

BPA – Bachelor of Performing Arts

Part: A

Faculty: Interdisciplinary

Studies Program: BPA

Program Specific Outcomes:

The proposed course shall be conducted and supervised by the departments of Performing Arts Nriya Sangit Kala Mahavidalaya, Amravati the three years BPA program BPA- (Dance- Kathak, Odissi, Bharatnatyam) Tabla, Vocal Music, Drama is designed on the basis of UGC guidelines regarding Choice Based Credit systems. Along with flexibility, the course offers a strong foundation and in-depth knowledge of the discipline. The students will be able to earn their living after completing the course, also he will be able to choose their careers as (BPA- Dance- Kathak, Odissi, Bharatnatyam, Tabla, Vocal Music, Drama) performers. Dance Choreographer, teachers, makeup artists costume designers, professional anchors, sound operators, sound editors, dubbing artist, advertiser, he can also perform in the short film, documentary film, TV serial movie and many other career options related to this course. The learning outcome-based curriculum has its suitability for the present-day needs of the students towards higher education and employment.

This program of 3yrs BPA in Dance is fundamentally a knowledge-based and job-oriented program that helps the student to achieve self-employability as well as an ability to grow as an expert and right dispenser of the right destiny of human life. completing the program, students will be able

1. To learn and achieve the knowledge of Dance having well conversant with the said subject
2. To utilize and apply the scientific principles of dance as well as criteria while performing, observing, and organizing dance (Kathak, Odissi, Bharat Natyam) Tabla, Vocal-Music, Drama events
3. To analyse and interpret various streams and concepts of dance
4. To create and make conversant with various patterns and fields of dance
5. To manage and organize various events of dance on the occasion of the days of historical great and historical functions and festivals personalities
6. To learn the fundamental need of the study of the dance regarding Indian art and culture.
7. To learn the right/good subsistence/livelihood after finishing the program.
8. To enable the student to be an eligible maestro and artist, performer, and professor
9. To impart scientific education on the subject of Kathak Dance at the university level to the grassroots artists through Natyashastra.
10. Introducing students to Indian art and culture. Educating students in terms of preservation. Writing & presentation of Dance, Music and Folk-Dance
11. To make the students aware of the dance regarding Indian art and culture and Dance is a body
12. To create the right students of dance regarding the heritage of Indian art and culture. To create good viewers of Indian classical dance.
13. To make them self-employable and to make them job-oriented students.
14. To make them understand the fundamental terminologies and concepts of the said subject.
15. To make them understand the basic terminology of the discipline. To make them aware of the contribution of the scholars, artists, experts/historians/ Indo logiest, etc
16. To make them a good Dance performer. Choreographer, directors & Technician in the society

This program of 3 years B.P.A. in Vocal Music / Instrument, dance (kathak, Bharat Natyam, Odissi), Tabala, Drama is basically a skill oriented program which helps students to acquire Self employability as well as an ability to grow as an artist. By completing the program, students will be able to :

1. To learn and practice dance
2. To apply the dance principals in choreography and performances
3. To analyse various dance forms and concepts.
4. To create various patterns of dance steps in different dance choreography performances
5. To learn and practice basic instruments like tabla and Harmonium.

Employability Potential of the Programme :

Career prospects, once you graduate from Performing Arts are brighter. There are multiple entertainment houses which seek skilled and talented individuals to serve their industry. The prospects of Performing Arts is not only limited to entertainment houses but it is also open to new ideas like a self-initiated start-up or studio. This course provides with multiple options after the course has completed both as job and academics.

Some of the top recruiters of the Performing Arts graduates are as follows:

- Saregama India
- Universal Arts
- HT Media
- Iris Mediaworks
- Balaji Telefilms

Job Profile	Description
Actor/Actress	Often BPA graduates choose to act in theatre productions, television and Ad films etc.
Community Arts Worker	This is a job where a person is supposed to perform arts and its related activities for a certain community. Employment is with NGOs or firms which take the initiative of working for the welfare of local communities.
Drama Therapist	Drama therapist is a person who with the help of drama, role play and movement encourages people for feeling and emotions.
Music Therapist	Music therapist seeks to establish an interaction- a shared musical experience- in the pursuit of therapeutic goals. It is a profile where a person with musical skills works to cure people with musical experiences.
Theatre Director	A Theatre Director oversees or instructs a stage or production and plays a vibrant role in production of drama/play or movie.
Arts Administrator	An Art Administrator works with cultural organizations, art galleries, theatres, symphonies etc.
Broadcast Presenter	This profile is typically of a public face of a television series or news channel where the role is to lead the show.

Choreographer

As a choreographer one is responsible to demonstrate a keen passion and talent for dance partnered with persistence, determination and excellent teaching and leadership skills.

Role of a Choreographer

As a choreographer one is responsible to create and plan routines for performance, usually to music or to evoke an idea in the heads of the audience. The choreographer will create dance routines to entertain live shows, events for TV and Films. The choreographers are required to plan the whole performance from teaching steps to the dancers to working with costume designers and directors to achieve the desired

Part B
Syllabus Prescribed from 2022Year UG Programme
Programme: B.P.A
Semester I

Code of the Course/Subject	Title of the Course/Subject	(Total Number of Periods)
BPA-E101	DSC-1 : Compulsory English	48

Unit	Content
Unit I	PROSE I) Address at the Parliament of the World's Religions- Swami Vivekananda II) Education Provides a Solid Foundation- APJ Abdul Kalam III) The Dispenser of Holy Water - Guy de Maupassant IV)The Happy Prince- Oscar Wilde <p align="right">(10 periods)</p>
Unit II	POETRY I) The Quality of Mercy- William Shakespeare II) Indian Weavers - Sarojini Naidu III) The Lotus- Toru Dutt IV) Success is Counted Sweetest- Emily Dickinson <p align="right">(10 periods)</p>
Unit III	BASICS OF COMMUNICATION SKILLS IN ENGLISH I) Articles II) Prepositions III) Conjunctions <p align="right">(10 periods)</p>
Unit IV	BASICS OF COMMUNICATION SKILLS IN ENGLISH I)Verb- Auxiliary Verbs and Modal Auxiliaries II) Subject – Verb Agreement <p align="right">(10 periods)</p>
Unit V	COMMUNICATION SKILLS I) Meeting People, Exchanging Greetings and Taking Leave II) Introducing Yourself III) Introducing People to others IV) Making Inquires on Phone <p align="right">(8 periods)</p>
	Skill Enhancement Module (For Internal Assessment) Reading Skills: Comprehension

Cos:

After completion of this module students will be able to:

1. Read speedily and fluently.
2. Develop understanding of the passage
3. Enrich their vocabulary.
4. Summaries a paragraph

I) Assignment: Comprehension (Unseen Passages)

II) Class Test: Reading of Passage from the prescribed text.

Prescribed Textbook : Inspirations by Board of Editors & published by Orient Blackswan

Part-B
Syllabus prescribed for UG 2022-23 UG Programme
Program :- B.P.A.
Semester :-I

Code of the Course/Subject	Title of the Course/Subject	(Total Number of Periods)
BPA-M102	DSC-2 : Marathi	48

नेमलेले पाठ्यपुस्तक : 'शब्दगंध' भाग-१ (सत्र १ व सत्र २) (संपादित)
 प्रकाशकाचे नाव : राघव पब्लिशर्स अॅण्ड डिस्ट्रीब्युटर्स, नागपूर

अभ्यासपत्रिकेची निष्पत्ती (COs) :

१. नेमलेल्या साहित्यातून जीवनदर्शन, समकालीन व्यवहार जाणीवा यांची माहिती होईल.
२. वैचारिक, ललित, कविता या विविध वाङ्मय प्रकाराचे ज्ञान होईल. या वाङ्मय प्रकाराचे वेगळेपण जाणून घेतील तथा यामधील साम्यभेदाचे आकलन होईल.
३. वैचारिक गद्यातून भाषेच्या सर्जनशील रूपाचे विद्यार्थ्यांना आकलन होईल. तसेच चारित्र्यविषय असलेल्या थोर व्यक्तींच्या जीवनकार्यातून विद्यार्थ्यांना प्रेरणा मिळेल आणि संकटावर मात करून जीवनात यशस्वी होता येते हा विचार त्यांच्या मनी रुजेल.
४. ललित कलाकृतीच्या वाचनातून आनंद, बोध, ज्ञान इत्यादींची प्राप्ती होऊन विद्यार्थ्यांच्या जीवनविषयक जाणिवा समृद्ध होतील.
५. वैचारिकता, तात्विकता, काव्यात्मकता, भावनात्मकता, सामान्य गोष्टीतील असामान्यत्वाचे दर्शन यातून विद्यार्थ्यांचा दृष्टीकोण संपन्न होईल.
६. विविध प्रकारच्या साहित्याचे आकलन, वर्णन, आस्वादन, विश्लेषण आणि मूल्यमापन करण्याची क्षमता वाढून विद्यार्थ्यांची अभिरुची विकसित होईल.
७. या वाङ्मयप्रकारातून विविध प्रकारचे नीतिमूल्ये, जीवनमूल्ये, यंची शिकवण विद्यार्थ्यांना मिळेल, त्याचा उपयोग उत्तमरीतीने जीवन जगण्यासाठी होईल.
८. 'उपयोजित' घटकाच्या माध्यमातून विविध प्रकारची कौशल्ये त्यांच्यात निर्माण होतील व ते रोजगारक्षम होतील.
९. विचारवंत, लेखक, कवी होण्यासाठी हे अध्ययन प्रेरक ठरेल, सहाय्यभूत ठरेल. यातून विद्यार्थी भाषेचा सर्जनशील वापर कसा करावा हे समजून घेतील व विविध प्रकारातील साहित्य निर्मिती करतील. तसेच व्यावहारिक उपयोजन करून रोजगारक्षम होतील.

अ.क्र. Sr.No.	घटक Topic	अध्यापन तासिका (Teaching Hours)
विभाग - अ	वैचारिक १. माझे तीन गुरू व तीन दैवते - डॉ.बाबासाहेब आंबेडकर २. सत्यशोधक पंढरीनाथ पाटील आणि महात्मा फुले यांचे चरित्र - डॉ.प्रल्हाद जी. लुलेकर ३. छत्रपती शिवरायांची प्रशासन व्यवस्था - चंद्रशेखर शिखरे	१२
विभाग - ब	ललित १. जनानी जयपुरी - वसंत बापट २. गढी - प्रतिमा इंगोले ३. वाघापूर पॅटर्न - अशक मानकर	१२

विभाग - क	कविता संतवाणी अ)पैल तो गो.... - संत ज्ञानेश्वर ब) कांदा, मुळा भाजी - संत सावता माळी १. नवा शिपाई - केशवसुत २. या भारतात बंधुभाव नित्य वसू दे - ३. राष्ट्रसंत तुकडोजी महाराज ४. विमान - अजीम नवाज राही ५. पोशीदा - रवींद्र महल्ले ६. अतिक्रमण - विशाल इंगोले	१२
विभाग - ड	उपयोजित मराठी लेखनविषयक नियम मुद्रितशोधन	१२

उपयोगिता

१. संभाषण कौशल्य विकासाला सहाय्य होईल.
२. मराठी भाषा क्षमतेच्या वाढीस मदत होईल.
३. संभाषण क्षेत्राची दारे खुली होतील.
४. विविध व्यवसाय क्षेत्रात संधी उपलब्ध होईल.

उद्दिष्टे

१. विद्यार्थ्यांच्या भाषिक क्षमतांचा विकास करणे.
२. संभाषण कौशल्ये विकसित करणे.
३. मराठी भाषेचे उपयोजन लक्षात घेणे.
४. विविध व्यवसायातील संधी लक्षात घेणे.
५. मराठी भाषेच्या वैशिष्ट्यांची ओळख करून घेणे.

उपक्रम

(विद्यार्थ्यांनी लेखन कौशल्ये आत्मसात करून त्याचे विविध उपक्रमांच्या माध्यमातून उपयोजन करणे, महाविद्यालयातील विविध कार्यक्रम प्रसंगी नाटक, श्रुतिकेसाठी, संवाद लेखन करणे, निरनिराळ्या माध्यमांसाठी महाविद्यालय तथा संस्थेच्या अभिनव, कल्पक जाहिराती तयार करणे, तथा महाविद्यालयात विशिष्ट कार्यक्रमासाठी गीत निर्मिती करणे अपेक्षित आहे. या दृष्टीने नियोजन अपेक्षित आहे.)

अभ्यास घटक

'व्यक्तित्व विकासासाठी : संभाषण व लेखन कौशल्ये' - (संपादक : डॉ.पृथ्वीराज तौर, डॉ.शैलेंद्र लेंडे, डॉ.वंदना महाजन), अथर्व पब्लिकेशन्स हे संपादित पुस्तक या अभ्यासक्रमासाठी नेमलेले आहे.

