



HSNC University Mumbai

(2021-2024)

Ordinances and Regulations

With Respect to

Choice Based Credit System

(CBCS)

For the Programmes Under

The Faculty of Humanities

For the Course

Bachelor of Performing Arts (B. P. A.)

BPA in Hindustani Vocal Music

BPA in Hindustani Instrumental Music [Swar & Taal (Tablaa) Vaadya]

BPA in Kathak Dance, Bharatnatyam Dance & Odissi Dance

Curriculum - Three Years Undergraduate Programme

Semester-I to Semester -VI

2021-2024



HSNC UNIVERSITY, MUMBAI

BOARD OF STUDIES IN PERFORMING ARTS

1. Name of Chairperson/Co-Chairperson/Coordinator: -
 - a) **Dr. Rajeev Indramani Jha, (Kathak Dance, Bharatnatyam Dance & Cultural Education)** Professor, Bombay Teachers' Training College, HSNC University
drrajeev@btcc.edu drrajeevijha2@gmail.com 9967503945

2. Two to five teachers each having minimum five years teaching experience amongst the full time teachers of the Departments, in the relevant subject.
 - a) **Dr. Sagarika Damle, (Hindustani Vocal Music)** Professor, Kishinchand Chellaram College, HSNC University sagarika.damle@kccollege.edu.in 9820360383
 - b) **Dr. Manisha Tyagi, (Kathak Dance, Cultural Education & Yoga)** Assistant Professor, Bombay Teachers' Training College, HSNC University – manishamukul9@gmail.com 9820391617
 - c) **Dr. Nandini Sengupta, (Hindustani Vocal Music)** Associate Professor, Kishinchand Chellaram College, HSNC University nandini.sengupta@kccollege.edu.in 9820687027
 - d) **Dr. Amit Nandu, - (Secretary)** - Associate Professor, H.R. College of Commerce & Economics, HSNC University nanduamit@yahoo.co.uk 9820661887
 - e) **Dr. Krittika Mondal, (Odissi Dance) - (Joint Secretary)** Assistant Professor and Coordinator, School of Performing Arts, and School of Yoga; and Visiting Faculty, K.C. College, HSNC University, krittika.odissi@gmail.com 8369658074

3. 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, St Xavier's College, Mumbai radha.kumar@xaviers.edu 9820246337

4. Four external experts from Industry / Research / eminent scholar in the field relevant to the subject nominated by the Parent Body;
- a) **Dr. Bharat Jethwani, (Bharatnatyam Dance)** 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) **Ms. Paullomi Bishwanath Mukherjee, (Kathak Dance)** Visiting Faculty in Performing Arts (Kathak), Bharata College of Fine Arts and Culture (Affiliated to KKSU, Ramtek) paullomimukherjee@yahoo.in nrityadarpanafoundation@gmail.com 9821583004 & 022 – 35521700
 - d) **Ms. Sarangee Prasad Ambekar, (Hindustani Vocal Music)** Assistant Teacher, NHPS, Airoli saarangee2976@yahoo.co.in 9820043687
 - e) **Mr. Bhushan P. Parchure, (Instrumental Music – Tabla)** Faculty as a Tabla Professor with IIT Mumbai bhushan.perk@gmail.com 09819919675
 - f) **Mr. Shreepad Ramesh Parkhe, (Instrumental Music – Tabla)** CEO, Pacific Training and Consulting Services parkhe.shreepad@gmail.com 9594658386
 - g) **Mr. Goswami Prashant Kumar, (Instrumental Music – Mridang & Pakhawaj)** Religious Head, Acharya of Vallabh Sampradaay of Vaishnavism 108prg@gmail.com 9821567419
5. Top rankers of the Final Year Graduate and Final Year Post Graduate examination of previous year of the concerned subject as invitee members for discussions on framing or revision of syllabus of that subject or group of subjects for one year.
- a) **Ms. Nikita Hiwalkar, (Bharatnatyam Dance)** - Account Manager at Media.net and Visiting Faculty, Department of Mass Media, K.C. College, HSNC University nikita685.work@gmail.com 8779574911

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 Under Graduate Programme will be of 3 years in the Semester pattern i.e. from Sem. I to Sem. VI.

The degree will be awarded to a learner who completes 120 credits of the programme in a period of 3 to 6 years from the year of enrolment to semester VI.

If a learner does not earn 120 credits in 12 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 **B. P. A. Three Years (Six Semesters) programme** should have **qualified the Class 12 (H. S. C.)** or any equivalent examination, **are eligible for admission to the programme.**

O. _____Candidate has to undergo a **Presentation and Viva Voce (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 40% marks.**

The **decision of the University recognized panel** of eminent experts/scholars from the field of Performing Arts constituted for the **Presentation and Viva Voce (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 B. P. A. programme, after evaluating the performance of the candidate in the **Presentation and Viva Voce (Audition) Test.**

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

PRESENTATION AND VIVA VOCE (AUDITION) TEST:

Previous Basic Theoretical & Practical Knowledge of the concerned Performing Arts expected while applying is as follows:

FOR MUSIC

- a. **Hindustani Vocal Music:** Three Raagas, Chhota Khayal composition with Aalaap and Taan or Dhrupad with its Vistaar (10 min.)
- b. **Hindustani Instrumental Music (Swar Vaadya):** (Harmonium, Flute, Santoor, Sarod, Shehnai, Sundri, Sarangi, Sitar, Violin.) Three Ragas, Madhya Laya Gat or Bandish with Aalap and Taan (10 Min.)
- c. **Hindustani Instrumental Music (Taal Vaadya) - Tablaa:** Two Taals, Components of Tablaa performance, Kayada / Paran, Rela, Tukada etc (10 Mins.)

FOR DANCE

- a. **Kathak:** Two Taals, Vandana, Three Gat Nikaas, Gatbhaav, Bhaav Geet / Bhajan, Thaata, Aamad, Rang Manch Pranam, Toda, Tukada, Paran, Chakkardaar Toda and Paran, Kavitta, etc. (10 mins.)
- b. **Bharatnatyam:** Nritta and Abhinaya, Adivus, Alaaripu, Jatiswaram, Kautukam or Shloka etc. (10 Mins.)
- c. **Odissi:** Nritta and Abhinaya, Arasas in Ektali and Triputa, Bhangis, Mangalacharan, Batu/Sthai, Pallavi in Ektaali, etc. (10 Mins.)

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** 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 **B. P. A. Degree shall be taken by Theory, Practical, Internship and Dissertation.**

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

O. _____ The following are the **Groups** from which **ANY ONE Core Performing Art Subject** is to be selected by the candidate for pursuing B. P. A. Programme of the University and **the SAME PERFORMING ART SUBJECT should be pursued throughout the Three Years of B. P. A. (Semesters 1 to 6):**

FIVE GROUPS OF PERFORMING ARTS SUBJECTS & SYLLABUS	COMPULSORY CORE COURSES
GROUP – I: (Combined Syllabus) HINDUSTANI MUSIC: (SELECT ANY ONE): VOCAL MUSIC OR INSTRUMENTAL MUSIC – SWAR VAADYA (SELECT ANY ONE): VIOLIN / SITAR / SAROD / FLUTE / HARMONIUM)	Theory
	Practical – A
	Practical – B
GROUP – II: KATHAK DANCE	Theory
	Practical – A
	Practical – B
GROUP – III: BHARATNATYAM DANCE	Theory
	Practical – A
	Practical – B
GROUP – IV: ODISSI DANCE	Theory
	Practical – A
	Practical – B
GROUP – V: HINDUSTANI MUSIC: INSTRUMENTAL – TAAL VAADYA (TABLAA)	Theory
	Practical – A
	Practical – B

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

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

1. For All Theory Courses:	(04 Credits – 100 Marks)
A. Internal Assessment – 40%	<u>40 marks</u>
B. External Assessment (SEMESTER END EXAMINATION) – 60%	<u>60 marks</u>
2. For Practical Courses in all Performing Arts Subjects (Only 100% Semester End Exam)	(04 Credits - 100 Marks)
3. For Teaching Internship Project (4 weeks, 60 Hours) - Semester 5 –	(04 Credits - 100 Marks)
4. For Dissertation – Semester 6 –	(04 Credits - 100 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 class test / online examination to be conducted in the given semester	15 Marks
2	One assignment based on curriculum (to be assessed by the teacher Concerned)	10 Marks
3	Self-Learning Evaluation: Please Note: For Core Courses (Theory) in Performing Arts: Hindustani Vocal Music, Instrumental (Swar Vaadya) Music, Kathak Dance, Instrumental (Taal Vaadya) Music – Tablaa and Odissi Dance – Notation is prescribed as the Self-Learning Evaluation component.	10 Marks
4	Active participation in routine class instructional deliveries	05 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:** -
 - i. All four questions shall be compulsory and carry equal marks (15 marks each).
 - ii. There shall be two internal choices, each of 15 marks, from each unit (A or B). Attempt any one (A or B) from each question. The student has to attempt any one out of the two questions belonging to the same unit. For example: Q1 - A for 15 Marks or Q1 – B for 15 Marks.
 - iii. The 15 mark question may be 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” A. Practical A (All Semesters) and B. Practical B (Semesters 1 to 4):	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		20 minutes
	Semesters 3 & 4		30 minutes
Semesters 5 & 6	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 Core Courses in all Performing Arts: “Stage Performance – I & II” B. Practical B (Semesters 5 to 6):	100	
	Note: 1. Individual Stage Performance for Time Duration: minimum 30 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.		

**3. FOR TEACHING INTERNSHIP PROJECT
(4 WEEKS, 60 HOURS) - SEMESTER 5 – (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

4. FOR DISSERTATION – SEMESTER 6 –
(04 CREDITS - 100 MARKS):

1. The dissertation shall be of 04 credits and shall carry 100 marks.
2. This would be a research study on a topic of performing arts and its education.
3. Research study will begin in Semester V and the Report will be completed and submitted in Semester VI.
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 fifth 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 sixth 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.



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BPA in Kathak Dance, Bharatnatyam Dance & Odissi Dance

Curriculum - First Year Undergraduate Programmes

Semester-I and Semester -II

2021-2022

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 B.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:

A team was constituted with two internal members and two external experts 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, compulsory Ability 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, compulsory ability enhancement courses, internship and research project work has been made. The total credits for a three-year UG programme has been kept as 120 credits (20 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 2 - The Scheme of Teaching and Examination

Semester - I

Sr. No.	Choice Based Credit System	Subjects		Subject Code	Remarks
1	Core Courses: (Select any one of the three Groups of Core Courses and continue it for the entire 3-year B.P.A. Degree Program)	GROUP – I: (Combined Syllabus) HINDUSTANI MUSIC: (SELECT <u>ANY ONE</u>): VOCAL MUSIC OR INSTRUMENTAL MUSIC – SWAR VAADYA (SELECT <u>ANY ONE</u>): VIOLIN / SITAR / SAROD / FLUTE / HARMONIUM)	Theory	UH-FPA-101	
			Practical – A	UH-FPA-102	
			Practical – B	UH-FPA-103	
		GROUP – II: KATHAK DANCE	Theory	UH-FPA-104	
			Practical – A	UH-FPA-105	
			Practical – B	UH-FPA-106	
		GROUP – III: BHARATNATYAM DANCE	Theory	UH-FPA-107	
			Practical – A	UH-FPA-108	
			Practical – B	UH-FPA-109	
		GROUP – IV: ODISSI DANCE	Theory	UH-FPA-110	
			Practical – A	UH-FPA-111	
			Practical – B	UH-FPA-112	
		GROUP – V: HINDUSTANI MUSIC: INSTRUMENTAL – TAAL VAADYA (TABLAA)	Theory	UH-FPA-113	
			Practical – A	UH-FPA-114	
			Practical – B	UH-FPA-115	
2	Elective Courses	Discipline Specific Elective (DSE) Courses			
		2.1	Interdisciplinary Specific Elective (IDSE) Course (Select any one)	UH-FPA-116	
				UH-FPA-117	
				UH-FPA-118	
2.2	Dissertation/Project				
2.3	Generic Elective (GE) Course				
3	Ability Enhancement Compulsory Courses (AECC)			UH-FPA-119	
	Skill Enhancement Courses (SEC)				

First year Semester-I Internal and External Assessment Details

Sr. No.	Subject Code	Subject Title	Lectures Per Week (Lecture of 48 min)					Credits	Evaluation Scheme						Total Marks
			Units	SL*	L	T	P		SLE	PRO	CT	CP	SEE	PE	
1.	UH-FPA-101	Theoretical Foundation of Hindustani Music: Vocal / Instrumental (Swar Vaadya) - 1	4	20 %	5	0	0	4	10	10	15	05	60	0	100
2.	UH-FPA-102	Hindustani Music: Vocal / Instrumental (Swar Vaadya) Presentation and Viva Voce – 1A	4	0	0	0	10	4	0	0	0	0	0	100	100
3.	UH-FPA-103	Hindustani Music: Vocal / Instrumental (Swar Vaadya) Presentation and Viva Voce – 1B	4	0	0	0	10	4	0	0	0	0	0	100	100
4.	UH-FPA-104	Theoretical Foundation of Kathak - 1	4	20 %	5	0	0	4	10	10	15	05	60	0	100
5.	UH-FPA-105	Kathak Presentation and Viva Voce – 1A	4	0	0	0	10	4	0	0	0	0	0	100	100
6.	UH-FPA-106	Kathak Presentation and Viva Voce – 1B	4	0	0	0	10	4	0	0	0	0	0	100	100
7.	UH-FPA-107	Theoretical Foundation of Bharatnatyam - 1	4	20 %	5	0	0	4	10	10	15	05	60	0	100
8.	UH-FPA-108	Bharatnatyam Presentation and Viva Voce – 1A	4	0	0	0	10	4	0	0	0	0	0	100	100
9.	UH-FPA-109	Bharatnatyam Presentation and Viva Voce – 1B	4	0	0	0	10	4	0	0	0	0	0	100	100
10.	UH-FPA-110	Theoretical Foundation of Odissi - 1	4	20 %	5	0	0	4	10	10	15	05	60	0	100
11.	UH-FPA-111	Odissi Presentation and Viva Voce – 1A	4	0	0	0	10	4	0	0	0	0	0	100	100
12.	UH-FPA-112	Odissi Presentation and Viva Voce – 1B	4	0	0	0	10	4	0	0	0	0	0	100	100

13.	UH-FPA-113	Theoretical Foundation of Hindustani Music Instrumental – Taal Vaadya – 1 (Tablaa)	4	20 %	5	0	0	4	10	10	15	05	60	0	100
Sr. No.	Subject Code	Subject Title	Lectures Per Week (Lecture of 48 min)					Credits	Evaluation Scheme						Total Marks
			Units	SL*	L	T	P		SLE	PRO	CT	CP	SEE	PE	
14.	UH-FPA-114	Hindustani Music Instrumental – Taal Vaadya Presentation and Viva Voce – 1A (Tablaa)	4	0	0	0	10	4	0	0	0	0	0	100	100
15.	UH-FPA-115	Hindustani Music Instrumental – Taal Vaadya Presentation and Viva Voce – 1B (Tablaa)	4	0	0	0	10	4	0	0	0	0	0	100	100
16.	UH-FPA-116	Yoga Education	4	20 %	5	0	0	4	10	10	15	05	60	0	100
17.	UH-FPA-117	Introduction to Indian Performing Arts	4	20 %	5	0	0	4	10	10	15	05	60	0	100
18.	UH-FPA-118	Indian Music: A Basic Concept	4	20 %	5	0	0	4	10	10	15	05	60	0	100
19.	UH-FPA-119	Effective Communication Skills	4	20 %	5	0	0	4	10	10	15	05	60	0	100
			Total Credits					20	Total Marks						500

***One to two lectures to be taken for CONTINUOUS self -learning evaluation**

SL : Self-Learning, L : Lecture, T : Tutorials, P : Practical, SLE : Self-Learning Evaluation, PRO : Project, CT : Class Test, CP : Class Participation, SEE : Semester-End examination, PE : Practical Evaluation

S. N.	Subject Code & Title	Subject Unit Title		Lectures (48 min)	Total Lectures	Credits	Tot al Marks
1.	UH-FPA-101 Theoretical Foundation of Hindustani Music: Vocal / Instrumental (Swar Vaadya) - 1	1	Development of Indian Music	15	60	4	100 (60+40)
		2	Technique and Terminology related to Music	15			
		3	Theoretical Knowledge of Raag	15			
		4	Notations in Pt. Bhatkhande System	15			
2.	UH-FPA-102 Hindustani Music: Vocal / Instrumental (Swar Vaadya) Presentation and Viva Voce – 1A		Hindustani Music: Vocal / Instrumental (Swar Vaadya) Presentation and Viva Voce – 1A		120 * 3 batches = 360 lectures	4	100
3.	UH-FPA-103 Hindustani Music: Vocal / Instrumental (Swar Vaadya) Presentation and Viva Voce – 1B		Hindustani Music: Vocal / Instrumental (Swar Vaadya) Presentation and Viva Voce – 1B		120 * 3 batches = 360 lectures	4	100
4.	UH-FPA-104 Theoretical Foundation of Kathak - 1	1	Development of Indian Dance	15	60	4	100 (60+40)
		2	Technique and Terminology related to Dance	15			
		3	A Study of the Classical Texts of Dramaturgy	15			
		4	Notations in Pt. Bhatkhande System	15			
5.	UH-FPA-105 Kathak Presentation and Viva Voce – 1A		Kathak Presentation and Viva Voce – 1A		120 * 3 batches = 360 lectures	4	100
6.	UH-FPA-106 Kathak Presentation and Viva Voce – 1B		Kathak Presentation and Viva Voce – 1B		120 * 3 batches = 360 lectures	4	100
7.	UH-FPA-107 Theoretical Foundation of Bharatnatyam - 1	1	Introduction to Bharatanatyam	15	60	4	100 (60+40)
		2	Selected portion from Abhinaya Darpanam	15			
		3	Bhedas	15			
		4	Basic terms	15			
8.	UH-FPA-108 Bharatnatyam Presentation and Viva Voce – 1A		Bharatnatyam Presentation and Viva Voce – 1A		120 * 3 batches = 360 lectures	4	100
9.	UH-FPA-109 Bharatnatyam Presentation and Viva Voce – 1B		Bharatnatyam Presentation and Viva Voce – 1B		120 * 3 batches = 360 lectures	4	100
10.	UH-FPA-110 Theoretical Foundation of Odissi - 1	1	History of Odissi	15	60	4	100 (60+40)
		2	Development of the tradition	15			
		3	Studying Texts	15			
		4	Odissi Rhythm and Music	15			
11.	UH-FPA-111 Odissi Presentation and Viva Voce – 1A		Odissi Presentation and Viva Voce – 1A		120 * 3 batches = 360 lectures	4	100

12.	UH-FPA-112 Odissi Presentation and Viva Voce – 1B		Odissi Presentation and Viva Voce – 1B		120 * 3 batches = 360 lectures	4	100
S. N.	Subject Code & Title	Subject Unit Title		Lectures (48 min)	Total Lectures	Credits	Total Marks
13.	UH-FPA-113 Theoretical Foundation of Hindustani Music Instrumental – Taal Vaadya – 1 (Tablaa)	1	Development of Indian Percussion	15	60	4	100 (60+40)
		2	Technique and Terminology related to Tablaa	15			
		3	A Study of Taal and related terms	15			
		4	Notation in Pt. Bhatkhande System	15			
14.	UH-FPA-114 Hindustani Music Instrumental – Taal Vaadya Presentation and Viva Voce – 1A (Tablaa)		Hindustani Music Instrumental – Taal Vaadya Presentation and Viva Voce – 1A (Tablaa)		120 * 3 batches = 360 lectures	4	100
15.	UH-FPA-115 Hindustani Music Instrumental – Taal Vaadya Presentation and Viva Voce – 1B (Tablaa)		Hindustani Music Instrumental – Taal Vaadya Presentation and Viva Voce – 1B (Tablaa)		120 * 3 batches = 360 lectures	4	100
16.	UH-FPA-116 Yoga Education	1	Introduction to Yoga	15	60	4	100 (60+40)
		2	Introduction to Yogic Texts and Yogic Practices	15			
		3	Yoga and Health	15			
		4	Yoga Practices for Personality Development: (Technique in brief, Do's & Don'ts and Benefits)	15			
17.	UH-FPA-117 Introduction to Indian Performing Arts	1	Concept of Performing Arts	15	60	4	100 (60+40)
		2	Indian Music	15			
		3	Theatre	15			
		4	Present Scenario of Indian Performing Arts	15			
18.	UH-FPA-118 Indian Music: A Basic Concept	1	Indian Music	15	60	4	100 (60+40)
		2	Classification of Ragas	15			
		3	Taal	15			
		4	Musical Instruments	15			
19.	UH-FPA-119 Effective Communication Skills	1	Introduction to Communication	15	60	4	100 (60+40)
		2	Listening & Speaking Skills	15			
		3	Reading, Understanding and Writing Skills	15			
		4	Active Learning and ICT Communication Skills	15			
		TOTAL				20	500

- **Lecture Duration – 48 Minutes = 0.80 Hours**
- **One Theory Credit = 12 hours Theory (60 Theory Lectures equivalent to 48 hours)**
- **One Practical Credit = 24 hours Practical (120 Practical Lectures equivalent to 96 hours)**

Part 3: Detail Scheme Theory

I Year - Semester – I - Units – Topics – Teaching Lectures

Curriculum Topics along with Self-Learning topics - to be covered, through self-learning mode along with the respective Unit. Evaluation of self-learning topics to be undertaken before the concluding lecture instructions of the respective UNIT.

1. CORE COURSES: GROUP – I:

(HINDUSTANI MUSIC : VOCAL / INSTRUMENTAL – SWAR VAADYA (VIOLIN / SITAR / SAROD / FLUTE) :

Theory	UH-FPA-101	GROUP – I: (Combined Syllabus) HINDUSTANI MUSIC: (SELECT ANY ONE): VOCAL MUSIC OR INSTRUMENTAL MUSIC – SWAR VAADYA (SELECT ANY ONE): VIOLIN / SITAR / SAROD / FLUTE / HARMONIUM)
Practical – A	UH-FPA-102	
Practical – B	UH-FPA-103	

UH-FPA-101 Theoretical Foundation of Hindustani Music: Vocal / Instrumental (Swar Vaadya) - 1 (Total Lectures: 60)

Unit - 1 Development of Indian Music:

- 1.1 Brief History of Indian Music:
 - i. Ancient Period
 - ii. Medieval Period
 - iii. Modern Period
 - iv. Presence of Instruments and Instrumental Music in Indian Mythology
- 1.2 Biographies and Contributions:
 - i. Swami Haridas
 - ii. Amir Khusrau
 - iii. Pt. Vishnu Digambar Paluskar
 - iv. Pt. Vishnu Narayan Bhatkhande
 - v. Baba Alladin Khan (Maihar Gharana)

Unit - 2 Technique and Terminology related to Music:

- 2.1 Sangeet, Raag, Dhwani, Naad, Swar (Shudha, Vikrita: Komal and Teevra), Varjita Swar, Saptak, Mail (Thaat), Alankaar (Paltaa), Vaadi, Samvaadi, Aaroha, Avaroha, Pakad, Alaap, Taan, Sthaayee, Antaraa, Mukhadaa, Sanchaari, Dhrupad. Todaa, Gat – Maseetkhaanee and Razaakhaanee, Bandish, Dhun
- 2.2 Taal, Laya (Vilambit, Madhya, Druta), Maatraa, Taal, Sum, Taali, Khaali, Vibhaag, Aavartan, Thekaa, Thaah, Dugun, Chougun
- 2.3 Basic Classification of Instruments (with one example from each classification – Tantu, Susheer, Avanadh and Ghana; Basic knowledge of the following instrument with diagrams and labelling: Taanpura for both vocal and instrumental

Unit - 3 Theoretical Knowledge of Raag:
Theoretical Descriptions (Raag Bhoopaali, Raag Kaafi and Raag Yaman):
Mail (Thaat), Swar, Samay, Vaadi, Samvaadi, Aaroha-Avaroha, Pakad, Mukhya –
Swar Samudaaya, Jaati, Varjit Swar, Swar Vistaar and Special Features

Unit - 4 Notation in Pt. Bhatkhande System:
4.1 Pt. Bhatkhande and Pt. Paluskar Systems of Notation
4.2 Notation of all Bandish/Gat in Raag Bhoopaali, Raag Kaafi and Raag Yaman, as
prescribed in the syllabus in Pt. Bhatkhande System
4.3 Taal Teentaal, Taal Kehervaa, Taal Choutaal: Introduction and Thekaa in Thaah,
Dugun, Teegun, Chougun

Self-Learning topics (Unit wise)

Unit	Topics
4	4.1 Pt. Bhatkhande and Pt. Paluskar Systems of Notation 4.2 Notation of all Bandish/Gat in Raag Bhoopaali, Raag Kaafi and Raag Yaman, as prescribed in the syllabus in Pt. Bhatkhande System 4.3 Taal Teentaal, Taal Kehervaa, Taal Choutaal: Introduction and Thekaa in Thaah, Dugun, Teegun, Chougun.

Reference Books:

1. Aalaap Taan Maalikaa – Bhaag – 1 – Pramod Prabhune
2. Hindustani Music – Ashok Ranade
3. Raag – Bodha Bhaag – 1 to 6 – B. R. Devdhar
4. Raag – Taal – Darshan Bhaag – 1 & 2 – Akhil Bharatiya Gandharva Mahavidyalaya
Mandal Prakashan
5. Raag Parichay – Bhaag 1 to 4 – Harishchandra Shrivastava
6. Sangeet – Sangeet karyalaya, Hathras
7. Sangeet Kala Vihar - Akhil Bharatiya Gandharva Mahavidyalaya Mandal
8. Sangeet Saurabh – Bhaag – 1-2 – Tahmvarchas
9. Shruti Vilaas – Shankar Vishnu Kaasheekar
10. Srijan – Asha Parasnis Joshi

UH-FPA-102 Hindustani Music: Vocal / Instrumental (Swar Vaadya) Presentation and Viva Voce – 1A
(Total Lectures: 120)

A.	Knowledge of Swar - I: a. Identifying Shuddha and Vikrit Swaras when played or sung. b. Sing/Play in different types of Shudh Swar Vistaar c. Sing/play Vikrit (Komal and Teevra) Swars
B.	Knowledge of Swar - II: Sing / play simple Alankaars (Taal-badha) in Madhya Laya in Raag Bhoopaali, Raag Kaafi and Raag Yaman
C.	Raag Bhoopaali: a. Sing: Lakshangeet or Swarmalika/Sargam-Geet / Play: Razaakhaanee Gat b. Sing: Drut Khayaal / Play: Dhun c. Sing: Bhajan or Lok Geet / Play : Dhun
D.	Raag Kaafi: a. Sing: Lakshangeet or Swarmalika/Sargam-Geet / Play: Razaakhaanee Gat b. Sing: Drut Khayaal / Play: Dhun c. Sing: Bhajan or Lok Geet / Play : Dhun

UH-FPA-103 Hindustani Music: Vocal / Instrumental (Swar Vaadya) Presentation and Viva Voce – 1B
(Total Lectures: 120)

A.	Raag Yaman: a. Sing: Lakshangeet or Swarmalika/Sargam-Geet / Play: Razaakhaanee Gat b. Sing: Drut Khayaal / Play: Dhun c. Sing: Bhajan or Lok Geet / Play : Dhun
B.	Dhrupad (with Dugun): In any one Raag prescribed in the syllabus
C.	Knowledge of Taal: Taal Teentaal, Taal Kehervaa, Taal Choutaal: Introduction and Thekaa in Thaah, Dugun, Teegun, Chougun
D.	Accompanying Instruments: Basic knowledge of playing Tanpura

**1. CORE COURSES: GROUP – II:
KATHAK DANCE:**

Theory	UH-FPA-104	KATHAK DANCE
Practical – A	UH-FPA-105	
Practical – B	UH-FPA-106	

UH-FPA-104 Theoretical Foundation of Kathak – 1

(Total Lectures: 60)

Unit - 1 Development of Indian Dance:

- 1.1. Brief history of Indian Dance:
 - a. Vedic Period
 - b. Ramayana Period
 - c. Mahabharat Period
- 1.2. Biographies and Contributions:
 - a. Pt. Birju Maharaj
 - b. Kumudini Lakhia
 - c. Shri Rajendra Gangani

Unit - 2 Technique and Terminology related to Dance:

- 2.1 Pt. Bhatkhande and Pt. Paluskar Systems of Notation
- 2.2 Hastakas, Tatkaar, Todaa, Chakkardaar Todaa, Tihaayee, Baant
- 2.3 Taal, Thekaa, Maatra, Sum, Taali, Khaali, Vibhaag, Aavartan, Laya, Vilambit Laya, Madhya Laya, Druta Laya,

Unit - 3 A Study of the Classical Texts of Dramaturgy:

- 3.1 Asamyukta Hastas (No. 1 to 15) – Definition, Use and Shlokas (Abhinaya Darpan)
- 3.2 Five Paada Karma (Naatya Shaashtra)
- 3.3 Five types of Anga Sanchaalan according to ancient texts

Unit - 4 Notations in Pt. Bhatkhande System:

- 4.1 Taal Teentaal: Introduction and Thekaa in Thaah, Dugun, Chaugun
- 4.2 Taal Teentaal: all intra forms as prescribed in practical courses
- 4.3 Taal Daadraa: Introduction and Thekaa in Thaah, Dugun, Chaugun

Self-Learning topics (Unit wise)

Unit	Topics
3	3.1 Asamyukta Hastas (No. 1 to 15) – Definition, Use and Shlokas (Abhinaya Darpan)
4	4.1 Taal Teentaal: Introduction and Thekaa in Thaah, Dugun, Chaugun 4.2 Taal Teentaal: all intra forms as prescribed in practical courses 4.3 Taal Daadraa: Introduction and Thekaa in Thaah, Dugun, Chaugun

Reference Books:

1. Abhinaya Darpan – Dr Puru Dadheech
2. Ang Kavya – Pt. Birju Maharaj
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 Parampara mein Guru Lacchu Maharaj – Mandvi Singh
17. Kathak Nritya Parichay – Harishchandra Shreevastav
18. Kathak Nritya Shiksha Part – I – Dr. Puru Dadheech
19. Kathak Nritya Shiksha Part – II – Dr Puru Dadheech
20. Kathak Praveshika – Tirthram 'Aazad'
21. Kathak se pahchaan – Dr. Manjiri Deo
22. Kathak Shaashtra Darshan Part – I – Akhil Bharatiya Gandharva Mahavidyalaya Mandal
23. Kathak Shaashtra Darshan Part – II – Akhil Bharatiya Gandharva Mahavidyalaya Mandal
24. Kathak Shringaar – Tirthram 'Aazad'
25. Magazine 'Marg' – various issues
26. Magazine 'Sangeet Kala Vihaar' – various issues (Akhil Bharatiya Gandharva Mahavidyalaya Mandal)
27. Magazine 'Sangeet' – various issues (Sangeet Karyalaya Hathras)
28. Marg Magazine – Special Issue on Folk Dances – Mulk Raj Anand (Editor)
29. Naatyshaashtra kaa Sangeet Vivechan – Dr. Puru Daheech
30. Nandikesvara's Abhinay Darpanam - Dr. Manmohan Ghosh
31. The Sacred Dance of India – Mrinalini Sarabhai

UH-FPA-105 Kathak Presentation and Viva Voce – 1A**(Total Lectures: 120)**

A.	Taal Teentaal: 6 Tode
B.	Taal Teentaal: 1. 2 Chakkardaar Tode 2. 2 Tihaayee
C.	Taal Teentaal: 1. Introduction of Teentaal 2. Counting in Thaah/ Baraabar, Dugun, Chaugun 3. Thekaa in Thaah/ Baraabar, Dugun, Chaugun
D.	Taal Teentaal: Padhant of all intra forms

UH-FPA-106 Kathak Presentation and Viva Voce – 1B**(Total Lectures: 120)**

A.	1. Practice of various Hastakas with Tatkaar (in three speeds) 2. Five types of Anga Sanchaalan according to ancient texts
A.	1. Taal Teentaal: Tatkaar in Thaah/Baraabar, Dugun, Chaugun with Tihaayee 2. Taal Teentaal: Tatkaar Baant (minimum 4 kinds)
B.	1. Demonstration of Asamyuta Hastas (according to Theory Course) 2. Demonstration of Five Paada Karma (Naatya Shaashtra) 3. Demonstration of Five types of Anga Sanchaalan according to ancient texts
C.	Taal Daadra: 1. Introduction of Taal 2. Padhant of Thekaa in Thaah/Baraabar, Dugun and Chaugun 3. Tatkaar in three speeds

**1. CORE COURSES: GROUP – III:
BHARATNATYAM DANCE:**

Theory	UH-FPA-107	BHARATNATYAM DANCE
Practical – A	UH-FPA-108	
Practical – B	UH-FPA-109	

UH-FPA-107 Theoretical Foundation of Bharatnatyam - 1

(Total Lectures: 60)

Unit - 1 Introduction to Bharatanatyam:

- 1.1 Definition of Bharatanatyam and Basic information of classical dance styles of India
- 1.2 Its greatness
- 1.3 Fundamental technical terms
- 1.4 Bani of Bharatanatyam and their characteristics

Unit - 2 Selected portion from Abhinaya Darpanam:

- 1.1 Origin of Dance
- 1.2 Natya karma
- 1.3 Pathra Prana
- 1.4 Hastas

Unit - 3 Bhedas:

- 1.1 Siro Bheda, Griva Bheda, Drishti Bhedas
- 1.2 Pada Bheda., Mandala, Sthanaka

Unit - 4 Basic terms:

- 1.1 Natya, Nritta, Nritya
- 1.2 Angas, Pratyangas, Upangas
- 1.3 Adavu, Korvai, Jati.

