

**Bharati Vidyapeeth (Deemed to be University)**  
**School of Performing Arts, Pune**  
**Semester Wise Detailed Chart of Syllabus of B.A. (Dance)**  
**(Credit System) – 4 Years Course**

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

<b>B.A. 1<sup>st</sup> Year (Dance) Bharatnatyam / Kathak / Sattriya) Sem – 1<sup>st</sup></b>	<b>Credits</b>
Two Language Papers	01 Credit each
Theory Paper	03
Stage Performance	10
Viva	05

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
	<b>Language (English – 1)</b>		Biography of Pt. Vishnu Digambar Paluskar in English for Non Maharashtrian and Foreigner, NRI Students
3	Theory (Dance)	T13	1) Dance Notation related terms & terminology 1) Kathak Bhatkhande & Paluskar systems 2) Bharatnatyam Karnataki Notation system 3) Notation system of Sattriya  2) History and Introduction to Dance style: Kathak, Bharatanatyam , Sattriya
4	Viva & Practical (Dance) (Bharatnatyam)	V13	1. Sanyukta and Asanyukta Hasta Mudras from Abhinaydarpan (For oral and Demonstration) 2. Shirobheda, Dhrishtibheda, 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	Viva & Practical (Dance) (Sattriya)	V15	1. Sanyukta and Asanyukta , (Traditional and from Sri Hasta Muktavali) 2. Pada Sthana, Shirobheda 3. Reciting Ga-man , Bhangoni, Ghat, of Nadubhangi
7	Practical Stage Presentation ( <b>Dance</b> ) ( <b>Bharatnatyam</b> )	P13	1) Jatiswaram in Rupakam Taal, (Raga Kalyani/ Vasant/ Saveri/ Bhairavi) 2) Kirtanam on Ganesh or Shiv or Devi
8	Practical Stage Presentation ( <b>Dance</b> ) ( <b>Kathak</b> )	P14	1) Vandana; Ganesh Vandana 2) Teental: That, Sadha Aamad, Toda, Chakradar Toda, Paran, , Tihai 3) Gatbhav or Kavita
9	Practical Stage Presentation ( <b>Dance</b> ) ( <b>Sattriya</b> )	P15	1. Mati akhara – Exercise & Dance Units 2. Nadubhandi - • Ramdani 3. Bhnagi Nach – Kaliya Daman.

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

<b>B.A. 1<sup>st</sup> Year (Dance) Bharatnatyam / Kathak / Sattriya) Sem – 2nd</b>	<b>Credits</b>
Two Language Papers	01 Credit each
Theory Paper	03
Stage Performance	10
Viva	05

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 Ichalkaranjekar
	<b>Language (English – 2)</b>		Biography of Pt. Balkrishnabua Ichalkaranjekar in English for the Non Maharashtra and Foreigner, NRI Students
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	Viva & Practical (Dance) ( <b>Sattriya</b> )	V25	<ol style="list-style-type: none"> <li>1. Information on Bharimans , definitions of – Laya , Hali , Ulah , Bhramari etc.</li> <li>2. Asanyukta Hasta Viniyog – (Srihasta Muktavali – first15) Sanyukta Hasta -Viniyog</li> <li>3. Reciting Ga-man , Bhangoni, Ghat, of Jhumura and Gopi Pravesh Nach.</li> </ol>
7	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>
8	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>
9	Practical Stage Presentation (Dance) ( <b>Sattriya</b> )	P25	<ol style="list-style-type: none"> <li>1. Mati akhara – Exercise &amp; Dance Units (Advance Level)</li> <li>2. Jhumura – <ul style="list-style-type: none"> <li>• Ramdani</li> <li>• Gitar nach</li> </ul> </li> <li>3. Gopi Praveshar Nach</li> <li>4. Piece of Abhinaya – Sloka / Ghosa / Bhatima (Elaborate Abhinaya with Sabda Sanchari ) from the composition of Sankaradeva and Madhavadeva.</li> </ol>

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**(Credit System)**

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

B.A. 2 <sup>nd</sup> Year (Bharatnatyam / Kathak / Sattriya) Sem – 3 <sup>rd</sup>	Credits
Two Language Papers	01 Credit each
Theory Paper	03
Stage Performance	10
Viva	05

