

BPA
DANCE (Kathak / Bharata Natyam)
THEORY
FY

Paper I - History of Dance

70 MARKS

(70 Marks External + 30 Marks Internal)

Unit-1

- | | | |
|-----|---|-----|
| (1) | Mythological origin. Relevance of temple to Dance and Devadasi system OR
Relevance of court and influence of Mugal period. | 14 |
| (2) | Reference of Dance in Veda age, Mahakavya Shilapadikaram and Sanskrit texts | 14 |
| (3) | Medieval period and decline during the British Rule | 14. |
| (4) | Revival in the beginning of the 20 th cent. Gharanas Gurus. | 14 |
| (5) | Rituals in dance | 14 |

Paper II - Technique of Dance

70 MARKS

(70 Marks External + 30 Marks Internal)

Unit-1

- | | | |
|-----|--|----|
| (1) | What is Dance . Natya Nritta and Nritya definition and applicability to Bharata Natyam | 14 |
| (2) | Nayaka – Nayika, Bhedas, Lakasanas, Alankar, Abhinay – Darpan and Abhinay – Darpan Slokas. | 14 |
| (3) | Dance terminology. Repertoire with reference to Dance | 14 |
| (4) | Symbolic significance of Nataraj & Natvar | 14 |
| (5) | Music in dance | 14 |

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MUSIC, DANCE, DRAMA (COMMON)
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Paper III – Indian Culture

35 MARKS

(35 Marks External + 15 Marks Internal)

Unit-1

- | | | |
|-----|---|---|
| (1) | Concept of culture and civilization. Ancient Indian culture and its evolution | 7 |
| (2) | Indus valley civilization. Art as an important facet of Indian culture from Indian Valley up to the 21 st century. | 7 |
| (3) | Division of Vedas | 7 |
| (4) | Buddhism and Jainism, Mauryan India, Gupta period, Medieval Mysticism | 7 |
| (5) | Indian culture as reflected in Maha Kavyas | 7 |

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Paper IV – English

70 MARKS

(70 Marks External + 30 Marks Internal)

Unit-1

1.	Pronunciation	14
2.	Paragraph Writing	14
3.	Comprehension	14
4.	Synonyms-Antonyms-Homonyms	14
5.	Grammar (Tenses, Verb forms, Articles, Prepositions)	14

BPA
DANCE (Kathak)
PRACTICALS
FY

Paper I

140 MARKS

(140 Marks External + 60 Marks Internal)

Unit -1 NRITT

1. Introduction to Theka in Tal Trital and Syllables of Dance (Nrittabol)
2. Practice of Dance Syllables in diff speeds.
3. Practice of Basic exercise of hand movements and angles.
4. Various patterns of circles (Chakkars)

Unit – 2 Trital Continued

1. Different group of That
2. Amad
3. Natwari / Salami
4. Toda-Tukada (Sada and Chakradhar)
5. Paran
6. Tihais (sada, Chakradar)
7. Tatkar with Pattas
8. Padhant of all the boles

Unit – 3 Abhinaya Darpanam

1. Movement analysis in terms of
Dristi, Shiro, Griva, Pada bheda.
2. Definition of above Mentoined
Dristi, Shiro, Griva Pada bheda

Unit – 4 Journal : Abhinay Darpan and Notation.

Unit – 5 Notation Examination

Unit – 6 Internals

Paper II

140 MARKS

(140 Marks External + 60 Marks Internal)

Unit -1 NRITYA

1. Gat Nikas, Gat Bhav
2. Dev Paran, Kavitt
3. Vandana in Sloka form
4. Introduction to Rasa
5. Philosophical analysis of the items
6. Namaskriya, Rangadhideva studti,
Definitions of Asamyukta and Samyukta Hastas.
7. Overall Performance Throughout the Year
8. Internals

Unit – 2 Music

1. Introduction of Theka inTal-Thaptal, Extal and Dhamar, and Syllables of dance (Nritta bol)
2. Theka – Lehra playing Tal Trital
3. Technical analysis in terms of Tal and Laya
4. Internals

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Paper I - History of Dance

70 MARKS

(70 Marks External + 30 Marks Internal)

Unit-1

- | | | |
|----|---|----|
| 1. | Shavism, Shiva (Ganesha, Kartikeya), Shakti Shakticult | 14 |
| 2. | Vishnu and his incarnations, Vaishnavism | 14 |
| 3. | Concept of Hindu temple / Bhakti monument, Rituals in Dance and Dance as a ritual | 14 |
| 4. | Literature & Philosophy | 14 |
| 5. | Total Theatre | 14 |

Paper II - Technique of Dance

70 MARKS

(70 Marks External + 30 Marks Internal)

Unit-1

BRIEF STUDY OF NATYA SHASTRA

- | | | |
|----|---|----|
| 1. | Chapter : I -XIV, XX, XXII | 14 |
| 2. | XXVII, XXXIV-XXXVI
Learning of Imp – slokas from N. S. | 14 |
| 3. | Chapter : VI - 15 to 22 | 14 |
| 4. | Chapter : XXIV - 212 – 219 | 14 |
| 5. | Music in Dance | 14 |

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Paper III – Inter-Dependence of Arts Forms

35 MARKS

(35
External + 15 Marks Internal)

