

# SARVAJANIK UNIVERSITY

## SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS

FACULTY	ARTS			PROGRAMME	BA	
YEAR	1			VERSION	2	
SEMESTER	1			EFFECTIVE FROM	Jun-23	
COURSE CODE	BADA21101		COURSE NAME	LEARNING PERFORMANCE OF BHARATANATYAM ESSENTIAL - 1		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CAP	TAP	TOTAL
4	0	8	8	50	50	100

### OBJECTIVE

1. To introduce students to the basics of Bharatanatyam
2. To help the students to get into a proper and disciplined routine for daily practice
3. To help the students to understand the traditional and classical aspects of dance

### OUTCOME

1. Enhanced dancing proficiency : Improved ability to gain perfect body kinetics for bharatanatyam
2. Learn proper technique of bharatanatyam

### SYLLABUS - PRACTICAL

#### I. Execution of all Adavu-s sets in 3 Kala-s in Chatusra Jati

- 1 Tatta and Natta adavus
- 2 Tai ya Tai yee
- 3 Pakka Adavu
- 4 Tat Tai Tam adavu
- 5 Tirmanam adavu
- 6 Ta Tai Tai Tat adavu
- 7 Tat Thai Ta ha adavu
- 8 Yatta adavu
- 9 Metta adavu
- 10 Tatta Mettu adavu
- 11 Mandi adavu
- 12 Sarikkal adavu
- 13 Pychal adavu

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FACULTY	ARTS			PROGRAMME	BA	
YEAR	1			VERSION	2	
SEMESTER	1			EFFECTIVE FROM	Jun-23	
COURSE CODE	BADA21102		COURSE NAME	INTRODUCTION TO DANCE		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CAT	TEE	TOTAL
2	2	0	2	25	25	50

### OBJECTIVE

1. To introduce students to history and evolution of dance based on physical and mythological references
2. To make students familiar with the basic terminologies of Dance

### OUTCOME

1. Enhanced and deep understanding of theoretical aspect of dance
2. Awareness amongst students regarding evolution, development and existence of dance as a whole

### SYLLABUS -THEORY

- I.** Concept of Myth and Reality (Define 'myth' and reality and explain the concepts with illustrated examples in reference to Dance)
- II.** Evolution of Dance  
(Dance Movements in Primitive age, evidence of Dance in Mohenjodaro civilization and thereon)
- III.** Basic textual terms in Indian Dance (Nrutta, Nritya, Natya, Vrutti, Dharmi, Rasa, Bhaav, Abhinaya, Nayak, Nayika, etc.
- IV.** Basic traditional vernacular terms in Indian Dance.  
(Samapaad, Aayat Mandal, Saushthavana, Aadavu, Attami, Nadai, Natuvangam, etc.
- V.** What is Dance, Various definitions of Dance, Growth of Dance from pre-historic times till today.

## **REFERENCE BOOKS**

1. Bharatanatyam part 1 - laxmi narayan garg
2. Understanding Bharatanatyam - mrinalini sarabhai
3. Indian Classical dances - marg publications
4. A panaroma of Indian Dances - U.S.Krishna Rao

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FACULTY	ARTS			PROGRAMME	BA	
YEAR	1			VERSION	2	
SEMESTER	1			EFFECTIVE FROM	Jun-23	
COURSE CODE	BADA21103		COURSE NAME	DANCE & MYTHOLOGY		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CAT	TEE	TOTAL
2	2	0	2	25	25	50

### OBJECTIVE

1. To impart information to students regarding mythological facets of origin & evolution of dance
2. Introduce concepts of dancing deities & acknowledge their relation & importance to dance
3. Understand character sketch based on the epic stories which will help in portrayal of abhinaya

### OUTCOME

1. Provide students with comprehensive mythological knowledge of epics & puranas & make them understand the ethnicity and genuineness of our ancient culture.
2. Bring the students close to our ancient Indian culture
3. Understanding the art of character building and portrayal

### SYLLABUS - THEORY

- I.** Concept of Natraj  
(What is Tandav, Stories of Different Tandavs, Significance)
- II.** Concept of Natvar  
(Dance of Krishna with reference to Raas and Kaliyamardan)
- III.** Ramayan  
(Story, its use as theme in Dance, Dance references, Character Sketch)
- IV.** Mahabharata  
(Story, its use as theme in Dance, Dance reference, Character Sketch)
- V.** Origin of Natya  
(Myth story of Origin of Natya as per Natya Shastra, Abhinay Darpan, Abhinav Bhakti, Vishnu Dharmotar Puran)

## **Reference Books**

1. The dance of shiva - ananda k. coomaraswamy
2. Purano mein nritya ke tatva - D.N.Gaharwar
3. kathak nritya shiksha - dr. puru dadheech
4. Natyashastra of Bharatamuni - edited by R.S. Nagar
5. Abhinaya Darpana - Manmohan Ghosh

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FACULTY	ARTS			PROGRAMME	BA	
YEAR	1			VERSION	2	
SEMESTER	1			EFFECTIVE FROM	Jun-23	
COURSE CODE	BAGN22104		COURSE NAME	FOUNDATION OF DRAMA / MUSIC - 1		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CAP	TAP	TOTAL
4	0	8	8	0	0	0

### SYLLABUS - PRACTICAL

Foundational Principles of Performing Arts

Unit : 1 Standing, Movement, Division, Voice Exercise

Drama Unit : 2 Co-ordination with co Artist, Improvisation,  
Solo Performance

Music Unit : 1 Alankar, Sargam Geet & Taal

Unit : 2 Folk Song

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FACULTY	ARTS			PROGRAMME	BA	
YEAR	1			VERSION	2	
SEMESTER	1			EFFECTIVE FROM	Jun-23	
COURSE CODE	BADA23105		COURSE NAME	OTHER ASPECTS OF DANCE ESSENTIAL - 1		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CAP	TAP	TOTAL
4	0	8	8	50	50	100

### OBJECTIVE

1. To introduce students to execution of preliminary angik abhinaya based on *Abhinaya Darpana*
2. To introduce students to the concept of Taal and Natuvangam
3. To teach students to document the practicals of paper 1 in the form of journal

### OUTCOME

1. Enhanced Rhythmic proficiency: Improved ability to understand execution of basics of Taal
2. Comprehensive understanding of dance: ability to understand different nuances of bharatanatym apart from performance

### SYLLABUS - PRACTICAL

#### I. Abhinay Darpanam

- 1 Shira Bhed
- 2 Drishti Bhed
- 3 Griva Bhed
- 4 Asamyut hasta and viniyog

#### II Natuvangam and recitation of all adavus of Paper 1

#### III Knowledge of Sapta Taal and Panch Jati

#### IV Journal of all Adavus

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FACULTY	ARTS			PROGRAMME	BA	
YEAR	1			VERSION	2	
SEMESTER	1			EFFECTIVE FROM	Jun-23	
COURSE CODE	BAGN24106		COURSE NAME	PERSONALITY DEVELOPMENT & COMMUNICATION SKILLS		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CAT	TEE	TOTAL
2	2	0	2	0	0	0

### OBJECTIVE

1. Clarity and understanding the concept of personality
2. Stages and process of forming a personality

### OUTCOME

1. Develop skills to embrace change, handle setbacks, and thrive in dynamic work environments.
2. Build self-confidence, overcome self-doubt, and be able to assert oneself in professional settings.

### SYLLABUS

- I. Personality
- II. Self Assessment
- III. Social Skills
- IV. Communication

### REFERENCE LINK

[https://onlinecourses.swayam2.ac.in/cec23\\_cm05/course](https://onlinecourses.swayam2.ac.in/cec23_cm05/course)

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FACULTY	ARTS			PROGRAMME	BA	
YEAR	1			VERSION	2	
SEMESTER	1			EFFECTIVE FROM	Jun-23	
COURSE CODE	BAGN25107		COURSE NAME	CARNATIC MUSIC - 1		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CAP	TAP	TOTAL
2	0	4	4	0	0	0

### COURSE DESCRIPTION

1. To introduce students to the fundamentals of Carnatic Music. The course will cover topics such as the history and development of Carnatic music, its structure, various Ragas and talas and performance of Carnatic Music
2. Students will learn how to sing basic Carnatic songs as well as dance compositions learnt under their bhartanatyam repertoire.

### OBJECTIVE

Understanding the nuances & learning the fundamentals of Carnatic music system, gain a thorough understanding & also master the Taal aspect of Bharatanatyam, to be able to sing all dance items learnt under the repertoire in proper melody.

### SYLLABUS

- I. Introduction to Carnatic music system : history, pioneers, composers
- II. Sapta swaras and their varieties
- III. Learn to sing *Sarali Varisaigal* ( Raag : Maya malav goula) in 3 kalas (adi taal)
- IV. Introduction to Sapta Taal in Carnatic Music

### REFERENCE BOOKS

1. The Grammar of Carnatic Music by K.G.Vijaykrishnan
2. Carnatic Music Composers a collection of Biographical Essays by Dr. B. Dayanand Rao
3. History of indian music by B havanrav A. Pingle

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FACULTY	ARTS			PROGRAMME	BA	
YEAR	1			VERSION	2	
SEMESTER	1			EFFECTIVE FROM	Jun-23	
COURSE CODE	BAGN26108		COURSE NAME	YOGA - 1(IKS)		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CAP / CAT	TAP / TEE	TOTAL
2	1	2	3	0	0	0

### 1. History of Yoga: (Introduction)

Goal of human life, Indian scriptures and Yoga, Types of Yoga, Patanjali's Ashtang Yog -Hath & Raj Yoga

### 2. Introductory Phylosophy of Yoga

### 3. Perfection of Body and Health

\* Panchkoshiy - Body Systems : Basic elements of the body

\* Pentacellate body

\* Pancha Prana

\* Ashta Chakras

\* Posture and closure

### 4. Mental health: Role of mind in life

- Mind and health

- Stress and Relaxation

- Roles of Mind, Intellect, Emotion and Ego

- Importance of prayer

- Personality Development and Yoga

### 5. Practical Yoga Vidya :-

Asana : Pranayama, meditation

Asana: Sitting posture

Asana done while standing

Katichkrasan

Abdominal posture

Asanas caused by the strength of the back

**Pranayama** : Purak, Rechak, and Complementary, Laxative, Kumbhak

(internal and external)

