

Sardar Patel University, Anand
Smt. Hiraba Motibhai Patel Institute of Performing Arts
Syllabus of Bachelor of Performing Arts modified
As per Annual System 2015-16

FY BPA

Subject: Drama

Paper: 101 Literature & Theatre History-I

I. The Form of Drama

1. Drama as an integrated & inter disciplinary art form Drama & Religion, Drama & other arts.
2. Drama and other forms of literature. Drama Novel Drama & Poetry.
3. Elements of Drama: (a) Western theme plot Character, Director etc (b) Indian Vastu, Gana, Abhinaya, Rasa.

II. Introduction to Indian Theatre:

1. A study of origin, development and full of old professional theater.
2. Study of any play of the masters of the golden era of old professional Gujarati theatre.
3. A brief study of religion and development of Hindi Drama.
4. Study of any one old Hindi play.

III. Sanskrit Drama:

1. Introduction to Natyashashtra.
2. A study of difficult theories of origin of Sanskrit Drama.
3. Major play wrights Bhas, kalidas, Shudrak, Bhavbhuti
4. Study of any one act Sanskrit Play.

IV. Introduction to western theatre Greek to Elizabethan Theatre.

1. Various forms of western Drama – Tragedy, Comedy, Melodrama, Farce, Tragic-Comedy.
2. Greek Tragedy & Comedy- Contribution of Aeschylus, Sophocles, Eumpides, Aristophanes menandar.
3. Sances & Roman Drama.
4. Religious Drama & Performance during the middle ages 0 Mystery & Morality plays.
5. Study of Romantic Tragedy & comedy Shakespeare.
6. Study of any Greek or Shakespearean play.

V. Introduction to Traditional Theatre forms of India

- A. Introduction to difficult Traditional theatre forms of India.
- B. Study of any “Bhavai Vesh”

3 List of Plays:

- | | | |
|--------------------------|---|----------------------------------------------------------------------------------------------------------------------------|
| 1. Ranchodbhai Udayram | - | lalita Dukhadarshak |
| 2. Dahyabhai Dholshaji | - | Vinaveli, Umadevadi Udaybhan
Vijayavijay, Ashrumati |
| 3. Raghunath Brahmabhatt | - | Buddadev, Sunjakumari etc |
| 4. Manilal Nabhubhai | - | Kanta |
| 5. Kavi Manilal "Pagal" | - | Dil na Dard |
| 6. Bhas | - | Doota Ghatokacha, Madhyam, Vyayog,
Urbhangam, Karnabharam, Doota Vakyam |
| 7. Bodhayan | - | Bhagvadjjukiyam |
| 8. Eschylus | - | Agamemnon |
| 9. Sophocles | - | Odipuselectra Philocletes |
| 10. Euripidus | - | Media, Orestes |
| 11. Shakespeare | - | Hamlet, Othello, Macbeth,
The Merchant of Venice, Twelfth
Night, Mid Summer Night's Dream
The Taming of the Shrew |
| 12. Bhavai Vash | - | Jashma Odan, Manibasati |

Paper: 102 Acting-I

I. An Actor's ARJ:-

1. Definition of acting, acting & the performing arts nature of acting both art and science.
2. Requisites for success in art of acting role of talent and training physical mental, emotional actors place in theatre.
3. General requirement of an actor.
4. Objective of art of acting.

II. Training of the voice:-

1. Correct breathing- The physical basis for acting, voice producing organs and their important functions.
2. Quality of Voice.
3. Force, stress, Inflection, time.
4. Volume, Pitch, Pause, Intonation.
5. Defects in Speech.

6. Qualities of Good Speech.
- III. **Training the Body & inner Resources:-**
 1. Gesture & Pose- laws of gesture economy, fitness, facial expression through imaginations and concentration.
 2. Various kinds of movement.
 3. Introduction to improvisation.
 4. Mime is a stylized Art.
- IV. **The Actor & The play.**
 1. Actor's script.
 2. Analysis of the Role.
 3. Process of building the character in General.
- V. **Actors Relationship with other Artists.**
 1. Playwright: - Understanding the meaning of the play- understanding of the role.
 2. Director: - Understanding Directors interpretation of the play.
 3. Study of Visual elements in relation with acting- Set, light, Costume, make-up props.
 4. Study of Audio elements in relation with acting- music, sound effects.
 5. Working with co-actors, actresses.

Paper: 103 Production & Direction-I

- I. **Role of Director in Modern Theatre:-**
 1. Direction & his relationship with other theater.
 2. Artists such as play Wright, Actor, Set designer, light designer, costume designer, Music composer & sound arranger, makeup man.
- II. **Theatre Management:-**
Duties & Responsibilities of :

(1) Stage Manger.	(6) Wardrobe In charge
(2) Property In charge	(7) Set Designer & Executer
(3) Light designer & Operator	(8) Costume Designer
(4) Make up Man	(9) Music & background effect in charge
(5) Show organization in charge	(10) F.O.H.
- III. **Direction:-**
 1. A study of the media of the director about script, actor stage, story.
- IV. **Details study of Stage Geography.**
 1. Acting Area and its division into various parts- relative importance of various parts.
 2. Study of importance of theatre architecture with special reference to proscenium theatre.
- V. **Principles of play production.**
 1. Motivation – Composition- Movement
 2. Picturisation – Emotional key

3. Tempo & Rhythm

Paper: 104 Theatre Techniques -I

1. Study of Importance of setting in play production.
2. Various principles of set designing.
3. Study of importance of lighting in play production.
4. Various functions of light designing.
5. Different types of light equipments e.g. flood, spot-ferial, piano, and convex.
6. Importance of costumes in production principles of costume designing.
7. Importance of costume in production
 - a. Principles of make-up designing.
 - b. Different tools of make-up.
8. Importance of stage property in play production various kinds of property.
9. Importance of sound effects in play production various types of sound effects.

Paper: 105 English -I

Unit: I

English for Non-Native Learners

1. Cleaner cities
2. Sardar Patel by Raj Mohan Gandhi
3. The Birth of Satyagraha by M.K. Gandhi
4. The Tusker's Train by Harry Miller

Unit: II

(1)Articles (2) Noun (3) Pronouns (4) All Tenses

Unit: III

(1) Verbs & Adverbs (2) Paragraph writing

Unit: IV

Introducing communication

- Concept, Definition and characteristics (Attributes) of Communication.
- The Process of communication. (Communication cycle)
- Objectives of communication.

Unit: V

- Layout and letter writing
- Formal and Informal

Reference:-

1. Advanced English for Non-Native Learners by D.S. Mishra, R.P. Jadeja, P. S. Joshi, Oxford University Press, 1999.
2. Intermediate English Grammar by Raymond Murphy, Cambridge University Press, 1994.
3. Essentials of Business Communication by Rajendra Pal and J. S. Korlahalli (Sultan Chand & Sons).
4. Effective Business Communication by Asha Kaul (Prentice Hall of India Pvt Ltd, New Delhi.)

5. Oxford Practice Grammar by Eastward (OUP).

Practical : 106 Acting-I

I. Voice & Speech :-

1. Breathing Exercises.
2. Omkar & Pranayam
3. Exercises of Voice Projection.
4. Pronunciation of Vowels, consonants and difficult words.
5. Tongue twisting exercise, difficult stanzas and chand aneter.
6. Exercises for voice modulation (pitch, volume, injention etc).
7. News reading, addressing the audience announcement (of play or cultural programmes etc)
8. Dramatic reading of selected scenes from various kinds of literature such as essays, stories autobiography, drama etc.
9. Such as from old professionals Gujarat theatre, Modern Gujarati and Hindi Theater or contemporary Indian theater translated, Adapted in Hindi Theatre from other languages.
10. Preparation of five poetries Gujarati and Hindi.

II. Mime & Movement.

1. Elementary knowledge of basic exercises of mime through music.
2. Interpretation & expression demonstrating through character
3. Mime as a stylized art & knowledge of Mine & Movement and its techniques.
4. Exercises in obese nation, concentration, relaxation, imagination etc through Music.

III. Improvisation

1. Sensory experience & emotional experience.
2. Exercise for energy and flow of imagination.
3. Actor & character in different in different situations.
4. Simple improvisation and from inputs words, phrases, Instruments music, stage props etc.

IV. Learn and work on the theaters (Non-Verbal) conventions & their Inter relation with each other.

Practical : 107 Production-I

I. Directions :- Work on the media of the director

1. The script.
2. The Actor
3. The Stage

II. Learn and work on Principles of Play Production motivation, composition, Business, movement, Emotional key, Tempo & Rhythm.

1. Practical: - Covering a handling the floor and wall units. Nailing and fastening the units together.
2. Proscenium theatre and ground plan, front elevation terms: Apron, Tormentor, Teaser, Sightlines, cyclorama, Pivot-Point, Files curtain, Acting Area etc.
3. Visit to the local theatre.

III. Stage Craft.

1. Drawing Instruments & their uses.
2. Different types of Protections.
 - i. Ground plan- Elevation- Isometric Rostrums (Individual with composition), Stair Case, Floor Unit, (Furniture etc), Wall unit, (Flats, front, Rear, Projections, Box Set, Without Furniture)

IV. Practical

1. Introduction to lighting gadgets their handling & operations.
2. Stage lighting equipments.
3. Socket system, playing, connection, distribution.
4. Introduction to department, wardrobe, proper way of handling and wardrobe.
5. Introduction of makeup kit- Straight make-up
6. Practical with music operation.

SY BPA
Subject: Drama

Paper: 201 Literature & Theatre History -II

I. History of Indian Regional Drama:-

- A. Brief History of Modern Indian theatre with special reference to Bangali & Marathi Theatre.
- B. Brief History of development of New Gujarati Theatre.
- C. Detailed study of any modern Gujarati, Bangali & Marathi play.

II. Sanskrit Drama:-

- A. Study of Dasharupkas & Brief study of Uparupakas.
- B. Study of any Rupaka (Sanskrit Play).

III. Brief study of western theatre 17th Century

- A. Theatre of reason- Racine, Tragedy and comedy in Restoration Era, Comedy of Humors- Ben Johnson, Comedy of Manners- Moliere and Sentimental Comedy.
- B. Study if any play by Moliere, Racine or Benjonson.

IV. Forms of Drama

- A. Origin & development of western one act play form of one act play.
- B. Contribution of Gujarat plays wrights in the development of Guajarati one act Play.
- C. Study of nay one Gujarati plays Pre-independence.

V. Traditional theater forms of India

- A. Brief study of various traditional theatre forms of India.
- B. Detailed study of any two traditional theatre forms of India.
- C. Study of any one modern play based on traditional theatre forms of western region:

List of Plays:

- | | | |
|-------------------------------|---|-----------------------------------------------|
| 1. C.C. Mehta- Dhara Gujarati | - | Miongi Stree |
| 2. Sitanshu Yashashchandra | - | Vaishakhi Koyal, Kaaho Makanji |
| 3. Raghuvir Chaudhari | - | Sikandar Sani |
| 4. Madhurai | - | Kumarni Agashi |
| 5. Labh Sankar | - | Mansukhlal Mojithia |
| 6. Vijay Tendulkar | - | Kanyadan, Kamala, Shantata
Court chalu ahe |
| 7. Jayvant Dalaw | - | Purush |
| 8. Mahesh Elkunchawar | - | Wada Chirebandhi |

9. Rabindranath Tagore	-	Raja o Rani, Dakghar
10.Dvijendralal Rai	-	Rana Pratap (Pratapsinh), Shahjahan
11.Utpal Dalt	-	Kallol
12.Benjonson	-	Alchemist
13.Moliere	-	The blundere Tarruffe, The Self Deceived Husband
14.Racine	-	Andromaque, Britannicus, Phedre Arthalie
15.Kalidas	-	Abhigyam Shakuntal
16.Bhas	-	Panchrattra
17.Shudrak	-	Mrichhakatikam
18.Bhavbhuti	-	Uttar Ram Charitra
19.Pre-independence	-	One act play Gujarati Play by Bhanubhai Umaravadi & Yashwant Pandya
20.Post Independence-	-	One act play Gujarati Play By: Modern Gujarati Play Wrights
21.C.C. Mehta	-	Hoholika
22.R.C. Parikh	-	Mena Gujarati
23.Vijay Tendulakar	-	Ghasiram Kotwal

Paper: 202 Acting-II

I. Detailed study of the method in acting by Stanislavsky:-

1. Actor's internal preparation:- discovering physical actions, finding a purpose concentration of attention, imagination, observation etc.
2. Actor's external preparation:- Voice and body control and exercise etc.
3. Creation of Role – getting into the character.

II. Detailed study of Bharata's theory of Acting :-

1. Angik abhinay, Vachik Abhinay, Satvik Abhinay, Aachrya Abhinay, Chitrabhinay, Samany ABhinay.
2. Detailed study of various Bhavas and their vibhavas and Anubhavas.

III. Styles of Acting – Western (Early Period)

1. Greek Actor
2. Roman Actor
3. Elizabethan Acting
4. Acting in commedia Dell Arte
5. Acting in Moliere's Farce

IV. Style of Acting – Western (Modern Period)

Realistic and non Realistic – An Introduction Only

V. Acting in Regional Theater

1. Bhavai
2. Old Professional Gujarati Theatre
3. Contemporary Gujarati Theater
4. Famous actors of Gujarati

Paper: 203 Production & Direction -II

I. 1 Procedure of Direction in Detail:-

1. Selection of the Script:-
2. Budgeting a play :- Study of the script and research Interpretation, work with different designers, Preparing the production script, Rehearsal Schedule, Unit & Objectives, Selection of Actors (Casting), Director's approach during various stages of Rehearsal, Grand Rehearsal and First Show.

2 Production Script:-

- a. What is production script?
- b. Explain and discuss about its importance and preparation.

II. Types of Directors and various directions method.

1. What is director? His place in theater
2. Duties and Responsibilities of creative Director
3. Description of various types of director such as Rubber stamped, Trainer Director, (Talim Master), Stage manager, Director, Writer Director, Actor-Director, Technician Director, Easy go lucky director, Director - Director

III. Production for Drama Theater

1 Make-up.

- a) The importance of learn make-up application for drama artist.
- b) Detailed study of Make-up for Drama.
- c) Make-up useful in Drama.
- d) The material useful in Drama.

2 Procedure of Make-up:-

- (a)Before make-up (b) applying makeup (c) Removing make (d)After make-up.

3 Types of make-up:-

- a. Liner b. Plastic c. Grease paint.

IV. A. Definition of Costume.

1. The cosmetics used for make-up in Drama Theater.
2. The Technique of applying in Drama.
3. Method of Make-up like before make-up applying Make-up, removing Make-up.
4. Definition of Costume.
5. History of Costume.
6. The costume useful in Drama.
7. The Detailed study of costume for Drama.

B. Procedure of Costume Designing.

- (1) Study of the play.
- (2) Research
- (3) Instruction to the tailor and cutter.
- (4) Wardrobe
- (5) Discussion with Director.
- (6) Costume change plot/Chart.
- (7) Costume rehearsal.

C. History of Costume in India (General):-

Factors Governing use of Costumes & their needs.

- (1) Pre Vedic period
- (2) Vedic Period
- (3) Maurya
- (4) Gupta
- (5) Moghal
- (6) Maratha
- (7) British
- (8) Post Independence

V. The impact region on Costume & Make-up:-

1. The impact region on costume & Make-up.
2. Changes in costume with different situations.
3. Changes in make-up with different situation.
4. The costumes & Make-up in dance –Drama.

Paper: 204 Theatre Technique-II

I. Rehearsal Techniques.

1. What is Rehearsal?
2. Purpose of Rehearsal.
3. Types of Rehearsal.
4. How to take Rehearsal etc.
5. Various stages of Rehearsal and the method the director follows in this stage. i.e. Reading/Blocking/Polishing/Tempo and Rhythm/Technical Rehearsal and Grand Rehearsal.

II. Basic Principles of (1) Electricity (2) Conductor (3) Non conductor (4) Volts/Amperes (5) Ohms/Watts.

III. **Procedure of Set designing:-**

1. Study of the Script.
2. Discussion with director
3. Research
4. Technical Drawing such as plan, Elevation, colored sketch & Model.
5. Instruction to workshop technicians.
6. Scene shifting Plot.
7. Property layout & shifting plot.
8. Technical Rehearsal
9. Discussion with other designers.

IV. **A. Various types of sets :-**

- (1)Unit (2) Minimum (3) Screen (4) Cyclorama (5) Prism (6) Book
(7) Reversible (8) Formal (9) Permanent (10) Curtain & wing, cause curtain
(11) light (12) stage.

B. Various stages:-

- (1) Revolving (2) Sliding (3) Elevator (4) Jack knife.

V. **A. Procedure of light Designing:-**

- | | |
|--------------------------------------------|-------------------------------|
| (1) Study of the script. | (5) Discussion with Director. |
| (2) Discussion with set & costume designer | (6) Lighting lay out |
| (3) Lighting chart | (7) Cue sheet |
| (4) Technical Rehearsal | (8) Operation. |

B. Stage lighting Instruments:-

- a) Intensity control (Dimmer).
- b) Projection lancer (Profile Spot)
- c) Water effect, ultra violet lamp, Tube Auto Transformer dimmer, resistance dimmer, Electronics dimmer.

Paper : 205 English-II

Unit: I

Short Stories

1. The gift of Magi by O' Henry
2. The Child by Premchand
3. A slip of the Tongue by F. E. B. Gray
4. The Cabuliwallah by Rabindranath Tagore

Unit: II

1. Active Voice & Passive Voice
2. Direct Speech & Indirect Speech
3. Vocabulary

Unit: III

1. Types of communication
2. Barrier Communication
(Wrong choice of medium/Physical/Semiotic/Socio-Psychological barriers to communication)
3. Dialogue writing

Unit: IV

1. Phrasal Verbs
2. Preposition
3. Conjunctions
4. Punctuation marks
5. Precise writing
6. Synonyms, Antonyms & Homonyms

Unit: V

1. Presentation skill
2. Developing self confidence
3. Use of Audio visual Aids

Reference:-

1. *Glimpses of Life* An Anthology of Short Stories and Business Communication by Board of Editors, Orient Blackswan Private Ltd, 2009.
2. Intermediate English Grammar by Raymond Murphy, Cambridge University Press, 1994.
3. Essentials of Business Communication by Rajendra Pal and J. S. Korlahalli (Sultan Chand & Sons).
4. Effective Business Communication by Asha Kaul (Prentice Hall of India Pvt Ltd, New Delhi.)
5. Oxford Practice Grammar by Eastward (OUP).

Practical : 206 Acting -II

I. Voice & Speech:-

1. Breathing Exercise
2. Omkar and Pranayam
3. Basic exercise for voice cultivation and pronunciation.
4. Exercise in laughing, smiling, whispering, weeping, crying, yelling of fear, joy, pain, suffering and ecstasy.
5. Exercise in universal language of Sounds.
6. Preparing chores from various plays.
7. Preparing blank verse [], folk songs. Sholka, Chhand (meter) & Poetries
8. Study of dialects and intonations.
9. Acting in Radio plays (Reading).
10. Prep
11. Airing five, Mongoose or soliloquies or scenes from classics, modern classics.

II. Body Movement:-

1. Anagik Abhinaya, Anang, upang & Party Anga, Tools of an Actor.
2. Body exercise, Yoga in relation to theater exercising pertaining to head, eyes and Body extension movement.
3. Rhythmic Movement (Advanced)
4. Various kinds of movements & Gestures.
5. Concept of Rasa and Navrasa, Facile Expression.
6. Different body movements of animate and inanimate objects (Individual, Pair and In groups)

Practical : 207 Production -II

I. Direction: - work of fundamentals of Directions.

1. Media of the Director.
2. Composition
3. Picturisation.
4. Movement.
5. Rhythm & Temple
6. Pantomimic Dramatization

II. Stage Craft:- Preparing a production script for one act play (Drawing practical)

1. Orthographic Projection - Staircase.
2. Ground plan and Elevation of Thrust Stage (Depth, Play Box)
3. Ground plan and Elevation plot, Property chart and layout.

4. Purpose of lighting – Principles of lights preparing lighting chart & cue Chart.
5. Character Make-up.
6. Costume Colour Plate
7. Sound equipments – one sheet

III. Improvisation:- (to be dealt with reference to nay one act play.)

1. Building up a climax through response and stimulus of different characters in pair and groups, Action & Reactions, Mirror Games.
2. Logical relationship & link between through and action in different characters.
3. Improvising based on the Stanislavsky's method of elements of physical action.
 - a. Action "if" given circumstances.
 - b. Magic "if" observation and imagination.
4. Improvising a story.
5. Treating a poem as a Soliloquy
6. Complicated yogic exercises in body postures: Respiration, In lying, sitting & standing.

TY BPA
Subject: Drama

Paper: 301 Literature & Theatre History-III

I. Introduction to Asian theatre

1. General History of Chinese and Japanese Drama.
2. Puppet Theater – Origin & development with different forms.
3. Detailed study of play.
4. Two man on a sting Eguchi Indian Classic
5. Reference book:- Oriental Theater- H. G. Wells

II. Modern Western Realistic Drama

1. The Naturalistic revolt
2. Realistic Drama: Ihsen, Chekhov, Bernard Show.
3. Study of Play wrights through Analysis of his play.
4. List of play: Doll’s House, Uncle Vanya, Cherry Orchard, Saint Joan, Pygmalion.

III. Modern Western Non Realistic Drama

1. Non Realistic: - Symbolism and expressionism, Pirandello, Stand berg.
2. Epic Theater: - Bertolt, Brecht, Theatre of absurd- Beckett, Lonesco.
3. List of plays: - Waiting for Godot, The killer, Good Women of setzuan, Caucasian chaulk, circle, six characters in speech of an author, A dream play.

IV. Plot Structure in Sanskrit Drama:-

1. Study of Sanskrit play- Shankuntala, Uttat Ramcharit.
2. Karyavastha, artha Prakruti, Sandhi, Artho Pakshepak.
3. Role of vidushaka in Sanskrit Drama- in theory according to natya shashtra. In practice on the basis of plays:- swapnvasvadattam, Mruchhakatikam, Malvikagnimitra.

