhama – Tablaa – Jodi – Structural modifications)
- 2.2 Nikas paddhati and its comparison with specific reference to Dhir – dhir, Dhin Taga, Tak – Dhin – Tak, Tita. Advantages – limitations of different nikas systems

Unit - 3 Title: A Study of Taal and related terms

- 3.1 Prachin Taal: Ganesh Taal (21 beats), Ashta Mangal, Chandra Taal
- 3.2 Chilla, Nauhakka, Sawal – Jawab, Jaati, Ank, Sanket, Bol
- 3.3 Vrutta and its usage in Tablaa

Unit - 4 Notation in Pt. Bhatkhande System:

- 4.1 Write any 2 Taals in Bhatkhande and Paluskar – dugun / tigon / chougun
- 4.2 Write Tripalli and Choupalli in Rupak - Teentaal, Jhaptaal
- 4.3 Write Farmaishee chakradhar in Ektaal, Dhamaar

Self-Learning topics (Unit wise)

Unit	Topics
4.1	Write any 2 Taals in Bhatkhande and Paluskar – dugun / tigon / chougun
4.2	Write Tripalli and Choupalli in Rupak - Teentaal, Jhaptaal
4.3	Write Farmaishee chakradhar in Ektaal, Dhamaar

Reference Books:

1. Tablaa - Arvind Mulgaonkar
2. Taal Vaibhav
3. Taal Prakash
4. Tablaa
5. Taal Martand
6. तबला शास्त्र: मधुकर गणेश गोडबोले
7. ताल परिचय भाग 1: पंडित गिरीश चंद्र श्रीवास्तव
8. ताल कोषः: पंडित गिरीश चंद्र श्रीवास्तव
9. ताल सर्वांगः पंडित विद्या नाथ सिंह
10. <https://www.youtube.com/channel/UCGJiHI0c3TYybU-BgipaiAA>
11. <https://www.youtube.com/channel/UChqIVaU7uJ5XW1VL5DGXT3A>
11. Taal Prakash by Bhagvat Sharan Sharma.
12. Pakhawaj aur Tablaa ke Gharane avam paramparayein Dr Aban Mistry
13. Apraachalit Kayade aur Gatein – Pt. Satyanarayan Vasishtha
14. Kayada Aur Peshkar - Pt. Satyanarayan Vasishtha

Presentation & Viva Voce
Major Course: MPA208A

Hindustani Music: Instrumental – Taal Vaadya (Tablaa) Presentation and Viva Voce – 2A
(Total Lectures: 120)

1.	Revision of Semester I Play Solo: Any solo (10 mins): Dhamar or Surfakta or Matt taal- 1 or 2 Kaydas, 1 rela, tukda, chakradhaar and Tihai (2 or 3)
2.	Accompany - Vocal: Panjabi, Jhoomra - Vilambit and Drut / Ati drut Bandish (with appropriate taal) - 20 mins
3.	Accompany – Instrument - Complete performance for min 10 mins
4.	Synthesized performance for 10 mins in any of the following: 1. Vocal - tablaa - Kathak 2. Instrument - tablaa - dance (Kathak)

Stage Performance
Major Course: MPA212A

Hindustani Music: Instrumental – Taal Vaadya (Tablaa) Stage Performance – II – 2B
(Total Lectures: 120)

	- Complete solo of any aprachalit Taal– to be performed on stage by the student in front of the audience for 45 mins (15 / 9 / 11 beats any one)
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MPA (DRAMA AND THEATRE STUDIES)

SEMESTER – II

Major Course:

History & Development – 2 (DRAMA AND THEATRE STUDIES)

(4 Credits)

Unit - 1 **Evolution of Indian Theatre**

(revision of BPA syllabus)

- 1.1 Oral history of Dance-Drama and Folk Theatres in India (Sem V-VI of BPA DTS)
- 1.2 Nationalism in post-independence Indian Theatre (Sem III-IV of BPA DTS)
- 1.3 Professional Theatre and Theatre for Business (Sem V-VI of BPA DTS)

Unit - 2 **Performance and Representation**

- 2.1 Performance of everyday life- Dramaturgy theory
- 2.2 Performativity of Gender
- 2.3 Diana Taylor- Archive vs Repertoire

Unit - 3 **Theoretical Approaches to Theatre**

- 3.1 Writing about Performances: Thick Description- Clifford Geertz
- 3.2 Indian Regional Theatres: Anuradha Kapur – *Actors, Pilgrims, Kings and Gods: The Ramlila of Ramnagari*, Philip Zarilli– *Kathakali Dance-Drama Where Gods and Demons Come to Play*
- 3.3 "Performing as a Moral Act: Ethical Dimensions of the Ethnography of Performance"- Discussing Conquergood

Unit - 4 **Aesthetics of Dramatics**

- 4.1 Importance of Angik and Aharya Abhinaya
- 4.2 Script-writing and influence of characterisation
- 4.3 Pedagogy and other uses of theatre- Theatre-in Education, Corporate Theatre, Drama Therapy

COURSE OUTCOMES

CO1: Learning the Development of Indian Theatre

CO2: Examine concepts of Performance and Performativity

CO3: Comprehend the various allied uses of Dramatics.

CO4: Using Performance Studies Texts to Analyse Performances

Self-Learning topics (Unit wise)

Unit	Topics
1	1.2 The British rule and its influence on theatre- regional, parsi, commercial theatres; western notions of modern theatre
4	4.1 Importance of Angik and Aharya Abhinaya 4.2 Script-writing and influence of characterisation

References:

1. Cultural labour - conceptualizing the folk performance in india. By Brahma Prakash
2. Religion and theatre by M.L. Varadpande
3. Indian Drama in Retrospect by Jayant Kastaur
4. Indian Theatre traditions of performance by Farley P Richmond
5. Aspects of Abhinaya in Indian Performing Arts Sastra and Prayoga by Deepti Omchery Bhalla
6. History of Indian Theatre by M.L. Varadpande
7. Traditional Indian Theatre- Multiple Stream
8. State of the Nation: British Theatre Since 1945 by Michael Bililington
9. Western Theatre in Global Contexts: Directing and teaching Culturally Inclusive Drama Around the world by Yasmine Marie Jahanmir, Jilian Campana
10. Dramaturgy Form : Performing Verse in Contemporary Theatre by Kasia Lech
11. Performance, Style and Gesture in western theatre by Nicholas Dromgoole
12. Western Drama through ages by Kimball King
13. Bertolt Brecht's Dramatic Theory by John J. White
14. Brecht on Theatre : The Development of an Aesthetic by Bertolt Brecht, steve files
15. Towards the poor theatre by Jerzy Grotowski
16. Theatre of Kanhailal: pebet and memoirs of Africa by Rustom Bharucha
17. Terror and Performance by Rustoy Bharucha

18. Theatre and the world : Performance and the politics of culture
19. Performance theory by Richard Schechner
20. Performed Imaginaries by Richard Schechner
21. Environmental theatre by Richard Schechner
22. Between theatre and anthropology by Richard Schechner
23. Building a character by Konstanin Stanislavski
24. An actor prepares by Konstanin Stanislavski.
25. The Chekhov theatre: A century of the Plays in Performance by Laurence Senelick
26. On the Technique of Acting : The First Complete Edition of Chekhov's Classic to the Actor by Michael Chekhov
27. Chekhov on Theatre by Anton Pavlovich Chekhov
28. Abhinaya Darpanam an Exclusive studies on Dance & Drama
29. Wachik Abhinaya by Shreeram Lagoo
30. Bhartiya natya parampara aur Abhinaya Darpanam by Vachaspati Gairola
31. Art of Dramatic Writing by Lajos Egri
32. Modern theories of Drama EPZ P by George W. Bandit
33. Decentered Playwriting: Alternative Techniques for the stage
34. Ancient India and Indo- Greek Theatre by M.L. Varadpande

Major Course:

Drama and Theatre Studies Presentation and Viva Voce – 2A (Total Lectures: 120)

A.	Acting styles across periods and cultures – Classical, realistic, non-realistic, and postmodern styles Adaptations and short scene work (10-15 minutes) in different styles
B.	Scene work from Indian and global canonical texts, with focus on teamwork and collaboration (15-20 minutes)
C.	Report on the scene-work of the selected Indian and global canonical texts with details of set design, lighting, costume, props, adaptation etc.
D.	Basics of stage makeup and costumes for character building

COURSE OUTCOMES

CO1: Demonstrate the Various Acting Techniques

CO2: Improve Teamwork through Collaborations

CO3: Enhance Writing and Expression Skills

CO4: Implementing Stage Techniques for Production of a Play

Major Course:

Drama and Theatre Studies Stage Performance- 2B (Total Lectures: 120)

	<ul style="list-style-type: none">● Presentation of a play of at least 45 minutes (one-act play), preferably in a group.● The students can work on varied aspects of the production, depending on their interest.● Students will need to maintain a log of their involvement and submit a report prior to their performance.
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COURSE OUTCOMES

CO1: Demonstrate the complete performance with vigour and stamina

CO2: Perform on stage in front of the audience for 45 minutes.

CO3: Illustrate theoretical aspects of the course in practical form.

CO4: Showcase Proficiency in the Varied Aspects of Production

SEMESTER – II

DSE / Core Elective (Select any One):

MPA2131A Performing Arts Therapy and Art Criticism (4 Credits)

Unit - 1: Dance Therapy

- 1.1 Dance Movement Therapy: DMT in India and abroad; Present and Future
- 1.2 a. Movement, Self and Healing: Practicing DMT on Self to understand effects and implications;
b. Props and therapy: using props, group therapy, mixing other modules.
- 1.3 DMT for severe cases: dealing with major trauma or medical conditions and a methodical approach for healing

Unit - 2: Music Therapy

- 2.1 a. Singing and Hearing music: Using Music to heal, both as active and passive participants
b. Different music, differing meanings: Variations in music styles and whether they affect therapy differently
- 2.2 Using Voice, Instruments, Ragas and Recordings: close studying of different elements of music and how they affect therapy
- 2.3 Psychology and Physiology: How music affects both; Music for everyday Wellness; Assessing the need for therapy: Understanding the need of the patient and using different methods of Music Therapy

Unit - 3: Art Criticism

- 3.1 Critics and Criticism: How to appreciate performing art, and basis of critical theory
- 3.2 Criticism and Development: Performance Art Criticism in India and Western world, role of criticism in informing, documenting and improving the arts
- 3.3 a. Critic in the audience: what is the role of a critic vis-a-vis the audience
b. Critical study of a Performance: using basic methods to critically analyze a performance

Unit - 4: Career of a Critic

- 4.1 a. Role of Critics: Study eminent performing art critics and their contribution to furthering the art
b. Can Art be criticized: discussing artist perspectives and necessity of art critics?
- 4.2 What is a Performance?: Performing the Everyday, Performing on Stage, Critical Evaluations
- 4.3 The Artist as/with a Critic: Studying oeuvres to understand criticism as a progressive force. Either performers can study their own work or closely follow an artist's work.

