

**Syllabus**  
**MA in Performing Art**  
**Sadhu Ram Chand Murmu University of Jhargram**

Course	Objective			
	<p>Completing a Master's in Performing Arts opens up a plethora of opportunities. This degree not only deepens your understanding of the field but also enhances your professional credentials. Its relevance extends across diverse sectors such as entertainment, marketing, and communications, encompassing roles as a singer, musician, dancer, and actor. Students enrolled in this program gain access to participation in festivals and international organizations, broadening their exposure and experiences. Additionally, engaging in live performances develops their interpersonal skills, significantly improving their prospects of securing employment within the performing arts sector.</p> <p>This postgraduate course plays a pivotal role in helping students construct a professional portfolio, rendering them more appealing to potential employers. Beyond technical expertise, it imparts crucial life skills that enhance employability in various domains. A Master of Performing Arts equips individuals with the ability to work independently and fosters creativity exploration. Graduates can anticipate diverse career opportunities not only within the performing arts but also in sectors such as the film industry, theatre, museums, and cultural organizations.</p>			
	MA in Performing Arts (A combined course on Music/ Dance / Drama. Students have to choose any one special paper or elective. Course MPA 201, 301 & 401 are Choice based. T=Theory, P=Practical A/T=Assignment Theory A/P=Assignment Practical			
Course	Course Summary	Credit	Exam +IA	
	<b>Semester I</b>			
<b>MPA-101</b>	<b>Introduction of Performing Arts</b>	T	6	40+10
<b>MPA-102</b>	<b>Interdisciplinary Approach to Performing Arts</b>	T	6	40+10
<b>MPA-103</b>	<b>Theory of Performance</b>	T	6	40+10
<b>MPA-104</b>	<b>Theory of Folk &amp; Traditional Art forms</b>	T	6	40+10
<b>MPA-105</b>	<b>Practical Knowledge of Performing Arts</b>	P	6	40+10
<b>MPA-106</b>	<b>Folk and Traditional Art</b>	P	6	40+10
	<b>Semester II</b>			
<b>MPA 201</b>	<b>Forms of Indian Music, Dance and Drama in General</b>	T	6	40+10
<b>MPA-202</b>	<b>Pedagogy in Music, Dance and Drama</b>	T	6	40+10
<b>MPA-203</b>	<b>Art &amp; Aesthetics</b>	T	6	40+10
<b>MPA-204</b>	<b>History of Performing Arts</b>	T	6	40+10
<b>MPA-205</b>	<b>Tagore Song, Dance &amp; Drama</b>	P	6	40+10
<b>MPA 206</b>	<b>Indigenous Performing Arts</b>	P	6	40+10
	<b>Semester III</b>			
<b>MPA 301</b>	<b>Patriotic Song / One act play/ Creative Dance</b>	P	6	40+10
<b>MPA-302</b>	<b>Research Methodology</b>	T	6	40+10
<b>MPA-303</b>	<b>Natyashastra Tradition on Performing Arts</b>	T	6	40+10
<b>MPA-304</b>	<b>Regional Folk Song, Folk Dance &amp; Drama Practice</b>	P	6	40+10
<b>MPA-305</b>	<b>Self-Composition -Music/ Dance// Drama - Assignment</b>	P	6	40+10
<b>MPA 306</b>	<b>Stage Performance</b>	P	6	40+10
	<b>Semester IV</b>			

<b>MPA 401</b>	<b>Dissertation Writing Home Assignment</b>	A	6	40+10
<b>MPA-402</b>	<b>World Music and Ethnomusicology</b>	T	6	40+10
<b>MPA-403</b>	<b>Hindustani Music / Classical Dance/ Acting</b>	P	6	40+10
<b>MPA-404</b>	<b>Contemporary Music/Dance/Drama</b>	P	6	40+10
<b>MPA-405</b>	<b>Therapeutic Song / Dance / Drama – Project (Home Assignment)</b>	P	6	40+10
<b>MPA 406</b>	<b>Stage Performance</b>	P	6	40+10
	<b>Detailed Syllabus Semester 1</b>			
<b>MPA-101</b>	<b>Introduction of Performing Arts</b>	T	6	40+10
	<p>Aims and Objectives of Indian Performing Arts.  The field of performing arts.  The Rich Heritage of Indian Performing Arts  Understanding Indian Performing Arts  Defining Indian Performing Arts  Cultural significance and diversity  Historical evolution  Forms of Indian Performing Arts  Classical forms  Folk and traditional forms  The Classical Traditions  Classical Music  Hindustani classical music  Carnatic classical music  Classical Dance forms  Folk and Traditional Expressions  Regional Folk Dances (Bhangra, Garba, Lavani, Bihu, Folk Music Traditions  Baul, Qawwali, Bihu geet,)  The Role of Indian Performing Arts  Cultural Identity and Expression  Role in preserving cultural heritage  Reflecting diverse traditions  Spiritual and Religious Significance  Use in religious rituals and ceremonies</p>			
<b>MPA-102</b>	<b>Interdisciplinary Approach to Performing Arts</b>	T	6	40+10

