

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

<b>B.A. 1<sup>st</sup> Year (Dance) (Kathak / Bharatnatyam / Sattriya)</b> <b>Sem – 1<sup>st</sup></b>	<b>Credits</b>
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

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

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

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

<b>B.A. 1<sup>st</sup> Year (Dance) (Kathak / Bharatnatyam / Sattriya)</b> <b>Sem – 2<sup>nd</sup></b>	<b>Credits</b>
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

<b>Sr. no</b>	<b>Subject</b>	<b>Paper</b>	<b>Syllabus</b>
<b>1</b>	<b>Major Practical - Dance</b>	<b>MJ-K21</b>	1) Shrikrishna Vandana 2) Jhaptaal (Presentation): That, Sadha-Aamad, Toda, Paran, Chakradar Toda or Chakradar Paran 3) Abhinaya – Pada
		<b>MJ-B21</b>	1) Shabdam 2) Allaripu - Khanda or Mishra
		<b>MJ-S21</b>	1. Mati akhara – Exercise & Dance Units (Advance Level) 2. Jhumura – <ul style="list-style-type: none"> <li>• Ramdani</li> <li>• Gitar nach</li> </ul> 3. Gopi Pravesar Nach 4. Piece of Abhinaya – Shloka / Ghosa / Bhatima (Elaborate Abhinaya with Shabda Sanchari ) from the composition of Sankaradeva and Madhavadeva.
<b>2</b>	<b>Major Theory Dance</b>	<b>MJ-K/B/S - 22</b>	<b>1) Appreciation of Indian Performing Arts</b> 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"> <li>i) Music</li> <li>ii) Dance</li> <li>iii) Theatre</li> <li>iv) Sculpture,</li> <li>v) Drawing,</li> <li>vi) Designing</li> </ul> <b>2) History and evolution of Performing Arts</b> i. Prehistoric

			ii. Folk iii. Classical <b>Interrelation between these art forms</b>
3	Major Viva	MJ-K23	<b>Technical Details of Dance</b> <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>
		MJ-B23	<b>Technical Details of Dance</b> <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>
		MJ-S23	<b>Technical Details of Dance</b> <ol style="list-style-type: none"> <li>1. Information on Bharimans , definitions of – Laya , Hali , Ulah , Bhramari etc.</li> <li>2. Asanyukta Hasta Viniyog – (Shrihasta Mukta vali – first15) Sanyukta Hasta -Viniyog</li> <li>3. Reciting Ga-man , Bhangoni, Ghat, of Jhumura and Gopi Pravesh Nach.</li> </ol>
4	Minor Course	MN21	<b>Playing other Instruments (Harmonium/ Tabla) (Practical)</b> <ol style="list-style-type: none"> <li>1. Basic technique of playing</li> <li>2. Practice of basic phrases</li> <li>3. Study of Basic composition</li> </ol>
5	Vocational Skill Course	VSC21	<b>Sound &amp; Light arrangements for Live concerts (Practical)</b> <ol style="list-style-type: none"> <li>1. Introduction to the basic terms about sound arrangements</li> <li>2. Information about Speakers, Microphones, Mixers, Amplifiers</li> <li>3. Use of the hardware in live concerts</li> <li>4. Placement of Microphones, Monitors and speakers for smooth conduct Use of various types of Microphones according to Vocal, Instrumental and Percussion instruments.)</li> <li>5. Basics of Lighting of stage lighting,</li> <li>6. Front light , Side light and spot light</li> </ol>

			7. Use of Color as per the requirement of Dance presentation 8. Other Important features of Stage lighting
6	<b>Skill Enhancement Courses</b>	<b>SEC 21</b>	<b>Introduction to Indian Light Music (Practical)</b> 1. Bhavgeet – Marathi Bhavgeet – two songs 2. Ghazal – two song 3. Film songs – two songs
7	<b>Ability Enhancement Course</b>	<b>AEC21</b>	<b>English (Presentation)</b> <b>1. Communication skills</b> a. Pronunciation of the words, b. Sentences formation for formal communication, <b>2. Biographies</b> of Dr. Prabha Atre, Pt. Bhimsen Joshi, Ustd. Alla rakha, Pt. Ravi Shankar, Pt. Birju Maharaj
8	<b>Value Education Course</b>	<b>VEC21</b>	<b>Food habits and Nutrition for Dancers (Presentation)</b> <b>1. Balanced Diet</b> a) Introduction b) Carbohydrates-source and function c) Proteins-source and function d) Fats(Lipids)-source and function e) Vitamins, Minerals and Water <b>2. Importance of food in Musician's/Dancer's life</b> a) Food for vocalists b) Food for Instrumentalists c) Food for Dancers <b>3. Ideal diet plan for Musicians/Dancers</b> a) Diet plan for Vocalists b) Diet plan for Instrumentalists c) Diet plan for Dancers d) Precautions before and after concerts Precautions during Traveling

