

ORDINANCE

MASTER OF PERFORMING ARTS (M.P.A.)

DEPARTMENT OF HUMANITIES AND SCIENCE

TWO YEAR PROGRAMME



HIMALAYAN GARHWAL UNIVERSITY UTTARAKHAND



**HIMALAYAN GARHWAL UNIVERSITY
UTTARAKHAND**

COURSE STRUCTURE FOR

Master of Performing Arts

(M.P.A.)

SEMESTER SYSTEM



Master of Performing Arts (M.P.A.)

Title:

The title of the course shall be **Master of Performing Arts (M.P.A.)**.

Objective:

The main aim of the Master of Performing Arts programme is to engaging the cultural diversity found on the university campus by working with students to define their approach to artistic and cultural production through course offering in Fine Arts in range from the beginning through the graduate levels.

Duration:

The total duration of the course shall be of two years, spread over in four semesters.

Eligibility:

Any graduate with three year degree in any stream shall be eligible for admission to the course.

Admission Policy:

As per University norms.

Course Content:

The curriculum will be divided in to two parts:

- (i) Theory Papers
- (ii) Practical Papers

Theory Papers & Practical Papers:

There shall be two theory papers and two practical papers in 1st and 2nd semesters and one theory paper and three practical papers in 3rd and 4th semesters as the details given below:

Semester-1

- Paper-1: Art Theory: Traditional & Contemporary
- Paper-2: General Study of Performing Arts - I
- Paper-3: Study of Indian Drama
- Paper-4: Dance/ Music
- Paper-5: Assignment Practical
- Paper-6: Internal Assessment & Viva- voce

Semester – 2

- Paper-1: Art: Function, Method and Process
- Paper-2: General study of Performing Arts - II
- Paper-3: History of Asian Theatre
- Paper-4: Dance/ Music
- Paper-5: Assignment Practical
- Paper-6: Internal Assessment & Viva-voce

Semester-3

- Paper-1: Art: Social Phenomenon, Culture and Artistic thinking



- Paper-2: General study of Performing Arts - III
- Paper-3: Study of Western Drama
- Paper-4: Dance/ Music
- Paper-5: Assignment Practical
- Paper-6: Internal Assessment & Viva-voce

Semester-4

- Paper-1: General Study of Arts
- Paper-2: General Study of Performing Arts - IV
- Paper-3: History of Western Theatre
- Paper-4: Dance/ Music
- Paper-5: Assignment Practical
- Paper-6: Internal assessment & Viva-voce

Evaluation Pattern:

Each theory paper shall be of 100 marks divided into Internal Assessment of 30 marks and term end Assessment of 70 marks respectively.

Every student will be required to pass separately in theory papers, Practical papers and General Viva-Voce Examination. In order to successfully pass, every student will be required to obtain at least 40% marks in the aggregate of Theory Papers, Field Work and General Viva-Voce Examination.

Fee: As per university norms



Master of Performing Arts (M.P.A.)

SEMESTER-I

Paper Code	Title of the Paper	Internal Marks	External Marks	Total Marks
Theory Course				
MPA 101	Art Theory: Traditional & Contemporary	30	70	100
MPA 102	General Study of Performing Arts-I	30	70	100
MPA 103	Study of Indian Drama	30	70	100
MPA 104	Dance/ Music	30	70	100
Practical Course				
MPA 105	Assignments Practical (Critical Criticism)	30	70	100
MPA 106	Internal Assessment & Viva-voce	30	70	100
TOTAL		180	420	600

SEMESTER- II

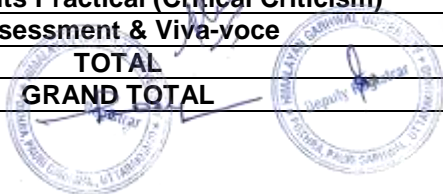
Paper Code	Title of the Paper	Internal Marks	External Marks	Total Marks
Theory Course				
MPA 201	Art: Function, Method & Process	30	70	100
MPA 202	General Study of Performing Arts-II	30	70	100
MPA 203	History of Asian Theatre	30	70	100
MPA 204	Dance/ Music	30	70	100
Practical Course				
MPA 205	Assignments Practical (Critical Criticism)	30	70	100
MPA 206	Internal Assessment & Viva-voce	30	70	100
TOTAL		180	420	600

SEMESTER-III

Paper Code	Title of the Paper	Internal Marks	External Marks	Total Marks
Theory Course				
MPA 301	Art: Social Phenomenon, Culture & Artistic thinking	30	70	100
MPA 302	General Study of Performing Arts-III	30	70	100
MPA 303	Study of Western Drama	30	70	100
MPA 304	Dance/ Music	30	70	100
Practical Course				
MPA 305	Assignments Practical (Critical Criticism)	30	70	100
MPA 306	Internal Assessment & Viva-voce	30	70	100
TOTAL		180	420	600

SEMESTER-IV

Paper Code	Title of the Paper	Internal Marks	External Marks	Total Marks
Theory Course				
MPA 401	General Study of Arts	30	70	100
MPA 402	General study of Performing Arts-IV	30	70	100
MPA 403	History of Western Theatre	30	70	100
MPA 404	Dance/ Music	30	70	100
Practical Course				
MPA 405	Assignments Practical (Critical Criticism)	30	70	100
MPA 406	Internal Assessment & Viva-voce	30	70	100
TOTAL		180	420	600
GRAND TOTAL		720	1680	2400



Master of Performing Arts (M.P.A.)

