

**SCHEME AND SYLLABUS OF BHARATANATYAM M.A.PRIVATE  
2024-2025 to 2025-2026**

**M.A –Ist YEAR 2024-2025  
SCHEME**

No	Subject Nature	Max 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	100	36%
	2. Textual Tradition –I, C1-MDBN-102	100	36%
2.	<b>Technical Course Practical Core 2</b> 3. Demonstration & Viva – C2-MDBN-101	100	36%
	4. Textual Demonstration - C2-MDBN-102	100	36%
	<b>GRAND TOTAL</b>	400	

*Cecilia*

*Hitharuvi*

# SYLLABUS

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

Max-100  
Min-36

### Unit 1

1. History and Development of Bharatanatyam. Detail study on Devadasi system
2. South East Asian Dances – Noh, Kabuki, Khin, Kandyan
3. Kalakshetra – The temple of Art

### Unit 2

1. Description of Adavus in Bharatanatyam
2. Detail study of Repertoire (Margam) of Bharatanatyam
3. Study on Nayika, Nayaka bheda and Ashtanayika Avastas

### Unit 3

1. South Indian Folk Dances - Kummi, Thiruvatirakali, Perini, Dollukunitha, Lavani
2. North Indian Folk Dances - Rai, Ramleela, Garba, Gidra, Rouf
3. History and Development of Folk theatre. Study of any two Folk theatre of India

### Unit 4

1. Life history and contribution of any two contemporary Bharatanatyam artist
2. Life history and contribution of any two Bharatanatyam legends
3. Life history and contribution of Tanjore Brothers

## Theory II Textual Tradition-I

Max-100  
Min-36

### Unit 1

1. Introduction to the Chapters of Natyasastra
2. Introduction to Dasaropaka
3. General introduction of Rasa and Bhava

### Unit 2

1. Abhinaya – Angika, Vachika Abhinaya, Aharya and Sattvika Abhinaya
2. Study of Poorvaranga according to Bharatamuni
3. Description of Natyamandapa according to Bharatamuni

*Cecomi*

*Hiteshwar*

Unit 3

- 1.Asamyuta and Samyuta Hastas withViniyogas according to Abhinayadarpana
2. Bandhava Hastas According to Abhinayadarpana
3. Shloka and meaning of Kinkini Lakshanam, Pushpanjali, Patra Prana, Natyakrama

Unit 4

- 1.Carnatic and Hindustani Taala system
- 2.Sahityam and Meaning of Shabdam
- 3.Notation of Jathiswaram and Thillana

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

Max-100

Min-36

1. All Adavus
2. Alarippu
3. Jathiswaram
4. Sabdam
5. Demonstration of Taalam of Adavus in 3 speeds
6. Demonstration of Sapta Taala with Jaathis
7. Notation of Alarippu
8. Demonstration of Taalas of the items learned

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

Max-100

Min-36

1. Demonstration of Asamyuta Hasta Viniyogas according to Abhinayadarpana
2. Demonstration of Samyuta Hasta Viniyogas according to Abhinayadarpana
3. Demonstration of Bandhava Hasta according to Abhinayadarpana
4. Demonstration of Navarasa

*Cowmi*

*Hathiswari*

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**M.A –IIInd YEAR**  
**2025 - 2026**  
**SCHEME**

No	Subject Nature	Max 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-305	100	36%
	2. Textual Tradition –II, C1-MDBN-306	100	36%
2.	<b>Technical Course Practical Core 2</b> 3. Demonstration & Viva – C2-MDBN-307	100	36%
	4. Stage Performance - C2-MDBN-308	100	36%
	<b>GRAND TOTAL</b>	400	

**SYLLABUS**

**Theory I**  
**History and Development of Indian Dance-II**

Max-100

Min-36

Unit 1

1. Introduction to Ballet Dance. Life history and contribution of any two Ballerinas
2. Rasa Nishpatti according to Bharatamuni
3. Rasa Sutra of Bhatta Nayak, Bhatta Lollata, Shankuka and Abhinavagupta

Unit 2

1. Study on different Banis of Bharatanatyam
2. Importance of Institutions in Indian dance
3. Importance of Media in the development of Classical dances.

*Cowmi*

*Hitchewari*

### Unit 3

1. Names of 72 Melakarta Ragas
2. Important elements in the making of a Dance drama – Story, Characters, Music, Makeup, Costume, Lighting, Stage Decoration, Choreography.
3. Introduction to Modern Dance. Life history and contribution of any two Modern dancers

### Unit 4

1. Life history and contribution of any one Mohiniyattam and Kuchipudi Gurus
2. Life history and contribution of any one Sattriya, Kathakali Gurus
3. Life history and contribution of any one Odissi and Manipuri Gurus

## **Theory II**

### **Textual Tradition-II**

Max-100

Min-36

### Unit 1

1. Relation of Dance and Yoga
2. Study of Varnam
3. Detail study on Margi and Desi

### Unit 2

1. Study of Karanas and Angaharas
2. Jaathi Hasta viniyoga and Deva Hastas according to Abhinayadarpana
3. Gatibheda according to Abhinayadarpan

### Unit 3

1. Study of Nritha Hastas according to Natyashastra
2. Pada Bheda and Dashavathaar Hastas according to Abhinayadarpana
3. Importance of Aesthetics in Dance

### Unit 4

1. Sahityam and Meaning of Padam and Keertanam
2. Sahityam and Meaning of Ashtapadi and Javali
3. Sahityam, Meaning and Notation of Varnam

*Chowmi*

*Hiteshwar*

## **Practical I**

### **Demonstration & Viva**

Max-100

Min-36

1. Varnam
2. Padam
3. Keertanam
4. Ashtapati
5. Javali
6. Demonstration of Jaathi Hasta according to Abhinayadarpana
7. Demonstration of Nritha hasta according to Natyashastra
8. Demonstration of Pada bheda according to Abhinayadarpana
9. Demonstration of Talas of the items learned
10. Demonstration of Deva Hasta according to Abhinayadarpana
11. Demonstration of Gatibheda according to Abhinayadarpana
12. Demonstration of Dashavathaar Hastas according to Abhinayadarpana

## **Practical II**

### **Stage Performance**

Max-100

Min-36

1. Stage Performance (Live orchestra) of one item

*Cecilia*

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*Hrishvati*