

UNIVERSITY OF RAJASTHAN
JAIPUR
SYLLABUS

SCHEME OF EXAMINATION AND COURSE OF
STUDY BACHELOR OF PERFORMING ARTS

- B.P.A. (Dance) Part-I Examination 2019-20**
B.P.A. (Dance) Part-II Examination 2020-21
B.P.A. (Dance) Part-III Examination 2021-22
B.P.A. (Dance) Part-IV Examination 2022-23

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NOTICE

1. The Ordinance governing the examinations in the Faculties of Arts, Fine Arts, Social Sciences, Science, Commerce and Law are contained in a separate booklet. The students are advised to refer to the same.
2. Changes in Statutes/ Ordinances / Rules/ Regulations/ Syllabi and Books may, from time to time, be made by amendment or re-making and a candidate shall, except in so far as the University determines otherwise comply with any change that applies to years he has not completed at the time of change.
3. All court cases shall be subject to the jurisdiction of the Rajasthan University headquarter at Jaipur only and not any other place.

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B.P.A. (Dance) Part – I

(Foundation)

COMPULSORY PAPERS :-

| | Paper | Duration | Max Marks | Min Marks |
|-------|---------------------------------|----------|-----------|-----------|
| (i) | Gen. English | 3 Hours | 100 | 36 |
| (ii) | Gen. Hindi | 3 Hours | 100 | 36 |
| (iii) | Environmental Studies | 3 Hours | 100 | 36 |
| (iv) | Elementary Computer Application | 3 Hours | 100 | 36 |

OPTIONAL PAPERS

Practical :-

| (i) | Kathak Dance | 1 Hour | 150 | 60 |
|-------|---|------------|-----|----|
| (ii) | Music Instrumental (Tabla/Pakhawaj) | 1 Hour | 150 | 60 |
| (iii) | Viva-Voce and Critical and Comparative Study of Kathak Dance and Tala | 30 Minutes | 100 | 40 |

Theory:-

| (i) | Applied & General | 3 Hour | 100 | 36 |
|-------------|----------------------|---------------|------------|-----------|
| (ii) | Indian Culture & Art | 3 Hour | 100 | 36 |
| Total Marks | | Practical 400 | Theory 200 | Total 600 |

Teaching Hours

Practical

| | |
|-----------|------------------|
| Paper –I | 6 Hours Per Week |
| Paper –II | 6 Hours Per Week |
| Paper-III | 4 Hours Per Week |

Theory

| | |
|------------|---------------------------|
| Optional | 4 Hours Per Week |
| Compulsory | 3+3+3+3=12 Hours Per Week |

Total Teaching Hours for practical – 16, Theory 16 Hours Per Week

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B.P.A. (Dance) Part – I
(Foundation)

DETAIL OF COURSES

OPTIONAL PAPERS

Practical Paper – I

Max. Marks 150

Kathak Dance

- | | |
|---|----|
| (1) Basic Knowledge of Thaata, Aamad | 25 |
| (2) Tihai, Toda, Tukra | 25 |
| (3) Gat, Gat Nikas, Kavitt | 25 |
| (4) Tatkar | 25 |
| (5) Padhant | 25 |
| (6) Exercise of hand neck & eye movements | 25 |

Practical Paper – II

Max. Marks 150

Music Instrumental Tabla/Pakhawaj

- | | |
|--|----|
| (1) Study of the following Talas Teentaal, Chautaal, Roopak, Ektaal | 50 |
| (2) Laykari Dugun & Chaugun | 50 |
| (3) Playing the thekas of above talas | 50 |

Practical Paper – III

Max. Marks 100

Viva-Voce and Critical and Comparative Study of Kathak Dance & Talas

- | | |
|--|----|
| (1) Study of Kathak Dance and Talas Prescribed under paper I st and II nd | 40 |
| (2) Comparative Study of Talas | 10 |
| (3) Lay Kari (Dugun Chaugun) | 10 |
| (4) Identification of Bols & different movements | 20 |
| (5) Padhant | 20 |

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B.P.A. (Dance) Part – I
(Foundation)

OPTIONAL PAPERS

Theory Paper –I

Max. Marks 100

Applied & General

- (a) Description and Comparative Study of Kathak Dance and other Gharanas of Kathak
- (b) Definition : That, Aamad, Toda, Tukra, Gat, Gat Nikas Tali, Khali, Tihai
- (c) Writing Laykaris of Taal- Teentaal, Ektaal, Chautaal, Roopak
- (d) Writing of Nritt/Nritya Bol
- (e) Types of Instruments
- (f) Elementry Knowledge of Tali, Khali, Bhari, Matra, Sum, Avartana