V. Principles of Play writing:-

1. Drama criticism & appreciation.
2. Creative writing : Short play
3. Dramatic poem street play, couples for for bhavai.

Paper: 302 Acting -III

- I. **Styles of Acting (Oriental)**
 1. Acting in Peaking Opera.
 2. Acting in Kabuki Drama.
 3. Acting in Noh Play.
- II. **Modern school of Acting.**
 1. Representation school of Acting.
 2. Stanishvsky's concept of creative Acting.
 3. Bertolt Brecht's theory of alienation in Acting.
 4. Grotowsky's theory of poor theatre acting point of view.
 5. Vakhtangow & meyerhold's idea of Acting.
 6. Peter book's theory of universal language of sound & gestures.
- III. **Detailed study of Acting in Sanskrit Theatre with reference to stage conventions:-**
 1. Stage conventions – Natyadharmi, Lokdharmi
 2. Zonal Divisions kakshyavibhag- Vritti & Provitti
- IV. General Characteritics of Acting in Indian Traditional Theatre. With special reference to the applications of four aspects of abhinaya.
- V. The views of eminent actors on art of acting: Study of views of famous American, European, Russian, Indian stage actors on art of acting (5 western actors & 5 Indian actors.)

Paper: 303 Production & Direction-III

- I.
 1. Critical Appreciation of Performance:- Playwrights approach & Directors approach interpretation and Treatment
 2. Evolution of Director:- Indian Theatre, Western Theater.
- II.
 1. Modern Trends in play production: Stanislavsky to peter book
 2. Role of experimental Theater:- Content form, Different stages of development
- III.
 1. Basic Principles of line & colors in setting, lighting, costumes, make-up, & their inter relation with each other.
 2. Origin and development of Puppet Theater in India.
- IV. Study of Architecture & types of theatre:-
 - (1) Sanskrit
 - (2) Modern theatre architecture: (a) Greek (b) Roman (c) Elizabethan
 - (d) Thrust Stage (e) Proscenium Arena (f) open stage.
- V. Style of setting :-
 1. Realistic & non Realistic

2. Style in production: Realistic & Non Realistic.

Paper : 304 Folk Theater & Dance - Drama

I. Folk Theatre:-

1. What is folk Theater?
2. Detailed study of folk Theater.
3. History of folk Theater.
4. Types of folk Theater.
5. Folk Theater of Gujarat.
6. Detailed study of folk Theater.

II. Folk Theatre Direction:-

- a. Any two folk theater play of Gujarat.
- b. Detailed study of traditional history & music of folk theater.
- c. Detailed study of different Regional folk Theater.
- d. Detailed study of Body movement.
- e. Dialogue delivering, costume & property etc.
- f. Difference between folk theatre & Drama.

III. Dance-Drama:-

1. What is Dance Drama?
2. The origin and development of Dance Drama.
3. The place of Dance drama in the present age.
4. The opinions of present drama guni about dance Drama.
5. The use of ancient stories as a theme of dance drama.
6. The use of contemporary issues as a theme of dance drama.
7. Major difference in depicting old stories contemporary stories.
8. Western Drama & Ballet, opera
9. The effect of Dance Drama on folk Dance.

IV. Dance Drama & Abhinay:- (1) Aangik (2) Vachik (3) Aaharya (4) Satvik (5)Abhinay

- V. The stage components in used in Dance Drama. Like properties back ground music with sound effects & lighting.**

Paper : 305 English-III

Unit: I

1. The Post Master by Rabindr Nath Tagore
2. Sweets for Angles by R. K. Narayan
3. The Golden Touch by Nathaniel Hawthorne
4. Selfish Giant - by Oscar Wild

Unit: II

1. Modern forms of communication: Fax, E-mail, Internet
2. Non Verbal aspects and communication
Body Language, Kinesics, Proxemics, Paralanguage.

3. Development of short drama skills

Unit: III

1. Vocabulary
2. Modals
3. Framing the sentences

Unit: IV Drafting speeches

1. Welcoming speeches
2. Celebration of Important days and National Holidays
3. Vote of Thanks
4. Consolation ceremony speech

Unit: V

1. Resume and Bio-data
2. Idioms and Usage
3. Words that confused

Reference:-

1. An Anthology of Popular Essays and Poems by A. G. Xavier, Macmillan.
2. Intermediate English Grammar by Raymond Murphy, Cambridge University Press, 1994.
3. Essentials of Business Communication by Rajendra Pal and J. S. Korlahalli (Sultan Chand & Sons).
4. Effective Business Communication by Asha Kaul (Prentice Hall of India Pvt Ltd, New Delhi.)
5. Oxford Practice Grammar by Eastward (OUP).

Practical : 306 Acting - III

I. Voice & Speech:-

1. Preparing long poems as soliloquies or monologues in different Rasas.
2. Changing the mood & rhythm of the poems as an exercise.
3. Poetry recitation expressing it by using various elements of acting.
4. Recitation of a play verse, blank verse Rhythmic prose.
5. Soliloquies from classical plays, Monologues, from well known plays- Sanskrit, Shakespearean, Greek, Modern classics.
6. Recording of scenes or act of the play or one act play using all the elements of a radio play.

II. Body movement:-

1. Communication various feelings & thoughts through body.
2. Analysis & interpretation of characters through movements.
3. Physical, Mental & emotional movements through music.
4. Basic exercise in plasticity of the body though music & without music.

III. Sound effects: Designing & creating of sound effect through house hold properties.

IV. Improvisation:-

1. To prepare a complete life sketched of the character by work on role analysis through improvisation.
2. Simple situations to be improvised through acting in individual, pairs and groups to develop play.
3. Scene work: to prepare scenes through movements, gestures, voice patterns & speech for selected scenes for different plays.
4. Re-Interpretation of stories through improvisation.
5. Actor's script for a role in scenes & plays.
6. Improvisation of themes in folk theatre form.

Practical: 307 Production - III

I. Directions:-

- a. Work on innovative Production techniques of different types of short plays (Scenes)/stories in various modes (Tragedy, comedy, fairy of presentation on different spaces (open stage, arena, thrust stage.)

II. Stage Craft:-

- a. Make-up and its types:
 1. liner make-up
 2. Grease paint make-up
 3. Plastic make-up.

III. Setting: Preparing card board model of the given set.

IV. Stage properties: Preparing the properties from waste materials.

Sardar Patel University, Anand
Smt. Hiraba Motibhai Patel Institute of Performing Arts
Syllabus of Bachelor of Performing Arts modified
As per Annual System 2015-16

FY BPA

Subject: Dance: Bharat Natyam

Paper: 101 Principles of Dance- (Bharat Natyam)-I

I.

1. Origin of India Dance Mythology.
2. Definition & Concept of myth & reality illustrated with examples.
3. Myths of origin of Dance as in Natyashashtra Abhinay Darpan & Other sources.
4. Nritya Kala (dance Art) meaning & origin.
5. Importance of dance art in human life.
6. Spiritual importance of Dance art.
7. Dance art & personality grooming.

II.

1. Margi & Deshi Nritya.
2. Lasya & Tandav Nritya.
3. Nritt, Nritya & Natya.
4. Definition of Abhinaya (Acting) & its types.
5. Definition of laya & its type.
6. Detailed study of definition of folk Dance & Classical Dance.
7. Detailed study of five Regional folk dances of India.
8. Detailed study of seven classical Dances of India.
9. Definition of Technical terms related to Bharat Natyam Dance.
10. Definition of Technical terms related to classical music.

III.

1. Definition of Gharana & origin.
2. Recognition, Development & limitation of Gharana.
3. The importance elements, rules & discipline & importance of Gharana.
4. Conflict of Gharana.
5. Gumi shishya Parampara.
6. Characteristics of Guru & Shishya.
7. Brief information about different Gharana of vocal, Tabla & Kathak.

IV.

1. **Dances of Shiva:** Their symbolism & significance.
 - (a) Dance of Shiva: The stories of different Tandavas, their significance.
 - (b) Concept of Natraja with Factual evidence from sculpture, painting & iconography.
2. **Dances of Krishna;** Their symbolism & Significance.
 - a. Krishna- the dancer with special reference to Kaliyamardan & Raslila.
 - b. The concept of natwar with factual evidence from sculpture, painting & iconography.

V.

1. The physical & mental health gained through Dance Art.
2. Definition of Naad & detailed study of its types.
3. Definition of Rasa & brief information about nine rasa.
4. The place & importance of Ghunghroo in Dance performance.
5. Broad acquaintances with Rangmanch (stage) & its rules.
6. The importance of Rangmanch in music art.
7. The impact of Dance art on Dancers & Audience.
8. Definition of Music.
9. The role of Artists' eye & ears in the Training of Dance.
10. Detailed study of the techniques of notation writing & its importance.

Paper: 102 Techniques of Dance – Bharat Natyam-I

I.

1. Alphabet & Meaning of word Bharat Natyam, synonyms used from word Bharat Natyam.
2. Alphabet & meaning of word Kathak & Nritya, Nritya & Natya in Kathak Dance.
3. Nritya, Nritya & Natya in Bharat Natyam Dance.
4. Costume, make-up & instruments used in Bharat Natyam Dance.
5. The importance of language in Dance.
6. Comparative study of basic Technical terms in Indian Dance (their reference to Dance Styles)
 - a. Textual Technical Terms.
 - b. Traditional Vernacular terms.

II.

1. Broad acquaintance with the story content of Ramayana.
2. Story of Ramayana & its use As a theme in a Dance.
3. Nayak Nayika, Bheds, Lakasanas, Alankar, ABhinay- Darpan, Abhinay Darpan Slokas.
4. Dance reference in Ramayana.
5. Dance terminology, repertoire with reference to dance.
6. History techniques & exponents of Bharat Natyam.
7. Origin History & development of Bharat Natyam (through the ages factual evidence wherever available) & its exponents.
8. Nritya, Nritya & Natya Techniques of Bharat Natyam with reference to four abhinaya as well.

III.

1. History, Techniques & exponents of Kathak Dance: Origin, History & Development of Kathak (through the ages with factual evidence wherever available) & its exponents.
2. Nritya, Nritya & Natya Techniques of Kathak with reference to four abhinaya as well.

IV.

1. Discussion on & detailed study of Ang, Upang & Pratyang of Human body.
2. Brief introduction of Abhinaya Darpan.
3. Meaning of Mudra & importance of Dance.
4. Detailed study of Asamyukt & its usage.

V.

1. Detailed study of Samyukt Hastmudra & its usage.
2. Detailed study of Greevabhed & its usage.
3. Comparative study of Kathak Dance & Bharat Natyam Dance.
4. The speciality of Dance of Kathak & Bharat Natyam.

Paper: 103 History of Dance – Bharat Natyam - I

I.

1. Definition of Kala (Art) & brief study of its types.
2. Detailed study of Fine Art.
3. Dance art in Pre-middle Age.
4. Origin & Development of Bharat Natyam Dance.
5. Origin & Development of Kathak Dance.
6. Broad acquaintance with Shrimad Bhagwata.
7. Story of Shrimad Bhagwata & its use as theme in Dance.
8. Dance reference in Shrimad Bhagwata.

II.

1. Mythological origin, relevance of theme Dance & Devadasi System or relevance of court & influence of Age mughal period.
2. Reference of Dance in veda Age, mahakavya shilpadikaram & Sanskrut texts.
3. Detailed study of classical Dance & folk Dance.
4. Music is the best among fine Art explain.
5. Importance of vocal in Bharat Natyam Dance.
6. Importance of Instrument playing in Bharat Natyam Dance.

III.

1. Detailed study of origin, development & Tradition of Tabla.
2. Origin of Dance art according to mythological stories.
3. Dance of Krishna:
(a) Symbolism in Dance (b) Types of Raaslilla
4. Discussion about merit & Demerits:
5. Merits & Demerits of Female dancer.
6. Merits & Demerits of male dancer.
7. Merits & Demerits of dance teacher.

IV.

1. Broad acquaintance with Mahabharata.
(a) Story of Mahabharata & its use as theme in Dance
(b) Dance reference in Mahabharata.
2. Detailed study of Hand Movement in Catha Dance.
3. Detailed study of North Indian & South Indian Taal System.
4. Comparative study of North Indian & South Indian Taal System.
5. Origin & Development of 'Bandish' of kathak Dance.

V.

1. Comparative study of Catha Dance & Natwari Nrutya.
2. Origin & Development of Indian Classical Music.
3. Detailed study of Classification of Instruments.
4. Indian Dance art and Religion.
5. The Characteristics & Duties of Dancer.

VI.

1. Life Sketches of Renowned Kathak Dancer.

1 Pt. Lachchu	8 Pt. Sunder Prasad
2 Shri Krishna Mohan Mishra	9 Pt. Shambhu Maharaj
3 Maharaj Krishnakumar	10 Prof. M.S. Kalyanpurker
4 Meclam Menka	11 Pt. uday Shankar
5 Sushri Uma Sharma	12 Sushri Damyanti Joshi
6 Sushri Shashvati Sen	13 Sushri Bhaswati Mishra
7 Sushri Rashmi Bajpeyi	

Paper: 104 Costume & Makeup

I.

1. Definition of Costume.
2. History of Costume.
3. The Costume useful in Dance.
4. Aesthetics of Indian Dance Costume.
5. The material useful in Dance.
6. Aesthetics of Indian classical Dance Costume.
7. The Cosmetics used for makeup in Indian Classical Dance.
8. The Technique of applying Indian dance Makeup.

II.

1. The importance of Costume in Presentation of Dance.
2. The importance of Make up in Presentation of Dance.
3. The importance of learn Make up application for Indian Dancer.
4. The Detailed study of costume of Kathak Dance.
5. The Detailed study of makeup of Kathak Dance.
6. The Detailed study of costume of Bharat Natyam Dance.
7. The Detailed study of makeup of Bharat Natyam Dance.

III.

1. The detailed study of costume of Kuchipudi Dance.
2. The detailed study of Makeup of Kuchipudi Dance.
3. The detailed study of Makeup Manipuri Dance.
4. The impact of region on costume & Make up.

IV.

1. The detailed study of costume & Makeup Oddisi Dance.
2. The detailed study of costume & make up Mohini attam Dance.
3. The role of different colors in costume & Makeup.

V.

1. The detailed study of costume & Makeup of Kathkali Dance.
2. Changes in costume with different situations.
3. Changes in Makeup with different situations.
4. The costume & Makeup in Dance Drama.

Paper : 105 English-I

Unit: I

English for Non-Native Learners

1. Cleaner cities
2. Sardar Patel by Raj Mohan Gandhi
3. The Birth of Satyagraha by M.K. Gandhi
4. The Tusker's Train by Harry Miller

Unit: II

1. Articles
2. Noun
3. Pronouns
4. All Tenses

Unit: III

1. Verbs & Adverbs
2. Paragraph writing

Unit: IV

Introducing communication

- Concept, Definition and characteristics (Attributes) of Communication.
- The Process of communication. (Communication cycle)
- Objectives of communication.

Unit: V

- Layout and letter writing
- Formal and Informal

Reference:-

1. Advanced English for Non-Native Learners by D.S. Mishra, R.P. Jadeja, P. S. Joshi, Oxford University Press, 1999.
2. Intermediate English Grammar by Raymond Murphy, Cambridge University Press, 1994.
3. Essentials of Business Communication by Rajendra Pal and J. S. Korlahalli (Sultan Chand & Sons).
4. Effective Business Communication by Asha Kaul (Prentice Hall of India Pvt Ltd, New Delhi.)
5. Oxford Practice Grammar by Eastward (OUP).

Practical : – 106 Bharat Natyam-I

I.

1. Execution of all ADAVu – sets in 3 kalas.
2. Tattu & Nattu Adavas.
3. Pakka & ushi Adavas.
4. Kuditumettu & Tai ya Tai Yee.
5. Tat Tai Tam Adavas.
6. Mandi & Sarikkal Adavus.
7. Paychal & Dhi Dhi Tai Aadvas.
8. Tirmanam Adavas.
9. Tatti mettu adavas & nadai Aadavus.
10. Ta Tai Tai Tat.
11. Tat Tai Ta ha.

II.

1. Basic Talas Sapt suladi Talas.
2. Study of Assmal uts Hastas all samyata of Abhinaya Darpanam.
3. Viniyogas of 7 samputa Hastas of Abhinaya Darpanam.

III.

1. Basic Pranayam & Yogasans.
2. Simple Body exercise with interpretation of proper breathing to make the body flexible.
3. Use of individual limbs major & minor.
4. Regional folk dance- two

IV. Viniyog of 7 samyuta Hastas of Abhinay Darpan.

V. Art of Production

Practical : 107 Bharat Natyam-II

I.

1. Ability to respect the small bhakhi shabdan
2. Nattuvangam & Recitation.

Of all adavus	Tishram Allaripy
Knowledge of Saptatala	Knowledge & recitation of 35 talas
Karnatak music, swarvalis,	Allaripu – mishrajati.
Alankars & 4 geetams.	Jalisvaram.

II.

1. An introduction of Ashtarasa, Shabdham.
2. Definition of Asamyuta Hastas & Samyuta Hastas.
3. Saptasvaras to be sung & simple “Svara patterns”

III. Abhinay Darpanam

1. Shira.
2. Drishti
3. Griva Bheda

IV. The distribution marks for practicals will be as follows: (A) Nritta.

1. Performance
 2. Technical Analysis
 3. Shloks
- B. Nritya:
1. Performance
 2. Technical Analysis in terms of Bhava, Rasa, Nayaka, Nayika etc.
 3. Meaning & Philosophical content of the items.
 4. Shlokas
 5. Singing
 6. Knowledge & recitation of Talas.

V. Journal of all Adavus-s & Tishram Allaripu

SY BPA

Subject: Dance: Bharat Natyam

Paper: 201 Principles of Dance – Bharat Natyam-II

I.

1. Detailed study of Rasa (God of Rasa, colour of Rasa etc).
2. Detailed study of Bhava, Dharmi & Vrutti.
3. Co-relation between Dance Art & Rasa Bhava.
4. Detailed study of laya & its various types
5. The roll of laya in presenting internal & external feelings of Dancer.
6. Detailed study of different types of Rasa Nritya.
7. Types of Dance art of ancient period
 - (a) Shabda Nritya
 - (b) Chamatkar Nritya
 - (c) Kattari Nritya
 - (d) Gee Nritya
 - (e) Kalla Nritya
 - (f) Bandh Nritya

II.

1. Definition of Technical terms related to Bharat Natyam Dance.
2. Definition of technical terms related to Taal.
3. Importance of Ghungharoo & Padhant in Dance Art.
4. The place of Dance art in painting sculpture & Iconography.
5. Scope of Dance Art.
6. Detailed study of nayak, Bhed, According to Aayu & Dharma.
7. Detailed study of Naika Bhed According to Prakruti & jati.
8. Detailed study of Naika Bhed according to Avastha.
9. Description of Satvik Gunas of Nayak.
10. Detailed study of Nayak According to Dharma, Prakruti & Avastha.

III. Components of stage :- Sound System

1. Light Design (System).
2. Back Ground Music.
3. Stage decoration.
4. Costume & Make up.

IV.

1. Definition of technical terms related to Dance.
2. Definition of Technical terms related to Taal.
3. Importance of Rasa Bhava in Bharat Natyam Dance.
4. The inter relation between Abhinaya & Bharat Natyam.
5. The implication of Dharmi & Vruti in Bharat Natyam.

V. A Detailed study of Bharat Natyam Gharana (Bari.)

1. Mausur Bani.
2. Paddnur Bani.

3. Tanjor Bani.
4. Vallvur Bani.

B Introduction to Kirana Gharana in Paschim Ang Thumari.

C Detailed study of the following Gharana.

1. Patiyala Gharana
2. Bhindi Bazar Gharana.
3. Indaur Gharana.
4. Mevati Gharana.

Paper: 202 Techniques of Dance – Bharat Natyam-II

I.

1. Detailed study of Bharat Natyam Talas (i.e Karnataki music).
2. Detailed study of different classical Raga & Talas used in Bharat Natyam.
3. The keys of successful Dance performance.
4. Brief acutance of Abhinay Darpan
 - a. Introduction of Abhinaya Darpan & its importance to dancers.
 - b. Angika Abhinaya as expounded in Abhinaya Darpan.
5. Nine types of shiro Bhed.
6. Detailed study of Padbhed.
7. Hands showing various relations & professions.
8. Navagrah Hasta.
9. Hands of God – Goddesses.

II.

1. Nritya, Natya & Nrutya in Manipuri Dance.
2. Technique & Accompanying Instruments in Manipuri Dance.
3. Comparative Study of:
 - a. Bharat Natyam & Kathak Dance.
 - b. Different Gharanas of Kathak Dance.
 - c. Ancient stage & modern stage.
 - d. Detailed study of stage design decribed by pt. Bharat Muni.
4. Detailed study of Taal (Popular & Non Popular)
 - a. Definition of Technical Bandish of Bharat Natyam Dance
 - b. Examples of Bandish of Bharat Natyam.

III.

1. Shillapadi Karan, the ancient Tamil Text.
2. The story content & the status of dance & dancers in the society.
3. Detailed chapters concerned with dance.
4. Eight types of Drashti bheda.
5. Vishnu Dasavadar Hasta.
6. Hands of Various cast & religion.
7. Nritya Hasta
8. Five types of ut plpvang.

IV.

1. Detailed study of chapters of Natya Shashtra related to Dance Art.
2. Nritya, Narutya & Natya in Bharat Natyam Dance.
3. Introduction of Mrindangam.
4. What are percussion Instruments & its types?
5. Knowledge of constitution & the parts of mridangam & their bols & playing styles.
6. Explaining the Tala Anga-5

- V. 1 Different playing instruments while accompanying for Dance & playing with music.
Reference Book: Bharatmuni's Natya Shashtra.

Paper : 203 History of Dance-II

I. Art of Dances in:-

- (1) Ancient Age (2) Pre-historic Age (3) Vedic Age (4) Ramayana Age (5) Mahabharata Age (6) Jain & Buddha Age (7) Pre-middle Age (8) Shung Age (9) Kanishka Age (10) Nash- Parvati Age (11) Harsh Vardhan Age (12) Rajput Age.

II.

