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 20th 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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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 21st 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 External + 30 Marks Internal)

Unit-1

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

Unit – 4 Journal : Abhinay Darpan and Notation.

Unit – 5 Notation Examination

Unit – 6 Internals
Unit -1 NRITYA

1. Gat Nikas, Gat Bhav
2. Dev Paran, Kavitt
3. Vandana in Sloka form
4. Introduction to Rasa
5. Philiosophical 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 Shakticul 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
5. Music in Dance 14
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THEORY
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Paper III – Inter-Dependence of Arts Forms

35 MARKS
(35 External + 15 Marks Internal)

Unit-1

1. Inter-Dependence of Art forms-concept, introduction to common foundation-Overview of theory of Rasa in Dance, Music and Drama

2. Principals of Aesthetics applicable to arts and their co-relation

3. History of sculpture, iconography and painting- their development–basic principles of sculpture/architecture, painting-their correlation and influence on dance, music and drama

4. Miniature painting-Ragmala painting

5. Gujarat-----architecture and monuments----synthesis of sculpture, painting as symbol of Indo-Saracenic Art in India

6. Contemporary scenario
BPA
MUSIC, DANCE, DRAMA (COMMON)
THEORY
SY

Paper IV – English 70 MARKS
(70 Marks External + 30 Marks Internal)

Unit-1

1. Pronunciation 14
2. Essay Writing 14
3. Comprehension 14
   Precis
4. Dialogue writing 14
5. Grammar 14
   (Tenses, Verb forms, Articles, Prepositions)
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PRACTICALS
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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
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 Abhinavagupta
Paper IV – English 70 MARKS
(70 Marks External + 30 Marks Internal)

Unit-1

1. Pronunciation 14
   Vocabulary

2. Essay Writing 14

3. Comprehension 14
   Precis

4. Letter writing 14

5. Grammar 14
   (Tenses, Verb forms, Articles, Prepositions)
   Synonyms-Antonyms-Homonyms
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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