

**JG COLLEGE OF PERFORMING ARTS**

**AHMEDABAD-54**

**BACHELORS OF PERFORMING ARTS**

**NEP- 2020**

**DANCE – BHARATA NATYAM**

**BPA**

**SEM - 3**

**Effective from June-2024**

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PERFORMING ARTS,  
GUJARAT UNIVERSITY,  
AHMEDABAD, GUJARAT.

Academic Year- 2024-25

Course Code  
DSC-C-231-DBNT

**BACHELORS OF PERFORMING ARTS (BPA)**

Year	II	MAJOR: PAPER I THEORY: HISTORY OF INDIAN CLASSICAL DANCE- BHARATA NATYAM	Credits/Hours	04 60 Hrs/Semester
Semester	III	Year of Introduction:2024-25	Maximum Marks/Grade	100
Mode of Transaction	Lectures, demonstrations, and Tutorials		SUBJECT	DANCE- BHARATA NATYAM

**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: An insight into different characters- nayak and nayika bheda

Unit No.	Topic/Unit	Contact hours	Elements of Employability(EMP) / Entrepreneurship(ENT)/ 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	Basic Concepts & History of Dance Vritti, Pravritti, Dharmi, Rasasutra	15	SD	L,N,R	PE
2	Rupak and Uparupaka	15	SD	L,N,R	PE

*Dr. Anand*

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

*Diya Bawal*





**BACHELORS OF PERFORMING ARTS (BPA)**

Year	II	MAJOR: PAPER 2 PRACTICAL: TECHNIQUES AND APPLICATION IN DANCE- BHARATA NATYAM	Credits/Hours	04 120 Hrs/Semester
Semester	III	Year of Introduction:2024-25	Maximum Marks/Grade	100
Mode of Transaction	Lectures, demonstrations, and Tutorials		SUBJECT	DANCE- BHARATA NATYAM

**Course Outcome(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	Contact hours	Elements of Employability(EMP) / Entrepreneurship(ENT)/ 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)
	• <b>Technique and application in Dance</b>				
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

*Wicra Kaval*



PERFORMING ARTS,  
GUJARAT UNIVERSITY  
NAVRANGPURA, AHMEDABAD  
GUJARAT

Academic Year- 2024-25

Course Code  
DSC-C-233-DBNT

**BACHELORS OF PERFORMING ARTS (BPA)**

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

**Course Outcome(CO)**

- CO1: Mythological origin of dance- Natyashastra  
CO2: Introduction to basic concepts of Indian Classical Dance, natya nrta and nrtya  
CO3: Different Banis of Bharatanatyam  
CO4: Ability to understand different nayikas in dance

Unit No.	Topic/Unit	Contact hours	Elements of Employability(EMP)/ Entrepreneurship(ENT)/ 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)
	<ul style="list-style-type: none"> <li>Basic introduction to Banis of Bharata Natyam</li> </ul>				
	Biographs of few artist	30	SD	L,N,R	PE

2	The Pancha Jatis in Bharata Natyam	30	SD	L,N,R	PE
3	Shaivism	30	SD	L,N,R	PE
4.	Shakti Cult	30	SD	L,N,R	PE

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Shri. Raval

**JG COLLEGE OF PERFORMING ARTS**

**BACHELORS OF PERFORMING ARTS**

**NEP- 2020**

**DRAMA**

**BPA**

**SEM - 3**

**Effective from June-2024**

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*Alicia Poval*





PERFORMING ARTS,  
GUJARAT UNIVERSITY,  
AHMEDABAD, GUJARAT.

Academic Year- 2024-25

Course Code  
DSC-C-231-DT

**BACHELORS OF PERFORMING ARTS (BPA)**

Year	II	MAJOR: PAPER 1 THEORY: HISTORY OF THEATRE LITERATURE AND ACTING	Credits/Hours	04 60 Hrs/Semester
Semester	III	Year of Introduction:2024-25	Maximum Marks/Grade	100
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.	Topic/Unit	Contact hours	Elements of Employability(EMP) / Entrepreneurship(ENT)/ 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	Introduction of Theatre Literature, History and Acting Technique – 2	15	SD	L,N,R	PE
	Indian Regional and Traditional theatre A) Bengali.....Jatra B) Marathi....Tamasha				

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2	Detailed study of method acting by Stanislavski – Internal preparation External preparation	15	SD	L,N,R	PE
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

*Shree Basal*

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PERFORMING ARTS,  
GUJARAT UNIVERSITY,  
AHMEDABAD, GUJARAT.