1. Detailed study of classification of Instruments:
2. Tat Vitt Instrument (String & Woods)
3. Tat Vitt Instrument (String & leather)
4. Shushir Instrument (Air Instruments)
5. (Ghan Instruments) Cubic Instruments
6. (Avandh Instruments) Percussions Instruments.
7. Origin & History of Manipuri Dance & Kathakali Dance.
8. The impact of Mughal age on Kathak Dance

III.

1. History of Bharat Natyam Dance with Reference to mandir Tradition.
2. History of Indian Dance in Post Middle to Modern Age.
3. Concept of Rasa:
 - a. What is Rasa? Ras sutra of Bharat & its various constituents.
 - b. Study of Nav- Rasa & their application in practice.
 - c. Story of content & study of Git Govind of Jayadeva with special reference to the Shrinagar Rasa & the Astha Naykas.
 - d. Nayaj Nayika Bhed.
4. Dance in Purans.
 - a. Dance reference from Hari Vanstha & Bhagvat Purans.
 - b. Dance reference form vishnudhar mottar & Bramhavai Varta Puran.

5. Shillapadi Karan, the ancient Tamil text.
 - a. The story concept & the status of dance and dancer in the society.
 - b. Details of chapters concerned with dance.

IV. Introduction of mridagam for Bharat Natyam.

1. What is Percussion Instrument?
Different percussion instruments knowledge of constitution & the parts of Mrindangam their bols & playing styles. Explaining the Tala Angu-5
2. A brief survey of the different school Gharanas of Mrindangam & their exponents.
3. Difference in playing the instruments while accompanying for dance & playing with music.

V. Life sketches of Kathak & Bharat Natyam Dancers

- | | |
|---------------------------------|-------------------------------|
| 1. Raja Chakradharsinh | 2. Pt. Jailal |
| 3. Pt. Mohanlal | 4. Pt. Munnalal Shukla |
| 5. Shree Rajendra Gangani | 6. Sushri Mayarao |
| 7. Sushri Sitaradevi | 8. Sushri Roshan Kumari |
| 9. Sushri Nandini Singh | 10. Sushri Reba Vidayarthi |
| 11. Smt. Minaxi Sundaram Pillie | 12. Smt. Rukshmanidevi Arudel |
| 13. Guru Gopinath | 14. Sushri Bala Saraswati |
| 15. Smt. Mrinalini Sarabhai | |

Paper: 204 Choreography

I.

1. Meaning of Choreography.
2. Types of Dance with reference to number of Dancers (Solo, Couple & Group Dance).
3. Importance of Choreography with reference to solo dance.
4. Importance of Choreography with reference to couple Dance.
5. Importance of Choreography with reference to Group Dance.
6. Brief information about elements of Choreography like synchronization, understanding among dancers, costume, entry exit movement, poses, several stage components, use of properties etc.
7. Importance of synchronization in Choreography.
8. Importance of costume & Properties in Choreography.
9. Importance of stage components in Choreography.
10. Importance of music in Choreography.

II.

1. Choreography in Indian folk Dance.
2. Choreography in Indian classical dances.
3. Comparative study between Choreography of folk dance & classical dance of India.
4. Heading Choreography of India.
5. Importance of Choreography in Modern era.

III.

1. Costume of Indian folk Dance & its impact on Choreography.
2. Costume of Indian classical Dance & its impact on Choreography.
3. Make up of Indian folk Dance & its impact on Choreography.
4. Make up of Indian classical Dance & its impact on Choreography.
5. Experiments with costume & Make up in Indian classical dance to enhance the effect of Choreography.
6. Old Choreography & folk Dance.
7. Modern Choreography & folk Dance.
8. Old Choreography & classical Dance.

IV.

1. Modern Choreography & classical Dance with reference to Kathak Dance.
2. Comparative study of Modern classical Dance & folk Dance with their old forms.
3. Importance of Choreography.
4. Techniques of Choreography.

V.

1. Choreography as a carrier.
2. Indian Choreography (any five).
3. Views on Choreography by some expert classical Dancers.

Paper : 205 English-II

Unit: I

Short Stories

1. The gift of Magi by O' Henry
2. The Child by Premachand
3. A slip of the Tongue by F. E. B. Gray
4. The Cabuliwallah by Rabindranath Tagore

Unit: II

1. Active Voice & Passive Voice
2. Direct Speech & Indirect Speech
3. Vocabulary

Unit: III

1. Types of communication
2. Barrier Communication
(Wrong choice of medium/Physical/Semiotic/Socio-Psychological barriers to communication)
3. Dialogue writing

Unit: IV

1. Phrasal Verbs
2. Preposition
3. Conjunctions
4. Punctuation marks
5. Precise writing
6. Synonyms, Antonyms & Homonyms

Unit: V

1. Presentation skill
2. Developing self confidence
3. Use of Audio visual Aids

Reference:-

1. *Glimpses of Life* An Anthology of Short Stories and Business Communication by Board of Editors, Orient Blackswan Private Ltd, 2009.
2. Intermediate English Grammar by Raymond Murphy, Cambridge University Press, 1994.
3. Essentials of Business Communication by Rajendra Pal and J. S. Korlahalli (Sultan Chand & Sons).
4. Effective Business Communication by Asha Kaul (Prentice Hall of India Pvt Ltd, New Delhi.)
5. Oxford Practice Grammar by Eastward (OUP).

Practical : 206 Bharat Natyam-I

- | | |
|----------------------------------|------------------|
| (1) Mishra Allarippu | (2) Jathiswaram |
| (3) Sabdam | (4) One Padam |
| (5) Tillana | (6) Shabdam |
| (7) One Padam | (8) One Kirtanam |
| (9) Mishra Allaripy & Jatiswarm. | |
- Practice of FY BPA all items.

Practical: 207 Bharat Natyam-II

1. Abhinav Darpan
 - a. Samyktra Hastas with Viniyoga
 - b. Dashvatar – Hastas
 - c. Devata Hastas & Ashta Dipkala Hastas
 - d. Jati Hasta & Bandhava Hasta
2. Varnam (Abhinaya Passages).
3. Javali.
4. Art of Production.
5. Abhinav Darpan (Conti...)
6. Devata Hasta & Ashta – Dipkala Hasta.
7. Natyvangam of all above items, singing & recitation with Tala.
8. Journal of all above learnt items.
9. Art of production.

Practice of all FY BPA items

TY BPA

Subject: Dance: Bharat Natyam

Paper: 301 Principles of Dance - Bharat Natyam-III

I.

1. Dance art & scientific Aspect.
2. Experiments & Probabilities related to dance Art.
3. Detailed study of “Das Pranas” of taal.
4. Dance art & Body exercise.
5. Different types of Adhunik (modern) Nritya & its value in our society.
6. Detailed study of following stories used as theme in Kathak Dance.
 - (a) Kaliya Daman
 - (b) Governghan lila
 - (c) Ahalya Uddhar
 - (d) Krishnavilla
 - (e) Shiva Tandav

II.

1. Definition of Gat.
2. Detailed study of various types of Gat.
3. Definition of Gat Bhava.
4. Detailed study of various stories depicted through gat Bhava.
The usage of different Techniques (described in Abhinay Darpan) in presentation of gat & Gat Bhava
5. Transformation & continuity of Tradition
6. From Temple to theater the early pioneers of classical style.
7. Dance after independence institutions patronage, teaching performing.

III.

- A. Comparative study:-
 1. Comparison of Nritya & Nritya technique of all seven styles.
 2. Comparison of Aharya & contemporary stage permeation.
- B. The importance of Mathematics in Dance.
 1. The mathematics of Tihai.
 2. The mathematics of Farmayshi Chakradar.
 3. The mathematics of Kamali, chakradar.
 4. The mathematics of chakradar Toda.
- C. Detailed study of the following stories used as them in Kathak Dance:
 - (a) Panghat lila
 - (b) Makhanchori
 - (c) Dasavatar
 - (d) Maharas
 - (e) Miri Giridhar

- IV. Comparative study of dance art & Drama Art:
1. With reference to: (a) Stage (b) Music (c) Acting (d) Health.
 2. Secrets of successful execution of Dance performance.
1. History Technique and exponents of odyssey & mohiniattam.
 - a. Origin History and development and exponents of odissi and mohiniattam.
 - b. Their nritta technique (with reference to four Abhinaya As well)
 2. Comparative study of all seven Indian classical Dance forms (Bharat Natyam, Kathak, Kathakali, Manipuri, Odyssey, Kuchipudi, Mohiniattam):
 - a. History Technique and exponents of kuchipudi.
 - b. Comparative study of history, Patronage connection to the courts and the temple of all seven styles.

Paper: 302 Techniques of Dance-III

I.

1. Detailed study of:
 - (a) Taal Dhamar (b) Taal Deepchand (c) Nritya Karan (d) Anghar & Recheck.
2. Detailed description of complete dance sequence of kruti of Kathak Dance Performance.
3. Detailed study of following traditional theaters.
 - (a) Ramlila (d) Bhavai
 - (b)Yakhagana (e) Jatra
 - (c) Kuddiattam

II.

1. Nritt, Nritya & Natya in Odissi Dance.
2. Techniques & accompanying Instruments in Odissi Dance.
3. Contribution of wajid-Alishah in the development of Kathak.
4. Contribution of Raja charadhar singh in the development of Kathak.
5. The place of painting sculpture & iconography in dance art.

III.

1. Contemporary literature of Indian Dance.
 - a. Available books & periodicals and list of authors and their works.
 - b. Content of book.
2. Place of dance in classical Sanskrit Drama period
 - c. Authors Kalidas, Harsha, Bhas, Rajshekhar and their major works.
 - d. Content plays and dance reference in there.
3. Inter relationship of the arts.
 - a. The unifying Indian philosophy reference to Vishrudhar motter purana.
 - b. Common principles of body balance in dance, sculpture painting.

4.
 - a. Detailed study of Taal Savari.
 - b. Detailed study of Taal Addha.
 - c. Comparative study of Teentaal & Addha Taal.
 - d. Comparative study of Dhamar & Deepchandi.
 - e. Writing notation of Teentaal Aad, Biaad & Kuaad Laya.
- IV. 1. Detailed study of following Traditional theaters:-
 - (a) Raaslila
 - (b) Swang
 - (c) Chau
 - (d) Bhagvat Mela
 - (e) Kuruvangi
 2. Nritya, Nrutya & Natya in Kuchipudi Dance.
 3. Techniques & accompanying instruments in kuchipudi Dance.
 4. Nritya, Nrutya & Natya in Mohinittam Dance.
 5. Techniques & accompanying Instruments in Mohinittam Dance.
 6. Contribution of any two gurus of table & Pakhvaj in the development of Kathak.
- V. 1. Inter relationship of Dance and sculpture.
 - a. The unifying Indian philosophy reference to vishnudarmottar purana.
 - b. Common principles of body balance in dance sculpture, painting.
 - c. Temple architecture, Temple design and importance of each area, mana, pramanam Bhangi etc.
 - d. Study of the 4 categories with examples of each in detail.
 2. Introduction to Dance in Painting and Iconography.
 - a. Different schools of Painting, Dance Paintings.
 - b. Dance scenes, dance like scenes, Raga Ragini Paintings Iconography.

Paper: 303 Dance- Drama & Ballet

- I.
 - a. Detailed study of Taal Dhamar.
 - b. Detailed study of Taal Deepchand.
 - c. Detailed study of Britya Karan.
 - d. Detailed study of Anghar & Rechek.
 - e. Detailed description of complete dance sequence of kruti of Kathak Dance Performance.
- II. 1. Detailed study of following traditional theaters.
 - (a) Ramlila
 - (b) Yakhagana
 - (c) Kuddiattam
 - (d) Bhavai
 - (e) Jatra

2.
 - a. Nritt, Nritya & Natya in odyssey Dance.
 - b. Techniques & accompanying Instruments in odyssey Dance.
 - c. Contribution of wajid-Alishah in the development of Kathak.
 - d. Contribution of Raja charadhar singh in the development of Kathak.
 - e. The place of painting sculpture & iconography in dance art.

III.

1. Dance Drama Direction.
2. The use of ancient stories as a theme of Dance Drama.
3. The use of contemporary issues as the theme of Dance Drama.
4. Major difference in depiction old stories & contemporary stories.
5. Western Dance Drama.
6. Ballroom Dance.
7. Opera.
8. Ballet
9. The effects of Dance Drama on oriental Dance Style.
10. The effect of dance Drama on classical Dance.
11. The effects of Dance Drama on traditional theater.
12. The effect of Dance Drama on folk Dance.

IV. Origin & development of type of different ballet.

1. Ballet in England: History, growth, Theaters, schools, Stars. Choreographers & Production.
2. Ballet in America: History, growth, Theaters, schools, Stars. Choreographers & Production.
3. Ballet in Russia: History, growth, the golden periods, Choreographers & Production, Stars & Theaters, schools.

V. 1. Life sketches of Ballet Dancers:-

(a) Merry Tegliony (b) Carlo Blesis (c) Merce Cunningham

2. Comparative study of : (a) Kathak Dance & Ballet Dance with reference to stage (b) Kathak Dance & Ballet Dance with reference to technique (c) Kathak Dance & Ballet Dance with reference to music (d) Kathak Dance & Ballet Dance with reference to Health.

Paper : 304 Folk Dance & Modern Dance

I.

1. The origin & importance of folk arts.
2. Definition of term "folk Dance".
3. Definition of term "Classical Dance."
4. Comparative study of folk Dance & Classical Dance.
5. The Instruments used in folk Dance.
6. The Taal used in folk Dance.

7. The theme story of Folk Dance.
8. Types of Abhinaya & folk Dance.
9. The folk Dance of Gujarat.
10. The folk Dance of Maharashtra.
11. The folk Dance of Rajasthan.
12. The folk Dance of Uttarpradesh.

II.

1. Introduction to modern Dance in the west.
2. What is modern dance its origin.
3. History in brief & early pioneers.
4. History of Dances of the world: (a)England (b)Spain (c)United States (d) India
5. Dance art in modern India.
6. Dance art during the rule of British Emperor.

III.

1. The folk dances of Madhya Pradesh, Punjab, West Bangel, Kashmir, Bihar & Manipur.
2. The folk & Tribal Dances of South India: (a)Orissa (b)Tamilnadu (c)Kerala (d) Assam (e) Andrapredesh (f) Karnataka
3. Dances of the East & the South.
 - a. Folk & classical Dances of Srilanka.
 - b. Dance & Dance Drama of Japan.
 - c. Dances of the south East Asia.
 - d. Dances & dance Dramas of Java & Bali.
 - e. Dances of Thiland, Mayanmar & Cambodia.

IV.

1. Origin & Development of western Modern dance
2. Contribution of pioneer modern dancers (any five)

(a) Elvin alley	(c) Sir Fredic William Astron
(b) Vasva Nijinsky	(d) Anna Pavlov

V.

1. Folk & Tribal Dances of South India
2. Two folk dances of each state of the South India.
3. Tribal Dances of South Indian States.
4. Costumes of different states of folk Dance.
5. Make-up & properties of different state of folk dance.

Paper : 305 English-III

Unit: I

1. The Post Master by Rabindrnath Tagore
2. Sweets for Angles by R. K. Narayan
3. The Golden Touch by Nathaniel Hawthorne
4. Selfish Giant - by Oscar Wild

Unit: II

1. Modern forms of communication
Fax, E-mail, Internet
2. Non Verbal aspects and communication
Body Language, Kinesics, Proxemics, Paralanguage.
3. Development of short drama skills

Unit: III

1. Vocabulary
2. Modals
3. Framing the sentences

Unit: IV Drafting speeches

1. Welcoming speeches
2. Celebration of Important days and National Holidays
3. Vote of Thanks
4. Consolation ceremony speech

Unit: V

1. Resume and Bio-data
2. Idioms and Usage
3. Words that confused

Reference:-

1. An Anthology of Popular Essays and Poems by A. G. Xavier, Macmillan.
2. Intermediate English Grammar by Raymond Murphy, Cambridge University Press, 1994.
3. Essentials of Business Communication by Rajendra Pal and J. S. Korlahalli (Sultan Chand & Sons).
4. Effective Business Communication by Asha Kaul (Prentice Hall of India Pvt Ltd, New Delhi.)
5. Oxford Practice Grammar by Eastward (OUP).

Practical : 306 Varnam-I

I.

1. Teentaal & Jhaptaal.
2. One Kamali Paran: One tripalli, Palta, One Tishra Jati, Farmayshi Paran

II.

Special preparation in Ektaal: (a) One parmeltu toda (b)One Natwari Toda (c)One chakradar Paran (d) One chakradar Toda

III.

1. Some Bandishes in Dhamar Taal:-
2. Foot Movements of Taal Dhamar in Thah, Dugun & Chaugun.
3. That & Tihai.
4. Paran judi Aamad
5. One chakradar Paran.

IV.

Recitation of Bandish of Teentaal & Jhaptaal with Tabla & Nagma:
(a) Kamali Paran (c) Tripalli (b) Tishra Jati Farmayshi Paran (d) Palta & Kavitt

V.

1. Recitation of ektaal Bandish with Tabla & Nagma.
 - a. Parmeltu toda & Natwari bol toda.
 - b. Chakradar paran & Toda, Kavitt
2. Recitation of Dhamar theka bol & Nritya bol in tihai, dugun & chaugun.
3. Recitation of Bandish in Dhamar
 - a. That, Tihai, Paran judi Aamad,
 - b. Chakaradhar Toda, & Paran
 - c. Kavitt.

VI.

1. Introduction to Devi Devta Hasta.
 2. Recitation of Devi Devta Hasta.
 3. Introduction of Navgrah Hasta.
 4. Recitation of Navgrah Hasta.
- Shlokam (Practice of all SY BPA items)

Practical: 307 Varnam - II

I.

1. Abhinaya darpan: Padabheda, Sthanaka
2. Natuvangam of Varnam with singing and recitation with taals
3. Preparation of Kavitt in Teentaal, Jhaptaal & Ektaal.
4. Performance of Kavitt in Teentaal, Jhaptaal & Ektaal with Tabla & Nagma.

II.

1. Introduction of Gat Bhava.
2. Preparation of Gat on Any Story.
3. Performance of Gat Bhava with Tabla & Nagma.
4. Preparation & performance of Matki Gat with Tabla & Nagma.

III.

1. Introduction of Tarana.
2. Preparation of Tarana.
3. Performance of Tarana with Tabla & Signing.

IV.

Writing Bandish in Teentaal :

- a. Tishri Jati Paran.
- b. Mishra Jati Paran.
- c. Chauppalli
- d. Farmayshi Bandish

V.

Writing Bandish of Jhaptaal :

- a. Tishra Jati Paran.
- b. Mishra Jati Paran.
- c. Chaupalli
- d. Dohara /Tihara bol Bandish.

VI.

Writing Bandish of Ektaal :

- a. Shib/Ganesh Paran.
- b. Paran Judi Aamad.
- c. Chakradar Tukada & Palta.

Assignment on any one topic from core courses of theory.

- Journal of varnam & shtokam.
- Composition of basic Nritta & Abhinaya.
- Practice of all FY & SY BPA items.

Sardar Patel University, Anand
Smt. Hiraba Motibhai Patel Institute of Performing Arts
Syllabus of Bachelor of Performing Arts modifying
As per Annual System 2015-16
FY BPA
Subject: Tabla

Paper: 101 Principles of Music (Tabla)-I

I.

1. Definition of Music, Laya, Matra, Sam, Tali, Khali, Khand, Avartan
2. Definition of Vilambit laya, Madhyalaya, Dhrut laya, Taah laya, Dugun laya, Trigun laya & Chauhan laya Barabar.
3. Definition of swar, komal swar, Tivraswar, Vikrutswar, vadi swar, Samvadi swar, Anuvadi swar, vivadi swar, Alankar, saptak, Aroh, Pakad, that, Raag.

II.

1. Draw a figure of Tabla & describe its parts
2. The importance of initial syllabus in table playing.
3. Brief information about percussion instrument: Nagada, Dhole, Dholak, Naal, Tasha, Duft, chang.
4. Two Notation system of North Indian music:
(a) pandit Bhdkande Taal Noation (b) Pandit Parluskar Taal notation system
5. Essay on general musical Topic.
6. Definition of the following terms.
(a) Sangati (b) Tat Vadya (c) Avandh Vadhya (d) Ghanvadhya
(e) Shushir vadhya

III.

1. Definition of the following terms: Mohra, Tukda, Mukhda & Uthan.
2. Definition of the following technical terms: Kaida, Paran, Tihai Laggi & Ladi.
3. Definition of laya & its types.
4. Definition of Tihai & Its types.
5. The importance of Tihai in solo playing.
6. The information & importance of the following percussion instrument: Khol, Tripushka & Tavila

IV.

1. Definition of technical terms of Kathak Dance: Aamad, Toda, Parmelu, Thaata, Gatbhav & Palta.
2. Definition of technical terms of kathak Dance: Salami toda, chhala, Natwari Toda, Gatnikas, Tatkar & Kavita Toda.
3. The information of the following south Indian percussion instruments: Bramha talam, Udukku, Indikka, Madlam, Jamela.

V. Comparative study of the features & application of Damdar, Bedam & chakradar Tihais.

Paper: 102 Study of Taal-I

I.

1. Technique of playing of syllabus on Tabla: Ta, Na, Ge, Tin, Dhin, Tit, Tirkit, Kidnag, Tinna, Dhina.
2. Method of notation in Barabar & Dugun laya of the following Taal: Dadra, Kaherwa, Tintaal & Roopak.
3. Explain the following technical terms with examples. Mukhda, Mohra, Tukda, Uthan.
4. Definition of kaida in solo playing
 - i. Notation kaida, its palta & Tinai in any Taal from syllabus.
 - ii. The origin of Naad, the importance of Naad in music
 - iii. Discussion of Aahat & Anahat Naad

II. A Information of various types of song.

1. Dhrupad, Dhmar, Khyal, Tappa, Tarana
2. The information of various Bandish of kathak: Aamad, Toda, Parmelu, Palta, Gat Bhav, Salami Toda.
3. Comparative study of Taal: Tritaal – Tilwada, Rupak- Tewara

B Principles of accompaniment with music (Vocal & Instrumental)

III.

