

Sardar Patel University, Anand
Smt. Hiraba Motibhai Patel Institute of Performing Arts
Syllabus of Bachelor of Performing Arts modified
As per Annual System 2015-16

TY BPA

Subject: Dance: Bharat Natyam

Paper: 301 Principles of Dance - Bharat Natyam-III

I.

1. Dance art & scientific Aspect.
2. Experiments & Probabilities related to dance Art.
3. Detailed study of “Das Pranas” of taal.
4. Dance art & Body exercise.
5. Different types of Adhunik (modern) Nritya & its value in our society.
6. Detailed study of following stories used as theme in Kathak Dance.
 - (a) Kaliya Daman
 - (b) Governadhan lila
 - (c) Ahalya Uddhar
 - (d) Krishnavilla
 - (e) Shiva Tandav

II.

1. Definition of Gat.
2. Detailed study of various types of Gat.
3. Definition of Gat Bhava.
4. Detailed study of various stories depicted through gat Bhava.
The usage of different Techniques (described in Abhinay Darpan) in presentation of gat & Gat Bhava
5. Transformation & continuity of Tradition
6. From Temple to theater the early pioneers of classical style.
7. Dance after independence institutions patronage, teaching performing.

III. A. Comparative study:-

1. Comparison of Nritya & Nritya technique of all seven styles.
2. Comparison of Aharya & contemporary stage permeation.

B. The importance of Mathematics in Dance.

1. The mathematics of Tihai.
2. The mathematics of Farmayshi Chakradar.
3. The mathematics of Kamali, chakradar.
4. The mathematics of chakradar Toda.

C. Detailed study of the following stories used as them in Kathak Dance:

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|------------------|---------------------------------|
| (a) Panghat lila | (d) Maharas |
| (b) Makhanchori | (e) Miri Giridhar (c) Dasavatar |

- IV. Comparative study of dance art & Drama Art:
1. With reference to: (a) Stage (b) Music (c) Acting (d) Health.
 2. Secrets of successful execution of Dance performance.
1. History Technique and exponents of odyssey & mohiniattam.
 - a. Origin History and development and exponents of odissi and mohiniattam.
 - b. Their nritta technique (with reference to four Abhinaya As well)
 2. Comparative study of all seven Indian classical Dance forms (Bharat Natyam, Kathak, Kathakali, Manipuri, Odyssey, Kuchipudi, Mohiniattam):
 - a. History Technique and exponents of kuchipudi.
 - b. Comparative study of history, Patronage connection to the courts and the temple of all seven styles.

Paper: 302 Techniques of Dance-III

I.

1. Detailed study of:
 - (a) Taal Dhamar (b) Taal Deepchand (c) Nritya Karan (d) Anghar & Recheck.
2. Detailed description of complete dance sequence of kruti of Kathak Dance Performance.
3. Detailed study of following traditional theaters.
 - (a) Ramlila (d) Bhavai
 - (b)Yakhagana (e) Jatra
 - (c) Kuddiattam

II.

1. Nritt, Nritya & Natya in Odissi Dance.
2. Techniques & accompanying Instruments in Odissi Dance.
3. Contribution of wajid-Alishah in the development of Kathak.
4. Contribution of Raja charadhar singh in the development of Kathak.
5. The place of painting sculpture & iconography in dance art.

III.

1. Contemporary literature of Indian Dance.
 - a. Available books & periodicals and list of authors and their works.
 - b. Content of book.
2. Place of dance in classical Sanskrit Drama period
 - c. Authors Kalidas, Harsha, Bhas, Rajshekhar and their major works.
 - d. Content plays and dance reference in there.
3. Inter relationship of the arts.
 - a. The unifying Indian philosophy reference to Vishrudhar motter purana.
 - b. Common principles of body balance in dance, sculpture painting.

