

Bachelor of Performing Arts – Dance - Kathak
3Years Regular/ 4Years (Honours/ Honours with Research)

Faculty of Performing Arts

Parul University

Teaching and Examination Scheme for Batch 2026-27

(NOTE: A credit is a unit by which the coursework is measure. It determines the number of hours of instruction required per week over the duration of a semester (Minimum 15 weeks/90days)

- 1 Theory Credit = 15 hours of academic activity engagement in a semester
- 1 Credit of (Practical/Internship/workshop-based activity/ Self-Learning-Online/Offline) = 30 Hours of engagement in a semester
- 1 Credit of Experiential learning (Field Visit/ Industry Visit)/ Assignments = 40-45 hours of engagement in a semester.
- Research Project/Dissertation: Entire Seventh & Eighth Semesters (12 Credits)

T = Theory, P = Practical, CE = Continuous Evaluation

Bachelor of Performing Arts in Dance with Minor in

1.Indian Folk Dance, 2. Semi-Classical Dance, 3. Western Dance



BPA/ BPA Hons. Sem 1

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Semester 1
Subject Syllabus

Introduction to Performing Arts

Course	Bachelor of Performing Arts (Dance- Kathak)	Semester - 1
Type of Course	-	
Prerequisite	Understand the basic principles of Performing Arts on a whole Indian context.	
Rationale	The course on Introduction to Performing Arts has been designed with an aim to familiarize the student with the aesthetic principles and philosophy training to performing arts in the Indian social-cultural perspective.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	

SEE - Semester End Examination, **CIA** - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 1 Definition of Performing Arts: Dance, drama and music, Types of Performing Arts and Elements of Performance, Historical Context, Cultural Significance		
2	Unit 2 Analyzing Performances and Cultural Significance, Collaboration in Performing Arts, Current Trends and Modern Influence, Educational and Career Opportunities.		

Reference Books	
1.	An Introduction to Indian Performing Arts - by Shovana Narayan
2.	"Natya Shastra" by Bharata Muni – (Translated and Edited)- by Manomohan Ghosh)
3.	Performing Arts of India: Traditional and Modern Theatre, Dance, and Music- by Vidya Dehejia

Course Outcome
After Learning the Course, the students shall be able to: 1. Understanding of Core Concepts 2. Historical and Cultural Awareness 3. Knowledge of Indian Performing Arts 4. Critical Thinking and Analysis, Collaboration and Teamwork 5. Performance Skills Development, Understanding of Stagecraft and Production 6. Creative Expression and Innovation, Ethical and Professional Conduct

Applied Study in Kathak -1

Course	Bachelor of Performing Arts (Dance)	Semester - 1
Type of Course	-	
Prerequisite	Fundamental knowledge of Kathak techniques, including basic steps and body posture. Familiarity with the classical text that serves as the foundation for Kathak. Awareness of the rhythmic cycles and melodic frameworks in Carnatic music. An understanding of the historical, spiritual, and cultural significance of Kathak.	
Rationale	To safeguard and perpetuate one of the oldest classical dance forms of India. The repertoire embodies intricate (bhava), and aesthetics (rasa). It reflects Indian philosophy, mythology, and heritage. Mastery of the repertoire fosters dis room for creative interpretation. Enhances physical, mental, and emotional balance through its structured and spiritual realm	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
8	-	8	4	-				100

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 1 Trital introduction – padhant and Notation of Theka and Tatkar in Thaa, Dugunn and Chaugun, Hastak (Hand Movements), Chakkar and its types.	30	60
2	Unit 2 toda -6, paran – 2, Ahmed – 1, Permalu- 2, Kavita toda – 2. Tatkar and its palta. Tihai -2	30	60

Reference Books	
1.	Abhinaya Darpana of Nandikesvara" translated by Manmohan Ghosh
2.	"Natya Shastra" by Bharata Muni – (Translated and Edited)- by Manomohan Ghosh)
3.	"Abhinaya Darpana: An Illustrated Translation" by Dr. V.P. Dhananjayan

List of Practical:	
1.	Practice and Demonstration of Basic Kathak Postures (Sthanakas)
2.	Training in Body Movements and Coordination Techniques in Kathak
3.	Practical Application of Single-Hand Mudras (Asamyuta Hasta-s)
4.	Practical Application of Double-Hand Mudras (Samyuta Hasta-s)
5.	Practice of Hand Movements in Different Speeds (Vilambit, Madhya, Drut Laya)
6.	Practice of Chakkars with Rhythm and Body Alignment
7.	Performance Training of todas in Three Laya-s
8.	Trital Practice with Footwork Synchronization and Tala Accuracy
9.	Coordination of hand movements and spins with Tala in Three Laya-s
10.	Integrated Practical Session on Posture, Mudra, Adavu, and Tala Application in Bharatanatyam

Course Outcome

After Learning the Course, the students shall be able to:
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| <ol style="list-style-type: none">1. Enhanced Technical Skills ,Understanding of Rasa and Bhava .2. Mastery of Dance Compositions ,Rhythmic Understanding.3. Expressive Abilities ,Knowledge of Kathak Repertoire .4. Musical Awareness ,Stage Presence and Performance Skills .5. Cultural Appreciation .6. Improved Physical Stamina . |
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Introduction of Folkdance/ Semi classical dance/ Western dance

Course	Bachelor of Performing Arts (Dance)	Semester - 1
Type of Course	-	
Prerequisite	These help prepare students for each dance form, allowing them to grasp the techniques and cultural elements involved.	
Rationale	Folk dance: The subject Geographical Effects in Indian Folk Dances delves into the profound exploration of the fundamental elements that define and shape various forms of performing arts, such as theater, dance, music, and more. This course aims to provide students with a comprehensive understanding of the intrinsic value and significance of performing arts in human culture and society. Semi Classical dance: Semi classical dance serves not only as a form of artistic expression and entertainment but also as a cultural ambassador that connects people, promotes diversity, and enriches cinematic experiences worldwide. Western Dance : Western dance styles in India reflects a blend of cultural curiosity, professional aspirations, artistic exploration, and global influence, contributing to the vibrant and evolving dance scene in the country.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
8	-	8	4					100

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 1 Origin and Development of Indian Folk dance and brief application method about Different types of Folk dance forms./Introduction of semi classical Dance/Western dance	30	60
2	Unit 2 folk Dance Movements of Different States./Classical and Folk fusion (e.g., Bharatanatyam, Kathak, Folk Dance with Bollywood Style)./Western Dance Movements of Different Styles.	30	60

Reference Books	
1.	Traditional Folk Dances of India : Traditional Folk Dances of India . Author: Kapila Vatsyayan
2.	Indian Classical Dance: The Renaissance and Beyond – Indian Classical Dance: The Renaissance and Beyond Author: Leela Venkataraman.
3.	History of Dance : – History of Dance

	Author: Gayle Kassing
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List of Practical:	
1.	Practical Study of the Origin and Historical Development of Indian Folk Dance
2.	Demonstration and Practice of Basic Movements in Indian Folk Dance Forms
3.	Practical Application of Rhythm and Coordination in Garba and Dandiya
4.	Study and Performance of Folk Dance Costumes, Music, and Traditional Instruments
5.	Comparative Practical Analysis of Regional Folk Dance Forms of India
6.	Demonstration of Expressive Techniques and Group Formations in Folk Dances
7.	Introduction and Practical Understanding of Semi-Classical Dance Techniques
8.	Practice of Mudras, Abhinaya, and Footwork Used in Semi-Classical Dance
9.	Introduction to Western Dance Forms and Basic Body Conditioning Exercises
10.	Practical Training in Basic Steps and Movement Patterns of Western Dance Styles

Course Outcome:
After Learning the Course, the students shall be able to: After Learning the Course, the students shall be able to: 1. Cultural Awareness ,Mastery of Regional Dance Styles ,Improved Rhythm and Coordination. 2. Mastery of Dance Compositions ,Rhythmic Understanding, Group Performance Skills . 3. Versatility in Dance Styles , Enhanced Musicality ,Body Control and Flexibility . 4. Fusion of Classical and Modern Movements, Understanding of Rhythmic Patterns, Expressive Storytelling 5. Enhanced Grace and Elegance, Cultural Appreciation . 6. Improved Physical Stamina .

