



BANGALORE CITY UNIVERSITY

Central College Campus, Bangalore. 560001

PERFORMING ARTS.

1st and 2nd Semester Syllabus

Bachelor of Performing Arts(B.P.A)

Bachelor of Arts(B.A.)

DANCE : (Bharathanatyam, Kathak),

DRAMA : (Theatre Arts),

**MUSIC : (Karnataka Music Vocal and
Instrument)**

2024

BPA / BA: Bachelors of Performing Arts
Dance :- Bharathanatyam
I SEMESTER

PAPER C-1 : THEORY

Title of the Paper: Nritta Praveshika Shastra – 1

Number of Theory Credits	Number of lecture hours/semester	Duration of Exam	Internal Assessment	End Sem Exam	Total Marks
3	45 hrs	3hrs	20	80	100

Unit- 1

Chapter - 1 The Origin of Dance – Natyothpatthi

Chapter -2 The Origin history development of eight Indian Classical Dance forms.

Chapter -3 The Knowledge of Fine Arts, give a brief note between the inter relationship: Dance - Sculpture, Dance - Painting, Dance - Music, Dance - literature, Dance - Drama.

Unit - 2

Chapter -1 Sabhalakshana, Kinkinilakshana, Natyakrama, Patra Prana - Antah - Bahi along with shloka according to Abhinaya Darpana.

Unit - 3

Chapter -1 Study of Abhinaya - Anga, Pratyanga, Upanga.

Chapter -2 Hasta Bedha - Asamyutha Hastas, Samyutha Hastas, Nritta Hastas Bheda, Greeva Bheda, Drishti Bheda, Bhru Bheda, Pada Bheda along with shlo according to Abhinaya Darpana.

Unit - 4

Chapter -1 Study of Guru Shiya Parampara, the importance of Meditation and its Characteristics and Indian Art and Culture.

Unit - 5

Chapter : Study of Nirtya Bhandha - Pushpanjali, Alaripu, Jathiswaram, Shabdham, Padam.

Text Books / References

Understanding of Bharathanatyam- Mrinalini Sarabai
 KSSEEB Text Books for Bharathanatyam – Junior
 Natyashastra -Adya Rangacha
 Abhinaya Darpana-ondv vichaara Patha - Nandini Eshwar
 Abhinaya Darpana of Nandikeshwara

BPA / BA Bachelors of Performing Arts

Dance :- Bharathanatyam

I SEMESTER

Paper : C-2 PRACTICAL-1

Title of the Paper: Nritha Praveshika Prayoga – 1

Number of Practical Credits	Number of lecture hours/semester	Duration of Exam	Internal Assessment	End Sem Exam	Total Marks
3	45 hrs	3hrs	20	80	100
Unit: 1					
Chapter : 1. Simple body exercises. Yoga Asanas: Vajrasana, Dandasana, Setu Bandasana, Baddha Konasana, Trikonasana, Paschimattanasana, Dhanurasana, Natarajasana, Anuvittasana, Sarvangasana Padmasana, Vrksasana					
Unit – 2					
Chapter – 1 Pranayama: Vibhagiya Pranayama, Anulloma - Viloma, Surya Anoloma, Chandranu Anoloma, Surya Bhedhaa, Chandra Bhedhana, Nadi Shodana, Kriyatmaka , Surya Namakara					
Unit – 3					
Chapter – 1 Abhinaya – the expression of Nava Rasas.Knowledge of Sapta talas					
Unit – 4					
Chapter -1 Study of Asamyutha – Samyutha Hastas, Shiro Bheda, Greeva Bhedha, Drishti Bhedha Bhru Bhedha with shloka according to Abhinaya Darpana.					
Unit – 5					
Chapter – 1 Dashavidha Adavus in three speeds.Alaripu Chaturashratra. Rupakka Tala Jathiswaram.					
Chapter -2 Aaharaya Abhinaya Costumes, Make - Up and Hair Style - Making the Puranic Character Jewelry – 4 Characters.)					

Reference books

- *. Abhinaya Darpana of Nandikeshwara
- *. Understanding of Bharathanatyam- Mrinalini SarabaiKSSEEB Text Books for Bharathanatyam – Junior Natyashastra -Adya RangachaAbhinaya Darpana-ond vichaara Patha - Nandini Eshwar
- * Light on Yoga : BKS Iyengar
- * Samagra Yoga - : Dr. H.R. Nagendra
- * Yoga Deepika : BKS Iyengar.

BPA / BA Bachelors of Performing Arts
Dance :- Bharathanatyam
II SEMESTER

PAPER C-3 : THEORY

Title of the Paper: Nritta Praveshika Shastra – 2

Number of Theory Credits	Number of lecture hours/semester	Duration of Exam	Internal Assessment	End Sem Exam	Total Marks
3	45 hrs	3hrs	20	80	100

Unit ; 1

Chapter 1 **Hasta Vinayogas** - Pataka Hasta to Chandrakala Hasta viniyogas according to Abhinaya Darpana. Definition of Nritta, Nrithya, Natya.

Chapter 2 **Brief Introduction to the Technical Terms –**

Tanadava, Lasya, Angahara, Rechaka, Vritthi, Karna, Lokadharami, Natyadharami.

Unit – 2

Chapter 3 **Brief Introduction Terms –**Detail study of Chaturvidha Abhinaya .Margi, D

Chapter – 4 **4Biographies and Contribution of great Gurus of Bharatnatayam –**

Tanjour Brothers, Meenakshi Surndaram Pillalai, Dr.Venkatalakshamma, Jatti thayamma, Rumkminidevi Arundale, Guru. Balarasarawathi.