Bhasrika, Kabhalbhati (Shatkriya), Tribandha, Anulom - Vilom

Bhramari, Udgeet, and Pranava Dhyana

6. ॐ Dhyana, Chakra Dhyana, Panapana and Vipassana Dhyana

Protocol study of Vishwa Yoga Day

Suryanamaskar

Shatkriyan (Jalneti)

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YEAR	1			VERSION	2	
SEMESTER	1			EFFECTIVE FROM	Jun-23	
COURSE CODE	BADA21201		COURSE NAME	LEARNING PERFORMANCE OF BHARATANATYAM		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CAP	TAP	TOTAL
4	0	8	8	50	50	100

### OBJECTIVE

1. To introduce students to execution of preliminary angik abhinaya based on *Abhinaya Darpana*
2. To introduce students to the concept of Taal and Natuvangam
3. To teach students to document the practicals of paper 1 in the form of journal

### OUTCOME

1. Enhanced Rhythmic proficiency: Improved ability to understand execution of basics of Taal
2. Comprehensive understanding of dance: ability to understand different nuances of bharatanatyam apart from performance

### SYLLABUS - PRACTICAL

#### I. Execution of all Adavu-s sets in 3 Kala-s in other than Chatusra Jati

- 1 Tattu & Nattu adavus
- 2 Tai ya tai yee
- 3 Pakka adavu
- 4 Tat Tai Tam adavu
- 5 Tirmanam adavu
- 6 Ta Tai Tai Tat adavu
- 7 Yatta adavu
- 8 Tat Tai Ta ha adavu
- 9 Metta adavu

**10** Tatta metta adavu

**11** Mandi adavu

**12** Sarikkal adavu

**13** Pychal adavu

**II** Alaripu - Tisram

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YEAR	1			VERSION	2	
SEMESTER	1			EFFECTIVE FROM	Jun-23	
COURSE CODE	BADA21202		COURSE NAME	DETAILS OF CLASSICAL DANCE STYLES PART 1		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CAT	TEE	TOTAL
2	2	0	2	25	25	50

### OBJECTIVE

To give comprehensive details of different Classical Dance styles of India, spanning various time periods, their technique, exponents and artists

### OUTCOME

Comprehensive and clear view of a particular Classical style, analysis of their comparative narratives

### SYLLABUS - THEORY

- I. Origin History and Development of Bharata Natyam and its exponents.
- II. Nritta, Nritya and Natya technique of Bharata natyam
- III. Origin, History and development of Kathak and its Exponents
- IV. Nritta, Nritya and Natya technique of Kathak
- V. Comparative study of Bharat Natyam and Kathak with reference to History, development and technique

### REFERENCE BOOKS

1. Bharatanatyam part 1 - laxmi narayan garg
2. Understanding Bharatanatyam - mrinalini sarabhai
3. Indian Classical dances - marg publications
4. A panorama of Indian Dances - U.S.Krishna Rao

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FACULTY	ARTS			PROGRAMME	BA	
YEAR	1			VERSION	2	
SEMESTER	1			EFFECTIVE FROM	Jun-23	
COURSE CODE	BADA21203		COURSE NAME	FOLK DANCES OF INDIA		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CAT	TEE	TOTAL
2	2	0	2	25	25	50

### OBJECTIVE

1. Introduce students to the folk culture in dance all over india
2. Explain the difference between Classical and Folk Dance

### OUTCOME

1. Comprehensive study and understanding of Folk dances prevalent in different regions of India

### SYLLABUS - THEORY

- I.** What is Folk Dance, How is it different from Classical Dance Styles
- II.** Folk Dances of South India  
(Andhra Pradesh, Kerala, Tamilnadu, Karnataka)
- III.** Folk Dances of North India  
(Jammu and Kashmir, Himachal Pradesh, Uttar Pradesh, Uttarakhand, Haryana, Punjab, Bihar, Jharkhand, Odisha, West Bengal)
- IV** Folk Dance of East India  
(Tripura, Sikkim, Nagaland, Mizoram, Assam, Meghalaya, Arunachal Pradesh)
- V** Folk Dance of West India  
(Gujarat, Rajasthan, Maharashtra)

### REFERENCE BOOKS

1. Indian Folk Dances by Kapila Vatsyayan
2. The Dance in India by Enakshi Bhavnani

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FACULTY	ARTS			PROGRAMME	BA	
YEAR	1			VERSION	2	
SEMESTER	1			EFFECTIVE FROM	Jun-23	
COURSE CODE	BAGN22204		COURSE NAME	FOUNDATION OF DRAMA / MUSIC - 2		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CAP	TAP	TOTAL
4	0	8	8	0	0	0

### SYLLABUS - PRACTICAL

Foundational Principles of Performing Arts

Drama	Unit : 1	Standing, Movement, Division, Voice Exercise
	Unit : 2	Co-ordination with co Artist, Improvisation, Solo Performance
Music	Unit : 1	Alankar, Sargam Geet & Taal
	Unit : 2	Folk Song

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FACULTY	ARTS			PROGRAMME	BA	
YEAR	1			VERSION	2	
SEMESTER	1			EFFECTIVE FROM	Jun-23	
COURSE CODE	BADA23205		COURSE NAME	OTHER ASPECTS OF DANCE ESSENTIAL - 2		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CAP	TAP	TOTAL
4	0	8	8	50	50	100

### OBJECTIVE

1. To introduce students to execution of preliminary angik abhinaya based on *Abhinaya Darpana*
2. To introduce students to the concept of Taal and Natuvangam
3. To teach students to document the practicals of paper 1 in the form of journal

### OUTCOME

1. Enhanced Rhythmic proficiency: Improved ability to understand execution of basics of Taal
2. Comprehensive understanding of dance: ability to understand different nuances of bharatanatym apart from performance

### SYLLABUS - PRACTICAL

- I.** Abhinay Darpan
  1. Samyukta Hasta with Viniyog
  2. Pad Bhed - Mandal, Sthanak
- II.** Natuvangam and recitation of all adavus in all jaatis as given in Paper 1
- II.** Natuvangam and recitation of Tisra alaripu
- II.** Journal of all adavus and alaripu as per Paper 1

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FACULTY	ARTS			PROGRAMME	BA	
YEAR	1			VERSION	2	
SEMESTER	1			EFFECTIVE FROM	Jun-23	
COURSE CODE	BAGN24206		COURSE NAME	PERSONALITY DEVELOPMENT & COMMUNICATION SKILLS		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CAT	TEE	TOTAL
2	2	0	2	0	0	0

### OBJECTIVE

1. Clarity and understanding the concept of personality
2. Stages and process of forming a personality

### OUTCOME

1. Develop skills to embrace change, handle setbacks, and thrive in dynamic work environments.
2. Build self-confidence, overcome self-doubt, and be able to assert oneself in professional settings.

### SYLLABUS

- I. Presentation Skills
- II. Other Supporting Skills
- III. Presentability
- IV. Decision Making and Conflict Management

### REFERENCE LINK

[https://onlinecourses.swayam2.ac.in/cec23\\_cm05/course](https://onlinecourses.swayam2.ac.in/cec23_cm05/course)

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FACULTY	ARTS			PROGRAMME	BA	
YEAR	1			VERSION	2	
SEMESTER	1			EFFECTIVE FROM	Jun-23	
COURSE CODE	BAGN25207		COURSE NAME	CARNATIC MUSIC - 2		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CAP	TAP	TOTAL
2	0	4	4	0	0	0

### COURSE DESCRIPTION

1. To introduce students to the fundamentals of Carnatic Music. The course will cover topics such as the history and development of Carnatic music, its structure, various Ragas and talas and performance of Carnatic Music
2. Students will learn how to sing basic Carnatic songs as well as dance compositions learnt under their bhartanatyam repertoire.

### OBJECTIVE

Understanding the nuances & learning the fundamentals of Carnatic music system, gain a thorough understanding & also master the Taal aspect of Bharatanatyam, to be able to sing all dance items learnt under the repertoire in proper melody.

### SYLLABUS

- I. Introduction to different musical forms in Carnatic music
- II. Introduction to Mela karta raagas
- III. Learn to sing Jantai *Varisaigal* ( Raag : Maya malav goula) in 3 kalas (adi taal)
- IV. Learn to sing Dhattu *Varisaigal* ( Raag : Maya malav goula) in 3 kalas (adi taal)

### REFERENCE BOOKS

1. The Grammar of Carnatic Music by K.G.Vijayakrishnan
2. Carnatic Music Composers a collection of Biographical Essays by Dr. B. Dayanand Rao
3. History of indian music by B havanrav A. Pingle

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FACULTY	ARTS			PROGRAMME	BA	
YEAR	1			VERSION	2	
SEMESTER	1			EFFECTIVE FROM	Jun-23	
COURSE CODE	BAGN26208		COURSE NAME	YOGA - 2 (IKS)		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CAP / CAT	TAP / TEE	TOTAL
2	1	2	3	0	0	0

### 1. History of Yoga: (Introduction)

Goal of human life, Indian scriptures and Yoga, Types of Yoga, Patanjali's Ashtang Yog -Hath & Raj Yoga

### 2. Introductory Phylosophy of Yoga

### 3. Perfection of Body and Health

\* Panchkoshiy - Body Systems : Basic elements of the body

\* Pentacellate body

\* Pancha Prana

\* Ashta Chakras

\* Posture and closure

### 4. Mental health: Role of mind in life

- Mind and health

- Stress and Relaxation

- Roles of Mind, Intellect, Emotion and Ego

- Importance of prayer

- Personality Development and Yoga

### 5. Practical Yoga Vidya :-

Asana : Pranayama, meditation

Asana: Sitting posture

Asana done while standing

Katichkrasan

Abdominal posture

Asanas caused by the strength of the back

**Pranayama** : Purak, Rechak, and Complementary, Laxative, Kumbhak (internal and external)

Bhasrika, Kabhalbhati (Shatkriya), Tribandha, Anulom - Vilom

Bhramari, Udgeet, and Pranava Dhyana

### 6. ॐ Dhyana, Chakra Dhyana, Panapana and Vipassana Dhyana

Protocol study of Vishwa Yoga Day

Suryanamaskar

Shatkriyan (Jalneti)

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FACULTY	ARTS			PROGRAMME	BA	
YEAR	2			VERSION	2	
SEMESTER	3			EFFECTIVE FROM	Jun-24	
COURSE CODE	BADA21301		COURSE NAME	LEARNING PERFORMANCE OF BHARATANATYAM MEDIAL - 1		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
4	0	8	8	50	50	100

### COURSE OBJECTIVE

1. To learn and perform the Repertoire of Bharatanatyam with precision in footwork, body movements and facial expressions.
2. Execute complex rhythmic patterns and intricate choreography with clarity and accuracy.