Sr. no	Subject	Paper	Syllabus
1	Language (Hindi)	L31	Ustd. Abdul Karim Khan, Pt. Kishen Maharaj, Pt. Bindadin Maharaj, Pt. Kelucharan Mahapatra
	<b>Language (English – 3)</b>	L31	Ustd. Abdul Karim Khan, Pt. Kishen Maharaj, Pt. Bindadin Maharaj, Pt. Kelucharan Mahapatra in English only for Foreigner, NRI Students.
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. गीतेन प्रीयते देवः ..... वंशध्वनिवशंगतः ॥</li> <li>2. तस्य गीतस्य ..... 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. एतत्समिश्रणाद्घर्णः ..... प्रचक्षते ॥</li> <li>11. स्वतोरञ्जयति ..... स्वरकारणम्</li> <li>12. श्रुतिभ्यः स्युः ..... इतिसप्तते ॥</li> <li>13. रागरागाङ्गभाषा ..... तत्त्ववित् ॥</li> <li>14. सर्वस्थानोत्थ ..... जितश्रमः ॥</li> </ol>

			<p>15. शुद्धच्छायालगाभिज्ञः.....सर्वदोषविवर्जितः ॥</p> <p>16. क्रियापरो.....कृभ्दजनोद्भुरः ॥</p> <p>17. सुसंप्रदयो.....मध्यमोमतः॥</p> <p>18. महामहेश्वरेणोक्तः .....रन्जकस्तथा ॥</p> <p>19. चतुर्वेदोभवेच्छब्द.....तल्लक्षणमथोच्यते ॥</p> <p>20. गातृवादकसंघातो.....तत्रिधा ॥</p> <p>21. अङ्गिको .....परिकल्पितः ॥</p> <p>22. सात्विकः पुर्वमुक्तस्तु .....मेनिबोधत ॥</p> <p>23. तस्यशिरोहस्तोरः .....चिबुकान्युपाङ्गानि ॥</p> <p>24. अस्यशाखाच .....प्रयोक्तृभिः॥</p> <p>25. अङ्गिकस्तुभवेच्छाखा.....-- तुकारणाश्रयम् ॥</p> <p>26. मुखजेऽभिनयेविप्रा.....मेनिबोधत ॥</p> <p>27. आकम्पितंकम्पितं .....तथाञ्चितम् ॥</p> <p>28. निहन्चितं .....त्रयोविधंशिरः॥</p> <p>29. त्रयोदशविधं .....दृष्टिनामिहलक्षणम् ॥</p> <p>30. कान्ताभयानका .....रसद्रुष्टयः ॥</p>
	<b>Language</b> <b>(English – 4)</b>	L32	Biography of Pt. Gajanan buva Joshi only for the Foreigner and NRI Students
3	Theory (Dance)	T33	<p>1) History of Indian Dance:</p> <p>a) Tribal</p> <p>b) Folk</p> <p>c) Classical</p> <p>d) Modern (Uday Shankar and Isadora D.)</p>
4	Viva & Practical (Dance) (Bharatnatyam)	V33	<p>1) Information on practical syllabus Sem III</p> <p>2) Asanyukta Hasta Viniyoga remaining 15</p> <p>3) Reciting &amp; singing the composition from practical presentation in Taal</p> <p>4) Full knowledge about the composition is necessary.</p>
5	Viva & Practical (Dance) (Kathak)	V34	<p>1) Information on practical syllabus Sem III</p> <p>2) Peculiar compositions in Jhaptaal - Paran Amad, Paramelu, Ginati, Farmaishi Chakradhar, Tishra Jati Paran</p> <p>3) Information and Padhant of all the compositions from stage presentation with Taal – Tali, Khali</p>
6	Viva & Practical (Dance) (Sattriya)	V35	<p>1. All Bharimans</p> <p>2. Greeva Bheda and Dristi Bheda of Sattriya</p> <p>3. Reciting Ga-man , Bhangoni, Ghat, of learned items.</p>
7	Practical Stage Presentation (Dance) <b>(Bharatnatyam)</b>	P33	<p>1) Mallari or Pushpanjali.</p> <p>2) Vatsalya Padam</p>

8	Practical Stage Presentation (Dance) ( <b>Kathak</b> )	P34	<ol style="list-style-type: none"> <li>1) Shiva Vandana</li> <li>2) Samagra Vastukram in Rupak Taal (Presentation) That, Sadha Amad, Toda, Paran, Chakrdhar Toda or Chakradhar Paran</li> <li>3) Abhinaya – Bhajan (Composition based on Sant-Sahitya)</li> </ol>
9	Practical Stage Presentation (Dance) ( <b>Sattriya</b> )		<ol style="list-style-type: none"> <li>1. Bar Ramdani – Chali</li> <li>2. Gosain Pravesh Nach</li> <li>3. Abhinaya- Vatsalya (Borgeet / Natar Geet)</li> </ol>