1. Techniques of playing syllables on Tabla: Tet, Dhidhit, Ghidnag, Tirkitak, Kittak.
2. Notation of the following Taal in Thah & Dugun Laya: Ektaal, Jhaptaal, Sultaal, chautaal.
3. Explain the following technical terms with example: Quida, paran, Gat & Tihai.

IV.

1. Definition of Tukada & its importance in solo playing.
2. Notation of tukada in any Taal from syllabus.
3. Notation of uthan in any Taal from syllabus.
4. Information of various types of songs given below: Bhjan, lokgeet, (Folksong), Thumari & Saragam.
5. The information of various Bandish of kathak: Thaat, Tatkar, Kavittoda, Salami, Natwari toda, Gatnikas.
6. Comparative study of taal: (a) Jhaptaal – Sultaal (b)Ektaal - Chautaal

V. Definition & explanation of laya & Laykavi – vilambit laya – Madhyalay – Dhrutlaya- Barabar – Dugun, Trigun & Chaugun.

Paper: 103 History of Tabla-I

I.

1. Origin & History of Music.
2. Origin & History of Naad.
3. Origin & History of Laya.
4. Origin of Taal.
5. Importance of 13th century with reference to music.
6. Importance of 14th century with reference to music.
7. The Origin & development of khyal Gayaki.
8. Origin & History of percussion Instrument.
9. Origin & History of Air Instrument

II. A Study of the Tabla Gharana

1. Origin of Gharana.
2. Development of Gharana.
3. Tradition & limitation of Gharana.

B Detailed study of the following Tabla Gharana: Delhi, Gharana, Ajrada Gharana, Laknavi Gharana

1. Importance of each Gharana.
2. Speciality of each Gharana.

III.

1. Various mythological stories related to the origin of Tabla.
2. The origin & development of dalimukhi Avnaddha Vadya.
3. The meaning of Tabla word.
4. Importance of : (a) 15th century with reference to music. (b) Importance of 16th century with reference to music (c)The Importance of table khyal Gayki.
5. Origin & Development of: (a) Kathak Dance (b) Cubic Instrument. (c) String Instrument.

IV. Development of Gharana & its contribution in current circumstances.

1. Merits & demerits of Gharana.
2. Social circumstances of Gharana study of following Gharana: Farukhabad Gharana, Punjabi Gharana, Banaras Gharana.

V. Life sketch of Renowned Tabla Players:

- | | |
|--------------------------------------------|-----------------------------|
| 1 Ut. Sidhadharkhan Dhadhi. | 10 Ut. Kalukahn – Mirukhan |
| 2 Ut. Nathukhan. | 11 Ut. Habiddinkhan |
| 3 Ut. Nanhe khan | 12 Ut . Akramkhan |
| 4 Ut. Zakir hussain & ut. Allahrakkha Khan | 13 Ut. Shikh Daaud |
| 5 Ut. Ahemadjan Thirkwa | 14 Pt. Nanasahab Panse |
| 6 Ut. Sammu khan | 15 Pt. Gyanprakash Ghosh |
| 7 Pt. Girish Chandra Shrivastav | 16 Pt. Biru Mishra |
| 8 Pt. Lalji Shrivastav | 17 Pt. Kudau singh |
| 9 Dr. Aban Mistry | 18 Pt. Shudhir kumar Saxena |

Paper: 104 Music Therapy

- I. A. The Origin of Therapy Science
 1. The History of Therapy Science in ancient Age
 2. The History of Therapy Science in Middle Age
 3. The History of Therapy Science in Modern Age
 4. The healing effects of Music
- B. Examples of Music Therapy
 1. The experiments of Music Therapy
 2. Musical Sound Naad
 3. The relation between Therapy & Music
 4. Detailed study of Yogic Therapy Technique
- II. Detailed study of breathing (Pranyam)
 1. Detailed study of meditation (Dhyan)
 2. Different types of Medication (Dhyan)
 3. The relation between Yoga & Music
 4. The impact of Yoga Sadhna from music
- III.
 1. Music Therapy on the Basis of Aayurveda
 2. Music Therapy on the Basis of Rasa theory of Raga
 3. Music Therapy on the Basis of Psychologists
 4. Music Therapy on the Basis of Homeopathic
 5. Effect of Music therapy on Human Body
- IV.
 1. Music therapy on the basis of Indian belief
 2. The impact of Aumkar on Human Mind
 3. The Science of Mantra
 4. The Opinion of Modern Therapists about music theory
 5. The various techniques of music Therapy
- V.
 1. Diagnosis of diseases through music
 2. Remedy of Disease
 3. The impact of music on animals & Birds
 4. Remedy of disease of animals through music therapy

Paper : 105 English-I

Unit: I

English for Non-Native Learners

1. Cleaner cities
2. Sardar Patel by Raj Mohan Gandhi
3. The Birth of Satyagraha by M.K. Gandhi
4. The Tusker's Train by Harry Miller

Unit: II

1. Articles
2. Noun
3. Pronouns
4. All Tenses

Unit: III

1. Verbs & Adverbs
2. Paragraph writing

Unit: IV

Introducing communication

- Concept, Definition and characteristics (Attributes) of Communication.
- The Process of communication. (Communication cycle)
- Objectives of communication.

Unit: V

- Layout and letter writing
- Formal and Informal

Reference:-

1. Advanced English for Non-Native Learners by D.S. Mishra, R.P. Jadeja, P. S. Joshi, Oxford University Press, 1999.
2. Intermediate English Grammar by Raymond Murphy, Cambridge University Press, 1994.
3. Essentials of Business Communication by Rajendra Pal and J. S. Korlahalli (Sultan Chand & Sons).
4. Effective Business Communication by Asha Kaul (Prentice Hall of India Pvt Ltd, New Delhi.)
5. Oxford Practice Grammar by Eastward (OUP).

Paper: 106 Practical-I

I.

1. Detailed study of different parts of daya & Baya of Tabla.
2. Detailed study of classical names of fingers.
3. Playing basic syllabus of Baya : Ghe, Gheghe, ke, keke
4. Playing basic syllabus : Ta, Na, Tin, Ti on daya
5. Playing basic syllabus on Daya & Baya: Tinna, Dhinna, Tit & Tirkit
6. Playing the following syllabus: Gheghetit, Dhadhatit, Dhatirkittaak

II.

1. Playing Taal Dadra in Thah & Dugun Laya
2. Playing Taal Kehra in Taah & Dugun Laya
3. Recitation & information of Taal: Dadra & Kaherwa
4. Recitation of mukhda in Tintaal
5. Recitation of Tukda in Tintaal
6. Riyaz of Practice syllabus.

III.

1. Playing “Dha Dha” tit kaida in Tintaal.
2. Playing “Dha Dha Tirkit” kaida in Tintaal.
3. One Tihai in Tintaal.
4. Playing mohra in Tintaal.
5. Playing mohra in Dadra.
6. Playing mohra in kaherawa.

IV.

1. Recitation of Thaah, Dugun, Tigun & Chuagun with Taali-Khali in Dadara
2. Playing taah, Dugun, Tigun & chaugun with Taali & Kahli in Dadara.
3. Playing of taal Dadara with variation.
4. Recitation of Thaah, Dugun, Trugun & chaugun with Tali & khali in kaherwa.
5. Playing Tacch, dugun, Tigun & chaugun with taali & kahli in kaherwa.
6. Playing of taal kaherwa with variation.

V.

1. Recitation of Thaah, Dugun, Trugun & chugun with Taali & khali in Tintaal.
2. Playing thah, dugun, tigon & Chaugun with tali & Khali in Tintaal.
3. Playing of taal Tintaal with variation.
4. Playing chakradhar Tihai in Tintaal to playing taal Dadra accompaniment with Thumari.
5. To playing Taal Kaherwa accompaniment with Thumari.
6. To playing Taal Tintaal accompaniment with Thumari.
7. Information about laggi about a taal Tintaal.
8. Playing laggi in Tintaal with Pattas.
9. Information about laggi about a Taal Kaherwa.

Paper: 107 Practical-II

I.

1. Playing variations of Dadara
2. Playing variations of Kaherwa
3. The information of Taal & its Recitation with tali & Kahli.
4. Playing basic syllabus of Tintaal on Daya & Baya.
5. Playing Tintaal Theka with Tah & Dugun.
6. Playing kaida & its recitation in Tintaal.

II.

1. Playing kaida & its palta with Tihai & Tintaal
2. One chakradar Tihai in Tintaal
3. One Tukda in Tintaal.
4. Playing Basic syllabus of kaherwa Taal on Daya & Baya
5. Playing Basic syllabus of Dadrwa Taal on daya & Baya
6. One Chakradhar Tihai in Tintaal

III.

1. Practice of Mohra
2. Practice of Tukada
3. Practice of Mukhada
4. Playing uthan in Tintaal.
5. Recitation of uthan in Tintaal
6. Recitation of all Bandish with Taali & Khali.

IV.

1. Information of Taal Roopak
2. Recitation of Thaah, Dugun, Trugun & Chuagun with Tali & Khali in Roopak.
3. Playing method of Taal Roopak on Tabla.
4. The recitation chkradhar Tihai in Roopak.
5. Playing Mohra in Taal Roopak.
6. Playing Taal Roopak with Variations.
7. Playing Tukada in Taal Roopak.
8. Playing chakradhar Tihai in Roopak.

V.

1. The recitation of Mohra in Taal Roopak.
2. The recitation of Tukada in Taal Roopak.
3. The recitation of Mukhada in Taal Roopak.
4. Accompaniment of Taal kaherwa with Bhajan.
5. Accompaniment of Taal Dadara with Bhajan.
6. Accompaniment of Taal Dipchandi with Bhajan.
7. The recitation of Taal Dipchandi.
8. Accompaniment of Taal Dipchandi with folk music.
9. Accompaniment of Taal Kaherwa & its various Toda with Bhajan.
10. Accompaniment of Taal Dadra & its various Toda with Bhajan.
11. The method of hand movement on folk Instrument Dhol.
12. The playing of laggi in Taal Dadara in method of Bhajan.

SY BPA
Subject: Tabla

Paper: 201 Principles of Music (Tabla)-II

I.

1. Definition of Technical terms: Quida, Palta, Chala, Chakradhar, Tihai.
2. Definition of technical terms: Farmaisi, chakradhar, Bol, Gat, Tukada, Paran.
3. Tabla playing is a fine Art.
4. Definitions of Technical terms: Avagrah, Kakpad, Chilla, Joda, Padhant.
5. Definition of Technical terms: upaj, lehra, kaudi laya, biadilaya, sob playing.
6. Descriptive information about jaati: Tishra jaati, Chatushra jaati, Khand Jaati, Mishra Jaati, Sankirna Jati.

II.

1. A classification about various musical instrument: Cubic (Ghan), Instrument, Air Instrument, Percussion, Instrument, string Instrument.
2. The importance of Taal Instrument in Indian Classical Instrument.
3. The information about south Indian percussion instruments. Budbudke, Pallavankudam, Suryapiri, chandrapiri, Huduk, Bheri.
4. Merit & demerit of Tabla Player
5. Write easy on: System of practice of various compositions to increase the speed.

III.

1. The composition between khulla & Bandbaaja.
2. Explain Dupalli Gat, Tripalligat, Chaupalli Gat & Rela.
3. Explain pashkar, Chalan, Gat quida, peshkar quida.
4. Principles of Riyaaaz.
5. Information about Ten classification of Taal.
6. Definition of laggi, Zarb, wazan, Grah & its kind (4 kinds), understanding of jati Bhed (5 kinds).

IV.

1. Explain the principals of Riyaaaz with theory.
2. The comparison between Tabla & Pakhawaj.
3. The information about south Indian Percussion like Runja, Karchakra, Tivali, Indikka, Kankataptai.

V. Notation of Taals & Bol compositions under practical study.

Paper: 202 Study of Taal-II

I.

1. Method of playing Bandish on Tabla: Dhenegene, Dhirdhir, Thunna, Dhumkit.
2. Notation of Taah, Dugun, Trigun & chaugun of Taal: Dadara, Roopak, Kaherwa, Tintaal & Jhaptaal.
3. Explain with examples.
4. Chakradhar Tukada, Chakradhar Tihai & Gat
5. Discuss the rule of solo playing & importance of Bandish in solo playing.
6. Notation in Tukada in any taal from Syllabus.
7. Notation of quaida, Palta & Chakradhar Tihai in any Taal from Syllabus.

II.

1. Definition of Gat & Dupalli Gat.
2. Notation of Kathak Dance Syllabus of various Taal: Dadra, Tintaal, Roopak & Thaptaal.
3. Comparative student of Taal:
 - (a) Dhamar- Dipchandi
 - (b) Dipchandi-Jhumara
 - (c) Dadra- kehrwa
 - (d) Roopak-Tiyra
4. Importance of theory & its necessary in becoming a good Tabla Player.
5. Theoretical knowledge & writing practical thekas & bol compositions in different speed with notations.

III.

1. The techniques of playing various bol on Tabla: Gadigam, Kala-N, Tad, Dhagetit.
2. Notation of Taal in Thaah, Dugun, Tigun & Chuagun layas: Jhaptaal, Sultaal, Ektaal & Dhamar.
3. Explain with examples: Laggi, Rela, Farmaisi, Chakradhar, Gat, Tukada.
4. Origin development & Importance of Bandish.
5. Notation of Farmaisi Chakradhar Bandish in any Taal from syllabus.
6. Notation of quida its four Palta & chakradhar Tihai in nay Taal from syllabus.

IV.

1. Notations of Kathak Dance syllabus of various Taal: Dhamak, Ektaal, Pancham, Savari.
2. Definition of Gat & Explain Tripalli & chaupalli Gat.

V.

1. Principals of solo playing & importance of bol sequence in it.

Paper: 203 History of Tabla-II

I.

1. Origin & Development of music in vaidic age.
2. A study of Bharatnatya Shashtra.
3. A Study of Sangeet Ratnakar.
4. Importance of 17th century with reference to music.
5. Importance of 18th century with reference to music.
6. The importance of Tabla accompaniment in Kathak.

II.

1. Origin & development of Dhrupad-Dhamav
2. Origin & development of leather string instrument (Vital)
3. The Mythological stories about origin of music.
4. Traditional teaching method & evaluation in Gharana
5. Protection of Gharana in Raj Gharana.

III.

1. History of Tabla Gharana.
2. A study of Geet Govind.
3. A study of Sangeet Markand.
4. Importance of 19th century with reference to music.
5. Importance of 20th century with reference to music.
6. The importance of Pakhwaj in Dhrupad.

IV.

1. Origin & Development of Thumari
2. Music in Ramayan Age.
3. Music in Mahabharat Age.

V. Life sketches of Renowned Tabla Players.

- | | |
|-----------------------------------|-----------------------------|
| 1 Pt. Kanthe Maharaj | 11 Ut. Hajivilayat Ali Khan |
| 2 Pt. Nitai chakravarti | 12 Ut. Amirhussain Khan |
| 3 Pt. Amarnath mishra | 13 Ut. Munir Khan |
| 4 Pt. Kumar Bose | 14 Ut. Niyaz Ahemedkhan |
| 5 Pt. Pandharinath Nageshkar | 15 Ut. Karmatulla khan |
| 6 Pt. Nikhil Ghose | 16 Ut. Jhangir Khan |
| 7 Pt. Omkar Gulwadi. | 17 Ut. Nizamuddin Khan |
| 8 Pt. Suresh Talwarkar | 18 Ut. Azizuddinkhan |
| 9 Ut. Sarvar Sabri | 19 Ut. Gammi khan |
| 10 Ut. Alladiyakhan Amaravatiwale | |

Paper: 204 Yoga & Music

I.

1. General definition of Yoga
2. An Ancient definition of Yoga
3. Relation between Music & Yoga
4. Music itself yogic Sadhna
5. Contribution of Music in yoga Accomplishing
6. The relation between of yoga & seating
7. The relation between of yoga & seating position of various Instrumentalist

II.

1. Pranayam in yoga.
2. The importance of pranayam for Vocalist.
3. The importance of Pranayam for Air Instrumentalist.
4. The Yogic importance of Aum for vocalist.

III.

1. The importance of Music in yoga recitation
2. Yam & Niyam in yogic Practice
3. The role of music in yogic worship of God

IV. A study of sic plexus of human body

1. An effect of music in sic plexus of human body
2. The Silence (Maun)
3. Definition of concentration.

V.

1. The relation between concentration & Music
2. Music as a concentration
3. Naadbrahma concentration
4. Naadyog in unfailling resource for acquisition of God.

Paper: 205 English-II

Unit: I

Short Stories

1. The gift of Magi by O' Henry
2. The Child by Premachand
3. A slip of the Tongue by F. E. B. Gray
4. The Cabuliwallah by Rabindranath Tagore

Unit: II

1. Active Voice & Passive Voice
2. Direct Speech & Indirect Speech
3. Vocabulary

Unit: III

1. Types of communication
2. Barrier Communication
(Wrong choice of medium/Physical/Semiotic/Socio-Psychological barriers to communication)
3. Dialogue writing

Unit: IV

1. Phrasal Verbs
2. Preposition
3. Conjunctions
4. Punctuation marks
5. Precise writing
6. Synonyms, Antonyms & Homonyms

Unit: V

1. Presentation skill
2. Developing self confidence
3. Use of Audio visual Aids

Reference:-

1. *Glimpses of Life* An Anthology of Short Stories and Business Communication by Board of Editors, Orient Blackswan Private Ltd, 2009.
2. Intermediate English Grammar by Raymond Murphy, Cambridge University Press, 1994.
3. Essentials of Business Communication by Rajendra Pal and J. S. Korlahalli (Sultan Chand & Sons).
4. Effective Business Communication by Asha Kaul (Prentice Hall of India Pvt Ltd, New Delhi.)
5. Oxford Practice Grammar by Eastward (OUP).

Paper: 206 Practical-I

I.

1. Recitation of Tali & Khali in Roopak.
2. Recitation of Mukhnda in Taal Roopak.
3. Recitation of Tukada in Taal Roopak.
4. Playing mukhada in Taal Roopak.
5. Playing Tukhada in Taal Roopak.
6. Recitation quida in Taal Roopak.
7. Playing quida in Taal Roopak.
8. Practice of quida in Taal Roopak.
9. Playing quida & Plata in Taal Roopak.

II.

The method of accompaniment with:

- | | | | | |
|--------------------|---------------|-----------------|---------------|----------|
| 1 Classical vocal. | 2 Thumari. | 3 Khyal gayaki. | 4 Madhyalaya. | |
| 5 Light classical. | 6 Instrument. | 7 Sitar. | 8 Flute. | 9 Sarod. |

III.

1. The method of lahera play on harmonium.
2. Playing lahera on Harmonium with different Taal from your course.
3. Revision of syllabus up to FY B.P.A.

IV.

1. Practice of syllabus Tit, Tirkit.
2. Practice of syllabus Kidnag, Tinakeng.
3. Playing of syllabus Tirkit, Tirkittak, kidnag, Tinna keng.
4. Playing Mukhada in Taal Roopak.
5. Playing Tukada in Taal Roopak.
6. Playing Chakradhar Tihai in Taal Roopak.
7. Information about lahera playing.
8. Playing Taal Roopak with lahera.
9. Playing Bandish of Taal Roopak with lahera.

V.

1. The playing method of Taal Japtaal on Tabla.
2. The recitation of jhaptaal with Tali & Kahli.
3. The recitation of Thaah & Dugun in jhaptaal.
4. The playing Thaah & Dugun in Jhaptaal.
5. The recitation of Mohara in Jhaptaal.
6. The playing of Mohra in Jhaptaal.
7. The recitation of Mukhada in Jhapttal.
8. The playing of Mukhada in Jhapttal.
9. The recitation of Tukada in Jhapttal.
10. Playing practice lahera on Harmonium.

Paper: 207 Practical-II

I.

1. The information of Peshkar in Taal Tintaal.
2. The recitation of Peshkar in Taal Tintaal with Tali & Khali.
3. Playing peshkar in Taal Tintaal.
4. Playing four Mukhda in Taal Tintaal.
5. Playing four Mohara in Taal Tintaal.
6. Playing four Tukada in Taal Tintaal.
7. Playing four Mukhda in Taal Roopak.
8. Playing four Mohara in Taal Roopak.
9. Playing four Tukada in Taal Roopak.

II.

1. Study of syllabus of Kathak Dance.
2. Playing method of syllabus with Kathak Dance on Tabla.
3. Playing of basic Toda in Kathak Dance.
4. Playing Tukada with Kathak Dance.
5. The Method of accompaniment with Violin.
6. The method of accompaniment with Veena.
7. The information about Taal Tivra.
8. The recitation in Taah Dugun of Taal Tivra.
9. Playing of Taah & Dugun in Taal Tivra.
10. Revision of syllabus up to FY B.P.A.

III.

1. Playing Method of Delhi Gharana.
2. The information about Peshkar of various Gharana.
3. Playing Peshkar & its Palta in Taal Tintaal.
4. The information about Dhrupad Tradition.
5. Method of accompaniment with Dhrupad Tradition.
6. Accompaniment with Dhrupad tradition of Taal Tivra.
7. Accompaniment with Dhrupad Tradition of Taal Chautaal.
8. Playing Bandish of Taal Tintaal with lahera.
9. Playing Bandish of Taal Roopak with lahera.

IV.

1. The playing method of Taal Ektaal on Tabla.
2. The recitation of Ektaal with Tali & Khali.
3. The recitation of Thah & Dugun in Ektaal.
4. The playing thaah & Dugun in Ektaal.
5. The recitation of Mukhada in Ektaal.
6. The playing of Mukhada in Ektaal.

V.

1. The recitation of Tukada in Ektaal.
2. The playing of Tukada in Ektaal.
3. The recitation of Mohra in Ektaal.

TY BPA
Subject: Tabla

Paper: 301 Principles of Music – Tabla-III

I.

1. The information & development of Tabla.
2. Explain with example; Anagat, Dodhari Gat, Gat Paran, Baant.
3. Discussion of Ancient & Modern Tabla Players.
4. Detailed information about yati.
5. Detailed information about Grah.
6. The importance of classical music in modern age.
7. Explain: The best Tabla player may not be good musician.
8. Tabla accompaniment with Khyal, Tumari, Ghazal, Bhajan.
9. Detailed information of Instruments Damama, Durdur, Panchmukhi Vadhya, Tripushka Yadya, Chanda.