	<p>Know about the importance of Interdisciplinary studies.          Different performing arts and their relation to Philosophy, science, Arts Commerce.          Relation between Performing arts and Religion, folk culture, education system, literature, traditional Culture, Economics, Politics, and Social Sciences.          Performing arts and folk tradition.          Indian tribes and their cultural tradition and their relation with performing arts.          Interrelation between folk tunes and folk dances, Rabindra Sangeet, Indian Classical Music, dance, and dramas.          Uses of different folk, and classical forms in different media.          Analytical study on regional life and performing arts etc.          Theoretical studies on Baul, Bhatiyali, Lavani, Garba, Kajri, Chaity, Maand, Bhangra, Gidda, Jhoomar, etc.</p>
	<p><u>Reference Books</u></p> <ul style="list-style-type: none"> <li>• Introduction to Interdisciplinary Studies- Allen F. Repko, Michelle Phillips Buchberger, Rick Szostak</li> <li>• Becoming Interdisciplinary: An Introduction - Augsburg Tanya</li> <li>• Interdisciplinary Learning and Teaching in Higher Education: Theory and Practice - Balasubramanyam Chandramohan, Stephen Fallows</li> <li>• বাংলার লোকসাহিত্য- আশুতোষ ভট্টাচার্য</li> <li>• বঙ্গীয় সঙ্গীত রত্নাকর- আশুতোষভট্টাচার্য</li> <li>• বাংলাগানে সমবেত চেতনা- দেবাশিস মণ্ডল</li> <li>• Traditions of Indian Folk Dance-Kapila Vatsyayan</li> <li>• Folk India - Manorma Sharma</li> </ul>
<b>MPA-103</b>	<b>Theory of Performance</b>
	<p>T 6 40+10</p> <p>Nada, Swara, Shruti, Raga, Mela (Thata), Alankar, Tana, Gamak, Sthaya, Kaku, Margi-Deshi, Ragalap-Rupkalap, Vadi, Samvadi, Anuvadi, Vivadi, Tala, Laya, Avirbhav, Tirobhav, Parmelpraveshak Raga, Sandhiprakash Raga, Vaggeyakara, Kalawant. Vibration, Pitch, Intensity, Timbre, Equal tempered scale, forced Vibration, and Free Vibration.          Origins of dance in India.          General introduction to eight classical dance styles in classical India.          Bharatanatyam, Kathakali, kathak, Kuchipudi, Odissi, Sattriya, Manipuri, Mohiniyattam,          Components of Performing Arts in the Natyashastra. (An outline of Natyashastra) [ It will be studied in detail in the next semester]          Indian Tradition and Historical Development of Drama.          Characteristics of Theatre Arts.          Elements of Theatre (Sets, Lights, Costumes, Properties, Make-Up).          Drama: an integrated and interdisciplinary art form.          Drama &amp; Religion, Drama &amp; other arts. Drama and other forms of literature:          Drama &amp; Novel, Drama &amp; Poetry.</p>

