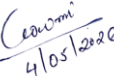
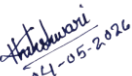
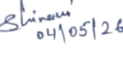


SCHEME & SYLLABUS OF BHARATANATYAM M.A. PRIVATE 2026-27 to 2027-28

Masters of Arts in Classical Dance (Bharatanatyam) Ist SEM 2026-2027 SCHEME

No	Subject Nature	Mid Term (MAX.)	Mid Term (MIN.)	End Term (Max.)	End Term (Min.)	Total Mark	Min Mark%
1.	A. CORE SUBJECT Bharatanatyam Theory Core 1						
	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.	Technical Course Practical Core 2						
	3. Demonstration & Viva – C2-MDBN-101	30	11	70	25	100	36%
	4. Textual Demonstration- C2-MDBN-102	30	11	70	25	100	36%
	GRAND Total					400	

 4/05/2026
  04.05.26
  04/05/26
  04.05.26
  04/05/2026
  04-05-2026
  04/05/26

SYLLABUS

Theory I

History and Development of Indian Dance -I

Max-70

Min-25

Unit 1

1. History and Development of Bharatanatyam
2. Detailed 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

Ceowmi 4/05/2026 *Sandip* 04.05.26 *Neeraj* 04/05/26 *Devi* 04/05/2026 *Pratik* 04-05-2026 *Shrinani* 04/05/26

Unit 4

1. Carnatic Taala system – Saptataalas with Jaathi
2. Hindustani Taala system

Practical I Demonstration & Viva

Max-70

Min-25

1. All Adavus
2. Alarippu
3. Demonstration of Taalam 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

Ceowmi
4/05/2026

Sandip
04.05.26

Naraj
04.05.26

Devi
04/05/2026

Prakashwari
04-05-2026

Shrinani
04/05/26

Masters of Arts in Classical Dance (Bharatanatyam)

IInd SEM 2026-2027

SCHEME

No	Subject Nature	Mid Term (Max.)	Mid Term (Min.)	End Term (Max.)	End Term (Max.)	Total Mark	Min Mark%
1.	A. CORE SUBJECT						
	Bharatanatyam Theory Core 1	30	11				
	1. History and Development of Indian Dance-II, C1-MDBN-203			70	25	100	36%
	2. Textual Tradition –II, C1-MDBN-204	30	11	70	25	100	36%
2.	Technical Course Practical Core 2						
	3. Demonstration & Viva – C2-MDBN-204	30	11	70	25	100	36%
	4. Textual Demonstration - C2-MDBN-205	30	11	70	25	100	36%
	GRAND Total					400	

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 of Nayika and Nayaka bheda
2. Detail description of Ashtanayika Avastas



 4/05/2026 04.05.26 04/05/26 04.05.26 04/05/2026 04-05-2026 04/05/26

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

Theory II

Textual Tradition-II

Max-70

Min-25

Unit 1

1. General Introduction to Rasa
2. General Introduction to Bhava

Unit 2

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

Unit 3

1. Bandhava Hastas according to Abhinay 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

Cearumi 4/05/2026 *Sandip* 04.05.26 *Naveen* 04/05/26 *Devi* 04/05/2026 *Aradhana* 04-05-2026 *Shrinani* 04/05/26

Practical II

Textual Demonstration

Max-70
Min-25

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

Cearomi
4/05/2026

Sandip
04.05.26

Navya
04.05.26

Devika
04/05/2026

Atishayari
04-05-2026

Shirani
04/05/26

Masters of Arts in Classical Dance (Bharatanatyam)

IIIrd SEM 2027-2028

SCHEME

No	Subject Nature	Mid Term (Max.)	Mid Term (Max.)	End Term (Max.)	End Term (Min.)	Total Mark	Min Mark%
1.	A. CORE SUBJECT						
	Bharatanatyam Theory Core 1						
	1. History and Development of Indian Dance-III, C1-MDBN-305	30	11	70	25	100	36%
2.	2. Textual Tradition –III, C1-MDBN-306	30	11	70	25	100	36%
	Technical Course Practical Core 2						
	3. Demonstration & Viva – C2-MDBN-307	30	11	70	25	100	36%
	4. Stage Performance - C2-MDBN-308	30	11	70	25	100	36%
	GRAND Total					400	

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

Unit 3

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



 4/05/2026 04.05.26 04/05/26 04.05.26 04/05/2026 04-05-2026 04/05/26

Unit 4

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

Theory II

Textual Tradition-III

Max-70

Min-25

Unit 1

1. Introduction to Tamil Literature - Silappathikaram
2. Importance of Ritual dance forms

Unit 2

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

Unit 3

1. Study of Nrityahastas according to Natyashastra
2. Study of Paada bheda according to Abhinaya Darapana

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

Ceowmi 4/05/2026 *Sandip* 04.05.26 *Niraj* 04/05/26 *Devika* 04/05/2026 *Pratiksha* 04-05-2026 *Shrinani* 04/05/26

Practical II

Stage Performance

Max-70

Min-25

1. Stage Performance (Live orchestra) of one item

Ceowmi
4/05/2026

Sandip
04.05.26

04/05/26

Nayya
04.05.26

Devi
04/05/2026

04-05-2026

Shirani
04/05/26

Masters of Arts in Classical Dance (Bharatanatyam)

IVth SEM 2027-2028

SCHEME

N o	Subject Nature	Mid Term (Max.)	Mid Term (Min.)	End Term (Max.)	End Term (Min.)	Total Mark	Min Mark%
1.	A. CORE SUBJECT Bharatanatyam Theory Core 1 1. History and Development of Indian Dance-IV, C1-MDBN-407	30	11	70	25	100	36%
2.	Technical Course Practical Core 2 2. Demonstration & Viva – C2-MDBN-410 3. Stage Performance - C2-MDBN-411 4. Dissertation – C2 - MDBN-412	30 30 30	11 11 11	70 70 70	25 25 25	100 100 100	36% 36% 36%
	GRAND Total					400	

SYLLABUS

Theory -I

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.



 4/05/2026 04.05.26 04/05/26 04.05.26 04/05/2026 04-05-2026 04/05/26

2. Important elements in the making of a Dance drama – Story, Characters, 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

Practical I **Demonstration & Viva**

Max-70

Min-25

1. Varnam
2. Javali
3. Demonstration of Talas of the items learned
4. Demonstration of Deva Hasta
5. Demonstration of Gatibheda

Practical II **Stage Performance**

Max-70

Min-25

1. Stage Performance (Live orchestra) of one

Practical III **Dessertation**

Max-70

Min-25

1. Submit a Dessertation on one Topic

Cearomi 4/05/2026 *Sandip* 04.05.26 *Niraj* 04.05.26 *Devi* 04/05/2026 *Anshu* 04-05-2026 *Shirani* 04/05/26

Ceawmi
4/05/2026

Sandip
04.05.26


04/05/26

Nayya
04.05.26

Devi
04/05/2026

Hakimuri
04-05-2026

Shinani
04/05/26