

**Faculty of Humanities and Social Sciences
Dean's Office
Tribhuvan University
Kirtipur, Kathmandu, Nepal**



**BFA Four Years Foundation Course
3rd year
(Classical Dance)**

**Subject Committee
BFA Music**

2021

Tribhuvan University
BFA four Year Bachelor Course
New Course Classical Dance, 2078
3rd Year

S. N.	Paper	Code	Subject	Nature	Full marks	Pass marks	Teaching Hours
1.	3		Compulsory English	Theory	100	40	150
2.	XIV	Dan 324	Kathak Dance/ Bharatnatyam / Charya Nritya: Practical – I	Practical	100	40	150
3.	XV	Dan 325	Kathak Dance / Bharatnatam / Charya Dance: Practical - II	Practical	100	40	150
4.	XVI	Dan 326	Theory of Dance	Theory	100	40	150
5	XVII	Dan 327	Optional Instrument/Classical Vocal/ Charya Geeti/Charya Dance/Kathak/Bharatanataym	practical	50	20	75
5.	XVIII	Dan 328	Nepali Folk Dance	Practical	50	20	75
7.	XIX	Dan 329	Stage Performance	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 (e g 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 responsibility to train students, as managed by campus and department.

BFA 3rd year

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

Dan 324

Kathak Dance
Teen Taal

Practical- I

S.N.	Content	
2	Invocation (at least 4 to 5 minutes duration)	1
3	Tatkar in Thah, dugun, Tigun, Chaugun, Pachagun ,Aathagun and four variation/Bistar of tatkar	
4	Thaat include Kasakmasak, griva, kalash sanchalan	3
5	Aamad Chaturajati	1
6	Paran Amad tisra jati	1
7	Advance Sadharan Paran and Chakardar Paran	2
8	Advance Tukda and Chakradar Tukda	3
9	Primilu	1
10	Kavitta paran	1
11	Tihai /Tisra jati tihai	2/1
12	Gat: Mukut/Bansuri ,Ghungat and Gat bhav: Holi, govardhan lila	1/1
13	Padhanta or recitation of all compositions	
14	Samyukta hasta mudra, Griwa bheda, based on Abhinaya Darpan	

Note: Practice of all composition of 2nd year course

BFA 3rd year

Paper: XIV

Mark: 100

Lecture hrs. 150

Pass Mark: 40

Dan 324

Charya Dance

Practical- I

S.N.	Content
1.	Revision of all second year course and compulsorily Practice of Hast Mudra
2.	Pancha Buddha
3.	Annapurna Nritya
4.	Bhairav kali
5.	Field visit, research and powerpoint presentation on Si kali Nach (Lalitpur Khokana)
6.	Recitation of above Charya geeti with Taal

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

BFA 3rd year

Paper: XV

Mark: 100

Lecture hrs. 150

Pass Mark: 40

Dan 325

Charya Dance

Practical- II

S.N.	Content
1.	Basundhara Nritya
2.	Sweta Ganesh Nritya
3.	Saptalochani Tara Nritya
4.	Field visit, research and paper presentation on Nava Durga (Bhaktapur)
5.	Recitation of above Charya geet with Taal, Asta Taal and Pra Taal

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

BFA 3rd year

Paper: XIV

Mark: 100

Lecture hrs. 150

Pass Mark: 40

Dan 324

Bharatanatyam - I

Practical- I

1. Practice of Mishram Alaripu.
2. Practice of Sabdam.
3. Practice of Bhajan(any one).
4. Sholkas from Abhinaya Darpan.
 - Practice of Samyukta Hasta Mudra With Sholkas and their usages (Bininyog) from Anjali to Chakra hasta with Sholkas.
 - Practice of Dashavatar Hasta with Slokas.
 - Practice of Jati Hasta with Sholkas.
5. Ability to recite 5 jaatis in Matya talam with clapping.
6. Ability to recite all the practical objects in Taals./. Recitation of Mishram Alaripu and singing of Sabdam and Bhajan with clapping.
7. Revision of Previous course.

