

**SCHEME & SYLLABUS OF BHARATANATYAM M.P.A. REGULAR  
2024-2025 to 2025-26**

**M.P.A –Ist SEM 2024-25  
SCHEME**

No	Subject Nature	Mid Term (MAX.)	Mid Term (MIN.)	End Term (Max.)	End Term (Min.)	Total Mark	Min Mark %
1.	<b>A. CORE SUBJECT</b> <b>Bharatanatyam Theory Core 1</b>						
	1. History and Development of Indian Dance- I, C1-MDBN-101	30	11	70	25	100	36%
	2. Textual Tradition –I, C1-MDBN-102	30	11	70	25	100	36%
2.	<b>Technical Course Practical Core 2</b>						
	3. Demonstration & Viva – C2-MDBN-101	30	11	70	25	100	36%
	4. Textual Demonstration- C2-MDBN-102	30	11	70	25	100	36%
	5. Lecture Demonstration– C2-MDBN-103	30	11	70	25	100	36%
	<b>GRAND Total</b>					500	

*Cecilia*

*Hishuori*

# SYLLABUS

## Theory I History and Development of Indian Dance-I

Max-70

Min-25

### Unit 1

1. History and Development of Bharatanatyam
2. Detail study on Devadasi system

### Unit 2

1. Adavus in Bharatanatyam
2. Detail study of Repertoire (Margam) of Bharatanatyam

### Unit 3

1. South Indian Folk Dances – Kummi, Thiruvattirakali, Perini, Dollukunitha, Lavani
2. North Indian Folk dances – Rai, Ramleela, Garba, Gidra, Rouf.

### Unit 4

1. Life history and contribution of any two contemporary Bharatanatyam Artist
2. Life history and contribution of any two Bharatanatyam Gurus.

## Theory II Textual Tradition-I

Max-70

Min-25

### Unit 1

1. Introduction to the Chapters of Natyasastra
2. Introduction to Dasarupaka

### Unit 2

1. Abhinaya – Angika and Vachika Abhinaya
2. Abhinaya – Aharya and Sattvika Abhinaya

### Unit 3

1. Asamyuta Hastas and Viniyogas according to Abhinayadarpana
2. Samyuta Hastas and Viniyogas according to Abhinayadarpana

*Cowmi*

*Hiteshwar*

Unit 4

- 1.Carnatic Taala system – Sapta Taalas with Jaathi
- 2.Hindustani Taala system

**Practical I**  
**Demonstration & Viva**

Max-70

Min-25

1. All Adavus
2. Alarippu
3. Demonstration of Talam of Adavus in 3 speeds
4. Demonstration of Sapta Taalas with Jaathis
5. Notation of Alarippu

**Practical II**  
**Textual Demonstration**

Max-70

Min-25

1. Demonstration of Asamyuta Hasta Viniyogas according to Abhinayadarpana
2. Demonstration of Samyuta Hasta Viniyogas according to Abhinayadarpana

**Practical III**  
**Lecture cum Demonstration**

Max-70

Min-25

1. Lecture cum Demonstration of one topic

*Cowmi*

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*Hrishvati*

# M.P.A – IInd SEM 2024-25

## SCHEME

No	Subject Nature	Mid Term (Max.)	Mid Term (Min.)	End Term (Max.)	End Term (Max.)	Total Mark	Min Mark%
1.	<b>A. CORE SUBJECT</b> <b>Bharatanatyam Theory Core 1</b>						
	1. History and Development of Indian Dance-II, C1-MDBN-203	30	11	70	25	100	36%
	2. Textual Tradition –II, C1-MDBN-204	30	11	70	25	100	36%
2.	<b>Technical Course Practical Core 2</b>						
	3. Demonstration & Viva – C2-MDBN-204	30	11	70	25	100	36%
	4. Textual Demonstration - C2-MDBN-205	30	11	70	25	100	36%
	5. Lecture cum Demonstration - C2-MDBN-206	30	11	70	25	100	36%
	<b>GRAND Total</b>					500	

## SYLLABUS

### Theory I

#### History and Development of Indian Dance-II

Max-70

Min-25

Unit 1

1. South East Asian Dance/Theatre – Noh, Kabuki, Khon, Kandyan
2. Kalakshetra – The temple of Art

Unit 2

1. Study on Nayika and Nayaka bheda
2. Detail description of Ashtanayika Avastas

Unit 3

1. History and Development of Folk theatre
2. Study of any two Folk theatre of India

Unit 4

1. Life history and contribution of any one Kathakali Guru
2. Life history and contribution of any one Kuchipudi Guru

*Cecilia*

*Hatishwari*

## **Theory II**

### **Textual Tradition-II**

Max-70

Min-25

Unit 1

1. General Introduction of Rasa
2. General introduction of Bhava

Unit 2

1. Study of Poorvaranga according to Bharatamuni
2. Description of Natyamandapa according to Bharatamuni

Unit 3

1. Bandhava Hastas according to Abhinaya darpana
2. Shloka and meaning of Kinkini Lakshanam, Pushpanjali, Patra Prana, Natyakrama

Unit 4

1. Sahityam and Meaning of Shabdam
2. Notation of Jathiswaram and Thillana

## **Practical I**

### **Demonstration & Viva**

Max-70

Min-25

1. Jathiswaram
2. Sabdam
3. Thillana
4. Demonstration of Taalas of the items learned

*Cowmi*

*Hrishwari*

## **Practical II**

### **Textual Demonstration**

Max-70  
Min-25

1. Demonstration of Bandhava Hasta according to Abhinayadarpana
2. Demonstration of Navarasa

## **Practical III**

### **Lecture cum Demonstration**

Max-70  
Min-25

1. Lecture cum Demonstration of one topic

*Cecomi*

*Hrishvati*

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## M.P.A – IIIrd SEM 2025-26 SCHEME

