

Bharati Vidyapeeth (Deemed to be University)
School of Performing Arts, Pune
Semester Wise Detailed Chart of Syllabus of B.A. (Dance)
B.A. (Dance) (Credit System) With NEP
(Revised in 2025-26)

B.A. 1 st Year (Dance) (Kathak / Bharatnatyam / Sattriya)	Credits
Sem – 1st	
Major Practical (Stage Performance)	8
Major Theory	2
Major Viva	2
Vocational Skill Course	2
Skill Enhancement Course	2
Ability Enhancement Course	2
Value Education Course	2
Indian Knowledge System	2

Sr. no	Subject	Paper	Syllabus
1	Major Practical Dance (Stage Performance)	MJ-K11	1) Vandana; Ganesh Vandana 2) Teental: That, Sadha Aamad, Toda, Chakradar Toda, Paran, , Tihai 3) Gatbhav or Kavita
		MJ-B11	1) Jatiswaram in Rupakam Taal, (Raga Kalyani/ Vasant/ Saveri/ Bhairavi) 2) Kirtanam on Ganesh or Shiv or Devi
		MJ-S11	1. Mati akhara – Exercise & Dance Units 2. Nadubhangi - • Ramdani 3. Bhangi Nach – Kaliya Daman.
2	Major Theory - Notation System (Kathak)	MJ-K11	Notation System (Kathak) 1) Dance Notation related terms & terminology Kathak Bhatkhande & Paluskar systems 2) History and Introduction to Dance style: Kathak, Bharatanatyam , Sattriya
	Notation System (Bharatanatyam)	MJ-B11	Notation System (Bharatanatyam) 1) Dance Notation related terms & terminology Bharatnatyam Carnatic Notation system 2) History and Introduction to Dance style: Kathak, Bharatanatyam , Sattriya
	Notation System (Sattriya)	MJ-S11	Notation System (Sattriya) Dance Notation related terms & terminology Notation system of Sattriya 1) History and Introduction to Dance style: Kathak, Bharatanatyam , Sattriya

3	Major Viva (Technical Details of Dance)	MJ-K11	Technical Details of Dance <ol style="list-style-type: none"> 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
		MJ-B11	Technical Details of Dance <ol style="list-style-type: none"> 1. Sanyukta and Asanyukta Hasta Mudras from Abhinaydarpan (For oral and Demonstration) 2. Shirobheda, Dhrishtibheda, Padabheda and Grivabheda <p>Reciting given item in Taal, singing ability and full knowledge about the composition is necessary.</p>
		MJ-S11	Technical Details of Dance <ol style="list-style-type: none"> 1. Sanyukta and Asanyukta , (Traditional and from Sri Hasta Muktavali) 2. Pada Sthana, Shirobheda 3. Reciting Ga-man , Bhangoni, Ghat, of Nadubhangi
4	Vocational Skill Course	VSC11	Introduction to Hindustani and Carnatic Swara Pattern (Practical) Learn Sargam in Both the Styles, Few Alankars in both the Forms Learning one Jatiswaram , Learning one Tarana.
5	Skill Enhancement Courses	SEC11	Study of Folk Rhythmic Instruments (Practical) <ol style="list-style-type: none"> 1. Structure of Folk rhythmic instruments 2. Various types of Folk Music 3. Common rhythm patterns 4. Variations of rhythm patterns as per the genre of music.
6	Ability Enhancement Course	AEC11	Marathi / English1 <ol style="list-style-type: none"> 1. Communication skills <ol style="list-style-type: none"> a. Pronunciation of the words, b. Sentences formation for formal communication, 2. Biography of Pt. Vishnu Digambar Paluskar
7	Value Education Course	VEC11	Introduction to Music-Vocal/ Percussion (Theory)
8	Indian Knowledge System	IKS11	Guru Shishya Parampara (Theory) <ol style="list-style-type: none"> 1. Gurukul system in India 2. History of Gurukul system in India 3. Gurukul system in Indian Dance tradition

Bharati Vidyapeeth (Deemed to be University)
School of Performing Arts, Pune
Semester Wise Detailed Chart of Syllabus of B.A. (Dance)
B.A. (Dance) (Credit System) With NEP
(Revised in 2025-26)

B.A. 1 st Year (Dance) (Kathak / Bharatnatyam / Sattriya) Sem – 2nd	Credits
Major Practical (Stage Performance)	8
Major Theory	2
Major Viva	2
Minor Course	2
Vocational Skill Course	2
Skill Enhancement Course	2
Ability Enhancement Course	2
Value Education Course	2

Sr. no	Subject	Paper	Syllabus
1	Major Practical Dance (Stage Performance)	MJ-K21	1) Shrikrishna Vandana 2) Jhaptaal (Presentation): That, Sadha-Aamad, Toda, Paran, Chakradar Toda or Chakradar Paran 3) Abhinaya – Pada
		MJ-B21	1) Shabdnam 2) Allaripu - Khanda or Mishra
		MJ-S21	1. Mati akhara – Exercise & Dance Units (Advance Level) 2. Jhumura – <ul style="list-style-type: none"> • Ramdani • Gitar nach 3. Gopi Praveshar Nach 4. Piece of Abhinaya – Shloka / Ghosa / Bhatima (Elaborate Abhinaya with Shabda Sanchari) from the composition of Sankaradeva and Madhavadeva.
2	Major Theory - Dance (Introduction to Indian Performing Arts) (Common for all dance students)	MJ - 22	1) Introduction to Indian Performing Arts a) Definition of Art, Classification of Arts, Its Form, Purpose, Importance etc. b) Information of the following performing arts in detail. <ul style="list-style-type: none"> i) Music ii) Dance iii) Theatre iv) Sculpture, v) Drawing, vi) Designing 2) History and evolution of Performing Arts <ul style="list-style-type: none"> i. Prehistoric ii. Folk iii. Classical Interrelation between these art forms

