



**KALINGA
UNIVERSITY**

SCHEME & SYLLABUS FOR

Bachelor of Vocational Studies (B.Voc.) Performing Arts



Kalinga University, Naya Raipur, Chhattisgarh

B.VOC IN PERFORMING ARTS

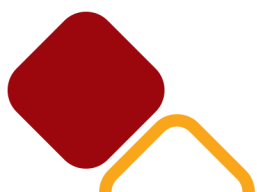
Semester-01								
Course Code	Course Title	Credits	L	T	P	Internal Marks	End Semester Exam Marks	Total Marks
BVPA101	Communication Skills	3	3	0	0	30	70	100
BVPA102	Fundamentals of Information Technology	3	3	0	0	30	70	100
BVPA103	Introduction to Performing Arts	3	3	0	0	30	70	100
BVPA104	Origin and Development of Dance	3	3	0	0	30	70	100
BVPA105P	Industrial Training/On Job Training/Workshop	18	0	0	36	50	150	200
Total		30	12	0	36	170	430	600

Semester-02								
Course Code	Course Title	Credits	L	T	P	Internal Marks	End Semester Exam Marks	Total Marks
BVPA201	Introduction to Musical Instruments	3	3	0	0	30	70	100
BVPA202	Environmental Studies	3	3	0	0	30	70	100
BVPA203	History of Music	3	3	0	0	30	70	100
BVPA204	History of Dance and Choreography	3	3	0	0	30	70	100
BVPA205P	Industrial Training/On Job Training/Workshop	18	0	0	36	50	150	200
Total		30	12	0	36	170	430	600



Semester-03								
Course Code	Course Title	Credits	L	T	P	Internal Marks	End Semester Exam Marks	Total Marks
BVPA301	Theory of Music	3	3	0	0	30	70	100
BVPA302	Movement in Performance	3	3	0	0	30	70	100
BVPA303	Study of Lakshana Grantha-s	3	3	0	0	30	70	100
BVPA304	Foundation of Sattriya Dance	3	3	0	0	30	70	100
BVPA305P	Industrial Training/On Job Training/Workshop	18	0	0	36	50	150	200
Total		30	12	0	36	170	430	600

Semester-04								
Course Code	Course Title	Credits	L	T	P	Internal Marks	End Semester Exam Marks	Total Marks
BVPA401	Principles of Indian Music	3	3	0	0	30	70	100
BVPA402	Dance Aesthetics	3	3	0	0	30	70	100
BVPA403	Principles and Elements of Dance Choreography	3	3	0	0	30	70	100
BVPA404	Dance Technique-I	3	3	0	0	30	70	100
BVPA405P	Industrial Training/On Job Training/Workshop	18	0	0	36	50	150	200
Total		30	12	0	36	170	430	600



Semester-05								
Course Code	Course Title	Credits	L	T	P	Internal Marks	End Semester Exam Marks	Total Marks
BVPA501	Event Production	3	3	0	0	30	70	100
BVPA502	Aesthetics of Sattriya Dance	3	3	0	0	30	70	100
BVPA503	Choreography for Live Performance	3	3	0	0	30	70	100
BVPA504	Dance Technique-II(Indian Folk)	3	3	0	0	30	70	100
BVPA505P	Industrial Training/On Job Training/Workshop	18	0	0	36	50	150	200
Total		30	12	0	36	170	430	600

Semester-06								
Course Code	Course Title	Credits	L	T	P	Internal Marks	End Semester Exam Marks	Total Marks
BVPA601	Developing Skills and Techniques for Live Programme	3	3	0	0	30	70	100
BVPA602	Dance Choreography and Devices	3	3	0	0	30	70	100
BVPA603	Performing Arts Production	3	3	0	0	30	70	100
BVPA604	Dance Technique-III (Bollywood and Fashion)	3	3	0	0	30	70	100
BVPA605P	Industrial Training/On Job Training/Workshop	18	0	0	36	50	150	200
Total		30	12	0	36	170	430	600

SEMESTER-01

BVPA101

COMMUNICATION SKILLS

Course Objective:

The purpose of this course is to introduce students to the theory, fundamentals and tools of communication and to develop in them vital communication skills which should be integral to personal, social and professional interactions. One of the critical links among human beings and an important thread that binds society together is the ability to share thoughts, emotions and ideas through various means of communication: both verbal and non-verbal. In the context of rapid globalization and increasing recognition of social and cultural pluralities, the significance of clear and effective communication has substantially enhanced.

Course outcomes:

- The purpose of this course is to introduce students to the theory, fundamentals and tools of communication
- To develop vital communication skills which should be integral to personal, social and professional interactions.
- One of the critical links between human beings.
- An important thread that binds society together is the ability to share thoughts, emotions and ideas through various means of communication: both verbal and non-verbal.
- In the context of rapid globalization and increasing recognition of social and cultural pluralities, the significance of clear and effective communication has substantially enhanced.

Unit - 1

06

Introduction: Theory of communication, types and modes of communication, mediums and channels of communication, barriers to communication, English as a global language, the lingua franca, social influences on English

Unit - 2

06

Language of Communication: Verbal and non-verbal (spoken and written) personal, social and business barriers and strategies intra-personal, inter-personal and group communication, varieties of English, language, accent, dialect, colloquialism, historical influences on English

Unit - 3

06

Speaking Skills: Monologue dialogue group discussion effective communication/ mis-communication interview public speech, regional influences on English, convergence and divergence, linguistic imperialism

Unit - 4

06

Reading and Understanding Close reading, reading analysis of a text - audience and purpose, content and theme, tone and mood, stylistic devices, structure comprehension- analysis and interpretation translation (from Indian language to English and vice-versa) literary/knowledge texts

Unit - 5

Writing Skills: Documenting report writing making notes letter writing, writing tabloids, diary entry, open letters, essays, newsletter and magazine articles, skits, short stories, impersonating characters it will enhance language of communication, various speaking skills such as personal communication, social interactions and communication in professional situations such as interviews, group discussions and office environments, important reading skills as well as writing skills such as report writing, note taking etc. while, to an extent, the art of communication is natural to all living beings, in today's world of complexities, it has also acquired some elements of science. it is hoped that after studying this course, students will find a difference in their personal and professional interactions.