	<b>Recommended Books</b>									
	<ol style="list-style-type: none"> <li>1. S.S. Paranjape - Bhartiya Sangeet Ka Itihasa</li> <li>2. S.S. Paranjape - Sangeet Bodh</li> <li>3. V.N. Bhatkhande - Bhatkhande Sangeet Shastra Part-I-II</li> <li>4. Swami Prajnananda - History of Indian Music</li> <li>5. Swami Prajnananda - Historical Study of Indian Music</li> <li>6. Lalit Kishore Singh - Dhvani Aur Sangeet</li> <li>7. Govind Rao Rajurkar - Sangeet Shastra Parag</li> <li>8. Dr. Swatantra Sharma - Fundamentals of Indian Music</li> <li>9. Dr. Pannalal Madan - Sangeet Shastra Vigyan</li> <li>10. Dr. Indrani Chkravarti – Sangeet Manjusha</li> </ol>									
<b>MPA-104</b>	<b>Theory of Folk &amp; Traditional Art forms</b>	T	6	40+10						
	<p>Definition of folklore, folk song, folk dance &amp; folk drama.  Classification of folk performances.  Indian Folk festival, Rituals, and Performances: Bihu, Chhou, Lavani, Bhangra, Alkap, Dandiya, Yatra/Jatra, Ramleela, Rashleela, Swang, Nautanki, Dash avatar, Kariyala, Khyal of Rajasthan, Tamasha, Ottan Thullal, Terukkutto, Krishnattam, Koodiyaattam, Therukoothu, Raibneshe, Manasha Pala, Banabibir Pala, etc.  The folk culture of Bengal. Know the Bengals folk tradition, Baul, Murshidi, Bhatiali, Sari, Jari, Chatka, Bhaoaiya, Jhumur, Tusu, Bhadu, labor song, Wedding song, etc.</p>									
	<p><b>Reference Books and Links:</b>  <a href="https://byjusexamprep.com/liveData/f/2019/5/list-of-festivals-e-31.pdf">https://byjusexamprep.com/liveData/f/2019/5/list-of-festivals-e-31.pdf</a>  <a href="https://traveltriangle.com/blog/famous-festivals-of-india/">https://traveltriangle.com/blog/famous-festivals-of-india/</a>  <a href="https://www.holidify.com/pages/fairs-and-festivals-of-india-1677.html">https://www.holidify.com/pages/fairs-and-festivals-of-india-1677.html</a>  <a href="https://www.outlookindia.com/outlooktraveller/explore/story/47158/8-indian-dance-festivals-that-you-must-attend">https://www.outlookindia.com/outlooktraveller/explore/story/47158/8-indian-dance-festivals-that-you-must-attend</a>  <a href="https://www.fabhotels.com/blog/folk-festivals-of-india/">https://www.fabhotels.com/blog/folk-festivals-of-india/</a>  <a href="https://en.wikipedia.org/wiki/List_of_traditional_Indian_theatre">https://en.wikipedia.org/wiki/List_of_traditional_Indian_theatre</a></p>									
<b>MPA-105</b>	<b>Practical Knowledge of Performing Arts</b>	P	6	40+10						
	(Select any one Group either music or dance or drama for performance)									
	<b>Group-A</b>									
	<b>Music</b>									
	Students should learn and perform (Vocal or Instrumental) at least six Tagore Songs of different Parjayas.									
	<table border="1"> <tr> <td><b>Puja</b></td> <td>আমি মারের সাগর প্রথম আদি তব শক্তি প্রতিদিনও তব গাথা প্রতিদিনও আমি হে জীবন স্বামী</td> </tr> <tr> <td><b>Prem</b></td> <td>একদা তুমি প্রিয়ে ও দেখা দিয়ে যে চলে গেল তুমি সন্ধ্যার মেঘমালা কতবার ভেবেছিলাম আপনা ভুলিয়া,</td> </tr> <tr> <td><b>Prakriti</b></td> <td>আকাশ ভরা সূর্য তারা</td> </tr> </table>	<b>Puja</b>	আমি মারের সাগর প্রথম আদি তব শক্তি প্রতিদিনও তব গাথা প্রতিদিনও আমি হে জীবন স্বামী	<b>Prem</b>	একদা তুমি প্রিয়ে ও দেখা দিয়ে যে চলে গেল তুমি সন্ধ্যার মেঘমালা কতবার ভেবেছিলাম আপনা ভুলিয়া,	<b>Prakriti</b>	আকাশ ভরা সূর্য তারা			
<b>Puja</b>	আমি মারের সাগর প্রথম আদি তব শক্তি প্রতিদিনও তব গাথা প্রতিদিনও আমি হে জীবন স্বামী									
<b>Prem</b>	একদা তুমি প্রিয়ে ও দেখা দিয়ে যে চলে গেল তুমি সন্ধ্যার মেঘমালা কতবার ভেবেছিলাম আপনা ভুলিয়া,									
<b>Prakriti</b>	আকাশ ভরা সূর্য তারা									

		শ্রাবণও বরিশন ও পার হয়ে মধ্যদিনে যাবে গান			
	<b>Anusthanik</b>	মরুবিজয়ের কেতন উড়াও ফিরে চল্ মাটির টানে			
	<b>Bichitra</b>	দুয়ার মোর পথপাশে গ্রামছাড়া ওই রাজা মাটির পথ মধুর মধুর ধ্বনি বাজে রাঙিয়ে দিয়ে যাও যাও			
	Swadesh	আমার সোনার বাংলা ও আমার দেশের মাটি বাংলার মাটি, বাংলার জল			
	<b>Group-B</b>				
	<b>Dance</b>				
	Practical knowledge of Bharatnatyam, Kathak, and Contemporary Dance forms (Students may Choose any two forms) Bharatnatyam 12 Kinds of Adavu Mei Adavu - Alankara Adavu Korvai should be done in Adi & Rupaka Thalam - 2 to 4 Aavarthanams II. Dance forms				
	<b>Kathak</b>				
	In Teentaal/Tritaal: Specialization in Teentaal (16 matras) Guru Vandana 3 Thaata, 2 Aamad, 5 Chakradhaar Todas (each of minimum 4 Aawartan) 5 Paran, 3 Chakradhaar Paran, 2 Kavita Paran, 3 simple Tihai, 3 Chakradhaar Tihai				
	<b>Modern Dance</b>				
	Modern Dance, Tagore Dance, Dance with Mass Song or Ganasangeet like Udayshankar and Sambhu Bhattacharya traditions.				
	<b>Or</b>				
	<b>Group-C</b>				

