# JG COLLEGE OF PERFORMING ARTS AHMEDABAD-54 BACHELORS OF PERFORMING ARTS

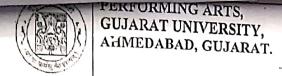
NEP-2020

DANCE – BHARATA NATYAM BPA

**SEM - 3** 

**Effective from June-2024** 

Slave Powel



Course Code DSC-C-231-DBNT

BACHELORS	OF PERFOR	MING ARTS (BPA)		,
Year	П	MAJOR: PAPER 1 THEORY: HISTORY OF INDIAN CLASSICAL DANCE- BHARATA NATYAM	Credits/Hours	04 60 Hrs/Semester
Semester	III	Year of Introduction:2024-25		
Mode of Tran	saction	Lectures, demonstrations, and Tutorials	Maximum Marks/Grade	100
Course Outcom	ne(CO)	, and thoras	SUBJECT	DANCE- BHARATA NATYAM

CO1:Knowledge of elements of dance in Sanskrit texts CO2:Basic knowledge of devdasi system

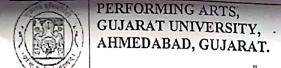
CO2: Basic knowledge of devotast system
CO3: Knowledge of revival of dance
CO4: Knowledge of the ancient texts
CO5: An insight into different characters- nayak and nayika bheda

Unit No.	Basic Concepts & History of Dance	Contact hours	Elements of Employability(EMP) / Entrepreneurship(E NT)/ Skill Development(SD)	Relevance to Local(L)/National (N)/Regional(R)/ Global(G) developmental needs	Relation to Gender(G), Environment &Sustainability(ES), Human Values (HV) and Professional Ethics(PE)
1	Vritti, Pravritti, Dharmi, Rasasutra	15	SD	L,N,R	PE
2	Rupak and Uparupaka	15	SD	L,N,R	PE

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3	Literature in dance and works of Kalidas Bhavbhuti and Harsha . (Natya and Kavya)	15	SD	L,N,R	PE
4	Bhakti Movement	15 .	SD	L,N,R	.PE

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Course Code DSC-C-232-DBNP

BACHELORS OF PERFORMING ARTS (PRA)

	OF TERUORIVI	ING ARTS (BPA)		
Year	П	MAJOR: PAPER 2		04
· .		PRACTICAL: TECHNIQUES AND APPLICATION IN DANCE-BHARATA NATYAM	Credits/Hours	120 Hrs/Semester
Semester	Ш	Year of Introduction:2024-25	Maximum	100
			Marks/Grade	•
Mode of Transaction		Lectures, demonstrations, and Tutorials	SUBJECT	DANCE- BHARATA NATYAM

#### Course aOutcome(CO)

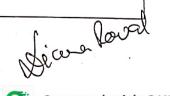
CO1: Ability to perform previously taught adavus, as well as the newly taught adavus CO2: Ability to perform at least two pieces from the traditional repertoire- Allaripu and Jatiswaram

CO3: Knowledge of the tala of the pieces from the repertoire- ability to perform and play in tala.

CO4: Knowledge of the hasta mudras

Unit No.	Topic/Unit  Technique and application in Dance	Contact hours	Elements of Employability(EMP) / Entrepreneurship(E NT)/ Skill Development(SD)	Relevance to Local(L)/Nation al(N)/Regional( R)/Global(G) developmental needs	Relation to Gender(G), Environment &Sustainability(ES), Human Values (HV) and Professional Ethics(PE)
1	Chatushra Alarippu Padam	·40	SD	L,N,R	PE
2	Abhinaya Darpana: Samyuta, Asamyuta and Jatihasta	30	SD	L,N,R	PE
- 3	Javali	30	SD ·	L,N,R	PE
4	Keertanam	20	SD	L,N,R	PE





PERFORMING ARTS, GUJARAT UNIVERSITY NAVRANGPURA, AHMEDABAD GUJARAT

Academic Year- 2024-25

Course Code
DSC-C-233-DBNT

**3ACHELORS OF PERFORMING ARTS (BPA)** 

l'ear	II	MAJOR: THEORY PAPER-3	•	
		INTRODUCTION TO INDIAN CLASSICAL DANCE- BHARATA NATYAM	Credits/Hours	04 120 Hrs/Semester
lemester	III	Year of Introduction:2024-25	Maximum Marks/Grade	100
Mode of Tran	isaction.	Lecture and Tutorial, Audio-Video based studies.	Paper 3	Theory
•				
			SUBJECT	Dance- Bharata natyam