Academic Year- 2024-25

Course Code  
DSC-C-232-DP

**BACHELORS OF PERFORMING ARTS (BPA)**

Year	II	MAJOR: PAPER 2 PRACTICAL: TECHNIQUE AND APPLICATION IN ACTING AND PRODUCTION	Credits/Hours	04 120 Hrs/Semester
Semester	III	Year of Introduction:2024-25	Maximum Marks/Grade	100
Mode of Transaction	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 No.	Topic/Unit	Contact hours	Elements of Employability(EMP) / Entrepreneurship(ENT)/ 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)
	<b>ACTING AND PRODUCTION TECHNIQUE - 2</b>				
1	Direction of a SKIT (7 Min.) Process Note of Direction.	30	SD	L,N,R	PE
2	Monologue (10 Minutes)	30	SD	L,N,R	PE

*Shiva Patel*

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3	Improvisation ( 5 Min.) And Poetry Recitation ( 7 Min.)	30	SD	L,N,R	PE
4	Acting in SKIT of other students.	30	SD	L,N,R	PE

*Shana Raval*

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PERFORMING ARTS,  
GUJARAT UNIVERSITY,  
AHMEDABAD, GUJARAT.

Academic Year- 2024-25

Course Code  
DSC-C-233-DT

**BACHELORS OF PERFORMING ARTS (BPA)**

Year	II	MAJOR: THEORY-PAPER-3 INTRODUCTION TO THEATRE ARTS	Credits/Hours	04 120 Hrs/Semester
Semester	III	Year of Introduction:2024-25	Maximum . Marks/Grade	100
Mode of Transaction	Lecture and Tutorial, Audio-Video based studies.		Paper 3	Theory
			SUBJECT	DRAMA

**Course Outcome(CO)**

- CO1: Understanding of Different Literature  
CO2: Introduction to basic concepts of Abhinay  
CO3: Understanding about Structure of Drama Script

Unit No.	Topic/Unit	Contact hours	Elements of Employability(EMP) / Entrepreneurship(ENT)/ 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	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

*Alina Patel*

**JG COLLEGE OF PERFORMING ARTS**

**BACHELORS OF PERFORMING ARTS**

**NEP - 2020**

**MUSIC- VOCAL**

**SEM - 3**

**Effective from June-2024**

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*Shivani Patel*



PERFORMING ARTS,  
GUJARAT UNIVERSITY,  
AHMEDABAD, GUJARAT.

Academic Year- 2024-25

Course Code  
DSC-C-231-MVT

**BACHELORS OF PERFORMING ARTS (BPA)**

Year	II	MAJOR: PAPER 1 THEORY: HISTORY OF HINDUSTANI CLASSICAL MUSIC	Credits/Hours	04 60 Hrs/Semester
Semester	III	Year of Introduction:2024-25	Maximum Marks/Grade	100
Mode of Transaction	Lectures, demonstrations, and Tutorials		SUBJECT	MUSIC- VOCAL

**Course Outcome(CO)**

CO1: Knowledge of basic musical terminology and Shruti.

CO2: Introduction to the thaat system and Raag-samay concept.

CO3: Introduction to the Paluskar notation system.

CO4: Ability to differentiate Hindustani from Carnatic classical music.

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.

*Divya Patel*

Unit No.	Topic/Unit	Contact hours	Elements of Employability(EMP) / Entrepreneurship(ENT)/ 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	History of Music Techniques of Music (Principles of Music)  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

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2	A) Raag Vargikaran B) Short Notes: Margi Desi Sangeet, Types of Alaap	15	SD	L,N,R	PE
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

#### REFERENCES

1	Sangeet Vishard by 1) Dr. Laxminarayan Garg,
2	Raag Vigyaan
3	Raag Parichaya
4	Kramik Pustak Mali 12 by V. N. Bhatkhande.

*Shivani Rawal*



PERFORMING ARTS,  
GUJARAT UNIVERSITY,  
AHMEDABAD, GUJARAT.