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<b>B.A. 2<sup>nd</sup> Year (Dance) (Kathak / Bharatnatyam / Sattriya)</b> <b>Sem – 3</b>	<b>Credits</b>
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
Field Project	2

<b>Sr. no</b>	<b>Subject</b>	<b>Paper</b>	<b>Syllabus</b>
<b>1</b>	<b>Major Practical Dance</b>	<b>MJ-K31</b>	<b>Kathak</b> <ol style="list-style-type: none"> <li>1) Shiva Vandana</li> <li>2) Samagra Vastukram in Rupak Taal (Presentation) That, Sadha Amad, Toda, Paran, Chakradhar Toda or Chakradhar Paran</li> <li>3) Abhinaya – Bhajan (Composition based on Sant-Sahitya)</li> </ol>
		<b>MJ-B31</b>	<b>Bharatnatyam</b> <ol style="list-style-type: none"> <li>1) Mallari or Pushpanjali.</li> <li>2) Vatsalya Padam</li> </ol>
		<b>MJ-S31</b>	<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>
<b>2</b>	<b>Major Theory</b>	<b>MJ-K/B/S 32</b>	<ol style="list-style-type: none"> <li>1) <b>History of Indian Dance:</b> <ol style="list-style-type: none"> <li>a) Tribal</li> <li>b) Folk</li> <li>c) Classical</li> </ol> </li> <li>2) Modern Dance (Uday Shankar and Isadora D.)</li> </ol>
<b>3</b>	<b>Major Viva</b>	<b>MJ-K33</b>	<b>Technical Details of Dance</b> <ol style="list-style-type: none"> <li>1) Information on practical syllabus Sem III</li> <li>2) Peculiar compositions in Jhaptal - Paran Amad, Paramelu, Ginati, Farmaishi Chakradhar, Tishra Jati Paran</li> <li>3) Information and Padhant of all the compositions from stage presentation with Taal – Tali, Khali</li> </ol>

		<b>MJ-B33</b>	<b>Technical Details of Dance</b> 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.
		<b>MJ-S33</b>	<b>Technical Details of Dance</b> 1. All Bharimans 2. Greeva Bheda and Dristi Bheda of Sattriya 3. Reciting Ga-man , Bhagoni, Ghat, of learned items.
<b>4</b>	<b>Minor course</b>	<b>MN31</b>	<b>Study of mythological Stories (Presentation)/ Dance Chreography – Classical Dance</b> 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 <b>Or</b> <b>Dance Chreography – Classical Dance</b>
<b>5</b>	<b>Minor Course</b>	<b>MN32</b>	<b>Voice Culture (Presentation)/Dance Chreography – Folk Dance</b> 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 <b>Or</b> <b>Dance Chreography – Folk Dance</b>
<b>6</b>	<b>Vocational Skill Course</b>	<b>VSC 31</b>	<b>Dance &amp; Psychology (Presentation)</b> 1. Introduction to Psychology 2. Learning theories and its implementation 3. Theories of developmental stages and its implementation 4. Psychological aspects of performance
<b>7</b>	<b>Ability Enhancement Course</b>	<b>AEC 31</b>	<b>Hindi/ English 2</b> 1. <b>Communication skills</b> 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
<b>8</b>	<b>Field Project</b>	<b>FP31</b>	<b>Attending Dance Festivals (Project)</b> <b>A) Attending Dance Festivals</b> <b>B) Submission of Detailed report about all the performances</b>