II.

1. Essay: A good Tabla Player is not necessary a good accompanist.
2. Composing and writing the notation of self created kaidas with predominance of tirkat & Dhirdhir.
3. Explanation of Peshkar- Kaida & its application in Tabla playing.
4. Definition of the following: Chalan Navhakka, Gatkaida, Peshkarkaida.
5. Revision of Theory syllabus up to SY BPA.

III.

1. Explain the music learners may have to be learning Tabla playing.
2. An accompaniment of Tabla with Vocal, Instrument & Dance.
3. Explain the Rela, Navhakka, Manjedar Gat, Lom-Vilomgat & Farad.
4. The importance of Upaj in Tabla Playing.
5. Comparative study of two taal notation systems of pt. Bhatkhandeji & Pt. Parluskarji.
6. Explain the south Indian notation system.

IV.

1. Explain the technical terms of an ancient taal system; Ektaal, Divkal, chatuskal, Kala. Matra, Laya, Kriya, Grah, Pani, Marg, Taal etc.
2. Comparative study of Tabla accompaniment and solo playing.
3. Explain the percussion Instrument like Damaram, Khanjira, Dutt, Naal, and Mrudangan.

V.

1. System of accompaniment with Gazal, Thumari, Dadara & Modern Music.
2. Explain & writing the execution of the following: Alphabets of Tabla & Banya: Dhingin, Gadigan, Ghidang, Takta, Kradhin, Tak Tak Ghifan, Traghin, Dhirdhir kat.
3. Revision of theory syllabus up to SY B.P.A.

Paper: 302 Study of Taal-III

I.

1. Notation of Taal in Thaah, Dugun, Trigun and Chaugun Laya: Ektaal, Nattaal, Pancham Savari and Jhumara.
2. Explain with examples: Gantha bandhan, Farad, Ro, Kamali Chakradar.
3. Create a quida, its three palta & chakradhar Tihai with the use of tit & Tinnakena Syllabus.
4. Information of Ten classification of Taal & Information about Jaati & Yati
5. Notation of Taal in Aad Laya: Dadara Roopak, Kaherwa & Tintaal.
6. Definition of Peshkar quida and its importance in solo playing.

II.

1. Explain with examples: Do dhani gat, and Tripadi Gat.
2. Notation in kuaad laya: Dadra, Roopak & Kaherwa
3. Comparative study of North & South Indian Taal System.
4. Study of Adi, Kuadi & Savailaya.
5. Notation of the following Taals in Aadilaya: Addha, Aadachutaaal & Sawari.

III.

1. Notation of Thaah, Dugun, Tigun & Chaugun Laya: Sultaal, Chautaal, Aada Chautaal & Tilwala.
2. Explain with Example: Chilla, Farsbandi, Navhakka, and Chaarbaag.
3. Create a quida its three Palta & chakradhar Tihai with the use of Tirkittak & Dhirdhir syllabus
4. Comparative study between khulla & Bandish baaj.
5. Origin & Development of khyal Gayan & accompaniment of Tabla with khyal Gayaki.
6. Explain South Indian Taal notation system.

IV.

1. Notation of kuaad laya: Ektaal, Tintaal.
2. Notation in Biaad laya: Ektaal, Tintaal
3. Comparative study between:
4. Tabla accompaniment & Solo playing with Vocal.
5. Tabla accompaniment & Solo playing with Instrument.

V.

1. Modern trends in Tabla playing (Critical study).
2. Study of adi, Kuadi & Savailaya.
3. Detailed comparative study of all the Gharanas of Tabla Playing.
4. Revision up to theory syllabus up to SY B.P.A.

Paper: 303 Folk & Western Instrument

I.

1. The culture of Gujarat.
2. String instrument: Ektaaro, Dotaaro.
3. String instrument: Ravan Haththo, Surando.
4. The percussion instrument: Dhole, Nagada, Dhank, Dhnaka & Pavvi
5. The Air Instrument: Pisvo-Pisvi, Narhilo & Sharnai.
6. Mannvafan, Madal.
7. Gharana, Ramzoi.
8. Thallivandan, Kigari.

II.

1. The history of Indian Music.
2. The History of American Music.
3. The History of Arabi & Latin Music.
4. The definition and different of orchestra
5. The western orchestra.
6. The Indian Orchestra.
7. The contribution of Mozart in Music.
8. The contribution of Beethovan in Music.
9. The contribution of Shubert in Music.

III.

1. The folk art of Gujarat.
2. Nishan – Danka, Chipyo
3. Dokad – Dholak
4. Damaroo, Daklu, Dugdugi
5. Dunchi, Madali.
6. Manjira, Sugato, Toor.
7. Kansijoda, Jhanjh
8. Dandiya, Kathtaal
9. Ghant, Ghantdi, Ghadiyal

IV.

1. The History of Egypt Music.
2. The History of Africa Music.
3. The History of Japan & China Music.
4. The History & importance of co-instruments.
5. The Indian co-Instrument.
6. The African Instrument Tumba & Dejembe

V.

1. The contribution of Nicol pegnini in Music.
2. The contribution of Hactor Berlioz in Music.
3. The contribution of Felic mendalson in Music.

Paper: 304 Western staff Notation

I.

1. Definition of western staff notation.
2. Introduction of time signature
3. Types of time signature

II.

1. Study of Tempered, Natural, diatonic & chromatic scale.
2. Comparative study of scales in Indian & western music
3. Introductory knowledge of staff notation system & writing of swarmalika, Alankar etc in staff notation.

III.

1. Western & Indian Natural & Modified Note.
2. Detailed study of western staff Notation system.
3. Explain the intervals & its types.
4. Explain the Pythagorean Scale.
5. Explain the tempered scale.

IV.

1. Explain the equally tempered Scale.
2. Explain the Natural Scale.
3. Explain the Semitone.
4. Explain the types of semitone.
5. Explain the sol-fa & enemas notation system.

V.

1. Explain the Jhiv (chive) & staff Notation.
2. Explain the word chord.
3. Explain the harmony of chord.
4. Explain the melody of chord.

Paper: 305 English-III

Unit: I

1. The Post Master by Rabindrnath Tagore
2. Sweets for Angles by R. K. Narayan
3. The Golden Touch by Nathaniel Hawthorne
4. Selfish Giant - by Oscar Wild

Unit: II

1. Modern forms of communication
Fax, E-mail, Internet
2. Non Verbal aspects and communication
Body Language, Kinesics, Proxemics, Paralanguage.
3. Development of short drama skills

Unit: III

1. Vocabulary
2. Modals
3. Framing the sentences

Unit: IV Drafting speeches

1. Welcoming speeches
2. Celebration of Important days and National Holidays
3. Vote of Thanks
4. Consolation ceremony speech

Unit: V

1. Resume and Bio-data
2. Idioms and Usage
3. Words that confused

Reference:-

1. An Anthology of Popular Essays and Poems by A. G. Xavier, Macmillan.
2. Intermediate English Grammar by Raymond Murphy, Cambridge University Press, 1994.
3. Essentials of Business Communication by Rajendra Pal and J. S. Korlahalli (Sultan Chand & Sons).
4. Effective Business Communication by Asha Kaul (Prentice Hall of India Pvt Ltd, New Delhi.)
5. Oxford Practice Grammar by Eastward (OUP).

Paper: 306 Practical-I

I.

1. The playing method of syllabus Dhumkit, Dhirdhir, Tet, Dhenegene on Tabla.
2. Playing Thaah, Dugun, Tigun & Chaugun in Taal Roopak.
3. Playing Thaah, Dugun, Trigun & Chaugun in Taal Tintaal.
4. Playing Tukada in Jhaptaal.
5. Playing quida its Palta & Tihai in Taal Roopak.
6. Playing quida its Palta & Tihai in Taal Jhaptaal.

II.

1. The recitation of Thaah, Dugun, Tigun & Chaugun in Jhaptaal.
2. Playing Thaah, Dugun, Tigun & Chaugun in Jhaptaal.
3. Playing Thaah, Dugun & Chaugun in Tivra.
4. The playing method of syllabus Gadigana, Dhatighena, Dhirkat on Tabla.
5. The Playing of selfmade Bandish.
6. The playing Rela, its Palta and Tiha in Tintaal.

III.

1. The playing peshkar quida its palta & Tihai in Roopak.
2. The playing Aada Peshkar & its Palta in Tintaal.
3. The Playing Aada Peshkar quida in Tintaal.
4. The playing peshkar quida its palta and chakradhar Tihai in Jhaptaal.
5. The recitation of Thaah, Dugun, Trigun, Chaugun in Sultaal.
6. The playing of thaah, Dugun, Tigun, Chaugun in sultaal.

IV.

1. The recitation of Thaahm Dugun, Tigun & Chaugun in Taal Jhoomara.
2. The recitation of Thaah, Dugun, Tigun & chaugun in Taal dipchandi.
3. The recitation of Thaah, Dugun, Tiguna & Chaugun in Taal Punjabi.
4. Solo playing in Taal Jhaptaal.
5. Solo playing in Taal Roopak.
6. Solo playing in Taal Ektaal.

V.

1. Solo playing in Taal Jhaptaal.
2. Playing Anagat in Taal Mattaal.
3. Playing Anagat in Taal Punjabi.
4. Solo playing in Taal Pancham Savari.
5. Taal Dhamar & Taal Sultaal.

VI.

1. Tabla accompaniment with kathak Dance.
2. Tabla accompaniment with Classical Vocal.
3. Tabla accompaniment with Dhrupad Dhamar.
4. The recitation of Kuaadlaya in Taal Dadara.
5. The recitation of Kuaadlaya in Taal Roopak.
6. The recitation of Kuaadlaya in Taal Tintaal.
7. Revision of Practical course up to SY B.P.A.

Paper: 307 Practical-III

I.

1. Playing Peshkar its Palta & Tihai in Roopak.
2. Playing Quida; Its Palta & Chakradhar Tihai in Roopak.
3. Playing chakradhar Tihai in Rook Taal.
4. Playing peshkar it's Palta & Tihai in Jhaptaal.
5. Playing quida its palta & chakardhar Tihai in Japtaal.
6. Palying chakardhar Tihai in Taal Jhaptaal.

II.

1. Playing Farmaisi chakradar Tihai in Tintaal.
2. Playing Farmaisi chakradar Tihai in Roopak Taal.
3. Playing Farmaisi chakradar Tihai in Jhaptaal.
4. The recitation of Thaah, Dugun, Tigun chaugun in Taal Mattaal (9 beats)
5. The playing of Thaah, Dugun, Tigun & Chaugun in Taal Mattaal.
6. The playing mukhada in Taal Mattaal.

III.

1. The playing Tukada in Taal Mattaal.
2. The playing quida it's Palta & Chakradar Tihai in Taal Mattaal.
3. The playing Farmaisi chakradar Tihai in Taal Mattaal.
4. The playing uthan in taal Mattaal.
5. The playing chakradar Tukada in Taal Mattaal.
6. The playing Rela, its palta & Tihai in Taal mattaal.

IV.

1. The recitation of Thaah, Dugun, Tigun & Chaugun in Taal Dhumali.
2. The playing Thaah, Dugun, Tigun, Chaugun in Taal Dhumali.
3. The recitation of Thaah, Dugun, Tigun Chaugun in Taal Pancham Savari.
4. The playing Thaah, Dugun, Tigun, Chaugun in Taal Pancham Savari.
5. Playing Mukhada & Tukada in Taal Pancham Savari.
6. Playing quida its palta its chakradar Tihai in Taal Pancham Savari.

V.

1. The recitation of Aadlya in Taal Dadara.
2. The recitation of Aadlya in Taal Tintaal.
3. The recitation of Aadlya in Taal Roopak.
4. The recitation of Thaah, Dugun, Tigun & Chaugun in Taal Aada Chautaal with Taali & Khali
5. The playing Thaah, Dugun, Tigun & Chaugun in Taal Aadachautaal with Taali & Khali
6. The playing paran in Aada chautaal.

VI.

1. The playing chakradar Tihai in Aada chautaal.
2. The playing chakradar Tukada in Aada Chautal
3. Solo playing in Tivra.
4. The recitation of Biaadlaya in Taal Dadara.
5. The recitation of Biaadlaya in Taal Roopak.
6. The recitation of Biaadlaya in Taal Tintaal.
7. Revision of Practical Syllabus up to SY B.P.A.

Sardar Patel University, Anand
Smt. Hiraba Motibhai Patel Institute of Performing Arts
Syllabus of Bachelor of Performing Arts modified
As per Annual System 2015-16

FY BPA

Subject: Dance: Kathak

Paper: 101 Principles of Dance (Kathak)-I

I.

1. Nritya Kala (Dance Art) Meaning & Origin.
2. Importance of Dance art in Human life.
3. Spiritual importance of Dance Art.
4. Place of Dance in Education.
5. Dance art & Personality Grooming.
6. Margi & Deshi Nritya.
7. Lasya & Tandev Nritya.
8. Nrit, Nrutya & Natya.
9. Definition of Abhinaya (Acting) & types of Abinanaya.

II.

1. Definition of Laya & its types
2. Detailed definition of folk Dance & Classical Dance.
3. Detailed study of five regional folk Dance of India.
4. Detailed study of seven classical Dance of India.
5. Definition of Technical terms related to Kathak Dance.
6. Definition of Technical terms related to Indian Classical Music.
7. Definition of Gharana & Origin.
8. Recognition, development & limitation of Gharana.
9. The important elements, rules & discipline & importance of Gharana.

III.

1. Definition & Importance of Taal in Dance Art
2. Co-relation of Yoga & Dance Art.
3. The Physical & Mental health gained through Dance Art.
4. Definition of Naad & detailed study of its types.
5. Definition of Rasa & brief information about nine Rasa.
6. The place & importance of Ghunghroo in Dance performance.
7. Broad acquaintance with “Rang Manch (Stage) & its rules”.
8. The importance of Rangmanch in music art.
9. The impact of Dance Art on Dancer & Audience.
10. Definition of Sangeet (Music).
11. The role of Artists eye & ears in thek training of Dance.

12. Detailed study of the technique of Notation writing & its importance.
13. Definition of Technical terms related to Kathak Dance, Vocal Music.

IV.

1. Origin & History of Jaipur Gharana.
2. Speciality of Jaipur Gharana.
3. Genealogy of Jaipur Gharana.
4. Bandish of Jaipur Gharana.
5. Contribution of Jaipur Gharana in Kathak Dance.
6. Origin & History of Lakhanau Gharana.
7. Speciality of Lakhanau Gharana.
8. Genealogy of Lakhanau Gharana.
9. Bandish of Lakhanau Gharana.
10. Contribution of Lakhanau Gharana in Kathak Dance.

V.

1. Conflict & Gharana.
2. Guru- Shishya Parampara
3. Characteristics of Guru Shishya
4. Brief information about different gharana like vocal, Tabla & kathak Dance.
5. Origin & History of Banaras Gharana.
6. Speciality of Banaras Gharana.
7. Genealogy of Banaras Gharana.
8. Bandish of Banaras Gharana.
9. Contribution of Banaras Gharana in Kathak Dance

Paper: 102 Techniques of Dance Kathak-I

I.

1. Alphabet & Meaning of Kathak word Dance (Kathak) Synonyms used form word Kathak.
2. Nrit, Nrutya & Natya in Dance (Kathak).
3. Costume – Makeup & Instrument used in Dance Kathak.
4. Alphabet & meaning of word “Bharatnatyam”.
5. Nrit, Nrutya & Natya in Bharat Natyam Dance.
6. Broad acquaintance with Tintaal.
7. Definition of Nagama.
8. Importance of Nagma Playing in Kathak Dance.

II.

1. Notation of different lahara in Tintaal.
2. Definition of Nrit Kruti of Kathak Dance.
3. The importance of Language in Dance.
4. Comparative study of Kathak Dance & Folk Dance.
5. Comparative study of Kathak Dance & Natwari Dance.
6. Detailed study of Tihai & various types of Tihai with example.
7. Detailed study of Taals useful in abinaya Kruti.

III.

1. Brief information about Tabla, Pakhavaj, Sitar, Sarangi, Violin, Flute, Harmonium.
2. The importance of above instrument in Kathak Dance.
3. The Nrit kruti of Kathak Dance (with example)
4. The Abhinay kruti
5. Detailed study of Ang, Upang & Pratyang of human Body.

IV.

1. Brief introduction of Abhinaydarpan
2. Meaning of “Mudra” its importance in Dance.
3. Detailed study of Asamyukt & its usage
4. Detailed study of samyukt hastmudra & its usage.
5. Detailed study of Greevabhed & its usage.

V.

1. Detailed study of Tintaal (Tabla Syllabus & Dance syllabus with Nagama Notation)
2. Detailed study of Jayptal (Tabla Syllabus & Dance Syllabus with Nagama Notation.)
3. Kathak Dance costume as per mughal Tradition & Rajput Tradition.
4. Comparative study of Kathak Dance & Bharat Natyam Dance.
5. The speciality of Dance (Kathak & Bharat Natyam.)

Paper: 103 History of Dance – (Kathak)-I

I.

1. Definition of Kala (Art) & brief study of its types.
2. Detailed study of Fine Arts.
3. Dance art in Pre-meddle Age.
4. Origin & Development of Kathak Dance.
5. Origin & Development of Bharat Natyam Dance.
6. Origin & Development of Tabla.
7. Detailed study of Dances of Shivas.
8. Broad acquaintances with Tabla & it’s different parts.
9. Detailed study of Dance of Shivas.

10. Detailed study of Classical music & folk Music.
11. "Music is the best among Fine Art" Explain.

II.

1. Importance of Vocal in Kathak Dance.
2. Importance of Instrument playing in Kathak Dance.
3. Broad acquaintance with "Ramayan".
4. Story of Ramayan & its use as theme in Dance.
5. Dance reference in Ramayana.
6. Broad acquaintance with "Shrimad Bhagawata".
7. Story of Shrimad Bhagawata & its use as theme in Dance.
8. Dance reference in Shrimad Bhagawata.

III.

1. Detailed study of origin, development & Tradition of Tabla.
2. Origin of Dance art according to mythological stories.
3. Dance of Krishna.
 - a. Symbolism in Dance
 - b. Types of Raaslilla
4. Discussion about merit & Demerits:
5. Merits & Demerits of: (a) Female dancer (b) Male dancer (c) Dance teacher.
6. Broad acquaintance with Mahabharata.
 - a. Story of Mahabharata & its use as theme in Dance.
 - b. Dance reference in Mahabharata.
7. Detailed study of Hand Movement in Catha Dance.
8. Detailed study of North Indian & South Indian Taal System.
9. Comparative study of North Indian & South Indian Taal System.
10. Origin & Development of 'Bandish' of Kathak Dance.

IV.

1. Comparative study of Catha Dance & Natwari Nrutya.
2. Origin & Development of Indian Classical Music.
3. Detailed study of Classification of Instruments.
4. Indian Dance art and Religion.
5. The Characteristics & Duties of Dancer.

V. Life Sketches of Renowned following Kathak dances.

1 Pt. Bindadin Maharaj.	13 Pt. Kalka Prashad
2 Pt. Sundarlal Ggangani	14 Pt. Durga Prashad
3 Pt. Birju Maharaj	15 Pt. Achchchan Maharaj
4 Pt. Gopi Krishna	16 Maharaj Krishna Kumar
5 Pt. Durgalal	17 Shri Ram Gopal
6 Shushi Kumudini Lakhiya	18 Pt. Lachchu
7 Pt. Sunder Prasad	19 Shri Krishna Mohan Mishra

8 Pt. Shambhu Maharaj	20 Maharaj Krishnakumar
9 Prof. M.S. Kalyanpurker	21 Meclam Menka
10 Pt. uday Shankar	22 Sushri Uma Sharma
11 Sushri Damyanti Joshi	23 Sushri Shashvati Sen
12 Sushri Bhaswati Mishra	24 Sushri Rashmi Bajpeyi

Paper: 104 Costume & Makeup

I.

1. Definition of Costume.
2. History of Costume.
3. The Costume useful in Dance.
4. Aesthetics of Indian Dance Costume.
5. The material useful in Dance.
6. Aesthetics of Indian classical Dance Costume.
7. The Cosmetics used for makeup in Indian Classical Dance.
8. The Technique of applying Indian dance Makeup.

II.

1. The importance of Costume in Presentation of Dance.
2. The importance of Make up in Presentation of Dance.
3. The importance of learn Make up application for Indian Dancer.
4. The Detailed study of costume of Kathak Dance.
5. The Detailed study of makeup of Kathak Dance.
6. The Detailed study of costume of Bharat Natyam Dance.
7. The Detailed study of makeup of Bharat Natyam Dance.

III.

1. The detailed study of costume of Kuchipudi Dance.
2. The detailed study of Makeup of Kuchipudi Dance.
3. The detailed study of Makeup Manipuri Dance.
4. The impact of region on costume & Make up.

IV.

1. The detailed study of costume & Makeup Oddisi Dance.
2. The detailed study of costume & make up Mohini attam Dance.
3. The role of different colors in costume & Makeup.

V.

1. The detailed study of costume & Makeup of Kathkali Dance.
2. Changes in costume with different situations.
3. Changes in Makeup with different situations.
4. The costume & Makeup in Dance Drama.

Paper : 105 English-I

Unit: I

English for Non-Native Learners

1. Cleaner cities
2. Sardar Patel by Raj Mohan Gandhi
3. The Birth of Satyagraha by M.K. Gandhi
4. The Tusker's Train by Harry Miller

Unit: II

1. Articles
2. Noun
3. Pronouns
4. All Tenses

Unit: III

1. Verbs & Adverbs
2. Paragraph writing

Unit: IV

Introducing communication

- Concept, Definition and characteristics (Attributes) of Communication.
- The Process of communication. (Communication cycle)
- Objectives of communication.

Unit: V

- Layout and letter writing
- Formal and Informal

Reference:-

1. Advanced English for Non-Native Learners by D.S. Mishra, R.P. Jadeja, P. S. Joshi, Oxford University Press, 1999.
2. Intermediate English Grammar by Raymond Murphy, Cambridge University Press, 1994.
3. Essentials of Business Communication by Rajendra Pal and J. S. Korlahalli (Sultan Chand & Sons).
4. Effective Business Communication by Asha Kaul (Prentice Hall of India Pvt Ltd, New Delhi.)