Dance Practical Training -1

Course	Bachelor of Performing Arts (Dance - Kahtak)	Semester - 1
Type of Course	-	
Prerequisite	Basic interest and elementary knowledge of dance movements, rhythm, posture, and coordination. Students should possess physical flexibility, discipline, and willingness to participate in practical dance activities.	
Rationale	Introduces students to the fundamental techniques, body movements, rhythm patterns, and performance skills required in dance education. The course develops coordination, expression, creativity, and stage confidence while providing practical exposure to Indian dance traditions and basic performance practices.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
8	-	8	4					100

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Fundamentals of Body Posture and Basic Dance Movements : Basic standing and sitting postures ,Body alignment and balance , Hand gestures and simple mudras , Eye, neck, and head movements ,Basic footwork exercises		
2	Introduction to Rhythm, Tala, and Coordination in Dance : Concept of tala and laya , Clapping patterns and rhythmic exercises , Coordination of hand and foot movements , Practice of simple rhythmic sequences , Use of music in dance practice		
3	Practical Training in Folk, Semi-Classical, and Western Dance Forms : Introduction to Indian folk dance styles , Basic movements of Garba and Bhangra , Fundamentals of semi-classical dance techniques ,Introduction to Western dance movements , Group performance and stage presentation skills		

Reference Books	
1.	Traditional Folk Dances of India : Traditional Folk Dances of India . Author: Kapila Vatsyayan
2.	Indian Classical Dance: The Renaissance and Beyond – Indian Classical Dance: The Renaissance and Beyond Author: Leela Venkataraman.
3.	History of Dance : – History of Dance Author: Gayle Kassing

List of Practical:	
1.	Practical Study of the Origin and Historical Development of Indian Folk Dance
2.	Demonstration and Practice of Basic Movements in Indian Folk Dance Forms
3.	Practical Application of Rhythm and Coordination in Garba and Dandiya
4.	Study and Performance of Folk Dance Costumes, Music, and Traditional Instruments
5.	Comparative Practical Analysis of Regional Folk Dance Forms of India
6.	Demonstration of Expressive Techniques and Group Formations in Folk Dances
7.	Introduction and Practical Understanding of Semi-Classical Dance Techniques
8.	Practice of Mudras, Abhinaya, and Footwork Used in Semi-Classical Dance
9.	Introduction to Western Dance Forms and Basic Body Conditioning Exercises
10.	Practical Training in Basic Steps and Movement Patterns of Western Dance Styles

Course Outcome:
After Learning the Course, the students shall be able to:
1. Cultural Awareness ,Mastery of Regional Dance Styles ,Improved Rhythm and Coordination. 2. Mastery of Dance Compositions ,Rhythmic Understanding, Group Performance Skills . 3. Versatility in Dance Styles , Enhanced Musicality ,Body Control and Flexibility . 4. Fusion of Classical and Modern Movements, Understanding of Rhythmic Patterns, Expressive Storytelling 5. Enhanced Grace and Elegance, Cultural Appreciation . 6. Improved Physical Stamina .



BPA/ BPA Hons. Sem 2

[illegible]

Semester 2
Subject Syllabus

Indian Classical Dance Forms

Course	Bachelor of Performing Arts (Dance - Kathak)	Semester - 2
Type of Course	-	
Prerequisite	These prerequisites help students build a strong foundation for the disciplined and expressive nature of Indian clas Bharatanatyam, Kathak, Odissi, and others.	
Rationale	The Indian classical dance forms encompasses various aspects that highlight their significance in culture, spiritual artistic expression Indian classical dance forms serve as a vital link between the past and present, enriching cultural identity an ing profound artistic and spiritual experiences.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
4	-	-	4					100

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 1 Overview of various classical dance forms (e.g., Bharatanatyam, Kathak, Odissi, Manipu- ri, Kuchipudi) , Historical context and evolution of Indian classical dance	30	60
2	Unit 2 Overview of traditional costumes for different dance forms, Understanding the signifi- cance of jewelry and attire. Basics of stage makeup and its importance in performance.	30	60

Reference Books	
1.	Indian Classical Dance: Tradition in Transition" by Leela Venkataraman
2.	The Art of Indian Classical Dance" by Dr. J. K. P. Rao
3.	Indian Dance: The Ultimate Guide" by Kumudini Lakhia

Course Outcome:

After Learning the Course, the students shall be able to:

1. Recall names, origins, and key features of Indian classical dance forms.
2. Explain gestures, expressions, and cultural significance of each dance form.
3. Perform basic movements, postures, and storytelling techniques in dance.
4. Compare different styles based on rhythm, costume, and expression.
5. Critique performances based on technique, aesthetics, and cultural impact.
6. Choreograph and innovate dance sequences blending classical elements.

Applied Study in Kathak-2

Course	Bachelor of Performing Arts (Dance - Kathak)	Semester - 2
Type of Course	-	
Prerequisite	Prior exposure to the fundamentals of Kathak, including basic dance steps and hand gestures (mudras). A basic understanding of rhythmic patterns (tala) used in Indian classical dance is essential for coordinating movements with music. A good level of physical stamina, flexibility, and strength to perform the intricate movements and maintain postures.	
Rationale	This course offers an in-depth, practical exploration of Kathak, one of India's oldest and most revered forms. Students will engage with the foundational techniques, including (basic steps), mudras (hand gestures), and a signs). Emphasis will be placed on mastering rhythmic patterns, storytelling through dance, and understanding the cultural significance of Kathak. The course combines theoretical study with hands-on performance practice, designed for stud technical proficiency and a deeper appreciation of this classical art form	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
8	-	8	4					100

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage		
Sr.	Topics	T	W	
1	Unit 1 Trital Elaborated (3 Chakradhar toda, Pranam ka toda, Pushpanjali ka toda, 3 Kavita toda, and all previous sem todas.)	30	60	
2	Unit 2 Shloka and Vandana. Padhant and Notation of all todas.	30	60	

Reference Books	
1.	Abhinaya Darpana of Nandikesvara" translated by Manmohan Ghosh
2.	"Natya Shastra" by Bharata Muni – (Translated and Edited)- by Manomohan Ghosh)
3.	"Abhinaya Darpana: An Illustrated Translation" by Dr. V.P. Dhananjayan

List of Practical:	
1.	Practice of Basic Postures and Body Alignment
2.	Training in Body Movements and Anga Shuddham
3.	Mudra-s and Their Applications in Dance
4.	Practice of tihai and Rhythmic Patterns
5.	Todas and tukdas Training in Three Speeds
6.	Kavita toda Practice
7.	Padhant practice
8.	Shlokam practice and teaching
9.	Comprehensive Practice of All movements in Three Speeds
10.	Performance Practice of whole repertoire in trital.

Course Outcome:
After Learning the Course, the students shall be able to:
1.Enhanced Technical Skills ,Understanding of Rasa and Bhava . 2. Mastery of Dance Compositions ,Rhythmic Understanding. 3.Expressive Abilities ,Knowledge of Kathak Repertoire . 4. Musical Awareness ,Stage Presence and Performance Skills . 5.Cultural Appreciation . 6. Improved Physical Stamina .

Basic Movements of Folkdance/ Semi classical dance/ Western dance

Course	Bachelor of Performing Arts (Dance - Kathak)	Semester - 2
Type of Course	-	
Prerequisite	These help prepare students for each dance form, allowing them to grasp the techniques and cultural elements involved.	
Rationale	Folk dance The subject Geographical Effects in Indian Folk Dances delves into the profound exploration of the fundamental elements that define and shape various forms of performing arts, such as theater, dance, music, and more. This course aims to provide students with a comprehensive understanding of the intrinsic value and significance of performing arts in human culture and society. Semi Classical dance Semi classical dance serves not only as a form of artistic expression and entertainment but also as a cultural ambassador that connects people, promotes diversity, and enriches cinematic experiences worldwide. Western Dance Western dance styles in India reflects a blend of cultural curiosity, professional aspirations, artistic exploration, and global influence, contributing to the vibrant and evolving dance scene in the country.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
8	-	8	4					100

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage		
Sr.	Topics	T	W	
1	Unit 1 Movements of Indian Folk dance and brief application method about Different types of Folk dance forms./Introduction of semi classical Dance/Western dance	30	60	
2	Unit 2 Folk Dance Movements of Different States./Classical and Folk fusion (e.g., Bharatanatyam, Kathak, Folk Dance with Bollywood Style)./Western Dance Movements of Different Styles.	30	60	

Reference Books	
1.	Abhinaya Darpana of Nandikesvara" translated by Manmohan Ghosh
2.	"Natya Shastra" by Bharata Muni – (Translated and Edited)- by Manomohan Ghosh)
3.	"Abhinaya Darpana: An Illustrated Translation" by Dr. V.P. Dhananjayan

List of Practical:	
1.	Practical Study of the Origin and Historical Development of Indian Folk Dance
2.	Demonstration and Practice of Basic Movements in Indian Folk Dance Forms
3.	Practical Application of Rhythm and Coordination in Garba and Dandiya
4.	Study and Performance of Folk Dance Costumes, Music, and Traditional Instruments
5.	Comparative Practical Analysis of Regional Folk Dance Forms of India
6.	Demonstration of Expressive Techniques and Group Formations in Folk Dances
7.	Introduction and Practical Understanding of Semi-Classical Dance Techniques
8.	Practice of Mudras, Abhinaya, and Footwork Used in Semi-Classical Dance
9.	Introduction to Western Dance Forms and Basic Body Conditioning Exercises
10.	Practical Training in Basic Steps and Movement Patterns of Western Dance Styles

Course Outcome:

After Learning the Course, the students shall be able to:

1. Cultural Awareness ,Mastery of Regional Dance Styles ,Improved Rhythm and Coordination.
2. Mastery of Dance Compositions ,Rhythmic Understanding, Group Performance Skills .
- 3.Versatility in Dance Styles , Enhanced Musicality ,Body Control and Flexibility .
4. Fusion of Classical and Modern Movements, Understanding of Rhythmic Patterns, Expressive Storytelling
- 5.Enhanced Grace and Elegance, Cultural Appreciation .
6. Improved Physical Stamina .

