

**Sant Gadge Baba Amravti University Amravati**  
**Syllabus for B.P.A. I as per NEP 2020**  
**Semester I**  
**Course Title: Music – Vocal & Instrument – Sitar /Violin**  
**Course Code:808200,809200,810200**  
**DSE-I**

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exams Duration	Max Marks
4.5	I	808200 809200 810200	Vocal & Instrument – Sitar /Violin	2	30	2 Hrs	30

<b>Course Objectives</b>	<ol style="list-style-type: none"> <li>1. To study the contributions of scholar musicians in the field of Hindustani classical Music</li> <li>2. To learn the notation of talas with different layakarīs</li> <li>3. To learn the musicological aspects of the prescribed ragas</li> <li>4. To learn about technical terms pertaining to musicology</li> <li>5. To understand a historical perspective of music in the medieval period</li> <li>6. Introduction to proper voice culture through different vocal exercises</li> </ol>		
<b>Course Outcome</b>	<p>By the end , the students will be able to</p> <ol style="list-style-type: none"> <li>1.Student will able to analyze the different forms</li> <li>2. Unerstand the basic terminologies of Music</li> <li>3. Student will able to write Notation</li> <li>4. The students introducing to a specific gayaki in their khayal singing</li> <li>5..... Student will be able to sing classical music well like different ragas, Tarana , &amp; other classical forms</li> </ol>		
<b>Unit System</b>	<b>Contents</b>	<b>Workload Allotted</b>	<b>Weightage of Marks Allotted</b>
Unit I	<ol style="list-style-type: none"> <li>१)भारतीय संगीताचा साधरण इतिहास</li> <li>२) संगीतातील ध्वनी, ध्वनीची उत्पत्ती</li> <li>३) नादाचे वैशिष्टे</li> <li>४) २२ श्रुतीतील ७ स्वरांचे विभाजन - प्राचीन आणि आधुनिक मत</li> </ol>	7 Hrs	7 Marks

Unit II	<p>1) पं. भातखंडे प्रणीत १० थाट आणि आश्रय राग</p> <p>2) संगीतातील रचनांची माहिती - सरगमगीत, लक्षणगीत, बडाख्याल, छोटाख्याल,</p> <p>3) मासितखानीगत , रजाखानीगत ,</p> <p>4) धृपद , धमार, तराना</p>	7 Hrs	7 Marks
Unit III	<p>1) खालील शब्दांची व्याख्या संगीत, श्रुती, स्वर (शुद्ध, विकृत, कोमल, तीव्र), चल स्वर, अचल स्वर, वर्जित स्वर, सप्तक - ( मंद्र, मध्य, तार ), मेल / थाट, अलंकार, राग, जाती ( औडव, षाडव, संपूर्ण), लय - ( विलंबित, मध्य, द्रुत) वादी, संवादी, अनुवादि, विवादी स्वर</p> <p>2) राग गायनाची शास्त्रीय माहिती</p> <p>3) गायक - वादकांचे गुण-दोष</p> <p>4) अभ्यासक्रमातील सर्व रागांची विस्तृत माहिती</p>	8 Hrs	8 Marks
Unit IV	<p>१) अभ्यासक्रमातील बडाख्याल, छोटाख्याल, मासितखानी गत, रजाखानीगत - पं. भातखंडे</p> <p>पद्धतीत स्वरलीपिबद्ध करणे</p> <p>२) अभ्यासक्रमातील तालांची विस्तृत माहिती</p> <p>देऊन ताल लीपिबद्ध करणे १) त्रिताल २) दादरा ३) केहरवा ४) एकताल</p> <p>३) तानपुरा आणि सतार/व्हायोलीन या वाद्यांची संपूर्ण माहिती आकृतीसह</p> <p>४) शास्त्रीय संगीतातील घराण्याबद्दल विस्तृत माहिती १) ग्वाल्हीयर घराणा २) किरणा घराणा</p>	8 Hrs	8 Marks

**Recommended Books:**

1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande
2. Sangeet Visharad- Basant
3. Kramik Pustak Mallika- Part II V. N. Bhatkhande
4. Raag Vigyan – V. N. Patwardhan
5. Sangeet Bodh – Sharad Chandra Pranjpayee
6. Hamare Sangeet Ratna- Laxmi Narayan Garg
7. Tantri Naad Part-I – Pt. Lal Mani Mishra
8. Kramik Pustak Mallika, Part-III –V. N. Bhatkhande
9. Ragini Trivedi - Ragvibodha Mishrabani, Vol. I & II

**Weblink Address :**

<https://www.musicalmum.com/instrumental->

[music-vs-vocal-music/](https://www.musicalmum.com/instrumental-music-vs-vocal-music/)

<https://brainly.in/question/1504984>

**Internal Assessment: for Theory Music – Vocal & Instrument – Sitar /Violin**  
**Course Code:808200,809200,810200**

**Total Marks 20**

**The course should be conducted in an interactive mode through demonstration, using appropriate tools.**

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|---------------|----|
| 1) MCQ        | 10 |
| 2) Assignment | 10 |

Note for Internal Assessment;-

1. Internal assessment the subject teacher shall be the sole examiner.
2. At least 8 MCQs shall be for Internal Assessment
3. The Project shall be based on prescribed syllabus with minimum 8-10 pages or 3-5 minutes video uploaded on YouTube

Suggestive Projects: Students will take up team activities/ projects of their region exploring the historical or relevant topics mentioned in the syllabus.