5. Oxford Practice Grammar by Eastward (OUP).

Practical : 106-I

I.

1. Recitation of Taal Tintaal in Thah laya with Tali & Khali.
2. Foot movement with Taal Tintaal in Thah, Barabar, dugun and Chaugun Laya.
3. Hand movement with Taal Tintaal in Barbar laya (type 1 to 10).
4. Hand movement with Taal Tintaal in Dugun laya.
5. Practice of pirouette (five, three & one step)
6. Practice of angles required for the formation of kathak Dance.
7. One simple Tihai in Tintaal.
8. One chakradhar tihai in tintaal.

II.

1. Sada toda & chakradar toda
2. Paran & chakradar paran
3. Palta
4. Recitation of Tintaal Theka in Dugun & Chaugun.
5. Recitation of Tintaal Nritya bol in Thah, Barabar, Dugun, Chaugun.
6. Full Preparation of above with Tabla & Nagama.
7. Recitation of: (a) Sada & Chakradar Toda (b) Paran & Chakradhar Paran. (c) Palta & Kavita. (d) Gat Pattern.
8. Definition of basic technical terms related to Kathak Dance.

III.

1. Foot Movement with Taal Tintaal in Thah, Barabar, Dugun & Chaugun laya followed by Tihai.
2. Hand Movement with Tinttal in Barabar (Type 11 to 20).
3. Hand Movements with Taal Tintaal in Dugun laya.
4. Practice of various types of pirouette & angles required for the formation of Kathak Dance.
5. Recitation of : (a) Chakradar toda & Parmelu Toda (Tintaal) (b) Natwari toda & Chakradhar Paran (Tintaal) (c) Tinhai (Jhaptaal) (d) Sada toda. (Jhaptaal).

IV.

1. Recitation of Jhaptaal Theka in Jhaptaal.
2. Recitation of Jhaptaal Theka in Dugun & Chaugun.

3. Recitation of Jhaptaal Nritya bol in Thah, barabar, Dugun & Chaugun.
4. Recitation of Tintaal & Jhaptaal Theka Nrityabol with Tabla & Nagama.
5. Recitation of Jhaptaal in Thah, Dugun & Chaugun laya with Tali & Khali.
6. Foot Movement of Taal Jhaptaal in Thah, Dugun & Chaugun Laya.
7. Two Tihai & Four Sada Toda in Jhaptaal.

V.

1. Tintal with two chakradar Toda.
2. Two parmolu toda, two Natwari Toda.
3. Two chakradhar paran & Palta.
4. Recitation of Palta.
5. Recitation of Kavit.
6. Recitation of Gat Paran.
7. Definition of basic technical terms related to Kathak Dance.

Practical : 107-II

I.

1. Introduction of Madhyalaya in Tintaal.
2. Introduction & Preparation of Kavit
3. Performance of Kavit with Tabla & Nagama.
4. Introduction of Drutlaya Tintaal
5. Introduction of Gat 0 Nikas & Muraligat.
6. Preparation of Gat 0 Nikas & Muraligat.
7. Performance of Gat- Nikas & Muraligat with Tabla & Nagama.
8. Introduction of Bhav & Abhinay.
9. Introduction of sholka, Bhajan & Prathna.
10. Preparation of sholka, Bhajan & Prathna.
11. Performance of sholka, Bhajan & Prathna with singing.

II.

1. Introduction of system of Notation.
2. Writing Tintaal Theka in Notation.
3. Writing Tintaal Nritya bol in Notation.
4. Writing Theka & Nritya bol in Dugun & Chaugun.
5. Writing Sadatoda, Chakradar Toda, Paran & Chakradar Paran.
6. Writing Palta, Kavit Tihai & Chakradar Tihai.

III.

1. Preparation of Kavit in Taal Tintaal.
2. Performance of Kavit with Tabla & Nagama.
3. Preparation of Kavit with Taal Jhaptaal.
4. Performance of Kavit with Tabla & Nagama.

5. Introduction to Ghunghat Gat.
6. Preparation of Gat- Nikas.
7. Preparation of Ghunghat Gat.
8. Performance of Gat- Nikas & Ghunghat Gat with Tabla & Nagama.

IV.

1. Introduction & Preparation of Thumari.
2. Preparation of Sholka.
3. Performance of Thumari & Sholka with Singing.
4. Writing chakradhar Toda, Parmelu Toda, Chakradhar Paran & Natwari toda inTintaal.

V.

1. Writing Jhaptaal Theka in Thah, Dugun & Chaugun.
2. Writing Jhaptaal Nritya bol in Thah, Dugun & Chaugun.
3. Writing Tihai & Chakradhar Tihai.
4. Writing Kavita in Tintaal & Jhaptaal.
5. Writing Palta in Tintaal.
6. Assignment.

SY BPA

Subject: Dance: Kathak

Paper: 201 Principles of Dance- Kathak -II

I.

1. Detailed study of Rasa (God of Rasa), Colour of Rasa etc, Bhava, Dharmi, Vrutti.
2. Co-relation between Dance Art & Rasa Bhava.
3. Detailed study of Laya & its various types like Aad, Pridaad, Kuaad etc with example
4. The Role of Laya in presenting internal & external feelings of Dancer.
5. Types of Dance art of ancient period :
 - a. Shabha Nritya
 - b. Geet Nritya
 - c. Chamatkar Nritya
 - d. Kalpa Nritya
 - e. Kattari Nritya
 - f. Bandh Nritya
6. Detailed study of different types of Raas Nritya.

II.

1. Definitions of technical terms related to Kathak Dance.
2. Definition of technical Terms related to Taal.
3. Importance of Ghughroo & Padhant in Dance Art.
4. The Place of Dance art in Painting, sculptures & iconography.
5. Scope of Dance Art.
6. Introduction to Vocal Gharana: - Origin, History & Speciality of Gwalior Gharana & Agra Gharana.
7. Introduction to Tabla Gharana :- Origin, History & Speciality of Ajarada Gharan & Delhi Gharana, Kirana Gharana & Jaipur Aatrohi Gharana, Lakhnau Gharana, Punjab Gharana, Banaras Gharana, Farukabad Gharana.

III.

Introduction to Thumari Aang:

1. Meaning of word thumari.
2. Origin of Thumari.
3. Different opinions related to the origin of Thumari.
4. Thumari in Kathak.

IV.

1. Detailed study of Naika Bhed according to Aaya & Dharm.
2. Detailed study of Maika Bhed according to Prakruti & Jati.

3. Detailed study of Naika Bhed according to Avastha.
4. Description of Satvik gunas of Nayak
5. Detailed study of Nayak according to Dharma, Prakruti & Avastha.
6. Components of Stage: Sound system.
7. Light design (system): Background music.
8. Stage Decoration.
9. Costume & Make-up.

V.

1. Definition of technical terms related to Dance.
2. Definition of Technical terms related to Taal.
3. Importance of Rasa- Bhava in Catha Dance.
4. The inter relating between Abhinayas & Catha Dance.
5. The implication of Dharmi & Vruti in Catha Dance.
6. Introduction of Kirana Gharana in Pashchim Aang of Thumari.
7. Detailed study of Origin, history, specialities of the following Gharana.
Patiyala Gharana, Bhindi Bazar, Gharana, Indaur Gharana, Mevati Gharana
8. Introduction to thumari Aang.
9. Comparative Study of:-
(a) Lakhnau & Banaras of purab Aang (b) Lakhnau of purab Aang & Punjab Gharana (c) Banaras Gharana of Purab Aang & Punjab Gharana of Paschim Aang (d) Bol-baat thumari & bol banav Thumari.
10. Introduction to Bharat Natyam Gharana (Bani):
(a) Mausur Bani (b) Poddnur Bani (c) Tanjor Bani (d) Vallvur Bani.

Paper: 202 Techniques of Dance- Kathak-II

I.

1. Detailed study of Taal Rupak & Taal Kaherwa.
2. Detailed study of different classical Raags & Taals used in Catha Dance.
3. The keys of successful dance performance.
4. Brief acquaintances of Abhinay Darpan : (i) Introduction of A.D. its importance to dancers (ii) Angika Abhinaya as expounded in AD

II. Nine types of Shiro Pad Bhed

1. Detailed study of Pad Bhed.
2. Hands showing various relations & Professionals.
3. Navgrah Hasta.
4. Hands of God Goddesses

III.

1. Nritt, Nritya & Nutya in Manipuri Dance.
2. Technique & Accompanying instruments in Manipuri Dance.

3. Comparative study of: (a) Kathak & Bharat Natyam Dance (b) Different Gharanas of Kathak Dance (c) Ancient stage & Modern stage.
4. Detailed study of stage design described by Pt. Bharatmuni.
5. Detailed study of taal ektaal & taal Dadara.
6. Detailed study of Non-popular taals used in Catha Dance.
7. Definition of Technical Bandish of Catha Dance, Sadharan bol, Doharabol, Tiharabol, Chakradhar bol, Chaumukhi bol, Panchmukhi bol.
8. Examples of the above bandish.

IV.

1. Eight types of Drashti Bhed.
2. Vishnu Dasavatar Hasta.
3. Hands of Various casts & religion.
4. Nrity Hasta.
5. Five types of at plavana.

V.

1. Detailed study of chapters of Natyashashtra related to dance Art.
2. Nrity, Nrutya & Natya in Kathakali.
3. Techniques & Accompanying Instruments of Kathkali Dance.
4. Five divine elements & Kathak Dance.
5. Seven Tandaves & Kathak Dance.

Reference Book: Bharatmuni's Natya Shashtra.

Paper: 203 History of Dance-II

I.

Art of Dances in:-

- | | |
|-----------------------|-----------------------|
| 1 Ancient Age | 2 Pre-historic Age. |
| 3 Vedic Age. | 4 Ramayana Age. |
| 5 Mahabharata Age. | 6 Jain & Buddha Age. |
| 7 Pre-middle Age: | 8 Shung Age. |
| 9 Kanishka Age. | 10 Nash- Parvati Age. |
| 11 Harsh Vardhan Age. | 12 Rajput Age. |

II.

- A. Detailed study of classification of Instruments:
- B. Tat Vitt Instrument (String & Woods)
- C. Tat Vitt Instrument (String & leather)
- D. Shushir Instrument (Air Instruments)
- E. (Ghan Instruments) Cubic Instruments
- F. (Avandh Instruments) Percussions Instruments.
- G. Origin & History of Manipuri Dance & Kathakali Dance.
- H. The impact of Mughal age on Kathak Dance

III.

1. History of Kathak Dance with reference to Mandir Tradition.
2. History of Indian dance in post middle to modern Age:
 - Dance art in Khilaji Age.
 - Dance art in Tughalaq & Lodi Age.
 - Dance art in Mughal Age.
3. Reference of Dance in different purans
4. Detailed study of Nrita Prakashan in following texts: (a) Natya Shashtra (b) Sangeet Ratnakar (c) Abhinaya Darpan (d) Kautilaya Arthshashtra

IV.

- A. Study of two stream in Catha tradition: Mandir & Darbar
- B. Detailed study of development & creators of Indian Modern Dance.
- C. The Place of Dance in Indian Sculpture, Painting, iconography in following temples.
 - (1) Sun Temple of Modhera – Gujarat. (2) Sun Temple of Orrisa (Konark) (3) Childambarem of Tamilnadu. (4) Khajuraho temples of Madhyapradesh. (5) Origin & History of Kuchipudi Dance.
- D. Life sketches of Renowned Kathak Dancers:

1 Pt. Kundanlal Gagan	9 Shree Bharti Gupta
2 Shree Malti Shyam	10 Shree Rani Karna
3 Sushri Sunayan	11 Rajkumar Sindhaji
4 Sushi Savita Mehta	12 Shrimati Tagore
5 Shree Rita Chatterge	13 Shree Priya Goplasen
6 Shushri Anjali Medha	14 Sushri Indrani Kaheman
7 Sushri Pratibha Pandit	15 Sushri Kanak Rele
8 Sushri Yamini Karishnamurti	

V.

- A. Life sketches of Kathak & Bharat Natyam Dancers

1 Raja Chakradharsinh	9 Pt. Jailal
2 Pt. Mohanlal	10 Pt. Munnalal Shukla
3 Shree Rajendra Gangani	11 Sushri Mayarao
4 Sushri Sitaradevi	12 Sushri Roshan Kumari
5 Sushri Nandini Singh	13 Sushri Reba Vidayarthi
6 Smt. Minaxi Sundaram Pillie	14 Smt. Rukshmanidevi Arudel
7 Guru Gopinath	15 Sushri Bala Saraswati
8 Smt. Mrinalini Sarabhai	
- B. Life sketches of Renowned Kathak Dancers including scholar of music & Tabla Players & Tumari Singers:

1 Pt. Bharat Muni	8 Acharya Nandikeshwar
-------------------	------------------------

2 Pt. Sarang Dev	9 Narad Muni
3 Dattill Kohal	10 pt. Kishan Maharaj
4 Ut. Allarakha Khan	11 ut. Zakir Hussain
5 Pt. Bhavani Sankar	12 Bagam Aktar
6 Pr. Sudhirkumar saxena	13 Vidushi Girijadevi
7 Vidushi Shoba Mudgal	14 Vidushi Shobha Gurtoo

Paper : 204 Choreography

I.

1. Meaning of Choreography.
2. Types of Dance with reference to number of Dancers (Solo, Couple & Group Dance).
3. Importance of Choreography with reference to solo dance.
4. Importance of Choreography with reference to couple Dance.
5. Importance of Choreography with reference to Group Dance.
6. Brief information about elements of Choreography like synchronization, understanding among dancers, costume, entry exit movement, poses, several stage components, use of properties etc.
7. Importance of : (a) synchronization in Choreography (b)costume & Properties in Choreography (c) Stage components in Choreography (d) Music in Choreography.

II.

1. Choreography in Indian folk Dance.
2. Choreography in Indian classical dances.
3. Comparative study between Choreography of folk dance & classical dance of India.
4. Heading Choreography of India.
5. Importance of Choreography in Modern era.

III.

1. Costume of Indian folk Dance & its impact on Choreography.
2. Costume of Indian classical Dance & its impact on Choreography.
3. Make up of Indian folk Dance & its impact on Choreography.
4. Make up of Indian classical Dance & its impact on Choreography.
5. Experiments with costume & Make up in Indian classical dance to enhance the effect of Choreography.
6. Old Choreography & folk Dance.
7. Modern Choreography & folk Dance.
8. Old Choreography & classical Dance.

IV.

1. Modern Choreography & classical Dance with reference to Kathak Dance.
2. Comparative study of Modern classical Dance & folk Dance with their old forms.
3. Importance of Choreography.

4. Techniques of Choreography.
- V.
1. Choreography as a carrier.
 2. Indian Choreography (any five).
 3. Views on Choreography by some expert classical Dancers.

Paper: 205 English-II

Unit: I

Short Stories

1. The gift of Magi by O' Henry
2. The Child by Premchand
3. A slip of the Tongue by F. E. B. Gray
4. The Cabuliwallah by Rabindranath Tagore

Unit: II

1. Active Voice & Passive Voice
2. Direct Speech & Indirect Speech
3. Vocabulary

Unit: III

1. Types of communication
2. Barrier Communication
(Wrong choice of medium/Physical/Semiotic/Socio-Psychological barriers to communication)
3. Dialogue writing

Unit: IV

- | | |
|-------------------|---------------------------------|
| 1 Phrasal Verbs | 4 Preposition |
| 2 Conjunctions | 5 Punctuation marks |
| 3 Precise writing | 6 Synonyms, Antonyms & Homonyms |

Unit: V

1. Presentation skill
2. Developing self confidence
3. Use of Audio visual Aids

Reference:-

1. *Glimpses of Life* An Anthology of Short Stories and Business Communication by Board of Editors, Orient Blackswan Private Ltd, 2009.
2. Intermediate English Grammar by Raymond Murphy, Cambridge University Press, 1994.
3. Essentials of Business Communication by Rajendra Pal and J. S. Korlahalli (Sultan Chand & Sons).
4. Effective Business Communication by Asha Kaul (Prentice Hall of India Pvt Ltd, New Delhi.)
5. Oxford Practice Grammar by Eastward (OUP).

Practical: 206- I

I.

- A. Teentaal: Vilambit Laya : Ganesh Paran
- B. Teentaal: Vilambit Laya : One That with Tihai
- C. Teentaal: Vilambit Laya : One sada Aamad
- D. Teentaal: Vilambit Laya : Two Chakradhar toda
- E. Teentaal: MadhyaLaya : Two Sada Toda
- F. Teentaal: MadhyaLaya : Two Sada Tukada
- G. Teentaal: MadhyaLaya : Two Chakradhar Toda
- H. Teentaal: MadhyaLaya : Palta (four variations)Art

II.

- A. Jhaptaal : One that with Tihai
- B. Jhaptaal : Two Chakradhar Toda
- C. Jhaptaal : One sada paran
- D. Ektaal: foot Movement of Taal Ektaal in Thah, Duguns & Chaugun.
- E. Recitation of Bandish of Vilambit Teentaal.
- F. Ganesh Paran, That, Tihai
- G. Sada Aamad, Chakradhar Toda.
- H. Recitation of Bandish of Madhyalaya Teentaal.
- I. Sada Toda & Sada Tukada.
- J. Chakradhar Toda, Kavita & Palta

III.

- A. Recitation of Bandish of Jhaptaal.
- B. That, chakradhar, Sada paran, Kavita.
- C. Recitation of Ektaal Theka in Thah.
- D. Recitation of Ektaal Theka in Dugun & Chaugun.
- E. Recitation of Ektaal Nritya in Thah, Dugun & Chaugun.
- F. Introduction to Asamyukta Hasta.
- G. Recitation of Asamyukta Hasta.
- H. Introduction to Samyukta Hasta.
- I. Recitation of Samyukta Hasta.

IV.

- A. Teentaal: Vilambit Laya:-
 - A. One that with chal & Tihai in Vilambit Teentaal.

- B. Paran Judi Aamad in Vilambit Tintaal.
- C. One Parmelu Toda in Vilambit Tintaal.
- D. Palta in Vilambit Tintaal.
- B. Teentaal Madhyalay
 1. One Paran & One Chakradar Paran in Madhyalaya teentaal.
 2. Sada Aamad & Chakradhar Aamad in Taal Jhaptaal.
 3. One Tihai, Shiv Paran, two sada toda & one chakradar Toda in Taal Ektaal.

V.

- A. Recitation of Bandish of vilambit Teentaal:
 1. Thaat, Chaal & Tihai
 2. Paran Judi Aamad
 3. Parmelu toda & Palta
- B. Recitation of Bandish of Madhyalay Teentaal (i) Paran & Chakradar toda
- C. Recitation of Bandish of Jhaptaal:-
 1. Sada Aamad
 2. Chakradar Aamad
- D. Recitation of Bandish of Ektaal:-
 1. Tihai, Sadatoda
 2. Chkradar toda

VI.

- A. Introduction to Shirobhed.
- B. Recitation of Shirobhed.
- C. Introduction to Drashtibhed.
- D. Recitation of Drashtibhed.

Practical: 207- II

I.

1. Preparation of Kavitt in Teentaal.
2. Performance of Kavitt with Tabla & Nagara.
3. Preparation of Kavitt in Jhaptaal.
4. Performance of Kavitt with Tabla & Nagara.
5. Preparation of New variations of Gat-Nikas.
6. Preparation of New variations of Murali – Gat.
7. Preparation of New variations of of Ghunghar- Gat.
8. Performance of Gat-Nikas, Murali-Gat & Ghunghat Gat with Tabla & Nagara.

II.

1. Preparation of Bhajan.
2. Preparation of Sholka.
3. Performance of Bhajan & Sholka with Tabla & Singing.
4. Writing Ganesh Paran in Vilambit Taal Teentaal.
5. Writing That & Tihai in Vilambit Taal Teentaal.
6. Writing Sada Aamad in Vilambit Taal Teentaal.

7. Writing Chakradhar Toda in Vilambit Taal Teentaal.
- III.
1. Writing Sada Toda & Tukada in Madhya laya Teentaal.
 2. Writing Chakradhar Toda in Madhya laya Teentaal.
 3. Writing Kavit madhayalaya Teentaal.
 4. Writing Palta madhayalaya Teentaal.
 5. Writing that Tihai & Chakradhar Toda in Jhaptaal.
 6. Writing sada paran & kavit in Jhaptaal.
 7. Writing Ektaal theka & Nritya bol in thah, Dugun & Chaugun.
 8. Assignment on any one topic from core courses of theory.
- IV.
1. Preparation of Kavitt in Teentaal.
 2. Performance of Kavitt in Teentaal with Tabla & Nagama.
 3. Preparation of Kavitt in Ektaal.
 4. Performance of Kavitt in Ektaal with Tabla & Nagama.
 5. Introduction to Mukut Gat.
 6. Preparation of simple Mukut Gat.
 7. Preparation of variations of Mukut Gat.
 8. Performance of Mukut Gat with Tabla & Nagama.
- V.
1. Introduction to Pad.
 2. Preparation of Pad.
 3. Performance of Pad with Tabla & Singing.
 4. Writing that, Chaal & Tihai in Vilambit Teentaal.
 5. Writing Paran judi Aamad in vilambit Teentaal.
 6. Writing Paramelu toda in vilambit Teentaal.
- VI.
1. Writing paran & Chakradar Paran in Madhyalay Teentaal.
 2. Writing sada Aamed in Jhaptaal.
 3. Writing chakradar Aamed in Jhaptaal.
 4. Writing Kavitt in Teentaal & Ektaal.
 5. Writing Shiv Paran in Ektaal.
 6. Writing Tihai in Ektaal.
 7. Writing Sadatoda & Chakradar toda in Ektaal.
 8. Assignment on any one topic from core courses theory.

TY BPA

Subject: Dance: Kathak

Paper: 301 Principles of Dance-III

I.