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

B.A. 2 <sup>nd</sup> Year (Bharatnatyam / Kathak / Sattriya) Sem – 4th	Credits
Two Language Papers	01 Credit each
Theory Paper	03
Stage Performance	10
Viva	05

Sr. no	Subject	Paper	Syllabus
1	Language (Hindi)	L41	Pt. Vishnu Narayan Bhatkhande, Ustd. Amir Husain Khan, Pt. Mohanrao Kalyanpur, Shrimanta Shankardev
	<b>Language (English – 5)</b>	L41	Biography of Dr. Bhupen Hajarika in English only for the Foreigner, NRI Students
2	Language (Sanskrit)	L42	<p><b>Section A- Grammer</b></p> <p>a) Study of Grammer in Sem 3</p> <p>b) Swarant Nam- Ukarant (Pulling, Striling, Napusakling)</p> <p>c) Study of Lakaar (Lotlakar, Vidhilinlakaar) and Singular,Plural forms of those.</p> <p>d) Vachyaparivartanam</p> <p><b>Section B- Study of Verses</b></p> <p>Recitation and Translation of the verses from Bharat Natyashastra, Sangeet Ratnakar and Abhinay Darpan.</p> <p>१. प्रणम्य शिरसा देवं .....ब्रह्मणा यदुदाहृतम् ॥</p> <p>२. जग्राह ..... रसा नाथर्वणादपि ॥</p> <p>३. श्रुन्गारहास्यकरुणा..... रसा स्मृताः ॥</p> <p>४. ततं चैवावनद्धम्..... लक्षणान्वितम् ॥</p> <p>५. यथा बीजाद्भवेत्..... भावा व्यवस्थिताः ॥</p> <p>६. नानाभिनय .....नाटययोक्त्रुभिः ॥</p> <p>७. वियुताः संयुताश्चैव.....हस्तसंक्षयम् ॥</p> <p>८. नृत्तेभिनययोगेवा .....करणानिप्रयोजयेत् ॥</p> <p>९. प्रसारिताग्रा .....पताकइतिस्मृतः ॥</p> <p>१०. पताकेतु ..... निबोधत ॥</p> <p>११. स्वस्तिकत्रिपताकौ.....कार्याबुद्धाहदर्शने ॥</p>



			<p>१२. एकपादप्रचारो .....नामतद्भवेत् ॥  १३. चारीभिः प्रस्तुतं .....युद्धेचकीर्तिताः॥  १४. स्थितंमध्यं .....प्रयोजयेत् ॥  १५. तेमन्द्रमध्यतारख्य .....प्रतिपादिता ॥  १६. तैः सप्तभिः .....दुर्दरः॥  १७. गजश्चसप्त .....विवद्यपि ॥  १८. अनुवादीच .....ययोन्तरगोचरा ॥  १९. ग्रामस्वरसमुहः .....आदिमः॥  २०. द्वितीयो .....स्वचतुर्थश्रुतिसंस्थिते ॥  २१. क्रमात्स्वराणां .....सप्तच ॥  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 ..... भवेत् ॥  ३०. गीतंततो s वनध्देन ..... सुषिरंमतम् ॥</p>
	<b>Language (English – 6)</b>	L42	Biographies of Lata Mangeshkar, Sitar Devi in English only for Foreigner, NRI Students.
3	Theory (Dance)	T43	<p>Dance &amp; allied arts (interrelationship)</p> <p>i) Theatre  ii) Literature  iii) Sculpture  iv) Painting</p> <p>Human Physiology for Dance</p> <p>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	1) Information on practical syllabus Sem IV 2) Peculiar compositions in Rupak taal – Paramelu, Ginati, Farmaishi Chakradhar Toda or Paran, Tishra Jati Paran
6	Viva & Practical (Dance) (Sattriya)	V45	1. Knowledge of Chuta taal, Pari Taal , Rupak Taal and Mishra Taal. 2. Regional Hastas and Dshavatar Hasta of Sattriya. 3. Able to say taal and Bajana of Practical syllabus
7	Practical Stage Presentation (Dance) ( <b>Bharatnatyam</b> )	P43	1) Bhakti Padam 2) Tillana in Adital with Panchjati Korwai
8	Practical Stage Presentation (Dance) ( <b>Kathak</b> )	P44	1) Saraswati Vandana 2) Total Vastukram in Ektaal (Presentation) That , Sadha Amad, Toda, Chakradar Toda, Paran, Chakradar Paran 3) Different Gatnikas in Teentaal – Varieties of Gunghat & Matki 4) Gatbhav – Gowardhan Leela or Kaliya Mardan or Makhanchori
9	Practical Stage Presentation (Dance) ( <b>Sattriya</b> )	P45	1. Ramdani – Hajowalia Chali 2. Dashavatar Abhinaya