Ensemble Performance -1

Course	Bachelor of Performing Arts (Dance - Kathak)	Semester - 2
Type of Course	-	
Prerequisite	Basic interest and elementary knowledge of dance movements, rhythm, posture, and coordination. Students should possess physical flexibility, discipline, and willingness to participate in practical dance activities.	
Rationale	Introduces students to the fundamental techniques, body movements, rhythm patterns, and performance skills required in dance education. The course develops coordination, expression, creativity, and stage confidence while providing practical exposure to Indian dance traditions and basic performance practices.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
8	-	8	4					100

SEE - Semester End Examination, **CIA** - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Fundamentals of Body Posture and Basic Dance Movements : Basic standing and sitting postures ,Body alignment and balance , Hand gestures and simple mudras , Eye, neck, and head movements ,Basic footwork exercises		
2	Introduction to Rhythm, Tala, and Coordination in Dance : Concept of tala and laya , Clapping patterns and rhythmic exercises , Coordination of hand and foot movements , Practice of simple rhythmic sequences , Use of music in dance practice		
3	Practical Training in Folk, Semi-Classical, and Western Dance Forms : Introduction to Indian folk dance styles , Basic movements of Garba and Bhangra , Fundamentals of semi-classical dance techniques ,Introduction to Western dance movements , Group performance and stage presentation skills		

Reference Books	
1.	Traditional Folk Dances of India : Traditional Folk Dances of India . Author: Kapila Vatsyayan
2.	Indian Classical Dance: The Renaissance and Beyond – Indian Classical Dance: The Renaissance and Beyond Author: Leela Venkataraman.
3.	History of Dance : – History of Dance Author: Gayle Kassing

List of Practical:	
1.	Practical Study of the Origin and Historical Development of Indian Folk Dance
2.	Demonstration and Practice of Basic Movements in Indian Folk Dance Forms
3.	Practical Application of Rhythm and Coordination in Garba and Dandiya
4.	Study and Performance of Folk Dance Costumes, Music, and Traditional Instruments
5.	Comparative Practical Analysis of Regional Folk Dance Forms of India
6.	Demonstration of Expressive Techniques and Group Formations in Folk Dances
7.	Introduction and Practical Understanding of Semi-Classical Dance Techniques
8.	Practice of Mudras, Abhinaya, and Footwork Used in Semi-Classical Dance
9.	Introduction to Western Dance Forms and Basic Body Conditioning Exercises
10.	Practical Training in Basic Steps and Movement Patterns of Western Dance Styles

Course Outcome:

After Learning the Course, the students shall be able to:

- 1.Cultural Awareness ,Mastery of Regional Dance Styles ,Improved Rhythm and Coordination.
- 2.Mastery of Dance Compositions ,Rhythmic Understanding, Group Performance Skills .
- 3.Versatility in Dance Styles , Enhanced Musicality ,Body Control and Flexibility .
4. Fusion of Classical and Modern Movements, Understanding of Rhythmic Patterns, Expressive Storytelling
5. Enhanced Grace and Elegance, Cultural Appreciation .
6. Improved Physical Stamina .



BPA/ BPA Hons. Sem 3

[illegible]

Semester 3
Subject Syllabus

History of Kathak

Course	Bachelor of Performing Arts (Dance - Kathak)	Semester – 3
Type of Course	-	
Prerequisite	Having this foundational knowledge will provide a solid framework for exploring the rich history of Kathak and understanding its artistic, cultural, and spiritual dimensions.	
Rationale	The rationale for studying the history of Kathak is rooted in its profound cultural significance, artistic richness, and its role in shaping identity and community within and beyond India. Understanding its history enriches both practitioners and scholars, fostering a deeper connection to this vibrant dance form.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
4	-	-	4					100

SEE - Semester End Examination, **CIA** - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 1 Origins and Early Development ,The Temple Tradition ,Mugal Influence ,Revival and Reform Movements ,Regional Variations and Styles .	30	60
2	Unit 2 The Role of Key Figures: Biographies and contributions of influential dancers, choreographers, and gurus. Integration of Music and Dance :Relationship between Kathak and Hindustani music, Modern Adaptations and Innovations, Cultural and Social Impact	30	60

Reference Books	
1.	Kathak Nritya Shiksha part-1 and part 2 by Dr Puru Dadheech
2.	Kathak Nritya ke Pracheen ang by Dr Puru Dadheech
3.	Indian Dance: The Ultimate Guide" by Kumudini Lakhia

Course Outcome:

After Learning the Course, the students shall be able to:

1. understanding of the origins and evolution of Kathak
2. able to articulate the cultural, social, and religious contexts in which Kathak developed, including its connection to Hindu mythology and rituals.
3. Analysis of Historical Influences
4. Recognition of Regional Variations
5. Understanding of Artistic Techniques
6. Critical Evaluation of Modern Adaptations

Kathak Repertoire-1

Course	Bachelor of Performing Arts (Dance - Kathak)	Semester – 3
Type of Course	-	
Prerequisite	Understanding this sequence is crucial for any Kathak performer, as it represents the traditional structure of a recital, combining technical mas- theory with expressive storytelling to create a complete and balanced performance.	
Rationale	The structure of the Kathak repertoire is designed to provide a complete experience, balancing technical storytelling, as well as the physical and spiritual aspects of the art form. This sequence allows the dancer to display their own aspects of dance, from precise footwork to deep emotional expression, while guiding the audience through a journey of and emotion. It reflects the holistic approach of Kathak, where the dancer's body, mind, and spirit come together to performance that honours tradition, artistic expression, and spirituality	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
8	-	8	4					100

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage		
Sr.	Topics	T	W	
1	Unit 1 Trital continued, Introduction to Japtal. 6 todas, 2 paran, 2 chakradhar , 2 Kavit.	30	60	
2	Unit 2 Ganesh Stuti/ Ganesh Vandana . Padhant and notation of Japtal and all Todas	30	60	

Reference Books	
1.	Abhinaya Darpana of Nandikesvara" translated by Manmohan Ghosh
2.	"Natya Shastra" by Bharata Muni – (Translated and Edited)- by Manomohan Ghosh)
3.	"Abhinaya Darpana: An Illustrated Translation" by Dr. V.P. Dhananjayan

List of Practical:	
1.	Introduction and Practice of Different Types of Paran
2.	Practice of Todas
3.	Mudra-s and Their Applications in Dance
4.	Practice of Ahmed and Rhythmic Patterns
5.	Training in Taal and Basic Padhant Techniques
6.	Execution of footwork in Different Speeds
7.	Practice of stuti with Abhinaya Techniques
8.	Ganesh Vandana with its nuances
9.	Application of Mudra-s in shlokam and Vandana
10.	Combined Practice of Padhant and Dance Performance

Course Outcome:
After Learning the Course, the students shall be able to:
1.Enhanced Technical Skills ,Understanding of Rasa and Bhava . 2. Mastery of Dance Compositions ,Rhythmic Understanding. 3.Expressive Abilities ,Knowledge of Kathak Repertoire . 4. Musical Awareness ,Stage Presence and Performance Skills . 5.Cultural Appreciation . 6. Improved Physical Stamina .

Application in Abhinaydarpan -1

Course	Bachelor of Performing Arts (Dance - Kathak)	Semester - 3
Type of Course	-	
Prerequisite	The Abhinaya Darpana is an ancient text on the art of classical Indian dance, written by Nandikesvara, a sage and theorist of the performing arts. It is a crucial reference for understanding the theory and practice of abhinaya (expressive dance) in Kathak. The term "abhinaya" itself means "to lead to- ward" and involves conveying emotions, feelings, and stories through gestures, facial expressions, and movements	
Rationale	The rationale behind the application of the Abhinaya Darpana in Kathak lies in its role as a foundational emotions, storytelling, and maintaining the authenticity of classical Indian dance. This ancient text by Nandikesvara approach to abhinaya (expression) and offers a detailed framework for how dancers can effectively communicate stories, emotions through their performance. Here's a deeper understanding of why the Abhinaya Darpana is essential for Bharata its principles shape the dance form:	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
8	-	8	4					100

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 1 Abhinaydarpan : Shiro bheda, Drishti Bheda, Greeva Bheda with Meaning and expretions	30	60
2	Unit 2 Asayukta hasta with Meaning with Expretion	30	60

Reference Books	
1.	Abhinaya Darpana of Nandikesvara" translated by Manmohan Ghosh
2.	"Natya Shastra" by Bharata Muni – (Translated and Edited)- by Manomohan Ghosh)
3.	"Abhinaya Darpana: An Illustrated Translation" by Dr. V.P. Dhananjayan

List of Practical:	
1.	Practice of Shiro Bheda (Head Movements) with Meanings
2.	Application of Shiro Bheda in Expressions and Dance Situations
3.	Practice of Drishti Bheda (Eye Movements) with Meanings
4.	Use of Drishti Bheda in Abhinaya Presentation
5.	Practice of Greeva Bheda (Neck Movements) with Meanings
6.	Application of Greeva Bheda in Dance Expressions
7.	Introduction to Asamyukta Hasta-s with Meanings
8.	Expressional Use of Asamyukta Hasta-s in Abhinaya
9.	Combined Practice of Shiro, Drishti, Greeva Bheda and Hasta-s
10.	Performance-Based Abhinaya Practice from Abhinayadarpana

Course Outcome:

After Learning the Course, the students shall be able to:
1.Understand the Fundamental Principles of Abhinaya as per the Abhinaya Darpana. 2. Master the Use of Mudras and Gestures for Effective Storytelling. 3.Skillfully Incorporate Navarasa (Nine Emotions) in Dance. 4.Demonstrate Nuanced Use of Facial Expressions and Eye Movements. 5.Effectively Integrate Sattvika Abhinaya for Emotional Depth. 6. Translate Textual Knowledge into Practice



BPA/ BPA Hons. Sem 4

[illegible]

Semester 4
Subject Syllabus

Study of Abhinaydarpan

Course	Bachelor of Performing Arts (Dance - Kathak)	Semester - 4
Type of Course	-	
Prerequisite	This foundational study of the Abhinaya Darpana equips students with the theoretical knowledge needed to effectively apply its principles in their Kathak practice.	
Rationale	The Abhinaya Darpana serves as a critical resource for dancers seeking to deepen their understanding of Kathak expressive techniques, cultural significance, and spiritual dimensions. Its study ensures that students develop a balanced approach to both the technical and emotive aspects of the dance. By grounding their practice in the teachings of the Abhinaya Darpana, dancers are better equipped to preserve the traditional essence of Kathak while also making their performances emotionally resonant and technically sound. This makes the text an indispensable part of the study and practice of Kathak.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
4	-	-	4					100

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 1 Introduction to Abhinaya Darpana and Nandikesvara ,	30	60
2	Unit 2 Comparative Study with Other Classical Texts	30	60

Reference Books	
1.	Abhinaya Darpanam of Nandikesvara" by Manmohan Ghosh
2.	Abhinaya Darpana: Mirror of Gesture" translated by D. N. Shastri
3.	Nandikesvara's Abhinaya Darpana" by Dr. Kapila Vatsyayan

Course Outcome:
After Learning the Course, the students shall be able to: Understand the Fundamental Principles of Abhinaya as per the Abhinaya Darpana. 2. Master the Use of Mudras and Gestures for Effective Storytelling. 3.Skillfully Incorporate Navarasa (Nine Emotions) in Dance. 4.Demonstrate Nuanced Use of Facial Expressions and Eye Movements. 5.Effectively Integrate Sattvika Abhinaya for Emotional Depth. 6. Translate Textual Knowledge into Practice.