4.
 - a. Detailed study of Taal Savari.
 - b. Detailed study of Taal Addha.
 - c. Comparative study of Teentaal & Addha Taal.
 - d. Comparative study of Dhamar & Deepchandi.
 - e. Writing notation of Teentaal Aad, Biaad & Kuaad Laya.
- IV. 1. Detailed study of following Traditional theaters:-
 - (a) Raaslila
 - (b) Swang
 - (c) Chau
 - (d) Bhagvat Mela
 - (e) Kuruvangi
 2. Nritt, Nrutya & Natya in Kuchipudi Dance.
 3. Techniques & accompanying instruments in kuchipudi Dance.
 4. Nritt, Nrutya & Natya in Mohinittam Dance.
 5. Techniques & accompanying Instruments in Mohinittam Dance.
 6. Contribution of any two gums of table & Pakhvaj in the development of Kathak.
- V. 1. Inter relationship of Dance and sculpture.
 - a. The unifying Indian philosophy reference to vishnudarmottar purana.
 - b. Common principles of body balance in dance sculpture, panting.
 - c. Temple architecture, Temple design and importance of each area, mana, pramanam Bhangi etc.
 - d. Study of the 4 categories with examples of each in detail.
 2. Introduction to Dance in Painting and Iconography.
 - a. Difference schools of Painting, Dance Paintings.
 - b. Dance scenes, dance like scenes, Raga Ragini Paintings Iconography.

Paper: 303 Dance- Drama & Ballet

- I.
 - a. Detailed study of Taal Dhamar.
 - b. Detailed study of Taal Deepchand.
 - c. Detailed study of Britya Karan.
 - d. Detailed study of Anghar & Rechek.
 - e. Detailed description of complete dance sequence of kruti of Kathak Dance Performance.
- II. 1. Detailed study of following traditional theaters.
 - (a) Ramlila
 - (b) Yakhagana
 - (c) Kuddiattam
 - (d) Bhavai
 - (e) Jatra

2.
 - a. Nritt, Nritya & Natya in odyssey Dance.
 - b. Techniques & accompanying Instruments in odyssey Dance.
 - c. Contribution of wajid-Alishah in the development of Kathak.
 - d. Contribution of Raja charadhar singh in the development of Kathak.
 - e. The place of painting sculpture & iconography in dance art.

III.

1. Dance Drama Direction.
2. The use of ancient stories as a theme of Dance Drama.
3. The use of contemporary issues as the theme of Dance Drama.
4. Major difference in depiction old stories & contemporary stories.
5. Western Dance Drama.
6. Ballroom Dance.
7. Opera.
8. Ballet
9. The effects of Dance Drama on oriental Dance Style.
10. The effect of dance Drama on classical Dance.
11. The effects of Dance Drama on traditional theater.
12. The effect of Dance Drama on folk Dance.

IV. Origin & development of type of different ballet.

1. Ballet in England: History, growth, Theaters, schools, Stars. Choreographers & Production.
2. Ballet in America: History, growth, Theaters, schools, Stars. Choreographers & Production.
3. Ballet in Russia: History, growth, the golden periods, Choreographers & Production, Stars & Theaters, schools.

V. 1. Life sketches of Ballet Dancers:-

(a) Merry Tegliony (b) Carlo Blesis (c) Merce Cunningham

2. Comparative study of : (a) Kathak Dance & Ballet Dance with reference to stage (b) Kathak Dance & Ballet Dance with reference to technique (c) Kathak Dance & Ballet Dance with reference to music (d) Kathak Dance & Ballet Dance with reference to Health.

Paper : 304 Folk Dance & Modern Dance

I.

1. The origin & importance of folk arts.
2. Definition of term "folk Dance".
3. Definition of term "Classical Dance."
4. Comparative study of folk Dance & Classical Dance.
5. The Instruments used in folk Dance.
6. The Taal used in folk Dance.

7. The theme story of Folk Dance.
8. Types of Abhinaya & folk Dance.
9. The folk Dance of Gujarat.
10. The folk Dance of Maharashtra.
11. The folk Dance of Rajasthan.
12. The folk Dance of Uttarpradesh.

II.

1. Introduction to modern Dance in the west.
2. What is modern dance its origin.
3. History in brief & early pioneers.
4. History of Dances of the world: (a) England (b) Spain (c) United States (d) India
5. Dance art in modern India.
6. Dance art during the rule of British Emperor.

III.

1. The folk dances of Madhya Pradesh, Punjab, West Bengal, Kashmir, Bihar & Manipur.
2. The folk & Tribal Dances of South India: (a) Orissa (b) Tamilnadu (c) Kerala (d) Assam (e) Andrapredesh (f) Karnataka
3. Dances of the East & the South.
 - a. Folk & classical Dances of Srilanka.
 - b. Dance & Dance Drama of Japan.
 - c. Dances of the south East Asia.
 - d. Dances & dance Dramas of Java & Bali.
 - e. Dances of Thailand, Myanmar & Cambodia.

IV.

1. Origin & Development of western Modern dance
2. Contribution of pioneer modern dancers (any five)

(a) Elvin alley	(c) Sir Fredic William Astron
(b) Vasva Nijinsky	(d) Anna Pavlov

V.

