

FACULTY OF VISUAL ARTS & PERFORMING ARTS

SYLLABUS

FOR

BACHELOR OF PERFORMING ARTS

(Four Years Degree Course)

(PART II, III & IV)

Examination: 2013



GURU NANAK DEV UNIVERSITY
AMRITSAR

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**(ii) Subject to change in the syllabi at any time.
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BACHELOR OF PERFORMING ARTS
(FOUR YEARS DEGREE COURSE)

Instructions for Paper–Setter of Theory Papers:

1. Due care should be taken about the distribution of marks of each section.
2. The paper should be strictly within the syllabus.
3. There will be eight questions in total; out of which five questions will be done by the candidate i.e. sufficient choice should be given.

Each question should be of equal marks.

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BACHELOR OF PERFORMING ARTS IN THEATRE ARTS

SECOND YEAR

| Sr. No. | Course | Theory/ Practical | Total | External | Internal | Timings | Total Time |
|---------|---|--|------------|------------|------------|---------|-----------------|
| 1 | General Theory | Theory | 100 | 100 | - | 3 hrs. | 125 hrs. |
| 2 | Applied Theory | Theory | 100 | 100 | - | 3 hrs. | 125 hrs. |
| 3 | Practical – Internal Assessment (Introduction to Recording Equipments, Western Music) | - | 50 | - | 50 | - | 50 hrs. |
| 4 | Practical Paper A (Acting) Paper B (Stage Craft Paper C (Viva-Voce) | Practical 150 100 100 | 400 | 350 | 50 | | 600 hrs. |
| | Total: | | 650 | 550 | 100 | | 900 hrs. |

5. Environmental Studies

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Marks: 100

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BACHELOR OF PERFORMING ARTS
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Environmental Studies (Compulsory)

Theory Lectures: 50 Hours
Time: 3 Hours

M. Marks: 100

Section A (30 Marks): It will consist of ten short answer type questions. Candidates will be required to attempt six questions, each question carrying five marks. Answer to any of the questions should not exceed two pages.

Section B (45 Marks) : It will consist of six essay type questions. Candidates will be required to attempt three questions, each question carrying fifteen marks. Answer to any of the questions should not exceed four pages.

Section. C (25 Marks): It will consist of two questions. Candidate will be required to attempt one question only. Answer to the question should not exceed 5 pages. In this section the students will be required to write on the environment of an area/ ecosystem/ village/ industry/ disaster/ mine/ dam agriculture of an area/ ecosystem/ village/ industry/ disaster/ mine/dam / agriculture filed/ waste management/ hospital etc. with its salient features, limitations, their implications and suggestion for improvement.

1. **The multidisciplinary nature of environmental studies:** Definition, scope & its importance, Need for public awareness.
2. **Natural resources:** Natural resources and associated problems.
 - a) **Forest resources:** Use of over exploitation, deforestation, case studies. Timber extraction, mining, dams and their effects on forests and tribal people.
 - b) **Water resources:** Use and over-utilization of surface and ground water, floods, drought, conflicts over water, dams-benefits and problems.
 - c) **Mineral resources:** Use and exploitation, environmental effects of extracting and using mineral resources, case studies.
 - d) **Food resources:** World food problems, change caused by agriculture and overgrazing, effects or modern agriculture, fertilizer-pesticide problem, salinity, case studies.
 - e) **Energy resources:** Growing of energy needs, renewable and non-renewable energy resources, use of alternate energy sources, case studies.
 - f) **Land recourses:** Land as a resource, land degradation, soil erosion and desertification.
 - g) Role of an individual in conservation of natural resources, Equitable use of resources for sustainable lifestyles.

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3. Ecosystem:

Concept of an ecosystem, Structure and function of an ecosystem, Producers, consumers and decomposers, Energy flow in the ecosystem, Ecological succession, Food chains, food webs and ecological pyramids.

Introduction, types, characteristic features, structure and function of the following ecosystems:

- a. Forest ecosystem
- b. Grassland ecosystem
- c. Desert ecosystem
- d. Aquatic ecosystems (ponds, streams, lakes, rivers, oceans, estuaries).

4. Biodiversity and its Conservation:

Definition: Genetic, species and ecosystem diversity, Biogeographical classification of India.
Value of Biodiversity: Consumptive use; productive use, social, ethical, aesthetic and option values.

Biodiversity of global, National and local levels, India as mega-diversity nation "Hot-spots of biodiversity.

Threats to Biodiversity: Habitat loss, poaching of wild life, man wildlife conflicts
Endangered and endemic species of India.

Conservation of Biodiversity: In situ and Ex-situ conservation of biodiversity.

5. Environmental Pollution:

Definition, Causes, effects and control measures of:

- a) Air Pollution
- b) Water Pollution
- c) Soil Pollution
- d) Marine Pollution
- e) Noise Pollution
- f) Thermal Pollution
- g) Nuclear Hazards

Solid Waste Management: Causes, effects and control measures of urban and industrial wastes.

Role of an individual in prevention of pollution.

Pollution case studies Disaster Management: Floods, Earthquake, Cyclone and Landslides

6. Social Issues and Environment:

- * From unsustainable to sustainable development
- * Urban problems related to energy
- * Water conservation, rain water harvesting, watershed management
- * Resettlement and rehabilitation of people; its problems and concerns. Case studies
- * Environmental ethics: Issues and possible solutions.
- * Climate change, global warming, acid rain, ozone layer depletion, nuclear accidents and holocaust. Case studies.
- * Wasteland reclamation

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- * Consumerism and waste products
- * Environmental Protection Act
- * Air (prevention and Control of Pollution) Act
- * Water (prevention and Control of Pollution) Act
- * Wildlife Protection Act
- * Forest Conservation Act
- * Issues involved in enforcement of environmental legislation
- * Public awareness

7. Human population and the environment

- * Population growth, variation among nations
- * Population explosion-Family welfare programme
- * Environment and human health
- * Human rights
- * Value education
- * HIV / AIDS
- * Women and child welfare
- * Role of information technology in environment and human health
- * Case studies
- * **Road Safety Rules & Regulations:** Use of Safety Devices while Driving, Do's and Don'ts while Driving, Role of Citizens or Public Participation, Responsibilities of Public under Motor Vehicle Act, 1988, General Traffic Signs
- * **Accident & First Aid:** First Aid to Road Accident Victims, Calling Patrolling Police & Ambulance

8. Field Work: Visit to a local area to document environmental assets—river / forest / grassland / hill / mountain. Visit to a local polluted site—Urban / Rural / Industrial / Agricultural. Study of common plants, insects, birds. Study of simple ecosystems—pond, river, hill slopes, etc. (Field work equal to 5 lecture hours)

References:

1. Agarwal, K. C. 2001. Environmental Biology, Nidhi Publications Ltd. Bikaner.
2. Bharucha, E. 2005. Textbook of Environmental Studies, Universities Press, Hyderabad.
3. Bharucha, E. 2004. The Biodiversity of India, Mapin Publishing Pvt. Ltd. Ahmedabad.
4. Brunner, R. C. 1989. Hazardous Waste Incineration, McGraw Hill Inc. New York.
5. Clark, R. S. 2000. Marine Pollution, Clarendon Press Oxford.
6. Cunningham, W. P., Cooper, T. H., Gorhani, E. & Hepworth, M. T. 2001. Environmental Encyclopedia, Jaico Publications House, Mumbai.
7. De, A. K. 1989. Environmental Chemistry, Wiley Eastern Ltd.
8. Down to Earth, Centre for Science and Environment, New Delhi.