	<p><b>Drama/Theatre Arts</b>  Knowledge, skill, and experience in method acting.  Purposes and functions of method acting  Application of method acting  Mime:  conventional, occupational, and pantomime.  Mono acting: different types of characters.  Completeness (gesture, posture, movement)  Interaction: Eye contact and actor, reaction with co-artists, relating to other elements of performance (set, property, costume, composition and lights)</p>			
<b>MPA-106</b>	<b>Folk and Traditional Performance of Bengal</b>		6	40+10
	<b>Group A</b>			
	<b>Folk Songs or Composition of Folk tune:</b>			
	<p><b>Sing song or play folk composition in musical instrument.</b>  Bhatiali (three songs)  Baul (three songs)  Sari – two songs  Practical knowledge of Indian Raga</p> <p>Any classical compositions of Raga and at least one Rabindra Sangeet in each Raga <b>sing or play</b> in instrument.  (Drut Trital or Drut Ektal) One Raga of Kalyan Thata  One Raga of Khamaj Thata  আমি তোমায় যত শুনিয়েছিলাম  আমরা দুজনা স্বর্গ খেলনা  রুদ্রবেশে কেমন খেলা  রূপসাগরে ডুব দিয়েছি  One Raga of Kafi Thata.  কোথা হতে শুনতে যেন পাই  প্রতিদিন আমি হে জীবন স্বামী</p>			
	<b>Or- Group B</b>			
	<b>Folk and Traditional Dance forms:</b> Jhumur, Kathinach, Chou, etc. Folk dances of Bengal.			
	<b>Or- Group C</b>			
	<b>Folk and Traditional Drama</b>			
	One Scene of the traditional folk drama of Bengal: Gambhira/ Alkap/ Leto / Banbibir Pala/ Jatra etc.			
	<b>Semester II</b>			
<b>MPA 201</b>	<b>Indian Music, Dance, and Drama in General</b>	T	6	40+10

<b>CBCS</b>	General introduction to Indian Classical Music, Semi Classical music and folk forms. Seven classical dance styles. Knowledge of Indian dance – drama tradition, both classical and folk. General Introduction to tribal and folk music and dances of India. Inter – relationship of music, dance and drama with other plastic arts, e.g., Sculpture, Iconography and Painting in their ancient Indian tradition.			
<b>MPA-202</b>	<b>Pedagogy of Music, Dance and Drama</b>	T	6	40+10
	Folk & Traditional system of teaching-learning music, dance and drama. Its relevance in the modern era. Dance, Drama and Music Education at Academic Level and Its Need in Contemporary Indian Society. Research on music, dance and drama and concepts related to allied arts. Importance of modern stage technique. Knowledge of media and technological advancements and various stages to spread of music, dance, drama. Various uses of music, dance, drama in film, video, TV channel, and other medias.			
<b>MPA-203</b>	<b>Art &amp; Aesthetics</b>	T	6	40+10
	Definition of Art & Aesthetics. Origin of Aesthetics, Principle of aesthetics and its relation to Indian performing art. Different Art Movements. Imitation & Intuition Theory of Art. Rasa theory and its application to Indian Dance, Drama, Music and other Art forms. Rasa and its constituent elements, viz., Sthayi, Vyabhichari and Sattvika Bhava, their Vibhava and Anubhava. ‘Dhvani Siddhanta’ of Anandavardhanacharya. Imitation or Mimesis theory of art. Different Indian & Western philosophers views on art, i.e., Plato, Aristotle, Bharat, Rabindranath, Abanindranath, Croce, Wordsworth, Kits etc. Art for Art Sake and Art with the purpose etc.			
<b>MPA-204</b>	<b>History of Performing Arts</b>	P	6	40+10
	Brief History of Indian Music, Indian Dance & Indian Drama Study of Natyashastra in detail. History of folk & traditional Performing Arts of Bengal in brief.			
<b>MPA-205</b>	<b>Tagore Song, Dance &amp; Drama</b>	P	6	40+10
	<b>Group A</b> Tagore Devotional & Patriotic Songs (Six) – Sing or Play in Instrument			
	<b>Group B</b> Tagore Dance Drama (Shyama or Chandalika) two scene.			
	<b>Group C</b> Tagore Drama Rajarshi or Achalayatan or Paritran (two scene)			
<b>MPA 206</b>	<b>Folk &amp; Traditional Performance</b>	P	6	40+10
	<b>Group A</b> Folk and Traditional Songs (Vocal) or Folk Music Composition in instrumental music based on folk tunes. Bihu, Bhangra, Dandia, Jhumur, Garba, Dandiya Raas, Phag, Yakshagana, Lavani, Nakata etc.			
	<b>Group B</b>			

	<b>Folk &amp; Traditional Indian Dance</b>			
	Bihu, Bhangra, Dandia, Jhumur, Garba, Dandiya Raas, Phag, Yakshagana, Lavani, Nakata etc.			
	<b>Group C</b>			
	<b>The Technique of Mime &amp; Folk drama</b>			
	<p>Stasis in Mime: Embracing Stillness Graceful Movements: The Elegance of Mime The Technique of Mime: Movement and Fluidity</p> <p>Dynamic Movement: Expressing Through Motion Fluidity in Mime: Seamless Transitions The Technique of Mime: Expression</p> <p>Facial Expressions: The Language of the Mime Gestures and Body Language: Non-verbal Communication The Technique of Mime: Walking</p> <p>The Art of Walking: Conveying Character and Emotion Symbolic Walking: Metaphors in Mime The Technique of Mime: Illusions</p> <p>One folk drama: Jatra, Nautanki, Yakshagana</p>			
	<b>Semester III</b>			
<b>MPA 301</b>	<b>Patriotic Song / Creative Dance/One act play</b>	P	6	40+10
<b>CBCS</b>	<b>Music</b>			
	<p>Indian Patriotic Songs</p> <ul style="list-style-type: none"> <li>• Study and performance of iconic patriotic songs from different eras and regions.</li> </ul> <p>Modern Interpretations and Contemporary Issues</p> <ul style="list-style-type: none"> <li>• Exploration of how contemporary artists have reimagined and interpreted traditional patriotic songs.</li> <li>• Discussion of how modern Indian patriotic songs address current social, cultural, and political challenges.</li> </ul> <p>Performance Showcase</p> <ul style="list-style-type: none"> <li>• Collaborative project: Preparation and performance of a selection of Indian patriotic songs.</li> <li>• Application of learned techniques in singing, expression, and stage presence.</li> </ul>			
	<b>Dance</b>			
	<p>Choreography and Composition</p> <ul style="list-style-type: none"> <li>• Principles of choreography, including space, time, shape, and dynamics.</li> <li>• Techniques for generating movement material through improvisation, exploration, and experimentation.</li> <li>• Creating original dance compositions that reflect the fusion of contemporary and Indian dance aesthetics.</li> </ul> <p>Cultural Influences in Contemporary Dance</p>			