### COURSE OUTCOME

Enhanced dancing proficiency : Improved ability to gain perfect body kinetics for bharatanatyam with technical precision and artistic interpretation.

### SYLLABUS

- I. Mishra Allaripu
- II. Jathiswaram
- III. Shabdam

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FACULTY	ARTS			PROGRAMME	BA	
YEAR	2			VERSION	2	
SEMESTER	3			EFFECTIVE FROM	Jun-24	
COURSE CODE	BADA21302		COURSE NAME	DETAILS OF CLASSICAL DANCE STYLES PART 2		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
2	2	0	2	25	25	50

### COURSE OBJECTIVE

1. Describe the historical & cultural background of Indian Classical Dances, tracing its evolution from ancient Indian performing arts and examining its stylistic nuances.
2. Analyse their intricate techniques and identify and evaluate prominent exponents and practitioners, understanding their contributions to the art forms.
3. Compare and contrast the stylistic elements, costumes, makeup, music & themes of both dance forms, highlighting their unique characteristics.

### COURSE OUTCOME

Develop critical thinking skills to evaluate & appreciate the cultural and artistic significance of Indian Classical Dance Forms

### SYLLABUS

- I. Origin, History, development of Kathakali Dance and its exponents
- II. Nritya, Nritya and Natya technique of Kathakali Dance
- III. Origin, History, Development of Mohiniattam and its exponents
- IV. Nritya, Nritya and Natya technique of Mohiniattam
- V. Comparative study : Kathakali and Mohiniattam

### REFERENCE BOOKS

1. The Illustrated Encyclopedia of Indian Dance - Dr. Sunil Kothari and Avinash Pasricha
2. Kathakali: The Art of the Non-worldly - Phillip Zarrilli
3. Mohiniyattam - Jayaprabha Menon

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FACULTY	ARTS			PROGRAMME	BA	
YEAR	2			VERSION	2	
SEMESTER	3			EFFECTIVE FROM	Jun-24	
COURSE CODE	BADA21303		COURSE NAME	CONCEPTS OF ABHINAYA		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
2	2	0	2	25	25	50

### COURSE OBJECTIVE

1. Analyse the Rasa-Sutra of Bharata, exploring its theoretical framework & practical implication
2. Understand the concept of Rasa, Nayika bhed & Nayak bhed within Bharatanatyam, discerning their roles and characteristics in dance narratives.

### COURSE OUTCOME

1. Develop a nuanced understanding of the aesthetic theory of Rasa & its practical application in dance
2. Interpret & apply the principles outlined in the Rasa-Sutra of Bharata to enhance the emotive depth & impact of their dance expressions.
3. Critically evaluate the evolution of Bharatanatyam performances over time, recognizing the influence of socio-cultural dynamics on its presentation.

### SYLLABUS

- I. What is Rasa? Explain Rasa sutra of Bharata and its various constituents.
- II. Study of Nav-rasaS and their application in practice.
- III. Repertoire of Bharata-Natyam  
(What is Margam, Comparison of traditional and Current repertoire)
- IV. Explain Nayika Bhed  
(what is Nayika as per Natya shastra, Ashta Nayika, Nayika Bhed with illustrations from mythological character)

v. Nayak Bhed

(What is Nayak as per Natak Shastra, Detail study of Nayak Bhed with Illustration from mythological character)

**REFERENCE BOOKS**

1. Bharata's Natyashastra: Text, English translation and Critical Study - Adya Rangacharya
2. Bharatanatyam: From Temple to Theatre - Anne-Marie Gaston
3. The Navarasa: Understanding the Nine emotional states - Kavita Sharma
4. Bharatanatyam (part 1) - Dr. Laxminarayan Garg

# SARVAJANIK UNIVERSITY

## SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS

FACULTY	ARTS			PROGRAMME	BA	
YEAR	2			VERSION	2	
SEMESTER	3			EFFECTIVE FROM	Jun-24	
COURSE CODE	BADA21304	COURSE NAME		OTHER ASPECTS OF DANCE	MEDIAL- 1	
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
4	0	8	8	50	50	100

### COURSE OBJECTIVE

1. To introduce students to execution of preliminary angik abhinaya based on *Abhinaya Darpana*
2. To well-verse students in the concept of Taal and Natuvangam
3. To teach students to document the practicals of paper 1 in the form of journal

### COURSE OUTCOME

1. Enhanced Rhythmic proficiency: Improved ability to understand execution of basics of Taal
2. Comprehensive understanding of dance: ability to understand different nuances of bharatanatyam apart from performance

### SYLLABUS

- I. Abhinay Darpan
  1. Dashavtar Hastas
  2. Ashtadigpal Hastas
- II. Natuvangam of all above Items
- III. Recitation of all above items in Taal
- IV. Journal

# SARVAJANIK UNIVERSITY

## SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS

FACULTY	ARTS			PROGRAMME	BA	
YEAR	2			VERSION	2	
SEMESTER	3			EFFECTIVE FROM	Jun-24	
COURSE CODE	BADR22301		COURSE NAME	FOUNDATION OF DRAMA MEDIAL - 1		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
4	0	8	8	50	50	100

### COURSE OBJECTIVE

Enhance fundamental skills in physicality, vocalization, and stage presence to facilitate compelling performances.

Foster collaborative abilities for effective interaction with co-artists, improvisational skills, and the development of impactful solo performances.

### COURSE OUTCOME

Proficiency in executing standing, movement, and vocal exercises, resulting in improved stage presence and expressive capabilities.

Competence in co-ordination with co-artists, improvisation, and delivering engaging solo performances, showcasing versatility and artistic expression.

### SYLLABUS

- Drama- Standing, Movement, Division,
- Voice Exercise
- Co-ordination with co Artist,
- Solo Performance

### REFERENCE BOOKS

The Actor's Art and Craft: William Esper Teaches the Meisner Technique"  
by William Esper and Damon DiMarco

The Viewpoints Book: A Practical Guide to Viewpoints and Composition"  
by Anne Bogart and Tina Landau

# SARVAJANIK UNIVERSITY

## SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS

FACULTY	ARTS			PROGRAMME	BA	
YEAR	2			VERSION	2	
SEMESTER	3			EFFECTIVE FROM	Jun-24	
COURSE CODE	BAMU22301		COURSE NAME	FOUNDATION OF MUSIC MEDIAL - 1		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
4	0	8	8	50	50	100

### COURSE OBJECTIVE

- Foster a systematic development of musical skills from foundational elements like Alankar to advanced techniques in Ragas, integrating rhythmic foundations and digital tools.
- Facilitate a continuous learning journey, ensuring students advance their proficiency in musical elements with each semester.
- Enable students to apply their musical knowledge in real-world scenarios through specialized genres, collaborative projects, and technology integration.
- Cultivate a comprehensive understanding of musical elements, fostering adaptability and creativity in their musical expressions.

### COURSE OUTCOME

#### 1. Skill Mastery:

- Proficiency in Alankar, Sargam Geet, Taal, Folk Songs, and Ragas.
- Application of advanced performance techniques and harmony principles.

#### 2. Application of Musical Knowledge:

- Proficient use of music notation and digital tools.
- Versatility in adapting to various musical styles and genres.

## SYLLABUS

Unit : 1 Alankar, Sargam Geet & Taal

Unit : 2 Folk Song

## **Reference Books:**

1. "Fundamentals of Indian Classical Music" by Prof. Ramesh Chandwadkar
2. "The Complete Idiot's Guide to Music Composition" by Michael Miller

# SARVAJANIK UNIVERSITY

## SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS

FACULTY	ARTS			PROGRAMME	BA	
YEAR	2			VERSION	2	
SEMESTER	3			EFFECTIVE FROM	Jun-24	
COURSE CODE	BADA23305		COURSE NAME	INTERDISCIPLINARY ASPECT OF ARTS		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
4	0	8	8	50	50	100

### COURSE OBJECTIVE

- To understand the interconnectedness of different artistic disciplines within the performing arts.
- To explore the historical and contemporary contexts of interdisciplinary art practices.
- To develop practical skills in integrating multiple art forms in performance creation.
- To analyze and critique interdisciplinary performances through a theoretical framework.
- To foster creativity and experimentation in collaborative artistic endeavors.

### COURSE OUTCOME

- Identify and describe key concepts related to interdisciplinary arts within the context of performing arts.
- Demonstrate practical skills in integrating elements from various artistic disciplines into performance creation.
- Analyze and evaluate interdisciplinary performances using relevant theoretical frameworks and critical perspectives.
- Collaborate effectively with peers from diverse artistic backgrounds to produce interdisciplinary performances.
- Apply interdisciplinary approaches to their own artistic practice, demonstrating creativity, innovation, and experimentation.

### SYLLABUS

- Introduction to Interdisciplinary Arts

- Definition and significance of interdisciplinary arts in performing arts.
  - Historical overview of interdisciplinary art practices.
  - Case studies of interdisciplinary performances and artists.
- Intersections of Music and Movement
    - Exploration of the relationship between music and dance.
    - Rhythmic patterns, musicality, and choreographic structures.
    - Practical exercises integrating music and movement.
- Visual Elements in Performance
    - Incorporating visual arts (such as set design, costume, and lighting) into performance.
    - The role of visual aesthetics in conveying meaning and enhancing storytelling.
    - Workshop on creating visual elements for performance.
- Painting and Sculpture
    - Comparative analysis of painting and sculptural techniques.
    - Exploration of mixed media and assemblage.
    - Hands-on projects combining painting and sculptural elements.
- Vocal and Physical Expression
    - Vocal warm-up exercises focusing on breath control, projection, and articulation.
    - Physical warm-up activities to loosen up the body and improve flexibility.
    - Integration of vocal and physical expression in performance through partnered exercises.
- Conclusion
    - Summary of key takeaways from the workshop.
    - Distribution of resources and further reading materials.
    - Closing remarks and acknowledgments.
- Additional Notes:
    - Depending on the availability of resources and space, consider incorporating multimedia elements such as music or video clips to illustrate certain concepts.
    - Encourage a supportive and non-judgmental atmosphere throughout the workshop to foster creativity and experimentation.
    - Provide opportunities for participants to network and connect with each other, fostering a sense of community within the performing arts.