3	Major Viva (Technical Details of Dance)	MJ-K23	Technical Details of Dance <ol style="list-style-type: none"> 1) Information on practical syllabus Sem II 2) Following peculiar compositions in Teentaal - Paran-Amad, Paramelu, Ginati, Farmaishi Chakradar 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 4) Hasta Viniyoga – First 13 Asamyuta Hasta-Mudra from Abhinayadarpan 5) Information and Padhant of all the compositions from stage presentation with Taal – Tali, Khali
		MJ-B23	Technical Details of Dance <ol style="list-style-type: none"> 1) Mandala – Hasta Prachar, Hasta Karana & Hasta Rechaka (Definitions) 2) Sapta Taalas with Hasta Kriya (Chatusra Jati - in Three Speeds) 3) Hasta Viniyoga – First 13 Asamyuta Hasta-Mudra from Abhinayadarpan 4) Reciting given item in Taal, Singing ability and full knowledge about the composition is necessary.
		MJ-S23	Technical Details of Dance <ol style="list-style-type: none"> 1. Information on Bharimans , definitions of – Laya , Hali , Ulah , Bhramari etc. 2. Asanyukta Hasta Viniyog – (Shrihasta Muktavali – first15) Sanyukta Hasta -Viniyog 3. Reciting Ga-man , Bhangoni, Ghat, of Jhumura and Gopi Pravesh Nach.
4	Minor Course	MN21	Playing other Instruments (Harmonium/ Tabla) (Practical) <ol style="list-style-type: none"> 1. Basic technique of playing 2. Practice of basic phrases 3. Study of Basic composition
5	Vocational Skill Course	VSC21	Sound & Light arrangements for Live concerts (Practical) <ol style="list-style-type: none"> 1. Introduction to the basic terms about sound arrangements 2. Information about Speakers, Microphones, Mixers, Amplifiers 3. Use of the hardware in live concerts 4. Placement of Microphones, Monitors and speakers for smooth conduct Use of various types of Microphones according to Vocal, Instrumental and Percussion instruments.) 5. Basics of Lighting of stage lighting, 6. Front light , Side light and spot light 7. Use of Color as per the requirement of Dance presentation 8. Other Important features of Stage lighting
6	Skill Enhancement Courses	SEC 21	Introduction to Indian Light Music (Practical) <ol style="list-style-type: none"> 1. Bhavgeet – Marathi Bhavgeet – two songs 2. Ghazal – two song 3. Film songs – two songs

7	Ability Enhancement Course	AEC21	English (Presentation) 1. Communication skills a. Pronunciation of the words, b. Sentences formation for formal communication, 2. Biographies of Dr. Prabha Atre, Pt. Bhimsen Joshi, Ustd. Alla rakha, Pt. Ravi Shankar, Pt. Birju Maharaj
8	Value Education Course	VEC21	Food habits and Nutrition for Dancers (Presentation) 1. Balanced Diet a) Introduction b) Carbohydrates-source and function c) Proteins-source and function d) Fats(Lipids)-source and function e) Vitamins, Minerals and Water 2. Importance of food in Musician's/Dancer's life a) Food for vocalists b) Food for Instrumentalists c) Food for Dancers 3. Ideal diet plan for Musicians/Dancers a) Diet plan for Vocalists b) Diet plan for Instrumentalists c) Diet plan for Dancers d) Precautions before and after concerts Precautions during Traveling

Bharati Vidyapeeth (Deemed to be University)
School of Performing Arts, Pune
Semester Wise Detailed Chart of Syllabus of B.A. (Dance)
B.A. (Dance) (Credit System) With NEP
(Revised in 2025-26)

B.A. 2 nd Year (Dance) (Kathak / Bharatnatyam / Sattriya) Sem – 3	Credits
Major Practical (Stage Performance)	8
Major Theory	2
Major Viva	2
Minor Course	2
Minor Course	2
Vocational Skill Course	2
Ability Enhancement Course	2
Community Engagement Program	2

Sr. no	Subject	Paper	Syllabus
1	Major Practical Dance (Stage Performance)	MJ-K31	Kathak 1) Shiva Vandana 2) Samagra Vastukram in Rupak Taal (Presentation) That, Sadha Amad, Toda, Paran, Chakradhar Toda or Chakradhar Paran 3) Abhinaya – Bhajan (Composition based on Sant-Sahitya)
		MJ-B31	Bharatnatyam 1) Mallari or Pushpanjali. 2) Vatsalya Padam
		MJ-S31	Sattriya 1. Bar Ramdani – Chali 2. Gosain Pravesh Nach 3. Abhinaya- Vatsalya (Borgeet / Natar Geet)
2	Major Theory - History of Indian Dance (Common for all dance students)	MJ - 32	1) History of Indian Dance a) Tribal b) Folk c) Classical 2) Modern Dance (Uday Shankar and Isadora D.)
3	Major Viva (Technical Details of Dance)	MJ-K33	Technical Details of Dance 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
		MJ-B33	Technical Details of Dance 1) Information on practical syllabus Sem III 2) Asanyukta Hasta Viniyoga remaining 15 3) Reciting & singing the composition from practical presentation in Taal 4) Full knowledge about the composition is necessary.