#### Course Outcome(CO)

201: Mythological origin of dance- Natyashastra

202:Introduction to basic concepts of IndianClassical Dance, natya nrtta and nrtya

203: Different Banis of Bharatanatyam

204: Ability to understand different nayikas in dance

Jnit	Topic/Unit	Contact	Elements of	Relevance to	Relation to
No.	Basic introduction to Banis of Bharata Natyam	hours	Employability(EMP )/ Entrepreneurship(E NT)/ Skill Development(SD)	Local(L)/National(N)/Re gional(R)/Global(G) developmental needs	Gender(G), Environment &Sustainability(ES), Human Values (HV) and Professional Ethics(PE)
ř	Biographs of few artist	30	SD	L,N,R	PE

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2	The Pancha Jatis in Bharata Natyam							
	That are in a state of the stat	30	SD	L,N,R	PE			
				_,,				
				·				
1.3	Shaivism	30	SD	LUD	PE			
			٠ .	L,N,R	re ·			
				·				
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1	Ch. Le' C. L		•		•			
4.	Shakti Cult	30	SD ·	L,N,R	PE ·			
				L,11,10	12			
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# JG COLLEGE OF PERFORMING ARTS

**BACHELORS OF PERFORMING ARTS** 

NEP-2020

DRAMA BPA

SEM - 3
Effective from June-2024

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Academic Year- 2024-25

Course Code DSC-C-231-DT

BACHELORS OF PERFORMING ARTS (BPA)

Year	П	MATON DANDER		
1 cal	Ш	MAJOR: PAPER 1		
		THEORY: HISTORY OF THEATRE LITERATURE AND ACTING	Credits/Hours	04
Semester	III .	Variable F. Tutter I. C. 2004.05		60 Hrs/Semester
Semester	111	Year of Introduction:2024-25	Maximum	100
16 1 6 5			Marks/Grade	
Mode of Transaction		Lectures, demonstrations, and Tutorials	SUBJECT	DRAMA

#### Course Outcome(CO)

CO1:Understanding about different forms of Drama CO2:Brief Knowledge of Gujarati Theatre

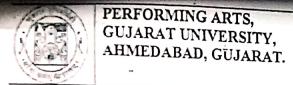
CO3: Importance of Director in Theatre Play CO4: Basic Knowledge of Stage Geography of Proscenium Theatre

Unit No.	Introduction of Theatre Literature, History and Acting Technique – 2	Contact	Elements of Employability(EMP)  / Entrepreneurship(E NT)/ Skill Development(SD)	Relevance to Local(L)/National(N)/Reg ional(R)/Global(G) developmental needs	Relation to Gender(G), Environment &Sustainability(ES) , Human Values (HV) and Professional Ethics(PE)
1	Indian Regional and Traditional theatre A) BengaliJatra B) MarathiTamasha	15	SD .	L,N,R	PE .



2	Detailed study of method acting by Stanislavski –				
	Internal preparation	15	SD ·	L,N,R	PE
	External preparation				
. 3	Pre and post-Independence Gujarati Theatre	15	SD	L,N,R	PE .
4	Commedia dell Arte. Original and Development of Western one Act Plays.	15	SD	L,N,R	PE





Course Code DSC-C-232-DP

BACHELORS OF PERFORMING ARTS (BPA)

Year	77	MAJOR: PAPER 2		
Semester		PRACTICAL: TECHNIQUE AND APPLICATION IN ACTING AND PRODUCTION	Credits/Hours	120 Hrs/Semester
Semester	Ш	Year of Introduction:2024-25	Maximum	100
Mode of Trans			Marks/Grade ·	
Gue of Trans	saction	Lectures, demonstrations, and Tutorials	SUBJECT	DRAMA