**BPA – I : PRACTICAL**

**Syllabus Prescribed for NEP Programme**

**Programme: B.P.A.**

**Semester : 1**

**Code of the Course**  
**808200,809200,810200**

**Title of the Course/ Subject**

**Music -Vocal/Instrumental- Sitar &  
violin  
(Practical - Viva)**

**Total Mark 25**

**COs**

1. To study the contributions of scholar musicians in the field of Hindustani classical Music
2. To learn the notation of talas along with different layakarīs
3. To learn the musicological aspects of the prescribed ragas.
4. To learn about technical terms pertaining to musicology.
5. To understand a historical perspective of music in the medieval period.
6. Introduction to proper voice culture through different vocal exercises.

• List of Practical/Laboratory Experiments/Activities etc.

१.	अभ्यासक्रमातील राग अ)राग यमन , राग बिलावल ,राग भैरव या रागात ५-५ अलंकार गायन - वादन ब)राग यमन आणि भैरव रागात एक बडाख्याल किंवा मासितखानी १०
२.	अभ्यासक्रमातील रागात सरगमगीत, लक्षणगीत ,छोटाख्याल ,तराणा १) भूपाली २ (भैरवी ३) खमाज १०
३.	अ) खालील तालांची शास्त्रीय माहिती व हातावर टाळी देऊन म्हणण्याची क्षमता १)त्रिताल २) दादरा ३) केहरवा ४) एकताल ब) हार्मोनियम,सितार,व्हायोलीन यावाद्यांवर शुद्ध-विकृत स्वरांची ओळख ०५

**Syllabus Prescribed from the Academic Session 2024-25**

Programme: B.P.A.

Semester : 1 (First Year)

Code of the Course	Title of the Course/ Subject	(Total Number of Periods)
808200,809200,810200	Music -Vocal/Instrumental- Sitar & violin	Total Mark 25
	(Practical – Stage Performouce )	

**COs**

1. To study the contributions of scholar musicians in the field of Hindustani classicalMusic
2. To learn the notation of talas along with different layakaris
3. To learn the musicological aspects of the prescribed ragas.
4. To learn about technical terms pertaining to musicology.
5. To understand a historical perspective of music in the medieval period.
6. Introduction to proper voice culture through different vocal exercises.

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• List of Practical/Laboratory Experiments/Activities etc.

1.	आपल्या अभ्यासक्रमातील एका रागात विशेष तयारीने एक बडाख्याल / मासितखानी गत एक छोटा ख्याल / राजाखानि गत -आलाप तान /तोडे तयार करणे राग यमन राग भैरव उपशास्त्रीय संगीत -एक गीत सादर करणे सुगम संगीत ,भावगीत , तराणा ,नाट्यगीत २०
2.	प्रात्यक्षिक पुस्तिका ०५

**Sant Gadge Baba Amravti University Amravati**  
**Syllabus for B.P.A. I as per NEP 2020**  
**Semester I**  
**Course Title: Dance :- Kathak / Bharatnatyam / Odissi**  
**Course Code:812200,813200,814200**  
**DSE- II**

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exams Duration	Max Marks
4.5	I	812200 813200 814200	- Dance :- Kathak /Bharatnatyam / Odissi	2	30	2 Hrs	30

<b>Course Objectives</b>	<p>1)Students will study about Classical Dance in detail and also understand about Nritya,Nritya &amp; Natya</p> <p>2)Remember the origin and development of Indian Classical Dance Forms.</p> <p>3)Understand the difference between the Natyadharmi, Lokadharmi,</p> <p>4)Analyze the different Technical Terms of Bharathanatyam</p> <p>5)Students will study about Kathak Dance in detail and also understand about Nritya,</p> <p>6) Students will understand about Rasa &amp; Bhava &amp; also understand their</p>		
<b>Course Outcome</b>	<p>By the end , the students will be able to</p> <p>1 ) Students will be able to understand the importance of Dance in human &amp;compare folk dances with classical dances</p> <p>2) ) Students will have practical knowledge of various Bols with padhant (both written &amp;spoken) in Teental, Jhaptal, Ektal &amp; Dhamar Tal which will include Vandana, That, Amad, Tukda, Paran, Chakardar, Permelu, Tarana/Bhajan, Gat Nikas &amp; any Bhava</p> <p>3) This course facilitates students to learn all the aspects of Kathak Dance.From the History and the Origin of Kathak Dance, Bharatnatyam , Odissi students will be able to understand the technical as well as aesthetical dimensions of this dance form. The modules contain all the traditional as well as contemporary modern styles of thisdance form</p>		
<b>Unit System</b>	<b>Contents</b>	<b>Workload Allotted</b>	<b>Weightage of Marks Allotted</b>
Unit I	<p>१) भारतीय कला संस्कृतिचा उगम विकास प्रगैतिहासिक काळ</p> <p>२)पोराणिक काळ</p> <p>३) वेद काळ</p> <p>४) मुगल काळ</p>	7 Hrs	7 Marks