Self-Learning topics (Unit wise)

Unit	Topics
2	Bhedas: I. Siro Bheda II. Griva Bheda III. Drishti Bhedas IV. Pada Bheda. V. mandala VI. Sthanata

Reference Books:

1. Abhinaya Dharpanam of Nandikeshwara – Dr. Apparao
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. Tandava Lakshanam – Dr. V. Narayanswami Naidu
25. Understanding Bharatanatyam – Mirmalini Sarabhai

UH-FPA-108 Bharatnatyam Presentation and Viva Voce – 1A

(Total Lectures: 120)

A.	Allaripu- Tishra / Chatushra
B.	Pushpanjali
C.	Kautakam on Ganesh / Shiva / Devi
D.	Reciting given item in Taal, singing ability and full knowledge about the composition is necessary

UH-FPA-109 Bharatnatyam Presentation and Viva Voce – 1B

(Total Lectures: 120)

A.	Hasta- Samyuta And Asamayuta
B.	Bhedas- Shiro, Griva, Drishti, Pada
C.	Adavus
D.	Physical Exercises for Dance and Basic Yoga

**1. CORE COURSES: GROUP – IV:
ODISSI DANCE:**

Theory	UH-FPA-110	ODISSI DANCE
Practical – A	UH-FPA-111	
Practical – B	UH-FPA-112	

UH-FPA-110 Theoretical Foundation of Odissi – 1

(Total Lectures: 60)

Unit - 1 History of Odissi (till 12 CE)

- 1.1 Socio-political history of Odisha I
The indigenous culture of Kalinga; Mauryan Era; Kharavela's rule; Eastern Ganga dynasty; Gajapati Empire;
- 1.2 Socio-political history of Odisha II
Mughal rule (especially Akbar); Marathas; British; birth of Odisha state
- 1.3 Brief introduction to Odissi
Odra-Magadhi in NatyaSastra; desi dance in later works; temple and akhada- Mahari and Gotipua; influence of popular forms like rasleela and jatra; reconstruction to Odissi; current repertoire

Unit - 2 Development of the tradition- Mahari

- 2.1 Who were the maharis-
Different etymologies; Origin- Brahmeshwar temple, Queen Kolavati inscription; proliferation in the Jagannath temple;
- 2.2 Different kinds of maharis and their significance
The initiation; rituals; types of maharis- bhitara gaoni, bahara gaoni, nachuni, patuari, raja angila and gahana mahari; 'Anga Alasa Patana'; maharis of 20th century- Sasimoni Debi, Kokila Prabha and Harapriya Devi
- 2.3 Mahari influence on current style
Influence on various Gurus (especially Guru Pankaj Charan Das); influence on the repertoire; contemporary Mahari dance

Unit - 3 Studying Texts

- 3.1 Studying the NatyaSastra (especially Chapters 1, 4, 6-14, 22- 27, 34-36)
- 3.2 Abhinaya Darpan- Salutation, Origin of Dance, Types of Dances in detail, Qualifications and Disqualifications of a Dancer, Kinds of Abhinaya
- 3.3 Abhinaya Darpan- Shirobheda, Drishtibheda, Greevabheda, Asamyukta Hasta and Samyukta Hasta slokas

Unit - 4 Odissi Notation

- 4.1 Common terms of Odia taal- Matra, Bol, Bani, Ukuta, Sama, Taali, Khali, Laya, Khanda, Taal, Dharan, Sthayi Ukuta
- 4.2 Writing notations- conventional notations in Odia taals using Ektali
- 4.3 Saptataal system- Jati, 7 taals, Laghu, Druta, Anudruta, Suladi taal
Taal dasha prana

Self-Learning topics (Unit wise)

Unit	Topics
2	2.2 Different kinds of maharis and their significance The initiation; rituals; types of maharis- bhitara gaoni, bahara gaoni, nachuni, patuari, raja angila and gahana mahari; ‘Anga Alasa Patana’; maharis of 20th century- Sasimoni Debi, Kokila Prabha and Harapriya Devi
3	3.3 Abhinaya Darpan- Shirobheda, Drishtibheda, Greevabheda, Asamyukta Hasta and Samyukta Hasta slokas
4	4.1 Common terms of Odia taal- Matra, Bol, Bani, Ukuta, Sama, Taali, Khali, Laya, Khanda, Taal, Dharan, Maan, Sthayi Ukuta

Reference Books:

- “Abhinaya in Odissi” by Jiwan Pani- [Text](#)
- “Beyond tradition: The practice of sadhana in Odissi dance” by Nandini Sikand
- “Choreographies of Gender” by Susan Lee Foster
- “Dance and the distributed body: Odissi, ritual practice, and Mahari performance” by Anurima Banerji
- “Darshan and Abhinaya: An Alternative to the Male Gaze” by Uttara Asha Coorlawala
- Abhinaya Chandrika – Moonbeam of Acting (article) by Ileana Citaristi
- Abhinaya Chandrika- Maheshwar Mohapatra (ed. D. N. Patnaik)
- Abhinaya Darpan- Nandikesvara
- Abhinaya-candrikā and Odissi dance- Das, Maya.
- Art of Indian Dancing by Projesh Banerjee
- Bihar and Orissa District Gazetteers- Mansfield, P. T. (revised edition). The Dance Orissi- Khokar, Mohan, and Ashish Khokar.
- Dance as Yoga: The Spirit and Technique of Odissi- Rekha Tandon
- Dancing Odissi: Paratopic Performances of Gender and State by Anurima Banerji
- Devadasi of the Jagannath Temple: precursors of Odissi music and dance (1985) by Ileana Citaristi
- e-Pathshala: Use of Poetry in Odissi (M10, M11) [Link](#)
- Gotipuas: The Boy Dancers of Odisha- Mohanty Hejmadi, Priyambada.
- In Conversation with Guru Mayadhar Raut: Odissi- [Interview](#)
- Kishorachandranana Champu by Baladev Rath- [Odia text](#)
- Krishna in Performing Arts by Shovana Narayan
- Languid Bodies, Grounded Stances: The Curving Pathway of Neoclassical Odissi Dance by Nandini Sikand
- Manasollasa of King Somesvara
- Movement and Mimesis- Mandakranta Bose
- Nandikesvara’s Abhinayadarpanam- Manomohan Ghosh
- Nartanam. Vol. XVIII No. 3.- On Jayantika- Citaristi, Ileana (ed.).
- Nartananirnaya of Pandarika Vitthala- Sathyanarayana, R. (Edited by Kapila Vatsyayan)
- NatyaSastra- Bharatmuni (ed. Manomohan Ghosh)Odissi Dance- Dr. D. N Patnaik
- Neo-classical Odissi dance- Roy, Ratna and David J Capers.Odissi: A Dance of Sculpture - Michael Weston & Rekha Tandon.
- Odissi Dance Pathfinder, Vol I and II- Guru Kelucharan Mohapatra Odissi Research.Odissi, an Indian Classical Dance Form by Ahalya Hejmadi Patnaik and Priyambada Mohanty Hejmadi
- Odissi Yatra: The Journey of Guru Mayadhar Raut- Aadya Kaktikar, Madhumita Raut
- Odissi, Indian Classical Dance Art- Kothari, Sunil, and Avinash Pasricha

- Odissi: What, Why & How- evolution, revival & technique- Raut, Madhumita.
- SamgitaRatnakara of Sarangadeva
- The Dance of Shiva - Fourteen Indian Essays by Ananda Coomaraswamy
- The Making of a Guru: Kelucharan Mohapatra, His Life and Times- Ileana Citaristi
- The Mirror of Gestures by Ananda Coomaraswamy
- Theatre and Religion on Krishna's Stage by David Mason
- Understanding Rhythm in Odissi Dance by Dr. Rohini Dandavate
- Wives of the God-King- Frederique Apffel-Marglin

UH-FPA-111 Odissi Presentation and Viva Voce – 1A

(Total Lectures: 120)

A.	Basic Exercises (Atha beli, stretching, yoga) and main stances (Abhanga, Samabhanga, Chauka, Tribhangi)
B.	Movements of head (shirobheda), eye (drishtibheda), chin (greevabheda), hands (hastabheda), torso (baksha chalana) and legs (padabheda)
C.	Chauka steppings (1- 10)
D.	Recitation of Ektali in ekgun, dugun, chaugun

UH-FPA-112 Odissi Presentation and Viva Voce – 1B

(Total Lectures: 120)

A.	Traditional exercises (4X6 steppings)
B.	Bhramaris (22 types) and Bhangis (from Odissi Pathfinder)
C.	Tribhangi and Abhanga steppings (1-10 in both)
D.	Arasa in ektali (recite and perform)

Self-Learning topics (Unit wise)

Unit	Topics
4.1	Pt. Bhatkhande System of Notation with signs
4.2	Notations of Taal and basic kayda: TeenTaal, Jhap Taal, Rupak, Dadra, Keherava
4.3	Notation of Bandish/Gat in Raag Bhoopaali, Raag Kaafi and Raag Yaman, as prescribed in the syllabus of Hindustani Swar Vaadya Pt. Bhatkhande System

Reference Books:

<ul style="list-style-type: none"> ● Tablaa - Pandit Arvind Mulgaonkar ● Taal Vaibhav - Pandit Vijay Kirpekar ● Taal Prakash - Pandit Bhagawat Sharan Sharma ● Tabla Guide: Pandit Bhaskar Ganesh Bhide ● Taal Martand - Pandit Satya Narayan Vasistha ● Tabla Shastra -Pandit Madhukar Godbole ● Taal Parichay - Pt.1 and Pt - 2- Dr. Lakshmi Narayan Garg ● Taal Kosh - Pandit Girish Chandra Shrivastav ● Taal Sarvang - Pandit Vidya Nath Sinh ● Pakhawaj aur Tablaa ke Gharane avam paramparayein Dr Aban Mistry ● https://www.youtube.com/channel/UCGJiHI0c3TYybU-BgipaiAA ● https://www.youtube.com/channel/UChqIVaU7uJ5XW1VL5DGXT3A ● Table Par Delhi Aur Poorab - Pt.Satynarayan Vasishth ● Taal Bodh -Pt. Kalicharan Goud ● Taal Ank - Pt. Prabhulal Garg ● Vaadya Vadan Ank - Dr. Laxmi Narayan Garg ● Kaayda Aur Peshkaar - Pt.Satynarayan Vasishth
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UH-FPA-114 Hindustani Music: Instrumental – Taal Vaadya (Tablaa) Presentation and Viva Voce – 1A (Total Lectures: 120)

A	Knowledge of Alphabets - I Only on Dayaa, Only on Bayan, On both together,
B	Knowledge of Alphabets - II: TeenTaal, Jhap Taal, Dadra, Keherava
C	<p>Taal Teen Taal: Play: Thaa - dugun, Play: Tita Kayada - avartan - 6 paltas - tihai Play: Tirkita Kayada - avartan - 6 paltas - tihai Play: Sum to sum tihai - chakradhar tihai</p>
D	<p>Taal Dadra: Play: Thaa - dugun - chougun, Identify: Simple Bhajan / Dhun Identify: Simple Ghazal Identify: Old Hindi film song</p>

UH-FPA-115 Hindustani Music: Instrumental – Taal Vaadya (Tablaa) Presentation and Viva Voce – 1B (Total Lectures: 120)

<p>A</p>	<p>Taal JhapTaal: Play: Thaa - dugun, Play: Tita Kayada - avartan - 6 paltas - tihai Play: Tirkita Kayada - avartan - 6 paltas - tihai Play: Sum to sum tihai - chakradhar tihai</p>
<p>B</p>	<p>Taal Teen Taal: Introduction to Lehra - identifying Taal bits in Lehra Play: Tita Kayada - avartan - 6 paltas - tihai - with lehra Play: Tirkita Kayada - avartan - 6 paltas - tihai - With lehra</p>
<p>C</p>	<p>Taal Keherva: Play: Thaa - dugun - chougun, Play: Simple Bhajan / Dhun - tihai Play: Simple Ghazal- tihai Play: Old Hindi film song</p>
<p>D</p>	<p>Identifying basic Raag (Vocal): Yaman & Bhoopali - vaadi - samvadi and sargam</p>

2. ELECTIVE COURSE:

2.1 INTERDISCIPLINARY SPECIFIC ELECTIVE (IDSE) COURSE: (SELECT ANY ONE)

UH-FPA-116	Yoga Education
UH-FPA-117	Introduction to Indian Performing Arts
UH-FPA-118	Indian Music: A Basic Concept

UH-FPA-116 Yoga Education

(Total Lectures: 60)

Unit - 1 Introduction to Yoga:

- 1.1 Yoga: meaning and initiation (Definitions, misconceptions and basis of Yoga)
- 1.2 Origin and history of development of Yoga
- 1.3 The streams of Yoga (Bhakti yoga, Jnana yoga, Karma yoga, Raja yoga)

Unit - 2 Introduction to Yogic Texts and Yogic Practices:

- 2.1 Ashtaanga Yoga or Raaja Yoga
- 2.2 Yogasutra of Patanjali
- 2.3 Hatha yoga

Unit - 3 Yoga and Health:

- 3.1 Yogic principles of healthy living(dietary considerations)
- 3.2 Pancha Koshas and positive health
- 3.3. Stress Management through Yoga

Unit - 4 Yoga Practices for Personality Development: (Technique in brief, Do's & Don'ts and Benefits)

- 4.1 Standing position Poses, Sitting position Poses, Prone position Poses, Supine position Poses, Surya Namaskar, Mudrās
- 4.2 Asaanas (1. Sarvaṅgāsana, 2. Dhanurāsana, 3. Bhadrāsana, 4. Padmāsana, 5. Śimhāsana, 6. Supta-vajrāsana, 7. Jānuśirāsana, 8. Pādahastāsana)
- 4.3 Praanaayaama – (1. Sūryabhedana Prāṇāyāma, 2. Candrabhedana Prāṇāyāma, 3. Bhrāmarī Prāṇāyāma, 4. Bhasrikā Prāṇāyāma, 5. Śītalī Prāṇāyāma)

Self-Learning topics (Unit wise)

Unit	Topics
1	2. Origin and history of development of Yoga 3. The streams of Yoga (Bhakti yoga, Jana yoga, karma yoga, Raja yoga)
4	4.1 Mudrās 4.3 Prāṇāyāmas

Online Resources

1. http://ncte-india.org/ncte_new/pdf/Yoga%20Education%20-%20B.Ed%20-%20English.pdf
2. <https://ncert.nic.in/dess/pdf/tivhwlls1.pdf>
3. <https://ncert.nic.in/dess/pdf/tivhwlls1.pdf>

Reference Books:

1. Arora S, Bhattacharjee J. Modulation of immune response in stress by yoga. *Int J Yoga*. 2008.
2. Atkinson NL, Permeth-Levine R. Benefits, barriers, and cues to action of yoga practice: A focus group approach. *Am J Health Behav*. 2009.
3. Bharshankar JR, Bharshankar RN, Deshpande VN, Kaore SB, Gosavi GB. Effect of yoga on cardiovascular systems in subjects above 40 years. *Indian J Physiol Pharmacol*. 2003.
4. Collins C. Yoga: Intuition, preventive medicine, and treatment. *J Obstet Gynecol Neonatal Nurs*.
5. Desikachar K, Bragdon L, Bossart C. The yoga of healing: Exploring yoga's holistic model for health and well-being. *Int J Yoga Ther*. 2005.
6. Granath J, Ingvarsson S, von Thiele U, Lundberg U. Stress management: A randomized study of cognitive behavioural therapy and yoga. *Cogn Behav Ther*. 2006;35:3–10.
7. Lasater J. The heart of patanjali. *Yoga J*. 1997.
8. Maehle G. Analo City, Western Australia: Kaivalya Publications; 2006. *Ashtanga Yoga: Practice and Philosophy*.
9. Marlatt GA. Buddhist philosophy and the treatment of addictive behavior. *Cogn Behav Pract*. 2002.
10. McCall T. New York: Bantam Dell a division of Random House Inc; 2007. *Yoga as Medicine*.
11. Mehta S, Mehta M, Mehta S. New York: Alfred A. Knopf Company; 1995. *Yoga the Iyengar way*.
12. Oken BS, Zajdel D, Kishiyama S, Flegal K, Dehen C, Haas M, et al. Randomized, controlled, six-month trial of yoga in healthy seniors: Effects on cognition and quality of life. *Altern Ther Health Med*. 2006.
13. Raub JA. Psychophysiological effects of hatha yoga on musculoskeletal and cardiopulmonary function: A literature review. *J Altern Complement Med*. 2002.
14. Website: <http://doe.du.ac.in/academics/bed/syllabus/Yoga%20Education%20-%20B.Ed%20-%20English.pdf>
15. Williams K, Steinberg L, Petronis J. Therapeutic application of iyengar yoga for healing chronic low back pain. *Int J Yoga Ther*. 2003.

Unit - 1 Concept of Performing Arts

I. Introduction to Naatyashaashtra II. Music III. Dance IV. Theatre

Unit - 2 Indian Music

I. Hindustani II. Carnatic III. Modern

Unit - 3 Theatre

I. Drama II. Cinema III. Short film IV. Advertisement other Acting

Unit - 4 Present Scenario of Indian Performing Arts

I. The place of the Classical in the Contemporary,

II. Performing Arts as an Industry,

III. Indian Performing Arts in comparison to Western and other Asian Performing Arts

Self-Learning topics (Unit wise)

Unit	Topics
4	I. The place of the Classical in the Contemporary, II. Performing Arts as an Industry, III. Indian Performing Arts in comparison to Western and other Asian Performing Arts

Reference Books:

1. Indian Performing Arts – Utpal K Banerjee
2. Indian Theatre & Dance Traditions – Shovana Narayan
3. The Indian Theatre – Hemendra Nath Das Gupta
4. Indian Art & Culture – Nitin Singhania
5. Elements of Indian Art – S. P. Gupta

Unit - 1 Indian Music

I. Introduction to Hindustani Music II. Introduction to Carnatic Music III. Differentiation these two styles of Music

Unit - 2 Classification of Ragas

I. Based on Notes II. Based on time III. Principal Ragas IV. Thaata System V. Based on Raga

Unit - 3 Taal]

I. Fundamental of Taal II. History of Taal in India III. Classification of Taal

Unit - 4 Musical Instruments

General Classification of Musical instruments
Construction and Technique of playing: -
I. Tanpura II. Veena III. Violin IV. Flute V. Tabla VI. Harmonium

Self-Learning topics (Unit wise)

Unit	Topics
4	Musical Instruments General Classification of Musical instruments Construction and Technique of playing: - I. Tanpura II. Veena III. Violin IV. Flute V. Tabla VI. Harmonium

Reference Books:

1. Music and Musical Thought in Early India - Lewis Eugene Rowal
2. Elements of Hindustani Classical Music – Shruti Javhari
3. The Ragas of North Indian Music – Nazir Jairazbhoy
4. Music in India - Bonnie C. Wade
5. Journey of Indian Music Beyond Northan Borders - Dr. Monika Soni
6. Evolution of Raga & Tala in Indian Music – M.R. Gautam
7. NAD Understanding Raga Music – Sandeep Bagchec

3. ABILITY ENHANCEMENT COMPULSORY COURSES (AECC):

UH-FPA-119	Effective Communication Skills
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UH-FPA-119 Effective Communication Skills

(Total Lectures: 60)

Unit - 1 Introduction to Communication:

- 1.1 Theory of Communication – Concept, Process & Elements, Principles, Effective Communication / Mis-Communication
- 1.2 Types and modes of Communication, Verbal and Non-verbal (Spoken and Written), Intra-personal, Inter-personal and Group communication
- 1.3 Seven Cs of Effective Communication: Completeness, Conciseness, Consideration, Concreteness, Clarity, Courtesy, Correctness
- 1.4 Barriers and Strategies,

Unit - 2 Listening & Speaking Skills:

- 2.1 Listening: Concept, difference between hearing and listening, purpose of listening, process of listening, principles of effective listening,
- 2.2 Speaking: Introduction, purpose principles of effective speaking, improving your speaking skills
- 2.3 Developing Oral Skills: Presentations, Public Speaking, Conversations, Interviews
- 2.4 Monologue, Dialogue, Group Discussion

Unit - 3 Reading, Understanding and Writing Skills:

- 3.1 Reading: Concept, Purposes, Types, Stages, Strategies for effective reading, techniques and practices
- 3.2 Close Reading, Comprehension, Summary, Paraphrasing,
- 3.3 Writing: Concept, Purposes, Process of writing in classroom, Principles of effective writing, Different types of writing, Documenting
- 3.4 Report Writing, Making notes, Letter writing, Resume writing

Unit - 4 Active Learning and ICT Communication Skills:

- 4.1 Active Learning: Concept, Major Characteristics, Elements, Benefits, Barriers and overcoming it, Requirements to create active learning classroom,
- 4.2 Active learning techniques to achieve learning objectives at various levels of Blooms' Taxonomy
- 4.3 Visual communication: Mind Maps / Concept Maps, Smart Charts / Flowcharts
- 4.4 ICT Skills: Powerpoint, Videos, Google Apps and Collaboration – Files, Folders, Docs, Sheets, Slides, Forms, Jamboard, Google Classroom (LMS)

Self-Learning topics (Unit wise)

Unit	Topics
1	1.1 Effective Communication / Mis-Communication 1.2 Verbal and Non-verbal 1.4 Barriers
2	2.1 Listening: Concept, difference between hearing and listening, purpose of listening, process of listening, principles of effective listening, 2.2 Speaking: Introduction, purpose principles of effective speaking, improving your speaking skills
3	3.1 Reading: Concept, Purposes, Types, Stages, Strategies for effective reading, techniques and practices 3.3 Writing: Concept, Purposes, Process of writing in classroom, Principles of effective writing, Different types of writing, Documenting
4	4.1 Active Learning: Concept, Major Characteristics, Elements, Benefits, Barriers and overcoming it, Requirements to create active learning classroom, 4.2 Active learning techniques to achieve learning objectives at various levels of Blooms' Taxonomy

Online Resources

1. Communication skills, modes and knowledge dissemination –Er. AmandeepKaur NITTTR Chandigarh available on Swayam portal.
https://swayam.gov.in/nd2_ntr19_ed20/preview
2. FDP For School Teachers ICT tools for Virtual Classroom
<https://youtu.be/YE1239XnTCA>
3. <https://nptel.ac.in/courses/109/104/109104107/>

Reference Books:

1. Business Communication Edited by Meenakshi Raman and Prakash Singh
2. Business English, Pearson, 2008.
3. Communication Prof. M. S. Rao Shroff
4. Fluency in English - Part II, Oxford University Press, 2006.
5. Language through Literature (forthcoming) ed. Dr. Gauri Mishra, Dr Ranjana Kaul, Dr Brati Biswas
6. Language, Literature and Creativity, Orient Blackswan, 2013.
7. Nonverbal Communication: Notes on the Visual Perception of Human Relations Ruesh, Jurgen and Weldon Kees
8. Professional Communication Aruna Koneru Tata McGraw Hill Publishers and distributors
9. Strategies for improving your business

Part 4 - The Scheme of Teaching and Examination

Semester - II

Sr. No.	Choice Based Credit System	Subjects		Subject Code	Remarks
1	Core Courses: (Select any one of the three Groups of Core Courses and continue it for the entire 3-year B.P.A. Degree Program)	GROUP – I: (Combined Syllabus) HINDUSTANI MUSIC: (SELECT <u>ANY ONE</u>): VOCAL MUSIC OR INSTRUMENTAL MUSIC – SWAR VAADYA (SELECT <u>ANY ONE</u>): VIOLIN / SITAR / SAROD / FLUTE / HARMONIUM)	Theory	UH-FPA-201	
			Practical – A	UH-FPA-202	
			Practical – B	UH-FPA-203	
		GROUP – II: KATHAK DANCE	Theory	UH-FPA-204	
			Practical – A	UH-FPA-205	
			Practical – B	UH-FPA-206	
		GROUP – III: BHARATNATYAM DANCE	Theory	UH-FPA-207	
			Practical – A	UH-FPA-208	
			Practical – B	UH-FPA-209	
		GROUP – IV: ODISSI DANCE	Theory	UH-FPA-210	
			Practical – A	UH-FPA-211	
			Practical – B	UH-FPA-212	
		GROUP – V: HINDUSTANI MUSIC: INSTRUMENTAL – TAAL VAADYA (TABLAA)	Theory	UH-FPA-213	
			Practical – A	UH-FPA-214	
			Practical – B	UH-FPA-215	
2	Elective Courses	Discipline Specific Elective (DSE) Courses			
		2.1	Interdisciplinary Specific Elective (IDSE) Course (Select any one)	UH-FPA-216	
				UH-FPA-217	
				UH-FPA-218	
2.2	Dissertation/Project				
2.3	Generic Elective (GE) Course				
3	Ability Enhancement Compulsory Courses (AECC)			UH-FPA-219	
	Skill Enhancement Courses (SEC)				

First year Semester-II Internal and External Assessment Details

Sr. No.	Subject Code	Subject Title	Lectures Per Week (Lecture of 48 min)					Credits	Evaluation Scheme						Total Marks
			Units	SL*	L	T	P		SLE	PRO	CT	CP	SEE	PE	
1.	UH-FPA-201	Theoretical Foundation of Hindustani Music: Vocal / Instrumental (Swar Vaadya) - 2	4	20 %	5	0	0	4	10	10	15	05	60	0	100
2.	UH-FPA-202	Hindustani Music: Vocal / Instrumental (Swar Vaadya) Presentation and Viva Voce – 2A	4	0	0	0	10	4	0	0	0	0	0	100	100
3.	UH-FPA-203	Hindustani Music: Vocal / Instrumental (Swar Vaadya) Presentation and Viva Voce – 2B	4	0	0	0	10	4	0	0	0	0	0	100	100
4.	UH-FPA-204	Theoretical Foundation of Kathak - 2	4	20 %	5	0	0	4	10	10	15	05	60	0	100
5.	UH-FPA-205	Kathak Presentation and Viva Voce – 2A	4	0	0	0	10	4	0	0	0	0	0	100	100
6.	UH-FPA-206	Kathak Presentation and Viva Voce – 2B	4	0	0	0	10	4	0	0	0	0	0	100	100
7.	UH-FPA-207	Theoretical Foundation of Bharatnatyam - 2	4	20 %	5	0	0	4	10	10	15	05	60	0	100
8.	UH-FPA-208	Bharatnatyam Presentation and Viva Voce – 2A	4	0	0	0	10	4	0	0	0	0	0	100	100
9.	UH-FPA-209	Bharatnatyam Presentation and Viva Voce – 2B	4	0	0	0	10	4	0	0	0	0	0	100	100
10.	UH-FPA-210	Theoretical Foundation of Odissi - 2	4	20 %	5	0	0	4	10	10	15	05	60	0	100
11.	UH-FPA-211	Odissi Presentation and Viva Voce – 2A	4	0	0	0	10	4	0	0	0	0	0	100	100
12.	UH-FPA-212	Odissi Presentation and Viva Voce – 2B	4	0	0	0	10	4	0	0	0	0	0	100	100

13.	UH-FPA-213	Theoretical Foundation of Hindustani Music Instrumental – Taal Vaadya – 2 (Tablaa)	4	20 %	5	0	0	4	10	10	15	05	60	0	100
Sr. No.	Subject Code	Subject Title	Lectures Per Week (Lecture of 48 min)					Credits	Evaluation Scheme						Total Marks
			Units	SL*	L	T	P		SLE	PRO	CT	CP	SEE	PE	
14.	UH-FPA-214	Hindustani Music Instrumental – Taal Vaadya Presentation and Viva Voce – 2A (Tablaa)	4	0	0	0	10	4	0	0	0	0	0	100	100
15.	UH-FPA-215	Hindustani Music Instrumental – Taal Vaadya Presentation and Viva Voce – 2B (Tablaa)	4	0	0	0	10	4	0	0	0	0	0	100	100
16.	UH-FPA-216	Leadership and Personality Development	4	20 %	5	0	0	4	10	10	15	05	60	0	100
17.	UH-FPA-217	Indian Culture	4	20 %	5	0	0	4	10	10	15	05	60	0	100
18.	UH-FPA-218	Dance and Allied Arts Physiology of Dance	4	20 %	5	0	0	4	10	10	15	05	60	0	100
19.	UH-FPA-219	Environmental Education	4	20 %	5	0	0	4	10	10	15	05	60	0	100
			Total Credits					20	Total Marks						500

***One to two lectures to be taken for CONTINUOUS self -learning evaluation**

SL : Self-Learning, L : Lecture, T : Tutorials, P : Practical, SLE : Self-Learning Evaluation, PRO : Project, CT : Class Test, CP : Class Participation, SEE : Semester-End examination, PE : Practical Evaluation

S. N.	Subject Code & Title	Subject Unit Title		Lectures (48 min)	Total Lectures	Credits	Total Marks
1.	UH-FPA-201 Theoretical Foundation of Hindustani Music: Vocal / Instrumental (Swar Vaadya) - 2	1	Development of Indian Music	15	60	4	100 (60+40)
		2	Technique and Terminology related to Music	15			
		3	Theoretical Knowledge of Raag	15			
		4	Notations in Pt. Bhatkhande System	15			
2.	UH-FPA-202 Hindustani Music: Vocal / Instrumental (Swar Vaadya) Presentation and Viva Voce – 2A		Hindustani Music: Vocal / Instrumental (Swar Vaadya) Presentation and Viva Voce – 2A		120 * 3 batches = 360 lectures	4	100
3.	UH-FPA-203 Hindustani Music: Vocal / Instrumental (Swar Vaadya) Presentation and Viva Voce – 2B		Hindustani Music: Vocal / Instrumental (Swar Vaadya) Presentation and Viva Voce – 2B		120 * 3 batches = 360 lectures	4	100
4.	UH-FPA-204 Theoretical Foundation of Kathak - 2	1	Development of Indian Dance	15	60	4	100 (60+40)
		2	Technique and Terminology related to Dance	15			
		3	A Study of the Classical Texts of Dramaturgy	15			
		4	Notations in Pt. Bhatkhande System	15			
5.	UH-FPA-205 Kathak Presentation and Viva Voce – 2A		Kathak Presentation and Viva Voce – 2A		120 * 3 batches = 360 lectures	4	100
6.	UH-FPA-206 Kathak Presentation and Viva Voce – 2B		Kathak Presentation and Viva Voce – 2B		120 * 3 batches = 360 lectures	4	100
7.	UH-FPA-207 Theoretical Foundation of Bharatnatyam - 2	1	Detailed knowledge of Bharatanatyam	15	60	4	100 (60+40)
		2	Prominent individuals and institutions and their contribution	15			
		3	Technique of Bharatanatyam	15			
		4	Fundamental terms	15			
8.	UH-FPA-208 Bharatnatyam Presentation and Viva Voce – 2A		Bharatnatyam Presentation and Viva Voce – 2A		120 * 3 batches = 360 lectures	4	100
9.	UH-FPA-209 Bharatnatyam Presentation and Viva Voce – 2B		Bharatnatyam Presentation and Viva Voce – 2B		120 * 3 batches = 360 lectures	4	100
10.	UH-FPA-210 Theoretical Foundation of Odissi - 2	1	History of Odissi	15	60	4	100 (60+40)
		2	Development of the tradition	15			
		3	Studying Texts	15			
		4	Odissi Rhythm and Music	15			

11.	UH-FPA-211 Odissi Presentation and Viva Voce – 2A		Odissi Presentation and Viva Voce – 2A		120 * 3 batches = 360 lectures	4	100
S. N.	Subject Code & Title	Subject Unit Title		Lectures (48 min)	Total Lectures	Credits	Total Marks
12.	UH-FPA-212 Odissi Presentation and Viva Voce – 2B		Odissi Presentation and Viva Voce – 2B		120 * 3 batches = 360 lectures	4	100
13.	UH-FPA-213 Theoretical Foundation of Hindustani Music Instrumental – Taal Vaadya – 2 (Tablaa)	1	Development of Indian Percussion	15	60	4	100 (60+40)
		2	Technique and Terminology related to Tablaa	15			
		3	A Study of Taal and related terms	15			
		4	Notation in Pt. Bhatkhande System	15			
14.	UH-FPA-214 Hindustani Music Instrumental – Taal Vaadya Presentation and Viva Voce – 2A (Tablaa)		Hindustani Music Instrumental – Taal Vaadya Presentation and Viva Voce – 2A (Tablaa)		120 * 3 batches = 360 lectures	4	100
15.	UH-FPA-215 Hindustani Music Instrumental – Taal Vaadya Presentation and Viva Voce – 2B (Tablaa)		Hindustani Music Instrumental – Taal Vaadya Presentation and Viva Voce – 2B (Tablaa)		120 * 3 batches = 360 lectures	4	100
16.	UH-FPA-216 Leadership and Personality Development	1	Concept of Leadership	15	60	4	100 (60+40)
		2	Theories and Emerging Issues of Leadership	15			
		3	Concept and Theories of Personality	15			
		4	Personality Assessment and related concepts	15			
17.	UH-FPA-217 Indian Culture	1	Introduction to Indian Culture	15	60	4	100 (60+40)
		2	Systems of Indian Philosophy	15			
		3	Reform Movement	15			
		4	Indian Fine Arts	15			
18.	UH-FPA-218 Dance and Allied Arts Physiology of Dance	1	Allied Art forms	15	60	4	100 (60+40)
		2	Dance and Allied Arts	15			
		3	Dance and Health	15			
		4	Importance of Dance	15			
19.	UH-FPA-219 Environmental Education	1	Concept of Environment	15	60	4	100 (60+40)
		2	Environmental Issues. (Meaning, causal factors, Effects and Remedies)	15			
		3	Sustainable Development	15			
		4	Environmental Initiatives, Projects And Laws	15			
		TOTAL				20	500

- **Lecture Duration – 48 Minutes = 0 .80 Hours**
- **One Theory Credit = 12 hours Theory (60 Theory Lectures equivalent to 48 hours)**
- **One Practical Credit = 24 hours Practical (120 Practical Lectures equivalent to 96 hours)**

Part 5: Detail Scheme Theory

I Year - Semester – II - Units – Topics – Teaching Lectures

Curriculum Topics along with Self-Learning topics - to be covered, through self-learning mode along with the respective Unit. Evaluation of self-learning topics to be undertaken before the concluding lecture instructions of the respective UNIT.