Theory Paper –II

Max. Marks 100

Indian Culture and Art

- (a) Elementary Knowledge of Sanskrit Tradition - Vedas, Upnishad, Dharmshastra, Puran, Darshan, Agama, Tantra - Mantra.
- (b) Folk Dance of Rajasthan.
- (c) Ancient Indian architecture, Sculpture and Painting with special reference to Dance.
- (d) Music in theatrical Arts and Indian Classical dance forms.
- (e) Famous Kathak dancers of 20th century- Knowledge about five dancers :-
Pt. Lacchhu Maharaj, Pt. Gauri Shankar, Sitara Devi, Pt. Birju Maharaj, Pt. Krishan Kumar.

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B.P.A. (Dance) Part -II

Practical :-

| | Paper | Duration | Max Marks | Min Marks |
|-------|--|------------|-----------|-----------|
| (i) | Presentation of Kathak Dance (Nritta-Bol) | ½-1 Hour | 150 | 60 |
| (ii) | Viva-Voce and Presentation of Nritya & Natya | ½-1 Hour | 150 | 60 |
| (iii) | Stage Performance | 40 Minutes | 100 | 40 |

Theory:-

| | | | | |
|-------------|--|------------------------------------|-----|----|
| (i) | Elementary Theory of Indian Dance, Music & Drama | 3 Hour | 100 | 36 |
| (ii) | History of Indian Dance | 3 Hour | 100 | 36 |
| Total Marks | | Practical 400 Theory 200 Total 600 | | |

Teaching Hours

Practical

| | |
|-----------|------------------|
| Paper -I | 8 Hours Per Week |
| Paper -II | 6 Hours Per Week |
| Paper-III | 4 Hours Per Week |

Theory

| | |
|-----------|------------------|
| Paper - I | 4 Hours Per Week |
| Paper-II | 4 Hours Per Week |

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B.P.A. (Dance) Part –II

DETAIL OF COURSES

Practical Paper – I

Max. Marks 150

Presentation of Kathak Dance (Nritta.Bol)

- | | | |
|-----|--|----|
| (1) | Introduction of Theka in Trital and Syllables of dance (Nritta-bol) | 20 |
| (2) | Practice of dance syllables in Thah, Dugun and Chaugun | 20 |
| (3) | Practise of basic exercise of hand movements and angles required for the formation of Kathak dance in its Nritta | 30 |
| (4) | Various patterns of circles (Chakkars) | 30 |
| (5) | Tritaal Continued:- | 50 |
| | - Thaat | |
| | - Aamad | |
| | - Toda lamchhad (2 avartans) and Chakradhar toda | |
| | - Toda lamchhad (2 avartans) and Chakradhar toda | |
| | - Tukda, Chakradahr tukda | |
| | - Tihai, Chakradahr tihai | |
| | - Introduction to Paramelu | |
| | - Usage of different rhythmic patterns by using different jatis for pad sanchalan (footwork) | |
| | - Knowledge of Dadra, Kaharva & Roopak | |

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Practical Paper – II

Max. Marks 150

Viva-Voce and Presentation of Kathak Dance (Nritya & Natya

- | | |
|--|-------|
| (1) Gat Nikas | 40 |
| - Murli gat | |
| - Ghoonghat gat | |
| (2) Kavitta | |
| - Kavitta toda | 40 |
| (3) Notation and Padhant of all the items taught | 30+40 |

Note:- All the above items are to be performed in all three lays: Vilamvit, Madhya & Dhrut.

Practical Paper – III

Max. Marks 100

Stage Performance

- | | |
|----------------------------------|----|
| (1) Presentation of Kathak Dance | 60 |
| (2) Gat, Nikas | 40 |

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B.P.A. (Dance) Part –II

Theory Paper –I

Max. Marks 100

Elementary theory of Indian Dance, Music & Drama

Part –I Elementary theory of Dance

- (1) Basic technical in Indian dance (their reference to dance Styles) 10
 - (a) Textual technical terms.
 - (b) Traditional Vernacular terms.
- (2) Broad acquaintance with the story content of Ramayana. 10
 - (c) Story of Ramayan and its use as a theme in dance.
 - (d) Dance references in Ramayana.
- (3) Broad acquaintance with the story content of Mahabharata. 10
 - (e) Study of Mahabharata and its use as a theme in dance.
 - (f) Dance references in Mahabharata.
- (4) What is Dance ? Overview of the World History of dance with reference to different countries. 10
 - (g) Dance and magic, War dance, with reference to different countries.
 - (h) Dance of Religion, Love and Courtship.
- (5) Folk Dance. 10
 - (i) Two folk dances of each region of North India.
 - (j) Tribal and Ritual dances of North Indian states.

