



# **HSNC University Mumbai**

(2025-2028)

Ordinances and Regulations

With Respect to

Choice Based Credit System

(CBCS)

For the Programmes Under

## **The Faculty of Interdisciplinary Studies**

For the Course

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

**BPA in Hindustani Vocal Music**

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

**BPA in Kathak Dance, Bharatnatyam Dance, Odissi Dance, &**

**BPA in Drama and Theatre Studies**

**Curriculum – Three Years Undergraduate Programme**

**Semester-I to Semester -VI**

2025-2028



## HSNC UNIVERSITY, MUMBAI

# BOARD OF STUDIES IN PERFORMING ARTS

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

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

[krittika.mondal@hsncu.edu.in](mailto:krittika.mondal@hsncu.edu.in), [krittika.odissi@gmail.com](mailto:krittika.odissi@gmail.com) 8369658074

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

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

1. Eminent scholar in the field relevant to the subject nominated by the Parent Body;

**Reela Hota, (Eminent Odissi Dancer)** Founder, Rays of Wisdom, a charitable organization to promote Indian Art and Culture. [reelahota@gmail.com](mailto:reelahota@gmail.com)

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

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

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

3. One Professor / Associate Professor from other Universities

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

[uma.rele@gmail.com](mailto:uma.rele@gmail.com) 9769395984

4. External experts from the field

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

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

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

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

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

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

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

## Part I

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

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

1. **Core Course:** A course, which should compulsorily be studied by a candidate as a corerequisite is termed as a Core course.

2. **Elective Course:** Generally, a course which can be chosen from a pool of courses and which may be very specific or specialized or advanced or supportive to the discipline/subject of study or which provides an extended scope or which enables exposure to some other discipline/subject/domain or nurtures the candidate's proficiency/skill is called an Elective Course.

1. **Discipline Specific Elective (DSE) Course:** Elective courses may be offered by the main discipline/subject of study is referred to as Discipline Specific Elective. The University/Institute may also offer discipline related Elective courses of **interdisciplinary** nature (to be offered by main discipline/subject of study).

2. **Dissertation/Project:** An elective course designed to acquire Special/advanced knowledge, such as supplement study/support study to project work, and a candidate studies such a course on his own with advisory support by a teacher/faculty member is called dissertation/project. A Project / Dissertation work would be of 6 credits. A Project / Dissertation work may be given in place of a discipline-specific elective paper.

3. **Generic Elective (GE) Course:** An elective course chosen generally from an unrelated discipline/subject, to seek exposure is called a Generic Elective. P.S.: A core course offered in a discipline/subject may be treated as an elective by another discipline/subject and vice versa and such electives may also be referred to as Generic Elective.

3. **Ability Enhancement Courses (AEC):** The Ability Enhancement (AE) Courses may be of two kinds: Ability Enhancement Compulsory Courses (AECC) and Skill Enhancement Courses (SEC). "AECC" courses are the courses based upon the content that leads to Knowledge enhancement; SEC courses are value-based and/or skill-based and are aimed at providing hands-on training, competencies, skills, etc.

### **4. Choice Based Credit System (CBCS)**

CBCS allows students to choose inter-disciplinary, intra-disciplinary courses, skill oriented papers (even from other disciplines according to their learning needs, interests and

aptitude) and more flexibility for students.

### **5. Honours Program**

To enhance employability and entrepreneurship abilities among the learners, through aligning Inter-Disciplinary / Intra Disciplinary courses with Degree Program. Honours Program will have 40 additional credits to be undertaken by the learner across three years essentially in Inter / Intra Disciplinary course. A learner who joins Regular Undergraduate Program will have to opt for the Honours Program in the first year of the Program. However, the credits for honours, though divided across three years can be completed within three years to become eligible for award of honours Degree.

### **6. Program:**

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

### **7. Course:**

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

### **8. Bridge Course:**

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

### **9. Module and Unit:**

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

### **10. Self-Learning:**

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

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

is to assess the level of the students' learning achieved in the topics earmarked for Self-Learning.

The teacher's role in these evaluative sessions will be that of a Moderator and Mentor, who will guide and navigate the discussions in the sessions, and offer concluding remarks, with proper reasoning on the aspects which may have been missed by the students, in the course of the Self-Learning process.

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

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

### **11. Credit Point:**

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

### **12. Credit Completion and Credit Accumulation:**

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

### **13. Credit Bank:**

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

### **14. Credit Transfer:**

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

Performance transfer is said to have taken place.

**15. Course Exemption:**

Occasionally, when two academic programs offered by a single university or by more than one university, may have some common or equivalent course-content, the learner who has already completed one of these academic programs is allowed to skip these 'equivalent' courses while registering for the new program. The Learner is 'exempted' from 'relearning' the common or equivalent content area and from re appearing for the concerned examinations. It is thus taken for granted that the learner has already collected in the past the credits corresponding to the exempted courses.

## Part II

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

**O\*\*\*\*\***

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

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

If a learner does not earn 120 credits in 12 semesters from the year of enrolment to semester I, he/she may at his/her option transfer his/her performance in the existing/new program after establishing an equivalence between old and new syllabus. Such a performance transfer will be decided by the Board of Studies / Ad-hoc Board / Ad hoc Committee of the concerned subject. The admission to the program will be governed by the existing rules

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

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

**O \*\*\*\*\***

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

**PROGRAMME** Candidates must fulfil following eligibility Conditions:

O. Candidates seeking admission to the **B. P. A. Three Years (Six Semesters) programme** should have **qualified the Class 12 (H. S. C.)** or any equivalent examination, **are eligible for admission to the programme.**

O. Candidate has to undergo a **Presentation and Viva Voce (Audition) Test** in the concerned **Performing Art Subject** before a **University recognized panel** of eminent experts/scholars from the field of Performing Arts. **The candidate has to pass the test with at least 40% marks.**

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

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

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

**PRESENTATION AND VIVA VOCE (AUDITION) TEST:**

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

**FOR MUSIC**

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

**FOR DANCE**

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

**FOR DRAMA AND THEATRE STUDIES:**

Mono-act, including a range of emotions, movements and gestures, expression of the navarasas, intonation and voice modulation etc. (10 mins)

O. All students should produce a Medical **Fitness Certificate** at the time of admission.

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

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

**ADMISSION PROCEDURE:**

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

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

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

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

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

<b>GROUP – V:</b> HINDUSTANI MUSIC: INSTRUMENTAL – TAAL VAADYA (TABLAA)	Theory
	Practical – A
	Practical – B
<b>GROUP – VI:</b> DRAMA AND THEATRE STUDIES	Theory
	Practical A
	Practical B

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

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

- 1. For All Theory Courses: (04 Credits – 100 Marks) A. Internal Assessment – 40% 40 marks B. External Assessment (SEMESTER END EXAMINATION) – 60% 60 marks**
- 2. For Practical Courses in all Performing Arts Subjects (Only 100% Semester End Exam) (04 Credits - 100 Marks)**
- 3. For Teaching Internship Project (4 weeks, 60 Hours) - Semester 5 – (04 Credits - 100 Marks)**
- 4. For Dissertation – Semester 6 – (04 Credits - 100 Marks)**

**The details of the above components are as follows:**

**1. FOR ALL THEORY COURSES: (04 CREDITS – 100 MARKS)**

**A. Formative Assessment – 40% 40 marks**

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

<b>Sr. No.</b>	<b>Particulars</b>	<b>Marks</b>
1	<b>ONE</b> class test	20 Marks
2	Assignment(s) based on curriculum (to be assessed by the teacher concerned) / Self-Learning Evaluation: <b>Please Note:</b> For Core Courses (Theory) in Performing Arts: Hindustani Vocal Music, Instrumental (Swar Vaadya) Music, Kathak Dance, Instrumental (Taal Vaadya)	20 Marks

	Music – Tablaa and Odissi Dance – Notation is prescribed as the Self-Learning Evaluation component.	
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· **Project and Assignment:**

Project or Assignment, which can in the following forms

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

· **Self-Learning Evaluation**

- 20% of the topics of the curriculum are learned by the student through self-learning using online/offline academic resources specified in the curriculum. Hence 20% of the lectures shall be allocated for evaluation of students on self-learning topics.
- The identified topics in the syllabus shall be learnt independently by the students in a time bound manner preferably from online resources. Evaluative sessions shall be conducted by the teachers and may carry up to 20 Marks.
- Club the self-learning topics into 3-4 groups of topics only for evaluation.
- Prescribe time duration (in days) for completion of each group of the topic and earmark self-learning evaluation lectures in the timetable. Hence each group of the topic can be assigned 3 regular lectures for this evaluation for the entire class.
- Evaluation of self-learning topics can commence in regular lectures assigned for self learning evaluation in the timetable
- All students will actively participate in the presentation of each of the sub-topics.
- SUGGESTIVE Methods for Evaluation of Self-learning topics IN LECTURES:
  - Seminars/presentation (PPT or poster), followed by Q&A
  - Objective questions /Quiz / Framing of MCQ questions.
  - Debates
  - Group discussion
  - You-Tube videos (Marks shall be based on the quality and viewership)
  - Improvisation of videos
  - Role Play followed by question-answers
  - Viva Voce
  - Any other innovative method
- Students can be evaluated based on the quality of presentation, quality of Q & A, the framing of the quiz, conduct of quiz, performance in debate etc.
- Teachers can frame other methods of evaluation also provided that the method, duly

approved by the college examination committee, is notified to the students at least 7 days before the commencement of the evaluation session and is forwarded for information and necessary action at least 3 days before the commencement of the evaluation session.

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

**B. Summative Assessment (Semester End Examination) – 60% 60 Marks**

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

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

**2. Question Paper Pattern:** -

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

**2. FOR PRACTICAL COURSES IN ALL PERFORMING ARTS SUBJECTS**  
**(ONLY 100% SEMESTER END EXAM) (04 CREDITS - 100 MARKS)**

<b>Sr. No.</b>	<b>Particulars</b>	<b>Marks</b>														
1	<p><b>For Practical Core Courses in all Performing Arts:</b>  <b>“Presentation and Viva Voce”</b>  <b>A. Practical A (All Semesters) and</b>  <b>B. Practical B (Semesters 1 to 4):</b></p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td align="center">Part A</td> <td align="center">25 Marks</td> </tr> <tr> <td align="center">Part B</td> <td align="center">25 Marks</td> </tr> <tr> <td align="center">Part C</td> <td align="center">25 Marks</td> </tr> <tr> <td align="center">Part D</td> <td align="center">25 Marks</td> </tr> </table> <p><b>Note:</b>  <b>1. Individual Practical Exam for minimum Time Duration</b> as follows:</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td align="center">Semesters 1 &amp; 2</td> <td align="center">20 minutes</td> </tr> <tr> <td align="center">Semesters 3 &amp; 4</td> <td align="center">30 minutes</td> </tr> <tr> <td align="center">Semesters 5 &amp; 6</td> <td align="center">45 minutes</td> </tr> </table> <p><b>2. Two Examiners</b> (One Internal Examiner – A HSNCU Faculty and One External Examiner) appointed by HSNCU shall assess the Presentation and Viva Voce and the average marks shall be awarded to the student.</p>	Part A	25 Marks	Part B	25 Marks	Part C	25 Marks	Part D	25 Marks	Semesters 1 & 2	20 minutes	Semesters 3 & 4	30 minutes	Semesters 5 & 6	45 minutes	100
Part A	25 Marks															
Part B	25 Marks															
Part C	25 Marks															
Part D	25 Marks															
Semesters 1 & 2	20 minutes															
Semesters 3 & 4	30 minutes															
Semesters 5 & 6	45 minutes															
2	<p><b>For Practical Core Courses in all Performing Arts:</b>  <b>“Stage Performance – I &amp; II” B.</b>  <b>Practical B (Semesters 5 to 6):</b>  <b>Note:</b>  <b>1. Individual Stage Performance for Time Duration:</b>  <b>minimum 30 minutes</b>  <b>2. Two Examiners</b> (One Internal Examiner – A HSNCU Faculty and One External Examiner) appointed by HSNCU shall assess the Stage Performance – I &amp; II, and the average marks shall be awarded to the student.</p>	100														

### **3. FOR TEACHING INTERNSHIP PROJECT**

#### **(4 WEEKS, 60 HOURS) - SEMESTER 5 – (04 CREDITS - 100 MARKS):**

1. Internship will be in Semester 5 for four weeks & 60 hours. It would be of four credits & 100 marks.
2. After the internship, the students will be expected to submit a reflective daily report of their experiences.
3. Internship in organizations and institutions working in performing arts education / training at elementary/secondary/diploma levels of education as well as in teacher education institutions will be organized during the programme.
4. Internship can be in the following types of suggested sites/fields/institutions engaged in performing arts education / training of the concerned Core Courses of the student:
  - a. Schools, Junior Colleges and Colleges.
  - b. International/national/state institution involved in performing arts education / training.
  - c. In-service training institutions for performing arts teachers.
  - d. Schools / Special institutions engaged in Special Education through performing arts e. Institutions engaged in Music and Dance Therapy
  - f. Performing Arts Academies
  - g. Renowned / Registered / Recognised Gurus of Performing Arts

### **4. FOR DISSERTATION – SEMESTER 6 –**

#### **(04 CREDITS - 100 MARKS):**

1. The dissertation shall be of 04 credits and shall carry 100 marks.
2. This would be a research study on a topic of performing arts and its education.
3. Research study will begin in Semester V and the Report will be completed and submitted in Semester VI.
4. Each student shall work under guidance of a recognized teacher for his/ her dissertation.
5. Title (with Proposal) of the dissertation should be submitted to the University for Approval at the beginning of the fifth semester of the course.
6. The dissertation shall be on a topic of performing arts and its education approved by the scrutiny committee consisting of members of the Board of Studies in Performing Arts as well as two additional members who are recognized teachers.
7. If a topic suggested by any student is not approved he/she will be at liberty to suggest another provided that in all such cases the topic has to be approved by the committee.
8. The dissertation when submitted shall be accompanied by a certificate signed by the guiding teacher referred to in point 4, stating that the same is the candidate's own work and is worthy of examination.
9. Two copies of the Dissertation (with soft copy in a Pen drive) shall be submitted by the student to the Head of the institution where he/she is registered.
10. Two copies of Dissertation (with soft copy in a Pen drive) submission should be on or before 15<sup>th</sup> March (or the date announced by the Director, BOEE) to the Institution. If 15<sup>th</sup> March (or the date announced by the Director, BOEE) is a holiday then the

dissertation could be submitted on the next working day.

11. Last Date for sending the dissertation to the examination section will be 22<sup>nd</sup> March (or the date announced by the Director, BOEE – a date later than by a week) of the sixth semester. 12. Each dissertation shall be examined by an External Referee appointed specifically for the purpose, by the Board of Examinations on the recommendations of the Board of Studies in Performing Arts.

13. Viva-voce examination on the dissertation will be held jointly by the external and Internal Examiners and the marks for the dissertation will be awarded jointly by the External and Internal Examiners on the basis of the dissertation and viva-voce performance.

## PROGRAM EDUCATIONAL OBJECTIVES

PEO 01	<b>Fostering Artistic Excellence and Critical Thinking</b>
PEO 02	<b>Preparing for Professional Careers in Performing Arts:</b>
PEO 03	<b>Enabling Lifelong Learning and Advanced Education</b>
PEO 04	<b>Cultivating Collaboration and Ethical Practice in the Arts</b>
PEO 05	<b>Developing Comprehensive Management and Communication Skills</b>

## PROGRAM OUTCOMES

At the end of the course, the students will learn to:

PO 01	<b>Think analytically, creatively, and critically in composing classical music and dance.</b>
PO 02	<b>Apply knowledge and skills to excel in Performing Arts professional careers.</b>
PO 03	<b>Pursue further education in Performing Arts or related postgraduate programs.</b>
PO 04	<b>Enhance creative thinking, problem-solving, and artistic expression.</b>
PO 05	<b>Collaborate effectively as part of a team to achieve high-performance standards.</b>
PO 06	<b>Uphold high ethical standards and industry codes of conduct.</b>
PO 07	<b>Communicate effectively with both technical and non-technical audiences.</b>
PO 08	<b>Engage in ongoing educational and professional development.</b>
PO 09	<b>Build professional networks within the arts community.</b>
PO 10	<b>Manage complex Performing Arts projects.</b>

## PROGRAM SPECIFIC OUTCOMES

PSO 01	<b>Technical Expertise and Innovation</b> Graduates will demonstrate advanced technical proficiency in their chosen performing art form, while innovating and creating original works that blend tradition with contemporary trends.
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PSO 02	<b>Cultural Preservation and Propagation</b> Graduates will interpret, preserve, and present classical and traditional art forms, contributing to the propagation and enrichment of India's cultural heritage through performance.
PSO 03	<b>Knowledge of Production and Presentation</b> Graduates will critically analyze performances and techniques, and confidently present their art in professional settings, integrating elements of production to enhance live performances.
PSO 04	<b>Professionalism, and Social Impact</b> Graduates will collaborate effectively in multidisciplinary environments, understand the business aspects of the arts, and use their art to promote social change and community empowerment.