Part B

Syllabus Prescribed for 2022-23 Year UG Programme

Programme: B.P.A

Semester 1 (First Year)

Code of the Course/Subject	Title of the Course/Subject	(Total Number of Periods)
BPA-H103	BPA DSC-3 : Hindi (हिंदी)	48

निर्धारित पाठ्य पुस्तक : 'वसंत' राघव पब्लिकेशन नागपुर

Unit	Content
इकाई 1	गद्य विभाग 1 से 6 1. उसने कहा था- चंद्रधर शर्मा गुलेरी (कहानी) 2. धनिया की साडी- मन्नू भंडारी (कहानी) 3. पर्यावरण- परिरक्षण और प्रदुषण-निवारण - आचार्य निशांत केतु 4. मैं ओलम्पिक नहीं गया- शरद जोशी (व्यंग्य) 5. जहाँ आकाश नहीं दिखाई देता- विष्णु प्रभाकर (रिपोर्ताज) 6. बहु की विदा- विनोद रस्तोगी (एकांकी)

	(7 periods)
इकाई 2	<p>पद्य विभाग 1 से 6</p> <ol style="list-style-type: none"> 1. कबीर के दोहे 2. तुलसीदास के पद 3. सूरदास के पद 4. पुष्प की अभिलाषा- माखनलाल चतुर्वेदी 5. मैं दीपक हूँ जलूँगा- जानचंद मर्मज्ञ 6. प्रयत्न-निशा गुप्ता <p>(7 periods)</p>
इकाई 3	<p>हिंदी भाषा का परिचय मानक हिंदी वर्णमाला हिंदी भाषा का स्वरूप विराम चिन्हों का परिचय</p> <p>(7 periods)</p>
इकाई 4	<p>हिंदी व्याकरण का सामान्य परिचय</p> <ol style="list-style-type: none"> 1. समानार्थी शब्द 2. विलोम शब्द 3. लिंग 4. वचन 5. विशेषण 6. अनेक शब्दों के लिए एक शब्द 7. शब्द शुद्धि <p>(7 periods)</p>
इकाई 5	<p>अतिलघुत्तरी / वस्तुनिष्ठ प्रश्न</p> <p>(7 periods)</p>
इकाई 6	<p>आंतरिक मूल्यांकन हिंदी कौशल विकास पत्राचार का अर्थ, परिभाषा, स्वरूप, पत्र लेखन के प्रकार</p> <ol style="list-style-type: none"> 1. वैयक्तिक पत्रलेखन 2. सामाजिक पत्रलेखन <p>स्पर्धा परीक्षाओं में हिंदी भाषा की उपादेयता की जानकारी देना</p> <p>(7 periods)</p>
<p>Sem</p> <ol style="list-style-type: none"> १. छात्र साहित्य की विभिन्न विधाओं की जानकारी प्राप्त कर सकेंगे। २. काव्य की विभिन्न शैलियों का अध्ययन कर सकेंगे। ३. हिंदी भाषा भाव-पक्ष और कला-पक्ष को विश्लेषित कर सकेंगे। ४. हिंदी व्याकरण के सामान्य परिचय से हिंदी भाषा का मूल्यांकन कर सकेंगे। ५. छात्र पत्र-लेखन का कार्य कुशलतापूर्वक करेंगे। 	
<p>Activities</p> <ol style="list-style-type: none"> 1. हिंदी कौशल विकास पत्राचार का अर्थ, परिभाषा, स्वरूप, पत्र लेखन के प्रकार 2. वैयक्तिक पत्रलेखन 3. सामाजिक पत्रलेखन 4. स्पर्धा परीक्षाओं में हिंदी भाषा की उपादेयता की जानकारी देना 	

प्रश्नपत्र प्रारूप

इकाई 1 अ) दीर्घोत्तरी प्रश्न विकल्प के साथ	7 x 1 = 7
ब) लघुत्तरी प्रश्न विकल्प के साथ	4 x 2 = 8
इकाई 2 कविताओं का केंद्रीय भाव	5 x 3 = 15
इकाई 3 दीर्घोत्तरी प्रश्न विकल्प के साथ	7 x 1 = 7
ब) लघुत्तरी प्रश्न विकल्प के साथ	4 x 2 = 8
इकाई 4 प्रत्येक प्रश्न को दो अंक दिये जाये	6 x 2 = 12
विशेषण	3 x 1 = 3
इकाई 5: सम्पूर्ण पाठ्यक्रम पर आधारित अतिलघुत्तरी / वस्तुनिष्ठ	20 x 1 = 20
इकाई 6 : आंतरिक मूल्यांकन- हिंदी कौशल विकास	20

COs :

1. साहित्य की विभिन्न विधाओं से परिचित होंगे I
2. पद्य विभाग की सभी कविताओं के माध्यम से छात्रों की संवेदनाएं संस्कारित होगी I
 1. कौशल विकास के अंतर्गत सम्मिलित घटकों के माध्यम से छात्रों में तकनीकी ज्ञान का विकास होगा I
 2. विभिन्न स्पर्धा परीक्षाओं में पूछे जाने वाले व्याकरण के प्रश्नों से छात्रों में स्पर्धा परीक्षा के प्रति रुचि उत्पन्न होगी I
3. छात्रों में वैयक्तिक और सामाजिक दायित्व का निर्वहन करने की क्षमता विकसित होगी I

Part B

Syllabus Prescribed for 2022–2023-year UG Programme

Programme: B.P.A.

Semester 1

Code of the Course/Subject	Title of the Course/ Subject	(Total Number of Periods)
BPA-HIAC 104	BPA DSC-4 : Heritage of Indian Art & culture	48

COs

- 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
- Understand and evaluate different historical ideas, various arguments, and points of view.
- Evaluate competing interpretations and multiple narratives of the past.
- Gather and assess primary historical evidence.
- Compile a composite bibliography.
- Present clear and compelling arguments, based on critical analysis of diverse historical sources.

Unit	Content
Unit-I	<p>1. Survey of the Sources of Ancient India: Archaeological Sources. 1.2. Literary Sources and Foreign Travelers Account</p> <p>2. Stone Age Culture and Indus Valley Civilization: Origin, extent Socio – Economic, Religious and Cultural Life Script and Decline</p> <p>3. Vedic Age: Society, polity, economy, religious life in pre - Vedic period Society, polity, economy and religious life in post - Vedicperiod</p> <p align="right">(10 Periods)</p>
Unit-II	<p>1. Geographical Background of India and Rise of Religious Movements: Causes, Doctrines and Social Dimensions of Buddhism and Jainism. Spread and Decline Buddhism and Jainism.</p> <p>2. Political Background of Ancient India. Origin of Kingship, Types of Kingships, Rights and Duties of Kings. Monarchical and Non-Monarchical States in Ancient India.</p> <p>3. Political System in Epic and Puranic Age.</p> <p align="right">(10 Periods)</p>
Unit-III	<p>1. Rise of Magadha Empire. 2. Rise and Fall of Mauryan Empire. 3. Alexander’s Invasion on India.</p> <p align="right">(10 Periods)</p>
Unit-IV	<p>1. Religion in the age of the Mauryas. 2. Art and Architecture under the Mauryas. 3. The rule of the Shungas and Kanvas.</p> <p align="right">(8 Periods)</p>
Unit-V	<p>1. Education in Ancient India 2. Position of Women in Ancient India 3. Foundation of Greek Bactrian Rule in ancient India.</p> <p align="right">(10 Periods)</p>
SEM	<p>Tourism in Art and Architecture in Ancient India</p> <p>1) Harappan Civilization Town Planning, Architecture 2) Mouryan’s Art and Architecture 3) Reginal Heritage Sites in Ancient India. Bhon, Tal. Sangrampur, Dist. Buldana Lonar, Dist. Buldhana Tarapur, Dist. Buldhana, Narasimha Murti, Mehkar, Dist. Buldhana, Sharangdhar Balaji, Mehkar, Dist. Buldhana, Kanchanicha Mahal, Mehkar, Dist. Buldhana, Washim, Dist. Washim Nimba, Tal. Darvha, Dist. Yavatmal, Salbardi, Dist. Amravati, Muktagiri, Dist. Amravati, Ramtek, Dist. Nagpur, Nagardhan, Dist. Nagpur, Ajintha Aurangabad, Eolra Aurangabad, Pitalkhore, Dist. Aurangabad, Pratishthan, Dist. Aurangabad, Kandhar, Dist. Nanded</p>
	<p>COs:</p> <p>1) To promote an understanding of the processes of change and development through which human societies have evolved to their present stage of development. 2) To promote an understanding of the common routes of human civilizations and an appreciation of the basic unity of mankind. 3) To analyze critically Historical events</p>
Activities	<p>1. Seminar 2. Project 3. Study Tour 4. Visit to religion Historical Sites Group Discussion</p>

Weblink to Equivalent MOOC on SWAYAM if relevant:

- https://onlinecourses.swayam2.ac.in/cec20_ge19/preview (TOURISM AND TRAVEL MANAGEMENT)
By Mr N. ROOPESHKUMAR | DoS in Tourism and Hospitality Management, Pooja Bhagavat Memorial Mahajana PG Centre.

- 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:

- <https://youtu.be/k014Qu-U-kM>
- <https://youtu.be/Aq0v9vz1IC4>

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

Syllabus Prescribed for 2022–2023-year UG Programme
Programme: B.P.A.
Semester 1

Code of the Course/Subject	Title of the Course/ Subject	(Total Number of Periods)
BPA-VI 105	Group -A DSE-1: Music Vocal/ Instrumental	48

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 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.

Unit	Content
Unit 1	संगीतामधील ध्यनी, नांद. अहतनाद, अनाहत नाद, ध्वनीची उत्पत्ती, नादांचे वैशिष्टे (8 Periods)
Unit 2	शास्त्रीय माहिती : अ) २२ श्रुतीतील ७ स्वरांचे विभाजन- आधुनिक मत ब) पं. भातखंडे प्रणित १० थाट आणि आश्रय राग (10 Periods)
Unit 3	संगीतातील रचना (बंदीश-गत) विस्तृत माहिती सरगमगीत, लक्षणगीत, बडाख्याल, छोटाख्याल, मसीतखानी गत, रजाखानी गत, धृपद, धमार, तराना (10 Periods)
Unit 4	खालील शब्दांची व्याख्या संगीत, श्रुती, स्वर (शुद्ध, विकृत, कोमल/ तिद्र), चल स्वर, अचल स्वर, वर्जीत स्वर, सप्तक- (मंद्र, मध्य, तार) मेल / थाट अलंकार (पलटा) राग, जाती (औडव, पाडव, संपूर्ण) लय (विरंबीत, मध्य, द्रुत) वादी, संवादी, अनुवादी, विवादी स्वर (10 Periods)
Unit 5	अ) राग गायनाची शास्त्रीय माहिती ब) गायक-वादकाचे गुणदोष (10 Periods)
*SEM : Analyze the different musical forms. Understand the basic terminologies of Music. Student will able to write Notation	
COs: 1. This course is aimed at introducing the students to a specific gayaki in their khayal singing 2. To learn compositions in different genres such as Tarana and semi classical forms.	
Activities 1. Seminar 2. Stage Performance 3. Workshops 4. Group Discussion 5. Quiz on Subject	

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://brainly.in/question/1504984>

**Syllabus Prescribed for 2022–2023-year UG Programme
Programme: B.P.A.**

Semester 1

Code of the Course/Subject	Title of the Course/ Subject	(Total Number of Periods)
BPA-VI 106	Group -A DSE-2 : Music -Vocal / Instrumental	48

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 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.

Unit	Content
Unit 1	अभ्यासक्रमातील बडा ख्याल, छोटा ख्याल, मासितखानी गत, रजाखनी गत, पं. भातखंडे व पं. पलुस्कर पध्दतीत स्वरलिपीबद्ध करणे (8 Periods)
Unit 2	अ) अभ्यासक्रमातील सर्व रागांची विस्तृत शास्त्रीय माहिती ब) अभ्यासक्रमातील तालांची विस्तृत माहिती देऊन लिपीबद्ध करणे पं. भातखंडे पध्दतीत लिहीने १) त्रितात २) दादरा ३) केहरवा ४) एकताल (10 Periods)
Unit 3	अ) अभ्यासक्रमातील रागात वेगवेगळ्या तालात अलंकार तयार करणे ब) तानपूरा आणि तबला या वाद्यांची संपूर्ण माहिती आकृतीसह (10 Periods)
Unit 4	अ) महाराष्ट्रातील ओवी भजन, अभंग, आरती, (खंजीरी भजन) लावणी भक्तीगीत, भावगीत या गनप्रकाराची माहिती ब) नाट्य व नृत्याची माहिती देवून नृत्यात संगिताचे व तालाचे महत्त्व (10 Periods)
Unit 5	शास्त्रीय संगीतातील घराण्याबद्दल विस्तृत माहिती. १) ग्वाल्हीयर घराणा २) किराणा घराणा (10 Periods)

*SEM Analyze the different musical forms. Understand the basic terminologies of Music. Student will able to write Notation

COs: 1. This course is aimed at introducing the students to a specific gayaki in their khayal singing
2. To learn compositions in different genres such as Tarana and semi classical forms.

Activities

- १) Seminar
- २) Stage Performance
- ३) Workshop
- ४) Group Discussion
- ५) Quiz on Subject

Unit	Content
Unit 1	अभ्यासक्रमातील बडा ख्याल, छोटा ख्याल, मासितखानी गत, रजाखनी गत, पं. भातखंडे व पं. पलुस्कर पध्दतीत स्वरलिपीबद्ध करणे (8 Periods)
Unit 2	अ) अभ्यासक्रमातील सर्व रागांची विस्तृत शास्त्रीय माहिती ब) अभ्यासक्रमातील तालांची विस्तृत माहिती देऊत लिपीबद्ध करणे पं. भातखंडे पध्दतीत लिहीने २) त्रितात २) दादरा ३) केहरवा ४) एकताल (10 Periods)
Unit 3	अ) अभ्यासक्रमातील रागात वेगवेगळ्या तालात अलंकार तयार करणे ब) तानपुरा आणि तबला या वाद्यांची संपूर्ण माहिती आकृतीसह (10 Periods)
Unit 4	अ) महाराष्ट्रातील ओवी भजन, अभंग, आरती, (खंजीरी भजन) लावणी भक्तीगीत, भावगीत या गनप्रकाराची माहिती ब) नाट्य व नृत्याची माहिती देवून नृत्यात संगिताचे व तालाचे महत्त्व (10 Periods)
Unit 5	शास्त्रीय संगीतातील घराण्याबद्दल विस्तृत माहिती. ३) ग्वाल्हीयर घराणा ४) किराणा घराणा (10 Periods)
*SEM Analyze the different musical forms. Understand the basic terminologies of Music. Student will able to write Notation	
COs: 1. This course is aimed at introducing the students to a specific gayaki in their khayal singing 2. To learn compositions in different genres such as Tarana and semi classical forms.	
Activities ६) Seminar ७) Stage Performance ८) Workshop ९) Group Discussion १०) Quiz on Subject	

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 Pranipayee
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://brainly.in/question/1504984>
https://en.wikipedia.org/wiki/Vocal_music

Syllabus Prescribed for 2022–2023-year UG Programme

Programme: B.P.A.