Detailed Syllabus

SEMESTER - I

Paper I: MPA 101 Art Theory: Traditional & Contemporary

L T P

Periods/week:- 4 0 2

Objective:

- To study the traditional and contemporary theories of the Art.
- To understand the Indian views of art and study the theory of Rasa and dhvani.

1. Traditional Theories Of Art

- Theory of Imitation : Sorates And Plato – Critique Of The Theory
- Theory of Representation: Aristotle, E. H. Gombrich.
- Theory of Expression : Eugeag, Veron, Leo Tolstoy, K.J. Ducasse, Benede Ho Groce, Collingwood, Carrit, Freud, Susanne
- Theory Of Intution : Langer, Reid

2. Cotemporary Theories Of Art

- The Marxist Theory Of Art : Karl Marx, Labriola, Plekhanov, George Lukacs, Lucein Goldman
- The Institutional Theory Of Art : George Dickie, M. C. Beardsley
- Existentialism And Art : Jean Pau Sartre
- Phenomenalism And Art : Berkeley, Kant, Theodor Lipps, Susanne Langer, Virgil Aldrich
- The Challenges Of Analytical Thinkers : Morres Weitz Regarding The Definition Of Art And Generalisations About Art.
- Art as Language The Concept Of 64 Arts.

3. The Indian View Of Art : Theory Of Rasa And Dhvani

Paper II: MPA 102- General Study of Performing Arts-I

L T P

Periods/week:- 4 0 2

Objective:

- To study the Natyashastra
- To understand the form of dance, drama & music types of theatrical production.

1. Study of Natyashastra

- Origin and Development of Dance Drama and Music
- Technique of Performing Arts
- Forms of Dance Drama and Music and Types of Theatrical Productions
- Modern Trends in Performing Arts
- Study of the Folk Art forms of Northern and Eastern regions of India.
- Musical Instruments used in Bharatnatyam and Kathak
- Dance Ornaments and Symbols
- Nature of Dramatic Illusion : an essay by Charle"s Morgon.



- Art and the Essence of Rhythm

Paper III: MPA 103- Study of Indian Drama

L T P
Period/Week:- 4 0 2

Objective:

- To study the plays of bhasa, kalidas, vishakadutta etc.
- To understand the concept of text and style of play production.

1. Study of Natyashastra:

Natyashastrotpatti
Dasharupakas
Poorvarangvidhi
Natya Grihas of Bharata

Bharatas Rasa-Siddhart &
Commentaries on Rasa
Types of Acting

2. Brief Study of Plays of Bhasa, Kalidas and Sudraka, Visakhadutta, Bhavbhuti

3. Traditional Indian Theatre:

Kutiyattam, Bhavai , Jatra, Swang , Yakshagana, Tamasha, Dashavatar

4. Study of The Following Theatres

- Indian Puppet Theatre
- Indian Street Theatre
- Indian Dalit Theatre
- Indian Experimental Theatre

5. Study of Text and Style of Play Production With Special Reference to Theme, Structure, Social, Historical and Cultural Context of the following plays-

- **Ekach Pyala** by Ram Ganesh Gadkari
- **Andhayug** by Dharamvir Bharati
- **Ghasiram Kotwal** by Vijay Tendulkar
- **Natsamrat** by V.V Shirwadkar
- **Ashad Ka Ek Din** by Mohan Rakesh
- **Nagmandal** by Girish Karnad
- **Ti Phulrani** by P.L. Deshpande
- **Wada Chirebandi** by Mahesh Elkunchwar

Paper IV: MPA 104- Dance/ Music

L T P
Periods/week:- 4 0 2

DANCE (BHARATNATYAM)

Objective:

- To study the detailing of satvika Abhinaya
- To understand the detailing of comparative study of classical vocal light music

1. General Study Of Natyashastra :

- Contents of 36 Chapters At A Glance

2. Detailed Study Of Satvika Abhinaya With Respect To Natyashastra Covering:

- Bhava, Anubhava, Vibhava, Satvika Bhava, Vyabhichari Bhava, Sthayi Bhava, Sanchari Bhava Covering All The Nine Rasas.

3. Detailed Study Of Angika Abhinaya:

- As Given In The Abhinaya Darpana From Sabha Lakshana To Gati Bheda.

4. **The Importance Of Aharya Abhinaya:**
 - In All Our Classcal Dances And With Special Reference To Kathakali And Yakshagana.
5. **Study Of The Importance Of Vachika Abhinaya:**
 - In Classical Dance Forms In Ancient And Modern Times.
6. **Detailed Study Of Bharatnatyam:**
 - Its Origin, History, Development, Make-Up And Repertoire.
 - Music and Musical Instruments Used In Bharatnatyam.
 - Detailed Study Of The Ancient And Modern Schools Or “Banis” Of Bharatnatyam.
7. **Study Of The Technique Of Bharatnatyam:**
 - Naitta, Nritya And Abhinaya And All The Terminologies Associated With It And Its Repertoire.
8. **Study of The Following Classical Forms:**
 - **Kathak** – Origin, History, Development, Costume, Make – Up.
 - **Mohiniattam** - Origin, History, Development, Costume, Make – Up.
 - **Kuchipudi** - Origin, History, Development, Costume, Make – Up.
9. **Study Pf The Carnatic Form Of Music With Special Emphasis On Its Text And Style Of Production Of Bharatnatyam**
10. **Concept of Talas And Its Significance In Bharatnatyam**

(OR)

MUSIC

Objective:

- To study the detailing of the history and detailing of the Indian Music
- To understand the comparison of classical vocal and light music with various particular reference.