Self-Learning topics (Unit wise)

Unit	Topics
1.1	DMT in India and abroad
1.2-a	Movement, Self and Healing: Practicing DMT on Self to understand effects and implications
2.1-b	Different music, differing meanings: Variations in music styles and whether they affect therapy differently
2.3	Music for everyday Wellness
3.3-b	Critical study of a Performance- using basic methods to critically analyze a performance
4.1-a	Can Art be Criticized- discussing artist perspectives and necessity of art critics?

Online Resources

1. Online courses (MOOC): <https://www.mooc-list.com/course/how-music-can-change-your-life-coursera>
2. <http://udel.edu/~agibson/ARTH667-F99.htm>
3. <https://static1.squarespace.com/static/5146f36de4b0b35e942dc1e6/t/5352b33ce4b0c64d5e6d59d1/1397928764183/Example-Syllabus-Benny-Simon.pdf>
4. https://tiss.edu/uploads/files/Prospectus_-DDMT_-18-19_-_Final.pdf
5. <https://online.berklee.edu/courses/music-therapy-techniques-for-wellness>
6. <https://www.umbra.org/wp-content/uploads/2018/04/Umbra-ARPY-350-Art-Therapy-Fall-18.pdf>

Reference Books:

1. Benjamin, Walter. Illuminations
2. Kothari, Dr. Sunil (edited by), New Directions in Indian Dance, Mumbai: Marg Publications, Vol. 55 No. 2, December 2003.
3. Kothari, Sunil. New Directions in Indian Dance
4. Lavender, L. (1996). Dancers talking dance. Human Kinetics.
5. Mehta, R. C. (Ed.), Psychology of Music, Baroda: Indian Musicological Society, First ed., December 1980.
6. Payne, Helen (ed.) Dance Movement Therapy: Theory and Practice
7. Pope, Alexander. An Essay on Criticism
8. Prem Kumari, V., Experiments in Music Teaching, New Delhi: Radha Publications, First ed., 1995.
9. Rao, H. P. Krishna, The Psychology of Music, Delhi: Indological Book House, 1986.
10. Sharma, Dr. Manorama, Special Education: Music Therapy, New Delhi: APH Publishing Corporation, 1996.
11. Vatsyayan, Kapila. Bharata, the Natyasastra

SEMESTER – II

DSE / Core Elective (Select any One):

MPA214A

Global Comparative Study of Performing Arts

(Formative Assessment)

(4 Credits)

- Submit requisite Analytical Essays on relevant topics from Global Comparative Study of Performing Arts with guidance and approval of the approved PG Teacher of the University, each in about 1000 words and present it in 15 minutes.
- Demonstration could be incorporated for relevant topics and the time could be extended by 10 minutes for the same.
- Writing Two Papers each of 50 marks: 02 Papers * 50 Marks = Paper writing 20 marks + Presentation - 10 Marks + Publication - 20 Marks
- Essays with presentations:
 - 02 Analytical Essays with Presentation * 50 Marks (with Publication)
- Plagiarism Check of less than 20 % Certificate should be attached along with submission.
- Publication of essays in ISSN / UGC Care listed Journals / ISBN chapters in (edited) books is recommended.

SEMESTER – II

DSE / Core Elective (Select any One):

MPA216A Learning and Teaching of Performing Arts - 2 (Total Lectures: 60)

Unit - 1: Concept of Teaching:

- 1.1 Concept of Teaching: Meaning, Characteristics, Principles & Phases, Relationship of Learning and Teaching
- 1.2 Professionalism in Teaching and Academic Freedom; Evolving Roles of a Teacher: Instructional Expert, Manager, Counselor and Practitioner-Researcher
- 1.3 Guru Shishya Tradition in Performing Arts and its transformation from ancient to present times

Unit - 2: Lesson Planning and Assessment:

- 2.1 Herbatian Steps and Principles of Lesson Planning
- 2.2 Types of Lessons (Knowledge, Appreciation and Skill)
- 2.3 Anderson and Krathwohl (Revised Bloom's taxonomy) Affective domain – Krathwohl, Psychomotor domain - Dr. R. H. Davey

Unit - 3: Teaching Skills:

- 2.1 Purpose, Components and Evaluation of Teaching Skills: Introduction, Closure, Narration, Chalk Board Work, Explanation, Illustration, Questioning and Reinforcement, Stimulus Variation and
- 2.2 Effective Use of Audio-Visual Aids
- 2.3 Class Management and Discipline

Unit - 4: Modern Methodologies and Trends:

- 4.1 Lecture cum Demonstration and Project Method,
- 4.2 Team Teaching, Role Playing and Cooperative Learning
- 4.3 Multimedia, Internet, Digital Music, Digital Editing and Digital Creativity

Self-Learning topics (Unit wise)

Unit	Topics
1.1	Concept of Teaching and Project Method
4.1	Lecture cum Demonstration
4.6	Multimedia, Internet, Digital Music, Digital Editing and Digital Creativity

Online Resources:

- https://onlinecourses.swayam2.ac.in/nou20_ed03/unit?unit=1&lesson=3
- https://onlinecourses.swayam2.ac.in/nou20_ed03/unit?unit=39&lesson=40
- https://onlinecourses.swayam2.ac.in/nou20_ed03/unit?unit=39&lesson=42
- https://onlinecourses.swayam2.ac.in/nou20_ed03/unit?unit=9&lesson=12
- https://onlinecourses.swayam2.ac.in/nou20_ed04/unit?unit=46&lesson=47

Reference Books:

1. Chaube, Dr. Amareshchandra, Sangeet ki Sansthaagat Shikshan-Pranali, Ajmer: Krishna Brothers, First ed., 1988.
2. Chauhan, S.S. (1978): Advanced Educational Psychology, Vikas Publishing house Pvt. Ltd., New Delhi.
3. Chinchore, Prabhakar Narayana, Bhatkhande Smriti Granth, Khairagarh: Indira Kala Sangeet Vishwavidyalaya, First Ed., 1 August 1966.
4. Dandapani, S. (2001), A textbook of Advanced Educational Psychology. New Delhi: Anmol Publications.
5. Gardner, H (1991) Changing Minds USA, Howard Business School Press.
6. Jha Rajeev Indramani (2019). Kathak Dance Education – Contemporary Systems, Problems and Suggestions. Delhi: B R Rhythms.
7. Jha, Rajeev I. (2020). Learning and Teaching. Himalaya Publishing House Pvt. Ltd
8. Jha, Rajeev I. (2020). Styles, E-Learning and M-Learning of Prospective Teachers. Aarhat Publications and aarhat Journals
9. Kumar, K. L., Educational Technology, New Delhi: New Age International (P) Ltd. Publishers, 1997.
10. Mangal, S. K. (1984). Psychological Foundations of Education. Ludhiana: Prakash Publishers
11. Mangal, S. K., Advanced Educational Psychology, New Delhi: Prentice-Hall of India, 1997.
12. Murray, Ruth Lovell, Dance in Elementary Education, New York: Harper & Brothers, 1953.
13. Music in Education, (International Conference on the Role and Place of Music in the Education of Youth and Adults, Brussels, 29 June to 9 July 1953), Paris: UNESCO, Second Impression, 1956.
14. Paramjit Dr., Factors Affecting Music Learning & Achievement at College Level, Delhi: Nirmal Publications, First ed., 1997.
15. Patel, R.N. (2013), Educational Evaluation: Theory and Practice, Himalaya Publishing House, Mumbai
16. Prem Kumari, V., Experiments in Music Teaching, New Delhi: Radha Publications, First ed., 1995.
17. Sharma, Dr. Manorama, Music Education: New Horizons, Delhi: Nirmal Publications, First ed., 1995
18. Sharma, Dr. Pushpendra, Sangeet ki Uchastariya Shikshan Pranali – Ek Sameekshaatmak Adhyayan – (Haryana Pradesh), Delhi: Eastern Book Linkers, First Ed., 1992
19. Sharma, R.A. (2010), Essentials of Measurement in Education and Psychology, R. Lall Book Depot, Meerut.
20. Shrikhande, Dr. Suresh Gopal, Hindustani Shaashtriya Gaayan ki Shiksha Pranaali, Chandigarh: Abhishek Publications, First ed., 1993.
21. Woolfolk, A (2004) Educational Psychology Ninth Edition Singapore, Pearson Education Inc.