BFA 3rd year

Paper: XV

Mark: 100

Lecture hrs. 150

Pass Mark: 40

Dan 325

Bharatanatyam - II

Practical- II

1. Practice of Kritanam.
2. Practice of Padam.
3. Practice of Stotram(any one).
4. Sholkas from Abhinaya Darpan.
 - Practice of Musthi to Simhamukhas Aamyukta Hasta Mudra With Sholkas and their usages (Bininyog) .
 - Practice of Deva hasta with Shlokas.
 - Practice of Navagraha Hasta with Sholkas.
5. Ability to recite 5 jaatis in Jhampa talam with clapping.
6. Ability to recite all the practical objects in Taals./. Singing of Kritanam, Padam and Stotram with clapping.
7. Revision of Previous course.

Theory of Dance

1. Charya Nritya

1. Illuminate the concept of Mahayana and Hinayana
2. Significance of Charya Geeti in Charya Nritya
3. Write the detail of following Charya Nritya:
Pancha Buddha, Annapurna Nritya, Bhairav kali, Basundhara Nritya, Sweta Ganesh Nritya, Saptalochani Tara Nritya
4. Brief description of costumes and ornaments of following Nritya:
Pancha Bhuddha, Annapurna Nritya, Bhairav kali, Basundhara Nritya, Sweta Ganesh Nritya, Sptalochani Tara Nritya
5. Notation of Math Taal, Pra Taal.

2. Folk Dance

1. Significance of Nrita, Nritya and Natya in Nepali Folk Dance.
2. The positive and negative or influence in Nepali folk dance in modernization
3. Detail Study of dances: Chyabru Nritya, Ghatu Nritya, Sarangye Nacha
4. Brief Description of your own native / ethnic dance.
5. Introduction of Sorathi nritya, lama nritya, Chyabru nritya, Sakhiya nritya, Srigaaru
6. Notation of used Taal of above songs: Lami Taal, Chhoti Taal, Biharani Taal

3. Kathak /Bharatanatyam

- a. Comparative study of Abhinaya darpana and its four parts.
- b. Nayak and Naika Bhed according to Natya Shastra
- c. Comparative study of north and south india taal paddhati.
- d. Definition of Rasa and Bhav and its various in detail.
- e. Definition of Lokadharmi and Natyadhar
- f. Definition, Notation and layakari: Pachagun and Aathgun of Teentaal, Notation of all initiation of terminology: Chaturajati Aamad, Tisraati Paran, Tisraati Tihai, Kavitta, Kavitta Paran, Primilu, Mukut ko gat, Gat bhav, Holi Gat bhav, Govardhan Gat bhav, Basuri Gat BHAV
- g. Compositions of Teen taal, Ek Taal and Dhamar Taal
- h. Uses of Samyukta hasta mudra, Griwa Bhed
- i. Explanation of the term of Abhinaya and its four parts.
- j. Life sketch of Balasaraswati, Sunder prashad, Narayan Prashad
- k. Write boles and talas learnt of Dashavatara hastas and Navagraha, Sabdam Padam, Tilana
- l. According to the Carnatic Taal paddhati taal system.
- m. Brief description of Dashavatara hastas and Navagraha, Sabdam, Padam, Tilana

Note: PowerPoint presentation of Dance associated 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.