1. History and Development Of Indian Music

- Cultural, Social, Religious And Psychological Aspects Of Music

2. Science Of Music:

- Basic principles of Harmony, Melody, Chords
- Basic principles of Orchestra and Background Music

3. Knowledge of All Notational Systems:

- Comparative Study Of Staff Notation System And Indian Notation System
- Time Theory.
- Elements of Bandish
- Importance of Festivals, Conferences and Seminars.
- Voice Culture

4. General Study Of The Following Books:

- Natyashastra
- Sangit Ratnakar
- Lakshasangit

5. Contributions Of The Following:

- Amir-Khusro
- Pt. Bhatkhande
- Pt. Paluskar

6. Comparative Study Of Classical Vocal And Light Music With Particular Reference To:

- Mode Of Singing
- Style Of Performance
- Singer Audience Relationship

- Thematic Content
- Musical Composition
- Lyrical Composition

7. Forms Of Light Classical Music:

- Origin Development and Style of presentation Classical Vocal
 - (a) Dadra
 - (b) Chaity
 - (c) Hori
 - (d) Kajari
 - (e) Thumri
 - (f) Zula
 - (g) Sawani
- Light Music
 - (a) Bhav-Geet
 - (b) Bhakti-Geet
 - (c) Abhang
 - (d) Natyageet
 - (e) Gazal

SEMESTER - II

Paper I: MPA 201- Art: Functions, Method & Process

L T P
Periods/week:- 4 0 2

Objective:

- To study the concept of art and its function
- To understand the detailing of the method and style of the Art

1. Art and Its functions

- Social and Transforming Functions
- The Heuristic Function of Art
- Art as a concept (As a research into the condition of the world)
- Art as prediction (Anticipation)
- The Informative and Communicative Functions of Art
- Educational Function of Art
- Art as suggestion(The impact of art as sub-conscious mind)
- The aesthetics function of the art (The role of art in shaping a creative personality and ability to form value - judgments)
- The Hedonistic Function of art (Art as enjoyment)

2. The Method of Art: A mode of figurative thinking

- Science, Art and Fact
- Realism and Modernism: The Clash of Artistic Mentality in the 20th Century

3. Style in Art:

- Style as a category of Ontology of Art
- The Functional Diversity of style
- The structure of style
- The life of style in a work of art

4. The Psychology of Artistic Creation and Perception:

- Predisposition to artistic creation the psychological mechanisms of artistic perception and perceptual attitude
- Problems in the study of artistic perception
- Art as the object of perception

5. Laws of Dynamics of the art process

- Interaction in art
- Typology of coincidences in Art
- Progress in art

- The Intransient character of artistic values
- The structure of the art process
- Trends as an artistic concept
- Art periods and trends in the past
- Critical realism
- Social realism
- Modernist trends: Expressionism, Surrealism, Existentialism, Abstractionism, Banal and Illusory Reality.
- Pop Art, The Consumer: A de-idealize Individual in a mass consumer society

Paper II: MPA 202- General Study of performing Arts – II

L T P

Periods/week:- 4 0 2

Objective:

- To study briefly the comparison of performing art
- To understand the role and responsibility of the various personalities in performing arts

1. Comparison of performing Arts:

- Dance and Drama
- Drama and Music
- Music and Dance
- Drama and Cinema
- Drama and Television
- Radio Drama

2. Experiments in Performing Arts

3. Aesthetics of Dance Drama and Music

4. Communication in Performing Arts

5. Social and Religions aspect of Performing Arts

6. Performer- audience relationship, psychological impact and principle of Empathy in Performing Arts.

7. Role and responsibility of the following in Performing Arts

- Drama Director
- Stage Manager
- Production Manager
- Stage Designer
- Light Designer
- Music Director
- Music composer
- Sound Recordist
- Choreographer



8. Noise in Modern Western Music:

- Nietzsche on Wagner.

9. Schopenhauer on the Supremacy of music.

10. Anandcoomarswamy's views on Dance and Music.

Paper III: MPA 203 History of Asian Theatre

L T P

Periods/week:- 4 0 2

Objective:

- To understand the detailing of the Indian Theatre
- To study the main objectives of the middle eastern theatre

1. Indian theatre:

- Overview of the Indian theatre
- Sanskrit theatre
- Rural Indian theatre
- Kathakali
- Modern Indian theatre

2. Chinese theatre

- Shang theatre
- Tang theatre
- Sung and Yuan theatre

3. Thai theatre**4. Khmer and Malay theatre****5. Japanese Theatre**

- Noh
- Bunrah
- Kabuki
- Butoh

6. Middle Eastern theatre**7. Medieval Islamic theatre****Paper IV: MPA 204 Dance/Music****L T P****Periods/week:- 4 0 2****DANCE (BHARATNATYAM)****Objective:**

- To study the detailing of abhinaya darpana & natyashastra
- To study & understand the detailing of origin, history and development of western ballet.