References:

1. Fluency in English - Part II, Oxford University Press, 2006.
2. Business English, Pearson, 2008.
3. Language, Literature and Creativity, Orient Blackswan, 2013.
4. Language through Literature (forthcoming) ed. Dr. Gauri Mishra, Dr. Ranjana Kaul, Dr. Brati Biswas

BVPA102

FUNDAMENTALS OF INFORMATION TECHNOLOGY

Course objective:

This is a basic course for commerce students to familiarize with computer and its applications in the relevant fields and exposes them to other related courses of IT.

Course Outcomes:

- Gain a foundational understanding of key IT concepts, including hardware, software, and networks.
- Develop proficiency in using common computer applications, such as word processing and spreadsheet software.
- Explore the ethical and security considerations in IT, emphasizing responsible digital behaviour.
- Acquire problem-solving skills by applying IT knowledge to real world scenarios.
- Prepare for further studies in IT or related fields by establishing a strong IT knowledge base.

Unit - 1

06

- **Computer characteristics:** Speed, storage, accuracy, diligence; digital signals, binary system, ASCII; historic evolution of computers;
- **Classification of computers:** microcomputer, minicomputer, mainframes, supercomputers;
- **Personal computers:** desktop, laptops, palmtop, tablet; hardware & software; von Neumann model.

Unit - 2

06

- **Hardware:** CPU, memory, input devices, output devices.
- **Memory units:** RAM (SDRAM, DDR RAM, RDRAM etc. feature wise comparison only); ROM-different types: Flash memory;
- **Auxiliary storage:** Magnetic devices, optical devices; floppy, hard disk, memory stick, CD, DVD, CD/DVD-Writer;
- **Input devices** - keyboard, mouse, scanner, speech input devices, digital camera, touch screen voice input, joystick, optical readers, bar code reader;
- **Output devices:** Display device, size and resolution; CRT, LCD, LED;
- **Printers:** Dot-matrix, inkjet, laser; plotters, sound cards & speaker.

Unit - 3

06

- **Software:** System software, application software; concepts of files and folders, introduction to operating systems, different types of operating systems: single user, multitasking, time-sharing multi-user; booting, POST;
- **Basic features of two GUI operating systems:** Windows & Linux (Basic desk top management); Programming Languages, Compiler, Interpreter, Databases;
- **Application software:** Generic features of word processors, spread sheets and presentation software; generic introduction to latex for scientific typesetting; utilities and their use; computer viruses & protection, free software, open source.

Unit - 4

06

Computer Networks and Internet: Connecting computers, requirements for a network: server, workstation, switch, router, network operating systems; internet: brief history, world wide web, websites, URL, browsers, search engines, search tips; internet connections: isp, dial-up, cable modem, well, dsl, leased line wireless and Wi-Fi connectivity ; email, email software features (send receive, filter, attach, forward, copy, blind copy); characteristics of web-based systems, web pages, web programming languages.

Unit - 5

06

Information Technology and Society: Indian IT Act, intellectual property rights, issues. application of information technology in railways, airlines, banking, insurance, inventory control, financial systems, hotel management, education, video games, telephone exchanges, mobile phones, information kiosks, special effects in movies.

Programming Concepts & Techniques: Program concept, characteristics of programme, stages in program development, tips for program designing, programming aids, algorithms, pseudo code, notations, design, flowcharts, symbols, rules, compiler & interpreter. introduction to programming techniques, top-down & bottom-up approach, unstructured, & modular programming, cohesion, coupling, debugging, syntax & logical errors, linking and loading, testing and debugging, documentation.

References:

1. Programming in C, R.S. Salaria, Khanna Publishing House
2. Computer Concepts and Programming in C, R.S. Salaria, Khanna Publishing House
3. Handbook of Computer Fundamentals, N.S. Gill, Khanna Publishing House

BVPA103

INTRODUCTION TO PERFORMING ARTS

Unit - 1	08
Explore roles and responsibilities in performing arts:	
<ul style="list-style-type: none">• Types of performing arts event• Introduction to types of venue and performance space and how they impact on performers and production arts practitioners:• Exploring different types of staging and professional environments.• Introduction to responsibilities during performance and rehearsal.• Introduction to design and realization for performing arts.• Understanding responsibilities of performing arts roles,• Understanding the relationships and interactions with other associated roles	
Unit - 2	08
Explore skills and techniques appropriate to role:	
<ul style="list-style-type: none">• Warming-up/ preparation.• Safe working.• Working as an ensemble or team.• Understanding technical language and direction.• Skills and techniques as appropriate to chosen role or discipline.• Performance skills and techniques as appropriate to chosen role or discipline:• Production skills and techniques as appropriate to chosen role	
Unit - 3	07
Working with others to create a performance:	
<ul style="list-style-type: none">• Communicating with group members.• Identifying needs of different group/team members.• Sharing ideas and opinions.• How to give and respond to constructive criticism in different ways• How rehearsals are structured.• Making collaborative decisions on how to progress.	



