

B.A.DANCE
Three Years Degree Course after 12th

Duration : Three Years

Total No.of Papers : 08 per year.

Marks : 800 per year.

Pattern

First Year

Paper No	Subject	Marks	Type
I)	English	100	Theory
II)	Second Language <i>Marathi/Hindi</i>	100	Theory
III) ✓	Anatomy and Physiology	100 <i>Th 50 Pr 50</i>	Practical
IV)	Bharat Natyam : History and Origin	100	Theory
V) ✓	Dance and other Art form	100 <i>Th 50 Pr 50</i>	Practical
VI)	Practical Paper I	100	Practical
VII)	Practical Paper II	100	Practical
VIII)	Research Project and Dissertation	100	Theory

Th Pr

28 Period

4-64

4-64

2+2 32

B.A.DANCE

First Year
Subject Details

PAPER III : ANATOMY AND PHYSIOLOGY

New addition to syllabus.

Body structure, Body functions, Muscular System, *musculo-skeleton system.*
Body Building, Body and food, Diets, Nutrition,
Skin, diseases etc. study of body elements with reference to prepare body for Dance.
Basic Exercise, Yoga.

PAPER IV : BHARAT NATYAM HISTORY AND ORIGIN

Tradition, Origin, Development, Features, Place of Origin, Devdaasi tradition, Daasiatta to Bharat Natyam, Contributions of Prominent, Personalities like : Tanjore quartet, Rukminidevi Arudel etc.etc. Present day famous Artistes, Present status of Bharat Natyam.
Karanas, *4 Abhinayas, BN Margam.* → *New addition*

PAPER V : DANCE AND OTHER ART FORM

- ✓ Dance and Drama - Pr
- ✓ Dance and Music - Pr
- Dance and Sculpture
- Dance and Painting
- Dance and Literature
- Dance and Allied Arts.

SK

PAPER VI : PRACTICAL I

New Addition to syllabus

Physical Exercise (all types to all parts of Body)

- Namaskriy
- Adavu : Tatta Adavu
- Natta Adavu
- Metta Adavu
- Tirmanam Adavu *(Both)*
- Kuditta Metta Adavu
- Vishru Adavu
- Panch Jati Adavu*

*Tatta, Kuditta mettu Adavu
Mandi Adavu
Sazhikkal Adavu
Pushpanjali / Kistanam /
Shloka*

Demonstration of each Adavu in three Laya.

PAPER VII : THEORY AND PRACTICAL II

Asamyukta and Samyukta Hastamudra, (Ten Viniyoga each with shloka)
Padbheda, Mandalbheda, Sthanakbheda
Shirobheda, Drishtibheda, Griva Sanchalan,

Panch Jati Adavu

Definitions of : Adhavu, Tal, Laya, Matra, Nritta, Nritya, Natya, Gati, Chari, Bhramari, Utplavan Ang, Pratyang. Upang, Korvai, Jati, Tandav, Lasya. etc. and Basic related terms. Pushpanjali, Kautukam, Ganeshstuti, Devistuti, (Presentation of Item)

PAPER VIII: PROJECTS AND DISSERTATION

Second Year

Paper	Subject	Marks	Type
I	English	100	Theory
II	Second Language <i>Marathi/Hindi</i>	100	Theory
III	Dance & Technique	100 <i>Th 50 Pr 50</i>	Practical
IV	Dance Notation System	100	Theory
V	Folk Dances of Maharashtra	100 <i>Th 50 Pr 50</i>	Practical
VI	Practical I	100	Practical
VII	Practical II	100	Practical
VII	Projects, Dissertation	100	Theory

B.A.DANCE SECOND YEAR

PAPER I : ENGLISH (As Per B.A. Pattern)

PAPER II : SECOND LANGUAGE (As Per B.A. Pattern)

PAPER III : DANCE AND TECHNIQUES

Dance and Stage,
Dance and Music and Musical Instrument
Dance and Light
Dance and Costume, Dance and Make-up
Aaharya Abhinay
Nattavangam
(Oral with demonstration wherever required)

PAPER IV : DANCE NOTATION SYSTEM (Nritya Lekhan)

What is notation ? Importance of Notation,
Notation System-Bhatkhande Style
Notation System-Paluskar Style
Tal, Bol, Swarlipi, Identification of Raga,
Ability to recite,
Ability to sing the Bol of Adavu ,
Ability to sing the Item.
(Oral with demonstration wherever required)

