

Sharma

Tribhuvan University
BFA four Year Bachelor Course
New Course Classical Dance, 2078
4th Year

S. No.	Paper	Code	Subject	Nature	Full marks	Pass marks	Teaching Hours
1.	4		Nepal Adhyayan	Theory	100	40	150
2.	XX	Dan 330	Kathak / Bharatnatyam/ Charya Nriya Practical- I	Practical	100	40	150
3.	XXI	Dan 331	Kathak/ Bharatanatyam/Charya Nriya-Practical- II	Practical	100	40	150
4.	XXII	Dan 332	Advanced Theory of Dance	Theory	100	40	150
5.	XXIII	Dan333	Folk dance	Practical	50	20	75
6.	XXIV	Dan334	Applied Theory for Dance	Theory	50	20	75
6.	XXV	Dan 335	Stage Performance and Composition/Choreography	Practical	100	40	-
			Total		600		

Note: For the entire subjects the concerned teacher will arrange lecture hours according to his/her teaching convenience. The students under 80% attendance are not allowed to attend practical examinations. The marks of all papers will be divided as 70% to External Examiner, 30% (33% to attendance, 33% to class performance, and rest for internal terminal test or as per the convenience) to concerned Class Teacher. In practical subjects, the appointed teacher will be responsible to guide the students in the designated level following the eastern norms and gurukul approach. In each practical class, the main teacher will be accompanied by another teacher as accompanist (eg player of sitar, Tabla, harmonium, sarangi, violin). The accompanist's workload should not be more than 50% of the main teacher's teaching hour. In case of a lack of a particular subject teacher, some experts in the particular field will be hired from outside as trainers and given the responsibility to train students, as managed by campus and department.

प्रतिक्रिया
परिषद्को कार्यालय
कीर्तिपुर

Central Department of Fine Arts
TU Kirtipur, Kathmandu

Sharma

BFA 4th year

Paper: XX

Full Mark: 100

Lecture hrs. 150

Pass Mark: 40

Can 330

Kathak Dance

Practical-I

Teen Taal

S.N.	Content	Quantity
1	Including 2 nd and 3 rd -year course	
2	Bhajan (at least 4 to 5 minutes duration)	1
3	Tatkar in Thah, dugun, Tigun, Chaugun, Pachagun , chagun, Satgun, Aathagun	
4	Able to do perform Tatkar in Aati drut laya	
5	Aamad tisaati	1
6	Paran in Tripali , Misrajati	4
7	Tisrajati Primilu	1
8	Kavitta/Kavitta paran	2
9	Sadharan and chakradhar tukda in different variation	3
10	Advance Tihai /Tisra jati tihai	2/1
11	Gat bhav Govardhan of Kaliya daman	1/1
12	Padhanta or recitation of all compositions	
13	New Thumari / Dadra base on one of the Naika from Aasthanaika	1

Shruti

प्राज्ञिक परिसरको कार्यालय
कीर्तिपुर

Central Department of Fine Arts
TU Kirtipur, Kathmandu

Shruti



Paper: XXI
Full Mark: 100
Lecture hrs. 150
Pass Mark: 40

Dan 331

Kathak Dance

Practical- II

Chau Taal

S.N.	Contant	
1	That	3
2	Tatkar in Thah, Dugun, Tigun and Chaugun	
3	Tatkar ko vistar / variation	
4	That	2/3
5	Sadharan Aamad	1
6	Sadharan and Chakkardar Tukada	2
7	Paran Aamad	1
8	Sadharan and Chakardar Paran	2
9	Tihai	2
10	Layabat	1
11	Padhanta or recitation of all compositions	

Sharma

Ashtamangala Taal

S.N.	Contant	
1	Padhant and Tatkar in Thah, Dugun, Tigun and Chaugun	
2	Sadharan Tukda	1
3	Sadharan Aamad	2
4	Paran Aamad	1
5	Sadharan or Chakardar Paran	1
6	Tihai	1
7	Padhanta or recitation of all compositions	

Sharma

BFA 4th year

Paper: XX

Full Mark: 100

Lecture hrs. 150

Pass Mark: 40

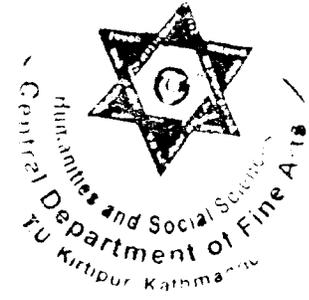
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Charya Dance

Practical- I

S.N.	Content
1.	Naama Sangeeti Nritya
2.	Kurukulla Devi Nritya
3.	Vajrayogini Nritya
4.	Aamoghsiddhi Aaryatara
5.	Research paper or PowerPoint presentation on Harisiddhi Nritya(District Lalitpur)
5.	Recitation of above Charya Geeti in Taal

Note: Need to learn and perform full Verse of all mentioned Nritya



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BFA 4th year

Paper: XXI

Mark: 100

Lecture hrs. 150

Pass Mark: 40

Dan 331

Charya Dance

Practical- II

No.	Content
1.	Vajrasatwa Nritya
2.	Lokeshwor Nritya
3.	Vajrapani Bodhisattva
4.	Research paper or Powerpoint presentation in Aakasha Bhairab Nritya
5.	Recitation of above Charya Geeti in taal, Palima taal, and Matha taal

Note: Need to learn and perform full Verse of all mentioned Nritya.