	<ul style="list-style-type: none"> <li>• Study of various Indian dance forms, such as Bharatanatyam, Kathak, Odissi, etc., and their influence on contemporary dance.</li> <li>• Exploration of thematic elements drawn from Indian mythology, literature, and social issues, incorporated into contemporary choreography.</li> </ul> <p>Performance and Interpretation</p> <ul style="list-style-type: none"> <li>• Training in stage presence, energy projection, and audience engagement.</li> <li>• Techniques for conveying emotions and narratives through movement in Indian contemporary dance.</li> <li>• Rehearsing and performing choreographed pieces that demonstrate a synthesis of traditional and modern dance elements.</li> </ul>			
	Play With Original Story			
	<p><b>Understanding Scripts:</b>  Developing a theme: Story-making: Plot Building, Visualization of the Script.  Learn how to analyse and grasp the details of scripts with unique stories.  Discovering the different layers of original scripts to improve your performance.</p> <p><b>Working Together in Storytelling:</b>  Understand the actor's role in collaborating with the creative team to enhance the story.  Create a connection between actors to bring out the best in each character within the original story.</p> <p><b>Deep Dive into Acting:</b>  Explore techniques to completely immerse yourself in the world of an original storyline.  Maintain a balance between connecting emotionally with the story and keeping professional boundaries.</p> <p><b>Creative Rehearsal Methods:</b>  Adapt your rehearsal techniques to meet the specific challenges of an original storyline.  Incorporate improvisation and spontaneity into the rehearsal process for a fresh approach.</p>			
MPA-302	Research Methodology	T	6	40+10

	<p>Introduction to Research Methodology:</p> <ul style="list-style-type: none"> <li>• Understanding the significance of research</li> <li>• Differentiating between qualitative and quantitative research</li> <li>• Exploring the research process</li> </ul> <p>Research Problem Formulation:</p> <ul style="list-style-type: none"> <li>• Identifying research gaps and questions</li> <li>• Defining research objectives and hypotheses</li> <li>• Justifying the research significance and relevance</li> </ul> <p>Research Design:</p> <ul style="list-style-type: none"> <li>• Choosing appropriate research designs (experimental, correlational, etc.)</li> <li>• Exploring the concept of validity and reliability</li> <li>• Selecting and describing the study population/sample</li> </ul> <p>Data Collection Methods:</p> <ul style="list-style-type: none"> <li>• Surveys and questionnaires</li> <li>• Interviews (structured, semi-structured, and unstructured)</li> <li>• Observations (participant and non-participant)</li> <li>• Secondary data collection (literature review, archival research)</li> </ul> <p>Data Analysis Techniques:</p> <ul style="list-style-type: none"> <li>• Qualitative data analysis (content analysis, thematic analysis)</li> <li>• Quantitative data analysis (descriptive statistics, inferential statistics)</li> <li>• Software tools for data analysis (SPSS, R, NVivo, etc.)</li> </ul> <p>Ethical Considerations in Research:</p> <ul style="list-style-type: none"> <li>• Research ethics and responsible conduct</li> <li>• Informed consent and participant confidentiality</li> <li>• Dealing with potential conflicts of interest</li> </ul> <p>Sampling Techniques:</p> <ul style="list-style-type: none"> <li>• Probability sampling methods (simple random, stratified, cluster)</li> <li>• Non-probability sampling methods (convenience, purposive, snowball)</li> </ul> <p>Research Proposal Writing:</p> <ul style="list-style-type: none"> <li>• Developing a clear and concise research proposal</li> <li>• Components of a research proposal (title, abstract, literature review, methodology, timeline)</li> </ul> <p>Literature Review:</p> <ul style="list-style-type: none"> <li>• Conducting a comprehensive literature search</li> <li>• Synthesizing and analyzing existing research</li> <li>• Identifying gaps in the current study</li> </ul>			
<b>MPA-303</b>	<b>Natyashastra Tradition on Performing Arts</b>	T	6	40+10
	<p>Read the basic contents of Natyashastra and study any three chapters in detail.</p> <p>Natya Prakarana (Chapter on Drama): This section deals with the general principles of drama, its purpose, and various forms of drama.</p> <p>Nritya Prakarana (Chapter on Dance): This section focuses on the art of dance, its types, and the various components of dance performances.</p> <p>Nritya Prakarana (Chapter on Pure Dance): This chapter delves into the technical aspects of pure dance, emphasizing rhythm, footwork, and movement.</p> <p>Natya Dharmi and Lok Dharmi: These are two different modes of performance. Natya Dharmi refers to stylized and idealized movements, while Lok Dharmi refers to realistic, everyday movements.</p>			