## Part 2 - The Scheme of Teaching and Examination Semester – I

Sr. No.	Choice Based Credit System	Subjects		Number of credits	Remarks
1	<b>Core Courses:</b> (Select any one of the three Groups of Core Courses and continue it for the entire 3-year B.P.A. Degree Program)	<b>GROUP – I:</b> (Combined Syllabus) <b>HINDUSTANI MUSIC:</b> (SELECT <u>ANY ONE</u> ): VOCAL MUSIC OR INSTRUMENTAL MUSIC – SWAR VAADYA (SELECT <u>ANY ONE</u> : VIOLIN / SITAR / SAROD / FLUTE / HARMONIUM)	Theory	4	
			Practical – A	4	
			Practical – B	4	
		<b>GROUP – II:</b> KATHAK DANCE	Theory	4	
			Practical – A	4	
			Practical – B	4	
		<b>GROUP – III:</b> BHARATNATYAM DANCE	Theory	4	
			Practical – A	4	
			Practical – B	4	
		<b>GROUP – IV:</b> ODISSI DANCE	Theory	4	
			Practical – A	4	
			Practical – B	4	
		<b>GROUP – V:</b> HINDUSTANI MUSIC: INSTRUMENTAL – TAAL VAADYA (TABLAA)	Theory	4	
			Practical – A	4	
			Practical – B	4	

		<b>GROUP – VI: DRAMA AND THEATRE STUDIES</b>	Theory	4	
			Practical – A	4	
			Practical – B	4	
2	Vocational Courses linked to Major/ Minor	Digital Presentation		1	
3	Multi Disciplinary/ Open Elective/ Generic Elective	(offered by other Departments)		2	
4	AEC / English Lang./ MIL / Comm. Skills	(syllabus given by respective BoS)		2	
5	VAC	(syllabus given by respective BoS)		2	
6	IKS	(syllabus given by respective BoS)		1	
7	Co-curricular/ Sports/ Fine Applied Visual Performing Arts / Cultural / NCC / NSS			2 (additional)	

# Detail Scheme Theory - SEMESTER I

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

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

**1. CORE COURSES: GROUP – I:  
(HINDUSTANI MUSIC : VOCAL / INSTRUMENTAL – SWAR VAADYA  
(VIOLIN / SITAR / SAROD / FLUTE) :**

<b>Theory</b>		<b>GROUP – I: (Combined Syllabus) HINDUSTANI MUSIC: (SELECT ANY ONE): VOCAL MUSIC OR INSTRUMENTAL MUSIC – SWAR VAADYA (SELECT ANY ONE: VIOLIN / SITAR / SAROD / FLUTE / HARMONIUM)</b>
<b>Practical – A</b>		
<b>Practical – B</b>		

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

**Unit - 1 Development of Indian Music:**

1.1 Brief History of Indian Music:

- i. Ancient Period
- ii. Medieval Period
- iii. Modern Period
- iv. Presence of Instruments and Instrumental Music in Indian

Mythology

1.2 Biographies and Contributions:

- i. Swami Haridas
- ii. Amir Khusrau
- iii. Pt. Vishnu Digambar Paluskar
- iv. Pt. Vishnu Narayan Bhatkhande
- v. Baba Alladin Khan (Maihar Gharana)

**Unit - 2 Technique and Terminology related to Music:**

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

classification – Tantu, Susheer, Avanadh and Ghana; Basic knowledge of the following instrument with diagrams and labelling: Taanpura for both vocal and instrumental

**Unit - 3 Theoretical Knowledge of Raag:**

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

**Unit - 4 Notation in Pt. Bhatkhande System:**

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

**Self-Learning topics (Unit wise)**

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

**Reference Books:**

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

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

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

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

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

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

<b>Theory</b>		<b>KATHAK DANCE</b>
<b>Practical – A</b>		
<b>Practical – B</b>		

**Theoretical Foundation of Kathak – 1**

**(Total Lectures: 60)**

**Unit - 1 Development of Indian Dance:**

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

**Unit - 2 Technique and Terminology related to Dance:**

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

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

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

**Unit - 4 Notations in Pt. Bhatkhande System:**

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

**Self-Learning topics (Unit wise)**

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

### Reference Books:

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

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

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

**Kathak Presentation and Viva Voce – 1B (****Total Lectures: 120)**

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

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

<b>Theory</b>		<b>BHARATNATYAM DANCE</b>
<b>Practical – A</b>		
<b>Practical – B</b>		

**Theoretical Foundation of Bharatnatyam - 1**

**(Total Lectures: 60)**

**Unit - 1 Introduction to Bharatanatyam:**

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

**Unit - 2 Selected portion from Abhinaya Darpanam:**

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

**Unit - 3 Bhedas:**

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

**Unit - 4 Basic terms:**

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

**Self-Learning topics (Unit wise)**

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

**Reference Books:**

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

**Bharatnatyam Presentation and Viva Voce – 1A**

**(Total Lectures: 120)**

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

**Bharatnatyam Presentation and Viva Voce – 1B**

**(Total Lectures: 120)**

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

## 1. CORE COURSES: GROUP – IV:

### ODISSI DANCE:

<b>Theory</b>		<b>ODISSI DANCE</b>
<b>Practical – A</b>		
<b>Practical – B</b>		

### Theoretical Foundation of Odissi – 1

(Total Lectures: 60)

#### Unit - 1 History of Odissi (till 12 CE)

##### 1.1 Socio-political history of Odisha I

The indigenous culture of Kalinga; Mauryan Era; Kharavela's rule; Eastern Ganga dynasty; Gajapati Empire;

##### 1.2 Socio-political history of Odisha II

Mughal rule (especially Akbar); Marathas; British; birth of Odisha state

##### 1.3 Brief introduction to Odissi

Odra-Magadhi in NatyaSastra; desi dance in later works; temple and akhada-Mahari and Gotipua; influence of popular forms like rasleela and jatra; reconstruction to Odissi; current repertoire

#### Unit - 2 Development of the tradition- Mahari

##### 2.1 Who were the maharis

Different etymologies; Origin- Brahmeshwar temple, Queen Kolavati inscription; proliferation in the Jagannath temple;

##### 2.2 Different kinds of maharis and their significance

The initiation; rituals; types of maharis- bhitara gaoni, bahara gaoni, nachuni, patuari, raja angila and gahana mahari; 'Anga Alasa Patana'; maharis of 20th century- Sasimoni Debi, Kokila Prabha and Harapriya Devi

##### 2.3 Mahari influence on current style

Influence on various Gurus (especially Guru Pankaj Charan Das); influence on the repertoire; contemporary Mahari dance

#### Unit - 3 Studying Texts

##### 3.1 Studying the NatyaSastra (especially Chapters 1, 4, 6-14, 22- 27, 34-36)

3.2 Abhinaya Darpan- Salutation, Origin of Dance, Types of Dances in detail, Qualifications and Disqualifications of a Dancer, Kinds of Abhinaya

3.3 Abhinaya Darpan- Shirobheda, Drishtibheda, Greevabheda, Asamyukta Hasta and Samyukta Hasta slokas

#### Unit - 4 Odissi Notation

4.1 Common terms of Odia taal- Matra, Bol, Bani, Ukuta, Sama, Taali, Khali, Laya, Khanda, Taal, Dharan, Sthayi Ukuta

4.2 Writing notations- conventional notations in Odia taals using Ektali

4.3 Saptataal system- Jati, 7 taals, Laghu, Druta, Anudruta, Suladi taal  
Taal dasha prana

**Self-Learning topics (Unit wise)**

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

### Reference Books:

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

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

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

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

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

**1. CORE COURSES: GROUP – V:  
HINDUSTANI MUSIC: INSTRUMENTAL – TAAL VAADYA (TABLAA)**

<b>Theory</b>		<b>HINDUSTANI MUSIC: INSTRUMENTAL – TAAL VAADYA (TABLAA)</b>
<b>Practical – A</b>		
<b>Practical – B</b>		

**Theoretical Foundation of Hindustani Music: Hindustani Music Instrumental –  
Taal Vaadya – 1 (Tablaa) (Total Lectures: 60)**

**Unit - 1 Development of Indian Percussion**

- 1.1 Ancient Period, Medieval Period, Modern Period,
- 1.2 Biographies and Contributions of legends: Ust. Munir Khan, Ust. Siddharth Khan, Ust. Ahmed Jan Thirkhwa, Us. Amir Hussain Khan, Ust. Alla Rakha Khan, Pt. Ram Sahay and others
- 1.3 Generations of performers and their specialities: Prominent Tablaa players between 19th to 21st Century

**Unit - 2 Technique and Terminology related to Tablaa**

- 2.1 Knowing parts of Tablaa, How is it manufactured? Difference between tablaa and other percussion instruments.
- 2.2 Science behind sound production (naad), Methods of sound production of the alphabets. Experiments in tablaa.
- 2.3 Basic Classification of Instruments (with one example from each classification – Tantu, Susheer, Avanadh and Ghana; Basic knowledge of the following instruments with diagrams and labelling and their usage with reference to Indian music: Tablaa, Pakhawaj, Jodi Tablaa, Mridangam, Dholki - Dholak, etc.

**Unit - 3 A Study of Taal and related terms**

- 3.1 Terminologies including Taal, Sum, Khali, Bhari, Vibhag, Theka, Matra, Thaa, Dugun, Tihai,
- 3.2 What is Laya? Types of laya.
- 3.3 Alphabets of Tablaa - only with right - only with left - together - vidhi

**Unit - 4 Notation in Pt. Bhatkhande System:**

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

**Self-Learning topics (Unit wise)**

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

#### Reference Books:

- Tablaa - Pandit Arvind Mulgaonkar
- Taal Vaibhav - Pandit Vijay Kirpekar
- Taal Prakash - Pandit Bhagawat Sharan Sharma
- Tabla Guide: Pandit Bhaskar Ganesh Bhide
- Taal Martand - Pandit Satya Narayan Vasistha
- Tabla Shastra -Pandit Madhukar Godbole
- Taal Parichay - Pt.1 and Pt - 2- Dr. Lakshmi Narayan Garg
- Taal Kosh - Pandit Girish Chandra Shrivastav
- Taal Sarvang - Pandit Vidya Nath Sinh
- Pakhawaj aur Tablaa ke Gharane avam paramparayein Dr Aban Mistry
- <https://www.youtube.com/channel/UCGJiH10c3TYybU-BgipaiAA>
- <https://www.youtube.com/channel/UChqlVaU7uJ5XW1VL5DGXT3A>
- Table Par Delhi Aur Poorab - Pt.Satynarayan Vasishth
- Taal Bodh -Pt. Kalicharan Goud
- Taal Ank - Pt. Prabhulal Garg
- Vaadya Vadan Ank - Dr. Laxmi Narayan Garg
- Kaayda Aur Peshkaar - Pt.Satynarayan Vasishth

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

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

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

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

**CORE COURSES: GROUP – VI:  
DRAMA AND THEATRE STUDIES**

<b>Theory</b>		<b>DRAMA AND THEATRE STUDIES</b>
<b>Practical – A</b>		
<b>Practical – B</b>		

**Theoretical Foundation of Drama and Theatre Studies– 1**

**(Total Lectures: 60)**

**Unit - 1 Development of Theatre**

1.1 Ancient Greek theatre-

The birth of drama, tragedy, dionysian element, satyr, comedy; The dramatic festivals, theatrical space; stylistic features of ancient Greek plays by Aeschylus, Euripides, Aristophanes and Sophocles.

1.2 Ancient Roman theatre

origins, development, genres; ludi; production: occasions, locations, institutions, music, people; festive theatre, parodies, tragedy, Senecan tragedy, comedy, Roman pantomime.

1.3 Ancient Indian theatre-

origin of Indian drama during Vedic period; the birth of Natya as per the Natyashastra (chapter 1) and other texts; the concept of performing arts in ancient India (natya, nrtya and nrta); an overview of some elements of Sanskrit theatre- abhinaya, rasas, bhavas, sutradhar, vidushaka.

**Unit - 2 Concepts in Drama and Theatre**

2.1 Graeco-Roman terminologies- Theatre, Polis, society and democracy, ; stock characters in Roman comedy, theatre buildings; theatre & society; women in Roman comedy

2.2 Natyashastra-

Chapter 2- description of the playhouse

Chapter 3- offering to the gods of stage

2.3 Types and parts of a Theatre/Stage

Three types - rectangular, square and triangular as per the Natyashastra  
Arena stage theatres (also referred to as theatre-in-the-round); thrust stage (or open stage) theatres; end stage theatres (of which proscenium theatres are a subset); and flexible stage theatres/ black box theatres.

Contemporary alternative performance spaces- found spaces, adapted spaces, street theatre, guerilla theatre, multimedia stages, multifocus stages

**Unit - 3 Processes of Theatre**

3.1 Reading plays- *Medea* (Euripides) or *Plutus* (Aristophanes)

3.2 Reading plays- *The Spanish Tragedy*, or *Hieronimo is Mad Again* (Thomas Kyd)

3.3 Reading plays- *Abhijnanashakuntalam* (Kalidas) or *Mrcchakatikam* (Shudraka)

#### Unit - 4 Theatres around the World

- 4.1 Folk, traditional & lesser known theatre forms of India- Bhagwata mela, Dashavatar,
- 4.2 Theatrical forms in the Indian subcontinent (Bangladesh, Pakistan, Sri Lanka, Bhutan) and migrations from Indian practices
- 4.3 Other Asian forms- Singapore, Malaysia, Indonesia- and their influences from India

#### Self-Learning topics (Unit wise)

Unit	Topics
3	3.1 Reading plays- <i>Medea</i> (Euripides) or <i>Plutus</i> (Aristophanes) 3.2 Reading plays- <i>The Spanish Tragedy</i> , or <i>Hieronimo is Mad Again</i> (Thomas Kyd) 3.3 Reading plays- <i>Abhijnanashakuntalam</i> (Kalidas)

#### Reference Books:

1. Abulafia, Yaron. *The Art of Light On Stage: Lighting in Contemporary Theatre*. Routledge, 2016
2. Anand, Mulk Raj, and Usha Rani. *The Indian Theatre*. Read Books, 2011
3. Aristotle, and L. J. Potts. *Aristotle on the Art of Fiction: An English Trans. of Aristotle's Poetics*. Cambridge University Press, 1968.
4. Arnott, P.D. "Convention versus Illusion" in *An Introduction to the Greek Theatre*. Indiana University, Bloomington, 1959 (pp. 1-14)
5. Beacham, R.C. *The Roman Theatre and its Audience*. Harvard University Press, 1991
6. Bräuer Gerd. *Body and Language: Intercultural Learning through Drama*. Ablex Publ., 2002.
7. Brown, Mick. *Performance*. Bloomsbury, 2000.
8. C.W. Marshall, "Alcestis and the Ancient Rehearsal Process (P.Oxy. 4546)," *Arion: A Journal of Humanities and the Classics*, Third Series, Vol. 11, No. 3. Trustees of Boston University, 2004 (pp 27-45).
9. Cohen, Matthew Isaac. "Introduction: Global Encounters in Southeast Asian Performing Arts." *Asian Theatre Journal* 31, no. 2, 2014
10. E.J. Jory, "Continuity and Change in the Roman Theatre," in *Studies in Honor of T.B.L. Webster*, edd. J.H. Betts, J.T. Hooker and J.R. Green. Bristol Classical Press, 1986
11. G. Ley, *A Short Introduction to the Ancient Greek Theatre*. Univ. of Chicago Press, 1991
12. Gerard, Bradley A. *Behind the Scenes Stagecraft Handbook for Set Design & Construction*, Gerard Design Publications, 2019
13. Gokhale, Shanta. *Playwright at the Centre: Marathi Drama from 1843 to the Present*. Seagull Books, 2000
14. Gwinn, Peter Campbell, and Charna Halpern. *Group Improvisation: The Manual of Ensemble Improv Games*. Meriwether Pub., 2007

