

Master in Performing Arts (Drama) 2024

MPA PART-1

Theory Paper-1

External-70Marks

Literature, Theatre History & Play Analysis

Internal-30 Marks

Total-100 Marks

UNIT	TOPIC	TEXT
1	Classical Indian Drama	Bhasa : સ્વપ્નવાસવદત્તમ Kalidas : અભિગ્યાન શાકુંતલમ Shudraka: મુરઘ્કત્તિકમ Bhavbhuti: ઉત્તર રામચરિતમ
2	Traditional Indian Drama	Hayvadana, Narnari, Ghashiram Kotwal, Mena Gujar, etc...
3	Modern Indian Drama	Hindi: અશાદ્ધ કા એક દિન, અન્ધા યુગ, સુર્ય અંતિમ કિરન સે.... Bengali : એવમ ઈન્દ્રજિત, ગિનઈપિંગ, રાજદર્શન Marathi : ખામોશ અદાલત..., વાદ્યાચિરેબન્દી બેગમ બર્વે
4	Drama of Pre and Post Independence Era	• Mithyabhiman-Makanji • Rai no Parvat-Jalaka/Rai no Darpanrai • Padmini-Sikandar Sani • Kaka Ni Shashi-kumar Ni Agashi/Koi Pan Ek Phul Nu...
5	Modern Western Drama	Realistic: • Ibsen-A Doll's House, Enemy of the people • Chekhov- Three Sisters, Cherry Orchard • Bernard Shaw-Pygmalion

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		Non-Realistic: • Brecht:- • Caucasian chalk circle • Good Woman of setzuah • Three Penny Opera • Pirandello-Six Characters in search of an Author • Beckett-Waiting for Godot
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Master in Performing Arts (Drama)- 2024

MPA PART-1

Theory Paper-2

External-70 Marks

Acting, Direction & Theatre Technique

Internal-30 Marks

Total-100 Marks

UNIT	TOPIC	TEXT
1	Sanskrit Play Production	
2	Indian Traditional Theatre	
3	Modern Indian Drama	
4	Pre and Post Independence Gujarati Theatre	
5	Experimental Theatre	• Stani and Brecht • Ideas of Mayerhold, Grotowski, Augusto Boal
6	Plagiarism 4. What is Plagiarism? 5. How to avoid plagiarism? 6. Various softwares.	
7	Research 5. What is Research? 6. Citation 7. Bibliography 8. Source Filtration	

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Master in Performing Arts (Drama) -2024

MPA PART-1

Practical Paper-1

External-140 Marks

Acting

Internal-60 Marks

Total-200 Marks

Acting as lead Actor or Parallel Role (100)	Acting in Supporting Role (25)	Acting in Student's Production (25)	Actor's Script (25)	Acting Viva (25)

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Master in Performing Arts (Drama)-2024

MPA PART-1

Practical Paper-2

External-140 Marks

Direction, Production

Internal-60 Marks

Total-200 Marks

Direction of the Play 70 to 90 mts (100)	Production Script(25)	Production Work in other Plays(25)	Participation in College/University Events(25)	Production Viva (25)

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Master of Performing Arts

MPA PART-2

Dance (Kathak)-2024

Theory Paper-3

External-70 Marks

History of Dance

Internal-30 Marks

Total-100 Marks

Unit	Topic	Text
1	- Relationship of Traditional theatre and Dance - Describe the folk theatre forms:Nautanki,Tamasha(Laavni),Raas Mandali,Yakshagana	
2	- History of dance in temples of India& Contribution of the Devdasi in the preservation and the development of dance. - Influence of Hindu philosophy and Muslim culture in Kathak dance.	
3	- Give information about Nat,Nartak,Taurya-Trikam. - Describe the following Nat-Jatis: 1.Sheela-leen 2.Shauluk 3.Kushashwin 4.Charan 5.Magadh 6.Bharat 7.Kushilav 8.Tauryta-Trikam	
4	Study of Rupak-Uprupak in various texts.	
5	Deatil study including the historical background of Lasya and Tandav.	
6	Symbolic significance of Natraj & Natvar.	
7	Creative possibilities within the format of classical dance.	
8	Shiviism,Vaishnavism.	