		MJ-S33	Technical Details of Dance 1. All Bharimans 2. Greeva Bheda and Dristi Bheda of Sattriya 3. Reciting Ga-man , Bhangoni, Ghat, of learned items.
4	Minor course	MN31	Study of mythological Stories (Presentation)/ Dance Chreography – Classical Dance 1. Introduction to Temple/mandir Parampara and its relation to dance 2. Importance of study of Natya-Ved, Ved, Puranas and epics 3. Hindi mythology – basic principles (Brief) 4. Purpose to learn mythological stories and its relation to dance 5. Study the stories of Ganesh, Vishnu, Shiva, Devi etc Or Dance Chreography – Classical Dance
5	Minor Course	MN32	Voice Culture (Presentation)/Dance Chreography – Folk Dance 1. Voice culture - Introduction 2. Scientific method of Pronouncement of vowels (A,E,I,O,U) 3. Merge of Vowels 4. Pronouncement of consonants 5. Aalap and Taan Application of Voice culture in Singing Or Dance Chreography – Folk Dance
6	Vocational Skill Course	VSC 31	Dance & Psychology (Presentation) 1. Introduction to Psychology 2. Learning theories and its implementation 3. Theories of developmental stages and its implementation 4. Psychological aspects of performance
7	Ability Enhancement Course	AEC 31	Hindi/ English 2 1. Communication skills a. Pronunciation of the words, b. Sentences formation for formal communication, 2. Introduction to Hindi Text, 3. Importance of language in Dance 4. Pronunciation of words in Dance
8	Community Engagement Program	CEP 41	Volunteering Dance Events (Project) 1. Volunteering in Dance Events 2. Submission of detailed report about the duties done in Dance events.

Bharati Vidyapeeth (Deemed to be University)
School of Performing Arts, Pune
Semester Wise Detailed Chart of Syllabus of B.A. (Dance)
B.A. (Dance) (Credit System) With NEP
(Revised in 2025-26)

B.A. 2 nd Year (Dance) – Kathak / Bharatnatyam/ Sattriya Sem – 4	Credits
Major Practical (Stage Performance)	8
Major Theory	2
Major Viva	2
Minor Course	2
Minor Course	3
Field Project	1
Skill Enhancement Course	2
Ability Enhancement Course	2

Sr. no	Subject	Paper	Syllabus
1	Major Practical Dance (Stage Performance)	MJ – K41	Practical Kathak 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
		MJ – B41	Practical Bharatnatyam 1) Bhakti Padam 2) Tillana in Adital with Panchjati Korwai
		MJ – S41	Practical Sattriya 1. Ramdani – Hajowalia Chali 2. Dashavatar Abhinaya
2	Major Theory - Dance & allied arts, Physiology of Dance (Common for all dance students)	MJ - 42	Dance & allied arts (interrelationship) & Dance Physiology i) Theatre ii) Literature iii) Sculpture iv) Painting Human Physiology for Dance i) Yoga ii) Aerobics iii) Meditation iv) Exercise
3	Major Viva (Technical Details of Dance)	MJ- K43	Technical Details of Dance- Kathak 1) Information on practical syllabus Sem IV 2) Peculiar compositions in Rupak taal – Paramelu, Ginati, Farmaishi Chakradhar Toda or Paran, Tishra Jati Paran

		MJ-B43	Technical Details of Dance- Bharatnatyam 1) Information on practical syllabus Sem IV 2) Sayukta Hasta Viniyog (23) 3) Reciting & singing the composition from practical presentation in Taal <p style="text-align: center;">Full knowledge about the composition is necessary</p>
		MJ-S43	Technical Details of Dance- Sattriya 1. Knowledge of Chuta taal, Pari Taal , Rupak Taal and Mishra Taal. 2. Regional Hastas and Dashavatar Hasta of Sattriya. 3. Able to say taal and Bajana of Practical syllabus
4	Minor Course	MN41	Make up & Costumes (Presentation)/Dance Chreography – Modern Dance Importance of Stage Make up . Traditional Make up and Modern Applications Highlighting Facial Features Make up as per the presentation Traditional Costume / Modern blend in Costume Props and other accessories in Dance Costumes Texture , Colour Design as per the Presentation Or Dance Chreography – Modern Dance
5	Minor Course (Environmental Studies – Theory)	MN42	Environmental studies - Theory 1. Humans and the Environment 2. Natural Resources and Sustainable Development 3. Environmental Issues: Local, Regional and Global 4. Conservation of Biodiversity and Ecosystems 5. Environmental Pollution and Health 6. Climate change: Impacts, Adaptation and Mitigation 7. Environmental Management 8. Environmental Treaties and Legislation
6	(Environment Studies - Project)		Environment Studies - Project 1. Case studies 2. Field work
6	Skill Enhancement Course	SEC 41	Basics of Computer – (Practical) 1. Basic terms and functions of Computer 2. Hardware and software 3. MS office 4. Use of shortcuts 5. Use of Internet
7	Ability Enhancement Course	AEC 41	Language (Sanskrit) / English 3 (Presentation) Section A- a) Swarant Naam- (Akaarant, Aakarant, Ikarant, and study of Sarvanaam- Pulling, Striling, Napusakling.