15. Keith, A.B. *The Sanskrit Drama in Its Origin, Development, Theory & Practice*, Motilal Banarsidass, 1992
16. Mackerras, Colin. *The Chinese Theatre in Modern Times. From 1840 to the Present Day*. London, Thames & Hudson, 1975
17. Merlin, Joanna. *Auditioning: An Actor-Friendly Guide*. Vintage Books, 2001
18. Brandon, James R., and Banham, Martin. *The Cambridge Guide to Asian Theatre*. Cambridge University Press, 1997
19. Muni, Bharata, et al. *Natyashastra*. Banaras Hindu University, 1971
20. Oddey, Alison. *Devising Theatre: A Practical and Theoretical Handbook*. Routledge, 1996
21. Pati, Madhusudan. *Sanskrit Drama: Essays in Revaluation*, Amar Prakashan, Delhi.
22. *Indian Drama*. The Publications Division [http://ignca.gov.in/Asi\\_data/6734.pdf](http://ignca.gov.in/Asi_data/6734.pdf)
23. R. Rehm, "The Performance Culture of Athens" in *Greek Tragic Theatre* (Routledge, London: 1992).
24. Richmond, Farley. "Asian Theatre Materials: A Selected Bibliography." *The Drama Review: TDR* 15, no. 2 (1971)
25. Shastri, S.N. *The Laws and Practice of Sanskrit Drama* Chowkhamba, Varanasi, 1961.
26. Siu, Wang-Ngai; Lovrick, Peter (1997). *Chinese Opera: Images and Stories*. UBC Press.
27. Scott. A. C. *The Theatre in Asia*. Weiderfeld and Nicolson, London, 1977
28. Thorne, Gary. *Stage Design: A Practical Guide*. The Crowood Press, 1999.
29. Van M. Baumer, Rachel and Brandon, James R. (ed.), *Sanskrit Drama in Performance* (University of Hawaii Press, 1981)
30. Varadpande, M. L.; Varadpande, Manohar Laxman. *History of Indian Theatre*. Abhinav Publications, 1987
31. Wirth, Jeff. *Interactive Acting: Acting, Improvisation, and Interacting for Audience Participatory Theatre*. Fall Creek Press, 1994

### Drama and Theatre Studies Presentation and Viva Voce – 1A

(Total Lectures: 120)

A.	Stretching exercises; full body exercises- head, eye, neck, shoulders, arms, hands, chest, torso, waist, hip, legs, feet; Group exercises for movement coordination, building team dynamics, trust building exercises
B.	Voice exercises- volume, pitch, tone, tongue and vocal chord/octave exercises. Voice projection and intonation techniques. English diction and pronunciation exercises (tongue twisters. pencil-in-mouth pronunciation, mimicking dialogues)
C.	Learning basics of script writing and Writing short script for 5 minute performance
D.	Performance of 5 minutes (using self-written script) with emphasis on acting and movements

**Drama and Theatre Studies Presentation and Viva Voce – 1B**

**(Total Lectures: 120)**

A.	Animal sounds and actions; impersonation and Improvisations; Improvisations using constraints
A.	Practice of histrionics and navarasas; Balancing the space, taking in the light, and focusing on the characterisation, especially during quick changing emotions.
B.	Language and diction practice (Hindi/Marathi/Sindhi/Gujarati) through script readings. Rehearse any one scene of script with background music & light zone on stage.
C.	Script-based practice for performance of 30 minutes (solo)

# Detail Scheme Theory - SEMESTER II

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

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

### 1. CORE COURSES: GROUP – I:

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

Theory		<b>GROUP – I: (Combined Syllabus)</b> <b>HINDUSTANI MUSIC:</b> <b>(SELECT ANY ONE):</b> <b>VOCAL MUSIC</b> <b>OR</b> <b>INSTRUMENTAL MUSIC – SWAR</b> <b>VAADYA (SELECT ANY ONE:</b> <b>VIOLIN / SITAR / SAROD / FLUTE / HARMONIUM)</b>
Practical – A		
Practical – B		

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

#### Unit - 1 Development of Indian Music:

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

#### Unit - 2 Technique and Terminology related to Music:

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

diagrams and labelling: Harmonium for both vocal and instrumental

**Unit - 3 Theoretical Knowledge of Raag:**

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

**Unit - 4 Notations in Pt. Bhatkhande System:**

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

**Self-Learning topics (Unit wise)**

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

**Reference Books:**

<ol style="list-style-type: none"> <li>1. Aalaap Taan Maalikaa – Bhaag – 1 – Pramod Prabhune</li> <li>2. Hindustani Music – Ashok Ranade</li> <li>3. Raag – Bodha Bhaag – 1 to 6 – B. R. Devdhar</li> <li>4. Raag – Taal – Darshan Bhaag – 1 &amp; 2 – Akhil Bharatiya Gandharva Mahavidyalaya Mandal Prakashan</li> <li>5. Raag Parichay – Bhaag 1 to 4 – Harishchandra Shrivastava</li> <li>6. Sangeet – Sangeet karyalaya, Hathras</li> <li>7. Sangeet Kala Vihar - Akhil Bharatiya Gandharva Mahavidyalaya Mandal</li> <li>8. Sangeet Saurabh – Bhaag – 1-2 – Tahmvarchas</li> <li>9. Shruti Vilaas – Shankar Vishnu Kaasheekar</li> <li>10. Srijan – Asha Parasnis Joshi</li> </ol>
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**Hindustani Music: Vocal / Instrumental (Swar Vaadya) Presentation and Viva Voce –  
2A (Total Lectures: 120)**

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

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

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

## 1. CORE COURSES: GROUP – II:

### KATHAK DANCE:

<b>Theory</b>		<b>KATHAK DANCE</b>
<b>Practical – A</b>		
<b>Practical – B</b>		

### Theoretical Foundation of Kathak – 2

(Total Lectures: 60)

#### Unit - 1 Development of Indian Dance:

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

#### Unit - 2 Technique and Terminology related to Dance:

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

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

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

#### Unit - 4 Notations in Pt. Bhatkhande System:

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

### Self-Learning topics (Unit wise)

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

### Reference Books:

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

### Kathak Presentation and Viva Voce – 2A

(Total Lectures: 120)

A.	Revision of Semester 1 portion
B.	Taal Teentaal: 1. 2 Thaata, 2. 1 Saadaa Aamad, 3. 1 Rangmanch Pranam 4. 4 Tode, 5. 2 Chakkardaar Tode

C.	Taal Teentaal: 1. 1 Kavitta, 2. 2 Paran, 3. 1 Chakkardaar Paran 4. Taal Teentaal: Tatkaar Baant (minimum 4 kinds)
D.	1. Taal Teentaal: Padhant of all intra forms 2. Taal Kehervaa: Introduction of Taal and Padhant of Thekaa in Thaah/Baraabar, Dugun and Chaugun

**Kathak Presentation and Viva Voce – 2B**

**(Total Lectures: 120)**

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

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

<b>Theory</b>		<b>BHARATNATYAM DANCE</b>
<b>Practical – A</b>		
<b>Practical – B</b>		

**Theoretical Foundation of Bharatnatyam - 2 (Total Lectures: 60)**

**Unit - 1 Detailed knowledge of Bharatanatyam:**

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

**Unit - 2 Prominent individuals and institutions and their contribution:**

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

**Unit - 3 Technique of Bharatanatyam:**

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

**Unit - 4 Fundamental terms:**

- 1.1 Solkattu
- 1.2 Nattuvangam
- 1.3 Tirmanam

**Self-Learning topics (Unit wise)**

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

**Reference Books:**

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

**Bharatnatyam Presentation and Viva Voce – 2A**

**(Total Lectures: 120)**

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

**Bharatnatyam Presentation and Viva Voce – 2B**

**(Total Lectures: 120)**

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



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

<b>Theory</b>		<b>ODISSI DANCE</b>
<b>Practical – A</b>		
<b>Practical – B</b>		

**Theoretical Foundation of Odissi – 2**

**(Total Lectures: 60)**

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

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

**Unit - 2 Development of the tradition- Gotipua**

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

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

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

**Unit - 4 Odissi Rhythm and Music**

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

**Self-Learning topics (Unit wise)**

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

### Reference Books:

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

- NatyaSastra- Bharatmuni (ed. Manomohan Ghosh)Odissi Dance- Dr. D. N Patnaik
- Neo-classical Odissi dance- Roy, Ratna and David J Capers.Odissi: A Dance of Sculpture - Michael Weston & Rekha Tandon.
- Odissi Dance Pathfinder, Vol I and II- Guru Kelucharan Mohapatra Odissi Research.Odissi, an Indian Classical Dance Form by Ahalya Hejmadi Patnaik and Priyambada Mohanty Hejmadi
- Odissi Yaatra: The Journey of Guru Mayadhar Raut- Aadya Kaktikar, Madhumita Raut
- Odissi, Indian Classical Dance Art- Kothari, Sunil, and Avinash Pasricha. · Odissi: What, Why & How- evolution, revival & technique- Raut, Madhumita. · SamgitaRatnakara of Sarangadeva
- The Dance of Shiva - Fourteen Indian Essays by Ananda Coomaraswamy · The Making of a Guru: Kelucharan Mohapatra, His Life and Times- Ileana Citaristi · The Mirror of Gestures by Ananda Coomaraswamy
- Theatre and Religion on Krishna’s Stage by David Mason
- Understanding Rhythm in Odissi Dance by Dr. Rohini Dandavate
- Wives of the God-King- Frederique Apffel-Marglin

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

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

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

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

**1. CORE COURSES: GROUP – V:  
HINDUSTANI MUSIC: INSTRUMENTAL – TAAL VAADYA (TABLAA)**

<b>Theory</b>	<b>UH-FPA-213</b>	<b>HINDUSTANI MUSIC (SELECT ANY ONE): INSTRUMENTAL – TAAL VAADYA (TABLAA)</b>
<b>Practical – A</b>	<b>UH-FPA-214</b>	
<b>Practical – B</b>	<b>UH-FPA-215</b>	

**Theoretical Foundation of Hindustani Music: Hindustani Music Instrumental – Taal Vaadya – 2 (Tablaa) (Total Lectures: 60)**

**Unit - 1 Development of Indian Percussion**

- 1.1 Introduction of 6 Gharanas
- 1.2 Baaj - Open and Close
- 1.3 Biographies and Contributions of select Artists

**Unit - 2 Technique and Terminology related to Tablaa**

- 2.1 Define: Sangeet, Kayda, Tihai, Mukhda, Tukda, Chakradhaar, Tigun - Chougun, Kisme, Mohra, Uthaan, Rela
- 2.2 Nada : Aahata Nada, Anaahata Nada

**Unit - 3 A Study of Taal and related terms**

- 3.1 Understanding Peshkar - concept of Solo presentation
- 3.2 Taal: Rupak, Ektaal - single - double with notation

**Unit - 4 Notation in Pt. Bhatkhande System:**

- 4.1 Revision of earlier portion
- 4.2 Dha Tita, Dhathi Dhage, Traka kayada with notation
- 4.3 Writing Tukda, Tihai

**Self-Learning topics (Unit wise)**

<b>Unit</b>	<b>Topics</b>
4.2	Dha Tita, Dhathi Dhage, Traka kayada with notation
4.3	Writing Tukda, Tihai

**Reference Books:**

- Tablaa - Pandit Arvind Mulgaonkar
- Taal Vaibhav - Pandit Vijay Kirpekar
- Taal Prakash - Pandit Bhagawat Sharan Sharma
- Tabla Guide: Pandit Bhaskar Ganesh Bhide
- Taal Martand - Pandit Satya Narayan Vasistha
- Tabla Shastra -Pandit Madhukar Godbole
- Taal Parichay - Pt.1 and Pt - 2- Dr. Lakshmi Narayan Garg

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

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

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

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

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

**CORE COURSES: GROUP – VI:**  
**DRAMA AND THEATRE STUDIES**

<b>Theory</b>		<b>DRAMA AND THEATRE STUDIES</b>
<b>Practical – A</b>		
<b>Practical – B</b>		

**Theoretical Foundation of Drama and Theatre Studies– 2**

**(Total Lectures: 60)**

**Unit - 1      Development of Theatre**

- 1.1 Natyashastra - I (chapters 4-19)
- 1.2 Natyashastra - II (chapters 20- 36)
- 1.3 Regional performances adapted from Sanskrit theatre-  
Koodiyattam, Yakshagana, influences/elements in Kathakali, and the Classical dance forms.

**Unit - 2      Concepts in Drama and Theatre**

- 2.1 Set concept and design-  
Steps to creating a set; reading a script and imagining a set; types of scenery; an introduction to scenic construction
- 2.2 Lights and music  
importance of light and music in theatre; terms and concepts with relation to lights and lighting the stage; properties of light and dark; colour theories; background sound in theatre; rigging the theatre- method, technicalities and its various elements.
- 2.3 Costume  
Definition and function of costume; history of costume; evolution of costumes; masks and stock characters; how to create costumes keeping in mind the character, context and historical accuracy

**Unit - 3      Processes of Theatre**

- 3.1 Script to stage (preference to be given to an English play that can be watched live)  
*12 Angry Men* script to movie analysis
- 3.2 Script to stage (preference to be given to a vernacular language play that can be watched live)  
*Ghashiram Kotwal* script to movie analysis
- 3.3 Discussion on dramatists and their dramas-  
Bhas, Bhavbhuti, Kalidas, Ashvaghosh, Mohan Rakesh, Mahesh Elkunchwar

**Unit - 4      Theatres around the World**

- 4.1 Other south-east Asian theatre forms  
Javanese, Balinese, Thai, Vietnamese, Burmese, Cambodian
- 4.2 Chinese theatre

- Brief history, teahouse performances, elegant Drama, Classical, shadow play, Chinese Opera
- 4.3 Japanese theatre  
Noh, Kyogen, Kabuki, Bunraku, Yose, Shinpa, Shogekijo

### Self-Learning topics (Unit wise)

Unit	Topics
3	3.1 Script to stage 12 angry men script to movie analysis <i>Twelve Angry Men</i> by Reginald Rose <a href="https://hieberj.weebly.com/uploads/1/1/0/3/110398915/12angmen.pdf">https://hieberj.weebly.com/uploads/1/1/0/3/110398915/12angmen.pdf</a> <i>Twelve Angry Men</i> movie- <a href="https://vimeo.com/500331151">https://vimeo.com/500331151</a>
	3.2 Script to stage Ghashiram Kotwal script to movie analysis <i>Ghashiram Kotwal</i> - Vijay Tendulkar <a href="https://archive.org/details/GhasiramKotwal-English-VijayTendulkar">https://archive.org/details/GhasiramKotwal-English-VijayTendulkar</a> <i>Ghashiram Kotwal</i> movie <a href="https://www.youtube.com/watch?v=icGIInco3Gwg">https://www.youtube.com/watch?v=icGIInco3Gwg</a>
4	4.1 Other south-east Asian theatre forms Javanese, Balinese, Thai, Vietnamese, Burmese, Cambodian

### Reference Books:

1. Abulafia, Yaron. *The Art of Light On Stage: Lighting in Contemporary Theatre*. Routledge, 2016.
2. Anand, Mulk Raj, and Usha Rani. *The Indian Theatre*. Read Books, 2011
3. Aristotle, and L. J. Potts. *Aristotle on the Art of Fiction: An English Trans. of Aristotle's Poetics*. Camb. U.P., 1968.
4. Beacham, R.C. *The Roman Theatre and its Audience*. Harvard University Press, 1991
5. Bräuer Gerd. *Body and Language: Intercultural Learning through Drama*. Ablex Publ., 2002.
6. Brown, Mick. *Performance*. Bloomsbury, 2000.
7. C.W. Marshall, "Alcestis and the Ancient Rehearsal Process (P.Oxy. 4546)," *Arion* 11 (2004) 27-45.
8. Cohen, Matthew Isaac. "Introduction: Global Encounters in Southeast Asian Performing Arts." *Asian Theatre Journal* 31, no. 2, 2014

9. E.J. Jory, "Continuity and Change in the Roman Theatre," in *Studies in Honor of T.B.L. Webster*, edd. J.H. Betts, J.T. Hooker and J.R. Green (Bristol 1986)
10. G. Ley, *A Short Introduction to the Ancient Greek Theatre*. Univ. of Chicago Press, 1991
11. Gerard, Bradley A. *Behind the Scenes Stagecraft Handbook for Set Design & Construction*, Gerard Design Publications, 2019
12. Gokhale, Shanta. *Playwright at the Centre: Marathi Drama from 1843 to the Present*. Seagull Books, 2000.
13. Gwinn, Peter Campbell, and Charna Halpern. *Group Improvisation: The Manual of Ensemble Improv Games*. Meriwether Pub., 2007
14. Keith, A.B. *The Sanskrit Drama in Its Origin, Development, Theory & Practice*, Motilal Banarsidass, 1992.
15. Mackerras, Colin. *The Chinese Theatre in Modern Times*. From 1840 to the Present Day. London, Thames & Hudson, 1975.
16. Merlin, Joanna. *Auditioning: An Actor-Friendly Guide*. Vintage Books, 2001.
17. Brandon, James R., and Banham, Martin. *The Cambridge Guide to Asian Theatre*. Cambridge University Press, 1997
18. Muni, Bharata, et al. *Natyashastra*. Banaras Hindu University, 1971.
19. Oddey, Alison. *Devising Theatre: A Practical and Theoretical Handbook*. Routledge, 1996.
20. P.D. Arnott, "Convention versus Illusion" and "Problems of Translation" in *An Introduction to the Greek Theatre* (Indiana University, Bloomington:1959) 1-14, 180-206
21. Pati, Madhusudan. *Sanskrit Drama: Essays in Revaluation*, Amar Prakashan, Delhi.
22. *Indian Drama*. The Publications Division [http://ignca.gov.in/Asi\\_data/6734.pdf](http://ignca.gov.in/Asi_data/6734.pdf)
23. R. Rehm, "The Performance Culture of Athens" in *Greek Tragic Theatre* (Routledge, London: 1992).
24. Richmond, Farley. "Asian Theatre Materials: A Selected Bibliography." *The Drama Review: TDR* 15, no. 2 (1971)
25. Shastri, S.N. *The Laws and Practice of Sanskrit Drama* Chowkhamba, Varanasi, 1961.
26. Siu, Wang-Ngai; Lovrick, Peter (1997). *Chinese Opera: Images and Stories*. UBC Press.
27. Scott. A. C. *The Theatre in Asia*. London: Weiderfeld and Nicolson, 1977
28. Thorne, Gary. *Stage Design: A Practical Guide*. The Crowood Press, 1999.
29. Van M. Baumer, Rachel and Brandon, James R. (ed.), *Sanskrit Drama in Performance* (University of Hawaii Press, 1981)
30. Varadpande, M. L.; Varadpande, Manohar Laxman (1987). *History of Indian Theatre*. Abhinav Publications. ISBN 978-81-7017-221-5.
31. Wirth, Jeff. *Interactive Acting: Acting, Improvisation, and Interacting for Audience Participatory Theatre*. Fall Creek Press, 1994.