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

<b>B.A. 2<sup>nd</sup> Year (Dance) – Kathak / Bharatnatyam/ Sattriya</b> <b>Sem – 4</b>	<b>Credits</b>
Major Practical (Stage Performance)	8
Major Theory	2
Major Viva	2
Minor Course	2
Minor Course	2
Skill Enhancement Course	2
Ability Enhancement Course	2
Community Engagement Program	2

Sr. no	Subject	Paper	Syllabus
1	Major Practical Dance	MJ – K41	<b>Practical Kathak</b> <ol style="list-style-type: none"> <li>1) Saraswati Vandana</li> <li>2) Total Vastukram in Ektaal (Presentation) That , Sadha Amad, Toda, Chakradar Toda, Paran, Chakradar Paran</li> <li>3) Different Gatnikas in Teentaal – Varieties of Gunghat &amp; Matki</li> <li>4) Gatbhav – Gowardhan Leela or Kaliya Mardan or Makhanchori</li> </ol>
		MJ – B41	<b>Practical Bharatnatyam</b> <ol style="list-style-type: none"> <li>1) Bhakti Padam</li> <li>2) Tillana in Adital with Panchjati Korwai</li> </ol>
		MJ – S41	<b>Practical Sattriya</b> <ol style="list-style-type: none"> <li>1. Ramdani – Hajowalia Chali</li> <li>2. Dashavatar Abhinaya</li> </ol>
2	Major Theory	MJ-K/B/S 42	<b>Dance &amp; allied arts (interrelationship) &amp; Dance Physiology</b> <ol style="list-style-type: none"> <li>i) Theatre</li> <li>ii) Literature</li> <li>iii) Sculpture</li> <li>iv) Painting</li> </ol> <b>Human Physiology for Dance</b> <ol style="list-style-type: none"> <li>i) Yoga</li> <li>ii) Aerobics</li> <li>iii) Meditation</li> <li>iv) Exercise</li> <li>v) Basics of Dance Therapy</li> </ol>



3	Major Viva	MJ-K43	<b>Technical Details of Dance- Kathak</b> 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	<b>Technical Details of Dance- Bharatnatyam</b> 1) Information on practical syllabus Sem IV 2) Sayukta Hasta Viniyog (23) 3) Reciting & singing the composition from practical presentation in Taal Full knowledge about the composition is necessary
		MJ-S43	<b>Technical Details of Dance- Sattriya</b> 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	<b>Make up &amp; Costumes (Presentation)/Dance Chreography – Modern Dance</b> 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 <b>Or Dance Chreography – Modern Dance</b>
5	Minor Course	MN42	<b>Environmental studies – (Theory)</b> 1. The Multidisciplinary nature of Environmental studies 2. Natural resources 3. Ecosystems 4. Biodiversity and its conservation 5. Environmental pollution 6. Social issues and the environment 7. Human population and environment
6	Skill Enhancement Course	SEC 41	<b>Basics of Computer – (Practical)</b> 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	<b>Language (Sanskrit) / English 3 (Presentation)</b> <b>Section A-</b> 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)