1. CORE COURSES: GROUP – I:

(HINDUSTANI MUSIC : VOCAL / INSTRUMENTAL – SWAR VAADYA (VIOLIN / SITAR / SAROD / FLUTE) :

Theory	UH-FPA-201	GROUP – I: (Combined Syllabus) HINDUSTANI MUSIC: (SELECT ANY ONE): VOCAL MUSIC OR INSTRUMENTAL MUSIC – SWAR VAADYA (SELECT ANY ONE: VIOLIN / SITAR / SAROD / FLUTE / HARMONIUM)
Practical – A	UH-FPA-202	
Practical – B	UH-FPA-203	

UH-FPA-201 Theoretical Foundation of Hindustani Music: Vocal / Instrumental (Swar Vaadya) - 2 **(Total Lectures: 60)**

Unit - 1 Development of Indian Music:

- 1.1 Two Systems of Indian Music (Raag, Taal and Geet Prakaar):
 - a. Hindustani (North Indian)
 - b. Carnatic (South Indian)
- 1.2. Biographies and Contributions:
 - a. Gopal Nayak
 - b. Tansen
 - c. Raja Mansingh Tomar
 - d. Omkar Nath Thakur

Unit - 2 Technique and Terminology related to Music:

- 2.1 Chal Swara, Achal Swara, Vakra Swara, Anuvaadi, Vivaadi, Saptak (Mandra, Madhya, Taar), Varna, Raag ki Jaati (Oudhava, Shaadava, Sampoorna), Swar Maalika (Sargam Geet), Lakshan Geet, Poorvang-Uttarang, , Anulom-Vilom
- 2.2 Nada : Aahata Nada, Anaahata Nada, Nada Ki Tarata, Teevrata, Nada ki Jaati
- 2.3 Shruti: 22 Shrutis and division of Shruti in Swaras
- 2.4 Introduction to centres for instrument makers for a basic understanding of what goes into making the same, with two examples; Basic knowledge of the following instrument with diagrams and labelling: Harmonium for both vocal and instrumental

Unit - 3 Theoretical Knowledge of Raag:

Theoretical Descriptions (Raag Desh, Raag Bheempalaasee and Raag Khamaaj): Mail (Thaat), Swar, Samay, Vaadi, Samvaadi, Aaroha-Avaroha, Pakad, Mukhya – Swar Samudaaya, Jaati, Varjit Swar, Swar Vistaar and Special Features

Unit - 4 Notations in Pt. Bhatkhande System:

- 4.1 Writing of compositions in notation of Drut Khayal (For Vocal students), Maseetkhani Gat, Razakhani Gat (For Instrumental students) in the prescribed Raags of Practical and Dhrupad
- 4.2 Taal Ektaal, Taal Jhaptaal, Taal Daadraa: Introduction and Thekaa in Thaah, Dugun, Chaugun
- 4.3 Revision of earlier portion

Self-Learning topics (Unit wise)

Unit	Topics
4	4.1 Writing of compositions in notation of Drut Khayal (For Vocal students), Maseetkhani Gat, Razakhani Gat (For Instrumental students) in the prescribed Raags of Practical and Dhrupad 4.2 Taal Ektaal, Taal Jhaptaal, Taal Daadraa: Introduction and Thekaa in Thaah, Dugun, Chaugun 4.3 Revision of earlier portion

Reference Books:

1. Aalaap Taan Maalikaa – Bhaag – 1 – Pramod Prabhune
2. Hindustani Music – Ashok Ranade
3. Raag – Bodha Bhaag – 1 to 6 – B. R. Devdhar
4. Raag – Taal – Darshan Bhaag – 1 & 2 – Akhil Bharatiya Gandharva Mahavidyalaya Mandal Prakashan
5. Raag Parichay – Bhaag 1 to 4 – Harishchandra Shrivastava
6. Sangeet – Sangeet karyalaya, Hathras
7. Sangeet Kala Vihar - Akhil Bharatiya Gandharva Mahavidyalaya Mandal
8. Sangeet Saurabh – Bhaag – 1-2 – Tahmvarchas
9. Shruti Vilaas – Shankar Vishnu Kaasheekar
10. Srijan – Asha Parasnis Joshi

UH-FPA-202 Hindustani Music: Vocal / Instrumental (Swar Vaadya) Presentation and Viva Voce – 2A **(Total Lectures: 120)**

A.	Knowledge of Swar: Sing / play simple Alankaars (Taal-badha) in Madhya Laya in Raag Desh, Raag Bheempalaasee and Raag Khamaaj
B.	Raag Desh: Sing: Lakshangeet or Swarmalika / Sargam-Geet Sing: Drut Khayaal (with Aalaap and Taan) Play: Razaakhaanee Gat (Taans & Jhaalas) or Maseetkhaanee Gat (with Todas & Taans) Sing: Bhajan or Geet / Play : Dhun
C.	Raag Bheempalaasee: Sing: Lakshangeet or Swarmalika / Sargam-Geet Sing: Drut Khayaal (with Aalaap and Taan) Play: Razaakhaanee Gat (Taans & Jhaalas) or Maseetkhaanee Gat (with Todas & Taans) Sing: Bhajan or Geet / Play : Dhun
D.	Raag Khamaaj: Sing: Lakshangeet or Swarmalika / Sargam-Geet Sing: Drut Khayaal (with Aalaap and Taan) Play: Razaakhaanee Gat (Taans & Jhaalas) or Maseetkhaanee Gat (with Todas & Taans) Sing: Bhajan or Geet / Play : Dhun

UH-FPA-203 Hindustani Music: Vocal / Instrumental (Swar Vaadya) Presentation and Viva Voce – 2B **(Total Lectures: 120)**

A.	Revision of Semester 1 portion Sing / Play : Jana Gana Man and Vande Mataram Sing / Play : Daadraa For Instrumental Music: Basic technique of Jhaala Playing
B.	For Vocal Music: Dhrupad (with Dugun and Chougun): In any one Raag prescribed in the syllabus For Instrumental Music: According to specific musical instrument, play Gats in Teevraa and Aadaa Choutaal
C.	Knowledge of Taal: Taal Ektaal, Taal Jhaptaal, Taal Daadraa: Introduction and Thekaa in Thaah, Dugun, Chougun
D.	Accompanying Instruments: Basic knowledge of playing Harmonium: playing Alankaars

**1. CORE COURSES: GROUP – II:
KATHAK DANCE:**

Theory	UH-FPA-204	KATHAK DANCE
Practical – A	UH-FPA-205	
Practical – B	UH-FPA-206	

UH-FPA-204 Theoretical Foundation of Kathak – 2

(Total Lectures: 60)

Unit - 1 Development of Indian Dance:

- 1.1. Brief history of Indian Dance:
 - a. Period of advent of Jain and Buddhist Dharma
 - b. Early Medieval Period (Shunga and Kanishka Periods)
- 1.2. Biographies and Contributions:
 - a. Natraj Pt. Gopi Krishna
 - b. Kathak Queen Smt. Sitara Devi
 - c. Pandita Rohini Bhate
 - d. Sushree Damyanti Joshi

Unit - 2 Technique and Terminology related to Dance:

- 2.1 Abhinaya and its four kinds
- 2.2 Thaata, Kasak-Masak, Aamad, Rang Manch Pranam, Mukhadaa, Bol, Tukdaa, Paran, Chakkardaar Paran, Kavitta,
- 2.3 Gat Palataa, Gat Nikaas, Chalana/ Chhaal, Phiren, Ekgun (Thaah/Baraabar), Dugun, Chaugun,

Unit - 3 A Study of the Classical Texts of Dramaturgy:

- 3.1 Asamyukta Hastas (No. 16 to 28 and 29 to 32) – Definition, Use and Shlokas (Abhinaya Darpan)
- 3.2 Shiro Bheda – Definition, Use and Shlokas (Abhinaya Darpan)

Unit - 4 Notations in Pt. Bhatkhande System:

- 4.1 Taal Teentaal: all intra forms as prescribed in practical courses
- 4.2 Taal Kehervaa: Introduction and Thekaa in Thaah, Dugun, Chaugun

Self-Learning topics (Unit wise)

Unit	Topics
3	3.1 Asamyukta Hastas (No. 16 to 28 and 29 to 32) – Definition, Use and Shlokas (Abhinaya Darpan) 3.2 Shiro Bheda – Definition, Use and Shlokas (Abhinaya Darpan)
4	4.1 Taal Teentaal: all intra forms as prescribed in practical courses 4.2 Taal Kehervaa: Introduction and Thekaa in Thaah, Dugun, Chaugun

Reference Books:

1. Abhinaya Darpan – Dr Puru Dadheech
2. Ang Kavya – Pt. Birju Maharaj
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 Parampara mein Guru Lacchu Maharaj – Mandvi Singh
17. Kathak Nritya Parichay – Harishchandra Shreevastav
18. Kathak Nritya Shiksha Part – I – Dr. Puru Dadheech
19. Kathak Nritya Shiksha Part – II – Dr Puru Dadheech
20. Kathak Praveshika – Tirthram 'Aazad'
21. Kathak se pahchaan – Dr. Manjiri Deo
22. Kathak Shaashtra Darshan Part – I – Akhil Bharatiya Gandharva Mahavidyalaya Mandal
23. Kathak Shaashtra Darshan Part – II – Akhil Bharatiya Gandharva Mahavidyalaya Mandal
24. Kathak Shringaar – Tirthram 'Aazad'
25. Magazine 'Marg' – various issues
26. Magazine 'Sangeet Kala Vihaar' – various issues (Akhil Bharatiya Gandharva Mahavidyalaya Mandal)
27. Magazine 'Sangeet' – various issues (Sangeet Karyalaya Hathras)
28. Marg Magazine – Special Issue on Folk Dances – Mulk Raj Anand (Editor)
29. Naatyshaashtra kaa Sangeet Vivechan – Dr. Puru Daheech
30. Nandikesvara's Abhinay Darpanam - Dr. Manmohan Ghosh
31. The Sacred Dance of India – Mrinalini Sarabhai

UH-FPA-205 Kathak Presentation and Viva Voce – 2A**(Total Lectures: 120)**

A.	Revision of Semester 1 portion
B.	Taal Teentaal: 1. 2 Thaata, 2. 1 Saadaa Aamad, 3. 1 Rangmanch Pranam 4. 4 Tode, 5. 2 Chakkardaar Tode
C.	Taal Teentaal: 1. 1 Kavitta, 2. 2 Paran, 3. 1 Chakkardaar Paran 4. Taal Teentaal: Tatkaar Baant (minimum 4 kinds)
D.	1. Taal Teentaal: Padhant of all intra forms 2. Taal Kehervaa: Introduction of Taal and Padhant of Thekaa in Thaah/Baraabar, Dugun and Chaugun

UH-FPA-206 Kathak Presentation and Viva Voce – 2B**(Total Lectures: 120)**

A.	Revision of Semester 1 portion
D.	Gat Nikaas: 1. Seedhee Gat 2. Matki Gat 3. Murlee / Baansoori
E.	1. Bhaava Presentation: Ganesh Vandana Shloka 2. Abhinaya Geet: in Daadraa or Kehervaa Taal or Kajari
F.	1. Demonstration of Asamyuta Hastas (according to Theory Course) 2. Demonstration of Shiro Bhedas (according to Theory Course)

**1. CORE COURSES: GROUP – III:
BHARATNATYAM DANCE:**

Theory	UH-FPA-207	BHARATNATYAM DANCE
Practical – A	UH-FPA-208	
Practical – B	UH-FPA-209	

UH-FPA-207 Theoretical Foundation of Bharatnatyam - 2

(Total Lectures: 60)

Unit - 1 Detailed knowledge of Bharatanatyam:

- 1.1 Evolution of Bharatanatyam in India
- 1.2 Period of revival from Dasiattam to Bharatanatyam.
- 1.3 History of tradition
- 1.4 Development of the style

Unit - 2 Prominent individuals and institutions and their contribution:

- 1.1 Contribution of Prominent personalities – Smt. Bala Sarasvati, Tanjore Quartet, Smt. Rukhminidevi Arundale, Smt. Kamala Laxman
- 1.2. Different schools of Bharatanatyam and their contribution

Unit - 3 Technique of Bharatanatyam:

- 1.1 Music
- 1.2 Costume
- 1.3 Style of Dance
- 1.4 Makeup

Unit - 4 Fundamental terms:

- 1.1 Solkattu
- 1.2 Nattuvangam
- 1.3 Tirmanam

Self-Learning topics (Unit wise)

Unit	Topics
2	Prominent individuals and institutions and their contribution: I. Contribution of Prominent personalities – Smt. Bala Sarasvati, Tanjore Quartet, Smt. Rukhminidevi Arundale, Smt. Kamala Laxman II. Different schools of Bharatanatyam and their contribution

Reference Books:

1.	Abhinaya Dharpanam of Nandikeshwara – Dr. Apparao
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 Bharartham – Dr. R. Kowsalya
12. Lagu Bharatham – Dr. Sudharani Ragupathy
13. Mathura Margam – Madurai E. Krishnan
14. Musical Instrument of India – B.C. Deva
15. Nandikesvara’s Abhinay Darpanam - Dr. Manmohan Ghosh
16. Natya Sastra – Adhiya Rengacharya
17. Nritya Geethamalal – Raji Narayan
18. Nritya Sumangali – Saskia C. Karsenboom
19. Rasa Bhava Darshan – D.N. Malhotra
20. Rasa Theory - Bhat
21. Sangeetha Saram – R.V. Krishnan
22. South Indian Music – Prof. Sambamoorthy
23. Studies in Nayaka Nayika Bheda – Rakesh Gupta
24. Tandava Lakshanam – Dr. V. Narayanswami Naidu
25. Understanding Bharatanatyam – Mirnalini Sarabhai

UH-FPA-208 Bharatnatyam Presentation and Viva Voce – 2A

(Total Lectures: 120)

A.	Jatiswaram in Rupakam raga Kalyani/ Vasant/ Saveri
B.	Shabdham
C.	Allaripu - Chatushra / Mishra
D.	Reciting Given Item In Taal, Singing Ability And Full Knowledge About The Composition Is Necessary

UH-FPA-209 Bharatnatyam Presentation and Viva Voce – 2B

(Total Lectures: 120)

A.	Revision of Semester 1 portion
B.	Mandal bheda, Hasta prachara
C.	Hasta viniyoga 13 Asamyuta Hasta and Devta hasta
D.	Sthanakabheda

**1. CORE COURSES: GROUP – IV:
ODISSI DANCE:**

Theory	UH-FPA-210	ODISSI DANCE
Practical – A	UH-FPA-211	
Practical – B	UH-FPA-212	

UH-FPA-210 Theoretical Foundation of Odissi – 2

(Total Lectures: 60)

Unit - 1 History of Odissi (12 CE to 20 CE)

- 1.1. The influence of the Buddhist, Jain and Shaivite periods
Udaygiri-Khandagiri caves- Kharavela period, Hathigumpha inscription; Buddhist monuments of Udaygiri, Ratnagiri and Lalitgiri; similar dancing poses found in Bharhut, Aurangabad, Sanchi; ancient Shiva temples in Puri and the sculptures- Parasurameswar, Vaital Deul, Mukteshwar, Rajarani, Brahmeshwar; Hirapur- Tantra and Shakti in dance
- 1.2 The Hindu period-
The temples of Puri (Lingaraj, Jagannath, Konark); The Chola dynasty and its cultural contribution; Gajapati rule & Ramananda Raya's administration; The advent of Vaishnavism; Mukunda Deva & Akbar's love for the arts
- 1.3 Mughal rule-
Jagannath temple under siege; Ramachandra Deva and re-establishment of the temple services- sebayats, akhada ghars, matha, seven lanes around Puri; under Aurangzeb; the Abhinaya Chandrika; the last of the Mughals; Maratha rule

Unit - 2 Development of the tradition- Gotipua

- 2.1 The Gotipuas- Gotipua dance; Evolution of Odra Magadhi; History- service at Shiva temples (most ancient till current rituals), sebayat at Jagannath temple, akhara-pilas, sakhi-pilas, matha patronage, zamindars and their troupes (especially Chandrasekhar Patnaik of Dimirisena)
- 2.2 The popularity of Gotipua- the proliferation of the Bhakti movement in Puri; travelling troupes; adaptable and incorporating of contemporary; role in Chandan Jatra, Jhulan Jatra, Rath Jatra and Dol Jatra; importance in rural society; popularity on national and international stage in recent decades; highlighting bandha-nrutya
- 2.3 The influence on Odissi and its Gurus- Repertoire and Poems; Gotipua training of Gurus; reflection in current Odissi styles; erstwhile Odissi elements like bandha and thali-nrutya. Gotipua style in traditional items of the repertoire.

Unit - 3 Studying Texts (Abhinaya Darpan & Abhinaya Chandrika)

- 3.1 Abhinaya Darpan- hand gestures for Deities, Dashavatars, miscellaneous use, Nritta, Planets; Feet and Leg positions and postures- Sthanaka, Utplavana, Bhramari, Charis, Gatis
- 3.2 Studying the Abhinaya Chandrika in detail- Salutation, Origin of Dance, Ugra and Lasya and Bandha nrutya, Feet and Hand positions (poses), 15 Karanyasa
- 3.3 Abhinaya Chandrika- Hand movements and positions; combined hand positions, poses, facial expressions, putita, bandhas, types of dances

Unit - 4 Odissi Rhythm and Music

- 4.1 Odia terms used in Odia music- chhanda, champu, rela, padi, gadi, pohapata, arasa, maana- and their examples in Odissi
- 4.2 Odia taals- Ektali, Triputa, Joti, Khemta (sthayi ukuta and arasas)
- 4.3 Writing notations of Batu

Self-Learning topics (Unit wise)

Unit	Topics
3	3.1 Abhinaya Darpan- hand gestures for Deities, Dashavatars, miscellaneous use, Nritta, Planets; Feet and Leg positions and postures- Sthanaka, Utplavana, Bhramari, Charis, Gatis 3.3 Abhinaya Chandrika- Hand movements and positions; Combined hand positions, poses, facial expressions, putita, bandhas, types of dances
4	4.1 Odia terms used in Odia music- chhanda, champu, rela, padi, gadi, pohapata, arasa, maana- and their examples in Odissi 4.2 Odia taals- Ektali, Triputa, Joti, Khemta (sthayi ukuta and arasas)

Reference Books:

- “Abhinaya in Odissi” by Jiwan Pani- <https://www.indianculture.gov.in/abhinaya-odissi>
- “Beyond tradition: The practice of sadhana in Odissi dance” by Nandini Sikand
- “Choreographies of Gender” by Susan Lee Foster
- “Dance and the distributed body: Odissi, ritual practice, and Mahari performance” by Anurima Banerji
- “Darshan and Abhinaya: An Alternative to the Male Gaze” by Uttara Asha Coorlawala
- Abhinaya Chandrika – Moonbeam of Acting (article) by Ileana Citaristi
- Abhinaya Chandrika- Maheshwar Mohapatra (ed. D. N. Patnaik)
- Abhinaya Darpan- Nandikesvara
- Abhinaya-candrikā and Odissi dance- Das, Maya.
- Art of Indian Dancing by Projesh Banerjee
- Bihar and Orissa District Gazetteers- Mansfield, P. T. (revised edition). The Dance Orissi- Khokar, Mohan, and Ashish Khokar.
- Dance as Yoga: The Spirit and Technique of Odissi- Rekha Tandon
- Dancing Odissi: Paratopic Performances of Gender and State by Anurima Banerji
- Devadasi of the Jagannath Temple: precursors of Odissi music and dance (1985) by Ileana Citaristi
- e-Pathshala: Use of Poetry in Odissi (M10, M11)
http://epgp.inflibnet.ac.in/epgpdata/uploads/epgp_content/S000451PA/P001552/M018102/ET/1481008263P5M10TEXT.pdf
- Gotipuas: The Boy Dancers of Odisha- Mohanty Hejmadi, Priyambada.
- In Conversation with Guru Mayadhar Raut: Odissi- <https://www.sahapedia.org/conversation-guru-mayadhar-raut-odissi>
- Kishorachandranana Champu by Baladev Rath-
<https://ia800904.us.archive.org/3/items/kabisuryab/kabisuryab.pdf>
- Krishna in Performing Arts by Shovana Narayan
- Languid Bodies, Grounded Stances: The Curving Pathway of Neoclassical Odissi Dance by Nandini Sikand
- Manasollasa of King Somesvara

<ul style="list-style-type: none"> • Movement and Mimesis- Mandakranta Bose • Nandikesvara’s Abhinayadarpanam- Manomohan Ghosh • Nartanam. Vol. XVIII No. 3.- On Jayantika- Citaristi, Ileana (ed.) • Nartananirnaya of Pandarika Vitthala- Sathyanarayana, R. (Edited by Kapila Vatsyayan) • NatyaSastra- Bharatmuni (ed. Manomohan Ghosh)Odissi Dance- Dr. D. N Patnaik • Neo-classical Odissi dance- Roy, Ratna and David J Capers.Odissi: A Dance of Sculpture - Michael Weston & Rekha Tandon. • Odissi Dance Pathfinder, Vol I and II- Guru Kelucharan Mohapatra Odissi Research.Odissi, an Indian Classical Dance Form by Ahalya Hejmadi Patnaik and Priyambada Mohanty Hejmadi • Odissi Yaatra: The Journey of Guru Mayadhar Raut- Aadya Kaktikar, Madhumita Raut
<ul style="list-style-type: none"> • Odissi, Indian Classical Dance Art- Kothari, Sunil, and Avinash Pasricha. • Odissi: What, Why & How- evolution, revival & technique- Raut, Madhumita. • SamgitaRatnakara of Sarangadeva • The Dance of Shiva - Fourteen Indian Essays by Ananda Coomaraswamy • The Making of a Guru: Kelucharan Mohapatra, His Life and Times- Ileana Citaristi • The Mirror of Gestures by Ananda Coomaraswamy • Theatre and Religion on Krishna’s Stage by David Mason • Understanding Rhythm in Odissi Dance by Dr. Rohini Dandavate • Wives of the God-King- Frederique Apffel-Marglin

UH-FPA-211 Odissi Presentation and Viva Voce – 2A

(Total Lectures: 120)

A.	Revision of exercises and all steppings
B.	Asamyuktahasta viniyoga (till Shikhara)
C.	Batu or Sthai (part 1)
D.	Ektali arasa in different speeds and arasa from Batu

UH-FPA-212 Odissi Presentation and Viva Voce – 2B

(Total Lectures: 120)

A.	Batu or Sthai (part 2)
B.	Sthanaka bhedas (Abhinaya Chandrika and those used from Abhinaya Darpan)
C.	Padavande (or similar Mangalacharn)
D.	Arasas in Triputa taal and Joti taal

- Taal Kosh - Pandit Girish Chandra Shrivastav
- Taal Sarvang - Pandit Vidya Nath Sinh
- Pakhawaj aur Tablaa ke Gharane avam paramparayein Dr Aban Mistry
- <https://www.youtube.com/channel/UCGJiHl0c3TYybU-BgipaiAA>
- <https://www.youtube.com/channel/UChqIVaU7uJ5XW1VL5DGXT3A>
- Table Par Delhi Aur Poorab - Pt.Satynarayan Vasishth
- Taal Bodh -Pt. Kalicharan Goud
- Taal Ank - Pt. Prabhulal Garg
- Vaadya Vadan Ank - Dr. Laxmi Narayan Garg
- Kaayda Aur Peshkaar - Pt.Satynarayan Vasishth

UH-FPA-214 Hindustani Music: Instrumental – Taal Vaadya (Tablaa) Presentation and Viva Voce – 2A (Total Lectures: 120)

A	Identifying the previous semester taal with help of Lehra
B	Play Taal: Ektaal, Rupak - Single & double on taali and with Lehra
C	Play Teen Taal Kayada with Lehra / Nagma (Tita, Traka, Dhati Dhage)
D	Play mukhada, tukada and chakradhaar with Lehra

UH-FPA-215 Hindustani Music: Instrumental – Taal Vaadya (Tablaa) Presentation and Viva Voce – 2B (Total Lectures: 120)

A	Revision of previous learning
B	Play atleast 4 laggies each in Dadra and Keherava
C	Taal: Keherava: Accompany: Simple Bhajan / Dhun Accompany: Simple Ghazal Accompany: Old Hindi film song
D	Taal: Dadara: Accompany: Simple Bhajan / Dhun Accompany: Simple Ghazal Accompany: Old Hindi film song

2. ELECTIVE COURSE:
2.1 INTERDISCIPLINARY SPECIFIC ELECTIVE (IDSE) COURSE:
(SELECT ANY ONE)

UH-FPA-216	Leadership and Personality Development
UH-FPA-217	Indian Culture
UH-FPA-218	Dance and Allied Arts Physiology of Dance

UH-FPA-216 Leadership and Personality Development

(Total Lectures: 60)

Unit - 1 Concept of Leadership:

- 1.1 Definition and meaning, Importance, Essential qualities of an effective leader
- 1.2 Leadership and Management, Leader vs. Manager
- 1.3 Leadership styles: Traditional, Transactional, Transformational, Inspirational and servant leadership

Unit - 2 Theories and Emerging Issues of Leadership:

- 2.1 Theories: Trait theory, Behavioural theories, Contingency theory
- 2.2 Emerging Issues: Emotional Intelligence and leadership, Trust as a factor, Gender and Leadership (Women Leaders), Leading virtual teams, servant leadership

Unit - 3 Concept and Theories of Personality:

- 3.1 Meaning, Nature, and Domains of Personality; Determinants of Personality: Genetic, Social and Cultural (& Role of home, school, and teacher)
- 3.2 Social Learning Theory of Bandura, Freudian stages of development
- 3.3 Erickson's stages of development, Positive Psychology of Martin Seligman

Unit - 4 Personality Assessment and related concepts:

- 4.1 Interview (Free, Non-directive and Standardised), Situational/Behavioural Tests (Sociometry and Psychodrama), Rating Scales, Personality Inventory, Projective Techniques (Rorschach Ink Blot Test and Thematic Apperception Test)
- 4.2 Locus of control, Self-efficacy, Self-esteem

Self-Learning topics (Unit wise)

Unit	Topics
1	1.2 Leadership and Management, Leader vs. Manager
2	2.2 Emerging Issues: Emotional Intelligence and leadership
3	3.1 Determinants of Personality: Genetic, Social and Cultural 3.2 Social Learning Theory of Bandura, Freudian stages of development

Online Resources

1. <https://nptel.ac.in/courses/109/105/109105122/>
2. <https://nptel.ac.in/courses/122/105/122105021/>
3. <https://nptel.ac.in/courses/109/104/109104115/>
4. <http://egyankosh.ac.in/handle/123456789/17132>
5. <http://egyankosh.ac.in/handle/123456789/17307>

Reference Books:

1. Advanced Educational Psychology – S. S. Chauhan
2. Advanced Educational Psychology – S. K. Mangal
3. Learning and Teaching – Dr Rajeev I. Jha, Himalaya Publishing House Pvt. Ltd.
4. Organisational Behaviour , M. Parikh and R. Gupta , Tata McGraw Hill Education Private Limited
5. Organisational Behaviour, D. Nelson, J.C Quick and P. Khandelwal, Cengage Publication
6. https://en.wikipedia.org/wiki/Personality_development
7. <https://www.coursehero.com/file/p4>

- Unit - 1 Introduction to Indian Culture:**
Salient Features of Indian culture with special reference to performing Arts
- Unit - 2 Systems of Indian Philosophy**
I. Vaisheshika II. Samkhya III. Yogam IV. Meemamisam
- Unit - 3 Reform Movement**
I. Azhwars, Nayanmars, Ramanandha II. Chaitanya, Kabir Das, Meera III. Raja Ram Mohan Roy
- Unit - 4 Indian Fine Arts**]
I. Painting – Ancient, Medieval and Modern Period II. Architecture – Dravidian, Mughal, Impact of west

Self-Learning topics (Unit wise)

Unit	Topics
4	Indian Fine Arts I. Painting – Ancient, Medieval and Modern Period II. Architecture – Dravidian, Mughal, Impact of west

Reference Books:

- | |
|---|
| <ol style="list-style-type: none"> 1. Essential of Indian Philosophy - Dr. Ramnath Sharma 2. Medieval India culture - A.L Sruvastava 3. Constitutional History of India and National Movement - R.C. Aggarwal 4. CCRT Kit |
|---|

Unit - 1 Allied Art forms

I. Theatre II. Literature, III. Sculpture IV. Painting

Unit - 2 Dance and Allied Arts

I. Impact of temples on Indian dance II. A study: Temple Dancers to stage performers III. Interaction of dance and literature

Unit - 3 Dance and Health

I. Benefits of dance on health II. Scientific study of dance III. Yoga IV. Meditation

Unit - 4 Importance of Dance

I. Arts form and development of human personality II. Exercise and dance III. Zumba a new technique of dance

Self-Learning topics (Unit wise)

Unit	Topics
1	Allied Art forms I. Theatre II. Literature, III. Sculpture IV. Painting

Reference Books:

1. Dance Anatomy – Jacavi Greene Haas
2. A Time to dance – Padma Venkatraman
3. The Yoga of Indian Classical dance – Roxanne Kamyani Gupta
4. Dances Wellness – Virginia Wilmerding
5. Born to dance – Jordan Matler
6. Dance Medicine - Judith R. Peterson

3. ABILITY ENHANCEMENT COMPULSORY COURSES (AECC):

UH-FPA-219	Environmental Education
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UH-FPA-219 Environmental Education

(Total Lectures: 60)

Unit - 1 Concept of Environment:

- 1.1 Environment: Meaning and Components – Biotic and Abiotic; Major Types of Ecosystem and Biomes
- 1.2 Ecological pyramids (Numbers, Mass, Energy), Food Chain, Food Web
- 1.3 Concept of Biogeochemical Cycles: Hydrologic (Water) Cycle
- 1.4 Energy Resources: Renewable and non-renewable energy sources, use of alternate energy sources, growing energy needs

Unit - 2 Environmental Issues. (Meaning, causal factors, Effects and Remedies):

- 2.1 Environmental pollution: types, causes, effects and controls; Air, Water, Soil, Noise
- 2.2 Global Climate Change, Green House Effect and Depletion Ozone Layer
- 2.3 Bio-magnification and Eutrophication
- 2.4 Loss of Biodiversity and Urban Sprawl

Unit - 3 Sustainable Development:

- 3.1 Sustainable Development: Meaning, Need, Guiding principles.
- 3.2 Sustainable Environmental Practices (Meaning, Process and Significance): Rainwater Harvesting, Solid waste Management, Mangroves Management
- 3.3 Disaster Management: : floods, earthquake, cyclones and landslides
- 3.4 Indigenous Technical Knowledge (ITK) Practices

Unit - 4 Environmental Initiatives, Projects and Laws:

- 4.1 Movements/Andolan:
Raleganj Siddhi, Chipko, Silent Valley, Narmada Bachao
- 4.2 Projects:
Tiger project, Ganga Action Plan
- 4.3 Laws of Conservation and Protection:
Wildlife Protection Act (1972), Environmental Protection Act (1986) and Noise Pollution Act (2000).
- 4.4 International agreements:
Montreal and Kyoto protocols. Convention on Biological Diversity (CBD).

Self-Learning topics (Unit wise)

Unit	Topics
1	1.3 Concept of Biogeochemical Cycles
2	2.2 Global Climate Change 2.4 Loss of Biodiversity
3	3.1 Sustainable Development: Meaning, Need, Guiding principles.

Online Resources

1. https://onlinecourses.swayam2.ac.in/arp19_ap55/
2. https://onlinecourses.swayam2.ac.in/ntr20_ed29/
3. https://onlinecourses.swayam2.ac.in/nou20_bt02/preview#
4. https://onlinecourses.swayam2.ac.in/aic19_ge05/preview
5. <https://nptel.ac.in/courses/127/106/127106004/>
6. <https://nptel.ac.in/courses/109/101/109101171/>
7. <https://nptel.ac.in/courses/110/105/110105073/>
8. https://shodhganga.inflibnet.ac.in/bitstream/10603/45037/7/07_chapter_01.pdf

Reference Books:

1. Environment Pollution- Management, Control for Sustainable Development- R. K. Khitoliy, S. Chand and Company, New Delhi
2. A Textbook Of Environmental Science – Arvind Kumar
3. Environmental Science: A Global Concern –William P Cunningham Environmental Science: Richard T Wright and Bernard J. Nobel
4. Environmental Science: A study of interrelationship –Eldon D Enger and Bradley F. Smith
5. Gleeson, B. and Low, N. (eds.) 1999. Global Ethics and Environment, London, Routledge.
6. Groom, Martha J., Gary K. Meffe, and Carl Ronald Carroll. Principles of Conservation Biology. Sunderland: Sinauer Associates, 2006.
7. McNeill, John R. 2000. Something New Under the Sun: An Environmental History of the Twentieth Century.
8. Odum, E.P., Odum, H.T. & Andrews, J. 1971. Fundamentals of Ecology. Philadelphia: Saunders.
9. Pepper, I.L., Gerba, C.P. & Brusseau, M.L. 2011. Environmental and Pollution Science. Academic Press.
10. Rosencranz, A., Divan, S., & Noble, M. L. 2001. Environmental law and policy in India. Tripathi 1992.
11. Sengupta, R. 2003. Ecology and economics: An approach to sustainable development. OUP.
12. Singh, J.S., Singh, S.P. and Gupta, S.R. 2014. Ecology, Environmental Science and Conservation. S. Chand Publishing, New Delhi.
13. Sodhi, N.S., Gibson, L. & Raven, P.H. (eds). 2013. Conservation Biology: Voices from the Tropics. John Wiley & Sons.
14. Thapar, V. 1998. Land of the Tiger: A Natural History of the Indian Subcontinent.
15. Warren, C. E. 1971. Biology and Water Pollution Control. WB Saunders.
16. World Commission on Environment and Development. 1987. Our Common Future. Oxford University Press.