Unit - 4

07

Documenting experiences and evaluating personal contributions:

- Learners will learn how to document experiences, processes and evaluate personal contributions.
- **Use of:**
 - » Workshops
 - » small-scale productions.
 - » performance showings
- Detailing experience, personal contribution and development,
- Making judgements on contributions and their suitability for workshops.
- Debriefing workshops and sessions individually and as a group.
- Providing commentary on contributions and decisions.
- Methods of providing commentary: commentary over video, comments on websites. such as Sound Cloud or Tumblr, audio or video debrief, written notes.
- Storage and presentation methods: use of 'videos and audio, labelling and tagging content, web-based presentations, such as Tumblr, Pinterest, YouTube, use of cloud storage, use of hard drive



BVPA104

ORIGIN AND DEVELOPMENT OF DANCE

Unit - 1	08
Origin of Dance in Ancient period: Sculpture, Painting, Iconography, Literature	
Unit - 2	08
Traditional Folk Dance: Concept and Technical Aspects	
Unit - 3	07
Origin of Dance in the context of Bhakti Movement of India during the Medieval period	
Unit - 4	07
Origin of Dance in Assam and Evolution during the modern period	

References:

1. Vatsyana, Kapila. Indian Classical Dance. Ministry of Information and Broadcasting, Delhi.
2. Devi, Ragini. Dance Dialects of India. 3rd ed. Motilal, Delhi.
3. Mahanta, Jagannath. The Sattriya Dance of Assam An Analytical and Critical Study.
4. Sattriya Kendra of Sangeet Natak Akademi, New Delhi.
5. Phukan, Nilakshi. Female Dance Tradition of Assam Purbanchal Prakash, Guwahati.
6. Kandali, Mallika. Sattriya the living dance tradition of Assam. Publication Board, Guwahati.
7. Kothari, Sunil. ed. Sattriya Classical Dance of Assam. Mumbai: Radhika Sabavala.
8. Bora, Tanuja. Aspects of Sattriyā dance. Guwahati: Purbanchal Prakash.

BVPA105P
**INDUSTRIAL TRAINING/ON JOB TRAINING/
WORKSHOP**

SEMESTER-02

BVPA201

INTRODUCTION TO MUSICAL INSTRUMENTS

Unit - 1	08
<ul style="list-style-type: none">• Origin of Musical instruments and Classification• Description of Musical Instruments: Ghana, Sushira, Abanadha, Tata• Musical Instruments of Assam: Detailed Study of Khol, Dhol, Pepa, Doba, Mridanga, Bhortal, Kah, Dhepadhol, Kham, Madal, Bahi, etc.	
Unit - 2	08
<ul style="list-style-type: none">• Talas of North Indian Classical Dance• Ten Prans of Tal	
Unit - 3	07
<ul style="list-style-type: none">• Talas of South Indian Classical Dance• Comparison of North- Indian and South-Indian talas with talas of Sattriya Dance	
Unit - 4	07
Talas used in Sattriya Dance and Music: <ul style="list-style-type: none">• Barpetiya Tala System• Kamalabari Tala System	

References:

1. Barthakur, Dilip Ranjan. The Music & Musical Instrument of North-East India.
2. Mahanta, Jagannath. Sattriya Nritya-geet-Badhya Hat Puthi. Bhabani Ltd. Guwahati.
3. Barthakur, Dilip Ranjan. Khol Vigyan. Chandra Prakash. Guwahati.
4. Saikia, Debojit. Badya Avigyan.
5. Barthakur, Dilip Ranjan. Tabla Vigyan. S.K.B. Publication. Guawahati.

BVPA202

ENVIRONMENTAL STUDIES

Course Outcomes:

- Master core concepts and methods from ecological and physical sciences and their application in environmental problem solving.
- Appreciate the ethical, cross-cultural, and historical context of environmental issues and the links between human and natural systems.
- Apply systems concepts and methodologies to analyze and understand interactions between social and environmental processes.
- Reflect critically about their roles and identities as citizens, consumers and environmental actors in a complex, interconnected world.
- Master core concepts and methods from economic, political, and social analysis as they pertain to the design and evaluation of environmental policies and institutions.

Unit - 1

06

Introduction to Environmental Studies:

Multidisciplinary nature of environmental studies, Scope & importance; concept of sustainability & sustainable development.

Ecosystems:

- What is an ecosystem? Structure and function of the ecosystem;
- **Energy flow in an ecosystem:** food chains, food webs and ecological succession.
- **Case studies of the following ecosystems:** Forest ecosystem, grassland ecosystem, desert ecosystem, aquatic ecosystems (ponds, streams, lakes, rivers, oceans, estuaries)

Unit - 2

06

Natural Resources:

- **Renewable and Non--renewable Resources:** Land resources and land use change; Land degradation, soil erosion and desertification
- **Deforestation:** Causes & impacts due to mining, dam building on environment, forests, biodiversity & tribal populations
- **Water:** Use & over-exploitation of surface & ground water, floods, droughts, conflicts over water (international & inter-state)
- **Energy resources:** Renewable & non-renewable energy sources, use of alternate energy sources, growing energy needs, case studies

Unit - 3 **06**

Biodiversity and Conservation:

- **Levels of biological diversity:** genetic, species & ecosystem diversity; Biogeographic zones of India; Biodiversity patterns & global biodiversity hot spots, India as a mega-biodiversity nation; Endangered & endemic species of India
- **Threats to biodiversity:** Habitat loss, poaching of wildlife, man-wildlife conflicts, biological invasions;
- **Conservation of biodiversity:** In-situ and Ex-situ conservation of biodiversity.
- **Ecosystem and biodiversity services:** Ecological, economic, social, ethical, aesthetic and Informational value.

Unit - 4 **06**

Environmental Pollution:

- Types, causes, effects and controls; Air, water, soil and noise pollution, Nuclear hazards and human health risks
- **Solid waste management:** Control measures of urban and industrial waste. Pollution case studies.