Chapter - 5 **Nirta Bhandas Lakshmana's –**Devaranama, Varnam, Ashtapadi, Javali, P Tillana.

Text Books / References

- Natyashastra – Manmohan Ghosh
- Natyashastra – PSR Aparav
- Abhinaya Darpana - Nandikeshwara
- A Panorama of all Dances
- Bharathanatyam – Sunil Kothari
- *Natyashastra by - N.P Unni Adyarangachar
- Classical dances of India - kapila vatsyayan

BPA / BA : Bachelors of Performing Arts
Dance :- Bharathanatyam
I SEMESTER

Paper : C-4 PRACTICAL-2

Title of the Paper: Nritha Praveshika Prayoga – 2

Number of Practical Credits	Number of lecture hours/semester	Duration of Exam	Internal Assessment	End Sem Exam	Total Marks
3	45 hrs	3hrs	20	80	100

Unit – 1

Chapter – 1 Different types of adavus in 5 jathis.

Chapter – 2 Tishara Allaripu

Unit – 2

Chapter – 1 Adi Tala Jathiswara and Devaranama

Chapter – 2 Folk forms of Karnataka – (Any Two)
Character Make-up.

Unit – 3

Chapter – 1 **Hasta Vinayogas** - Pataka Hasta to Chandrakala Hasta viniyogas according to Abhinaya Darpana. Knowledge of 35 talas.

BooksReferences

- Abhinaya Darpana of Nandikeshwara
- Understanding of Bharathanatyam- Mrinalini Sarabai
- KSSEEB Text Books for Bharathanatyam – Junior
- Natyashastra -Adya Rangacha
- Abhinaya Darpana-ondru vichaara Patha - Nandini Eshwar
- *Natyashastra by - N.P Unni Adyarangachar
- Classical dances of India - kapila vatsyayan

BPA / BA : Bachelors of Performing Arts
Dance :- KATHAK
I SEMESTER

PAPER C-1 : THEORY

Title of the Paper: Nritya Praveshika Shastra – 1

Number of Theory Credits	Number of lecture hours/semester	Duration of Exam	Internal Assessment	End Sem Exam	Total Marks
3	45 hrs	3hrs	20	80	100

Unit – 1

Chapter – 1 The Origin of Dance – Natyothpatthi.

Chapter –2 The Origin history development of eight Indian Classical Dance forms.

Chapter – 3 The Knowledge of Fine Arts, give a brief note between the inter relationship:

Unit – 2

Chapter – 1 Sabhalakshana, Kinkinilakshana, Natyakrama, Patra Prana - Antah - Bahir. along with shloka according to Abhinaya Darpana.

Chapter – 2 Dance - Sculpture, Dance - Painting, Dance - Music, Dance - literature, Dance - Drama.

Chapter – 3 Study of Abhinaya - Anga, Pratyanga, Upanga.

Unit -3

Chapter –1 Hasta Bedha - Asamyutha Hastas, Samyutha Hastas, Nritya Hastas, Shiro Bheda, Greeva Bheda, Drishti Bheda, Bhru Bheda, Pada Bheda along with shloka according to Abhinaya Darpana

Chapter – 2 Study of Guru Shiyā Parampara, the importance of Meditation and its Characteristic Indian Art and Culture.

Chapter – 3 Study of Nritya Bhandha -Thaat, Amad Toda, Genti, Tukda, Tatkar, Tehai, Gat, Tatkar, Chakars

Text Books / References

- Natyashastra – Manmohan Ghosh
- Abhinaya Darpana - Nandikeshwara
- A Panorama of all Dances.
- Kathak Text by Shobhana Narayan
- Natyashastra by - N.P Unni Adyarangachar
- Classical dances of India - Kapila Vatsyayan

BPA / BA : Bachelors of Performing Arts

Dance :- KATHAK

I SEMESTER

PAPER : C-2 : PRACTICAL

Title of the Paper: Nritta Praveshika Shastra – 1

Number of Theory Credits	Number of lecture hours/semester	Duration of Exam	Internal Assessment	End Sem Exam	Total Marks
3	45 hrs	3hrs	20	80	100

Unit – 1

Chapter – 1 Simple body exercises.

Chapter – 2 **Yoga asanas:** Vajrasana, Dandasana, Setu Bandasana, Baddha Konasana, Trikonasana, Paschimattanasana, Dhanurasana, Natarajasana, Sarvangasana, Padmasana, Vrksasana

Chapter – 3 **Pranayama:** Vibhagiya Pranayama, Anuloma - Viloma, Surya Anoloma, Chandranu Anoloma, Surya Bhedhna, Chandra Bhedhana, Nadi Shodana, Kriyatmaka , Surya Namakara.

Unit- 2

Chapter – 1 Abhinaya – the expression of Nava Rasas. Knowledge of Teen Taal.

Chapter – 2 Study of Asamyutha – Samyutha Hastas, Shiro Bheda, Greeva Bhedha, Drishti Bhedha Bhru Bhedha with shloka according to Abhinaya Darpana.

Chapter – 3 Practical Demonstration of Teen taal (Matra 16).

Unit – 3

Chapter – 1 Simple Tatkar with Dugan and Chougan layakaries

Chapter – 2 Tatkar, Thihahi, Genti, Gath, Toda, Ganesha Vandana.

Chapter – 3 **Aaharaya Abhinaya**

-Costumes, Make - Up and Hair Style

- Making the Puranic Character Jewelry – 4 Characters.)

Text Books / Referenc

- Abhinaya Darpana - Nandikeshwara
- A Panorama of all Dances.
- Kathak Text by Shobhana Narayan
- Light on Yoga : BKS Iyengar
- Samagra Yoga - : Dr. H.R. Nagendra
- Yoga Deepika : BKS Iyengar.