Semester 1

Code of the Course/Subject	Title of the Course/ Subject	(Total Number of Periods)
BPA-CD 107	Group-B DSE-3: Classical Dance (Kathak/Bharat-Natyam/Odissi)	48

COs

- 1) Students will study about Classical Dance in detail and also understand about Nritya, Nritya & Natya
- 2) Remember the origin and development of Indian Classical Dance Forms.
- 3) Understand the difference between the Natyadharmi, Lokadharmi,
- 4) Analyze the different Technical Terms of Bharathanatyam
- 5) Students will study about Kathak Dance in detail and also understand about Nritya, Nritya & Natya

Unit	Content
Unit 1	भारतीय कला संस्कृतीचा उगम विकास (प्रागैतिहासिक काळ/ पौराणिक काळ/ वेद काळ /मुगल काळ इत्यादी) (10 period)
Unit 2	ताण्डव लास्य नृत्याची माहिती, लोक धर्मी नाट्य धर्मी ची माहिती ,गुर शिष्य परंपरा (10 period)
Unit 3	नाट्यशास्त्र अध्यायन करण, अंगहार, रेचक, अभिनय दर्पण- नटनभेद, नाट्य लक्षण, अभिनय लक्षण, अभिनय के साधन अभिनय हस्तादी सयुक्त असयुक्त हस्त मुद्रा (10 period)
Unit 4	कथक भरत नाट्यम ओडिसी नृत्याचा स्वतंत्र काळातील इतिहास विदर्भातील शास्त्र नृत्याचा क्रमिक विकास व विदर्भातील कलावंताचा (गुरु) परिचय (10 period)
Unit 5	देवदासी परंपरा कथक भारत नाट्यम ओडीसी नृत्याचा स्वतंत्र इतिहास, रामायण व महाभारत कालीन प्रत्येकी एका प्रसंगाचे वर्णन (8 period)
*SEM This course facilitates students to learn all the aspects of Kathak Dance. From the History and the Origin of Kathak Dance, 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 this dance form.	
COs: 1) Students will be able to understand the importance of Dance in human life & compare folk dances with classical dances. 2) Students will have practical knowledge of various Bols with padhant (both written & spoken) in Teental, Jhaptal, Ektal & Dhamar Tal which will include Vandana, That, Amad, Tukda, Paran, Chakardar, Permelu, Tarana/Bhajan, Gat Nikas & any Bhava	
Activities 1. Seminar 2. Workshops 3. Project 4. Group Discussion 5. Quiz on subject	

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)
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)

Part B

Syllabus Prescribed for 2022–2023-year UG Programme Programme: B.P.A.
Semester 1

Code of the Course/Subject	Title of the Course/ Subject	(Total Number of Periods)
BPA-KD 108	BPA Group- B DSE 4 : KATHAK DANCE	48

COs

- Students will study about Kathak Dance in detail and also understand about Nritya, Nritya & Natya
- Students will understand about Rasa & Bhava & also understand their importance.
- Students will have knowledge about Taal which includes That, Tatkar, Dugun, Matra, Tali, Khali, Amad, Tukda, Paran, Tehai, Chakardar, Premalu, Kavita, Gat.
- Students will have brief knowledge of Thumri & Bhajan in dance
- 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.

Unit	Content
Unit 1	कथक नृत्याचा इतिहास व घराना परंपरेचा उदय विविध घराण्याचा परिचय (10 Period)
Unit 2	कथक मधिल परिभाषीक शब्दांचा अभ्यास लय (बराबर, दुगुन, चौगुन) सम, ताली, मात्रा, खाली, गतनिकास, गतभाव, ततकार, तोडे आमद, तिहाई, कवित्त, गतपल्टा, बॉट अंग, प्रत्यंग, उपांग हस्तमुद्रा (10 Period)
Unit 3	अभ्यास क्रमातील तालांची लिपीबद्ध क्रिया तालाची एगून, दुगून, चौगुन, परण, तिहाई, तोडा, उठान, कवित्त (10 Period)
Unit 4	प्रस्तुती साहित्य- कथा- प्रसंग (रामायण, महाभारत, कृष्णालीला) गीत, काव्य, भजन, होरी, लिपीबद्ध करणे (10 Period)
Unit 5	शास्त्रीय गायनाचा सामान्य अभ्यास व्याख्या थाट, स्वर, समय, वादी, संवादी आरोह-अवरोह सप्तक शास्त्रीय गायनाचा इतिहास व घराने संबंधी माहिती (8 Period)
*SEM : This course facilitates students to learn all the aspects of Kathak Dance. From the History and the Origin of Kathak Dance, 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 this dance form.	
COs: 1) Students will be able to understand the importance of Dance in human life & compare folk dances with classical dances. 2) Students will have practical knowledge of various Bols with padhant (both written & spoken) in Teental, Jhaptal, Ektal & Dhamar Tal which will include Vandana, That, Amad, Tukda, Paran, Chakardar, Premalu, Tarana/Bhajan, Gat Nikas & any Bhava	
Activities 1. Seminar 2. Stage Performance 3. Workshops 4. Project 5. Guest Lecture	

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 Raghuvver (Hindi)
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 of Kathak)
9. Rhythmic Echoes and Reflections: Kathak - Shovana Narayan (English)
10. Vidharbhatil Prachin Mandiratil nritya shilpe (Dr. Mohan Bode)

Part B

Syllabus Prescribed for 2022–2023-year UG Programme

Programme: B.P.A.

Semester 1

Code of the Course/Subject	Title of the Course/ Subject	(Total Number of Periods)
BPA-BD 109	Group - B DSE-5 : Bharatnatyam Dance	48

COs

- BHARATHANATYAM provides the learners with knowledge & skills needed to prepare for a professional career as a classical dancer .
- Through the various programs they are trained to acquire different types of practice like basic of adavu, exercises, knowledge about music, thala, culture, Life skills , problem solving skills or choreography skills etc
- 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.

Unit	Content
Unit 1	a) Rangadhi devata, Pushpanjali Natya rang vidhi. (b) development of Bharat Natyam Dance (10 Periods)
Unit 2	Short Notes On : (a) Tillana b) Jathiswaram c) Padam d) Shlokam e) Kirtanam 1) Varanam g) Swarjati h) Alaripu (10 Periods)
Unit 3	According to Bharat Natyam a) A dressing b) Instrument use (c) devdasi tradition d) folk dance T.N. (10 Periods)
Unit 4	lifeskech of the following : a) Bharatmuni b) Nandi keshwar c) Jaydev d) Guru krishan Ayyar (10 Periods)
Unit 5	a) Writing of chatusha Jati (Ta Ka Di Ni) and Tisdra Jati (Ta Ki Ta) in three speeds b) Explaining in short Adava, Tirmanam, Jaati Nativangam, Sholkattu, (10 Periods)
*SEM : Course focuses on developing your dance technique and knowledge of dance history, gaining embodied and theoretical experience of cultural forms, developing creative skills and increasing your knowledge of anatomy. In third year, you will work with a professional choreographer to create and perform a new work, and will work with a supervisor to create a piece of research	
COs: 1) Evaluate the different types of Hasthas and Bedhas. 2) Create and implement the Theoretical of Adavus and shloka.	
Activities 1. Seminar 2. Stage Performance 3. Workshops 4. Project	

Recommended Books :

- Abhinaya Darpanam Anita Vallabh.
- Approach to Bharathanatyam S Bhagyalekshmy 3rd Edition [Approach to Bharatanatyam] SKU: Approach to Bharatanatyam. ...
- Sale. Bharatanatyam How to JAYALAKSHMI ESHWAR Book.
- Christianity in Indian Dance Forms

Weblinks:

<https://archive.org/details/pli.ccrt.Odissi>
<https://contentwriter.in/odissi-dance/>

Programme: B.P.A.
Semester 1

Code of the Course/Subject	Title of the Course/ Subject	(Total Number of Periods)
BPA-OD 110	Group -B DSE-6 : Odissi Dance	48

COs

1. Demonstrate each and every aspect of the art form
2. Perform in any reputed events, music festivals
3. Analyse, interpret and assess their own compositions/Choreographies/music production,music performances, instruments, views on their field of study and thoseof others
4. Use modern technologies for enhancing the performance of entertainment industry
5. Direct and produce relevant products for entertainment industry

Unit	Content
Unit 1	1) Introduction of dance a) Meaning of Dance (in two sentences) b) Aims and objects of o dance (in Short) c) Name of the god who create the dance. 2) Priliminary Knowledge on odissi Dance a) Which place it belong to b) Nature of dance, whether it belongs to classical or folk style. (10 Periods)
Unit 2	(3) Name of your Guru (4) Identification of five fingers withdifferent exercise 5) Name of six Angas according to abhinaya Dharpana with different exeroises (10 Periods)
Unit 3	Ability to define - Matra, Laya, Tala Ability to demonstrate theasamyakta Nastus (Single hand Gestares) from the abhinaya Dharpana (Not including Vinyogos) (10 Periods)
Unit 4	1) Oriya Sing: Uthad Baithaa thiyen Chali, Budaa Bhasua BhaunriPaali odissi nature atha Beli b) Meaning of the term "Beli" c) Identification of each of the eight belis (uthaa Baithaa, Thiyen, Chaali Budao, Bhasaa, Bhaunri with practical examples for each 2) hastas Ability to demonstrate and identify the samyukta hastas from the Abhinaya dharpana (not including Viwyogas) (10 Periods)
Unit 5	3) Shirobheda Dhrishtibheda and Grivabhedas from abhinayaDharpana: Demonstration in sequential order and ability to indentify each (not including viniyogas) 4) Defination a) Taandav and laasya b) nrita, Nritya and Naaty a (c) Defination of khandi and arasa. (8 Periods)
	*SEM : Course focuses on developing your dance technique and knowledge of dance history, gaining embodied and theoretical experience of cultural forms, developing creative skills and increasing your knowledge of anatomy. In third year, you will work
	COs: 1) Choose appropriate online programmes for further learning, participate inseminars and conferences 2) Establish his/her own institute
	Activities 1.Seminar 2.Stage Performance 3.Workshops 4.Project

Recommended Books:

- Odissi: An Indian Classical Dance Form. Priyambada Mohanty Hejmadi. Hardcover.
- Odissi (Dances of India) Sharon Lowen.
- Dancing Odissi – Paratopic Performances of Gender and State (Enactments) AnurimaBanerji.

Weblinks:

<https://archive.org/details/pli.ccrt.Odissi>
<https://contentwriter.in/odissi-dance/>

Syllabus Prescribed for 2022–2023-year UG Programme

Programme: B.P.A.

Semester 1

Code of the Course/Subject Title of the Course/ Subject (Total Number of Periods)

BPA-TB 111 Group - C DSE-7 : Tabla 48

Unit	Content
Unit 1	1. Origin and brief history of Tabla 2. Definition following Terms (Taal, Laya, Matra, Theke, sam, Tali, Khali, Vibhag) 3. Knowledge of Writing Teental Kayda & its 4 Types with Tihai 4. Knowledge of Writing (Sam to Sam) 4 Tihai in Tintal (10 Periods)
Unit 2	1. Structural Knowledge of own instrument with sketch 2. Playing method of following Bols (Ghe, Gheghe, Ke, Na, Tu, Re, Te) 3. Knowledge of Writing Thiai in Given Tal : (a) Zapat (b) Kaharwa (10 Periods)
Unit 3	Details Study of following rala with notation dugun and chougan 1. Teental 2. Jhaptal 3. Ektal 4. Rupak 5. Chowtal 6. Tiwara 2. History of Gharana : Panjab (10 Periods)
Unit 4	Defination for the following : 1. Sangit 2. Swara 3. Dhvani 4. Naad and its type 2. History of Gharana : Delhi (10 Periods)
Unit 5	Briefly explain like sketch of following Artist 1. Pt. Vishnu N. Bhatkhande 2. Pt. Vishnu Digambar Paluskar 3. Pt. Anokhelaal 4. Usdad Amzad Ali Khan 5. Pt Bhajan Safuri (10 Periods)
*SEM : Some advance talas are included so that the students can accompany with different kind of songs. Some light talas are included to impart knowledge about some folk rhythms and idea about recitation of bols which is very essential in case of Tabla	
COs: 1. Students will develop the skills of accompaniment with vocal and instrumental music 2. Students get introduced to the basic north Indian percussion instruments and its mechanism	
** Activities	1) Seminar 2) Workshop 3) Project 4) Stage Performance 5) Improvisation 6) Festival

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

WebLink Address :

Part B
Syllabus Prescribed for 2022-2023 year UG Programme
Programme: B.P.A.
Semester 1

Code of the Course/Subject	Title of the Course/ Subject	(Total Number of Periods)
BPA-PB 112	Group -C DSE-8 : Tabla	48

COs

1. To study of Percussion Instruments.
2. To understand relation between Tabla and Dance
3. To studies about 10 Prans of Taal.
4. Role of Tabla in Gurmat Sangeet
5. To analyze the present form of Tabla in music
6. Comparative study of Teen Taal and Tilwada.
7. Analyze the study of different gharanas of Tabla.

Unit	Content
Unit 1	1. Knowledge of “Tabla 10 Pran” 2. Knowledge of Banaras Gharana (Tabla) 3. Knowledge Jawali Gharana of Pakhawaj 4. Write Kayda & 4 types in Tal Zaptal with Notation <p align="right">(10 Periods)</p>
Unit 2	1. Brief Information about Percussion Instrument (Nagada, Dhol, Dholki, Duff, Naal) 2. Define: Aad, Kwaad, Biaab Lay <p align="right">(8 Periods)</p>
Unit 3	1. Explain the following Terms with example a. Mukhada b. Mohara c. Kukada d. Uthan e. Paran 2. Method of Notation in Barabr & Dugun Laya of the Following : a. Dadara b. Karwa c. Sultal 3. Knowledge of writing Tihai in tal Jhaptal & Rupak <p align="right">(10 Periods)</p>
Unit 4	Life SK of following Maestro’s (a) Pt. Bhemsen Joshi (b) Pt. Shiv Kumar Sharma (c) Pt. Ravi Shanakar (d) Pt. Jasraj (e) Hari Prasad Chaurajtya (f) Pt. Suresh Talwarkar (g) Pt. Bhawani Prasad <p align="right">(10 Periods)</p>
Unit 5	1) Qualities of Instrument Player 2) Importance of Sangit in Performing Arts 3) Accompaniment of Tabla in Katahk Dance 4) Give a different Name of Tala’s based on its used for different Rasa’s <p align="right">(10 Periods)</p>
*SEM : Some advance talas are included so that the students can accompany with different kind of songs. Some light talas are included to impart knowledge about some folk rhythms and idea about recitation of bols which is very essential in case of Tabla	
COs: 1. Students will develop the skills of accompaniment with vocal and instrumental music 2. Students get introduce to the basic north Indian percussion instruments and its mechanism	
** Activities	1) Seminar 2) Workshop 3) Project 4) Stage Performance 5) Improvisation 6) Festival

Reference Book:

- 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_w2elVJwJQ <https://youtu.be/ArczWJpKy-w>
<https://youtu.be/S9Sryc-RGNM><https://youtu.be/aLYczLul7Ps>

Part B

Syllabus Prescribed for 2022–2023-year UG Programme

Programme: B.P.A.

Semester 1

Code of the Course/Subject	Title of the Course/ Subject (Total Number of Periods)
BPA: DR 113	Group -D DSE-9 : Drama 48

COs

- Play physical actions in performance.
- Apply vocal (breath, resonance, articulation) and physical (grounded presence, kinesthetic awareness, flexibility, tempo) technique to the creation of performance.
- Demonstrate an understanding of style through performance of classical and contemporary texts as well as devised work.
- Apply skills of listening, articulation, awareness and collaboration through the creation of performance as a member of an ensemble.
- Demonstrate principles of stage directing (including an understanding of staging, imagery, pace, concept, and acting) by directing short scenes and plays.