HSNC University Mumbai

(2022-2023)

Ordinances and Regulations

With Respect to

Choice Based Credit System

(CBCS)

For the Programmes Under

The Faculty of Humanities

For the Course

Bachelor of Performing Arts (B. P. A.)

BPA in Hindustani Vocal Music

BPA in Hindustani Instrumental Music [Swar & Taal (Tablaa) Vaadya]

BPA in Kathak Dance, Bharatnatyam Dance & Odissi Dance

Curriculum - Second Year Undergraduate Programmes

Semester-III and Semester -IV

2022-2023

Part 6 - The Scheme of Teaching and Examination

Semester - III

Sr. No.	Choice Based Credit System	Subjects		Subject Code	Remarks
1	Core Courses: (Select any one of the three Groups of Core Courses and continue it for the entire 3-year B.P.A. Degree Program)	GROUP – I: (Combined Syllabus) HINDUSTANI MUSIC: (SELECT ANY ONE): VOCAL MUSIC OR INSTRUMENTAL MUSIC – SWAR VAADYA (SELECT ANY ONE): VIOLIN / SITAR / SAROD / FLUTE / HARMONIUM)	Theory	UH-SPA-301	
			Practical – A	UH-SPA-302	
			Practical – B	UH-SPA-303	
		GROUP – II: KATHAK DANCE	Theory	UH-SPA-304	
			Practical – A	UH-SPA-305	
			Practical – B	UH-SPA-306	
		GROUP – III: BHARATNATYAM DANCE	Theory	UH-SPA-307	
			Practical – A	UH-SPA-308	
			Practical – B	UH-SPA-309	
		GROUP – IV: ODISSI DANCE	Theory	UH-SPA-310	
			Practical – A	UH-SPA-311	
			Practical – B	UH-SPA-312	
		GROUP – V: HINDUSTANI MUSIC: INSTRUMENTAL – TAAL VAADYA (TABLAA)	Theory	UH-SPA-313	
			Practical – A	UH-SPA-314	
			Practical – B	UH-SPA-315	
2	Elective Courses	Discipline Specific Elective (DSE) Courses			
		2.1	Interdisciplinary Specific Elective (IDSE) Course (Select any one)	UH-SPA-316	
				UH-SPA-317	
				UH-SPA-318	
2.2	Dissertation/Project				
2.3	Generic Elective (GE) Course				
3	Ability Enhancement Compulsory Courses (AECC)				
	Skill Enhancement Courses (SEC)			UH-SPA-319	

Second year Semester-III Internal and External Assessment Details

Sr. No.	Subject Code	Subject Title	Lectures Per Week (Lecture of 48 min)					Credits	Evaluation Scheme						Total Marks
			Units	SL*	L	T	P		SLE	PRO	CT	CP	SEE	PE	
1.	UH-SPA-301	Theoretical Foundation of Hindustani Music: Vocal / Instrumental (Swar Vaadya) - 3	4	20 %	5	0	0	4	10	10	15	05	60	0	100
2.	UH-SPA-302	Hindustani Music: Vocal / Instrumental (Swar Vaadya) Presentation and Viva Voce – 3A	4	0	0	0	10	4	0	0	0	0	0	100	100
3.	UH-SPA-303	Hindustani Music: Vocal / Instrumental (Swar Vaadya) Presentation and Viva Voce – 3B	4	0	0	0	10	4	0	0	0	0	0	100	100
4.	UH-SPA-304	Theoretical Foundation of Kathak - 3	4	20 %	5	0	0	4	10	10	15	05	60	0	100
5.	UH-SPA-305	Kathak Presentation and Viva Voce – 3A	4	0	0	0	10	4	0	0	0	0	0	100	100
6.	UH-SPA-306	Kathak Presentation and Viva Voce – 3B	4	0	0	0	10	4	0	0	0	0	0	100	100
7.	UH-SPA-307	Theoretical Foundation of Bharatnatyam - 3	4	20 %	5	0	0	4	10	10	15	05	60	0	100
8.	UH-SPA-308	Bharatnatyam Presentation and Viva Voce – 3A	4	0	0	0	10	4	0	0	0	0	0	100	100
9.	UH-SPA-309	Bharatnatyam Presentation and Viva Voce – 3B	4	0	0	0	10	4	0	0	0	0	0	100	100
10.	UH-SPA-310	Theoretical Foundation of Odissi - 3	4	20 %	5	0	0	4	10	10	15	05	60	0	100
11.	UH-SPA-311	Odissi Presentation and Viva Voce – 3A	4	0	0	0	10	4	0	0	0	0	0	100	100

Sr. No.	Subject Code	Subject Title	Lectures Per Week (Lecture of 48 min)					Credits	Evaluation Scheme						Total Marks
			Units	SL*	L	T	P		SLE	PRO	CT	CP	SEE	PE	
12.	UH-SPA-312	Odissi Presentation and Viva Voce – 3B	4	0	0	0	10	4	0	0	0	0	0	100	100
13.	UH-SPA-313	Theoretical Foundation of Hindustani Music Instrumental – Taal Vaadya – 3 (Tablaa)	4	20 %	5	0	0	4	10	10	15	05	60	0	100
14.	UH-SPA-314	Hindustani Music Instrumental – Taal Vaadya Presentation and Viva Voce – 3A (Tablaa)	4	0	0	0	10	4	0	0	0	0	0	100	100
15.	UH-SPA-315	Hindustani Music Instrumental – Taal Vaadya Presentation and Viva Voce – 3B (Tablaa)	4	0	0	0	10	4	0	0	0	0	0	100	100
16.	UH-SPA-316	Disaster Management	4	20 %	5	0	0	4	10	10	15	05	60	0	100
17.	UH-SPA-317	Indian Classical Dances	4	20 %	5	0	0	4	10	10	15	05	60	0	100
18.	UH-SPA-318	Folk Music and Art Forms of Maharashtra	4	20 %	5	0	0	4	10	10	15	05	60	0	100
19.	UH-SPA-319	Art Management and Cultural Tourism	4	20 %	5	0	0	4	10	10	15	05	60	0	100
			Total Credits					20	Total Marks						500

***One to two lectures to be taken for CONTINUOUS self -learning evaluation**

SL : Self-Learning, L : Lecture, T : Tutorials, P : Practical, SLE : Self-Learning Evaluation, PRO : Project, CT : Class Test, CP : Class Participation, SEE : Semester-End examination, PE : Practical Evaluation

S. N.	Subject Code & Title	Subject Unit Title		Lectures (48 min)	Total Lectures	Credits	Total Marks
1.	UH-SPA-301 Theoretical Foundation of Hindustani Music: Vocal / Instrumental (Swar Vaadya) - 3	1	Development of Indian Music	15	60	4	100 (60+40)
		2	Technique and Terminology related to Music	15			
		3	Theoretical Knowledge of Raag	15			
		4	Notations in Pt. Bhatkhande System	15			
2.	UH-SPA-302 Hindustani Music: Vocal / Instrumental (Swar Vaadya) Presentation and Viva Voce – 3A		Hindustani Music: Vocal / Instrumental (Swar Vaadya) Presentation and Viva Voce – 3A		120 * 3 batches = 360 lectures	4	100
3.	UH-SPA-303 Hindustani Music: Vocal / Instrumental (Swar Vaadya) Presentation and Viva Voce – 3B		Hindustani Music: Vocal / Instrumental (Swar Vaadya) Presentation and Viva Voce – 3B		120 * 3 batches = 360 lectures	4	100
4.	UH-SPA-304 Theoretical Foundation of Kathak - 3	1	Development of Indian Dance	15	60	4	100 (60+40)
		2	Technique and Terminology related to Dance	15			
		3	A Study of the Classical Texts of Dramaturgy	15			
		4	Notations in Pt. Bhatkhande System	15			
5.	UH-SPA-305 Kathak Presentation and Viva Voce – 3A		Kathak Presentation and Viva Voce – 3A		120 * 3 batches = 360 lectures	4	100
6.	UH-SPA-306 Kathak Presentation and Viva Voce – 3B		Kathak Presentation and Viva Voce – 3B		120 * 3 batches = 360 lectures	4	100
7.	UH-SPA-307 Theoretical Foundation of Bharatnatyam - 3	1	Carnatic Music used in Bharatanatyam	15	60	4	100 (60+40)
		2	Basic terms in Carnatic Music	15			
		3	Abhinaya	15			
		4	Nayaka and Nayika Bheda	15			
8.	UH-SPA-308 Bharatnatyam Presentation and Viva Voce – 3A		Bharatnatyam Presentation and Viva Voce – 3A		120 * 3 batches = 360 lectures	4	100
9.	UH-SPA-309 Bharatnatyam Presentation and Viva Voce – 3B		Bharatnatyam Presentation and Viva Voce – 3B		120 * 3 batches = 360 lectures	4	100
10.	UH-SPA-310 Theoretical Foundation of Odissi - 3	1	History of Odissi	15	60	4	100 (60+40)
		2	Development of the tradition	15			
		3	Studying Texts	15			
		4	Odissi Rhythm and Music	15			
11.	UH-SPA-311 Odissi Presentation and Viva Voce – 3A		Odissi Presentation and Viva Voce – 2A		120 * 3 batches =	4	100

S. N.	Subject Code & Title	Subject Unit Title		Lectures (48 min)	Total Lectures	Credits	Total Marks
					360 lectures		
12.	UH-SPA-312 Odissi Presentation and Viva Voce – 3B		Odissi Presentation and Viva Voce – 2B		120 * 3 batches = 360 lectures	4	100
13.	UH-SPA-313 Theoretical Foundation of Hindustani Music Instrumental – Taal Vaadya – 3 (Tablaa)	1	Development of Indian Percussion	15	60	4	100 (60+40)
		2	Technique and Terminology related to Tablaa	15			
		3	A Study of Taal and related terms	15			
		4	Notation in Pt. Bhatkhande System	15			
14.	UH-SPA-314 Hindustani Music Instrumental – Taal Vaadya Presentation and Viva Voce – 3A (Tablaa)		Hindustani Music Instrumental – Taal Vaadya Presentation and Viva Voce – 2A (Tablaa)		120 * 3 batches = 360 lectures	4	100
15.	UH-SPA-315 Hindustani Music Instrumental – Taal Vaadya Presentation and Viva Voce – 3B (Tablaa)		Hindustani Music Instrumental – Taal Vaadya Presentation and Viva Voce – 2B (Tablaa)		120 * 3 batches = 360 lectures	4	100
16.	UH-SPA-316 Disaster Management	1	Understanding Disasters and Natural Disasters	15	60	4	100 (60+40)
		2	Man-made Disasters	15			
		3	Disaster Management Cycle and Framework	15			
		4	Disaster Management in India and Application of Science and Technology	15			
17.	UH-SPA-317 Indian Classical Dances	1	Kathak and Bharatnatyam	15	60	4	100 (60+40)
		2	Kuchipudi and Odissi	15			
		3	Manipuri and Satriyai	15			
		4	Kathakali and Mohiniattam	15			
18.	UH-SPA-318 Folk Music and Art Forms of Maharashtra	1	Folk Arts	15	60	4	100 (60+40)
		2	Folk Forms & Folk Dance/Dramas	15			
		3	Folk Instruments	15			
		4	Folk Art & Present Scenario	15			
19.	UH-SPA-319 Art Management and Cultural Tourism	1	Art Management	15	60	4	100 (60+40)
		2	Performing Arts Manager	15			
		3	Cultural Tourism	15			
		4	Efforts of GoI and Domestic Fairs and Festivals	15			
		TOTAL				20	500

- **Lecture Duration – 48 Minutes = 0.80 Hours**
- **One Theory Credit = 12 hours Theory (60 Theory Lectures equivalent to 48 hours)**
- **One Practical Credit = 24 hours Practical (120 Practical Lectures equivalent to 96 hours)**

Part 7: Detail Scheme Theory

II Year - Semester – III - Units – Topics – Teaching Lectures

Curriculum Topics along with Self-Learning topics - to be covered, through self-learning mode along with the respective Unit. Evaluation of self-learning topics to be undertaken before the concluding lecture instructions of the respective UNIT.

1. CORE COURSES: GROUP – I:

(HINDUSTANI MUSIC : VOCAL / INSTRUMENTAL – SWAR VAADYA (VIOLIN / SITAR / SAROD / FLUTE) :

Theory	UH-SPA-301	GROUP – I: (Combined Syllabus) HINDUSTANI MUSIC: (SELECT ANY ONE): VOCAL MUSIC OR INSTRUMENTAL MUSIC – SWAR VAADYA (SELECT ANY ONE: VIOLIN / SITAR / SAROD / FLUTE / HARMONIUM)
Practical – A	UH-SPA-302	
Practical – B	UH-SPA-303	

UH-SPA-301 Theoretical Foundation of Hindustani Music: Vocal / Instrumental (Swar Vaadya) - 3 **(Total Lectures: 60)**

Unit - 1 Development of Indian Music:

- 1.1 History of Raag-Vargeekaran:
 - i. Ancient Period
 - ii. Medieval Period
 - iii. Modern Period
- 1.2 Biographies and Contributions:
 - i. Pt. Balkrishnabuaa Ichalkaranjekar
 - ii. Pt. Shivkumar Sharma
 - iii. Pt. Ravi Shankar
 - iv. Pt. Pannalal Ghosh

Unit - 2 Technique and Terminology related to Music:

- 2.1 Vakra Swar, Sparsh Swar, Jod, Jhaala, Gamak, Meend, Soot, Murkee, Kan, Khatkaa, Ghaseeta, Bhajan, Lokgeet, Taan ke prakaar, Alankaar ke prakaar, Varna ke prakaar, Ashraya Raga, Janak Raag, Graha, Ansh, Nyaasa, Poorvaraaga – Uttarraaga, Shudha, Chhayaa, Sankeerna , Krintan, Uthaava, Chalan, Chhoot
- 2.2 Nibadha Gaan ke Prakaar and Avayava

- 2.3 Basic knowledge of the following instrument with diagrams and labelling:
Tablaa for both vocal and instrumental

Unit - 3 Theoretical Knowledge of Raag:

Theoretical Descriptions (Raag Bhairav, Raag Poorvi and Raag Bihaag):
Mail (Thaat), Swar, Samay, Vaadi, Samvaadi, Aaroha-Avaroha, Pakad, Mukhya –
Swar Samudaaya, Jaati, Varjit Swar, Swar Vistaar, Aavirbhaava, Tirobhaava and
Special Features

Unit - 4 Notations in Pt. Bhatkhande System:

- 4.1 Writing of compositions in notation of Drut Khayal (For Vocal students),
Maseetkhani Gat, Razakhani Gat (For Instrumental students) in the prescribed
Raags of Practical and Dhrupad
4.2 Taal Roopak: Introduction and Thekaa in Thaah, Dugun, Chaugun; Thekaa
of all Taals learned so far in Teegun and Chegun
4.3 Jana Gana Man and Vande Mataram
4.4 Revision of earlier portion

Self-Learning topics (Unit wise)

Unit	Topics
4	4.1 Writing of compositions in notation of Drut Khayal (For Vocal students), Maseetkhani Gat, Razakhani Gat (For Instrumental students) in the prescribed Raags of Practical and Dhrupad 4.2 Taal Roopak: Introduction and Thekaa in Thaah, Dugun, Chaugun; Thekaa of all Taals learned so far in Teegun and Chegun 4.3 Jana Gana Man and Vande Mataram 4.4 Revision of earlier portion

Reference Books:

1.	Aalaap Taan Maalikaa – Bhaag – 1 – Pramod Prabhune
2.	Hindustani Music – Ashok Ranade
3.	Raag – Bodha Bhaag – 1 to 6 – B. R. Devdhar
4.	Raag – Taal – Darshan Bhaag – 1 & 2 – Akhil Bharatiya Gandharva Mahavidyalaya Mandal Prakashan
5.	Raag Parichay – Bhaag 1 to 4 – Harishchandra Shrivastava
6.	Sangeet – Sangeet karyalaya, Hathras
7.	Sangeet Kala Vihar - Akhil Bharatiya Gandharva Mahavidyalaya Mandal
8.	Sangeet Sauraubh – Bhaag – 1-2 – Tahmvarchas
9.	Shruti Vilaas – Shankar Vishnu Kaasheekar
10.	Srijan – Asha Parasnis Joshi

UH-SPA-302 Hindustani Music: Vocal / Instrumental (Swar Vaadya) Presentation and Viva Voce – 3A
(Total Lectures: 120)

A.	Knowledge of Swar: Sing / play Alankaars (Taal-badha) in Madhya Laya in Raag Bhairav, Raag Poorvi and Raag Bihaag and also in prescribed Taals)
B.	Raag Bhairav: Sing: Lakshan-Geet or Swarmalika / Sargam-Geet Sing: Drut Khayaal (with Aalaap and Taan) Play: Razaakhaanee Gat (Taans & Jhaalas) or Maseetkhaanee Gat (with Todas & Taans) Sing: Bhajan or Geet / Play : Dhun
C.	Raag Poorvi: Sing: Lakshan-Geet or Swarmalika / Sargam-Geet Sing: Drut Khayaal (with Aalaap and Taan) Play: Razaakhaanee Gat (Taans & Jhaalas) or Maseetkhaanee Gat (with Todas & Taans) Sing: Bhajan or Geet / Play : Dhun
D.	Raag Bihaag: Sing: Lakshan-Geet or Swarmalika / Sargam-Geet Sing: Drut Khayaal (with Aalaap and Taan) Play: Razaakhaanee Gat (Taans & Jhaalas) or Maseetkhaanee Gat (with Todas & Taans) Sing: Bhajan or Geet / Play : Dhun
Note:	Sing / Play : A bandish in Taal Roopak at least in any one Raag from the above-mentioned Raags.

UH-SPA-303 Hindustani Music: Vocal / Instrumental (Swar Vaadya) Presentation and Viva Voce – 3B
(Total Lectures: 120)

A.	Revision of Semesters 1 & 2 portion Taal Roopak: Introduction and Thekaa in Thaah, Dugun, Chaugun
B.	For Vocal Music: Dhrupad (with Dugun, Teegun and Chougun): In any one Raag prescribed in the syllabus For Instrumental Music: According to specific musical instrument, play Gats in Teevraa and Aadaa Choutaal
C.	Sugam Sangeet: Sing / Play Praathana: Jai Jagdish Hare Sing / Play: One Lokgeet
D.	Accompanying Instruments: Basic knowledge of playing Tablaa: Ability to play Teentaal on Tablaa

**1. CORE COURSES: GROUP – II:
KATHAK DANCE:**

Theory	UH-SPA-304	KATHAK DANCE
Practical – A	UH-SPA-305	
Practical – B	UH-SPA-306	

UH-SPA-304 Theoretical Foundation of Kathak – 3

(Total Lectures: 60)

Unit - 1 Development of Indian Dance:

- 1.1. Brief history of Indian Dance:
 - a. Early Medieval Period (Gupta Period)
 - b. Early Medieval Period (Harshvardhan and Rajput Period)
- 1.2. Biographies and Contributions:
 - a. Sushree Roshan Kumari
 - b. Smt. Sunayana Hazarilal
 - c. Jaikishan Maharaj
 - d. Shri Vishal Krishna

Unit - 2 Technique and Terminology related to Dance:

- 2.1 Ang, Pratyanga, Upaanga
- 2.2 Taandava and Laasya
- 2.3 Gat Bhaava, Hasta Mudraa, Primaloo/ Parmeloo, Stuti, Kataaksha, Bhramaree,

Unit - 3 A Study of the Classical Texts of Dramaturgy:

- 3.1 Samyuta Hasta – Definition, Use and Shlokas (Abhinaya Darpan)
- 3.2 Drishti Bheda – Definition, Use and Shlokas (Abhinaya Darpan)

Unit - 4 Notations in Pt. Bhatkhande System:

- 4.1 Taal Teentaal: all intra forms as prescribed in practical courses
- 4.2 Taal Jhaptal: Thekaa in Thaah, Dugun, Chaugun and all intra forms as prescribed in practical courses

Self-Learning topics (Unit wise)

Unit	Topics
3	3.1 Samyuta Hasta – Definition, Use and Shlokas (Abhinaya Darpan) 3.2 Drishti Bheda – Definition, Use and Shlokas (Abhinaya Darpan)
4	4.1 Taal Teentaal: all intra forms as prescribed in practical courses 4.2 Taal Jhaptal: Thekaa in Thaah, Dugun, Chaugun and all intra forms as prescribed in practical courses

Reference Books:

1. Abhinaya Darpan – Dr Puru Dadheech
2. Ang Kavya – Pt. Birju Maharaj
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 Parampara mein Guru Lacchu Maharaj – Mandvi Singh
17. Kathak Nritya Parichay – Harishchandra Shreevastav
18. Kathak Nritya Shiksha Part – I – Dr. Puru Dadheech
19. Kathak Nritya Shiksha Part – II – Dr Puru Dadheech
20. Kathak Praveshika – Tirthram 'Aazad'
21. Kathak se pahchaan – Dr. Manjiri Deo
22. Kathak Shaashtra Darshan Part – I – Akhil Bharatiya Gandharva Mahavidyalaya Mandal
23. Kathak Shaashtra Darshan Part – II – Akhil Bharatiya Gandharva Mahavidyalaya Mandal
24. Kathak Shringaar – Tirthram 'Aazad'
25. Magazine 'Marg' – various issues
26. Magazine 'Sangeet Kala Vihaar' – various issues (Akhil Bharatiya Gandharva Mahavidyalaya Mandal)
27. Magazine 'Sangeet' – various issues (Sangeet Karyalaya Hathras)
28. Marg Magazine – Special Issue on Folk Dances – Mulk Raj Anand (Editor)
29. Naatyshaashtra kaa Sangeet Vivechan – Dr. Puru Daheech
30. Nandikesvara's Abhinay Darpanam - Dr. Manmohan Ghosh
31. The Sacred Dance of India – Mrinalini Sarabhai

UH-SPA-305 Kathak Presentation and Viva Voce – 3A**(Total Lectures: 120)**

A.	Revision of Semester 1 and 2 portion
B.	<p>Taal Teentaal:</p> <ol style="list-style-type: none"> 1. 1 Paran-judi Aamad, 2. 1 Primaloo / Parmeloo 3. 2 Tode (of minimum 3 Aavarti), 4. 2 Chakkardaar Paran, 5. 1 Chakkardaar Tihaayee 6. Baant with Tihaayee 7. Tatkaar in Aadhee, Baraabar, Dugun, Tigun, Chaugun, Aathgun with Tihaayee
C.	<p>Taal Jhaptaal:</p> <ol style="list-style-type: none"> 1. 2 Thaat 2. 1 Aamad 3. 1 Rang Manch Pranaam 4. 2 Tode 5. 1 Saadaa Tode (of minimum 4 aavarttis) 6. 2 Chakkardaar Todaa 7. 2 Paran 8. 2 Chakkardaar Paran 9. 1 Kavitta 10. 2 Tihaayee 11. Tatkaar: Baraabar, Dugun, Chougun with Tihaayee
D.	<ol style="list-style-type: none"> 1. Taal Teentaal: Padhant of all intra forms 2. Taal Jhaptaal: Padhant of all intra forms

UH-SPA-306 Kathak Presentation and Viva Voce – 3B**(Total Lectures: 120)**

A.	Revision of Semester 1 and 2 portion
A.	<ol style="list-style-type: none"> 1. Gat Nikaas: <ol style="list-style-type: none"> a. More Mukuta b. Ghoonghat 2. Gat Bhaava: Panaghata (Radha – Krishna Lilaa)
B.	<p>Abhinaya: Bhaava Presentation:</p> <ol style="list-style-type: none"> 1. Shiva Vandana / Shloka 2. Abhinaya on a Geet or Pada or Bhajan
C.	<ol style="list-style-type: none"> 1. Demonstration of Samyuta Hastas (according to Theory Course) 2. Demonstration of Drishti Bhedas (according to Theory Course)

**1. CORE COURSES: GROUP – III:
BHARATNATYAM DANCE:**

Theory	UH-SPA-307	BHARATNATYAM DANCE
Practical – A	UH-SPA-308	
Practical – B	UH-SPA-309	

UH-SPA-307 Theoretical Foundation of Bharatnatyam - 3

(Total Lectures: 60)

Unit - 1 Carnatic Music used in Bharatanatyam:

- 1.1 Sapta taal
- 1.2 Pancha Jaati
- 1.3 35 Taal system

Unit - 2 Basic terms in Carnatic Music:

- 1.1 Definitions – Tala, Matra, Aavartana, Laya, Anga/Vibhaga, Sam,
- 1.2 Definitions – Usi/offbeat, Yati, Graha, Prastara

Unit - 3 Abhinaya:

- 1.1 Aangika
- 1.2 Vaachika
- 1.3 Aahaarya
- 1.4 Saatvika

Unit - 4 Nayaka and Nayika Bheda:

- 1.1 Type and their divisions
- 1.2 General Classification of Nayakis (Sweeya, Parakeeya, Saamaanya)
- 1.3 General Classification of Nayakas (Dheerodhatta, DheerodhDhatta, Dheeralalitha, Dheershanththa).

Self-Learning topics (Unit wise)

Unit	Topics
4	Nayaka and Nayika Bheda: I. Type and their divisions II. General Classification of Nayakis (Sweeya, Parakeeya, Saamaanya) III. General Classification of Nayakas (Dheerodhatta, DheerodhDhatta, Dheeralalitha, Dheershanththa).

Reference Books:

- | |
|---|
| <ul style="list-style-type: none"> 1. Abhinaya Dharpanam of Nandikeshwara – Dr. Apparao 2. Approach to Bharatanatyam – Dr. S. Bagyalakshmi 3. Bharatanatyasastram – Sri Rama Desilan |
|---|

4. Bharatanatyam – An in depth study - Mrs. Saroja Vaidyanathan
5. Bharatanatyam – Dr. Sunil Kothari
6. Bharatanatyam – The Heritage – Lakshami Vishwanathan
7. Bharatha kalai 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. Tandava Lakshanam – Dr. V. Narayanswami Naidu
25. Understanding Bharatanatyam – Mirnalini Sarabhai

UH-SPA-308 Bharatnatyam Presentation and Viva Voce – 3A

(Total Lectures: 120)

A.	Mallari
B.	Padam
C.	Kirtanam on Shiva/ ganesh/ devi
D.	Reciting Given Item In Taal, Singing Ability And Full Knowledge About The Composition Is Necessary.

UH-SPA-309 Bharatnatyam Presentation and Viva Voce – 3B

(Total Lectures: 120)

1.	Revision of Semester 1 and 2 portion
2.	1. Asamyutahasta viniyoga (remaining 15) 2. Uthplavana, Bharamari & Chari Bheda
3.	Tirmanam set in adi taal (Hasta kriya & foot work)
4.	Sapta taal with hastkriya

**1. CORE COURSES: GROUP – IV:
ODISSI DANCE:**

Theory	UH-FPA-310	ODISSI DANCE
Practical – A	UH-FPA-311	
Practical – B	UH-FPA-312	

UH-FPA-310 Theoretical Foundation of Odissi – 3

(Total Lectures: 60)

Unit - 1 History of Odissi

- 1.1. The influence of the British rule- Arrival of the Portuguese and British; Paika rebellion; the zamindars as patrons of the art; Gotipua flourishing- travelling troupes; anti-nautch movement; prohibition of the maharis; limited services and eventual decline
- 1.2 Reconstructing Odissi in the post-colonial times
The state of Odissi in early 20th century; Revival of ‘Classical’ forms; The need for Odissi; Initial performances- Laxmipriya Mohapatra in 1946, Sanjukta Panigrahi in 1953 and later 1958, Dr. Priyabada Mohanty and Dr. D. N. Patnaik at the Inter-University Youth Festival in 1954, Performances of Guru Kelucharan Mohapatra and Guru Deba Prasad Das
- 1.3 Jayantika
The formation; its members; decisions on the repertoire, costume and style; scholastic interventions; officiating Odissi as a “classical” form; compositions and choreographies done during that time

Unit - 2 Development of the Tradition- the Gurus and their styles

- 2.1 Guru Kelucharan Mohapatra- Early life; learning dance and performing; contribution to Odissi; stylistic speciality; popular choreographic compositions
- 2.2 Guru Pankaj Charan Das and Guru Gangadhar Pradhan- Early life; learning dance and performing; contribution to Odissi; stylistic speciality; popular choreographic compositions
- 2.3 Guru Deba Prasad Das and Guru Mayadhar Raut- Early life; learning dance and performing; contribution to Odissi; stylistic speciality; popular choreographic compositions

Unit - 3 Studying Texts

- 3.1 Comparing the Abhinaya Darpan and Abhinaya Chandrika- with special focus on hand gestures and postures.
- 3.2 Manasollasa and Samgitaratnakara
Manasollasa- section of performances (types of performers, types of dances, desi and marga styles, body movements; sthanas and charis)
Samgitratnakara- Nartanadhyaya (especially Anga, pratyanga, upanga, karana, angahar, chari, sthanaka, mandala and rasa)

3.3 The Nartananirnaya of Pundarika Vitthala- Historical importance; Vol 3- sections on dance including parts on bandha, batu and sabdanrta; focus on the baddha style

Unit - 4 Odissi Rhythm and Music

- 4.1 Learning aprachalita taals (Aaditaal, Aadtaali, Jhampa- sthai ukutas)
- 4.2 Composing Arasas in all taals learnt so far
- 4.3 Notations of Mangalacharan

Self-Learning topics (Unit wise)

Unit	Topics
2	2.1 Guru Kelucharan Mohapatra 2.2 Guru Pankaj Charan Das and Guru Gangadhar Pradhan 2.3 Guru Deba Prasad Das and Guru Mayadhar Raut
3	3.1 Comparing the Abhinaya Darpan and Abhinaya Chandrika- with special focus on hand gestures and postures.