BPA / BA : Bachelors of Performing Arts
Dance :- - KATHAK
II SEMESTER

PAPER C-3 : THEORY

Title of the Paper: Nritya Praveshika Shastra – 2

Number of Theory Credits	Number of lecture hours/semester	Duration of Exam	Internal Assessment	End Sem Exam	Total Marks
3	45 hrs	3hrs	20	80	100

Unit - 1

Chapter – 1 **Hasta Vinayogas** - Pataka Hasta to Chandrakala Hasta viniyogas according to Abhinaya Darpana.

Chapter – 2 Definition of Nritya, Nritya, Natya.

Chapter – 3 **Brief Introduction to the Technical Terms** –
 Tanadava, Lasya, Angahara, Rechaka, Vritthi, Karnas, Lokadharami,
 Natyadharami.

Unit - 2

Chapter – 1 Detail study of Chaturvidha Abhinaya . Margi, Desi. Brief Introduction Terms

Chapter – 2 Biographies and Contribution of great Gurus of Kathak –

Chapter – 3 Jaipur Gharana – Jaikishan Maharaj, Lucknow Gharana – Achan Maharaj, Banaras Gharana - Sitara Devi, Rai Gharana – Pt. Durga Lal.

Chapter – 4 Brief Introduction to the Repertoire –Vandana, Kavitt, Gat Nikas,
 Paremlu, Paran, Chakradhar Paran, Thumari, Ghazal, Tarana.

Text Books / References

- Natyashastra – Manmohan Ghosh
- Abhinaya Darpana - Nandikeshwara
- A Panorama of all Dances.
- Kathak Text by Shobhana Narayan
- Natyashastra by - N.P Unni Adyarangachar
- Classical dances of India - kapila vatsyayan

BPA / BA : Bachelors of Performing Arts
Dance : KATHAK
II SEMESTER

Paper : C-4 PRACTICAL-2

Title of the Paper: Nritya Praveshika Prayoga – 2

Number of Practical Credits	Number of lecture hours/semester	Duration of Exam	Internal Assessment	End Sem Exam	Total Marks
3	45 hrs	3hrs	20	80	100

Unit – 1

Chapter – 1 Pada Chari, Sthanaka bedha, Mandala Bheda, Uthplavana Bheda, Bramari Bheda, Study of Pataka Hasta to Chanadrakala Hasta viniyogas according to Abhinaya Darpana.

Chapter – 2 Practical demonstration of the following in Teen taal (Matra 16) –Ekgun, Dugun and Chougan layakaries: Tatkar, Theihai, Genti, Ladi, Toda, Kavith Paran, Sarswathi Vandhana, Nirtta.

Chapter – 3 Folk forms of Karnataka – (Any Two)

Unit – 2

Chapter – 1 Folk forms of Karnataka – (Any Two)

Chapter – 2 Basic of Navarasa Abhinaya in Classical Dance

Chapter – 3 Character Make-up.

Text Books / References

- Natyashastra – Manmohan Ghosh
- Abhinaya Darpana - Nandikeshwara
- A Panorama of all Dances.
- Kathak Text by Shobhana Narayan
- Natyashastra by - N.P Unni Adyarangachar
- Classical dances of India - kapila vatsyayan

BPA / BA: Bachelors of Performing Arts
THEATRE ARTS (DRAMA)
I SEMESTER

PAPER C-1 : THEORY

Title of the Paper: India Theatre-1.

Number of Theory Credits	Number of lecture hours/semester	Duration of Exam	Internal Assessment	End Sem Exam	Total Marks
3	45 hrs	3hrs	20	80	100

Unit – 1	Ancient Theatre in India	
Chapter No. 1	Origin and development of Indian Theatre,	
Chapter No. 2	Brief Introduction to Delhi, Maharashtra, Andra pradesh , Kerala Bihar, Tamil Nadu Theatre etc.,	
Unit – 2	Sanskrit Theatre	
Chapter No. 1.	Brief Introduction to Sanskrit Theatre	
Chapter No. 2.	Notable plays and Play Wrights of Sanskrit Theatre	
Chapter No. 3	Golden Period of Sanskrit theatre	
Unit – 3	Classical. Theatre of India	
Chapter No. 1	Bharaha's Natya shastra – Natyothopathi.	
Chapter No. 2.	Brief Introduction to Poorva ranga, Abhinaya, Natyagruha,	
Chapter No. 3,	Bhava, Rasa, and Aesthetics. .	

Text Books / References

Indian Theatre: Mulkraj Ananad

Indian Theatre: Adya Rangacharya

Sanskrit Theatre: Bhat

Folk Theatre forms of Indian:

Balavanth GargiKarnataka Theatre H.K.

Ranganath:

Kannada Theatre: T. S. Syamarao

Yakshagana: K Shivarama Karantha

BPA / BA: Bachelors of Performing Arts
THEATRE ARTS (DRAMA)
I SEMESTER

PAPER C-2 : PRACTICAL -1

Title of the Paper: Acting for Stage - 1

Number of Theory Credits	Number of lecture hours/semester	Duration of Exam	Internal Assessment	End Sem Exam	Total Marks
3	45 hrs	3hrs	20	80	100
Unit – 1					
Chapter No. 1 Physical Exercise, for essential manifest exercises for flexible movement of body organs.					
Chapter No. 2 Kolata, Theatre Games and Yoga , Voice and Speech, developing and Effective Voice, Anatomy of the Vocal , Tract, Breath Control, Organs of Speech, Vocie Production Knowledge of Pitch, Projection, Modulation, Articulation,, Tempo Techniques of correct speech etc.					
Chapter No. 3 Angika Abhinaya: Natya Darmi & Lokadarmi Satvika Abhinaya: Bhava, Rasa.					
Unit - 2					
Chapter No. 4. Practising Preliminary's, Exercise for Voice, Speech and Body, Relaxation, Posture, Gesture and Movement, Breathing, Falling. Turing, Sitting, Rising, Kneeling Stooping, Lighting Walking, Stage Crossing Turns, and Foot work using the set and properties appropriate.					
Chapter No. 5. Improvisation (Preliminary) Mime (Preliminary) Principles of Design: Composition, Colour Lines and Marks etc.,					
Chapter No. 6. Ground plan of the stage and its division (Scale Drawing). Front and side Elevation, tage Designing for particular situation, preliminary knowledge of units of sets, Types of Curtains and furniture preparation of stage properties.					
Unit - 3					
Chapter No. 7 Absorption of the organs, Facial Expression					
Chapter No. 8. Actor's preparedness according to Konstantin Stanislavski's Acting Theory.					
Chapter No. 9. Character preparation according to Konstantin Stanislavski's Acting Theory.					

Text Books References

Introduction to 'The Art of Theatre'A Comprehensive Text – Past, Present & Future: By Marsh Cassady

Actors prepare by Konstantin Stanislavski's

Creating a Role by Konstantin Stanislavski's

The book of Monologues and Revelation: Original Contemporary Dramatic and Comedic

Performing Monologues for Actors and Audience – By Nick C Koroyanis.

BPA / BA: Bachelors of Performing Arts THEATRE ARTS (DRAMA)

II SEMESTER

PAPER C-3 : Theory

Title of the Paper: Kannada Drama and Literary Heritage

Number of Theory Credits	Number of lecture hours/semester	Duration of Exam	Internal Assessment	End Sem Exam	Total Marks
3	45 hrs	3hrs	20	80	100

Unit – 1 :	
Chapter No.1: Pampa (Bheeshma Pattabisheka) Vachanakarara (Siddarama Prasanga in Sunyasampadane)	
Chapter No.2: Kumaravysa (Drowpadi Vastrapaharana Prasanga)	
Chapter No.3: Modern Poetics : Kuvempu, Bendre, Putina, Gopalakrishna Adiga, K. S. Narasimma Swamy, Siddalingaiah, (Each one Notable Poem)	
Unit – 2 :	
Chapter No.4: Mitravinda Govinda	
Chapter No.5: Shakuntala	
Chapter No.6: Aswathaman – Primela Arujaneyam	
Unit – 3 :	
Chapter No.7: Kurukhsetra Prachanda Ravana	
Chapter No.8: Samsa (Vigadavikramaraya)	
Chapter No.9: Girish Karnad (Taledanda) P.Lankesh (Sankaranti) Dr. Chandrashekar Kambar (Jokumaraswamy) T.P. Kailasam -Tollugatti,	

Text Books / References

- The Text (Play or Play Writers Name) Mentioned above in the Syllabus are the books to be referred.
- Kannada Rangaboomi – H K. Ranganath
- Aadhunika Kannada Nataka – Dr. K. Maralasiddappa
- Hosagannada Sahithya Charittre – L. S. SheshagiriRao
- ADhunika Kavitegalu – V. Seetharamaiah.
- Pracheena Kannada Sahithya Roopagalu – Dr. Ramshree Mugali.
- Kannada Sahithya Kaipidi- Lokesh Masavanagatta.
- Kannada Sahithya Kosha – Dr. Rajappa Dhalavayi.

BPA / BA: Bachelors of Performing Arts THEATRE ARTS (DRAMA)

II SEMESTER

PAPER C-4 : PRACTICAL

Title of the Paper: ACTING FOR STAGE-2

Number of Theory Credits	Number of lecture hours/semester	Duration of Exam	Internal Assessment	End Sem Exam	Total Marks
3	45 hrs	3hrs	20	80	100

Unit – 1:

Chapter No.1: Tools of an actor -Voice & Speech, Pitch, Volume, Stress, Pause, Emphasis, Intonation Tempo Psychological- Concentration, Memory Imagination, Observation

Chapter No.2: Study of important directors of Kannada, Preparing Small scenes Mono acting, Exercises, Recitations of 6 Poems.

Chapter No.3: Soliloquy of Major Characters from well-known Plays in Kannada Practising shlokas with timings, Story Telling, Play Reading (Individual & Group), Improvisation (Individual & Group)

Unit – 2:

Chapter No.4: Absorption of the organs, Facial Expression.

Chapter No.5: Actor's Preparedness according to Konstantin Stanislavski's Acting Theory

Chapter No.6: Character Preparation according to Konstantin Stanislavski's Acting Theory

Unit – 3:

Chapter No.7: Introduction to basics of stage carpentry: Tools Materials construction of flats door flats window flats application of painting techniques the importance of scenery in play production of different types of sceneries.

Chapter No.8: Light & Sound: Introduction of Basic Light, Stage setting and Sound History of stage lighting, Functions of stage lighting, General practice of stage lighting, Controllable properties of colors and its effects. The importance of stage, sound effects, use of microphones, correction of sound effects.

