

*Swami Ramanand Teerth
Marathwada University,
Nanded*

Bachelor of Performing Arts (BPA)

Syllabus

With Effect From Academic year 2010-2011

B.P.A. I Year
Bachelor of Performing Arts (B.P.A.)
(Dance, Drama & Music)

- A) The admission to B.P.A. (Dance, Drama & Music) course have been recommended after 12th standard 10 + 2 + 3 pattern and is condense into 3 years.
- B) The Degree of Bachelor of performing arts (B.P.A.) in Dance, Drama & Music shall be conferred on a candidate who has pursued a regular course of study consisting of 3 years in the relevant sub as prescribed and has appeared at and passed all the examination prescribed for Degree course.

AWARD OF DIVISION

- A) A candidate shall be declare to have passed the Bachelor of performing Art Degree (B.P.A.) if he/she passes in all the papers in one or more attempts securing not less than 50% marks in each paper (Theory & Practical).
- B) A candidate shall be declare who have passed in II Division if he/she secures 51% but less than 60% mark in aggregate papers.
- C) A candidate shall be declared to have passed in first division if he/she secures 60% mark in aggregate papers.
- D) For music and dance Gurukul system will be followed. The student should learn these sub. For the Gure those are approved in the list of University.
- E) Internal assessment will be done from the day today classwork, discipline, inciative presentation and promptness. These marks will be awarded by Head of the concern subject.
- F) The project work assessment will be done on the presentation of project work. The project will include, practicles, Drawings, set-

design, model production placement script, and other assignment,
Oral text, discussion etc.

We are submitting here with the syllabus of BPA First year course of
Dance/Drama/Music.

The course of music is divided in two parts,

- I. Vocal Music (Kantha)
- II. Tal Vadya – Tabla/Mudanngam

Out of the syllabus i.e. A papers, dramatic is compulsory for all the
student.

Out of three remaining courses i.e.

- I. Vocal Music (Kantha)
- II. Tal Vadya – Tabla/Mudamgam and
- III. Dance

Student may choose any two of them.

This syllabus is applicable for the academic year 2010-2011, on
annual Pattern. The exam will b conducted at the end of Academic
year.

B.P.A. I Year
Bachelor of Performing Art (B.P.A.)
Dance - Theory

Marks 100

1. Origion and salient features of Bharat Natyam.
2. Devdasi Pratha.
3. Definations of Tal, Laya, Kal Adhaus, Mandala and sthanaka, Chari, Bhramari – etc.
4. Seven Tal & five Jatis.
5. Famous Gurus and their contribution.
6. Names of hastamudra (A samyukta & Samynkta) Ang Sanchalan
7. Nritya, Nrrita – Natya definition & difference.
8. Origin and History of Classical dances in India.
9. Nrityas in Bharat Natyam – Alaripu, Jatiswaram, Shabdam, Padam, Tillana, Varna etc. Besic information.

B.P.A. I Year
Bachelor of Performing Art (B.P.A.)
Dance - Practical

Marks 100

1. Basic Exercises – Yoga.
2. Namaskriya & Temple dances, Pushpanjali, Kautukam.
3. Adhavas in 3 Laya (7 to 8) Advaus.
4. Hand Gesture (Asamyukta, Samyutka) Demonstration.
5. Seven Tal and Five Jatis set in to Tal.

Reference Books:

१. नाटयशास्त्र – भरतमुनी गोदावरी केतकर
२. अभिनय दर्पण – नंदिकेश्वर
३. संगीत रत्नाकर – शारड देव
4. Indian Classical dance – Kapila Vatsayan
5. Aanglic Abhinaya – Dr. Sandhya Kurecha

B.P.A. I Year
Bachelor of Performing Art (B.P.A.)
Dramatics - Theory

Marks 100

ACTING

1. What is Theatre?
2. What is Drama?
3. What is acting? Tool of an actor?
Objectives of an actor's art.
4. Analysing a role.
5. Production of Voice – Pronunciation, Diction, Emphasis, Pause, Rhytham, Sinvhasan.
6. Yoga – Bhujangasan, Sivharan Padmasan, Sarvangasan.
7. Gesture, posture, movement (Types of movement)
8. Renoun Actor's – Shriram Lagoo, Vikram Gokhale, Nassiruddin Shaha, Vijaya Mehta, Sulbha Deshpande, Dilip Prabhawalkar.
9. Elements of Scenic design – line, colour mass texture, objectives of scenic design, Ornamentation & Rhytham.
10. Costume – elements and Principles of costume, Importance of costume, objectives of costume.
11. Objectives of lighting – and Handling the equipment pulsour, Baby spot, Dinky, Flikaring, Foh etc.
Dimmer, Equilisor.
12. Make up, types and make-up keat.

Reference Book

१. नाटयनिर्मिती — यशवंत केळकर
२. रंगचर्या — कृ.रा.सावंत
३. अभिनयशास्त्र — रुस्तुम अचलखांब
४. आवाजाची निर्मिती — डॉ.श्रीराम लागू
5. An introduction to the theatre – Oscar G1 Brokett.
६. नट, नाटक आणि नाटककार — वसंत देसाई.

