



HSNC University Mumbai

(2022-2024)

Ordinances and Regulations

With Respect to

Choice Based Credit System

(CBCS)

For the Programmes Under

The Faculty of Humanities

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

Curriculum – Three Years Undergraduate Programme

Semester-I to Semester -IV

2022-2024



HSNC UNIVERSITY, MUMBAI

BOARD OF STUDIES IN PERFORMING ARTS

a) Name of Chairperson/Co-Chairperson/Coordinator: -

a. **Chairperson: Prof. (Dr.) Rajeev Indramani Jha, (Research Methodology in Performing Arts, Aesthetics, Kathak Dance, Bharatnatyam Dance, Cultural Heritage Education & Indian Knowledge Systems)** Professor, Bombay Teachers' Training College, HSNC University drrajeev@bttc.edu drrajeevijha2@gmail.com 9967503945

b. **Co-Chairperson: Dr. Krittika Mondal, (Odissi Dance, Drama & Theatre Studies)** Assistant Professor & Coordinator, School of Performing Arts, and Chellaram School of Yoga & Wellness, HSNC University, Mumbai. krittika.mondal@hsncu.edu.in, krittika.odissi@gmail.com 8369658074

b) 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. Manisha Tyagi, (Kathak Dance, Cultural Education & Yoga)** Assistant Professor, Bombay Teachers' Training College, HSNC University – manishamukul9@gmail.com 9820391617

b. **Dr. Amit Nandu, (Co-curricular Activities) (Secretary)** - Associate Professor, H.R. College of Commerce & Economics, HSNC University nanduamit@yahoo.co.uk 9820661887

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

d. **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

- c) One Professor / Associate Professor from other Universities or professor / Associate Professor from colleges managed by Parent Body; nominated by Parent Body;-
- a. **Dr. Radha Kumar, (Ancient Indian Culture, Sitar & Bharatnatyam Dance)** Associate Professor, Faculty Advisor Dept. of Inter-Religious Studies, Faculty Coordinator, Indian Knowledge Systems, St. Xavier's College, Mumbai radha.kumar@xaviers.edu 9820246337
- d) Four external experts from Industry / Research / eminent scholar in the field relevant to the subject nominated by the Parent Body;
- a. **Dr. Sanvi Jethwani, (Bharatnatyam & Folk Dances)** Director, Lay school of Performing arts, Nanded jethwanib@gmail.com 9975025270
 - b. **Ms. Archana Rajeev Jha, (Hindustani Vocal Music)** Director, Gopi Krishna Academy of ACE (Art, Culture & Education), Kalyan archanarjha1@gmail.com 7506059915
 - c. **Dr. Nandkishore Kapote, (Kathak Dance)** Director, Dr. D. Y. Patil School of Liberal Arts, and Dean, Faculty of Liberal Arts, Pimpri, Pune nkapote9@gmail.com 9371099911
 - d. **Ms. Paullomi Bishwanath Mukherjee, (Kathak Dance)** Former Visiting Faculty in Performing Arts (Kathak), Bharata College of Fine Arts and Culture (Affiliated to KKSU, Ramtek) paulloomimukherjee@yahoo.in nrityadarpanafoundation@gmail.com 9821583004 & 022 – 35521700
 - e. **Dr. Sweekar Sunil Katti, (Sitar)** Assistant Professor, Department of Music, University of Mumbai sweekarkatti_sitar@yahoo.co.in 9920956221
 - f. **Mr. Shreepad Ramesh Parkhe, (Tabla & Soft Skills)** CEO, Pacific Training and Consulting Services parkhe.shreepad@gmail.com 9594658386
 - g. **Mr. Bhushan P. Parchure, (Instrumental Music – Tabla)** Faculty as a Tabla Professor with IIT Mumbai bhushan.perk@gmail.com 9819919675
 - h. **Mr. Surendra Wankhede, (Drama & Theatre Studies)** Founder and President of Ashvaghosha Kala Academy, Nagpur and Secretary of Bahujan Rangbhoomi, Nagpur jnu.surendra@gmail.com 98502 05020
- e) 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. **Ms. Azmin Vania, (Drama & Theatre)** Co-curricular and Creativity Coordinator (6-11) Bombay International School, azminvania1986@gmail.com 9619065846