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9. Hawkins, R. E. 2000. Encyclopedia of Indian Natural History, Bombay Natural History Society.
10. Heywood, V. H & Waston, R. T. 1995. Global Biodiversity Assessment, Cambridge House, Delhi.
11. Jadhav, H. & Bhosale, V. M. 1995. Environmental Protection and Laws. Himalaya Pub.
12. Joseph, K. and Nagendran, R. 2004. Essentials of Environmental Studies, Pearson Education (Singapore) Pte. Ltd., Delhi.
13. Kaushik, A. & Kaushik, C. P. 2004. Perspective in Environmental Studies, New Age International (P) Ltd, New Delhi.
14. Miller, T. G. Jr. 2000. Environmental Science, Wadsworth Publishing Co.
15. Odum, E. P. 1971. Fundamentals of Ecology. W.B. Saunders Co. USA.
16. Rajagopalan, R. 2005. Environmental Studies from Crisis to Cure. Oxford University Press, New Delhi.
17. Sharma, B. K. 2001. Environmental Chemistry. Geol Publishing House, Meerut.
18. Sharma, J. P. 2004. Comprehensive Environmental Studies, Laxmi Publications (P) Ltd, New Delhi.
19. Sharma, P. D. 2005. Ecology and Environment, Rastogi Publications, Meerut.
20. Subramanian, V. 2002. A Text Book in Environmental Sciences, Narosa Publishing House, New Delhi.
21. Survey of the Environment. 2005. The Hindu.
22. Tiwari, S. C. 2003. Concepts of Modern Ecology, Bishen Singh Mahendra Pal Singh, Dehra Dun.
23. Townsend, C., Harper, J. and Michael, B. 2001. Essentials of Ecology, Blackwell Science.
24. Booklet on Safe Driving. Sukhmani Society (Suvidha Centre), District Court Complex, Amritsar

BACHELOR OF PERFORMING ARTS
(FOUR YEARS DEGREE COURSE)

BACHELOR OF PERFORMING ARTS IN THEATRE ARTS

SECOND YEAR

Paper I – General Theory

100 marks

1. Introduction to Indian and Asian Theatre
2. Regional Dramatic History.
3. Folk Theatre Forms of India (Jatra, Bhavai, Tamasha etc.)
4. Drama as an integrated and interdisciplinary Art Form. Drama and religion, Drama and other arts.

Paper II – Applied Theory

100 marks

1. Introduction to Natya Shastra.
2. Natya Shastra Chapter on Abhinaya
3. Dasrupak Vidhan.
4. Introduction to Sanskrit Theatre including Playwrites- Bhasa, Kalidas, Shudraka.

Paper III: Practical – Internal Assessment

50 marks

The students have to prepare a file alongwith practical project under the guidance of their teacher incharge which will be evaluated at the end of the session by the internal teacher only.

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Paper IV – Practical

350+50=400 marks

Section I – Acting

150 marks

- a. Angik Abhinaya, Definition of Abhinaya (Acting) tools of an actor, Role Analysis.
- b. Body Exercises, Yoga – 10 postures (Eye, Eyebrows), Navrasa, Mime and Improvisation.
- c. Vachik Abhinaya – Voice, Projection, Use of Voice, pitch and volume
- d. Pronunciation, intonation, pauses, emphasis
- e. Dialogue delivery- Rising and falling inflection.
- f. Tongue twisting exercises.
- g. Breathing exercises
- h. Speech- narration, commentary, news-reading, addressing audience, story telling, poetry recitation.
- i. Voice Modulation- weeping, coughing, shouting, yelling etc.
- j. Realistic and stylized delivery of dialogues
- k. Practice of passages from classical Indian plays.

Section II – Stage Craft

Marks 100

- a. Aharya Abhinaya
- b. Make-up- straight and character make –up.
- c. Role of make-up in play production
- d. Relationship between –
 Make up – costume
 Make up – light
 Make-up – set
- e. Principles of costume designing.
- f. Concept of colour, line, texture
- g. Colour symbolism
- h. Designing costumes for one mythological and social play
- i. Relationship between Set and Light
- j. Drawings, Ground Plan, Elevation, Sketches
- k. Technical terms pertaining to stage
- l. Apron, Pivot Point, Sight Lines, Tormentor, Teasor etc.
- m. Stage Geography. Divisions of Stage
- n. Set design with reference to a play
- o. Purpose of lighting- Principles of Lighting design
- p. Introduction of Lighting Gadgets
- q. Relationship between –
 Light – costumes
 Light – Make up
 Light – set
- r. Preparation of Lighting Cuesheets
- s. Sound Equipments. Sound Cuesheet

SECTION – III

VIVA VOCE

100 marks

The Viva-Voce will be based on the practical syllabus mentioned in the section I & II.

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BACHELOR OF PERFORMING ARTS IN THEATRE ARTS

THIRD YEAR

| Sr. No. | Course | Theory/ Practical | Total | External | Internal | Timings | Total Time |
|----------------|---|--|--------------|-----------------|-----------------|----------------|-------------------|
| 1 | General Theory | Theory | 100 | 100 | - | 3 hrs. | 125 hrs. |
| 2 | Applied Theory | Theory | 100 | 100 | - | 3 hrs. | 125 hrs. |
| 3 | Practical – Internal Assessment (Introduction to Digital Audio) | - | 50 | - | 50 | - | 50 hrs. |
| 4 | Practical Paper A (Direction) Paper B (Stage Craft) Paper C (Viva-Voce) | Practical 150 100 100 | 400 | 350 | 50 | | 600 hrs. |
| | Total: | | 650 | 550 | 100 | | 900 hrs. |

BACHELOR OF PERFORMING ARTS IN THEATRE ARTS

THIRD YEAR

Paper-I – General Theory

100 marks

1. Introduction to Western Theatre
 - a. Roman Theatre
 - b. Medieval Drama
 - c. Renaissance Period
2. Modern Western Drama
 - a. Realistic
 - b. Non-Realistic Drama
 - c. Expressionism
 - d. Epic Theatre
 - e. Theatre of the Absurd
3. Introduction to Contemporary Indian Theatre Panorama
4. Japanese Theatre - Kabuki and NOH

Paper-II – Applied Theory

100 marks

1. Role of the Director
2. Selection of a Play
3. Play Analysis
 - One Social Play
 - One Absurd PlayStudy of Plays from the Directors point of view
Analysis of Structure – Division into units
Interpretation of the Play – its themes and ideas
Study of Characters

List of Plays

1. Sophocles – Antigone / Oedipus Rex
2. Shakespeare – Macbeth / A Midsummer Night's Dream
3. Two Regional Plays written by an Accomplished playwright of that region
4. Theatre Management
 - a. Stage Manager and his duties
 - b. Budgeting a play

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Paper-III: Practical – Internal Assessment

50 marks

The students have to prepare a file alongwith the practical under the guidance of their teacher incharge which will be evaluated at the end of the session by the internal teacher only.