Environmental Policies & Practices:

- Climate change, global warming, ozone layer depletion, acid rain and impacts on human communities and agriculture
- **Environment Laws:** Environment Protection Act; Air (Prevention & Control of Pollution) Act; Water (Prevention and control of Pollution) Act; Wildlife Protection Act; Forest Conservation Act. International agreements: Montreal and Kyoto protocols and Convention on Biological Diversity (CBD).
- Nature reserves, tribal populations and rights, and human wildlife conflicts in Indian context.

Unit - 5 **06**

Human Communities and the Environment:

- **Human population growth:** Impacts on environment, human health and welfare. Resettlement and rehabilitation of project affected persons; case studies.
- **Disaster management:** floods, earthquake, cyclones and landslides.
- **Environmental movements:** Chipko, Silent valley, Bishnois of Rajasthan.
- **Environmental ethics:** Role of Indian and other religions and cultures in environmental conservation. Environmental communication and public awareness, case studies (e.g., CNG vehicles in Delhi).

References:

1. Carson, R. 2002. *Silent Spring*. Houghton Mifflin Harcourt.
2. Gadgil, M., & Guha, R. 1993. *This Fissured Land: An Ecological History of India*. Univ. of California Press.
3. Gleeson, B. and Low, N. (eds.) 1999. *Global Ethics and Environment*, London, Routledge.
4. Gleick, P. H. 1993. *Water in Crisis*. Pacific Institute for Studies in Dev., Environment & Security. Stockholm Env. Institute, Oxford Univ. Press.
5. Groom, Martha J., Gary K. Meffe, and Carl Ronald Carroll. *Principles of Conservation Biology*. Sunderland: Sinauer Associates, 2006.
6. Grumbine, R. Edward, and Pandit, M.K. 2013. Threats from India's Himalaya dams. *Science*, 339: 36--37.
7. McCully, P. 1996. *Rivers no more: the environmental effects of dams* (pp. 29--64). Zed Books.
8. McNeill, John R. 2000. *Something New Under the Sun: An Environmental History of the Twentieth Century*.
9. Odum, E.P., Odum, H.T. & Andrews, J. 1971. *Fundamentals of Ecology*. Philadelphia: Saunders.
10. Pepper, I.L., Gerba, C.P. & Brusseau, M.L. 2011. *Environmental and Pollution Science*. Academic Press.
11. Rao, M.N. & Datta, A.K. 1987. *Waste Water Treatment*. Oxford and IBH Publishing Co. Pvt. Ltd.
12. Raven, P.H., Hassenzahl, D.M. & Berg, L.R. 2012. *Environment*. 8th edition. John Wiley & Sons.
13. Rosencranz, A., Divan, S., & Noble, M. L. 2001. *Environmental law and policy in India*. Tripathi 1992.
14. Sengupta, R. 2003. *Ecology and economics: An approach to sustainable development*. OUP.
15. Singh, J.S., Singh, S.P. and Gupta, S.R. 2014. *Ecology, Environmental Science and Conservation*. S. Chand Publishing, New Delhi.
16. Sodhi, N.S., Gibson, L. & Raven, P.H. (eds). 2013. *Conservation Biology: Voices from the Tropics*. John Wiley & Sons.
17. Thapar, V. 1998. *Land of the Tiger: A Natural History of the Indian Subcontinent*.
18. Warren, C. E. 1971. *Biology and Water Pollution Control*. WB Saunders.
19. Wilson, E. O. 2006. *The Creation: An appeal to save life on earth*. New York: Norton.
20. World Commission on Environment and Development. 1987. *Our Common Future*. Oxford University Press.

BVPA203

HISTORY OF MUSIC

Course Objectives:

- To provide knowledge on musical cultural heritage of India through centuries and its importance in the musical history.
- To evaluate the ethnicity of music through various milestones in the history of music and understand its nobility

Unit - 1

10

History of Indian Music:

- Origin of Music in the Primitive age along with short review of music in the Vedic and Pauranic and Ancient period.
- Historical analysis of the contribution of the Eminent Musicologist.
- Musicians and composers of the Mediaval and Modern period.
- Different musical forms Dhrupad, Kheyal, Tappa, Thumri, Dadra, Sadra, Tarana, Trivat, Chaturanga, Hori, Chaiti Ghazal, Bhazan, Rabindra Sangeet, Lokageet etc.)
- Some musical Instruments (Rudra Veena, saraswati Veena, Sarod, Sitar etc.)

Unit - 2

10

Carnatic Music:

- Short review of Karnatic music with reference to the great composers and musicians (Purandara dasa, Muthuswamy Dikshiter, Tyagaraja)
- General principles of Raga and Tala of Karnataki music.
- A general idea of the important technical terms used in Karnatic Music.

Unit - 3

10

Western Music:

- History of Western Music (Classical and Romantic Period)
- Staff notation of Western music.
- Musical encounter of Western music in the Modern and Post-Modern Period-the New Internationalism.

References:

1. A History of Indian Music (Part I and Part II) - Swami Prajnanananda
2. Sangit Nipun-Rupanjali Sarma Bordoloi
3. The Science of Indian Music - N C Satyanarayana
4. Sargam: An introduction to Indian Music - Vishnu Das Shiraly

BVPA204

HISTORY OF DANCE AND CHOREOGRAPHY

Unit - 1	08
Origin and history of Indian classical dance: Evolution, technique, costumes, music; Gurus and pioneers of Bharatanatyam, Kathak, Kathakali, Kuchipudi, Manipuri, Mohiniattam, (Miss' and Sattriya General understanding of major Talas of Hindustani and Carnatic music traditions	
Unit - 2	08
A brief study of an eminent personalities in the different field of performing arts such as dance, drama, music and theatre.	
Unit - 3	07
<ul style="list-style-type: none">• Knowledge of different types of Choreographies.• A brief study of famous Choreographers.	
Unit - 4	07
Study of the history and development of classical ballet in Europe, Russia and America Emergence of Modern Dance in the west and major personalities involved influence of the West on Indian dance in terms of production design	

BVPA205P
**INDUSTRIAL TRAINING/ON JOB TRAINING/
WORKSHOP**

SEMESTER-03

BVPA301

THEORY OF MUSIC

Course Objectives:

- To assess nuances of raga and the musical forms figuring in Carnatic classical music
- To gain knowledge on composers and compositions of Post trinity period

Course Outcomes:

- The student will gain complete knowledge in the nuances of raga-s and its grammar figuring in Carnatic music and understand the literary and melodic aspects of the musical forms.
- The student will aware of the compositions in various styles of different regions of the country in various vernacular languages of post trinity period composers which is to extending his knowledge on musical composition and the composers.