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 successfully more and more courses. 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.**

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 **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: HINDUSTANI MUSIC: (SELECT ANY ONE): VOCAL MUSIC	Yet to be introduced in due course of time.
GROUP – VI: INSTRUMENTAL MUSIC – SWAR VAADYA (SELECT ANY ONE): VIOLIN / SITAR / SAROD / FLUTE / HARMONIUM)	
GROUP - VII: DRAMA AND THEATER STUDIES	

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%	40 marks
B. External Assessment (SEMESTER END EXAMINATION) – 60%	60 marks
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 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 resource 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
- Student 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: -

- All four questions shall be compulsory and carry equal marks (15 marks each).
- 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.
- The 15 mark question may be sub-divided 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)

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 External Examiner) appointed by HSNCU shall assess the Stage Performance – I & II, and the average marks shall be awarded to the student.	100	

3. FOR TEACHING INTERNSHIP PROJECT (4 WEEKS, 60 HOURS) - SEMESTER 3 – (04 CREDITS - 100 MARKS):

1. Internship will be in Semester 5 for four weeks & 60 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

<p>4. FOR DISSERTATION – SEMESTER 4 – (08 CREDITS - 200 MARKS):</p>
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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.

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 - 7	4
		MPA101A	i. KATHAK DANCE	
		MPA102A	ii. BHARATNATYAM DANCE	
		MPA103A	iii. ODISSI DANCE	
		MPA104A	iv. TABLAA	
			2. Practical Course – 7A Presentation & Viva Voce	4
		MPA105A	i. KATHAK DANCE	
		MPA106A	ii. BHARATNATYAM DANCE	
		MPA107A	iii. ODISSI DANCE	
		MPA108A	iv. TABLAA	
			3. Practical Course – 7B Stage Performance	4
		MPA109A	i. KATHAK DANCE	
	MPA110A	ii. BHARATNATYAM DANCE		
	MPA111A	iii. ODISSI DANCE		
	MPA112A	iv. TABLAA		
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)		
Minor	MPA115A	Research Methodology in Performing Arts – I	4	
TOTAL				20

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 Madame Menaka, Ramgopal and Uday Shankar; Collaborators and students: The Hanova sisters (Gertrude & Magda), Tara Chaudhri and Anna Pavlova; 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 Basant (9 matras), Taal Rudra (11 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 Basant & Taal Rudra.(9 & 11 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 – Jiwani 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 – 2A Presentation & Viva Voce (KATHAK DANCE) (4 Credits)

A.	Revision of BPA portion (including Teentaal and Jhaptaal in particular)
B.	Taal Basant (9 matras): 1 Uthan,3 Thaats,1 Saadi Amad,1 Natvari toda,1Chakkardar toda,1 Saadi paran,1 farmaishi chakkardar paran,1Kavitt paran,Tatkar & Baant.
C.	Taal Rudra (11 matras): 1 Thaat,1 Saadi Amad,2 Saade tode,1 Saadi paran,1 chakkardar paran,1 Kavitta(Shiva paran),Tatkar.
D.	Gat Nikas: Mayur, Chilman Gat Bhava: Draupadi Vastra Haran; Ram ki Shakti Pooja Thumri or Gat Bhava on any one Nayak Bheda. Any Abhinaya presentation on the works of the Ashtachaap saint-poets.
	Objectives of Evaluation: Content, Competence, Creativity, Confidence

Major Course: MPA109A

3. Practical Course – 2B 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 Evolution of Dance & Introduction to Bharata's Natyashastra:

- 1.1 Natya Utpati (Evolution)
- 1.2 Tandav & Lasya, Rasabhav Concept & Acting 4 types
- 1.3 Vrutti, Pravrutti, Natya Prakar (Dasha Rupak)

Unit - 2 Abhinaya Darpanam:

- 2.1 Introduction to Abinay Darpanam
- 2.2 Importance in the context of Bharatanatyam
- 2.3 Explanation of major Shlokas used in Bharatanatyam

Unit - 3 Introduction to Sanskrit Text:

- 3.1 Sangeet Ratnakar
- 3.2 Nritta Ratnavali
- 3.3 Sangeet Saramitra

Unit - 4 Poetry in Bharatanatyam:

- 4.1 An outlook to major compositions used in Bharatanatyam
- 4.2 Introduction to major poets/composers in Bharatanatyam
- 4.3 Different types of Padam, Varnam

Self-Learning topics (Unit wise)

Unit	Topics
3	Introduction to Sanskrit Text: 3.1 Sangeet Ratnakar 3.2 Nritta Ratnavali 3.3 Sangeet Saramitra

Reference Books:

(Alphabetically)

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 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. Tandava Lakshanam – Dr. V. Narayanswami Naidu
25. Understanding Bharatanatyam – Mirmalini Sarabhai

Major Course: MPA106A

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

A.	Revision of BPA portion
B.	Bhedas, Basic Exercise and all adavus in three kalas
C.	Nattuvangam on Alaripu (Khanda/Mishra/Sankirna)
D.	Ability to recite the sollukettu & Natuvangam of all items learnt

Major Course: MPA110A

Bharatanatyam Stage Performance – I – IB (Total Lectures: 120)

	Complete solo of Pushpanjali in any two raga and Sankirna Allaripu Both to be performed on stage by the student in front of the audience for 45 mins
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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://cctindia.gov.in/odissi.php , https://merl.reading.ac.uk/wp-content/uploads/sites/20/2020/11/Odissi_Dance_-_Teacher_Resource.pdf , <u>Odissi Dance</u> - 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)
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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)

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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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.swayam2.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

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=LbqTOnPgqlM>
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: 2023-25

Semester II

Semester	Course Type	Course Codes	Course Name	Credits
II	Major (8 + 4)		1. History & Development – 8	4
		MPA201A	i. KATHAK DANCE	
		MPA202A	ii. BHARATNATYAM DANCE	
		MPA203A	iii. ODISSI DANCE	
		MPA204A	iv. TABLAA	
			2. Practical Course – 8A Presentation & Viva Voce	4
		MPA205A	i. KATHAK DANCE	
		MPA206A	ii. BHARATNATYAM DANCE	
		MPA207A	iii. ODISSI DANCE	
		MPA208A	iv. TABLAA	
			3. Practical Course – 8B Stage Performance	4
		MPA209A	i. KATHAK DANCE	
	MPA210A	ii. BHARATNATYAM DANCE		
	MPA211A	iii. ODISSI DANCE		
	MPA212A	iv. TABLAA		
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>		
INTERNSHIP / APPRENTICE- SHIP (Formative Assessment)	MPA215A	Internship (4 Weeks) (Teaching / Assisting / Performing in recognized School / College / University / Centre of Performing Arts / Guru / Kendra of relevant Performing Arts - approved by BoS)	4	
TOTAL				20

MPA (KATHAK DANCE) SEMESTER – II

Major Course: MPA201A
History & Development – 8 (KATHAK DANCE)

(4 Credits)

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

- 1.1 The Jaipur Gharana (Style, Technique, Lineage)
- 1.2 History of Modern Dance in America & Europe; Ruth St. Denis, Ted Shawn and the Indian influence; Modern Dance influencers - Martha Graham, Merce Cunningham. (Technique, Impact & Legacy)
- 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 NS: Hastaabhinaya (Chapter 9) and 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 Choti Sawaari (15 matras)-All Intra-forms in the practical course 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