Unit 2	१)तांडव लास्य नृत्याची माहिती २)लोकधर्मी ची माहिती ३)नाट्यधर्मीची माहिती ४)गुरु शिष्य परंपरा	7Hrs	7Marks
Unit 3	१)कथक नृत्याचा स्वतंत्र काळातील इतिहास २)भारतनाट्याम आणि ओडिसी नृत्याचा स्वतंत्र काळातील इतिहास ३)विदर्भातील शास्त्रीय नृत्याचा क्रमिक विकास ४)विदर्भातील कलावंतांचा (गुरु) परिचय	8Hrs	8 Marks
Unit 4	१)कथक नृत्यात २)भरतनाट्यम नृत्यात ३)ओडीसी नृत्यात ४)रामायण व महाभारत कालीन प्रत्येकी एका प्रसंगाचे वर्णन	8Hrs	8 Marks

**Recommended Books for Kathak :**

1. Kathak Nritya Siksha Vol-1- Dr. PURU Dadheech (Hindi)
2. Kathak Nritya Siksha vol -2- Dr. PURU Dadheech (Hindi)
3. Kathak Nritya Shaastra - Dr. Geeta Raghuveer (Hindi)
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4. Kathak Praveshika- Pandit Tirth Ram Azad (Hindi)
5. Kathak Pravesh - Dr. Laxmi Narayan Garg (Hindi) (Award Winning Book)
6. Kathak Darpan- Pandit Tirth Ram Azad (Hindi)
7. Birju Maharaj: The Master through my eyes -Saswati Sen (English)
8. Anga Kavya - Pt. Birju Maharaj (Hindi and English) (To understand ang bhav ofKathak)
9. Rhythmic Echoes and Reflections: Kathak - Shovana Narayan (English)
10. Vidharbhatil Prachin Mandiratil nritya shilpe (Dr. Mohan Bode)
11. Abhinaya Darpanam Anita Vallabh.
12. Approach to Bharathanatyam S Bhagyalekshmy 3rd Edition [Approach to Bharatanatyam] SKU: Approach to Bharatanatyam.
13. Sale. Bharatanatyam How to JAYALAKSHMI ESHWAR Book
14. Christianity in Indian Dance Forms
15. Odissi: An Indian Classical Dance Form. Priyambada Mohanty Hejmadi. Hardcover.
16. Odissi (Dances of India) Sharon Lowen.
17. Dancing Odissi – Paratopic Performances of Gender and State (Enactments) Anurima Banerji.

**Sem -I**

**Internal Assessment: for Theory Dance :- Kathak / Bharatnatyam / Odissi Course**  
**Code:812200, 813200, 814200** **Total Marks 2**

**The course should be conducted in an interactive mode through demonstration, using appropriate tools.**

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|---------------|----|
| 1) MCQ        | 10 |
| 2) Assignment | 10 |

Note for Internal Assessment:-

1. Internal assessment the subject teacher shall be the sole examiner.
2. At least 8 MCQs shall be for Internal Assessment
3. The Project shall be based on prescribed syllabus with minimum 8-10 pages or 3-5 minutes video uploaded on YouTube

Suggestive Projects: Students will take up team activities/ projects of their region exploring the historical or relevant topics mentioned in the syllabus.

**Syllabus Prescribed for 1<sup>st</sup> Year UG Programme**

**Programme: Kathak Dance**

**Semester: 1**

Code of the Course 812200	Title of the Course/ Subject	(No. of Periods/Weeks)
<b>BPA - Sem I</b>		
	<b>Kathak Dance (Practical -Viva)</b>	<b>Total Marks 25</b>

**COs**

- Students will have basic knowledge of the classical dances of India & study about Lucknow & Jaipur Gharana in detail.
- Students will study about Indian stage & its development.
- They will get to know about Indian Ballet & its techniques.
- Students will study in detail about Abhinaya, Tandava, Lasya & Ashtnayikas.
- Study will be introduced with Guru-Shishya Parampara & also learn about some prominent Kathak exponents.
- Students will be able to relate Dance with other fine arts.
- Students will have practical knowledge of Bols with padhant (both written & spoken) in Taal Dhamar, Chautal & Ektal. They will also be able to do Tatkar of the Taals in different Laya

**List of Practical/Laboratory Experiments/Activities etc.**

1.	Guru Vandana, Definitions – Sum, Khali, Taali, Aamad, Tatkar, Toda, Tihai, Laya, Hastak, Types of Laya and Hastak	10
2.	Tirtaal- Tatkaar, Prnam Toda, Aamad, Sada Toda, (4) Ekgun, Dugun, chougun of Tirtaal GatNikas (4) Kavitt (2) Dadara, Keharwa, Rupak, Zhaptal, Ektaal, Information, Padan, Shirobhad, Dhruishtibhed, grivabhed, Asayukt-Hast Mudra According to Abhinay Darpan	10
3.	Practical Book	05

**Cours Code :- 812200**

**: Kathak Dance**

**BPA -Sem I**

**( Practical – Stage Performance)**

**COs**

- Students will have basic knowledge of the classical dances of India & study about Lucknow & Jaipur Gharana in detail.
- Students will study about Indian stage & its development.
- Students will study in detail about Abhinaya, Tandava, Lasya & Ashtnayikas.
- Students will be able to relate Dance with other fine arts.
- Students will have practical knowledge of Bols with padhant (both written & spoken) in Taal Dhamar,

