

Program: ALL PROGRAMS				Semester: II	
Course: DANCE LEVEL I Academic Year: 2024-2025 Batch: 2024-2028				Code:	
Teaching Scheme				Evaluation Scheme	
Lecture	Practical	Tutorial	Credit	Internal Continuous Assessment (ICA) (weightage)	Term End Examinations (TEE) (weightage)
30	Nil	Nil	02	30	20
<p>Indian Classical Dance: Indian classical dance is an art that is in tradition for a long. The origin of Indian classical dance traces back to “Natya Shastra”. All styles of Indian classical dance are vibrant, expressive and spiritual. Indian classical dance styles are a testament to the nation's rich heritage and numerous traditions thanks to their deft movements, moving storytelling, and colorful costumes.</p> <p>With each style retaining its distinctive qualities and regional influences, Indian classical dance is still thriving today. Each dance style has its own appeal and significance, whether it be the rhythmic footwork of Kathak, the expressive hand gestures of Bharatanatyam, or the vibrant costumes of Kathakali.</p>					
Internal Component					
Practical /Assignment: 30 Marks					
<p>Learning Objectives:</p> <ol style="list-style-type: none"> 1. To Understand the difference in 8 Indian classical Dance forms. 2. To Gain knowledge about technical terms in dance 3. To Gain the knowledge of origin of dance and its basic concepts. 4. To know the contribution of Dancers and Musicians, importance of Gayan and Vadan in Dance, knowledge about Guru Shishya Parampara 					
<p>Course Outcomes: The participants will be able to -</p> <ol style="list-style-type: none"> 1. he students are familiarized with the basic concepts of the Indian Classical Dance. 2. The students gain knowledge about technical terms of dance 3. Student gain the knowledge of origin of dance and its basic concepts. 4. The students are familiarized with different Taal matras. 5. The students are familiarized with contribution of Dancers and Musicians, importance of Gayan and Vadan in Dance, knowledge about Guru Shishya Parampara. 					
<p>Pedagogy:</p> <ol style="list-style-type: none"> 1. Demonstrating the Dance form and its components and development. 2. Flipped Classroom approach to enhance learner engagement. 					

Each lecture session would be of one-hour duration (45 sessions) : 15 Lectures + 30 practical

Module	Module Content	Module Wise Duration (hrs.)
I	<ul style="list-style-type: none"> • A brief history of Indian dance. • A brief history with other classical dance styles of India. • A brief history of Kathak dance. • Distinctive aspects of Kathak (using of ghungrus, chakkars, upaj, costume,etc 	7
II	<ul style="list-style-type: none"> • Folk dance • The difference between folk and classical dance • Components of taal • Notations of taal • Innovative techniques developed for stage performances in modern times • Hasta mudras (hand signs)- types and uses (Asamyukta mudra) 	8
Practical	<ul style="list-style-type: none"> • Practice of basic standing position and various patterns of Tatkar • Practice of tatkar set to teental in a slower tempo (thah laya) and in its double(dugun) and four times (chaugun). • Practice of exercise of different parts of the human body particularly anga, pratyanga, upanga. 	15

Evaluation Pattern

Weightage to Semester End Examination and Internal Continuous Assessment will be 60:40 respectively.

For courses carrying 2 credits Courses carrying 2 credits shall be evaluated for total of 50 marks, which means 20 marks Semester End Examination and 30 marks for Internal Continuous Assessment.

For Semester End Examination, the question paper pattern shall be as follows:

Maximum Marks: 20

Duration: 40 m

End Semester Examination: Paper pattern (Bloom's Taxonomy will be followed)

Q1. Answer any Two out of the following Three questions. (20)

Prepared by,
Ms. Geeta Desai

Approved by,
Dr. Parag Ajagaonkar
Principal

Program: ALL PROGRAMS				Semester: III	
Course: DANCE LEVEL II Academic Year: 2024-2025 Batch: 2024-2028				Code:	
Teaching Scheme				Evaluation Scheme	
Lecture	Practical	Tutorial	Credit	Internal Continuous Assessment (ICA) (weightage)	Term End Examinations (TEE) (weightage)
30	Nil	Nil	02	30	20
Yoga:					
Internal Component					
Practical /Assignment: 30 Marks					
Learning Objectives:					
<ol style="list-style-type: none"> 1. To Understand the difference in 8 Indian classical Dance forms. 2. To Gain knowledge about technical terms in dance 3. To Gain the knowledge of origin of dance and its basic concepts. 4. To know the contribution of Dancers and Musicians, importance of Gayan and Vadan in Dance, knowledge about Guru Shishya Parampara 					
Course Outcomes:					
<p>The participants will be able to -</p> <ol style="list-style-type: none"> 1. he students are familiarized with the basic concepts of the Indian Classical Dance. 2. The students gain knowledge about technical terms of dance 3. Student gain the knowledge of origin of dance and its basic concepts. 4. The students are familiarized with different Taal matras. 5. The students are familiarized with contribution of Dancers and Musicians, importance of Gayan and Vadan in Dance, knowledge about Guru Shishya Parampara. 					
Pedagogy:					
<ol style="list-style-type: none"> 1. Demonstrating the Dance form and its components and development. 2. Flipped Classroom approach to enhance learner engagement. 					