1. Folk & Tribal Dances of South India
2. Two folk dances of each state of the South India.
3. Tribal Dances of South Indian States.
4. Costumes of different states of folk Dance.
5. Make-up & properties of different state of folk dance.

Paper : 305 English-III

Unit: I

1. The Post Master by Rabindrnath Tagore
2. Sweets for Angles by R. K. Narayan
3. The Golden Touch by Nathaniel Hawthorne
4. Selfish Giant - by Oscar Wild

Unit: II

1. Modern forms of communication
Fax, E-mail, Internet
2. Non Verbal aspects and communication
Body Language, Kinesics, Proxemics, Paralanguage.
3. Development of short drama skills

Unit: III

1. Vocabulary
2. Modals
3. Framing the sentences

Unit: IV Drafting speeches

1. Welcoming speeches
2. Celebration of Important days and National Holidays
3. Vote of Thanks
4. Consolation ceremony speech

Unit: V

1. Resume and Bio-data
2. Idioms and Usage
3. Words that confused

Reference:-

1. An Anthology of Popular Essays and Poems by A. G. Xavier, Macmillan.
2. Intermediate English Grammar by Raymond Murphy, Cambridge University Press, 1994.
3. Essentials of Business Communication by Rajendra Pal and J. S. Korlahalli (Sultan Chand & Sons).
4. Effective Business Communication by Asha Kaul (Prentice Hall of India Pvt Ltd, New Delhi.)
5. Oxford Practice Grammar by Eastward (OUP).

Practical : 306 Varnam-I

I.

1. Teentaal & Jhaptaal.
2. One Kamali Paran: One tripalli, Palta, One Tishra Jati, Farmayshi Paran

II.

Special preparation in Ektaal: (a) One parmeltu toda (b)One Natwari Toda (c)One chakradar Paran (d) One chakradar Toda

III.

1. Some Bandishes in Dhamar Taal:-
2. Foot Movements of Taal Dhamar in Thah, Dugun & Chaugun.
3. That & Tihai.
4. Paran judi Aamad
5. One chakradar Paran.

IV.

Recitation of Bandish of Teentaal & Jhaptaal with Tabla & Nagma:
(a) Kamali Paran (c) Tripalli (b) Tishra Jali Farmayshi Paran (d) Palta & Kavitt

V.

1. Recitation of ektaal Bandish with Tabla & Nagma.
 - a. Parmeltu toda & Natwari bol toda.
 - b. Chakradar paran & Toda, Kavitt
2. Recitation of Dhamar theka bol & Nritya bol in tihai, dugun & chaugun.
3. Recitation of Bandish in Dhamar
 - a. That, Tihai, Paran judi Aamad,
 - b. Chakaradhar Toda, & Paran
 - c. Kavitt.

VI.

1. Introduction to Devi Devta Hasta.
 2. Recitation of Devi Devta Hasta.
 3. Introduction of Navgrah Hasta.
 4. Recitation of Navgrah Hasta.
- Shlokam (Practice of all SY BPA items)

Practical: 307 Varnam - II

I.

1. Abhinaya darpan: Padabheda, Sthanaka
2. Natuvangam of Varnam with singing and recitation with taals
3. Preparation of Kavitt in Teentaal, Jhaptaal & Ektaal.
4. Performance of Kavitt in Teentaal, Jhaptaal & Ektaal with Tabla & Nagma.

II.

1. Introduction of Gat Bhava.
2. Preparation of Gat on Any Story.
3. Performance of Gat Bhava with Tabla & Nagma.
4. Preparation & performance of Matki Gat with Tabla & Nagma.

III.

1. Introduction of Tarana.
2. Preparation of Tarana.
3. Performance of Tarana with Tabla & Signing.

IV.

Writing Bandish in Teentaal :

- a. Tishri Jati Paran.
- b. Mishra Jati Paran.
- c. Chauppalli
- d. Farmayshi Bandish

V.

Writing Bandish of Jhaptaal :

- a. Tishra Jati Paran.
- b. Mishra Jati Paran.
- c. Chaupalli
- d. Dohara /Tihara bol Bandish.

VI.

Writing Bandish of Ektaal :

- a. Shib/Ganesh Paran.
- b. Paran Judi Aamad.
- c. Chakradar Tukada & Palta.

Assignment on any one topic from core courses of theory.

- Journal of varnam & shtokam.
- Composition of basic Nritta & Abhinaya.
- Practice of all FY & SY BPA items.