Academic Year- 2024-25

Course Code  
DSC-C-232-MVP

**BACHELORS OF PERFORMING ARTS (BPA)**

Year	II	MAJOR: PAPER 2 PRACTICAL: TECHNIQUES AND APPLICATION IN HINDUSTANI CLASSICAL MUSIC	Credits/Hours	04 120 Hrs/Semester
Semester	III	Year of Introduction:2024-25	Maximum Marks/Grade	100
Mode of Transaction	Lectures, demonstrations, and Tutorials		SUBJECT	MUSIC- VOCAL

**Course Outcome(CO)**

- CO1: 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 instruments.

Unit No.	Topic/Unit	Contact hours	Elements of Employability(EMP) / Entrepreneurship(ENT)/ 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	Practical: Detail study of Raag Sangeet / Brief study.  A) Raagas for Vilambit Khayal with Alaaps and Taan. 1) Raag Yaman 2) Raag Malkauns	40	SD	L,N,R	PE
2	Raagas for Chhota Kahayal	30	SD	L,N,R	PE

*Shilpa Rawal*

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	1) Todi 2) Marwa 3) Kedār with Taan alaaps.				
3	One Dhrupad, One Thumri with Laykaari	30	SD	L,N,R	PE
4	Taal: 1) Dhamar 2) Tevra 3) Tilwada 4) Sultaal	20	SD	L,N,R	PE

#### REFERENCES

1	Pt. Harishchandra Shrivastava: Raga Parichaya Part I to IV, Sangeet Sadan Prakashan
2	Pt. V.N. Bhatkhande: Bhatkhande Sangeet Shashtra Part I to IV, Sangeet Karyalaya Hathras
3	Pt. V.N. Bhatkhande: Kramik Pustak Malika Part I to IV, Sangeet Karyalaya Hathras
4	Vasant, Sangeet Visharad, Sangeet Karyalaya Hathras

*Shriwa Rasal*

PERFORMING ARTS, GUJARAT UNIVERSITY, AHMEDABAD, GUJARAT.		Academic Year- 2024-25	Course Code DSC-C-233-MVT	
BACHELORS OF PERFORMING ARTS (BPA)				
Year	II	MAJOR: THEORY PAPER-3 INTRODUCTION OF HINDUSTANI CLASSICAL MUSIC		Credits/Hours 04 120 Hrs/Semester
Semester	III	Year of Introduction:2024-25		Maximum Marks/Grade 100
Mode of Transaction		Lecture and Tutorial, Audio-Video based studies.		Paper 3 Theory
Course Outcome(CO)		SUBJECT		MUSIC- VOCAL
CO1:Introduction to basic concepts of Hindustani classical music, primarily used instruments, shruti, and notation system.				
CO2:Introduction to primary classification of musical forms and life sketches of two of the most important architects of the modern Indian musicology.				
Topic/Unit	Contact hours	Elements of Employability(EMP) / Entrepreneurship(ENT)/ 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)
Basic Concepts: • 1. Thaata paddhati and formation of seventy two taats. • 2. Raag Samay Siddhanta.	30	SD	L,N,R	PE
• Introduction of Gharana.	30	SD	L,N,R	PE
• Life Sketch 1) Pt. Bhimsen Joshi 2) Pt. Jasrajji.	30	SD	L,N,R	PE
• Raag Theory of Practical Study.	30	SD	L,N,R	PE
REFERENCES				
Pt.Harishchandra Shrivastava:RagaParichayaPartItoIV, Sangeet Sadan Prakashan				
Pt.V.N.Bhatkhande:Bhatkhande Sangeet ShashtraPartItoIV, Sangeet Karyalaya Hathras				
Pt.V.N.Bhatkhande:Kramik Pustak MalikaPartItoIV, Sangeet Karyalaya Hathras				
Vasant, Sangeet Visharad, Sangeet Karyalaya Hathras				

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JG COLLEGE OF PERFORMING ARTS

BACHELORS OF PERFORMING ARTS

NEP - 2020

DANCE-KATHAK

SEM - 3

Effective from June-2024

*Shree Raval*





PERFORMING ARTS,  
GUJARAT UNIVERSITY,  
AHMEDABAD, GUJARAT.

