

## CHOICE BASED CREDIT SYSTEM (CBCS)

### M.P.A in BHARATANATYAM –IstYEAR - PRIVATE

#### SCHEME

No	Subject Nature	Max Mark%	Min Mark%	credit
	<b>A. CORE SUBJECT</b>			
	<b>Bharatanatyam Theory Core 1</b>			
1.	1. History and Development of Indian Dance- C1-MDBN-101	100%	36%	6
	2. Textual Tradition - C1-MDBN-102	100%	36%	6
2.	<b>Technical Course Practical Core 2</b>			
	3. Demonstration & Viva – C2-MDBN-101	100%	36%	4
	4. Textual Demonstration - C2-MDBN-102	100%	36%	4
	5. Lecture Demonstration– C2-MDBN-103	100%	36%	4
	<b>GRAND Total Credits &amp; Hours</b>	500		24

# SYLLABUS

## Theory I

### History and Development of Indian Dance

Max-100

Min-36

Unit 1

1. History and Development of Bharatanatyam - Devadasi system
2. South East Asian Dances
3. Kalakshetra – The temple of Art

Unit 2

1. Adavus in Bharatanatyam
2. Repertoire (Margam) of Bharatanatyam
3. Nayika and Nayaka bheda, Ashtanayika

Unit 3

1. Folk Dances of India
2. History and Development of Folk theatre
3. 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

Max-100

Min-36

Unit 1

1. Chapters of Natyasastra
2. Dasaropaka
3. Rasa and Bhava

Unit 2

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

## Unit 3

- 1.Asamyuta and SamyutaHastas and Viniyogas according to Abhinayadarpana
- 2.Bandhava Hastas
- 3.Sloka and meaning of KinginiLakshanam and Pushpanjali

## Unit 4

- 1.Carnatic and Hindustani Tala system
- 3.Sahityam and Meaning of Sabdam
- 4.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 Talam of Adavus in 3 speeds
6. Demonstration of SaptaTala with Jaathis
7. Notation of Alarippu
8. Demonstration of Talas 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

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

Max-100

Min-36

1. Lecture cum Demonstration of one topic

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## M.P.A in BHARATANATYAM – II<sup>nd</sup> YEAR PRIVATE

### SCHEME

No	Subject Nature	Max Mark%	Credit	Min Mark%
1.	<b>A. CORE SUBJECT</b> <b>Bharatanatyam Theory Core 1</b>			
	1. History and Development of Indian Dance- C1-MDBN-305	100%	6	36%
	2. Textual Tradition - C1-MDBN-306	100%	6	36%
2.	<b>Technical Course Practical Core 2</b>			
	3. Demonstration & Viva – C2-MDBN-307	100%	4	36%
	4. Stage Performance - C2-MDBN-308	100%	4	36%
	5. Choreography - C2-MDBN-309	100%	4	36%
	<b>GRAND Total</b>	<b>500</b>	<b>24</b>	

# SYLLABUS

## Theory I

### History and Development of Indian Dance

Max-100

Min-36

Unit 1

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

Unit 2

1. Basis of Bharatanatyam
2. Importance of Institutions in Indian dance
3. Importance of Media in the development of Classical dances.

Unit 3

1. 36 SudhamadhyamaMelakarta Ragas
2. 36 PratimadhyamaMelakarta Ragas
3. 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 and Kathakali Gurus
3. Life history and contribution of any one Odissi and Manipuri Gurus

## Theory II

### Textual Tradition

Max-100

Min-36

Unit 1

1. Relation of Dance and Yoga
2. Varnam
3. Margi and Desi

## Unit 2

1. Karanas and Angaharas
2. Jaathi Hasta and Devahastas according to Abhinayadarpana
3. Gatibheda according to Abhinayadarpana

## Unit 3

1. Study of Nrittahastas
2. Chari bheda 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

## **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 Nritta hasta
8. Demonstration of Chari bheda according to Abhinayadarpana
9. Demonstration of Talas of the items learned
10. Demonstration of Deva hasta
11. Demonstration of Gatibheda

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

Max-100

Min-36

1. Stage Performance (Live orchestra) of one item

**Practical III**  
**Choreography**

Max-100

Min-36

1. Choreography of one item

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