1. Dance art & scientific Aspect.
2. Experiments & Probabilities related to dance Art.
3. Detailed study of “Das Pranas” of taal.
4. Dance art & Body exercise.
5. Different types of Adhunik (modern) Nritya & its value out society.
6. Detailed study of following stories used as theme in Kathak Dance.
 - a Kaliya Daman
 - b Governdhan lila
 - c Ahaliya Uddhar
 - d Krishnavilla
 - e Shiva Tandav

II.

1. Definition of Gat.
2. Detailed study of various types of Gat.
3. Definition of Gat Bhava.
4. Detailed study of various stories depicted through gat Bhava.
5. The usage of different Techniques (described in Abhinay Darpan) in presentation of gat & Gat Bhava
6. Transformation & continuity of Tradition
7. From Temple to theater the early pioneers of classical style.
8. Dance after independence institutions patronage, teaching performing.

III.

1. The importance of Mathematics in Dance.
2. The mathematics of Tihai.
3. The mathematics of Farmayshi Chakradar.
4. The mathematics of Kamali, chakradar.
5. The mathematics of chakradar Toda.
6. Detailed study of the following stories used as them in Kathak Dance:
 - a Panghat lila
 - d Maharas

3. Contribution of wajid-Alishah in the development of Kathak.
4. Contribution of Raja charadhar singh in the development of Kathak.
5. The place of painting sculpture & iconography in dance art.
6. Transformation & continuity of Tradition
7. From Temple to theater the early pioneers of classical style.
8. Dance after independence institutions patronage, teaching performing.

III.

1. Detailed study of Taal Savari.
2. Detailed study of Taal Addha.
3. Comparative study of Teentaal & Addha Taal.
4. Comparative study of Dhamar & Deepchandi.
5. Writing notation of Teentaal Aad, Biaad & Kuaad Laya.
6. Detailed study of following Traditional theaters:-

a Raaslila	d Bhagvat Mela
b Swang	e Kuruvangi
c Chau	

IV.

1. Nritt, Nrutya & Natya in Kuchipudi Dance.
2. Techniques & accompanying instruments in kuchipudi Dance.
3. Nritt, Nrutya & Natya in Mohinittam Dance.
4. Techniques & accompanying Instrumets in Mohinittam Dance.
5. Contribution of any two gums of table & Pakhvaj in the development of Kathak.
6. History Technique and exponents of oddissi & mohiniattam.
7. Origin History and development and exponents of odissi and mohiniattam.
8. Their nritta technique (with reference to four Abhinaya As well)

V. A Comparative study:-

1. Comparison of Nritt & Nritya technique of all seven styles.
2. Comparison of Aharya & contemporary stage permeation.

B Comparative study of all seven Indian classical Dance forms like:- Bharat Natyam, Kathak, Kathakali, Manipuri, Odisso, Kuchipudi, Mohiniattam.

1. History Technique and exponents of kuchipudi.
2. Comparative study of history, Patronage connection to the courts and the temple of all seven styles.

Paper: 303 Dance Drama & Ballet

I.

1. Definition of "Dance Drama."
2. The origin & Development of Dance Drama.

3. The place of Dance Drama in the Present age.
4. The opinion of present Dance guru about Dance Drama.
5. Dance Drama & Abhinaya:-

(a) Aangik Abhinaya	(c) Vachik Abhinaya
(b) Aahanja Abhinaya	(d) Satvik Abhinaya
6. The stage components in used in Dance Drama.

(a) Light Design	(c) Stage Decoration
(b) Back ground music with sound efforts	(d) Use of stage properties.

II.

1. Brief acquaintance of Ballet Dance.
2. Stage of ballet Dance.
3. Costume of Ballet Dance.
4. Origin of Ballet Italy & its development in France.
5. The Romantic period & its production & Stars.
6. Ballet in 19th Century.
7. The classical period its productions, choreographer & its stars.
8. The beginning & development of ballet in England in the 18th & 19th centuries.

III.

- a. Dance, Drama Direction.
- b. The use of ancient stories as a theme of Dance Drama.
- c. The use of contemporary issues as the theme of Dance Drama.
- d. Major difference in depiction old stories & contemporary stories.
- e. Western Dance Drama
- f. Ballroom Dance
- g. Opera
- h. Ballet

IV.

1. The effects of Dance Drama on oriental Dance Style.
2. The effect of dance Drama on classical Dance.
3. The effects of Dance Drama on traditional theater.
4. The effect of Dance Drama on folk Dance.
5. Origin & development of type of different ballet.
 - Ballet in England: History, growth, Theaters, schools, Stars. Choreographers & Production.
 - Ballet in America: History, growth, Theaters, schools, Stars. Choreographers & Production.
 - Ballet in Russia: History, growth, the golden periods, Choreographers & Production, Stars & Theaters, schools.

V.

1. Life sketches of Ballet Dancers:-
 - (a) Merry Tegliony (b) Carlo Blesis (c) Merce Cunningham

2. Comparative study of Kathak Dance & Ballet Dance with reference to stage.
3. Comparative study of Kathak Dance & Ballet Dance with reference to technique.
4. Comparative study of Kathak Dance & Ballet Dance with reference to music.
5. Comparative study of Kathak Dance & Ballet Dance with reference to Health.

Paper: 304 Folk Dance & Modern Dance

I.

1. The origin & importance of folk arts.
2. Definition of term “folk Dance”.
3. Definition of term “Classical Dance.”
4. Comparative study of folk Dance & Classical Dance.
5. The Instruments used in folk Dance.
6. The Taal used in folk Dance.
7. The theme story of Folk Dance.
8. Types of Abhinaya & folk Dance.
9. The instruments used in folk Dance.
10. The Taal used in folk Dance.
11. The Theme story of folk Dance.
12. Types of Abhinaya & Folk Dance.
13. The folk Dance of: (a) Gujarat (b) Maharashtra (c) Rajasthan (d) Uttarpradesh.

II.

1. Introduction to modern Dance in the west.
2. What is modern dance its origin.
3. History in brief & early pioneers.
4. History of Dances of the world:

(a) England	(c) Spain
(b) United States	(d) India
5. Dance art in modern India.
6. Dance art during the rule of British Emperor.

III. A The folk dances of Madhya Pradesh, Punjab, West Bangle, Kashmir, Bihar & Manipur.

B The folk & Tribal Dances of South India.

- | | |
|------------------|---------------|
| (a) Orissa | (d) Tamilnadu |
| (b) Kerala | (e) Assam |
| (c) Andrapredesh | (f) Karnataka |

IV.

1. Dances of the East & the South.
 - a. Folk & classical Dances of Srilanka.
 - b. Dance & Dance Drama of Japan.
 - c. Dances of the south East Asia.
 - d. Dances & dance Dramas of Java & Bali.
 - e. Dances of Thailand, Myanmar & Cambodia.
2. Origin & Development of western Modern dance
3. Contribution of pioneer modern dancers (any five)
 - a. Elvin alley
 - b. Sir Fredic William Astron
 - c. Vasva Nijinsky
 - d. Anna Pavlov

V.

1. Folk & Tribal Dances of South India
2. Two folk dances of each state of the South India.
3. Tribal Dances of South Indian States.
4. Costumes of different states of folk Dance.
5. Make-up & properties of different state of folk dance.

Paper: 305 English-III

Unit: I

1. The Post Master by Rabindrath Tagore
2. Sweets for Angles by R. K. Narayan
3. The Golden Touch by Nathaniel Hawthorne
4. Selfish Giant - by Oscar Wild

Unit: II

1. Modern forms of communication
Fax, E-mail, Internet
2. Non Verbal aspects and communication
Body Language, Kinesics, Proxemics, Paralanguage.
3. Development of short drama skills

Unit: III

1. Vocabulary
2. Modals
3. Framing the sentences

Unit: IV Drafting speeches

1. Welcoming speeches
2. Celebration of Important days and National Holidays
3. Vote of Thanks

4. Consolation ceremony speech

Unit: V

1. Resume and Bio-data
2. Idioms and Usage
3. Words that confused

Reference:-

1. An Anthology of Popular Essays and Poems by A. G. Xavier, Macmillan.
2. Intermediate English Grammar by Raymond Murphy, Cambridge University Press, 1994.
3. Essentials of Business Communication by Rajendra Pal and J. S. Korlahalli (Sultan Chand & Sons).
4. Effective Business Communication by Asha Kaul (Prentice Hall of India Pvt Ltd, New Delhi.)
5. Oxford Practice Grammar by Eastward (OUP).

Practical: 306 - I

I.

1. Special preparation in Teentaal with :
(a) One Tishra Jati Paran. (c) One Mishra Jati Paran.
(b) One Chaupalli. (d) One Farmayshi Bandish
2. Special Preparation in Jhaptaal with :
(a) One Tishra Jati Paran. (c) One Farmayshi Paran.
(b) Two Chakradar paran. (d) One Bandish of Doharabot or Tiharabol.
3. Some Bandishes in Ektaal:
(a) Ganesh Paran. (c) Paran Judi Aamad.
(b) Chakradar Tukada. (d) Palta.

II.

1. Recitation of Bandish of Teentaal & Jhaptaal with Tabla & Nagma:
2. Bandish based on different Jaati.
3. Farmaushi Bandish.
4. Chaupalli.
5. Kavitt.
6. Recitation of Ektaal Bandish with Tabla & Nagma:
(a) Paran (c) Paran Judi Aamad
(b) Chakradar Tukada & Palta (d) Kavitt
7. Recitation of Bandish of Teentaal & Jhaptaal with Tabla & Nagma.
(a) Kamali Paran (c) Tripalli
(b) Tishra Jali Farmayshi Paran (d) Palta & Kavitt

III.

1. Recitation of ektaal Bandish with Tabla & Nagma.
 - a. Parmelu toda & Natwari bol toda.
 - b. Chakradar paran & Toda, Kavitt
2. Recitation of Dhamar theka bol & Nritya bol in tihai, dugun & chaugun.
3. Recitation of Bandish in Dhamar
 - a. That, Tihai, Paran judi Aamad,
 - b. Chakaradhar Toda, & Paran
 - c. Kavitt.

IV.

1. Teentaal & Jhaptaal.
2. One Kamali Paran: One tripalli, Palta, One Tishra Jati, Farmayshi Paran
3. Special preparation in Ektaal:
 - (a) One parmelu toda
 - (b) One chakradar Paran
 - (c) One Natwari Toda
 - (d) One chakradar Toda
4. Some Bandishes in Dhamar Taal:-
5. Foot Movements of Taal Dhamar in Thah, Dugun & Chaugun.
6. That & Tihai.
7. Paran judi Aamad
8. One chakradar Paran.

V.

1. Introduction to Grivabhed.
2. Recitation of Grivabhed
3. Introduction to Dasavtar Hasta.
4. Recitation of Dasavtar Hasta.
5. Introduction to Devi Devta Hasta.
6. Recitation of Devi Devta Hasta.
7. Introduction of Navgrah Hasta.
8. Recitation of Navgrah Hasta.

Practical: 307 - II

I.

1. Preparation of Kavitt in Teentaal, Jhaptaal & Ektaal.
2. Performance of Kavitt in Teentaal, Jhaptaal & Ektaal with Tabla & Nagma.
3. Introduction of Gat Bhava.
4. Preparation of Gat on Any Story.
5. Performance of Gat Bhava with Tabla & Nagma.
6. Preparation & performance of Matki Gat with Tabla & Nagma.
7. Introduction of Tarana.
8. Preparation of Tarana.

9. Performance of Tarana with Tabla & Signing.

II.

1. Writing Bandish in Teentaal :
2. Tishri Jati Paran.
3. Mishra Jati Paran.
4. Chauppalli
5. Farmayshi Bandish
6. Writing Bandish of Jhaptaal :
7. Tishra Jati Paran.
8. Mishra Jati Paran.
9. Chauppalli
10. Dohara /Tihara bol Bandish.
11. Writing Bandish of Ektaal :
 - (a) Shib/Ganesh Paran.
 - (b) Chakradar Tukada & Palta.
 - (c) Paran Judi Aamad.
 - (d) Assignment on any one topic from core courses of theory.

III.

- a. Preparation of performance of Kavitt in: Teentaal, Jhaptaal, Ektaal, Dhamar.
- b. Preparation & Performance of Rikhasar Gat.
- c. New variation of Gat-Nikas, Ghunghat Gat, Murali Gat, Mukut Gat with Tihai.
- d. Preparation of Gat Bhava.
- e. Performance of Gat Bhava.
- f. Introduction to Hori.
- g. Preparation of Hori.
- h. Performance of Hori with Tabla & Singing.

IV.

1. Writing Bandish of Teentaal & Jhaptaal.
 - (a) Kamali Paran
 - (b) Tishra Jati Farmayshi Bandish
 - (c) Tripalli
 - (d) Palta & Kavitt
2. Writing Bandish of Ektaal:-
 - (a) Parmelu Toda
 - (b) Natwari & Chakradar Toda
 - (c) Chakradar Paran
 - (d) Kavitt
3. Writing Bandish in Dhamar.
4. Theka bol & Nritya bol (Thah, Dugun & Chaugun).
5. That, Tihai, Paran judi Aamad.
6. Chakradar toda, Paran & Kavitt.
7. Assignment on nay topic from core courses of Theory.

Sardar Patel University, Anand
Smt. Hiraba Motibhai Patel Institute of Performing Arts
Syllabus of Bachelor of Performing Arts modified
As per Annual System 2015-16

FY BPA

Subject: Vocal/Instrumental

Theory Paper: 101 Principles of Music-I

I. Musical Sound & Notes:-

Naad, Ahat & Anahat Naad, Pitch, Intensity Timbre, Shruti, Swar & it's types, Types of Saptak.

Definition of Thaata, Raag, Saptak, Taal & Jati of Nad (Ahat & Anahat Naad).

Raag & Essential of Raag, Thaata, Jati of Raag, Importance of Raag, Study of different Alankar (Palta)

II. Voice Culture for Vocal/Technology of Instrument for Instrumental

Rules of Thaata, Types of Hindustani Sangeet thaata, Types of Laya, Types of Musical Instruments.

III. A Definition of different Swar:

- | | | | | |
|-----------|------------|-----------|------------|---------|
| 1. Suddha | 2. Vikrut | 3. Vaadi | 4. Samvadi | |
| 5. Vivadi | 6. Anuvadi | 7. Varjit | 8. Vakra | 9. Kann |

B Definition of group of Swar:

- | | | | | |
|---------------|-----------|------------|---------|----------|
| 1. Aroh-Avroh | 2. Pakkad | 3. Alankar | 4. Tann | |
| 5. Aalap | 6. Khatka | 7. Murkee | 8. Mind | 9. Gamak |

C Definition of types of Songs:

- | | | | |
|------------|----------------|----------------|------------|
| 1. Bandish | 2. Sargam Geet | 3. Laksan Geet | 4. Dhrupad |
| 5. Dhamar | 6. Chatrang | 7. Thumari | 8. Tarana |
9. Khyal & It's Types

D Composition of 32 thaata – place of Shruti & Swar:

IV. Classification of Shruti & Swar:

A. Purvang & Utrang

B. Time theory of Raag

C. Definition of Technical terms related to Taal

- | | | | | |
|-----------|-----------|-------------|-------------|----------|
| 1. Sam | 2. Tali | 3. Khali | 4. Bol | 5. Modra |
| 6. Chinh | 7. Khand | 8. Aavartan | 9. Jati | 10. Thek |
| 11. Tihai | 12. Dugun | 13. Tigun | 14. Chaugun | |

- 72 thaata of Pt. Vyankatmukhi:

V. A Comparison of Shruti & Swar :

A. Modern & Ancient Classification of Shruti & Swar

B. Two notation systems of North Indian Classical Music

C. Notation System of Pt. Bhatkhande and Pt. Paluskar

B Definition of Various Raag

- | | |
|---------------------------|--------------------------|
| 1 Ashrya Raag | 6 Janak Janya Raag |
| 2 Urva Raag Uttar Raag | 7 Sandhi Prakash Raag |
| 3 Parmel Praveshak Raag | 8 Raag with komal Re-dha |
| 4 Raag with Suddha Re-dha | 9 Raag with komal Ga-ni |
| 5 Raag with suddha Ga-ni | |

Theory Paper: 102 Study of Raag-I

- I. Notation of Hindustani Music.
Detailed study of Thaata Prilaval, Kalyan & Bhairav.
“Detailed study of Taal Tintaal Keherva, Ektaal & Dadra with Notation”.
 - II. Detailed study of Raag Yaman, Bhairav, kafi, Bharvi & Ashavari.
Notation of Madhyalaya Bandish under Practical Study. Notation of vilambit Khyal under Practical Study. Notation of detailed alaap & Taan under Practical Study.
 - III. Notation of Tintaal, Keherava, Ektaal, Dadra in Thah, Dugun & Chaugun laya.
Detailed study of that kamaj, Kaffi & Aashavani. Detailed study of Taal Chautal, Tilvada Jhaptal & Roopak.
 - IV. A Comparative study of the Raag
 1. Patdeep – Bhimpalasi
 2. Kamaj – Tilang
 3. Bhairav – Kalingda
 4. Desh – Tilakkamod Brilaval – Alaiya bilval
- B Writing notation under practical study**
1. Dhrupad
 2. Vilambit Khyal
 3. Alap & Taan
- V. Completion of Alankars.
Writing Notation of Taal in Thah, Dugun & Chaugun Laya
 1. Chautaal
 2. Tilvada
 3. Jhaptal
 4. Roopak

Theory Paper: 103 History of Music-I

- I. A History of Indian Music, Premedle Music, The Hindu Age, 13th & 14th Century,
15 & 16th Century.
B Detailed study of Bharatnatya Shashtra, Geet Govind Sangeet Markand,
Suddha-Viknit Swar of Pt. Bharatmuni & Pt. Sarang Dev.
- II. 1 Detailed study of Tanpura, Tabla, Harmonium, Merit & demerits of Harmonium.
 1. Merits & Demerits of Classical Vocalist.
 2. Classification of Indian Music Style.2 Study of Biography of Musicologists
(a) Pt. V.N. Bhatkhande (b) Pt. V.D. Parluskar (c) Pt. Omkarnath Thakar
(d) ut. Faiyaz (e) Khan & ut. Allahuddinkhan
- III. Study of North Indian Gharana & Name of the Artists.
Detailed study of Gharana:-
 1. Origin & History of Gharana
 2. Speciality & Teaching Method of Gharana
 3. Characteristics & contribution of Gharana
 4. Guru Shishya Parampara
 5. Importance of Tradition of Gharana
- IV. A. Comparative study of the Raag
 1. Origin & recognition of Swar
 2. Origin & importance of Naad
 3. Music in Ramayana & Mahabhartar Age
 4. Music in Buddha & Jain AgeB. Development of Vedic Swar
 1. Origin & development of saptak
 2. Origin & development of that
 3. Origin & development of Raag
 4. Classification of Instrument
- V. A Jaatigaan – Prabandh Gaan – Gram- Foundation Swars on string of veena –
Origin & development of khyal gayki
B. Short life sketch & contribution of the following musicians & musicologist
 - 1 Swami Haridas
 - 2 Meerabai
 - 3 Sadarang
 - 4 Amir Khusni
 - 5 Ut. Nasruddin khan Dageer
 - 6 Tansen
 - 7 Marsinh Mehta
 - 8 Adarang
 - 9 Ut. Abdul Karimkhan
 - 10 Ut. NatthukhanC. Study of vocal & Music Gharana & it's Artist

Theory Paper: 104 Music Therapy

- I. The Origin of Therapy Science
 1. The History of Therapy Science in ancient Age
 2. The History of Therapy Science in Middle Age
 3. The History of Therapy Science in Modern Age
 4. The healing effects of Music
- II. Examples of Music Therapy
 1. The experiments of Music Therapy
 2. Musical Sound Naad
 3. The relation between Therapy & Music
 4. Detailed study of Yogic Therapy Technique
- III. Detailed study of breathing (Pranyam)
 1. Detailed study of meditation (Dhyan)
 2. Different types of Medication (Dhyan)
 3. The relation between Yoga & Music
 4. The impact of Yoga Sadhna from music
- IV.
 1. Music Therapy on the Basis of Aayurveda
 2. Music Therapy on the Basis of Rasa theory of Raga
 3. Music Therapy on the Basis of Psychologists
 4. Music Therapy on the Basis of Homeopathic
 5. Effect of Music therapy on Human Body
- V.
 1. Music therapy on the basis of Indian belief
 2. The impact of Aumkar on Human Mind
 3. The Science of Mantra
 4. The Opinion of Modern Therapists about music theory
 5. The various techniques of music Therapy
 6. Diagnosis of diseases through music
 7. Remedy of Disease
 8. The impact of music on animals & Birds
 9. Remedy of disease of animals through music therapy

Paper: 105 English-I**Unit: I**

English for Non-Native Learners

1. Cleaner cities
2. Sardar Patel by Raj Mohan Gandhi
3. The Birth of Satyagraha by M.K. Gandhi
4. The Tusker's Train by Harry Miller

Unit: II

1. Articles
2. Noun
3. Pronouns
4. All Tenses

Unit: III

1. Verbs & Adverbs
2. Paragraph writing

Unit: IV

Introducing communication

- Concept, Definition and characteristics (Attributes) of Communication.
- The Process of communication. (Communication cycle)
- Objectives of communication.

Unit: V

- Layout and letter writing
- Formal and Informal

Reference:-

1. Advanced English for Non-Native Learners by D.S. Mishra, R.P. Jadeja, P. S. Joshi, Oxford University Press, 1999.
2. Intermediate English Grammar by Raymond Murphy, Cambridge University Press, 1994.
3. Essentials of Business Communication by Rajendra Pal and J. S. Korlahalli (Sultan Chand & Sons).
4. Effective Business Communication by Asha Kaul (Prentice Hall of India Pvt Ltd, New Delhi.)
5. Oxford Practice Grammar by Eastward (OUP).