Unit	Content
Unit 1	भारतीय नाटक प्राचीन परंपरा : १) नाटशास्त्राचे जनक २) भरतमूनी प्राचीन भारतीय नाटकचे स्वरूप ३) भारतमूनी अभिनय प्रकार (10 Period)
Unit 2	मराठी रंगभूमीचा विकास विष्णूदास भावे १८४३ ते १९२० कलवधपर्यंतचा कालावधीपर्यंतचा अभ्यास लोकरंगभूमीचा मराठी नाटकाववरील प्रभाव (10 Period)
Unit 3	नाटककार आणि नाटक रंगभूमीवर नाटककाराचे स्थान व कार्य नाटक म्हणजे काय ? नाटकाची व्याख्या स्पष्ट करणे दिग्दर्शक म्हणजे काय? त्याचे कार्य ? (10 Period)
Unit 4	आधुनिक नाटकाचे प्रकार मुकनाट्य एकपात्री, निकट, पथनाट्य, एकांकिका, दोन अंकी नाटक, नृत्य-नाट्य महानाट्य (10 Period)
Unit 5	दिग्दर्शक आणि नट दिग्दर्शकाचे प्रकार- माहिती स्पष्ट करणे नटाचे मु्य साधन- शरीर आणि आवाज अभिनेता भूमिकेसाठी तैयारी व त्याचे कार्य (8 Period)

*SEM : Many students find that theatre helps them develop the confidence that's essential to speaking clearly, lucidly, and thoughtfully. Acting onstage teaches you how to be comfortable speaking in front of large audiences, and some of your theatre classes will give you additional experience talking to groups

COs: 1) Demonstrate the ability to draw informed connections between the theatre and other fields of inquiry.
 2) Discuss and explain major theories of performance from Aristotle to the present, and apply that understanding to the analysis of texts and performances.

Activities

1. Seminar
2. Stage Performance
3. Workshops
4. Project
5. Group Discussion

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>

COs

1. Communicate design ideas to collaborators through graphic skills, language and research.
2. Participate in the collaborative creation of theatre through the application of design skills.
3. Demonstrate understanding of the different technologies and techniques used in the creation of theatre.
4. Develop physical and artistic self-awareness and integrate theory into the physical practice.
5. Demonstrate visual, kinesthetic, and textual literacy of various dance forms through informed writing and conversations about artistic works.

Unit	Content
Unit 1	नाट्यसंहिताघटकअभ्यास: 1 संहिताकथाबिज (Thim). 2 कथानाट्याचीसूरावत 2 भागपाडणे (Plot), 3. पात्रनिवड - चरित्रचित्रण (Characterization) 4. रहस्य (Suspence), 5. संघर्ष (Conflict) 6 उत्कर्षबिंदू (Climax). 7. पराकर्षबिंदू (Anti-Climax), 8 शेवटसुखात्मअथवादुखात्म (End) (10 Periods)
Unit 2	रंगमंचीयभूगोल (Stage Geography) रंगमंचाचेभाग, अभिनयक्षेत्र व त्याचेमहत्व 2) नेपथ्याचेप्रकार 3) रंगमंचाचेप्रकारभारतीय, ग्रीक, रोमन, शेक्सपीरीयन 4) रंगमंचावरीलघटक - प्रोसेनियमआर्च, परदे, विंग, झालरी, लेवल, मोडे (10 Periods)
Unit 3	नाट्य परंपरा अभ्यास (सामान्यमाहिती) 1. संस्कृत रंगभूमीवरील नाटककार आणि नाटक (कुठलेहीपाच) 2. आधुनिक मराठी रंगभूमीवरील नाटककार आणि नाटक (विद्यार्थ्यांने पाहिलेल्या कुठल्याही एका नाटकाचे वर्णन) (10 Periods)
Unit 4	पारंपरिक मराठी लोकरंगभूमीची परंपरा महाराष्ट्रातील मराठी लोकनाटकं 1) गोंधळ 2) खडीगंमत 3) तमाशा 4) दशावतार इतर राज्यातील लोकनाटकं 1) बंगाल जत्रा-यात्रा 2) गुजरात- भवाई 3) कर्नाटक यक्षगान (10 Periods)
Unit 5	दिग्दर्शक आणि नाट्यकलावंत आणि प्रेक्षक अभिनेता आणि दिग्दर्शकाचे संबंध दिग्दर्शक आणि तंत्रज्ञ संबंध आणि कार्य नाट्यकलावंत आणि रसिकप्रेक्षक भूमिका स्पष्ट करणे (8 Periods)

*SEM : Many students find that theatre helps them develop the confidence that's essential to speaking clearly, lucidly, and thoughtfully. Acting onstage teaches you how to be comfortable speaking in front of large audiences, and some of your theatre classes will give you additional experience talking to groups.

COs: 1) Play physical actions in performance
2) Develop and apply process skills in rehearsal, production and classroom settings.

** Activities	1. Seminar 2. Stage Performance 3. Workshops 4. Project 5. Group Discussion
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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>

*SEM : Many students find that theatre helps them develop the confidence that's essential to speaking clearly, lucidly, and thoughtfully. Acting onstage teaches you how to be comfortable speaking in front of large audiences, and some of your theatre classes will give you additional experience talking to groups.	
COs: 1) Play physical actions in performance 2) Develop and apply process skills in rehearsal, production and classroom settings.	
** Activities	6. Seminar 7. Stage Performance 8. Workshops 9. Project 10. Group Discussion

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

BPA – I : PRACTICAL

Syllabus Prescribed for 1st Year UG Programme

Programme: B.P.A.

Semester : 1

Code of the Course/Subject	Title of the Course/ Subject	(Total Number of Periods)
BPA-VI : 115	Group - A DSE-11 : Vocal/Instrumental (Practical - Viva)	48

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 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.

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

१.	अभ्यासक्रमातील राग अ) राग कल्याण राग बिलावल. राग भैरव या रागात ५-५ अलंकाराचे गायन आणि वादन ब) राग यमन आणि भैरव रागात कोणताही एक बडा ख्याल आणि मासितखानी
२.	अभ्यासक्रमातील रागात सरगमगीत लक्षण गीत, छोटाख्याल, तराना अ) भूपाली २) भैरवी ३) खमाज
३.	अ) खालील तालांची शास्त्रीय माहिती व हातावर टाळी देवून म्हणण्याची क्षमता १) त्रिताल २) दादरा ३) केहरवा ४) एकताल ब) हारमोनियम, सतार, व्हायोलिन या वाद्यावर शुद्ध स्वर आणि विकृत स्वराची ओळख

- अंतर्गत गुण - स्वाध्याय पुस्तिका - २० गुण

Syllabus Prescribed from the Academic Session 2022 – 23

Programme: B.P.A.

Semester : 1 (First Year)

Code of the Course/Subject	Title of the Course/ Subject	(Total Number of Periods)
BPA – VI 116	Group - A DSE-12 : Vocal/Instrumental (Practical – Stage Performouce)	48

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 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.

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

1.	आपल्या अभ्यासक्रमातील एका रागात विशेष तयारीने एक बडा ख्याल/ मसितखानीगत, एक छोटा ख्याल / रजाखानीगत, आलाप, तान, तोडे सहित तयारी करणे अ) राग यमन ब) राग भैरव
2.	उपशास्त्रीय संगीत- एक गीत सादर करणे सुगम संगीत, भावगीत, तराणा, नाट्यगीत

- अंतर्गत गुण :- प्रात्यक्षिक पुस्तिका २० गुण
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Syllabus Prescribed for 1st Year UG Programme

Programme: Kathak Dance

Semester: 1

Code of the Course/Subject	Title of the Course/ Subject	(No. of Periods/Weeks)
BPA -KD 117	Group - B DSE-13 : Kathak Dance (Practical -Viva)	60

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 TaalDhamar, 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
2.	Tritaal- Tatkaar, Prnam Toda, Aamad, Sada Toda, (4) Ekgun, Dugun, chougun of Tirtaal GatNikas (4) Kavitt (2)
3.	Dadara, Keharwa, Rupak, Zhaptal, Ektaal, Information, Padan, Shirobhad, Dhruishtibhed, grivabhed, Asayukt-Hast Mudra According to Abhinay Darpan
4.	Practical Book

- अंतर्गत गुण - स्वाध्याय पुस्तिका - २० गुण

Syllabus Prescribed from the Academic Session 2022 – 23

1st Year UG Programme

Programme : Bharatnatyam

Semester : 1 (First year)

Code of the Course/Subject	Title of the Course/ Subject	(No. of Periods/Weeks)
BPA –BD 118	Group – B DSE-14 : Bharatnatyam Dance (Practical - Viva)	60

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 TatOr Vshree Adavu 5) Tir manam Adavu :- Gi Na Tam
2.	b) Alarupa - Tishra Ekam a) Presentation of the Item b) Identification of Raga and Taal. c) Identify shri; Drishti, Manadala, and Griva.

- अंतर्गत गुण - स्वाध्याय पुस्तिका - २० गुण

Syllabus Prescribed from the Academic Session 2022 – 23

Programme: Odissi Dance

Semester : 1 (First Year)

Code of the Course/Subject	Title of the Course/ Subject	(No. of Periods/Weeks)
BPA – OD 119	Group - B DSE-15 : Odissi Dance (Practical - Viva)	60

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.**

Unit 1	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. 6) Animal movements like: Peacock (myur) Deer (Horina), Snake (Sapa), Elephant (Hati), Bird (Pakshi), Frog (Benga)
Unit 2	A) Elementary Step: a) demonstration of 10 step each in check tribhang set of to Ek Taaliin three speeds (Ekgun, Dugan and chaugun) B) Re citation with hands of the sthayi ukuta to which the steps are composed
Unit 3	Padabbedha: Demonstration and ability to identify the basic foot positions: 3 Demonstration of "Same Bhanga" "Abhanga", "Tribhanga", "AAtiibhanga", "Chauka"

- अंतर्गत गुण - स्वाध्याय पुस्तिका - २० गुण

Syllabus Prescribed from the Academic Session 2022 – 23 UG Programme
Programme : Kathak Dance
Semester : 1

Code of the Course/Subject	Title of the Course/ Subject	(No. of Periods/Weeks)
BPA-KD 120	Group - B DSE-16 : Kathak Dance (Practical – Stage Performance)	60

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.	Stage Performance :- 30 Min Stage Performance with Live Accompaniment Musician - Recommended Tala's on your syllabus
2.	Prepare Practical Book

अंतर्गत गुण :- प्रात्यक्षिक पुस्तिका २० गुण

Syllabus Prescribed for 1st Year UG Programme
Programme: Bharat Natyam
Semester : 1

Code of the Course/Subject	Title of the Course/ Subject	(No.of Periods/Weeks)
BPA –BD 121	Group - D DSC 17 : Bharatnatyam Dance (Practical – Stage Performance)	60

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 prominentKathak exponents.
 - Students will be able to relate Dance with other fine arts
- **List of Practical/Laboratory Experiments/Activities etc.**

1.	Stage Performance :- 1) Students Must Stage Perform for 30 minutes on the basis of the Theory and Practicalwith Musician
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- अंतर्गत गुण :- प्रात्यक्षिक पुस्तिका २० गुण

Syllabus Prescribed for 1st Year UG Programme
Programme: Odissi Dance
Semester : 1

Code of the Course/Subject	Title of the Course/ Subject	(No. of Periods/Weeks)
BPA-OD 122	Group - B DSE-18 : Odissi Dance (Practical – Stage Performance)	60

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.

	Stage Performance :- 1) Students Must Performs Stage Performance for 30 minutes on the basis of the Theory and Practical
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अंतर्गत गुण :- प्रात्यक्षिक पुस्तिका २० गुण

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

Code of the Course/Subject	Title of the Course/ Subject	(No. of Periods/Weeks)
BPA-TB 123	Group - C DSE-19: Tabla (Practical –Viva)	60

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.**

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

• अंतर्गत गुण - स्वाध्याय पुस्तिका - २० गुण

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

Code of the Course/Subject	Title of the Course/ Subject	(No. of Periods/Weeks)
BPA-TB 124	Group - C DSC 20 : Tabla (Practical –Stage Performance)	60

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.**

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

- अंतर्गत गुण :- प्रात्यक्षिक पुस्तिका २० गुण
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**Syllabus Prescribed for 1st Year U28G Programme
Programme: DramaSemester : 1**

Code of the Course/Subject	Title of the Course/ Subject	(Noof Periods/Weeks)
BPA : DR 125	Group -D DSE 21 : Drama (Practical -Viva)	60

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.

Unit 1	भरतमुनींच्या नाट्यशास्त्र विषयी माहिती सांगणे
Unit 2	अभिनयाचे चार प्रकारांची १) आंगिक २) वाचिक ३) संचिका ४) आहार्य या विषयी सांगणे
Unit 3	रंगमंचाचे भाग व प्रकार सांगणे
Unit 4	रंगमंचाचे घटक सांगणे
Unit 5	आहार्य अभिनयासाठी वेशभूषा
Unit 6	रंगभूषा वेशभूषा धारण करणे

- अंतर्गत गुण - स्वाध्याय पुस्तिका - २० गुण

**Syllabus Prescribed for 1st Year UG Programme
Programme: DramaSemester : 1**

Code of the Course/Subject	Title of the Course/ Subject	(No. of Periods/Weeks)
BPA : DR 126	BPA DSE- 22 : Drama (Practical – Stage Performance)	60

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.**

Unit 1	स्वगत, एकपात्री, नक्कल, मिमिक्री करुन दाखविणे
Unit 2	नक्कल, मिमिक्री करुण धाकवणे
Unit 3	नाटक वाचन वाचिक अभिनय तपासणे
Unit 4	नाट्य संहिता घटक सांगणे
Unit 5	मुकाभिनय व्यायाम विषय देवून एकल किवा समुह मुकाभिनय करुन दाखविणे
Unit 6	स्किट अथवा इंप्रोवायझेशन

- अंतर्गत गुण :- प्रात्यक्षिक पुस्तिका २० गुण

BPA (Bachelor of Performing Arts) – I, Semester - II

Programme : B.P.A
Semester II (First Year)

Code of the Course/Subject	Title of the Course/Subject	(Total Number of Periods)
	BPA	
BPA- E 201	DSC 1 : Compulsory English	48

Unit	Content
Unit I	PROSE I) The Responsibilities Young Citizens -Lal Bahadur Shastri II) A Career – R.K. Narayan III) A Simple Philosophy – Seathl IV) In Sahyadri Hills- A Lesson in Humility- Sudha Murty (10 periods)
Unit II	POETRY I) A psalm of Life- H.W. Longfellow II) On his Blindness- John Milton III) Daffodils- William Wordsworth IV) Leave this Chanting and Singing- Rabindranath Tagore (10 periods)
Unit III	BASICS OF COMMUNICATION SKILLS IN ENGLISH I) Degrees of Comparison II) Simple, Complex and Compound Sentences (10 periods)
Unit IV	BASICS OF COMMUNICATION SKILLS IN ENGLISH I) Types of Sentence: Assertive, Interrogative, Imperative, Exclamatory II) Transformation of Assertive into Exclamatory Sentences III) Transformation of Exclamatory into Assertive Sentences IV) Framing Questions with helping verbs and WH words (10 periods)
Unit V	COMMUNICATION SKILLS I) Thanking Someone and Responding to Thanks II) Inviting, Accepting and Refusing Invitations III) Apologising and Responding to Apology (8 periods)
	Skill Enhancement Module (For Internal Assessment) Writing Skills: Writing an Application

Cos:

After completion of this module students will be able to:

1. Understand various types of application.
2. Understand the structure of application.
3. Write various applications.
 - a. Assignment: Application for Bonafide Certificate, Character Certificate , T.C., leave
 - b. Class Test on Application Writing

Part-B

Syllabus prescribed for UG 2022-23 UG Programme

Program :- B.P.A.