1. Detailed study of abhinaya darpana and natyashastra:

- With respect to the theory and technique of classical dance.

2. Dance and temple architecture:

- Temples and sculptures at khajuraho, bhuvaneshwar, ellora, thanjavor, Ajanta and mughal paintings, belur.

3. Inter relationship of dance with other arts:

- Dance and drama
- Dance and music
- Dance and painting
- Dance and sculpture
- Dance and poetry

4. The influence of saivism and vaishnavism on the classical dances:

- Specially bharnatnyam

5. Contributions of the great musical geniuses :

- Purandaradasa
- Thyagaraja
- Jayadeva
- muthuswamy dikshitar,
- tanjore quartette swati thirual
- kshetragna.
- Also to know about the uses of the saint-poets of north India like surdas, tulsidas, mirabai and others.
- Origin, history and development of western ballet.

6. Traditional Indian theatre:

- The development of the dance-drama tradition in India.

7. Modern dance-drama tradition:

- Special reference from uday shankar's times till today.

8. The stage convention:

- For a traditional dance performance and their applicability to the contemporary trends and presentation.

9. Experimentation in bharatnatyam:

- Aesthetic appreciation and rejection

10. Study of the following classical forms:

- Manipuri – origin, history, development, costume make-up.
- Odissi - origin, history, development, costume make-up.
- Kuchipudi - origin, history, development, costume make-up.

11. Study of the folk-dance forms of the western and southern regions of India.

(OR)

MUSIC

Objective:

- To learn and understand the Indian classical music in modern context from 20th century.
- To study the traditional music & modern music with particular reference.

1. Indian Classical Music in Modern Context From 20th Century.

2. Folk and Tribal Music of Maharashtra.

3. Inter-Relationship Of Music With Other Fine Arts:

- | | |
|--------------------|-----------------------------|
| a) Music And Dance | d) Music And Poetry |
| b) Music And Drama | e) Music And Painting |
| c) Music And Film | f) Music And Advertisement. |

4. Raag and Rasa, Rasa and Bhav

5. Contribution Of Bethoven, Mozart, Wagner And Straransky To Music

6. Philosophy And Psychology Of Music:

- Music and direct expression of Will.
- Music and the Psychology of the Audience.

7. Nationalism, Folklore and Folk Music.

8. Comparative Study of Traditional Music and Modern Music With Particular reference to:

- Mode of Singing
- Thematic Content



- Study of Performance
- Lyrical Composition
- Singer-Audience Relationship

9. Detailed Study of Ethnomusicology.

10. Short survey of Persian Musical Treatise and Hindustani Music by Muslim Musicologist:

- | | |
|------------------|-----------------------------|
| a) Ain-E-Akabari | c) Nagmate Asafi
Madabul |
| b) Rag Darpan | d) Moosiki |

11. Principles of Musical Criticism.

12. Importance of Music Conferences, Seminars, and Symposia.

13. Views of Alfred Einstein and Roman Rolland on Indian Music.

SEMESTER - III

Paper I: MPA 301- Art: Social Phenomenon, Culture & Artistic Thinking

L T P
Periods/week:- 4 0 2

Objective:

- To study the social phenomenon, culture & artistic thinking of the past era artist.
- To understand the art as generalisation, social phenomenon, language & phenomenon of culture

1. Art as Generalization :

- Structure And Types Of Artistic Generalization
- Artistic Text: The Central Link In Artistic Communication

2. Art as Social Phenomenon:

- Model Of Man's Activity
- The Condensed Expression Of Social Practice
- Art As A Form Of Social Consciousness
- Personality, Class, Nation, Mankind And Universe In Art

3. Art As Language :

- The Semiotics Of Artistic Activity
- The Sign And It's Role In Artistic Culture
- The Language of Art. Art Work – The Meta Sign Of Artistic Culture

4. Art As A Pheromone Of Culture

- The Multi-Lingual Nature Of Artistic Culture
- Mechanisms Of The Functioning Of Artistic Culture

5. The Futurology Of Art

- Subject, Aim And Methods Of Forecasting Artistic Culture
- The Foreseeable Future Of Art

6. The Science of Artist Thinking

- The Image As Form Of Artistic Thinking
- The Method Of Art: A Mode Of Figurative Thinking
- Expressionism: An Alienated, Confused Man In A Hostile World
- Surrealism: A Bewildered Man In A Mysterious And Unknowable World
- Existentialism: A Lonely Man In Absurd World
- Abstractionism: The Individual's Escape From Banal And Illusory Reality
- Pop and Op Art: The Consumer : A Dieselized Individual In A Mass Consumer Society

Paper II: MPA 302 General Study of Performing Art

L T P
Periods/week:- 4 0 2

Objective:

- To study the contribution of the Maestros & the great performers in various field.
 - To understand the study of the music with reference to their technique and style of presentation.
1. **Study of the Contribution of the Maestros and the Great Performers in the field of Dance Drama and Music with reference to their Technique and Style of presentation.**
 - Rukmini Devi (Bharatnatyam)
 - Dr. Padma Subramanyam (Bharatnatyam)
 - Padnabhushan C.V Chandrashekhar (Bharatnatyam)
 - Pt. Rammohan Maharaj (Kathak)
 - Birju Maharaj (Kathak)
 - Pt. Durgalal (Kathak)
 - Pt. Paluskar (Music)
 - Bhatkhande (Music)
 - Bade Gulam Ali Khan (Music)
 - Bharatmuni (Theatre)
 - Stanislavski (Theatre)
 - Ebrahim Alkazi (Theatre)
 - Satyadev Dubey (Theatre)
 - Ball Gandharv (Music)
 - Acharya Atre (Theatre)
 - Bhartendu Harshchandra (Theatre)

Paper III: MPA 303-Study of Western Drama

L T P
Periods/week:- 4 0 2

Objective:

- To study the various tragedy, techniques and policies of various artists.
 - To understand the detailing of the theatre and drama of the western artists.
1. **Study of Aristotles's Poclrics:**
 - Definition of Tragedy
 - Theory of Catharsis Plot and Character
 - Tragic Hero and Tragic Flaw
 2. **Study of Greek Tragedy With Special Reference to Oedipus The King by Sophocles**
 3. **Study of Shakespearian Tragedy With Special Reference to King Lear by Shakespeare**
 4. **Study of Modern Tragedy With Special Reference to A Doll's House by Henrik Ibsen**
 5. **Study of Epic Drama and Alienation Technique With Special Reference to Three Penny Opera by Bertolt Brecht**
 6. **Study of Theatre of The Absurd With Special Reference to Waiting for Godot By Sammuel Beket**
 7. **Study of Existentialism in Theatre With Special Reference to No Exit by Jan Paul Sartre**
 8. **Study of American Theatre with Special Reference to A Death of A Salesman by Arthur Miller and The Glass Manegeries by Tennessee Williams.**

DANCE (KATHAK)

Objective:

- To study the various detailing of the satvika abhinaya & Natyashastra.
- To understand the importance of the origin, history & development of the Indian Classical Dance.

1. Introduction to Natyashastra.

2. Detailed Study Of Satvika Abhinaya:

- Bhava,
- Vibhava,
- Satvika Bhasva,
- Vyabhichari Bhava,
- Sthayi Bhava,
- Sanchari Bhava
- Navarasa.

3. Study Of The Technique Of Kathak:

- Nritta, Natya and all techniques associated with it and its repertoire.

4. The Significance Of Aharya Abhinaya:

- In all types of Indian Classical Dances with reference to theatre forms.

5. Detailed Study Of Kathak:

- Origin
- History
- Development
- Make-Up
- Dresses
- Ornaments
- Repertoire.

6. Detailed study Lucknow school of Kathak:

- The Influence of Bindadin Maharaj
- Wajit Ali Shah
- Raja Chakradhar Singh
- Narayan Prasad on the Presentation of Kathak.

7. Nayak-Nayika Bhed with reference to Kathak:

- Music and Musical Instruments used in Kathak.
- **Contributions of Great Poets:** Jaideo, Kalidas, Mira, Kabir Tulsidas.

8. Study Of The Following Classical Forms:

- **Bharatanyam:** Origin, History, Development and Costume, Make-Up.
- **Mohini Attam:** Origin, History, Development and Costume, Make-Up.
- **Kuchipandi:** Origin, History, Development and Costume, Make-Up.

9. Writing Of Notations:

- That, Tode, Paran Chakkardar, Kavitta, Amad, Tihai Tatkar in the Following
- Rupakar (7matras),
- Jhap (10 Matras),
- Eak (12 Matra),
- Raas (13 Matras),
- Dhamar (14 Matra),

- Savari (15 Matras),
- Teen Taal (16 Matras),
- Shikhar (17 Matras),
- Matta (18 Matras),
- Arjun(18 Matras),
- Ashtamangal (22 Matras)

(OR)

MUSIC

Objective:

- To study the history, development & evolution of tabla & pakhawaj with Notation system.
 - To understand the contribution of the various artists in the field of music.
1. History, Development and Evolution of **Tabla & Pakhawaj** with Notation System in North and South India.
 2. Critical study of **Pt. Bhatkhand** and Vishnu **Digamber Paluskar** Notation System and their comparisons with suggestion to improve them.
 3. Deep study of **sten Parans** of the Tal and practical application of them to music (Especially in Tal System.)
 4. Study of Staff Notation System and ability to write North Indian **Talas** in that system.
 5. Comparative and Critical Knowledge of all the technical terms used in **tabla and Pakhawaj**
 6. Study of characteristics of different styles of singing viz. **Khayal, Dhrupad, Tarana, Thumari and folk music.**
 7. **Contribution of the following artists in music:**
 - Maharaj Kudau Singh
 - Ustad Karamat Ullakhan
 - Nana Sahib Pense
 - Deeru Mishra
 - Ustad Habib Uddin Khan
 - Kishan Maharaj
 - Pt. Samata Prasad (Gudai Maharaj)
 8. Study of different styles of Playing viz, Delhi, Agra, Lucknow, Farrukhabad and Banaras Gharanas with their examples
 9. Fundamental knowledge of accompaniment for classical vocal and Classical Dance.
 10. Musical compositions and Rhythm
 11. Effect of rhythm on people and their life general.