	<p>Rasa Prakarana (Chapter on Aesthetics): This is one of the most important sections, discussing the concept of "rasa" (aesthetic experience), different types of rasas, and how they are evoked in the audience.</p> <p>Bhava Prakarana (Chapter on Emotional States): This chapter elaborates on the "bhavas" (emotional states) that actors should portray to convey the desired emotions to the audience.</p> <p>Abhinaya Prakarana (Chapter on Expression): Abhinaya refers to the art of expression in dance and drama. This section provides detailed guidance on facial expressions, gestures, and body movements to convey emotions and stories effectively.</p> <p>Aharya and Angika Abhinaya (Chapters on Costume and Makeup): These chapters focus on the physical aspects of performance, including costumes, makeup, and ornaments.</p> <p>Sattvika Abhinaya and Vyabhicari Bhavas: Sattvika Abhinaya involves involuntary physical reactions that accompany strong emotions, and Vyabhicari Bhavas are transient emotional states. Both of these contribute to the overall emotional impact of the performance.</p> <p>Rasa and Bhava Abhinaya (Chapters on Expressing Emotions and Sentiments): These chapters further elaborate on the methods and techniques to effectively convey emotions and sentiments to the audience.</p> <p>Desi and Marga: These are two modes of presentation. Desi represents regional and popular styles, while Marga is the classical and refined style.</p> <p>Tala, Laya, and Gita: These chapters cover the concepts of rhythm (tala), tempo (laya), and vocal music (gita) in performance.</p> <p>Vadya and Gana (Chapters on Instruments and Music): These sections discuss musical instruments (vadya) and vocal music (gana) and their role in enhancing the overall performance.</p>				
<b>MPA-304</b>	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 70%;"><b>Regional Folk Song, Folk Dance &amp; Regional Drama Practice</b></td> <td style="width: 5%; text-align: center;">P</td> <td style="width: 5%; text-align: center;">6</td> <td style="width: 10%; text-align: center;">40+10</td> </tr> </table>	<b>Regional Folk Song, Folk Dance &amp; Regional Drama Practice</b>	P	6	40+10
<b>Regional Folk Song, Folk Dance &amp; Regional Drama Practice</b>	P	6	40+10		
	<b>Music</b>				
	<ol style="list-style-type: none"> <li>1. Baul Geet: Two Songs</li> <li>2. Bhatiali: Two Songs</li> <li>3. Jhumur: Two Songs</li> <li>4. Tusu-One Song</li> <li>5. Bhadu One Song</li> <li>6. Gambhira -One song</li> <li>7. Bihu: One Song of harvest and celebration</li> <li>8. Lavani of Maharashtra</li> <li>9. Rajasthani Maand</li> <li>10. Garba and Dandiya Songs of Gujarat</li> <li>11. Folk Songs from Different Regions</li> </ol>				
	<b>Dance</b>				
	<p>Introduction to Indian Folk Dance</p> <p>Importance of preserving and promoting folk dance heritage.</p> <p>Basic Techniques and Movements</p>				

	<p>Understanding the role of music and rhythm in folk dance.  Identifying common rhythmic patterns and beats.  Practical exercises to synchronize dance movements with music.</p> <p>Select a specific Indian folk-dance style  (e.g., Bhangra, Garba, etc.).  Explore the origins, themes, and characteristics of the chosen style.  Learn the signature steps and movements of the chosen style.</p> <p><b>Choreography and Performance</b>  Introduction to choreography principles: formations, transitions, and storytelling.  Collaborative group choreography based on the chosen folk-dance style.  Emphasis on expression, synchronization, and stage presence.</p> <p><b>Costume and Accessories</b>  Understanding the significance of costumes and accessories in folk dance.  Traditional attire and ornamentation for the chosen style.  Practical session on wearing and managing costumes and accessories.</p> <p><b>Cultural Context and Folklore</b>  In-depth exploration of the cultural stories and traditions behind the chosen folk dance.  Importance of preserving cultural narratives through dance.  Integrating storytelling elements into the dance performance.</p> <p><b>Rehearsals and Refinement</b>  Dedicated time for group rehearsals and fine-tuning the performance.  Individual feedback and corrections from instructors.  Addressing challenges and refining movements for a polished performance.</p> <p><b>Technical Aspects of Performance</b>  Introduction to stage lighting, sound etc.  Understanding the technical requirements for a successful performance.  Dress rehearsals with technical elements incorporated.</p> <p><b>Practice and Perform: any three forms</b>  <b>Folk Dances of Uttar Pradesh</b>  A. Raslila Dance  B. Nautanki Dance  C. Kajri Dance  <b>Folk Dances of Gujarat</b>  A. Garba Dance  B. Dandiya Raas  C. Bhavai Dance  <b>Folk Dances of Bengal</b>  A. Jhumur  B. Chou  C. Gambhira</p>
	<p><b>Drama</b></p>
	<p><b>Practice and Perform</b>  <b>Nautanki (North India)</b>  Historical origins and evolution  Themes, characters, and music  Notable playwrights and performers  Or</p>

