

Bharati Vidyapeeth Deemed University
School of Performing Arts, Pune
Detailed Chart of Syllabus of B.A. (Dance)
Semester wise

1 st Year B.A. (Dance) Sem - 1	Total Marks
Two Language Papers	50
Theory Paper	50
Practical and Viva Examination	100

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 (Dance) (Bharatnatyam)	V13	Information on practical syllabus Sem I
5	Viva (Dance) (Kathak)	V14	Information on practical syllabus Sem I
6	Practical (Dance) (Bharatnatyam)	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 (Dance) (Kathak)	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

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1 st Year B.A. (Dance) Sem – 2	Total Marks
Two Language Papers	50
Theory Paper	50
Practical and Viva Examination	100

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)	T21	1) Introduction to Indian Performing Arts a) Definition of Art b) Different type of Arts i) Music ii) Dance iii) Theatre iv) Sculpture v) Drawing vi) Designing 2) History and evolution of Indian Performing Arts (i) Prehistoric (ii) Folk (iii) Classical
4	Viva (Dance) (Bharatnatyam)	V23	Information on practical syllabus Sem II
5	Viva (Dance) (Kathak)	V24	Information on practical syllabus Sem II
6	Practical (Dance) (Bharatnatyam)	P23	1) Jatiswaram in Rupakam Raga Kalyani or Bhairavi or Vasant or Saveri 2) Shabdham 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) (Kathak)	P24	<ol style="list-style-type: none"> 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
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2 nd Year B.A. (Dance) Sem – 3	Total Marks
Two Language Papers	50
Theory Paper	50
Practical and Viva Examination	100

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)	T33	1) History of Dance: 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) (Bharatnatyam)	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) (Kathak)	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

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2 nd Year B.A. (Dance) Sem – 4	Total Marks
Two Language Papers	50
Theory Paper	50
Practical and Viva Examination	100

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, dhatusadhit visheshnam, kartari – karmani prayog, rasa sutram
3	Theory (Dance)	T43	1) Dance & allied arts (interrelationship) i) Theatre ii) Literature iii) Sculpture iv) Painting 2) Physiology of Dance i) Yoga ii) Aerobics iii) Meditation iv) Exercise
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) (Bharatnatyam)	P43	1) Shringar Padam 2) Tillana in Adital with Panchjati Korwai 3) Sayukta Hasta Viniyog (23) 4) Introduction to all items 5) Given item reciting in Taal, Singing ability and full knowledge about the composition is necessary.

7	Practical (Dance) (Kathak)	P44	<ol style="list-style-type: none">1) Saraswati Vandana2) Total Wastukram in Ektaal That , Sadha Amad, Chakrdhar Toda, Chakradhar Paran3) Different Gatnikas in Teentaal Varieties of Gunghat, Matki4) Peculiar Formations in Rupak taal Paramelu Ginati Farmaishi Chakradhar Tishra Jati Paran5) Gatbhav – Gowardhan Leela or Kaliya Mardan
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3 rd Year B.A. (Dance) Sem – 5	Total Marks
Theory Paper	50
Practical and Viva Examination	150

Sr. no	Subject	Paper	Syllabus
1	Theory (Dance)	T53	a) Rangabhoosha i) Makeup ii) Costumes iii) Set design iv) Practical knowledge of sound & light b) Study of Indian Classical Dance forms i) Bharat Natyam ii) Kathak iii) Manipuri iv) Odissi v) Kathakali vi) Mohini Hattam vii) Kuchipudi viii) And related
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) (Bharatnatyam)	P53	1) Varnam in Adital 2) Doing Natawangam on Tattkali 3) Given item reciting in Taal, Singing ability and full knowledge about the composition is necessary.
5	Practical (Dance) (Kathak)	P54	1) Any type of Vandana 2) Sampurna Vastukram Kramalaya in Dhamar That, Sadha Amad, Chakrdhar Toda, Chakradhar Paran 3) Peculiar Formations in Ektaal Paramelu Ginati Farmaishi Chakradhar Tishra Jati Paran 4) Form Tatkar in Teentaal Rela or Kayada or Chalan 5) Thumari or Bhajan

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3rd Year B.A. (Dance) Sem – 6	Total Marks
Theory Paper	50
Practical and Viva Examination	150

Sr. no	Subject	Pap er	Syllabus
1	Theory (Dance)	T63	a) Aesthetics of Dance i) Definition of aesthetics ii) Principals of aesthetics iii) Aesthetics in Abhinaya, Movements, Swara, Laya, Taal, Makeup etc. iv) Introduction to Dance text (Natya Shashtra, Abhinaya Darpan, Sangeet Ratnakar)
2	Viva (Dance) (Bharatnatyam)	V63	Information on practical syllabus Sem VI
3	Viva (Dance) (Kathak)	V64	Information on practical syllabus Sem VI
4	Practical (Dance) (Bharatnatyam)	P63	1) Padam Bhakti 2) Any composition which includes Nrutya 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.
5	Practical (Dance) (Kathak)	P64	1) Any Vandana 1) Samagra Wastukram Kramalaya in Teental That, Sadha Amad, Chakrdhar Toda, Chakradhar Paran 2) Compositions in every Taal covered 3) Gathhav – Navaras peculiarity 4) Thumari or Bhajan 5) Any type of Nayika from Ashtanayikas