Academic Year- 2024-25

Course Code  
DSC-C-231-DKT

**BACHELORS OF PERFORMING ARTS (BPA)**

Year	II	MAJOR: PAPER I THEORY: HISTORY OF INDIAN CLASSICAL DANCE- KATHAK	Credits/Hours	04 60 Hrs/Semester
Semester	III	Year of Introduction: 2024-25	Maximum Marks/Grade	100
Mode of Transaction	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 No.	Topic/Unit	Contact hours	Elements of Employability(E MP)/ Entrepreneurship(ENT)/ 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)
	<b>Basic Concepts &amp; History of Dance</b>				
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, Thaata, Uthaan, Baant, Parmelu, Gat Bhaav, gat Nikas.	12	SD	L,N,R	PE

*Shivani Rawal*

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

*Abraham*

#### REFERENCES

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



PERFORMING ARTS,  
GUJARAT UNIVERSITY,  
AHMEDABAD, GUJARAT.

Academic Year- 2024-25

Course Code  
DSC-C-232-DKP

**BACHELORS OF PERFORMING ARTS (BPA)**

Year	II	MAJOR: PAPER 2 PRACTICAL: TECHNIQUE AND APPLICATION IN DANCE	Credits/Hours	04 120 Hrs/Semester
Semester	III	Year of Introduction:2024-25	Maximum Marks/Grade	100
Mode of Transaction	Lectures, demonstrations, and Tutorials		SUBJECT	DANCE -KATHAK

**Course Outcome(CO)**

- CO1: Ability to perform previously taught Teentaal.  
CO2: Ability to perform at least two pieces from the traditional repertoire- Natwari and Namaskaar Toda.  
CO3: Knowledge of the tala of the pieces from the repertoire- ability to perform and play in tala.  
CO4: Knowledge of the hasta mudras

*Shikha Patel*

Unit No.	Topic/Unit	Contact hours	Elements of Employability(EMP) / Entrepreneurship(ENT)/ 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)
	<ul style="list-style-type: none"> <li>Technique and application in Dance</li> </ul>				
1	In Teentaal: Kramlay, Hand Movement, Chakkars, aamad, Tukdas, paran, todas, Baant.	30	SD	L,N,R	PE
2	Teentaal Vilambit laya Three different Thaats Chhoti Aamad	30	SD	L,N,R	PE
3	Teentaal Vilambit Madhyalaya Parmelu Baant	30	SD	L,N,R	PE
4	Teen taal Vilambit laya Uthaan Baant	30	SD	L,N,R	PE



## REFERENCES

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

*Tirthram Azad*



PERFORMING ARTS,  
GUJARAT UNIVERSITY,  
AHMEDABAD, GUJARAT.

Academic Year- 2024-25

Course Code  
DSC-C-233-DKT

**BACHELORS OF PERFORMING ARTS (BPA)**

Year	II	MAJOR: THEORY PAPER-3 INTRODUCTION TO INDIAN CLASSICAL DANCE- KATHAK	Credits/Hours	04 120 Hrs/Semester
Semester	III	Year of Introduction:2024-25	Maximum Marks/Grade	100
Mode of Transaction	Lecture and Tutorial, Audio-Video based studies.		Paper 3	Theory
			SUBJECT	DANCE-KATHAK

**Course Outcome(CO)**

- CO1: Mythological origin of dance- Natyashastra  
CO2: Introduction to basic concepts of Indian Classical Dance, natyanrta and nrtya  
CO3: Different Gharanas of Kathak  
CO4: Ability to understand different nayikas in dance

*Dr. Anurag*

Unit No.	Topic/Unit	Contact hours	Elements of Employability(EMP) / Entrepreneurship(ENT)/ Skill Development(SD)	Relevance to Local(L)/National(N)/Regional®/Global(G) developmental needs	Relation to Gender(G), Environment & Sustainability(ES), Human Values (HV) and Professional Ethics(PE)
1	<ul style="list-style-type: none"> <li>• An introduction to Kathak</li> <li>• Dashrupakas</li> <li>• Nayak Bhedas</li> </ul>	30	SD	L,N,R	PE
2	<ul style="list-style-type: none"> <li>• Life History of Kundanlal Gangani</li> <li>• Acchan Maharaj</li> <li>• Birju Maharaj</li> <li>• Loka Dharmi and Natya Dharmi</li> </ul>	30	SD	L,N,R	PE
3	<ul style="list-style-type: none"> <li>• Bhakti Movement</li> </ul>	30	SD	L,N,R	PE
4	<ul style="list-style-type: none"> <li>• Shaivism</li> </ul>	30	SD	L,N,R	PE

