



**BHARATI VIDYAPEETH  
(DEEMED TO BE UNIVERSITY), PUNE**

**Faculty Of Arts  
B.A. (Dance)  
New Syllabus**

**Bharati Vidyapeeth (Deemed to be University)**  
**School of Performing Arts, Pune**

**Semester Wise Detailed Chart of Syllabus of B.A. (Music)**  
**(Credit System)**

**First Year B.A. (Music) (Dance) 1<sup>st</sup> Semester**

Sr. no	Subject	Paper	Syllabus
1	Language (English)	L11	Biography of Pt. Sapan Chaudhari, Padma Subramaniam, Pt. Shivkumar Sharma, Pt. Jasraj
2	Language (Marathi)	L12	Biography of Pt. Vishnu Digambar Paluskar
3	Theory (Dance)	T13	1) Dance Notation, related terms & terminology 1) Kathak Bhatkhande & Paluskar systems 2) Bharatnatyam Karnataki Notation system  2) Introduction to Dance style: Kathak, Bharatanatyam
4	Viva & Practical (Dance) (Bharatnatyam)	V13	1. Sanyukta and Asanyukta Hasta Mudras from Abhinaydarpan (For oral and Demonstration) 2. Shirobheda, Dhristibheda, Padabheda and Grivabheda 3. Reciting given item in Taal, singing ability and full knowledge about the composition is necessary.
5	Viva & Practical (Dance) (Kathak)	V14	1. Sanyukta and Asanyukta Hasta Mudras from Abhinaydarpan (For oral and Demonstration) 2. Teental : Padhant and Tatkar - Ekgun, Dugun, Chaugun, Aathgun Tihai 3. Padhant of all the compositions from stage presentation with Taal – Tali, Khali 4. Information on practical syllabus Sem I
6	Practical Stage Presentation (Dance) (Bharatnatyam)	P13	1) Jatiswaram in Rupakam Taal, (Raga Kalyani/ Vasant/ Saveri/ Bhairavi) 2) Kirtanam on Ganesh or Shiv or Devi
7	Practical Stage Presentation (Dance) (Kathak)	P14	1) Vandana; Ganesh Vandana 2) Teental: That, Sadha Aamad, Toda, Chakradar Toda, Paran, , Tihai 3) Gatbhav or Kavita

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**Semester Wise Detailed Chart of Syllabus of B.A. (Music)**  
**(Credit System)**

**First Year B.A. (Music) (Dance) 2<sup>nd</sup> Semester**

Sr. no	Subject	Paper	Syllabus
1	Language (English)	L21	Biographies of Dr. Prabha Atre, Pt. Bhimsen Joshi, Ustd. Allah Rakha, Pt. Ravi Shankar, Pt. Birju Maharaj.
2	Language (Marathi)	L22	Biography Pt. Balkrishnabua Ichalkaranjkar
3	Theory (Music) & (Dance)	T21	<ol style="list-style-type: none"> <li>1) Introduction to Indian Performing Arts               <ol style="list-style-type: none"> <li>a) Definition of Art</li> <li>b) Different type of Arts and their interrelation                   <ol style="list-style-type: none"> <li>i) Music</li> <li>ii) Dance</li> <li>iii) Theatre</li> <li>iv) Sculpture</li> <li>v) Drawing</li> <li>vi) Designing</li> </ol> </li> </ol> </li> <li>2) History and evolution of Indian Performing Arts               <ol style="list-style-type: none"> <li>(i) Prehistoric</li> <li>(ii) Folk</li> <li>(iii) Classical</li> </ol> </li> </ol>
4	Viva & Practical (Dance) <b>(Bharatnatyam)</b>	V23	<ol style="list-style-type: none"> <li>1) Mandala – Hasta Prachar, Hasta Karana &amp; Hasta Rechaka (Definitions)</li> <li>2) Sapta Taalas with Hasta Kriya (Chatusra Jati - in Three Speeds)</li> <li>3) Hasta Viniyoga – First 13 Asamyuta Hasta-Mudra from Abhinayadarpan</li> <li>4) Reciting given item in Taal, Singing ability and full knowledge about the composition is necessary.</li> </ol>