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BFA 4th year

Paper: XX

Full Mark: 100

Lecture hrs. 150

Pass Mark: 40

Dan 330

Bharatanatyam Dance

Practical- I

- I. The practice of Ganesh Vandana
- II. Varna
- III. The practice of Pad bhedas
- IV. Performance of Saptataal in Nattuvangam
- V. Recitation of Teermanms from Vernam and Korvais from Thillana.

Sharma



Sharma

BFA 4th year

Paper: XXI

Full Mark: 100

Lecture hrs. 150

Pass Mark: 40

Dan 331

Bharatnatyam Dance

Practical- II

- i. Dashavatara Hastas and Navagraha
- ii. Jatiswaram
- iii. Kshetriya Padam or Aahatapad
- iv. Recitation of above Items

V. Shetty



V. Shetty



Paper: XXIV
Mark: 100
Lecture hrs. 150
Pass Mark: 40

Dan 332

Theory

Advance Theory of Dance

Sharma

Charya Nritya

Unit-I

1. Detailed study of significance of Charya Nritya in Vajrayana.
2. Different styles of Charya Nritya in Nepa Mandala.

Unit –II

1. Study in details of Charya Nritya:
Naama Sangeeti Nritya, Kurukulla Devi Nritya, Vajrayogini Nritya, Aamoghsiddhi
Aaryatara, Vajrasatwa Nritya, Lokeshwoar Nritya, Vajrapani Bodhisattva

Kathak /Bharatnatyam

1. Introduction of Ashta Nayika according to stages.
2. Definition of laya, laya ko prakar, layakari and Upaj.
3. Definition of Laya ko das pran
4. Contribution of Nawab Wajid Ali Shah in promotion of Kathak in Nritya.
5. History of Devadasi and Role of devadasi in Bharatanatyam
6. Introduction to western dance forms - ballet and opera (nritya natika and gitinatika)
7. Life Sketch and contribution of Bindadin Maharaj , Honey Shrestha , BalaSaraswati and Uday Shankar
8. Introduction, role and contribution of Lok Baja Sangrahalaya (Music Museum of Nepal), Rashtriya Nachghar and Nepal Academy of Music and Drama.
9. Essay on various topics like:
10. – Aesthetics and Music and dance.
11. – Guru Shishya Parampara
12. . Report presentation on the subject directed by the Class teacher.



Sharma

BFA 4th year

Paper: XXIII
Full Mark: 50
Lecture hrs. 75
Pass Mark: 20

Dan333
Practical

Folk Dance

1	Folk or traditional dance performance integrates with music, drama and dance...
2	Shahiya Paiya
3	Dhime Dance

Note:

Internal Evaluation is 30 marks. The exam committee including, 1 External Examiner of concerned subject and Class Teacher as Internal Examiner from I and II subjects make the evaluation of examination. The marks will be divided as 70% by External Examiner, 30% by Concerned Class Teacher. Decision of the committee will be the final.

V. K. K.



K. K. K.



BFA 4th year

Paper: XXIV

Mark: 50

Lecture hrs. 75

Pass Mark: 20

Dance 334

Applied Theory

Charya Nritya

1. Brief description of costumes and ornaments of following Nritya:
Vajrasatwa Nritya, Lokeshwor, Amoghsiddhi, Aaryatara nritya, Vajrapani, Bodhisattva Naama Sangeeti Nritya, Kurukulla Devi Nritya, Vajrayogini Nritya
2. Notation of Aasta Taal, Pra Taal, La: Taal, Astra Taal

Kathak Dance

- a) Definition of following terminology:
Bhajan, Tisrati Aamad, tripali Paran, Misrajati Paran, Kavitta, Kavitta Paran, Tisraati Primilu, Gat bha: Gobardhan and Kaliyadaman, Thumari. Layabat, Thumari, Aad, Biaad, Kuwad
- b) Notation:
Ashtamangala Taal, Chau Taal and all compositions
- c) Introduction of Dristi bheda

2. Bharatanatyam

- a. Definition of Ganesh Vandana, Dashavatara Hastas and Navagraha
- b. Introduction of Pad bhedas, Jatiswaram, Kshetriya
- c. Notation of Saptataal

3. Folk Dance

- a. Brief writing on dance, music and drama in Nepali society
- b. Description of Shakhiyapaiya and Dhime Dance
Powerpoint presentation of Dance associate topic, proposal application and report submission. 20 marks out of 30 will be given by the internal subject teacher for the presentation and submission, compulsorily.

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BFA 4th year

Paper: XXV
Full Mark: 100
Pass Mark: 40

Dan 335
Practical

Stage Performance/composition/Choreography

1. Students should prepare 45mins to one-hour solo performance in all chosen dance forms along with their own composition or choreography with proper costumes.
2. The performance should include the following:
 - Oral Recital (Padhanta) of compositions.
 - All the compositions should be in the Traditional repertoire.
 - Application of varieties of LayaKari.
 - Traditional, New, and self-composed compositions and choreography

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V. Shaya