Reference Books:

- “Abhinaya in Odissi” by Jiwan Pani- Text
- “Beyond tradition: The practice of sadhana in Odissi dance” by Nandini Sikand
- “Choreographies of Gender” by Susan Lee Foster
- “Dance and the distributed body: Odissi, ritual practice, and Mahari performance” by Anurima Banerji
- “Darshan and Abhinaya: An Alternative to the Male Gaze” by Uttara Asha Coorlawala
- Abhinaya Chandrika – Moonbeam of Acting (article) by Ileana Citaristi
- Abhinaya Chandrika- Maheshwar Mohapatra (ed. D. N. Patnaik)
- Abhinaya Darpan- Nandikesvara
- Abhinaya-candrikā and Odissi dance- Das, Maya.
- Art of Indian Dancing by Projesh Banerjee
- Bihar and Orissa District Gazetteers- Mansfield, P. T. (revised edition). The Dance Orissi- Khokar, Mohan, and Ashish Khokar.
- Dance as Yoga: The Spirit and Technique of Odissi- Rekha Tandon
- Dancing Odissi: Paratopic Performances of Gender and State by Anurima Banerji
- Devadasi of the Jagannath Temple: precursors of Odissi music and dance (1985) by Ileana Citaristi
- e-Pathshala: Use of Poetry in Odissi (M10, M11) Link
- Gotipuas: The Boy Dancers of Odisha- Mohanty Hejmadi, Priyambada.
- In Conversation with Guru Mayadhar Raut: Odissi- Interview
- Kishorachandranana Champu by Baladev Rath- Odia text
- Krishna in Performing Arts by Shovana Narayan

- Languid Bodies, Grounded Stances: The Curving Pathway of Neoclassical Odissi Dance by Nandini Sikand
- Manasollasa of King Somesvara
- Movement and Mimesis- Mandakranta Bose
- Nandikesvara's Abhinayadarpanam- Manomohan Ghosh
- Nartanam. Vol. XVIII No. 3.- On Jayantika- Citaristi, Ileana (ed.).
- Nartananirnaya of Pandarika Vitthala- Sathyannarayana, R. (Edited by Kapila Vatsyayan)
- NatyaSastra- Bharatmuni (ed. Manomohan Ghosh)Odissi Dance- Dr. D. N Patnaik
- Neo-classical Odissi dance- Roy, Ratna and David J Capers.Odissi: A Dance of Sculpture - Michael Weston & Rekha Tandon.
- Odissi Dance Pathfinder, Vol I and II- Guru Kelucharan Mohapatra Odissi Research.Odissi, an Indian Classical Dance Form by Ahalya Hejmadi Patnaik and Priyambada Mohanty Hejmadi
- Odissi Yaatra: The Journey of Guru Mayadhar Raut- Aadya Kaktikar, Madhumita Raut
- Odissi, Indian Classical Dance Art- Kothari, Sunil, and Avinash Pasricha.
- Odissi: What, Why & How- evolution, revival & technique- Raut, Madhumita.
- SamgitaRatnakara of Sarangadeva
- The Dance of Shiva - Fourteen Indian Essays by Ananda Coomaraswamy
- The Making of a Guru: Kelucharan Mohapatra, His Life and Times- Ileana Citaristi
- The Mirror of Gestures by Ananda Coomaraswamy
- Theatre and Religion on Krishna's Stage by David Mason
- Understanding Rhythm in Odissi Dance by Dr. Rohini Dandavate
- Wives of the God-King- Frederique Apffel-Marglin

UH-FPA-311 Odissi Presentation and Viva Voce – 3A

(Total Lectures: 120)

A.	Revision of Sem 1 and 2
B.	Asamyukta hasta viniyoga (kapithha onwards)
C.	Basanta Pallavi or similar
D.	Recitation with ukutas of Basanta Pallavi

UH-FPA-312 Odissi Presentation and Viva Voce – 3B

(Total Lectures: 120)

A.	Odia abhinaya
B.	Samyukta hasta viniyoga
C.	Recitation and explanation of Odia abhinaya
D.	Self-composition of arasas

Reference Books:

- Tablaa - Pandit Arvind Mulgaonkar
- Taal Vaibhav - Pandit Vijay Kirpekar
- Taal Prakash - Pandit Bhagawat Sharan Sharma
- Tabla Guide: Pandit Bhaskar Ganesh Bhide
- Taal Martand - Pandit Satya Narayan Vasistha
- Tabla Shastra -Pandit Madhukar Godbole
- Taal Parichay - Pt.1 and Pt - 2- Dr. Lakshmi Narayan Garg
- Taal Kosh - Pandit Girish Chandra Shrivastav
- Taal Sarvang - Pandit Vidya Nath Sinh
- Pakhawaj aur Tablaa ke Gharane avam paramparayein Dr Aban Mistry
- <https://www.youtube.com/channel/UCGJiHI0c3TYybU-BgipaiAA>
- <https://www.youtube.com/channel/UChqlVaU7uJ5XW1VL5DGXT3A>
- Table Par Delhi Aur Poorab - Pt.Satynarayan Vasishth
- Taal Bodh -Pt. Kalicharan Goud
- Taal Ank - Pt. Prabhulal Garg
- Vaadya Vadan Ank - Dr. Laxmi Narayan Garg
- Kaayda Aur Peshkaar - Pt.Satynarayan Vasishth

**UH-FPA- 314 Hindustani Music: Instrumental – Taal Vaadya (Tablaa)
Presentation and Viva Voce – 3A (Total Lectures: 120)**

A	Revision of previous semesters
B	Play: Deepchandi Dhumaali - single , double
C	Play Deepchandi Dhumali with Taali - lahra
D	Play along with Natya Sangeet

**UH-FPA-315 Hindustani Music: Instrumental – Taal Vaadya (Tablaa) Presentation
and Viva Voce – 3B (Total Lectures: 120)**

A	Play rela in Teentaal
B	Distinguish between Chakradhaar and farmaishee chakradhaar
C	Accompanying Tantuvaadya - madhya and drut laya
D	Play 10 minutes Solo in any of the taal covered along with Lehra

2. ELECTIVE COURSE:

2.1 INTERDISCIPLINARY SPECIFIC ELECTIVE (IDSE) COURSE: (SELECT ANY ONE)

UH-SPA-316	Disaster Management
UH-SPA-317	Indian Classical Dances
UH-SPA-318	Folk Music and Art Forms of Maharashtra

UH-SPA-316 Disaster Management

(Total Lectures: 60)

Unit - 1 Understanding Disasters and Natural Disasters:

- 1.1 Concepts and definitions of Disaster, Hazard, Vulnerability and Risk, Capacity – Disaster and Development and disaster management
- 1.2 Geological Disasters (earthquakes, landslides, tsunami, mining)
- 1.3 Hydro-Meteorological Disasters (floods, cyclones, lightning, thunder-storms, hail storms, avalanches, droughts, cold and heat waves)
- 1.4 Biological Disasters (epidemics, pest attacks, forest fire)

Unit - 2 Man-made Disasters:

- 2.1 Building collapse, rural and urban fire, road and rail accidents, nuclear, radiological, chemicals and biological disasters
- 2.2. Technological Disasters (chemical, industrial, radiological, nuclear)
- 2.3 Global Disaster Trends – Emerging Risks of Disasters – Climate Change and Urban Disasters

Unit - 3 Disaster Management Cycle and Framework:

- 3.1 Disaster Management Cycle, Risk Assessment and Analysis, Risk Mapping
- 3.2. Early Warning System; Preparedness, Awareness During Disaster
- 3.3. Emergency Operation Centre, Relief and Rehabilitation
- 3.4. Post-disaster – Damage and Needs Assessment, Reconstruction and Redevelopment

Unit - 4 Disaster Management in India and Application of Science and Technology

- 4.1 Disaster Profile of India, Disaster Management Act 2005 – Institutional and Financial Mechanism, National Policy on Disaster Management
- 4.2 Role of Government, Non-Government and Inter-Governmental Agencies
- 4.3 Remote Sensing, Global Positioning System (GPS), Disaster Communication System (Early Warning and its dissemination)
- 4.4 Science and Technological Institutions for Disaster Management in India

Self-Learning topics (Unit wise)

Unit	Topics
1	1.1 Concepts and definitions of Disaster, Hazard, Vulnerability and Risk, Capacity – Disaster and Development and disaster management
2	2.1 Building collapse, rural and urban fire, road and rail accidents, nuclear, radiological, chemicals and biological disasters 2.3 Global Disaster Trends – Emerging Risks of Disasters – Climate Change and Urban Disasters
4	4.1 Disaster Profile of India, Disaster Management Act 2005 – Institutional and Financial Mechanism, National Policy on Disaster Management

Online Resources

1.	https://onlinecourses.swayam2.ac.in/cec19_hs20/preview
2.	https://onlinecourses.swayam2.ac.in/ugc19_ar02/preview
3.	https://onlinecourses.nptel.ac.in/noc19_ar12/preview
4.	https://onlinecourses.swayam2.ac.in/cec20_ge35/preview
5.	https://onlinecourses.nptel.ac.in/noc20_ce07/preview

Reference Books:

1.	Urban Development Management and Disaster Management
2.	By S. L. Goel, S. S. Dhaliwal, S. Chand Publications.
3.	Disaster Management, By S. R. Singh,
4.	Disaster Management- Future challenges and opportunities
5.	By Jagbir Singh, I. K. International Publishing House Pvt Ltd.
6.	Disaster Management, By Dr. S. Arulsamy, J. Jayadevi, Neelkamal Publications.
7.	Disaster Management and Preparedness, By Nidhi Gaubha Dhawan, Ambrina Sardar Khan, CBS Publishers and Distributors Pvt. Ltd.
8.	Disaster Management, By Kapoor Mahesh
9.	Disaster Management, By Dr. Harsh K. Gupta, Universities Press Pvt. Ltd.

- Unit - 1 History of Dances in India**
I. Introduction II. Origin of dance in India III. Geographic spread of dances in India
IV. Festival and co-relation of dances in India
- Unit - 2 Different styles of dances in India**
I. Tribal II. Folk . III. Classical IV. Modern V. Bollywood
- Unit - 3 Indian Classical dances**
I. Bharatanatyam II. Kathakali III. Kathak IV. Manipuri V. Sister styles – Odissi,
Mohiniattam, Kuchipudi , Satriya
- Unit - 4 Differentiating Classical Dance**
I. Style II. Development III. Technique IV. Music and Instruments V. Costume and
Make-up

Self-Learning topics (Unit wise)

Unit	Topics
3	Indian Classical dances [16 Lectures] I. Bharatanatyam II. Kathakali III. Kathak IV. Manipuri V. Sister styles – Odissi , Mohiniattam, Kuchipudi , Satriya

Reference Books:

1.	Dance Matters : Performing India – Pallabi Chakravorthy
2.	Folk Dance of India – Ashish Mohan Khokar
3.	The Staling Book of Indian Classical Dance – Shovana Narayan
4.	Indian’s Dances – Their History Technique & Repertoire – Reginald Massey
5.	Glimpses of Indian Music and Dance – Dr. Arun Bangre

- Unit - 1 Folk Arts**
I. Introduction to Folk Arts of Maharashtra II. Role of Folk art in social life of people III. Recreation of Folk arts IV. Folk art & Folk Dances its Relation
- Unit - 2 Folk Forms & Folk Dance/Dramas**
I. Tamasha II. Powada III. Koli IV. Lavani V. Vasudev VI. Ovi VII. Jagran & Gondhal VIII. Warli art IX. Dindi X. Bharud
- Unit - 3 Folk Instruments**
General knowledge on the instruments used in Folk Arts – The Construction and playing techniques of the following instruments – I. Dholki II. Tuntuna III. Halgi IV. Sambhal V. Lazim VI. Tutari VII. Dimdi VIII. Pakhawaj
- Unit - 4 Folk Art & Present Scenario**
I. Evolution of Folk art in Maharashtra II. Festival & its impact on Folk Artists III. Study of famous Folk Artists of Maharashtra (Any Three) IV. Changes in Folk art due to cinema

Self-Learning topics (Unit wise)

Unit	Topics
4	Folk Art & Present Scenario I. Evolution of Folk art in Maharashtra II. Festival & its impact on Folk Artists III. Study of famous Folk Artists of Maharashtra (Any Three) IV. Changes in Folk art due to cinema

Reference Books:

1.	Folk theatre forms of Maharashtra – Monika Thakkar
2.	Unique art of Warli Paintings – Sudha Satyawadi
3.	History, Religion and Culture of India – Gajranis
4.	Jagran & Gondhal Understanding art & Culture of Maharashtra – Tanvi Barge
5.	Indian Folk Theatres – Julia Hollander
6.	Folk Dance of Maharashtra – Agarkar AJ
7.	Folk India – Manorma Sharma

3. SKILL ENHANCEMENT COURSES (SEC):

UH-SPA-319	Art Management and Cultural Tourism
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UH-SPA-319 Art Management and Cultural Tourism

(Total Lectures: 60)

Unit - 1: Art Management

- 1.1 What is Art Management: Overview, Scope, Past-Present-Future
- 1.2 Managing Dance and Music: organisations, performers, producers, audiences and other stakeholders
- 1.3 Case Studies: studying successful managers, organisations and artists.
- 1.4 Elements of Management: HR, PR, Funds, Publicity

Unit - 2: Performing Art Manager

- 2.1 Understanding the Performing Arts and Managerial approaches
- 2.2 Developing the Art: helping the growth of artists and organisations:
 - 2.2.1 Finding the Gem (how to sell and popularise art and artists)
 - 2.2.2 Leading the Change: Leadership skills to become good Performing Arts Managers
- 2.3 Managing Art through Virtual Platforms:
 - 2.3.1 Home-Studios: Artists can themselves organise and manage with limited resources (basic set-up required with good spotlight, background and sound system)
 - 2.3.2 Virtual Fests: Many organisers 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)
 - 2.3.3 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

- 3.1 Concept of Tourism: Nature, Characteristics, Scope, Domestic and International, Historical and Economic Perspectives, Push and Pull Factors
- 3.2 Fundamentals of Indian Culture, Indian culture through the Ages
- 3.3 Culture and tourism relationship with special reference to India,
 - A. Indian Architecture: i. Hindu Architecture: ii. Buddhist Architecture: iii. Medieval Architecture: iv. Modern/Art Deco: Gothic Architecture
 - B. Indian Museums; Kathak Deodi, Lucknow
 - C. UNESCO Heritage Sites and Monuments of India
 - D. Art and Craft Villages of India

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

- 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:

- 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.

Part 8 - The Scheme of Teaching and Examination

Semester - IV

Sr. No.	Choice Based Credit System	Subjects		Subject Code	Remarks	
1	Core Courses: (Select any one of the three Groups of Core Courses and continue it for the entire 3-year B.P.A. Degree Program)	GROUP – I: (Combined Syllabus) HINDUSTANI MUSIC: (SELECT ANY ONE): VOCAL MUSIC OR INSTRUMENTAL MUSIC – SWAR VAADYA (SELECT ANY ONE): VIOLIN / SITAR / SAROD / FLUTE / HARMONIUM)	Theory	UH-SPA-401		
			Practical – A	UH-SPA-402		
			Practical – B	UH-SPA-403		
			GROUP – II: KATHAK DANCE	Theory	UH-SPA-404	
				Practical – A	UH-SPA-405	
				Practical – B	UH-SPA-406	
			GROUP – III: BHARATNATYAM DANCE	Theory	UH-SPA-407	
				Practical – A	UH-SPA-408	
				Practical – B	UH-SPA-409	
		GROUP – IV: ODISSI DANCE	Theory	UH-SPA-410		
			Practical – A	UH-SPA-411		
			Practical – B	UH-SPA-412		
		GROUP – V: HINDUSTANI MUSIC: INSTRUMENTAL – TAAL VAADYA (TABLAA)	Theory	UH-SPA-413		
			Practical – A	UH-SPA-414		
			Practical – B	UH-SPA-415		
2	Elective Courses	Discipline Specific Elective (DSE) Courses				
		2.1	Interdisciplinary Specific Elective (IDSE) Course (Select any one)	UH-SPA-416		
				UH-SPA-417		
				UH-SPA-418		
		2.2	Dissertation/Project			
2.3	Generic Elective (GE) Course					
3	Ability Enhancement Compulsory Courses (AECC)					
	Skill Enhancement Courses (SEC)			UH-SPA-419		

Second year Semester-IV Internal and External Assessment Details

Sr. No.	Subject Code	Subject Title	Lectures Per Week (Lecture of 48 min)					Credits	Evaluation Scheme						Total Marks
			Units	SL*	L	T	P		SLE	PRO	CT	CP	SEE	PE	
1.	UH-SPA-401	Theoretical Foundation of Hindustani Music: Vocal / Instrumental (Swar Vaadya) - 4	4	20 %	5	0	0	4	10	10	15	05	60	0	100
2.	UH-SPA-402	Hindustani Music: Vocal / Instrumental (Swar Vaadya) Presentation and Viva Voce – 4A	4	0	0	0	10	4	0	0	0	0	0	100	100
3.	UH-SPA-403	Hindustani Music: Vocal / Instrumental (Swar Vaadya) Presentation and Viva Voce – 4B	4	0	0	0	10	4	0	0	0	0	0	100	100
4.	UH-SPA-404	Theoretical Foundation of Kathak - 4	4	20 %	5	0	0	4	10	10	15	05	60	0	100
5.	UH-SPA-405	Kathak Presentation and Viva Voce – 4A	4	0	0	0	10	4	0	0	0	0	0	100	100
6.	UH-SPA-406	Kathak Presentation and Viva Voce – 4B	4	0	0	0	10	4	0	0	0	0	0	100	100
7.	UH-SPA-407	Theoretical Foundation of Bharatnatyam - 4	4	20 %	5	0	0	4	10	10	15	05	60	0	100
8.	UH-SPA-408	Bharatnatyam Presentation and Viva Voce – 4A	4	0	0	0	10	4	0	0	0	0	0	100	100
9.	UH-SPA-409	Bharatnatyam Presentation and Viva Voce – 4B	4	0	0	0	10	4	0	0	0	0	0	100	100
10.	UH-SPA-410	Theoretical Foundation of Odissi - 4	4	20 %	5	0	0	4	10	10	15	05	60	0	100
11.	UH-SPA-411	Odissi Presentation and Viva Voce – 4A	4	0	0	0	10	4	0	0	0	0	0	100	100

12.	UH-SPA-412	Odissi Presentation and Viva Voce – 4B	4	0	0	0	10	4	0	0	0	0	0	100	100	
13.	UH-SPA-413	Theoretical Foundation of Hindustani Music Instrumental – Taal Vaadya – 4 (Tablaa)	4	20 %	5	0	0	4	10	10	15	05	60	0	100	
14.	UH-SPA-414	Hindustani Music Instrumental – Taal Vaadya Presentation and Viva Voce – 4A (Tablaa)	4	0	0	0	10	4	0	0	0	0	0	100	100	
15.	UH-SPA-415	Hindustani Music Instrumental – Taal Vaadya Presentation and Viva Voce – 4B (Tablaa)	4	0	0	0	10	4	0	0	0	0	0	100	100	
16.	UH-SPA-416	Human Rights Education	4	20 %	5	0	0	4	10	10	15	05	60	0	100	
17.	UH-SPA-417	Musical Instruments of India	4	20 %	5	0	0	4	10	10	15	05	60	0	100	
18.	UH-SPA-418	History of Dance and Dances in India	4	20 %	5	0	0	4	10	10	15	05	60	0	100	
19.	UH-SPA-419	Performing Arts Therapy and Art Criticism	4	20 %	5	0	0	4	10	10	15	05	60	0	100	
			Total Credits					20						Total Marks		500

***One to two lectures to be taken for CONTINUOUS self -learning evaluation**

SL : Self-Learning, L : Lecture, T : Tutorials, P : Practical, SLE : Self-Learning Evaluation, PRO : Project, CT : Class Test, CP : Class Participation, SEE : Semester-End examination, PE : Practical Evaluation

S. N.	Subject Code & Title	Subject Unit Title		Lectures (48 min)	Total Lectures	Credits	Total Marks
1.	UH-SPA-401 Theoretical Foundation of Hindustani Music: Vocal / Instrumental (Swar Vaadya) - 4	1	Development of Indian Music	15	60	4	100 (60+40)
		2	Technique and Terminology related to Music	15			
		3	Theoretical Knowledge of Raag	15			
		4	Notations in Pt. Bhatakhande System	15			
2.	UH-SPA-402 Hindustani Music: Vocal / Instrumental (Swar Vaadya) Presentation and Viva Voce – 4A		Hindustani Music: Vocal / Instrumental (Swar Vaadya) Presentation and Viva Voce – 4A		120 * 3 batches = 360 lectures	4	100
3.	UH-SPA-403 Hindustani Music: Vocal / Instrumental (Swar Vaadya) Presentation and Viva Voce – 4B		Hindustani Music: Vocal / Instrumental (Swar Vaadya) Presentation and Viva Voce – 4B		120 * 3 batches = 360 lectures	4	100
4.	UH-SPA-404 Theoretical Foundation of Kathak - 4	1	Development of Indian Dance	15	60	4	100 (60+40)
		2	Technique and Terminology related to Dance	15			
		3	A Study of the Classical Texts of Dramaturgy	15			
		4	Notations in Pt. Bhatakhande System	15			
5.	UH-SPA-405 Kathak Presentation and Viva Voce – 4A		Kathak Presentation and Viva Voce – 4A		120 * 3 batches = 360 lectures	4	100
6.	UH-SPA-406 Kathak Presentation and Viva Voce – 4B		Kathak Presentation and Viva Voce – 4B		120 * 3 batches = 360 lectures	4	100
7.	UH-SPA-407 Theoretical Foundation of Bharatnatyam - 4	1	The Devdasi Tradition	15	60	4	100 (60+40)
		2	Tandav and Laasya	15			
		3	Traditional Stories	15			
		4	Writing Taals	15			
8.	UH-SPA-408 Bharatnatyam Presentation and Viva Voce – 4A		Bharatnatyam Presentation and Viva Voce – 4A		120 * 3 batches = 360 lectures	4	100
9.	UH-SPA-409 Bharatnatyam Presentation and Viva Voce – 4B		Bharatnatyam Presentation and Viva Voce – 4B		120 * 3 batches = 360 lectures	4	100
10.	UH-SPA-410 Theoretical Foundation of Odissi - 4	1	History of Odissi	15	60	4	100 (60+40)
		2	Development of the tradition	15			
		3	Studying Texts	15			
		4	Odissi Rhythm and Music	15			

S. N.	Subject Code & Title	Subject Unit Title	Lectures (48 min)	Total Lectures	Credits	Total Marks	
11.	UH-SPA-411 Odissi Presentation and Viva Voce – 4A	Odissi Presentation and Viva Voce – 2A		120 * 3 batches = 360 lectures	4	100	
12.	UH-SPA-412 Odissi Presentation and Viva Voce – 4B	Odissi Presentation and Viva Voce – 2B		120 * 3 batches = 360 lectures	4	100	
13.	UH-SPA-413 Theoretical Foundation of Hindustani Music Instrumental – Taal Vaadya – 4 (Tablaa)	1	Development of Indian Percussion	15	60	4	100 (60+40)
		2	Technique and Terminology related to Tablaa	15			
		3	A Study of Taal and related terms	15			
		4	Notation in Pt. Bhatkhande System	15			
14.	UH-SPA-414 Hindustani Music Instrumental – Taal Vaadya Presentation and Viva Voce – 4A (Tablaa)	Hindustani Music Instrumental – Taal Vaadya Presentation and Viva Voce – 2A (Tablaa)		120 * 3 batches = 360 lectures	4	100	
15.	UH-SPA-415 Hindustani Music Instrumental – Taal Vaadya Presentation and Viva Voce – 4B (Tablaa)	Hindustani Music Instrumental – Taal Vaadya Presentation and Viva Voce – 2B (Tablaa)		120 * 3 batches = 360 lectures	4	100	
16.	UH-SPA-416 Human Rights Education	1	Concept of Human Rights and Duties	15	60	4	100 (60+40)
		2	Vulnerable groups and Human Rights	15			
		3	International Human Rights – Standards and Mechanisms	15			
		4	Concept of Human Rights and Duties	15			
17.	UH-SPA-417 Musical Instruments of India	1	Brief Historical Background	15	60	4	100 (60+40)
		2	Brief Survey of Solid Instruments and Drums of India	15			
		3	Brief Survey of Stringed Instruments of India	15			
		4	Brief Historical Background	15			
18.	UH-SPA-418 History of Dance and Dances in India	1	History of Dances in India	15	60	4	100 (60+40)
		2	Different styles of dances in India	15			
		3	Indian Classical dances	15			
		4	Differentiating Classical Dance	15			
19.	UH-SPA-419	1	Dance Therapy	15	60	4	100 (60+40)
		2	Music Therapy	15			

S. N.	Subject Code & Title	Subject Unit Title		Lectures (48 min)	Total Lectures	Credits	Total Marks
	Performing Arts Therapy and Art Criticism	3	Art Criticism	15			
		4	Career of a Critic	15			
		TOTAL				20	500

- **Lecture Duration – 48 Minutes = 0.80 Hours**
- **One Theory Credit = 12 hours Theory (60 Theory Lectures equivalent to 48 hours)**
- **One Practical Credit = 24 hours Practical (120 Practical Lectures equivalent to 96 hours)**

Part 9: Detail Scheme Theory

II Year - Semester – IV - Units – Topics – Teaching Lectures

Curriculum Topics along with Self-Learning topics - to be covered, through self-learning mode along with the respective Unit. Evaluation of self-learning topics to be undertaken before the concluding lecture instructions of the respective UNIT.

1. CORE COURSES: GROUP – I:

(HINDUSTANI MUSIC : VOCAL / INSTRUMENTAL – SWAR VAADYA (VIOLIN / SITAR / SAROD / FLUTE) :

Theory	UH-SPA-401	GROUP – I: (Combined Syllabus) HINDUSTANI MUSIC: (SELECT ANY ONE): VOCAL MUSIC OR INSTRUMENTAL MUSIC – SWAR VAADYA (SELECT ANY ONE: VIOLIN / SITAR / SAROD / FLUTE / HARMONIUM)
Practical – A	UH-SPA-402	
Practical – B	UH-SPA-403	

UH-SPA-401 Theoretical Foundation of Hindustani Music: Vocal / Instrumental (Swar Vaadya) - 4 (Total Lectures: 60)

Unit - 1 Development of Indian Music:

- 1.1 Ancient and Modern Raag Lakshana, Jaati Gaayan, Sanyaasa-Vinyaasa-Apanyaasa, Alpatva-Bahutva, Aavirbhaava-Tirobhaava, Gaayiki-Naayaki
- 1.2 Thaats:
 - a. Development of Thaats Padhatti from Ancient to Modern Period and its Guna-Dosh
 - b. According to Pt. Vyankatmakhee's 72 Mela rachana vidhi
 - c. According to Pt. Bhatkhande 10 Thaats
- 1.2. Biographies and Contributions:
 - a. Pt. Hariprasad Chourasia
 - b. Pt. Jasraj
 - c. Pt. Bhimsen Joshi
 - d. Ustad Zakir Hussain

Unit - 2 Technique and Terminology related to Music:

- 2.1 Relation of Vaadi Swar with Raag, Dhvani ki utpatti and Kampan, Aandolan
- 2.2. Rules of Thaats and Raaga, Sandhi Prakaash Raaga, Raaga Vibhaajan according to Swaras
- 2.3 Guna-Dosh of Gaayakas and Vaadakas
- 2.4 Indian Classification of Musical Instruments

Unit - 3 Theoretical Knowledge of Raag:
 Theoretical Descriptions (Raag Durga, Raag Vibhaas and Raag Jaunpuri):
 Mail (Thaat), Swar, Samay, Vaadi, Samvaadi, Aaroha-Avaroha, Pakad, Mukhya –
 Swar Samudaaya, Jaati, Varjit Swar, Swar Vistaar, Aavirbhaava, Tirobhaava and
 Special

Unit - 4 Notations in Pt. Bhatkhande System:
 4.1 Writing of compositions in notation of Vilambit Khayal and Drut Khayal (with
 Aalaap and Taan) (For Vocal students), Maseetkhani Gat, Razakhani Gat (For
 Instrumental students) in the prescribed Raags of Practical and Dhamaar
 4.2 Praathana: Jai Jagdish Hare
 4.3 Revision of earlier portion

Self-Learning topics (Unit wise)

Unit	Topics
4	4.1 Writing of compositions in notation of Vilambit Khayal and Drut Khayal (with Aalaap and Taan) (For Vocal students), Maseetkhani Gat, Razakhani Gat (For Instrumental students) in the prescribed Raags of Practical and Dhamaar 4.2 Praathana: Jai Jagdish Hare 4.3 Revision of earlier portion

Reference Books:

1.	Aalaap Taan Maalika – Bhaag – 1 – Pramod Prabhune
2.	Hindustani Music – Ashok Ranade
3.	Raag – Bodha Bhaag – 1 to 6 – B. R. Devdhar
4.	Raag – Taal – Darshan Bhaag – 1 & 2 – Akhil Bharatiya Gandharva Mahavidyalaya Mandal Prakashan
5.	Raag Parichay – Bhaag 1 to 4 – Harishchandra Shrivastava
6.	Sangeet – Sangeet karyalaya, Hathras
7.	Sangeet Kala Vihar - Akhil Bharatiya Gandharva Mahavidyalaya Mandal
8.	Sangeet Saurabh – Bhaag – 1-2 – Tahmvarchas
9.	Shruti Vilaas – Shankar Vishnu Kaasheekar
10.	Srijan – Asha Parasnis Joshi

UH-SPA-402 Hindustani Music: Vocal / Instrumental (Swar Vaadya) Presentation and Viva Voce – 4A
(Total Lectures: 120)

A.	Raag Durga: Sing: Lakshan-Geet or Swarmalika / Sargam-Geet Sing: Drut Khayaal (with Bol Aalaap and Bol Taan) Play: Razaakhaanee Gat (Taans & Jhaalas) or Maseetkhaanee Gat (with Todas & Taans) Sing: Bhajan or Geet / Play : Dhun
B.	Raag Vibhaas: Sing: Lakshan-Geet or Swarmalika / Sargam-Geet Sing: Drut Khayaal (with Bol Aalaap and Bol Taan) Play: Razaakhaanee Gat (Taans & Jhaalas) or Maseetkhaanee Gat (with Todas & Taans) Sing: Bhajan or Geet / Play : Dhun
C.	Raag Jaunpuri: Sing: Lakshan-Geet or Swarmalika / Sargam-Geet Sing: Drut Khayaal (with Bol Aalaap and Bol Taan) Play: Razaakhaanee Gat (Taans & Jhaalas) or Maseetkhaanee Gat (with Todas & Taans) Sing: Bhajan or Geet / Play : Dhun
D.	Sugam Sangeet: Sing / Play: A Raag based Bhajan and a Hindi Movie Song
Note:	Sing / Play : A bandish in Taal Roopak, Ektaal, Jhaptal at least in any one Raag from the above-mentioned Raags.

UH-SPA-403 Hindustani Music: Vocal / Instrumental (Swar Vaadya) Presentation and Viva Voce – 4B
(Total Lectures: 120)

A.	Revision of Semesters 1 to 3 portion
B.	For Vocal Music: Vilambit Khayaal (with Aalaap and Taan) In any one Raag prescribed in the syllabus For Instrumental Music: According to specific musical instrument, play in any one Raag prescribed in the syllabus; In Madhya Laya, equivalent Gats and Tode
C.	For Vocal Music: Dhamaar (with Dugun, Teegun and Chougun): In any one Raag prescribed in the syllabus For Instrumental Music: According to specific musical instrument, play equivalent Gats in Dhamaar (Taal-badha and in Thaah)
D.	Semi-Classical: Daadri or Thumri in any Raag Sugam Sangeet: Sing / Play: Any Regional Song and a Patriotic Song

**1. CORE COURSES: GROUP – II:
KATHAK DANCE:**

Theory	UH-SPA-404	KATHAK DANCE
Practical – A	UH-SPA-405	
Practical – B	UH-SPA-406	

UH-SPA-404 Theoretical Foundation of Kathak – 4

(Total Lectures: 60)

Unit - 1 Development of Indian Dance:

- 1.1. Brief history of Indian Dance:
 - a. Latter Medieval Period (Beginning of Islamic Rule, Khilaji Period, Tuglak and Lodi Period)
 - b. Latter Medieval Period (Mughal Period)
- 1.2 Biographies and Contributions:
 - a. Pt. Kalakaa Prasad Maharaj
 - b. Pt. Bindadin Maharaj
 - c. Saint Poet Soordaas
 - d. Saint Poet Meeraa

Unit - 2 Technique and Terminology related to Dance:

- 2.1 Lok Nritya (Folk and Tribal forms) Survey of India:
 - a. Maharashtra and Goa
 - b. Assam, Manipur, Bihar, Bengal
 - c. Punjab, Uttar Pradesh, Uttarakhand, H. P., and Jammu-Kashmir-Ladakh
 - d. Rajasthan, Gujarat and M. P.-Chattisgarh
 - e. Orissa, A. P.- Telangana, Karnataka, Tamil Nadu and Kerala
- 2.2 Aadhunik Nritya of Udayshankar

Unit - 3 A Study of the Classical Texts of Dramaturgy:

- 3.1 Namaskriyaa, Naatya-utpatti Kathaa, Naatya Prashansaa, Natana Bhedas: Nritta, Naatya, Nritya (Abhinaya Darpan)
- 3.2 Paatra Lakshana, Varjneeya Paatra, Paatra Praana – Guna and Dosh (Abhinaya Darpan)
- 3.3 Greeva Bheda – Definition, Use and Shlokas (Abhinaya Darpan)
- 3.4 Lokdharmee and Naatydharmee

Unit - 4 Notations in Pt. Bhatkhande System:

- 4.1 Taal Teentaal: all intra forms as prescribed in practical courses
- 4.2 Taal Ektaal: Thekaa in Thaah, Dugun, Chaugun and all intra forms as prescribed in practical courses

Self-Learning topics (Unit wise)

Unit	Topics
3	3.3 Greeva Bheda – Definition, Use and Shlokas (Abhinaya Darpan)
4	4.1 Taal Teentaal: all intra forms as prescribed in practical courses 4.2 Taal Ektaal: Thekaa in Thaah, Dugun, Chaugun and all intra forms as prescribed in practical courses

Reference Books:

1. Abhinaya Darpan – Dr Puru Dadheech
2. Ang Kavya – Pt. Birju Maharaj
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 Parampara mein Guru Lacchu Maharaj – Mandvi Singh
17. Kathak Nritya Parichay – Harishchandra Shreevastav
18. Kathak Nritya Shiksha Part – I – Dr. Puru Dadheech
19. Kathak Nritya Shiksha Part – II – Dr Puru Dadheech
20. Kathak Praveshika – Tirthram 'Aazad'
21. Kathak se pahchaan – Dr. Manjiri Deo
22. Kathak Shaashtra Darshan Part – I – Akhil Bharatiya Gandharva Mahavidyalaya Mandal
23. Kathak Shaashtra Darshan Part – II – Akhil Bharatiya Gandharva Mahavidyalaya Mandal
24. Kathak Shringaar – Tirthram 'Aazad'
25. Magazine 'Marg' – various issues
26. Magazine 'Sangeet Kala Vihaar' – various issues (Akhil Bharatiya Gandharva Mahavidyalaya Mandal)
27. Magazine 'Sangeet' – various issues (Sangeet Karyalaya Hathras)
28. Marg Magazine – Special Issue on Folk Dances – Mulk Raj Anand (Editor)
29. Naatyshaashtra kaa Sangeet Vivechan – Dr. Puru Daheech
30. Nandikesvara's Abhinay Darpanam - Dr. Manmohan Ghosh
31. The Sacred Dance of India – Mrinalini Sarabhai

UH-SPA-405 Kathak Presentation and Viva Voce – 4A**(Total Lectures: 120)**

A.	Revision of Semesters 1 to 3 portion
B.	<p>Taal Teentaal:</p> <ol style="list-style-type: none"> 1. 2 Thaata (different poses) 2. 2 Chakkardaar Tode (of minimum 4 aavarttis) 3. 2 Paran (1 Tishra Jaati and 1 Chatushra Jaati) 4. 2 Chakkardaar Paran 5. 1 Kavitta 6. 2 Ginatee Tihaayee 7. Tatkaar: Aaadhi, Baraabar, Dugun, Tigun, Chougun, Aathgun 8. Tatkaar: Vistaar of Baant or Chalan 9. Padhant of all intra forms
C.	<p>Taal Ektaal:</p> <ol style="list-style-type: none"> 1. 1 Thaata 2. 1 Aamad 3. 2 Tode 4. 1 Chakkardaar Todaa 5. 1 Paran 6. 1 Chakkardaar Paran 7. 1 Tihaayee 8. Tatkaar in Baraabar, Dugun, Chougun with Tihaayee 9. Padhant of all intra forms
D.	<ol style="list-style-type: none"> 1. Taal Teentaal: Padhant of all intra forms 2. Taal Ektaal: Padhant of all intra forms

UH-SPA-406 Kathak Presentation and Viva Voce – 4B**(Total Lectures: 120)**

A.	Revision of Semesters 1 to 3 portion
D.	<p>Abhinaya: Bhaava Presentation:</p> <ol style="list-style-type: none"> 3. Guru Vandana / Shloka 4. Abhinaya on a Geet or Pada or Bhajan
E.	<p>Gat Nikaas:</p> <ol style="list-style-type: none"> 1. Jhoomar 2. Kalaayee 3. Matki (Three kinds of lifting)
F.	<ol style="list-style-type: none"> 1. Gat Bhaava: Maakhana Chori 2. Demonstration of Greeva Bhedas (according to Theory Course)

**1. CORE COURSES: GROUP – III:
BHARATNATYAM DANCE:**

Theory	UH-SPA-407	BHARATNATYAM DANCE
Practical – A	UH-SPA-408	
Practical – B	UH-SPA-409	

UH-SPA-407 Theoretical Foundation of Bharatnatyam - 4

(Total Lectures: 60)

Unit - 1 The Devdasi Tradition:

- 1.1 History of Devdasi and the Performing arts
- 1.2 An overview of Devdasi System
- 1.3 The decline of Devdasi system
- 1.4 The revival of dance

Unit - 2 Tandav and Laasya:

- 1.1 Definition of Tandava
- 1.2 Types of Tandava – Tripur, Aanand, Gauri, Kalika, Uma, Samhar
- 1.3 Definition of Lasya
- 1.4 Types of Lasya – Vikat, Visham, Laghu

Unit - 3 Traditional Stories:

- Knowledge of stories and myth related to
- 1.1 Lord Ganesh, Lord Shiva,
 - 1.2 Devi,
 - 1.3 Lord Krishna, Lord Rama,

Unit - 4 Writing Taals:

- 1.1 Aadi
 - 1.2 Rupak
 - 1.3 Eka
- (With respect to Aanga – S – Laghu, Druta, Anudruta)

Self-Learning topics (Unit wise)

Unit	Topics
3	Traditional Stories: Knowledge of stories and myth related to I. Lord Ganesh II. Lord Krishna III. Lord Shiva IV. Devi V. Lord Rama
4	Writing Taals: I. Aadi II. Rupak III. Eka (With respect to Aanga – S – Laghu, Druta, Anudruta)

Reference Books:

1.	Abhinaya Dharpanam of Nandikeshwara – Dr. Apparao
2.	Approach to Bharatanatyam – Dr. S. Bagyalakshmi
3.	Bharatanatyasastram – Sri Rama Desilan
4.	Bharatanatyam – An in depth study - Mrs. Saroja Vaidyanathan
5.	Bharatanatyam – Dr. Sunil Kothari
6.	Bharatanatyam – The Heritage – Lakshami Vishwanathan
7.	Bharatha kalai 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.	Tandava Lakshanam – Dr. V. Narayanswami Naidu
25.	Understanding Bharatanatyam – Mirnalini Sarabhai

UH-SPA-408 Bharatnatyam Presentation and Viva Voce – 4A

(Total Lectures: 120)

A.	Revision of Semesters 1 to 3 portion
B.	Thillana in Adi Taal
C.	Shringar Padam
D.	Reciting given item in Taal, singing ability and full knowledge about the composition is necessary.