Unit - 1

06

Structural and Melodic organization of the following musical forms – Gitam, Varna, Svarajati, Krti, Kirtana, Ragamalika, Padam, Javali & Thillana.

Unit - 2

06

Study of the Rhetorical Beauties in musical compositions - Prasa, yati, antyaprasa, anuprasa, yamaka, svarakshara and padaccheda. Various Mudra-s figuring in music compositions.

Unit - 3

06

Lakshana-s of the following raga-s - Todi, Sankarabharanam, Kalyani, Anandabhairavi, Dhanyasi, Bhairavi, Kambhoji, Purvikalyani

Unit - 4

06

Study of the Pancadasagamaka-s, dasavidhagamaka-s and Gamaka signs used in Sangita Sampradaya Pradarsini

Unit - 5

06

Contribution of the following composers to Music – Vina Kuppayyar, Patnam Subrahmania Iyer, Mysore Vasudevachar, Papanasam Sivan, Harikesanallur Muttayya Bhagavata

References:

1. Sangita Sampradaya Pradarshini - Subbarama Dikshitar
2. Andhra Vaggeyakkaracaritralu - B.Rajinikantha Rao
3. History of Indian Music - P. Sambamurthy
4. Great Composers- Book 1&2- P. Sambamurthy

BVPA302

MOVEMENT IN PERFORMANCE

Unit - 1	08
<ul style="list-style-type: none">• Understand the four components of movement in performance• The four main components of movement• Study of the four components of movement with reference to dance and acting must be carried out allowing for effective analysis, evaluation and understanding.• RADS: relationships, actions, dynamics, space	
Unit - 2	08
Develop movement skills for performance: <ul style="list-style-type: none">• Exploration of stimulus that can be used to develop a movement phrase• Development of movement skills	
Unit - 3	07
Apply movement skills to a performance: <ul style="list-style-type: none">• Application of movement skills through rehearsal• Application of movement skills through performance	
Unit - 4	07
<ul style="list-style-type: none">• Review personal development and own performance• Review and evaluate development and application of movement skills• Response to stimulus. Reference to the four movement components (PADS), Physical skills, Interpretative skills, Strengths, Areas for improvement, Target setting, Peer/tutor feedback., Audience reaction.	

BVPA303

STUDY OF LAKSHANA GRANTHA-S

Course Objectives:

- To attain complete knowledge about musical history
- To well verse on Lakshana grantas of music

Course Outcomes:

- This will help to create interest on historical music research
- This will help to prepare for NET/SET/DSC competitive examinations.

Unit - 1	06
Outline Knowledge of the chapters of Natyasastra and detailed note on the concepts of music described in the Chapters 28 – 32	
Unit - 2	06
Study of Dattilam of Dattila, Brhaddesi of Matanga and Naradiya Siksha	
Unit - 3	06
Outline Knowledge of the chapters of Sangitaratnakara of Sarngadeva and the contents	
Unit - 4	06
Detailed study of the raga classification system in the desi period - raganga, upanga, kriyanga and bhashanga; Uttama-Madhyama Adhama raga-s; Ghana-Naya-Desi raga-s. Raga - ragini system, raga dhyana, raga and rasa in Indian music	
Unit - 5	06
Detailed study of the Svaramelakalanidhi of Ramamatya and Caturdandiprakashika of Venkatamakhi.	

References:

1. Lakshana Granthas in music - S. Bhagyalekshmy
2. Sangita sastra Saramu - S.R. Janakiraman

BVPA304

FOUNDATION OF SATTRIYA DANCE

Unit - 1	06
Knowledge of classical dance form- names, places of their origin and sources of emergence, if any	
Unit - 2	06
The following topics are to be studied:	
<ul style="list-style-type: none">• Name of the dramas of Sankardeva and Madhavdeva.• Use of Gita, Sloka and Bhatima.• Language of Angkiya Naat.• Dances used in the play.	
Unit - 3	06
<ul style="list-style-type: none">• Definition of each of the four kinds of abhinaya. Dress and decor used in Sattriya Dances.• Name of 15 Asamayukta hasta, 10 Samayukta hasta and 5 Bharimaans.	
Unit - 4	06
Importance of Bharimaan and Hastas in dance.	
Unit - 5	06
Competency in Bhatkhande system of writing of the given taals.	

References:

1. Indian Classical Dance: Dr. Kapila Vatsyayan.
2. Paramparagatu Bharatiya Natya: K. Vatsyayan. Translated by Dr. Birendra Nath Dutta.
3. Asamiya Natya Sahitya: Dr. Satyendra nath Sarmah.
4. Sattriya Nrityar Prarambhik Gyan: Ghanakanta Borah Borbayan.
5. Sattriya Nritya Aru Sattriya Nrityar Taal: Maheswar Neog and Keshab Changkakati
6. Sattriya Nrityar Katha: Dr. Jagannath Mahanta
7. Sattriya Nrityar Rup Darsan: Karuna Bora.
8. Sattriya Nrityar Hasta: Dr. Jagannath Mahanta
9. Sattriya Nrityar Adipath: Tanuja Bora

BVPA305P
**INDUSTRIAL TRAINING/ON JOB TRAINING/
WORKSHOP**

SEMESTER-04

BVPA401

PRINCIPLES OF INDIAN MUSIC

Course Objective:

Basic knowledge of technical terms of Indian Music, brief information of Hindustani and Carnatic swara systems.