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MPA PART-2

Dance (Kathak)-2024

Theory Paper-4

External-70 Marks

Techniques of Dance

Internal-30 Marks

Total-100 Marks

Unit	Topic	Text
1	- Notation of all the compositions in different taals from the syllabus. - Write different Laykaaris of Teental, Jhaptal, Rupak, Dhamar, Ras-Taal, Shikhar-Taal: Paun(3/4), Aad(1.1/2), Biad(1.3/4), Kuad(1-1/4)	
2	Describe the different kinds of Tihaai: 1. Gintee 2. Bedam 3. Chakradhaar 4. Farmayishi	
3	Detail study of Paluskar notation system	
4	Give introduction of Yati-Bhed.	
5	Detail study of Praachin-ang: 1. Urab 2. Tirab 3. Surap 4. Sanch 5. Jamanka 6. Poho-Pajuri 7. Uрмаi 8. Ghuan-Muran	
6	Brief study of Contemporary Kathak dancers: 1. Saswati Sen 2. Kumudini Ben Lakhia 3. Rohini Bhate	
7	- Dance as a Proscenium Art - Elements of Performance: 1. Sense of preparation in presenting the program. 2. Place of Performance 3. Division of time in presenting a program 4. Selection of item according to occasions. 5. Psychology and audience, relationship between artists and	

	audience. 6.Sprituality in Indian dance 7. Total impact of the performance. 8.Aesthetic vision in presenting items(Tala or Raga based Composition). 9. Order of items in presentation of Kathak dance.	
8	Plagiarism 7. What is Plagiorism? 8. How to avoid plagiarism? 9. Various softwares.	
9	Research 9. What is Research? 10. Citation 11. Biblography 12. Source Filteration	
10	Nayak Nayika Alankar	
11	Write essays on : 1.) Importance of Laya,Taal, and Laykari in Kathak Dance. 2.) Imporatnce of characterization of Krishna in Kathak.	
12	Order of items in presentation of Kathak dance.	

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MPA PART-2

Dance (Kathak)-2024

Practical Paper-3

External-140 Marks

Internal-60 Marks

Total-200 Marks

Unit	Topic	Text
1	Detailed presentation of Teental	
2	Abhinaya: 1.) Hori, 2.) Ashtapadi, 3.) Chatrangm, 4.) Thumri	
3	Gat Nikas: panghat, Daaman	
4	Detail study of Jayat Taal	
5	1.) Nayak bhav: 2 types 2.) Nayika bhav : 4 types	

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MPA PART-2

Dance (Kathak)-2024

Practical Paper-4

External-140 Marks

Internal-60 Marks

Total-200 Marks

Unit	Topic	Text
1	Group Production	
2	Padhant of all items from the syllabus	
3	Playing basic laharas in Teentaal, Jhaptaal, Ektaal	
4	Detail study of Basant Taal	
5	Dissertation	
6	Sabha Pradarshan	

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Master of Performing Arts

MPA PART-2

Music (Hindustani Vocal)-2024

Theory Paper-3

External-70 Marks

History of Music

Internal-30 Marks

Total-100 Marks

Unit	Topic	Text
1	Detail Study of Aadhunik Aalap Gaan Paddhatti and Raag-Samay Vibhaajan.	
2	Detail notes of Ashraya Raag, Parmel Praveshak and importance of Adhwar-darshak Swar-Madhyam.	
3	Interdisciplinary approach in Indian music: Philosophical Aspect	
4	Notable contribution of contemporary musicians and their works and Ragas composed by them: Pt. Ravishankar, Pt. Omkarnath Thakur, Pt. Dinkar Kaikini, Pt. Kumar Gandharva.	
5	Study of Kirtana, Padam and Tillana and comparison with its counterparts in Hindustani Classical music.	
6	Introduction of Chhand.	
7	Study of: ➤ Shadaj-Shadaj Bhaav ➤ Shadaj-Madhyam Bhaav ➤ Shadaj-Pancham Bhaav	