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FACULTY	ARTS			PROGRAMME	BA	
YEAR	2			VERSION	2	
SEMESTER	3			EFFECTIVE FROM	Jun-24	
COURSE CODE	BADA25306		COURSE NAME	STAGE PERFORMANCE		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
2	0	4	4	25	25	50

### COURSE OBJECTIVE

1. Develop proficiency in script analysis and interpretation to effectively bring dramatic texts to life on stage.
2. Cultivate acting skills, including character development, vocal projection, and physical expression, to create memorable and authentic performances.

### COURSE OUTCOME

1. Showcase polished performances in public theatrical productions, demonstrating proficiency in script interpretation and character portrayal.
2. Engage and captivate audiences through effective use of acting techniques, stagecraft, and performance presence.

### SYLLABUS

It is a practical based course designed to prepare students for public theatrical performances. Through hands-on training and performance opportunities, students will learn essential skills such as script analysis, character development, stagecraft, and audience engagement. This course will provide students with the tools and techniques necessary to deliver compelling performances on stage and captivate audiences.

# SARVAJANIK UNIVERSITY

## SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS

FACULTY	ARTS			PROGRAMME	BA	
YEAR	2			VERSION	2	
SEMESTER	4			EFFECTIVE FROM	Jun-24	
COURSE CODE	BADA21401		COURSE NAME	LEARNING PERFORMANCE OF BHARATANATYAM MEDIAL - 2		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
4	0	8	8	50	50	100

### COURSE OBJECTIVE

1. To learn and perform the Repertoire of Bharatanatyam with precision in footwork, body movements and facial expressions.
2. Execute complex rhythmic patterns and intricate choreography with clarity and accuracy.

### COURSE OUTCOME

Enhanced dancing proficiency : Improved ability to gain perfect body kinetics for bharatanatyam with technical precision and artistic interpretation.

### SYLLABUS

1 Padam.

2 Kirtanam.

3 Tillana.

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FACULTY	ARTS			PROGRAMME	BA	
YEAR	2			VERSION	2	
SEMESTER	4			EFFECTIVE FROM	Jun-24	
COURSE CODE	BADA21402		COURSE NAME	DETAILS OF CLASSICAL DANCE STYLES PART 3		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
2	2	0	2	25	25	50

### COURSE OBJECTIVE

1. Describe the historical & cultural background of Indian Classical Dances, tracing its evolution from ancient indian performing arts and examining its stylistic nuances.
2. Analyse their intricate techniques and identify and evaluate prominent exponents and practitioners, understanding their contributions to the art forms.
3. Compare and contrast the stylistic elements, costumes, makeup, music & themes of both dance forms, highlighting their unique characteristics.

### COURSE OUTCOME

Develop critical thinking skills to evaluate & appreciate the cultural and artistic significance of Indian Classical Dance Forms

### SYLLABUS

1. Origin, History and Developments of Manipuri Dance and its exponents
2. Nritya, Nrtiya, Natya technique of Manipuri Dance
3. Origin, History and development of Kuchipudi dance, and its exponents
4. Nritya, Nrtiya, Natya technique of Kuchipudi Dance
5. Comparative study of Bharata Natyam and Kuchipudi

### REFERENCE BOOKS

1. Manipuri Dance: An Artistic Heritage - Jhalak Sharma Singh
2. Kuchipudi Dance: Tradition , Transformation and Continuity - Avinash Pasricha & Padma Jayaraj
3. Bharatanatyam and Kuchipudi: A comparative Study - Dr. Sunil Kothari

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FACULTY	ARTS			PROGRAMME	BA	
YEAR	2			VERSION	2	
SEMESTER	4			EFFECTIVE FROM	Jun-24	
COURSE CODE	BADA21403		COURSE NAME	LITERATURE IN DANCE		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
2	2	0	2	25	25	50

### COURSE OBJECTIVE

To provide students with a comprehensive understanding of Bharatanatyam theory, encompassing key concepts from classical Indian texts, historical narratives and contemporary literature, thus fostering critical thinking and analytical skills.

### COURSE OUTCOME

1. Demonstrate a thorough comprehension of important literatures, elucidating their significance in the context of Bharatanatyam
2. Evaluate the narrative, content and societal portrayal of dance and dancers in ancient tamil period, drawing parallels with contemporary socio-cultural contexts.
3. Critically assess contemporary literature on Indian dance, identifying key authors and works that contribute to the discourse surrounding Bharatanatyam and its evolution.

### SYLLABUS

- 1 Abhinay Darpan  
(Introduction, Importance to Dancers and Angik Abhinay explained thereon)
- 2 Natyashastra  
(Introduction, Importance, Brief Contents of all 36 chapters)
- 3 Shilapadikaram  
(Story, Content, Status of Dance and Dancer in Society as in text, details of chapters Concerned with Dance)

- 4 Geet Govind  
(Story, Content, Study of Geet govind with reference to Shringar Rasa and Ashta Nayika)
  
- 5 Contemporary literature on Indian Dance  
(Books, Periodicals, list of Authors and their works)

#### **REFERENCE BOOKS**

1. Indian Classical Dance: Tradition in Transition - Dr. Kapila Vatsyayan
2. Bharata's Natyashastra: Text, English Translation and Critical Study - translated by Adya Rangacharya
3. Geet Govind by Jayadev- translated by Barbara Stoller Miller
4. Cilappatikaram: The Tale of an Anklet - R. Pathasarathy
5. Abhinaya Darpan - Manmohan Ghosh

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## SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS

FACULTY	ARTS			PROGRAMME	BA	
YEAR	2			VERSION	2	
SEMESTER	4			EFFECTIVE FROM	Jun-24	
COURSE CODE	BADA21404	COURSE NAME		OTHER ASPECTS OF DANCE MEDIAL -2		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
4	0	8	8	50	50	100

### COURSE OBJECTIVE

1. To introduce students to execution of preliminary angik abhinaya based on *Abhinaya Darpana*
2. To well-verse students in the concept of Taal and Natuvangam
3. To teach students to document the practicals of paper 1 in the form of journal

### COURSE OUTCOME

1. Enhanced Rhythmic proficiency: Improved ability to understand execution of basics of Taal
2. Comprehensive understanding of dance: ability to understand different nuances of bharatanatyam apart from performance

### SYLLABUS

#### I. Abhinay Darpanam

1. Devta Hastas
2. Jaati Hastas
3. Baandhav Hastas

#### II. Natuvangam and recitation of all above items

#### III. Journal

#### IV. Choreography

- 1 Nritta - Jati, Korvai and Tirmanam in Adi Taal
- 2 Nritya - episode with the usage of Hastas

# SARVAJANIK UNIVERSITY

## SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS

FACULTY	ARTS			PROGRAMME	BA	
YEAR	2			VERSION	2	
SEMESTER	4			EFFECTIVE FROM	Jun-24	
COURSE CODE	BADR22401		COURSE NAME	FOUNDATION OF DRAMA MEDIAL - 2		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
4	0	8	8	50	50	100

### COURSE OBJECTIVE

Enhance fundamental skills in physicality, vocalization, and stage presence to facilitate compelling performances.

Foster collaborative abilities for effective interaction with co-artists, improvisational skills, and the development of impactful solo performances.

### COURSE OUTCOME

Proficiency in executing standing, movement, and vocal exercises, resulting in improved stage presence and expressive capabilities.

Competence in co-ordination with co-artists, improvisation, and delivering engaging solo performances, showcasing versatility and artistic expression.

### SYLLABUS

- Drama- Standing, Movement, Division, improvisation
- Voice Exercise
- Co-ordination with co Artist,
- Solo Performance

### REFERENCE BOOKS

1. The Actor's Art and Craft: William Esper Teaches the Meisner Technique"  
by William Esper and Damon DiMarco
- 2.The Viewpoints Book: A Practical Guide to Viewpoints and Composition"  
by Anne Bogart and Tina Landau

**SARVAJANIK UNIVERSITY**

**SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS**

FACULTY	ARTS			PROGRAMME	BA	
YEAR	2			VERSION	2	
SEMESTER	4			EFFECTIVE FROM	Jun-24	
COURSE CODE	BAMU22401		COURSE NAME	FOUNDATION OF MUSIC MEDIAL - 2		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
4	0	8	8	50	50	100

**COURSE OBJECTIVE**

- Foster a systematic development of musical skills from foundational elements like Alankar to advanced techniques in Ragas, integrating rhythmic foundations and digital tools.
- Facilitate a continuous learning journey, ensuring students advance their proficiency in musical elements with each semester.
- Enable students to apply their musical knowledge in real-world scenarios through specialized genres, collaborative projects, and technology integration.
- Cultivate a comprehensive understanding of musical elements, fostering adaptability and creativity in their musical expressions.

**COURSE OUTCOME**

1. Skill Mastery:

- Proficiency in Alankar, Sargam Geet, Taal, Folk Songs, and Ragas.
- Application of advanced performance techniques and harmony principles.

2. Application of Musical Knowledge:

- Proficient use of music notation and digital tools.
- Versatility in adapting to various musical styles and genres.

**SYLLABUS**

Unit : 1 Alankar, Sargam Geet & Taal

Unit : 2 Folk Song

**Reference Books:**

1. "Fundamentals of Indian Classical Music" by Prof. Ramesh Chandwadkar
2. "The Complete Idiot's Guide to Music Composition" by Michael Miller

# SARVAJANIK UNIVERSITY

## SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS

FACULTY	ARTS		PROGRAMME	BA		
YEAR	2		VERSION	2		
SEMESTER	4		EFFECTIVE FROM	Jun-24		
COURSE CODE	BAGN24405		COURSE NAME	PERSONALITY DEVELOPMENT AND COMMUNICATION SKILLS		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
2	2	0	2	25	25	50

### COURSE OBJECTIVE

Personal Growth and Awareness:

Enhance self-awareness and self-confidence.