Part –II Elementary Theory of Music

(25 Marks)

- (a) Elementary of Saptak (Mandra, Madhya and Taar).
Aroha, Avroha, Tivra and Komal Swara, Alankar, Aalap, Taan.
- (b) Study of The Laya-(Vilambit, Madhya, Drutta, Matra, Sam, Khali, Taali, Khand, Toda, Dugun)

Part –II Elementary Theory of Drama

(25 Marks)

- (a) Introduction to the art of Dramatics, Origin of drama. Types of India Drama.
- (b) Stage and its use for different types of production viz. those of Music, Dance and Drama. Stage geography and stage lights.

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History of Indian Dance

1. Origin of India Dance in Mythology: 25
- (a) Definition and concept of myth and reality, illustrated with examples.
- (b) Myths of The origin of dance according to in Natyashastra, Abhinayadarpana and other sources.
2. Dances of Shiva; their symbolism and significance: 25
- (c) Dances of Shiva-the stories of different Tandvas; their significance
- (d) The concept of Natvar with factual evidence from sculpture, painting and iconography.
3. Dance of Krishna; their symbolism and significance: 25
- (e) Krishna- the dancer with special reference to Kaliyamardan and Raslila.
- (f) The concept of Natvar with factual evidence from sculpture, painting and iconography.
4. History, technique and exponents of Kathak: 25
- (g) Origin, History and development of Kathak (through the ages with factual evidence wherever available) and its exponents.
- (h) Nritya, Nritya and Natya technique of Kathak with reference to Four Abhinaya as well.)

B.P.A. (Dance) Part -III

Practical :-

| | Paper | Duration | Max Marks | Min Marks |
|-------|--|------------|-----------|-----------|
| (i) | Presentation of Kathak Dance (Nritta-Bol) | ½-1 Hour | 150 | 60 |
| (ii) | Viva-Voce and Presentation of Nritya & Natya | ½-1 Hour | 150 | 60 |
| (iii) | Stage Performance | 40 Minutes | 100 | 40 |

Theory:-

| | | | | |
|-------------|-----------------------------------|------------------------------------|-----|----|
| (i) | Indian Dance & Literature | 3 Hour | 100 | 36 |
| (ii) | Different aspects of Indian Dance | 3 Hour | 100 | 36 |
| Total Marks | | Practical 400 Theory 200 Total 600 | | |

Teaching Hours

Practical

| | |
|-----------|------------------|
| Paper -I | 8 Hours Per Week |
| Paper -II | 6 Hours Per Week |
| Paper-III | 4 Hours Per Week |

Theory

| | |
|-----------|------------------|
| Paper - I | 4 Hours Per Week |
| Paper-II | 4 Hours Per Week |

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B.P.A. (Dance) Part -III

DETAIL OF COURSES

Practical Paper – I

Max. Marks 150

Presentation of Kathak Dance (Nritta-Bol)

- (1) Tal Tritaal :-
- Ganesh Paran or Shiv Paran 10
 - Introduction of That Vistaar 20
 - Amad, Introduction to Paran, Judi-Amad 20
 - Paran (Bol of Pakhawaj in nritta) 10
 - Chakradhar toda, Chakradhar Paran 10
 - Paramelu 10
 - Pure Natawari bol, Bandish etc. 20
- (2) Different rhythmic patterns of various Jatis: Khand, Tishra, Nishra and Chathushra jati into forming various Palts and concluding with a Tihai or a Chakradar tihai.
- Knowledge of Rudra taal & Basant Taal 50

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Practical Paper – II

Max. Marks 150

Viva-Voce and presentation of Nritya & Natya

- | | |
|--|-------|
| (1) Gat Nikas (with different chals) | 25 |
| - Murli gat, | |
| - Ghoonghat gat, | |
| (2) Kavitta | 25 |
| - Kavitta toda | |
| (3) Tal, Jhaptal & Ektal. | |
| - Introduction of theka & dance, Syllables in taal | 25 |
| Jhaptal and Ektal | |
| - All the items of Paramparik Kathak in Jhaptal and Ektal. | 25 |
| - Notation and Padhant in above mentioned taals | 25+25 |