SEMESTER – II

INTERNSHIP / APPRENTICE- SHIP (Formative Assessment)

MPA215A Internship

(4 Weeks - 120 Credits - 30 hours/week)

**(Teaching / Assisting / Performing in recognized School / College / University
/ Centre of Performing Arts / Guru / Kendra of relevant Performing Arts -
approved by BoS)**

Board of Studies in Performing Arts School of Performing Arts (SOPA)

HSNC University, Mumbai

Credit Structure for two-years Master of Performing Arts (MPA) Programme

(According to NEP 2020 Curriculum Framework)

i. MPA IN KATHAK DANCE

ii. MPA IN BHARATNATYAM DANCE

iii. MPA IN ODISSI DANCE

iv. MPA IN TABLAA

Batch - 1: 2023-25

Semester III

Semester	Course Type	Course Codes	Course Name	Credits
III	Major (8 + 4)		1. History & Development – 3	4
		MPA301A	i. KATHAK DANCE	
		MPA302A	ii. BHARATNATYAM DANCE	
		MPA303A	iii. ODISSI DANCE	
		MPA304A	iv. TABLAA	
			v. DRAMA AND THEATRE STUDIES	
			2. Practical Course – 3A Presentation & Viva Voce	4
		MPA305A	i. KATHAK DANCE	
		MPA306A	ii. BHARATNATYAM DANCE	
		MPA307A	iii. ODISSI DANCE	
		MPA308A	iv. TABLAA	
			v. DRAMA AND THEATRE STUDIES	
		3. Practical Course – 3B Stage Performance	4	
	MPA309A	i. KATHAK DANCE		
	MPA310A	ii. BHARATNATYAM DANCE		
	MPA311A	iii. ODISSI DANCE		
MPA312A	iv. TABLAA			
	Minor	MPA313A	Research Methodology in Performing Arts – II	4
	Seminar / Research Project (Select any one) (Formative Assessment)	MPA314A	1. Project: Academic Writing in Performing Arts <i>(Interdisciplinary / Multidisciplinary Study of Performing Arts with efforts towards Publication) (Writing Two Papers each of 50 marks: 02 Papers * 50 Marks = Paper writing 20 marks + Presentation - 10 Marks + Publication - 20 Marks)</i>	4
MPA315A		2. Project: Digital Tools in Performing Arts <i>(Audio / Video / Assessment / Presentation / Quiz / LMS etc) (04 Topics / Presentations of 20 - 30 minutes each)</i>		
TOTAL				20

MPA (KATHAK DANCE) SEMESTER – III

MPA301A History & Development – 3 (KATHAK DANCE) (4 Credits)

Unit - 1 Title: History and Development of Indian Dance

- 1.1 The Banaras Gharana, the Raigarh Darbar & the forgotten Gharanas and artists of Kathak
- 1.2 a) Creative Experiments in Kathak; b) Modern trends and future possibilities in Kathak Presentation; c) Critical Perspective of development of Kathak
- 1.3 Institutional Kathak Dance Education System: Based on School and University Systems such as Indira Kala Sangit Vishwavidyalaya, M. S. University Baroda, Bhatkhande Sanskriti Vishwavidyalaya, Lucknow; School and Higher Secondary Board of Maharashtra, U. P., Rajasthan, Madhya Pradesh, etc.

Unit - 2 Title: Technique and Terminology

- 2.1 Definitions: Ughatata, Urmayi, Urap, Sulap, Tirap, Jamankaa, Stuti, Poha Paajuri, Laag-Daat, Dhilaanga, Shudh Mudra, Tharr, Sudhang, Tribhang, Ghumariyaa, Chankraman, Chelaanchala, Chhand, Saran, Haava-Bhaava / Shariraja Alankaar (with Helaa), Sapta Avayava, Anulom-Pratilom, Nyaas-Vinyaas
- 2.2 Naayaka Bhedas: Saatvika Guna, Bhedas: Swabhaava, Dharma, Avasthaa
- 2.3 Naaayikaa Bhedas: Dharma, Aayu, Jaati, Prakriti, Avasthaa

Unit - 3 Title: Study of Classical Texts-

- 3.1 NS: Rasa and Bhaav (Chapter 6 and 7); Rasa Principle and Rasa Nishpatti Principles (Bhatt Lollata, Bhatt Shankuka, Bhatt Naayaka, Abhinav Gupta)
- 3.2 NS: Pravritti – Dharmee (Chapter 14); Maargi and Deshi Nritya
- 3.3 The Vishnudharmottara Purana (Khanda 3): Nrittasutra, Chitrasutra, Pratima Lakshana

Unit - 4 Notation in Pt. Bhatkhande System:

- 4.1 Taal Dhamar (14 matras) - All intra forms, Taal Matta (18 matras) and Taal Ganesh (21 matras) - All intra forms in practical courses.
- 4.2 Laya Prastaar in Dhamar (14 matras): Ekgun, Dugun, Tigun, Chaugun; Aadhee 1/Aadi or Dyodhi 1 ½ or 3/2 or 4/6, Biyaadi 1 ¾ or 7/4, Sawa Do Guni or Kuaadi 2 ¼ or 9/42, Pauni ¾, Sawai 1 ¼ or 5/4
- 4.3 Gat Bhaav (as per Practical Syllabus) - Story / Plot – in Solo and Group Formats: Subject Matter in Brief, Stage Arrangement, Background Music, Selection of Characters, Costume – Makeup - Jewelry, Taal & Laya, Rasa & Bhaav

Self-Learning topics (Unit wise)

(Mention sub-units)

Unit	Topics
4.1	Taal Ektaal (12 matras) - All intra forms, Taal Matta (18 matras) and Taal Ganesh (21 matras) - All intra forms in practical courses.
4.2	Laya Prastaar in Dhamar (14 matras) Ekgun, dugun, tigun, chaugun, aadhee, Paunee, dyodhi or aadi.

4.3	Gat Bhaav (as per Practical Syllabus) - Story / Plot – in Solo and Group Formats: Subject Matter in Brief, Stage Arrangement, Background Music, Selection of Characters, Costume – Makeup - Jewelry, Taal & Laya, Rasa & Bhaav
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References:

1. Abhinaya Darpan – Dr Puru Dadheech
2. Ang Kavya – Pt. Birju Maharaj
2. Bharata – The Natyashastra – Kapila Vatsyayan
3. Celebration of Life Indian Folk Dances – Jiwan Pani
4. Folk Dances of India – The Publications Divisions, Ministry of Information and Broadcasting, GoI
5. Handbook of Classical Dance Terminology – Dr. Kanak Rele (Editor)
6. India's Kathak Dance – Past, Present Future – Reginald Massey
7. Indian Classical Dance – Kapila Vatsyayan
8. Indian Classical Dance – Tradition in Transition – Leela Venkataraman & Avinash Pasricha
9. Indian Classical Dance in Literature and the Arts – Kapila Vatsyayan
10. Joy of Classical Dances of India – Leela Samson
11. Kathak Dance Education – Contemporary Systems, Problems and Suggestions – Dr Rajeev Indramani Jha
12. Kathak Darpan - – Tirthram 'Aazad'
13. Kathak Gyaaneshwari – Tirthram 'Aazad'
14. Kathak Indian Classical Dance Art – Sunil Kothari
15. Kathak Nritya – L. N. Garg
16. Kathak Nritya mein Kavitta Chhand – Dr. Manjiri Deo
17. Kathak Nritya Parampara mein Guru Lacchu Maharaj – Mandvi Singh
18. Kathak Nritya Parichay – Harishchandra Shreevastav
19. Kathak Nritya Shiksha Part – I – Dr. Puru Dadheech
20. Kathak Nritya Shiksha Part – II – Dr Puru Dadheech
21. Kathak Praveshika – Tirthram 'Aazad'
22. Kathak se pahchaan – Dr. Manjiri Deo
23. Kathak Shaashtra Darshan Part – I – Akhil Bharatiya Gandharva Mahavidyalaya Mandal
24. Kathak Shaashtra Darshan Part – II – Akhil Bharatiya Gandharva Mahavidyalaya Mandal
25. Kathak Shringaar – Tirthram 'Aazad'
26. Magazine 'Sangeet Kala Vihaar' – (Akhil Bharatiya Gandharva Mahavidyalaya Mandal)
27. Magazine 'Sangeet' – (Sangeet Karyalaya Hathras)

28. Naatyshaashtra kaa Sangeet Vivechan – Dr. Puru Daheech
29. Nandikesvara’s Abhinay Darpanam - Dr. Manmohan Ghosh
30. Natyashastra – Babulal Shukla Shastrai (All Volumes)
31. The Sacred Dance of India – Mrinalini Sarabhai

MPA (KATHAK DANCE) SEMESTER – III

Major Course: MPA305A

2. Practical Course – 3A Presentation & Viva Voce (KATHAK DANCE) (4 Credits)

A.	Revision of Semester 1 & 2 portion (including Dhamar Taal in particular)
B.	Taal Matta (18 matras): Attempt to present complete ‘Nrittanga’ with Padhant (in correlation with theory): Vilambit Laya (recommended) / Madhya Laya (may be selected): <ol style="list-style-type: none">1. Uthaan,2. Thaats (at least two, different from the other taal - with pre and post aspects of Thaat bandhana),3. Aamad (Saadi & Paran-judi) Vilambit / Madhya Laya: <ol style="list-style-type: none">4. Natvari / Saadaa Todaa - Saadaa/Natvari and Chakkardaar,5. Paran - Saadaa and Chakkardaar,6. Tihaayi - Saadaa, Ginati and Chakkardaar,7. At least three out of the following - Farmaishi/Aadeshi, Kamaali, Navhakaana, Premelu/Parmelu, Dupalli-Tipalli-Chaupalli, Graha-Ateeta/Anaagat, Yati (except Sama), Jaati (except Chatushra and Tishra)8. Kavitta (with a theme different from the other taal),9. Gat Nikaas (at least one, different from the other taal),10. Tatkaar (Ekgun, Dugun, Teegun, Chaugun) & Baant (with 4 paltas)
C.	Taal Ganesh (21 matras): Attempt to present complete ‘Nrittanga’ with Padhant (in correlation with theory): Vilambit Laya (recommended) / Madhya Laya (may be selected): <ol style="list-style-type: none">1. Uthaan,2. Thaats (at least two, different from the other taal - with pre and post aspects of Thaat bandhana),3. Aamad (Saadi & Paran-judi) Vilambit / Madhya Laya: <ol style="list-style-type: none">4. Natvari / Saadaa Todaa - Saadaa/Natvari and Chakkardaar,5. Paran - Saadaa and Chakkardaar,

	6. Tihaayi - Saadaa, Ginati and Chakkardaar, 7. At least three out of the following - Farmaishi/Aadeshi, Kamaali, Navhakaaa, Premelu/Parmelu, Dupalli-Tipalli-Chaupalli, Graha-Ateeta/Anaagat, Yati (except Sama), Jaati (except Chatushra and Tishra) 8. Kavitta (with a theme different from the other taal), 9. Gat Nikaas (at least one, different from the other taal), 10. Tatkaar (Ekgun, Dugun, Teegun, Chaugun) & Baant (with 4 paltas)
D.	Abhinaya Anga: 1. Gat Nikas: Peshvaz Gat, Naav ki gat. 2. Gat bhava: Geeta Upadesha. Jataayu Moksha 3. Abhinaya on any one: chaupai, doha, savaiyya 4. Trivat
	Objectives of Evaluation: Content, Competence, Creativity, Confidence