Semester :-II

Code of the Course/Subject	Title of the Course/Subject	(Total Number of Periods)
	BPA	
BPA – M 202	DSC 2 : Marathi	48

COs : अभ्यासपत्रिकेची निष्पत्ती

१. नेमलेल्या साहित्यातून जीवनदर्शन, समकालीन व्यवहार जाणीवा यांची माहिती होईल.
२. वैचारिक, ललित, कविता या विविध वाङ्मय प्रकाराचे ज्ञान होईल. या वाङ्मय प्रकाराचे वेगळेपण जाणून घेतील तथा यामधील साम्यभेदाचे आकलन होईल.
३. वैचारिक गद्यातून भाषेच्या सर्जनशील रूपाचे विद्यार्थ्यांना आकलन होईल. तसेच चारित्र्यविषय असलेल्या शौर व्यक्तींच्या जीवनकार्यातून विद्यार्थ्यांना प्रेरणा मिळेल आणि संकटावर मात करून जीवनात यशस्वी होता येते हा विचार त्यांच्या मनी रुजेल.

४. ललित कलाकृतीच्या वाचनातून आनंद, बोध, ज्ञान इत्यादींची प्राप्ती होऊन विद्यार्थ्यांच्या जीवनविषयक जाणिवा समृद्ध होतील.
५. वैचारिकता, तात्त्विकता, काव्यात्मकता, भावनात्मकता, सामान्य गोष्टीतील असामान्यत्वाचे दर्शन यातून विद्यार्थ्यांचा दृष्टीकोण संपन्न होईल.
६. विविध प्रकारच्या साहित्याचे आकलन, वर्णन, आस्वादन, विश्लेषण आणि मूल्यमापन करण्याची क्षमता वाढून विद्यार्थ्यांची अभिरूची विकसित होईल.
७. या वाङ्मय प्रकारातून विविध प्रकारचे नीतिमूल्ये, जीवनमूल्ये, यांची शिकवण विद्यार्थ्यांना मिळेल, त्याचा उपयोग उत्तमरितीने जिवन जगण्यासाठी होईल.
८. 'उपयोजित' घटकाच्या माध्यमातून विविध प्रकारची कौशल्ये त्यांच्यात निर्माण होतील व ते रोजगारक्षम होतील.
९. विचारवंत, लेखक, कवी होण्यासाठी हे अध्ययन प्रेरक ठरेल, सहाय्यभूत ठरेल. यातून विद्यार्थी भाषेचा सर्जनशील वापर कसा करावा हे समजून घेतील व विविध प्रकारातील साहित्य निर्मिती करतील. तसेच व्यवहारिक उपयोजन करून रोजगारक्षम होतील.

अ.क्र. Sr.No	घटक Topic	अध्यापन तासिका (Teaching Hours)
विभाग - अ	वैचारिक	
१)	हा विद्येचा समय आहे ! - शाहू महाराज	१२
२)	राष्ट्रसंत व राष्ट्रपिता - राम शेवाळकर	
३)	शिक्षणाबिगर माणूस धोंडाच - संतोष भीमराव अरसोड	
विभाग - ब	ललित	
१)	जागल - भाऊ मांडवकर	१२
२)	हिरवा तपस्वी - शं.ना.नवरे	
३)	कस्तुरी - विजय जाधव	
विभाग - क	कविता	
१)	संतवाणी	१२
	अ) दादला (भारूड) -संत एकनाथ	
	ब) सदासर्वकाळ अंतरी कुटिल -संत तुकाराम	
२)	रांगूई - मीराताई ठाकरे	
३)	बाप वावरं पेरते - श्याम ठक	
४)	या शहरी संवेदनेशी जुळवून घेताना - अशोक इंगळे	
५)	मैफल - किशोर बळी	
६)	भगतसिंह - वैभव भिवरकर	
विभाग - ड	उपयोजित मराठी	१२
	कार्यालयीन पत्रव्यवहार	
	स्व-परिचयपत्र व नोकरीसाठी अर्जलेखन	

उपयोगिता

१. कौशल्य विकासाला सहाय्य होईल.
२. मराठी भाषा क्षमतेच्या वाढीस मदत होईल.
३. संभाषण, लेखन क्षेत्राची दारे खुली होतील.
४. विविध व्यवसाय क्षेत्रात संधी उपलब्ध होईल.

उद्दिष्टे

१. विद्यार्थ्यांच्या भाषिक क्षमतांचा विकास करणे.
२. संभाषण कौशल्ये विकसित करणे.
३. मराठी भाषेचे उपयोजन लक्षात घेणे.
४. विविध व्यवसायातील संधी लक्षात घेणे.
५. मराठी भाषेच्या वैशिष्ट्यांची ओळख करून घेणे.

उपक्रम

(विद्यार्थ्यांनी लेखन कौशल्ये आत्मसात करून त्याचे विविध उपक्रमांच्या माध्यमातून उपयोजन करणे, महाविद्यालयातील विविध कार्यक्रम प्रसंगी नाटक, श्रुतिकेसाठी, संवाद लेखन करणे, निरनिराळ्या माध्यमांसाठी महाविद्यालय तथा संस्थेच्या अभिनव, कल्पव जाहिराती तयार करणे, तथा महाविद्यालयात विशिष्ट कार्यक्रमासाठी गीत निर्मिती करणे अपेक्षित आहे. या दृष्टीने नियोजन अपेक्षित आहे.)

अभ्यास घटक

'व्यक्तित्व विकासासाठी : संभाषण व लेखन कौशल्ये' - (संपादक : डॉ.पृथ्वीराज तौर, डॉ.शैलेंद्र लेंडे, डॉ.वंदना महाजन), अथर्व पब्लिकेशन्स हे संपादित पुस्तक या अभ्यासक्रमासाठी नेमलेले आहे.

संभाषण कौशल्ये - एकूण तासिका-१५

Part A

Faculty : Interdisciplinary Studies
Programme : B.P.A. (Sem-II) Compulsory Hindi

POs:

1. अहिन्दी भाषी छात्रों में हिंदी के प्रति रुचि निर्माण कराना I
2. हिंदी के व्यापक प्रचार-प्रसार की जानकारी से छात्रों को अवगत कराना I
3. जनभाषा के रूप में हिंदी की आवश्यकता और उपादेयता को सिद्ध करना I
4. हिंदी में रोजगार की संभावनाओं को स्पष्ट करना I
5. 'अनुवाद' में रोजगार की दशा और दिशा का निर्देशन करना I
6. छात्रों को तकनीकी ज्ञान प्रदान कर आत्मनिर्भर जीवन-यापन के अवसर प्रदान करना I
7. छात्रों में सामाजिक, सांस्कृतिक, राष्ट्रीय आदि चेतनाओं को विकसित कर सजग नागरिक का निर्माण करना

PSOs:

1. छात्रों के भाषायी ज्ञान को समृद्ध एवं सशक्त कराना I
2. छात्रों में हिंदी भाषा में व्यवहार एवं प्रयोग करने की क्षमता विकसित कराना I
3. हिंदी में तकनीकी क्रिया-कलाप करने का ज्ञान प्रदान कराना I
4. छात्रों में सामाजिक दायित्वों के प्रति जागरूकता निर्माण कराना I

Employability Potential of the Programme:

Explain in detail in about 3 to 4 pages

वस्तुतः महाराष्ट्र अहिन्दी भाषी प्रदेशों में आता है किन्तु, भौगोलिक और ऐतिहासिक संदर्भों के कारण हम देखते हैं कि, सम्पूर्ण महाराष्ट्र में हिंदी का सहज और स्वाभाविक प्रयोग होता हुआ दिखाई देता है I फलस्वरूप बहुतायत में अहिन्दी भाषी छात्र अध्ययन के लिए हिंदी भाषा का अनायास चयन करते हैं I किन्तु, कतिपय कारणों से वे इसे रोजगार या जीवन-यापन का साधन बनाने से कतराते हैं अतः छात्रों को हिंदी में रोजगार या जीवन-यापन के साधन के रूप में अवगत कराना अत्यंत आवश्यक प्रतीत हो रहा है I इसी उद्देश्य को लक्ष्य कर, संत गाडगे बाबा अमरावती विश्वविद्यालय द्वारा सी. बी. सी. एस. के अंतर्गत आवश्यक हिंदी का पाठ्यक्रम इस रूप में विकसित करने की सार्थक कोशिश की गई है कि, छात्र हिंदी भाषा और उसकी साहित्यिक विधाओं से परिचित हो और साथ ही कौशल विकास के अंतर्गत जिन इकाइयों को स्थान दिया गया है उनके माध्यम से हिंदी रोजगार का सशक्त और सार्थक साधन बनाने की क्षमता उनमें विकसित करने की सार्थक चेष्टा की गई है I स्पर्धा परीक्षाओं के प्रति छात्रों की बढ़ती रुचि को ध्यान में रखकर उन्हें स्पर्धा परीक्षाओं में पूछे जानेवाले व्याकरण का ज्ञान प्रदान करने का भी प्रयास किया गया है I छात्रों के सर्वांगीण विकास को साधना और उन्हें एक जिम्मेदार, संवेदनशील और कर्तव्यपरायण तथा आत्मनिर्भर नागरिक बनाना हमारा प्रधान उद्देश्य रहा है

Part B

Syllabus Prescribed for 2022-23 Year UG Programme

Programme: B.P.A. (Sem-II)

Semester II

Code of the Course/Subject	Title of the Course/Subject	(Total Number of Periods)
BPA-H203	DSC 3 : Hindi (हिंदी)	48

Unit	Content
इकाई 1	<p>गद्य विभाग 7 से 12</p> <ol style="list-style-type: none"> 1. भाव और मनोविकार- आचार्य रामचंद्र शुक्ल (निबंध) 2. कफ़न- प्रेमचंद (कहानी) 3. शिक्षा का उद्देश्य- महादेवी वर्मा (निबंध) 4. पुरस्कार- जयशंकर प्रसाद (कहानी) 5. चाटुकारिता भी एक कला है- बरसानेलाल चतुर्वेदी (व्यंग्य) 6. मैं हिंदी बोल रही हूँ- ज्ञानचंद मर्मज्ञ <p style="text-align: right;">(8 periods)</p>
इकाई 2	<p>पद्य विभाग 7 से 12</p> <ol style="list-style-type: none"> 1. बिहारी के दोहे

	<p>2. मीराबाई के पद</p> <p>3. दुर्गुण और दुर्व्यसन- राष्ट्रसंत तुकडोजी (लहर की बरखा)</p> <p>4. निज भाषा सब उन्नति को मूल- भारतेन्दु हरिश्चंद्र</p> <p>5. मधुशाला- हरिवंशराय बच्चन</p> <p>6. अब के सावन में- गोपालदास नीरज</p> <p style="text-align: right;">(8 periods)</p>
इकाई 3	<p>हिंदी भाषा का परिचय</p> <p>देवनागरी लिपि का उद्भव और विकास</p> <p>देवनागरी लिपि का सामान्य परिचय</p> <p>हिंदी वर्तनी का मानक रूप</p> <p style="text-align: right;">(8 periods)</p>
इकाई 4	<p>व्यावहारिक भाषा एवं व्याकरण</p> <p>1. कारक</p> <p>2. तदभव</p> <p>3. तत्सम</p> <p>4. प्रादेशिक</p> <p>5. आगत</p> <p>6. कहावते</p> <p>7. मुहावरे</p> <p style="text-align: right;">(8 periods)</p>
इकाई 5	<p>अतिलघुतरी / वस्तुनिष्ठ प्रश्न</p> <p style="text-align: right;">(8 periods)</p>
इकाई 6	<p>आंतरिक मूल्यांकन</p> <p>हिंदी कौशल विकास</p> <p>1. व्यावसायिक पत्रलेखन</p> <p>2. आशु भाषण</p> <p style="text-align: right;">(8 periods)</p>
	<p>SEM</p> <p>1. निबंध तथा कहानी की विधाओं से अवगत होंगे।</p> <p>2. छात्र हिंदी साहित्य के रचनाकारों के काव्य अध्ययन से प्रेरित होंगे।</p> <p>3. छात्र देवनागरी लिपि का वर्गीकरण कर सकेंगे।</p> <p>4. छात्र हिंदी भाषा के व्यावहारिक ज्ञान का मूल्यांकन कर सकेंगे।</p> <p>5. छात्र हिंदी भाषा में व्यावहारिक पत्र-लेखन तथा आशु भाषण कर सकेंगे।</p>
Activities	<p>1. व्यावसायिक पत्रलेखन</p> <p>2. आशु भाषण</p>

प्रश्नपत्र प्रारूप :

इकाई 1 अ) दीर्घोत्तरी प्रश्न विकल्प के साथ	7x1 =7
ब) लघुत्तरी प्रश्न विकल्प के साथ	4 x2 = 8
इकाई 2 कविताओं का केंद्रीय भाव	5x3 = 15
इकाई 3 दीर्घोत्तरी प्रश्न विकल्प के साथ	7x1 =7
ब) लघुत्तरी प्रश्न विकल्प के साथ	4 x2 = 8
इकाई 4 प्रत्येक प्रश्न को दो अंक दिये जाये	6x2 = 12
मुहावरे	3x1 = 3
इकाई 5: सम्पूर्ण पाठ्यक्रम पर आधारित अतिलघुत्तरी / वस्तुनिष्ठ	20x1 = 20
इकाई 6 : आंतरिक मूल्यांकन- हिंदी कौशल विकास	20