Paper 106: Practical-I

- I. Different types of Alankar A,B,C,D, (minimum 10)
 1. Alankar patterns to study rhythms scale exercise.
 2. Alankar in all ragas of varying nature.
 3. Sight singing or playing of written notations & writing notation on listening.Study of Taal with Thah, Dugan, Chogun lay in Teental & Ektaal, Dadra, Kherva
- II. The fourwing Raag with Madhyalay Geet (Chota Khyal) or Razakhani Gat, Lakshan Geet & Sargam Geet (Swar Malika), Alaptaan & Duganlay to Raag Durga, Raag Kaffi, Raag Khamej
Swar Gyan through Sargam exercise, Scale Exercise, Application of Alankar in Raag & writing notation.
- III. Preparation of different Alankar type E. F. G. H
Recitation of Taal Chautaal & Jhaptaal in Thah laya Dugun & Chuagun laya with Taalii & Khali
- IV. Preparation of Raag Kaligda, Desh & Yaman with Madhyalay Bandish with Aalap teen, Lakshan Geet & Saregam Geet in Thah & Dugun Laya.
- V. Learned Harmonium & Tabla playing from 1st year course.
One Thumari with suitable improvisation in Bhaini & Khanmaj for Vocal student & for Instrumental one Thumari & Dhun with improvisation in Kamaj, kafi & Bhaini.

Paper 107: Practical-II

- I. Detailed & Intensive study of the following Raags with Alaap, Swanistar Sargam, Tana: (1) Yaman (2) Bhairav (3) Alahaiyabilaval.
- II. Detailed & Intensive study of the following Raags with Dhrupad, Thumari, & Chatrang : (1) Tilak Kamod (2) Bhaini (3) Desh
- III. Light songs (Vocal & Instrumental)
 - a. National Anthem, Vande Matram
 - b. Light Songs Include Bhajan, Garba, Geet for Vocal Only.For Instrumental: - one Thumari & Dhun from your course
- IV. Detailed & Intensive study of the following Raag with vilambit Khyal Bandish. Madhyalay Bandish with Aalap taan for Complete performance (1) Bhupali (2) Bhimpalasi (3) Malkauns.
- V. Detailed & Intensive study of the following rag in Drupad, Thumari & Chatrang (1) Patdeep (2)Khamaj (3) Sarang
Minimum six song from the following song style for vocal & instrumental (1) Folk song (2) light Music (Geet Ghazal) (3) Garba (4) Bhajans

SY BPA
Subject: Vocal/Instrumental

Theory Paper: 201 Principles of Music-II

I.

- | | |
|--------------------------------------------------------------|-----------------------------|
| 1 Dasvidh Raag Lakshan
Raag | 6 Ancient Classification of |
| 2 Raagam Thatang System | 7 Raag Raagini System |
| 3 Ardhaclarshak Swar (Madhyam) | 8 Rules of Swa-stham |
| 4 Ancient & Modern Aalap | 9 Khyal Gayan System |
| 5 Types of Taan: Avirbhav - Tirobhav & Nibadhdha – Anibaddha | |

II.

1. Shudhdha – Chhayalog – Sankira
2. Classification of Raag-Raagini from Sangeet Ratnakar
3. Classification of Raag- Raagini from Natyashashtra
4. Pandit Somnath's Thaata & Janya Raag
5. Pandit Lochan's Thaata & Janya Raag
6. Guna – Avguna of Vocalist

III.

1. Music & Notation System.
2. The limitation of Notation System.
3. Pt. Bhatkhande Notation System.
4. Pt. Palurekar Notation System.
5. Ut. Maulabaksh Notation System.
6. The comparative study between Pt. Bhatkhande & Pt. Palurskar Notation System.
7. The speciality between Pt. Bhatkhande & Pt. Palurskar notation systems.
8. The Modern Shruti – Swar classification.
9. The modern swar arrangement.
10. The suddha & Vikrut swar of an ancient author Pt. Bharatmuni & pt. Sarangdev.

IV.

1. The Suddha & Vikrut swar of an ancient author Pt. Ramantya & Pt. pundarik Vitthal & Somnath.
2. The suddha & Vikrut swar of an ancient author Pt. Vyankarmukhi & Pt. Ahobal.
3. Necessity of notation in Music
4. Study procedure of swar
5. Aadat – Jgar Hisab

V.

Alapgan at present: Alap in Akar, Nomtom Alap, Bol Aalap, Swaralap, Swar vistar in sthai, ANtra, Sanchari & Abhog.

Theory Paper: 202 Study of Raag -II

- I. Detailed study of thaat Bhairvi
Detailed study of Rag Deshkar, Puriya-Dhanashree, Jaijivanti, Hindol, Kedar, Kamod & Shankra
- II. Comparative study of the following Raag
 1. Raag Bihag –Yaman
 2. Raag Bageshree – Bhimpalasi
 3. Chhayanat - Kedar
- III. Detailed study of the following taal
 1. Tewra
 2. Surtaal
 3. Zumra
- IV. A Detailed study of the following Raags:-

Thaat Todi	Chhayanat
Bageshree	Sohni
Bihag	Adana
Hamir	

B Comparative study of:

 1. Raag Deshkar - Bhupali
 2. Raag Kamod – Hamir
 3. Raag Kedar – Kamod
 4. Raag Puriyadhanashri Vasant
- V. Detailed study of the following Taal:-
 1. Aada Chautal
 2. Deepchnadi
 3. Dhamar

Writing notation of Vilambit khyal & Chhota khyal (Gat for Instrument Music & under practical study)

Theory Paper: 203 History of Music-II

I.

1. 17th Century
2. 18th Century
3. Detailed study of Hridaya Kautak & Hridaya Prakash
4. Detailed study of Anup Sangeet Ratnakar, Anup sangeet Vilas, Anup Sangeet Ankash
5. Detailed study of Panchamsar Sanhita
6. 19th Century
7. 20th Century
8. Detailed study of shreemallaksh Sangeetam.
9. Detailed study of Chatardandi Prakashika
10. Detailed study of Raag Mala

II. Detailed study of :

1. Sangeet Ratnakar
2. Suddha Vinut Swar of Kavi lochan
3. Suddha Vikrut Swar of Pt. Shriniwas
4. Raag Tatva Vibodh
5. Sangeet Darpan
6. Sangeet Vibodh
7. Sangeet Parijat

III. A Life sketch of Authors:-

1. Pt. Bharatmuni
2. Pt. Ahobal
3. Pt. Shriniwas
4. Pt. Vyankatmukhi
5. Pt. Jaydev

B Life sketch of Renowned vocalists:-

- | | |
|-----------------------------------|-----------------------------|
| 1Pt. Hriday Narayandev | 6 Sardar Sohansinh |
| 2 Pt. Shree Dwarkeshlalji Maharaj | 7 Pt. Mirashibua |
| 3 Smt. Manek Verma | 8 Pt. Bal Gandharva |
| 4 Ut. Haidar Alikhan | 9 Ut. Alibaksh Patiyalawale |
| 5 Ut. Nisar Hussain Khan | 10 Ut. Jiyamohinuddin Dager |

IV. Short life sketch & contribution of the following musicians & Musicologist

- | | |
|---------------------------|---------------------------|
| 1 Pt. Vishnuupat Chhatre | 6 Pt. Savai Gandharva |
| 2 Pt. Vamanbua Faltankar | 7 Pt. Shivprasad Tripathi |
| 3 Pt. Manohar Palekar | 8 Ut. Gulam Rasul Khan |
| 4 Ut. Bandu Khan | 9 Ut. Rajablai Khan |
| 5 Ut. Mustaq Hussain Khan | 10 Ut. Massu Khan |

V. Detailed study of the important element rules disciplines & importance of Gharana.

1. Explain:-
 - Alphabet and meaning of word Gharana, Origin of Gharana,
 - Recognition of Gharana, Limitation of Gharana,
 - The tradition of Gharana
 - Conflict & Gharana
 - Gun Shishya Parampara
 - Characteristic of Guru Shishya
2. Brief information about different Gharana like Vocal, Tabla & Dance.
3. Detailed study of
 - a. Gwalier Gharana
 - b. Agra Gharana
 - c. Jaipur Gharana
 - d. Luknow Gharana
 - e. Patiyala Gharana
 - f. Delhi Gharana
 - g. Kirana Gharana

The similar shruti of Ancient authors of

1. Detailed study of Veena
2. Detailed study of Shuddha –Vikrut Swar of Manjarikar
3. Comparative study of ancient middle & Modern aged author in the subject of shruti & Swar.

Paper: 204 Yoga & Music

I.

1. General definition of Yoga
2. An Ancient definition of Yoga
3. Relation between Music & Yoga
4. Music itself yogic Sadhna
5. Contribution of Music in yoga Accomplishing
6. Te relation between of yoga & seating
7. The relegation between of yoga & seating position of various Instrumentalist

II.

1. Pranayam in yoga.
2. The importance of pranayam for Vocalist.
3. The importance of Pranayam for Air Instrumentalist.
4. The Yogic importance of Aum for vocalist.

III.

1. The importance of Music in yoga recitation
2. Yam & Niyam in yogic Practice
3. The role of music in yogic worship of God

IV.

1. A study of sic plexus of human body
2. An effect of music in sic plexus of human body
3. The Silence (Maun)
4. Definition of concentration.

V.

1. The relation between concentration & Music
2. Music as a concentration
3. Naadbrahma concentration
4. Naadyog in unfailing resource for acquisition of God.

Paper : 205 English-II

Unit: I

Short Stories

1. The gift of Magi by O' Henry
2. The Child by Premachand
3. A slip of the Tongue by F. E. B. Gray
4. The Cabuliwallah by Rabindranath Tagore

Unit: II

1. Active Voice & Passive Voice
2. Direct Speech & Indirect Speech
3. Vocabulary

Unit: III

1. Types of communication
2. Barrier Communication
(Wrong choice of medium/Physical/Semiotic/Socio-Psychological barriers to communication)
3. Dialogue writing

Unit: IV

1. Phrasal Verbs
2. Preposition
3. Conjunctions
4. Punctuation marks
5. Precise writing
6. Synonyms, Antonyms & Homonyms

Unit: V

1. Presentation skill
2. Developing self confidence
3. Use of Audio visual Aids

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1. *Glimpses of Life* An Anthology of Short Stories and Business Communication by Board of Editors, Orient Blackswan Private Ltd, 2009.
2. Intermediate English Grammar by Raymond Murphy, Cambridge University Press, 1994.
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4. Effective Business Communication by Asha Kaul (Prentice Hall of India Pvt Ltd, New Delhi.)
5. Oxford Practice Grammar by Eastward (OUP).

Paper 206: Practical-I

- I. A Detailed & intensive study of the following Raag with Madhyalay Bandish, Alaptaan, Saregamgeet, Tarana with Dugun laya for complete performance
 1. Raag Sohini
 2. Raag Bagshree
 3. Jaijaiivanti
- B Detailed & intensive study of the following Taal with Thah Laya, Dugun Trigun, Chaugun, with Tali Khali for Complete performance
 4. Dadara
 5. Jumra
 6. Dhamar
- II. Learned playing on Harmonium & Tabla from course.
One Revision of syllabus FY B.P.A.
- III. Detailed & intensive study of the following Raag with Sargam geet, Madhyalay with Alaptaan & Tarana for complete performance
 1. Adana
 2. Jaijaiivanti
 3. Kedar
- IV. Detailed & intensive study of the following Taal for complete performance with Thah Lay Tali & Khali, Dugun, Trigun & Chuagun.
 1. Kehrva
 2. Tilwada
 3. Rupak
- V. Learned & played on Harmonium/Tabla Instrument from your course.

Paper 207: Practical-II

Detailed & intensive study of the following Raag with vilambit khyal Bandish, Alaptaan & Madhyalay Bandish.

1. Raag Jaijaivanti
 2. Raag Kedar
 3. Raag Bageshree
- II. Detailed & intensive study of the following Raag with Dhrupad, Dhamaar & Thumari.
1. Raag Shankara
 2. Tilak Kamod
 3. Hindoi
- III. Minimum six songs from the following song style.
1. Folk Song
 2. Light Music (Geet-Ghazle)
 3. Garba
 4. Bhajans
- IV. Detailed & intensive study of the following Raag for complete performance with Modhyalay, Vilambit khyal with Alaptaan
1. Puriya Dhanshree
 2. Chhayanat
 3. Bihag
- Detailed & intensive study of the following Raag for complete performance with Dhrupad Bandish, Dhamar in Dugun, Tigun & Chuagun laya & various variations in Thumari Bandish.
4. Raag Hindol
 5. Raag kaffi
 6. Raag Dhamar
- V. Different non classical & non classical filmy songs
1. Folk Songs
 2. Geet Ghazal & Bhajan
 3. Revisions of Syllabus FY B.P.A.

TY BPA
Subject: Vocal/Instrumental

Paper: 301 Principles of Music-III

I.

1. Experiment of Sarna of Bharatmuni
2. Definition of Gran
3. Three types of Gran
4. Comparative study of three types of Gran
5. Definition of Muurchchna
6. Murchchana & Arch- Avroh
7. Comparative study of Murchchana & Modern Thaats
8. Definition of Gamak
9. Types of Gamak
10. Necessity of Gamak in Classical Vocal

II.

1. Arrangement of consonance & dissonance.
2. Pair of oscillation in consonance & dissonance.

The two main notation systems in north Indian Music i.e. Pt. Bhatkhande & Pt. Parluskar System.

III. Detailed study of the time theory of Raags, it's principles & relation to aesthetics Rag Samy Siddart, Classification of Raags, according to the Gayan Samay, Ardhwadarshak swar & Raag Samay chakra.

Classification of Raags

1. Raag-Raagini
2. Mela-Raag
3. Ragang – Rang
4. Shuddha Chhyalag-Sankirna

IV. 10 Principles of Raga according to the old treatises of Hindustani music-Grah-Ansh-Nyas-Apanyasas-Mandra, Tara, Alaptwa-Bahutwa-Shdavatwa-Audavatwa-it's relation with modern system.

Prachin Alapana:- Ragalal, Roopaklap, Alapti, Akashptika, Nibaddha, Anibaddha Gana, Avitbhawa, Tirobhav.

V. 1. Alapgan at present: - Alap in Akar, Nomtom Alap, Bolalap, Swaralap, Swarvistar in sthai, Antra, Sanchari & Abhog.
2. Detailed studies of shruti in Indian music interpretation of Pramanshruti by different Granthkares.

Different ways of measuring shruti.

Paper: 302 Study of Raag--III

- I. Detailed study of the following Raag
- | | |
|-------------------|------------------------|
| 1 Raag Lalit | 6 Shree |
| 2 Ramkali | 7 Gaud Malhar |
| 3 Gaud Sarang | 8 Raag Darbari |
| 4 Raag Todi | 9 Raag Multani |
| 5 Raag miyamalhar | 10 Raag shuddha Kalyan |
- II. Detailed study of the following Taal
- | | |
|------------|-------------|
| 1 Tilwada | 5 Gajjhanpa |
| 2 Pashto | 6 Adhdha |
| 3 Mattaal | 7 Bramhtaal |
| 4 Farodast | 8 Panjabi |
- III. Detailed study of Alap & Taan under Practical study.
- IV. Comparative study of the following Raag
- | | |
|-----------------------|---------------------------------|
| 1 Raag Purya- Marva | 5 Raag Todi- Multani |
| 2 Raag Adana- Darbari | 6 Raag Bahar-Miya Malhar |
| 3 Raag vasant – Paraj | 7 Raag Puriya – Sohini |
| 4 Raag Marva – Sohini | 8 Raag Puraj – Puriya Dhanshree |
- V. Notation of Vilambit Khyal & Madhyalay Bandish under Practical Study.

Paper: 303 Folk Music & light Music

- I.
1. The origin development & importance of folk culture
 2. The definition of folk culture
 3. The occasion & folk culture
 4. The relation between folk Music & Classical Music
 5. The comparative study of folk Music & Classical Music
 6. The literature of folk sound
 7. The relation between folk Music & Ancient devotional Song
- II. The tradition of different North Indian state folk song & folk music like Gujarat, Punjab, Rajasthan, UP, MP, Maharashtra etc.
- III.
1. The origin development & importance of light music.
 2. What is light music? Study of the light music song.
 3. The relation & Comparative study between folk music & light Music
 4. The inclusion in light classical vocal music from UP folk music traditional songs Kajari, Chaiti, Savan & Jhula etc.

IV.

1. The origin & development Gujarati folk culture
2. Music in Gujarati folk culture
3. The Tradition of Gujarati folk music
4. The types of Gujarati folk music
5. Folk songs in Gujarati Folk Music
6. The types of Gujarati Folk Songs
7. An ancient devotional Songs in Gujarati Folk Music
8. Types of an ancient devotional songs

V.

1. The marriage songs in Gujarati folk music
2. Duha, chhand & it's types in Gujarati folk music
3. Raas-Garba, Halrada, Marsiya in Gujarati folk music
4. The Gujarati folk artists and literary person like (a) Zaverchand Magahni (b) Henu Ghadvi (c) Pingalshi Gadhavi
The Gujarati light/sugam sangeet Artists, literary person and Renowned composer.

Paper: 304 Western staff Notation

I.

1. Definition of western staff notation.
2. Introduction of time signature
3. Types of time signature

Study of Tempered, Natural, diatonic & chromatic scale.

II.

Comparative study of scales in Indian & western music
Introductory knowledge of staff notation system & writing of swarmalika, Alankar etc in staff notation.

III.

1. Western & Indian Natural & Modified Note.
2. Detailed study of western staff Notation system.
3. Explain the intervals & its types.
4. Explain the Pythagorean Scale.
5. Explain the tempered scale.

IV.

1. Explain the equally tempered Scale.
2. Explain the Natural Scale.
3. Explain the Semitone.
4. Explain the types of semitone.
5. Explain the sol-fa & enemas notation system.

V.

1. Explain the Jhiv (chive) & staff Notation.
2. Explain the word chord.
3. Explain the harmony of chord.
4. Explain the melody of chord.

Paper : 305 English-III

Unit: I

1. The Post Master by Rabindrnath Tagore
2. Sweets for Angles by R. K. Narayan
3. The Golden Touch by Nathaniel Hawthorne
4. Selfish Giant - by Oscar Wild

Unit: II

1. Modern forms of communication
Fax, E-mail, Internet
2. Non Verbal aspects and communication
Body Language, Kinesics, Proxemics, Paralanguage.
3. Development of short drama skills

Unit: III

1. Vocabulary
2. Modals
3. Framing the sentences

Unit: IV Drafting speeches

1. Welcoming speeches
2. Celebration of Important days and National Holidays
3. Vote of Thanks
4. Consolation ceremony speech

Unit: V

1. Resume and Bio-data
2. Idioms and Usage
3. Words that confused

Reference:-

1. An Anthology of Popular Essays and Poems by A. G. Xavier, Macmillan.
2. Intermediate English Grammar by Raymond Murphy, Cambridge University Press, 1994.
3. Essentials of Business Communication by Rajendra Pal and J. S. Korlahalli (Sultan Chand & Sons).
4. Effective Business Communication by Asha Kaul (Prentice Hall of India Pvt Ltd, New Delhi.)
5. Oxford Practice Grammar by Eastward (OUP).

Paper: 306 Practical-I

- I. Detailed Raag with sargam geet, Madhyalay Bandish, Tarana with Thah laya Dugun, Trigun & Chaugun for complete performance.
(1) Raag Poorvi (2) Raag Lalit (3) Raag Marwa
- II. Detailed & intensive study of the following Raag in sargam geet, Madhalay Bandish & Taran with Alap & Taan, Dugun, Trigun & Chaugun Laya for complete performance.
 1. Sudhdha Kalyan
 2. Raag Kamod
 3. Raag Johnpuri
- III. Detailed & intensive study of the following Taal in Thah laya with Taali, Khali, Dugun, Trigun & Chaugun laya
(1) Tewra (2) Sultaal (3) Deepchand
- IV. Detailed study of the following Taals inThah laya with Tali & Khali, Dugun, Trigun & Chaugun laya for complete performance.
 1. Aada Chautual
 2. Adhdha
 3. Pancham Savari
- V. Learned & Practical Training on Harmonium & Tabla from your course
 1. Revision of Syllabus SY BPA

Paper: 307 Practical-II

- I. Detailed and intensive study of the following Raag with Vilambit Khyal, Madhyalay khyal Alap & Taan for complete performance.
(1) Raag Lalit (2) Darbari (3) Gaud Sarang
Detailed and intensive study of the following Raag with Thah laya, Dugun, Tigun & Chaugun laya in Dhrupad, Dhamar, Thumari Bandish with various variations.
(1) Miya Malhar (2) Pilu (3) Basant
- II. Detailed & intensive study of the following Raag vilambit khyal, Madhalay & Alap Taan for complete performance.
(1)Raag Pooriya (2)Raag Ramkali (3)Raag Shree (4)Raag Marwa
- III. Detailed & Intensive study of the following Raag with Dhrupad, Dhamar & Thumari with Dugun, Trigun, Chuagun laya for complete performance.
 1. Raag Multani
 2. Raag Jogia
 3. Raag Bahar
- IV. Different Non classical & Non Filmy Songs minimum six Songs.
(1) Folk song (2) light Music
- Revision of syllabus SY B.P.A.
- V. Different types of Gujarati folk songs & Gujarati Sangeet songs minimum six songs.

Bachelor of Performing Arts Course

FY B.P.A.

Subject: General English

Unit: I

English for Non-Native Learners

1. Cleaner cities
2. Sardar Patel by Raj Mohan Gandhi
3. The Birth of Satyagraha by M.K. Gandhi
4. The Tusker's Train by Harry Miller

Unit: II

1. Articles
2. Noun
3. Pronouns
4. All Tenses

Unit: III

1. Verbs & Adverbs
2. Paragraph writing

Unit: IV

Introducing communication

- Concept, Definition and characteristics (Attributes) of Communication.
- The Process of communication. (Communication cycle)
- Objectives of communication.

Unit: V

- Layout and letter writing
- Formal and Informal

Reference:-

1. Advanced English for Non-Native Learners by D.S. Mishra, R.P. Jadeja, P. S. Joshi, Oxford University Press, 1999.
2. Intermediate English Grammar by Raymond Murphy, Cambridge University Press, 1994.
3. Essentials of Business Communication by Rajendra Pal and J. S. Korlahalli (Sultan Chand & Sons).
4. Effective Business Communication by Asha Kaul (Prentice Hall of India Pvt Ltd, New Delhi.)
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SY B.P.A.

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Bachelor of Performing Arts Course

TY B.P.A.

Subject: General English

Unit: I

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