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

<b>B.A. 3<sup>rd</sup> Year (Bharatnatyam / Kathak / Sattriya) Sem – 5<sup>th</sup></b>	<b>Credits</b>
Project	02
Theory Paper	03
Stage Performance	10
Viva	05

Sr. no	Subject	Paper	Syllabus
1	Theory (Dance)	T53	<ol style="list-style-type: none"> <li>1. Makeup</li> <li>2. Costumes</li> <li>3. Set design</li> <li>4. Practical knowledge of sound &amp; light</li> <li>5. Study of Indian Classical Dance forms               <ol style="list-style-type: none"> <li>i) Bharatnatyam</li> <li>ii) Kathak</li> <li>iii) Manipuri</li> <li>iv) Odissi</li> <li>v) Kathakali</li> <li>vi) Mohiniattam</li> <li>vii) Kuchipudi</li> <li>viii) Sattriya</li> <li>ix) Chhau</li> </ol> </li> </ol>
2	Viva & Practical (Dance) (Bharatnatyam)	V53	<ol style="list-style-type: none"> <li>1. Information on practical syllabus Sem V</li> <li>2. Reciting &amp; singing the composition from practical presentation in Taal</li> <li>3. Full knowledge about the composition is necessary</li> <li>4. Doing Natuwangam on Tattakali (Adavues in 3speeds recitation)</li> </ol>
3	Viva& Practical (Dance) (Kathak)	V54	<ol style="list-style-type: none"> <li>1) Information on practical syllabus Sem V</li> <li>2) Following peculiar compositions in Ektaal Paramelu, Ginati, Farmaishi Chakradhar Toda or Paran, Tishra Jati Toda or Paran</li> <li>3) Tatkar in Teentaal - Rela or Kayada or Chalan</li> <li>4) Kramalaya and Tihai in Dhamar</li> </ol>

4	Viva& Practical (Dance) (Sattriya)	V55	1. Information on practical syllabus Sem IV 2 Reciting & singing the composition from practical presentation in Taal 3. Full knowledge about the composition is necessary
5	Practical Stage Presentation (Dance) <b>(Bharatnatyam)</b>	P53	Varnam in Adital
6	Practical Stage Presentation (Dance) <b>(Kathak)</b>	P54	1) Any type of Vandana 2) Sampurna Vastukram (Dhamar) (Presentation) That, Amad, Toda, Chakrdhar Toda, Paran, Chakradhar Paran, Tihai, Kavit, Tatkar, etc. 3) Thumari or Bhajan
7	Practical Stage Presentation (Dance) <b>(Sattriya)</b>	P55	1) Bhatima / Guru Vandana 2) Rajaghariya Chali – <ul style="list-style-type: none"> <li>• Ramadani</li> <li>• Gitar Nach</li> <li>• Mela-Nach</li> </ul>

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**(Credit System)**

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

<b>B.A. 3<sup>rd</sup> Year (Bharatnatyam / Kathak / Sattriya) Sem – 6<sup>th</sup></b>	<b>Credits</b>
Project	02
Theory Paper	03
Stage Performance	10
Viva	05