COs

1. छात्र साहित्य की विभिन्न विधाओं से परिचित होंगे I
2. पद्य विभाग की सभी कविताओं के माध्यम से छात्रों की संवेदनाएं संस्कारित होगी I
3. कौशल विकास के अंतर्गत सम्मिलित घटकों के माध्यम से छात्रों में तकनीकी ज्ञान का विकास होगा I
4. विभिन्न स्पर्धा परीक्षाओं में पूछे जाने वाले व्याकरण के प्रश्नों से छात्रों में स्पर्धा परीक्षा के प्रति रुचि उत्पन्न होगी I
5. छात्रों में वैयक्तिक और सामाजिक दायित्व का निर्वहन करने की क्षमता विकसित होगी I

➤ Course Material/Learning Resources

Text books : Reference Books:

1. कबीर साखी सार डॉ. ताराचंद बाली, विनोद पुस्तक मंदिर, आगरा)
2. कबीर एक नई दृष्टि - डॉ. रघुवंश
3. कबीर - डॉ. हजारी प्रसाद द्विवेदी
4. भ्रमरगीत सार राजनाथ शर्मा (विनोद पुस्तक मंदिर आगरा)
5. सूर की काव्यकला- डॉ. मनमोहन गौतम
6. विनयपत्रिका-तुलसीदास (गीताप्रेस गोरखपुर)
7. कवितावली -तुलसीदास (गीताप्रेस गोरखपुर)
8. तुलसीदास युग और काव्य- डॉ. राजपति दीक्षित
9. बिहारी का नया मूल्यांकन- डॉ. बच्चन सिंह
10. समस्यामूलक उपन्यासकार प्रेमचंद-डॉ. महेन्द्र भटनागर
11. प्रेमचंद एक अध्ययन- डॉ. राजेश्वर गुरु
12. साहित्य रूप और तत्व- शिवनंदन प्रसाद
13. साहित्य पथ संपादक डॉ. इन्द्रपालसिंह
14. साहित्य का साथी (प्रकाशक, राष्ट्रभाषा प्रचार समिति, वर्धा)
15. लहर की बरखा- तुकडोजी महाराज, प्रकाशक, रुपराव वाघ,श्रीगुरुदेव प्रकाशन
16. वसंत- संपादक, हिंदी अभ्यास मंडल, सं.गा.बा. अमरावती
17. काव्यांजलि- संपादक, हिंदी अभ्यास मंडल, प्रकाशक, राघव पब्लिकेशन, नागपुर
18. सम्भव हैं- ज्ञानचंद मर्मर, प्रकाशक, श्रीमती शरद, नं. 13, तीसरा क्रॉस, के. आर ले आउट/ आठवा फेज, जे. पी. नगर बेंगलोर, 560078

Part B

**Syllabus Prescribed for 2022–2023-year UG
Programme: Histroy (DSC 5)
Semester 2**

Code of the Course/Subject Title of the Course/ Subject (Total Number of Periods)

BPA
BPA – HIAC 204 DSC 4 : Heritage of Indian Art and Culture 48

COs

- Learn a basic narrative of historical events in a specific region of the world in aspecific time frame
Distinguish between primary and secondary sources
- Understand and evaluate different historical ideas, various arguments, and points ofview.
- Evaluate competing interpretations and multiple narratives of the past.
- Gather and assess primary historical evidence.
- Compile a composite bibliography.
- Present clear and compelling arguments, based on critical analysis of diversehistorical sources.

Unit	Content
I	1. History of Andhra-Satavahana Rule 2. India during Kushana Rule 3. Socio-Religious condition during 1 st and 2 nd century A.D. <p style="text-align: right;">(8 Periods)</p>
II	1. Foundation of Gupta Dynasty and their Rule. 2. Vakataka Dynasty 3. India during Gupta-Vakataka rule <p style="text-align: right;">(8 Periods)</p>
III	1. Foundation of Vardhana Dynasty 2. India during Harsha Vardhana Rule. 3. Huen Tsang Chinse Traveler to India and the Universities in ancient India. <p style="text-align: right;">(8 Periods)</p>
IV	1. Foundation of Yadava Rule and their political struggle with Tughlq 2. Socio-Religious condition during Yadava Rule. 3. Art and Architecture during Ydava rule. <p style="text-align: right;">(8 Periods)</p>
V	1. Social Status of Women- Marriage, Property Rights, Sati, Pardali and Devdasi 2. Economical and Technological Developments- Agriculture, Industries, Trade and Commerce, Urban Centers 3. South India from 1 st century BCE to 12 century A.D. <p style="text-align: right;">(8 Periods)</p>
	SEM Tourism and Art and Architecture during 1 st century BCE to 12 th Century A.D. 1) Regional Heritage Site- Ridhadpur, Dist. Amravati, Anjangaon Surji, Dist Amravati Lasur, Dist. Kondeshwar, Dist. Amravati, Achalpur, Dist. Amravati, Gavilgad fort, Dist. Amravati, Amravati, Mahimapur, Dist. Amravati, Chikhaldara, Dist. Amravati, KaranjaLad, Dist. Washim Asadgad Fort, Dist. Akola, Narnala fort, Dist. Akola, Devagiri Fort, Dist. Aurangabad Mahurgad, Dist. Nanded.
	COs: 1) To promote an understanding of the processes of change and development through which human societies have evolved to their present stage of development. 2) To promote an understanding of the common routes of human civilizations and an appreciation of the basic unity of mankind. 3) To analyze critically Historical events
Activities	1. Seminar 2. Project 3. Study Tour 4. Visit to religion Historical Sites 5. Group Discussion

Weblink to Equivalent MOOC on SWAYAM:

1. https://onlinecourses.swayam2.ac.in/ccc22_ge38/preview (Tourism Transport and Travel Services) By Mr. Srikanth K. S Dept. of Tourism and Hospitality Management

PBM Mahajana PG Center 2. https://onlinecourses.swayam2.ac.in/cec22_ge40/preview (Tourism Planning and Sustainable Development) By Prashant Kumar Gautam Panjab University | Chandigarh

Books Recommended:

- 1 Basham A.L.- The Wonder That was India.
- 2 Basham A.L.- The cultural History of India of Deccan
3. Bhandarkar R.G. Early History
4. Desai Z.A. - Indo-Islamic Architecture
5. Harle J. C.- Art and Architecture of the India Subcontinent
6. Habibulla:- Foundation of Muslim Rule in India
7. Majumdar R. C.-History and culture of the Indian people vols. III, IV & V
- 8 Munshi V. K.M. and R. R. Diwakar:- Bharatiya Vidya Bhavan series Indian Inheritance, 3 Vols
9. Puri Chopra and Das: Social and Economic History of India Vol.1
10. Rowland B. The Art and Achitecture of India
11. Sharma R.S.- Light on early Indian Society and Economy
12. Saraswati S.K:- A Survey of Indian Sculpture
13. Satish Chandra: Medieval India. From Sultanate to the Mughals

Weblink to Equivalent MOOC on SWAYAM if relevant:

1. https://onlinecourses.swayam2.ac.in/ccc22_ge38/preview (Tourism Transport and Travel Services)

By Mr. Srikanth. K. S Dept. of Tourism and Hospitality Management PBM Mahajana PG Center

2. https://onlinecourses.swayam2.ac.in/cec22_ge40/preview (Tourism Planning and Sustainable Development) By Prashant Kumar Gautam | Panjab University Chandigarh

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> 3. <https://youtu.be/UZsWXvpzmyw>

Syllabus Prescribed for 2022–2023-year UG Programme

Programme: Music

Vocal/Instrumental

Semester 2

Code of the Course/Subject	Title of the Course/ Subject	(Total Number of Periods)
	Group - A	
BPA –VI 205	DSE 1 : Music-Vocal/Instrumental	48

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.

Unit	Content
Unit 1	शास्त्रीय संगीतातील तत्वे : विस्तृत माहिती राग समय चक्र - पूर्वांग उत्तरांग पूर्वांगवादी राग, उत्तरांगवादी राग, समप्रकृतीक राग, ऋतूप्रमाणे बदलनारे राग. <p style="text-align: right;">(10 Periods)</p>
Unit 2	व्याख्या : वर्ण :- स्थाई, अंतरा, संचारी, आभोग, आरोही, अवरोही, गमक, मीडघसीट, मुसुरकी, वृं तन, घटका, कण (स्पर्श) स्वर, अष्टक खटका स्वर वाद्यांकरीता आकर्ष- अपकर्ष प्रहार, झाला उलट सुलट जमजमा, सूत. <p style="text-align: right;">(10 Periods)</p>
Unit 3	अ) पं. व्यकटमखी रचीन ७२ थाटांचा सिध्दांत विस्तृत अध्ययन ब) पं. विष्णुनारायण भातखंडे यांच्या स्वरलिपी व ताललिपी पध्दतीचा संपूर्ण परिचय <p style="text-align: right;">(10 Periods)</p>
Unit 4	अ) शास्त्रीयमाहिती - विस्तृतअध्ययन ग्रह, अंश, न्याय, अपन्यास, शुध्द छायागत संकिर्ण, संधी प्रकाशराग. ब) राग वर्गीकरण विस्तृत माहिती <p style="text-align: right;">(10 Periods)</p>
Unit 5	संगीतातील योगदान १) पं. विष्णू दिगंबर पलुस्कर २) पं. विष्णू नारायण भाजखंडे <p style="text-align: right;">(8 Periods)</p>
*SEM : Analyze the different musical forms. Understand the basic terminologies of Music. Student will able to write Notation	
COs: 1. This course is aimed at introducing the students to a specific gayaki in their khayal singing 2. To learn compositions in different genres such as Tarana and semi classical forms.	
Activities 1. Seminar 2. Stage Performance 3. Workshops 4. Group Discussion 5. Quiz on Subject	

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 Pranipayee
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://brainly.in/question/1504984> https://en.wikipedia.org/wiki/Vocal_music

Code of the Course/Subject	Title of the Course/ Subject	(Total Number of Periods)
BPA-VI 206	DSE 2 : Music Vocal/Instrumental	48

Group -A

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.

Unit	Content
Unit 1	आपल्या अभ्यासक्रमातील रागात छोटाख्याल, सरगमगीत, धूपद, धमार पं. भातखंडे गुण १० पध्दतीत स्वरलिपीबध्द करणे / स्वर वाद्यांसाठी रजाखातीगत त्रिताल व्यतिरिक्त अन्य तालात (10 Period)
Unit 2	भारतीय संगीतातील दोन संगत पध्दतीतु लनात्मक अध्ययन (१) उत्तर हिंदुस्थानी संगीत पध्दती (२) दक्षिण कर्नाटकी संगीत पध्दती (8 Period)
Unit 3	अ) भारतीय शास्त्रीय संगीताचा इतिहास व विकास प्राचीन आणि आधुनिक व ग्रंथकारांच्याबद्दल माहिती (10 Period)
Unit 4	अ) शास्त्रीय संगीत आणि लोकसंगीत साम्यभेव संक्षिप्त आढावा च) आपल्या अभ्यासक्रमातील तालांची शास्त्रीय माहिती देवून लिपीबध्द (पं. पलुस्कर लिपीमध्ये लिहीण्याचा अभ्यास १) झपताल २) रूपक ३) सुलताल ४) चौताल ५) त्रिताल (10 Period)
Unit 5	वर्तमानकालीन कंठ-वाद्य संगीतकारांनाबद्दल सविस्तर माहिती. १) पं. जसराज, २) पं. भिगसेनजोशी ३) किशोरीअमोणकर ४)पं. बिलायतखॉ. ५) डॉ.एन. राजन ६) पं.बुधादीत्यमुखर्जी (10 Period)
*SEM : Analyze the different musical forms. Understand the basic terminologies of Music. Student will able to write Notation	
COs: 1. This course is aimed at introducing the students to a specific gayaki in their khayal singing 2. To learn compositions in different genres such as Tarana and semi classical forms.	
Activities 1. Seminar 2. Stage Performance 3. Workshops 4. Group Discussion 5. Quiz on Subject	

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

[music-vs-vocal-music/ https://brainly.in/question/1504984](https://brainly.in/question/1504984)

https://en.wikipedia.org/wiki/Vocal_music

Syllabus Prescribed for 2022–2023-year UG Programme**Programme: Classical Dance****Semester 1**

Code of the Course/Subject Title of the Course/ Subject (Total Number of Periods)

BPA-CD 207**BPA****Group -B****48****DSE-3: Classical Dance****Kathak/Bharat-Natyam/Odissi****COs**

- Students will study about Classical Dance in detail and also understand about Nritta, Nritya & Natya
- Remember the origin and development of Indian Classical Dance Forms.
- Understand the difference between the Natyadharmi, Lokadharmi,
- Analyze the different Technical Terms of Bharathanatyam
- Students will study about Kathak Dance in detail and also understand about Nritta, Nritya & Natya

Unit	Content
Unit 1	भरततील शास्त्री नृत्याची महिती उगम, विकास, भाषा, शैली, भूषा, गुरु व त्यांची महिती
Unit 2	विदर्भातील प्राचीन मंदिरांची महिती व त्यावरिल नृत्य मुद्रा ओडिसातील प्राचीन मंदिरांची महिती व त्यावरिल नृत्य मुद्रा
Unit 3	नायक नायकाचा अभ्यस आपत्त्य शास्त्रिय नृत्यात प्रस्तुती करण नायक - धर्म, कर्म, अवस्थ नायिका- धर्म, आयु, प्रकृती
Unit 4	अभिनय दर्पणानुसार अभिनयाचे प्रकार व त्यांचे शास्त्रिय नृत्यात स्थान व महत्व, नवसाचे सामान्य ज्ञान
Unit 5	संगीताची माहिती स्वर / राग अलंकार आदी पार्श्वसंगीत नृत्य दक्षिणात्य ताल पद्धती परिचय
	*SEM This course facilitates students to learn all the aspects of Kathak Dance. From the History and the Origin of Kathak Dance, 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 this dance form.
	COs: 1) Students will be able to understand the importance of Dance in human life & compare folk dances with classical dances.