Cultivate positive attitudes and behaviors conducive to growth.

Communication Skills Mastery:

Develop effective communication skills for diverse contexts.

Improve verbal and non-verbal communication skills.

Conflict Management and Leadership Development:

Develop conflict resolution and negotiation skills.

Enhance leadership qualities for personal and professional success.

### COURSE OUTCOME

Increased self-awareness and confidence.

Enhanced verbal and non-verbal communication skills.

Improved interpersonal relationships

### SYLLABUS

#### 1. Introduction to Personality Development and Communication Skills

Understanding personality

Importance of communication skills

Link between personality and communication

Self-awareness and Self-confidence

#### 2. Verbal Communication Skills

Effective speaking and presentation skills

Public speaking techniques

Report writing  
Summary writing

### 3. Non-verbal Communication

Body language  
Facial expressions  
Gestures and postures

### **Reference Books**

"How to Win Friends and Influence People" by Dale Carnegie  
"The 7 Habits of Highly Effective People" by Stephen R. Covey  
"Communication Skills Training" by Les Brown  
"The Art of Communicating" by Thich Nhat Hanh

**SARVAJANIK UNIVERSITY**  
**SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS**

FACULTY	ARTS			PROGRAMME	BA	
YEAR	2			VERSION	2	
SEMESTER	4			EFFECTIVE FROM	Jun-24	
COURSE CODE	BADA25406		COURSE NAME	STAGE PERFORMANCE		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
2	0	4	4	25	25	50

**COURSE OBJECTIVE**

1. Develop proficiency in script analysis and interpretation to effectively bring dramatic texts to life on stage.
2. Cultivate acting skills, including character development, vocal projection, and physical expression, to create memorable and authentic performances.

**COURSE OUTCOME**

1. Showcase polished performances in public theatrical productions, demonstrating proficiency in script interpretation and character portrayal.
2. Engage and captivate audiences through effective use of acting techniques, stagecraft, and performance presence.

**SYLLABUS**

It is a practical based course designed to prepare students for public theatrical performances. Through hands-on training and performance opportunities, students will learn essential skills such as script analysis, character development, stagecraft, and audience engagement. This course will provide students with the tools and techniques necessary to deliver compelling performances on stage and captivate audiences.

**SARVAJANIK UNIVERSITY**  
**SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS**

FACULTY	ARTS			PROGRAMME	BA	
YEAR	2			VERSION	2	
SEMESTER	4			EFFECTIVE FROM	Jun-24	
COURSE CODE	BAGN26407		COURSE NAME	MENTAL HEALTH AND WELLNESS		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
2	2	0	2	25	25	50

**Course Description:**

The modern lifestyle and managerial jobs do not provide the human body with sufficient physical activity to enhance or maintain adequate health. In reality, our way of life and unhealthy food habits is a serious threat to our health that increases the deterioration rate of the human body and leads to premature illness and mortality. Hence, this course will enable students how to take control of their personal lifestyle habits so that they can maintain healthy lifestyle and realize their highest potential for well-being

**Course Objectives:**

1. To help understand the importance of a healthy lifestyle
2. To familiarize students about fitness, wellness and yoga
3. To convey the importance of sleep and food on health
4. To create awareness about various types of nutrients
5. To provide understanding of healthy diet

**Course Outcomes**

This course will enable students to:

1. Gather concepts of Health and wellness dimensions.
2. Measuring importance of yoga and physical activity in maintaining healthy lifestyle
3. Acquire health-related and performance-related components
4. Assess importance of sleep and food in maintaining health
5. Compare types of nutrients
6. Achieve healthy and balanced diet and eating habits

## SYLLABUS

Àyurveda- Definition of Health -Physical and Psychological aspects

Concept of Wellness

The Seven Dimensions of Wellness

Behaviour that contribute to Healthy Lifestyle

Dinacharya – Daily Regimen for health and Wellness

Physical Activity, Health and Quality of Life

Sitting Disease: A 21st- Century Chronic Disease

Activity 1.1 Daily Physical Activity Log

Activity 1.2 Wellness Lifestyle Questionnaire

Benefits of a Comprehensive Fitness Program

Yoga way of life – Relevance to Health and

Wellness

Physical Activity and Exercise Defined

The four Types of Physical Fitness states of existence/ consciousness

The five layered consciousness of individuals

Sleep and Food – impact on health

### ■ Concept of Nutrition ■

Sources of Nutrients – Carbohydrates, Fats (Lipids), Proteins, Vitamins, Minerals, Water, Nuts, Soy Products, Probiotics

Unprocessed, Processed, and Ultra-Processed

Foods

A Healthy Diet

Achieving a Balanced Diet

Choosing Healthy Foods

Benefits of Foods

Vegetarianism

Nutrient

Supplementation

Proper Nutrition: A Lifetime Prescription for Healthy Living

**EXAMINATION AND TEACHING SCHEME (SEMESTER 5)**

Sr. No	Course Code	Course Name	Course Type	Credits	Teaching Scheme			Examination Scheme				GRAND TOTAL	
					L	T	P	CCE		SEE		MARKS	CREDIT
								TH	PR	TH	PR		
1	BADA21501	LEARNING PERFORMANCE OF BHARATANATYAM ADVANCE -1	Major	4	0	0	8	0	50	0	50	100	4
2	BADA21502	DETAILS OF CLASSICAL DANCE STYLE PART -4	Major	2	2	0	0	25	0	25	0	50	2
3	BADA21503	BALLET AND MODERN DANCE	Major	2	2	0	0	25	0	25	0	50	2
4	BADA21504	OTHER ASPECTS OF DANCE ADVANCE -1	Major	4	0	0	8	0	50	0	50	100	4
5	BADR22501	FOUNDATION OF DRAMA ADVANCE -1	Minor (Elective)	4	0	0	8	0	50	0	50	100	4
6	BAMU22501	FOUNDATION OF MUSIC ADVANCE -1	Minor (Elective)	4	0	0	8	0	50	0	50	100	4
7	BAGN24505	COMMUNICATION SKILLS ADVANCE -1	AEC	2	2	0	0	25	0	25	0	50	2
8	BADA25506	STAGE PERFORMANCE ADVANCE -1	SEC	2	0	0	4	0	25	0	25	50	2
9	BAGN26507	WELLNESS FOR PERFORMING ARTS	VAC	2	2	0	0	25	0	25	0	50	2
		Total		22	8	0	36	75	225	75	225	600	22

**SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS**

FACULTY	ARTS			PROGRAMME	BA	
YEAR	3			VERSION	2	
SEMESTER	5			EFFECTIVE FROM	Jun-25	
COURSE CODE	BADA21501		COURSE NAME	LEARNING PERFORMANCE OF BHARATANATYAM ADVANCE -1		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
4	0	8	8	50	50	100

**COURSE OBJECTIVE :**

- To learn and perform the Repertoire of Bharatanatyam with precision in footwork, body movements and facial expressions.
- Execute complex rhythmic patterns and intricate choreography with clarity and accuracy.

**COURSE OUTCOME :**

Enhanced dancing proficiency : Improved ability to gain perfect body kinetics for bharatanatyam with technical precision and artistic interpretation.

**SYLLABUS**

- Varnam**  
Varnam is the central piece of a Bharatanatyam performance.  
It is a combination of pure dance (nritta) and expressive dance (abhinaya).  
Theme: It usually depicts devotion, love, or mythology.  
Structure: Alternates between intricate footwork and expressive storytelling, set to music
- Shlokam**  
Shlokam in Bharatanatyam refers to a specific type of expressive dance segment where verses, typically in Sanskrit, are performed with a focus on abhinaya (expressive storytelling). Shlokams are often lyrical and devotional, drawing from Hindu scriptures or classical poetry.
- Misra Alaripu, Jatiswaram and Shabdham learnt in previous semester.**

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FACULTY	ARTS			PROGRAMME	BA	
YEAR	3			VERSION	2	
SEMESTER	5			EFFECTIVE FROM	Jun-25	
COURSE CODE	BADA21502		COURSE NAME	DETAILS OF CLASSICAL DANCE STYLE PART 4		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
2	2	0	2	25	25	50

**COURSE OBJECTIVE :**

1. Describe the historical & cultural background of Indian Classical Dances, tracing its evolution from ancient Indian performing arts and examining its stylistic nuances.
2. Analyse their intricate techniques and identify and evaluate prominent exponents and practitioners, understanding their contributions to the art forms.
3. Compare and contrast the stylistic elements, costumes, makeup, music & themes of both dance forms, highlighting their unique characteristics.

**COURSE OUTCOME :**

Develop critical thinking skills to evaluate, compare & appreciate the cultural and artistic significance of Indian Classical Dance Forms.

**SYLLABUS**

1. Origin, History and Development of Odissi Dance and its exponents.
2. Nritya, Nritya, Natya technique of Odissi
3. Detail study of Sattriya Dance Style and its exponents
4. Comparative Study of all Indian classical Dances with reference to technique
5. Revival of Classical Dance styles (Status of dance from mid 18th century to mid 20th century, Role of British and outsiders, dance in royal courts, transition of dance from temple to theatre and their early pioneers)

**REFERENCE BOOKS :**

1. The Illustrated Encyclopedia of Indian Dance - Dr. Sunil Kothari and Avinash Pasricha
2. Kathak nritya shiksha - Dr. Puru Dadheech
3. The Art of Odissi Dance -Shovana Narayan
4. Nrutya Ratnabali - Guru Pankaj Charan Das
5. The Sattriya Dance Tradition of Assam - Jagannath Mahanta

**SARVAJANIK UNIVERSITY**

**SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS**

FACULTY	ARTS			PROGRAMME	BA	
YEAR	3			VERSION	2	
SEMESTER	5			EFFECTIVE FROM	Jun-25	
COURSE CODE	BADA21503		COURSE NAME	BALLET AND MODERN DANCE		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
2	2	0	2	25	25	50

**COURSE OBJECTIVE :**

1. To explore the history, growth and development of classical dance of Western countries.
2. Understand the urge of breaking the shackles of Classical Ballet which gave rise to a new dance form named Modern dance.
3. Trace the journey of Modern Dance In India and develop a comprehensive understanding of choreography as a tool for creative expression.