Chapter No.9: Costume :Introduction of basis costume & Makeup , mass making Making low budget costumes like crowns, jewels, belts tying pagadies, General principle and procedure of costume designing, costume and actors preliminary sketching for designing preparation of masks, designing costumes for few individuals and characters

TEXT BOOK REFERENCE

Sound and Music for the Theatre: The Art & Technique of Design by Deena Kaye
Sound Design in the Theatre Hardcover – By John L Bracewell
Stage Ideas: Set and costume design for theatre paperback – by Stephen Curtis
Theatre Design: Behind the scene with the Top Set, Lighting, and Costume Designers by Babak Ebrahimian

BPA / BA: Bachelors of Performing Arts
Karnataka Music
I SEMESTER

PAPER C-1 : THEORY

Title of the Paper: Karnataka Classical Musicology

Number of Theory Credits	Number of lecture hours/semester	Duration of Exam	Internal Assessment	End Sem Exam	Total Marks
3	45 hrs	3hrs	20	80	100

Unit – 1:	Man and Music	
Chapter No.1:	Music and Nature	
Chapter No. 2:	Folk Music *	
Chapter No. 3:	Folk Music Instruments	
Unit – 2:	Rhythm and Tala	
Chapter No.4:	Laya Definition, Explanation and Laya Varieties	
Chapter No.5:	Tala Definition and Explanation	
Chapter No.6:	Tala Varieties	
Unit – 3:	Shruti and Swara and raga	
Chapter No.7:	Shruti -Definition and Explanation	
Chapter No.8:	: Swara – Definition & Nomenclature	
Chapter No.9:	Raga – Defination & Classification and Raga lakshana of the ragas learnt in practical classes	

Text Books / References

- a) Karnataka Sangeeta Deepika By Prof. V Ramarathnam and Dr V. S. Sampath Kumar Acharya
- b) History of South Indian Music by Prof. P Sambamoorthy
- c) Sangeeta Lakshya Lakshana Sangraha by Dr. Padma Murthy
- d) Karnataka Sangeetha Sudha by Prof. V Ramarathnam and Dr V S Sampath Kumaracharya
- e) History of Indian Music by O Goswami
- f) Historical Development of Indian Music by Swami Pragyananda
- g) History of South Indian Music (Carnatic) By R Ranga Ramanuja Iyengar
- h) Karnataka Sangeetha Vahini by Dr. R. Satyanarayana
- i) Mahavaidyanaatha Iyer by Dr. C A Sridhar
- j) Indian Music Instruments by B. C. Deva
- k) Bharathan Natayashasthra by Sreeranga

BPA / BA: Bachelors of Performing Arts
Karnataka Music
I SEMESTER

PAPER C-2 : Practical

Title of the Paper: Karnataka Classical Practical
Music - Phase -1

Number of Theory Credits	Number of lecture hours/semester	Duration of Exam	Internal Assessment	End Sem Exam	Total Marks
3	45 hrs	3hrs	20	80	100

Unit – 1: Swaravalies- Stage I Chapter No.1: Sarapevarase -7 Chapter No.2: Janti varase – 3 Chapter No.3: Tara sthayi, Mandra sthayi and Datu varase 2 each Chapter No.4: Jati alankaras and alankaras-7 Unit – 2 : Geethas – Stage I	
Chapter No.5: Pillari Geetha -4 Chapter No.6: Sanchari Geetha -2 Chapter No.7: Lakshana Geetha -1	
Unit – 3: Jatiswaras & Varnas: Stage I	
Chapter No.8: Jatiswaras in the Raga Bilahari Or Hamsadhwani	
Chapter No.9: Varna in the Raga Shankarabharana Or Mohana Set to Aditala (one speed)	
Unit – 4: Kritis and other musical compositions- Stage 1	
Chapter No.10: Madhyamakala Kriti in Raga Hamsadhwani Or Hindola	
Chapter No.11: Devaranama -1 Vachana -2 Nadageethe -1 Folk Song -1	

References Books

- Karnataka Sangeeta Deepika By Prof. V Ramarathnam and Dr V. S. Sampath Kumar Acharya
- History of South Indian Music by Prof. P Sambamoorthy
- Sangeeta Lakshya Lakshana Sangraha by Dr. Padma Murthy
- Karnataka Sangeetha Sudha by Prof. V Ramarathnam and Dr V S Sampath Kumaraacharya
- History of Indian Music by O Goswami
- Historical Development of Indian Music by Swami Praghyanaanda
- History of South Indian Music (Carnatic) By R Ranga Ramanuja Iyengar
- Karnataka Sangeetha Vahini by Dr. R. Satyanarayana

BPA / BA: Bachelors of Performing Arts
Karnataka Music
II SEMESTER
PAPER C-3 : THEORY

Title of the Paper: Karnataka classical Musicology
(Common to vocal & Instruments)

Number of Theory Credits	Number of lecture hours/semester	Duration of Exam	Internal Assessment	End Sem Exam	Total Marks
3	45 hrs	3hrs	20	80	100
Unit – 1 : Musical Terminologies					13/14 Hrs
Chapter No.1: Sangeetha- Definition & Explanation Nada – Nadotpatti, Ahata – Anahata Definition & Explanation					
Chapter No.2: Swara- Prakruti & Vikruti, Dwadasha & Shodasha Swaras Definations & Explanations					
Chapter No.3: Kala- Prathama, Dwitiya & Tritiya Explanation.					
Unit – 2 : Lakshana of the Compositional Forms					13/14 Hrs
Chapter No.4: Pillari Geethe – Lakshana Geethe - Sanchari Geethe					
Chapter No.5: Jatiswara- Swarajathi, Tanavarna – Padavarna					
Chapter No.6: Kriti – Keertane					
Unit – 3 : Raga Lakshana & Composers					13/14 Hrs
Chapter No.7: Nata, Kambhoji, MayamalavaGowla, Jhunjuti,					
Chapter No.8: Shankarabharana, Pantuvarali, Chakravaka & Kamach.					
Chapter No.9 : a) Life, Achievement & Contribution of Sri Muthuswami Dixitar to Karnataka Music b) Life, Achievement & Contribution of Sri Shyamashastry to Karnataka Music					