	2) Students will have practical knowledge of various Bols with padhant (both written & spoken) in Teental, Jhaptal, Ektal & Dhamar Tal which will include Vandana, That, Amad, Tukda, Paran, Chakardar, Permolu, Tarana/Bhajan, Gat Nikas & any Bhava
	Activities 1. Seminar 3. Workshops 4. Project 4. Group Discussion 5. Quiz on subject

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 Raghuvveer (Hindi)
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 of Kathak)
9. Rhythmic Echoes and Reflections: Kathak - Shovana Narayan (English)
10. Vidharbhatil Prachin Mandiratil nritya shilpe (Dr. Mohan Bode)

Weblink :

<https://medium.com/@pcsastry/must-visit-websites-for-every-classical-dancer-7fe009165eaa>

<http://www.meetkalakar.com/> <http://kalakonnnect.com/>

**Syllabus Prescribed for 2022–2023-year UG Programme
Programme: Kathak Dance
Semester 2**

Code of the Course/Subject Title of the Course/ Subject (Total Number of Periods)

BPA- KD 208

**BPA
Group – B
DSE-4 : Kathak Dance**

48

COs

- Students will study about Kathak Dance in detail and also understand about Nritya, Nritya & Natya
- Students will understand about Rasa & Bhava & also understand their importance.
- Students will have knowledge about Taal which includes That, Tatkar, Dugun, Matra, Tali, Khali, Amad, Tukda, Paran, Tehai. Chakardar, Premaelu, Kavita, Gat.
- Students will have brief knowledge of Thumri & Bhajan in dance
- 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

Unit	Content
Unit 1	जयपुर घराण्याच्या आध्य कलावंताचे जीवनी जयपुर घराण्याचे वैशिष्टे व कथक नृत्यातील योगदान (वाजिदअलशाहा यांचे कथक नृत्यातील योगदान. (10 Period)
Unit 2	कथक नृत्याचा प्रस्तुती कम व प्रस्तुतीकरण साथसंगतीचे वादयदंड व संगती या बदल माहिती (10 Period)
Unit 3	लिपीबद्ध किया :- तालाची दुगून चौगून, फरमाईशी तिपल्ली, आमद, चक्करदार परण, तोडा, कवित्व (10 Period)
Unit 4	प्रस्तुती साहित्य - पौराणीक संस्कृत हिन्दी, मराठी, आदी साहित्यातील नृत्य प्रस्तुतीला अनुरूप प्रसंगाचे वर्णन (10 Period)
Unit 5	कलावंताची जिवनी - पं. दंडनलाल गांगाणी व जयपूर घराण्यातील अन्य कलावंत, डॉ. पूरु दाधीच, कनक रेळे, यामिनी कृष्णमूर्ती. (8 Period)
	*SEM : This course facilitates students to learn all the aspects of Kathak Dance. From the History and the Origin of Kathak Dance, 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 this dance form.
	COs: 1) Students will be able to understand the importance of Dance in human life & compare folk dances with classical dances. 2) Students will have practical knowledge of various Bols with padhant (both written & spoken) in Teental, Jhaptal, Ektal & Dhamar Tal which will include Vandana, That, Amad, Tukda, Paran, Chakardar, Permelu, Tarana/Bhajan, Gat Nikas & any Bhava
	Activities 1. Seminar 2. Stage Performance 3. Workshops 4. Project 5. Guest Lecture

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 Raghuvver (Hindi)
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 of Kathak)
9. Rhythmic Echoes and Reflections: Kathak - Shovana Narayan (English)
10. Vidharbhatil Prachin Mandiratil nritya shilpe (Dr. Mohan Bode)

Part B
Syllabus Prescribed for 2022–2023-year UG Programme
Programme: Bharat Natyam
Dance Semester 2

Code of the Course/Subject	Title of the Course/ Subject	(Total Number of Periods)
BPA- BD209	BPA Group – B DSE-5 : Bharatnatyam Dance	48

COs

- BHARATHANATYAM provides the learners with knowledge & skills needed to prepare for a professional career as a classical dancer .
- Through the various programs they are trained to acquire different types of practice like basic of adavu, exercises, knowledge about music, thala, culture, Life skills , problem solving skills or choreography skills etc
- 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.

Unit	Content
Unit 1	Short Notes: a) Vandana b) Jawali c) Presentation of Bharatnatyam (10 Periods)
Unit 2	A) Knowledge of Dakshin Tala Padhate 1) Druv 2) Mattha 3) Zampa 4) Rupak 5) Tripud 6) Atha 7) Ek B) Short Note on 1) Jati 2) Jati 3) Shiwanka 4) MandalMandal 5) Chari (10 Periods)
Unit 3	Information about Bharatnatyam a) Meaning of Name b) Place of Origin (10 Periods)
Unit 4	Short Note on a) Natyakarma b) Patra Praana c) Patra (Nartiki) Lakshna d) Sabhalakshan (10 Periods)
Unit 5	Definition: a) Tala b) Matra c) laya d) Aavartna. e) Anga/ Vibhag (8 Periods)
*SEM : Course focuses on developing your dance technique and knowledge of dance history, gaining embodied and theoretical experience of cultural forms, developing creative skills and increasing your knowledge of anatomy. In third year, you will work with a professional choreographer to create and perform a new work, and will work with a supervisor to create a piece of research	
COs: 1) Evaluate the different types of Hasthas and Bedhas. 2) Create and implement the Theoretical of Adavus and shloka.	
Activities 1. Seminar 2. Stage Performance 3. Workshops 4. Project	

Recommended Books :

- Abhinaya Darpanam Anita Vallabh.
- Approach to Bharathanatyam S Bhagyalekshmy 3rd Edition [Approach to Bharatanatyam] SKU: Approach to Bharatanatyam. ...
- Sale. Bharatanatyam How to JAYALAKSHMI ESHWAR Book.
- Christianity in Indian Dance Forms

Weblinks:

<https://archive.org/details/pli.ccrt.Odissi> <https://contentwriter.in/odissi-dance/>

Part B
Syllabus Prescribed for 2022–2023-year UG Programme
Programme: Odissi Dance
Semester 2

BPA- OD210

BPA
Group – B
DSE 6 : Bharatnatyam Dance

48

COs

- Demonstrate each and every aspect of the art form
- Perform in any reputed events, music festivals
- Analyse, interpret and assess their own compositions/Choreographies/music production, music performances, instruments, views on their field of study and those of others
- Use modern technologies for enhancing the performance of entertainment industry • Direct and produce relevant products for entertainment industry

Unit	Content
Unit 1	Detailed Knowledge of Odissi dance a) A Brief history of the tradition and development and of the style b) Basic stylistic features and technique c) Repertoire d) Musical instruments e) Ahaarya (costume and jewellery) (10 Periods)
Unit 2	Abhinaya a) Definition of the term Definition of the term relating to tala: a) Sthayi Ukuta (Dharana) b) Bani c) Ukuta d) Khandi e) Gadi f) Maana g) Jhula h) Pohapata i) Padi (10 Periods)
Unit 3	The contemporary history of Odissi dance: a) The revival Phase (From mid-20th Century to the present day) b) Life history and contributions: Guru Pankajcharan Das (10 Periods)
Unit 4	The Mahari and Gatipua Traditions (10 Periods)
Unit 5	The Jagannath cult and Odissi dance: a) The myths related to the creation of the image of the deity. b) Rituals of the Maharis in the Jagannath Temple (8 Periods)
*SEM : Course focuses on developing your dance technique and knowledge of dance history, gaining embodied and theoretical experience of cultural forms, developing creative skills and increasing your knowledge of anatomy. In third year, you will work	
COs: 1) Choose appropriate online programmes for further learning, participate in seminars and conferences 2) Establish his/her own institute	
Activities	1. Seminar 2. Stage Performance 3. Workshops 4. Project

Recommended Books:

- Odissi: An Indian Classical Dance Form. Priyambada Mohanty Hejmadi. Hardcover.
- Odissi (Dances of India) Sharon Lowen.
- Dancing Odissi – Paratopic Performances of Gender and State (Enactments) Anurima Banerji.

Weblinks:

<https://archive.org/details/pli.ccr.ODissi>
<https://contentwriter.in/odissi-dance/>

Syllabus Prescribed for 1st Year UG Programme

Part - B

Syllabus Prescribed for 2022-2023 year UG Programme

Programme: Percussion Instrument (Tabla)

Semester 2

Code of the Course/Subject	Title of the Course/ Subject	(Total Number of Periods)
BPA-TB 211	BPA Group - C DSC-7 : TABLA	48

COs

1. To study of Percussion Instruments.
2. To understand relation between Tabla and Dance
3. To studies about 10 Prans of Taal.
4. Role of Tabla in Gurmat Sangeet
5. To analyze the present form of Tabla in music
6. Comparative study of Teen Taal and Tilwada.
7. Analyze the study of different gharanas of Tabla.

Unit	Content
Unit 1	Details Study of Kayda, Peshkar Details Study of Naad and its Types Chakardar and its types (8 Periods)
Unit 2	a) Knowledge of writing Chakardar in following Tal:(Ektal, Rupak, Zhaptal Tentel) b) Playing methods of bole on table : a) Dhage Tirakita b) tuna kata c) Takkadan d) Ghidanak e) Traka g) Takenna (8 Periods)
Unit 3	Knowledge of following Gharana: 1. Delhi 2. Banaras Knowledge of Accompaniment with Vocal Music
Unit 4	Comparative study of Following Tala : 1) Ekatal-Chautal 2)ZaptalSuttal 3) Rupsk-Tiwra 4) Tintal 5) Kaharwa-Dumadi (8 Periods)
Unit 5	1) Life Sketch of following Artist : 2) Definition of following-Sum, Aaroh, Aurgh, Rag Thaat, 3) Explain Panjab Gharana (8 Periods)
	*SEM : Some advance talas are included so that the students can accompany with different kindof songs. Some light talas are included to impart knowledge about some folk rhythms and idea about recitation of bols which is very essential in case of Tabla
	COs: 1. Students will develop the skills of accompaniment with vocal and instrumental music 2. Students get introduce to the basic north Indian percussion instruments and its mechanism
	** Activities 1) Seminar 2) Workshop 3) Project 4) Stage Performance 5) Group Dissection 6) Improvisation 7) Festival

Book Reference:

- Taal-Kosh (1996),Pt.Girishchandra Shrivastav ,Ruby Prakashan,Alahabad.
- Taal-Parichay(part 1 to 3)(1993),Pt.Girishchandra Shrivastav,Sangeet KaryalayHaathras
- 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.RaghnathTalegaonkar.
- Taal-Kosh (1996),Pt.Girishchandra Shrivastav ,Ruby Prakashan,Alahabad.
- Tabla prakesh Bhag 1 2 3
- Tabla Puran

WebLink Address :

https://youtu.be/q_w2elVJwJQ <https://youtu.be/ArczWJpKy-w>
<https://youtu.be/S9Sryc-RGNM> <https://youtu.be/aLYczLu17Ps>

Part B

**Syllabus Prescribed for 2022-2023 year UG Programme
Programme: Percussion Instrument (Tabla)
Semester 2**

Code of the Course/Subject	Title of the Course/ Subject	(Total Number of Periods)
BPA-TB 212	BPA	48
COs	Group - C	
	DSE: 8 Tabla	

1. To study of Percussion Instruments.
2. To understand relation between Tabla and Dance
3. To studies about 10 Prans of Taal.
4. Role of Tabla in Gurmat Sangeet
5. To analyze the present form of Tabla in music
6. Comparative study of Teen Taal and Tilwada.
7. Analyze the study of different gharanas of Tabla.

Unit	Content
Unit 1	Details Study of Kayda, Peshkar Details Study of Naad and its Types Chakardar and its types (8 Periods)
Unit 2	a) Knowledge of writing Chakardar in following Tal:(Ektal, Rupak, Zhaptal Tentel) b) Playing methods of bole on table : a) Dhage Tirakita b) tuna kata c) Takkadan d) Ghidanak e) Traka g) Takenna (10 Periods)
Unit 3	Knowledge of following Gharana: 1. Delhi 2. Banaras Knowledge of Accompaniment with Vocal Music (10 Periods)
Unit 4	Comparative study of Following Tala : 1) Ekatal-Chautal 2)ZaptalSuttal 3) Rupsk-Tiwra 4) Tintal 5) Kaharwa-Dumadi (10 Periods)
Unit 5	1) Life Sketch of following Artist : 2) Defination of following-Sum, Aaroh, Aurgh, Rag Thaata, 3) Explain Panjab Gharana (10 Periods)
*SEM : Some advance talas are included so that the students can accompany with different kindof songs. Some light talas are included to impart knowledge about some folk rhythms and idea about recitation of bols which is very essential in case of Tabla	
COs: 1. Students will develop the skills of accompaniment with vocal and instrumental music 2. Students get introduce to the basic north Indian percussion instruments and its mechanism	
1) Seminar 2) Workshop 3) Project 4) Stage Performance 5) Group Dissection 6) Improvisation 7) Festival	

Book Reference:

- Taal-Kosh (1996),Pt.Girishchandra Shrivastav ,Ruby Prakashan,Alahabad.
- Taal-Parichay(part 1 to 3)(1993),Pt.Girishchandra Shrivastav,Sangeet KaryalayHaathras
- 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.RaghnathTalegaonkar.
- Taal-Kosh (1996),Pt.Girishchandra Shrivastav ,Ruby Prakashan,Alahabad.
- Tabla prakesh Bhag 1 2 3
- Tabla Puran

WebLink Address :

https://youtu.be/q_w2e1VJwJQ <https://youtu.be/ArczWJpKy-w>
<https://youtu.be/S9Sryc-RGNM> <https://youtu.be/aLYczLu17Ps>

Part B
Syllabus Prescribed for 2022–2023-year UG Programme
Programme: Drama
Semester 2

Code of the Course/Subject	Title of the Course/ Subject	(Total Number of Periods)
BPA- DR 213	BPA Group – D DSE 9 : Drama	48

COs

1. Play physical actions in performance.
2. Apply vocal (breath, resonance, articulation) and physical (grounded presence, kinesthetic awareness, flexibility, tempo) technique to the creation of performance.
3. Demonstrate an understanding of style through performance of classical and contemporary texts as well as devised work.
4. Apply skills of listening, articulation, awareness and collaboration through the creation of performance as a member of an ensemble.
5. Demonstrate principles of stage directing (including an understanding of staging, imagery, pace, concept, and acting) by directing short scenes and plays.