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MPA PART-2

Music (Hindustani Vocal)-2024

Theory Paper-4

External-70 Marks

Techniques of Music

Internal-30 Marks

Total-100 Marks

Unit	Topic	Text
1	Write full notation of Bandish and Formation of different varieties of Taans, Alap and Swar-Vistaar. [For Part – II : Creation of a bandish in a raag from the course], detail notes of Pooravaag-Vaadi and Uttarang-Vaadi Raaga. Detail study of Aavirbhav – Tirobhav.	
2	Comparative study of Sam-aakruti and Sam-prakruti Raagas and 40 principles of Hindustani Sangeet.	
3	Comparative study of Bhairav Kalingada Ramkali, Kedar Kamod, Chhayanaat Gaud Sarang.	
4	Basic terminology in western music.	
5	Voice culture, voice modulation and use of Kaku in Hindustani classical music.	
6	Detail study of Raag Theory from the course and Comparative study of Raags.	
7	Plagiarism 10. What is Plagiarism? 11. How to avoid plagiarism? 12. Various softwares.	
8	Research 13. What is Research? 14. Citation 15. Bibliography 16. Source Filteration	

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Master of Performing Arts

MPA PART-2

Music (Hindustani Vocal)-2024

Practical Paper-3

External-140 Marks

Internal-60 Marks

Total-200 Marks

1. Maru Bihag
2. Darbari Kanha
3. Madhuvanti
4. Nat-Bhairav
5. Komal Rishabh Asavari
6. Nand
7. Megh
8. Basant Mukhari
9. Two Bilawal Prakars
10. Two Kalyan Prakars

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Master of Performing Arts

MPA PART-2

Music (Hindustani Vocal)-2024

Practical Paper-4

External-140 Marks

Internal-60 Marks

Total-200 Marks

1. Tilak Kamod
2. Kalavati
3. Gunkali
4. Shuddh – Sarang
5. Basant – Bahar
6. Presentation of a self composed Bandish/Thumari
7. Performance
8. Dissertation

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Master of Performing Arts

MPA PART-2

Music (Non-Percussion)-2024

Theory Paper-3

History of Music

External-70 Marks

Internal-30 Marks

Total-100 Marks

Unit	Topic	Text
1	Detail Study of Aadhunik Aalap Gaan Paddhatti and Raag-Samay Vibhaajan.	
2	Detail notes of Ashraya Raag, Parmel Praveshak and importance of Adhwar-darshak Swar-Madhyam.	
3	Interdisciplinary approach in Indian music: Philosophical Aspect	
4	Notable contribution of contemporary musicians and their works and Ragas composed by them: Pt. Ravishankar, Pt. Omkarnath Thakur, Pt. Dinkar Kaikini, Pt. Kumar Gandharva.	
5	Study of Kirtana, Padam and Tillana and comparison with its counterparts in Hindustani Classical music.	
6	Introduction of Chhand.	
7	Study of: ➤ Shadaj-Shadaj Bhaav ➤ Shadaj-Madhyam Bhaav ➤ Shadaj-Pancham Bhaav	

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Master of Performing Arts

MPA PART-2

Music (Non-Percussion)-2024

Theory Paper-4

External-70 Marks

Techniques of Music

Internal-30 Marks

Total-100 Marks

Unit	Topic	Text
1	Write full notation of Bandish and Formation of different varieties of Taans, Alap and Swar-Vistaar. [For Part – II : Creation of a bandish in a raag from the course], detail notes of Pooravaag-Vaadi and Uttarang-Vaadi Raaga. Detail study of Aavirbhav – Tirobhav.	
2	Comparative study of Sam-aakruti and Sam-prakruti Raagas and 40 principles of Hindustani Sangeet.	
3	Comparative study of Bhairav Kalingada Ramkali, Kedar Kamod, Chhayanaat Gaud Sarang.	
4	Basic terminology in western music.	
5	Voice culture, voice modulation and use of Kaku in Hindustani classical music.	
6	Detail study of Raag Theory from the course and Comparative study of Raags.	
7	Plagiarism 13. What is Plagiarism? 14. How to avoid plagiarism? 15. Various softwares.	
8	Research 17. What is Research? 18. Citation 19. Bibliography 20. Source Filtration	