Course Outcome(CO)
CO1: Utilization of Elements of Play Production
CO2: Basic knowledge of Direction Technique
CO3: Knowledge of Body as a Essential Tools
CO4: Use of Improvisation Method in Acting

Unit	Topic/Unit	Contact	Elements of	Relevance to	Relation to	
No.		hours	Employability(EMP)	Local(L)/National(N)/Reg	Gender(G),	
			1	ional(R)/Global(G)	Environment	
			Entrepreneurship(E	developmental needs	&Sustainability(ES)	
Age to the second			NT)/		, Human Values	
			Skill		(HV) and	
	ACTING AND PRODUCTION TECHNIQUE -2		Development(SD)		Professional Ethics(PE)	
					Edites(LE)	
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		20	CD	LND	PE	lou (lou
1	Direction of a SKIT (7 Min.)	30	SD	L,N,R	LE *	العرب على
	Process Note of Direction.				0	
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					`	
	Monologue (10 Minutes)	. 30	SD	L,N,R	PE	-
2	Monorage	4		.· ,	•	
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	•				
3	Improvisation ( 5 Min.)				
	And	30	SD	L,N,R	PE
	Poetry Recitation (7 Min,)				·
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•					
	-	-	-	-	
4	Acting in SKIT of other students.	30	SD	L,N,R	PE
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-					

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Academic Year- 2024-25

Course Code DSC-C-233-DT

SUBJECT

DRAMA

BACHELORS OF PERFORMING ARTS (BPA) II MAJOR: THEORY-PAPER-3 Credits/Hours INTRODUCTION TO THEATRE ARTS 120 Hrs/Semester Semester Ш Year of Introduction:2024-25 100 Maximum. Marks/Grade Mode of Transaction Lecture and Tutorial, Audio-Video based studies. Theory Paper 3

Course Outcome(CO)

CO1:Understanding of Different Literature

CO2:Introduction to basic concepts of Abhinay

CO3: Understanding about Structure of Drama Script

Uni t No.	Topic/Unit  INTRODUCTION TO THEATRE ARTS	Contact hours	Elements of Employability(EMP) / Entrepreneurship(EN T)/ Skill Development(SD)	Relevance to Local(L)/National(N)/Reg ional(R)/Global(G) developmental needs	Relation to Gender(G), Environment &Sustainability(ES), Human Values (HV) and Professional Ethics(PE)
	Study of Rupaka, Dasharupaka.uprupaka. Study of Vyayoga. Play- Madhyam Vyayoga	30	SD	L,N,R	PE
2	Traditional Theatre form of Maharashtra 'Tamasha'	30	SD	L,N,R	PE
3	Study of famous actors 'Jayashankar Sundri, Chimanlal nayak	30	SD	L,N,R	PE
4	Voice Training: Force, Time, Pitch, Pause, Volume, Stress, In to Nation	30	SD	L,N,R	PE

# JG COLLEGE OF PERFORMING ARTS

**BACHELORS OF PERFORMING ARTS** 

**NEP - 2020** 

**MUSIC-VOCAL** 

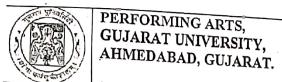
**SEM - 3** 

Effective from June-2024

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Course Code DSC-C-231-MVT

Year T	PERFORM	ING ARTS (RPA)			
Year II		MAJOR: PAPER 1	· · · · · · · · · · · · · · · · · · ·		
• •		THEORY: HISTORY OF HINDUSTANI CLASSICAL MUSIC	Credits/Hours	04	
Semester III	•	TOTAL OF IMPOUSTANT CLASSICAL MUSIC	Credits/110tils	60 Hrs/Semester	•
Semester		Year of Introduction:2024-25	Maximum	100	
Mode of Transacti		•	Marks/Grade		*
		Lectures, demonstrations, and Tutorials	SUBJECT	MUSIC- VOCAL	i
Course Outcome(	CO)		3626262		0
CO1:Knowledge o	f basic musi	cal terminology and Shruti.			Rosel
CO2:Introduction t	to the thaat s	ystem and Raag-samay concept.		V	1000
CO3: Introduction	to the Palusk	Car notation system.		dio	
CO4: Ability to diffe	rentiate Hindu	ustani from Carnatic classical music.	•		}
CO5: Acquire insigh	nt into the his	tory of various musical forms prevalent since the ancient times. This unit will h	eln them gain an idea of the valu	e system of the	

CO5: Acquire insight into the history of various musical forms prevalent since the ancient times. This unit will help them gain an idea of the value system of the Hindustani classical music tradition.

