



**BHARATI VIDYAPEETH
(DEEMED TO BE UNIVERSITY), PUNE**

**Faculty of Arts
M.A. Dance
New Syllabus**

Bharati Vidyapeeth Deemed University
School of Performing Arts, Pune
Post Graduation Course in Dance.
M.A. (Dance- Bharatnatyam) (Credit System)
Course Structure and Syllabus

M.A. 1st Year (Dance) (Bharatnatyam) Sem – 1st	Credits
Theory paper	03
Stage Performance	14
Viva	08

M.A. Dance 1st Year Semester 1		
Paper	Subject	Syllabus
T13) Theory	History of Dance Indian And Study of Ancient Texts.	<ol style="list-style-type: none"> 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 the context of Bharatnatyam. 4. Introduction to other Sanskrit texts like Sangeet Ratnakar, Nrittaratnavali and Sangeet Saramrita and their relevance to Bharatnatyam. 5. Contribution of the Tanjor dynasties like Cholas, Nayak and Maratha to the upliftment of dance and music in South India. 6. Brief notes on important Tamil and Sanskrit plays like Silappadikaram and Malavikagnimitra.
P13) Practical 1	Stage Performance	<p>a) Varnam in Atta or Rupak Taal (Duration 35 mins.)</p> <p>b) Nritta Choreography: (A Tirmanam or a Korvai of Tillana or Jatiswaram) (It would be given 1 hour in advance)</p>
V13) Practical 2	Viva	<ol style="list-style-type: none"> 1) Performance related topics 2) Natuvangam on Talam of Alarippu- (Khanda/Mishra/Sankirna)

Bharati Vidyapeeth Deemed University
School of Performing Arts, Pune
Post Graduation Course in Dance.
M.A. (Dance- Bharatnatyam) (Credit System)
Course Structure and Syllabus

M.A. 1st Year (Dance) (Bharatnatyam) Sem – 2nd	Credits
Theory paper	03
Stage Performance	14
Viva	08

M.A. Dance 1st Year Semester 2		
Paper	Subject	Syllabus
T23) Theory	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. Concept of Bharata natyam Margam and the choreographic special features of the Margam compositions. 5. Presentation of Choreography using modern techniques. 6. Information on Bharatnatyam related creative choreographies in modern times. 7. Use of Classical based Choreography in Films. 8. History of various forms of dance drama traditions in India.
P23) Practical 1	Stage Performance	<p>Stage Performance (Total Duration 25 - 30 mins.)</p> <p>a) Ashtapadi: (From Jaydeva's Geetgovinda, excluding Dashavatar)</p> <p>b) Tillana other than Adi and Rupak Taal</p> <p>b) A Full Jatiswaram or Tillana (It would be given 10 days in advance)</p>
V23) Practical 2	Viva	<ol style="list-style-type: none"> 1) Performance related topics 2) Natuvangam – Jatiswaram 3) Singing and playing इन्द्र Talam

Bharati Vidyapeeth Deemed University
School of Performing Arts, Pune
Post Graduation Course in Dance.
M.A. (Dance- Bharatnatyam) (Credit System)
Course Structure and Syllabus

M.A. 2nd Year (Dance) (Bharatnatyam) Sem – 3rd	Credits
Theory paper	03
Stage Performance	14
Viva	08

M.A. Dance 2nd Year Semester 3		
Paper	Subject	Syllabus
T33) Theory	Aesthetics in Dance	<ol style="list-style-type: none"> 1. Bharata's Rasa theory, other Indian Aestheticians like Abhinava Gupta & Bhoj, it's exposition in Dance 2. Aesthetics of traditional Bharatnatyam and Gharana. 3. The concept of "Sanchari" as related to Dance. 4. Bharatnatyam in Temple tradition and Court tradition. 5. Pioneers of Western Aesthetics (Socrates, Plato and Aristotle), Hinduism its Philosophical and spiritual aspects, Interrelationship of Dance and other Arts.
P33) Practical 1	Stage Performance	<p>a) An elaboration of Nritta and Abhinaya composition like Swarajati or Raagmalika (Duration 30 mins.)</p> <p>b) A solo choreography The piece would be given 15 days prior to the examination day</p>
V33) Practical 2	Viva	Performance related topics

