

VEER NARMAD SOUTH GUJARAT UNIVERSITY, SURAT

Syllabus of Bachelor of Performing Arts Dance

FIRST YEAR DEGREE DANCE SEMESTER - I & II (Effective From Academic Year 2010-2011)

Semester System will be followed. In each the students will be learning 3 theory papers, 3 Practical Papers and 1 Paper for 2 allied subjects.

Distribution of Marks 1st & 2nd Semester

Allied Subjects :	(1) Communication Skill in English	50 Marks	15/35
	(2) Cultural Heritage of India	50 marks	15/35
Theory :	Pepar : I	100 Marks	30/70
	Pepar : II	100 Marks	30/70
	Pepar : III	100 Marks	30/70
Practical :	Pepar : I	150 Marks	50/100
	Pepar : II	150 Marks	50/100
	Pepar : III	150 Marks	50/100

30% Internal assessment covering

- (1) Attendance
- (2) Assignment
- (3) Participation in cultural activities
- (4) Written & Practical Test (one in each semester)

**FIRST YEAR DEGREE (DANCE)
SEMESTER - I**

**THEORY OF DANCE PAPER - I
Max Marks : 100 / 70**

1. Definition and concept of myth and reality, illustrated with examples. [14]
2. Myths of the origin of dance as in Natyashastra, abhinayasarpana and other sources. [14]
3. Dance of Shiva-the stories of difference Tandavas; their significance. [14]
4. Concept of Nataraja with factual evidence form sculpture, painting, icomography. [14]
5. Krishna-the dancer with special reference to Kaliyamardan and Raslila. [14]

**FIRST YEAR DEGREE (DANCE)
SEMESTER - I**

**THEORY OF DANCE PAPER - II
Max Marks : 100 / 70**

1. Basic Textual Technical terms in Indian dance (their reference to dance styles.)
[14]
2. Basic Traditional vernacular terms in Indian Dance (their reference to dance styles.)
[14]
3. Story of Ramayan and its use as a theme in dance
[14]
4. Dance reference in Ramayan.
[14]
5. Study of Mahabharata and its use as theme in dance
[14]

**FIRST YEAR DEGREE (DANCE)
SEMESTER - I**

**THEORY OF DANCE PAPER - III
Max Marks : 100 / 70**

1. Definitions of Saptak (Mandra, Madhya and Tara) Aroha Avroha, Tivra and Komal swara, Alankar Alap, Tana. [17]
2. Study of the medium (Time)
Laya-(Vilambit, Madhya, Druta, Matra, Sama, Khali, Tala Khanda, Theka, Dugun. [18]
3. Stage and its use for different types of production viz. those of Music, Dance & Drama stage geography and stage lights. [17]
4. Introduction to the Art of Dramatics, origin of drama types of Indian Drama. [18]

**FIRST YEAR DEGREE (DANCE)
SEMESTER - I**

**PRACTICAL OF DANCE PAPER - I
(BHARATNATYAM)
Max Marks : 150**

PRACTICAL PAPER - I [150]

1. Execution of all ADAVU-S sets in 3 Kala-s in chatusra Jati
 1. Tattu and Nattu Adavus
 2. Pakka and Ushi Adavus
 3. Kuditumettu and Tai ya Tai yee
 4. Tat Tai Tam Adavus
 5. Mandi and Sarikkal adavus

PRACTICAL PAPER - II [150]

1. Execution of all ADAVU-S sets in 3 Kala-s in chatusra Jati
 1. Paychal & Dhi Dhi Tai Adavus
 2. Tirmanam Adavus
 3. Ta Tai Tai Tat
 4. Tat Tai Ta Ha

PRACTICAL PAPER - III [150]

1. Abhinaya Darpanam [50]
 1. Shirabheda
 2. Drishtibheda
 3. Grivabheda
 4. Asmyukta hastas & Viniyoga
2. (1) Natuvangam & recitation of all adavus of paper - I & Paper - II [50]
(2) Knowledge of sapta - talas
3. Journal od all adavu-s acc to paper - I & II [30]
4. Art of Production - Make - up. [20]

**FIRST YEAR DEGREE (DANCE)
SEMESTER - II**

**THEORY OF DANCE PAPER - I
Max Marks : 100 / 70**

1. The concept of Natvar with factual evidence from sculpture, painting and iconography. [14]
2. Origin, History and development of Bharatanatyam (through the ages with factual evidence wherever available and its exponents. [14]
3. Nritya, Nritya and Natya technique of Bharatanatyam with reference to Four Abhinaya as well [14]
4. Origin, History and development of Kathak (through the ages with factual evidence wherever available) and its exponents. [14]
5. Nritya, Nritya and Natya technique of Kathak with reference to Four abhinaya as well [14]

**FIRST YEAR DEGREE (DANCE)
SEMESTER - II**

**THEORY OF DANCE PAPER - II
Max Marks : 100 / 70**

1. Dance reference in Mahabharat [14]
2. Dance and Magic, War dance and Martial arts with reference of overview of the world history of dance [14]
3. Overview of the world history of dance, with reference to different countries - Dance of Religion, Love and Courtship [14]
4. Folk Dances - Two folk dances of each region of North India. [14]
5. Tribal and ritual dance of North Indian states. [14]

**FIRST YEAR DEGREE (DANCE)
SEMESTER - II**

**THEORY OF DANCE PAPER - III
Max Marks : 100 / 70**

1. Main contemporary exponents of classical vocal and instrument music [17]
2. Introduction of Basic Ragas [18]
3. Type of Make - up [17]
4. Essentials of production and the important elements for production design [18]

**FIRST YEAR DEGREE (DANCE)
SEMESTER - II**

**(BHARATNATYAM)
Max Marks : 150**

PRACTICAL PAPER - I [150]

1. Execution of all ADAVU-S sets in 3 Kala-s in other than chatusra jati (tisra, khanda, mishra, sankirna)
 1. Tattu & Mattu adavus
 2. Pakka & Ushi adavus
 3. Kuditumettu & Tai ya Tai yee
 4. Tat Tai Tam adavus
 5. Mandi & Sarikkal adavus

PRACTICAL PAPER - II [150]

1. Execution of all ADAVU-S sets in 3 Kala-s in other than chatusra jati (tisra, khanda, mishra, sankirna)
 1. Paychal & Dhi Dhi Tai adavus
 2. Tirmanam adavus
 3. Ta Tai Tai Tat adavus
 4. Tat Tai Ta Ha adavus
2. Alla Ripu - Tisram

PRACTICAL PAPER - III [150]

1. Abhinaya Darpanam [50]
 1. Samyukta hastas with viniyoga
 2. Padabheda - Mandal, Sthanka
2. 1. Natuvangam & recitation of all adavus in all jatis as given in paper - I & II [50]
 2. Natuvangam of tisra Allaripu.
3. 1. Journal of all adavu - s according to Paper - I & II [30]
 2. Tisra Allaripu
4. Art of Production - Lighting [20]