- b) Three tences-Vartamankal, bhootkal, bhavishyakal(Three Lakaar)- Study of Kaalparivartan,
 c) Ekvachan,Dwivachan, Bahuvachan
 d) Difference between Naam, Sarvanaam, Dhatu (Kriyapad)
 e) Self-introduction in Sanskrit,

Section B-

Study of selected verses from Sangeet Ratnakar, Bharat Natyashastra and Abhinay Darpan- Recitation and Translation of verses.

1. गीतेनप्रीयतेदेवःवंशध्वनिवशंगतः॥
2. गीतंनादात्मकंनादाधीनमतस्त्रयं॥
3. आहतो..... भिधीयते ॥
4. नकारंनादोऽभिधीयते ॥
5. व्यवहारेद्विगुणोश्चोत्तरोत्तरः॥
6. स्वतोरञ्जयतिस्वरकारणम् ॥
7. रागरागाङ्भाषा.....तत्त्ववित् ॥
8. सर्वस्थानोत्य.....जितश्रमः॥
9. शुद्धच्छायालगाभिज्ञः.....सर्वदोषविवर्जितः ॥
10. क्रियापरो.....कृभ्दजनोद्धुर : ॥
11. सुसंप्रदयो.....मध्यमोमतः॥
12. अङ्गिकोपरिकल्पितः ॥
13. अङ्गिकस्तुभवेच्छाखा.....- तुकारणाश्रयम् ॥
14. कान्ताभयानकारसद्रुष्टय : ॥
15. जग्राह..... रसा नाथर्वणादपि॥
16. ततं चैवावनद्धम्..... लक्षणान्वितम्॥
17. यथा बीजाद्भवेत्..... भावा व्यवस्थिताः॥
18. नानाभिनयनाटययोक्त्रुभिः ॥
19. वियुताः संयुताश्चैव.....हस्तसंक्षयम्॥
20. नृत्तेभिनययोगेवाकरणानिप्रयोजयेत् ॥
21. प्रसारिताग्रापताकइतिस्मृतः॥
22. एकपादप्रचारोनामतद्भवेत् ॥

		<p>23. चारीभिः प्रस्तुतंयुद्धेचकीर्तिताः॥</p> <p>24. तालस्तलप्रतिष्ठायामिति..... प्रतिष्ठितम् ॥</p> <p>25. कालो बुधैः स्मृतः॥</p> <p>26. मार्गदेशीगतत्वेन तुकलोच्यते ॥</p> <p>27. विश्रान्तियुक्तयात्रिविधोमतः॥</p> <p>28. द्रुतोमध्योतस्मान्ममध्यविलम्बितौ ॥</p> <p>29. तत्तंसुषिरं भवेत ॥</p> <p>30. गीतंततो s वनध्देन सुषिरंमतम् ॥</p>
--	--	---

Bharati Vidyapeeth (Deemed to be University)
School of Performing Arts, Pune
Semester Wise Detailed Chart of Syllabus of B.A. (Dance)
B.A. (Dance) (Credit System) With NEP
(Revised in 2025-26)

B.A. 3 rd Year (Dance) Kathak / Bharatnatyam / Sattriya	Credits
Sem – 5	
Major Practical (Stage Performance)	8
Major Theory	2
Major Viva	2
Discipline Specific Elective	2
Discipline Specific Elective	2
Minor Course	2
Vocational Skill Courses	2
Field Project	2

Sr. no	Subject	Paper	Syllabus
1	Major Practical Dance (Stage Performance)	MJ-K51	Kathak 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
		MJ-B51	Bharatnatyam Varnam in Adital
		MJ-S51	Sattriya 1) Bhatima / Guru Vandana 2) Rajaghariya Chali – <ul style="list-style-type: none"> • Ramadani • Gitar Nach • Mela-Nach
2	Major Theory (Dance) - Study of Indian Classical Dances & Rangabhoosha (Common for all dance students)	MJ - 52	Study of Indian Classical Dances & Rangabhoosha 1. Makeup 2. Costumes 3. Set design 4. Practical knowledge of sound & light 1. Study of Indian Classical Dance forms i) Bharatnatyam ii) Kathak iii) Manipuri iv) Odissi v) Kathakali vi) Mohiniattam