SEMETER - IV

Paper I: MPA 401- General Study of Arts

L T P
Periods/week:- 4 0 2

Objective:

- To study the origin and development of the dance, drama and music
- To set and understand the modern trends in performing arts.

1. Study of **Natyashastra**
2. Origin and Development of Dance Drama and Music
3. Technique of Performing Arts

4. Forms of Dance Drama and Music and Types of Theatrical Productions
5. Modern Trends in Performing Arts
6. Study of the Folk Art forms of Northern and Eastern regions of India.
7. **Comparison of Performing Arts:**
 - Dance and drama
 - Drama and cinema
 - Drama and Music
 - Drama and television
 - Music and Dance
 - Radio Drama
8. Experiments in Performing Arts
9. Aesthetics of Dance Drama and Music
10. Communication in Performing Arts
11. Social and Religions aspect of Performing Arts

Paper II: MPA 402- General Study of Performing Arts

L T P
Periods/week:- 4 0 2

Objective:

- To study the contribution of the great performers.
- To understand the technique & style of presentation in the field of performing arts.

Study of the Contribution of the Maestros and the Great Performers in the field of Dance Drama and Music with reference to their Technique and Style of presentation.

- Minakshi Sundaram Pillai (Bharatnatyam)
- Mrunalini Sarabhai (Bharatnatyam)
- Sonal Mansingh (Odissi)
- Kanak Rele (Mohini Attam)
- Raja Reddy and Radha Reddy (Kuchipudi)
- Hariprasad Chourasia (Music)
- Amjad Ali Khan (Music)
- Shivkumar Sharma (Music)
- Pt. Bhimsen Joshi (Music)
- Gangubai Hangal (Music)
- Mani Madhav Chakyar (Stage Acting)
- Prabhakar Panshikar (Stage Acting)
- Dr. Shriram Iyengar (Stage Acting)
- Prithviraj Kapoor (Theatre)
- Utpal Dutta (Theatre)
- Habib Tanvir (Theatre)



Paper IV: MPA 403- History of Western Theatre

L T P
Periods/week:- 4 0 2

Objective:

- To understand the detailing of the origin and western traditions
- To study the detailing of African theatre.

1. Origins

2. Western tradition:

- Greek theatre
 - Roman theatre
 - Transition and early Medieval theatre, 500–1050
 - High and late Medieval theatre, 1050–1500
 - *Commedia dell'arte*
 - Renaissance theatre
 - Restoration comedy
 - Restoration spectacular
 - Neoclassical theatre
 - Nineteenth-century theatre
 - Twentieth-century theatre
- 3. African theatre:**
- Ancient Egyptian quasi-theatrical events
 - Yoruba theatre

Paper IV: MPA 404- Dance/ Music

L T P
Periods/week:- 4 0 2

DANCE (KATHAK)

Objective:

- To study the various detailing of the *satvika abhinaya* & *Natyashastra*.
 - To understand the importance of the origin, history & development of the Indian Classical Dance.
1. Detailed Study of **Abhinaya Darpana** And **Natyashastra** With Respect To The Theory And Technique Of Classical Dance.
 2. **Interrelation Of Dance With Other Arts:**
 - Dance and Drama
 - Dance and Music
 - Dance and Painting
 - Dance and Sculpture
 - Dance and Poetry
 3. **Contribution of Great Poets:**
 - Vallabhacharya
 - Surdas
 - Rasakhan
 - Sadarang Adarang
 - Mahammad Shah
 4. Origin, History and Development of **Western Ballet**.
 5. **Traditional Indian Theatre:**
 - The Development of Dance-Drama Tradition in India.
 6. Modern Dance Drama Tradition.
 7. **The Stage Convention :**
 - For a traditional Dance Performance and their applicability to the Contemporary Trends and Presentation.
 8. **Study of Following Classical Forms:**
 - **Manipuri** – Origin, History, Development, Costume Make-Up.
 - **Odissi** - Origin, History, Development, Costume Make-Up.
 - **Kuchipudi** - Origin, History, Development, Costume Make-Up.
 9. Study of the Folk-Dance forms of the Western and Southern Regions of India.
 10. Study of similarities and differentiation between **Kathak, Nrutya, Raslila and Kirtana**

11. Detailed study of the following Gharanas:

- Jaipur
- Banaras

12. Detailed study of “Dhvani” through the “Padavinyas”

13. “Ek Rasa Sidhant” Raja Bhoj and acting

14. Tradition in Kathak significance of “Barnamala” and “Mudras” in Kathak.

(OR)

MUSIC

Objective:

- To study the chapters dealing with tal system and composing different Bandish.
- To understand the detailing of general knowledge of Karnataka & western percussion music & music instruments of European Music.