No	Subject Nature	Mid Term (Max.)	Mid Term (Max.)	End Term (Max.)	End Term (Min.)	Total Mark	Min Mark%
1.	<b>A. CORE SUBJECT</b> <b>Bharatanatyam Theory Core 1</b>						
	1. History and Development of Indian Dance-III, C1-MDBN-305	30	11	70	25	100	36%
	2. Textual Tradition –III, C1-MDBN-306	30	11	70	25	100	36%
2.	<b>Technical Course Practical Core 2</b>						
	3. Demonstration & Viva – C2-MDBN-307	30	11	70	25	100	36%
	4. Stage Performance - C2-MDBN-308	30	11	70	25	100	36%
	5. Choreography - C2-MDBN-309	30	11	70	25	100	36%
	<b>GRAND Total</b>					500	

## SYLLABUS

### Theory I

#### History and Development of Indian Dance-III

Max-70

Min-25

#### Unit 1

1. History and development of Ballet Dance
2. Life history and contribution of any two Ballerinas

#### Unit 2

1. Detailed study on different Banis of Bharatanatyam
2. Importance of Institutions in Indian dance

#### Unit 3

1. Names 72 Melakarta Ragas
2. Study on Margi and Deshi

#### Unit 4

1. Life history and contribution of any one Mohiniyattam Guru
2. Life history and contribution of any one Odissi Guru

*Cecilia*

*Hiteshwar*

## **Theory II**

### **Textual Tradition-III**

Max-70  
Min-25

#### Unit 1

1. Relation of Dance and Yoga
2. Importance of Ritual dance forms

#### Unit 2

1. Description of Karanas and Angaharas
2. Jaathi Hasta and Deva Hastas according to Abhinayadarpana

#### Unit 3

1. Study of Nrityahastas according to Natyashastra
2. Paada bheda and Dashavataar Hastas according to Abhinayadarpana

#### Unit 4

1. Sahityam and Meaning of Padam and Keertanam
2. Sahityam and Meaning of Ashtapadi

## **Practical I**

### **Demonstration & Viva**

Max-70  
Min-25

1. Padam
2. Keertanam
3. Ashtapadi
4. Demonstration of Jaathi Hasta according to Abhinayadarpana
3. Demonstration of Nritya hasta according to Natyashastra
5. Demonstration of Paada bheda & Gati bheda according to Abhinayadarpana

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*Hishuasi*



**Practical II**  
**Stage Performance**

Max-70  
Min-25

1. Stage Performance (Live orchestra) of one item

**Practical III**  
**Choreography**

Max-70  
Min-25

1. Choreography of one item

*Cecilia*

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*Hitchcock*

## M.P.A – IVth SEM 2025-26 SCHEME

No	Subject Nature	Mid Term (Max.)	Mid Term (Min.)	End Term (Max.)	End Term (Min.)	Total Mark	Min Mark%
1.	<b>A. CORE SUBJECT</b> <b>Bharatanatyam Theory Core 1</b>						
	1. History and Development of Indian Dance-IV, C1-MDBN-407	30	11	70	25	100	36%
	2. Textual Tradition –IV, C1-MDBN-408	30	11	70	25	100	36%
2.	<b>Technical Course Practical Core 2</b>						
	3. Demonstration & Viva – C2- MDBN-410	30	11	70	25	100	36%
	4. Stage Performance - C2- MDBN-411	30	11	70	25	100	36%
	5. Choreography - C2-MDBN- 412	30	11	70	25	100	36%
	<b>GRAND Total</b>					500	

*Cecilia*

*Hishuori*

# SYLLABUS

## Theory -I

### History and Development of Indian Dance-IV

Max-70

Min-25

#### Unit 1

1. Rasa Nishpatti according to Bharatamuni
2. Rasa Sutra of Bhatta Nayak, Bhatta Lollata, Shankuka and Abhinavagupta

#### Unit 2

1. Importance of Media in the development of Classical dances.
2. Important elements in the making of a Dance drama- Story, Character, Music, Makeup, Costume, Lighting, Stage decoration, Choreography.

#### Unit 3

1. Introduction to Modern Dance
2. Life history and contribution of any two Modern dancers

#### Unit 4

1. Life history and contribution of any one Manipuri Guru
2. Life history and contribution of any one Sattriya Guru

#### Unit 5

1. Introduction to Varnam. Sahityam and meaning of Varanam and Javali
2. Notation of Varanam

## Theory II

### Textual Tradition-IV

Max-70

Min-25

DISSERTATION

*Cecomi*

*Hrishvati*

## **Practical I**

### **Demonstration & Viva**

Max-70  
Min-25

1. Varnam
2. Javali
3. Demonstration of Taalas of the items learned
4. Demonstration of Deva hasta according to Abhinayadarpana
5. Demonstration of Gatibheda according to Abhinayadarpana

## **Practical II**

### **Stage Performance**

Max-75  
Min-25

1. Stage Performance (Live orchestra) of one item

## **Practical III**

### **Choreography**

Max-70  
Min-25

1. Choreography of one item

*Cecilia*

*Hiteshwar*

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