Bharati Vidyapeeth Deemed University
School of Performing Arts, Pune
Post Graduation Course in Dance.
M.A. (Dance- Bharatnatyam) (Credit System)
Course Structure and Syllabus

M.A. 2nd Year (Dance) (Bharatnatyam) Sem – 4th	Credits
Theory paper	03
Stage Performance	14
Viva	08

M.A. Dance 2nd Year Semester 4		
Paper	Subject	Syllabus
T43) Theory	Writing on Dance and Teaching Methodology of Dance	<ol style="list-style-type: none"> 1. Criticism 2. News Paper Article, 3. Biography writing 4. Theoretical writing (subjects related to Dance). 5. An Essay writing 6. Interview <p>7. Teaching Methodology of Dance</p> <p>Guru-Shishya Parampara-its meaning, Ancient form and basic principles, its importance in modern educational system, attributes of ideal dance teacher and student, basic principles of teaching, its modification and application in relation with dance. Different levels of dance training like school level, hobby and private classes and University courses, their specific aims and objects, dance training for personality development, morals of dance profession</p>
P43) Practical 1	Stage Performance 1	<p>a) Performance of 25- 30 min. incorporating Nritya and Abhinaya: Padam – Kshetriya padam or Jawali (Duration would be 5to7 Min.)</p> <p>b) A creative group choreography of 5to 7min. – based on a concept including Nritya & Abhinaya using traditional vocabulary with the live music and a group of 3 to 7 participants. (Concept would be given by the dept at the beginning of the semester.)</p>
V43) Practical 2	Viva	Doing Natuvangam for a composition having Nritya and Nritya along with singing ability.

Bharati Vidyapeeth Deemed University
School of Performing Arts, Pune
M.A. Dance (Kathak) (Credit System)
Course Structure and Syllabus

M.A. 1st Year (Dance)		Credits
(Kathak) Sem – 1st		
Theory paper		03
Stage Performance		14
Viva		08
M.A. Dance 1st Year Semester 1		
Paper	Paper Name	Syllabus
T14) Theory	History of Dance (Indian) and Study of Ancient Texts.	<ol style="list-style-type: none"> 1. Evolution of Dance: 2. Introduction to Bharata's Natyashastra focusing on its relation with present day dance tradition. Natya Utpatti (evolution), Tandav, Lasya, 4 types of Abhinaya, Rasabhav concept, Vrutti, Pravrutti, Natya Prakar (DashaRoopak) 3. Description of contents of Abhinaydarpan. Abhinayadarpan and its importance in the context of Kathak. 4. Introduction to other Sanskrit texts like Sangeet Ratnakar etc. 5. Definitions of each and every aspect of the Kathak repertoire with examples (Vandana, Thaata, Aamad, Toda, Chakradar Toda, Paran, Chakradar Paran, Kavitta, Tihai, etc.) 6. Notation of dance Bandishes
P14) Practical 1	Stage Performance	<p>a) Presenting a complete repertoire of Kathak in Teentaal Or Raas Taal</p> <p>b) Any one from the following Ashtanayikaas - Abhisarika, Khandita, Virahotkanthita, Vipralabdha</p> <p>Total Presentation for approx. 30 minutes. (Should include a vandana, Taal presentation and Abhinaya of M. A. level)</p>
V14) Practical 2	Viva	<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 4. All stage presentation related topics

Bharati Vidyapeeth Deemed University
School of Performing Arts, Pune
M.A. Dance (Kathak) (Credit System)
Course Structure and Syllabus