Chautal & Ektal. They will also be able to do Tatkar of the Taals in different Laya

• **List of Practical/Laboratory Experiments/Activities etc.**

1.	<b>Stage Performance :-</b> 30 Min Stage Performance with Live Accompaniment Musician - Recommended Tala's on your syllabus	20
2.	Prepare Practical Book	05

**Syllabus Prescribed from the Academic Session 2024-25**

**1<sup>st</sup> Year UG Programme NEP**

**Programme : Bharatnatyam**

**Semester : 1**

**Cours Code 814200**

**Bharatnatyam Dance**

**(Practical - Viva)**

**COs**

- Remember the origin and development of Indian Classical Dance Forms.
- Understand the difference between the Natyadharmi, Lokadharmi,
- Analyze the different Technical Terms of Bharathanatyam
- Apply the knowledge of Adavus and shloka.
- Evaluate the different types of Hasthas and Bedhas.
- Create and implement the Theoretical of Adavus and shloka.

• **List of Practical/Laboratory Experiments/Activities etc.**

1.	a) clear Demonstration of minimum four steps in the below mentioned group in all three speeds. 1) Tatta Adavu: - Tai Ya Tai 2) Natta Adavu: - Tai Yum Tat Ta 3) Mitta Adavu: - Tai Tat Taam 4) Pakka Adavu: - TA Tai Tai Tat Or Vshree Adavu 5) Tir manam Adavu :- Gi Na Tam	10
2.	b) Alarupa - Tishra Ekam a) Presentation of the Item b) Identification of Raga and Taal. c) Identify shri; Drishti, Manadala, and Griva.	10
3.	Practical Book	05

**Syllabus Prescribed for 1<sup>st</sup> Year UG Programme**

**Programme: Bharat Natyam**

**Semester : 1**

**Cours Code:- 814200**

**: Bharatnatyam Dance**

**( Practical – Stage Performance)**

**COs**

- Students will study about Indian stage & its development.
- They will get to know about Indian Ballet & its techniques.
- Students will study in detail about Abhinaya, Tandava, Lasya & Ashtnayikas.
- Study will be introduced with Guru-Shishya Parampara & also learn about some prominent Kathak exponents.
- Students will be able to relate Dance with other fine arts

• **List of Practical/Laboratory Experiments/Activities etc.**



1.	<b>Stage Performance :-</b> 1) Students Must Stage Perform for 30 minutes on the basis of the Theory and Practical with Musician	20
2.	<b>Prepare Practical Book</b>	<b>05</b>

### Syllabus Prescribed from the Academic Session 2024-25

Programme: Odissi Dance

Semester : 1 (First Year)

Cours Code :- 813200

**Odissi Dance**  
**(Practical - Viva)**

#### COs

- Students will have basic knowledge of the classical dances of India & study about Lucknow & Jaipur Gharana in detail.
- Students will study about Indian stage & its development.
- They will get to know about Indian Ballet & its techniques.
- Students will be able to relate Dance with other fine arts.
- Students will have practical knowledge of Bols with padhant (both written & spoken) in TaalDhamar, Chautal & Ektal. They will also be able to do Tatkar of the Taals in different Laya
- **List of Practical/Laboratory Experiments/Activities etc.**

<b>Unit 1</b>	1) Bhumi Prana (not according to ryther) 2) Deconstruction of simple exercise (10 nos.) 3) Demonstration of step in same paada (5 Nos.) 4) Identification of chauka and tribhanga 5) Practice of tali (clapping) to recognize speed.	<b>10</b>
<b>Unit 2</b>	<b>A)</b> Elementary Step: a) demonstration of 10 step each in check tribhang set of to Ek Taaliin three speeds (Ekgun, Dugan and chaugun) Re citation with hands of the sthaya ukuta to which the steps are composed, Padabbedha: Deonstration and ability to identify the basic foot positions: <b>B)</b> 3 Demonstration of 'Same Bhanga' "Abhanga", "Tribhanga", "AAtiibhanga", "Chauka	<b>10</b>
<b>Unit 3</b>	<b>Prepare Practical Book</b>	<b>05</b>

### Syllabus Prescribed for 1<sup>st</sup> Year UG Programme

Programme: Odissi Dance

Semester : 1

**Odissi Dance**

**Cours Code :- 813200 ( Practical – Stage Performance)**

#### COs

- Students will study about Indian stage & its development.
- They will get to know about Indian Ballet & its techniques.
- Students will study in detail about Abhinaya, Tandava, Lasya & Ashtnayikas.
- Study will be introduced with Guru-Shishya Parampara & also learn about some prominent Kathak exponents.
- Students will be able to relate Dance with other fine arts

#### List of Practical/Laboratory Experiments/Activities etc.

	<b>Stage Performance :-</b> 1) Students Must Preforms Stage Performance for 30 minutes on the basis of the Theory and Practical	<b>10</b>
	<b>Prepare Practical Book</b>	<b>05</b>

**Semester I**  
**Course Title: Music percussion Instrument- Tabla**  
**Course Code -811200**  
**DSE- III**

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exams Duration	Max Marks
4.5	I	811200	Music percussion Instrument- Tabla	2	30	2 Hrs	30