BFA 3rd Year

Paper: XVII

Dan 327

Optional Subject

Full Mark: 50

Lecture: 75hrs

Pass Mark: 20

**Practical Classical Vocal/Instrument/Tabla/ Charya Geeti/ Charya Nritya/Kathak/
Bharatanatyam**

A. *Tabla*

1. Practice all compositions with better Nikash.
2. Practice of Solo performance in Rupak or Jhaptaal at least for 10 minutes.
Solo performance must include the following compositions:
Uthan, 2 kayada with 6 paltas, 3 mukhda, 3 tukda, 3 Cahkkardar, Rela, 2 tihai.
3. Knowledge and Musical meter (Layakari): Dadra, khemta, Rupak, Tebra, Kaharwa, Jhaptaal, Ektaal, Dipchandi, Teentaal, Addha taal should be spoken and played in single, double, triple and quadruple with appropriate clapping (Taali/Khali).
4. Playing Vilambit Theka and variations of each of the following rhythmic cycles with short various beats, Tihai : Tintala, Jhaptala, Rupak, Ek, Dhumali, Sultala, Chautala, Ada Chautaal, Tilwada.
5. Padhant of all compositions with appropriate Tali/ Khali.

B. *Charya Geeti*

Choose any two Charya Geeti .

1. Pancha Buddha
2. Annapurna Nritya
3. Bhairav kali

C. *Charya Nritya*

Choose any two Charya Nritya

1. Pancha Buddha
2. Annapurna Nritya
3. Bhairav kali

D. *Classical Vocal*

1. Practice of 20 different Alankars in Trital.
2. Capacity of identifying following ragas by listening to their notes:
Malkauns, Durga and Saraswati.
3. Study of any two following ragas as choice with the ability to render Alapas and Taans covering Madhya and Drut Khyalas / Masitkhani and Razakhani Gats:
 - a. Malkauns
 - b. Durga
 - c. Saraswati
4. Sargam Geet or Lakshana Geet / Gats in above Raga.

6. Study of one light music/song:
Bhajan/Patriotic song, or any contemporary song.
7. Practice of solo performance for at least 15 minutes in any one of above Raga.

E. Kathak Dance

Teen Taal

S.N.	Content
1	Invocation
2	Tatkar in Thah, dugun, Tigun, Chaugun, Aathagun and four variation/Bistar of tatkar
3	Thaat include Kasakmasak, griva, kalash sanchalan
4	Aamad tisra jati
5	Advance Chakardar Paran
6	Advance Tukda
7	Primilu
8	Kavitta toda
9	Tihai in Jati
10	Gat Nikas:
11	Padhanta or recitation of all compositions
12	AaSankyukta hastmudra

Jhaptaal

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

F. Bharatanatyam

1. Practice of Jatiswaram.
2. Practice of kritanam.
3. Ability to recite all the practical objects in Taals./Recitation of Jatiswaram with clapping./Singing of Kritanam, with clapping
4. Practice of Shiro Bhedas ,Greeva Bhedas and Dristi Bhedas with Sholkas. (Sholkas from Abhinaya Darpan)
5. Practice of Adavus in 3 kalas(speed) in following terms:

- Korvai Adavu/Shikhar adavu(Tat Tai Tam,Dhit Tai Tam)
- Karthari Adavu
- Sarukkal Adavu(Tangita tattat Dhina)
- Tai Tai Ta Tam Adavu
- Dhi Taiyum Ta taa tai Adavu(Uthplavana Adavu)
- Paichal Adavu
- Katti Adavu

8. Revision of Previous course.

BFA 3^r Year

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

Dan 328

Nepali Folk Dance

Practical

S.N.	Content	Quantity
1.	Perform dance composition of native/ethnic group or community you are belong to or you are keen to explore	1
2.	Ghatu Nritya	1
3.	Chyabrung Nach	1
4	Sarangay Nach	1
5.	Ability to sing the above mentioned dance's song with relative instrument.	

Note: Performances are required to maintain authenticity of songs, instruments, movements, Costumes. Each dance's Duration should be not less than 4 minutes

BFA 3rd Year

Paper: XIX
Full Mark: 100
Pass Mark: 40

Dan 329
Practical

Stage Performance

1. Solo Performance of 30 minutes.
2. The performance should include followings:
 - Oral Recital (Padhanta) of compositions.
 - All the compositions should be in Traditional repertoire.

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. The students should arrange the accompanist and other properties to perform.