	<p><b>Yakshagana (South India)</b>          Elements of Yakshagana performance          Mythological and historical themes          Costumes, makeup, and music          Or  <b>Jatra (East India)</b>          Jatra as a popular theatrical form          Folk narratives and themes          Or  <b>Folk Drama in Bengal :</b>          Jatra (Traditional Bengali Opera)          Pala Gaan (Narrative Songs)          Maimansingha Gitika</p>			
<b>MPA-305</b>	<b>Self-Composition -Music/ Dance// Drama (Home Assignment)</b>	A /P	6	40+10
	<p><b>This is a practical project assignment</b></p> <p>The assignment is about creating something artistic like music, dance, or drama. You can choose to make your own song with your voice or instruments, or you can make a dance or a play. Every student's project will be different, and your teacher will give you unique tasks.</p> <p>For example, the teacher might give you a poem or a theme that hasn't been turned into music yet. Your job will be to take that poem or theme and make it into a musical composition, dance, or drama. If you need help, you can work with other students. Once you're ready, you need to record your creation. You can do this in a studio or at sound laboratory. When your project is recorded, you need to submit it before a certain date so it can be graded.</p>			
	<b>Self-Composition in Music:</b>			
	<p>In music, self-composition involves creating original melodies, harmonies, rhythms, and arrangements. Composers can draw inspiration from their emotions, experiences, or abstract concepts to craft a piece that is entirely their own. Self-composed music can span various genres, from classical to contemporary, and can be composed for solo instruments, ensembles, or even electronic mediums.</p>			
	<b>Self-Composition in Dance:</b>			
	<p>Self-composition in dance involves choreographing a routine or performance without relying on pre-existing dance moves or routines. Dancers can explore their body's movement potential and experiment with various styles and techniques to create a dance piece that conveys a specific message, emotion, or theme. This allows dancers to showcase their unique artistic expression and physical abilities.</p>			
	<b>Self-Composition in Drama:</b>			

	In drama, self-composition refers to creating original scripts, characters, and narratives. Playwrights can explore their imagination and storytelling skills to craft engaging and thought-provoking theatrical works. This might involve developing characters, writing dialogue, and constructing a plot that reflects their personal ideas, perspectives, and themes they wish to explore.			
<b>MPA 306</b>	<b>Stage Performance</b>	P	6	40+10
	<p>Students are required to deliver a comprehensive performance within their own chosen subject, which could be either dance, drama, or music.</p> <p>For the music category, the performance should include the following compositions:            One classical piece            One non-classical piece            One folk-based composition</p> <p><b>For the dance category, the performance should incorporate the following types of dances:</b>            One classical dance            One non-classical dance            One folk-based dance</p> <p><b>In the drama category,</b> students have the option to either direct a play themselves or engage in self-acting. The chosen play should have a duration of around 30 minutes.</p>			
	<b>Semester IV</b>	P	6	40+10
<b>MPA 401</b>	<b>Dissertation Writing Home Assignment</b>	A	6	40+10
	<p><b>Choose a Specific Topic:</b>            Select a specific aspect of Indian dance, drama, or music that interests you. This could be a particular style, historical period, cultural influence, or a comparative study. Each student should select a different topic after discussion with the teacher.</p> <p><b>Conduct a Literature Review:</b>            Research existing literature on your chosen topic to understand the current state of knowledge. Identify key theories, methodologies, and gaps in the existing research.</p> <p><b>Define Research Questions or Hypotheses:</b>            Clearly articulate the main research questions or hypotheses your dissertation aims to address. These questions should guide your entire research process.</p> <p><b>Develop a Theoretical Framework:</b>            Establish a theoretical framework that underpins your study. Connect your research questions to relevant theories and concepts in the field of performing arts.</p> <p><b>Methodology:</b>            Clearly describe the research design, methods, and techniques you will use to collect and analyze data. In the context of Indian dance, drama, or music, this could involve archival research, interviews, participant observations, or performance analysis.</p> <p><b>Data Collection:</b></p>			