			vii) Kuchipudi viii) Sattriya ix) Chhau
3	Major Viva (Technical Details of Dance)	MJ-K53	Technical Details of Dance Kathak 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
		MJ-B53	Technical Details of Dance Bharatnatyam 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)
		MJ-S53	Technical Details of Dance Sattriya 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
4	Discipline Specific Elective	DSE51	Choreography for Literary Work (Theory) / Study of Natyashastra (Presentation) -Importance of Literature and Dance - Study of Dance composition from Traditional / Medieval / Modern Literature - Ornamentation in literature and its implementation in Dance - Depicting Characters (Nayak / Nayika / Sakhi) etc. on the basis of Literature
5	Discipline Specific Elective- Practical	DSE52	Choreography for Literary Work / Basics of Acting (Practical) One Project related to Dance subject and its presentation 1.Solo Choreography on Poem and a character selected from Literature. 2.Study of literary work and learning to develop the content for presentation through Dance Choreography. Basics of Acting (Practical) 1. Actor – his instruments – Body, Mind and intelligence 2. Sense of the instruments and its development 3. Exercises for Body 4. Exercises for Mind- Mind balance, Concentration, Observation and steadiness of Mind 5. Intelligence- Reading, Writing, discussions, meaning and conclusion of readings 6. Actor and Space 7. Actor and Co-Actor

			8. Types of Acting
6	Minor Course	MN51	Project 1. Preparation of Project on given subject 2. Submission of a small thesis and Presentation
7	Vocational Skill Course	VSC 51	Basics of Dance Therapy (Presentation) -Dance Therapy as psychotherapeutic use - Body movement and emotional behavior - Therapeutic movements and primary mode of intervention - Dance Therapy promote personal integration
8	Field Project	FP31	Attending Dance Festivals/Seminars/ Workshops (Project) 1. Attending a Dance seminar/ Workshop/ Festival 2. Submission of detailed report about the Seminar/ Workshop/ Festival attended

Bharati Vidyapeeth (Deemed to be University)
School of Performing Arts, Pune
Semester Wise Detailed Chart of Syllabus of B.A. (Dance)
B.A. (Dance) (Credit System) With NEP
(Revised in 2025-26)

B.A. 3 rd Year (Dance) (Kathak /Bharatnatyam / Sattriya)	Credits
Sem – 6	
Major Practical (Stage Performance)	8
Major Theory	2
Major Viva	2
Discipline Specific Elective	2
Discipline Specific Elective	2
Minor Course	2
On Job Training	4

Sr. no	Subject	Paper	Syllabus
1.	Major Practical Dance (Stage Performance)	MJ-K61	Kathak 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.)
		MJ-B61	Bharatnatyam 1. Shringar Padam 2. Any composition which includes Nrutta and Abhinaya both (Total presentation of 20 Min.)
		MJ-S61	Sattriya 1. Bahar / Behar nach – • Ramdani 2) Abhinaya from Ankiya Natar Geet 3) Three Bhangi Nach – from Ankiya Nat

2	Major Theory - Aesthetics of Dance, Introduction to ancient dance texts (Common for all dance students)	MJ - 62	Aesthetics of Dance & Introduction to ancient dance texts a) Aesthetics of Dance i) Definition of aesthetics ii) Principles of aesthetics iii) Aesthetics in Abhinaya, Movements, Swara, Laya, Taal, Makeup etc. b) Introduction to ancient dance texts (Writer, Period, Topics covered- Content, Importance) Natya Shashtra, Abhinaya Darpan, Sangeet Ratnakar
3	Major Viva (Technical Details of Dance)	MJ-K63	Technical Details of Dance - Viva Kathak 1) Information on practical syllabus Sem VI 2) Peculiar Compositions in every Taal covered till 6 th semester – Jhaptaal, Ektaal, Rupak, Dhamar Showing Navaras through facial expressions
		MJ-B63	Technical Details of Dance - Viva Bharatnatyam 1) Doing Natuwangam for Alarippu on Tattakali 2) Reciting & singing the composition from practical presentation in Taal Full knowledge about the composition is necessary
		MJ-S63	Technical Details of Dance - Viva Sattriya 1) Reciting & singing the composition from practical presentation in Taal 2) Full knowledge about the composition is necessary 3) Knowledge of Taal Bor – Bixom , Saru- Bixom, Rokta Taal
4	Discipline Specific Elective	DSE 61	Background Music for Drama/Choreographic work (Theory)/ Indian Dance Appriciation 1. Meaning and Purpose of Background music 2. Use of Instruments 3. Use of Genres 4. Study of Background music used in Drama/ Plays/ Films. Or Indian Dance Appriciation
5	Discipline Specific Elective	DSE 62	Background music for Drama / Background music for Choreographic Works (Practical) Background Music for Drama/Plays 1. Compose the background music for a scene from Drama/ Play. 2. Presentation of Background Music composed for Dance.

6	Minor Course	MN61	Dance Teacher's training – (Presentation) 1. Objectives of Teaching Dance 2. Methods of Teaching Dance 3. Learning experience 4. Teaching aids 5. Curriculum 6. Planning of Teaching 7. Evaluation
7	On Job Training	OJT 61	Internship (Teaching at School) (Project) 1. Teaching to school level students during semester 2. Submission of detailed report at the end of semester 3. Use of Teaching aids 4. Teaching as per lesson plan

Bharati Vidyapeeth (Deemed to be University)
School of Performing Arts, Pune
Semester Wise Detailed Chart of Syllabus of B.A. (Dance)
B.A. (Dance) (Credit System) With NEP
(Revised in 2025-26)