<b>Course Objectives</b>	<ol style="list-style-type: none"> <li>1. To study of Percussion Instruments.</li> <li>2. To understand relation between Tabla and Dance</li> <li>3. To studies about 10 Prans of Taal.</li> <li>4. Role of Tabla in Gurmat Sangeet</li> <li>5. To analyze the present form of Tabla in music</li> <li>6. Comparative study of Teen Taal and Tilwada.</li> <li>7. Analyze the study of different gharanas of Tabla.</li> </ol>		
<b>Course Outcome</b>	<p>By the end , the students will be able to</p> <ol style="list-style-type: none"> <li>1)Some advance talas are included so that the students can accompany with different kindof songs.</li> <li>2)Some light talas are included to impart knowledge about some folk rhythms</li> <li>3)idea about recitation of bols which is very essential in case of Tabla</li> </ol>		
<b>Unit System</b>	<b>Contents</b>	<b>Workload Allotted</b>	<b>Weightage of Marks Allotted</b>
Unit I	<ol style="list-style-type: none"> <li>1. Origin and brief history of Tabla</li> <li>2. Definition following Terms (Taal, Laya, Matra, Theke, sam, Tali, Khali, Vibhag)</li> <li>3. Knowledge of Writing Teental Kayda &amp; its 4 Types with Tihai</li> <li>4. .Knowledge of Writing ( Sam to Sam ) 4 Tihai in Tintal</li> </ol>	7 Hrs	7 Marks

Unit 2	<b>1. Structural Knowledge of own instrument with sketch</b> <b>2. Playing method of following Bols ( Ghe, Gheghe, Ke, Na, Tu, Re, Te )</b> <b>3. Knowledge of Writing Thiai in Given Tal : (a) Zapat (b) Kaharwa</b> <b>4. Details Study of following rala with nootation dugun and chougan</b> <b>1. Teental 2. Jhaptal 3. Ektal 4. Rupak 5. Chowtal 6. Tiwara</b> <b>2. History of Gharana : Panjab</b>	7 Hrs	7 Marks
Unit 3	<b>1. Knowledge of “Tabla 10 Pran”</b> <b>2. Knowledge of Banaras Gharana (Tabla)</b> <b>3. Knowledge Jawali Gharana of Pakhawaj</b> <b>4. Write Kayda &amp; 4 types in Tal Zaptal with Notation</b>	8 Hrs	8 Marks
Unit 4	<b>Life SK of following Maestro’s</b> <b>(a) Pt. Bhemsen Joshi</b> <b>(b) Pt. Shiv Kumar Sharma</b> <b>(c) Pt. Ravi Shanakar</b> <b>(d) Pt. Jasraj</b> <b>(e) Hari Prasad Chaurajtya</b> <b>(f) Pt. Suresh Talwarkar</b> <b>(g) Pt. Bhawani Prasad</b>	8 Hrs	8 Marks

**Book Reference:**

- Taal-Kosh (1996), Pt. Girishchandra Shrivastav, Ruby Prakashan, Alahabad.
- Taal-Parichay (part 1 to 3) (1993), Pt. Girishchandra Shrivastav, Sangeet Karyalay Haathras
- Taal Prakash, Pt. Bhagvatsharan Sharma, Sangeet Karyalay Haathras
- Bhartiya Vadya Sangeet (1990), Dr. Lalmani Mishra.
- Taal Parichay (Part 1, 2 & 3) (1989), Pt. Girishchandra Shrivastav
- Sulabh Tabala Vadan (Two part for practical and Two part for Theory), Pt. Raghunath Talegaonkar.
- Taal-Kosh (1996), Pt. Girishchandra Shrivastav, Ruby Prakashan, Alahabad.
- Tabla prakesh Bhag 1 2 3
- Tabla Puran
  
- Bandishe Teentaal (2012), Dr. Gaurang Bhavsar, Ascent Publication
- Sulabh Tabla Vadan, Pt. Raghunath Talegaonkar
- Taal-Parichay (part 1 to 3) (1993), Pt. Girishchandra Shrivastav, Sangeet Karyalay Haathras
- Taal-Kosh (1996), Pt. Girishchandra Shrivastav, Ruby Prakashan, Alahabad.
- Taal-Parichay (part 1 to 3) (1993), Pt. Girishchandra Shrivastav, Sangeet Karyalay Haathras
- Taal Prakash, Pt. Bhagvatsharan Sharma, Sangeet Karyalay Haathras
- Bhartiya Vadya Sangeet (1990), Dr. Lalmani Mishra.
- Taal-Kosh (1996), Pt. Girishchandra Shrivastav, Ruby Prakashan, Alahabad.
- Tabla prakesh Bhag 1 2 3
- Tabla Puran

**Weblink Address:**

- [https://youtu.be/q\\_w2eIVJwJQ](https://youtu.be/q_w2eIVJwJQ)
- <https://youtu.be/ArczWJpKy-w>
- <https://youtu.be/S9Sryc-RGNM>
- <https://youtu.be/aLYczLul7Ps>

**Syllabus Prescribed for 1<sup>st</sup> Year UG Programme****Programme: Bachelors of Performing Arts- B.P.A Percussion Instrument (Tabla)****Semester : 1**