Course Outcome:

The student can relate this knowledge of technical terms to his practical lessons.

Unit - 1

08

Theory of Indian Music:

Technical Terms:

- 1) Samagana
- 2) Tourya Trikam
- 3) Sastriya Sangitam (classical music)
- 4) Nada – varieties
- 5) Sruti
- 6) Suddha, Vikrita – Swaranthargatha sthanas
- 7) Arohana
- 8) Avarohana
- 9) Sthayi
- 10) Dhatu
- 11) Matu
- 12) Avartana
- 13) Aksharakalamu
- 14) Prathama, dwiteeya, triteeyakalas
- 15) Laya
- 16) Tala
- 17) Mukhtayi, Mohara and Mugimpu.

Unit - 2

08

- Shadja - Madhyamam and shadja - panchamam bhava, Swara classification, Dwadasha swara sthanas.
- Musical Forms-- Gita, Swarajati, Jatiswara (Swarapallavi), Varnam, Saptatalas, scheme of 35 Taalas.
- **Contribution of the following:**
 - 1) Bharata
 - 2) Matanga
 - 3) Jaydeva
 - 4) Annamayya
 - 5) Purandarada
 - 6) Tyagaraja

Unit - 3

07

Applied Theory:

- Swara system in Carnatic and Hindustani Music.
- Raga concept, classification- Janaka, Janya, Sampurna, Audava, Shadava, Upanga and Bhashanga Ragas.

Unit - 4

07

- Fundamental knowledge of Tambura.

Raga lakshanas of the following:

- 1) Mayamalava Gaula
- 2) Malahari
- 3) Mohanam
- 4) Kalyani
- 5) Bilahari
- 6) Shankarabharanam

BVPA402

DANCE AESTHETICS

Unit - 1

08

- Dance as a Performing Art
- Aesthetics, Neuroaesthetics and the Psychology of Art
- Dancer or the Dance - Face Perception, Human motion pictures
- Motor Simulation - Theory
- Dance & Emotions - Basic Emotions, Facial Expressions, Body Expression, Expressive behaviour
- Dance & Language - Dance & the Language Metaphor, Vocabulary, Phrases & Syntax, Reference., Truth & Function
- Understanding Gestures & Actions
- Understanding Scenes
- Understanding Metaphors

Unit - 2

08

Studying the work of well-known practitioners, For the purposes of this unit, a practitioner is defined as an individual or a company with international recognition and an established reputation and presence

- **Selecting primary sources:** live performance, interviews, surveys
- **Selecting secondary sources:** Digital, recorded, web based, print
- Collating information, such as selecting and organizing the pieces most relevant to the tasks and purpose.

Unit - 3

07

Contextual factors and practitioners' work:

- Learners should consider all of the contextual factors and focus on to what extent and how they may have influenced, impacted or been portrayed within the work.
- The influence of historical factors, cultural factors, economic factors, political factors, technological factors, social factors, geographical and physical factors

Creative intentions and themes:

- Exploration of themes in the work and how they are communicated, such as war, morality, romance.
- Use of creative ideas and intentions, Genre of the work(s).
- Target audiences and intended effect.
- How practitioners work has influenced others.
- Collaboration with other practitioners in the performing arts and/or other areas

Unit - 4

07

The application of critical analysis skills:

- Analyzing contextual factors that have influenced the work.
- Exploration and understanding of alternative viewpoints.
- interpreting the information collected.
- Prioritising the information collected.
- Evaluating the information collected.

BVPA403

PRINCIPLES AND ELEMENTS OF DANCE CHOREOGRAPHY

- Unit - 1** **08**
Be able to apply compositional structures and devices in the creation of dance work:
- **Structures:** binary, ternary, rondo, narrative, theme and variation, abstract, chance
 - **Devices:** motif development; unison; canon; repetition; dynamic venation; contrast; climax; highlights; proportion and balance; logical sequencing; unity; symmetry; asymmetry; inversion; stillness
- Unit - 2** **08**
Know how to respond to, and work with, different stimuli:
- **Stimuli:** at least two of the following: music, poetry, text, characters, current af airs, paintings, photographs, sculpture, spoken word, sound, moving image, abstract concepts, objects, professional repertoire
 - **Using stimulus material:** discussion, Improvisation, interpretation of stimulus material, experimentation; selection and rejection, evaluation, manipulation of stimulus, development of ideas
- Unit - 3** **07**
As able to work effectively with dancers:
- **Number of performers:** work with at least two of the following: solo, duo, trio, small groups, larger groups Working relationships: cooperation; listening; valuing the work of others; organisation; focus
- Unit - 4** **07**
Understand the choreographic process and the performance of dance composition:
- **Evaluate process:** interpretation of stimulus; selection of movement material; devices and structures used; working relationship with dancers; time management; rehearsals; strengths and weaknesses
 - **Evaluate performance:** elect on the audience; strengths and weaknesses; communication of ideas; intention and meaning

BVPA404

DANCE TECHNIQUE-I

Unit - 1	08
Basic concept of six categories of Dance & Choreography:	
1) Indian Folk Dance	
2) Bollywood & Tollywood	
Unit - 2	08
1) Western & Fusions	
2) Indian Classical Dance	
Unit - 3	07
1) Fashion Shows and Pageants	
2) Musical Dance Drama/ Ballet (Nritya Natika)	
Unit - 4	07
Detail Theory:	
• Indian Classical Dance	
• Indian Folk Dance	