		<p>e) Self-introduction in Sanskrit,</p> <p><b>Section B-</b> 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. गीतेनप्रीयतेदेवः .....वंशध्वनिवशंगतः॥</li> <li>2. गीतंनादात्मकं .....नादाधीनमतस्त्रयं॥</li> <li>3. आहतो..... भिधीयते ॥</li> <li>4. नकारं .....नादोऽभिधीयते ॥</li> <li>5. व्यवहारे .....द्विगुणोश्चोत्तरोत्तरः॥</li> <li>6. स्वतोरञ्जयति .....स्वरकारणम् ॥</li> <li>7. रागरागाङ्गभाषा.....तत्त्ववित् ॥</li> <li>8. सर्वस्थानोत्य.....जितश्रमः॥</li> <li>9. शुद्धच्छायालगाभिज्ञः.....सर्वदोषविवर्जितः ॥</li> <li>10. क्रियापरो.....कृद्भजनोद्धुरः ॥</li> <li>11. सुसंप्रदयो.....मध्यमोमतः॥</li> <li>12. अङ्गिको .....परिकल्पितः ॥</li> <li>13. अङ्गिकस्तुभवेच्छाखा.....-- तुकारणाश्रयम् ॥</li> <li>14. कान्ताभयानका .....रसद्रष्टयः ॥</li> <li>15. जग्राह..... रसा नाथर्वणादपि ॥</li> <li>16. ततं चैवावनद्धम्..... लक्षणान्वितम् ॥</li> <li>17. यथा बीजाद्भवेत्..... भावा व्यवस्थिताः ॥</li> <li>18. नानाभिनय .....नाटययोक्त्रुभिः ॥</li> <li>19. वियुताः संयुताश्चैव.....हस्तसंक्षयम् ॥</li> <li>20. नृत्तेभिनययोगेवा .....करणानिप्रयोजयेत् ॥</li> <li>21. प्रसारिताग्रा .....पताकइतिस्मृतः॥</li> <li>22. एकपादप्रचारो .....नामतद्भवेत् ॥</li> <li>23. चारीभिः प्रस्तुतं .....युद्धेचकीर्तिताः॥</li> <li>24. तालस्तलप्रतिष्ठायामिति..... प्रतिष्ठितम् ॥</li> </ol>
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			<p>25. कालो ..... बुधैः स्मृतः॥</p> <p>26. मार्गदेशीगतत्वेन ..... तुकलोच्यते ॥</p> <p>27. विश्रान्तियुक्त्या .....त्रिविधोमतः॥</p> <p>28. द्रुतोमध्यो .....तस्मान्ममध्यविलम्बितौ ॥</p> <p>29. तत्तत्सुषिरं ..... भवेत् ॥</p> <p>30. गीतंततो S वनध्देन ..... सुषिरंमतम् ॥</p>
8	Community Engagement Program	CEP 41	<p><b>Volunteering Dance Events (Project)</b></p> <p>1. Volunteering in Dance Events</p> <p>2. Submission of detailed report about the duties done in Dance events.</p>

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<b>B.A. 3<sup>rd</sup> Year (Dance) Kathak / Bharatnatyam / Sattriya</b> <b>Sem – 5</b>	<b>Credits</b>
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

<b>Sr. no</b>	<b>Subject</b>	<b>Paper</b>	<b>Syllabus</b>
<b>1</b>	<b>Major Practical Dance</b>	<b>MJ-K51</b>	<b>Kathak</b> 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
		<b>MJ-B51</b>	<b>Bharatnatyam</b> Varnam in Adital
		<b>MJ-S51</b>	<b>Sattriya</b> 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>
<b>2</b>	<b>Major Theory (Dance)</b>	<b>MJ-K/B/S52</b>	<b>Study of Indian Classical Dances &amp; Rangabhoosha</b> 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	MJ-K53	<b>Technical Details of Dance Kathak</b> <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>
		MJ-B53	<b>Technical Details of Dance Bharatnatyam</b> <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 3 speeds recitation)</li> </ol>
		MJ-S53	<b>Technical Details of Dance Sattriya</b> <ol style="list-style-type: none"> <li>1. Information on practical syllabus Sem IV</li> <li>2 Reciting &amp; singing the composition from practical presentation in Taal</li> <li>3. Full knowledge about the composition is necessary</li> </ol>
4	Discipline Specific Elective	DSE51	<b>Choreography for Literary Work (Study selected Literature) &amp; Study of Natyashastra (Presentation)</b> Solo Choreography on Poem and a character selected from Literature
5	Discipline Specific Elective- Practical	DSE52	<b>Choreography for Literary Work / Basics of Acting (Practical)</b> <ul style="list-style-type: none"> <li>-Importance of Literature and Dance</li> <li>- Study of Dance composition from Traditional / Medieval / Modern Literature</li> <li>- Ornamentation in literature and its implementation in Dance</li> <li>- Depicting Characters (Nayak / Nayika / Sakhi ) etc. on the basis of Literature</li> </ul> <b>One Project related to Dance subject and its presentation</b> <ol style="list-style-type: none"> <li>1. Preparation of Project on given subject</li> <li>2. Submission of a small thesis and Presentation</li> </ol> <b>OR</b> <b>Basics of Acting (Practical)</b> <ol style="list-style-type: none"> <li>1. Actor – his instruments – Body, Mind and intelligence</li> <li>2. Sense of the instruments and its development</li> <li>3. Exercises for Body</li> <li>4. Exercises for Mind- Mind balance, Concentration, Observation and steadiness of Mind</li> <li>5. Intelligence- Reading, Writing, discussions, meaning and conclusion of readings</li> <li>6. Actor and Space</li> <li>7. Actor and Co-Actor</li> <li>8. Types of Acting</li> </ol>