UH-SPA-409 Bharatnatyam Presentation and Viva Voce – 4B

(Total Lectures: 120)

A.	Revision of Semesters 1 to 3 portion
B.	Kirtanam based on Murugan/ Devi/ Krishna
C.	Reciting Given Item In Taal, Singing Ability And Full Knowledge About The Composition Is Necessary.
D.	Samayuta hasta viniyoga all 23

**1. CORE COURSES: GROUP – IV:
ODISSI DANCE:**

Theory	UH-FPA-410	ODISSI DANCE
Practical – A	UH-FPA-411	
Practical – B	UH-FPA-412	

UH-FPA-410 Theoretical Foundation of Odissi – 4

(Total Lectures: 60)

Unit - 1 History of Odissi

1.1. Post-Jayantika-

The different styles of prominent gurus

The illustrious dancers- Sanjukta Panigrahi, Minati Mishra, Kumkum Mohanty, Ritha Devi, Dr. Priyambada Mohanty, Ratna Roy, Indrani Rehman

Odissi in India and beyond

Odissi in the diaspora

1.2 Stylistic changes in Movements-

solo to group performances and how the body is thereby informed; fusion of both gotipua and mahari body movements; recent physically challenging form akin to Gotipua; use of geometry, especially in group performances

1.3 Stylistic changes in Repertoire-

lost elements like thali dance, bandha, sabda; shortening longer performances for stage; bachika abhinaya to solely angika abhinaya; current repertoire for proscenium performance

Unit - 2 Development of the Tradition

2.1 Influence of the Bhakti movement in medieval Odisha

The coming of Chaitanya Mahaprabhu in 16th century; patronage of Prataprudra Dev; Ramananda Ray and the Chaitanya movement; role of mathas; sakhi-bhava and cross-dressing; devotion through the arts

2.2 Important medieval poets

Bhakti movement post 16th century; rise of Jagannath culture; spread through Bhakti poetry; Jayadev- Gita Govind (in brief); Kabi Samrat Upendra Bhanja and his poems; Banamali Das and his poems; Gopalkrushna Pattanayak and his poems; Kabisurya Baladev Rath- his poetry; Salabega

2.3 The influence of popular forms on Odissi

Rasleela, Jatra, Pala, Prahallada Nataka, Chhau, Sakhi Nata, Sabda Nrutya, Geeti Natya

Unit - 3 Studying Texts

3.1 About Jayadeva: Various origin stories; learning and teaching in Odisha; devotion to Krishna; creation of Gita Govinda

- 3.2 The Gita-Govinda: Contents and structure; Theme and Characters; Ashtapadi; the cantos and their moods according to the corresponding raag and taal; Prataprudra Deva's order of only singing the Geet Govinda for Jagannath worship and its implications
- 3.3 Comparison of hasta bhedas in Abhinaya Darpan and Abhinaya Chandrika

Unit - 4 Odissi Rhythm and Music

- 4.1 Notations of Dashavatar or Lalita Lavanga
- 4.2 Understanding Odissi music: Rhythm, tune and style of Odia abhinaya, Rhythm, tune and style of Gita Govinda music, Comparison between the two styles
- 4.3 Notations of Odia song

Self-Learning topics (Unit wise)

Unit	Topics
2	2.3 The influence of popular forms on Odissi Rasleela, Jatra, Pala, Prahallada Nataka, Chhau, Sakhi Nata, Sabda Nrutya, Geeti Natya
3	3.3 Comparison of hasta bhedas in Abhinaya Darpan and Abhinaya Chandrika
4	4.1 Notations of Dashavatar or Lalita Lavanga

Reference Books:

- “Abhinaya in Odissi” by Jiwan Pani- [Text](#)
- “Beyond tradition: The practice of sadhana in Odissi dance” by Nandini Sikand
- “Choreographies of Gender” by Susan Lee Foster
- “Dance and the distributed body: Odissi, ritual practice, and Mahari performance” by Anurima Banerji
- “Darshan and Abhinaya: An Alternative to the Male Gaze” by Uttara Asha Coorlawala
- Abhinaya Chandrika – Moonbeam of Acting (article) by Ileana Citaristi
- Abhinaya Chandrika- Maheshwar Mohapatra (ed. D. N. Patnaik)
- Abhinaya Darpan- Nandikesvara
- Abhinaya-candrikā and Odissi dance- Das, Maya.
- Art of Indian Dancing by Projesh Banerjee
- Bihar and Orissa District Gazetteers- Mansfield, P. T. (revised edition). The Dance Orissi- Khokar, Mohan, and Ashish Khokar.
- Dance as Yoga: The Spirit and Technique of Odissi- Rekha Tandon
- Dancing Odissi: Paratopic Performances of Gender and State by Anurima Banerji
- Devadasi of the Jagannath Temple: precursors of Odissi music and dance (1985) by Ileana Citaristi
- e-Pathshala: Use of Poetry in Odissi (M10, M11) [Link](#)
- Gotipuas: The Boy Dancers of Odisha- Mohanty Hejmadi, Priyambada.
- In Conversation with Guru Mayadhar Raut: Odissi- [Interview](#)
- Kishorachandranana Champu by Baladev Rath- [Odia text](#)

- Krishna in Performing Arts by Shovana Narayan
- Languid Bodies, Grounded Stances: The Curving Pathway of Neoclassical Odissi Dance by Nandini Sikand
- Manasollasa of King Somesvara
- Movement and Mimesis- Mandakranta Bose
- Nandikesvara's Abhinayadarpanam- Manomohan Ghosh
- Nartanam. Vol. XVIII No. 3.- On Jayantika- Citaristi, Ileana (ed.).
- Nartananirnaya of Pandarika Vitthala- Sathyannarayana, R. (Edited by Kapila Vatsyayan)
- NatyaSastra- Bharatmuni (ed. Manomohan Ghosh)Odissi Dance- Dr. D. N Patnaik
- Neo-classical Odissi dance- Roy, Ratna and David J Capers.Odissi: A Dance of Sculpture - Michael Weston & Rekha Tandon.
- Odissi Dance Pathfinder, Vol I and II- Guru Kelucharan Mohapatra Odissi Research.Odissi, an Indian Classical Dance Form by Ahalya Hejmadi Patnaik and Priyambada Mohanty Hejmadi
- Odissi Yaatra: The Journey of Guru Mayadhar Raut- Aadya Kaktikar, Madhumita Raut
- Odissi, Indian Classical Dance Art- Kothari, Sunil, and Avinash Pasricha.
- Odissi: What, Why & How- evolution, revival & technique- Raut, Madhumita.
- SamgitaRatnakara of Sarangadeva
- The Dance of Shiva - Fourteen Indian Essays by Ananda Coomaraswamy
- The Making of a Guru: Kelucharan Mohapatra, His Life and Times- Ileana Citaristi
- The Mirror of Gestures by Ananda Coomaraswamy
- Theatre and Religion on Krishna's Stage by David Mason
- Understanding Rhythm in Odissi Dance by Dr. Rohini Dandavate
- Wives of the God-King- Frederique Apffel-Marglin

UH-FPA-411 Odissi Presentation and Viva Voce – 4A

(Total Lectures: 120)

A.	Revision of previous semesters
B.	Demonstration of typical hasta bhedas like Shukachunchu, Gobakhya, Bansi, KamaBana etc.
C.	Dashavatar or Lalita Lavanga
D.	Reciting and explaining Dashavatar/ Lalita Lavanga

UH-FPA-412 Odissi Presentation and Viva Voce – 4B

(Total Lectures: 120)

A.	Pallavi in Triputa taal
B.	Enacting the Ashta-Nayika
C.	Explanation of Pallavi and recitation of Pallavi in Triputa taal
D.	Self-composition of short abhinaya pieces

Reference Books:

- Tablaa - Pandit Arvind Mulgaonkar
- Taal Vaibhav - Pandit Vijay Kirpekar
- Taal Prakash - Pandit Bhagawat Sharan Sharma
- Tabla Guide: Pandit Bhaskar Ganesh Bhide
- Taal Martand - Pandit Satya Narayan Vasistha
- Tabla Shastra -Pandit Madhukar Godbole
- Taal Parichay - Pt.1 and Pt - 2- Dr. Lakshmi Narayan Garg
- Taal Kosh - Pandit Girish Chandra Shrivastav
- Taal Sarvang - Pandit Vidya Nath Sinh
- Pakhawaj aur Tablaa ke Gharane avam paramparayein Dr Aban Mistry
- <https://www.youtube.com/channel/UCGJiHI0c3TYybU-BgipaiAA>
- <https://www.youtube.com/channel/UChqlVaU7uJ5XW1VL5DGXT3A>
- Table Par Delhi Aur Poorab - Pt.Satynarayan Vasishth
- Taal Bodh -Pt. Kalicharan Goud
- Taal Ank - Pt. Prabhulal Garg
- Vaadya Vadan Ank - Dr. Laxmi Narayan Garg
- Kaayda Aur Peshkaar - Pt.Satynarayan Vasishth

UH-FPA-414 Hindustani Music: Instrumental – Taal Vaadya (Tablaa) Presentation and Viva Voce – 4A (Total Lectures: 120)

A	Revision of previous semesters
B	Identifying the swar and able to tune Tablaa to given swar
C	Play Deepchandi, Punjabi single - double with Lehra and Taali
D	Play Dhamaar, Sultaal single - double with Lehra and Taali

UH-FPA-415 Hindustani Music: Instrumental – Taal Vaadya (Tablaa) Presentation and Viva Voce – 4B (Total Lectures: 120)

A	Play: Tistra jaati and chatustra jaati kayada, Rela, Chakradhar and farmaishi chakradhar in Teentaal
B	Play: 1 kayda each from different Gharana
C	Play: Dhingin, Tak-Tak, Dhir-Dhir, Dintak, Dhirdhir Kittak takda dha
D	Play: 15 minutes solo in any taal

2. ELECTIVE COURSE:

**2.1 INTERDISCIPLINARY SPECIFIC ELECTIVE (IDSE) COURSE:
(SELECT ANY ONE)**

UH-SPA-416	Human Rights Education
UH-SPA-417	Musical Instruments of India
UH-SPA-418	History of Dance and Dances in India

UH-SPA-416 Human Rights Education

(Total Lectures: 60)

Unit - 1 Concept of Human Rights and Duties:

- 1.1 Meaning, Definition and Nature of Human Rights
- 1.2 Classification of Values, Rights, Duties and Correlation of rights and duties
- 1.3 Changing Dimensions, Theories and Social Movements

Unit - 2 Human Rights in International and National Perspective:

- 2.1 Universal Declaration of Human Rights 1948
- 2.2 International Covenant on Civil and Political Rights 1966, International Covenant on Economic, Social and Cultural Rights 1966
- 2.3 Protection of Human Rights Act 1993 (India), National Human Rights Commission: constitutional powers and duties
- 2.4 Role in Enforcement and Protection Mechanism of Human Rights in India: of NGOs, Information Media and Education

Unit - 3 Vulnerable groups and Human Rights:

- 3.1 Women Rights, Rights of the child and older persons
- 3.2 Disabled persons
- 3.2 Rights of persons belonging to National or Ethnic, religious and linguistic minorities

Unit - 4 International Human Rights – Standards and Mechanisms:

- 4.1 International Humanitarian Law: Historical Background, Basic Principles and Role of Red Cross
- 4.2 The United Nations and the refugee problem
- 4.3 Human rights and science and technology
- 4.4 Human rights violations by non-state entities (corporations, business entities, terrorists and professional groups)

Self-Learning topics (Unit wise)

Unit	Topics
3	3.1 Women Rights, Rights of the child and older persons
4	4.1 International Humanitarian Law: Historical Background, Basic Principles and Role of Red Cross 4.2 The United Nations and the refugee problem

Online Resources

1. Human Rights and Humanitarian Law, By Dr. N. Pramod Singh L.M.S Law College, Imphal Manipur https://onlinecourses.swayam2.ac.in/cec20_ge26/preview
2. International Human Rights System By Prof. (Dr.) Y.S.R. Murthy O.P. Jindal Global University https://onlinecourses.swayam2.ac.in/cec20_hs42/preview
3. Human Rights, International Law and International Humanitarian Law By Prof. (Dr.) G. B. Reddy English and Foreign Languages University, Hyderabad https://onlinecourses.swayam2.ac.in/cec19_lw01/preview
4. Human Rights in India By Prof. (Dr.) Y.S.R. Murthy O.P. Jindal Global University https://onlinecourses.swayam2.ac.in/cec20_hs24/preview

Reference Books:

1. Alam, Aftab, ed., Human Rights in India: Issues and Challenges (New Delhi: Raj Publications, 1999)
2. Mehta, P.L., Child Labour and the Law (New Delhi: Deep and Deep, 1996)
3. Kaushal, Rachna, Women and Human Rights in India (New Delhi: Kaveri Books, 2000)
4. Dr. S.R. Myneni, Human rights, Asia Law House, Hyderabad.
5. Ashwin N. Karia, Human Rights, C. Jamnadas & Co. Mumbai
6. Paras Diwan & Piyushi Diwan, Human Rights & The Law – Universal & Indian
7. <https://www.ugc.ac.in/oldpdf/modelcurriculum/human.pdf>
8. <https://pib.gov.in/newsite/mbErel.aspx?reid=101377>

Unit - 1 Brief Historical Background:

- 1.1 The early beginnings and the Vedic Period
- 1.2 Chronology and Migrations
- 1.3 Cultural Perspectives (along with depiction in Sculptures and Musical Pillars)

Unit - 2 Brief Survey of Solid Instruments and Drums of India

- 2.1 Dandaa/Kolu, Songkong/Tongten, Moorchang, Manjira, Chimtaa, Tokka, Kirikittaka, Seemu, Gilabada, Jaltarang, Ghatam
- 2.2 Tablaa (with diagram), Pakhaawaj, Mridanga, Nagaaraa, Dhol, Dundubhi, Damaru
- 2.3 Duff, Khanjiraa/Khanjari, Gna, Pamba/Pambai, Chendaa, Udukku/Idakka/Eddakka, Ghumat

Unit - 3 Brief Survey of Wind Instruments of India

- 3.1 Poongi, Tarpo, Pepa, Shahnaai, Naagaswaram,
- 3.2 Shankha, Types of Trumpets (Kombu, Narsingha, etc)
- 3.3 Flutes (Baansuri with diagram, Tirayu, etc.)
- 3.4 Harmonium (with diagram)

Unit - 4 Brief Survey of Stringed Instruments of India

- 4.1 Tanpuraa/Tamburaa, Ektaaraa, Tuntune (all with diagrams), Violin, Santur, Anand Lahari
- 4.2 Been (Northern Veena), Saraswati Veena, Vichitra Veena, Sitaar, Dilrubaa/Esraaj,
- 4.3 Surbahaar, Sarod, Gottuvaadyam, Rabaab, Saarang, Raavanhatho

Self-Learning topics (Unit wise)

Unit	Topics
2	2.2 Tablaa (with diagram), Pakhaawaj, Mridanga, Nagaaraa, Dhol, Dundubhi, Damaru
3	3.3 Flutes (Baansuri with diagram, Tirayu, etc.) 3.4 Harmonium (with diagram)
4	4.1 Tanpuraa/Tamburaa, Ektaaraa, Tuntune (all with diagrams), Violin, Santur, Anand Lahari

Reference Books:

1.	Bharatiya Sangit Vaadya - L. M. Misra
2.	Indian Folk Music Instruments - G. H. Tarlekar
3.	Music and Musical Instruments of Southern India and the Deccan - C. R.
4.	Day Musical Instruments - B. C. Deva
5.	Musical Instruments in Sculpture - G. H. Tarlekar and M. Tarlekar
6.	Musical Instruments of India - S. Krishnaswami

UH-SPA-418 Indian Classical Dances**(Total Lectures: 60)****Unit - 1 Kathak and Bharatnatyam**

- 1.1 Brief History, Geographic Region, Famous Dancers / Gurus / Institutions
- 1.2 Technique & Repertoire
- 1.3 Music and Musical Instruments, Costume and Make-up

Unit - 2 Kuchipudi and Odissi

- 2.1 Brief History, Geographic Region, Famous Dancers / Gurus / Institutions
- 2.2 Technique & Repertoire
- 2.3 Music and Musical Instruments, Costume and Make-up

Unit - 3 Manipuri and Satriya

- 3.1 Brief History, Geographic Region, Famous Dancers / Gurus / Institutions
- 3.2 Technique & Repertoire
- 3.3 Music and Musical Instruments, Costume and Make-up

Unit - 4 Kathakali and Mohiniattam

- 4.1 Brief History, Geographic Region, Famous Dancers / Gurus / Institutions
- 4.2 Technique & Repertoire
- 4.3 Music and Musical Instruments, Costume and Make-up

Self-Learning topics (Unit wise)

Unit	Topics
1	1.1 Brief History and Geographic Region, Famous Dancers / Gurus / Institutions
2	2.1 Brief History and Geographic Region, Famous Dancers / Gurus / Institutions
3	3.1 Brief History and Geographic Region, Famous Dancers / Gurus / Institutions
4	4.1 Brief History and Geographic Region, Famous Dancers / Gurus / Institutions

Reference Books:

1.	Indian Classical Dance – Kapila Vatsyayan
2.	Indian Classical Dance – Tradition in Transition – Leela Venkataraman & Avinash Pasricha
3.	Indian’s Dances – Their History Technique & Repertoire – Reginald Massey
4.	Joy of Classical Dances of India – Leela Samson
5.	Kathak Nritya Shikshaa (Part – I) – Dr Puru Dadheech
6.	Kathak Nritya Shikshaa (Part – II) – Dr Puru Dadheech
7.	The Sacred Dance of India – Mrinalini Sarabhai
8.	The Staling Book of Indian Classical Dance – Shovana Narayan

3. SKILL ENHANCEMENT COURSES (SEC):

UH-SPA-419	Performing Arts Therapy and Art Criticism
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UH-SPA-419 Performing Arts Therapy and Art Criticism

(Total Lectures: 60)

Unit - 1: Dance Therapy

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

Unit - 2: Music Therapy

- 2.1 Singing and Hearing music: Using Music to heal, both as active and passive participants
- 2.2 Different musics, differing meanings: Variations in music styles and whether they affect therapy differently
- 2.3 Using Voice, Instruments, Ragas and Recordings: close studying of different elements of music and how they affect therapy
- 2.4 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 Critic in the audience: what is the role of a critic vis-a-vis the audience
- 3.4 Critical study of a Performance: using basic methods to critically analyse a performance

Unit - 4: Career of a Critic

- 4.1 Role of Critics: Study eminent performing art critics and their contribution to furthering the art
- 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.
- 4.4 Can Art be criticised: discussing artist perspectives and necessity of art critics.

Self-Learning topics (Unit wise)

Unit	Topics
1.1	DMT in India and abroad
1.2	Movement, Self and Healing: Practicing DMT on Self to understand effects and implications
2.2	Different musics, differing meanings: Variations in music styles and whether they affect therapy differently
2.4	Music for everyday Wellness
3.4	Critical study of a Performance- using basic methods to critically analyse a performance
4.4	Can Art be Criticised- 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



HSNC University Mumbai

(2023-2024)

Ordinances and Regulations

With Respect to

Choice Based Credit System

(CBCS)

For the Programmes Under

The Faculty of Humanities

For the Course

Bachelor of Performing Arts (B. P. A.)

BPA in Hindustani Vocal Music

BPA in Hindustani Instrumental Music [Swar & Taal (Tablaa) Vaadya]

BPA in Kathak Dance, Bharatnatyam Dance & Odissi Dance

Curriculum - Third Year Undergraduate Programmes

Semester-V and Semester -VI

2023-2024

Part 10 - The Scheme of Teaching and Examination

Semester - V

Sr. No.	Choice Based Credit System	Subjects		Subject Code	Remarks
1	Core Courses: (Select any one of the three Groups of Core Courses and continue it for the entire 3-year B.P.A. Degree Program)	GROUP – I: (Combined Syllabus) HINDUSTANI MUSIC: (SELECT <u>ANY ONE</u>): VOCAL MUSIC OR INSTRUMENTAL MUSIC – SWAR VAADYA (SELECT <u>ANY ONE</u>): VIOLIN / SITAR / SAROD / FLUTE / HARMONIUM)	Theory	UH-TPA-501	
			Practical – A	UH-TPA-502	
			Practical – B	UH-TPA-503	
		GROUP – II: KATHAK DANCE	Theory	UH-TPA-504	
			Practical – A	UH-TPA-505	
			Practical – B	UH-TPA-506	
		GROUP – III: BHARATNATYAM DANCE	Theory	UH-TPA-507	
			Practical – A	UH-TPA-508	
			Practical – B	UH-TPA-509	
		GROUP – IV: ODISSI DANCE	Theory	UH-TPA-510	
			Practical – A	UH-TPA-511	
			Practical – B	UH-TPA-512	
		GROUP – V: HINDUSTANI MUSIC: INSTRUMENTAL – TAAL VAADYA (TABLAA)	Theory	UH-TPA-513	
			Practical – A	UH-TPA-514	
			Practical – B	UH-TPA-515	
2	Elective Courses	Discipline Specific Elective (DSE) Courses			
		2.1	Interdisciplinary Specific Elective (IDSE) Course (Select any one)		NIL
		2.2	Dissertation/Project		UH-TPA-516
		2.3	Generic Elective (GE) Course		NIL
3	Ability Enhancement Compulsory Courses (AECC)			NIL	
	Skill Enhancement Courses (SEC)			UH-TPA-517	

Third year Semester-V Internal and External Assessment Details

Sr. No.	Subject Code	Subject Title	Lectures Per Week (Lecture of 48 min)					Credits	Evaluation Scheme						Total Marks
			Units	SL*	L	T	P		SLE	PRO	CT	CP	SEE	PE	
1.	UH-TPA-501	Theoretical Foundation of Hindustani Music: Vocal / Instrumental (Swar Vaadya) - 5	4	20 %	5	0	0	4	10	10	15	05	60	0	100
2.	UH-TPA-502	Hindustani Music: Vocal / Instrumental (Swar Vaadya) Presentation and Viva Voce – 5A	4	0	0	0	10	4	0	0	0	0	0	100	100
3.	UH-TPA-503	Hindustani Music: Vocal / Instrumental (Swar Vaadya) Stage Performance – I – 5B	4	0	0	0	10	4	0	0	0	0	0	100	100
4.	UH-TPA-504	Theoretical Foundation of Kathak - 5	4	20 %	5	0	0	4	10	10	15	05	60	0	100
5.	UH-TPA-505	Kathak Presentation and Viva Voce – 5A	4	0	0	0	10	4	0	0	0	0	0	100	100
6.	UH-TPA-506	Kathak Stage Performance – I – 5B	4	0	0	0	10	4	0	0	0	0	0	100	100
7.	UH-TPA-507	Theoretical Foundation of Bharatnatyam - 5	4	20 %	5	0	0	4	10	10	15	05	60	0	100
8.	UH-TPA-508	Bharatnatyam Presentation and Viva Voce – 5A	4	0	0	0	10	4	0	0	0	0	0	100	100
9.	UH-TPA-509	Bharatnatyam Stage Performance – I – 5B	4	0	0	0	10	4	0	0	0	0	0	100	100
10.	UH-TPA-510	Theoretical Foundation of Odissi - 5	4	20 %	5	0	0	4	10	10	15	05	60	0	100
11.	UH-TPA-511	Odissi Presentation and Viva Voce – 5A	4	0	0	0	10	4	0	0	0	0	0	100	100
12.	UH-TPA-512	Odissi Stage Performance – I – 5B	4	0	0	0	10	4	0	0	0	0	0	100	100

Sr. No.	Subject Code	Subject Title	Lectures Per Week (Lecture of 48 min)					Credits	Evaluation Scheme						Total Marks
			Units	SL*	L	T	P		SLE	PRO	CT	CP	SEE	PE	
13.	UH-TPA-513	Theoretical Foundation of Hindustani Music Instrumental – Taal Vaadya – 5 (Tablaa)	4	20 %	5	0	0	4	10	10	15	05	60	0	100
14.	UH-TPA-514	Hindustani Music Instrumental – Taal Vaadya Presentation and Viva Voce – 5A (Tablaa)	4	0	0	0	10	4	0	0	0	0	0	100	100
15.	UH-TPA-515	Hindustani Music Instrumental – Taal Vaadya Stage Performance – I - 5B (Tablaa)	4	0	0	0	10	4	0	0	0	0	0	100	100
16.	UH-TPA-516	Teaching Internship Project (4 weeks)	0	0	0	0	0	4	0	0	0	0	0	100	100
17.	UH-TPA-517	Learning and Teaching of Performing Arts	4	20 %	5	0	0	4	10	10	15	05	60	0	100
			Total Credits					20	Total Marks						500

***One to two lectures to be taken for CONTINUOUS self -learning evaluation**

SL : Self-Learning, L : Lecture, T : Tutorials, P : Practical, SLE : Self-Learning Evaluation, PRO : Project, CT : Class Test, CP : Class Participation, SEE : Semester-End examination, PE : Practical Evaluation

S. N.	Subject Code & Title	Subject Unit Title		Lectures (48 min)	Total Lectures	Credits	Total Marks
1.	UH-TPA-501 Theoretical Foundation of Hindustani Music: Vocal / Instrumental (Swar Vaadya) - 5	1	Development of Indian Music	15	60	4	100 (60+40)
		2	Technique and Terminology related to Music	15			
		3	Theoretical Knowledge of Raag	15			
		4	Notations in Pt. Bhatkhande System	15			
2.	UH-TPA-502 Hindustani Music: Vocal / Instrumental (Swar Vaadya) Presentation and Viva Voce – 5A		Hindustani Music: Vocal / Instrumental (Swar Vaadya) Presentation and Viva Voce – 5A		120 * 3 batches = 360 lectures	4	100
3.	UH-TPA-503 Hindustani Music: Vocal / Instrumental (Swar Vaadya) Stage Performance – I – 5B		Hindustani Music: Vocal / Instrumental (Swar Vaadya) Stage Performance – I – 5B		120 * 3 batches = 360 lectures	4	100
4.	UH-TPA-504 Theoretical Foundation of Kathak - 5	1	Development of Indian Dance	15	60	4	100 (60+40)
		2	Technique and Terminology related to Dance	15			
		3	A Study of the Classical Texts of Dramaturgy	15			
		4	Notations in Pt. Bhatkhande System	15			
5.	UH-TPA-505 Kathak Presentation and Viva Voce – 5A		Kathak Presentation and Viva Voce – 5A		120 * 3 batches = 360 lectures	4	100
6.	UH-TPA-506 Kathak Stage Performance – I – 5B		Kathak Stage Performance – I – 5B		120 * 3 batches = 360 lectures	4	100
7.	UH-TPA-507 Theoretical Foundation of Bharatnatyam - 5	1	Karana and Angahara	15	60	4	100 (60+40)
		2	Nattya Dharmi and Lokdharmi	15			
		3	Vritti	15			
		4	Notation of item	15			
8.	UH-TPA-508 Bharatnatyam Presentation and Viva Voce – 5A		Bharatnatyam Presentation and Viva Voce – 5A		120 * 3 batches = 360 lectures	4	100
9.	UH-TPA-509 Bharatnatyam Stage Performance – I – 5B		Bharatnatyam Stage Performance – I – 5B		120 * 3 batches = 360 lectures	4	100
10.	UH-TPA-510 Theoretical Foundation of Odissi - 5	1	History of Odissi	15	60	4	100 (60+40)
		2	Development of the tradition	15			
		3	Studying Texts	15			

S. N.	Subject Code & Title	Subject Unit Title		Lectures (48 min)	Total Lectures	Credits	Total Marks
		4	Odissi Rhythm and Music	15			
11.	UH-TPA-511 Odissi Presentation and Viva Voce – 5A		Odissi Presentation and Viva Voce – 5A		120 * 3 batches = 360 lectures	4	100
12.	UH-TPA-512 Odissi Stage Performance – I – 5B		Odissi Stage Performance – I – 5B		120 * 3 batches = 360 lectures	4	100
13.	UH-TPA-513 Theoretical Foundation of Hindustani Music Instrumental – Taal Vaadya – 5 (Tablaa)	1	Development of Indian Percussion	15	60	4	100 (60+40)
		2	Technique and Terminology related to Tablaa	15			
		3	A Study of Taal and related terms	15			
		4	Notation in Pt. Bhatkhande System	15			
14.	UH-TPA-514 Hindustani Music Instrumental – Taal Vaadya Presentation and Viva Voce – 5A (Tablaa)		Hindustani Music Instrumental – Taal Vaadya Presentation and Viva Voce – 5A (Tablaa)		120 * 3 batches = 360 lectures	4	100
15.	UH-TPA-515 Hindustani Music Instrumental – Taal Vaadya Stage Performance – I - 5B (Tablaa)		Hindustani Music Instrumental – Taal Vaadya Stage Performance – I - 5B (Tablaa)		120 * 3 batches = 360 lectures	4	100
16.	UH-TPA-516 Teaching Internship Project (4 weeks)		Teaching Internship Project (4 weeks)		60 hours	4	100
17.	UH-TPA-517 Learning and Teaching of Performing Arts	1	Concept of Learning & Teaching	15	60	4	100 (60+40)
		2	Lesson Planning and Assessment	15			
		3	Teaching Skills	15			
		4	Modern Methodologies and Trends	15			
		TOTAL				20	500

- **Lecture Duration – 48 Minutes = 0.80 Hours**
- **One Theory Credit = 12 hours Theory (60 Theory Lectures equivalent to 48 hours)**
- **One Practical Credit = 24 hours Practical (120 Practical Lectures equivalent to 96 hours)**

Part 11: Detail Scheme Theory

III Year - Semester – V - Units – Topics – Teaching Lectures

Curriculum Topics along with Self-Learning topics - to be covered, through self-learning mode along with the respective Unit. Evaluation of self-learning topics to be undertaken before the concluding lecture instructions of the respective UNIT.