Marks

Unit-1

1. Inter-Dependence of Art forms-concept, introduction to common foundation-Overview of theory of Rasa in Dance, Music and Drama 5
2. Principals of Aesthetics applicable to arts and their co-relation 5
3. History of sculpture, iconography and painting- their development–basic 10 principles of sculpture/architecture, painting-their correlation and influence on dance, music and drama
4. Miniature painting-Ragmala painting 5
5. Gujarat-----architecture and monuments-----synthesis of sculpture, painting 5 as symbol of Indo-Saracenic Art in India
6. Contemporary scenario 5

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Paper IV – English

70 MARKS

(70 Marks External + 30 Marks Internal)

Unit-1

- | | | |
|----|---|----|
| 1. | Pronunciation | 14 |
| 2. | Essay Writing | 14 |
| 3. | Comprehension
Precis | 14 |
| 4. | Dialogue writing | 14 |
| 5. | Grammar
(Tenses, Verb forms, Articles, Prepositions) | 14 |

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SY

Paper I

140 MARKS

(140 Marks External + 60 Marks Internal)

Unit -1 NRITYA – TAL TRITAAL CONTINUED

1. Ganesh Paran or Shiv Paran
2. Amad
3. Paranjudi Amad
4. Toda – Tukada (sada and Chakradar)
5. Paran (Sada and Chakaradar)
6. Different rhythmic patterns of different jatis.
7. Tihais, chakradhar Tihais.
8. Tatkar with paltas
9. Padhant

Unit -2 All the items of Paramparik Kathak in Tal Jhaptal and Ektal.

Unit – 3

1. Abhinaya Darpanam slokas and movement analysis.
2. Viniyoga of Shiro, Drishti, Griva and Padabheda
3. Journal
4. Notation Examination
5. Internals

Paper II

140 MARKS

(140 Marks External + 60 Marks Internal)

Unit -1 NRITYA – TAL TRITAAL CONTINUED

1. Gat Nikas (with diff. chals)
Murli Gat, Ghoonghat Gat, Gat Bhava Kavitt.
2. Vandana (slokas)
3. Bhajan
4. Hori
5. Philosophical analysis of items
6. Technical analysis in terms of Bhava – Rasa, Nayak-Nayika and Hasta bheda
7. Performance Throughout the year
8. Internals

Unit -2 Music

1. Technical details of the all tals Trital, Jhaptal, Ektal, Dhamar.
2. Theka Playing in single, double and Changun of Trital, Jhaptal, Ektal
3. Lehra playing in Trital, Jhaptal and Ektal.
4. Definitions of all technical terms
5. Internals

Unit – 3 Choreography

1. Choreography in Abhinaya
2. Choreography in Nritta
3. Self prepared works
4. Internals

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Paper I - History of Dance

70 MARKS

(70 Marks External + 30 Marks Internal)

Unit-1

S.E., ASIAN, WESTERN, BALLET & MODERN

- A) An introduction to south east Asian dances (Bali, Java, Cambodia, Thailand, Burma, their relationship to the dance tradition of India) – Western Ballet and Modern Dance (page. 287)

PAPER – II Technique of Dance

70 MARKS

(70 Marks External + 30 Marks Internal)

Unit-1

CLASSICAL & FOLK DANCE FORMS

- A) 7 Classical Dance styles a study with reference to abhinaya-5 and aesthetic principles
B) Margi and Deshi Folk and Tribal and Folk theatre

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Paper III – Aesthetics

35 MARKS

(35 Marks External + 15 Marks Internal)

Unit – 1 Aesthetics- Definition and scope

7

1. Etymological Meaning
2. Definition
3. Classification of Theories.

Unit – 2 Theory of Imitation

7

1. Plato
2. Aristotle

Unit – 3 Theory of Catharsis

7

1. Aristotle

Unit – 4 Theory of Rasa

7

1. Rasa sutra

Unit – 4

7

1. Elements of Rasa
2. Explanation of Rasa by Bharata and Abhinavgupta

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Paper IV – English

70 MARKS

(70 Marks External + 30 Marks Internal)

Unit-1

- | | | |
|----|---|----|
| 1. | Pronunciation
Vocabulary | 14 |
| 2. | Essay Writing | 14 |
| 3. | Comprehension
Precis | 14 |
| 4. | Letter writing | 14 |
| 5. | Grammar
(Tenses, Verb forms, Articles, Prepositions)
Synonyms-Antonyms-Homonyms | 14 |

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PRACTICALS
TY

Paper I

140 MARKS

(140 Marks External + 60 Marks Internal)

Unit -1 NRITA

1. Trital Paramparik Kathak Continued
2. All the items of Paramparik Kathak in taal Dhamar.
3. Other Tals of Previous years.
4. Tarana
5. Movement analysis and padabhedas in detail.
6. Notation Examination
7. Journal

Paper II

140 MARKS

(140 Marks External + 60 Marks Internal)

Unit -1 NRITYA

1. Gat Nikas, Gat Bhav, Kavitt
2. Vandana (Sloka)
3. Pad
4. Thumari
5. Philosophical analysis of all items.

Technical analysis in terms of hastas (Devata, Dikpal, Dashavatar, Navagrah, Bandhava) and Rasa – Bhava, Nayaka - Nayika

6. Performance

Unit -2 Music

1. Technical details of all the tals and Padhant of all the bols.
2. Theka Playing in Single, Double, Chaugun
Execution of bols in Trital, Jhaptal, Dhamar, Ektal.
3. Lehara playing with bol recitation
4. Definition of all technical terminology

6. Internal

Unit – 3 Choreography

1. Choreography in Abhinaya
2. Choreography in Nritta
3. Internals