1. Study of chapters dealing with **Tal system of Natyanshastra and Sangit Ratnakar.**
2. Capacity of composing different **Bandish** on the basis of given set of **Bols.**
3. Study of **Modern History of Music and Great Masters.**
4. Study of **Folk Percussion Instrument** of North India.
5. Study of **Gharana** and **Baj** system of **Tabla** and **Pakuaj.**
6. Life – History and contribution in the field of **Tabla** and **Pakhawaj** of the following
 - Pt Ayodya Prasad
 - Ram Shandar Das
 - Pt. Danthe Maharaj
 - Ustad Ahmad Jan Thirakwa
 - Purshottam Das Pakhwaji
 - Govindrao Burhanpurkar
 - Ustad Masit Khan
7. General knowledge of **Karnataka and Western Percussion Music and Percussion Instruments of European Music**
8. Study of characteristic of different styles of **Gats (Its kinds) and Parans (Its kinds)**
9. Detailed knowledge of **South – India Tal System** and its comparison with other systems.
10. Different **Indian Musical Instrument** and their classifications
 - Rules of the composition and formation of a Tal.
 - Relation between Tal and Theka.
11. **Basic principles of Music:**
 - Nad and Laya (Detail Study)
12. **Riyaz:** Different methods of forming a skill full hand.



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M.P.A. Examination Semester System

List of Reference Books

Art and Aesthetics

- Baumgarten, Aesthetica, Hale
- Beardsley, Monroe C., The Aesthetic Point Of View, Cornell University Press, Ithaca
- Aldrich, Vergil C., Philosophy of Art, Prentice Hall, Inc., England Cliffs, N.J.
- Berel, Lang And Forrest Williams, Ed., Marxism and Art, Writings In Aesthetics and Criticism, David Mekey Company, Inc., New York.
- Bosanquet, Bernard, A History Of Aesthetic, Second Edition, George Allen & Unwin, London
- Borev Yuri, Aesthetics, Progress Publishers, Moscow.
- Collingwood, R. G., The Principles of Art, Oxford University Press.
- Ducasse, C. J., The Philosophy Of Art, Dover Publication, Inc., New York.
- Gilbert & Kuhn, A History Of Aesthetics, Macmillan, New York.
- Gombrich, E. H., Art and Illusion, Pantheon Books, New York.
- Goodman, Nelson, Ways Of Worldmaking, Hackett Publishing Company, Indianapolis, Cambridge
- Gupta, Shyamala, The Beautiful In Indian Arts, Munshiram Manoharlal, New Delhi
- Saundaryatattva Mimansa (Hindi), Seema Sahitya Bhavan, Delhi
- Art Beauty And Creativity Indian And Western Aesthetics New Delhi
- Hiriyanna, M., Art Experience, Kavyalaya Publishers, Mysore.
- Kant, I., The Critique Of Judgement, Tr. By J. C. Meredith, Clarendon Press, Oxford.
- Langer, Susanne K., Feeling And Form, Routledge & Kegan Paul Ltd., Fourth Impression, London, N. W.
- Pandey, K. C., Comparative Aesthetics, Vol. I, Chowkhamba Vidyabhavan, Varanasi.
- Pole, David, Aesthetics, Form And Emotion Publications Division, Ministry Of Information And Broadcasting, Government Of India, Aestheticians (Cultural Leaders Of India).
- Ray, Niharranjan, An Approach To Indian Art, Publications Bureau, Punjab University, Chandigarh.
- Shukla, Anant Charan, The Concept Of Imitation In Greek And Indian Aesthetics, Rupa & Co., Calcutta.
- Sudhi, Padma, Aesthetic Theories Of India, Vol. 1, Bhandarkar Oriental Research Institute, Poona.
- Tagore Rabindranath, On Art And Aesthetics, Calcutta.
- Weitz, Morris (Ed.), Problems In Aesthetics, Macmillan Company, New York.

Drama

- Rasa Bhav Vichar – Translation Of Natyashnstra By Kangale, Sahitya Sanskrit Mandal
- Dashroopak Vidhan – Translation Of Natyashastra By Kangale Shitya Sanskritik Mandal.
- Bhumika Shilpa – K. Narayan Kale
- Abhinaya Sadhana – K. Narayan Kale
- Jagatika Natakka – Dr. Vind Indurkar
- Voice – Culture – S. A. K. Durga
- Vedh Natakacha – Dr. Arti Kulkarni
- Marathi Natyapada – Acharya Arun Welankar
- Marathi Natakatil Samvad – Badalate Roopraaga – Dr. Sunita Sahastrabuddhe .

- Sense of Direction – John Ferhald – Stein And Dany Publishers, New York.
- Radio and Television Announcing – Lyle – D. Barnhart Prentice – Hall – Inc.
- Drama – Andrew Brown
- Method Or Madness – Lewis
- Designing For The Stage – Doris Zinkeisen
- Nataka – Laksana – Fatna. Kosh – Siddheshwar, Chatt Padhyaya
- Anatomy Of Drama – Marjorie Boulton