**Paper IV – Practical
Section I – Direction**

**350+50=400 marks
150 marks**

1. Selection of a play
 - a. Structure and Style of a play
 - b. Interpretation
 - c. Editing the Play
2. Process of Play Production
 - a. Tryouts and casting
 - b. Rehearsal Process – Various Stages
 - c. Performance

Each student is required to direct a short scene of 10 to 15 minutes duration as a classroom exercise. The scene will be provided by the Department.

Section II – Stage Craft

100 marks

Part A. 50 marks

- (1) Preparing Director's copy with Light Sound and Music Cues
Each student is required to submit a production Script of a play he has visualized for Production (with the prior acceptance of the Department)
- (2) Production and Performance
- (3) Making set Model for his / her production.
Each student is required to submit a set model of a play which they produce.

Part B. 50 marks

Stage Music : Theme Music
: Bridge Music
: Dramatization of a Theatre Song
: Rhythmic Movements

Each student is required to Score Music for a Short Scene and should involve himself / herself either as a singer or as an accompanist.

SECTION – III VIVA – VOCE

100 marks

The Viva-Voce will be based on the practical syllabus mentioned in the section I & II.

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 BACHELOR OF PERFORMING ARTS
 (FOUR YEARS DEGREE COURSE)

BACHELOR OF PERFORMING ARTS IN THEATRE ARTS

FOURTH YEAR

| Sr. No. | Course | Theory/ Practical | Total | External | Internal | Timings | Total Time |
|----------------|--|--------------------------------|--------------|-----------------|-----------------|----------------|-------------------|
| 1 | General Theory | Theory | 100 | 100 | - | 3 hrs. | 125 hrs. |
| 2 | Applied Theory | Theory | 100 | 100 | - | 3 hrs. | 125 hrs. |
| 3 | Practical – Internal Assessment | - | 50 | - | 50 | - | 50 hrs. |
| 4 | Practical Paper-I Paper-II Paper-III (Viva-Voce) | Practical 150 100 100 | 400 | 350 | 50 | | 600 hrs. |
| | Total: | | 650 | 550 | 100 | | 900 hrs. |

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BACHELOR OF PERFORMING ARTS
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BACHELOR OF PERFORMING ARTS IN THEATRE ARTS
FOURTH YEAR

- Paper-I** **General Theory** **100 marks**
1. Origin & Development of Puppet Theatre in India.
 1. Study of the following Indian Theatre Directors:
 - a) Ebrahim Alkazi
 - b) Shombhu Mitra
 - c) Habib Tanvir
 - d) B.V. Karanth
 2. Stanislavsky's theory of Acting.
 3. Evolution of Punjabi Drama till the end of the 20th Century.
 4. Study & Analysis of concepts of following Directors with special reference to contemporary theatre scene in India:
 - a) Meyerhold
 - b) Grotowski
 - c) Adolph Apphia

- Paper-II** **Applied Theory** **100 marks**
1. Detailed study of an ideal proscenium stage.
 2. Stage lighting equipment.
 3. Requirements of Costume designing,
 4. Comparative study of Stage, TV, Radio & Film acting.
 5. Interpretation of the play-its themes & ideas, study of the characters.

List of Plays

1. Shakespeare - Romeo & Juliet
2. Anton Chekhov - The Cherry Orchard
3. Vijay Tendulkar - Khamosh Adalat Jari Hai
4. Dharmvir Bharti - Andha Yug

- Paper-III: Practical – Internal Assessment** **50 marks**

Under the guidance of Teacher Incharge

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BACHELOR OF PERFORMING ARTS
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Paper-IV

PRACTICAL

150 marks

Section-I

1. Stage Direction presentation of one short story or a poem.
Each student is required to Dramatize a short story or a poem in a year (The stories & poems should have prior acceptance of the Department).
2. Designing sets & costumes for other Productions - Minimum one
Each student should design set & costumes for other students productions and involve himself in executing the sets & costumes during productions.

Section-II

100 marks

1. How to comperere and announce a programme on Radio & TV.
2. Adaptation of a story- adaptation for Radio or TV.
A 10-day Workshop of the students with AIR and Doordarshan.
Students have to learn the skills of announcing or compering on Radio and TV.

Section-III

VIVA VOCE

100 marks

The Viva-Voce is based on the practical syllabus mentioned in the Section I & II.

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BACHELOR OF PERFORMING ARTS IN MUSIC VOCAL

SECOND YEAR

| S. No. | Course | Theory/ Practical | External | Internal | Total | Timings | Total Time |
|--------|---|----------------------|--|------------------------|------------|---------|-----------------|
| 1 | General Theory | Theory | 100 | - | 100 | 3 hrs. | 125 hrs. |
| 2 | Applied Theory | Theory | 100 | - | 100 | 3 hrs. | 125 hrs. |
| 3 | Practical – Internal Assessment (Introduction to Recording Equipments , Western Music) | - | - | 50 | 50 | - | 50 hrs. |
| 4 | Practical Paper A (Choice from Ragas) Paper B (other Gayan Shailies) Paper C (Talas on Tabla & hand) Paper D (Viva) | Practical | 350 100 50 100 100 | 50 - - - - | 400 | | 600 hrs. |
| | Total: | | 550 | 100 | 650 | | 900 hrs. |

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BACHELOR OF PERFORMING ARTS
(FOUR YEARS DEGREE COURSE)

BACHELOR OF PERFORMING ARTS IN MUSIC VOCAL
SECOND YEAR

Paper-I – General Theory

100 Marks

- A. Origin of Classical Music from Folk Music
- B. Basics of Music Arranger in Light Music as arranger.
- C. Definition:
Gram, Murchhana, Jati, Nibaddha, Anibaddha, Margi, Desi, Graha, Ansha, Nyasa, Prabandha and other varieties of compositions.
- D. Staff Notation System

Paper-II – Applied Theory

100 Marks

- A. Description of 8 selected Ragas & Talas and their comparative study whenever possible.
The selected Ragas are :-
Kedar, Jaunpuri, Malkauns, Bageshri, deskar, Pahari, Hansdhwani, Peelu, Ramkali, Kalawati
- B. Reading and writing of Notation-Compositions-Alap, Taan etc.
- C. Reading & writing of Layakaries of following Talas.
Jhaptal, Tivra, Dhamal, Rupak, Soot tal
- D. Elementary history of music of ancient times (from Vedas to Sharang Dev)

Paper-III: Practical – Internal Assessment

50 Marks

The students have to prepare a file alongwith the practical under the guidance of their teacher incharge which will be evaluated at the end of the session by the internal teacher only.

Paper-IV Practical

350+50=400

Section-I Choice from detailed Raagas

100 Marks

- A. Do any ten Ragas, 6 in detail, 4 in non-detail
Kedar, Kamod, Chhayanat, Jaunpuri, Malkauns, Bageshri, Deskar, Tilak Kamod, Pahadi, Shankara, Hansdhwani, Pilu, Ramkali, Bhinshadaj.

Section-II Knowledge of other Gaayan Shailies

50 Marks

- A. Two Dhrupad, One Dhamar, One Tarana, One Bhajan, One Ghazal

Section-III Playing of Talas & Layakaries on Tabla & hand

100 Marks

- A. Talaas- Jhaptal, Tivra, Dhamar, Rupak, Sooltala
- B. Layakaries – Tigun, Chhaugun

Section-IV Viva-Voce

100 Marks

The viva voce will be based on the practical syllabus mentioned in section I, II & III.