Each lecture session would be of one-hour duration (45 sessions) : 15 Lectures + 30 Practical

Module	Module Content	Module Wise Duration (hrs.)
I	<ul style="list-style-type: none"> • Ability to write notation of teental and jhaptal (thah, dugun,chaugun). • Definition and short explanation: Nritya, Nritya, Natya, Tandava, Lasya, Anga, Upanga, Pratyanga • Basic understanding of the term ABHINAYA and definition of its four aspects:angika, vachika, aharya,satvika. 	7
II	<ul style="list-style-type: none"> • Acquintance of the three gharanas of kathak dance (Lucknow, Jaipur,Banaras) • Rasa: definition and explanation of nine rasas • Knowledge of the following terms: (short note) sangeet, tal, laya, angahara,bhramari, lokadharmi, natyadharmi, rasa and bhava. • Acquaintance with the traditional costumes and makeup • Hasta mudras (hand signs)- types and uses (Samyukta mudra) 	8
	<ul style="list-style-type: none"> • The student should know the following compositions: <ol style="list-style-type: none"> a. Thaat b. Aamad c. Rangmanch Pranam d. Vandana e. Tukra/Toda f. Natwari ka tukra g. Gatnikaas h. Kavitta i. Paran j. Tihaayi k. Ladi/laya Baant l. Parhant of tukda /toda with hasta kriya 	30

Evaluation Pattern

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Maximum Marks: 20

Duration: 40 m

End Semester Examination: Paper pattern (Bloom's Taxonomy will be followed)

Q1. Answer any Two out of the following Three questions. (20)

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Program: ALL PROGRAMS				Semester: IV	
Course: DANCE LEVEL III Academic Year: 2024-2025 Batch: 2024-2028				Code:	
Teaching Scheme				Evaluation Scheme	
Lecture	Practical	Tutorial	Credit	Internal Continuous Assessment (ICA) (weightage)	Term End Examinations (TEE) (weightage)
30	Nil	Nil	02	30	20
Yoga:					
Internal Component					
Practical /Assignment: 30 Marks					
Learning Objectives:					
<ol style="list-style-type: none"> 1. To Understand the difference in 8 Indian classical Dance forms. 2. To Gain knowledge about technical terms in dance 3. To Gain the knowledge of origin of dance and its basic concepts. 4. To know the contribution of Dancers and Musicians, importance of Gayan and Vadan in Dance, knowledge about Guru Shishya Parampara 					
Course Outcomes:					
<p>The participants will be able to -</p> <ol style="list-style-type: none"> 1. he students are familiarized with the basic concepts of the Indian Classical Dance. 2. The students gain knowledge about technical terms of dance 3. Student gain the knowledge of origin of dance and its basic concepts. 4. The students are familiarized with different Taal matras. 5. The students are familiarized with contribution of Dancers and Musicians, importance of Gayan and Vadan in Dance, knowledge about Guru Shishya Parampara. 					
Pedagogy:					
<ol style="list-style-type: none"> 1. Demonstrating the Dance form and its components and development. 2. Flipped Classroom approach to enhance learner engagement. 					

Each lecture session would be of one-hour duration (45 sessions) : 15 Lectures + 30 practical

Module	Module Content	Module Wise Duration (hrs.)
I	<ul style="list-style-type: none"> • Angashudhi, which means that movements of limbs and torso should not only be graceful and aesthetic but also in accordance with the style of the Kathak dance. • Laya, i.e., the steadiness of tempo and command over rhythmic structure in any passage of dance. • Bhaav-Paksh, i.e., the capability to express through mime in which face plays a dominant role. • Tatkaar, i.e., neatness in executing complicated footwork. 	7
II	<ul style="list-style-type: none"> • A history of Bharatanatyam: • Mythological reference from the Natyotpatti in the Abhinaya Darpanam • Evolution of the different schools of Bharatanatyam - Tanjavur, Pandanallur and Vazhuvur • Contribution of the Tanjore quartet and the present repertoire structure of the danceform 	8
Practical	<ul style="list-style-type: none"> • Practice of basic standing and sitting positions: Pada and mandalabhedas. • Practice of stretching, rotation and flexing of different parts of the body-head, neck, shoulders, arms, waist, hips, knees, ankles, feet. • Practice of different movement of the head, eyes and neck: Shiro, Drishti and Greevabheda. • Adavus in Trikala: (i) Tattu adavus (ii) Nattu adavus (iii) Ta tei ta adavus (iv) Kudittu mettu adavus 	30

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For Semester End Examination, the question paper pattern shall be as follows:

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