M.A. 1st Year (Dance)		Credits
(Kathak) Sem – 2nd		
Theory paper		03
Stage Performance		14
Viva		08
M.A. Dance 1st Year Semester 2		
Paper	Paper Name	Syllabus
T24) Theory	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. Principles and objectives of choreography. 3. Selection of subjects and proper musical treatment to selected subjects. 4. Presentation of Modern Choreography using modern technology. 5. Use of Classical based Choreography in Films. 6. History of various dance drama traditions in India Raas-Leela, Dashawtar (Khele), Nautanki, Yakshagaan, Ankiyanaat 7. Detailed information about the compositions sung with Kathak. (Thumri, Bhajan, Tarana and Chatarang) 8. Biographies of Pt. Gopi Krishna and Pt. Birju Maharaj.
P24) Practical 1	Stage Performance	<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>
V24) Practical 2	Viva	<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) <ol style="list-style-type: none"> a. 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

Bharati Vidyapeeth Deemed University
School of Performing Arts, Pune
M.A. Dance (Kathak) (Credit System)
Course Structure and Syllabus

M.A. 2nd Year (Dance) (Kathak) Sem – 3rd	Credits
Theory paper	03
Stage Performance	14
Viva	08

M.A. Kathak 2nd Year Semester 3		
Paper	Paper Name	Syllabus
T34) Theory	Aesthetics in Dance	<ol style="list-style-type: none"> 1. Abhinav Gupta and Bharata's Rasa theory and it's exposition in Dance 2. Aesthetics of traditional Kathak. 3. Nawab Wajid Ali Shah's contribution to Kathak 4. Kathak in Temple tradition and Court tradition 5. Brief introduction to the Pioneers of Western Aesthetics (Socrates, Plato, and Aristotle), Hinduism its Philosophical and spiritual aspects, Interrelationship of Dance and other Arts. 6. Interrelationship of Dance and other Performing Arts.
P34) Practical 1	Stage Performance	<p>Presenting a complete Kathak repertoire in Ektaal or Chautaal or Gajazampa or Pancham-Sawari for approx. 30 min. It should include Vandana, Taal and Abhinaya. (Presentation from earlier semester should not be repeated.)</p>
V34) Practical 2	Viva	<p>Presentation of following items: (Viva)</p> <ol style="list-style-type: none"> 1. Solo choreography. For solo choreography a Bandish will be given 8 days in advance. 2. Various compositions in Teentaal based on Jaati or Yati. 3. All stage presentation related topics

Bharati Vidyapeeth Deemed University
School of Performing Arts, Pune
M.A. Dance (Kathak) (Credit System)
Course Structure and Syllabus

M.A. 2nd Year (Dance) (Kathak) Sem –4th	Credits
Theory paper	03
Stage Performance	14
Viva	08

M.A. Kathak 2nd Year Semester 4		
Paper	Subject	Syllabus
T44) Theory	Writing on Dance and Teaching Methodology of Dance	<ol style="list-style-type: none"> 1. Criticism 2. News Paper Article, 3. Biography writing 4. Theoretical writing (subjects related to Dance). 5. An Essay writing 6. Interview <p>7. Teaching Methodology of Dance Guru-Shishya Parampara, its meaning, ancient form and basic principles, its importance in modern educational system, attributes of ideal dance teacher and student, basic principles of teaching, its modification and application in relation with dance. Different levels of dance training like school level, hobby and private classes and University courses, their specific aims and objects, dance training for personality development, morals of dance profession</p>
P44) Practical 1	Stage Performance	Presenting a complete Kathak repertoire in Rupak or Dhamar or Shikhar Taal (for approx.30 minutes). Should include vandana, Taal and Abhinaya. (Presentation from earlier semester should not be repeated)
V44) Practical 2	Viva	<p>Presentation of following items:</p> <ol style="list-style-type: none"> 1. Trivat or Chatarang 2. A creative group choreography of 5to 7min. – based on a concept including Nritta & Abhinaya using traditional vocabulary with the live music and a group of 3 to 7 participants. (Concept would be given by the dept at the beginning of the semester.) 3. All stage presentation related topics



**BHARATI VIDYAPEETH
(DEEMED TO BE UNIVERSITY), PUNE**

**Faculty of Arts
M.A. Dance
Old Syllabus**

Bharati Vidyapeeth Deemed University

School of Performing Arts, Pune

Post Graduation Course in Dance.