BACHELOR OF PERFORMING ARTS
(FOUR YEARS DEGREE COURSE)

BACHELOR OF PERFORMING ARTS IN MUSIC VOCAL

THIRD YEAR

| Sr. No. | Course | Theory/ Practical | External | Internal | Total | Timings | Total Time |
|---------|---|----------------------|--|------------------------|------------|---------|-----------------|
| 1 | General Theory | Theory | 100 | - | 100 | 3 hrs. | 125 hrs. |
| 2 | Applied Theory | Theory | 100 | - | 100 | 3 hrs. | 125 hrs. |
| 3 | Practical – Internal Assessment (Introduction to Digital Audio) | - | - | 50 | 50 | - | 50 hrs. |
| 4 | Practical Paper A (Choice from Ragas) Paper B (other Gayan Shailies) Paper C (Talas on Tabla & hand) Paper D (Viva) | Practical | 350 100 50 100 100 | 50 - - - - | 400 | | 600 hrs. |
| | Total: | | 550 | 100 | 650 | | 900 hrs. |

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BACHELOR OF PERFORMING ARTS
(FOUR YEARS DEGREE COURSE)

BACHELOR OF PERFORMING ARTS IN MUSIC VOCAL
THIRD YEAR

Paper-I – General Theory

100 marks

A. Definition:

- i) Varieties of Gamak and Taan, Vaggyakar, Raga Classification (Gram Rags, Desi Raga, Stri-Purusha Raga Mel, That, Raganga)
- ii) Psychology of Man, Mind and Music.
- iii) Role of Composition and Music Attraction.
- iv) Yoga and Music.

Paper-II – Applied Theory

100 marks

- a) Description of 10 selected Ragas and Talas and their comparative study wherever possible.
- b) Reading and writing of notations – Compositions – Alap, Taan etc.
- c) History of music of medieval period (from Sharang Dev to 1857)
- d) Contribution of Punjab in the field of Indian Classical Music.

Paper-III: Practical – Internal Assessment

50 marks

The students have to prepare a file alongwith the practical under the guidance of their teacher incharge which will be evaluated at the end of the session by the internal teacher only.

Paper-IV Practical

350+50=400

Section-I Choice from detailed Raagas

100 marks

A. Do any ten Ragas, 5 in detail, 5 in non-detail

Todi, Multani, Jaijaiivanti, Bahar, Gaud –Sarang Bibhas, Puria Dhanshri, Hindol, Shyam Kalyan, Patdeep, Chandrakans, Sohani, Sudh Kalyan, Rageshwari, Puria Kalyan, Suhdh Sarang,

Section-II Knowledge of other Gaayan Shailies 50 marks

A. One Dhrupad, One Gazal, One Tarana, One Lokgeet, One Patriotic song.

Section-III Playing of Talas & Layakaries on Tabla & hand

100 marks

A. Talaas- Jhumra, Tilwada, Adachautala, Deepchandi, Jata

B. Layakaries 2/3, 3/2

Section-IV Viva-Voce

100 marks

The viva voce will be based on the practical syllabus mentioned in section I, II & III.

BACHELOR OF PERFORMING ARTS
(FOUR YEARS DEGREE COURSE)

BACHELOR OF PERFORMING ARTS IN MUSIC VOCAL
FOURTH YEAR

| Sr. No. | Course | Theory/ Practical | External | Internal | Total | Timings | Total Time |
|---------|--|--|------------|-------------------|------------|---------|-----------------|
| 1 | Applied | Theory | 100 | - | 100 | 3 hrs. | 125 hrs. |
| 2 | General Theory | Theory | 100 | - | 100 | 3 hrs. | 125 hrs. |
| 3 | Practical – Internal Assessment (Studio) | - | - | 50 | 50 | - | 50 hrs. |
| 4 | Practical Paper A (Choice from Ragas) Paper B (other Gayan Shailies) Paper C (Talas on Tabla & hand) Paper D (Viva) | Practical 100 50 100 100 | 350 | 50 - - - | 400 | | 600 hrs. |
| | Total: | 350 | 550 | 100 | 650 | | 900 hrs. |

Paper-IV: Practical (350+50) = 400 Marks

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BACHELOR OF PERFORMING ARTS
(FOUR YEARS DEGREE COURSE)

Bachelor of Performing Arts (Music Vocal)
Fourth Year

Paper-I Applied Theory:

100 Marks

Description of 12 selected ragas and talas and their comparative study when ever possible. Miya-Malhar, Darkari–Kanada, Basant, Madhuwanti, Ahir Bhairav, Bilaskhani, Todi, Lalit, Puria, Marva, Maaru Bihag, Shudsarang, Megha, Natt Bhairav.

Reading and writing of notations- compositions-alaap, taan. etc. One, Dhrupad, One thumari, one Bhajan, one Ghazal, one Dadra.

Reading and writing of Lyakaries of prescribed talas. Taals-Savari, Punjabi, Adha, Pashto, Chachar, Layakaries $\frac{3}{4}$, $\frac{4}{3}$.

History of Music of Modern period from 1857 to present day.

Paper-II General Theory:

100 Marks

- A Voice Culture (Vocal) and playing Techniques (Instrumental).
- B Time cycle theory of ragas, different Gharana of Vocal and Instrumental music along with life sketches and contribution of eminent musicians.
- C Basic of Production, Music arranging in light music as arranger.
- D Contribution of AIR (All India Radio) and T.V. Station of Jalandhar in the field of Music – (A project study)

Note: in each year student must have the knowledge of previous year Ragas Portion

Practical:

350+50=400 Marks

Any 12 Ragas (6 in detail 6 non-detail) from the following:

Miya-Malhar, Darkari-Kanada, Basant, Madhuwanti, Ahir Bhairav, Bilaskhani, Todi, Lalit, Puria, Marva, Maaru Bihag, Shudsarang, Megha, Natt Bhairav.

One Dhrupad, one Thumari, one Bhajan, one Ghazal, one Dadra.

Taals-Savari, Punjabi, Adha, pashto, Chachar, Layakaries $\frac{3}{4}$, $\frac{4}{3}$.

The viva-voce will be based n the Practical syllabus mentioned section I, II & III

BACHELOR OF PERFORMING ARTS
(FOUR YEARS DEGREE COURSE)

BACHELOR OF PERFORMING ARTS IN KATHAK
SECOND YEAR

| Sr. No. | Course | Theory/ Practical | Total | External | Internal | Timings | Total Time |
|---------|--|--|------------|------------|------------|---------|-----------------|
| 1 | General Theory | Theory | 100 | 100 | - | 3 hrs. | 125 hrs. |
| 2 | Applied Theory | Theory | 100 | 100 | - | 3 hrs. | 125 hrs. |
| 3 | Practical – Internal Assessment (Introduction to Recording equipments, Western Music) | - | 50 | - | 50 | - | 50 hrs. |
| 4 | Practical Paper A Nritha Paper B Nritya Paper C Music/Talas etc | Practical 100 150 100 | 400 | 350 | 50 | | 600 hrs. |
| | Total: | | 650 | 550 | 100 | | 900 hrs. |

BACHELOR OF PERFORMING ARTS
(FOUR YEARS DEGREE COURSE)