Major Course: MPA309A

3. Practical Course – 3B Stage Performance - (KATHAK DANCE) (4 Credits)

1. Complete solo performance of **any one or two Taals of Semester 2 with Abhinaya piece (traditional repertoire)** to be performed on stage by the student in front of the audience for **45 mins**.
2. Any self composed creative composition of Nrityang, Nritya, Abhinaya, and/or Special Items.
3. Demonstration and illustration of theoretical aspects of the course in practical form.
4. No recordings allowed.
5. **Objectives of Evaluation: Content, Competence, Creativity, Confidence**

MPA (BHARATNATYAM DANCE) SEMESTER – III

Major Course: MPA302A Theoretical Foundation of Bharatnatyam- 3

(Total Lectures: 60)

Unit - 1 History of Dance

- 2.1 Bhakti period - Thevarams, Divyaprabandhams and other bhakti compositions
- 2.2 The contribution of Maratha kings of Tanjore & Saraswati Mahal Library - Inscriptions, Books & Records.
- 2.3 Tanjore Quartet, Post Maratha Period - Contribution of Nattuvanars, Transition of Sadir into present day Performances

Unit - 2 Famous Composers, Choreography & Notation

- 2.1 Notation – Varnam, Jatiswaram
- 2.2 Work of 2 poets wrt Keertanam, padam and javali from each of the South Indian states.
- 2.3 Difference in choreography of abhinaya wrt to Varnam sahitya, padam and javali

Unit - 3 Study of Classical Texts

- 3.1 Avanada and Dhruvas mentioned in different Lakshana Granthas
- 3.2 11 natya sangraha, Dasharupakas, Uparupakas
- 3.3 Comparative Study of Ramayana – Tulsidas, Khamban, Valmiki, Cambodian

Unit - 4 Aesthetics in Dance

- 1.1 NS: Rasa Principle and Rasa Nishpatti Principles (Bhatt Lollata, Bhatt Shankuka, Bhatt Naayaka, Abhinav Gupta)
- 1.2 Analytical study Abhinav Bharati
- 1.3 Vishnudharmottara purana

Self-Learning topics (Unit wise)

(Mention sub-units)

Unit	Topics
2	Unit - 2 Famous Composers, Choreography & Notation - Part 2 2.1 Notation – Varnam, Jatiswaram 2.2 Work of 2 poets wrt Keertanam, padam and javali from each of the South Indian states. 2.3 Difference in choreography of abhinaya wrt to Varnam sahitya, padam and javali

Reference Books:

(Alphabetically)

1. Approach to Bharatanatyam – Dr. S. Bagyalakshmi
2. The Natyasastra: ascribed to Bharatamuni – Manish Granthalaya
3. Natyashastra of Bharatamuni with the commentary Abhinavbharati Vol.1 Bharatamuni, Abhinav Gupta Acharya, R S Nagar.
4. Bharatanatyam – An in depth study - Mrs. Saroja Vaidyanathan
5. Introduction to Bharata's Natyashastra – Adya Rangacharya
6. Bharatanatyam – The Heritage – Lakshmi Vishwanathan
7. Indian Classical Dance – Kapija Vatsyayan

8. Devadasi System in Medieval Tamil nadu – Dr. K. Sadasivan
9. Dictionary of theatre terms, concepts and analysis – Patrice Pavis, Christine Shant
10. Indian Classical Dance - Dr. Kapila Vatsayan
11. Lagu Bharatham – Dr. R. Kowsalya
12. Lagu Bharatham – Dr. Sudharani Ragupathy
13. Mathura Margam – Madurai E. Krishnan
14. Musical Instrument of India – B.C. Deva
15. Nandikesvara’s Abhinay Darpanam - Dr. Manmohan Ghosh
16. Natya Sastra – Adhiya Rengacharya
17. Nritya Geethamalal – Raji Narayan
18. Nritya Sumangali – Saskia C. Karsenboom
19. Rasa Bhava Darshan – D.N. Malhotra
20. Rasa Theory - Bhat
21. Studies in Nayaka Nayika Bheda – Rakesh Gupta
22. Understanding Bharatanatyam – Mirnalini Sarabhai

MPA (BHARATNATYAM DANCE) SEMESTER – III

Major Course: MPA306A

2. Practical Course – 3A Presentation & Viva Voce (BHARATNATYAM DANCE) (4 Credits)

A.	Bhakti Compositions - Thevaram, Tiruppugazh, Thiruppavai
B.	Demonstrating Navrasa with suitable Slokas
C.	Ashtapadi
D.	Nattuvangam (Cymbals) - Understanding Kalapramanam & ability to play Adavus, Alarippu, Jathiswaram

Major Course: MPA310A

3. Practical Course – 3B Stage Performance - (BHARATNATYAM DANCE) (4 Credits)

1. **45 mins** performance
2. Complete solo performance of MPA Varnam
3. Bhakti Abhinaya
4. Demonstration and illustration of theoretical aspects of the course in practical form.
5. No recordings allowed.
6. **Objectives of Evaluation: Content, Competence, Creativity, Confidence**

MPA (ODISSI DANCE) SEMESTER – III

Major Course: MPA303A

History & Development of Odissi – 3A (Total Lectures: 60)

Unit - 1

Development of Odissi

- 1.1 The poetry in Odissi
The literary movement in Odisha and the birth of the kinds of poems used in Odissi; the peculiarity of the medieval Bhakti poems and their spread through dance (Gotipua and Mahari); different kinds of poems in detail (including stuti, janana, chhanda, champu, GeetaGovinda) and how they have been portrayed in Odissi; contemporary attempts to reinvent different kinds of poetry (chhanda, modern, mahari songs)
- 1.2 Major contributors to the tradition-
- 1.3 The gendered space-
The stereotypical understanding of male gurus vis-a-vis female dancers in Odissi; the visibility and contribution of male dancers; the female dancer in the reconstruction and national identification of Odissi; the position of the dancer as compared to the teacher and its implications

Unit - 2

The Body and Style

- 2.1 The body of the deity
The body of the dancer as miming the dance of the Gods; change of movements and posture while performing dance of Shiva, Krishna, Tantra/Shakti and more; studying the influence of religious practises in the use of hand movements, gestures, footwork and choreography
- 2.2 The Tandava-Lasya dichotomy and dialogue
The origins of the terms and their accepted meanings today; Is it possible to alienate the two? Understanding the dialogue between the two styles, especially in Odissi; analysing pieces/items that engage in this dialogue
- 2.3 The feminine body in Odissi-
The legacy of Odissi- from the female devotee to the impersonated female to the middle-class woman; the effect of this history on the understanding of Lasya; the use of enhanced femininity by some schools to reiterate the female body; other schools do not showcase it much; analysing the space of the

female body in Odissi dance vis-a-vis the male dancer; studying the inequality and whether it is caused by style or society

Unit - 3

Performance and Presentation

- 3.1 Rasaesthetics-
The study of Rasa- concepts, origin, analysis; understanding bhava and the Indian technique of emoting it as compared to a few popular Western/Asian methods; Study of Aesthetics, especially in a performance- role of the spectator, importance of context and location, the concepts of darshan, abhinaya, male gaze, spectatorship
- 3.2 Understanding choreography- Analysis and Process
Reading texts that analyse choreography- dealing with concepts such as frame, representation, style, vocabulary, syntax, motif, mirroring, shadowing and their colloquial references, if any; comparing the choreography of Western Classical with Indian Classical dance; understanding the process of choreography- ideation, development, execution, practice, finalising and improvisation
- 3.3 Studying the contribution of notable performers- Daksha Mashruwala, Jhelum Paranjape, Debi Basu, Sharmila Basu, Sujata Mohapatra, Minu Haque and more

Unit - 4

Odissi Rhythm and Music

- 4.1 Investigating the role of Arasas in Odissi as a unique element; studying different types of maanas; Composing arasas or short pieces in the lesser-used taals of Odissi dance
- 4.2 Writing Gatibhed Pallavi and identifying the chhanda-kriya, shifts in taal/jaati
- 4.3 Understanding the role of Raag in Odissi dance- Raag- Definition- Purpose or function of Raags in Classical music
- 4.4 Effect of the Raag on the choreography and rasa of the dance or the dancer- Raag-based compositions v/s Folk tunes in practice of Odissi dance

Self-Learning topics (Unit wise)

Unit	Topics
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1	<p>1.1 The poetry in Odissi https://epgp.inflibnet.ac.in/Home/ViewSubject?catid=451 (P05→M10,11)</p>
4	<p>4.2 Writing Gatibhed Pallavi and identifying the chhanda-kriya, shifts in taal/jaati</p> <p>4.3 Understanding the role of Raag in Odissi dance- Raag- Definition- Purpose or function of Raags in Classical music</p> <p>https://nios.ac.in/media/documents/Hindustani_Music_242/hindustanimusictheorybook1/HMB1Ch2.pdf</p> <p>https://nios.ac.in/media/documents/Carnatic_Music_243/carnaticmusicbook1/ch2.pdf</p> <p>http://magazines.odisha.gov.in/Orissareview/august-2007/engpdf/Page108-111.pdf</p> <p>https://www.sahapedia.org/sites/default/files/2019-03/The%20Tradition%20of%20Odissi%20Music%20-%20Jiwan%20Pani.pdf</p>

Major Course: MPA307A

Odissi Presentation and Viva Voce – 3A (Total Lectures: 120)

A.	Learning basic music editing skills for using in performance
B.	Learning Gatibhed pallavi, its recitation, identifying the variations in rhythm, identifying the padabhedas and bhangis used
C.	Learning Ardhaneshwar to explore the feminine and masculine depiction of characters and usage of body movements
F.	Being able to play the manjira with the items learnt

Major Course: MPA310A

Odissi Stage Performance - 3B (Total Lectures: 120)

	<ul style="list-style-type: none">• Demonstration of the repertoire of at least 50 minutes including the Pallavi learnt during the semester• The student should be able to explain the items before performing them and include information such as the taal and raag on which the items are based, the elaboration of the type of items, the special hastas and bodywork used (if any) and the names of the choreographers and composers.
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**MPA (HINDUSTANI MUSIC:
INSTRUMENTAL – TAAL VAADYA (TABLAA))
SEMESTER – III**