B.A. 4 th Year (Dance) (Kathak / Bharatnatyam / Sattriya) Sem – 7 (Option 1)	Credits
Major Practical (Stage Performance)	8
Major Theory 1	2
Major Theory 2	2
Major Viva	2
Discipline Specific Elective	2
Minor Course	4
Vocational Skill Courses	2

Sr. no	Subject	Paper	Syllabus
1	Major Practical Dance (Stage Performance)	MJ-K 71	Kathak a) Presenting a complete repertoire of Kathak in Teentaal Or Raas Taal 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.)
		MJ-B 71	Bharatnatyam Varnam in Atta or Rupak Taal (Duration 35 mins.) b) Nritta Choreography: (A Tirmanam or a Korvai of Tillana or Jatiswaram) (It would be given 1 hour in advance)
		MJ-S 71	Sattriya 1) Abhinaya Performance on Shloka, Ghoxa 2) Shuddha Chali – Hajowalia / Kalakatia <ul style="list-style-type: none"> • Ramdani • Geetar Nach – Ektaal / Pari taal • Mela Nach
2	Major Theory 1 - History of Dance (Separate papers – 3 papers)	MJ-K/B/S 72	History of Kathak/Bharatnatyam/Sattriya Dance repertoire 1. Evolution of Dance: 2. History of the Traditional Repertoire 3. Details Study of Nritta , Nritya and Natya presentation of the Dance forms (Kathak / Bharatnatyam / Sattriya) 4. Specialty of body technique and Abhinaya of your dance form.
3	Major Theory 2 - Study of Ancient Texts (Common for all dance students)	MJ-73	Study of Ancient Texts related to the Dance Form. 1. Introduction to Bharata's Natyashastra focusing on its relation with present day dance tradition. 2. Natya Utpatti (evolution), Tandav, Lasya, Acting 4 types, Rasabhav concept, Vrutti, Pravrutti, Natya Prakar (Dhasha Rupak)) 3. Introduction to Abhinaya Darpan and its importance in various classical dance form.

			4. Introduction to other Sanskrit texts like Sangeet Ratnakar, Nrittaratnavali and Sangeet Saramrita , Srihasta Muktavali and their relevance to Classical Dances like Kathak Bharatnatyam and Sattriya
4	Major Viva (Technical Details of Dance)	MJ- K74	<p>Technical Details of Kathak</p> <ol style="list-style-type: none"> 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
		MJ- B74	<p>Technical Details of Bharatnatyam</p> <ol style="list-style-type: none"> 1) Performance related topics 2) Natuvangam on Talam of Alarippu- (Khanda/Mishra/Sankirna)
		MJ- S74	<p>Technical Details of Sattriya</p> <ol style="list-style-type: none"> 1 Viva on Performance related topics 2. Gosai Pravesh – <ul style="list-style-type: none"> • Bajanar Nach • Shlokar Nach <p>Must Explain on Ghosha by reciting</p>
5	Discipline Specific Elective	DSE 71	Study of Western Dance forms / Study of South Asian dance forms / Dance Choreography for Camera
6	Minor course - Research Methodology (Common for Music & Dance)	MN 71	<p>Research Methodology (Theory)</p> <ol style="list-style-type: none"> 1. Foundation of Research 2. Problem identification and formulation 3. Research design 4. Types of research 5. Data collection and analysis 6. Use of tools/ techniques for research
7	Vocational Skill Courses	VSC 71	<p>Process of organizing Dance Events (Presentation)</p> <ol style="list-style-type: none"> 1. Organization of an Event 2. Venue fixing 3. Stage arrangement 4. Artists and accompanists hospitality 5. Sound system 6. Fund raising 7. Publicity

Bharati Vidyapeeth (Deemed to be University)
School of Performing Arts, Pune
Semester Wise Detailed Chart of Syllabus of B.A. (Dance)
B.A. (Dance) (Credit System) With NEP
(Revised in 2025-26)

B.A. 4 th Year (Dance) (Kathak / Bharatnatyam / Sattriya) Sem – 8 (Option 1)	Credits
Major Practical (Stage Performance)	8
Major Theory 1	2
Major Theory 2	2
Major Viva	2
Discipline Specific Elective	2
On Job Training	6

Sr. no	Subject	Paper	Syllabus
1.	Major Practical Dance (Stage Performance)	MJ-K81	<p>Kathak</p> <p>a) Presenting a complete Kathak repertoire in Jhaptal or Basant</p> <p>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.)</p>
		MJ-B81	<p>Bharatnatyam</p> <p>Stage Performance (Total Duration 25 - 30 mins.)</p> <p>a)Ashtapadi: (From Jaydeva's Geetagovinda, excluding Dashavatar)</p> <p>b) Tillana other than Adi and Rupak Taal</p> <p>c) A Full Jatiswaram or Tillana (It would be given 10 days in advance)</p>
		MJ-S81	<p>Sattriya</p> <p>1. Bahar Nach –</p> <ul style="list-style-type: none"> • Ramadani • Geetar Nach <p>2. Abhinaya – of a Bhatima (elaborately) (Ankiya Nat) Performance related topicsBahar –</p> <ul style="list-style-type: none"> • Presenting Dialogues of Ankiya Nat (Sutradhar) • Information on Ankiya Nat <p>3) Performance on a small Shuddha Nritya on composed Bol which will be given one hour before practical exam.</p>