BVPA405P
**INDUSTRIAL TRAINING/ON JOB TRAINING/
WORKSHOP**

SEMESTER-05

BVPA501

EVENT PRODUCTION

Unit - 1	06
Introduction to Event Production	
<ul style="list-style-type: none">• Definition and scope of event production in performing arts• Types of events: theatrical, dance shows, concerts, fashion shows, festivals• Stages of event production: Pre-production, Production, Post-production	
Unit - 2	06
Event Planning and Management	
<ul style="list-style-type: none">• Concept development and goal setting• Budget planning and cost estimation• Scheduling and timeline creation• Event proposal and documentation	
Unit - 3	06
Roles and Responsibilities	
<ul style="list-style-type: none">• Event producer, stage manager, technical crew, logistics team• Coordination between creative and technical teams• Importance of teamwork in live events	
Unit - 4	06
Venue Management and Logistics	
<ul style="list-style-type: none">• Venue selection and scouting• Layout planning (stage, backstage, audience seating)• Permissions, licenses, and safety regulations• Crowd management and security	
Unit - 5	06
Introduction to Technical Production	
<ul style="list-style-type: none">• Basics of stage lighting• Introduction to audio systems• Simple stage design concepts• Equipment list and handling procedures	

BVPA502

AESTHETICS OF SATTRIYA DANCE

Unit - 1	08
Aesthetics in Dance:	
Aesthetic, spiritual and moral qualities in dance	
Unit - 2	08
Rasa Theory:	
<ul style="list-style-type: none">• Transformation of Bhava to Rasa• Rasa Nispatti	
Unit - 3	07
Abhinaya Techniques and Elements of Sattriya Dance:	
<ul style="list-style-type: none">• Hasta• Padakarma• Sirubheda• Gribabheda• Dristibheda	
Unit - 4	07
Features and Techniques of Bhaona:	
<ul style="list-style-type: none">• Plot and Subject matter• Characters: different types• Sutradhara• Language• Preliminaries• Songs• Talas used in Bhaona	

BVPA503

CHOREOGRAPHY FOR LIVE PERFORMANCE

Unit - 1

08

Understand choreographic structures and devices:

- **Explore choreographic devices and compositional structures**
 - » Choreographic devices: motif and motif development, contrast, complementary, unison, canon (reverting: overlapping and non-overlapping, simultaneous, cumulative, loose), contact, highlights and climax, logical sequencing, positioning/relationship of dancers, use of props and set.
 - » Compositional structures: binary, ternary, rondo, episodic, narrative, chance, collage, theme and variation.
- **Practitioners**
 - » Learners must review the work of at least three practitioners to support their understanding of the previous unit

Unit - 2

08

Develop choreography techniques for performance:

- » Select, explore and respond to stimulus/subject matter when developing choreographic techniques
 - » Use of choreographic devices:
 - » Selection of compositional structure:
 - » Refinement of movement material.
- **Accompaniment for choreography**
 - » Musical accompaniment for live choreography, such as live (musicians, dancers, sound engineer/DJ), recorded, classical, electronic, pop and rock, found and natural sounds, text/spoken word, silence.
 - » Relationships between movement and musical accompaniment:
 - » Set time and place

Unit - 3

07

Apply choreography techniques to a performance:

- Application of skills and techniques when developing performance and working with dancers
 - » Working with dancers
 - » Choreographic techniques:
 - » Performance

Unit - 4

07

Review own development and final performance:

Review and evaluate development and application of choreographic skills and techniques for performance: Learners must track their progress during this unit, reflecting and evaluating on the application and development of choreographic skills and techniques during workshops, rehearsals and final performance, presenting the information in a performance log that includes a combination of recorded and evidence and supporting annotations.

BVPA504

DANCE TECHNIQUE-II (INDIAN FOLK)

Unit - 1

History of Indian folk dance:

An overview of the origins and evolution of folk dance traditions in India.

- Regional styles: A detailed look at specific folk dances from different states and regions of India, such as Bhangra (Punjab), Garba (Gujarat), Bihu (Assam), and Ghoomar (Rajasthan).
- Relationship between folk and classical dance: Exploring how folk dance traditions have influenced classical dance forms, and vice-versa.
- Elements of folk dance: Understanding the key components of folk dance, including rhythm, movement vocabulary, costumes, and musical instruments.
- Different types of folk dances: Categorizing dances based on their purpose, such as harvest dances, ritual dances, and social dances.
- Musicality in folk dance: Exploring the rhythms (taal), tempos (laya), and musical instruments associated with different folk dance forms.
- Costumes and props: Understanding the significance and use of traditional costumes and props in folk dances.

Unit - 2

Practical Techniques:

- Basic steps and postures: Learning the fundamental movements and body positions specific to different folk dance styles.
- Rhythmic footwork: Mastering the intricate foot patterns and rhythms used in various folk dances.
- Hand gestures and mudras: Learning the specific hand movements and their symbolic meanings in different folk dances.
- Choreography and formations: Understanding how to combine steps and movements into simple choreographies and group formations.
- Improvisation and expression: Developing the ability to improvise and express oneself through dance.

Unit - 3

Performance and Presentation:

- Demonstration of folk dances: Learning to perform a variety of folk dances with proper technique and expression.
- Choreography for stage performance: Developing skills in creating and presenting folk dance pieces for a theatrical setting.
- Costume and makeup: Understanding the elements of traditional costume and makeup used in folk dance performances.