Application in Abhinaydarpan -2

Course	Bachelor of Performing Arts (Dance - Kathak)	Semester - 4
Type of Course	-	
Prerequisite	The Abhinaya Darpana is an ancient text on the art of classical Indian dance, written by Nandikesvara, a sage and theorist of the performing arts. It is a crucial reference for understanding the theory and practice of abhinaya (expressive dance) in Bharatanatyam. The term "abhinaya" itself means "to lead to- ward" and involves conveying emotions, feelings, and stories through gestures, facial expressions, and move- ments	
Rationale	The rationale behind the application of the Abhinaya Darpana in Kathak lies in its role as a foundational g ing emotions, storytelling, and maintaining the authenticity of classical Indian dance. This ancient text by Nandikesvara provi approach to abhinaya (expression) and offers a detailed framework for how dancers can effectively communicate stories, emotions through their performance. Here's a deeper understanding of why the Abhinaya Darpana is essential for Bharata its principles shape the dance form:	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
8	-	8	4					100

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage		
Sr.	Topics	T	W	
1	Unit 1 Abhinaydarpan : Asayukt hsta Viniyog (Patak to Sarpashirsh	30	60	
2	Unit 2 Asayukta hast viniyog (Mrugshirsha to Trishul	30	60	

Reference Books	
1.	Abhinaya Darpana of Nandikesvara" translated by Manmohan Ghosh
2.	"Natya Shastra" by Bharata Muni – (Translated and Edited)- by Manomohan Ghosh)
3.	"Abhinaya Darpana: An Illustrated Translation" by Dr. V.P. Dhananjayan

List of Practical:	
1.	Practice of Pataka Hasta and Its Viniyoga
2.	Practice of Tripataka to Ardhapataka Hasta-s with Applications
3.	Training in Kartarimukha, Mayura and Arala Hasta Viniyoga
4.	Practice of Shukatunda, Mushti and Shikhara Hasta Applications
5.	Application of Kapittha, Katakamukha and Suchi Hasta-s
6.	Practice of Chandrakala, Padmakosha and Sarpashirsha Hasta-s
7.	Training in Mrigashirsha, Simhamukha and Kangula Hasta Viniyoga
8.	Practice of Alapadma, Chatura, Bhramara and Hamsasya Hasta-s
9.	Application of Hamsapaksha, Sandamsha, Mukula and Tamrachuda Hasta-s
10.	Practice of Trishula Hasta and Combined Asamyukta Hasta Viniyoga

Course Outcome:
After Learning the Course, the students shall be able to:
1. Understand the Fundamental Principles of Abhinaya as per the Abhinaya Darpana. 2. Master the Use of Mudras and Gestures for Effective Storytelling. 3. Skillfully Incorporate Navarasa (Nine Emotions) in Dance. 4. Demonstrate Nuanced Use of Facial Expressions and Eye Movements. 5. Effectively Integrate Sattvika Abhinaya for Emotional Depth. 6. Translate Textual Knowledge into Practice

Kathak Repertoire-2

Course	Bachelor of Performing Arts (Dance - Kathak)	Semester – 4
Type of Course	-	
Prerequisite	Understanding this sequence is crucial for any Kathak performer, as it represents the traditional structure of a recital, combining technical mas- theory with expressive storytelling to create a complete and balanced performance.	
Rationale	The structure of the Kathak repertoire is designed to provide a complete experience, balancing technical style of storytelling, as well as the physical and spiritual aspects of the art form. his sequence allows the dancer to display their own aspects of dance, from precise footwork to deep emotional expression, while guiding the audience through a journey of and emotion. It reflects the holistic approach of Kathak, where the dancer's body, mind, and spirit come together to performance that honours tradition, artistic expression, and spirituality	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
8	-	8	4					100

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 1 Trital continued, Introduction to Ektal. 6 todas, 2 paran, 2 chakradhar , 2 Kavit.	30	60
2	Unit 2 Thumri . Padhant and notation of Japtal and all Todas	30	60

Reference Books	
1.	Abhinaya Darpana of Nandikesvara" translated by Manmohan Ghosh
2.	"Natya Shastra" by Bharata Muni – (Translated and Edited)- by Manomohan Ghosh)
3.	"Abhinaya Darpana: An Illustrated Translation" by Dr. V.P. Dhananjayan

List of Practical:	
1.	Introduction to Ektal: Performance Technique
2.	Practice of Different Types of Taal in Kathak
3.	Training in Basic Padhant Techniques
4.	Performance Practice of Vandana with Abhinaya
5.	Kavit Practice with Bhava and Tala Coordination
6.	Shiv Stuti Practice and Expressional Interpretation
7.	Practice of Japtal

8.	Japtal and ektal Practice in Different Speeds and Rhythms
9.	Integrated Practice of Taal, Padhant and Dance Repertoire
10.	Stage Presentation of shloka, Vandana, japtal and ektal.

Course Outcome:

After Learning the Course, the students shall be able to:

- 1.Enhanced Technical Skills ,Understanding of Rasa and Bhava .
2. Mastery of Dance Compositions ,Rhythmic Understanding.
- 3.Expressive Abilities ,Knowledge of Kathak Repertoire .
4. Musical Awareness ,Stage Presence and Performance Skills .
- 5.Cultural Appreciation .
6. Improved Physical Stamina .



BPA/ BPA Hons. Sem 5

[illegible]

Semester 5
Subject Syllabus

Study of Natyashastra

Course	Bachelor of Performing Arts (Dance - Kathak)	Semester - 5
Type of Course	-	
Prerequisite	The Natyashastra, attributed to the ancient sage Bharata Muni, is one of the foundational texts on Indian performing arts, particularly theater, dance, and music. Comprising 36 chapters, it extensively discusses dramatic composition, stagecraft, makeup, costume, and acting. The text lays down the guidelines for different types of drama (Nāṭya), the classification of actors, emotions (Rasa) and expressions (Bhava), and the techniques for invoking specific responses from the audience. It is regarded as a key source for understanding classical Indian art forms and their cultural significance.	
Rationale	The rationale for studying the Natyashastra lies in its profound impact on Indian classical arts, particularly theater, dance, and music. It serves as a comprehensive manual that codifies the artistic traditions of ancient India, providing guidelines for performance that are still relevant in contemporary practices	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
4	-	-	4					100

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage		
Sr.	Topics	T	W	
1	Unit 1 Introduction to Natyashastra ,Rasa Theory ,Bhava and Acting Techniques .	30	60	
2	Unit 2 Theatre and Stagecraft , Karanas, Dashrupak, Music and Instruments ,Comparative Analysis	30	60	

Reference Books	
1.	Natyashastra" by Bharata Muni (Translated by Manomohan Ghosh)
2.	The Natyasastra: English Translation with Critical Notes" by Adya Rangacharya
3.	Nandikesvara's Abhinaya Darpana" by Dr. Kapila Vatsyayan
4.	Natyashastra and the Indian Dramatic Tradition" by Pushpendra Kumar

Course Outcome:

After Learning the Course, the students shall be able to:

1. Understand the origin, development, and fundamental concepts of Indian classical performing arts described in the Natyashastra.
2. Explain the principles of Rasa, Bhava, Abhinaya, and theatrical techniques used in Indian dance and drama traditions.
3. Demonstrate practical knowledge of body movements, gestures, stage conventions, and performance techniques prescribed in the text.
4. Analyze the contribution of the Natyashastra to the development of Indian classical dance, music, and theatre traditions.