5	Viva & Practical (Dance) ( <b>Kathak</b> )	V24	<ol style="list-style-type: none"> <li>1) Information on practical syllabus Sem II</li> <li>2) Following peculiar compositions in Teentaal - Paran-Amad, Paramelu, Ginati, Farmaishi Chakradar</li> <li>3) Jhaptaal - Reciting Theka (Ekgun, Dugun, Chaugun, Tihai) and all the compositions from Stage presentation with Tali and Khali Krama Laya Tatkar - Ekgun, Dugun, Chaugun, Tihai</li> <li>4) Hasta Viniyoga – First 13 Asamyuta Hasta-Mudra from Abhinayadarpan</li> <li>5) Information and Padhant of all the compositions from stage presentation with Taal – Tali, Khali</li> </ol>
6	Practical Stage Presentation (Dance) ( <b>Bharatnatyam</b> )	P23	<ol style="list-style-type: none"> <li>1) Shabdam</li> <li>2) Allaripu - Khanda or Mishra</li> </ol>
7	Practical Stage Presentation (Dance) ( <b>Kathak</b> )	P24	<ol style="list-style-type: none"> <li>1) Shrikrishna Vandana</li> <li>2) Jhaptaal (Presentation): That, Sadha-Aamad, Toda, Paran, Chakradar Toda or Chakradar Paran</li> <li>3) Abhinaya – Pada</li> </ol>

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**Semester Wise Detailed Chart of Syllabus of B.A. (Music)**  
**(Credit System)**

**Second Year B.A. (Music) (Dance) 3<sup>rd</sup> Semester**

Sr. no	Subject	Paper	Syllabus
1	Language (Hindi)	L31	Introduction to Hindi Text, Importance of language in Music, Use of pronunciation of Hindi words in Music, Guru Shishya tradition
2	Language (Sanskrit)	L32	<p><b>Section A-</b></p> <p>a) Swarant Naam- (Akaarant, Aakarant, Ikarant) and study of Sarvanaam- Pulling, Striling, Napusakling.</p> <p>b) Three tences-Vartamankal, bhootkal, bhavishyakal( Three Lakaar)- Study of Kalparivartan.</p> <p>c) Ekvachan,Dwivachan, Bahuvachan</p> <p>d) Difference between Naam, Sarvanaam, Dhatu (Kriyapad)</p> <p><b>Section B-</b></p> <p>Study of selected verses from Sangeet Ratnakar, Bharat Natyashastra and Abhinay Darpan- Recitation and Translation of verses.</p> <ol style="list-style-type: none"> <li>1. गीतेनप्रीयतेदेवः .....वंशध्वनिवशंगतः॥</li> <li>2. तस्यगीतस्य .....साधनम् ॥</li> <li>3. गीतनादात्मकं .....नादाधीनमतस्त्रयं ॥</li> <li>4. आहतो..... भिधीयते ॥</li> <li>5. चैतन्यसर्वभूतानां ..... मुपास्महे ॥</li> <li>6. नकारं .....नादोऽभिधीयते ॥</li> <li>7.व्यवहारे .....द्विगुणोश्चोत्तरोत्तरः॥</li> <li>8. गानक्रियोच्यते .....लक्षणम् ॥</li> <li>9. स्थित्वास्थित्वा .....परान्वर्थनामकौ ॥</li> <li>10. एतत्समिश्रणाद्गर्णः .....प्रचक्षते ॥</li> <li>11. स्वतोरञ्जयति .....स्वरकारणम्</li> <li>12. श्रुतिभ्यः स्युः .....इतिसप्तते ॥</li> <li>13. रागरागाङ्गभाषा.....तत्त्ववित् ॥</li> <li>14. सर्वस्थानोत्य.....जितश्रमः॥</li> <li>15. शुद्धच्छायालगाभिज्ञः.....सर्वदोषविवर्जितः ॥</li> <li>16. क्रियापरो.....कृद्भज्जोद्धुरः ॥</li> <li>17. सुसंप्रदयो.....मध्यमोमतः॥</li> <li>18. महामहेश्वरेणोक्तः .....रन्जकस्तथा ॥</li> <li>19. चतुर्वेदोभवेच्छब्द.....तल्लक्षणमथोच्यते ॥</li> <li>20. गातृवादकसंघातो.....तत्त्रिधा ॥</li> <li>21. अङ्गिको .....परिकल्पितः ॥</li> <li>22. सात्विकः पूर्वमुक्तस्तु .....मेनिबोधत ॥</li> <li>23. तस्यशिरोहस्तोरः .....चिबुकान्युपाङ्गानि ॥</li> </ol>