Major Course: MPA304A

**Theoretical Foundation of Hindustani Music: Hindustani Music Instrumental –
Taal Vaadya – 3 (Tablaa)**

(Total Lectures: 60)

Unit - 1 Development of Indian Percussion

- 1.1 Tablaa and its global contemporary instruments
- 1.2 Comprehensive study of Farrukhabad and Punjab Gharanas
- 1.3 Legendary musicians: Vidushi Subbalaxmi, Pt. Omkarnath Thakur, Pt. Nanasaheb Panse, Pt. Anokhelal, Ust. Nijamuddin Khan, Pt. Vishwamohan Bhatt, Pt. Gyan Prakash Ghosh, Pt. Nikhil Banerjee

Unit - 2 Technique and Terminology related to Tablaa

- 2.1 Making of Tablaa – a craftsman’s perspective
- 2.2 Rela gat, Manjhdhaar, Types of Tihai Gat, Farad gat, Gend Uchhal, Dudhaari, tridhaari gat, Chhand Gat
- 2.3 Tabla Accompaniment - Thoughts and principles of presentation (Vocal / instrument / dance)

Unit - 3 A Study of Taal and related terms

- 3.1 Taal: Teen taal, Matt taal, Sawari
- 3.2 Depiction of Taal in Dholki, Dholak
- 3.3 Concept of _____ in Carnatic

Unit - 4 Notation in Pt. Bhatkhande System:

- 4.1 Write notations of different types of Gats as detailed in 2.2
- 4.2 Write notations for any 1 Carnatic Taal theka and bol

Self-Learning topics (Unit wise)

Unit	Topics
4.1	Write notations of different types of Gats as detailed in 2.2
4.2	Write notations for any 1 Carnatic Taal theka and bol

Reference Books:

1. Tablaa - Arvind Mulgaonkar
2. Taal Vaibhav
3. Taal Prakash
4. Tablaa
5. Taal Martand
6. तबला शास्त्र: मधुकर गणेश गोडबोले
7. ताल परिचय भाग 1: पंडित गिरीश चंद्र श्रीवास्तव
8. ताल कोषः: पंडित गिरीश चंद्र श्रीवास्तव
9. ताल सर्वांग: पंडित विद्या नाथ सिंह
10. <https://www.youtube.com/channel/UCGJiHI0c3TYybU-BqipaiAA>
11. <https://www.youtube.com/channel/UChqIVaU7uJ5XW1VL5DGXT3A>
11. Taal Prakash by Bhagvat Sharan Sharma.
12. Pakhawaj aur Tablaa ke Gharane avam paramparayein Dr Aban Mistry
13. Apraachalit Kayade aur Gatein – Pt. Satyanarayan Vasishtha
14. Kayada Aur Peshkar - Pt. Satyanarayan Vasishtha

Major Course: MPA308A

**Hindustani Music: Instrumental – Taal Vaadya (Tablaa) Presentation and Viva Voce – 3A
(Total Lectures: 120)**

A	Revision of Semester 2
B	Identifying the Raga and theka – viambit and Madhya laya
C	Accompany Kathak dance performance
D	Accompany any instrument on Tablaa

Major Course: MPA312A

Hindustani Music: Instrumental – Taal Vaadya (Tablaa) Stage Performance – I – 3B

(Total Lectures: 120)

	· Complete solo of any prachalit Taal– to be performed on stage by the student in front of the audience for 45 mins
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MPA (DRAMA AND THEATRE STUDIES)

SEMESTER III

Major Course: History & Development – 3 (DRAMA AND THEATRE STUDIES)

(4 Credits)

Unit - 1 Evolution of Indian Theatre

- 1.1 Theatre at the fringes- subaltern/minority practices
- 1.2 New media and digitization of theatre
- 1.3 Impact of digital era on practice of drama

Unit - 2 Performance and Representation

- 2.1 Class, Caste and Theatre of Change- IPTA, JaNaM, Parallel Theatre, Bahujan Rangbhoomi
- 2.2 Protests and public performances–
- 2.3 Diaspora and the global stage- Bharucha-Schechner, Bhabha

Unit - 3 Theoretical Approaches to Theatre

- 3.1 Reception Theory- Stuart Hall, Erika Fischer-Lichte
- 3.2 Brecht- Verfremdungseffekt
- 3.3 Peggy Phelan- liveness of performance

Unit - 4 Aesthetics of Dramatics

(Project-based)

- 4.1 Create a plan for Acting/Direction/Stage Management/Script for the play collaborated with working groups (preferably same as Practical Course –B Stage Performance)
- 4.2 Explore methodologies and create a concept-note
- 4.3 Analyse the performance with a critical lens

COURSE OUTCOMES

CO1: Learning the Development of Indian Theatre in the Digital Era

CO2: Examine concepts of Reception Theory, Alienation Theory and Liveness

CO3: Comprehend the various Elements of Contemporary Social Theatre

CO4: Creating a Plan for a Production and Analysing it with a Critical Lens

Self-Learning topics (Unit wise)

Unit	Topics
4	4.1 Create a plan for Acting/Direction/Stage Management/Script for the play collaborated with working groups (preferably same as Practical Course –B Stage Performance) 4.2 Explore methodologies and create a concept-note 4.3 Analyse the performance with a critical lens

References:

1. Cultural labour - conceptualizing the folk performance in india. By Brahma Prakash
2. Religion and theatre by M.L. Varadpande
3. Indian Drama in Retrospect by Jayant Kastaur
4. Indian Theatre traditions of performance by Farley P Richmond
5. Aspects of Abhinaya in Indian Performing Arts Sastra and Prayoga by Deepti Omchery Bhalla
6. History of Indian Theatre by M.L. Varadpande
7. Traditional Indian Theatre- Multiple Stream
8. State of the Nation: British Theatre Since 1945 by Michael Bilington
9. Western Theatre in Global Contexts: Directing and teaching Culturally Inclusive Drama Around the world by Yasmine Marie Jahanmir, Jilian Campana
10. Dramaturgy Form : Performing Verse in Contemporary Theatre by Kasia Lech
11. Performance, Style and Gesture in western theatre by Nicholas Dromgoole
12. Western Drama through ages by Kimball King
13. Bertolt Brecht's Dramatic Theory by John J. White
14. Brecht on Theatre : The Development of an Aesthetic by Bertolt Brecht, Steve files
15. Towards the poor theatre by Jerzy Grotowski
16. Theatre of Kanhailal: pebet and memoirs of Africa by Rustom Bharucha
17. Terror and Performance by Rustoy Bharucha
18. Theatre and the world : Performance and the politics of culture
19. Performance theory by Richard Schechner
20. Performed Imaginaries by Richard Schechner
21. Environmental theatre by Richard Schechner
22. Between theatre and anthropology by Richard Schechner

23. Building a character by Konstanin Stanislavski
24. An actor prepares by Konstanin Stanislavski.
25. The Chekhov theatre: A century of the Plays in Performance by Laurence Senelick
26. On the Technique of Acting : The First Complete Edition of Chekhov's Classic to the Actor by Michael Chekhov
27. Chekhov on Theatre by Anton Pavlovich Chekhov
28. Abhinaya Darpanam an Exclusive studies on Dance & Drama
29. Wachik Abhinaya by Shreeram Lagoo
30. Bhartiya natya parampara aur Abhinaya Darpanam by Vachaspati Gairola
31. Art of Dramatic Writing by Lajos Egri
32. Modern theories of Drama EPZ P by George W. Bandit
33. Decentered Playwriting: Alternative Techniques for the stage
34. Ancient India and Indo- Greek Theatre by M.L. Varadpande

Major Course:

Drama and Theatre Studies Presentation and Viva Voce – 3A (Total Lectures: 120)

A.	Workshop Production- conceive, improvise, rehearse, and stage a one-act play or devised performance with the group, of at least 1 hour.
B.	Peer evaluation and self-reflection journals of the workshop production
C.	Incorporating multimedia in stage performances
D.	Creating 4 short individual skits/acts that can be performed digitally (akin to short-form content- 2 minutes maximum)

COURSE OUTCOMES

CO1: Learn Techniques of Devised Performances

CO2: Improve Performance through Self-reflection and Peer Evaluations

CO3: Enhance Acting and Communication Skills in Short-form Content

CO4: Implementing Digital Aids in Stage Performances

Major Course:

Drama and Theatre Studies Stage Performance- 3B (Total Lectures: 120)

	<ul style="list-style-type: none">● Presentation of a play of at least 60 minutes, preferably in a group.● The students can work on varied aspects of the production, depending on their interest.● Students will need to maintain a log of their involvement and submit a report prior to their performance.
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COURSE OUTCOMES

CO1: Demonstrate the complete performance with vigour and stamina

CO2: Perform on stage in front of the audience for 60 minutes.

CO3: Illustrate theoretical aspects of the course in practical form.

CO4: Showcase Proficiency in the Varied Aspects of Production

SEMESTER – III

Minor Course:

MPA313A Research Methodology in Performing Arts – 2

(4 Credits)

SEMESTER – III

Seminar

MPA314A Project: Academic Writing in Performing Arts

(Interdisciplinary / Multidisciplinary Study of Performing Arts with efforts towards

Publication)

(Formative Assessment)

(4 Credits)

- Submit requisite Analytical Essays on relevant topics from Interdisciplinary / Multidisciplinary Study of Performing Arts with efforts towards Publication with guidance and approval of the approved PG Teacher of the University, each in about 1000 words and present it in 15 minutes.
- Demonstration could be incorporated for relevant topics and the time could be extended by 10 minutes for the same.
- Writing Two Papers each of 50 marks: 02 Papers * 50 Marks = Paper writing 20 marks + Presentation - 10 Marks + Publication - 20 Marks
- Essays with presentations:
 - 02 Analytical Essays with Presentation * 50 Marks (with Publication)
- Plagiarism Check of less than 20 % Certificate should be attached along with submission.
- Publication of essays in ISSN / UGC Care listed Journals / ISBN chapters in (edited) books is recommended.