Application in Abhinaydarpan -3

Course	Bachelor of Performing Arts (Dance - Kathak)	Semester - 5
Type of Course	-	
Prerequisite	The Abhinaya Darpana is an ancient text on the art of classical Indian dance, written by Nandikesvara, a sage and theorist of the performing arts. It is a crucial reference for understanding the theory and practice of abhinaya (expressive dance) in Bharatanatyam. The term "abhinaya" itself means "to lead to- ward" and involves conveying emotions, feelings, and stories through gestures, facial expressions, and movements	
Rationale	The rationale behind the application of the Abhinaya Darpana in Bharatanatyam lies in its role as a foundational emotions, storytelling, and maintaining the authenticity of classical Indian dance. This ancient text by Nandikesvara approach to abhinaya (expression) and offers a detailed framework for how dancers can effectively communicate stories, emotions through their performance. Here's a deeper understanding of why the Abhinaya Darpana is essential for Bharata its principles shape the dance form:	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
8	-	8	4					100

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 1 Sayukt hast Viniyog , Devta hast, Bandhav Hast,	30	60
2	Unit 2 Dashavtar Hast, Jaati hast., ect.	30	60

Reference Books	
1.	Abhinaya Darpana of Nandikesvara" translated by Manmohan Ghosh
2.	"Natya Shastra" by Bharata Muni – (Translated and Edited)- by Manomohan Ghosh)
3.	"Abhinaya Darpana: An Illustrated Translation" by Dr. V.P. Dhananjayan

List of Practical:	
1.	Practice of Sayukta Hasta-s and Their Viniyoga
2.	Application of Anjali, Kapota and Karkata Hasta-s in Abhinaya
3.	Practice of Devata Hasta-s with Symbolic Meanings
4.	Expressional Use of Devata Hasta-s in Dance Presentation
5.	Training in Bandhava Hasta-s and Their Applications
6.	Practice of Dashavatara Hasta-s
7.	Application of Dashavatara Hasta-s in Storytelling
8.	Practice of Jati Hasta-s with Rhythmic Coordination
9.	Combined Practice of Sayukta Hasta-s, Devata Hasta-s and Jati Hasta-s
10.	Performance Presentation Using Various Hasta Viniyoga-s

Course Outcome:
After Learning the Course, the students shall be able to:
1. Understand the Fundamental Principles of Abhinaya as per the Abhinaya Darpana. 2. Master the Use of Mudras and Gestures for Effective Storytelling. 3. Skillfully Incorporate Navarasa (Nine Emotions) in Dance. 4. Demonstrate Nuanced Use of Facial Expressions and Eye Movements. 5. Effectively Integrate Sattvika Abhinaya for Emotional Depth. 6. Translate Textual Knowledge into Practice

Kathak Repertoire-3

Course	Bachelor of Performing Arts (Dance - Kathak)	Semester - 5
Type of Course	-	
Prerequisite	Understanding this sequence is crucial for any Bharatanatyam performer, as it represents the traditional structure of a recital, combining technical mas- theory with expressive storytelling to create a complete and balanced performance.	
Rationale	The structure of the Kathak repertoire is designed to provide a complete experience, balancing technical siva storytelling, as well as the physical and spiritual aspects of the art form. his sequence allows the dancer to display their ous aspects of dance, from precise footwork to deep emotional expression, while guiding the audience through a journey of and emotion. It reflects the holistic approach of Kathak, where the dancer's body, mind, and spirit come together to performance that honors tradition, artistic expression, and spirituality	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
8	-	8	4					100

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 1 Japtal and Ektal in Detail with Thaata and Tatkar paltas along with other kavit, chakradhar, paran etc.	30	60
2	Unit 2 Shiv stuti	30	60

Reference Books	
1.	Abhinaya Darpana of Nandikesvara" translated by Manmohan Ghosh
2.	"Natya Shastra" by Bharata Muni – (Translated and Edited)- by Manomohan Ghosh)
3.	"Abhinaya Darpana: An Illustrated Translation" by Dr. V.P. Dhananjayan

List of Practical:	
1.	Introduction to Shiv stuti: Structure and Significance
2.	Practice of postures used in shiv stuti
3.	Training in footwork and lay in ektal
4.	Abhinaya Practice in shiv stuti
5.	Practice of Laya and Tala in ektal Performance
6.	Execution of Footwork and Body Movements in japtal
7.	Practice of Sanchari Bhava in shiv stuti

8.	Padhant of all taal
9.	Performance Training of Complete taal sequence in Segments
10.	Stage Presentation of japtal

Course Outcome:

After Learning the Course, the students shall be able to:

1. Enhanced Technical Skills ,Understanding of Rasa and Bhava .
2. Mastery of Dance Compositions ,Rhythmic Understanding.
- 3.Expressive Abilities ,Knowledge of Bharatanatyam Repertoire .
4. Musical Awareness ,Stage Presence and Performance Skills .
- 5.Cultural Appreciation .
6. Improved Physical Stamina .

Origin of Folkdance/ Semi classical dance/ Western dance

Course	Bachelor of Performing Arts (Dance - Kathak)	Semester - 5
Type of Course	-	
Prerequisite	These help prepare students for each dance form, allowing them to grasp the techniques and cultural elements involved.	
Rationale	Folk dance The subject Geographical Effects in Indian Folk Dances delves into the profound exploration of the fundamental elements that define and shape various forms of performing arts, such as theater, dance, music, and more. This course aims to provide students with a comprehensive understanding of the intrinsic value and significance of performing arts in human culture and society. Semi Classical dance Semi classical dance serves not only as a form of artistic expression and entertainment but also as a cultural ambassador that connects people, promotes diversity, and enriches cinematic experiences worldwide. Western Dance Western dance styles in India reflects a blend of cultural curiosity, professional aspirations, artistic exploration, and global influence, contributing to the vibrant and evolving dance scene in the country	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
8	-	8	4					100

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 1 Origin and Development of Indian Folk dance and brief application method about Different types of Folk dance forms./Introduction of semi classical Dance/Western dance	30	60
2	Unit 2 folk Dance Movements of Different States./Classical and Folk fusion (e.g., Bharatanatyam, Kathak, Folk Dance with Bollywood Style)./Western Dance Movements of Different Styles.	30	60

Reference Books	
1.	Traditional Folk Dances of India : Traditional Folk Dances of India . Author: Kapila Vatsyayan
2.	Indian Classical Dance: The Renaissance and Beyond – Indian Classical Dance: The Renaissance and Beyond Author: Leela Venkataraman.
3.	History of Dance : – History of Dance Author: Gayle Kassing

List of Practical:	
1.	Practical Study of the Origin and Historical Development of Indian Folk Dance
2.	Demonstration and Practice of Basic Movements in Indian Folk Dance Forms
3.	Practical Application of Rhythm and Coordination in Garba and Dandiya
4.	Study and Performance of Folk Dance Costumes, Music, and Traditional Instruments
5.	Comparative Practical Analysis of Regional Folk Dance Forms of India
6.	Demonstration of Expressive Techniques and Group Formations in Folk Dances
7.	Introduction and Practical Understanding of Semi-Classical Dance Techniques
8.	Practice of Mudras, Abhinaya, and Footwork Used in Semi-Classical Dance
9.	Introduction to Western Dance Forms and Basic Body Conditioning Exercises
10.	Practical Training in Basic Steps and Movement Patterns of Western Dance Styles

Course Outcome:
After Learning the Course, the students shall be able to:
After Learning the Course, the students shall be able to:
7. Cultural Awareness ,Mastery of Regional Dance Styles ,Improved Rhythm and Coordination.
8. Mastery of Dance Compositions ,Rhythmic Understanding, Group Performance Skills .
9. Versatility in Dance Styles , Enhanced Musicality ,Body Control and Flexibility .
10. Fusion of Classical and Modern Movements, Understanding of Rhythmic Patterns, Expressive Storytelling
11. Enhanced Grace and Elegance, Cultural Appreciation .
12. Improved Physical Stamina .

Semester 6
Subject Syllabus

Theory of Navrasa

Course	Bachelor of Performing Arts (Dance - Kathak)	Semester - 6
Type of Course	-	
Prerequisite	The theory of Navrasa, or the "nine emotions," is a classical concept in Indian aesthetics that forms the foundation of expression and appreciation in various Indian art forms, including classical dance, music, drama, and visual arts. Navrasa is derived from two Sanskrit words: Nav (meaning "nine") and Rasa (meaning "essence" or "emotion"). This theory is particularly significant in Bharatanatyam, Kathakali, and other traditional Indian performing arts, where performers embody and convey these emotions to evoke responses in their audience	
Rationale	The Navrasa theory serves as the cornerstone of Indian aesthetics, offering a framework for expressing and interpreting art. Its rationale is rooted in the belief that the purpose of art is not only to entertain but to evoke emotional responses, helping connect deeply with the stories and characters portrayed. This concept goes beyond mere enjoyment, aiming to foster an experience universally, transcending linguistic and cultural barriers.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
4	-	-	4					100

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage		
Sr.	Topics	T	W	
1	Unit 1 Introduction to Navrasa Theory : Overview of Indian Aesthetics ,Origins of Navrasa in the Nāṭyaśāstra ,The Nine Emotions (Rasas) , 60 Deep Dive into Each Rasa : Śṛṅgāra (Love, Attraction) ,Hāsyā (Laughter, Joy) ,Raudra (Anger) , Karuṇa (Compassion, Sorrow),Bībhatsa (Disgust) , Bhayānaka (Fear, Terror) , Vīra (Heroism, Courage) , Adbhuta (Wonder, Amazement) ,Śānta (Peace, Tranquility) .	30	60	
2	Unit 2 Case Studies and Analysis: Navrasa in Indian Epics and Mythology ,Navrasa in Indian Literature and Poetry ,Navrasa in Contemporary Arts and Cinema ,	30	60	

Reference Books	
1.	Natyashastra" by Bharata Muni (Translated by Manomohan Ghosh)
2.	The Natyasastra: English Translation with Critical Notes" by Adya Rangacharya
3.	Nandikesvara's Abhinaya Darpana" by Dr. Kapila Vatsyayan
4.	Natyashastra and the Indian Dramatic Tradition" by Pushpendra Kumar

Course Outcome:**After Learning the Course, the students shall be able to:**

1. Develop a deep understanding of the Navrasa theory.
2. Gain skills in expressing a range of emotions across different art forms.
3. Skillfully Incorporate Navarasa (Nine Emotions) in Dance.
4. Build confidence in interpreting and embodying emotions authentically.
5. Effectively Integrate Sattvika Abhinaya for Emotional Depth.
6. Appreciate the cultural significance and historical context of Navrasa in Indian arts. .