			<p>24. अस्यशाखाच .....प्रयोक्तृभिः॥  25. अङ्गिकस्तुभवेच्छाखा.....-- तुकारणाश्रयम् ॥  26. मुखजेऽभिनयेविप्रा.....मेनिबोधत ॥  27. आकम्पितं कम्पितं .....तथाञ्चितम् ॥  28. निहन्वितं .....त्रयोविधंशिरः॥  29. त्रयोदशविधं .....दृष्टिनामिहलक्षणम् ॥  30. कान्ताभयानका .....रसद्रुष्टयः ॥</p>
3	Theory (Dance)	T33	<p>1) History of Indian Dance:  a) Tribal  b) Folk  c) Classical  d) Modern</p>
4	Viva & Practical (Dance) (Bharatnatyam)	V33	<p>1) Information on practical syllabus Sem III  2) Asanyukta Hasta Viniyoga remaining 15  3) Reciting &amp; singing the composition from practical presentation in Taal  4) Full knowledge about the composition is necessary.</p>
5	Viva & Practical (Dance) (Kathak)	V34	<p>1) Information on practical syllabus Sem III  2) Peculiar compositions in Jhaptaal -  Paran Amad, Paramelu, Ginati, Farmaishi Chakradhar,  Tishra Jati Paran  3) Information and Padhant of all the compositions from stage presentation with Taal – Tali, Khali</p>
6	Practical Stage Presentation (Dance) (Bharatnatyam)	P33	<p>1) Mallari or Pushpanjali.  2) Vatsalya Padam</p>
7	Practical Stage Presentation (Dance) (Kathak)	P34	<p>1) Shiva Vandana  2) Samagra Vastukram in Rupak Taal (Presentation)  That, Sadha Amad, Toda, Paran, Chakrdhar Toda or Chakradhar Paran  3) Abhinaya – Bhajan (Composition based on Sant-Sahitya)</p>

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**Semester Wise Detailed Chart of Syllabus of B.A. (Music)**  
**(Credit System)**