2.	Major Theory 1 - History and principles of Choreography (Common for all dance students)	MJ - 82	History and principles of Choreography <ol style="list-style-type: none"> 1. The meaning and history of the term Choreography and its parallel concept Bandha as found in Natyashastra. 2. Principals and objectives of Choreography, selection of Subjects, proper musical treatment for selected subjects. 3. Choreography in modern context its application, its past-present and future. 4. Contribution of Uday Shankar, Ravindranath Tagore and Rukmini Devi etc. 5. Presentation of Choreography using modern techniques. 6. Information on creative choreographies in modern times. 7. Use of Classical based Choreography in Films. 8. History of various forms of dance drama traditions
3.	Major Theory 2 - Study of renowned Gurus and their contribution (Separate papers – 3 papers)	MJ K/B/S 83	Study of renowned Gurus and their contribution to the form. <ol style="list-style-type: none"> 1. Define and elaborate unique Tala composition and its Notations (Nritta) 2. Define and elaborate special Abhinaya Composition which has added in your dance in post-independence period. 3. Contribution of the renowned Gurus for the development of the dance form.
4	Major Viva (Technical Details of Dance)	MJ-K84	Technical Details of Dance Kathak <ol style="list-style-type: none"> 1. 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. 2. Sargam Or Tarana (It would be given 10 days in advance) 3. One speciality in Tatkaar in Teen Taal E.g. Rela, Kayda, Ladi.etc. 4. All stage presentation related topics
		MJ-B84	Technical Details of Dance Bharatnatyam <ol style="list-style-type: none"> 1) Performance related topics 2) Natuvangam – Jatiswaram 3) Singing and playing in Talam
		MJ-S84	Technical Details of Dance Sattriya <ol style="list-style-type: none"> 1 Performance related topic , Bahar – <ul style="list-style-type: none"> • Presenting Dialogues of Ankiya Nat (Sutradhar) • Information on Ankiya Nat • 3) Performance on a small Shuddha Nritta on composed Bol which will be given one hour before practical exam.
5	Discipline Specific Elective	DSE 81	IPR and Copyright / Dance and Indian Philosophy - (Presentation) <ol style="list-style-type: none"> 1. Intellectual Property Rights <ol style="list-style-type: none"> a) Meaning b) Nature c) Need for Legal Protection d) Advantages and disadvantages

			<p>2. Scope of IPR</p> <ol style="list-style-type: none"> a) Copyrights b) Patents c) Trademarks and service marks d) Trade secrets <p>3. The Copyright Act, 1957</p> <p>4. Trademarks Act, 1999</p> <p>Dance and Indian Philosophy-</p> <ol style="list-style-type: none"> 1) Dance and Religion 2) Mythological references to Dance 3) Dance and Spirituality 4) Hindu Philosophy
6.	OJT	OJT 81	<p>Internship (Teaching at College level) (Project)</p> <ol style="list-style-type: none"> 1. Teaching at college level students 2. Submission of detailed report at the end of semester 3. Use of Teaching aids 4. Teaching as per lesson plan

Bharati Vidyapeeth (Deemed to be University)
School of Performing Arts, Pune
Semester Wise Detailed Chart of Syllabus of B.A. (Dance)
B.A. (Dance) (Credit System) With NEP
(Revised in 2025-26)

B.A. 4 th Year (Dance) (Kathak / Bharatnatyam / Sattriya)	Credits
Sem – 7 (Option 2)	
Major Practical (Stage Performance)	8
Major Theory 1	2
Major Viva	2
Discipline Specific Elective	2
Minor Course Theory 2	4
Research Project	4

Sr. no	Subject	Paper	Syllabus
1	Major Practical Dance (Stage Performance)	MJ–K71	Kathak a) Presenting a complete repertoire of Kathak in Teentaal Or Raas Taal 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.)
		MJ – B71	Bharatnatyam Varnam in Atta or Rupak Taal (Duration 35 mins.) b) Nritta Choreography: (A Tirmanam or a Korvai of Tillana or Jatiswaram) (It would be given 1 hour in advance)
		MJ–S 71	Sattriya 1) Abhinaya Performance on Shloka, Ghoxa 2) Shuddha Chali – Hajowalia / Kalakatia <ul style="list-style-type: none"> • Ramdani • Geetar Nach – Ektaal / Pari taal • Mela Nach
2	Major Theory 1 - History Of Dance (Separate papers – 3 papers)	MJ - K/B/S 72	History Of Kathak/ Bharatnatyam/ Sattriya Dance 1. Evolution of Dance: 2. Introduction to Bharata's Natyashastra focusing on its relation with present day dance tradition. Natya Utpatti (evolution), Tandav, Lasya, Acting 4 types, Rasabhav concept, Vrutti, Pravrutti, Natya Prakar (Dhasha Rupak)) 3. Introduction to Abhinaya Darpan and its importance in various classical dance form. 4. Introduction to other Sanskrit texts like Sangeet Ratnakar, Nrittaratnavali and Sangeet Saramrita , Srihasta Muktavali and their relevance to Classical Dances like Kathak Bharatnatyam and Sattriya