M.A. (Dance- Bharatnatyam) (Credit System)

Course Structure and Syllabus

M.A. 1st Year (Dance) (Bharatnatyam) Sem – 1st	Credits
Theory paper	03
Stage Performance	14
Viva	08

M.A. Dance 1st Year Semester 1		
Paper	Subject	Syllabus
T13) Theory	History of Dance Indian And Study of Ancient Texts.	<ol style="list-style-type: none">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 the context of Bharatnatyam.4. Introduction to other Sanskrit texts like Sangeet Ratnakar, Nrittaratnavali and Sangeet Saramita and their relevance to Bharatnatyam.5. Contribution of the Tanjor dynasties like Cholas, Nayak and Maratha to the upliftment of dance and music in South India.6. Brief notes on important Tamil and Sanskrit plays like Shilapadikaram and Malavikagnimitra.
P13) Practical 1	Stage Performance	a) Varnam in Ata or Rupak Taal (Duration 35 mins.) b) Choreography: (A Tirmanam and a Korvai of Tillana or Jatiswaram) (to be given 1 hour in advance)
V13) Practical 2	Viva	<ol style="list-style-type: none">1) Performance related topics2) Natuvangam on Tattakali or Alarippu- (Khanda/Mishra/sankirna)

Bharati Vidyapeeth Deemed University

School of Performing Arts, Pune

Post Graduation Course in Dance.

M.A. (Dance- Bharatnatyam) (Credit System)

Course Structure and Syllabus

M.A. 1 st Year (Dance) (Bharatnatyam) Sem – 2 nd	Credits
Theory paper	03
Stage Performance	14
Viva	08

M.A. Dance 1 st Year Semester 2		
Paper	Subject	Syllabus
T23) Theory	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. Concept of Bharata natyam Margam and the choreographic special features of the Margam compositions.5. Presentation of Choreography using modern techniques.6. Information on Bharatnatyam related creative choreographies in modern times.7. Use of Classical based Choreography in Films.8. History of various forms of dance drama traditions in India.
P23) Practical 1	Stage Performance	<p>a) Ashtapadi: Tillana in Taal other than Adi and Rupak (Total Duration 30 mins.)</p> <p>b) A Full Jatiswaram or Tillana (to be given 1 week in advance)</p>
V23) Practical 2	Viva	<ol style="list-style-type: none">1) Performance related topics2) Natuvangam – Jatiswaram Singing and playing Talam

Bharati Vidyapeeth Deemed University

School of Performing Arts, Pune

Post Graduation Course in Dance.

M.A. (Dance- Bharatnatyam) (Credit System)

Course Structure and Syllabus

M.A. 2 nd Year (Dance) (Bharatnatyam) Sem – 3 rd	Credits
Theory paper	03
Stage Performance	14
Viva	08

M.A. Dance 2 nd Year Semester 3		
Paper	Subject	Syllabus
T33) Theory	Aesthetics in Dance	<ol style="list-style-type: none">1. Bharata's Rasa theory, other Indian Aestheticians like Abhinava Gupta & Bhoj, it's exposition in Dance2. Aesthetics of traditional Bharatnatyam and Gharana.3. The concept of "Sanchari" as related to Dance.4. Bharatnatyam in Temple tradition and Court tradition.5. Pioneers of Western Aesthetics (Socrates, Plato and Aristotle), Hinduism its Philosophical and spiritual aspects, Interrelationship of Dance and other Arts.
P33) Practical 1	Stage Performance 1	<p>a) An elaboration of Nritya composition like Swarajati or Raagmalika (Duration 30 mins.)</p> <p>b) Group Choreography of Nritya composition with an abstract or absolute concept – Natuvangam of this composition.</p>
V33) Practical 2	Viva	Performance related topics

Bharati Vidyapeeth Deemed University

School of Performing Arts, Pune

Post Graduation Course in Dance.