Text Books / References

Karnataka Sangeeta Deepika By Prof. V Ramarathnam and Dr V. S. Sampath Kumar Acharya

- a) History of South Indian Music by Prof. P Sambamoorthy
- b) Sangeeta Lakshya Lakshana Sangraha by Dr. Padma Murthy
- c) Karnataka Sangeetha Sudha by Prof. V Ramarathnam and Dr V S Sampat Kumaraacharya
- d) History of Indian Music by O Goswami
- e) Historical Development of Indian Music by Swami Pragyananda
- f) History of South Indian Music (Carnatic) By R Ranga Ramanuja Iyengar
- g) Karnataka Sangeetha Vahini by Dr. R. Satyanarayana
- h) Mahavaiydanatha Iyer by Dr. C A Sridhar
- i) Indian Music Instruments by B. C. Deva
- j) Bharathan Natayashasthra by Sreeranga

BPA / BA: Bachelors of Performing Arts
Karnataka Music
II SEMESTER

PAPER C4- : PRACTICAL

Title of the Paper: Karnataka Classical Music
- Practical - Phase II

Number of Theory Credits	Number of lecture hours/ semester	Duration of Exam	Internal Assessment	End Sem Exam	Total Marks
3	45 hrs	3hrs	20	80	100

Unit – 1: Geethas and Jatiswaras: Stage II	
Chapter No.1: Ghana Raga Geetha in the Raga Nata	
Chapter No.2: Jatiswaras in the raga Janjooti or Kambhoji	
Unit – 2: Swarajathi & Varnas: Stage II	
Chapter No.3: Swarajathi in the Raga Bilahari	
Chapter No.4: Varna in the Raga Kalyani Or Abhogi Set to Aditala in one speed	
Unit – 3: Krities and other Music Composition - Stage III	
Chapter No.5: Madhyama kala Kriti in the Raga Pantuvarali and Chakravaka	
Chapter No.6: Vilamba Kala Kriti in the Raga - Kamach	
Chapter No.7: Devaranama of Kanakadasa -2	
Chapter No.8: Vachana-2	
Chapter No.9: Patriotic Song- 2	
Chapter No. 10 Bhava geethe of noted kannada poet -1	

Text Books / References

- a) Karnataka Sangeeta Deepika By Prof. V Ramarathnam and Dr V. S. Sampath Kumar Acharya
- b) History of South Indian Music by Prof. P Sambamoorthy
- c) Sangeeta Lakshya Lakshana Sangraha by Dr. Padma Murthy
- d) Karnataka Sangeetha Sudha by Prof. V Ramarathnam and Dr V S Sampath Kumaraacharya
- e) History of Indian Music by O Goswami
- f) Historical Development of Indian Music by Swami Pragyananda
- g) History of South Indian Music (Carnatic) By R Ranga Ramanuja Iyengar
- h) Karnataka Sangeetha Vahini by Dr. R. Satyanarayana
- i) Mahavaiydanatha Iyer by Dr. C A Sridhar
- j) Indian Music Instruments by B. C. Deva
- k) Bharathan Natayashasthra by Sreeranga

BPA / BA: Bachelors of Performing Arts
Music: - Hindustani –
I SEMESTER

PAPER C-1: THEORY

Title of the Paper: General Theory – Taal (Kathak Music)

Number of Theory Credits	Number of lecture hours/semester	Duration of Exam	Internal Assessment	End Sem Exam	Total Marks
3	45 hrs	3hrs	20	80	100

UNIT – 1 MAN MUSIC NATURE

Chapter No 1: History of Hindustani Music, Karnatic Music, Folk Music and The relationship between Music and Nature.

Chapter No 2: Introduction of music in life - its values, social, spiritual and Cultural.

UNIT – 2 RHYTHM AND TALA

Chapter No 3: Tala and Laya Definition and explain in detail.

Chapter No 4: Writing the notations of the (Teen taal - Matra 16) - Simple
 Tatkar with Dugan and Chougan layakaries:
 Thaata, Amad, Toda, Tukda, Tatkar, Tehai & Ganesh Vandana.

UNIT- 3 SHRUTI AND SWARA AND RAGA

Chapter No 5: Nada, Swara, Shruti, Raga, Mela, Alankar, Tana Gamak, Sthaya, Margi – Desi, Samvadi, Anuvadi, Vivadi.

Chapter No 6: Vibration, Pitch, Intensity, Just Notation, Equal tempered scale, Forced Vibration, Free Vibration.

Recommended Books:

- S.S. Paranjape - Bhartiya Sangeet Ka Itihasa
- S.S. Paranjape - Sangeet Bodh
- V.N. Bhatkhande - Bhatkhande Sangeet Shastra Part-I-II
- Swami Prajnananda - History of Indian Music
- Swami Prajnananda - Historical Study of Indian Music

BPA / BA: Bachelors of Performing Arts
Music: - Hindustani
I SEMESTER
PAPER C-2: Practical
Title of the Paper: Raag (Kathak Music)

Number of Theory Credits	Number of lecture hours/semester	Duration of Exam	Internal Assessment	End Sem Exam	Total Marks
3	45 hrs	3hrs	20	80	100

UNIT- 3 Introduction to Music

Chapter No 1: Introduction of music in life - its values, social, spiritual and Cultural – Viva
Chapter No 2: Brief introduction to the Instruments of North India used in Kathak.

UNIT- 3 RHYTHM AND TAAL

Chapter No 3: Basic Knowledge of Teentaal and simple Tatkar with Dugan and Chougan layakaries - Thaata, Aamad, Toda and Notation book to be submitted for internal assessment.

Chapter No 4: Voice & Speech

UNIT- 3 SHRUTI AND SWARA AND RAGA

Chapter No 5: Sargam, Presentation of one semi classical / devotional or light composition.