	<p>Collect data according to your chosen methodology. This might involve attending performances, conducting interviews, analyzing historical documents, or using other appropriate methods.</p> <p><b>Data Analysis:</b> Analyse your data systematically. This could involve qualitative or quantitative methods, depending on the nature of your research questions.</p> <p><b>Discussion:</b> Situate your research within the broader field of dance, drama, or music. Discuss how your findings contribute to existing knowledge and what new insights or perspectives your work provides.</p> <p><b>Conclusion:</b> Summarize the key findings of your study and their implications. Discuss any limitations of your research and suggest areas for future exploration.</p> <p><b>References:</b> Cite all the sources used in your dissertation according to a recognized citation style (e.g., APA, MLA, Chicago).</p> <p><b>Submission:</b> Submit your completed dissertation according to the guidelines and deadline.</p>			
	<p><b>Reference Books:</b> গবেষণা প্রকরণ ও পদ্ধতি - ড. সুরভি বন্দ্যোপাধ্যায় গবেষণার প্রকার ও পদ্ধতি - সোহিনী চক্রবর্তী, শ্রীকৃপা সাহা</p>			
MPA-402	<b>World Music and Ethnomusicology</b>	T	6	40+10
	<p><b>Regional and Cultural Influences:</b> Sub-Saharan African Music, Latin American Music, Asian Music (e.g., Indian, Chinese, Japanese) Middle Eastern Music, European Folk Music, Traditional Folk Music World Fusion</p> <p><b>Historical Evolution:</b> Evolution of World Music Over Time Impact of Globalization on World Music</p> <p><b>Notable Artists</b> Influential World Music Artists</p> <p><b>Ethnomusicology</b> Regional Ethnomusicology Traditional Music and Folklore Urban Ethnomusicology Applied Ethnomusicology Ethnicity and Identity in Music Globalization and Transnationalism Gender and Ethnomusicology Ritual and Ceremonial Music Musical Instruments and Technology Ethics and Representation in Ethnomusicology Music and Social Change Performance and Improvisation</p>			

<b>MPA 403</b>	<b>Hindustani Music / Classical Dance/ Acting</b>	P	6	40+10
	<b>Hindustani Music</b> Practice the following Raga in Vilambit Ektala and Druta Tritala in : Todi, Vrindavani Sarang, Kedar, Minaki Malhar.	P	6	40+10
	<b>Classical Dance any Style</b> 1. Systematic performance of Kathak Dance in Teen Taal on the Following Elements: a) Uthan, Stuti, Technical Elements in Vilambit Laya, Madhya Laya, Drut Laya, and Gat Nikas. b) Performance of Tarana composition or Sargam-based composition. 2. Demonstration of Gat Bhava- Holi or Govardhan Leela 3. Practical Demonstration of any one of the following through facial expression, movements of the body, and gestures: a) Geet/Ghazal/Thumri/Bhajan/Sufi, etc. 4. Demonstration of Nava Rasas. Practical demonstration and Padhant of the following technical elements in the given Taals : a) Teen Taal : One Thaata, One Uthan, Two Tehais, One Aamad, One Tora, One Tukra, Tora, One Simple Paran, One Pharmaishi Chakkaradar Paran, One Kavita, One Parmelu, Shiv Paran Chaturang and four kinds of Paltas with Tihai. b) Raas Taal : One Thaata, One Uthan, One Aamad, One Tihai, One Tora, One Paran, One Chakkardar Paran, One Kavita. c) Adha Choutal : One Thaata, One Uthan, One Aamad, One Thaata, One Tora, One Paran, One Chakkaradar Paran and One Tipalli.	P	6	40+10
	<b>Street Drama Performance</b>	P	6	40+10
	Select a Relevant Theme: Script Development: Create Engaging Characters: Consider the Location: Rehearse: Use Props and Costumes: Music and Sound: Gather a Support Team: Promote the Performance: Interactive Elements: Incorporate interactive elements to engage the audience. Encourage participation, questions, or even small activities that involve spectators. Feedback and Reflection.			
<b>MPA 404</b>	<b>Light Music/Dance/Drama</b>	P	6	40+10



	<p><b>Sing Two Folk Songs/ Bhajan</b>  <b>Prepare Two Desh Bhakti Geet</b>  <b>Two Raga based Bhajan.</b>  <b>Sing and play any Raga on the Harmonium or on another instrument.</b></p>			
<b>MPA 405</b>	<b>Compositions / Dance / Drama – Project (Home Assignment)</b>	P	6	40+10
	<b>Music Compositions</b>			
	<p>Students will be guided through the process of composing music in a step-by-step manner:</p> <ol style="list-style-type: none"> <li>1. Begin by reading the poem thoroughly.</li> <li>2. Contemplate the meaning of the poem and recite it repeatedly in your voice.</li> <li>3. Determine the approach and expression the poem demands.</li> <li>4. Embark on the music composition process, aligning it with the chosen approach.</li> <li>5. Enhance the musical composition, making necessary changes to ensure its attractiveness.</li> <li>6. Finalize the best version of the composed music.</li> <li>7. Record the composition using your voice or another pre-recorded voice in the presence of examiners.</li> </ol> <p>Students are required to create either a solo music composition, or a group composition, or may choose to compose lyrics with a corresponding musical tune. Additionally, they must produce an audio-video presentation lasting 5 minutes or more for examination purposes.</p>			
	<b>Dance Compositions</b>			
	Students are required to create a group Dance under their direction and must produce a video lasting 6 minutes or more for examination purposes.			
	<b>Drama Compositions</b>			
	Students are required to create a group drama under their direction and must produce a video lasting 12 minutes or more for examination purposes.			
<b>MPA 406</b>	<b>Stage Performance</b>	P	6	40+10
	Perform on stage as an artist in front of an audience and examiners, showcasing what you have learned in the last four semesters.			