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

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<b>B.A. 3<sup>rd</sup> Year (Dance) (Kathak /Bharatnatyam / Sattriya)</b> <b>Sem – 6</b>	<b>Credits</b>
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

<b>Sr. no</b>	<b>Subject</b>	<b>Paper</b>	<b>Syllabus</b>
1.	<b>Major Practical</b>	<b>MJ-K61</b>	<b>Kathak</b> <ol style="list-style-type: none"> <li>Any Vandana</li> <li>Detailed presentation of Teentaal That, Amad, Toda, Chakrdhar Toda, Paran, Chakradhar Paran, Tihai, Kavita, Tatkar etc.</li> <li>Any type of Nayika from the Ashtanayikas or any one Nayak from 4 Nayakaas (Total presentation of 20 Min.)</li> </ol>
		<b>MJ-B61</b>	<b>Bharatnatyam</b> <ol style="list-style-type: none"> <li>Shringar Padam</li> <li>Any composition which includes Nrutta and Abhinaya both (Total presentation of 20 Min.)</li> </ol>
		<b>MJ-S61</b>	<b>Sattriya</b> <ol style="list-style-type: none"> <li>Bahar / Behar nach – <ul style="list-style-type: none"> <li>Ramdani</li> </ul> </li> <li>Abhinaya from Ankiya Natar Geet</li> <li>Three Bhangi Nach – from Ankiya Nat</li> </ol>
2	<b>Major Theory</b>	<b>MJ-K/B/S62</b>	<b>Aesthetics of Dance &amp; Introduction to ancient dance texts</b> <ol style="list-style-type: none"> <li><b>Aesthetics of Dance</b> <ol style="list-style-type: none"> <li>Definition of aesthetics</li> <li>Principles of aesthetics</li> <li>Aesthetics in Abhinaya, Movements, Swara, Laya, Taal, Makeup etc.</li> </ol> </li> <li><b>Introduction to ancient dance texts</b> (Writer, Period, Topics covered- Content, Importance) Natya Shashtra, Abhinaya Darpan, Sangeet Ratnakar</li> </ol>
3	<b>Major Viva</b>	<b>MJ-K63</b>	<b>Technical Details of Dance - Viva</b> <b>Kathak</b> <ol style="list-style-type: none"> <li>Information on practical syllabus Sem VI</li> </ol>

			2) Peculiar Compositions in every Taal covered till 6 <sup>th</sup> semester – Jhaptaal, Ektaal, Rupak, Dhamar Showing Navaras through facial expressions
		<b>MJ-B63</b>	<b>Technical Details of Dance - Viva Bharatnatyam</b> 1) Doing Natuwangam for Alarippu on Tattakali 2) Reciting & singing the composition from practical presentation in Taal Full knowledge about the composition is necessary
		<b>MJ-S63</b>	<b>Technical Details of Dance - Viva Sattriya</b> 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
<b>4</b>	<b>Discipline Specific Elective</b>	<b>DSE 61</b>	<b>Background Music for Drama/Choreographic work (Presentation)/ Indian Dance Appriciation</b> 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. <b>Or Indian Dance Appriciation</b>
<b>5</b>	<b>Discipline Specific Elective</b>	<b>DSE 62</b>	<b>Background music for Drama / Background music for Choreographic Works (Practical)</b> <b>Background Music for Drama/Plays</b> 1. Compose the background music for a scene from Drama/ Play. 2. Presentation of Background Music composed for Dance.
<b>6</b>	<b>Minor Course</b>	<b>MN61</b>	<b>DanceTeacher's training – (Presentation)</b> 1. Objectives of Teaching Music 2. Methods of Teaching Music 3. Learning experience 4. Teaching aids 5. Curriculum 6. Planning of Teaching 7. Evaluation
<b>7</b>	<b>On Job Training</b>	<b>OJT 61</b>	<b>Internship (Teaching at School) (Project)</b> 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



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<b>B.A. 4<sup>th</sup> Year (Music) (Vocal / Instrumental) Sem – 7 (Option 1)</b>	<b>Credits</b>
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