MPA315A

Project: Digital Tools in Performing Arts

(Audio / Video / Assessment / Presentation / Quiz / LMS etc)

(04 Topics / Presentations of 20 - 30 minutes each)

1. Submit any 4 assignments of the creation and use of Audio / Video / Assessment / Presentation / Quiz / LMS (in 4 quadrants) with approval of the approved PG Teacher of the University.
2. Marks could be allotted as 25 Marks * 4 Assignments or LMS (25 Marks * 4 Quadrants).

Board of Studies in Performing Arts School of Performing Arts (SOPA)

HSNC University, Mumbai

Credit Structure for two-years Master of Performing Arts (MPA) Programme

(According to NEP 2020 Curriculum Framework)

i. MPA IN KATHAK DANCE

ii. MPA IN BHARATNATYAM DANCE

iii. MPA IN ODISSI DANCE

iv. MPA IN TABLAA

Batch - 1: 2023-25

Semester IV

Semester	Course Type	Course Codes	Course Name	Credits
IV	Major (8 + 4)		1. History & Development – 4	4
		MPA401A	i. KATHAK DANCE	
		MPA402A	ii. BHARATNATYAM DANCE	
		MPA403A	iii. ODISSI DANCE	
		MPA404A	iv. TABLAA	
			v. DRAMA AND THEATRE STUDIES	
			2. Practical Course – 4A Presentation & Viva Voce	4
		MPA405A	i. KATHAK DANCE	
		MPA406A	ii. BHARATNATYAM DANCE	
		MPA407A	iii. ODISSI DANCE	
		MPA408A	iv. TABLAA	
			v. DRAMA AND THEATRE STUDIES	
			3. Practical Course – 4B Stage Performance	4
		MPA409A	i. KATHAK DANCE	
		MPA410A	ii. BHARATNATYAM DANCE	
	MPA411A	iii. ODISSI DANCE		
MPA412A	iv. TABLAA			
	v. DRAMA AND THEATRE STUDIES			
	Seminar / Research Project (Formative Assessment)	MPA413A	Research Dissertation	8
TOTAL				20

MPA (KATHAK DANCE) SEMESTER – IV

**Major Course: MPA401A History & Development – 4 (KATHAK DANCE)
(4 Credits)**

Unit - 1 Title: History and Development of Indian Dance

- 1.1 Ancient Dance Forms of Kathak Style: Dhruvpad Nritya, Ashtapadi, Bhandik Nritya, Shabd Nritya, Vivartana Nritya, Chamatkaar Nritya
- 1.2 Present day Kathak (Teaching Methodology, Technique, Repertoire, Costume, Performance Space, Challenges etc.)
- 1.3 Institutional Kathak Dance Education System: Based on Eclectic Systems such as ABGMM, Mumbai, Prayag Sangeet Samiti, Prayagraj, Pracheen Kala Kendra, Chandigarh, and Certificate and Diplomas offered by Universities.

Unit - 2 Title: Technique and Terminology

- 2.1 Definitions: Ayatnaja Alankaar, Swabhaavika Alankaar, Vyuha Kriyaa, Sapta Padharath, Sapta Maal, Solaha Anaga, Soalaha Singaar
- 2.2 Kathak Dance Style in reference to its:
 - i. Bhaav-Soundarya: Seven Bhaav-Pradarshan Vidhis (Nayana Bhaav, Bol Bhaav, Artha Bhaav, Sabhaa Bhaav, Nritya Bhaav, Gat Artha Bhaav, Anga Bhaav)
 - ii. Nritya: Tatkaar, Hastaka, Bhramari, Taal-Prabandh
- 2.3 Equipment for Dance Performance: Stage Arrangement/Set-up, Stage Decoration, Scenery / Visual Decoration, Sound & Lighting Arrangement, Costume, Make-up, Background Music

Unit - 3 Title: Study of Classical Texts -

- 3.1 Nritya Saahitya: Ancient, Medieval
- 3.2 An overview of Abhinaya Darpanam
- 3.3 An introductory overview of the following Granths with reference to Dance:
 - a. Sangeet Ratnakara by Sharangdeva (Nrityaadhyaya): Anga, Pratyanga, Upangas & Nrityakaranas; Sthanaas (postures) and Rasas (9 sentiments)
 - b. Abhinavagupta's Abhinavabharati
 - c. Dhannajaya's Dasarupaka

Unit - 4 Notation in Pt. Bhatkhande System:

- 4.1 Taal Raas (13 matras) - All intra forms, Taal Arjun (20 or 24 matras) and Taal Brahma (28 matras) - All intra forms in practical courses.
- 4.2 Laya Prastaar in any of Practical Course Taals of MPA: Ekgun, Dugun, Tigun, Chaugun; Aadhee 1/Aadi or Dyodhi 1 ½ or 3/2 or 4/6, Biyaadi 1 ¾ or 7/4, Sawa Do Guni or Kuaadi 2 ¼ or 9/42, Pauni ¾, Sawai 1 ¼ or 5/4
- 4.3 Gat Bhaav (as per Practical Syllabus) - Story / Plot – in Solo and Group Formats: Subject Matter in Brief, Stage Arrangement, Background Music, Selection of Characters, Costume – Makeup - Jewelry, Taal & Laya, Rasa & Bhaav

Self-Learning topics (Unit wise)

(Mention sub-units)

Unit	Topics
4.1	Taal Arjun (24 matras): Introduction and theka in ekgun,dugun,tigun,and chaugun.Study of all intra forms in the practical courses. Taal Brahma (28 matras): Introduction and theka in ekgun,dugun,tigun and chaugun. Study of all intra forms in the practical courses.
4.2	Gat Bhaav (as per Practical Syllabus) - Story / Plot – in Solo and Group Formats: Subject Matter in Brief, Stage Arrangement, Background Music, Selection of Characters, Costume – Makeup - Jewelry, Taal & Laya, Rasa & Bhaav

References:

1. Abhinaya Darpan – Dr Puru Dadheech
2. Ang Kavya – Pt. Birju Maharaj
2. Bharata – The Natyshastra – Kapila Vatsyayan
3. Celebration of Life Indian Folk Dances – Jiwan Pani
4. Folk Dances of India – The Publications Divisions, Ministry of Information and Broadcasting, GoI
5. Handbook of Classical Dance Terminology – Dr. Kanak Rele (Editor)
6. India’s Kathak Dance – Past, Present Future – Reginald Massey
7. Indian Classical Dance – Kapila Vatsyayan
8. Indian Classical Dance – Tradition in Transition – Leela Venkataraman & Avinash Pasricha
9. Indian Classical Dance in Literature and the Arts – Kapila Vatsyayan
10. Joy of Classical Dances of India – Leela Samson
11. Kathak Dance Education – Contemporary Systems, Problems and Suggestions – Dr Rajeev Indramani Jha
12. Kathak Darpan - – Tirthram ‘Aazad’
13. Kathak Gyaaneshwari – Tirthram ‘Aazad’
14. Kathak Indian Classical Dance Art – Sunil Kothari
15. Kathak Nritya – L. N. Garg
16. Kathak Nritya mein Kavitta Chhand – Dr. Manjiri Deo
17. Kathak Nritya Parampara mein Guru Lacchu Maharaj – Mandvi Singh
18. Kathak Nritya Parichay – Harishchandra Shreevastav
19. Kathak Nritya Shiksha Part – I – Dr. Puru Dadheech
20. Kathak Nritya Shiksha Part – II – Dr Puru Dadheech
21. Kathak Praveshika – Tirthram ‘Aazad’

22. Kathak se pahchaan – Dr. Manjiri Deo
23. Kathak Shaashtra Darshan Part – I – Akhil Bharatiya Gandharva Mahavidyalaya Mandal
24. Kathak Shaashtra Darshan Part – II – Akhil Bharatiya Gandharva Mahavidyalaya Mandal
25. Kathak Shringaar – Tirthram ‘Aazad’
26. Magazine ‘Sangeet Kala Vihaar’ – (Akhil Bharatiya Gandharva Mahavidyalaya Mandal)
27. Magazine ‘Sangeet’ – (Sangeet Karyalaya Hathras)
28. Naatyshaashtra kaa Sangeet Vivechan – Dr. Puru Daheech
29. Nandikesvara’s Abhinay Darpanam - Dr. Manmohan Ghosh
30. Natyashastra – Babulal Shukla Shastrai (All Volumes)
31. The Sacred Dance of India – Mrinalini Sarabhai

MPA (KATHAK DANCE) SEMESTER – IV

Major Course: MPA405A

2. Practical Course – 4A Presentation & Viva Voce (KATHAK DANCE) (4 Credits)

A.	Revision of Semester 1, 2 & 3 portion (including Raas Taal (13 matras) in particular)
B.	<p>Taal Arjun (20 or 24 matras):</p> <p>Attempt to present complete ‘Nrittanga’ with Padhant (in correlation with theory):</p> <p>Vilambit Laya (recommended) / Madhya Laya (may be selected):</p> <ol style="list-style-type: none"> 1. Uthaan, 2. Thaats (at least two, different from the other taal - with pre and post aspects of Thaat bandhana), 3. Aamad (Saadi & Paran-judi) <p>Vilambit / Madhya Laya:</p> <ol style="list-style-type: none"> 4. Natvari / Saadaa Todaa - Saadaa/Natvari and Chakkardaar, 5. Paran - Saadaa and Chakkardaar, 6. Tihaayi - Saadaa, Ginati and Chakkardaar, 7. At least three out of the following - Farmaishi/Aadeshi, Kamaali, Navhakaana, Premelu/Parmelu, Dupalli-Tipalli-Chaupalli, Graha-Ateeta/Anaagat, Yati (except Sama), Jaati (except Chatushra and Tishra) 8. Kavitta (with a theme different from the other taal), 9. Gat Nikaas (at least one, different from the other taal), 10. Tatkaar (Ekgun, Dugun, Teegun, Chaugun) & Baant (with 4 paltas)
C.	<p>Taal Brahma (28 matras):</p> <p>Attempt to present complete ‘Nrittanga’ with Padhant (in correlation with theory):</p> <p>Vilambit Laya (recommended) / Madhya Laya (may be selected):</p> <ol style="list-style-type: none"> 1. Uthaan, 2. Thaats (at least two, different from the other taal - with pre and post aspects of Thaat bandhana), 3. Aamad (Saadi & Paran-judi) <p>Vilambit / Madhya Laya:</p> <ol style="list-style-type: none"> 4. Natvari / Saadaa Todaa - Saadaa/Natvari and Chakkardaar, 5. Paran - Saadaa and Chakkardaar, 6. Tihaayi - Saadaa, Ginati and Chakkardaar,