Sr. no	Subject	Paper	Syllabus
1	Theory (Dance)	T63	<p><b>a) Aesthetics of Dance</b></p> <p>i) Definition of aesthetics</p> <p>ii) Principles of aesthetics</p> <p>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)</p> <p>Natya Shashtra, Abhinaya Darpan, Sangeet Ratnakar</p>
2	Viva (Dance) <b>(Bharatnatyam)</b>	V63	<p>1) Doing Natuwangam for Alarippu on Tattakali</p> <p>2) Reciting &amp; singing the composition from practical presentation in Taal</p> <p>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</p> <p>2) Peculiar Compositions in every Taal covered till 6<sup>th</sup> semester – Jhaptaal, Ektaal, Rupak, Dhamar</p> <p>3) Showing Navaras through facial expressions</p>
4	Viva & Practical <b>(Dance) (Sattriya)</b>	V65	<p>1) 1 Reciting &amp; singing the composition from practical presentation in Taal</p> <p>2) Full knowledge about the composition is necessary</p> <p>3) Knowledge of Taal</p> <p>Bor – Bixom , Saru- Bixom, Rokta Taal</p>
5	Practical & Practical (Dance) <b>(Bharatnatyam)</b>	P63	<p><b>1.</b> Shringar Padam</p> <p><b>2.</b> Any composition which includes Nrutta and Abhinaya both (Total presentation of 20 Min.)</p>

6	Practical Stage Presentation <b>(Dance) (Kathak)</b>	P64	<ol style="list-style-type: none"> <li>1. Any Vandana</li> <li>2. Detailed presentation of Teentaal That, Amad, Toda, Chakrdhar Toda, Paran, Chakradhar Paran, Tihai, Kavit, Tatkar etc.</li> <li>3. Any type of Nayika from the Ashtanayikas or any one Nayak from 4 Nayakaas (Total presentation of 20 Min.)</li> </ol>
7	Practical Stage Presentation <b>(Dance) (Kathak)</b>	P65	<ol style="list-style-type: none"> <li>1. Bahar / Behar nach – <ul style="list-style-type: none"> <li>• Ramdani</li> </ul> </li> <li>2) Abhinaya from Ankiya Natar Geet</li> <li>3) Three Bhangi Nach – from Ankiya Nat</li> </ol>

**Bharati Vidyapeeth (Deemed to be University)**  
**School of Performing Arts, Pune**  
**Semester Wise Detailed Chart of Syllabus of B.A. . (Dance)**  
**(Credit System)**

**Third Year B.A. (Dance) 7<sup>th</sup> Semester**

<b>B.A. 3<sup>rd</sup> Year (Bharatnatyam / Kathak / Sattriya) Sem – 7<sup>th</sup></b>	<b>Credits</b>
Project	02
Theory Paper	03
Stage Performance	10
Viva	05

Sr. no	Subject	Paper	Syllabus
1	Theory (Teaching on Dance- )	T73	<p><b>1. Teaching Methodology of Dance:</b></p> <p>a) Meaning of Teaching,  b) Different levels of Dance training like school level, hobby and private classes and University courses, their specific aims and objects, Dance training for personality development, morals of Dance profession.  c) Guru-Shishya Parampara-its meaning, Ancient form and basic principles, its importance in modern educational system, attributes of ideal Dance teacher and student, Basic principles of teaching, its modification and application in relation with Dance.</p> <p><b>2. Research Methodology of Dance:</b></p> <p>a) Meaning of Research, Form  b) Types of Research for Dance  c) Process of Research : Identification of subject, Reading Material, data collection, Mediums, Notes, writing, Chapters, Conclusion, References etc/</p>
2	<b>Project</b>	Project 3	<b>One Project related to Dance subjects and its Presentation.</b>
3	Viva (Dance) <b>(Bharatnatyam)</b>	V73	<p>1) Performance related topics  2) Natuvangam on Talam of Alarippu- (Khanda/Mishra/Sankirna)</p>
4	Viva & Practical <b>(Dance) (Kathak)</b>	V74	<p>1. Recitation and Tatkar : Ekgun, Dugun, Tigun, Chaugun and Tihai in Theka of the following Taalas  Teentaal, Jhaptaal, Ektaal, Rupak, Dhamar and Raas.  2. Composing small Tihai's as asked by the examiner, in the above given Talas.  3. Tarana</p>