Self-Learning topics (Unit wise)

Unit	Topics
4.1	Taal Rupak (7 Matras) and Taal Ektaal/Choutaal (12 matras) - All intra-forms, Taal Choti Sawaari (15 matras)-All Intra-forms in the practical course 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 Natyshastra – 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

Practical Course – 8A Presentation & Viva Voce (KATHAK DANCE) (4 Credits)

A.	Revision of Semester 1 portion (including Taal Ektaal/Choutaal and Rupak in particular)
B.	Taal Choti Sawaari (15 matras): 1 Thaata, 1 paranjudi amad, 1 sada toda, 1 kamali chakkardar paran, 1 kavitt, 1 jati paran, tatkar.
C.	Taal Shikhar (17 matras): 1 Uthan, 1 Thaata, 1 saadi amad, 2 saade todas, 1 chakkardar paran, 1 tipalli, tatkar & ladi.
D.	Gat Nikas: Jhoomar ki gat, Chedchad ki gat Gat bhava: Kevat Prasang. Keechak Vadha Gazal, Chaturang
	Objectives of Evaluation: Content, Competence, Creativity, Confidence

Major Course: MPA209A

Practical Course – 8B 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 Contribution of Tanjore Dynasty:

Role of following dynasties

1.1 Cholas

1.2 Nayak

1.3 Maratha

Unit - 2 Important notes on Tamil & Sanskrit Plays:

2.1 History of various dance drama tradition in India

2.2 Shilapadiram

2.3 Malavikagnimitra

Unit - 3 Contribution of different personalities:

3.1 Uday Shankar

3.2 Ravindranath Tagore

3.3 Rukmini Devi

Unit - 4 Choreography in Bharatanatyam:

4.1 Choreographic features of Margam Composition

4.2 Use of classical based choreography in Films

4.3 Bharatanatyam related creative choreographies in modern times

Self-Learning topics (Unit wise)

Unit	Topics
3	Contribution of different personalities: 3.1 Uday Shankar 3.2 Ravindranath Tagore 3.3 Rukmini Dev

Reference Books:

1. Bharatanatyam yesterday, today, tomorrow – MR Dinesh
2. Approach to Bharatanatyam – Dr. S. Bagyalakshmi
3. Bharatanatya Sastram – 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 kotppadu - 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 – Mirnalini Sarabhai

Major Course: MPA206A

Bharatanatyam Presentation and Viva Voce – 1A

(Total Lectures: 120)

A.	Revision of Semester 1 portion
B.	Demonstration of Hastas – Devta, Dashvtara, Bandhava, Navgraha Hastas
C.	Reciting Jatiswaram in any two Taal, Singing Ability And Full Knowledge About The Composition is Necessary
D.	Ability to recite the sollukettu & Natuvangam of all items learnt

Major Course: MPA210A

Bharatanatyam Stage Performance – I – IB

(Total Lectures: 120)

	Complete solo of any Thillana and Bhakti Padam or traditional vatsalya padam to be performed on stage by the student in front of the audience for 45 mins
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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
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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 – Mridungam: 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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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

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 – 9	4
		MPA301A	i. KATHAK DANCE	
		MPA302A	ii. BHARATNATYAM DANCE	
		MPA303A	iii. ODISSI DANCE	
		MPA304A	iv. TABLAA	
			2. Practical Course – 9A Presentation & Viva Voce	4
		MPA305A	i. KATHAK DANCE	
		MPA306A	ii. BHARATNATYAM DANCE	
		MPA307A	iii. ODISSI DANCE	
		MPA308A	iv. TABLAA	
			3. Practical Course – 9B 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 – 9 (KATHAK DANCE) (4 Credits)

Unit - 1 History and Development of Indian Dance

- 1.1 The Lahore Gharana of Kathak; The Raigarh Gharana & the Benaras Gharana (Style, Technique, Lineage)
- 1.2 The rise of the Nautch; The anti-nautch movement in India, Devdasi System of South India: its influence and decline
- 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 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 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)
- 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) - All intra forms in practical courses, Taal Ashtamangal (22 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)

Unit	Topics
4.1	Taal Ektaal (12 matras) - All intra forms, Taal Matta (18 matras) - All intra forms in practical courses, Taal Ashtamangal (22 matras) - All intra forms in practical courses.