M.A. (Dance- Bharatnatyam) (Credit System)

Course Structure and Syllabus

M.A. 2 nd Year (Dance) (Bharatnatyam) Sem – 4 th	Credits
Theory paper	03
Stage Performance	14
Viva	08

M.A. Dance 2 nd Year Semester 4		
Paper	Subject	Syllabus
T43)Theory	Writing on Dance and Teaching Methodology of Dance	<ol style="list-style-type: none">1. Criticism2. News Paper Article,3. Biography4. Theoretical writing (subjects related with Dance).5. An Essay writing <p>Guru-Shishya Parampara-its meaning, Ancient form and basic principles, its importance in modern educational system, attributes of ideal dance teacher and student, basic principles of teaching, its modification and application in relation with dance. Different levels of dance training like school level, hobby , private classes and University courses, their specific aims and objects, dance training for personality development, morals of dance profession</p>
P43) Practical 1	Stage Performance 1	<p>a) Daru- novel composition incorporating Nritta and Nritya: Padam - Traditional Vatsalya or Bhakti Padam. (Total Duration 30 mins.)</p> <p>b) A Padam: (Shringar Padam) (to be given 1 week in advance)</p>
V43) Practical 2	Viva	Doing Natuvangam for a composition having Nritta and Nritya along with singing ability.

Bharati Vidyapeeth Deemed University
School of Performing Arts, Pune
M.A. Dance (Kathak) (Credit System)
Course Structure and Syllabus

M.A. 1st Year (Dance) (Kathak) Sem – 1st	Credits
Theory paper	03
Stage Performance	14
Viva	08

M.A. Dance 1st Year Semester 1		
Paper	Paper Name	Syllabus
T14) Theory	History of Dance (Indian) and Study of Ancient Texts.	<ol style="list-style-type: none"> 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. Description of contents of Abhinaydarpan. AbhinayaDarpan and its importance in the context of Kathak. 4. Introduction to other Sanskrit texts like Sangeet Ratnakar. 5. Definitions of each and every aspect of the Kathak repertoire, with examples. (Vandana, Thaata, Aamad, Toda, Chakradar Toda, Paran, Chakradar Paran, Kavitta, Tihai, etc.) 6. Detailed information about Hindustani semi-classical compositions used in Kathak. (Thumri, Bhajan, Tarana and Chatarang) 7. Biographies of Pt. Gopi Krishna and Pt. Birju Maharaj. 8. Notation of dance Bandishes.
P14) Practical 1	Stage Performance	<p>a) Presenting a complete repertoire of Kathak in Teentaal for approx. 30 minutes. (Should include a vandana, Taal presentation and Abhinaya of M. A. level)</p> <p>b) Presentation of following items:</p> <ol style="list-style-type: none"> 1. Tarana 2. Detailed presentation of Raas Taal (13 beats) 3. Any one Nayika from Ashtanayika's
V14) Practical 2	Viva	<ol style="list-style-type: none"> 1. Reciting Ekgun, Dugun, Chaugun with Tihai in Theka as well as syllables of dance - Teentaal, Jhaptaal, Ektaal, Rupak, Dhamar and Raas. 2. Composing small Tihai's as asked by the examiner, in the above given Talas.