**COURSE OUTCOME:**

Critically assess and compare the stylistic differences, thematic elements and choreographic approaches of both Classical Ballet and Modern Dance in West.

**SYLLABUS**

1. Ballet in West  
(History, growth, theatres, schools, stars)
2. Ballet in Russia  
(History, growth, golden period, schools, stars)
3. What is Modern Dance? Give Details on its History and Growth in West
4. Introduction of Modern Dance in West, Early pioneer, their Productions, choreography
5. Introduction of Modern Dance in India  
(Early pioneers, their works, choreography, current situation)

**REFERENCE BOOKS :**

1. The Art of Enchantment: Diaghilev's Ballets Ruses, 1909-1929 by Nancy Van Norman Baer
2. A History of Russian Ballet by Wiley Roland.
3. The Dance: Modern Dance and Ballet in the Twentieth century by John Martin
4. The Uday Shankar Way: The Art and Philosophy of the Pioneer of Indian Modern Dance by Amala Shankar and Dr. Sunil Kothari.
5. Ballet: The Definitive Illustrated Story by DK Publishing

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**SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS**

FACULTY	ARTS			PROGRAMME	BA	
YEAR	3			VERSION	2	
SEMESTER	5			EFFECTIVE FROM	Jun-25	
COURSE CODE	BADA21504		COURSE NAME	OTHER ASPECTS OF DANCE ADVANCE -1		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
4	0	8	8	50	50	100

**COURSE OBJECTIVE :**

1. To introduce students to execution of preliminary angik abhinaya based on Abhinaya Darpana
2. To well-verse students in the concept of Taal and Natuvangam
3. To teach students to document the practicals of paper 1 in the form of journal

**COURSE OUTCOME :**

1. Enhanced Rhythmic proficiency:  
Improved ability to understand execution of basics of Taal.
2. Comprehensive understanding of dance:  
ability to understand different nuances of Bharatanatyam apart from performance.

**SYLLABUS**

1. Abhinaya Darpan
  1. Paad bhed (mandala, sthaanak, utplavana, bhramari)
  2. All Hastas Learnt Previously
2. Natuvangam and recitation of all items learnt in practical paper 1
3. Journal
4. Choreography
  1. Nritta - Jati, Korvai, Tirmanam (Other than Adi Taal)
  2. Nritya – Shlokas

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**SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS**

FACULTY	ARTS			PROGRAMME	BA	
YEAR	3			VERSION	2	
SEMESTER	5			EFFECTIVE FROM	Jun-25	
COURSE CODE	BADR22501		COURSE NAME	FOUNDATION OF DRAMA ADVANCE -1		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
4	0	8	8	50	50	100

**COURSE OBJECTIVES:**

To enhance overall communication skills—written, verbal, and non-verbal—for academic, professional, and personal growth.

To develop the ability to present ideas effectively in diverse formats such as applications, essays, interviews, and spoken interaction

**COURSE OUTCOMES:**

Improved confidence and proficiency in crafting well-structured written and spoken content tailored to specific purposes.

Enhanced ability to convey thoughts clearly, persuasively, and professionally in various formal and informal settings.

**SYLLABUS**

**1. Interview Techniques:** Learning strategies to effectively prepare for and excel in interviews through practice and understanding of common questions.

**2. Application Writing:** Developing skills to draft clear and compelling applications for jobs, scholarships, or academic programs.

**3. Essay Writing:** Enhancing the ability to organize thoughts and write structured essays on various topics.

**4. Spoken Communication Exercises:** Practicing verbal communication skills to improve fluency, confidence, and articulation in spoken interactions.

**REFERENCE BOOKS:**

The Elements of Style by William Strunk Jr. and E. B. White.

How to Win Friends and Influence People by Dale Carnegie.

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**SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS**

FACULTY	ARTS			PROGRAMME	BA	
YEAR	3			VERSION	2	
SEMESTER	5			EFFECTIVE FROM	Jun-25	
COURSE CODE	BAMU22501		COURSE NAME	FOUNDATION OF MUSIC ADVANCE -1		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
4	0	8	8	50	50	100

**COURSE OBJECTIVES :**

Foster a systematic development of musical skills from foundational elements like alankar to advanced technique in ragas integrating rhythmic foundations and digital tools.

Facilitate a continuous learning journey and sharing students advance their proficiency in musical elements with each semester.

Enable students to apply their musical knowledge in real world scenarios through specialised genres collaborative projects, and technology integration.

Cultivate a comprehensive understanding of musical elements fostering adaptability and creativity in their musical expressions

**COURSE OUTCOMES:**

Skill mastery proficiency in alankar, Sargam Geet , Taal,folk songs and Ragas.

Application of advanced performance techniques and harmony principles

Application of musical knowledge proficient use of music notation and digital tools versatility in adapting to various musical styles and genres

# SYLLABUS

## **Unit 1: Alankar, Sargam Geet & Taal**

This unit introduces the foundational elements of Indian classical music. *Alankar* refers to the practice of musical ornamentation and exercises that refine voice modulation and pitch accuracy. *Sargam Geet* involves singing compositions using solfege (Sa, Re, Ga, Ma, etc.) to develop melody understanding. *Taal* explores the rhythmic aspect, focusing on beats and patterns in Indian music. Students will practice different *taals* like Teen Taal, Dadra, and Kaharva, gaining an understanding of their structure and use in compositions.

## **Unit 2: Folk Song**

This unit focuses on the rich tradition of Indian folk music, representing the cultural diversity of different regions. Students will learn the melodic styles, lyrical content, and rhythmic variations of folk songs. Emphasis will be placed on understanding the emotions and cultural stories conveyed through this form of music.

## **REFERENCE BOOKS :**

Fundamentals of Indian Classical Music by Prof. Ramesh Chandwadkar

The complete idiots guide to music composition by Michael Miller

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**SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS**

FACULTY	ARTS			PROGRAMME	BA	
YEAR	3			VERSION	2	
SEMESTER	5			EFFECTIVE FROM	Jun-25	
COURSE CODE	BAGN24505		COURSE NAME	COMMUNICATION SKILLS ADVANCE -1		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
2	2	0	2	25	25	50

**COURSE OBJECTIVES:**

To enhance overall communication skills—written, verbal, and non-verbal—for academic, professional, and personal growth.

To develop the ability to present ideas effectively in diverse formats such as applications, essays, interviews, and spoken interaction

**COURSE OUTCOMES:**

Improved confidence and proficiency in crafting well-structured written and spoken content tailored to specific purposes.

Enhanced ability to convey thoughts clearly, persuasively, and professionally in various formal and informal settings.

**SYLLABUS**

**I. Interview Techniques:** Learning strategies to effectively prepare for and excel in interviews through practice and understanding of common questions.

**II. Application Writing:** Developing skills to draft clear and compelling applications for jobs, scholarships, or academic programs.

**III. Essay Writing:** Enhancing the ability to organize thoughts and write structured essays on various topics.

**V. Spoken Communication Exercises:** Practicing verbal communication skills to improve fluency, confidence, and articulation in spoken interactions.

**REFERENCE BOOKS:**

The Elements of Style by William Strunk Jr. and E.B. White.

How to Win Friends and Influence People by Dale Carnegie.

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**SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS**

FACULTY	ARTS			PROGRAMME	BA	
YEAR	3			VERSION	2	
SEMESTER	5			EFFECTIVE FROM	Jun-25	
COURSE CODE	BADA25506		COURSE NAME	STAGE PERFORMANCE ADVANCE -1		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
2	0	4	4	25	25	50

**COURSE OBJECTIVE :**

1. Develop proficiency in script analysis and interpretation to effectively bring dramatic texts to life on stage.
2. Cultivate acting skills, including character development, vocal projection, and physical expression, to create memorable and authentic performances.

**COURSE OUTCOME :**

1. Showcase polished performances in public theatrical productions, demonstrating proficiency in script interpretation and character portrayal.
2. Engage and captivate audiences through effective use of acting techniques, stagecraft, and performance presence.

**SYLLABUS**

It is a practical based course designed to prepare students for public theatrical performances. Through hands-on training and performance opportunities, students will learn essential skills such as script analysis, character development, stagecraft, and audience engagement. This course will provide students with the tools and techniques necessary to deliver compelling performances on stage and captivate audiences.

**SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS**

FACULTY	ARTS			PROGRAMME	BA	
YEAR	3			VERSION	2	
SEMESTER	5			EFFECTIVE FROM	Jun-25	
COURSE CODE	BAGN26507		COURSE NAME	WELLNESS FOR PERFORMING ARTS		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
2	2	0	2	25	25	50

**COURSE OBJECTIVES :**

1. To provide foundational knowledge of Ayurveda's principles of digestion, metabolism, and nutrition.
2. To understand the therapeutic application of diets for various physiological and pathological conditions.

**COURSE OUTCOME:**

1. Students will be able to design personalized diets based on Ayurvedic principles for wellness and disease prevention.
2. Students will gain practical knowledge of Ayurvedic nutritional guidelines, including season-specific and life-stage-specific diets.

**SYLLABUS****Module 1: Fundamental concepts of Ayurveda**

- Five primary states of nature cognized by 5 senses (characteristics of five mahabhutas)
- Three key physiological functions (doshas, viz., Vata, Pitta and Kapha)
- Characteristics of human phenotypes (prakrutis)
- Body tissues (dhatu), their relationship with dosha, health and wellness
- Tissue nourishment (dhatuposhana)
- 13 stages of metabolism (agni)
- Un-metabolized toxins, indigestion and their role in manifestation of chronic disorders (characteristics of ama)

**Module 2: Nutrition in Ayurveda**

- Functional properties of a material (rasapanchaka)
- Rules on processing and consumption of food (aharavidhi)
- Wholesome and unwholesome food and drinks for an individual (pathya-apathya vichara)
- Food incompatibilities (viruddha vichara)
- Personalized diet (prakruti and food relationship)

Module 3: An understanding on therapeutic diet for selected physiological and pathological conditions

- Season Specific diet
- Ayurvedic diet for Pregnancy, Lactation, Childhood & Adolescence and Elderly
- Design Ayurvedic diet for Selected specific systemic diseases

**REFERENCE BOOKS:**

1. Chunekar KC (ed.), Bhavaprakasa Nighantu of Bhavamisra, Chaukhambha Bharati Academy, Varanasi, 2004
2. Bhaishajya Kalpana Vijnanam by K Ramachandra Reddy
3. Sastry JLN, Dravyaguna Vijnana, Vol-I, Chaukhambha Orientalia, Varanasi, 2005.
4. Sastry JLN, Dravyaguna Vijnana, Vol-II, Chaukhambha Orientalia, Varanasi), 2005.
5. Sastry K (ed.), Caraka Samhita of Agnivesa with Cakrapanidatta Tika, Part I, Chaukhambha Sanskrit Sansthan, Varanasi, 1997
6. Sharma PV. History of medicine in India, Chowkhamba Orientalia Varanasi.
7. Murthy SRK, Astanga Hridayam, Chowkhambakrishnadas academy, Varanasi; 2018.