Kathak Repertoire-4

Course	Bachelor of Performing Arts (Dance - Kathak)	Semester - 6
Type of Course	-	
Prerequisite	Understanding this sequence is crucial for any Kathak performer, as it represents the traditional structure of a recital, combining technical mastery with expressive storytelling to create a complete and balanced performance.	
Rationale	The structure of the Kathak repertoire is designed to provide a complete experience, balancing technical siva storytelling, as well as the physical and spiritual aspects of the art form. his sequence allows the dancer to display their ous aspects of dance, from precise footwork to deep emotional expression, while guiding the audience through a journey of and emotion. It reflects the holistic approach of Kathak, where the dancer's body, mind, and spirit come together to performance that honours tradition, artistic expression, and spirituality	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
8	-	8	4					100

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage		
Sr.	Topics	T	W	
1	Unit 1 Introduction to Taal Dhamar with basic Compositions	30	60	
2	Unit 2 Nayika based thumri and tarana.	30	60	

Reference Books	
1.	Abhinaya Darpana of Nandikesvara" translated by Manmohan Ghosh
2.	"Natya Shastra" by Bharata Muni – (Translated and Edited)- by Manomohan Ghosh)
3.	"Abhinaya Darpana: An Illustrated Translation" by Dr. V.P. Dhananjayan

List of Practical:	
1.	Introduction to Tarana: Structure and Significance
2.	Practice of Abhinaya aspects Used in Varnam
3.	Training in Taal Dhamar Sequences
4.	Abhinaya Practice in Thumri
5.	Practice of Laya and Tala in Dhamar Performance
6.	Execution of Footwork and Body Movements in Dhamar taal

7.	Practice of Sanchari Bhava in Thumri
8.	Padhant practice of Dhamar
9.	Performance Training of Complete Tarana in Segments
10.	Stage Presentation of Tarana, Dhamar and Thumri

Course Outcome:

After Learning the Course, the students shall be able to:

1. Enhanced Technical Skills ,Understanding of Rasa and Bhava .
2. Mastery of Dance Compositions ,Rhythmic Understanding.
- 3.Expressive Abilities ,Knowledge of Bharatanatyam Repertoire .
4. Musical Awareness ,Stage Presence and Performance Skills .
- 5.Cultural Appreciation .
6. Improved Physical Stamina .

Application in Abhinaydarpan -4

Course	Bachelor of Performing Arts (Dance - Kathak)	Semester - 6
Type of Course	-	
Prerequisite	The Abhinaya Darpana is an ancient text on the art of classical Indian dance, written by Nandikesvara, a sage and theorist of the performing arts. It is a crucial reference for understanding the theory and practice of abhinaya (expressive dance) in Bharatanatyam. The term "abhinaya" itself means "to lead to- ward" and involves conveying emotions, feelings, and stories through gestures, facial expressions, and movements	
Rationale	The rationale behind the application of the Abhinaya Darpana in Kathak lies in its role as a foundational emotions, storytelling, and maintaining the authenticity of classical Indian dance. This ancient text by Nandikesvara provide approach to abhinaya (expression) and offers a detailed framework for how dancers can effectively communicate stories, emotions through their performance. Here's a deeper understanding of why the Abhinaya Darpana is essential for Bharata its principles shape the dance form:	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
8	-	8	4					100

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage		
Sr.	Topics	T	W	
1	Unit 1 Chari and Bramari: Aakashhi and Bhoumi ,	30	60	
2	Unit 2 Compositions in Chari and Bramari in Movements .	30	60	

Reference Books	
1.	Abhinaya Darpana of Nandikesvara" translated by Manmohan Ghosh
2.	"Natya Shastra" by Bharata Muni – (Translated and Edited)- by Manomohan Ghosh)
3.	"Abhinaya Darpana: An Illustrated Translation" by Dr. V.P. Dhananjayan

List of Practical:	
1.	Introduction to Chari and Bhramari Techniques
2.	Practice of Aakashhi Chari (Aerial Movements)
3.	Practice of Bhoumi Chari (Ground Movements)

4.	Basic Bhramari Techniques and Body Alignment
5.	Combination of Chari and Bhramari in Rhythmic Patterns
6.	Movement Composition Using Aakashhi and Bhoumi Chari
7.	Expressional Application of Chari and Bhramari
8.	Practice of Directional and Circular Movement Patterns
9.	Choreographic Composition Based on Chari and Bhramari
10.	Performance Presentation of Chari and Bhramari Compositions

Course Outcome:

After Learning the Course, the students shall be able to:

1. Understand the Fundamental Principles of Abhinaya as per the Abhinaya Darpana.
2. Master the Use of Mudras and Gestures for Effective Storytelling.
3. Skillfully Incorporate Navarasa (Nine Emotions) in Dance.
4. Demonstrate Nuanced Use of Facial Expressions and Eye Movements.
5. Effectively Integrate Sattvika Abhinaya for Emotional Depth.
6. Translate Textual Knowledge into Practice

Choreography of Folkdance/ Semi classical dance/ Western dance

Course	Bachelor of Performing Arts (Dance - Kathak)	Semester - 6
Type of Course	-	
Prerequisite	These help prepare students for each dance form, allowing them to grasp the techniques and cultural elements involved.	
Rationale	Folk dance The subject Geographical Effects in Indian Folk Dances delves into the profound exploration of the fundamental elements that define and shape various forms of performing arts, such as theater, dance, music, and more. This course aims to provide students with a comprehensive understanding of the intrinsic value and significance of performing arts in human culture and society. Semi Classical dance Semi classical dance serves not only as a form of artistic expression and entertainment but also as a cultural ambassador that connects people, promotes diversity, and enriches cinematic experiences worldwide. Western Dance Western dance styles in India reflects a blend of cultural curiosity, professional aspirations, artistic exploration, and global influence, contributing to the vibrant and evolving dance scene in the country	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
8	-	8	4					100

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 1 Choreography of Indian Folk dance and brief application method about Different types of Folk dance forms./Introduction of semi classical Dance/Western dance	30	60
2	Unit 2 Choreography of of Different States./Classical and Folk fusion (e.g., Bharatanatyam, Ka- thak, Folk Dance with Bollywood Style)./Western Dance Movements of Different Styles.	30	60

Reference Books	
1.	Traditional Folk Dances of India : Traditional Folk Dances of India . Author: Kapila Vatsyayan
2.	Indian Classical Dance: The Renaissance and Beyond – Indian Classical Dance: The Renaissance and Beyond Author: Leela Venkataraman.
3.	History of Dance : – History of Dance Author: Gayle Kassing

List of Practical:	
1.	Introduction to Indian Folk Dance Forms and Basic Movements
2.	Choreography Practice of Gujarati Folk Dance
3.	Practice and Application of Punjabi Folk Dance Techniques
4.	Choreography of Rajasthani and Maharashtrian Folk Dances
5.	Application Method of Folk Dance Props and Stage Patterns
6.	Introduction to Semi-Classical Dance Forms
7.	Semi-Classical Dance Composition and Performance Practice
8.	Introduction to Western Dance Styles and Basic Techniques
9.	Practice of Western Dance Movement Combinations
10.	Group Choreography Presentation of Folk, Semi-Classical and Western Dance

Course Outcome:
After Learning the Course, the students shall be able to: 1. Cultural Awareness ,Mastery of Regional Dance Styles ,Improved Rhythm and Coordination. 2. Mastery of Dance Compositions ,Rhythmic Understanding, Group Performance Skills . 3. Versatility in Dance Styles , Enhanced Musicality ,Body Control and Flexibility . 4. Fusion of Classical and Modern Movements, Understanding of Rhythmic Patterns, Expressive Storytelling 5. Enhanced Grace and Elegance, Cultural Appreciation . 6. Improved Physical Stamina .



BPA/ BPA Hons. Sem 7

[illegible]

Semester 7
Subject Syllabus

Dance References in Ancient Books

Course	Bachelor of Performing Arts (Dance - Kathak)	Semester - 7
Type of Course	-	
Prerequisite	Students should possess basic knowledge of Indian classical dance traditions, fundamental dance terminology, and an introductory understanding of Indian culture, mythology, and performing arts history.	
Rationale	The study of dance references in ancient books helps students understand the historical, cultural, and theoretical foundations of Indian dance traditions. It provides knowledge of classical texts such as the Natyashastra, Abhinaya Darpana, and other literary sources that shaped the principles of movement, expression, music, and theatrical presentation. This study enhances appreciation of traditional aesthetics and supports the practical application of classical dance techniques in performance and research.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
4	-	-	4					100

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 1 : Introduction to Dance References in Ancient Indian Texts : Concept of Dance in Ancient India ,Dance in the Epics , Dance in the Puranas , Contribution of Ancient Literature to Indian Dance .	30	60
2	Unit 2 Classical Treatises and Their Contribution to Dance : Introduction to Natyashastra , Fundamental Concepts of Natyashastra , Other Important Ancient Dance Texts (Abhinaya Darpana ,Sangita Ratnakara), Relevance of Ancient Treatises in Modern Dance Education .	30	60

Reference Books	
1.	Dance Dialects of India : Ragini Devi
2.	Traditions of Indian Classical Dance — Mohan Khokar
3.	Nandikesvara's Abhinaya Darpana" by Dr. Kapila Vatsyayan
4.	Natyashastra and the Indian Dramatic Tradition" by Pushpendra Kumar

Course Outcome:**After Learning the Course, the students shall be able to:**

1. Explain the origin and development of dance references found in ancient Indian literature and scriptures.
2. Identify and describe the contribution of major ancient texts such as the Vedas, Epics, Puranas, Natyashastra, and Abhinaya Darpana to Indian dance traditions.
3. Demonstrate understanding of fundamental concepts including Rasa, Bhava, Abhinaya, Chari, Karana, and Hastamudras described in classical treatises.
4. Analyze the relationship between dance, music, drama, and spirituality in ancient Indian culture.
5. Apply theoretical knowledge from ancient dance texts in the study and practice of Bharatanatyam and other Indian classical dance forms.
6. Evaluate the relevance of ancient dance literature in contemporary dance education, choreography, and performance practices.