<b>Sr. no</b>	<b>Subject</b>	<b>Paper</b>	<b>Syllabus</b>
<b>1</b>	<b>Major Practical</b>	<b>MJ–K 71</b>	<b>Kathak</b> 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.)
		<b>MJ–B 71</b>	<b>Bharatnatyam</b> <b>Varnam in Atta or Rupak Taal (Duration 35 mins.)</b> <b>b) Nritya Choreography:</b> (A Tirmanam or a Korvai of Tillana or Jatiswaram) (It would be given 1 hour in advance)
		<b>MJ–S 71</b>	<b>Sattriya</b> 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>
<b>2</b>	<b>Major Theory 1</b>	<b>MJ-K/B/S 72</b>	<b>History of Kathak/Bharatnatyam/Sattriya Dance repertoire</b> 1. Evolution of Dance: 2. History of the Traditional Repertoire 3. Details Study of Nritya , 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	MJ-K/B/S 73	<b>Study of Ancient Texts related to the Dance Form.</b> <ol style="list-style-type: none"> <li>1. Introduction to Bharata's Natyashastra focusing on its relation with present day dance tradition.</li> <li>2. Natya Utpatti (evolution), Tandav, Lasya, Acting 4 types, Rasabhav concept, Vrutti, Pravrutti, Natya Prakar (Dhasha Rupak))</li> <li>3. Introduction to Abhinaya Darpan and its importance in various classical dance form.</li> <li>4. Introduction to other Sanskrit texts like Sangeet Ratnakar, Nrittaratnavali and Sangeet Saramrita , Srihasta Mukta vali and their relevance to Classical Dances like Kathak Bharatnatyam and Sattriya</li> </ol>
4	Major Viva	MJ-K74	<b>Technical Details of Kathak</b> <ol style="list-style-type: none"> <li>1. Recitation and Tatkar : Ekgun, Dugun, Tigun, Chaugun and Tihai in Theka of the following Taalas Teentaal, Jhaptaal, Ektaal, Rupak, Dhamar and Raas.</li> <li>2. Composing small Tihai's as asked by the examiner, in the above given Talas.</li> <li>3. Tarana</li> </ol>
		MJ-B74	<b>Technical Details of Bharatnatyam</b> <ol style="list-style-type: none"> <li>1) Performance related topics</li> <li>2) Natuvangam on Talam of Alarippu- (Khanda/Mishra/Sankirna)</li> </ol>
		MJ-S74	<b>Technical Details of Sattriya</b> <ol style="list-style-type: none"> <li>1 Viva on Performance related topics</li> <li>2. Gosai Pravesch – <ul style="list-style-type: none"> <li>• Bajanar Nach</li> <li>• Shlokar Nach</li> </ul> Must Explain on Ghosha by reciting </li> </ol>
5	Discipline Specific Elective	DSE 71	<b>Study of Western Dance forms / Study of South Asian dance forms / Dance Choreography for Camera</b>
6	Minor course	MN 71	<b>Research Methodology (Theory)</b> <ol style="list-style-type: none"> <li>1. Foundation of Research</li> <li>2. Problem identification and formulation</li> <li>3. Research design</li> <li>4. Types of research</li> <li>5. Data collection and analysis</li> <li>6. Use of tools/ techniques for research</li> </ol>
7	Vocational Skill Courses	VSC 71	<b>Process of organizing Dance Events (Presentation)</b> <ol style="list-style-type: none"> <li>1. Organization of an Event</li> <li>2. Venue fixing</li> <li>3. Stage arrangement</li> <li>4. Artists and accompanists hospitality</li> <li>5. Sound system</li> <li>6. Fund raising</li> <li>7. Publicity</li> </ol>

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**B.A. (Dance) (Honors) (Credit System)**

<b>B.A. 4<sup>th</sup> Year (Music) (Vocal / Instrumental) Sem – 8 (Option 1)</b>	<b>Credits</b>
Major Practical (Stage Performance)	8
Major Theory 1	2
Major Theory 2	2
Major Viva	2
Discipline Specific Elective	2
On Job Training	6