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

A.	Exercises in facial expressions, body balance exercise with five senses, meditations, variations of body movements, character creation with minimum prompt; Rehearse one piece of either Monologue/ Duologue/ for working on script character
B.	Practise on-stage Rules, stage zones, Backstage etiquette, Imagining spaces and rehearse group improvisation and Improvisations introducing new spaces; practising good speech, prose poetry dialogue, dramatic texts.
C.	Music & movement, discovering music and sound effects for appropriate modes for a play, creating folio sounds and original music for plays
D.	Research and perform a piece of extracts, poems, solo piece and story.

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

	Exploring vernacular folk/traditional performing arts for short 5-10 minute showcases
	Using vernacular phrases as prompts. Focus on diction, accents, body gestures typical to specific regions/languages. Exploring poetic/prosal matter as cue for improvisations. Improvisations with partners & groups.
	Directing short 10 minute skits; writing dialogues for short skits; learning light and music/sound operations.
	Group play of 40 minutes in vernacular language

## Detail Scheme Theory - SEMESTER III

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

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

#### 1. CORE COURSES: GROUP – I:

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

<b>Theory</b>		<b>GROUP – I: (Combined Syllabus)</b> <b>HINDUSTANI MUSIC:</b> <b>(SELECT ANY ONE):</b> <b>VOCAL MUSIC</b> <b>OR</b> <b>INSTRUMENTAL MUSIC – SWAR</b> <b>VAADYA (SELECT ANY ONE:</b> <b>VIOLIN / SITAR / SAROD / FLUTE / HARMONIUM)</b>
<b>Practical – A</b>		
<b>Practical – B</b>		

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

#### **Unit - 1 Development of Indian Music:**

1.1 History of Raag-Vargeekaran:

- i. Ancient Period
- ii. Medieval Period
- iii. Modern Period

1.2 Biographies and Contributions:

- i. Pt. Balkrishnabuaa Ichalkaranjkar
- ii. Pt. Shivkumar Sharma
- iii. Pt. Ravi Shankar
- iv. Pt. Pannalal Ghosh

#### **Unit - 2 Technique and Terminology related to Music:**

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

2.2 Nibadha Gaan ke Prakaar and Avayava

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

#### **Unit - 3 Theoretical Knowledge of Raag:**

Theoretical Descriptions (Raag Bhairav, Raag Poorvi and Raag Bihaag):

Mail (Thaat), Swar, Samay, Vaadi, Samvaadi, Aaroha-Avaroha, Pakad, Mukhya – Swar

Samudaaya, Jaati, Varjit Swar, Swar Vistaar, Aavirbhaava, Tirobhaava and Special Features

**Unit - 4 Notations in Pt. Bhatkhande System:**

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

**Self-Learning topics (Unit wise)**

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

**Reference Books:**

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

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

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

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

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

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

<b>Theory</b>		<b>KATHAK DANCE</b>
<b>Practical – A</b>		
<b>Practical – B</b>		

**Theoretical Foundation of Kathak – 3**

**(Total Lectures: 60)**

**Unit - 1 Development of Indian Dance:**

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

**Unit - 2 Technique and Terminology related to Dance:**

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

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

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

**Unit - 4 Notations in Pt. Bhatkhande System:**

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

**Self-Learning topics (Unit wise)**

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

### Reference Books:

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

### Kathak Presentation and Viva Voce – 3A

(Total Lectures: 120)

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

**Kathak Presentation and Viva Voce – 3B**

**(Total Lectures: 120)**

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

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

<b>Theory</b>		<b>BHARATNATYAM DANCE</b>
<b>Practical – A</b>		
<b>Practical – B</b>		

**Theoretical Foundation of Bharatnatyam - 3**

**(Total Lectures: 60)**

**Unit - 1 Carnatic Music used in Bharatanatyam:**

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

**Unit - 2 Basic terms in Carnatic Music:**

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

**Unit - 3 Abhinaya:**

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

**Unit - 4 Nayaka and Nayika Bheda:**

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

**Self-Learning topics (Unit wise)**

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

**Reference Books:**

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

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

**Bharatnatyam Presentation and Viva Voce – 3A**

**(Total Lectures: 120)**

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

**Bharatnatyam Presentation and Viva Voce – 3B**

**(Total Lectures: 120)**

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

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

Theory		ODISSI DANCE
Practical A		
Practical B		

### Theoretical Foundation of Odissi 3

(Total Lectures: 60)

#### Unit - 1 History of Odissi

##### 1.1. The influence of the British rule

Arrival of the Portuguese and British; Paika rebellion; the zamindars as patrons of the art; Gotipua flourishing- travelling troupes; anti-nautch movement; prohibition of the maharis; limited services and eventual decline

##### 1.2 Reconstructing Odissi in the post-colonial times for Odissi; Initial performances- Laxmipriya Mohapatra in 1946, Sanjukta Panigrahi in 1953 and later 1958, Dr. Priyabada Mohanty and Dr. D. N. Patnaik at the Inter-University Youth Festival in 1954, Performances of Guru Kelucharan Mohapatra and Guru Deba Prasad Das

##### 1.3 Jayantika

The formation; its members; decisions on the repertoire, costume and style; scholastic interventions; officiating Odissi as a form; compositions and choreographies done during that time

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

##### 2.1 Guru Kelucharan Mohapatra- Early life; learning dance and performing;

contribution to Odissi; stylistic speciality; popular choreographic compositions

##### 2.2 Guru Pankaj Charan Das and Guru Gangadhar Pradhan- Early life; learning dance and performing; contribution to Odissi; stylistic speciality; popular choreographic compositions

##### 2.3 Guru Deba Prasad Das and Guru Mayadhar Raut- Early life; learning dance and performing; contribution to Odissi; stylistic speciality; popular choreographic compositions

#### Unit - 3 Studying Texts

##### 3.1 Comparing the Abhinaya Darpan and Abhinaya Chandrika- with special focus on hand gestures and postures.

##### 3.2 Manasollasa and Samgitaratnakara

Manasollasa- section of performances (types of performers, types of dances, desi and marga styles, body movements; sthanas and charis)

Samgitaratnakara- Nartanadhyaya (especially Anga, pratyanga, upanga, karana, angahar, chari, sthanaka, mandala and rasa)

##### 3.3 The Nartananirnaya of Pundarika Vitthala

Historical importance; Vol 3- sections on dance including parts on bandha, batu and sabdanrta; focus on the baddha style

#### Unit - 4 Odissi Rhythm and Music

##### 4.1 Learning aprachalita taals (Aaditaal, Aadtaali, Jhampa- sthai ukutas)

- 4.2 Composing Arasas in all taals learnt so far  
4.3 Notations of Mangalacharan

**Self-Learning topics (Unit wise)**

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

### Reference Books:

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

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

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

**Odissi Presentation and Viva Voce 3B****(Total Lectures: 120)**

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

**1. CORE COURSES: GROUP V:  
HINDUSTANI MUSIC: INSTRUMENTAL TAAL VAADYA (TABLAA)**

UH-FPA-313

Theory		HINDUSTANI MUSIC: INSTRUMENTAL TAAL VAADYA (TABLAA)
Practical A		
Practical B		

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

**(Total Lectures: 60)**

**Unit - 1 Development of Indian Percussion**

- 1.1 Revision of previous semesters
- 1.2 Modern thought in Tablaa (Taal vadya Kacheri)- global spread
- 1.3 Study of Modern performers - Ust. Zakir Hussai, Pt. Anindo Chatterjee, Pt. Swapan Choudhary, Pt..Kumar Bose, Ust. Latif Ahmed Khan

**Unit - 2 Technique and Terminology related to Tablaa**

- 2.1 Concept of Riyaz - Chilla
- 2.2 Guna dhosha of tablaa player
- 2.3 and Don/ts of accompaniment

**Unit - 3 A Study of Taal and related terms**

- 3.1 Taal: Deepachandi, Dhumali,
- 3.2 Tablaa and Pakhawaj - a comparative study
- 3.3 Taal Choutaal, Tevara (Pakhawaj)

**Unit - 4 Notation in Pt. Bhatkhande System:**

- 4.1 Introduction to Paluskar system
- 4.2 A comparative study of both the systems
- 4.3 Writing Sem 1 and 2 Taal in both systems

**Self-Learning topics (Unit wise)**

Unit	Topics
4.1	Introduction to Paluskar system
4.2	A comparative study of both the systems
4.3	Writing Sem 1 and 2 Taal in both systems

### Reference Books:

- Tablaa - Pandit Arvind Mulgaonkar
- Taal Vaibhav - Pandit Vijay Kirpekar
- Taal Prakash - Pandit Bhagawat Sharan Sharma
- Tabla Guide: Pandit Bhaskar Ganesh Bhide
- Taal Martand - Pandit Satya Narayan Vasistha
- Tabla Shastra -Pandit Madhukar Godbole
- Taal Parichay - Pt.1 and Pt - 2- Dr. Lakshmi Narayan Garg
- Taal Kosh - Pandit Girish Chandra Shrivastav
- Taal Sarvang - Pandit Vidya Nath Sinh
- Pakhawaj aur Tablaa ke Gharane avam paramparayein Dr Aban Mistry
- <https://www.youtube.com/channel/UCGJiHl0c3TYybU-BgipaiAA>
- <https://www.youtube.com/channel/UChqIVaU7uJ5XW1VL5DGXT3A>
- Table Par Delhi Aur Poorab - Pt.Satynarayan Vasishth
- Taal Bodh -Pt. Kalicharan Goud
- Taal Ank - Pt. Prabhulal Garg
- Vaadya Vadan Ank - Dr. Laxmi Narayan Garg
- Kaayda Aur Peshkaar - Pt.Satynarayan Vasishth

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

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

### Hindustani Music: Instrumental Taal Vaadya (Tablaa) Presentation and Viva Voce 3B (Total Lectures: 120)

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

**CORE COURSES: GROUP – VI:**  
**DRAMA AND THEATRE STUDIES**

<b>Theory</b>		<b>DRAMA AND THEATRE STUDIES</b>
<b>Practical – A</b>		
<b>Practical – B</b>		

**Theoretical Foundation of Drama and Theatre Studies– 3**

**(Total Lectures: 60)**

**Unit - 1      Development of Theatre**

- 1.1 Origin and development of Modern Indian theatre- Parsi theatre, theatre during the British rule, theatre after Independence
- 1.2 Themes in modern plays- idea of the nation, social issues, influence of European plays
- 1.3 Important personalities of the age-  
Bharatendu Harish Chandra, Amrita Lal Basu, Bellary Raghava, Ranchhodbhai Dave, Rabindranath Tagore, Swarnakumari Devi, Ebrahim Elkazi

**Unit - 2      Concepts in Drama and Theatre**

- 2.1 Types of Drama-  
Closet plays, commedia dell'arte, pantomime & mime, mobile theatre, street plays, opera, musical
- 2.2 Applied Theatre- Theatre-in-Education (TIE)  
Children's theatre; the meaning, purpose, and characteristics of TIE; the role of TIE in improving education
- 2.3 Applied Theatre  
Drama therapy, prison theatre, theatre in corporate training

**Unit - 3      Processes of Theatre**

- 3.1 Elements of a plot- Exposition, Conflict, Rising actions, Climax, Falling actions, Resolution; analysing popular stories to identify them
- 3.2 Storytelling and screenplay- creating an outline based on a situation/ prompt; description of the scene, characters and actions; scene directions, dialogues
- 3.3 Writing drafts of a ten-minute play, revising and editing, evaluating and reflecting on the process

**Unit - 4      Theatres around the World**

- 4.1 The Birth of European theatre- Athenian tragedy (Greek), Roman comedy, Early medieval theatre- religious plays, mystery cycle plays, morality plays.
- 4.2 Renaissance theatre- Elizabethan and Jacobean
- 4.3 Modern English Theatre to Contemporary Theatre

### Self-Learning topics (Unit wise)

Unit	Topics
2	2.1 Types of Drama- Closet plays, commedia dell'arte, pantomime & mime, mobile theatre, street plays, opera, musical
3	3.2 Storytelling and screenplay- creating an outline based on a situation/ prompt; description of the scene, characters and actions; scene directions, dialogues 3.3 Writing drafts of a ten-minute play, revising and editing, evaluating and reflecting on the process

### Reference Books:

1. Abulafia, Yaron. *The Art of Light On Stage: Lighting in Contemporary Theatre*. Routledge, 2016.
2. Anand, Mulk Raj, and Usha Rani. *The Indian Theatre*. Read Books, 2011
3. Aristotle, and L. J. Potts. *Aristotle on the Art of Fiction: An English Trans. of Aristotle's Poetics*. Camb. U.P., 1968.
4. Beacham, R.C. *The Roman Theatre and its Audience*. Harvard University Press, 1991
5. Bräuer Gerd. *Body and Language: Intercultural Learning through Drama*. Ablex Publ., 2002.
6. Brown, Mick. *Performance*. Bloomsbury, 2000.
7. C.W. Marshall, "Alcestis and the Ancient Rehearsal Process (P.Oxy. 4546)," *Arion* 11 (2004) 27-45.
8. Cohen, Matthew Isaac. "Introduction: Global Encounters in Southeast Asian Performing Arts." *Asian Theatre Journal* 31, no. 2, 2014
9. E.J. Jory, "Continuity and Change in the Roman Theatre," in *Studies in Honor of T.B.L. Webster*, edd. J.H. Betts, J.T. Hooker and J.R. Green (Bristol 1986)
10. G. Ley, *A Short Introduction to the Ancient Greek Theatre*. Univ. of Chicago Press, 1991
11. Gerard, Bradley A. *Behind the Scenes Stagecraft Handbook for Set Design & Construction*, Gerard Design Publications, 2019
12. Gokhale, Shanta. *Playwright at the Centre: Marathi Drama from 1843 to the Present*. Seagull Books, 2000.
13. Gwinn, Peter Campbell, and Charna Halpern. *Group Improvisation: The Manual of Ensemble Improv Games*. Meriwether Pub., 2007
14. Keith, A.B. *The Sanskrit Drama in Its Origin, Development, Theory & Practice*, Motilal Banarsidass, 1992.
15. Mackerras, Colin. *The Chinese Theatre in Modern Times. From 1840 to the Present Day*. London, Thames & Hudson, 1975.