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MPA PART-2

Music (Non-Percussion)-2024

Practical Paper-3

External-140 Marks

Internal-60 Marks

Total-200 Marks

11. Maru Bihag
12. Darbari Kanha
13. Madhuvanti
14. Nat-Bhairav
15. Komal Rishabh Asavari
16. Nand
17. Megh
18. Basant Mukhari
19. Two Bilawal Prakars
20. Two Kalyan Prakars

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Master of Performing Arts

MPA PART-2

Music (Non-Percussion)-2024

Practical Paper-4

External-140 Marks

Internal-60 Marks

Total-200 Marks

9. Tilak Kamod
10. Kalavati
11. Gunkali
12. Shuddh – Sarang
13. Basant – Bahar
14. Presentation of a self composed Bandish/Thumari
15. Performance
16. Dissertation

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Master of Performing Arts

MPA PART-2

Music (Tabla)-2024

Theory Paper-3

History of Music (Tabla)

External-70 Mark

Internal-30 Marks

Total -100 Marks

Unit	Topic	Text
1	Study Farukhabad Gharana, Banaras Gharana & Punjab Gharana	
2	Biographies of the following artists – Ustad Ahmedjaan Thirakwa, Pt.Kishan Maharaj, Ustad Allarakha	
3	Ten Pranas of Taal	
4	Rules of accompaniment for a Tabla player	
5	Study of Notation system: Pt.Bhatkhande Lipi and Pt. Digambar Paluskar Lipi	

Master of Performing Arts

MPA PART-2

Music (Tabla)-2024

Theory Paper-4

Techniques Music (Tabla)

External-70 Marks

Internal-30 Marks

Total -100 Marks

Unit	Topic	Text
1	Taal Rachna Siddhant	
2	Difference between Laya and Layakari	
3	History of Pakhawaj. Knowledge of the construction (Parts) of Pakhawaj & comparative study of Pakhawaj and Tabla.	
4	All the compositions learnt have to be written according to The Bhatkhande notation system. The notation book has to be submitted.	
5	Dissertation	
6	Plagiarism 16. What is Plagiarism? 17. How to avoid plagiarism? 18. Various software.	
7	Research • What is Research? • Citation • Bibliography • Source Filtration	

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Master of Performing Arts

MPA PART-2

Music (Tabla)-2024

Practical Paper-3

External-140 Marks

Internal-60 Marks

Total-200 Marks

Unit	Topic	Text
1	Taal – Dhamaar 1.) 1 Uthan 2.) 1 Kayda, 1 Baant and 1 Rela with 8 Paltas and 2 Tihai's each. 3.) 3 Simple Tukdas 4.) 3 Chakradhar Tukdas (1 Simple Chakradhar Tukda, 1 Farmaishi Chakradhar Tukdas & 1 Kamali Chakradhar Tukda)	
2	Barabar Laya (Thah), Dugun, Tigun & Chaugun Padhant/ Mukhpath of Dhamaar.	
3	Understanding Savai Laykari & 2 Tukdas in Savai Laya in Teentaal	
4	1 Farmaishi Chakradhar Tukdas & 1 Kamali Chakradhar Tukda in Rupaktaal.	
5	1 Fard & 3 Tukdas of Kathak repertoire in Teentaal	

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Master of Performing Arts

MPA PART-2

Music (Tabla)-2024

Practical Paper-4

External-140 Marks

Internal-60 Marks

Total-200 Marks

Unit	Topic	Text
1	Knowledge and application of Taal's used in Semi Classical Vocal (Dadra, Dhumali, Deepchandi & Jat)	-Tabla Vadan Prashikshan- Shri Munjal Mehta
2	Ability to compose Tihai's in Teentaal, Pancham Sawari, Ektaal, Jhaptaal, MatTaal & Rupaktaal	-Tabla Parichay- Pt.Girishchandra Shrivastav
3	Practicing tuning of Tabla & accompaniment with Hindustani Semi Classical Vocalist and Instrumentalists	-Taal Kosh- Pt. Girishchandra Shrivastav
4	Playing of Lehra/Nagma	-Tabla Vadan Shastra Evam Kala- Pt.Sudhir Mainkar
5	Listening Sessions	-Tabla Evam Pakhawaj vadan Ke Ghara Evam Parampaar- -Dr.Aban Mistry -Tabla Prasoon- Shri Chotelal Mishra

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