*॥ तमसो मा ज्योतिर्गमय ॥*

### **VISION**

To provide equal opportunities for value based global education for creating an Enlightened Society

### **MISSION**

To establish and facilitate educational institutions in the region for providing affordable value based global education to all who aspire to study and to create opportunities to educators, social workers and philanthropists to serve society



**SARVAJANIK**  
UNIVERSITY

INCLUSIVE | INTEGRATED | INNOVATIVE

*creating an enlightened society...*

### **UNIVERSITY OFFICE**

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# **CURRICULUM FOR**

## **“BACHELOR OF PERFORMING ARTS (B.P.A) DANCE”**

w.e.f. Academic Year 2025-'26

Constituent Institute:

**SARVAJANIK COLLEGE OF  
PERFORMING ARTS  
(SCOPA)**



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**Academic Curriculum Committee :** Dr. Shikha Samaiya (Dean), Dr. Manisha Sharma (Pro-Dean), Mr. Anilkumar Pal (Hod - Music), Prof. Girish Solanki (Hod - Drama), Prof. Chaita Mistry (Hod - Dance).

Prof. Anilkumar Pal (Professor, Music Dept. SCOPA), Prof. Binita Shah (Professor, Dance Dept. SCOPA), Prof. Twisha Shukla - Shah (Professor, Drama Dept. SCOPA)

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**Course Curriculum**  
**Bachelor in Performing Arts (Dance)**

The Course Curriculum proposed and drafted by **Academic and Curriculum Committee of Performing Arts (Dance)** under the **Faculty of Arts** in the meeting held on 16-06-2023 and recommended to **‘BOARD OF STUDIES’** for approval.

<b>Ms. Chaita Mistry</b> <b><u>Chairman, Academic</u></b> <b>&amp; Curriculum Committee</b> <b>Performing Arts (Dance)</b>	<b>Place of the meeting</b> <b><u>Sarvajani University Office</u></b>	<b><u>Sign</u></b>
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The proposed Course Curriculum was approved by **Board of Studies, Arts** under the Faculty of Arts in the meeting held on 17-06-2023 and was recommended to the **‘FACULTY’** for approval.

<b>Dr. Shikha Samaiya</b> <b><u>Chairman,</u></b> <b>Board of Studies -</b> <b>Arts</b>	<b>Place of the meeting</b> <b><u>Sarvajani University Office</u></b>	<b><u>Sign</u></b>
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The Course Curriculum approved by the **Faculty of Arts** in the meeting held on 17-06-2023 and was recommended to **‘ACADEMIC COUNCIL’** for approval.

<b>Dr. Shikha Samaiya</b> <b><u>Chairman &amp;</u></b> <b><u>Dean,</u></b> <b>Faculty of Arts</b>	<b>Place of the meeting</b> <b><u>Sarvajani University Office</u></b>	<b><u>Sign</u></b>
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The Course Curriculum approved by the **‘Academic Council of Sarvajani University’** in the meeting held on \_\_\_\_\_.

<b>Shri Ashish Desai</b> <b><u>Hon’ble Registrar,</u></b> <b><u>Sarvajani University</u></b>	<b>Place of the meeting</b> <b><u>Sarvajani University Office</u></b>	<b><u>Sign</u></b>
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- *The approved curriculum is with effect from the Academic year 2025-26 and to be reviewed before 2028 – ‘29*

BACHELOR IN PERFORMING ARTS  
**SHRI PANKAJ KAPADIA**  
**SARVAJANIK COLLEGE OF PERFORMING**  
**ARTS**  
INSTITUTE OF DANCE - DRAMA - MUSIC  
SARVAJANIK UNIVERSITY SURAT - GUJARAT INDIA

**VERSION 2.0**

Proposed and discussed in ACC meeting held on 30<sup>th</sup> September 2025

Approved in BOS meeting dated \_\_\_\_\_

Approved in Faculty of Arts, Dance, Drama and Music (SCOPA) meeting dated \_\_\_\_\_

**PRELUDE** : "Cultivating Excellence in Creative Expression."

**VISION** : Empowering aspiring artists to unleash their creative potential and become influential contributors to the dynamic world of performing arts.

**MISSION** : Our mission is to foster artistic excellence, nurture creativity, and prepare passionate individuals for successful careers in the performing arts

**GRADUATE ATTRIBUTES** : Graduates exhibit mastery of their chosen disciplines, critical thinking skills, and a strong commitment to lifelong learning."

**CORE VALUES** : encompass artistic integrity, collaboration, innovation, diversity, and community engagement.

**PROGRAMME OUTCOME** : Graduates demonstrate comprehensive understanding and proficiency in the core principles of their program.

**SYLLABUS REVISION** : Version 2

**GROUP OF SUBJECTS :**

Group of subjects proposed in accordance with the UGC framework :

- Major (Core) (Disciplinary / Interdisciplinary Major)
- Minor Stream (Disciplinary / Interdisciplinary Minor)
- Multidisciplinary / Interdisciplinary
- Ability Enhancement Courses (AEC)
- Skill Enhancement (Elective) Course (SEC)
- Common Value Added (Elective) Courses (VAC)
- Summer Internship

**Credit Distribution :**

Group of Subjects	% (3 Years Degree Course)
A) Major (Core) (Disciplinary / Interdisciplinary Major)	37%
B) Minor Stream (Disciplinary / Interdisciplinary Minor)	18%
C) Multidisciplinary / Interdisciplinary	18%
D) Ability Enhancement Courses	9%
E) Skill Enhancement (Elective) Courses	9%
F) Common Value Added (Elective) Courses	9%

**EXAMINATION AND TEACHING SCHEME (SEMESTER 6)**

Sr. No	Course Code	Course Name	Course Type	Credits	Teaching Scheme			Examination Scheme				GRAND TOTAL	
								CCE		SEE			
					L	T	P	TH	PR	TH	PR	MARKS	CREDIT
1	BADA21601	LEARNING PERFORMANCE OF BHARATANATYAM ADVANCE - 2	Major	4	0	0	8	0	50	0	50	100	4
2	BADA21602	INTER-RELATIONSHIP OF ARTS	Major	2	2	0	0	25	0	25	0	50	2
3	BADA21603	EVOLUTION OF INDIAN DANCE	Major	2	2	0	0	25	0	25	0	50	2
4	BADA21604	OTHER ASPECTS OF DANCE ADVANCE - 2	Major	4	0	0	8	0	50	0	50	100	4
5	BADR22601	FOUNDATION OF DRAMA ADVANCE - 2	Minor (Elective)	4	0	0	8	0	50	0	50	100	4
6	BAMU22601	FOUNDATION OF MUSIC ADVANCE - 2	Minor (Elective)	4	0	0	8	0	50	0	50	100	4
7	BAGN24605	COMMUNICATION SKILLS ADVANCE - 2	AEC	2	2	0	0	25	0	25	0	50	2
8	BADA25606	INTERNSHIP	SEC	4	0	0	8	0	50	0	50	100	4
		Total		22	8	0	32	100	200	75	200	550	22

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**SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS**

FACULTY	ARTS			PROGRAMME	BA	
YEAR	3			VERSION	2	
SEMESTER	6			EFFECTIVE FROM	Jun-25	
COURSE CODE	BADA21601		COURSE NAME	LEARNING PERFORMANCE OF BHARATANATYAM ADVANCE - 2		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
4	0	8	8	50	50	100

**COURSE OBJECTIVE :**

1. To learn and perform the Repertoire of Bharatanatyam with precision in footwork, body movements and facial expressions.
2. Execute complex rhythmic patterns and intricate choreography with clarity and accuracy.

**COURSE OUTCOME :**

Enhanced dancing proficiency : Improved ability to gain perfect body kinetics for bharatanatyam with technical precision and artistic interpretation.

**SYLLABUS**

1. Varnam – second half of varnam learnt in previous semester
2. All the other items of repertoire learnt previously

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**SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS**

FACULTY	ARTS			PROGRAMME	BA	
YEAR	3			VERSION	2	
SEMESTER	6			EFFECTIVE FROM	Jun-25	
COURSE CODE	BADA21602		COURSE NAME	INTER-RELATIONSHIP OF ARTS		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
2	2	0	2	25	25	50

**COURSE OBJECTIVE**

1. To understand the deep-rooted connection between Indian Classical Dance and ancient temple architecture, sculpture, painting as well as Theatre.
2. To explore the iconography and representation of dance in traditional art forms.

**COURSE OUTCOME :**

Interprete the influence of temple architecture in indian classical dance traditions, to identify and explain the portrayal of dance in ancient indian paintings and demography, analyse the forms of Natraj and Natvar using factual references and critically examine the role and description of dance in Classical Sanskrit dramas, understanding the socio-cultural relevance.

**SYLLABUS**

- I. Inter relationship of Dance and Sculpture (Temple Architecture, design, Significance)
- II. Introduction to Dance in Painting and demography
- III. Concept of Natraj with factual evidence from sculpture, Paintings, iconography
- IV. Concept of Natvar with factual evidence from sculpture, painting, iconography
- V. Place of Dance in Classical Sanskrit Drama period, contents of Plays of Kalidas, Harsha, bhas, Rajshekhar and Dance references there in.