Bachelor of Performing Arts (Dance)
Kathak
Second year

I. Paper – I Applied Theory Marks: 100

Section – I – Marks: 50

A. General introduction to the technique based on the Natyashastra

- a. Natya, nritya and nritya
- b. Number of rasas and bhavas
- c. Abhinayas, dharmis and vrittis
- d. Classification of nayaka-nayika
- e. Nayakalakshanas and nayika alamkaras

Section – II – Marks: 50

- a. A detailed study of the Gharanas of Kathak Dance-Lucknow, Jaipur and Bararas
- b. History and development of Resaleela and it's relation to Kathak Dance
- c. A study of the two streams (pravaha) in the Kathak Dance tradition viz. Mandir and Darbar
- d. Contribution of Wajid Ali Shah and Raja Chakradhar Singh to Kathak
- e. Contribution of important personalities and their life sketch-important institutions teaching Kathak

BACHELOR OF PERFORMING ARTS
(FOUR YEARS DEGREE COURSE)

II. Paper – II

General Theory

Marks: 100

Section –I – Marks: 50

- a. Vishnu and his incarnations
- b. The image of Vishnu
- c. Shiva and his aspects
- d. The image of Shiva
- e. Shakti
- f. The consorts of the three gods
- g. Ganapati and Karttikeya
- h. The representation of deities
- i. Mantra, yantra and images of deities
- j. Concept of a Hindu Temple
- k. Rituals in dance and dance as a ritual

**BACHELOR OF PERFORMING ARTS
(FOUR YEARS DEGREE COURSE)**

Section-II**50 Marks**

Ancient tradition of music in India.
 Characteristics of Hindustani and Karnataka music.
 The raga treatment and Karnataka music
 Special items of both
 Difference between the two
 Important Musicians and Sahityakartas

OR

Types of characters in Sanskrit drama
 The problem of tragedy in Sanskrit drama
 Playwrights : Bhasa, Kalidasa, Shudraka and Shri Harsha
 Study of the following Sanskrit plays:
 Svapnavasavadatta (Bhasa)
 Urubhanga (Bhasa)
 Vikramorvashiyam (Kalidasa)
 Mirichhakatikam (Shudraka)
 Ratnavali (Shri Harsha)

Note: The Sanskrit texts of these plays are not to be taught. The study of these plays is from this point of view of dramatic conventions as well as the integration of dance, music and drama in Sanskrit natya. The study of these plays is not from the language point of view.

Paper-III: Practical – Internal Assessment**50 Marks**

The students have to prepare a file alongwith the practical under the guidance of their teacher incharge which will be evaluated at the end of the session by the internal teacher only.

Paper-IV**Practical****350+50 Marks****Paper-A****Nritta****100 Marks**

A. Performance

50 Marks

B. Technical analysis based on the Abhinayadarpanam

25 Marks

C. Shlokas from the Abhinayadarpanam

25 Marks**Total: 100 Marks**

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BACHELOR OF PERFORMING ARTS
(FOUR YEARS DEGREE COURSE)

Syllabus of the Practical:

- a. Amad and That in teen tal
- b. Tatkar in teental in Thah, Dugun and Chaugun with five kinds of hastakasanchalan and padhant
- c. Teen tal-five simple tukdas, three cakradar todas, two parans and one cakradar paran
- d. Tal Rupak- three small tukdas, two dimple parans and one chakradar toda.
- e. Definition of sanyukta hastas
- f. Shlokas from the Abhinayadarpanam

| | | |
|---|---------------|-------------------------|
| Paper-B | Nritya | 150 Marks |
| The distribution of marks will be as follows:- | | |
| a) Performance | | 75 Marks |
| b) Technical analysis in terms of rasa, bhava, nayika, nayaka etc. | | 25 Marks |
| c) Meanings of songs, their philosophical content and explanation of the dance Choreography | | 25 Marks |
| d) Shlokas | | 25 Marks |
| | | Total: 150 Marks |

Syllabus of the Practical:

- a. Gat-bhav- makhan chori, paniya bharan
- b. Sidhi gat, matki gat and murli gat
- c. Bhavabhinaya of any one bhajan
- d. Shlokas from Abhinayadarpanam
 1. Usages of Asamyuta and Samyukta hastas
 2. Devata hastas
 3. Jati hastas
 4. Bandhava hastas
 5. Navagraha hastas

| | |
|--|------------------|
| V. Practical –III Music, Tala etc. | 100 Marks |
| A. Padhant (recitation) of rhythmic patterns | 40 Marks |
| B. Test on talas and their varieties | 30 Marks |
| C. Singing of the items | 30 Marks |
| Total: 100 Marks | |

BACHELOR OF PERFORMING ARTS
(FOUR YEARS DEGREE COURSE)

BACHELOR OF PERFORMING ARTS IN KATHAK

THIRD YEAR

| Sr. No. | Course | Theory/ Practical | Total | External | Internal | Timings | Total Time |
|----------------|--|--|--------------|-----------------|-----------------|----------------|-------------------|
| 1 | General Theory | Theory | 100 | 100 | - | 3 hrs. | 125 hrs. |
| 2 | Applied Theory | Theory | 100 | 100 | - | 3 hrs. | 125 hrs. |
| 3 | Practical – Internal Assessment (Introduction to Digital Audio) | - | 50 | - | 50 | - | 50 hrs. |
| 4 | Practical Paper A Nritha Paper B Nritya Paper C Music/Talas etc | Practical 100 150 100 | 400 | 350 | 50 | | 600 hrs. |
| | Total: | | 650 | 550 | 100 | | 900 hrs. |

BACHELOR OF PERFORMING ARTS
(FOUR YEARS DEGREE COURSE)

Bachelor of Performing Arts (Dance)
Kathak
Third year

I. Paper – I **Applied Theory** **100 Marks**

Section –I – 50 Marks
Aesthetics – The Rasasutras

Emotional content in Indian dance with special reference to the “Rasa Theory” and its exposition by different theoreticians like Bhaata Lollata, Shankuka, Bhatta Nayaka and Abhinavgupta

1. Definition of Aesthetics
2. Principle of Aesthetics
3. Importance of Aesthetics in Kathak Dance.
4. Define Bhava, Anubhava, Sanchari, Vibhava in the context of Emotions
5. Explain Rasa & its type
6. Explain Rasa in Natashastra by Bharat Muni
7. Rasa depicted by
 - a. Bhaata lollata
 - b. Shankuka
 - c. Nayak
 - d. Abhinavgupta
8. Explain Nayak Nayika Bheda
9. Importance of Rasa in Nayak Nayika Bheda

Section –II – 50 marks

Religion and Philosophy

a. Vedic Religion and the emergence of Hinduism. Shaivism, Vaishnavism and Shaktism.

1. Depict Religion and Philosophy.
2. Vedic Religion
Four Vedas- Rigveda, Samveda, Yajurveda, Atharvaveda.
3. Dharamshastra
4. Puran
5. Darshanshastra
 - a) Nyaya
 - b) Vaishhaishik
 - c) Mimansa
 - d) Sankhya
 - e) Yog
 - f) Vedant
6. Upnishad
7. Upved
8. Religion: Hinduism, Shaivism, Vaishnavism, Shaktism.

BACHELOR OF PERFORMING ARTS
(FOUR YEARS DEGREE COURSE)

b. Bhakti Movement.