<b>Code of the Course</b>	<b>Title of the Course/ Subject</b>	<b>(No. of Periods/Weeks)</b>
<b>BPA-811200</b>	<b>DSE III – Tabla ( Practical –Viva)</b>	<b>Total Marks 25</b>

**COs**

1. To make students understand about the Structural designs, Mechanism and Dynamics about all the ancient as well as modern Indian Percussion instruments and its application with different forms of Music.
2. To impart knowledge about the Origin and Development of various percussion instruments, Different Schools of Tabla, Biographies of Eminent Artists and their contribution.
3. To provide the basic information about the Natyashastra and Sangeet Ratnakar in reference to Taal Adhyay.
4. Enhance the student ability to think on various musical topics and book reviewing will help them to choose their further research.
5. Fundamental Knowledge about each Syllable of Tabla, its sound production techniques (Nikas) according to the playing Style of Different Gharana.

- **List of Practical/Laboratory Experiments/Activities etc.**

<b>1.</b>	Study of playing theka's in ekgun dugun and chaugun and in teental rupak kaharwa zhaptal tivra ektal Description of tabla / pakhavaj instrument and method of playing in different characteristics	10
<b>2.</b>	Taal tintaal of titbol kayda and its type and tihai Study of taal rupak of kisme and ek thiahi	10
<b>3</b>	Exercise Manual / Annual Tested Project Presentation	05

**Programme : Bachelors of Performing Arts-B.P.A Percussion Instrument (Tabla)****Semester: 1**

<b>Code of the Course</b>	<b>Title of the Course/ Subject</b>	<b>(No. of Periods/Weeks)</b>
<b>811200</b>	<b>DSE – III –Tabla ( Practical –Stage Performance)</b>	<b>Total Marks 25</b>

**COs**

1. To make students understand about the Structural designs, Mechanism and Dynamics about all the ancient as well as modern Indian Percussion instruments and its application with different forms of Music.
2. To impart knowledge about the Origin and Development of various percussion instruments, Different Schools of Tabla, Biographies of Eminent Artists and their contribution.
3. To provide the basic information about the Natyashastra and Sangeet Ratnakar in reference to Taal Adhyay.
4. Enhance the student ability to think on various musical topics and book reviewing will help them to choose their further research.
5. Fundamental Knowledge about each Syllable of Tabla, its sound production techniques (Nikas) according to the playing Style of Different Gharana.

- **List of Practical/Laboratory Experiments/Activities etc.**

<b>1.</b>	Rhythm playing Tall Tintaal Stage Performance 20 minutes 1) 2 Kisme 2) 1 Kayda Chaar type and Tihai 3) Two Mukhade 4) Two Thihai	20
<b>2.</b>	Exercise Manual / Annual Tested Project Presentation	05

**Sant Gadge Baba Amravti University Amravati**  
**Syllabus for B.P.A. I as per NEP 2020**  
**Semester I**  
**Course Title: Drama**  
**Course Code -804200**  
**DSE- IV**

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exams Duration	Max Marks
4.5	I	804200	Drama	2	30	2 Hrs	30

<b>Course Objectives</b>	<ul style="list-style-type: none"> <li>• Play physical actions in performance.</li> <li>• Apply vocal (breath, resonance, articulation) and physical (grounded presence, kinesthetic awareness, flexibility, tempo) technique to the creation of performance.</li> <li>• Demonstrate an understanding of style through performance of classical and contemporary texts as well as devised work.</li> <li>• Apply skills of listening, articulation, awareness and collaboration through the creation of performance as a member of an ensemble.</li> </ul>
<b>Course Outcome</b>	<p>1) Many students find that theatre helps them develop the confidence that's essential to speaking clearly, lucidly, and thoughtfully</p> <p>2) Acting on stage teaches you how to be comfortable speaking in front of large audiences, and</p> <p>3) Some of your theatre classes will give you additional experience talking to groups</p>

Unit I	<p>१) भारतीय नाटक प्राचीन परंपरा</p> <p>२) नाट्यशास्त्राचे जनक</p> <p>३) भरतमुनी प्राचीन भारतीय नाटकाचे स्वरूप</p> <p>४) भरतमुनी अभिनय प्रकार</p>	7 Hrs	7Mrks
Unit II	<p>१) मराठी रंगभूमीचा विकास विष्णुदास भावे</p> <p>२) १८४३ ते १९२० कालावधीपर्यंतचा अभ्यास</p> <p>३) लोक रंगभूमीचा मराठी नाटकावरील प्रभाव</p> <p>४) नाटककार आणि नाटक रंगभूमीवर नाटककारांचे स्थान व कार्य ,</p>	7 Hrs	7 Marks