			4. All stage presentation related topics
5	Viva (Dance) <b>(Sattriya)</b>	V75	1 Viva on Performance related topics 2. Gosai Pravesh – <ul style="list-style-type: none"> <li>• Bajanar Nach</li> <li>• Shlokar Nach</li> </ul> Must Explain on Ghoxa by reciting
6	Practical & Practical (Dance) <b>(Bharatnatyam)</b>	P73	<b>Varnam in Atta or Rupak Taal (Duration 35 mins.)</b> <b>b) Nritta Choreography:</b> (A Tirmanam or a Korvai of Tillana or Jatiswaram) (It would be given 1 hour in advance)
7	Practical Stage Presentation <b>(Dance) (Kathak)</b>	P74	<b>a)</b> Presenting a complete repertoire of Kathak in Teentaal Or Raas Taal <b>b)</b> Any one from the following Ashtanayikaas - Abhisarika, Khandita, Virahotkanthita, Vipralabdha Total Presentation for approx. 30 minutes. (Should include a vandana, Taal presentation and Abhinaya of M. A. level) (Total presentation of 20 Min.)
8	Practical Stage Presentation <b>(Dance) (Sattriya)</b>	P75	1) Abhinaya Performance on Shloka, Ghoxa 2) Shuddha Chali – Hajowalia / Kalakatia <ul style="list-style-type: none"> <li>• Ramdani</li> <li>• Geetar Nach – Ektaal / Pari taal</li> <li>• Mela Nach</li> </ul>



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

**Third Year B.A. (Dance) 8<sup>th</sup> Semester**

<b>B.A. 3<sup>rd</sup> Year (Bharatnatyam / Kathak / Sattriya) Sem – 8<sup>th</sup></b>	<b>Credits</b>
Project	02
Theory Paper	03
Stage Performance	10
Viva	05

Sr. no	Subject	Paper	Syllabus
1	Theory (Research Methodology)	T83	<p><b>Teaching Internship :</b> at School and College level. (total 25 hours)</p> <p>Or</p> <p><b>One small Research Project</b> with the full elements of Research process. (Minimum Page limit 50)</p>
2	<b>Project</b>	Project 4	<p>One Project (Filed visit) related to Dance subjects and its Presentation. Ex- Visit to Dance festivals like – Khajoraho Festival, Konark Festival , Kalakshetra Festival , Nrityaparva Festival , Kathak Kala Kendra Kestival , SNSS Festival Etc.</p> <p>Or</p> <p>Visit to Recording Studio to observe Music and Dance Recording and Editing process for 15 days.</p>
3	Viva (Dance) <b>(Bharatnatyam)</b>	V83	<p>1) Performance related topics 2) Natuvangam – Jatiswaram 3) Singing and playing in Talam</p>

4	Viva & Practical <b>(Dance) (Kathak)</b>	V84	<ol style="list-style-type: none"> <li>Four special compositions from any Taal with their proper descriptions. (Recitation as well as presentation with Theka is mandatory) -e.g.Parmelu, Farmaishi Chakradar, Bedam compositions etc.</li> <li>Sargam Or Tarana (It would be given 10 days in advance)</li> <li>One speciality in Tatkaar in Teen Taal E.g. Rela, Kayda, Ladi.etc.</li> <li>All stage presentation related topics</li> </ol>
5	Viva & Practical <b>(Dance) (Sattriya)</b>	V85	<p>1 Performance related topics</p> <p>Bahar –</p> <ul style="list-style-type: none"> <li>Presenting Dialogues of Ankiya Nat (Sutradhar)</li> <li>Information on Ankiya Nat</li> <li></li> </ul> <p>3) Performance on a small Shuddha Nritya on composed Bol which will be given one hour before practical exam.</p>
6	Practical & Practical (Dance) <b>(Bharatnatyam)</b>	P83	<p><b>Stage Performance</b> (Total Duration 25 - 30 mins.)</p> <p><b>a)Ashtapadi: (From Jaydeva’s Geetgovinda, excluding Dashavatar)</b></p> <p>b) Tillana other than Adi and Rupak Taal</p> <p><b>c) A Full Jatiswaram or Tillana</b> (It would be given 10 days in advance)</p>
7	Practical Stage Presentation <b>(Dance) (Kathak)</b>	P84	<p>a) Presenting a complete Kathak repertoire in Jhaptaal or Basant</p> <p><b>b) Any one Ashtanayika from the following 4 types - Swadhinpatika, Wasaksajja, Kalahantariata, Proshitpatika (30 minutes) (Should include Vandana, Taal, Abhinaya. Taal from last semester should not be repeated.)</b></p>
8	Practical & Practical (Dance) <b>(Sattriya)</b>	P85	<ol style="list-style-type: none"> <li>Bahar Nach – <ul style="list-style-type: none"> <li>Ramadani</li> <li>Geetar Nach</li> </ul> </li> <li>Abhinaya – of a Bhatima (elaborately) (Ankiya Nat)</li> </ol>