3	Major Viva (Technical Details of Dance)	MJ- K73	Technical Details of Kathak 1. Recitation and Tatkar : Ekgun, Dugun, Tigun, Chaugun and Tihai in Theka of the following Taalas Teentaal, Jhaptaal, Ektaal, Rupak, Dhamar and Raas. 3. Composing small Tihai's as asked by the examiner, in the above given Talas. 4. Tarana
		MJ- B73	Technical Details of Bharatnatyam 4) Performance related topics 5) Natuvangam on Talam of Alarippu- (Khanda/Mishra/Sankirna)
		MJ- S73	Technical Details of Sattriya 1 Viva on Performance related topics 2. Gosai Pravesch – <ul style="list-style-type: none"> • Bajanar Nach • Shlokar Nach • Must Explain on Ghosha by reciting
4	Discipline Specific Elective	DSE 71	Study of Western Dance forms / Study of South Asian dance forms (Presentation) / Dance Choreography for Camera
5	Minor course - Research Methodology (Common for Music & Dance)	MN 71	Research Methodology – (Theory) 1. Foundation of Research 2. Problem identification and formulation 3. Research design 4. Types of research 5. Data collection and analysis 6. Use of tools/ techniques for research
6	Research Project	RP71	Research Project 1. Submission of Thesis (Around 30 pages) on the given subject 2. Presentation of research work done.

Bharati Vidyapeeth (Deemed to be University)
School of Performing Arts, Pune
Semester Wise Detailed Chart of Syllabus of B.A. (Dance)
B.A. (Dance) (Credit System) With NEP
(Revised in 2025-26)

B.A. 4th Year (Dance) (Kathak / Bharatnatyam / Sattriya) Sem – 8 (Option 2)	Credits
Major Practical (Stage Performance)	8
Major Theory 1	2
Major Viva	2
Discipline Specific Elective	2
Research Project	8

Sr. no	Subject	Paper	Syllabus
1	Major Practical Dance (Stage Performance)	MJ-K81	Kathak a) Presenting a complete Kathak repertoire in Jhaptaal or Basant 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.)
		MJ-B81	Bharatnatyam Stage Performance (Total Duration 25 - 30 mins.) a) Ashtapadi: (From Jaydeva's Geetagovinda, excluding Dashavatar) b) Tillana other than Adi and Rupak Taal c) A Full Jatiswaram or Tillana (It would be given 10 days in advance)
		MJ-S81	Sattriya 1. Bahar Nach – <ul style="list-style-type: none"> • Ramadani • Geetar Nach 2. Abhinaya – of a Bhatima (elaborately) (Ankiya Nat) Performance related topicsBahar – <ul style="list-style-type: none"> • Presenting Dialogues of Ankiya Nat (Sutradhar) • Information on Ankiya Nat 3) Performance on a small Shuddha Nritya on composed Bol which will be given one hour before practical exam.
2	Major Theory 1 - History and Principles of Choreography (Common for all dance students)	MJ - 82	History and Principles of Choreography 1. The meaning and history of the term Choreography and its parallel concept Bandha as found in Natyashastra. 2. Principals and objectives of Choreography, selection of Subjects, proper musical treatment for selected subjects. 3. Choreography in modern context its application, its past-present and future. 4. Contribution of Uday Shankar, Ravindranath Tagore and Rukmini Devi etc. 5. Presentation of Choreography using modern techniques. 6. Information on creative choreographies in modern times.

			<p>7. Use of Classical based Choreography in Films.</p> <p>8. History of various forms of dance drama traditions</p> <p>9. Contribution of the renowned Gurus for the development of the dance form.</p>
3	Major Viva (Technical Details of Dance)	MJ- K83	<p>Technical Details of Kathak</p> <p>1. Recitation and Tatkar : Ekgun, Dugun, Tigun, Chaugun and Tihai in Theka of the following Taalas Teentaal, Jhaptaal, Ektaal, Rupak, Dhamar and Raas.</p> <p>2. Composing small Tihai's as asked by the examiner, in the above given Talas.</p> <p>3. Tarana</p>
		MJ- B83	<p>Technical Details of Bharatnatyam</p> <p>6) Performance related topics</p> <p>7) Natuvangam on Talam of Alarippu- (Khanda/Mishra/Sankirna)</p>
		MJ- S83	<p>Technical Details of Sattriya</p> <p>1 Viva on Performance related topics</p> <p>2. Gosai Pravesh –</p> <ul style="list-style-type: none"> • Bajanar Nach • Shlokar Nach • Must Explain on Ghosha by reciting
4	Discipline Specific Elective	DSE 81	<p>IPR and Copyright / Dance and Indian Philosophy (Presentation)</p> <p>1. Intellectual Property Rights</p> <ol style="list-style-type: none"> a) Meaning b) Nature c) Need for Legal Protection d) Advantages and disadvantages <p>2. Scope of IPR</p> <ol style="list-style-type: none"> a) Copyrights b) Patents c) Trademarks and service marks d) Trade secrets <p>3. The Copyright Act, 1957</p> <p>4. Trademarks Act, 1999</p> <p>Dance and Indian Philosophy-</p> <ol style="list-style-type: none"> 5) Dance and Religion 6) Mythological references to Dance 7) Dance and Spirituality 8) Hindu Philosophy
5	Research Project	R	<p>Research Project</p> <p>1. Submission of Thesis (Around 50 pages) on the given subject</p> <p>2. Presentation of research work done.</p>