4.2	Laya Prastaar in Dhamar (14 matras) Ekgun, dugun, tigung, 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

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 – 9A Presentation & Viva Voce (KATHAK DANCE) (4 Credits)

A.	Revision of Semester 1 & 2 portion (including Dhamar Taal in particular)
B.	Taal Matta (18 matras): 1 Thaata, 1 Saadi amad, 1 Namaskar ka tukda, 1 chakkardar toda, 1 paramelu, Tishra jati paran, 1 farmaishi paran, tatkar
C.	Taal Ashtamangal (22 matras): 1 peshkar, 1 thaata, 1 paranjudi amad, 1 sada toda, 2 chakkardar tode, 1 chakkardar paran, 1 kavitt, 1 bedum tihai & tatkar
D.	Gat Nikas: Peshvaz Gat, Naav ki gat. Gat bhava: Geeta Upadesha. Jataayu Moksha Abhinaya on chaupai, doha, savaiyya. Trivat
	Objectives of Evaluation: Content, Competence, Creativity, Confidence

Major Course: MPA309A

3. Practical Course – 9B 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

(Total Lectures: 60)

Unit - 1 Title: Aesthetics in Dance:

- 1.1 Bharata's Rasa Theory
- 1.2 Abhinav Gupta & Bhoj & its Exposition in Dance
- 1.3 Aesthetics of traditional Bharatanatyam & Gharana

Unit - 2 Title: Bhava Theory:

- 2.1 Pada-artha & Vakya Artha
- 2.2 Sanchari
- 2.3 Types of Vyabhichari Bhava

Unit - 3 Title: Concept of Natya:

- 3.1 Natya According to Bharata
- 3.2 Drisya Kavya Origin of Natya as Panchamveda & Its Importance
- 3.3 Study of Nayaka & Nayika & Its Classification

Unit - 4 Bharatanatyam Dance and its relation with other aspects:

- 4.1 Bharatanatyam its philosophical & Spiritual aspects
- 4.2 Interrelationship of dance & other arts
- 4.3 Mythological stories in Bharatanatyam

Self-Learning topics (Unit wise)

Unit	Topics
4	Bharatanatyam Dance and its relation with other aspects 4.1 Bharatanatyam its philosophical & Spiritual aspects 4.2 Interrelationship of dance & other arts 4.3 Mythological stories in Bharatanatyam

Reference Books:

1. Approach to Bharatanatyam – Dr. S. Bagyalakshmi
2. The Ntyasastra: 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 – Lakshami 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

Major Course: MPA306A

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

A.	Revision of Semester 2 portion
B.	Demonstrating Navrasa with suitable Slokas and using any Composition
C.	Demonstration of all jatis on hands with different talas
D.	Ability to recite the sollukettu & Natuvangam of all items learnt

Major Course: MPA309A

Bharatanatyam Stage Performance – I – IB

(Total Lectures: 120)

	Complete solo of any Keertanam of own choreography to be performed on stage by the student in front of the audience for 45 mins
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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
1	1.1 The poetry in Odissi https://epgp.inflibnet.ac.in/Home/ViewSubject?catid=451 (P05→M10,11)