	<p>7. At least three out of the following - Farmaishi/Aadeshi, Kamaali, Navhaka, Premelu/Parmelu, Dupalli-Tipalli-Chaupalli, Graha-Ateeta/Anaagat, Yati (except Sama), Jaati (except Chatushra and Tishra)</p> <p>8. Kavitta (with a theme different from the other taal),</p> <p>9. Gat Nikaas (at least one, different from the other taal),</p> <p>10. Tatkaar (Ekgun, Dugun, Teegun, Chaugun) & Baant (with 4 paltas)</p>
D.	<p>Abhinaya Anga:</p> <p>1. Gat Nikas: Gajgamini; Talwaar</p> <p>2. Gat bhava: Leelas from the Bhagawat Purana (Dasham Skanda), Shiva Puraana (Daksha Yagya)</p> <p>3. Ashtapadi : Niratat dhang by Pt. Bindadin Maharaj</p> <p>4. Ashtapadi: Any one from Jayadev's Gita Govinda</p>
	<p>Objectives of Evaluation:</p> <p>Content, Competence, Creativity, Confidence</p>

Major Course: MPA409A

3. Practical Course – 4B Stage Performance - (KATHAK DANCE) (4 Credits)

1. Complete solo performance of **any one or two Taals of Semester 2** with **Abhinaya piece (traditional repertoire)** to be performed on stage by the student in front of the audience for **45 mins**.
2. Any self composed creative composition of Nrityang, Nritya, Abhinaya, and/or Special Items.
3. Demonstration and illustration of theoretical aspects of the course in practical form.
4. No recordings allowed.
5. **Objectives of Evaluation: Content, Competence, Creativity, Confidence**

MPA (BHARATNATYAM DANCE) SEMESTER – IV

Major Course- MPA402A Theoretical Foundation of Bharatnatyam Dance - 4

(Total Lectures: 60)

Unit - 1 Study of text with relevance to dance

- 1.1 Mahabharata, and Bhaagavatam,
- 1.2 Krishna karnamrutham, Geeta govindam and Amarushatakam
- 1.3 Shiva puranam

Unit - 2 Dance Dramas & Folk Dances

- 2.1 Folk Dances of South India (Kummi, Kolattam, Kaikottakali, etc.)
- 2.2 Kuravanji Natakam - Text, Dance, Music
- 2.3 Other Dance Drama Forms - Yakshagana, Therukoothu, Bhagvata Mela Natakam, Kudiyattam

Unit - 3 Dance and associated arts :

- 3.1 Costumes, Stage and Light technology
- 3.2 Raagam & Taalam Classifications in Carnatic Music
- 3.3 Digital Media presentation, Critical analysis, Article writing

Unit - 4 Teaching dance:

- 4.1 Guru Shishya parampara – importance in modern education
- 4.2 Different levels of dance training (School level, hobby, private classes, university course) their specific aims and objects
- 4.3 Ethics of Dance profession

Self-Learning topics (Unit wise)

(Mention sub-units)

Unit	Topics
3	Dance and associated arts : 3.1 Costumes, Stage and Light technology 3.2 Raga Classification & Characteristics and Selection of Raag & theme of Composition in Dance 3.3 Digital Media presentation, Critical analysis, Article writing

Reference Books:

(Alphabetically)

1.	Fundamentals of Indian Music & Dance – Suresh Chandra Banarji
2.	South Indian Music – Padma Bhushan Prof. P. Sambamurthy
3.	Abhinayasangitam - Bhagyalakshmi
4.	Ragas in Indian Classical Music Volume- 1 – Anupam Mahajan
5.	Compositions for Bharatanatyam: a soulful worship of the Devine – Anjani Arunkumar
6.	Acoustical perspective on raga-rasa theory – Suvamalata rao
7.	Bharat mein Guru shishya Parampara ki mashal – Swami Vivekananda
8.	Guru Shishya Parampara: The master disciple tradition in classical Indian dance & music – Kapila Vatsyayan
9.	Indian Classical Dance - Dr. Kapila Vatsayan

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|-----|---|
| 11. | Education in Ancient India – A. S. Altekar |
| 12. | Lagu Bharatham – Dr. Sudharani Ragupathy |
| 13. | Teaching Aptitude & Teaching Attitude – S R Gupta’s |
| 14. | Musical Instrument of India – B.C. Deva |
| 15. | Dance as Education – Peter Brinson |
| 16. | Dance Education : A Redefinition Susan R Koff |
| 17. | Nritya Geethamalal – Raji Narayan |
| 18. | Nritya Sumangali – Saskia C. Karsenboom |
| 19. | South Indian Music – Prof. Sambamoorthy |

MPA (BHARATNATYAM DANCE) SEMESTER – IV

Major Course: MPA406A

2. Practical Course – 4A Presentation & Viva Voce (BHARATNATYAM DANCE) (4 Credits)

A.	Nattuvangam (Cymbals) - Varnam, Tillana
B.	Padam
C.	Swarajathi/Dharu varnam - To dance, sing, recite
D.	Javali

Major Course: MPA410A

3. Practical Course – 4B Stage Performance - (BHARATNATYAM DANCE) (4 Credits)

1. **45 mins** performance
2. Self choreographed thematic dance keeping in line with tradition
3. Full Solo Concert with anchoring, in consultation with the Supervisor/Mentor allotted to the candidate.
4. Demonstration and illustration of theoretical aspects of the course in practical form.
5. No recordings allowed.
6. **Objectives of Evaluation: Content, Competence, Creativity, Confidence**

MPA (ODISSI DANCE) SEMESTER – IV

Major Course: MPA403A History & Development of Odissi – 4A (Total Lectures: 60)

Unit - 1

Development of Odissi

- 1.1 The current Odissi style-
Studying and comparing the current Odissi style with the older form/repertoire, especially affected by the re-emergence of the Gotipua and Mahari dance traditions; changes or evolutions in the repertoire, costume, training; the contemporary (secular) space of performance and its implication; (if applicable) the dancer as a virtual performer; the dynamics of group performance
- 1.2 Spread of Odissi in contemporary times-
Propagation in post-independence East India (by zamindar and troupe gurus); spread outside India- in Bengal, Delhi, Mumbai etc.- gradual spread to all parts; notable troupes, teachers, gurus, festivals that have played a part
- 1.3 Contemporary Odissi-
The fusion of Odissi with more modern or contemporary styles; the context, interpretation and reception of such dance presentations; studying notable dancers who have learnt Odissi along with other performing traditions and their presentation styles- what are the changes in body movements?; reading and discussing about the future of Odissi vis-a-vis current developments and upcoming works.

Unit - 2

The Body and Style

- 2.1 The male figure in Odissi
Understanding the body in Odissi while enacting male figures- change in body movements, emphasis and restrictions of certain flexions, nayakabhinaya, various roles- lover, narrator, hero, villain
- 2.2 The abhinaya in Odissi-
The uniqueness of Odissi in enactment of abhinayas; importance of this element due to Mahari heritage; how does it translate to contemporary stage as compared to ritual spaces; difference between Darshan and Abhinaya and questioning the “male gaze” (Coorlawala); analysing specific rasas (like shringara, roudra, veera, shanta) that are predominantly used in Odissi
- 2.3 Synchronicity and Structure- studying the dynamics of synchronicity in group presentations with examples of notable

contemporary troupes; increased importance of synchronicity in group presentations; the role of freeze-frames in Odissi

Unit - 3

Performance and Presentation

- 3.1 Performing in a space-
The interaction of the performance and the space- what are the elements needed to create a performance space (stage or otherwise); the role of visual aids, props, decor, lighting; important tools for the dancer- spacing, placement, group-coordination, covering of space and interacting with it; contemporary digital aids, manual and technical props to enhance the performance
- 3.2 The critic's point of view-
Appreciation of Odissi Abhinayas; body movements and politics of representation; using theories of Gender Studies, Performance Studies, Religious Studies and such others to analyse performances and presentations.
- 3.3 Studying the contribution of notable performers- Masaka Ono, Ramli Ibrahim, Aruna Mohanty, Madhumita Raut, Ranjana Gauhar, Ratikant Mohapatra and more

Unit - 4

Odissi Rhythm and Music

- 4.1 Contribution of musicians in composing Odissi dance music-
Adiguru Singhari Shyamasundar Kar, Pt. Raghunath Panigrahi, Pt. Balakrushna Das, Pt. Bhubaneswar Mishra, Guru Gopal Chandra Panda, Guru Kelucharan Mohapatra, Guru Banamali Maharana, Guru Ramhari Das, Madhup Mudgal and others
- 4.2 Composition of new music-
The process of composing new music for dance; factors to be considered like taal, raag, theme etc.; collaboration of dancers and musicians; steps of ideation, draft, compositions, choreography, finalising and production [can use practice or analyse examples to supplement the study]
- 4.3 Writing notation of the janana/stuti/abhinaya being learnt in the semester.
- 4.4 Understanding janana and its importance using Salabeg's poetry

Self-Learning topics (Unit wise)

Unit	Topics
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1	<p>1.3 Contemporary Odissi- The fusion of Odissi with more modern or contemporary styles; the context, interpretation and reception of such dance presentations; studying notable dancers who have learnt Odissi along with other performing traditions and their presentation styles- what are the changes in body movements?; reading and discussing about the future of Odissi vis-a-vis current developments and upcoming works.</p> <p>https://www.sahapedia.org/brief-history-odissi-dance https://youtu.be/RbVw_z6eHv0 https://epgp.inflibnet.ac.in/Home/ViewSubject?catid=a41YM1FyMwEh+TtvYCzzCw== (P05→ M34)</p>
4	<p>4.3 Writing notation of the janana/stuti/abhinaya being learnt in the semester.</p> <p>4.4 Understanding janana and its importance using Salabeg's poetry</p> <p>http://magazines.odisha.gov.in/Orissareview/2014/Jun/engpdf/141-145.pdf http://magazines.odisha.gov.in/Orissareview/2015/Oct/engpdf/1-2.pdf https://www.sahapedia.org/rath-yatra-gotipua-and-salabega-connection</p>