Kabir

Sur

Meera

Tulsidas

Rahim

Ashtachhap Kavi

Gurbani & Dasham Guru Granth Saranchana

Jainpad

Kaivalya

Dadu Panth

Vaishnav Panth

BACHELOR OF PERFORMING ARTS
(FOUR YEARS DEGREE COURSE)

II. Paper – II**General Theory****100 Marks**

- a. General Introduction to the origin, nature and scope of natya
- b. Chari Mandal
- c. Nritta Karanas
- d. Angika abhinaya, Ch. 8,10,11,12,13
- e. The dharmis and the vrittis
- f. Samanya abhinaya inclusive of the nayaka-nayika bhedas. Ch. 24
- g. Success in presentation. Ch. 27
- h. Dasharupaka

Paper III: Practical – Internal Assessment**50 Marks**

The students have to prepare a file alongwith the practical under the guidance of their teacher incharge which will be evaluated at the end of the session by the internal teacher only.

BACHELOR OF PERFORMING ARTS
(FOUR YEARS DEGREE COURSE)

BACHELOR OF PERFORMING ARTS IN KATHAK

FOURTH YEAR

| Sr. No. | Course | Theory/ Practical | Total | External | Internal | Timings | Total Time |
|----------------|--|--|--------------|-----------------|-----------------|----------------|-------------------|
| 1 | General Theory | Theory | 100 | 100 | - | 3 hrs. | 125 hrs. |
| 2 | Applied Theory | Theory | 100 | 100 | - | 3 hrs. | 125 hrs. |
| 3 | Practical – Internal Assessment | - | 50 | - | 50 | - | 50 hrs. |
| 4 | Practical Paper A Nritha Paper B Nritya Paper C Music/Talas etc | Practical 100 150 100 | 400 | 350 | 50 | | 600 hrs. |
| | Total: | | 650 | 550 | 100 | | 900 hrs. |

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BACHELOR OF PERFORMING ARTS
(FOUR YEARS DEGREE COURSE)

SPECIALIZATION –KATHAK - IV YEAR

Paper-IV Practical

(350+50)=400 Marks

Paper-A Nritya

100 Marks

Distribution of marks will be as follows

- | | |
|--|----------|
| A. Performance | 50 Marks |
| B. Technical analysis of the items based on the Natyashastra | 25 Marks |
| C. Shlokas of the Abhinayadarpanam | 25 Marks |

Total: 100 Marks

Details of the Practicals:

Teental-me-upaj (tihai)

Dhamar-four todas, two cakradar todas, four parans, two cakradar-parans, two tihais

Gajajhampa tal- four todas, four parans, two –cakradar todas and parans, two tihais

Ashtamangal tal- three todas and two cakradar todas, three parans and two two cakradar parans, two two tihais

Shlokas from Abhinayadarpana-

Definitions and usages of padabhedas

Definitions of mandalas

Definitions and usages of sthanakas

Definitions and usages of utplavanas

Definitions and usages of charis

Definitions and usages of bhramaris

Definitions and usages of gatis

Paper-B: Nritya

75 Marks

Distribution of marks will be as follows-

- | | |
|---|----------|
| Performance | 25 Marks |
| Technical analysis in terms of rasa, bhava, nayika, nayaka, etc | 15 Marks |
| Meanings of songs, their philosophical content and explanation of the dance choreography. | 10 Marks |
| Shlokas from Abhinayadarpanam with practical demonstration. | 25 Marks |

Total: 75 Marks

Details of the Practicals:

- a. Two kaviti
- b. One thumri
- c. One bhajan
- d. Gat bhava (based on any episode from Ramayana or Mahabharata using all aspects of Kathak i.e. todas, tihais etc.)
- e. Shlokas from Abhinayadarpana

1. Full Abhinayadarpana excluding those specified in Practical-III Nritya

Paper –C Music, Tala etc.

75 Marks

- | | |
|--|----------|
| a. Padant of all nritya patterns | 25 Marks |
| b. Singing of the items | 25 Marks |
| c. 1) Definitions of technical terms like laya, tala, jaati, toda, parans etc. | 25 Marks |
| 2) Fixing a tihai in Dhamar/Rupak tala | |

Total: 75 Marks

Paper-D

(Elective)

100 Marks

1. Choreography

Choreography in nritya and nritya; Nritya-toda/pran, (any tal except Teental); Nritya-a small traditional bandish.

OR

2. Lehra Playing

This is compulsory accompaniment done on Harmonium for Kathak dance. Just in other styles like Bharata Natyam where the accompaniment is done on talams(manjjira) which a student has to learn, this accompaniment should be learnt in its different facets specially the “layakari” (rhythm).

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BACHELOR OF PERFORMING ARTS
(FOUR YEARS DEGREE COURSE)

Paper-V **Nritya** **150 Marks**

The distribution of marks will be as follows:

- | | |
|---|-----------------|
| a) Performance | 75 Marks |
| b) Technical analysis in terms of rasa,bhava,nayika,nayaka etc. | 25 Marks |
| c) Meanings of songs, their philosophical content and explanation of the dance Choreography | 25 Marks |
| d) Shlokas from Abhinayadarpanam | 25 Marks |

Total: 150 Marks

Syllabus of the Practical

- a. Two Kavits
- b. Three gatbhavs- Draupadivastraharan, Kaliya Daman and Hori
- c. Three Gat-nikas-ghoongat ki gat, matki ki gat, ruksar ki gat
- d. Four nayikas- vasakhasajjit, virahkanthita, svadhinabhatrka kalahantarita (gatbhav or based on song)
- e. Shalokas from Abhinayadarpanam
 1. Anga, Upanga, Pratyanga
 2. Abhinaya Shlokas
 3. Shiro bhedas-definitins and usages
 4. Griva bhedas-definitions and usages

VI. Practical –III Music, Tala etc. **100 Marks**

- | | |
|---|-----------------|
| A. Padhant of nritta sequences (all toda, tukdas parans etc.) | 40 Marks |
| B. Fixing tihayis in teental | 30 Marks |
| C. Singing of the items | 30 Marks |

Total: 100 Marks

BACHELOR OF PERFORMING ARTS
(FOUR YEARS DEGREE COURSE)

Bachelor of Performing Arts (Dance)
Fourth Year

Paper-I

100 Marks

HISTORY OF INDIAN CULTURE AND DANCE

Section-I

50 Marks

A) Concepts of culture and civilization

1) Culture is the mirror of civilization. Describe it.

B) Ancient Indian culture and its evolution

1) Impact of civilization on culture.

2) Depict Ancient and Medieval culture and its evaluation.

3) Contrast between culture and its civilization.

4) Concept of culture and civilization. Describe in Vedas and Dharamshastra.

C) Dance as an important facet of Indian culture from Indus Valley upto the 21st century.

1) Dance as an important facet of Indian Culture:-

i) Sindhu Ghati ki Sabyata

ii) Hindu period

iii) Mughal Period

iv) Devdasi Pratha in South

v) Role of dance in Ramayana and Mahabharata

vi) Describe the cycle of dance from Medieval to Present Period.

Section-II

50 Marks

A) Study in general of the seven classical dance styles-Bharata Natyam, Kathakali, Manipuri, Kathak, Kuchipudi, Odissi and Mohini Attam.