Application in Abhinaydarpan -5

Course	Bachelor of Performing Arts (Dance - Kathak)	Semester - 7
Type of Course	-	
Prerequisite	The Abhinaya Darpana is an ancient text on the art of classical Indian dance, written by Nandikesvara, a sage and theorist of the performing arts. It is a crucial reference for understanding the theory and practice of abhinaya (expressive dance) in Bharatanatyam. The term "abhinaya" itself means "to lead to- ward" and involves conveying emotions, feelings, and stories through gestures, facial expressions, and move- ments	
Rationale	The rationale behind the application of the Abhinaya Darpana in Bharatanatyam lies in its role as a foundational g ing emotions, storytelling, and maintaining the authenticity of classical Indian dance. This ancient text by Nandikesvara provi approach to abhinaya (expression) and offers a detailed framework for how dancers can effectively communicate stories, emotions through their performance. Here's a deeper understanding of why the Abhinaya Darpana is essential for Bharata its principles shape the dance form:	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
8	-	8	4					100

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage		
Sr.	Topics	T	W	
1	Unit 1 Mandala and Stanaka	30	60	
2	Unit 2 Compositions in Mandala and Sthanaka in Movements .	30	60	

Reference Books	
1.	Abhinaya Darpana of Nandikesvara" translated by Manmohan Ghosh
2.	"Natya Shastra" by Bharata Muni – (Translated and Edited)- by Manomohan Ghosh)
3.	"Abhinaya Darpana: An Illustrated Translation" by Dr. V.P. Dhananjayan

List of Practical:	
1.	Introduction to Mandala and Sthanaka Techniques
2.	Practice of Mandala and Sthanaka
3.	Practice of Mandala and Sthanaka
4.	Basic Mandala Techniques and Body Alignment
5.	Combination of Mandala and Sthanaka i in Rhythmic Patterns

6.	Movement Composition Using Mandala and Sthanaka
7.	Expressional Application of Chari and Bhramari
8.	Practice of Directional and Circular Movement Patterns
9.	Choreographic Composition Based on Chari and Bhramari
10.	Performance Presentation of Chari and Bhramari Compositions

Course Outcome:

After Learning the Course, the students shall be able to:

1. Understand the Fundamental Principles of Abhinaya as per the Abhinaya Darpana.
2. Master the Use of Mudras and Gestures for Effective Storytelling.
3. Skillfully Incorporate Navarasa (Nine Emotions) in Dance.
4. Demonstrate Nuanced Use of Facial Expressions and Eye Movements.
5. Effectively Integrate Sattvika Abhinaya for Emotional Depth.
6. Translate Textual Knowledge into Practice

Kathak Repertoire-5

Course	Bachelor of Performing Arts (Dance - Kathak)	Semester - 7
Type of Course	-	
Prerequisite	Understanding this sequence is crucial for any Kahtak performer, as it represents the traditional structure of a recital, combining technical mastery with expressive storytelling to create a complete and balanced performance.	
Rationale	The structure of the Kathak repertoire is designed to provide a complete experience, balancing technical storytelling, as well as the physical and spiritual aspects of the art form. his sequence allows the dancer to display their aspects of dance, from precise footwork to deep emotional expression, while guiding the audience through a journey of and emotion. It reflects the holistic approach of Kahtak, where the dancer's body, mind, and spirit come together to performance that honors tradition, artistic expression, and spirituality	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
8	-	8	4					100

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 1 Taal Swari, introduction and different laya footwork	30	60
2	Unit 2 Nayika based Thumri, toda, pran, Kavita, permalu, chakradhar etc in Taal Swari	30	60

Reference Books	
1.	Abhinaya Darpana of Nandikesvara" translated by Manmohan Ghosh
2.	"Natya Shastra" by Bharata Muni – (Translated and Edited)- by Manomohan Ghosh)
3.	"Abhinaya Darpana: An Illustrated Translation" by Dr. V.P. Dhananjayan

List of Practical:	
1.	Practice of Sawari tala in different speeds
2.	Performance training of various paran in sawari tala.
3.	Practice of Thumri focusing on abhinaya and expressive storytelling.
4.	Learning and presentation of Sawari tala with rhythmic and expressive components.
5.	Practice of paran and permalu todas emphasizing stamina, laya control, and abhinaya.
6.	Abhinaya practice through Thumri interpretation and emotional expression .
7.	Practice of Tatkar with emphasis on clarity of footwork.
8.	Training in chakradhar toda focusing on brisk footwork, coordination, and stage presentation.
9.	Practice of thumri as a concluding item with devotional expression and graceful movements.
10.	Complete Repertoire presentation integrating sequence, costume discipline, stage etiquette, and performance techniques.

Course Outcome:

After Learning the Course, the students shall be able to:

1. Demonstrate practical knowledge of the Kathak repertoire and its sequential presentation.
2. Perform major Margam items such as Shloka, stuti, tarana, sawari tala with proper technique.
3. Apply principles of tala, laya, coordination, and body posture during performance.
4. Develop expressive skills through abhinaya and interpretation of lyrical compositions.
5. Exhibit stage discipline, coordination, stamina, and confidence in solo and group performances.
6. Integrate theoretical and practical aspects of Kathak in complete presentations.

Choreography of Folkdance/ Semi classical dance/ Western dance

Course	Bachelor of Performing Arts (Dance - Kathak)	Semester - 7
Type of Course	-	
Prerequisite	These help prepare students for each dance form, allowing them to grasp the techniques and cultural elements involved.	
Rationale	Folk dance The subject Geographical Effects in Indian Folk Dances delves into the profound exploration of the fundamental elements that define and shape various forms of performing arts, such as theater, dance, music, and more. This course aims to provide students with a comprehensive understanding of the intrinsic value and significance of performing arts in human culture and society. Semi Classical dance Semi classical dance serves not only as a form of artistic expression and entertainment but also as a cultural ambassador that connects people, promotes diversity, and enriches cinematic experiences worldwide. Western Dance Western dance styles in India reflects a blend of cultural curiosity, professional aspirations, artistic exploration, and global influence, contributing to the vibrant and evolving dance scene in the country	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
8	-	8	4					100

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 1 Choreography of Indian Folk dance and brief application method about Different types of Folk dance forms./Introduction of semi classical Dance/Western dance	30	60
2	Unit 2 Choreography of of Different States./Classical and Folk fusion (e.g., Bharatanatyam, Ka- thak, Folk Dance with Bollywood Style)./Western Dance Movements of Different Styles.	30	60

Reference Books	
1.	Traditional Folk Dances of India : Traditional Folk Dances of India . Author: Kapila Vatsyayan
2.	Indian Classical Dance: The Renaissance and Beyond – Indian Classical Dance: The Renaissance and Beyond Author: Leela Venkataraman.
3.	History of Dance : – History of Dance Author: Gayle Kassing

List of Practical:	
1.	Introduction to Indian Folk Dance Forms and Basic Movements
2.	Choreography Practice of Gujarati Folk Dance
3.	Practice and Application of Punjabi Folk Dance Techniques
4.	Choreography of Rajasthani and Maharashtrian Folk Dances
5.	Application Method of Folk Dance Props and Stage Patterns
6.	Introduction to Semi-Classical Dance Forms
7.	Semi-Classical Dance Composition and Performance Practice
8.	Introduction to Western Dance Styles and Basic Techniques
9.	Practice of Western Dance Movement Combinations
10.	Group Choreography Presentation of Folk, Semi-Classical and Western Dance

Course Outcome:

After Learning the Course, the students shall be able to:

1. Cultural Awareness ,Mastery of Regional Dance Styles ,Improved Rhythm and Coordination.
2. Mastery of Dance Compositions ,Rhythmic Understanding, Group Performance Skills .
3. Versatility in Dance Styles , Enhanced Musicality ,Body Control and Flexibility .
4. Fusion of Classical and Modern Movements, Understanding of Rhythmic Patterns, Expressive Storytelling
5. Enhanced Grace and Elegance, Cultural Appreciation .
6. Improved Physical Stamina .