16. Merlin, Joanna. *Auditioning: An Actor-Friendly Guide*. Vintage Books, 2001.
17. Brandon, James R., and Banham, Martin. *The Cambridge Guide to Asian Theatre*. Cambridge University Press, 1997
18. Muni, Bharata, et al. *Natyashastra*. Banaras Hindu University, 1971.
19. Oddey, Alison. *Devising Theatre: A Practical and Theoretical Handbook*. Routledge, 1996.
20. P.D. Arnott, "Convention versus Illusion" and "Problems of Translation" in *An Introduction to the Greek Theatre* (Indiana University, Bloomington:1959) 1-14, 180-206
21. Pati, Madhusudan. *Sanskrit Drama: Essays in Revaluation*, Amar Prakashan, Delhi.
22. *Indian Drama*. The Publications Division [http://ignca.gov.in/Asi\\_data/6734.pdf](http://ignca.gov.in/Asi_data/6734.pdf)
23. R. Rehm, "The Performance Culture of Athens" in *Greek Tragic Theatre* (Routledge, London: 1992).
24. Richmond, Farley. "Asian Theatre Materials: A Selected Bibliography." *The Drama Review: TDR* 15, no. 2 (1971)
25. Shastri, S.N. *The Laws and Practice of Sanskrit Drama* Chowkhamba, Varanasi, 1961.
26. Siu, Wang-Ngai; Lovrick, Peter (1997). *Chinese Opera: Images and Stories*. UBC Press.
27. Scott. A. C. *The Theatre in Asia*. London: Weiderfeld and Nicolson, 1977
28. Thorne, Gary. *Stage Design: A Practical Guide*. The Crowood Press, 1999.
29. Van M. Baumer, Rachel and Brandon, James R. (ed.), *Sanskrit Drama in Performance* (University of Hawaii Press, 1981)
30. Varadpande, M. L.; Varadpande, Manohar Laxman (1987). *History of Indian Theatre*. Abhinav Publications. ISBN 978-81-7017-221-5.
31. Wirth, Jeff. *Interactive Acting: Acting, Improvisation, and Interacting for Audience Participatory Theatre*. Fall Creek Press, 1994.

### **Drama and Theatre Studies Presentation and Viva Voce – 3A**

**(Total Lectures: 120)**

A.	Revision of previous year's syllabus
B.	Understanding modalities of set creation- set designing, minor construction, moving sets
C.	Costume creation- creating apparels and masks for characters
D.	Creating fantastical plays of 15-20 minutes that explore varied costumes and sets

**Drama and Theatre Studies Presentation and Viva Voce – 3B**

**(Total Lectures: 120)**

	Voice modulations- using different voices for characters
	Doing radio-plays; short excerpt-readings of a range of characters and situations
	Writing short scripts of 20-30 minutes, specifically for story-telling
	Practising for performance of 15 minutes- self-written script as a monoact, with emphasis on voice-acting

## Detail Scheme Theory - SEMESTER IV

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

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

**1. CORE COURSES: GROUP – I:  
(HINDUSTANI MUSIC : VOCAL / INSTRUMENTAL – SWAR VAADYA  
(VIOLIN / SITAR / SAROD / FLUTE) :**

<b>Theory</b>		<b>GROUP – I: (Combined Syllabus) HINDUSTANI MUSIC: (SELECT ANY ONE): VOCAL MUSIC OR INSTRUMENTAL MUSIC – SWAR VAADYA (SELECT ANY ONE: VIOLIN / SITAR / SAROD / FLUTE / HARMONIUM)</b>
<b>Practical – A</b>		
<b>Practical – B</b>		

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

**Unit - 1 Development of Indian Music:**

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

**Unit - 2 Technique and Terminology related to Music:**

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

**Unit - 3 Theoretical Knowledge of Raag:**

Theoretical Descriptions (Raag Durga, Raag Vibhaas and Raag Jaunpuri): Mail

(Thaat), Swar, Samay, Vaadi, Samvaadi, Aaroha-Avaroha, Pakad, Mukhya Swar Samudaaya, Jaati, Varjit Swar, Swar Vistaar, Aavirbhaava, Tirobhaava and Special

**Unit - 4 Notations in Pt. Bhatkhande System:**

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

**Self-Learning topics (Unit wise)**

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

**Reference Books:**

<ol style="list-style-type: none"> <li>1. Aalaap Taan Maalikaa – Bhaag – 1 – Pramod Prabhune</li> <li>2. Hindustani Music – Ashok Ranade</li> <li>3. Raag – Bodha Bhaag – 1 to 6 – B. R. Devdhar</li> <li>4. Raag – Taal – Darshan Bhaag – 1 &amp; 2 – Akhil Bharatiya Gandharva Mahavidyalaya Mandal Prakashan</li> <li>5. Raag Parichay – Bhaag 1 to 4 – Harishchandra Shrivastava</li> <li>6. Sangeet – Sangeet karyalaya, Hathras</li> <li>7. Sangeet Kala Vihar - Akhil Bharatiya Gandharva Mahavidyalaya Mandal</li> <li>8. Sangeet Saurabh – Bhaag – 1-2 – Tahmvarchas</li> <li>9. Shruti Vilaas – Shankar Vishnu Kaasheekar</li> <li>10. Srijan – Asha Parasnis Joshi</li> </ol>
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**Hindustani Music: Vocal / Instrumental (Swar Vaadya) Presentation and Viva Voce – 4A**  
(Total Lectures: 120)

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

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

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

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

<b>Theory</b>		<b>KATHAK DANCE</b>
<b>Practical – A</b>		
<b>Practical – B</b>		

**Theoretical Foundation of Kathak – 4**

**(Total Lectures: 60)**

**Unit - 1 Development of Indian Dance:**

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

**Unit - 2 Technique and Terminology related to Dance:**

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

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

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

**Unit - 4 Notations in Pt. Bhatkhande System:**

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

**Self-Learning topics (Unit wise)**

<b>Unit</b>	<b>Topics</b>
4	4.1 Taal Teentaal: all intra forms as prescribed in practical courses

4.2 Taal Ektaal: Thekaa in Thaah, Dugun, Chaugun and all intra forms as prescribed in practical courses
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**Reference Books:**

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

**Kathak Presentation and Viva Voce – 4A**

**(Total Lectures: 120)**

A.	Revision of Semester 1 to 3 portion
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B.	<b>Taal Teentaal:</b> 1. 2 Thaats (different poses) 2. 2 Chakkardaars Tode (of minimum 4 aavarttis) 3. 2 Parans (1 Tishra Jaati and 1 Chatushra Jaati) 4. 2 Chakkardaar Parans 5. 1 Kavitta 6. 2 Ginattee Tihaayees 7. Tatkaar: Aaadhi, Baraabar, Dugun, Tigun, Chougun, Aathgun 8. Tatkaar: Vistaar of Baant or Chalan 9. Padhant of all intra forms
C.	<b>Taal Ektaal:</b> 1. 1 Thaat 2. 1 Aamad 3. 2 Tode 4. 1 Chakkardaar Todaa 5. 1 Paran 6. 1 Chakkardaar Paran 7. 1 Tihaayee 8. Tatkaar in Baraabar, Dugun, Chougun with Tihaayee 9. Padhant of all intra forms
D.	1. Taal Teentaal: Padhant of all intra forms 2. Taal Jhaptaal: Padhant of all intra forms

**Kathak Presentation and Viva Voce – 4B**

**(Total Lectures: 120)**

A.	Revision of Semesters 1 to 3 portion
B.	Abhinaya: Bhaava Presentation: 1. Guru Vandana / Shloka 2. Abhinaya on a Geet or Pada or Bhajan
C.	Gat Nikaas: 1. Jhoomar 2. Kalaayee 3. Matki (Three kinds of lifting)
D.	1. Gat Bhaava: Maakhana Chori 2. Demonstration of Greeva Bhedas (according to Theory Course)

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

<b>Theory</b>		<b>BHARATNATYAM DANCE</b>
<b>Practical – A</b>		
<b>Practical – B</b>		

**Theoretical Foundation of Bharatnatyam - 4**

**(Total Lectures: 60)**

**Unit - 1 The Devdasi Tradition:**

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

**Unit - 2 Tandav and Laasya:**

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

**Unit - 3 Traditional Stories:**

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

**Unit - 4 Writing Taals:**

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

**Self-Learning topics (Unit wise)**

<b>Unit</b>	<b>Topics</b>
3	Knowledge of stories and myth related to 1.1 Lord Ganesh, Lord Shiva, 1.2 Devi, 1.3 Lord Krishna, Lord Rama
4	1.1 Aadi 1.2 Rupak 1.3 Eka (With respect to Aanga S Laghu, Druta, Anudruta)

## Reference Books:

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

### **Bharatnatyam Presentation and Viva Voce – 4A**

**(Total Lectures: 120)**

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

### **Bharatnatyam Presentation and Viva Voce – 4B**

**(Total Lectures: 120)**

1.	Revision of Semesters 1 to 3 portion
2.	Kirtanam based on Murugan/ Devi/ Krishna
3.	Reciting Given Item In Taal, Singing Ability And Full Knowledge About The Composition

	Is Necessary.
4.	Samayuta hasta viniyoga all 23

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

Theory		ODISSI DANCE
Practical A		
Practical B		

**Theoretical Foundation of Odissi 4**

**(Total Lectures: 60)**

**Unit - 1 History of Odissi**

1.1. Post-Jayantika

The different styles of prominent gurus

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

Odissi in India and beyond

Odissi in the diaspora

1.2 Stylistic changes in Movements

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

1.3 Stylistic changes in Repertoire

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

**Unit - 2 Development of the Tradition**

2.1 Influence of the Bhakti movement in medieval Odisha

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

2.2 Important medieval poets

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

2.3 The influence of popular forms on Odissi

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

**Unit - 3 Studying Texts**

3.1 About Jayadeva:

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

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

**Unit - 4 Odissi Rhythm and Music**

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

**Self-Learning topics (Unit wise)**

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

### Reference Books:

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

**Odissi Presentation and Viva Voce 4A****(Total Lectures: 120)**

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

**Odissi Presentation and Viva Voce 4B****(Total Lectures: 120)**

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

**1. CORE COURSES: GROUP V:  
HINDUSTANI MUSIC: INSTRUMENTAL TAAL VAADYA (TABLAA)**

Theory		HINDUSTANI MUSIC: INSTRUMENTAL TAAL VAADYA (TABLAA)
Practical A		
Practical B		

**Theoretical Foundation of Hindustani Music: Hindustani Music Instrumental Taal Vaadya 4 (Tablaa)**

**(Total Lectures: 60)**

**Unit - 1 Development of Indian Percussion**

- 1.1 Science of tablaa
- 1.2 Experimentation in Tablaa
- 1.3 Legendary musicians: Ust. Bade Ghulam Ali, Pt. Bhimsen Joshi, Pt. Ravishankar, Pt. Shivkumar Sharma, Pt. Pannalal Ghosh, Ust. Bismilaah Khan, Baba Allaiddin Khan

**Unit - 2 Technique and Terminology related to Tablaa**

- 2.1 Tuning of Tablaa and rules related to that
- 2.2 Rela - Rav - Chalan, Gat
- 2.3 Tabla Solo - Thoughts and principles of presentation

**Unit - 3 A Study of Taal and related terms**

- 3.1 Taal: Addha, Punjabi, Jhoomra, Tilwada
- 3.2 Pakhawaj Taal: Sultaal, Dhamar
- 3.3 Concept of Aditaal in Carnatic

**Unit - 4 Notation in Pt. Bhatkhande System:**

- 4.1 Write notations of Ektaal, Dhumaali and Deepchandi in Bhatkhande and Paaluskar (single and double)
- 4.2 Write notations (Bhatkhande) for Rela, Chakradhaar and farmaishi chakradhar

**Self-Learning topics (Unit wise)**

Unit	Topics
4	4.1 Write notations of Ektaal, Dhumaali and Deepchandi in Bhatkhande and Paaluskar (single and double) 4.2 Write notations (Bhatkhande) for Rela, Chakradhaar and farmaishi chakradhar

### Reference Books:

- Tablaa - Pandit Arvind Mulgaonkar
- Taal Vaibhav - Pandit Vijay Kirpekar
- Taal Prakash - Pandit Bhagawat Sharan Sharma
- Tabla Guide: Pandit Bhaskar Ganesh Bhide
- Taal Martand - Pandit Satya Narayan Vasistha
- Tabla Shastra -Pandit Madhukar Godbole
- Taal Parichay - Pt.1 and Pt - 2- Dr. Lakshmi Narayan Garg
- Taal Kosh - Pandit Girish Chandra Shrivastav
- Taal Sarvang - Pandit Vidya Nath Sinh
- Pakhawaj aur Tablaa ke Gharane avam paramparayein Dr Aban Mistry
- <https://www.youtube.com/channel/UCGJiH10c3TYybU-BgipaiAA>
- <https://www.youtube.com/channel/UChqIVaU7uJ5XW1VL5DGXT3A>
- Table Par Delhi Aur Poorab - Pt.Satynarayan Vasishth
- Taal Bodh -Pt. Kalicharan Goud
- Taal Ank - Pt. Prabhulal Garg
- Vaadya Vadan Ank - Dr. Laxmi Narayan Garg
- Kaayda Aur Peshkaar - Pt.Satynarayan Vasishth

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

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

### Hindustani Music: Instrumental Taal Vaadya (Tablaa) Presentation and Viva Voce 4B (Total Lectures: 120)

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

**CORE COURSES: GROUP – VI:**  
**DRAMA AND THEATRE STUDIES**

<b>Theory</b>		<b>DRAMA AND THEATRE STUDIES</b>
<b>Practical – A</b>		
<b>Practical – B</b>		

**Theoretical Foundation of Drama and Theatre Studies– 4**

**(Total Lectures: 60)**

**Unit - 1 Development of Theatre**

- 1.1 Contemporary Indian theatre- freedom struggle & role of theatre, realism and drama, political theatre
- 1.2 Issues in contemporary theatre- IPTA, street plays, social issues like caste and gender, theatre of the roots
- 1.3 Important personalities of the age-  
Dharamvir Bharati, Badal Sircar, Vijay Tendulkar, Mahesh Elkunchwar, Mahasweta Devi, R. Nagarathnamma, Sabitri & Kanhailal Heisnam, K. N. Panicker, Mahesh Dattani

**Unit - 2 Concepts in Drama and Theatre**

- 2.1 Themes in pre-independence Indian theatre- Urdu theatre, vernacular and oral traditions, local concepts of acting and performance
- 2.2 Themes in post-independence Indian theatre- grassroot theatre, Marxist Theatre, Feminist Theatre
- 2.3 Emerging themes- application of folk/indigenous to contemporary, using theatre for campaigns, social awareness

**Unit - 3 Processes of Theatre**

- 3.1 The process of writing plays- developing characters
- 3.2 Creating scenes apt for context, elaborating on scenes and detailing as per requirement of the script
- 3.3 Writing a complete script of 30 minutes- focussing on character and scene details

**Unit - 4 Theatres around the World**

- 4.1 Theatre of Cruelty- Surrealist movement, Antonin Artaud and selected works
- 4.2 Epic Theatre- Understanding epic theatre, Bertolt Brecht and selected works
- 4.3 Poor Theatre- Understanding poor theatre, Jerzy Marian Grotowski and selected works

**Self-Learning topics (Unit wise)**

<b>Unit</b>	<b>Topics</b>
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1	1.3	Important personalities of the age- Dharamvir Bharati, Badal Sircar, Vijay Tendulkar, Mahesh Elkunchwar, Mahasweta Devi, R. Nagarathnamma, Sabitri & Kanhailal Heisnam, K. N. Panicker, Mahesh Dattani
3	3.1 3.3	The process of writing plays- developing characters Writing a complete script of 30 minutes- with character and scene details

### Reference Books:

32. Abulafia, Yaron. *The Art of Light On Stage: Lighting in Contemporary Theatre*. Routledge, 2016.
33. Anand, Mulk Raj, and Usha Rani. *The Indian Theatre*. Read Books, 2011
34. Aristotle, and L. J. Potts. *Aristotle on the Art of Fiction: An English Trans. of Aristotle's Poetics*. Camb. U.P., 1968.
35. Beacham, R.C. *The Roman Theatre and its Audience*. Harvard University Press, 1991
36. Bräuer Gerd. *Body and Language: Intercultural Learning through Drama*. Ablex Publ., 2002.
37. Brown, Mick. *Performance*. Bloomsbury, 2000.
38. C.W. Marshall, "Alcestis and the Ancient Rehearsal Process (P.Oxy. 4546)," *Arion* 11 (2004) 27-45.
39. Cohen, Matthew Isaac. "Introduction: Global Encounters in Southeast Asian Performing Arts." *Asian Theatre Journal* 31, no. 2, 2014
40. E.J. Jory, "Continuity and Change in the Roman Theatre," in *Studies in Honor of T.B.L. Webster*, edd. J.H. Betts, J.T. Hooker and J.R. Green (Bristol 1986)
41. G. Ley, *A Short Introduction to the Ancient Greek Theatre*. Univ. of Chicago Press, 1991
42. Gerard, Bradley A. *Behind the Scenes Stagecraft Handbook for Set Design & Construction*, Gerard Design Publications, 2019
43. Gokhale, Shanta. *Playwright at the Centre: Marathi Drama from 1843 to the Present*. Seagull Books, 2000.
44. Gwinn, Peter Campbell, and Charna Halpern. *Group Improvisation: The Manual of Ensemble Improv Games*. Meriwether Pub., 2007
45. Keith, A.B. *The Sanskrit Drama in Its Origin, Development, Theory & Practice*, Motilal Banarsidass, 1992.
46. Mackerras, Colin. *The Chinese Theatre in Modern Times. From 1840 to the Present Day*. London, Thames & Hudson, 1975.
47. Merlin, Joanna. *Auditioning: An Actor-Friendly Guide*. Vintage Books, 2001.
48. Brandon, James R., and Banham, Martin. *The Cambridge Guide to Asian Theatre*. Cambridge University Press, 1997
49. Muni, Bharata, et al. *Natyashastra*. Banaras Hindu University, 1971.
50. Oddey, Alison. *Devising Theatre: A Practical and Theoretical Handbook*. Routledge, 1996.