Unit	Topic/Unit	Contact	Elements of	Relevance to	Relation to
No.	History of Music Techniques of Music (Principles of Music)	hours	Employability(EMP) / Entrepreneurship(E NT)/ Skill Development(SD)	Local(L)/National(N)/Reg ional(R)/Global(G) developmental needs	Gender(G), Environment & Sustainability(ES), Human Values (HV) and Professional Ethics(PE)
1	A) Description of Raagas and Taals Under Practical Study. B) Details of Gharanas 1) Jaypur 2) Patiyala 3) Agra	15	SD	L,N,R	PE





		1 100 9			,	
2	A) Raag Vargikaran				<i>:</i> ,	PE
	B) Short Notes: Margi Desi Sangeet, Types of Alaap	15	SD	L,N,R "		FE
3	Formation of Seventy Two (72) Thaats.	15 -	SD	L,N,R	:	PE
			•			
4	A) Prabandh and other Varieties of composition     B) Notation of Bandishes. (Sem-III)	15	SD	L,N,R		PE
-			,		· · · · · · · · · · · · · · · · · · ·	
			,			
REFER	RENCES ngeet Vishard by 1) Dr. Laxminarayan Garg,					
1 Sar	ag Vigyaan					
				•		
4 Kra	ag Parichaya amik Pustak Mali 12 by V. N. Bhatkhande.					, for

Academic Year- 2024-25

Course Code

BACHELORS OF PERFORMANCE	Transcente Teat 2021 25	DSC-C-232	2-MVP
Year II PAGE ARTS (BPA)	"		•
MAJOR: PAPER 2			04
PRACTICAL: TECHNIQUES	DI IC ( Troy as	Credits/Hours	120 Hrs/Semester
	PLICATION IN	Credits/110urs	
Year of Introduction:2024-25		Maximum	100
Mode of Transaction		Marks/Grade	•
Course Outcome(CO)  Lectures, demonstrations, and Tutorials		SUBJECT	MUSIC- VOCAL

CO2. Ability to identify recurring patterns and make alankars in all types of swar-s, writing taal-s and bandish-s in notation, and do-s and don't-s of Riyaz.

CO2: Ability to identify and sing basics of the prescribed raga-s and one composition in each. CO3: Acquire the knowledge of the prescribed taal-s and their recitation in prescribed layakaari.

CO4: Acquire the functional knowledge of the prescribed i

T I : 4	kequite the functional knowledge of the prescribed instruments.				
Unit	Topic/Unit	Contact	Elements of	Relevance to	Relation to
No.	, ,	hours	Employability(EMP)	Local(L)/National(N)/Reg	Gender(G);
	Practical: Detail study of Raag Sangeet / Brief study.		1	ional(R)/Global(G)	Environment &
	, garages and a		Entrepreneurship(E	developmental needs	Sustainability(ES),
		Ave 1	NT)/		Human Values
•			Skill		(HV) and
			Development(SD)		Professional
			Development(5D)		Ethics(PE)
		1.			Eulics(FE)
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	17	10	CD	LND	The state of the s
1	A) Raagas for Vilambit Khayal with Alaaps and Taan.	40	SD	L,N,R	PE
-	1) Raag Yaman 2) Raag Malkauns			£) .	
		100			
			The second		
			6.00		
		30	SD	L,N,R	PE
2	Raagas for Chhota Kahayal	100	עט	12,17,12	IL