Dance

- Kathak Ka Nrutya Parichaya – Subhashini Kapoor
- Nataraja The Dancing God – Projesh Banerji
- Dances In Indian Painting- Kapila Vatsayan
- Bharatnatya And Its Costumes – S. Ghurye
- Animals And The Origins Of Dance – Steven Lonsdale
- Dance Of The Golden Hall – Indian Council For Culture Relation 1979
- Dancing Divinities In The Indian Art – Sucharita Khanna
- Siva In Dance, Myth And Iconography – Anne – Marie – Gaston
- Music And Dance Tagores Philosophy And Eduction – Santidev Ghose
- A Dictionary Of Bharatanatya – U. S. Krishna Rao
- Abhinaya Darpana – Nandikeshwara
- Dashrupakas – Dhanjaya
- Mirror Of Gestures – Anand Coomarswamy
- Bharata;S Natyashastra
- Kathak Nrutya Shiksha Part I And Part II By Dr. Guru Dadhich
- The Dance Of India – Enakshi Bharanani
- Apsaras In Indian Dance – Projesh Banerji
- Stage Make – Up – Bert Bore

Music

- Music and Ideas – Fleming, William, Holt, Einchart & Winston, Inc, 1970.
- Bhartiya Sangit – Muley
- Sangitache Soundanyashastra – Ashok Ranade
- Loke Sangit Shastra – Ashok Ranad
- Sangitach Manasshastra – Shymala Banarase
- Bharatiya Sangitka Itihas – S. S. Paranjape
- Bharatiya Sanit Kosh – Vimalakant Rai Choudhary
- Bharatiya Sangit Me Shodh Pravidhi – Alka Nagpal
- Music Of Eastern India – Sukumar Ray
- Understanding Western Music – Sowri Kuffin, Swamy And Hariharn – N. Delhi
- Tabla Ka Vdham, Vikash Aur Vadan Shailiyani – Yogmaya Shukla
- The Sound Of Indian Music – Raghara K. Menon.
- Invitation To Indian Music – Sakuntala Narasimhan
- Music India – Dr. Manorama Sharma
- Pushti Sangit Prakash – Bagvati Prasad Premsshankar Bhatt.
- Bhatkhande Sangita Shastra – Vishnu Sharma
- Understanding Indian Classical Music – G. N. Joshi
- Indian Music – O. B. Chaiyanya Deva
- Bhatkande Sangit Shastra – 6 Volumes
- On Music And Musicians Of Hindustan – Ashok Ranade
- Fundamentals Of Music – Raymond Elliott.
- Sangit Visharad – Vasant.



Scheme of Examination of M.F.A.

Practical

Practical	Name of the Practical
Art History and Criticism	
Semester – I	
Practical - I	<ul style="list-style-type: none">• Assignments Practical (Critical Writing)• Number of Assessment and Viva-Voce
Practical - II	<ul style="list-style-type: none">• Internal Assessment and Viva – Voce
Practical - III	<ul style="list-style-type: none">• Seminar (Paper Presentation)
Semester – II	
Practical - I	<ul style="list-style-type: none">• Assignments Practical (Critical Writing)• Number of Assessment and Viva-Voce
Practical - II	<ul style="list-style-type: none">• Internal Assessment and Viva – Voce
Practical - III	<ul style="list-style-type: none">• Seminar (Paper Presentation)
Semester – III	
Practical - I	<ul style="list-style-type: none">• Assignments Practical (Critical Writing)• Number of Assessment and Viva-Voce
Practical - II	<ul style="list-style-type: none">• Internal Assessment and Viva – Voce
Practical - III	<ul style="list-style-type: none">• Seminar (Paper Presentation)
Semester – IV	
Practical - I	<ul style="list-style-type: none">• Assignments Practical (Critical Writing)• Number of Assessment and Viva-Voce
Practical - II	<ul style="list-style-type: none">• Internal Assessment and Viva – Voce
Practical - III	<ul style="list-style-type: none">• Seminar (Paper Presentation)



M.P.A. Examination
Practical
Semester Wise Assignments

Subject	Semester I	Semester II	Semester III	Semester IV
Dance Practical				
• Bharatnatyam	06	06	06	06
• Kathak	06	06	06	06
Drama Practical				
• Stage Acting	06	06	06	06
• Stage Direction	06	06	06	06
• Stage Technique	06	06	06	06
Music Practical				
• Classical vocal	06	06	06	06
• Light Music	06	06	06	06
• Classical Instrumental	06	06	06	06
• Percussion	06	06	06	06

Note:

1. Assignments of practical in Dance, Drama and Music shall be in the form of performance.
2. Internal assessment means the performance of the student as judged by the head of the department during each semester.
3. The student is required to present lecture demonstration for a seminar on a topic assigned by the head of the department on the date fixed by him 15 days before the practical examination of the semester I, semester II and semester III.
4. The student is required to select a suitable topic for the dissertation in consultation with the head of the department and work on it under his guidance or under a teacher approved by him. The student is required to submit his dissertation 15 days before the practical examination.
5. The student is required to submit his assignments on the prescribed dates failing which he will not be allowed to submit the same after the due date.
6. The practical in the following specializations will be conducted according to the above scheme of examination of M.P.A
 - Bharatnatyam
 - Kathak
 - Drama (Stag-Acting)
 - Drama (Stage- Direction)
 - Drama (Stage-Technique)
 - Music (Classical Vocal)
 - Music (Light Music)
 - Music (Percussion and Instrumental)
7. The practical in Art History and Criticism will be conducted according to the above scheme of examination of M.P.A