Practical Paper – III

Max. Marks 100

Stage Performance

- | | |
|---|----|
| (1) Presentation of Kathak Dance (Jaipur Gharana) Other than Teen taal | 60 |
| (2) Gat Nikas with different chals | 20 |
| (3) Bhajan | 20 |

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B.P.A. (Dance) Part -III

Theory Paper -I

Max. Marks 100

Indian Dance & Literature(Vedic to Medieval Period)

- (1) Dance in Ved & Puranas 20
- Dance references in Vedic Sahitya
 - Dance references from Harivansh and Bhagavat Puran
 - Dance references from Vishnudharmottar Purana and Bramhavaivarta Purana.
- (2) Sanskrit Literatur and Dance 20
- Brief study of texts such as Bhava Prakash, Nartan Nirnaya & Ras Kaumudi.
 - Kavya/Maha Kavya of Harsh, Bhaas Kalidas.
- (3) Study of Natyashastra
- Introduction of Natya Shastra and its importance to Dance.
 - Detail of Contents of 36 chapters 20
- (4) Study of Abhinaya Darpana
- Introduction of Abhinaya Darpan and its relevance to dance.
 - Angika Abhinaya as expounded in Abhinaya Darpan 20
- (5) Study of Nritya Ratna Kosh
- Introduction of Nritya Ratna Kosh and its importance to dance
 - Detail of contents of chapters. 20

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Different aspects of Indian Dance

- (1) The Concept of Rasa 20
- (i) What is Rasa:- Ras-Sutra of Bharata and Various Constituents.
- (ii) Study of Nav-Sutra and their application in practice.
- (2) Application of Rasa Theory 20
- (i) Story content and study of Geet-Govind of Jaidev with special reference to the Shringara Rasa and the Ashtha-Nayikas.
- (ii) Nayak and Nayika - Bheda.
- (3) Dances of the neighboring countries 20
- (i) Folk and Classical Dances of Shri-Lanka
- (ii) Dances of Mynmar and Bangladesh.
- (4) Folk Dance of India 20
- (5) Introduction of Percussion instrument Mridangam/Tabla
- (i) What is percussion instrument & types of percussion instrument. Knowledge of the constitution and parts of Mridangam/ Tabla, Their Bols and playing styles. Explaining the Taal Angas.
- (ii) Brief study of the different School/Gharanas of Mridangam/Tabla and their exponents.
- (iii) Difference in playing the instrument while accompanying for dance and playing with music 20

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B.P.A. (Dance) Part -IV

Practical :-

| | Paper | Duration | Max Marks | Min Marks |
|-------|--|------------|-----------|-----------|
| (i) | Presentation of Kathak Dance (Nritta-Bol) | ½-1 Hour | 150 | 60 |
| (ii) | Viva-Voce and Presentation of Nritya & Natya | ½-1 Hour | 150 | 60 |
| (iii) | Stage Performance | 40 Minutes | 100 | 40 |

Theory:-

| | | | | |
|--------------------|---|----------------------|-------------------|------------------|
| (i) | Comparative Study of Indian Classical Dance Forms | 3 Hour | 100 | 36 |
| (ii) | Inter Relationship of Dance | 3 Hour | 100 | 36 |
| Total Marks | | Practical 400 | Theory 200 | Total 600 |

Teaching Hours

Practical

| | |
|-----------|------------------|
| Paper -I | 8 Hours Per Week |
| Paper -II | 6 Hours Per Week |
| Paper-III | 4 Hours Per Week |

Theory

| | |
|-----------|------------------|
| Paper - I | 4 Hours Per Week |
| Paper-II | 4 Hours Per Week |

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B.P.A. (Dance) Part -IV

DETAIL OF COURSES

Practical Paper – I

Max. Marks 150

Presentation of Kathak Dance (Nritta-Bol)

- | | |
|--|----|
| (1) Stuti/Vandana/Bhajan(Tritaal) | 20 |
| (2) Tritaal Paramparik Kathak continued:- | |
| - Ganesh Paran | 10 |
| - Elaborated form of Uthan & That | 10 |
| - Paran with layakaris | 10 |
| - Different types of chakradhara. | 25 |
| - Farmaishi and Kamali Chakradhars. | 25 |
| - Toda, Tukda, Paramelu Nav-hakka | 25 |
| - Tatkar with layakari and variety of Ladi | 25 |

Practical Paper – II

Max. Marks 150

Viva-Voce and presentation of Kathak Dance (Nritya)

- | | |
|---|----|
| (1) Gat Nikas (with different chals) | 15 |
| - Murli gat, Ghoonghat gat, Panghat gat etc | |
| - Gat bhav | |
| (2) Kavitta | 15 |
| - Kavitta toda | |
| - Varieties of Toda, Tukda and Paran | |

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- | | | |
|-----|---|-------|
| (3) | All the Talas taught till, S.Y. with the addition of two other talas. | |
| - | Dhamar and Savari (15 beats) | 25 |
| - | Notation and Padhant of all the items taught. | 25+25 |
| (4) | Thumri | 25 |
| (5) | Tarana | 20 |

Note:- Practice given in a manner that the candidate its able to perform for minimum 20-30 mints in all the other talas taught till T.Y.