Unit	Content
Unit 1	मराठी लोकनाटक अभ्यास - 1) खडोबाचं जागरण, 2) दंडार 3) भारुड परंप्रांतीय लोकनाटक - 1) उत्तर प्रदेशनौटंकी, 2) राजस्थान कुचामणीख्याल. (10 Period)
Unit 2	अभिनयाची साधनं अभिनेत्याची शस्त्र - शरीर आणि आवाज, (Sound & Speech), आवाजाची पट्टी (Sound Level) आवाजाची जाडी (Tone), स्वरभेद (Modulation), बाराखडी उच्चारण (10 Period)
Unit 3	भारतीय आणि पाश्चिमात्य रंगभूमी प्रकार माहिती 1. संस्कृत रंगभूमी, 2. लोकरंग भूमी 3. ग्रीकरंग भूमी, 4. एलिझाबेथन रंगभूमी (10 Period)
Unit 4	1. नाट्यप्रकार 2. दशरूपक प्रकार 3. रसभाव प्रकार (सामान्य माहिती) (10 Period)
Unit 5	रंगभूमिचा विकास 1. आदिम लोकसंस्कृती आणि कला 2. ग्रामीण लोकजीवन आणि लोककला 3. रंगभूमी आणि समाज जीवन, 4. 'रंगभूमी' समाजप्रबोधन, लोकशिक्षण, लोकजागृतीचे सशक्त माध्यम (10 Period)

*SEM : Many students find that theatre helps them develop the confidence that's essential to speaking clearly, lucidly, and thoughtfully. Acting onstage teaches you how to be comfortable speaking in front of large audiences, and some of your theatre classes will give you additional experience talking to groups

COs: 1) Demonstrate the ability to draw informed connections between the theatre and other fields of inquiry.
2) Discuss and explain major theories of performance from Aristotle to the present, and apply that understanding to the analysis of texts and performances.

Activities

1. Seminar
2. Stage Performance
3. Workshops
4. Project
5. Group Discussion

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>

Part B

Syllabus Prescribed for 2022–2023-year UG Programme

Programme: Drama

Semester 2

Code of the Course/Subject Title of the Course/ Subject (Total Number of Periods)

BPA-DR 214

**BPA
GROUP – D
DSE 10 : Drama**

48

COs

1. Play physical actions in performance.
2. Apply vocal (breath, resonance, articulation) and physical (grounded presence, kinesthetic awareness, flexibility, tempo) technique to the creation of performance.
3. Demonstrate an understanding of style through performance of classical and contemporary texts as well as devised work.
4. Apply skills of listening, articulation, awareness and collaboration through the creation of performance as a member of an ensemble.
5. Demonstrate principles of stage directing (including an understanding of staging, imagery, pace, concept, and acting) by directing short scenes and plays.

Unit	Content
Unit 1	नाट्यनिर्मिती प्रक्रिया (Production Process) नाट्य संहिता निवड पत्राची निवड प्रसंगविभागणी, नेपथ्यरचना, रंगमचीयहालचाली नाटकाची तालमी रंगतत्र - रंगभूषा वेशभूषा, केशभूषा, प्रकाश योजना, संगीत संयोजन रंगीत तालीम, नाट्यप्रयोग (10 Period)
Unit 2	नाट्य निर्मिती घटकांचे महत्व. व तोंड ओळख. 1) नेपथ्य (Stage Craft) 2) प्रकाशयोजना(Light) 3) पार्श्वसंगीत (Background Music) 4) वेशभूषा (Costume) 5) रंगभूषा (Make-Up) (10 Period)
Unit 3	नेपथ्याचे घटक व त्याचे महत्व(Element of Stage Craft) 1) रंग (Colour) 2) रेषा (Line) 3) पोत (Texture) 4) आकारमान (Volume) 5) पनता (Density) (10 Period)
Unit 4	प्रादेशिक रंगभूमी माहिती (Regional Theatre) 1. मराठी रंगभूमी बंगाली सगभूमी 2. हिंदी रंगभूमी (10 Period)
	प्रकाश योजना उपकरण व साधनाची माहिती

Unit 5	स्पॉटलाईट, पार लाईट जनरल लाईट, अल्ट्राव्हायोलेट लाईट ढिकी लाईट फोको, निरर पॉल, कलर पेपर, डिमर, पल्सर पॉवर पॅक वायर केवल (8 Period)
*SEM : Many students find that theatre helps them develop the confidence that's essential to speaking clearly, lucidly, and thoughtfully. Acting onstage teaches you how to be comfortable speaking in front of large audiences, and some of your theatre classes will give you additional experience talking to groups	
COs: 1) Demonstrate the ability to draw informed connections between the theatre and other fields of inquiry. 2) Discuss and explain major theories of performance from Aristotle to the present, and apply that understanding the analysis of texts and performances.	
** Activities	1. Seminar 2. Stage Performance 3. Workshops 4. Project 5. Group Discussion

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>

BPA - Practical

Syllabus Prescribed for 1st Year UG Programme

Programme: Music Vocal/Instrumental

Semester : 2

Code of the Course/Subject	Title of the Course/ Subject	(No. of Periods/Weeks)
BPA - VI 215	BPA GROUP – A DSE -11 : Music Vocal/Instrumental (Practical – Viva)	60

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 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.

List of Practical/Laboratory Experiments/Activities etc.

1.	अभ्यासक्रमातील रागात एक बडाख्याल, मसितखानीगत, आलाप, तानांसह तयार करणे १) राग भिमपलासी २) राग बागेश्री
2.	अभ्यासक्रमातील रागात एका छोटाख्याल रजाखानीगत आलाप, तानांसहित आणि एकधमार किंवा तराणा
3.	तालांची शास्त्रीय माहिती देवून हातावर मुळलयीसह दुप्पट, चौपट, म्हणण्याची क्षमता गुण १) विलंबित एकताल २) विलंबित त्रिताल ३) झपताल ४) रुपक ५) सुलताल ६) चौताल

- अंतर्गत गुण - स्वाध्याय पुस्तिका - २० गुण

Syllabus Prescribed for 1st Year UG Programme

Programme: Music Vocal/Instrumental

Semester : 2

Code of the Course/Subject	Title of the Course/ Subject	(No. of Periods/Weeks)
BPA - VI 216	BPA GROUP – A DSE -12 : Music -Vocal/Instrumental (Practical – Stage Performance)	60

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 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.

List of Practical/Laboratory Experiments/Activities etc.

1	आपल्या अभ्यासक्रमातील एका रागात विशेष तयारीने एक बडा ख्याल / मसितखानीगत, एक छोटाख्याल / रजाखानीगत, आलाप, तान, तोडे सहित तयारी करणे अ) भूपाली ब) अल्हैय्या बिलावल
2	उपशास्त्रीय संगीत देशभक्तीपरगीत, राष्ट्रगीत वंदेमातरम, भजन, अभंग, सादरकरणे

- अंतर्गत गुण :- प्रात्यक्षिक पुस्तिका २० गुण

Syllabus Prescribed for 1st Year UG Programme

Programme: Kathak Dance

Semester : 2

Code of the Course/Subject	Title of the Course/ Subject	(No. of Periods/Weeks)
BPA – KD 217	BPA GROUP – B DSE -13 : Kathak Dance (Practical – Viva)	60

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.	गणेश वंदना पारिभाषीक शब्दांची माहिती गतभाव गतनिकास, टुकडा हस्तमुद्रा त्रिताल :- चकदार तोडे - 2 परण -2, पदंत
2.	गतभाव : पनघट, होरी
3.	रूपक झपताल एकताल में ततकार, तिहाई, एगुन दुगून चौगुन अभिनयदर्पणा नुसार संयुक्त हस्त, भावमुद्रा, भजन / लोकनृत्य इत्यादी

- अंतर्गत गुण - स्वाध्याय पुस्तिका - २० गुण

Syllabus Prescribed for 1st Year UG Programme

Programme: Bharat Natyam

Semester:2

Code of the Course/Subject	Title of the Course/ Subject	(No. of Periods/Weeks)
BPA – BD 218	BPA GROUP – B DSE -14 : Bharatnatyam Dance (Practical – Viva)	60

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.	AlripuChaturastra a) Presentation of Item b) Identification of Raga and Tala c) Ability Resite whole with proper hastkriya
2.	Ganesh Kautuvam and Ram Kautuvam. a)Presentation of Item b) Identification of Raga and Tala c) Ability Resite whole with proper hastkriya
3.	Revision of all adaw of previous semester

- अंतर्गत गुण - स्वाध्याय पुस्तिका - २० गुण

Syllabus Prescribed for 1st Year UG Programme

Programme: Odissi Dance

Semester : 2

Code of the Course/Subject	Title of the Course/ Subject	(No. of Periods/Weeks)
BPA – OD 219	BPA GROUP – B DSE -15 : Odissi Dance (Practical – Viva)	60

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.

Unit 1	1) knowledge of adssi tala and Arasa in each tala: Ektali and rupak Triputa Thapa 2) Arasas in odiss totas: Ektali and rupak tala of a demonstration b) recitation with honds of the above tala of the dharanas (stjaii ukutas) d) Recitation with handsof each of the ukvtas (bols) of the arasas learnt.
Unit 2	Mangalacharan : (Two Mangalacharan of two deities) a) Demonstration of the item b) Recition with hands of the ukutas of the itens. c) naming the rage and tala the item is composed to d) identification of the hastas used e) identification and demonstration of the various components of the item 1) Mancha Pravesh with Pushpanjali 2) Bhumi Pranam
Unit 3	Bhangis: a) Definition of the term "Bhangis" b) Demonstration and Identification of the following : Bhangis Alasa, Derpana, Abhimana, Nibenda, Mardal, Parswa Mardal, Nikunchita

- अंतर्गत गुण - स्वाध्याय पुस्तिका - २० गुण

Programme: Kathak Dance

Semester : 2

Code of the Course/Subject

BPA – KD 220

Title of the Course/ Subject

BPA

GROUP – B

DSE -16 : Kathak Dance

(Practical – Stage Performance)

(No. of Periods/Weeks)

60

COs

- Students will have basic knowledge of the classical dances of India & study aboutLucknow & 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.**

	30 Min Stage Performance with Live Accompaniment Musician - Recommended Tala's on your syllabus
	Prepare Practical Book

- अंतर्गत गुण :- प्रात्यक्षिक पुस्तिका २० गुण

Syllabus Prescribed for 1st Year UG Programme

Programme: Bharat NatyamSemester : 2

Code of the Course/Subject

BPA – BD 221

Title of the Course/ Subject

BPA

GROUP – B

DSE -17 : Bharatnatyam Dance

(Practical – Stage Performance)

(No. of Periods/Weeks)

60

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 prominentKathak exponents.
- Students will be able to relate Dance with other fine arts

List of Practical/Laboratory Experiments/Activities etc.

1.	1) Students Must Stage Perform for 30 minutes on the basis of the Theory and Practical with Musician
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- अंतर्गत गुण :- प्रात्यक्षिक पुस्तिका २० गुण

Syllabus Prescribed for 1st Year UG Programme
Programme: Odissi Dance
Semester : 2

Code of the Course/Subject	Title of the Course/ Subject	(No. of Periods/Weeks)
BPA – OD 222	BPA GROUP – B DSE -18 : Odissi Dance (Practical – Stage Performance)	60

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	1) Students Must Preforms Stage Performance for 30 minutes on the basis of the Theory and Practical
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- अंतर्गत गुण :- प्रात्यक्षिक पुस्तिका २० गुण

Syllabus Prescribed for 1st Year UG Programme
Programme: Bachelors of Performing Arts-B.P.A Percussion Instrument (Tabla)
Semester : 2

Code of the Course/Subject	Title of the Course/ Subject	(No. of Periods/Weeks)
BPA – TB 223	BPA GROUP – C DSE 19 - : Tabla (Practical – Viva)	60

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. To develop the performance skills among students for Playing Tabla Solo as well the sense of Accompaniment with all different forms of Music.
5. To enhance the ability to Think (Creativity), Speak (Padhant) and Write (Notation) effectively about Taals and Compositions of Tabla.

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

1.	Bolanchi Nika-vidi : Tirkit, Takda, Kadadha, Kidtak, Tunakatta, dha dha teet
2.	Zhaptal madhe 2 kayde and 2 Tihai
3.	Kaherwa and Keaherwa taal at sadaran Laggi
4.	Tintaal madhe tirkit boli yukt kayda 4 Prakar
5.	Exercise Manual/ Annual Tested Project Presentation

- अंतर्गत गुण - स्वाध्याय पुस्तिका - २० गुण

Syllabus Prescribed for 1st Year UG Programme
Programme: Bachelors of Performing Arts-B.P.A Percussion Instrument (Tabla)
Semester : 2

Code of the Course/Subject	Title of the Course/ Subject	(No. of Periods/Weeks)
BPA – TB 224	BPA GROUP – C DSE - 20 : Tabla (Practical – Stage Performance)	60

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. To develop the performance skills among students for Playing Tabla Solo as well the sense of Accompaniment with all different forms of Music.
5. To enhance the ability to Think (Creativity), Speak (Padhant) and Write (Notation) effectively about Taals and Compositions of Tabla.

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

1.	A) Taal Zhaptal me 2 Kayda 4 Prakar and Tihai B) 1 Rela 2 Prakar Tihai C) 1 Mukhada, 1 Tukada (20min Instrument Playing)
2.	Excerise Manual/ Annual Tested Project Presentation

- अंतर्गत गुण :- प्रात्यक्षिक पुस्तिका २० गुण

Syllabus Prescribed for 1st Year UG Programme
Programme: Drama
Semester : 2

Code of the Course/Subject	Title of the Course/ Subject	(No. of Periods/Weeks)
BPA – DR 225	BPA GROUP – D DSE - 21 : Drama (Practical – Viva)	60

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.**

Unit 1	परंप्रांतीय पाच राज्यांची नाव व त्याचे लोकनाट्यप्रकार सांगणे.
Unit 2	दशरूपकांचे प्रकार सांगणे / नाटकाच्या शैली सांगणे / रसभाव सांगणे.
Unit 3	महारा 'द्रातील आदिवासी जनजातीचे पाच लोकनृत्य-नाट्य प्रकारांची नाव सांगणे.

- अंतर्गत गुण - स्वाध्याय पुस्तिका - २० गुण

Syllabus Prescribed for 1st Year UG Programme
Programme: Drama
Semester : 2

Code of the Course/Subject	Title of the Course/ Subject	(No. of Periods/Weeks)
BPA – DR 226	BPA GROUP – D DSE - 22 : Drama (Practical – Stage Performance)	60

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.**

Unit 1	शारीरिक लवचिकतेसाठीचे व्यायाम, योगाभ्यास, प्राणायाम करणे.
Unit 2	पाच जाँठ नाटककार व पाच नाटकांची नावे सांगणे. नाटकातील संवाद म्हणणे
Unit 3	प्रकाश योजना उपकरणाची हाताळणी करणे, नाट्यप्रसंग सादर करणे. (एकल अथवा समुहात)

- अंतर्गत गुण :- प्रात्यक्षिक पुस्तिका २० गुण
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