Chapter No 6: Vilambit, Drut Khayal in any one Raag (Bhairav, Yaman).

Recommended Books:

- V.N.Bhatkhande – Kramil Pustak Malika Part – I/II
- V.R. Patvardhan – Rag Vigyan Part – I/II
- Lalit Kishore Singh - Dhvani Aur Sangeet
- Govind Rao Rajurkar - Sangeet Shastra Parag
- Ra. Avtar 'Vir' - Theory of Indian Music

BPA / BA: Bachelors of Performing Arts
Music: - Hindustani –
II SEMESTER

PAPER C- 3: THEORY

Title of the Paper: Laya (Kathak Music)

Number of Theory Credits	Number of lecture hours/semester	Duration of Exam	Internal Assessment	End Sem Exam	Total Marks
3	45 hrs	3hrs	20	80	100

UNIT – 1 VEDIC –BHARATA PERIOD - Laya

Chapter No 1: General history of music from Vedic period to the period of Bharata.

Chapter No 2: Rudiments of staff notation, Harmony, Melody in Music.

UNIT – 2 LAYA AND TALA

Chapter No 3: Writing the notations of the (Teen taal - Matra 16) - Vandana, Kavitt, Gat Nikas, Paremlu, Paran, Chakradhar Paran, Thumari, Ghazal, Tarana.

Chapter No 4: Definitions and Explanation of musical terms Such as: Arohan ,Avaroha, Raag -Jati, Taal-jati, Alnkar, Pakad, Bandish, Vilambit, Madhya Drut, Ma tra, Theka, Vibhag, Tali, Kahli, Sam.

UNIT-3 BIOGRAPHY

Chapter No 5: Biographical Sketches of the following

A) Pandit Vishnu Narayan Bhahtkhande - His work and Notation System.

Chapter No 6: Biographical Sketches of the following

B) Pandit. V.D.Paluskar – His work and Notation System.

Recommended Books:

- E. Clements - Study of Indian Music
- Dr. Swantantra Sharma - Bhartiya Sangeet Ek Vaigyanik Vishleshan
- Jagdish Narayan Pathak - Sangeet Shastra Praveen
- V.S. Nigam - Sangeet Kaumudi Part-I-III
- Swantantra Sharma - Bharatiya Sangeet

BPA / BA: Bachelors of Performing Arts
Music: - Hindustani
II SEMESTER

PAPER C-4: Practical

Title of the Paper: Khayal (Kathak Music)

Number of Theory Credits	Number of lecture hours/semester	Duration of Exam	Internal Assessment	End Sem Exam	Total Marks
3	45 hrs	3hrs	20	80	100

UNIT- 3 Introduction to Instrumental

Chapter No 1: Basic Introduction Tabla / Sitar / Harmonium.

Chapter No 2: Padhat/citation of following Talas Teentaal with their Bols, Divisions, Talis and Khalis.

UNIT- 3 RHYTHM AND TALA

Chapter No 3: Basic Knowledge of Teentaal and simple Tatkar with Duga Chougan layakaries – Vandana, Kavitt, Gat Nikas, Paremlu, Paran, Chak Paran.

Chapter No 4: Notation book to be submitted for internal assessment.

UNIT- 3 SHRUTI AND SWAR AND RAGA

Chapter No 5: Chota Khyal, Sarswati vandhana, Light Composition.

Chapter No 6: Ganesha Vandan and Bhajan

Recommended Books:

- V. N. Bhatkhande: Kramik Putsaka Malika Part-I-III
- V.R. Patvardhan: Rag Vigyan Part-I-IV
- Omkar Nath Thakur: Sangeetanjali Part- I-IV
- Dr. Swatantra Sharma - Fundamentals of Indian Music
- Dr. Pannalal Madan - Sangeet Shastra Vigyan

BPA / BA : Bachelors of Performing Arts

Dance :- KATHAK

I SEMESTER

PAPER C-1 : THEORY

Title of the Paper: Nritya Praveshika Shastra – 1

Number of Theory Credits	Number of lecture hours/semester	Duration of Exam	Internal Assessment	End Sem Exam	Total Marks
3	45 hrs	3hrs	20	80	100

Unit – 1 Introduction to Dance

Chapter – 1 The Origin of Dance – Natyothpatthi.

Chapter –2 The Origin history development of eight Indian Classical Dance forms.

Chapter – 3 The Knowledge of Fine Arts, give a brief note between the inter relationship:

Unit – 2 LAKSHANA

Chapter – 4 Sabhalakshana, Kinkinilakshana, Natyakrama, Patra Prana - Antah - Bahir. along with shloka according to Abhinaya Darpana.

Chapter – 5 Dance - Sculpture, Dance - Painting, Dance - Music, Dance - literature, Dance - Drama.

Chapter – 6 Study of Abhinaya - Anga, Pratyanga, Upanga.

Unit -3 BEDHA

Chapter –7 Hasta Bedha - Asamyutha Hastas, Samyutha Hastas, Nritya Hastas, Shiro Bheda, Greeva Bheda, Drishti Bheda, Bhru Bheda, Pada Bheda along with shloka according to Abhinaya Darpana

Chapter – 8 Study of Guru Shiya Parampara, the importance of Meditation and its Characteristics Indian Art and Culture.

Chapter – 9 Study of Nritya Bhandha -Thaat, Amad Toda, Genti, Tukda, Tatkar, Tehai, Gat, Tatkar, Chakars

Text Books / References

- Natyashastra – Manmohan Ghosh
- Abhinaya Darpana - Nandikeshwara
- A Panorama of all Dances.
- Kathak Text by Shobhana Narayan
- Natyashastra by - N.P Unni Adyarangachar
- Classical dances of India - kapila vatsyayan
- Samagra Yoga - : Dr. H.R. Nagendra
- Yoga Deepika : BKS Iyengar.