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-%20Jivan%20Pani.pdf</p>
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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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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 – 10	4
		MPA401A	i. KATHAK DANCE	
		MPA402A	ii. BHARATNATYAM DANCE	
		MPA403A	iii. ODISSI DANCE	
		MPA404A	iv. TABLAA	
			2. Practical Course – 10A Presentation & Viva Voce	4
		MPA405A	i. KATHAK DANCE	
		MPA406A	ii. BHARATNATYAM DANCE	
		MPA407A	iii. ODISSI DANCE	
		MPA408A	iv. TABLAA	
			3. Practical Course – 10B Stage Performance	4
		MPA409A	i. KATHAK DANCE	
	MPA410A	ii. BHARATNATYAM DANCE		
	MPA411A	iii. ODISSI DANCE		
MPA412A	iv. TABLAA			
	Seminar / Research Project (Formative Assessment)	MPA413A	Research Dissertation	8
TOTAL				20

MPA (KATHAK DANCE) SEMESTER – IV

**Major Course: MPA401A History & Development – 10 (KATHAK DANCE)
(4 Credits)**

Unit - 1 Title: History and Development of Indian Dance

- 1.1 Kathak in post Independent India; Globalization of Kathak: An Overview.
- 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 Detailed overview of Abhinaya Darpanam
- 3.3 An 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 (24 matras) - All intra forms in practical courses, 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 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 – IV

Major Course: MPA405A

2. Practical Course – 10A Presentation & Viva Voce (KATHAK DANCE) (4 Credits)

A.	Revision of Semester 1, 2 & 3 portion (including Raas Taal in particular)
B.	Taal Arjun (24 matras): 2 thaats (purush sthanak & stree sthanak), 1 saadi amad, 1 sada tukda, 1 saadi paran, 1 ekhathi paran, chakkardar parans, dumdar tihais, tatkar.
C.	Taal Brahma (28 matras): 1 Uthan, 1 Thaat, 1 saadi paran, mishra jaati paran, paramelu, Kavitt paran, Baant & Tatkar.
D.	Gat Nikas: Gajgamini; Talwaar Gat bhava: Leelas from the Bhagawat Purana (Dasham Skanda), Shiva Puraana (Daksha Yagya) Ashtapadi (any one) Niratat dhang by Pt. Bindadin Maharaj or any nayika from Jayadev's Gita Govinda
	Objectives of Evaluation: Content, Competence, Creativity, Confidence

Major Course: MPA409A

3. Practical Course – 10B 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

(Total Lectures: 60)

Unit - 1 Title: Theory of Dance Music:

- 1.1 Dance Music & Kacheri difference in approaches and execution
- 1.2 Raga Classification & Characteristics
- 1.3 Selection of Raag & theme of Composition in Dance

Unit - 2 Title: Guru Shishya parampara:

- 2.1 History of Guru Shishya parampara in India
- 2.2 Its importance in modern educational system
- 2.3 Attributes of teacher & student in Guru shishya parampara

Unit - 3 Title: Teaching Methodology of dance:

- 3.1 Basic Principles of teaching – its modification and application in relation with dance
- 3.2 Different levels of dance training (School level, hobby, private classes, university course) their specific aims and objects
- 3.3 Morals of Dance profession

Unit - 4 Writing on dance:

- 4.1 Criticism
- 4.2 Newspaper article
- 4.3 Biography

Self-Learning topics (Unit wise)

(Mention sub-units)

Unit	Topics
4	Writing on dance: 4.1 Criticism 4.2 Newspaper article 4.3 Biography

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
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

Major Course: MPA405A

Bharatanatyam Presentation and Viva Voce – 1A

(Total Lectures: 120)

A.	Revision of Semester 3 portion
B.	Demonstration of Hastas – Devta, Dashvtara, Bandhava, Navgraha Hastas
C.	Reciting Jatiswaram in any two Taal, Singing Ability And Full Knowledge About The Composition Is Necessary
D.	Ability to recite the sollukettu & Natuvangam of all items learnt

Major Course: MPA410A

Bharatanatyam Stage Performance– I – IB

(Total Lectures: 120)

	Complete solo of any Thillana / Bhakti Padam to be performed on stage by the student in front of the audience for 45 mins
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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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SEMESTER – IV

MPA413A

Dissertation