*Journal - Adavus
drawing / University
of Mumbai*

PAPER V : FOLK DANCES OF MAHARASHTRA

What is folk dance ? What is folk Art ?
Origin, Tradition, developmental stages, objectives, purpose
Regional folk Dances.
Folk dances of Maharashtra, Lavni etc.
Demonstration of Folk dances of Maharashtra
(Oral with demonstration wherever required)

PAPER VI : PRACTICAL PAPER I

- ✓ The remaining Adavus, (*Advanced*) 2 in panchajaati
- ✓ Alaripu, Jatiswaram, Shabdham or Kirtanam / *creative BN on Marathi*
- ✓ Tandav (Each one type) *abhang / contemporary music*
- ✓ Lasya (Each one Type)
- ✓ Presentation of one Folk Dance (any type) oral and practical.

PAPER VII : THEORY AND PRACTICAL PAPER II -

- ✓ Demonstration of Hastamudra (Both) with Shloka and Viniyoga (*20 each*)
- ✓ Four types of Nayak in detail
- ✓ Ashta Nayika in detail.
- ✓ Presentation of Jaatis in combination with different Tala's.
- ✓ Study of Bhava, Vibhav, Anubhava in detail.
- ✓ Theory Of Rasa, Navras in detail *Vrittis, Dharmis*
- (oral with demonstrnation wherever required)

PAPER VIII : PROJECT AND DISSERTATION

Third Year

Paper No	Subject	Marks	Type
I	Dance Choreography	100	Practical
II	Study of Bhartas Natyashstra and Abhinaya Darpan	100	Theory
III	Dance : Acting	100	Practical
IV	Indian Folk Dances and Western Dances	100	Practical
V	Indian Classical Dances	100	Practical
VI	Practical I	100	Practical
VII	Practical II	100	Practical
VIII	Projects/Dissertation	100	Theory

For First and Second year paper I and II Language
The subject books will be as per B.A. Pattern

$$\begin{array}{r}
 \text{Th} \quad \text{Prct} \quad \text{Total} \quad \text{Internal} \\
 \hline
 880 \quad 1040 \quad 1920 + 480 = 2400 \\
 \hline
 36\% \quad 44\% \quad \downarrow \\
 20\%
 \end{array}$$

$$\begin{array}{r}
 \text{Say Theory} \quad 36\% \quad \& \\
 \text{Pract} \quad 64\% \\
 \hline
 100
 \end{array}$$

B.A. DANCE THIRD YEAR

PAPER I : CLASSICAL DANCE AND CHOREOGRAPHY

What is Choreography-Study in detail,
 Purpose of Choreography,
 Objectives of Choreography
 Importance of Choreography
 Contribution of Indian Choreographer like Uday Shankar, etc.etc.
 Ballet
 Presentation of self made Choreography. *(Abhinaya/jati, Musical piece)*
 (Oral with demonstration wherever required)
 Shabdham, Varnam, Tillana, Remaining Dances *(creat)*

PAPER II : STUDY OF REFERENCE BOOK

Bhartmuni's Natyashastra,
 Nandikeshwar's Abhinay Darpanam
 Indian Asthetacis And Arts - *Rasa theory*
 Recitation of important Shlokas
Manelharata, Ramayana, Jayadava,

PAPER III : DANCE AND ACTING

Angik Abhinaya, Wachik Abhinaya, Satwik Abhinaya,
 Nritya Abhinaya, Nrirta Abhinaya
 Natya Abhinaya
 (Oral with demonstration wherever required)

SK

PAPER IV : INDIAN CLASSICAL DANCES

Katthak, Odissi, Kuchipudi, Mohini Attam, , Kathakli, Manipuri etc.
 Origin, Tradition, developmental stages, objectives, purpose
 Presentation of Basic steps of each dance
 (Oral with demonstration wherever required)

Comparison of diff classical dance styles

PAPER V : INDIAN FOLK DANCES (Other than state)

Origin, Tradition, developmental stages, objectives, purpose
 Information of some western style of dance.
 Presentation of Folk Dances
 Knowledge of some steps of western dances.

South east asian dance/theatre - Noh, Kabuki e

PAPER VI : PRACTICAL PAPER I

Presentation of Margam or At least Five Dance items
 (Rangmanch Pradarshan) 90 Minuites.

Puspanjali, Attanpu, Jatiswaram, Shabdham, Mallari/Kirt, padam/Jav

PAPER VII : PRACTICAL PAPER II

Presentation and demonstration of one or two folk dance
 Presentation of western style
 Fusion

/creative /choreography /Shloka,