**Second Year B.A. (Music) (Dance) 4<sup>th</sup> Semester**

Sr. no	Subject	Paper	Syllabus
1	Language (Hindi)	L41	Importance of Laya in music, Sanskriti and Sangeet, Harmony Melody, Bhakti – Sangeet, Bharatiya film Sangeet
2	Language (Sanskrit)	L42	<p><b>Section A- Grammer</b></p> <p>a) Study of Grammer in Sem 3 b) Swarant Nam- Ukarant (Pulling, Striling, Napusakling) c) Study of Lakaar (Lotlakar, Vidhilinlakaar) and Singular,Plural forms of those. d) Vachyaparivartanam</p> <p><b>Section B- Study of Verses</b> Recitation and Translation of the verses from Bharat Natyashastra, Sangeet Ratnakar and Abhinay Darpan.</p> <p>१. प्रणम्य शिरसा देवं .....ब्रह्मणा यदुदाहृतम् ॥ २. जग्राह ..... रसा नाथर्वणादपि ॥ ३. श्रुन्गारहास्यकरुणा..... रसा स्मृताः ॥ ४. ततं चैवावनद्धम्..... लक्षणान्वितम् ॥ ५. यथा बीजाद्भवेत्..... भावा व्यवस्थिताः ॥ ६. नानाभिनय .....नाटययोक्त्रुभिः ॥ ७. वियुताः संयुताश्चैव.....हस्तसंक्षयम् ॥ ८. नृत्तेभिनययोगेवा .....करणानिप्रयोजयेत् ॥ ९. प्रसारिताग्रा .....पताकइतिस्मृतः ॥ १०. पताकेतु ..... निबोधत ॥ ११. स्वस्तिकत्रिपताकौ.....कार्याबुद्धाहदर्शने ॥ १२. एकपादप्रचारो .....नामतद्भवेत् ॥ १३. चारीभिः प्रस्तुतं .....युद्धेचकीर्तिताः ॥ १४. स्थितंमध्यं .....प्रयोजयेत् ॥ १५. तेमन्द्रमध्यतारख्य .....प्रतिपादिता ॥ १६. तैः सप्तभिः .....दुर्दरः ॥ १७. गजश्चसप्त .....विवद्यपि ॥ १८. अनुवादीच .....ययोन्तरगोचरा ॥</p>

			<p>१९. ग्रामस्वरसमुहः .....आदिमः॥  २०. द्वितीयो .....स्वचतुर्थश्रुतिसंस्थिते ॥  २१. क्रमात्स्वराणां .....ससच ॥  २२. तालस्तलप्रतिष्ठायामिति..... प्रतिष्ठितम् ॥  २३. कालो ..... बुधैः स्मृतः॥  २४. मार्गदेशीगतत्वेन ..... तुकलोच्यते ॥  २५. स्यादवपोऽथ .....चतुर्विधा ॥  २६. ध्रुवः शम्या .....लक्ष्माभिदध्महे ॥  २७. विश्रान्तियुक्तया .....त्रिविधोमतः॥  २८. द्रुतोमध्यो .....तस्मान्ममध्यविलम्बितौ ॥  २९. तत्ततंसुषिरं ..... भवेत ॥  ३०. गीतंततो ऽ वनध्देन ..... सुषिरंमतम् ॥</p>
3	Theory (Dance)	T43	<p>Dance &amp; allied arts (interrelationship)  i) Theatre  ii) Literature  iii) Sculpture  iv) Painting  Human Physiology for Dance  i) Yoga  ii) Aerobics  iii) Meditation  iv) Exercise  v) Basics of Dance Therapy</p>
4	Viva & Practical (Dance) (Bharatnatyam)	V43	<p>1) Information on practical syllabus Sem IV  2) Sayukta Hasta Viniyog (23)  3) Reciting &amp; singing the composition from practical presentation in Taal  Full knowledge about the composition is necessary</p>
5	Viva & Practical (Dance) (Kathak)	V44	<p>1) Information on practical syllabus Sem IV  2) Peculiar compositions in Rupak taal –  Paramelu, Ginati, Farmaishi Chakradhar Toda or Paran, Tishra Jati Paran</p>
6	Practical Stage Presentation (Dance) (Bharatnatyam)	P43	<p>1) Bhakti Padam  2) Tillana in Adital with Panchjati Korwai</p>



7	Practical Stage Presentation (Dance) ( <b>Kathak</b> )	P44	<ol style="list-style-type: none"><li>1) Saraswati Vandana</li><li>2) Total Vastukram in Ektaal (Presentation) That , Sadha Amad, Toda, Chakradar Toda, Paran, Chakradar Paran</li><li>3) Different Gatnikas in Teentaal - Varieties of Gunghat &amp; Matki</li><li>4) Gatbhav – Gowardhan Leela or Kaliya Mardan or Makhanchori</li></ol>
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**Semester Wise Detailed Chart of Syllabus of B.A. (Music)**  
**(Credit System)**