Major Course: MPA407A Odissi Presentation and Viva Voce – 4A (Total Lectures: 120)

A.	Demonstration of Nayaka bhedas according to emotion and character with examples
B.	Janana/Stuti/Abhinaya with male protagonist- explanation, performance, isolation of bhavas (& corresponding rasas) for explanation, bhangis, mudras and playing with manjira
C.	Learning abhinaya Brajaku Chor to understand the depiction of ages in movements and expressions
G.	Learning to play the manjira with the items learnt

Major Course: MPA411A Odissi Stage Performance - 4B (Total Lectures: 120)

	<ul style="list-style-type: none"> • Demonstration of the repertoire of at least 50 minutes including the Abhinaya learnt during the semester • The student should be able to explain the items before performing them and include information such as the taal and raag on which the items are based, the elaboration of the type of items, the special hastas and bodywork used (if any) and the names of the choreographers and composers.
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**MPA (HINDUSTANI MUSIC:
INSTRUMENTAL – TAAL VAADYA (TABLAA))
SEMESTER – IV**

Major Course: MPA404A Theoretical Foundation of Hindustani Music: Hindustani Music Instrumental – Taal Vaadya – 4 (Tablaa) (Total Lectures: 60)

Unit - 1 Title: Development of Indian Percussion

- 1.1 Latest trends in Tablaa making
- 1.2 Comprehensive study (origin to as on date) of Ajarada and Benares Gharana
- 1.3 Future of Tablaa – thoughts and perspectives

Unit - 2 Title: Technique and Terminology related to Tablaa

- 2.1 Use of Tablaa in Folk music / Semi classical music / Light music
- 2.2 Tablaa education – past / present and future

Unit - 3 Title: A Study of Taal and related terms

- 3.1 Forms of jugalbandi and joint performance
- 3.2 Jod Kaayda, Ajod kaayda, Gat Kaayda, Kaayda – rela, Laggi ang kaayada, baant

Unit - 4 Notation in Pt. Bhatkhande System:

- 4.1 Write Peshkar, Kaayda and rela Choutaal
- 4.2 Write tukade, tihai, chakradhar Jhaptaal
- 4.3 Write Kaayda, Rela, Tukda and Tihai in Rudra and Shikhar

Self-Learning topics (Unit wise)

(Mention sub-units)

Unit	Topics
4.1	Write Peshkar, Kaayda and rela Choutaal
4.2	Write tukade, tihai, chakradhar Jhaptaal
4.3	Write Kaayda, Rela, Tukda and Tihai in Rudra and Shikhar

Reference Books:

1. Tablaa - Arvind Mulgaonkar
2. Taal Vaibhav
3. Taal Prakash
4. Tablaa
5. Taal Martand
6. तबला शास्त्र: मधुकर गणेश गोडबोले
7. ताल परिचय भाग 1: पंडित गिरीश चंद्र श्रीवास्तव
8. ताल कोषः: पंडित गिरीश चंद्र श्रीवास्तव
9. ताल सर्वांग: पंडित विद्या नाथ सिंह
10. <https://www.youtube.com/channel/UCGJiHI0c3TYybU-BgipaiAA>
11. <https://www.youtube.com/channel/UChqIVaU7uJ5XW1VL5DGXT3A>
11. Taal Prakash by Bhagvat Sharan Sharma.
12. Pakhawaj aur Tablaa ke Gharane avam paramparayein Dr Aban Mistry
13. Apraachalit Kayade aur Gatein – Pt. Satyanarayan Vasishtha
14. Kayada Aur Peshkar - Pt. Satyanarayan Vasishtha

Major Course: MPA408A-

**Hindustani Music: Instrumental – Taal Vaadya (Tablaa) Presentation and Viva Voce – 4A
(Total Lectures: 120)**

A	Revision of Semester 3 Play Solo: Any solo (10 mins): Jaitaal or Matt or Sawari - 1 or 2 Kaydas, 1 rela, tukda, chakradhaar and Tihal (2 or 3)
B	Accompany - Vocal: Jhoomra, Ada choutaal - Vilambit and Drut Bandish (with appropriate taal) - 20 mins
C	Accompany - Instrument - Complete performance for min 10 mins
D	Synthesized performance for 10 mins jugalbandi / taal vadya kacheri with Carnatic instrument

Major Course: MPA412A

**Hindustani Music: Instrumental – Taal Vaadya (Tablaa) Stage Performance – IV – 4B
(Total Lectures: 120)**

	- Complete solo of any aprachalit Taal– to be performed on stage by the student in front of the audience for 45 mins (15 maatra / 9 maatra / 11 beats any one)
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MPA (DRAMA AND THEATRE STUDIES)

SEMESTER IV

Major Course: History & Development – 4 (DRAMA AND THEATRE STUDIES)

(4 Credits)

Unit - 1 Evolution of Indian Theatre

- 1.1 Contemporary theatre practices- Neelam Mansingh Chowdhry, Maya Rao, Atul Kumar
- 1.2 Role of traditional theatres today
- 1.3 The role of the audience in shaping theatre

Unit - 2 Performance and Representation

- 2.1 Identity and self- politics of representation
- 2.2 Presentational theatre & folk engagements
- 2.3 Performance Art as theatre

Unit - 3 Theoretical Approaches to Theatre

- 3.1 Space and place- Lefebvre, Foucault
- 3.3 Theatre of the Oppressed
- 3.2 Kanhailal- The Theatre of the Earth; Eco Theatre of Deepan Sivaraman

Unit - 4 Aesthetics of Dramatics

(Project-based)

- 4.1 Create a plan for Acting/Direction/Stage Management/Script for the play collaborated with working groups (preferably same as Practical Course –B Stage Performance)
- 4.2 Explore methodologies and create a concept-note
- 4.3 Analyse the performance with a critical lens

COURSE OUTCOMES

CO1: Learning and Analysing Contemporary Indian Theatre Practices

CO2: Examine concepts of Space, Place and Eco-theatre

CO3: Comprehend the Ideas of the Self and Identity in Performance

CO4: Creating a Plan for a Production and Analysing it with a Critical Lens

Self-Learning topics (Unit wise)

Unit	Topics
4	4.1 Create a plan for Acting/Direction/Stage Management/Script for the play collaborated with working groups (preferably same as Practical Course –B Stage Performance) 4.2 Explore methodologies and create a concept-note 4.3 Analyse the performance with a critical lens

References:

1. Cultural labour - conceptualizing the folk performance in india. By Brahma Prakash
2. Religion and theatre by M.L. Varadpande
3. Indian Drama in Retrospect by Jayant Kastaur
4. Indian Theatre traditions of performance by Farley P Richmond
5. Aspects of Abhinaya in Indian Performing Arts Sastra and Prayoga by Deepti Omchery Bhalla
6. History of Indian Theatre by M.L. Varadpande
7. Traditional Indian Theatre- Multiple Stream
8. State of the Nation: British Theatre Since 1945 by Michael Bilington
9. Western Theatre in Global Contexts: Directing and teaching Culturally Inclusive Drama Around the world by Yasmine Marie Jahanmir, Jilian Campana
10. Dramaturgy Form : Performing Verse in Contemporary Theatre by Kasia Lech
11. Performance, Style and Gesture in western theatre by Nicholas Dromgoole
12. Western Drama through ages by Kimball King
13. Bertolt Brecht's Dramatic Theory by John J. White
14. Brecht on Theatre : The Development of an Aesthetic by Bertolt Brecht, Steve files
15. Towards the poor theatre by Jerzy Grotowski
16. Theatre of Kanhailal: pebet and memoirs of Africa by Rustom Bharucha
17. Terror and Performance by Rustoy Bharucha
18. Theatre and the world : Performance and the politics of culture
19. Performance theory by Richard Schechner
20. Performed Imaginaries by Richard Schechner
21. Environmental theatre by Richard Schechner

22. Between theatre and anthropology by Richard Schechner
23. Building a character by Konstanin Stanislavski
24. An actor prepares by Konstanin Stanislavski.
25. The Chekhov theatre: A century of the Plays in Performance by Laurence Senelick
26. On the Technique of Acting : The First Complete Edition of Chekhov's Classic to the Actor by Michael Chekhov
27. Chekhov on Theatre by Anton Pavlovich Chekhov
28. Abhinaya Darpanam an Exclusive studies on Dance & Drama
29. Wachik Abhinaya by Shreeram Lagoo
30. Bhartiya natya parampara aur Abhinaya Darpanam by Vachaspati Gairola
31. Art of Dramatic Writing by Lajos Egri
32. Modern theories of Drama EPZ P by George W. Bandit
33. Decentered Playwriting: Alternative Techniques for the stage
34. Ancient India and Indo- Greek Theatre by M.L. Varadpande

Major Course:

Drama and Theatre Studies Presentation and Viva Voce – 4A (Total Lectures: 120)

A.	Capstone Production Project- Stage Production of 30 minutes (solo, duo) under faculty supervision with plan
B.	Exploration of specialization like acting, directing, scenography, scriptwriting
C.	Creating a portfolio of the chosen specialization with at least 3 new works.
D.	Teaching at least 6 hours of the chosen specialization in workshops/lectures to analyse the pedagogy and submit a report of the same.

COURSE OUTCOMES

CO1: Ideating and Creating the Capstone Project

CO2: Create a Portfolio to Improve Prospective Opportunities

CO3: Enhance Teaching Skills through Workshops/ Lectures

CO4: Critically Analyse the Pedagogic Tools used to teach

Major Course:

Drama and Theatre Studies Stage Performance- 4B (Total Lectures: 120)

	<ul style="list-style-type: none">● Presentation of a play of at least 75-90 minutes, preferably in a group.● The students can work on varied aspects of the production, depending on their interest.● Students will need to maintain a log of their involvement and submit a report prior to their performance.
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COURSE OUTCOMES

CO1: Demonstrate the complete performance with vigour and stamina

CO2: Perform on stage in front of the audience for 75-90 minutes.

CO3: Illustrate theoretical aspects of the course in practical form.

CO4: Showcase Proficiency in the Varied Aspects of Production

SEMESTER – IV

MPA413A

Dissertation