51. P.D. Arnott, "Convention versus Illusion" and "Problems of Translation" in *An Introduction to the Greek Theatre* (Indiana University, Bloomington:1959) 1-14, 180-206
52. Pati, Madhusudan. *Sanskrit Drama: Essays in Revaluation*, Amar Prakashan, Delhi.
53. *Indian Drama*. The Publications Division [http://ignca.gov.in/Asi\\_data/6734.pdf](http://ignca.gov.in/Asi_data/6734.pdf)
54. R. Rehm, "The Performance Culture of Athens" in *Greek Tragic Theatre* (Routledge, London: 1992).
55. Richmond, Farley. "Asian Theatre Materials: A Selected Bibliography." *The Drama Review: TDR* 15, no. 2 (1971)
56. Shastri, S.N. *The Laws and Practice of Sanskrit Drama* Chowkhamba, Varanasi, 1961.
57. Siu, Wang-Ngai; Lovrick, Peter (1997). *Chinese Opera: Images and Stories*. UBC Press.
58. Scott. A. C. *The Theatre in Asia*. London: Weiderfeld and Nicolson, 1977
59. Thorne, Gary. *Stage Design: A Practical Guide*. The Crowood Press, 1999.
60. Van M. Baumer, Rachel and Brandon, James R. (ed.), *Sanskrit Drama in Performance* (University of Hawaii Press, 1981)
61. Varadpande, M. L.; Varadpande, Manohar Laxman (1987). *History of Indian Theatre*. Abhinav Publications. ISBN 978-81-7017-221-5.
62. Wirth, Jeff. *Interactive Acting: Acting, Improvisation, and Interacting for Audience Participatory Theatre*. Fall Creek Press, 1994.

#### **Drama and Theatre Studies Presentation and Viva Voce – 4A**

**(Total Lectures: 120)**

A.	Exploring street plays- using dialogues and music, body language and voice
B.	Directing and creating short streets plays on social causes
C.	Making props and moving sets for street plays and educational plays
D.	Creating a street play of at least 20-30 minutes

#### **Drama and Theatre Studies Presentation and Viva Voce – 4B**

**(Total Lectures: 120)**

●	Epic theatre- practice in the workshop
●	Poor theatre– practice in the workshop
●	Practising a play in the styles of epic theatre or poor theatre
●	Presentation on stage of a full-length play, with live audience, of at least 65 minutes

## Detail Scheme Theory - SEMESTER V

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

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

**1. CORE COURSES: GROUP – I:  
(HINDUSTANI MUSIC : VOCAL / INSTRUMENTAL – SWAR VAADYA  
(VIOLIN / SITAR / SAROD / FLUTE) :**

<b>Theory</b>		<b>GROUP – I: (Combined Syllabus) HINDUSTANI MUSIC: (SELECT ANY ONE): VOCAL MUSIC OR INSTRUMENTAL MUSIC – SWAR VAADYA (SELECT ANY ONE: VIOLIN / SITAR / SAROD / FLUTE / HARMONIUM)</b>
<b>Practical – A</b>		
<b>Practical – B</b>		

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

**Unit - 1 Development of Indian Music:**

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

**Unit - 2 Technique and Terminology related to Music:**

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

### Unit - 3 Theoretical Knowledge of Raag:

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

### Unit - 4 Notations in Pt. Bhatkhande System:

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

#### Self-Learning topics (Unit wise)

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

#### Reference Books:

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

#### Hindustani Music: Vocal / Instrumental (Swar Vaadya) Presentation and Viva Voce – 5A (Total Lectures: 120)

A.	<b>Raag Durga:</b> Sing: Lakshan-Geet or Swarmalika / Sargam-Geet Sing: Drut Khayaal (with Bol Aalaap and Bol Taan)
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	Play: Razaakhaanee Gat (Taans & Jhaalas) or Maseetkhaanee Gat (with Todas & Taans) Sing: Bhajan or Geet / Play : Dhun
B.	<b>Raag Vibhaas:</b> Sing: Lakshan-Geet or Swarmalika / Sargam-Geet\ Sing: Drut Khayaal (with Bol Aalaap and Bol Taan) Play: Razaakhaanee Gat (Taans & Jhaalas) or Maseetkhaanee Gat (with Todas & Taans) Sing: Bhajan or Geet / Play : Dhun
C.	<b>Raag Jaunpuri:</b> Raag Hameer: A. Sing: Drut Khayaal (with Bol Aalaap and Bol Taan) Play: Razaakhaanee Gat (Taans & Jhaalas) or Maseetkhaanee Gat (with Todas & Taans) Raag Todi: B. Sing: Drut Khayaal (with Bol Aalaap and Bol Taan) Play: Razaakhaanee Gat (Taans & Jhaalas) or Maseetkhaanee Gat (with Todas & Taans) Raag Maalkauns: C. Sing: Drut Khayaal (with Bol Aalaap and Bol Taan) Play: Razaakhaanee Gat (Taans & Jhaalas) or Maseetkhaanee Gat (with Todas & Taans) D.
D.	For Vocal Music: a. Vilambit Khayaal (with Bol Aalaap and Bol Taan) b. Taraanaa In any one Raag prescribed in the syllabus. For Instrumental Music: According to specific musical instrument, play in any one Raag prescribed in the syllabus; In Madhya Laya, equivalent Gats and Tode
<b>Note:</b>	<b>Sing / Play : A bandish in Taal Roopak, Ektaal, Jhaptal at least in any one Raag from the above-mentioned Raags.</b>

### Hindustani Music: Vocal / Instrumental (Swar Vaadya) Stage Performance I – 5B

(Total Lectures: 120)

- Choose from the syllabus any one Raag with elaborate Aalaap and Taan / Tode Vilambit Khayaal / Maseetkhaanee Gat, Madhya Laya / Razaakhaanee Gat / Drut Laya composition to be performed on stage by the student in front of the audience.
- Include a Bhajan / Daadraa / Kajari to end the performance.
- Minimum duration of performance must be of at least 30 min.

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

<b>Theory</b>		<b>KATHAK DANCE</b>
<b>Practical – A</b>		
<b>Practical – B</b>		

**Theoretical Foundation of Kathak – 5**

**(Total Lectures: 60)**

**Unit - 1 Development of Indian Dance:**

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

**Unit - 2 Technique and Terminology related to Dance:**

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

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

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

**Unit - 4 Notations in Pt. Bhatkhande System:**

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

**Self-Learning topics (Unit wise)**

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

### Reference Books:

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

**Kathak Presentation and Viva Voce – 5A****(Total Lectures: 120)**

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

**Kathak Stage Performance I – 5B****(Total Lectures: 120)**

- Choice of any one Taal learnt in all the previous semesters to be performed on stage by the student in front of the audience.
- Performance should include Nritya, Nritya and Naatya components.
- Padhant of few items is recommended.
- Minimum duration of performance must be of at least 30 min.

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

<b>Theory</b>		<b>BHARATNATYAM DANCE</b>
<b>Practical – A</b>		
<b>Practical – B</b>		

**Theoretical Foundation of Bharatnatyam - 5**

**(Total Lectures: 60)**

**Unit - 1 Karana and Angahara:**

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

**Unit - 2 NattyaDharmi and Lokdharmi:**

- 2.1. Introduction
- 2.2. Lokdharmi
- 2.3. Lokdharmi tradition of various region
- 2.4. Nattyadharmi

**Unit - 3 Vritti:**

- 3.1 The origin of Vritti
- 3.2 Types - Bharti vritti, Satvati Vritti, Arabhatti vritti, Kaishikivritti
- 3.3 Vritti and dance

**Unit - 4 Notation of item:**

- 4.1. Jatisvaram
- 4.2. Allaripu.

**Self-Learning topics (Unit wise)**

<b>Unit</b>	<b>Topics</b>
4	1.1. Jatisvaram 1.2. Allaripu.

**Reference Books:**

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

#### **Bharatnatyam Presentation and Viva Voce – 5A**

**(Total Lectures: 120)**

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

#### **Bharatnatyam Stage Performance – I – 5B**

**(Total Lectures: 120)**

	Choice of any three items learnt in all the previous semesters to be performed on stage by the student in front of the audience. Performance should include Nritya, Nritya and Naatya components. Minimum duration of performance must be of at least 30 min.
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**1. CORE COURSES: GROUP IV:  
ODISSI DANCE:**

Theory		ODISSI DANCE
Practical A		
Practical B		

**Theoretical Foundation of Odissi 5**

**(Total Lectures: 60)**

**Unit - 1 History of Odissi**

- 1.1. Other dance forms - Comparing contemporary Odissi with other dances like Bharatanatyam, Kathak, Manipuri, Chhau,
- 1.2. Origin philosophies - The origin of dance in different treatise- NatyaSastra, Abhinaya Darpan, Abhinaya Chandrika
- 1.3. Detailed understanding of the Odissi repertoire- nrtya, natya, nrta  
Mangalacharan- etymology, meaning, components, trikhandi pranaam, examples of different deities- Ganesh, Shiva, Jagannath, Saraswati, Buddha  
Sthai- etymology, origin (in Gotipua), elements, music [can also be specific to Batu- etymology, origin (in Gotipua), elements, music] Pallavi- etymology, origin, purpose, elements, popular examples in Odissi- Basanta, Mohana, Saveri, Bilahari- and analysing one  
Saabhinaya- etymology, origin, purpose, elements, examples  
Abhinaya- etymology, origin, purpose, elements, types in Odissi (Sanskrit, Odia, others)  
Moksha- etymology, origin, purpose, elements, understanding the rhythm pattern in the most commonly used Moksha piece  
Musical accompaniments

**Unit – 2 Development of the Tradition**

- 2.1 Hindu Mythology in Odissi - Study of the popular myths used in Odissi- origin of Jagannath, Krishna stories, Dashavatar, Durga, Mahabharat, Ramayan
- 2.2 Dance Festivals - looking at various Dance Festivals inside and outside Odisha that recognition, sustenance, development, and progress; the dynamics of choreography for such performances, both solo and group; the space of innovation at such festivals.
- 2.3 The patronage of the dance - Patronage over the years to Mahari, Gotipua, Odissi and related forms; the religious and secular nature of the myriad patronages- temples, mathas, zamindars, audiences, the government (especially post-independence), foreign aficionados; the role and extent of patronage in the development of the form and repertoire

**Unit - 3 Studying Texts**

- 3.1 Odissi Dance by D. N. Patnaik- first dedicated research on Odissi, gives an

- insight into the reconstruction of Odissi and available sources
- 3.2 Tandav and Lasya dances according to NatyaSastra and Abhinaya Darpan
  - 3.3 Reading selected essays to understand perspectives dealing with the re-construction of the dance during the post-independence era.

#### **Unit - 4 Odissi Rhythm and Music**

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

#### **Self-Learning topics (Unit wise)**

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

#### **Suggested Readings for Unit 3:**

1. "Constructing and Performing the Odissi Body: Ideologies, Influences and Interjections" by Aastha Kumar  
([https://www.researchgate.net/publication/331199244\\_CONSTRUCTING\\_AND\\_PERFORMING\\_THE\\_ODISSI\\_BODY\\_IDEOLOGIES\\_INFLUENCES\\_AND\\_INTERJECTIONS\\_in\\_Caldwell\\_Linda\\_and\\_Urmimala\\_Sarkar\\_edds\\_Journal\\_of\\_Emerging\\_Dance\\_Scholarship\\_Vol\\_1\\_2013](https://www.researchgate.net/publication/331199244_CONSTRUCTING_AND_PERFORMING_THE_ODISSI_BODY_IDEOLOGIES_INFLUENCES_AND_INTERJECTIONS_in_Caldwell_Linda_and_Urmimala_Sarkar_edds_Journal_of_Emerging_Dance_Scholarship_Vol_1_2013))
2. "Who frames the dance? Writing and performing the Trinity of Odissi" by Aastha Gandhi  
(<https://ausdance.org.au/articles/details/who-frames-the-dance-writing-and-performing-the-trinity-of-odissi>)
3. "Who Should Speak for the Performing Arts? The Case of the Delhi Dancers" by Joan Erdman (<https://doi.org/10.2307/2758653>)

### Reference Books:

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

**Odissi Presentation and Viva Voce 5A****(Total Lectures: 120)**

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

**Odissi Stage Performance I - 5B****(Total Lectures: 120)**

<p>Choice of any two items from the ones learnt- including an abhinaya and a pallavi or sthayi. The performance must begin with a trikhandi pranaam and end with moksha. The performance should be at least 30 minutes.</p>
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**1. CORE COURSES: GROUP V:  
HINDUSTANI MUSIC: INSTRUMENTAL TAAL VAADYA (TABLAA)**

Theory		HINDUSTANI MUSIC: INSTRUMENTAL TAAL VAADYA (TABLAA)
Practical A		
Practical B		

**Theoretical Foundation of Hindustani Music: Hindustani Music Instrumental Taal Vaadya 5 (Tablaa)**

**(Total Lectures: 60)**

**Unit - 1 Development of Indian Percussion**

- 1.1 Development of percussion in Southern India
- 1.2 Contribution of Internet and social media in development and spread of Tablaa
- 1.3 Aadarsh Saath sanagat - compare and contrast with example across Vaadya, Gayan and Dance

**Unit - 2 Technique and Terminology related to Tablaa**

- 2.1 Kamali Chakradhaar, difference between other forms of chakradhar and kamali chakradhar
- 2.2 Gat - toda, Aamad, Paran, Ladi, Nauhakka
- 2.3 Kayada rela, Gatang Kayada, difference between kayada & rela

**Unit - 3 A Study of Taal and related terms**

- 3.1 Gat revision and types of Gat
- 3.2 Jhoomra, Jat taal
- 3.3 Pancham Sawari (15 matra), Char taal ki Sawari (11 matra)

**Unit - 4 Notation in Pt. Bhatkhande System:**

- 4.1 Write notations of farmaishi and kamali chakradhaar
- 4.2 Write 2 kayadas and relas with 5 palte and tihai Rupak, Jhaptaal and Ektaal
- 4.3 Write Gat - gat paran - Jhoomra (single - double)

**Self-Learning topics (Unit wise)**

Unit	Topics
4	4.1 Write notations of farmaishi and kamali chakradhaar 4.2 Write 2 kayadas and relas with 5 palte and tihai Rupak, Jhaptaal and Ektaal

	4.3 Write Gat - gat paran - Jhoomra (single - double)
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**Reference Books:**