<b>Sr. no</b>	<b>Subject</b>	<b>Paper</b>	<b>Syllabus</b>
<b>1.</b>	<b>Major Practical</b>	<b>MJ-K81</b>	<b>Kathak</b> 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.)
		<b>MJ-B81</b>	<b>Bharatnatyam</b> <b>Stage Performance</b> (Total Duration 25 - 30 mins.) a) <b>Ashtapadi: (From Jaydeva's Geetgovinda, excluding Dashavata)</b> b) Tillana other than Adi and Rupak Taal c) <b>A Full Jatiswaram or Tillana</b> (It would be given 10 days in advance)

		<b>MJ-S81</b>	<b>Sattriya</b> 1. Bahar Nach – <ul style="list-style-type: none"> <li>• Ramadani</li> <li>• Geetar Nach</li> </ul> 2. Abhinaya – of a Bhatima (elaborately) (Ankiya Nat) Performance related topicsBahar – <ul style="list-style-type: none"> <li>• Presenting Dialogues of Ankiya Nat (Sutradhar)</li> <li>• Information on Ankiya Nat</li> </ul> 3) Performance on a small Shuddha Nritya on composed Bol which will be given one hour before practical exam.
2.	Major Theory 1	<b>MJ K/B/S 82</b>	<b>History and principles of Choreography</b> 1. The meaning and history of the term Choreography and its parallel concept Bandha as found in Natyashastra. 2. Principles 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	<b>MJ K/B/S 83</b>	<b>Study of renowned Gurus and their contribution to the form.</b> 1. Define and elaborate unique Tala composition and its Notations (Nritya) 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	<b>MJ-K84</b>	<b>Technical Details of Dance Kathak</b> 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
		<b>MJ-B84</b>	<b>Technical Details of Dance Bharatnatyam</b> 1) Performance related topics 2) Natuvangam – Jatiswaram 3) Singing and playing in Talam
		<b>MJ-S84</b>	<b>Technical Details of Dance Sattriya</b> 1 Performance related topic , Bahar – <ul style="list-style-type: none"> <li>• Presenting Dialogues of Ankiya Nat (Sutradhar)</li> <li>• Information on Ankiya Nat</li> </ul>

			<ul style="list-style-type: none"> <li>•</li> </ul> <p>2) Performance on a small Shuddha Nritya on composed Bol which will be given one hour before practical exam.</p>
5	Discipline Specific Elective	DSE 81	<p><b>IPR and Copyright, Dance and Indian Philosophy - (Presentation)</b></p> <ol style="list-style-type: none"> <li>1. Intellectual Property Rights               <ol style="list-style-type: none"> <li>a) Meaning</li> <li>b) Nature</li> <li>c) Need for Legal Protection</li> <li>d) Advantages and disadvantages</li> </ol> </li> <li>2. Scope of IPR               <ol style="list-style-type: none"> <li>a) Copyrights</li> <li>b) Patents</li> <li>c) Trademarks and service marks</li> <li>d) Trade secrets</li> </ol> </li> <li>3. The Copyright Act, 1957</li> <li>4. Trademarks Act, 1999</li> </ol>
6.	OJT	OJT 81	<p><b>Internship (Teaching at College level) (Project)</b></p> <ol style="list-style-type: none"> <li>1. Teaching at college level students</li> <li>2. Submission of detailed report at the end of semester</li> <li>3. Use of Teaching aids</li> <li>4. Teaching as per lesson plan</li> </ol>

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<b>B.A. 4<sup>th</sup> Year (Music) (Vocal / Instrumental) Sem – 7 (Option 2)</b>	<b>Credits</b>
Major Practical (Stage Performance)	8
Major Theory 1	2
Major Viva	2
Discipline Specific Elective	2
Minor Course Theory 2	4
Research Project	4

<b>Sr. no</b>	<b>Subject</b>	<b>Paper</b>	<b>Syllabus</b>
<b>1</b>	<b>Major Practical</b>	<b>MJ–K71</b>	<b>Kathak</b> <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.)
		<b>MJ – B71</b>	<b>Bharatnatyam</b> <b>Varnam in Atta or Rupak Taal (Duration 35 mins.)</b> <b>b) Nritya Choreography:</b> (A Tirmanam or a Korvai of Tillana or Jatiswaram) (It would be given 1 hour in advance)
		<b>MJ–S 71</b>	<b>Sattriya</b> 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>
<b>2</b>	<b>Major Theory 1</b>	<b>MJ-K/B/S 72</b>	<b>History Of Kathak/ Bharatnatyam/ Sattriya Dance</b> 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 , Srihastha Muktaavali and their relevance to Classical Dances like Kathak Bharatnatyam and Sattriya