Unit III	<p>१) नाटक म्हणजे काय? नाटकाची व्याख्या स्पष्ट करणे ,दिग्दर्शक म्हणजे काय ? त्यांचे कार्य</p> <p>२) आधुनिक नाटकाचे प्रकार , मूकनाट्य, एकपात्री, निकट पथनाट्य,</p> <p>३)एकांकिका ,दोन अंकी नाटक ,नृत्य- नाट्य , महानाट्य</p> <p>४) दिग्दर्शक आणि नट दिग्दर्शक प्रकार - माहिती स्पष्ट करणे ,नटाचे मुख्य साधन - शरीर आणि आवाज , अभिनेता भूमिकेसाठी तैयारी व त्याचे कार्य</p>	8 Hrs	8 Marks
Unit	<p>नाट्य परंपरा अभ्यास (सामान्यमाहिती )</p> <p>1. संस्कृत रंगभूमीवरील नाटककार आणि नाटक (कुठलेहीपाच)</p> <p>2. आधुनिक मराठी रंगभूमीवरील नाटककार आणि नाटक (विद्यार्थ्यांने पाहिलेल्या कुठल्याही एका नाटकाचे वर्णन)</p> <p>3)पारंपरिक मराठी लोकरंगभूमीची परंपरा महाराष्ट्रातील मराठी लोकनाटकं 1) गोंधळ 2) खडीगंमत 3) तमाशा</p> <p>4) दशावतार इतर राज्यातील लोकनाटकं 1) बंगाल जत्रा-यात्रा 2) गुजरात- भवाई 3) कर्नाटक यक्षगान</p>	8 Hrs	8 Marks

**Recommended Books:**

- 1)Then She Was Gone: A Novel by Lisa Jewell.
- 2)Before We Were Yours by Lisa Wingate.
- 3)Where the Crawdads Sing by Delia Owens.
- 4)The Silent Wife by Kerry Fisher.
- 5)Small Great Things: A Novel by Jodi Picoult.
- 6)Another Love by Amanda Prowse.
- 7)Click by Kayla Miller.

**WebLinks:**

<https://researchguides.austincc.edu/c.php?g=434662&p=2966908>

<https://forresterhighschool.org.uk/drama-useful-web-links>

<https://zigzageducation.co.uk/support/drama?link=UU60>

**Recommended Books:**

- 1)Then She Was Gone: A Novel by Lisa Jewell.
- 2)Before We Were Yours by Lisa Wingate.
- 3)Where the Crawdads Sing by Delia Owens.
- 4)The Silent Wife by Kerry Fisher.
- 5)Small Great Things: A Novel by Jodi Picoult.
- 6)Another Love by Amanda Prowse.
- 7)Click by Kayla Miller.

**WebLinks**

**Syllabus Prescribed for 1<sup>st</sup> Year Programme**  
**Programme: Drama Semester : 1**

**Code of the Course 804200 Title of the Course/ Subject (No of Periods/Weeks)**

**BPA : DSE IV : Drama**  
**(Practical -Viva) Total Marks 25**

**COs**

- Students will have basic knowledge of the classical dances of India & study about Lucknow & Jaipur Gharana in detail.
- Students will study about Indian stage & its development.
- They will get to know about Indian Ballet & its techniques.
- Students will be able to relate Dance with other fine arts.
- Students will have practical knowledge of Bols with padhant (both written & spoken) in Taal Dhamar, Chautal & Ektal. They will also be able to do Tatkar of the Taals in different Laya

**List of Practical/Laboratory Experiments/Activities etc.**

1	भरतमुर्नीच्या नाट्यशास्त्र विषयी माहिती सांगणे अभिनयाचे चार प्रकारांची १) आंगिक २) वाचिक ३) संचिका ४) आहार्य या विषयी सांगणे रंगमंचाचे भाग व प्रकार सांगणे	10
2	रंगमंचाचे घटक सांगणे आहार्य अभिनयासाठी वेशभूषा रंगभूषा वेशभूषा धारण करणे	10
3	Exercise Manual / Annual Tested Project Presentation	05

**Code of the Cours 804200 Title of the Course/ Subject (No. of Periods/Weeks)**

**BPA : DSE- IV : Drama**  
**(Practical – Stage Performance) Marks 25**

**COs**

- Demonstrate understanding of the social and artistic movements that have shaped theatre and dance as we know it today.
- Apply discipline-specific skills to the creation of performance.
- Analyze, and interpret texts and performances both in writing and orally.
- Demonstrate knowledge of theatre and dance history and literature and draw connections between theatrical practices and social contexts in both modern and premodern periods.
- Practice collaborative skills in various theatrical contexts.
- Develop and apply process skills in rehearsal, production and classroom settings.
- Demonstrate problem-solving skills in the creation of artistic work.
- Demonstrate proficiency in one or more area-specific skills: acting, directing, choreography, design, technical theatre, management, playwriting, or dramaturgy.

**List of Practical/Laboratory Experiments/Activities etc.**

1	स्वगत, एकपात्री, नक्कल, मिमिक्री करुन दाखविणे नक्कल, मिमिक्री करुण धाकवणे नाटक वाचन वाचिक अभिनय तपासणे नाट्य संहिता घटक सांगणे	
2	मुकाभिनय व्यायाम विषय देवून एकल किवा समुह मुकाभिनय करुन दाखविणे स्किट अथवा इंप्रोवायझेशन	
3	Exercise Manual / Annual Tested Project Presentation	05

**Sant Gadge Baba Amravti University Amravati**  
**Syllabus for B.P.A. I as per NEP 2020**  
**Semester I**  
**Course Title:Heritage of Indian Arts & Culture**  
**Course Code -**  
**DSE- V**

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exams Duration	Max Marks
4.5	I		<b>Heritage of Indian Arts &amp; Culture</b>	2	30	2 Hrs	30