Practical Paper – III

Max. Marks 100

Stage Performance

- | | | |
|-----|---|----|
| (1) | Presentation of Paramparik Kathak Dance (Jaipur Gharana) | 60 |
| (2) | Thumri | 20 |
| (3) | Tarana | 20 |

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B.P.A. (Dance) Part -IV

Theory Paper -I

Max. Marks 100

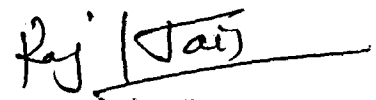

Comparative Study of Indian Classical Dance forms

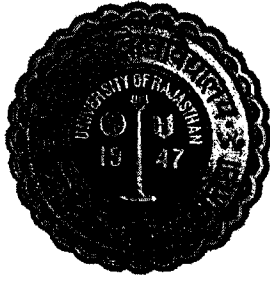
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|--|----|
| (1) Comparison of Nritta, Nritya technique, Aharya, Music and contemporary stage presentation of Kathak Dance. | 10 |
| (2) Bharatnatyam | 10 |
| (3) Kathakali | 10 |
| (4) Manipuri | 10 |
| (5) Odissi | 10 |
| (6) Kuchipudi | 10 |
| (7) Mohiniattam | 10 |
| (8) Kshatriya(Chhau) | 10 |
| (9) Choreography in different forms. | 10 |
| (10) Dance Criticism. | 10 |


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Inter relationship of Dance

- (1) Inter-relationship of the arts 20
- (i) The unifying Indian Philosophy Ref. to Vishnudharmottar Purana etc.
- (2) Inter-relationship of dance with Sculpture and Iconography 20
- (i) Temple architecture, its design and styles. Importance of each part of temple. Icons of Gods.
- (ii) 4 Categories of sculptures, their detail study with examples of each in detail.
- (3) Introduction to Dance, Painting & Music
- (i) Difference Schools of Painting Dance paintings. Dance scenes, Dance like scenes, Raga-Ragini Painting.
- (ii) Inter-relationship of Music and Dance 20
- (4) Inter-relationship between Theatre & Dance 20
- (5) Inter-relationship between Literature & Dance 20


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SYLLABUS

SCHEME OF EXAMINATION AND COURSES OF STUDY

BACHELOR OF PERFORMING ARTS

B.P.A. (Dance) Part-I Examination, 2019-20

B.P.A. (Dance) Part-II Examination, 2020-21

B.P.A. (Dance) Part-III Examination, 2021-22

B.P.A. (Dance) Part-IV Examination, 2022-23

IMPORTANT NOTICE

1. Candidates who after passing 10+2 Examination of the any Board of Secondary School Examination recognized by the University as equivalent thereto with a minimum of 48% marks in the aggregate shall be eligible for admission.
2. Candidates who seek admission for B.P.A.(Dance) Classes shall have to clear the entrance test which will be conducted by the Department.

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BOOKS RECOMMENDED FOR STUDY

B.P.A.(Dance) Course

1. Kathak Nritya Shiksha (Part I) – Dr. Puru Dadhich
2. Kathak Nritya Shiksha (Part II) – Dr. Puru Dadhich
3. Kathak Nartan – Dr. Vidhi Nagar
4. Bhartya Sanskriti me Kathak Parmpara – Dr. Mandvi Singh
5. Kathak Nritya – Shri Laxmi Narayan Garg
6. Natwari Nritya Mala – Guru Vikram
7. Abhinaya Darpan – Vachaspati Gairolla
8. Raigarh me Kathak – Shri Kartik Ram
9. Kathak Kalpdrum – Dr. Chetna Jyotishi Vyohar
10. Sangeet Rasmanjari- Pt. Laxman Bhatt Tailang
11. Sangeet Mani Part-I,II- Maharani Sharma
12. Sangeet Swarit- Ramakant divedi
13. Panchashika Sangeet Vimal Manjari- Pt. Laxman Bhatt Tailang

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