<ul style="list-style-type: none"> <li>· Tablaa - Pandit Arvind Mulgaonkar</li> <li>· Taal Vaibhav - Pandit Vijay Kirpekar</li> <li>· Taal Prakash - Pandit Bhagawat Sharan Sharma</li> <li>· Tabla Guide: Pandit Bhaskar Ganesh Bhide</li> <li>· Taal Martand - Pandit Satya Narayan Vasistha</li> <li>· Tabla Shastra -Pandit Madhukar Godbole</li> <li>· Taal Parichay - Pt.1 and Pt - 2- Dr. Lakshmi Narayan Garg</li> <li>· Taal Kosh - Pandit Girish Chandra Shrivastav</li> <li>· Taal Sarvang - Pandit Vidya Nath Sinh</li> <li>· Pakhawaj aur Tablaa ke Gharane avam paramparayein Dr Aban Mistry</li> <li>· <a href="https://www.youtube.com/channel/UCGJiHl0c3TYybU-BgipaiAA">https://www.youtube.com/channel/UCGJiHl0c3TYybU-BgipaiAA</a></li> <li>· <a href="https://www.youtube.com/channel/UChqlVaU7uJ5XW1VL5DGXT3A">https://www.youtube.com/channel/UChqlVaU7uJ5XW1VL5DGXT3A</a></li> <li>· Table Par Delhi Aur Poorab - Pt.Satynarayan Vasishth</li> <li>· Taal Bodh -Pt. Kalicharan Goud</li> <li>· Taal Ank - Pt. Prabhulal Garg</li> <li>· Vaadya Vadan Ank - Dr. Laxmi Narayan Garg</li> <li>· Kaayda Aur Peshkaar - Pt.Satynarayan Vasishth</li> </ul>
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**Hindustani Music: Instrumental Taal Vaadya (Tablaa) Presentation and Viva Voce 5A  
(Total Lectures: 120)**

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

**Hindustani Music: Instrumental Taal Vaadya (Tablaa) Stage Performance I 5B  
(Total Lectures: 120)**

A	Complete solo of any prachalit Taal to be performed on stage by the student in front of the audience for 30 mins
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**CORE COURSES: GROUP – VI:**  
**DRAMA AND THEATRE STUDIES**

<b>Theory</b>		<b>DRAMA AND THEATRE STUDIES</b>
<b>Practical – A</b>		
<b>Practical – B</b>		

**Theoretical Foundation of Drama and Theatre Studies– 5**

**(Total Lectures: 60)**

**Unit - 1 Development of Theatre in India:**

(Contemporary Theatre Festivals of India)

- 1.1 Mahindra Excellence in Theatre (META) Awards
- 1.2 Under The Saal Tree theatre festival, Badungduppa
- 1.3 Bharat Rang Mahotsav (NSD)- Asia's Biggest Theatre Festival

**Unit - 2 Concepts in Drama and Theatre**

(Learning about the folk or traditional styles or genres of indian theatre in depth)

- 2.1 Chhau- the different styles of Jharkhand, West Bengal & Odisha; enactment techniques, costumes, repertoire, leading artists
- 2.2 Kathputli (String Puppetry) of Rajasthan- puppetry as a theatre art, skills of a puppeteer, techniques used, materials used in a production, current status of the tradition
- 2.3 Pandavani of Teejan Bai (Chhattisgarh)- technique of narrative theatre, her style, themes of Pandavani, importance of oral history and folk theatre

**Unit - 3 Processes of Theatre :**

Professional Theatre Production

- 3.1. The elements of professional theatre- The Team, The Script, Production Stage Manager, Assistant Stage Manager, Character Audition
- 3.2. Designing theatre templates and charts- Set Design, Lighting Design, Costume Design, Sound Design, Prop Design
- 3.3. Production elements and related documentation- Technical Director, Budget, Pre-production, Production Calendar, advertising, management of production, final performance

**Unit - 4 Theatres around the World**

- 4.1 Sarswela of the Philippines- history, technique, themes

- 4.2 Cirque du Soleil of Canada- history, elements, technique, themes  
 4.3 African Theatre: theatre of Somalia- history and evolution, themes, socio-cultural significance

### Self-Learning topics (Unit wise)

Unit	Topics
4	4.1 Sarswela of the Philippines- history, technique, themes 4.2 Cirque du Soleil of Canada- history, elements, technique, themes 4.3 African Theatre: theatre of Somalia- history and evolution, themes, socio-cultural significance

### Reference Books:

1. Abulafia, Yaron. *The Art of Light On Stage: Lighting in Contemporary Theatre*. Routledge, 2016.
2. Anand, Mulk Raj, and Usha Rani. *The Indian Theatre*. Read Books, 2011
3. Aristotle, and L. J. Potts. *Aristotle on the Art of Fiction: An English Trans. of Aristotle's Poetics*. Camb. U.P., 1968.
4. Beacham, R.C. *The Roman Theatre and its Audience*. Harvard University Press, 1991
5. Bräuer Gerd. *Body and Language: Intercultural Learning through Drama*. Ablex Publ., 2002.
6. Brown, Mick. *Performance*. Bloomsbury, 2000.
7. C.W. Marshall, "Alcestis and the Ancient Rehearsal Process (P.Oxy. 4546)," *Arion* 11 (2004) 27-45.
8. Cohen, Matthew Isaac. "Introduction: Global Encounters in Southeast Asian Performing Arts." *Asian Theatre Journal* 31, no. 2, 2014
9. E.J. Jory, "Continuity and Change in the Roman Theatre," in *Studies in Honor of T.B.L. Webster*, edd. J.H. Betts, J.T. Hooker and J.R. Green (Bristol 1986)
10. G. Ley, *A Short Introduction to the Ancient Greek Theatre*. Univ. of Chicago Press, 1991
11. Gerard, Bradley A. *Behind the Scenes Stagecraft Handbook for Set Design & Construction*, Gerard Design Publications, 2019
12. Gokhale, Shanta. *Playwright at the Centre: Marathi Drama from 1843 to the Present*. Seagull Books, 2000.
13. Gwinn, Peter Campbell, and Charna Halpern. *Group Improvisation: The Manual of Ensemble Improv Games*. Meriwether Pub., 2007
14. Keith, A.B. *The Sanskrit Drama in Its Origin, Development, Theory & Practice*, Motilal Banarsidass, 1992.

15. Mackerras, Colin. *The Chinese Theatre in Modern Times. From 1840 to the Present Day*. London, Thames & Hudson, 1975.
16. Merlin, Joanna. *Auditioning: An Actor-Friendly Guide*. Vintage Books, 2001.
17. Brandon, James R., and Banham, Martin. *The Cambridge Guide to Asian Theatre*. Cambridge University Press, 1997
18. Muni, Bharata, et al. *Natyashastra*. Banaras Hindu University, 1971.
19. Oddey, Alison. *Devising Theatre: A Practical and Theoretical Handbook*. Routledge, 1996.
20. P.D. Arnott, "Convention versus Illusion" and "Problems of Translation" in *An Introduction to the Greek Theatre* (Indiana University, Bloomington:1959) 1-14, 180-206
21. Pati, Madhusudan. *Sanskrit Drama: Essays in Revaluation*, Amar Prakashan, Delhi.
22. *Indian Drama*. The Publications Division [http://ignca.gov.in/Asi\\_data/6734.pdf](http://ignca.gov.in/Asi_data/6734.pdf)
23. R. Rehm, "The Performance Culture of Athens" in *Greek Tragic Theatre* (Routledge, London: 1992).
24. Richmond, Farley. "Asian Theatre Materials: A Selected Bibliography." *The Drama Review: TDR* 15, no. 2 (1971)
25. Shastri, S.N. *The Laws and Practice of Sanskrit Drama* Chowkhamba, Varanasi, 1961.
26. Siu, Wang-NGai; Lovrick, Peter (1997). *Chinese Opera: Images and Stories*. UBC Press.
27. Scott. A. C. *The Theatre in Asia*. London: Weiderfeld and Nicolson, 1977
28. Thorne, Gary. *Stage Design: A Practical Guide*. The Crowood Press, 1999.
29. Van M. Baumer, Rachel and Brandon, James R. (ed.), *Sanskrit Drama in Performance* (University of Hawaii Press, 1981)
30. Varadpande, M. L.; Varadpande, Manohar Laxman (1987). *History of Indian Theatre*. Abhinav Publications. ISBN 978-81-7017-221-5.
31. Wirth, Jeff. *Interactive Acting: Acting, Improvisation, and Interacting for Audience Participatory Theatre*. Fall Creek Press, 1994.

**Drama and Theatre Studies Presentation and Viva Voce – 5A****(Total Lectures: 120)**

E.	Revision of previous year's syllabus
F.	Angik and aharya abhinaya techniques as per natyashastra
G.	Any traditional or regional folk performance techniques- practice in workshop
H.	Performance of 15-20 minutes using any of the techniques done in the semester

**Drama and Theatre Studies Stage Performance I – 5B****(Total Lectures: 120)**

- The performance should be at least 60-75 minutes (in group) of a given script  
OR  
A performance of at least 20 minutes (solo) + self-written script of the same.
- All aspects like props, costume, makeup, lights and sound should be included in the production
- Performances must use any of the techniques taught in theory or practices of this semester

**DISCIPLINE SPECIFIC ELECTIVE:**

**Allied Arts and the Physiology of Dance**

**Total Credits: 4**

**(Total Lectures: 60)**

**Unit - 1 Allied Art forms**

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

**Unit - 2 Dance and Allied Arts**

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

**Unit - 3 Dance and Health**

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

**Unit - 4 Importance of Dance**

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

**Self-Learning topics (Unit wise)**

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

**Reference Books:**

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

## DISCIPLINE SPECIFIC ELECTIVE:

### Performing Arts Therapy

**Total Credits: 2**

**(Total Lectures: 30)**

#### Unit - 1: Dance Therapy

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

#### Unit - 2: Music Therapy

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

#### Self-Learning topics (Unit wise)

Unit	Topics
1.1	DMT in India and abroad
1.2-a	Movement, Self and Healing: Practicing DMT on Self to understand effects and implications
2.1-b	Different music, differing meanings: Variations in music styles and whether they affect therapy differently
2.3	Music for everyday Wellness

#### Online Resources

1. Online courses (MOOC): <https://www.mooc-list.com/course/how-music-can-change-your-life-coursera>

2. <http://udel.edu/~agibson/ARTH667-F99.htm>
3. <https://static1.squarespace.com/static/5146f36de4b0b35e942dc1e6/t/5352b33ce4b0c64d5e6d59d1/1397928764183/Example-Syllabus-Benny-Simon.pdf>
4. [https://tiss.edu/uploads/files/Prospectus\\_-DDMT\\_-18-19\\_-\\_Final.pdf](https://tiss.edu/uploads/files/Prospectus_-DDMT_-18-19_-_Final.pdf)
5. <https://online.berklee.edu/courses/music-therapy-techniques-for-wellness>
6. <https://www.umbra.org/wp-content/uploads/2018/04/Umbra-ARPY-350-Art-Therapy-Fall-18.pdf>

#### Reference Books:

1. Kashyap, Tripura. *My Body, My Wisdom: A Handbook of Creative Dance Therapy*. Penguin India. 2022
2. Kothari, Dr. Sunil (edited by), *New Directions in Indian Dance*, Mumbai: Marg Publications, Vol. 55 No. 2, December 2003.
3. Kothari, Sunil. *New Directions in Indian Dance*
4. Lavender, L. (1996). *Dancers talking dance. Human Kinetics*.
5. Mehta, R. C. (Ed.), *Psychology of Music*, Baroda: Indian Musicological Society, First ed., December 1980.
6. Payne, Helen (ed.) *Dance Movement Therapy: Theory and Practice*
7. Malhotra, Varun; Vedabala, Samidha; Khadanga, Sagar; Jallapally, Anvesh; BV, Murlimanju; Das, Saikat; and Agrawal, Amit (2022) "Indian Classical Music, Raaga as music therapy: scope and opportunities," Manipal Journal of Medical Sciences: Vol. 7: Iss. 1, Article 9.
8. Prem Kumari, V., *Experiments in Music Teaching*, New Delhi: Radha Publications, First ed., 1995.
9. Rao, H. P. Krishna, *The Psychology of Music*, Delhi: Indological Book House, 1986.
10. Sharma, Dr. Manorama, *Special Education: Music Therapy*, New Delhi: APH Publishing Corporation, 1996.
11. Rangparia, Rakhi. 'Dance/Movement Therapy in India'. Thesis. Columbia College Chicago. 2011

## Detail Scheme Theory - SEMESTER VI

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

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

**1. CORE COURSES: GROUP – I:  
(HINDUSTANI MUSIC : VOCAL / INSTRUMENTAL – SWAR VAADYA  
(VIOLIN / SITAR / SAROD / FLUTE) :**

<b>Theory</b>		<b>GROUP – I: (Combined Syllabus) HINDUSTANI MUSIC: (SELECT ANY ONE): VOCAL MUSIC OR INSTRUMENTAL MUSIC – SWAR VAADYA (SELECT ANY ONE: VIOLIN / SITAR / SAROD / FLUTE / HARMONIUM)</b>
<b>Practical – A</b>		
<b>Practical – B</b>		

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

**Unit - 1 Development of Indian Music:**

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

**Unit - 2 Technique and Terminology related to Music:**

- 2.1 Classification of Raag based on Swaroop
- 2.2 Taal ke Das Praana
- 2.3 Layakaari
- 2.4 Essay Topics:
  - a. Relationship of Music with Literature, other Fine / Performing Arts
  - b. Significance of Music Festivals, Competitions, Conferences and Television Reality Shows
  - c. Classical Music and Electronic Media (Cinema, Television, Internet) Music
  - d. Introductory study of Western Music system

**Unit - 3 Theoretical Knowledge of Raag:**

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

**Unit - 4 Notations in Pt. Bhatkhande System:**

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

**Self-Learning topics (Unit wise)**

Unit	Topics
4	<ol style="list-style-type: none"><li>4.1 Writing of compositions in notation of Vilambit Khayal and Drut Khayal (with Bol-Aalaap and Bol-Taana) (For Vocal students), Maseetkhani Gat, Razakhani Gat (For Instrumental students) in the prescribed Raags of Practical and Bhajan (in Raag Bhairavee)</li><li>4.2 Notating Layakaari in the prescribed Taals of the syllabus</li><li>4.3 Revision of earlier portion</li></ol>

**Reference Books:**

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

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

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

**Hindustani Music: Vocal / Instrumental (Swar Vaadya) Stage Performance II – 6B**

**(Total Lectures: 120)**

- Choose from the syllabus any one Raag with elaborate Aalaap and Taan / Tode Vilambit Khayaal / Maseetkhaanee Gat, Madhya Laya / Razaakhaanee Gat / Drut Laya composition to be performed on stage by the student in front of the audience.
- Include a Bhajan / Daadraa / Kajari to end the performance.
- Minimum duration of performance must be of at least 30 min.

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

<b>Theory</b>		<b>KATHAK DANCE</b>
<b>Practical – A</b>		
<b>Practical – B</b>		

**Theoretical Foundation of Kathak – 6**

**(Total Lectures: 60)**

**Unit - 1 Development of Indian Dance:**

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

**Unit - 2 Technique and Terminology related to Dance:**

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

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

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

**Unit - 4 Notations in Pt. Bhatkhande System:**

- 4.1 Taal Dhamaar: Thekaa in Thaah, Dugun, Chaugun and all intra forms as

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

**Self-Learning topics (Unit wise)**

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

### Reference Books:

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

### Kathak Presentation and Viva Voce – 6A

(Total Lectures: 120)

A.	Revision of Semesters 1 to 5 portion	
B.	<b>Taal Dhamaar:</b> 1. 2 Thaata 2. 1 Paran-Judi Aamad 3. 2 Tode 4. 2 Chakkardaar Tode	5. 2 Paran 6. 2 Chakkardaar Paran 7. 1 Kavitta 8. 2 Tihaayee 9. Padhant of all intra forms

C.	<b>Taal Raas:</b> 1. 1 Thaata 2. 1 Aamad 3. 2 Tode 4. 1 Chakkardaar Todaa	5. 2 Paran 6. 1 Chakkardaar Paran 7. 1 Kavitta 8. 2 Tihaayee 9. Padhant of all intra forms
D.	1. Gat Bhaava: Hori (Holi) 2. Abhinaya: Bhaava Presentation: Any one Nava Rasa on a Pada/ Thumri/ Gat Bhaava 3. Taraanaa	

### **Kathak Stage Performance II – 6B**

**(Total Lectures: 120)**

- Choice of any one Taal learnt in all the previous semesters to be performed on stage by the student in front of the audience.
- Performance should include Nritta, Nritya and Naatya components.
- Padhant of few items is recommended.
- Minimum duration of performance must be of at least 30 min.