**Third Year B.A. (Music) (Dance) 5<sup>th</sup> Semester**

Sr. no	Subject	Paper	Syllabus
1	Theory (Dance)	T53	1. Makeup 2. Costumes 3. Set design 4. Practical knowledge of sound & light 5. Study of Indian Classical Dance forms i) Bharatnatyam ii) Kathak iii) Manipuri iv) Odissi v) Kathakali vi) Mohiniattam vii) Kuchipudi viii) Satriya ix) Chhau
2	Viva & Practical (Dance) (Bharatnatyam)	V53	1. Information on practical syllabus Sem V 2. Reciting & singing the composition from practical presentation in Taal 3. Full knowledge about the composition is necessary 4. Doing Natuwangam on Tattakali (Adavues in 3speeds recitation)
3	Viva& Practical (Dance) (Kathak)	V54	1) Information on practical syllabus Sem V 2) Following peculiar compositions in Ektaal Paramelu, Ginati, Farmaishi Chakradhar Toda or Paran, Tishra Jati Toda or Paran 3) Tatkar in Teentaal - Rela or Kayada or Chalan 4) Kramalaya and Tihai in Dhamar
4	Practical Stage Presentation (Dance) (Bharatnatyam)	P53	Varnam in Adital
5	Practical Stage Presentation (Dance) (Kathak)	P54	1) Any type of Vandana 2) Sampurna Vastukram (Dhamar) (Presentation) That, Amad, Toda, Chakrdhar Toda, Paran, Chakradhar Paran, Tihai, Kavita, Tatkar, etc. 3) Thumari or Bhajan

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**Semester Wise Detailed Chart of Syllabus of B.A. (Music)**  
**(Credit System)**

**Third Year B.A. (Music) (Dance) 6<sup>th</sup> Semester**

Sr. no	Subject	Paper	Syllabus
1	Theory (Dance)	T63	<p><b>a) Aesthetics of Dance</b></p> <p>i) Definition of aesthetics ii) Principles of aesthetics iii) Aesthetics in Abhinaya, Movements, Swara, Laya, Taal, Makeup etc.</p> <p><b>b) Introduction to ancient dance texts</b> (Writer, Period, Topics covered- Content, Importance) Natya Shashtra, Abhinaya Darpan, Sangeet Ratnakar</p>
2	Viva (Dance) <b>(Bharatnatyam)</b>	V63	<p>1) Doing Natuwangam for Alarippu on Tattakali 2) Reciting &amp; singing the composition from practical presentation in Taal 3) Full knowledge about the composition is necessary</p>
3	Viva & Practical <b>(Dance) (Kathak)</b>	V64	<p>1) Information on practical syllabus Sem VI 2) Peculiar Compositions in every Taal covered till 6<sup>th</sup> semester – Jhaptaal, Ektaal, Rupak, Dhamar 3) Showing Navaras through facial expressions</p>
4	Practical & Practical (Dance) <b>(Bharatnatyam)</b>	P63	<p>1. Shringar Padam 2. Any composition which includes Nrutta and Abhinaya both (Total presentation of 20 Min.)</p>
5	Practical Stage Presentation <b>(Dance) (Kathak)</b>	P64	<p>1. Any Vandana 2. Detailed presentation of Teentaal That, Amad, Toda, Chakrdhar Toda, Paran, Chakradhar Paran, Tihai, Kavita, Tatkar etc. 3. Any type of Nayika from the Ashtanayikas or any one Nayak from 4 Nayakaas (Total presentation of 20 Min.)</p>



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**School Of Performing Arts, Pune**  
**Semester Wise Detailed Chart of Syllabus of**  
**B.A. (Dance)(Credit System)**

<b>B.A. 1<sup>st</sup> Year (Dance)</b> <b>(Bharatnatyam / Kathak)</b> <b>Sem – 1<sup>st</sup></b>	<b>Credits</b>
Two Language Papers	01 Credit each
Theory Paper	02
Stage Performance	14
Viva	07