Bharati Vidyapeeth Deemed University
School of Performing Arts, Pune
M.A. Dance (Kathak) (Credit System)
Course Structure and Syllabus

M.A. 1st Year (Dance) (Kathak) Sem – 2nd	Credits
Theory paper	03
Stage Performance	14
Viva	08

M.A. Dance 1st Year Semester 2		
Paper	Paper Name	Syllabus
T24) Theory	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. Principles and objectives of choreography. 3. Selection of subjects, proper musical treatment for selected subjects. 4. Presentation of Modern Choreography using modern techniques. 5. Information on Kathak related creative choreography in modern times. 6. Use of Classical based Choreography in Films. 7. History of various dance drama traditions in India
P24) Practical 1	Stage Performance	<p>a) Presenting a complete Kathak repertoire in Jhaptal: (30 minutes). (Should include Vandana, Taal, Abhinaya. Taal from last semester should not be repeated.)</p> <p>b) Presentation of following items:</p> <ol style="list-style-type: none"> 1. Sargam 2. Detailed presentation of Basant Taal (9 beats) 3. Any one Nayika from Ashtanayika's (Nayika from last semester should not be repeated)
V24) Practical 2	Viva	<ol style="list-style-type: none"> 1. Four special compositions from any Taal with their proper descriptions. (Recitation as well as presentation) E.g. Parmelu, Farmaishi Chakradar, Bedam compositions etc. 2. One speciality in Tatkaar E.g. Rela, Kayda, Bandh.etc.

Bharati Vidyapeeth Deemed University
School of Performing Arts, Pune
M.A. Dance (Kathak) (Credit System)
Course Structure and Syllabus

M.A. 2nd Year (Dance) (Kathak) Sem – 3rd	Credits
Theory paper	03
Stage Performance	14
Viva	08

M.A. Kathak 2nd Year Semester 3		
Paper	Paper Name	Syllabus
T34) Theory	Aesthetics in Dance	<ol style="list-style-type: none"> 1. Bharata's Rasa theory, other aestheticians like Abhinav Gupta & Bhoj, it's exposition in Dance 2. Aesthetics of traditional Kathak. 3. Nawab Wajid Ali Shah's contribution to Kathak 4. Kathak in Temple tradition and Court tradition 5. Pioneers of Western Aesthetics (Socrates, Plato, and Aristotle), Hinduism its Philosophical and spiritual aspects, Interrelationship of Dance and other Arts.
P34) Practical 1	Stage Performance	<p>a) Presenting a complete Kathak repertoire in Ektaal or Chautaal for approx. 30 min. should include Vandana, Taal and Abhinaya. (Presentation from earlier semester should not be repeated.)</p> <p>b) Presentation of following items:</p> <ol style="list-style-type: none"> 1. Solo choreography. For solo choreography a Bandish will be given 8 days in advance. 2. Detailed presentation in Gajajhampa Taal (15 beats)
V34) Practical 2	Viva	Various Tihaai's based on Jaati or Yati.

Bharati Vidyapeeth Deemed University
School of Performing Arts, Pune
M.A. Dance (Kathak) (Credit System)
Course Structure and Syllabus

M.A. 2nd Year (Dance) (Kathak) Sem -4th	Credits
Theory paper	03
Stage Performance	14
Viva	08

M.A. Kathak 2nd Year Semester 4		
Paper	Subject	Syllabus
T44) Theory	Writing on Dance and Teaching Methodology of Dance	<ol style="list-style-type: none"> 1. Criticism 2. News Paper Article, 3. Biography 4. Theoretical writing (subjects related with Dance). 5. An Essay writing <p>Guru-Shishya Parampara-its meaning, Ancient form and basic principles, its importance in modern educational system, attributes of ideal dance teacher and student, basic principles of teaching, its modification and application in relation with dance. Different levels of dance training like school level, hobby and private classes and University courses, their specific aims and objects, dance training for personality development, morals of dance profession</p>
P44) Practical 1	Stage Performance	<p>a) Presenting a complete Kathak repertoire in Rupak or Dhamar for approx. (30 minutes). Should include vandana, Taal and Abhinaya. (Presentation from earlier semester should not be repeated)</p> <p>b) Presentation of following items:</p> <ol style="list-style-type: none"> 1. Detailed presentation in Shikhar Taal (17 beats) 2. Trivat or Chatarang 3. Group choreography. For group choreography Saragam / composition should be given 15 days advance.
V44) Practical 2	Viva	Performance related topics