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

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<b>B.A. 4<sup>th</sup> Year (Music) (Vocal / Instrumental) Sem – 8 (Option 2)</b>	<b>Credits</b>
Major Practical (Stage Performance)	8
Major Theory 1	2
Major Viva	2
Discipline Specific Elective	2
Research Project	8

<b>Sr. no</b>	<b>Subject</b>	<b>Paper</b>	<b>Syllabus</b>
<b>1</b>	<b>Major Practical</b>	<b>MJ-K81</b>	<b>Kathak</b> a) Presenting a complete Kathak repertoire in Jhaptal 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.)
		<b>MJ-B81</b>	<b>Bharatnatyam</b> <b>Stage Performance</b> (Total Duration 25 - 30 mins.) a) Ashtapadi: (From Jaydeva's Geetagevinda, excluding Dashavata) b) Tillana other than Adi and Rupak Taal c) <b>A Full Jatiswaram or Tillana</b> (It would be given 10 days in advance)
		<b>MJ-S81</b>	<b>Sattriya</b> 1. Bahar Nach – <ul style="list-style-type: none"> <li>Ramadani</li> <li>Geetar Nach</li> </ul> 2. Abhinaya – of a Bhatima (elaborately) (Ankiya Nat) Performance related topics Bahar – <ul style="list-style-type: none"> <li>Presenting Dialogues of Ankiya Nat (Sutradhar)</li> <li>Information on Ankiya Nat</li> </ul> 3) Performance on a small Shuddha Nritya on composed Bol which will be given one hour before practical exam.
<b>2</b>	<b>Major Theory 1</b>	<b>MJ-K/B/S 82</b>	<b>History and Principles of Choreography</b> 1. The meaning and history of the term Choreography and its parallel concept Bandha as found in Natyashastra.



			<p>2. Principals and objectives of Choreography, selection of Subjects, proper musical treatment for selected subjects.</p> <p>3. Choreography in modern context its application, its past-present and future.</p> <p>4. Contribution of Uday Shankar, Ravindranath Tagore and Rukmini Devi etc.</p> <p>5. Presentation of Choreography using modern techniques.</p> <p>6. Information on creative choreographies in modern times.</p> <p>7. Use of Classical based Choreography in Films. 8. History of various forms of dance drama traditions</p> <p>3. Contribution of the renowned Gurus for the development of the dance form.</p>
3	Major Viva	MJ-K83	<p><b>Technical Details of Kathak</b></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><b>Technical Details of Bharatnatyam</b></p> <p>5) Performance related topics</p> <p>6) Natuvangam on Talam of Alarippu- (Khanda/Mishra/Sankirna)</p>
		MJ-S83	<p><b>Technical Details of Sattriya</b></p> <p>1 Viva on Performance related topics</p> <p>2. Gosai Pravesh –</p> <ul style="list-style-type: none"> <li>• Bajanar Nach</li> <li>• Shlokar Nach</li> <li>• Must Explain on Ghosha by reciting</li> </ul>
4	Discipline Specific Elective	DSE 81	<p><b>IPR and Copyright, Dance and Indian Philosophy (Presentation)</b></p> <p>1. Intellectual Property Rights</p> <ol style="list-style-type: none"> <li>a) Meaning</li> <li>b) Nature</li> <li>c) Need for Legal Protection</li> <li>d) Advantages and disadvantages</li> </ol> <p>2. Scope of IPR</p> <ol style="list-style-type: none"> <li>a) Copyrights</li> <li>b) Patents</li> <li>c) Trademarks and service marks</li> <li>d) Trade secrets</li> </ol> <p>3. The Copyright Act, 1957</p> <p>4. Trademarks Act, 1999</p>
5	Research Project	R	<p><b>Research Project</b></p> <p>1. Submission of Thesis (Around 50 pages) on the given subject</p> <p>2. Presentation of research work done.</p>