Sr. no	Subject	Paper	Syllabus
1	Language (English)	L11	Biography of Pt. Sapan Chaudhari, Padma Subramaniam, Pt. Shivkumar Sharma, Pt. Jasraj
2	Language (Marathi)	L12	Biography of Pt. Vishnu Digambar Paluskar
3	Theory (Dance) (Notation System)	T13	1) <b>Dance Notation</b> , related terms & terminology 1) Kathak Bhatkhande & Paluskar systems 2) Bharatnatyam Karnataki Notation system <b>2) Introduction to Dance style: Kathak / Bharatanatyam</b>
4	Viva (Dance) (Bharatnatyam)	V13	Information on practical syllabus Sem I
5	Viva (Dance) (Kathak)	V14	Information on practical syllabus Sem I
6	Practical <b>(Dance)</b> <b>(Bharatnatyam)</b>	P13	1) Allaripu Chatushra or Mishra 2) Kirtanam on Ganesh or Shiv or Devi 3) Asanyukta and Sanyukta Hasta Mudra 4) Shirobheda, Dhrushtibheda, Padabheda and Grivabheda 5) Reciting given item in Taal, Singing ability and full knowledge about the composition is necessary.
7	Practical <b>(Dance)</b> <b>(Kathak)</b>	P14	1) Teental : Tatkar (Ekgun, Dugun, Tigun, Chaugun, Aathgun) 2) Vandana; Ganesh Vandana 3) Teental: That, Sadha Amad, Toda, Chakradhar Toda, Paran, , Tihai 4) Gata bhav or Kaviti

## Semester Wise Detailed Chart of Syllabus of B.A. (Dance)(Credit System)

B.A. 1 <sup>st</sup> Year (Dance) (Bharatnatyam / Kathak) Sem – 2 <sup>nd</sup>	Credits
Two Language Papers	01 Credit each
Theory Paper	02
Stage Performance	14
Viva	07

Sr. no	Subject	Paper	Syllabus
1	Language (English)	L21	Biographies of Dr. Prabha Atre, Pt. Bhimsen Joshi, Ustd. Allrkha, Pt. Ravi Shankar
2	Language (Marathi)	L22	Biography Pt. Balkrishnabua Ichalkaranjkar
3	Theory (Music) & (Dance) (Introduction to Indian Performing Arts)	T21	<b>1) Introduction to Indian Performing Arts</b> a) Definition of Art b) Different type of Arts i) Music ii) Dance iii) Theatre <b>2) Interrelation between these art forms.</b>
4	Viva (Dance) <b>(Bharatnatyam)</b>	V23	Information on practical syllabus Sem II
5	Viva (Dance) <b>(Kathak)</b>	V24	Information on practical syllabus Sem II
6	Practical (Dance) <b>(Bharatnatyam)</b>	P23	1) Jatiswaram in Rupakam Raga Kalyani or Bhairavi or Vasant or Saveri 2) Shabdam 3) Mandala – Hasta Prachar, Karana & Rechaka in form of def. 4) Sapta Taalas with Hasta Kriya 5) Hasta Viniyoga – 13 Asamyuta 6) Given item reciting in Taal, Singing ability and full knowledge about the composition is necessary.
7	Practical (Dance) <b>(Kathak)</b>	P24	1) Shrikrishna Vandana 2) Peculiar Formations in Teentaal Paran Amad Paramelu Ginati Farmaishi Chakradhar 3) Jhaptaal: Tali and Khali Krama Laya Ekgun, Dugun, Chaugun That, Sadha Amad, Chakrdhar Toda, Chakradar Paran. 4) Acting (Abhinaya) - Pada or Bhajan

## Semester Wise Detailed Chart of Syllabus of B.A. (Dance)(Credit System)

B.A. 2 <sup>nd</sup> Year (Dance) (Bharatnatyam / Kathak) Sem – 3 <sup>rd</sup>	Credits
Two Language Papers	01 Credit each
Theory Paper	02
Stage Performance	14
Viva	07