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

<b>Theory</b>		<b>BHARATNATYAM DANCE</b>
<b>Practical – A</b>		
<b>Practical – B</b>		

**Theoretical Foundation of Bharatnatyam - 6**

**(Total Lectures: 60)**

- Unit - 1 Famous composers in Bharatanatyam and their contribution:**  
 1.1 Papanasham Shivam, Uttukudu Venkat Kavi  
 1.2 Gopal Krishna Bharti, Maharaja Swati Tirunal  
 1.3 King Sarfoji II & Ghanam Krishnam Iyyer.
- Unit - 2 The stage a study:**  
 1.1 The nature and need of stage in Bharatanatyam  
 1.2 The structure of stage and auditorium reference to Natyashastra  
 1.3 Light design  
 1.4 Sound design
- Unit - 3 Bharatanatyam: From Natyashastra to current scenario:**  
 1.1 The era of Bharatamuni and the Development during 500 A.D to 1200 A.D to 18th century  
 1.2 Devaluing dance during British empire  
 1.3 Efforts post-independence era  
 1.4 The current scenario
- Unit - 4 Notation of items:**  
 1.1 Pushpanjali  
 1.2 (Any) Padam  
 1.3 Shabdam  
 1.4 Keerthanam

**Self-Learning topics (Unit wise)**

<b>Unit</b>	<b>Topics</b>
4	Notation of items: 1.1 Pushpanjali 1.2 (Any) Padam 1.3 Shabdam 1.4 Keerthanam

## Reference Books:

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

### Bharatnatyam Presentation and Viva Voce – 6A

(Total Lectures: 120)

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

### Bharatnatyam Stage Performance – II – 6B

(Total Lectures: 120)

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

Theory		ODISSI DANCE
Practical A		
Practical B		

**Theoretical Foundation of Odissi 6**

**(Total Lectures: 60)**

**Unit - 1 History of Odissi**

1.1. Odissi on stage

From temples to the stage

Philosophy of Odissi dance- devotion, submission, decoration, entertainment

Changes in the repertoire over time

Contemporary experiments in Odissi- Bollywood, Group Symmetry, Belly Dancing, Rabindra Sangeet, Abhanga etc.

1.2 Dance and the Stage

Studying the various aspects of a stage performance- the stage set-up (idol, background, area), lighting and sound, decoration of the stage for the occasion; The dancer as the devotee and dance as the offering; Recreating the temples of Puri with sculptures (bhangis)

1.3 Closely analysing an element of Odissi

Any element like Music, Costume, Make-up, parts of the repertoire etc. to be taken up and studied in detail

**Unit - 2 Development of the Tradition**

2.1 Rasa and Bhava- Studying the NavaRasas; their importance; the corresponding Bhavas- according to the NatyaSastra

2.2 Odissi Aharya

Changes in costume and jewellery over the years; fixing the silver Odia work as emblematic; the introduction of stitched costumes; the introduction of a male costume for a dance with only female costumes; changes in make-up; changes in hair style; importance of the placement of tahia

2.3 Studying the music composers

Adiguru Singhari Shyamsundar Kar

Guru Banamali Maharana

Bhuvaneshwar Mishra

Balakrishna Das

**Unit - 3 Studying Texts**

3.1 Odissi and Religion- discussing texts which view the influence of the differing religious movements affecting past and present performances

3.2 Gender and Odissi- understanding the concepts of Body, Gender and Dance in the construction and execution of the dance

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

#### Unit - 4 Odissi Rhythm and Music

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

#### Self-Learning topics (Unit wise)

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

#### Suggested Readings for Unit 3:

1. "Beyond tradition: The practice of sadhana in Odissi dance" by Nandini Sikand  
([https://www.researchgate.net/publication/280807565\\_Beyond\\_tradition\\_The\\_practice\\_of\\_sadhana\\_in\\_Odissi\\_dance](https://www.researchgate.net/publication/280807565_Beyond_tradition_The_practice_of_sadhana_in_Odissi_dance))
2. "Dance and the distributed body: Odissi, ritual practice, and Mahari performance" by Anurima Banerji (<https://www.proquest.com/docview/1432626147>)
3. "Choreographies of Gender" by Susan Lee Foster  
(<https://www.jstor.org/stable/3175670?seq=1>)
4. "Darshan and Abhinaya: An Alternative to the Male Gaze" by Uttara Asha Coorlawala (<https://doi.org/10.2307/1478103>)

### Reference Books:

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

**Odissi Presentation and Viva Voce 6A****(Total Lectures: 120)**

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

**Odissi Stage Performance II - 6B****(Total Lectures: 120)**

- Choice of at least three items from the syllabus including a mangalacharan, a pallavi and an abhinaya.
- The presentation should be of the complete repertoire and end with moksha
- The performance should be a minimum of 30 minutes

**1. CORE COURSES: GROUP V:  
HINDUSTANI MUSIC: INSTRUMENTAL TAAL VAADYA (TABLAA)**

Theory		HINDUSTANI MUSIC: INSTRUMENTAL TAAL VAADYA (TABLAA)
Practical A		
Practical B		

**Theoretical Foundation of Hindustani Music: Hindustani Music Instrumental Taal Vaadya 6 (Tablaa)**

**(Total Lectures: 60)**

**Unit - 1 Development of Indian Percussion**

- 1.1 Famous tablaa makers of India
- 1.2 Comprehensive study (origin to as on date) of any 1 Gharana
- 1.3 Gharanas in Pakhawaj, Kathak Dance and Vocal classical

**Unit - 2 Technique and Terminology related to Tablaa**

- 2.1 Fusion / World music / Drum and other percussions
- 2.2 Usage of Tablaa in Western music

**Unit - 3 A Study of Taal and related terms**

- 3.1 Concept of Taal vadya Kacheri
- 3.2 Farashbandi, Anaghat, cherukupalli, tripalli, dupalli
- 3.3 Matta (9 / 18 maatra), Jaitaal (13 maatra)

**Unit - 4 Notation in Pt. Bhatkhande System:**

- 4.1 Notations in hindustani and Carnatic taal systems
- 4.2 Write Relas, Tukda and Chakradhaar and its types in Rupak - Jhaptaal, Ektaal
- 4.3 Write Kaayda, Rela, Tukda and Tihai in Pancham Sawari - Matta - Chaar taal ki Sawari and Jaitaal

**Self-Learning topics (Unit wise)**

Unit	Topics
4	4.1 Notations in hindustani and Carnatic taal systems 4.2 Write Relas, Tukda and Chakradhaar and its types in Rupak - Jhaptaal, Ektaal 4.3 Write Kaayda, Rela, Tukda and Tihai in Pancham Sawari - Matta - Chaar taal ki Sawari and Jaitaal

**Reference Books:**

- Tablaa - Pandit Arvind Mulgaonkar
- Taal Vaibhav - Pandit Vijay Kirpekar
- Taal Prakash - Pandit Bhagawat Sharan Sharma
- Tabla Guide: Pandit Bhaskar Ganesh Bhide
- Taal Martand - Pandit Satya Narayan Vasistha
- Tabla Shastra -Pandit Madhukar Godbole
- Taal Parichay - Pt.1 and Pt - 2- Dr. Lakshmi Narayan Garg
- Taal Kosh - Pandit Girish Chandra Shrivastav
- Taal Sarvang - Pandit Vidya Nath Sinh
- Pakhawaj aur Tablaa ke Gharane avam paramparayein Dr Aban Mistry
- <https://www.youtube.com/channel/UCGJiHl0c3TYybU-BgipaiAA>
- <https://www.youtube.com/channel/UChqlVaU7uJ5XW1VL5DGXT3A>
- Table Par Delhi Aur Poorab - Pt.Satynarayan Vasishth
- Taal Bodh -Pt. Kalicharan Goud
- Taal Ank - Pt. Prabhulal Garg
- Vaadya Vadan Ank - Dr. Laxmi Narayan Garg
- Kaayda Aur Peshkaar - Pt.Satynarayan Vasishth

**Hindustani Music: Instrumental Taal Vaadya (Tablaa) Presentation and Viva Voce 6A**  
(Total Lectures: 120)

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

**Hindustani Music: Instrumental Taal Vaadya (Tablaa) Stage Performance II 6B**  
(Total Lectures: 120)

Complete solo of any aprachalit Taal to be performed on stage by the student in front of the audience for 30 mins (15 maatra / 9 maatra / 11 beats any one)

**CORE COURSES: GROUP – VI:**  
**DRAMA AND THEATRE STUDIES**

<b>Theory</b>		<b>DRAMA AND THEATRE STUDIES</b>
<b>Practical – A</b>		
<b>Practical – B</b>		

**Theoretical Foundation of Drama and Theatre Studies – 6**

**(Total Lectures: 60)**

**Unit - 1 Development of Theatre-**

Makers of Modern Indian theatre (Contemporary Playwrights/ folk artist)

- 1.1 Habib Tanveer- his life and works, important plays, narrative techniques
- 1.2 Gadar (folk Singer of Telangana)- his life and works, narrative techniques, influence on society
- 1.3 Ratan Thiyam (Manipuri Dramatist)- his life and works, important plays, narrative techniques

**Unit - 2 Concepts in Drama and Theatre**

- 2.1 Anton Chekhov’s “psycho-physical technique”
- 2.2 Suzuki method of acting
- 2.3 Resistance in anti-caste theatre- case study of *Gatar* written by Virendra Ganvir

**Unit - 3 Processes of Theatre**

Theatre for business (commercial & corporate)

- 3.1 Introduction to corporate theatre, ways in which theatre is used in corporate businesses
- 3.2 Script Writing for Commercial Theatre, understanding and scripting brand equity
- 3.3 Acting for corporates, creating meaningful messages based on Training modules for business

**Unit - 4 Theatre around the World**

Playwrights and Dramatist and their techniques

- 4.1 Augusto Boal and the theatre of the oppressed
- 4.2 Samuel Beckett and theatre of the absurd
- 4.3 Arthur Miller and subjective realism

**Self-Learning topics (Unit wise)**

Unit	Topics
4	Playwrights and Dramatist and their techniques 4.1 Augusto Boal and the theatre of the oppressed 4.2 Samuel Beckett and theatre of the absurd 4.3 Arthur Miller and subjective realism

### Reference Books:

<ol style="list-style-type: none"> <li>1. Abulafia, Yaron. <i>The Art of Light On Stage: Lighting in Contemporary Theatre</i>. Routledge, 2016.</li> <li>2. Anand, Mulk Raj, and Usha Rani. <i>The Indian Theatre</i>. Read Books, 2011</li> <li>3. Aristotle, and L. J. Potts. <i>Aristotle on the Art of Fiction: An English Trans. of Aristotle's Poetics</i>. Camb. U.P., 1968.</li> <li>4. Beacham, R.C. <i>The Roman Theatre and its Audience</i>. Harvard University Press, 1991</li> <li>5. Bräuer Gerd. <i>Body and Language: Intercultural Learning through Drama</i>. Ablex Publ., 2002.</li> <li>6. Brown, Mick. <i>Performance</i>. Bloomsbury, 2000.</li> <li>7. C.W. Marshall, "Alcestis and the Ancient Rehearsal Process (P.Oxy. 4546)," <i>Arion</i> 11 (2004) 27-45.</li> <li>8. Cohen, Matthew Isaac. "Introduction: Global Encounters in Southeast Asian Performing Arts." <i>Asian Theatre Journal</i> 31, no. 2, 2014</li> <li>9. E.J. Jory, "Continuity and Change in the Roman Theatre," in <i>Studies in Honor of T.B.L. Webster</i>, edd. J.H. Betts, J.T. Hooker and J.R. Green (Bristol 1986)</li> <li>10. G. Ley, <i>A Short Introduction to the Ancient Greek Theatre</i>. Univ. of Chicago Press, 1991</li> <li>11. Gerard, Bradley A. <i>Behind the Scenes Stagecraft Handbook for Set Design &amp; Construction</i>, Gerard Design Publications, 2019</li> <li>12. Gokhale, Shanta. <i>Playwright at the Centre: Marathi Drama from 1843 to the Present</i>. Seagull Books, 2000.</li> <li>13. Gwinn, Peter Campbell, and Charna Halpern. <i>Group Improvisation: The Manual of Ensemble Improv Games</i>. Meriwether Pub., 2007</li> <li>14. Keith, A.B. <i>The Sanskrit Drama in Its Origin, Development, Theory &amp; Practice</i>, Motilal Banarsidass, 1992.</li> <li>15. Mackerras, Colin. <i>The Chinese Theatre in Modern Times</i>. From 1840 to the Present Day. London, Thames &amp; Hudson, 1975.</li> <li>16. Merlin, Joanna. <i>Auditioning: An Actor-Friendly Guide</i>. Vintage Books, 2001.</li> <li>17. Brandon, James R., and Banham, Martin. <i>The Cambridge Guide to Asian Theatre</i>. Cambridge University Press, 1997</li> <li>18. Muni, Bharata, et al. <i>Natyashastra</i>. Banaras Hindu University, 1971.</li> <li>19. Oddey, Alison. <i>Devising Theatre: A Practical and Theoretical Handbook</i>. Routledge, 1996.</li> </ol>
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20. P.D. Arnott, "Convention versus Illusion" and "Problems of Translation" in *An Introduction to the Greek Theatre* (Indiana University, Bloomington:1959) 1-14, 180-206
21. Pati, Madhusudan. *Sanskrit Drama: Essays in Revaluation*, Amar Prakashan, Delhi.
22. *Indian Drama*. The Publications Division [http://ignca.gov.in/Asi\\_data/6734.pdf](http://ignca.gov.in/Asi_data/6734.pdf)
23. R. Rehm, "The Performance Culture of Athens" in *Greek Tragic Theatre* (Routledge, London: 1992).
24. Richmond, Farley. "Asian Theatre Materials: A Selected Bibliography." *The Drama Review: TDR* 15, no. 2 (1971)
25. Shastri, S.N. *The Laws and Practice of Sanskrit Drama* Chowkhamba, Varanasi, 1961.
26. Siu, Wang-Ngai; Lovrick, Peter (1997). *Chinese Opera: Images and Stories*. UBC Press.
27. Scott. A. C. *The Theatre in Asia*. London: Weiderfeld and Nicolson, 1977
28. Thorne, Gary. *Stage Design: A Practical Guide*. The Crowood Press, 1999.
29. Van M. Baumer, Rachel and Brandon, James R. (ed.), *Sanskrit Drama in Performance* (University of Hawaii Press, 1981)
30. Varadpande, M. L.; Varadpande, Manohar Laxman (1987). *History of Indian Theatre*. Abhinav Publications. ISBN 978-81-7017-221-5.
31. Wirth, Jeff. *Interactive Acting: Acting, Improvisation, and Interacting for Audience Participatory Theatre*. Fall Creek Press, 1994.

### **Drama and Theatre Studies Presentation and Viva Voce – 6A**

**(Total Lectures: 120)**

I.	Reader's theatre(in group) practice
J.	Pantomime techniques for short 10-minute group act- practice in workshop
K.	Set design techniques of any one of the dramatists studied in this semester
L.	Practice and performance of a 30-minute mono-act (with lights and sound)

### **Drama and Theatre Studies Stage Performance II – 6B**

**(Total Lectures: 120)**

- The performance should be at least 1 hour 45 minutes if done in a group, or at least 45 minutes if done as a solo performance.
- The performance should be a professional performance

## DISCIPLINE SPECIFIC ELECTIVE

Introduction to Research Methodology in Performing Arts

Total Credits: 4

(Total Lectures: 60)

### Unit - 1: Introduction to Research

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

### Unit - 2: Major Research Methods

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

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

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

### Unit - 4: Research Writing Skills

- 4.1 Plagiarism, Ethics in Research
- 4.2 Writing a Research Proposal
- 4.3 Writing a Research Report (Dissertation)
- 4.4 Academic Writing in Research studies

### Self-Learning topics (Unit wise)

Unit	Topics
4	Playwrights and Dramatist and their techniques 4.1 Augusto Boal and the theatre of the oppressed 4.2 Samuel Beckett and theatre of the absurd 4.3 Arthur Miller and subjective realism

**Reference Books:**

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## DISCIPLINE SPECIFIC ELECTIVE

### Performing Art Criticism

**Total Credits: 2**

**(Total Lectures: 30)**

#### Unit - 1 Art Criticism

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

#### Unit - 2: Career of a Critic

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

#### Self-Learning topics (Unit wise)

Unit	Topics
3.3-b	Critical study of a Performance- using basic methods to critically analyze a performance
4.1-a	Can Art be Criticized- discussing artist perspectives and necessity of art critics?

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7. Pope, Alexander. *An Essay on Criticism*
11. Vatsyayan, Kapila. *Bharata, the Natyasastra*
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