<b>Course Objectives</b>	<ul style="list-style-type: none"> <li>• Learn a basic narrative of historical events in a specific region of the world in a specific time frame Distinguish between primary and secondary sources</li> <li>• Understand and evaluate different historical ideas, various arguments, and points of view.</li> <li>• Evaluate competing interpretations and multiple narratives of the past.</li> <li>• Gather and assess primary historical evidence.</li> <li>• Compile a composite bibliography.</li> <li>• Present clear and compelling arguments, based on critical analysis of diverse historical sources.</li> </ul>
<b>Course Outcome</b>	<p><b>Tourism in Art and Architecture in Ancient India</b></p> <p>1) Harappan Civilization Town Planning, Architecture</p> <p>2) Mouryan's Art and Architecture</p> <p>3) Regional Heritage Sites in Ancient India.</p> <p><b>Bhon</b>, Tal. Sangrampur, Dist. Buldhana <b>Lonar</b>, Dist. Buldhana <b>Tarapur</b>, Dist. Buldhana, <b>Narasimha Murti</b>, Mehkar, Dist. Buldhana, <b>Sharangdhar Balaji</b>, Mehkar, Dist. Buldhana, <b>Kanchanicha Mahal</b>, Mehkar, Dist. Buldhana, <b>Washim</b>, Dist. Washim <b>Nimba, Tal.</b> Darvha, Dist. Yavatmal, <b>Salbardi</b>, Dist. Amravati, <b>Muktagiri</b>, Dist. Amravati, <b>Ramtek</b>, Dist. Nagpur, <b>Nagardhan</b>, Dist. Nagpur, <b>Ajintha Aurangabad</b>, <b>Eolra Aurangabad</b>, <b>Pitalkhore</b>, Dist. Aurangabad, <b>Pratishthan</b>, Dist. Aurangabad, <b>Kandhar</b>, Dist. Nanded</p>

Unit	Content		
Unit-I	<p><b>Survey of the Sources of Ancient India:</b></p> <p>Archaeological Sources.</p> <p>1). Literary Sources and Foreign Travelers Account</p> <p>2) Stone Age Culture and Indus Valley Civilization:</p> <p>3) Origin, extent</p> <p>Socio – Economic, Religious and Cultural Life Script and Decline</p> <p>4) Vedic Age:</p> <p>Society, polity, economy, religious life in pre - Vedic period</p> <p>Society, polity, economy and religious life in post - Vedic period</p>	<b>7Hrs</b>	<b>7Mrks</b>
Unit-II	<p><b>1) Geographical Background of India and Rise of Religious Movements:</b></p> <p>Causes, Doctrines and Social Dimensions of Buddhism and Jainism</p> <p>2) Spread and Decline Buddhism and Jainism.</p> <p><b>3) Political Background of Ancient India.</b></p> <p>Origin of Kingship, Types of Kingdoms, Rights and Duties of Kings. Monarchical and Non-Monarchical States in Ancient India.</p> <p><b>4) Political System in Epic and Puranic Age.</b></p>	7Hrs	7Mrks



Unit-III	1. Rise of Magadha Empire. 2. Rise and Fall of Mauryan Empire. 3. Alexander's Invasion on India. 4. Foundation of Greek Bactrian Rule in ancient India.	8Hrs	8Marks
Unit-IV	1. Religion in the age of the Mauryas. 2. Art and Architecture under the Mauryas. 2. The rule of the Shungas and Kanvas 3. Education in Ancient India 4. Position of Women in Ancient India	8Hrs	8Marks

**Weblink to Equivalent MOOC on SWAYAM if relevant:**

1. [https://onlinecourses.swayam2.ac.in/cec20\\_ge19/preview](https://onlinecourses.swayam2.ac.in/cec20_ge19/preview) (TOURISM AND TRAVEL MANAGEMENT)

By Mr N. ROOPESH KUMAR | DoS in Tourism and Hospitality Management, Pooja Bhagavat Memorial Mahajana PG Centre.

2. [https://onlinecourses.swayam2.ac.in/cec22\\_ge37/preview](https://onlinecourses.swayam2.ac.in/cec22_ge37/preview)

(Tourism Resources of India)

By Prof. H. Rajashekar | Professor of Commerce & Tourism University of Mysore Weblink to Equivalent Virtual Lab if relevant:

Any pertinent media (recorded lectures, YouTube, etc.) if relevant:

1. <https://youtu.be/k014Qu-U-kM>
2. <https://youtu.be/Aq0v9vz11C4>

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**Reference Books:**

1. A.S. Altekar: Position of Women in In Hindu civilization.
2. Harle J.C.: Art and Architecture of the India Sub continent
3. Gajbhiye Ashwaveer W., The Alumni of Takshashila: Chanakya and Chandragupta, B.R. Publishing Corporation Delhi
4. Gajbhiye Ashwaveer W., Dhammachakravarti King Ashoka
5. Khobragade Priyadarshi, Prachin Bhartatil Baudha Sthale
6. Gajbhiye Ashwaveer W., The Constitutional Name of India
7. Mukharjee R.K.: Education in Ancient India
8. Sharma R.S.: Aspect of Political Ideas and Institution in Ancient India
9. Thapar Romila: Early India
10. Basham A. L., The Wonder that was India