BPA / BA: Bachelors of Performing Arts

Dance: - KATHAK

I SEMESTER

PAPER: C-2: PRACTICAL

Title of the Paper: Nritya Praveshika Shastra – 1

Number of Theory Credits	Number of lecture hours/semester	Duration of Exam	Internal Assessment	End Sem Exam	Total Marks
3	45 hrs	3hrs	20	80	100

Unit – 1 Yoga Asanas

Chapter – 1 Simple body exercises.

Chapter – 2 **Yoga asanas:** Vajrasana, Dandasana, Setu Bandasana, Baddha Konasana, Trikonasana, Paschimattanasana, Dhanurasana, Natarajasana, Sarvangasana, Padmasana, Vrksasana

Chapter – 3 **Pranayama:** Vibhagiyā Pranayama, Anuloma - Viloma, Surya Anuloma, Chandranu Anuloma, Surya Bhedha, Chandra Bhedha, Nadi Shodana, Kriyatmaka , Surya Namakara.

Unit- 2 Abhinaya

Chapter – 4 Abhinaya – the expression of Nava Rasas. Knowledge of Teen Taal.

Chapter – 5 Study of Asamyutha – Samyutha Hastas, Shiro Bheda, Greeva Bhedha, Drishti Bhedha Bhru Bhedha with shloka according to Abhinaya Darpana.

Chapter – 6 Practical Demonstration of Teen taal (Matra 16).

Unit – 3 Aaharaya Abhinaya

Chapter – 7 Simple Tatkar with Dugan and Chougan layakaries

Chapter – 8 Tatkar, Thihahi, Genti, Gath, Toda, Ganesha Vandana.

Chapter – 9 **Aaharaya Abhinaya**

-Costumes, Make - Up and Hair Style

- Making the Puranic Character Jewelry – 4 Characters.)

Text Books / Referenc

- Abhinaya Darpana - Nandikeshwara
- A Panorama of all Dances.
- Kathak Text by Shobhana Narayan
- Light on Yoga : BKS Iyengar
- Samagra Yoga - : Dr. H.R. Nagendra
- Yoga Deepika : BKS Iyengar.

BPA / BA : Bachelors of Performing Arts
Dance :- - KATHAK
II SEMESTER

PAPER C-3 : THEORY

Title of the Paper: Nritya Praveshika Shastra – 2

Number of Theory Credits	Number of lecture hours/semester	Duration of Exam	Internal Assessment	End Sem Exam	Total Marks
3	45 hrs	3hrs	20	80	100

Unit - 1 Brief Introduction to the Technical Terms –
Chapter – 1 Hasta Vinayogas - Pataka Hasta to Chandrakala Hasta viniyogas according to Abhinaya Darpana.
Chapter – 2 Definition of Nritya, Nrithya, Natya.
Chapter – 3 Brief Introduction to the Technical Terms – Tanadava, Lasya, Angahara, Rechaka, Vritthi, Karnas, Lokadharami, Natyadharami.
Unit – 2 Brief Introduction Terms - Biographies
Chapter – 1 Detail study of Chaturvidha Abhinaya . Margi, Desi.
Chapter – 2 Biographies and Contribution of great Gurus of Kathak –
Chapter – 3 Jaipur Gharana – Jaikishan Maharaj, Lucknow Gharana – Achan Maharaj, Banaras Gharana - Sitara Devi, Rai Gharana – Pt. Durga Lal.
Unit – 3 Brief Introduction to the Repertoire
Chapter – 4 Brief Introduction to the Repertoire –Vandana, Kavitt, Gat Nikas, Paremlu, Paran, Chakradhar Paran, Thumari, Ghazal, Tarana.

Text Books / References

- Natyashastra – Manmohan Ghosh
- Abhinaya Darpana - Nandikeshwara
- A Panorama of all Dances.
- Kathak Text by Shobhana Narayan
- Natyashastra by - N.P Unni Adyarangachar
- Classical dances of India - kapila vatsyayan

BPA / BA: Bachelors of Performing Arts
Dance: KATHAK
II SEMESTER

Paper: C-4 PRACTICAL-2

Title of the Paper: Nritya Praveshika Prayoga – 2

Number of Practical Credits	Number of lecture hours/semester	Duration of Exam	Internal Assessment	End Sem Exam	Total Marks
3	45 hrs	3hrs	20	80	100

Unit – 1 Bedha – Viniyogas – Repertoire
Chapter – 1 Pada Chari, Sthanaka bedha, Mandala Bheda, Uthplavana Bheda, Bramari Bheda, Study of Pataka Hasta to Chanadrakala Hasta viniyogas according to Abhinaya Darpana.
Chapter – 2 Practical demonstration of the following in Teen taal (Matra 16) – Ekgun, Dugun and Chougan layakaries: Tatkar, Theihai, Genti, Ladi, Toda, Kavith Paran, Sarswathi Vandhana, Nirtta.
Unit – 2 Folk Forms – Abhinaya
Chapter – 3 Folk forms of Karnataka – (Any Two)
Chapter – 4 Basic of Navarasa Abhinaya in Classical Dance
Unit – 2 Makeup
Chapter – 5 Character Make-up
Chapter – 6 Dance Make-up

Text Books / References

- Natyashastra – Manmohan Ghosh
- Abhinaya Darpana - Nandikeshwara
- A Panorama of all Dances.
- Kathak Text by Shobhana Narayan
- Natyashastra by - N.P Unni Adyarangachar
- Classical dances of India - kapila vatsyayan