1. CORE COURSES: GROUP – I:

(HINDUSTANI MUSIC : VOCAL / INSTRUMENTAL – SWAR VAADYA (VIOLIN / SITAR / SAROD / FLUTE) :

Theory	UH-TPA-501	GROUP – I: (Combined Syllabus) HINDUSTANI MUSIC: (SELECT ANY ONE): VOCAL MUSIC OR INSTRUMENTAL MUSIC – SWAR VAADYA (SELECT ANY ONE: VIOLIN / SITAR / SAROD / FLUTE / HARMONIUM)
Practical – A	UH-TPA-502	
Practical – B	UH-TPA-503	

UH-TPA-501 Theoretical Foundation of Hindustani Music: Vocal / Instrumental (Swar Vaadya) - 5 (Total Lectures: 60)

Unit - 1 Development of Indian Music:

- 1.1 Ancient and Modern Aalaap Gaan Vidhee
- 1.2 Development of Swar Saptak – from Ancient Period to Modern Period
- 1.3 Contribution of the following in the Development of Music:
 - a. Akaashwani
 - b. Science
- 1.4 Biographies and Contributions:
 - a. Jaidev
 - b. Tyaagraaj
 - c. Shyama Shaastrri
 - d. Purandardaas
 - e. Gaan Saraswati Kishori Amonkar

Unit - 2 Technique and Terminology related to Music:

- 2.1 Ashtak, Swar-Sthaana, Adhva-Darshak Swar, Sam-Praakritik Raag, Prabandha-Vastu-Roopak, Nom-Tom, Tuk, Kajaree, Chaitee, Tappaa, Ashtapadee
- 2.2 Raag Samay-Chakra
- 2.3 Essay Topics:
 - a. Literature and Sangeet

- b. Importance of Sangeet in Life
- c. Shaashtriya Sangeet and Lok Sangeet

Unit - 3 Theoretical Knowledge of Raag:

- 3.1 Theoretical Descriptions (Raag Hameer, Raag Todi and Raag Maalkauns): Mail (Thaat), Swar, Samay, Vaadi, Samvaadi, Aarooha-Avaroha, Pakad, Mukhya – Swar Samudaaya, Jaati, Varjit Swar, Swar Vistaar, Aavirbhaava, Tirobhaava and Special Features
- 3.2 Comparative study of Raags:
 - a. Bhimpalaasee - Kaafi
 - b. Bihaag – Yaman
 - c. Bhoop – Durgaa

Unit - 4 Notations in Pt. Bhatkhande System:

- 4.1 Writing of compositions in notation of Vilambit Khayal and Drut Khayal (with Bol-Aalaap and Bol-Taana) (For Vocal students), Maseetkhani Gat, Razakhani Gat (For Instrumental students) in the prescribed Raags of Practical and Taraanaa
- 4.2 Revision of earlier portion

Self-Learning topics (Unit wise)

Unit	Topics
4	4.1 Writing of compositions in notation of Vilambit Khayal and Drut Khayal (with Bol-Aalaap and Bol-Taana) (For Vocal students), Maseetkhani Gat, Razakhani Gat (For Instrumental students) in the prescribed Raags of Practical and Taraanaa 4.2 Revision of earlier portion

Reference Books:

1.	Aalaap Taan Maalikaa – Bhaag – 1 – Pramod Prabhune
2.	Hindustani Music – Ashok Ranade
3.	Raag – Bodha Bhaag – 1 to 6 – B. R. Devdhar
4.	Raag – Taal – Darshan Bhaag – 1 & 2 – Akhil Bharatiya Gandharva Mahavidyalaya Mandal Prakashan
5.	Raag Parichay – Bhaag 1 to 4 – Harishchandra Shrivastava
6.	Sangeet – Sangeet karyalaya, Hathras
7.	Sangeet Kala Vihar - Akhil Bharatiya Gandharva Mahavidyalaya Mandal
8.	Sangeet Saurabh – Bhaag – 1-2 – Tahmvarchas
9.	Shruti Vilaas – Shankar Vishnu Kaasheekar
10.	Srijan – Asha Parasnis Joshi

**UH-TPA-502 Hindustani Music: Vocal / Instrumental (Swar Vaadya) Presentation and Viva
Voce – 5A** **(Total Lectures: 120)**

A.	<p>Raag Hameer: Sing: Drut Khayaal (with Bol Aalaap and Bol Taan) Play: Razaakhaanee Gat (Taans & Jhaalas) or Maseetkhaanee Gat (with Todas & Taans)</p>
B.	<p>Raag Todi: Sing: Drut Khayaal (with Bol Aalaap and Bol Taan) Play: Razaakhaanee Gat (Taans & Jhaalas) or Maseetkhaanee Gat (with Todas & Taans)</p>
C.	<p>Raag Maalkauns: Sing: Drut Khayaal (with Bol Aalaap and Bol Taan) Play: Razaakhaanee Gat (Taans & Jhaalas) or Maseetkhaanee Gat (with Todas & Taans)</p>
D.	<p>For Vocal Music: a. Vilambit Khayaal (with Bol Aalaap and Bol Taan) b. Taraanaa In any one Raag prescribed in the syllabus. For Instrumental Music: According to specific musical instrument, play in any one Raag prescribed in the syllabus; In Madhya Laya, equivalent Gats and Tode</p>

UH-TPA-503 Hindustani Music: Vocal / Instrumental (Swar Vaadya) Stage Performance – I – 5B **(Total Lectures: 120)**

	<ul style="list-style-type: none"> • Choose from the syllabus any one Raag with elaborate Aalaap and Taan / Tode – Vilambit Khayaal / Maseetkhaanee Gat, Madhya Laya / Razaakhaanee Gat / Drut Laya composition – to be performed on stage by the student in front of the audience. • Include a Bhajan / Daadraa / Kajari to end the performance. • Minimum duration of performance must be of at least 30 min.
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**1. CORE COURSES: GROUP – II:
KATHAK DANCE:**

Theory	UH-TPA-504	KATHAK DANCE
Practical – A	UH-TPA-505	
Practical – B	UH-TPA-506	

UH-TPA-504 Theoretical Foundation of Kathak – 5

(Total Lectures: 60)

Unit - 1 Development of Indian Dance:

- 1.1 Brief history of Indian Dance:
 - a. Period of advent of European Rule
 - b. Independent India
 - c. Mandir Parampara and Darbari Parampara of Kathak Dance
- 1.2 Study of Indian Classical Dances:
 - a. Bharatnatyam,
 - b. Odissi
 - c. Manipuri
- 1.3 Biographies and Contributions:
 - a. Pt. Achhan Maharaj
 - b. Pt. Lachhu Maharaj
 - c. Pt. Shambhoo Maharaj

Unit - 2 Technique and Terminology related to Dance:

- 2.1 Panch Jaatis (Tishra, Chatushra, Khanda, Mishra, Sankeerna)
- 2.2 Laya Prastaar: Teentaal Thekaa in 7 Layas:
 - a. Paav Gunee (1/4)
 - b. Aadhee (1/2),
 - c. Paunee (3/4),
 - d. Sawaae (1.1/4),
 - e. Dayodhee (1.1/2),
 - f. Paune Do (1.3/4)
 - g. Sawaa Do Gunee (2.1/4)

Unit - 3 A Study of the Classical Texts of Dramaturgy:

- 3.1 Naayaka Bhedas
- 3.2 Ashta Naayikaas
- 3.3 Introduction to the contents of Naaty Shaashtra

Unit - 4 Notations in Pt. Bhatkhande System:

- 4.1 Taal Teentaal: all intra forms as prescribed in practical courses
- 4.2 Taal Roopak: Thekaa in Thaah, Dugun, Chaugun and all intra forms as prescribed in practical courses

Self-Learning topics (Unit wise)

Unit	Topics
4	4.1 Taal Teentaal: all intra forms as prescribed in practical courses 4.2 Taal Roopak: Thekaa in Thaah, Dugun, Chaugun and all intra forms as prescribed in practical courses

Reference Books:

1.	Abhinaya Darpan – Dr Puru Dadheech
2.	Ang Kavya – Pt. Birju Maharaj
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 Parampara mein Guru Lacchu Maharaj – Mandvi Singh
17.	Kathak Nritya Parichay – Harishchandra Shreevastav
18.	Kathak Nritya Shiksha Part – I – Dr. Puru Dadheech
19.	Kathak Nritya Shiksha Part – II – Dr Puru Dadheech
20.	Kathak Praveshika – Tirthram ‘Aazad’
21.	Kathak se pahchaan – Dr. Manjiri Deo
22.	Kathak Shaashtra Darshan Part – I – Akhil Bharatiya Gandharva Mahavidyalaya Mandal
23.	Kathak Shaashtra Darshan Part – II – Akhil Bharatiya Gandharva Mahavidyalaya Mandal
24.	Kathak Shringaar – Tirthram ‘Aazad’
25.	Magazine ‘Marg’ – various issues
26.	Magazine ‘Sangeet Kala Vihaar’ – various issues (Akhil Bharatiya Gandharva Mahavidyalaya Mandal)
27.	Magazine ‘Sangeet’ – various issues (Sangeet Karyalaya Hathras)
28.	Marg Magazine – Special Issue on Folk Dances – Mulk Raj Anand (Editor)
29.	Naatyshaashtra kaa Sangeet Vivechan – Dr. Puru Daheech
30.	Nandikesvara’s Abhinay Darpanam - Dr. Manmohan Ghosh
31.	The Sacred Dance of India – Mrinalini Sarabhai

UH-TPA-505 Kathak Presentation and Viva Voce – 5A**(Total Lectures: 120)**

A.	Revision of Semesters 1 to 4 portion	
B.	Teen Taal: (with Padhant of all intra forms) 1. 1 Uthaan 2. 3 Thaata (different poses) 3. 2 Aamad (1 saadaa and 1 paran-judi) 4. 1 Primaloo / Parmelu 5. 1 Natvari Todaa 6. 2 Chakkardaar Tode (of minimum 4 aavarttis)	7. 1 Farmaaishee Chakkardaar (First Dhaa on first, Second Dhaa on second, and Third Dhaa on third Sum) 8. 1 Paran (Mishra Jaati) 9. 1 Ganesh Paran 10. 2 Chakkardaar Paran 11. 1 Kavitta 12. 2 Ginatee Tihaayee 13. Tatkaar: Ladi (Takita Takta Dhin)
C.	Taal Roopaka: (with Padhant of all intra forms) 1. 1 Thaata 2. 1 Saadaa Aamad 3. 2 Saade Tode	4. 2 Chakaardaar Tode 5. 2 Paran 6. 2 Chakkardaar Paran 7. 2 Tihaayee 8. 1 Kavitta
D.	1. Gat Nikaas: a. Rukhsaar / Andaaz b. Ched-Chaad c. Aanchal 2. Gat Bhaav: Kaaliyaa Daman	3. Abhinaya: Bhaava Presentation: a. Saraswati Vandana / Shloka b. Thumri or Gat Bhaava on any one Ashta Naayikaa

UH-TPA-506 Kathak Stage Performance – I – 5B**(Total Lectures: 120)**

	<ul style="list-style-type: none"> • Choice of any one Taal learnt in all the previous semesters to be performed on stage by the student in front of the audience. • Performance should include Nritya, Nritya and Naatya components. • Padhant of few items is recommended. • Minimum duration of performance must be of at least 30 min.
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**1. CORE COURSES: GROUP – III:
BHARATNATYAM DANCE:**

Theory	UH-TPA-507	BHARATNATYAM DANCE
Practical – A	UH-TPA-508	
Practical – B	UH-TPA-509	

UH-TPA-507 Theoretical Foundation of Bharatnatyam - 5

(Total Lectures: 60)

Unit - 1 Karana and Angahara:

- 1.1 Historical references of Karana and Angahara
- 1.2 Introduction to Karana and examples, Names of Karanas and there relation to Angahara
- 1.3 Introduction to angahara. The names of angaharas and there method of presentation

Unit - 2 NattyaDharmi and Lokdharnmi:

- 1.1. Introduction
- 1.2. Lokdharmi
- 1.3. Lokdharmi tradition of various region
- 1.4. Nattyadharmi

Unit - 3 Vritti:

- 1.1 The origin of Vritti
- 1.2 Types - Bharti vritti, Satvati Vritti, Arabhatti vritti, Kaishikivritti
- 1.3 Vritti and dance

Unit - 4 Notation of item:

- 1.1. Jatisvaram
- 1.2. Allaripu.

Self-Learning topics (Unit wise)

Unit	Topics
4	Notation of item : I. Jatisvaram II. Allaripu

Reference Books:

1.	Abhinaya Dharpanam of Nandikeshwara – Dr. Apparao
2.	Approach to Bharatanatyam – Dr. S. Bagyalakshmi
3.	Bharatanatyam Sastram – Sri Rama Desilan
4.	Bharatanatyam – An in depth study - Mrs. Saroja Vaidyanathan
5.	Bharatanatyam – Dr. Sunil Kothari
6.	Bharatanatyam – The Heritage – Lakshami Vishwanathan

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|-----|--|
| 7. | Bharatha kalai kotppadu - Dr. Padma Subramaniam |
| 8. | Devadasi System in Medieval Tamil nadu – Dr. K. |
| 9. | Sadasivan History of Music – Prof. Sambamoorthy |
| 10. | Indian Classical Dance - Dr. Kapila Vatsayan |
| 11. | Lagu Bharartham – Dr. R. Kowsalya |
| 12. | Lagu Bharatham – Dr. Sudharani Ragupathy |
| 13. | Mathura Margam – Madurai E. Krishnan |
| 14. | Musical Instrument of India – B.C. Deva |
| 15. | Nandikesvara’s Abhinay Darpanam - Dr. Manmohan Ghosh |
| 16. | Natya Sastra – Adhiya Rengacharya |
| 17. | Nritya Geethamalal – Raji Narayan |
| 18. | Nritya Sumangali – Saskia C. |
| 19. | Karsenboom Rasa Bhava Darshan – D.N. |
| 20. | Malhotra Rasa Theory - Bhat |
| 21. | Sangeetha Saram – R.V. Krishnan |
| 22. | South Indian Music – Prof. Sambamoorthy |
| 23. | Studies in Nayaka Nayika Bheda – Rakesh Gupta |
| 24. | Tandava Lakshanam – Dr. V. Narayanswami Naidu |
| 25. | Understanding Bharatanatyam – Mirnalini Sarabhai |

UH-TPA-508 Bharatnatyam Presentation and Viva Voce – 5A

(Total Lectures: 120)

1.	Revision of Semesters 1 to 4 portion
2.	Varnam in Adi taal
3.	Jatiswaram set to any other taal or rupak taal
4.	1. Reciting Given Item In Taal, Singing Ability And Full Knowledge About The Composition Is Necessary 2. Nattuvangam on tattakali

UH-TPA-509 Bharatnatyam Stage Performance – I – 5B

(Total Lectures: 120)

	<ul style="list-style-type: none"> • Choice of any three items learnt in all the previous semesters to be performed on stage by the student in front of the audience. • Performance should include Nritya, Nritya and Naatya components. • Minimum duration of performance must be of at least 30 min.
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1. CORE COURSES: GROUP – IV:

ODISSI DANCE:

Theory	UH-FPA-510	ODISSI DANCE
Practical – A	UH-FPA-511	
Practical – B	UH-FPA-512	

UH-FPA-510

Theoretical Foundation of Odissi – 5

(Total Lectures: 60)

Unit - 1 History of Odissi

1.1. Other ‘classical’ dance forms

Comparing contemporary Odissi with other dances like Bharatanatyam, Kathak, Manipuri, Chhau,

1.2 Origin philosophies

The origin of dance in different treatise- NatyaSastra, Abhinaya Darpan, Abhinaya Chandrika

1.2 Detailed understanding of the Odissi repertoire- nrtya, natya, nrta

Mangalacharan- etymology, meaning, components, trikhandi pranaam, examples of different deities- Ganesh, Shiva, Jagannath, Saraswati, Buddha

Sthai- etymology, origin (in Gotipua), elements, music

[can also be specific to Batu- etymology, origin (in Gotipua), elements, music]

Pallavi- etymology, origin, purpose, elements, popular examples in Odissi- Basanta, Mohana, Saveri, Bilahari- and analysing one

Saabhinaya- etymology, origin, purpose, elements, examples

Abhinaya- etymology, origin, purpose, elements, types in Odissi (Sanskrit, Odia, others)

Moksha- etymology, origin, purpose, elements, understanding the rhythm pattern in the most commonly used Moksha piece

Musical accompaniments

Unit – 2 Development of the Tradition

2.1 Hindu Mythology in Odissi

Study of the popular myths used in Odissi- origin of Jagannath, Krishna stories, Dashavatar, Durga, Mahabharat, Ramayan

2.2 Dance Festivals- looking at various Dance Festivals inside and outside Odisha that promote Odissi; the role of such festivals in Odissi’s reconstruction, recognition, sustenance, development, and progress; the dynamics of choreography for such performances, both solo and group; the space of innovation at such festivals.

2.3 The patronage of the dance

Patronage over the years to Mahari, Gotipua, Odissi and related forms; the religious and secular nature of the myriad patronages- temples, mathas, zamindars, audiences, the government (especially post-independence), foreign aficionados; the role and extent of patronage in the development of the form and repertoire

Unit - 3 Studying Texts

- 3.1 Odissi Dance by D. N. Patnaik- first dedicated research on Odissi, gives an insight into the reconstruction of Odissi and available sources
- 3.2 Tandav and Lasya dances according to NatyaSastra and Abhinaya Darpan
- 3.3 Reading selected essays to understand perspectives dealing with the re-construction of the dance during the post-independence era.

Unit - 4 Odissi Rhythm and Music

- 4.1 Poetry and Odissi
Charyapada; influence on Panchasakha period
Chhanda (with example of those used in Odissi)
Champu (with example of those used in Odissi)
Janana (with example of those used in Odissi)
Jhulan poetry (with example of those used in Odissi)
- 4.2 Studying Kishora Chandranana Champu in detail
The 34 consonants
Usage in Odissi dance
Elaborate on Ka or La Champu
- 4.3 Writing Dashavatar or Odia song

Self-Learning topics (Unit wise)

Unit	Topics
1	1.2 Origin philosophies The origin of dance in different treatise- NatyaSastra, Abhinaya Darpan, Abhinaya Chandrika
2	2.1 Hindu Mythology in Odissi Study of the popular myths used in Odissi- origin of Jagannath, Krishna stories, Dashavatar, Durga, Mahabharat, Ramayan
3	3.2 Tandav and Lasya dances according to NatyaSastra and Abhinaya Darpan

Suggested Readings for Unit 3:

- | |
|---|
| <p>1. “Constructing and Performing the Odissi Body: Ideologies, Influences and Interjections” by Aastha Kumar (https://www.jedsonline.net/wp-content/uploads/2013/07/CONSTRUCTING-AND-PERFORMING-THE-ODISSI-BODY.pdf)</p> |
|---|

2. “Who frames the dance? Writing and performing the Trinity of Odissi” by Aastha Gandhi (<https://ausdance.org.au/articles/details/who-frames-the-dance-writing-and-performing-the-trinity-of-odissi>)
3. “Who Should Speak for the Performing Arts? The Case of the Delhi Dancers” by Joan Erdman (<https://doi.org/10.2307/2758653>)

Reference Books:

1. Abhinaya Chandrika by Maheshwar Mohapatra (ed. D. N. Patnaik)
2. Abhinaya-candrikā and Odissi dance by Maya Das
3. “Abhinaya Chandrika – Moonbeam of Acting” by Ileana Citaristi
4. Abhinaya Darpan by Nandikesvara
5. “Abhinaya in Odissi” by Jiwan Pani- (<https://www.indianculture.gov.in/abhinaya-odissi>)
6. Art of Indian Dancing by Projesh Banerjee
7. “Beyond tradition: The practice of sadhana in Odissi dance” by Nandini Sikand
8. Bihar and Orissa District Gazetteers by P. T. Mansfield (revised edition).
9. The Dance Orissi by Mohan Khokar and Ashish Khokar.
10. “Choreographies of Gender” by Susan Lee Foster
11. Dance as Yoga: The Spirit and Technique of Odissi by Rekha Tandon
12. The Dance of Shiva - Fourteen Indian Essays by Ananda Coomaraswamy
13. “Dance and the distributed body: Odissi, ritual practice, and Mahari performance” by Anurima Banerji
14. Dancing Odissi: Paratopic Performances of Gender and State by Anurima Banerji
15. “Darshan and Abhinaya: An Alternative to the Male Gaze” by Uttara Asha Coorlawala
16. “Delicate Faces, Virtuositic Bodies: Imagined childhood in Gotipua performances” by Kritika Mondal (<https://doi.org/10.1080/13528165.2018.1460445>)
17. Devadasi of the Jagannath Temple: precursors of Odissi music and dance by Ileana Citaristi
18. Gotipuas: The Boy Dancers of Odisha by Priyambada Mohanty Hejmadi
19. In Conversation with Guru Mayadhar Raut: Odissi- (<https://www.sahapedia.org/conversation-guru-mayadhar-raut-odissi>)
20. Kishorachandranana Champu by Baladev Rath- (<https://ia800904.us.archive.org/3/items/kabisuryab/kabisuryab.pdf>)
21. Krishna in Performing Arts by Shovana Narayan
22. Languid Bodies, Grounded Stances: The Curving Pathway of Neoclassical Odissi Dance by Nandini Sikand
23. The Making of a Guru: Kelucharan Mohapatra, His Life and Times by Ileana Citaristi
24. Manasollasa of King Somesvara
25. The Mirror of Gestures by Ananda Coomaraswamy
26. Movement and Mimesis by Mandakranta Bose
27. Nandikesvara’s Abhinayadarpanam by Manomohan Ghosh

28.	Nartanam. Vol. XVIII No. 3.- On Jayantika by Ileana Citarist (ed.).
29.	Nartananirnaya of Pandarika Vitthala by Sathyanarayana, R. (edited by Kapila Vatsyayan)
30.	NatyaSastra- Bharatmuni (ed. Manomohan Ghosh)
31.	Odissi Dance by Dr. D. N Patnaik
32.	Neo-classical Odissi dance- Roy, Ratna and David J Capers.Odissi: A Dance of Sculpture by Michael Weston and Rekha Tandon.
33.	Odissi Dance Pathfinder, Vol I and II- Guru Kelucharan Mohapatra Odissi Research.
34.	Odissi, an Indian Classical Dance Form by Ahalya Hejmadi Patnaik and Priyambada Mohanty Hejmadi
35.	Odissi, Indian Classical Dance Art- Kothari, Sunil, and Avinash Pasricha.
36.	Odissi: What, Why & How- evolution, revival & technique by Madhumita Raut
37.	Odissi Yaatra: The Journey of Guru Mayadhar Raut by Aadya Kaktikar and Madhumita Raut
38.	SamgitaRatnakara of Sarangadeva
39.	Theatre and Religion on Krishna’s Stage by David Mason
40.	Understanding Rhythm in Odissi Dance by Dr. Rohini Dandavate
41.	Use of Poetry in Odissi (M10, M11)- epathshala (http://epgp.inflibnet.ac.in/epgpdata/uploads/epgp_content/S000451PA/P001552/M018102/ET/1481008263P5M10TEXT.pdf)
42.	Wives of the God-King by Frederique Apffel-Marglin

UH-FPA-511

Odissi Presentation and Viva Voce – 5A

(Total Lectures: 120)

A.	Revision of previous semesters
B.	Moksha
C.	Champu or Janana
D.	Explaining the meaning and elaborating the Champu/ Janana

UH-FPA-512

Odissi Stage Performance – I - 5B

(Total Lectures: 120)

	<ul style="list-style-type: none"> • Choice of any two items from the ones learnt- including an abhinaya and a pallavi or sthayi • The performance must begin with a trikhandi pranaam and end with moksha • The performance should be at least 30 minutes
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Reference Books:

- Tablaa - Pandit Arvind Mulgaonkar
- Taal Vaibhav - Pandit Vijay Kirpekar
- Taal Prakash - Pandit Bhagawat Sharan Sharma
- Tabla Guide: Pandit Bhaskar Ganesh Bhide
- Taal Martand - Pandit Satya Narayan Vasistha
- Tabla Shastra -Pandit Madhukar Godbole
- Taal Parichay - Pt.1 and Pt - 2- Dr. Lakshmi Narayan Garg
- Taal Kosh - Pandit Girish Chandra Shrivastav
- Taal Sarvang - Pandit Vidya Nath Sinh
- Pakhawaj aur Tablaa ke Gharane avam paramparayein Dr Aban Mistry
- <https://www.youtube.com/channel/UCGJiHI0c3TYybU-BgipaiAA>
- <https://www.youtube.com/channel/UChqlVaU7uJ5XW1VL5DGXT3A>
- Table Par Delhi Aur Poorab - Pt.Satynarayan Vasishth
- Taal Bodh -Pt. Kalicharan Goud
- Taal Ank - Pt. Prabhulal Garg
- Vaadya Vadan Ank - Dr. Laxmi Narayan Garg
- Kaayda Aur Peshkaar - Pt.Satynarayan Vasishth

UH-FPA-514 Hindustani Music: Instrumental – Taal Vaadya (Tablaa) Presentation and Viva Voce – 5A (Total Lectures: 120)

A	Revision of previous semesters
B	Demonstrate (on taali and lehra) Kamali Chakradhaar and other forms of chakradhar
C	Play: Jhoomra, Jat taal, Pancham Sawari (15 matra), Char taal ki Sawari (11 matra)
D	Successfully accompanying Natya Sangeet, Thumri - Dadra

UH-FPA-515 Hindustani Music: Instrumental – Taal Vaadya (Tablaa) Stage Performance – I – 5B (Total Lectures: 120)

	Complete solo of any prachalit Taal– to be performed on stage by the student in front of the audience for 30 mins
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2. ELECTIVE COURSE:
2.2 DISSERTATION / PROJECT:

UH-TPA-516	Teaching Internship Project (4 weeks, 60 hours, 04 Credits - 100 Marks)
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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

3 SKILL ENHANCEMENT COURSES (SEC):

UH-TPA-517	Learning and Teaching of Performing Arts
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UH-TPA-517 Learning and Teaching of Performing Arts (Total Lectures: 60)

Unit - 1: Concept of Learning & Teaching:

- 1.1 Concept of Learning: Meaning, Characteristics, Process / Steps, Types
- 1.2 Concept of Teaching: Meaning, Characteristics, Principles & Phases, Relationship of Learning and Teaching
- 1.3 Factors affecting Learning: Attention, Interest, Motivation and Maturation
- 1.4 Howard Gardner’s Theory of Multiple Intelligences; Learning for Transfer

Unit - 2: Lesson Planning and Assessment:

- 2.1 Herbatian Steps and Principles of Lesson Planning
- 2.2 Types of Lessons (Knowledge, Appreciation and Skill)
- 2.3 Anderson and Krathwohl (Revised Bloom’s taxonomy) Affective domain – Krathwohl, Psychomotor domain - Dr. R. H. Davey
- 2.4 Achievement Tests:
 - i. Performance Tests: Oral & Practical assessment
 - ii. Written Test- Essay & Objective type
 - iii. Online Examination

Unit - 3: Teaching Skills:

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

Unit - 4: Modern Methodologies and Trends:

- 4.1 Lecture cum Demonstration and Project Method,
- 4.2 Team Teaching, Role Playing and Cooperative Learning
- 4.3 Multimedia, Internet, Digital Music, Digital Editing and Digital Creativity
- 4.4 E-Learning, M-Learning, LMS, Open Educational Resources

Self-Learning topics (Unit wise)

Unit	Topics
1.1	Concept of Learning
1.2	Concept of Teaching
1.3	Motivation
1.4	Learning for Transfer
4.1	Lecture cum Demonstration

Online Resources

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

Reference Books:

1. Chaube, Dr. Amareshchandra, Sangeet ki Sansthaगत Shikshan-Pranali, Ajmer: Krishna Brothers, First ed., 1988.
2. Chauhan, S.S. (1978): Advanced Educational Psychology, Vikas Publishing house Pvt. Ltd., New Delhi.
3. Chinchore, Prabhakar Narayana, Bhatkhande Smriti Granth, Khairagarh: Indira Kala Sangeet Vishwavidyalaya, First Ed., 1 August 1966.
4. Dandapani, S. (2001), A textbook of Advanced Educational Psychology. New Delhi: Anmol Publications.
5. Gardner, H (1991) Changing Minds USA, Howard Business School Press.
6. Jha, Rajeev I. (2020). Learning and Teaching. Himalaya Publishing House Pvt. Ltd
7. Jha, Rajeev I. (2020). Styles, E-Learning and M-Learning of Prospective Teachers. Aarhat Publications and aarhat Journals
8. Kumar, K. L., Educational Technology, New Delhi: New Age International (P) Ltd. Publishers, 1997.
9. Mangal, S. K. (1984). Psychological Foundations of Education. Ludhiana: Prakash Publishers
10. Mangal, S. K., Advanced Educational Psychology, New Delhi: Prentice-Hall of India, 1997.
11. Murray, Ruth Lovell, Dance in Elementary Education, New York: Harper & Brothers, 1953.
12. Music in Education, (International Conference on the Role and Place of Music in the Education of Youth and Adults, Brussels, 29 June to 9 July 1953), Paris: UNESCO, Second Impression, 1956.
13. Paramjit Dr., Factors Affecting Music Learning & Achievement at College Level, Delhi: Nirmal Publications, First ed., 1997.
14. Patel, R.N. (2013), Educational Evaluation: Theory and Practice, Himalaya Publishing House, Mumbai
15. Prem Kumari, V., Experiments in Music Teaching, New Delhi: Radha Publications, First ed., 1995.
16. Sharma, Dr. Manorama, Music Education: New Horizons, Delhi: Nirmal Publications, First ed., 1995.

17. Sharma, Dr. Pushpendra, Sangeet ki Uchastariya Shikshan Pranali – Ek Sameekshaatmak Adhyayan – (Haryana Pradesh), Delhi: Eastern Book Linkers, First Ed., 1992.
18. Sharma, R.A. (2010), Essentials of Measurement in Education and Psychology, R. Lall Book Depot, Meerut.
19. Shrikhande, Dr. Suresh Gopal, Hindustani Shaashtriya Gaayan ki Shiksha Pranaali, Chandigarh: Abhishek Publications, First ed., 1993.
20. Woolfolk, A (2004) Educational Psychology Ninth Edition Singapore, Pearson Education Inc.