Sr. no	Subject	Paper	Syllabus
1	Language (Hindi)	L31	Introduction to Hindi Text, Importance of language in Music, Use of pronunciation of words in Music, Guru Shishya tradition
2	Language (Sanskrit)	L32	Information about Sanskrit language, introduction to various words, Dhatu, Nam, Prakriti parichay, Gender, Vibhakti, Swara, Vyanjan, Kala Parichay, Vachan Parichay, maiking sentences etc.
3	Theory (Dance) (History of Dance – Tribal, Folk, Classical, Modern)	T33	<b>History of Dance:</b> a) Tribal b) Folk c) Classical d) Modern
4	Viva (Dance) (Bharatnatyam)	V33	Information on practical syllabus Sem III
5	Viva (Dance) (Kathak)	V34	Information on practical syllabus Sem III
6	Practical (Dance) <b>(Bharatnatyam)</b>	P33	1) Mallari or Pushpanjali. 2) Vatsalya Padam 3) Asanyukta Hasta Viniyoga remaining 15 4) Given item reciting in Taal, Singing ability and full knowledge about the composition is necessary.
7	Practical (Dance) <b>(Kathak)</b>	P34	1) Shiva Vandana 2) Samagra Wastukram in Rupak Taal That, Sadha Amad, Chakrdhar Toda, Chakradhar Paran 3) Acting – Bhajan 4) Peculiar Formations in Jhaptaal Paran Amad Paramelu Ginati Farmaishi Chakradhar Tishra Jati Paran

## Semester Wise Detailed Chart of Syllabus of B.A. (Dance)(Credit System)

<b>B.A. 2<sup>nd</sup> Year (Dance) (Bharatnatyam / Kathak) Sem – 4<sup>th</sup></b>	<b>Credits</b>
Two Language Papers	01 Credit each
Theory Paper	02
Stage Performance	14
Viva	07

Sr. no	Subject	Paper	Syllabus
1	Language (Hindi)	L41	Sangeet me Laya ka Mahtwa, Sanskriti -Sangeet, Harmony Melody, Bhakti – Sangeet, Bharatiya film Sangeet
2	Language (Sanskrit)	L42	Tenses, assertive, Interrogative, exclamation, Parasmaipadam, Atmanepadam, dhatu vichar, visheshan visheshya bhava, Ukaranta, ekaranta, vyajananta, dhatusadhrit visheshnam, kartari – karmani prayog, rasa sutram
3	Theory (Dance) (Dance & Allied arts, Physiology of Dance)	T43	<b>1) Dance &amp; allied arts (interrelationship)</b> <ol style="list-style-type: none"> <li>i) Theatre</li> <li>ii) Literature</li> <li>iii) Sculpture</li> <li>iv) Painting</li> </ol> <b>2) Physiology of Dance</b> <ol style="list-style-type: none"> <li>i) Yoga</li> <li>ii) Aerobics</li> <li>iii) Meditation</li> <li>iv) Exercise</li> </ol>
4	Viva (Dance) (Bharatnatyam)	V43	Information on practical syllabus Sem IV
5	Viva (Dance) (Kathak)	V44	Information on practical syllabus Sem IV
6	Practical (Dance) ( <b>Bharatnatyam</b> )	P43	<ol style="list-style-type: none"> <li>1) Shringar Padam</li> <li>2) Tillana in Adital with Panchjati Korwai</li> <li>3) Sayukta Hasta Viniyog (23)</li> <li>4) Introduction to all items</li> <li>5) Given item reciting in Taal, Singing ability and full knowledge about the composition is necessary.</li> </ol>



7	Practical (Dance) <b>(Kathak)</b>	P44	<ol style="list-style-type: none"> <li>1) Saraswati Vandana</li> <li>2) Total Wastukram in Ektaal That , Sadha Amad, Chakrdhar Toda, Chakradhar Paran</li> <li>3) Different Gatnikas in Teentaal Varieties of Gunghat, Matki</li> <li>4) Peculiar Formations in Rupak taal Paramelu Ginati Farmaishi Chakradhar Tishra Jati Paran</li> <li>5) Gatbhav – Gowardhan Leela or Kaliya Mardan</li> </ol>
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**Semester Wise Detailed Chart of Syllabus of  
B.A. (Dance)(Credit System)**