1) Todi 2) Marwa					(D)			
3) Kedar with Taan alaaps.		•						
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3 One Dhruped One Till				1				
3 One Dhrupad, One Thumri	with Laykaari		30	SD	L;N,R		PE	
			30	30	<i>D</i> ,11,11			
-	•						-	
4 Taal:			20	SD	L,N,R		PE	
1) Dhamar			20	שפ	L,N,R		1.2	
2) Tevra								
3) Tilwada								
4) Sultaal								
REFERENCES								
1 Pt. Harishchandra Shrivastava:Ra	gaParichayaPartItoIV, Sange	et Sadan P	rakashan	dament and				
2 Pt V N Bhatkhande Bhatkhande	Sangeet ShashtraPartItoIV, Sa	angeet Kar	yalaya Hatl	nras				
3 Pt V N Bhatkhande:Kramik Pust	ak MalikaPartItoIV, Sangeet I	Karyalaya	Hathras			· · · · · · · · · · · · · · · · · · ·		-
4 Vasant, Sangeet Visharad, Sange	et Karyalaya Hathras					·		
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		Values (HV) and Professional Ethics(PE)	
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# JG COLLEGE OF PERFORMING ARTS

BACHELORS OF PERFORMING ARTS

NEP - 2020

DANCE-KATHAK

**SEM - 3** 

Effective from June-2024

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	PERFORMING A GUJARAT UNIV AHMEDABAD, (	ERSITY, GUJARAT.
BACHELOR	S OF PERFORMI	VC A DMG
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		THEORY

Course Code DSC-C-231-DKT

BACHELOR	S OF PERFORM	MC A Pimo	D3C-C-2	31 DK1
Year	II	NG ARTS (BPA)		·
Semester	W	MAJOR: PAPER 1 THEORY:HISTORY OF INDIAN CLASSICAL DANCE-KATHAK	Credits/Hours	04 60 Hrs/Semester
,	111	Year of Introduction:2024-25	Maximum	100
Mode of Tra	nsaction	T .	Marks/Grade	•
Course Oute		Lectures ,demonstrations and Tutorials	SUBJECT	DANCE-KATHAK

Course Outcome(CO)

CO1:Knowledge of elements of dance in Sanskrit texts
CO2:Basic knowledge of devdasi system
CO3: Knowledge of revival of dance

CO4: Knowledge of the ancient texts CO5: Basic knowledge of abhinaya

Unit	Topic/Unit	Contact	Elements of	Relevance to	Relation to
No.	Basic Concepts & History of Dance	hours	Employability(E MP)/ Entrepreneurship( ENT)/ Skill Development(SD)	Local(L)/National(N)/Reg ional(R)/Global(G) developmental needs	Gender(G), Environment &Sustainability(ES) , Human Values (HV) and Professional Ethics(PE)
					Jéwer 10
1	Kathak: Evolution of kathak till the present times. Knowledge of accompanying instruments in kathak. Main gharanas of Kathak and their prominent Gurus. Costume and Make Up.	12	SD	L,N,R	PE
2	Defination:  Taal, Matra, Laya (3 Tyapes of Laya- Dhrutlaya, Madhyalaya and Vilambitlaya),  Khali, sam, aavartan, Theka, lehra, aamad, Thaat, Uthaan, Baant, Parmelu, Gat Bhaav, gat Nikas.	12	SD .	L,N,R	PE .

3	Samyukta Hasta: Definiuon and Usege (from Anjali to Kartari swastika)	12	SD	L,N,R	PE .
4 .	Understanding the notation format: Bhatkhande Puluskar	12	SD	L,N,R	PE
5	Natyashastra: Natyagraha Purvaranga	12	SD	L,N,R	PE

REFE	RENCES			1
1	The Natyashastra – Adya Rangacharya.	•	7	
2	Abhinaya Darpanam – Dr. Amrut Upadhyay		39	
3	Kathak Nrutya - Nayana Nagle and Mohini Khatri, Part 1 & 2			
4	Kathak Nritya Shiksha – Dr, Puru Dadheech, Part 1& 2	· · · · · · · · · · · · · · · · · · ·		7
5	Kathak Darpan – Pandit Tirthram Azad	1 32		

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Academic Year- 2024-25

Course Code DSC-C-232-DKP

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BACHELORS OF PERFORM	ING and		,
BACHELORS OF PERFORM Year	ING ARTS (BPA)		0.1
11	MAJOR: PAPER 2 PRACTICAL: TECHNIQUE AND APPLICATION IN DANCE	Credits/Hours	120 Hrs/Semester
	Year of Introduction:2024-25	Maximum Marks/Grade	100
Mode of Transaction	Lectures, demonstrations, and Tutorials	SUBJECT	DANCE -KATHAK