Part 12 - The Scheme of Teaching and Examination

Semester - VI

Sr. No.	Choice Based Credit System	Subjects		Subject Code	Remarks			
1	Core Courses: (Select any one of the three Groups of Core Courses and continue it for the entire 3-year B.P.A. Degree Program)	GROUP – I: (Combined Syllabus) HINDUSTANI MUSIC: (SELECT ANY ONE): VOCAL MUSIC OR INSTRUMENTAL MUSIC – SWAR VAADYA (SELECT ANY ONE): VIOLIN / SITAR / SAROD / FLUTE / HARMONIUM)	Theory	UH-TPA-601				
			Practical – A	UH-TPA-602				
			Practical – B	UH-TPA-603				
			GROUP – II: KATHAK DANCE			Theory	UH-TPA-604	
						Practical – A	UH-TPA-605	
						Practical – B	UH-TPA-606	
			GROUP – III: BHARATNATYAM DANCE			Theory	UH-TPA-607	
						Practical – A	UH-TPA-608	
						Practical – B	UH-TPA-609	
		GROUP – IV: ODISSI DANCE			Theory	UH-TPA-610		
					Practical – A	UH-TPA-611		
					Practical – B	UH-TPA-612		
		GROUP – V: HINDUSTANI MUSIC: INSTRUMENTAL – TAAL VAADYA (TABLAA)			Theory	UH-TPA-613		
					Practical – A	UH-TPA-614		
					Practical – B	UH-TPA-615		
2	Elective Courses	Discipline Specific Elective (DSE) Courses						
		2.1	Interdisciplinary Specific Elective (IDSE) Course (Select any one)		NIL			
		2.2	Dissertation/Project		UH-TPA-616			
		2.3	Generic Elective (GE) Course		NIL			
3	Ability Enhancement Compulsory Courses (AECC)			NIL				
	Skill Enhancement Courses (SEC)			UH-TPA-617				

Third year Semester-VI Internal and External Assessment Details

Sr. No.	Subject Code	Subject Title	Lectures Per Week (Lecture of 48 min)					Credits	Evaluation Scheme						Total Marks
			Units	SL*	L	T	P		SLE	PRO	CT	CP	SEE	PE	
1.	UH-TPA-601	Theoretical Foundation of Hindustani Music: Vocal / Instrumental (Swar Vaadya) - 6	4	20 %	5	0	0	4	10	10	15	05	60	0	100
2.	UH-TPA-602	Hindustani Music: Vocal / Instrumental (Swar Vaadya) Presentation and Viva Voce – 6A	4	0	0	0	10	4	0	0	0	0	0	100	100
3.	UH-TPA-603	Hindustani Music: Vocal / Instrumental (Swar Vaadya) Stage Performance – II – 6B	4	0	0	0	10	4	0	0	0	0	0	100	100
4.	UH-TPA-604	Theoretical Foundation of Kathak - 6	4	20 %	5	0	0	4	10	10	15	05	60	0	100
5.	UH-TPA-605	Kathak Presentation and Viva Voce – 6A	4	0	0	0	10	4	0	0	0	0	0	100	100
6.	UH-TPA-606	Kathak Stage Performance – II – 6B	4	0	0	0	10	4	0	0	0	0	0	100	100
7.	UH-TPA-607	Theoretical Foundation of Bharatnatyam - 6	4	20 %	5	0	0	4	10	10	15	05	60	0	100
8.	UH-TPA-608	Bharatnatyam Presentation and Viva Voce – 6A	4	0	0	0	10	4	0	0	0	0	0	100	100
9.	UH-TPA-609	Bharatnatyam Stage Performance – II – 6B	4	0	0	0	10	4	0	0	0	0	0	100	100
10.	UH-TPA-610	Theoretical Foundation of Odissi - 6	4	20 %	5	0	0	4	10	10	15	05	60	0	100
11.	UH-TPA-611	Odissi Presentation and Viva Voce – 6A	4	0	0	0	10	4	0	0	0	0	0	100	100

Sr. No.	Subject Code	Subject Title	Lectures Per Week (Lecture of 48 min)					Credits	Evaluation Scheme						Total Marks
			Units	SL*	L	T	P		SLE	PRO	CT	CP	SEE	PE	
12.	UH-TPA-612	Odissi Stage Performance – I – 6B	4	0	0	0	10	4	0	0	0	0	0	100	100
13.	UH-TPA-613	Theoretical Foundation of Hindustani Music Instrumental – Taal Vaadya – 6 (Tablaa)	4	20 %	5	0	0	4	10	10	15	05	60	0	100
14.	UH-TPA-614	Hindustani Music Instrumental – Taal Vaadya Presentation and Viva Voce – 6A (Tablaa)	4	0	0	0	10	4	0	0	0	0	0	100	100
15.	UH-TPA-615	Hindustani Music Instrumental – Taal Vaadya Stage Performance – I – 6B (Tablaa)	4	0	0	0	10	4	0	0	0	0	0	100	100
16.	UH-TPA-616	Dissertation	0	0	0	10	0	4	0	0	0	0	0	100	100
17.	UH-TPA-617	Introduction to Research Methodology in Performing Arts	4	20 %	5	0	0	4	10	10	15	05	60	0	100
Total Credits								20	Total Marks						500

***One to two lectures to be taken for CONTINUOUS self -learning evaluation**

SL : Self-Learning, L : Lecture, T : Tutorials, P : Practical, SLE : Self-Learning Evaluation, PRO : Project, CT : Class Test, CP : Class Participation, SEE : Semester-End examination, PE : Practical Evaluation

S. N.	Subject Code & Title	Subject Unit Title		Lectures (48 min)	Total Lectures	Credits	Total Marks
1.	UH-TPA-601 Theoretical Foundation of Hindustani Music: Vocal / Instrumental (Swar Vaadya) - 6	1	Development of Indian Music	15	60	4	100 (60+40)
		2	Technique and Terminology related to Music	15			
		3	Theoretical Knowledge of Raag	15			
		4	Notations in Pt. Bhatkhande System	15			
2.	UH-TPA-602 Hindustani Music: Vocal / Instrumental (Swar Vaadya) Presentation and Viva Voce – 6A		Hindustani Music: Vocal / Instrumental (Swar Vaadya) Presentation and Viva Voce – 6A		120 * 3 batches = 360 lectures	4	100
3.	UH-TPA-603 Hindustani Music: Vocal / Instrumental (Swar Vaadya) Stage Performance – II – 6B		Hindustani Music: Vocal / Instrumental (Swar Vaadya) Stage Performance – II – 6B		120 * 3 batches = 360 lectures	4	100
4.	UH-TPA-564 Theoretical Foundation of Kathak - 6	1	Development of Indian Dance	15	60	4	100 (60+40)
		2	Technique and Terminology related to Dance	15			
		3	A Study of the Classical Texts of Dramaturgy	15			
		4	Notations in Pt. Bhatkhande System	15			
5.	UH-TPA-605 Kathak Presentation and Viva Voce – 6A		Kathak Presentation and Viva Voce – 6A		120 * 3 batches = 360 lectures	4	100
6.	UH-TPA-606 Kathak Stage Performance – II – 6B		Kathak Stage Performance – II – 6B		120 * 3 batches = 360 lectures	4	100
7.	UH-TPA-607 Theoretical Foundation of Bharatnatyam - 6	1	Famous composers in Bharatanatyam and their contribution	15	60	4	100 (60+40)
		2	The stage a study	15			
		3	Bharatanatyam : From Natyashastra to current scenario	15			
		4	Notation of items	15			
8.	UH-TPA-608 Bharatnatyam Presentation and Viva Voce – 6A		Bharatnatyam Presentation and Viva Voce – 6A		120 * 3 batches = 360 lectures	4	100
9.	UH-TPA-609 Bharatnatyam Stage Performance – II – 6B		Bharatnatyam Stage Performance – II – 6B		120 * 3 batches = 360 lectures	4	100
10.	UH-TPA-610 Theoretical Foundation of Odissi - 6	1	History of Odissi	15	60	4	100 (60+40)
		2	Development of the tradition	15			
		3	Studying Texts	15			
		4	Odissi Rhythm and Music	15			
11.	UH-TPA-611		Odissi Presentation and Viva Voce – 6A		120 * 3 batches	4	100

S. N.	Subject Code & Title	Subject Unit Title		Lectures (48 min)	Total Lectures	Credits	Total Marks
	Odissi Presentation and Viva Voce – 6A				= 360 lectures		
12.	UH-TPA-612 Odissi Stage Performance – II– 6B		Odissi Stage Performance – II – 6B		120 * 3 batches = 360 lectures	4	100
13.	UH-TPA-613 Theoretical Foundation of Hindustani Music Instrumental – Taal Vaadya – 6 (Tablaa)	1	Development of Indian Percussion	15	60	4	100 (60+40)
		2	Technique and Terminology related to Tablaa	15			
		3	A Study of Taal and related terms	15			
		4	Notation in Pt. Bhatkhande System	15			
14.	UH-TPA-614 Hindustani Music Instrumental – Taal Vaadya Presentation and Viva Voce – 6A (Tablaa)		Instrumental – Taal Vaadya Presentation and Viva Voce – 6A (Tablaa)		120 * 3 batches = 360 lectures	4	100
15.	UH-TPA-615 Hindustani Music Instrumental – Taal Vaadya Stage Performance – II - 6B (Tablaa)		Hindustani Music Instrumental – Taal Vaadya Stage Performance – II - 6B (Tablaa)		120 * 3 batches = 360 lectures	4	100
16.	UH-TPA-616		Dissertation			4	100
17.	UH-TPA-617 Introduction to Research Methodology in Performing Arts	1	Introduction to Research	15	60	4	100 (60+40)
		2	Major Research Methods	15			
		3	Data Sources, Collection and Data Analysis:	15			
		4	Research Writing Skills	15			
		TOTAL				20	500

- **Lecture Duration – 48 Minutes = 0 .80 Hours**
- **One Theory Credit = 12 hours Theory (60 Theory Lectures equivalent to 48 hours)**
- **One Practical Credit = 24 hours Practical (120 Practical Lectures equivalent to 96 hours)**

Part 13: Detail Scheme Theory

III Year - Semester – VI - Units – Topics – Teaching Lectures

Curriculum Topics along with Self-Learning topics - to be covered, through self-learning mode along with the respective Unit. Evaluation of self-learning topics to be undertaken before the concluding lecture instructions of the respective UNIT.

1. CORE COURSES: GROUP – I:

(HINDUSTANI MUSIC : VOCAL / INSTRUMENTAL – SWAR VAADYA (VIOLIN / SITAR / SAROD / FLUTE) :

Theory	UH-TPA-601	GROUP – I: (Combined Syllabus) HINDUSTANI MUSIC: (SELECT ANY ONE): VOCAL MUSIC OR INSTRUMENTAL MUSIC – SWAR VAADYA (SELECT ANY ONE: VIOLIN / SITAR / SAROD / FLUTE / HARMONIUM)
Practical – A	UH-TPA-602	
Practical – B	UH-TPA-603	

UH-TPA-601 Theoretical Foundation of Hindustani Music: Vocal / Instrumental (Swar Vaadya) - 6 **(Total Lectures: 60)**

Unit - 1 Development of Indian Music:

- 1.1 Swar-Sthaapanaa: Medieval Period and Modern Period
- 1.2 Brief History of chief Gharanaas in Vocal Music (for Vocal students) and Instrumental (Swar-Vaadya) Music (for Swar-Vaadya students)
- 1.3 Biographies and Contributions:
 - a. Western Music: Beethoven, Bach, and Mozart
 - b. Bharat Muni and his Naatyshashtra
 - c. Sharangdeva and his Sangeet Ratnaakar
 - d. Ahobal and his Sangeet Paarijaad

Unit - 2 Technique and Terminology related to Music:

- 2.1 Classification of Raag based on Swaroop
- 2.2 Taal ke Das Praana
- 2.3 Layakaari
- 2.4 Essay Topics:
 - a. Relationship of Music with Literature, other Fine / Performing Arts
 - b. Significance of Music Festivals, Competitions, Conferences and Television Reality Shows

- c. Classical Music and Electronic Media (Cinema, Television, Internet) Music
- d. Introductory study of Western Music system

Unit - 3 Theoretical Knowledge of Raag:

- 3.1 Theoretical Descriptions (Raag Multani, Raag Puriyaa Dhanaashree, Raag Darbari Kaanadaa and Raag Bhairavee): Mail (Thaat), Swar, Samay, Vaadi, Samvaadi, Aaroha-Avaroha, Pakad, Mukhya – Swar Samudaaya, Jaati, Varjit Swar, Swar Vistaar, Aavirbhaava, Tirobhaava and Special Features
- 3.2 Comparative study of Raags:
 - a. Desh – Tilak Kaamod
 - b. Jaunpuri – Aasaavari
 - c. Chhaayaanat - Kaamod

Unit - 4 Notations in Pt. Bhatkhande System:

- 4.1 Writing of compositions in notation of Vilambit Khayal and Drut Khayal (with Bol-Aalaap and Bol-Taana) (For Vocal students), Maseetkhani Gat, Razakhani Gat (For Instrumental students) in the prescribed Raags of Practical and Bhajan (in Raag Bhairavee)
- 4.2 Notating Layakaari in the prescribed Taals of the syllabus
- 4.3 Revision of earlier portion

Self-Learning topics (Unit wise)

Unit	Topics
4	4.1 Writing of compositions in notation of Vilambit Khayal and Drut Khayal (with Bol-Aalaap and Bol-Taana) (For Vocal students), Maseetkhani Gat, Razakhani Gat (For Instrumental students) in the prescribed Raags of Practical and Bhajan (in Raag Bhairavee) 4.2 Notating Layakaari in the prescribed Taals of the syllabus 4.3 Revision of earlier portion

Reference Books:

1. Aalaap Taan Maalikaa – Bhaag – 1 – Pramod Prabhune
2. Hindustani Music – Ashok Ranade
3. Raag – Bodha Bhaag – 1 to 6 – B. R. Devdhar
4. Raag – Taal – Darshan Bhaag – 1 & 2 – Akhil Bharatiya Gandharva Mahavidyalaya Mandal Prakashan
5. Raag Parichay – Bhaag 1 to 4 – Harishchandra Shrivastava
6. Sangeet – Sangeet karyalaya, Hathras
7. Sangeet Kala Vihar - Akhil Bharatiya Gandharva Mahavidyalaya Mandal
8. Sangeet Saurabh – Bhaag – 1-2 – Tahmvarchas
9. Shruti Vilaas – Shankar Vishnu Kaashekar
10. Srijan – Asha Parasnis Joshi

**UH-TPA-602 Hindustani Music: Vocal / Instrumental (Swar Vaadya) Presentation and Viva
Voce – 6A** **(Total Lectures: 120)**

A.	<p>Raag Multani: Sing: Drut Khayaal (with Bol Aalaap and Bol Taan) Play: Razaakhaanee Gat (Taans & Jhaalas) or Maseetkhaanee Gat (with Todas & Taans)</p>
B.	<p>Raag Puriyaa Dhanaashree: Sing: Drut Khayaal (with Bol Aalaap and Bol Taan) Play: Razaakhaanee Gat (Taans & Jhaalas) or Maseetkhaanee Gat (with Todas & Taans)</p>
C.	<p>Raag Darbari Kaanadaa: Sing: Drut Khayaal (with Bol Aalaap and Bol Taan) Play: Razaakhaanee Gat (Taans & Jhaalas) or Maseetkhaanee Gat (with Todas & Taans)</p>
D.	<p>For Vocal Music: a. Vilambit Khayaal (with Bol Aalaap and Bol Taan) - in any one Raag prescribed in the syllabus. b. Bhajan or Gazal or Thumri For Instrumental Music: According to specific musical instrument, play in any one Raag prescribed in the syllabus; In Madhya Laya, equivalent Gats and Tode</p>

**UH-TPA-603 Hindustani Music: Vocal / Instrumental (Swar Vaadya) Stage Performance –
II – 6B** **(Total Lectures: 120)**

	<ul style="list-style-type: none"> • Choose from the syllabus any one Raag with elaborate Aalaap and Taan / Tode – Vilambit Khayaal / Maseetkhaanee Gat, Madhya Laya / Razaakhaanee Gat / Drut Laya composition – to be performed on stage by the student in front of the audience. • Include a Bhajan / Daadraa / Kajari to end the performance. • Minimum duration of performance must be of at least 30 min.
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**1. CORE COURSES: GROUP – II:
KATHAK DANCE:**

Theory	UH-TPA-604	KATHAK DANCE
Practical – A	UH-TPA-605	
Practical – B	UH-TPA-606	

UH-TPA-604 Theoretical Foundation of Kathak – 6

(Total Lectures: 60)

Unit - 1 Development of Indian Dance:

- 20.1 Brief history of Indian Dance:
 - a. Brief history of Kathak Dance
 - b. Parampara (Lineage and Stylistic Features) of Gharaanaas:
 - i. Lucknow
 - ii. Jaipur
 - iii. Banaras
- 20.2 Study of Indian Classical Dances:
 - a. Kuchipudi,
 - b. Kathakali,
 - c. Mohiniattam
 - d. Sattriya
- 20.3 Biographies and Contributions:
 - a. Prof. Mohanrao Kalyanpurkar
 - b. Dadheech Couple (Dr. Puru Dadheech and Dr. Vibha Dadheech)

Unit - 2 Technique and Terminology related to Dance:

- 1.1 Brief Essays on:
 - a. Importance of Padhant in Kathak
 - b. Role of Ghoonghroos in Indian Dances
 - c. Benefits of the study of Kathak Dance: Physical, Mental and Intellectual
 - d. Importance of Veshbhooshaa-Roopsajjaa, Manch-Sajja and Vaadya-Vrinda in Dance
- 1.2 Description of incidents and Hasta Mudras related to Gat Bhaava:
 - a. Panaghata,
 - b. Maakhana Chori,
 - c. Kaaliya Daman,
 - d. Hori (Holi)

Unit - 3 A Study of the Classical Texts of Dramaturgy: (Naatya Shaashtra)

- 2.4 Bhaavas; Sthaayee, Vibhaava, Anubhaava, Sanchaaree Bhaava
- 2.5 Nava Rasas: Shringaar, Haasya, Veera, Vibhatsya, Bhanaayaka, Roudra, Karuna and Shaanta Bhrukutee Sanchalan (Naatya Shaashtra)

Unit - 4 Notations in Pt. Bhatkhande System:

4.1 Taal Dhamaar: Thekaa in Thaah, Dugun, Chaugun and all intra forms as prescribed in practical courses

4.2 Taal Raas: Thekaa in Thaah, Dugun, Chaugun and all intra forms as prescribed in practical courses

Self-Learning topics (Unit wise)

Unit	Topics
4	4.1 Taal Dhamaar: Thekaa in Thaah, Dugun, Chaugun and all intra forms as prescribed in practical courses 4.2 Taal Raas: Thekaa in Thaah, Dugun, Chaugun and all intra forms as prescribed in practical courses

Reference Books:

1.	Abhinaya Darpan – Dr Puru Dadheech
2.	Ang Kavya – Pt. Birju Maharaj
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 Parampara mein Guru Lacchu Maharaj – Mandvi Singh
17.	Kathak Nritya Parichay – Harishchandra Shreevastav
18.	Kathak Nritya Shiksha Part – I – Dr. Puru Dadheech
19.	Kathak Nritya Shiksha Part – II – Dr Puru Dadheech
20.	Kathak Praveshika – Tirthram 'Aazad'
21.	Kathak se pahchaan – Dr. Manjiri Deo
22.	Kathak Shaashtra Darshan Part – I – Akhil Bharatiya Gandharva Mahavidyalaya Mandal
23.	Kathak Shaashtra Darshan Part – II – Akhil Bharatiya Gandharva Mahavidyalaya Mandal
24.	Kathak Shringaar – Tirthram 'Aazad'
25.	Magazine 'Marg' – various issues

26. Magazine 'Sangeet Kala Vihaar' – various issues (Akhil Bharatiya Gandharva Mahavidyalaya Mandal)
27. Magazine 'Sangeet' – various issues (Sangeet Karyalaya Hathras)
28. Marg Magazine – Special Issue on Folk Dances – Mulk Raj Anand (Editor)
29. Naatyshaashtra kaa Sangeet Vivechan – Dr. Puru Daheech
30. Nandikesvara's Abhinay Darpanam - Dr. Manmohan Ghosh
31. The Sacred Dance of India – Mrinalini Sarabhai

UH-TPA-605 Kathak Presentation and Viva Voce – 6A

(Total Lectures: 120)

A	Revision of Semesters 1 to 5 portion	
B	Taal Dhamaar: 1. 2 Thaats 2. 1 Paran-Judi Aamad 3. 2 Tode 4. 2 Chakkardaar Tode	5. 2 Paran 6. 2 Chakkardaar Paran 7. 1 Kavitta 8. 2 Tihaayee 9. Padhant of all intra forms
C	Taal Raas: 1. 1 Thaats 2. 1 Aamad 3. 2 Tode 4. 1 Chakkardaar Todaa	5. 2 Paran 6. 1 Chakkardaar Paran 7. 1 Kavitta 8. 2 Tihaayee 9. Padhant of all intra forms
D	1. Gat Bhaava: Hori (Holi) 2. Abhinaya: Bhaava Presentation: Any one Nava Rasa on a Pada/ Thumri/ Gat Bhaava 3. Taraanaa	

UH-TPA-606 Kathak Stage Performance – II – 6B

(Total Lectures: 120)

	<ul style="list-style-type: none"> • Choice of any one Taal learnt in all the previous semesters to be performed on stage by the student in front of the audience. • Performance should include Nritta, Nritya and Naatya components. • Padhant of few items is recommended. • Minimum duration of performance must be of at least 30 min.
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**1. CORE COURSES: GROUP – III:
BHARATNATYAM DANCE:**

Theory	UH-TPA-607	BHARATNATYAM DANCE
Practical – A	UH-TPA-608	
Practical – B	UH-TPA-609	

UH-TPA-607 Theoretical Foundation of Bharatnatyam - 6

(Total Lectures: 60)

Unit - 1 Famous composers in Bharatanatyam and their contribution:

- 1.1 Papanasham Shivam, Uttukudu Venkat Kavi
- 1.2 Gopal Krishna Bharti, Maharaja Swati Tirunal
- 1.3 King Sarfoji II & Ghanam Krishnam Iyyer.

Unit - 2 The stage a study:

- 1.1 The nature and need of stage in Bharatanatyam
- 1.2 The structure of stage and auditorium reference to Natyashastra
- 1.3 Light design
- 1.4 Sound design

Unit - 3 Bharatanatyam: From Natyashastra to current scenario:

- 1.1 The era of Bharatamuni and the Development during 500 A.D to 1200 A.D to 18th century
- 1.2 Devaluing dance during British empire
- 1.3 Efforts post-independence era
- 1.4 The current scenario

Unit - 4 Notation of items:

- 1.1 Pushpanjali
- 1.2 (Any) Padam
- 1.3 Shabdham
- 1.4 Keerthanam

Self-Learning topics (Unit wise)

Unit	Topics
4	Notation of items : I. Pushpanjali II. (Any) Padam III. Shabdham IV. Keerthanam

Reference Books:

1.	Abhinaya Dharpanam of Nandikeshwara – Dr.
2.	Apparao Approach to Bharatanatyam – Dr. S.
3.	Bagyalakshmi Bharatanatyam Sastram – Sri Rama

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 Devadasi
8. System in Medieval Tamil nadu – Dr. K. Sadasivan History of
9. 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. Tandava Lakshanam – Dr. V. Narayanswami Naidu
25. Understanding Bharatanatyam – Mirnalini Sarabhai

UH-TPA-608 Bharatnatyam Presentation and Viva Voce – 6A

(Total Lectures: 120)

A.	Revision of Semesters 1 to 5 portion
B.	1. Bhakti padam 2. Javali
C.	Varnam in rupak taal
D.	1. Reciting Given Item in Taal, Singing Ability and Full Knowledge About the Composition Is Necessary 2. Nattuvangam for Allaripu on tattakali

UH-TPA-609 Bharatnatyam Stage Performance – II – 6B

(Total Lectures: 120)

	<ul style="list-style-type: none"> • Choice of any three items learnt in all the previous semesters to be performed on stage by the student in front of the audience. • Performance should include Nritya, Nritya and Naatya components. • Minimum duration of performance must be of at least 30 min.
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**1. CORE COURSES: GROUP – IV:
ODISSI DANCE:**

Theory	UH-FPA-610	ODISSI DANCE
Practical – A	UH-FPA-611	
Practical – B	UH-FPA-612	

UH-FPA-610 Theoretical Foundation of Odissi – 6 (Total Lectures: 60)

Unit - 1 History of Odissi

- 1.1. Odissi on stage-
From temples to the stage
Philosophy of Odissi dance- devotion, submission, decoration, entertainment
Changes in the repertoire over time
Contemporary experiments in Odissi- Bollywood, Group Symmetry, Belly Dancing, Rabindra Sangeet, Abhanga etc.
- 1.2 Dance and the Stage-
Studying the various aspects of a stage performance- the stage set-up (idol, background, area), lighting and sound, decoration of the stage for the occasion; The dancer as the devotee and dance as the offering; Recreating the temples of Puri with sculptures (bhangis)
- 1.3 Closely analysing an element of Odissi-
Any element like Music, Costume, Make-up, parts of the repertoire etc. to be taken up and studied in detail

Unit - 2 Development of the Tradition

- 2.1 Rasa and Bhava- Studying the NavaRasas; their importance; the corresponding Bhavas- according to the NatyaSastra
- 2.2 Odissi Aharya
Changes in costume and jewellery over the years; fixing the silver Odia work as emblematic; the introduction of stitched costumes; the introduction of a male costume for a dance with only female costumes; changes in make-up; changes in hair style; importance of the placement of tahia
- 2.3 Studying the music composers-
Adiguru Singhari Shyamsundar Kar
Guru Banamali Maharana
Bhuvaneshwar Mishra
Balakrishna Das

Unit - 3 Studying Texts

- 3.1 Odissi and Religion- discussing texts which view the influence of the differing religious movements affecting past and present performances
- 3.2 Gender and Odissi- understanding the concepts of Body, Gender and Dance in the construction and execution of the dance

3.3 Nayika bheda and avastha
 Ashta-nayika according to NatyaSastra
 Use of the Nayika by Jayadeva
 Investigate and analyse the Ashtanayika in the Ashtapadis

Unit - 4 Odissi Rhythm and Music

4.1 Musical accompaniments-
 Mardala, Gini, Flute, Harmonium- the basic instruments
 Violin, Sitar, Veena, Tabla- newer additions
 Comparing traditional and modern musical accompaniments
 Pros and cons of the use of recorded music in contemporary performances
 4.2 Studying the mardala and its importance in Odissi
 Parts of the mardala; Construction; Difference from mridangam or tabla;
 uniqueness of sound; ideal for Odissi
 4.3 Studying Composers & Choreographers of each piece being performed in
 the Manch Pradarshan

Self-Learning topics (Unit wise)

Unit	Topics
1	1.3 Closely analysing an element of Odissi
3	3.3 Nayika bheda and avastha Ashta-nayika according to NatyaSastra Use of the Nayika by Jayadeva Investigate and analyse the Ashtanayika in the Ashtapadis
4	4.1 Musical accompaniments- Mardala, Gini, Flute, Harmonium- the basic instruments Violin, Sitar, Veena, Tabla- newer additions Comparing traditional and modern musical accompaniments Pros and cons of the use of recorded music in contemporary performances

Suggested Readings for Unit 3:

<ol style="list-style-type: none"> 1. “Beyond tradition: The practice of sadhana in Odissi dance” by Nandini Sikand 2. “Dance and the distributed body: Odissi, ritual practice, and Mahari performance” by Anurima Banerji (https://www.proquest.com/docview/1432626147) 3. “Choreographies of Gender” by Susan Lee Foster (https://www.jstor.org/stable/3175670?seq=1) 4. “Darshan and Abhinaya: An Alternative to the Male Gaze” by Uttara Asha Coorlawala (https://doi.org/10.2307/1478103)
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Reference Books:

1. Abhinaya Chandrika by Maheshwar Mohapatra (ed. D. N. Patnaik)
2. Abhinaya-candrikā and Odissi dance by Maya Das
3. “Abhinaya Chandrika – Moonbeam of Acting” by Ileana Citaristi
4. Abhinaya Darpan by Nandikesvara
5. “Abhinaya in Odissi” by Jiwan Pani- (<https://www.indianculture.gov.in/abhinaya-odissi>)
6. Art of Indian Dancing by Projesh Banerjee
7. “Beyond tradition: The practice of sadhana in Odissi dance” by Nandini Sikand
8. Bihar and Orissa District Gazetteers by P. T. Mansfield (revised edition).
9. The Dance Orissi by Mohan Khokar and Ashish Khokar.
10. “Choreographies of Gender” by Susan Lee Foster
11. Dance as Yoga: The Spirit and Technique of Odissi by Rekha Tandon
12. The Dance of Shiva - Fourteen Indian Essays by Ananda Coomaraswamy
13. “Dance and the distributed body: Odissi, ritual practice, and Mahari performance” by Anurima Banerji
14. Dancing Odissi: Paratopic Performances of Gender and State by Anurima Banerji
15. “Darshan and Abhinaya: An Alternative to the Male Gaze” by Uttara Asha Coorlawala
16. “Delicate Faces, Virtuoso Bodies: Imagined childhood in Gotipua performances” by Kritika Mondal (<https://doi.org/10.1080/13528165.2018.1460445>)
17. Devadasi of the Jagannath Temple: precursors of Odissi music and dance by Ileana Citaristi
18. Gotipuas: The Boy Dancers of Odisha by Priyambada Mohanty Hejmadi
19. In Conversation with Guru Mayadhar Raut: Odissi- (<https://www.sahapedia.org/conversation-guru-mayadhar-raut-odissi>)
20. Kishorachandranana Champu by Baladev Rath- (<https://ia800904.us.archive.org/3/items/kabisuryab/kabisuryab.pdf>)
21. Krishna in Performing Arts by Shovana Narayan
22. Languid Bodies, Grounded Stances: The Curving Pathway of Neoclassical Odissi Dance by Nandini Sikand
23. The Making of a Guru: Kelucharan Mohapatra, His Life and Times by Ileana Citaristi
24. Manasollasa of King Somesvara
25. The Mirror of Gestures by Ananda Coomaraswamy
26. Movement and Mimesis by Mandakranta Bose
27. Nandikesvara’s Abhinayadarpanam by Manomohan Ghosh
28. Nartanam. Vol. XVIII No. 3.- On Jayantika by Ileana Citarist (ed.).
29. Nartananirnaya of Pandarika Vitthala by Sathyanarayana, R. (edited by Kapila Vatsyayan)
30. NatyaSastra- Bharatmuni (ed. Manomohan Ghosh)
31. Odissi Dance by Dr. D. N Patnaik
32. Neo-classical Odissi dance- Roy, Ratna and David J Capers.Odissi: A Dance of Sculpture by Michael Weston and Rekha Tandon.
33. Odissi Dance Pathfinder, Vol I and II- Guru Kelucharan Mohapatra Odissi Research.
34. Odissi, an Indian Classical Dance Form by Ahalya Hejmadi Patnaik and Priyambada Mohanty Hejmadi

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| 35. Odissi, Indian Classical Dance Art- Kothari, Sunil, and Avinash Pasricha. |
| 36. Odissi: What, Why & How- evolution, revival & technique by Madhumita Raut |
| 37. Odissi Yaatra: The Journey of Guru Mayadhar Raut by Aadya Kaktikar and Madhumita Raut |
| 38. SamgitaRatnakara of Sarangadeva |
| 39. Theatre and Religion on Krishna's Stage by David Mason |
| 40. Understanding Rhythm in Odissi Dance by Dr. Rohini Dandavate |
| 41. Use of Poetry in Odissi (M10, M11)- epathshala
(http://epgp.inflibnet.ac.in/epgpdata/uploads/epgp_content/S000451PA/P001552/M018102/ET/1481008263P5M10TEXT.pdf) |
| 42. Wives of the God-King by Frederique Apffel-Marglin |

UH-FPA-611

Odissi Presentation and Viva Voce – 6A

(Total Lectures: 120)

A.	Revision of previous semesters
B.	Playing the gini
C.	Astapadi with Nayika abhinaya
D.	Introducing and explaining the Ashtapadi

UH-FPA-612

Odissi Stage Performance – II - 6B

(Total Lectures: 120)

	<ul style="list-style-type: none"> ● Choice of at least three items from the syllabus including a mangalacharan, a pallavi and an abhinaya. ● The presentation should be of the complete repertoire and end with moksha ● The performance should be a minimum of 30 minutes
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Reference Books:

- Tablaa - Pandit Arvind Mulgaonkar
- Taal Vaibhav - Pandit Vijay Kirpekar
- Taal Prakash - Pandit Bhagawat Sharan Sharma
- Tabla Guide: Pandit Bhaskar Ganesh Bhide
- Taal Martand - Pandit Satya Narayan Vasistha
- Tabla Shastra -Pandit Madhukar Godbole
- Taal Parichay - Pt.1 and Pt - 2- Dr. Lakshmi Narayan Garg
- Taal Kosh - Pandit Girish Chandra Shrivastav
- Taal Sarvang - Pandit Vidya Nath Sinh
- Pakhawaj aur Tablaa ke Gharane avam paramparayein Dr Aban Mistry
- <https://www.youtube.com/channel/UCGJiHI0c3TYybU-BgipaiAA>
- <https://www.youtube.com/channel/UChqlVaU7uJ5XW1VL5DGXT3A>
- Table Par Delhi Aur Poorab - Pt.Satynarayan Vasishth
- Taal Bodh -Pt. Kalicharan Goud
- Taal Ank - Pt. Prabhulal Garg
- Vaadya Vadan Ank - Dr. Laxmi Narayan Garg
- Kaayda Aur Peshkaar - Pt.Satynarayan Vasishth

UH-FPA-614 Hindustani Music: Instrumental – Taal Vaadya (Tablaa) Presentation and Viva Voce – 6A (Total Lectures: 120)

A	Play Solo: Any solo (10 mins): Etaal or Rupak or Jhaptaal - 1 or 2 Kaydas, 1 rela, tukda, chakradhaar and Tihal (2 or 3)
B	Accompany - Vocal: Ektaal, Tilwada - Vilambit and Drut Bandish (with appropriate taal) - 20 mins
C	Accompany - Dance - Complete performance for min 10 mins
D	Synthesized performance for 10 mins in any of the following: 1. Vocal - tablaa - Kathak 2. Instrument - tablaa - dance (Kathak)

UH-FPA-615 Hindustani Music: Instrumental – Taal Vaadya (Tablaa) Stage Performance – II – 6B (Total Lectures: 120)

	Complete solo of any aprachalit Taal– to be performed on stage by the student in front of the audience for 30 mins (15 maatra / 9 maatra / 11 beats any one)
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2. ELECTIVE COURSE:
2.2 DISSERTATION / PROJECT:

UH-TPA-616	DISSERTATION	(04 Credits - 100 Marks)
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1. The dissertation shall be of 04 credits and shall carry 100 marks.
2. This would be a research study on a topic of performing arts and its education.
3. Research study will begin in Semester V and the Report will be completed and submitted in Semester VI.
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 fifth 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 sixth 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.

3 SKILL ENHANCEMENT COURSES (SEC):

UH-TPA-617	Introduction to Research Methodology in Performing Arts
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UH-TPA-617 Introduction to Research Methodology in Performing Arts

(Total Lectures: 60)

Unit - 1: Introduction to Research

- 1.1 Meaning, Characteristics and Importance of Research
- 1.2 Steps of Research and Types of Research
- 1.3 Sampling Techniques: Probability and Non-Probability
- 1.4 Literature Review: Research Studies in Performing Arts – India and Abroad

Unit - 2: Major Research Methods

- 2.1 Descriptive Methods: Correlational and Comparative
- 2.2 Experimental Research
- 2.3 Historical Method
- 2.4 Case Study Method

Unit - 3: Data Sources, Collection and Data Analysis:

- 3.1 Sources of Data: Primary and Secondary
- 3.2 Tools and Techniques of Data Collection:
 - a. Techniques: Observation and Interview
 - b. Tools: Questionnaire, Rating Scales, Attitude Scale and Test
- 3.3 Data Analysis:
 - a. Descriptive Analysis - Measures of Central Tendency, Variability, Divergence from Normality and Graphical Representation
 - b. Inferential Analysis - Parametric techniques for testing of hypotheses such as ANOVA, t-Test, Pearson Correlation

Unit - 4: Research Writing Skills

- 1.1 Plagiarism, Ethics in Research
- 1.2 Writing a Research Proposal
- 1.3 Writing a Research Report (Dissertation)
- 1.4 Academic Writing in Research studies

Self-Learning topics (Unit wise)

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

Online Resources

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

Reference Books:

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