Unit - 4

Specific Dance Styles:

- **Bhangra:** A high-energy, vibrant dance from Punjab, characterized by its strong dhol rhythms and acrobatic movements.
- **Garba:** A devotional dance from Gujarat, performed in a circle with rhythmic clapping and swirling movements.
- **Bihu:** A joyful dance from Assam, associated with the Bihu festival and characterized by quick steps and lively movements.
- **Ghoomar:** A graceful and elegant dance from Rajasthan, known for its swirling skirts and intricate footwork.
- **Chhau:** A martial dance form with three styles (Purulia, Seraikella, and Mayurbhanj), known for its vibrant masks and acrobatic movements.
- **Lavani:** A folk dance from Maharashtra, known for its energetic movements, expressive gestures, and use of the dholak.

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SEMESTER-06

BVPA601

DEVELOPING SKILLS AND TECHNIQUES FOR LIVE PROGRAMME

Unit - 1

Understand the role and skills of a performer, Explore the roles and skills of a performer:

- Study of the performance, roles and skills must be carried out, allowing for effective analysis, evaluation and understanding.
- Performance roles, such as: actor, dancer, musical theatre performer, variety entertainer, performance artist
- Performance skills, such as: technical, physical, vocal, interpretative.
- **Practical skills, such as:**
 - » planning
 - » responding to direction/choreography
 - » collaboration
 - » team working.

Unit - 2

Develop performance skills and techniques for live performance:

- Explore and develop physical skills, performance disciplines and styles
- Explore and develop vocal skills, performance disciplines and style
- Develop interpretative skills, performance disciplines and style
- Personal management and discipline skills for performance

Unit - 3

- Apply performance skills and techniques in selected styles
- Learners will apply the relevant performance skills presentations/performances or demonstrations based upon existing material in one performance style.
 - » Application of physical and vocal skills to performance material, disciplines and style
 - » Application of interpretative skills to performance material, disciplines and styles

Unit - 4

- Review and reflect on development of skills and techniques for live performance
- Review and evaluate development of skills and techniques for live performance
- Learners must track their progress during this unit, reflecting on and evaluating the application and development of performance skills and techniques during workshops, rehearsal and final performance, presenting the information in a performance log that includes a combination of recorded evidence and supporting annotations.

BVPA602

DANCE CHOREOGRAPHY AND DEVICES

Unit - 1	08
Choreographic Processes:	
Improvisation skills to find ways to make literal movement into abstract movement. Elements of dance: body, energy, space, time (BEST), selected and combined to create dance that communicates choreographic intent	
Unit - 2	08
Choreographic Devices & Structures:	
Choreographic devices (unison, canon, repetition, abstraction) and choreographic structures (narrative, binary) to create dance that communicates meaning. Group work practices (sharing ideas, problemsolving, listening skills, providing constructive feedback) in dance	
Unit - 3	07
Performance:	
Techniques that focus on developing retention of movement with accuracy and detail. Performance skills (expression, projection, focus) demonstrated to an audience and appropriate to the dance genre/style	
Unit - 4	07
Dance Reflecting and Analysing:	
Reflective processes, using dance terminology, on their own and others' work and the effectiveness in dance works of the use of the elements of dance and design concepts (lighting, music/sound, multimedia, costume, props, sets, staging)	

BVPA603

PERFORMING ARTS PRODUCTION

- Unit - 1** **10**
- Develop personal management skills for performance:**
Learners explore the personal and professional responsibilities that need to be addressed when preparing for a performance.
- Personal preparation
 - Backstage etiquette and personal management for performance
- Unit - 2** **10**
- **Apply skills to a performance:**
 - » Learners contribute to a performance in either a performance or technical role.
 - **Workshop performances/open dresses/previews**
 - » Learners will use trial performances to refine their performance or technical skills in real scenarios.
 - » To adapt material for the performance rather than rehearsal space
- Unit - 3** **10**
- **Applying performance or technical skills:**
 - » Communication of genre, style, themes and mood.
 - » Supporting the creative aims of the production.
 - » Applying technical skills as appropriate and applicable to performance or production role.

BVPA604

DANCE TECHNIQUE-III BOLLYWOOD AND FASHION

Course Outcomes:

By the end of this course, students will be able to:

- Perform Bollywood dance routines with stylistic accuracy and energy
- Choreograph simple Bollywood sequences with fashion integration
- Design or select appropriate costumes for various Bollywood dance themes
- Present themselves confidently on stage and camera with professional appearance

Unit - 1

06

Introduction to Bollywood Dance:

- History and evolution of Bollywood dance
- Influence of Indian classical, folk, Western, and contemporary dance forms
- Key choreographers and trends (e.g., Saroj Khan, Remo D'Souza, Farah Khan)

Unit - 2

06

Basic Dance Techniques:

- Warm-up and body conditioning
- Basic postures, hand gestures, footwork
- Rhythm, beats, and tempo understanding
- Choreographed group routines

Unit - 3

06

Styles in Bollywood Dance:

- Classical fusion (Kathak/Bharatnatyam in Bollywood)
- Folk fusion (Bhangra, Garba)
- Western fusion (Hip-hop, Jazz, Salsa, Belly dance in Bollywood)

Unit - 4

06

Costume & Styling in Bollywood Dance:

- Introduction to performance costumes: traditional, fusion, and contemporary
- Color theory and costume coordination
- Fashion trends in Bollywood dance sequences



Unit - 5

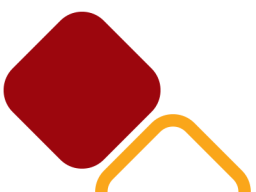
06

Stage Presence & Expression (Abhinaya):

- Eye movements and facial expressions
- Audience engagement techniques
- Use of props in Bollywood dance

References:

1. Bollywood Dance by Sangita Shresthova
2. Fashion in Indian Cinema by Clare M. Wilkinson-Weber
3. Indian Costume History by Roshen Alkazi
4. Dance Magazines and Online Portfolios (e.g., Vogue India, Filmfare)



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