Mode	of Transaction	Lectures demonstrations and Tutorials			SUBJECT	DANCE-KATHAK	
Course Outcome(CO)							0
Mode of Transaction   Lectures, demonstrations, and Tutorials   SUBJECT   DANCE - KATHAK							
CO2: A	Ability to perform at least	two pieces from the traditional repertoire	- Natwari a	nd Namaskaar Toda.		ı	Area
CO3: F	Cnowledge of the tala of t	he pieces from the repertoire- ability to p	erform and	play in tala.		d oco	بھر م
CO4: k	Cnowledge of the hasta mi	idras		,		Die	
		24143	Contact	Elements of	Relevance to	Relation to	
	Topic Cin			Employability(EMP)	Local(L)/National(N)/R	Gender(G),	
. 10.				1	egional(R)/Global(G)	1	
	-			Entrepreneurship(E	developmental needs		
				NT)/			
				Skill		and Professional	
	- Tachnique and	application in Dance		Development(SD)		Ethics(PE)	
	• Technique and	application in Dance		. , ,			
				an an		755	
1	In Teentaal: Kramlay, Ha	and Movement, Chakkars, aamad, Tukdas,	30	SD	L,N,R	PE	
	paran, todas, Baant.						į.
			20	CD	LND	DE	-
2	Teentaal Vilambit laya		30	SD	L,N,R	PE	_
	Three different Thaat						ľ.
	Chhoti Aamad					-	
3	Teentaal Vilambit Madhy	alaya	30	SD	L,N,R	PE	
_	Parmelu						
	Baant						
4	Teen taal Vilambit laya		30	SD	L,N,R	PE	
	Uthaan						
	Baant						

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REFERE	NCES			•
		•		
1	he Natyashastra – Adv. R	-		
2 A	The Natyashastra – Adya Rangacharya			
	Darpanam - Dr Amerika	* *		-
'   K	athak Nrutya – Nayana Nagle and Mohini Khatri, Part 1 & 2	· ·		
K	ark-Lara Nagle and Mohini Khatri, Part 1 & 2			
	Lathak Nritya Shiksha – Dr, Puru Dadheech, Part 1 & 2		•	
K	athak Darpan – Pandit Tirthram Azad	•		
	Pandit Tirthram Azad		•	
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Academic Year- 2024-25

Course Code

BACHELOR Year	S OF PERFOR	EMING ARTS (BPA)	DSC-C-2	e Code 233-DKT
Semester  Mode of Tra	III	MAJOR: THEORY PAPER-3 INTRODUCTION TO INDIAN CLASSICAL DANCE- KATHAK  Year of Introduction:2024-25  Lecture and Tutorial, Audio-Video based studies.	Credits/Hours Maximum Marks/Grade	04 120 Hrs/Semester 100
Course Outc	ome(CO)	Addio-video based studies.	Paper 3 SUBJECT	Theory DANCE-KATHAK

Course Outcome(CO)

CO1: Mythological origin of dance- Natyashastra

CO2:Introduction to basic concepts of IndianClassical Dance, natyanrtta and nrtya

CO3: Different Gharanas of Kathak

CO4: Ability to understand different nayikas in dance

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Unit No.	Topic/Unit  • An introduction to Kathak	Contact hours	Elements of Employability(EMP) / Entrepreneurship(ENT)/ Skill Development(SD)	Relevance to Local(L)/National(N)/Reg ional®/Global(G) developmental needs	Relation to Gender(G), Environment &Sustainability(ES), Human Values (HV) and Professional Ethics(PE)
1	<ul><li>Dashrupakas</li><li>Nayak Bhedas</li></ul>	30	SD	L,N,R	PE
2	<ul> <li>Life History of Kundanlal Gangani Acchan Maharaj Birju Maharaj</li> <li>Loka Dharmi and Natya Dharmi</li> </ul>	30	SD	L,N,R	PE
3	Bhakti Movement	30	SD	L,N,R	PE
4	Shaivism	30	SD	L,N,R	PE