1) Depict the word Dance its origin, forms and its history.

2) Describe the various styles of dance also depict their themes, styles and presentation with make-up and costume.

3) Describe all the classical dance styles-Bharat Natyam, kathakali, Maniuri, kathak, Kuchipudi, Odissi, and Mohini Attam.

B) Tribal and Folk dances of India

1) Depict the word tribal. How it is connected with natural form.

2) Write various styles of tribal dances in India.

3) What is the difference between folk and Tribal dances.

BACHELOR OF PERFORMING ARTS
(FOUR YEARS DEGREE COURSE)

Paper II**100 Marks****Section-I****50 Marks****Write Notations****Details of the notations:-****Teen Tal**

Different Layakarries of Teen Tal,
Uthan, That, Amad, Salam, Paran, Chakardar Paran, Farmaishi Paran, Tistrajati Paran, Chautrasjati Paran, Tora, Tukra, Kavit, Tehai.

Ganesh Paran, Shiv Paran, Makhan Chori, Govardhan Lila in Notation.

Dhamar Tal

Tora, Chakardar Tora, Paran, Chakardar Paran & Tehai.

Gajajhampa Tal

That, Salam, Amad, Farmaishi Paran, Tehai, Bedam, Dumdar, Nohaka Tehai.

Ashtamangal Tal

That, Amad, Tora, Tukra, Shiv Paran, Ganesh Paran, Kalia Daman, Tehai.

Roopak Tal

One Amad, one Paran, Premelu, Farmaishi Paran, Kavit, Tehai.

Section-II**50 Marks**

1. History of development of the stage, Stage-setting with light and sound.
2. Brief study of Natya Shastra and Abhinya Darpan
3. Mudras according to Abhinaya Darpan and uses.
4. Origin and development of Ghungroo.
5. Study of the Nayak, Nayika Bheds
6. Study of the movements of the different parts of the body.
7. Study of the different Instruments used in the classical and folk dances of India.
8. Rasa and Bhav in Dance.

Paper-III Practical**100 Marks****Nritta**

Distribution of marks will be as follows

- | | |
|--|-----------------|
| A. Performance | 50 Marks |
| B. Technical analysis of the items based on the Natyashastra | 25 Marks |
| C. Shlokas of the Abhinayadarpanam | 25 Marks |

Total: 100 Marks

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BACHELOR OF PERFORMING ARTS
(FOUR YEARS DEGREE COURSE)

Details of the Practicals:

- a. Teental-me-upaj (tihai)
- b. Dhamar-four todas, two cakradar todas, four parans, two cakradar-parans, two tihais
- c. Gajajhampa tal- four todas, four parans, two –cakradar todas and parans, two tihais
- d. Ashtamangal tal- three todas and two cakradar todas, three parans and two two cakradar parans, two two tihais
- e. Shlokas from Abhinayadarpana-
 1. Definitions and usages of padabhedas
 2. Definitions of mandalas
 3. Definitions and usages of sthanakas
 4. Definitions and usages of utplavanas
 5. Definitions and usages of charis
 6. Definitions and usages of bhramaris
 7. Definitions and usages of gatis

Paper-IV Practical

100 Marks

Nritya

Distribution of marks will be as follows:

- | | |
|--|------------------|
| 1. Performance | 50 Marks |
| 2. Technical analysis in terms of rasa, bhava, nayika, nayaka, etc | 15 Marks |
| 3. Meanings of songs, their philosophical content and explanation of the dance choreography. | 10 Marks |
| 4. Shlokas from Abhinayadarpanam with practical demonstration. | 25 Marks |
| | 100 Marks |

Details of the Practicals:

- a. Two kaviti
 - b. One thumri
 - c. One bhajan
 - d. Gat bhava (based on any episode from Ramayana or Mahabharata using all aspects of Kathak i.e. todas, tihais etc.)
 - e. Shlokas from Abhinayadarpana
1. Full Abhinayadarpana excluding those specified in Practical-III Nritta

**BACHELOR OF PERFORMING ARTS
(FOUR YEARS DEGREE COURSE)**

| | |
|--|-------------------------|
| Paper-V Practical Music, Tala etc. | 100 Marks |
| a. Padant of all nritta patterns | 40 Marks |
| b. Singing of the items | 30 Marks |
| c. 1) Definitions of technical terms like laya, tala, jaati, toda, parans etc. | 30 Marks |
| 2) Fixing a tihai in Dhamar/Rupak tala | |
| | Total: 100 Marks |

Paper-VI Practical (Elective) 100 Marks

1. Choreography

Choreography in nritta and nritya; Nritta-toda/pran, (any tal except Teental); Nritya-a small traditional bandish.

OR

2. Lehra Playing

This is compulsory accompaniment done on Harmonium for Kathak dance. Just in other styles like Bharata Natyam where the accompaniment is done on talams(manjira) which a student has to learn, this accompaniment should be learnt in its different facets specially the “layakari” (rhythm).

BACHELOR OF PERFORMING ARTS
(FOUR YEARS DEGREE COURSE)

BACHELOR OF PERFORMING ARTS IN TABLA/ PAKHAWAJ

SECOND YEAR

| Sr. No. | Course | Theory/ Practical | Total | External | Internal | Timings | Total Time |
|----------------|---|--|--------------|-----------------|-----------------|----------------|-------------------|
| 1 | General Theory | Theory | 100 | 100 | - | 3 hrs. | 125 hrs. |
| 2 | Applied Theory | Theory | 100 | 100 | - | 3 hrs. | 125 hrs. |
| 3 | Practical – Internal Assessment | - | 50 | - | 50 | - | 50 hrs. |
| 4 | Practical Paper A (Manch Pradarshan) Paper B (Demo on Tabla) Paper C (Fine Tuning) Paper D (Elementary knowledge of other instrument) | Practical 100 100 100 50 | 400 | 350 | 50 | | 600 hrs. |
| | Total: | | 650 | 550 | 100 | | 900 hrs. |

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BACHELOR OF PERFORMING ARTS
(FOUR YEARS DEGREE COURSE)

BACHELOR OF PERFORMING ARTS IN TABLA / PAKHAWAJ

SECOND YEAR

Paper I – General Theory

100 Marks

- A. Study of characteristic of different styles of singing viz. Kheyal, Dhruwad, Tarana, Thumari, and Folk Musc etc.
- B. Ability to write essay on general interest of music.
- C. Elementary knowledge of ten Parans of Talas and their application in music.
- D. Writing talas in different layakaris.
- E. Life account of contribution of the following artist in music:-
Maharaja Kudau Singh, Nana Sahib Panse, Ustad Habib Uddi Khan and Pt. Santa Prasad (Gudai Maharaj)

Paper II – Applied Theory

100 Marks

- A. Ability to write all the talas and matter prescribed in practical course in notation system.
- B. Study of Pt. Bhatkhande and Pt. Vishnu Digambar System iof notation and their comparison.
- C. Different Terms (define):-
Layakaries and its different types viz. Barabar, Dugun, Chaugun, adi, kaude, and Biade, Peshkara, Gat and its different varieties and simple chakradhar.
- D. Study of different styles of accompaniment.

Paper III: Practical – Internal Assessment

50 Marks

The student has to prepare a project under the guidance of his teacher incharge which will be evaluated at the end of the session by the internal teacher only.