BPA/ BPA Hons. Sem 8

[illegible]

Semester 8
Subject Syllabus

Dance Drama

Course	Bachelor of Performing Arts (Dance - Kathak)	Semester - 8
Type of Course	-	
Prerequisite	Students should possess basic knowledge of Indian classical dance techniques, body movements, mudras, abhinaya, tala, and stage performance. Familiarity with Bharatanatyam repertoire, storytelling methods, and elementary dramatic expression will help learners understand the concepts and presentation techniques used in dance drama.	
Rationale	The study of dance references in ancient books helps students understand the historical, cultural, and theoretical foundations of Indian dance traditions. It provides knowledge of classical texts such as the Natyashastra, Abhinaya Darpana, and other literary sources that shaped the principles of movement, expression, music, and theatrical presentation. This study enhances appreciation of traditional aesthetics and supports the practical application of classical dance techniques in performance and research. Dance Drama is an important component of Indian performing arts that combines dance, music, acting, literature, and visual expression into a unified theatrical presentation. The study of dance drama enables students to understand narrative techniques, characterization, group choreography, stagecraft, and expressive communication. It develops artistic creativity, coordination, interpretative skills, and cultural awareness while preserving traditional theatrical heritage. The course also encourages collaborative performance practices and enhances students' stage presentation abilities.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
4	-	-	4					100

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 1 : Introduction to Dance Drama : Meaning and Concept of Dance Drama , Historical Development of Dance Drama , Classical Foundations of Dance Drama, Types of Indian Dance Drama , Major Indian Dance Drama Traditions	30	60
2	Unit 2 : Techniques and Presentation of Dance Drama : Script and Story Selection , Characterization and Abhinaya , Music and Rhythm in Dance Drama , Stagecraft and Production Techniques , Choreography and Performance .	30	60

Reference Books	
1.	Dance Dialects of India : Ragini Devi
2.	Traditions of Indian Classical Dance — Mohan Khokar
3.	Nandikesvara's Abhinaya Darpana" by Dr. Kapila Vatsyayan
4.	Natyashastra and the Indian Dramatic Tradition" by Pushpendra Kumar

Course Outcome:**After Learning the Course, the students shall be able to:**

1. Explain the concept, history, and significance of dance drama in Indian performing arts.
2. Identify and describe various classical and regional dance drama traditions of India.
3. Apply principles of Rasa, Bhava, and Abhinaya in dance drama performances.
4. Demonstrate skills in characterization, expressive communication, and group coordination during theatrical presentations.
5. Analyze the role of music, rhythm, costume, makeup, and stagecraft in dance drama production.
6. Choreograph and perform short dance drama presentations using appropriate narrative and performance techniques.

Sabha Nritya

Course	Bachelor of Performing Arts (Dance - Kathak)	Semester - 8
Type of Course	-	
Prerequisite	Understanding this sequence is crucial for any Kathak performer, as it represents the traditional structure of a recital, combining technical mastery with expressive storytelling to create a complete and balanced performance.	
Rationale	The structure of the Kathak repertoire is designed to provide a complete experience, balancing technical siva storytelling, as well as the physical and spiritual aspects of the art form. his sequence allows the dancer to display their ous aspects of dance, from precise footwork to deep emotional expression, while guiding the audience through a journey of and emotion. It reflects the holistic approach of Kathak, where the dancer's body, mind, and spirit come together to performance that honors tradition, artistic expression, and spirituality	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
8	-	8	4					100

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage		
Sr.	Topics	T	W	
1	Unit 1 Trital/Dhamar/ Sawari (Repertoires) Performance -2	30	60	
2	Unit 2 Padhant and tarana, thumri, stuti, Vandana Performance	30	60	

Reference Books	
1.	Abhinaya Darpana of Nandikesvara" translated by Manmohan Ghosh
2.	"Natya Shastra" by Bharata Muni – (Translated and Edited)- by Manomohan Ghosh)
3.	"Abhinaya Darpana: An Illustrated Translation" by Dr. V.P. Dhananjayan

List of Practical:	
1.	Practice of footwork in different talas and speeds
2.	Performance training of various technical aspects with coordination and rhythm.
3.	Practice of thumri focusing on abhinaya and expressive storytelling.
4.	Learning and presentation of various taal with rhythmic and expressive components.
5.	Practice of tatkar, paltas and tihai emphasizing stamina and laya control.
6.	Abhinaya practice through stuti interpretation and emotional expression .
7.	Practice of Thumri with emphasis on sringara rasa and character portrayal.
8.	Training in Tarana focusing on brisk footwork, coordination, and stage presentation.
9.	Practice of bhajan as a concluding item with devotional expression and graceful movements.
10.	Complete repertoire presentation integrating sequence, costume discipline, stage etiquette, and performance techniques.

Course Outcome:
After Learning the Course, the students shall be able to:
1. Demonstrate practical knowledge of the Kahtak repertoire and its sequential presentation. 2. Perform major Margam items such as Shloka, stuti, tarana, thumri, various taals like dhamar, sawari, ektal, japtal etc with proper technique. 3. Apply principles of tala, laya, movement coordination, and body posture during performance. 4. Develop expressive skills through abhinaya and interpretation of lyrical compositions. 5. Exhibit stage discipline, coordination, stamina, and confidence in solo and group performances. 6. Integrate theoretical and practical aspects of Kathak in complete presentations.

Dance Production

Course	Bachelor of Performing Arts (Dance - Kathak)	Semester - 8
Type of Course	-	
Prerequisite	Students should have basic knowledge of dance techniques, rhythm, stage performance, choreography, and elementary stage presentation. Familiarity with Indian classical or folk dance forms, group coordination, costume usage, and performance practices will help learners understand the technical and creative aspects of dance production.	
Rationale	Dance Production is an essential area of performing arts that integrates choreography, music, stagecraft, costume, lighting, and performance management into a complete artistic presentation. The study of dance production helps students understand the process of planning, organizing, rehearsing, and presenting dance performances effectively. It develops creativity, leadership, teamwork, technical awareness, and stage management skills while enhancing professional competence in dance presentation and theatrical production.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
8	-	8	4					100

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 1: Introduction to Dance Production : Meaning and Scope of Dance Production , History and Development of Dance Production , Elements of Dance Production , Production Planning , Roles and Responsibilities in Dance Production	30	60
2	Unit 2: Techniques and Presentation in Dance Production : Choreography and Stage Composition , Costume, Makeup, and Properties , Lighting and Sound Design , Rehearsal and Stage Management , Final Dance Presentation .	30	60

Reference Books	
1.	<i>Dance Production: Design and Technology</i> — Dance Production: Design and Technology by Jeromy Hopgood.
2.	<i>Producing Dance: A Collaborative Art</i> — by Melanie George.
3.	<i>Indian Classical Dance</i> — by Kapila Vatsyayan.

List of Practical:	
1.	Preparation and presentation of basic stage formations in group choreography .
2.	Practice of entry, exit, and stage positioning techniques for dance performances.
3.	Development of a short thematic choreography for stage presentation.
4.	Practical training in synchronization and coordination in group dance production.
5.	Costume selection and makeup application according to dance themes and characters.
6.	Practice of lighting cues and stage effects for dance presentation.
7.	Coordination of music, rhythm, and movement in dance production rehearsals.
8.	Preparation and use of stage properties and accessories in performance.
9.	Rehearsal management and backstage coordination during a dance production.
10.	Complete production and presentation of a short dance performance integrating choreography, costume, music, lighting, and stage management.

Course Outcome:

After Learning the Course, the students shall be able to:

1. Explain the concept, scope, and components of dance production in performing arts.
2. Apply principles of choreography, stage composition, and group coordination in dance presentations.
3. Demonstrate skills in costume design, makeup, lighting, sound, and stage management for dance performances.
4. Organize and manage rehearsals, backstage activities, and technical aspects of dance production effectively.
5. Integrate music, movement, stagecraft, and theatrical elements into a complete dance production.
6. Produce and present creative dance performances with professional stage presentation and production techniques.

Choreography of Folkdance/ Semi classical dance/ Western dance

Course	Bachelor of Performing Arts (Dance - Kathak)	Semester - 8
Type of Course	-	
Prerequisite	These help prepare students for each dance form, allowing them to grasp the techniques and cultural elements involved.	
Rationale	Folk dance The subject Geographical Effects in Indian Folk Dances delves into the profound exploration of the fundamental elements that define and shape various forms of performing arts, such as theater, dance, music, and more. This course aims to provide students with a comprehensive understanding of the intrinsic value and significance of performing arts in human culture and society. Semi Classical dance Semi classical dance serves not only as a form of artistic expression and entertainment but also as a cultural ambassador that connects people, promotes diversity, and enriches cinematic experiences worldwide. Western Dance Western dance styles in India reflects a blend of cultural curiosity, professional aspirations, artistic exploration, and global influence, contributing to the vibrant and evolving dance scene in the country	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
8	-	8	4					100

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 1 Choreography of Indian Folk dance and brief application method about Different types of Folk dance forms./Introduction of semi classical Dance/Western dance	30	60
2	Unit 2 Choreography of of Different States./Classical and Folk fusion (e.g., Bharatanatyam, Kathak, Folk Dance with Bollywood Style)./Western Dance Movements of Different Styles.	30	60

Reference Books	
1.	Traditional Folk Dances of India : Traditional Folk Dances of India . Author: Kapila Vatsyayan
2.	Indian Classical Dance: The Renaissance and Beyond – Indian Classical Dance: The Renaissance and Beyond Author: Leela Venkataraman.
3.	History of Dance : – History of Dance Author: Gayle Kassing

List of Practical:	
1.	Introduction to Indian Folk Dance Forms and Basic Movements
2.	Choreography Practice of Gujarati Folk Dance
3.	Practice and Application of Punjabi Folk Dance Techniques
4.	Choreography of Rajasthani and Maharashtrian Folk Dances
5.	Application Method of Folk Dance Props and Stage Patterns
6.	Introduction to Semi-Classical Dance Forms
7.	Semi-Classical Dance Composition and Performance Practice
8.	Introduction to Western Dance Styles and Basic Techniques
9.	Practice of Western Dance Movement Combinations
10.	Group Choreography Presentation of Folk, Semi-Classical and Western Dance

Course Outcome:
After Learning the Course, the students shall be able to:
1. Cultural Awareness ,Mastery of Regional Dance Styles ,Improved Rhythm and Coordination. 2. Mastery of Dance Compositions ,Rhythmic Understanding, Group Performance Skills . 3. Versatility in Dance Styles , Enhanced Musicality ,Body Control and Flexibility . 4. Fusion of Classical and Modern Movements, Understanding of Rhythmic Patterns, Expressive Storytelling 5. Enhanced Grace and Elegance, Cultural Appreciation . 6. Improved Physical Stamina .