B.P.A. I Year
Bachelor of Performing Art (B.P.A.)
Dramatics - Practical

Marks 100

A.

- | | | |
|----|---|----|
| 1. | Group improvisation.
Indivisual Improvisation | 10 |
| 2. | Voice & Speech – Passages Drama | 10 |
| 3. | Yoga – Bhujangasan, Sinvhasan, Padmasan, Sarvargasan,
Mayurasan. | 10 |
| 4. | Handking and Operation of Pulsur, Dimmer, Spot light, etc.
Equipments. | 10 |
| 5. | Make-up – plain make – up. | 10 |

B) Computer

- | | | |
|----|---|----|
| 1. | Basic | 10 |
| 2. | Fundamentles of Computer | 10 |
| 3. | Designing Through Comp. | 10 |
| 4. | Colours and colour scheme. | 10 |
| 5. | Lay out plan for Theatre and Play designing | 10 |

B.P.A. I Year
Bachelor of Performing Art (B.P.A.)
Bharatiya Music – Classical & Folk

Marks 100

1. Introductory knowledge and definitions of the following – Naad Music, Noise, Swara, Shuti, Alankar, Purvarang, uttaranga, That Raag, Vadi, Samvadi, Anuvadi, Vivadi, Aaroha, Awaroha, Pakad, Varna, (S Thayee, Arohi, Awarohi, Sanchari) Saptak (Mandra, Madhya & Tar)
2. Writing Notation of Badakhyal and Chota Khyal with special reference to Pt. Bhatkhande or Pt. Pahiskar.
Study of three Thata's in details.
 1. Bilaval
 2. Kalyan.
 3. Khamaj.
3. Study of Theoretical detail of Ragas and Tala's prescribe for practical course – saragam. Lakshan+geet, Dhrupad Dhamar, Khayal. Tarana, Thumari, Bhajan, Chatarang and Ghazal.
4. Study of Folk music (Non-Classical Music)
 - a) Traditional Folk songs – Lawani, Bharud, Shetakari Gite.
 - b) Ritual Songs – Gondhali, Jagrana, Guruwani.
 - c) Sufi Music – Amir Khushro, Nasarat Fate Ali Khan.
 - d) Bhakti Cult – Warkari Sangeet.

B.P.A. I Year
Bachelor of Performing Art (B.P.A.)

Practical – Paper II

Marks 100

1. Raga for Detailed study.
 - i. Yaman (Kalyan) ii. Aalaya (अल्हैया) Bilaval
2. Raga for Non-detailed study.
 - i. Khamaj ii. Desh iii. Durga iv. Bhihag.
3. One Dhrupad, Dhamar, Tarana, Gazal, Natya Sangeet, Bhakti-Sangeet.
4. Recitation of Tals by counting matras on hand.
 1. Ektal 2. Teental 3. Keharava 4. Dadara

Reference Book

१. हिन्दुस्तानी संगीत पध्दती – पं.भातखंडे व्ही.एन.
२. राग अनुपविलास – पं.कुमार गंधर्व
३. लोक संगीत शास्त्र – अशोक रानडे
4. Music of India – रामावतार
५. माझा संगीत व्यासंग – गोविंदराव टेंबे
६. आईना—ए—गजल – डॉ.जरीन सानी आणि डॉ.विनय वायकर
७. गुलीस्तान – ए – गजल – विनय वायकर
८. राग विलास – पटवर्धन

B.P.A. I Year
Bachelor of Performing Art (B.P.A.)
Bharatiya Tal Vadya – Tabla or Pakhavaj
Theory

Marks 100

1. Definations of Tal. Swar, Laya, Matra, Khand, Sum, Tali, Khali, Kayada, Tihai Bhol, Baant, Chakradhar, Layakari.
2. Origion & development of an instnument Mrudunga.
3. Origion & development of an instrument Tabala.
4. Description of Tabla & Mrudanga with sketches.
5. Dadara, Zaptal, Trital, Ektal, Kerva, Choutal, Tals. With reference to Pt. paluskar or Pt. Bhatkhande Tal Lipi.

B.P.A. I Year
Bachelor of Performing Art (B.P.A.)
Bharatiya Tal Vadya – Tabla or Pakhavaj
Particles

Marks 100

1. Demonstration of Dadara, Zaptal, Trital, Ektal, Kerva, Choutal on Tabla/Mrudanga.
2. Demonstration of above Talas with clapping deferent duppatta, choupatta laya.
3. Varnas: Demonstration.
4. Two kayadas of Trital and Zaptal with four types (Paltas)
5. Varieties of Laggi in Dadara & Kerva (minimum four)

Reference Books

1. Tabala - पं.अरविंद मुळगांवकर
२. ताल प्रकाश
३. तबला व मृदंगचे घराणे – डॉ.आबान मिस्त्री.
४. ताल विलास – पंडीत पागलदास
५. ताल परिचय – पंडीत गिरीषचंद्र श्रीवास्तव.