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BACHELOR OF PERFORMING ARTS
(FOUR YEARS DEGREE COURSE)

Paper IV – Practical

350+50=400 marks

Paper A – Manch Pradarshan:

100 Marks

Stage performance before an invited audience for minimum 30 minutes in any of the following talas:

- a) Teen Tal b) Rupak Tal c) Chartal d) Sool tal

Paper B – Demonstration:

100 Marks

Demonstration of Tabla/ Pakhawaj on any of the talas as mentioned in Paper I but should not be same as in Paper I

Paper C – Fine Tuning:

100 Marks

Practice of Fine Tuning of the instrument offered and simple tuning of the other instrument (Tabla/ Pakhawaj)

1. Knowledge of Playing Lehra of different talas on harmonium or any other swar instrument.
2. Practice of accompaniment of string instrument.
3. knowledge of affixing daugh on Pakhawaj

Paper D – Elementary knowledge of subsidiary Ins.:

50 Marks

Students offering Tabla should be able to play Pakhawaj for 15 min. in Pakhawaj Tal and Vice-Versa.

BACHELOR OF PERFORMING ARTS
(FOUR YEARS DEGREE COURSE)

BACHELOR OF PERFORMING ARTS IN TABLA / PAKHAWAJ

THIRD YEAR

| Sr. No. | Course | Theory/ Practical | Total | External | Internal | Timings | Total Time |
|----------------|---|------------------------------|--------------|-----------------|-----------------|----------------|-------------------|
| 1 | General Theory | Theory | 100 | 100 | - | 3 hrs. | 125 hrs. |
| 2 | Applied Theory | Theory | 100 | 100 | - | 3 hrs. | 125 hrs. |
| 3 | Practical – Internal Assessment | - | 50 | - | 50 | - | 50 hrs. |
| 4 | Practical Paper III (Tals & Bols) Paper IV | Practical 200 200 | 400 | 175 175 | 50 | | 600 hrs. |
| | Total: | | 650 | 550 | 100 | | 900 hrs. |

BACHELOR OF PERFORMING ARTS
(FOUR YEARS DEGREE COURSE)

BACHELOR OF PERFORMING ARTS IN TABLA/ PAKHAWAJ

THIRD YEAR

Theory Paper-I **General Theory** **Marks 100**

1. Definitions-Gat Quida, Paran Navahakka, Tippali & Chaupali
2. Study of Adi, Kuwadi, Biadi, Sawai
3. Writing in Notation of all tals, bols etc.
4. Comparison of Tabla & Pakhawaj
5. Merits and Demerits of Tabla Player
6. Comparative study of North Indian & South Indian Tal System.

Theory Paper-II **Applied Theory** **Marks 100**

1. Brief study of Gharana of Tabla & Pakhawaj.
2. Life History
3. Kishan Maharaj
4. Zakir Hussain
5. Anokelal
6. Ahmed Jan Thribkwa
7. Kanthe Maharaj

Practical Paper-III **Talas & Bols** **Marks 100**

1. Advanced study Peshkars, Quidas, Gats, Mukhdas, Tukdas & Relas (at least three in each) with Paltas in Trital.
2. Four Tukdas and two parans (simple and Chakradar) with advanced types of Tihais in Choutal and Sooltal
3. Tukdas, Gats, Ralas, Mukhdas, Quidas (two each) and advanced Tihais in Rupak, Pancham Sawari, Deepchandi and Jhumra.
4. Thekas in the following Talas in Barabar, Dugun, Trigun and Chougun Layas with simple Tukdas and Tihais:
 1. Matta
 2. Gajajhampa
 3. Shikhar
 4. Rudra
 5. Jhampa

Oral renderings in all Talas and Bols prescribed.

BACHELOR OF PERFORMING ARTS
(FOUR YEARS DEGREE COURSE)

Practical Paper-IV**Demonstration****Marks 100****First Half (50 marks)**

1. Solo demonstration along with oral renderings in any two Talas of the course selected by the student.

Second Half (50 marks)

2. Solo demonstration along with oral renderings in any two Talas of the course selected by examiner.

BACHELOR OF PERFORMING ARTS
(FOUR YEARS DEGREE COURSE)

BACHELOR OF PERFORMING ARTS IN TABLA / PAKHAWAJ

FOURTH YEAR

| Sr. No. | Course | Theory/ Practical | Total | External | Internal | Timings | Total Time |
|----------------|--|------------------------------|--------------|-----------------|-----------------|----------------|-------------------|
| 1 | General Theory | Theory | 100 | 100 | - | 3 hrs. | 125 hrs. |
| 2 | Applied Theory | Theory | 100 | 100 | - | 3 hrs. | 125 hrs. |
| 3 | Practical – Internal Assessment | - | 50 | - | 50 | - | 50 hrs. |
| 4 | Practical Paper III (Tals & Bols) Paper IV (Demonstration) | Practical 200 200 | 400 | 175 175 | 50 | | 600 hrs. |
| | Total: | | 650 | 550 | 100 | | 900 hrs. |

BACHELOR OF PERFORMING ARTS
(FOUR YEARS DEGREE COURSE)

BACHELOR OF PERFORMING ARTS IN TABLA/ PAKHAWAJ

FOURTH YEAR

Theory Paper-I

Marks 100

General Theory

1. Definitions-Quida, Tukda, Peshkar, Than, Dhamdar & Bedam Tihai, Gat, Fard, Pharmaishy Paran.
2. Study of different layakaries.
3. Explain briefly the playing techniques of Tabla-Pakhawaj, Dholak, Drum, Dhol in Light-music, Classical-music & Western-music.
4. Accompaniment of Tabla in Gayan Shallie(Vocal) Instrumental and Classical Dance.
5. Writing in notation of all the tales prescribed :-Pancham Savari, Mat Tal, Dhamar, Jhumra.

Theory Paper-II

Marks 100

Applied Theory:

1. Describe briefly different Gharanas of Tabla.
4. Life History of Vadan shallies of Great Masters of Tabla:
 - i Ut. Allah Rakhan
 - ii Habibudin
 - iii Imam Baksh Chudiyani Wale
 - iv Mian Qadir Baksh
 - v Pt. Samta Prasad

BACHELOR OF PERFORMING ARTS
(FOUR YEARS DEGREE COURSE)

Practical Paper-III

Marks 100

Talas & Bols:

1. Advanced study of Peshkaras, Quida, Gat, Mukra, Tukras, Rela, Paran(Tripalli, Chaupalli-at least three in each) with Paltas in Trital & Ektal.
2. Three “Tukras” & two “Parans” (Simple & Chakradar) with advanced type of Tihais in Jhaptal and Ek Tala.
3. Tukras, Rela, Quidas(Two each) and advances Tihai in Pancham Sarvari in Deep chandi and Jhaptal.
4. Thekes in the following Talas:
Two Talas i.e. Ek Taal and Jhoomrain both Vilambit and Ati Vilambit layakaries and also write about its accompaniment in both Vocal and Instrumental Music.
Oral Rendering in all Talas & Bols prescribed.

Practical: Paper-IV

Marks 100

Demonstration:

First Half-50 Marks

1. Solo demonstration along with oral rendering in any two Talas of the course selected by the student.

Second Half-50 Marks

2. Solo demonstration along with oral rendering in any two Talas of the course selected by the examiner.