**REFERENCE BOOKS :**

1. The dance of Siva – Anand k. Coomarswamy
2. The art of Indian dance: Understanding Bharatanatyam – Sunil Kothari
3. Indian Temple Structure - John Guy
4. Dance in Indian Painting – Kapila Vatsyayan
5. Natya and Nataka: Essays on Indian performing arts and literature – Sureschandra Banerji

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**SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS**

FACULTY	ARTS			PROGRAMME	BA	
YEAR	3			VERSION	2	
SEMESTER	6			EFFECTIVE FROM	Jun-25	
COURSE CODE	BADA21603		COURSE NAME	EVOLUTION OF INDIAN DANCE		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
2	2	0	2	25	25	50

**COURSE OBJECTIVE :**

1. To understand the philosophical, religious and cultural influences that shaped Bharatanatyam and other indian dance forms.
2. To explore the historical development of Indian Dance traditions in vedic period to contemporary era.

**COURSE OUTCOME :**

Interprete Indian philosophical concepts reflected in dance through Puranas and spiritual naratives, present research-based perspectives on historical continuity, change and innovation in indian classical dance traditions.

**SYLLABUS**

1. Dance of Vedic, Later Vedic and Sanskrit Period
2. Dance from Buddhist to medieval Period
3. The Uniting Indian Philosophy with reference to different puranas. (Vishnu dharmottar puran, Harivansh puran etc.)
4. dance in bhakti and sufi movements
6. Globalisation and contemporary Bharatanatyam

**REFERENCE BOOKS :**

1. The cultural heritage of India vol.5 – Bharatiya Vidya Bhavan
2. The sacred and secular in India’s performing arts- U.S.Krishna rao and Chandrabhaga Devi
3. Aesthetics and the philosophy of Indian classical dance – Kapila Vatsyayan
4. Nritha and bhakti: Dance and devotion in Indian culture – Padma Subrahmanyam

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FACULTY	ARTS			PROGRAMME	BA	
YEAR	3			VERSION	2	
SEMESTER	6			EFFECTIVE FROM	Jun-25	
COURSE CODE	BADA21604		COURSE NAME	OTHER ASPECTS OF DANCE ADVANCE - 2		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
4	0	8	8	50	50	100

**COURSE OBJECTIVE :**

1. To introduce students to execution of preliminary angik abhinaya based on *Abhinaya Darpana*
2. To well-verse students in the concept of Taal and Natuvangam
3. To teach students to document the practicals of paper 1 in the form of journal

**COURSE OUTCOME :**

1. Enhanced Rhythmic proficiency: Improved ability to understand execution of basics of Taal
2. Comprehensive understanding of dance: ability to understand different nuances of bharatanatyam apart from performance

**SYLLABUS**

- I. Abhinay Darpan :
  1. Gati bhedas
  2. All other Shlokas learnt Previously
- II. Natuvangam and recitation of all the items (full margam)
- III. Choreography
  1. Nrutta - Tri Kaal Tirmanam (adi taal and Other)
  2. Nritya – Episodes based on Nav rasas, Nayika etc
- IV. Journal

**SARVAJANIK UNIVERSITY**  
**SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS**

FACULTY	ARTS			PROGRAMME	BA	
YEAR	3			VERSION	2	
SEMESTER	6			EFFECTIVE FROM	Jun-25	
COURSE CODE	BADR22601		COURSE NAME	FOUNDATION OF DRAMA ADVANCE -2		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
4	0	4	8	50	50	100

**Objectives**

- 1.To train students in body posture, movement, division of actions, and voice exercises for effective stage presence.
- 2.To develop the ability of coordination with co-actors, improvisation skills, and confidence in solo performance.

**Learning Outcomes**

- 1.Students will learn to stand, move, and use their voice effectively with confidence on stage.
- 2.Students will enhance their teamwork, coordination, and improvisation abilities, and will be capable of presenting strong solo performances.

**SYLLABUS**

- |        |  |
|--------|--|
| Unit 1 | <ul style="list-style-type: none"> <li>• Introduction to drama basics</li> <li>• History and scope of performing arts</li> <li>• Importance of stage discipline</li> </ul> |
| Unit 2 | <ul style="list-style-type: none"> <li>• Fundamentals of acting</li> <li>• Expressions and gestures</li> <li>• Basic stage movements</li> </ul>                            |
| Unit 3 | <ul style="list-style-type: none"> <li>• Standing and posture</li> <li>• Movements and division of actions</li> <li>• Voice exercises</li> </ul>                           |
| Unit 4 | <ul style="list-style-type: none"> <li>• Coordination with co-actors</li> <li>• Improvisation skills</li> <li>• Solo performance</li> </ul>                                |

**Reference Books**

1. Stanislavski, Constantin – An Actor Prepares
2. Benedetti, Jean – The Art of the Actor
3. Bhattacharya, Biswajit – Rangmanch: Acting and Theatre Technique

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FACULTY	ARTS			PROGRAMME	BA	
YEAR	3			VERSION	2	
SEMESTER	6			EFFECTIVE FROM	Jun-25	
COURSE CODE	BAMU22601		COURSE NAME	FOUNDATION OF MUSIC ADVANCE -2		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
4	0	4	8	50	50	100

### Course Objectives

**By the end of this course, learners will:**

1. Develop a deeper understanding of the fundamentals of Hindustani Classical Music at an advanced beginner level.
2. Improve vocal skills through systematic practice of Alankars, Sargam Geet, and prescribed Ragas.
3. Gain knowledge of Semi-Classical forms to enhance expressive singing.
4. Strengthen understanding of Taal structure and application in performance.
5. Cultivate the ability to perform with clarity, accuracy, and confidence in both classical and semi-classical styles.

### Course Outcomes

**Upon successful completion of the course, learners will be able to:**

1. Perform a variety of Alankars with correct pitch, rhythm, and speed variations.
2. Sing Sargam Geet with proper intonation and clear pronunciation.
3. Present prescribed Ragas with accurate Aaroh–Avaroh, Pakad, and Chalan.
4. Render Semi-Classical compositions (e.g., Bhajan, Thumri) with appropriate expression and style.
5. Demonstrate knowledge of Teentaal, Keharwa, and Dadra with correct Theka and hand gestures.
6. Apply learned concepts in solo performances and practice sessions confidently.

## SYLLABUS

### Unit 1 – Alankars (Ornamentations in Music)

- Definition and importance of Alankars in Indian Classical Music.
- Practice of **Shuddha Swara Alankars** in different patterns.
- Alankars using **Vikrit Swaras**.
- Speed variations (Vilambit, Madhya, Drut).
- Creative exercises for improving vocal agility.

## **Unit 2 – Sargam Geet**

- Understanding **Sargam (Solfa) singing**.
- Notation system in Hindustani Music.
- Practice of **Sargam Geet** in different Ragas.
- Voice modulation and clarity in Sargam singing.
- Application of Sargam in improvisation.

## **Unit 3 – Raga Studies**

- Definition and concept of Raga.
- Detailed study of **two prescribed Ragas** (example: Raga Yaman, Raga Bhupali).
  - Aaroh, Avaroh, Pakad, Vadi, Samvadi.
  - Chalan (movement) of the Raga.
  - Performance of **Lakshan Geet**.
- Basic Alaap, Taan and simple compositions.

## **Unit 4 – Semi-Classical Music**

- Introduction to Semi-Classical forms.
- Study and practice of:
  - **Bhajan** (Devotional song)
  - **Thumri** (Light classical form)
  - **Folk-based compositions**
- Expression, Bhava, and presentation style.

## **Unit 5 – Taal (Rhythm)**

- Definition and structure of Taal.
- Study of:
  - **Teentaal** (16 beats)
  - **Keharwa** (8 beats)
  - **Dadra** (6 beats)
- Theka (basic pattern) and its variations.
- Hand gestures (Kriyas) for keeping Taal.

- **Reference Books**

1. *Hindustani Sangeet Paddhati* – Vishnu Narayan Bhatkhande.
2. *Raga Malika* – Harish Chandra Srivastava.
3. *Taal Prakash* – Sudhir Kumar Saxena.

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FACULTY	ARTS			PROGRAMME	BA	
YEAR	3			VERSION	2	
SEMESTER	6			EFFECTIVE FROM	Jun-25	
COURSE CODE	BAGN24605		COURSE NAME	COMMUNICATION SKILLS ADVANCE -2		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
2	2	0	4	25	25	50

**Text:** New Dimension: An Anthology of English Prose and Poetry by G. N. Kurup. (Macmillan)

**Objectives:** In Keeping with the principles of a graded syllabus, the student will now be introduced to an anthology of prose and poetry. Besides learning of language through prose and poetry: the aim will also be to introduce the student to the pleasure of reading

**Syllabus:**

Prose (Section I in the text)

Lesson 1 to 10 Reading and Understanding

Exercises based on Lessons 1 to 10

Poetry (Section II in the text)

Lesson 1 to 10 Reading and Understanding

Exercises based on Lessons 1 to 10

(i) Comprehension (ii) Letter Writing (Application and Biodata)

Essay writing (i) Descriptive (ii) Reflective

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FACULTY	ARTS			PROGRAMME	BA	
YEAR	3			VERSION	2	
SEMESTER	6			EFFECTIVE FROM	Jun-25	
COURSE CODE	BADA25606		COURSE NAME	INTERNSHIP		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
4	0	8	8	50	50	100

## SYLLABUS

### Objectives

1. To provide students with practical exposure in the field of Dance, Drama, and Music.
2. To help students connect academic learning with real-world practice.

### Outcomes

1. Students will gain hands-on professional experience in performing arts.
2. Students will develop confidence, discipline, and an understanding of the work culture in arts organizations.

### Meaning of Internship in Performing Arts

Internship in Performing Arts is a short-term practical training where students gain real experience in Dance, Drama, or Music by working with authentic institutes, schools, or colleges.

### Guidelines

1. Internship must be done in an authentic and officially recognized institute/school/college related to performing arts.
2. Duration: 120 hours.
  - Students can earn the credits in either in 5<sup>th</sup> sem or 6<sup>th</sup> sem.
  - Credits of Internship will be reflected in the Marksheet of 6<sup>th</sup> sem.
3. Students must submit to the College:
  - Official Letter/Certificate on letterhead.
  - Photos/Videos of internship activities.
  - Any related documents/reports.

Internship will be considered valid only after submission of all required documents before 31<sup>st</sup> March of the prescribed Academic year.