<b>B.A. 3<sup>rd</sup> Year (Dance) (Bharatnatyam / Kathak) Sem – 5<sup>th</sup></b>	<b>Credits</b>
Theory Paper	02
Stage Performance	15
Viva	08

Sr. no	Subject	Paper	Syllabus
1	Theory (Dance)  (‘Rangabhoosha’, Study of Indian Classical Dance Forms)	T53	<p><b>a) Rangabhoosha</b></p> <ul style="list-style-type: none"> <li>i) Makeup</li> <li>ii) Costumes</li> <li>iii) Set design</li> <li>iv) Practical knowledge of sound &amp; light</li> </ul> <p><b>b) Study of Indian Classical Dance forms</b></p> <ul style="list-style-type: none"> <li>i) Bharat Natyam</li> <li>ii) Kathak</li> <li>iii) Manipuri</li> <li>iv) Odisi</li> <li>v) Kathakali</li> <li>vi) Mohini Hattam</li> <li>vii) Kuchipudi</li> <li>viii) And related</li> </ul>
2	Viva (Dance) (Bharatnatyam)	V53	Information on practical syllabus Sem V
3	Viva (Dance) (Kathak)	V54	Information on practical syllabus Sem V
4	Practical (Dance) <b>(Bharatnatyam)</b>	P53	<ul style="list-style-type: none"> <li>1) Varnam in Adital</li> <li>2) Doing Natawangam on Tattkali</li> <li>3) Given item reciting in Taal, Singing ability and full knowledge about the composition is necessary.</li> </ul>
5	Practical (Dance) <b>(Kathak)</b>	P54	<ul style="list-style-type: none"> <li>1) Any type of Vandana</li> <li>2) Sampurna Vastukram Kramalaya in Dhamar That, Sadha Amad, Chakrdhar Toda, Chakradhar Paran</li> <li>3) Peculiar Formations in Ektaal Paramelu Ginati Farmaishi Chakradhar Tishra Jati Paran</li> <li>4) Form Tatkar in Teentaal Rela or Kayada or Chalan</li> <li>5) Thumari or Bhajan</li> </ul>

**Semester Wise Detailed Chart of Syllabus of  
B.A. (Dance)(Credit System)**

<b>B.A. 3<sup>rd</sup> Year (Dance) (Bharatnatyam / Kathak) Sem – 6<sup>th</sup></b>	<b>Credits</b>
Theory Paper	02
Stage Performance	15
Viva	08

Sr. no	Subject	Paper	Syllabus
1	Theory (Dance)	T63	<p><b>a) Aesthetics of Dance</b></p> <p>i) Definition of aesthetics ii) Principals of aesthetics iii) Aesthetics in Abhinaya, Movements, Swara, Laya, Taal, Makeup etc.</p> <p><b>b) Introduction to Dance text</b> (Natya Shashtra, Abhinaya Darpan, Sangeet Ratnakar etc)</p>
2	Viva (Dance) <b>(Bharatnatyam)</b>	V63	Information on practical syllabus Sem VI
3	Viva <b>(Dance)</b> <b>(Kathak)</b>	V64	Information on practical syllabus Sem VI
4	Practical (Dance) <b>(Bharatnatyam)</b>	P63	<p>1) Padam Bhakti 2) Any composition which includes Nrutta and Nrutya both 3) Doing Natawangam for Alarippu on Tattakali 4) Given item reciting in Taal, Singing ability and full knowledge about the composition is necessary.</p>
5	Practical <b>(Dance)</b> <b>(Kathak)</b>	P64	<p>1) Any Vandana 1) Samagra Wastukram Kramalaya in Teental That, Sadha Amad, Chakrdhar Toda, Chakradhar Paran 2) Compositions in every Taal covered 3) Gatbhav – Navaras peculiarity 4) Thumari or Bhajan 5) Any type of Nayika from Ashtanayikas</p>