

Program Syllabus

Program Name: - M.P.A. Dance

Specialization: - Bharatnatyam

(NEP-2020)

Semester-1

PAPER I

Course Name: SIDDHANTA (THEORY)

Course Mode: Regular

Course Type: Major Mandatory

Course Credits: 3

Maximum Marks – 100 External-60 Marks, Internal-40 Marks

Topics:

1. Natyashastra - Ch. 1, 2, 3, 6
2. Abhinaya Darpanam - Shloka 1 – 80
3. Bharatnatyam - i) Sahitya Kartas OR composers of various songs/compositions in Bharatnatyam. ii) History, growth, development, origin & schools of Bharatnatyam. iii) Explain various available banis/gharanas/styles/schools of Bharatnatyam. iv) In Bharatnatyam dance the dancer uses a combination of dance, music, mime and acting to present the story and bring alive emotions, explain v) Rasa Nispatti in Bharatnatyam.

PAPER II

Course Name: PRAVARTAN (THEORY)

Course Mode: Regular

Course Type: Major Mandatory

Course Credits: 3

Maximum Marks – 100 External-60 Marks, Internal-40 Marks

Topics:

1. Ramayana – Bala kand, Ayudhya kand
2. Mahabharata - i) Character sketch of Arjun, Duryodhana, Karna, Bhishma, ii) Arsha Mahakavya, iii) Kurukshetra, iv) Role of any two female characters from Mahabharata, v) Stories from Adiparva, Viratparva, Sabhaparva, Aranyakaparva.
3. Puranas and Upapuranas - along with reference to stories from your repertoire with special emphasis on Abhinaya.
4. Biography & life sketch - of Famous Gurus, Dancers, Mridang players
5. Bharatnatyam - i) Aharya abhinaya of Bharatnatyam dance ii) Note on Music of Bharatnatyam dance and describe any two Songs from Bharatnatyam iv) Note on Bhakti moment and Bharatnatyam v) Contribution of Devadasi and Nattvunars vi) History and development of Bharatnatyam village in Tamilnadu.

PAPER III

Course Name: ROOP VIDYA (THEORY)

Course Mode: Regular

Course Type: Major Electives

Course Credits: 3

Maximum Marks – 100 External-60 Marks, Internal-40 Marks

Topics:

1. Sanskrit treatise on Dance – i) Bharatkosh Content, ii) Tandava Lasya, iii) Lokadharmi Natyadharmi, iv) Margi Deshi, v) Vrutti Pravrutti.
2. Comparative study of Dance & Yoga - i) Ashtanga Marga Yoga, ii) Drawing of Asanas, iii) Relation between dance and yoga, iv) Benefits of any Mudras common to dance and yoga, v) Avidya, Tapa, Aparigraha, vi) Prayers of Yoga, vii) Sutras

of Sadhana Pada, vii) Kriya Yoga.

3. **Dance & Journalism** - i) Contribution of art critics in classical dance, ii) Medieval history of India, iii) Vedas, Upavedas, Puranas and Upanishads, iv) Journalism and media's help to preserve Indian tradition and arts.

PAPER IV

Course Name: NADA VIDYA (PRACTICAL)

Course Mode: Regular

Course Type: Major Mandatory

Course Credits: 3

Maximum Marks – 100 External-60 Marks, Internal-40 Marks

Topics:

Dance, Practical & Expressive Arts viva

1. **General knowledge** - Tala, Raga, composer, story of your own composition with special reference to Rasa, Bhava, Anubhava, Vyabhichari etc. ii) Knowledge of light, set design, sound technology, cultural economics – fund management, public & private funding, correlation between economic growth and culture, importance of social and cultural aspect to economic growth.
2. **Terms** - used in your dance style.
3. **Tala & Music** – Tala playing and song singing of all dance compositions learnt.

PAPER V

Course Name: PRAYOGA SIDDHANT (PRACTICAL)

Course Mode: Regular

Course Type: Major Mandatory

Course Credits: 9

Maximum Marks – 300 External-180 Marks, Internal-120 Marks

Topics:

1. **Kautukam, Padam, Kirtanam.**
2. **Nritta, Abhinaya, Shastra, Tala, Nattuvangam, Music.**

PAPER VI

Course Name: GRANTHIKA (THEORY)

Course Mode: Regular

Course Type: Research Methodology

Course Credits: 3

Maximum Marks – 100 External-60 Marks, Internal-40 Marks

Topics:

1. **Research Methodology**
 - a) Philosophy And Ethics
 - b) Scientific Conduct
 - c) Publication Ethics
 - d) Open Access Publishing
 - e) Publication Misconduct
 - f) Databases And Research Metrics
 - g) Sodha-Pravidhi (Research Methodology)
 - h) Data & Information and Communication Technology (ICT)
 - i) Functional Sanskrit
2. **Journals of All Theory courses and Viva-voce.**
3. **Notations - of all dance compositions.**

Semester-2

PAPER I

Course Name: SIDDHANTA (THEORY)

Course Mode: Regular

Course Type: Major Mandatory

Course Credits: 3

Maximum Marks – 100 External-60 Marks, Internal-40 Marks

Topics:

1. **Natyashastra** – Ch 4, 5, 7, 8 & 9.
2. **Abhinaya Darpanam** – Shloka 81 - 160
3. **Indian Dance Drama**- Write a note on traditional Indian drama, theatre, personalities in Indian theatre, forms, companies, regional theatre, Indian theatre schools, famous plays, history, abhinaya, Note of Bandi, Pethir, Ankhiya Naach, Bhauriya, Shadow theatre, Shumang leela and Swang. Also traditional Indian dances like: i) Bhagvatmela natakam, ii) Chhau, iii) Sattriya, iv) Mallari, v) Folk dances of India.
4. **Bharatnatyam** – i) Genealogy of traditional families in Bharatnatyam. ii) Shilapadikaram - Structure, historical background and social setting, literary value, character sketches, dance and music, criticism and comparison.

PAPER II

Course Name: PRAVARTAN (THEORY)

Course Mode: Regular

Course Type: Major Mandatory

Course Credits: 3

Maximum Marks – 100 External-60 Marks, Internal-40 Marks

Topics:

1. **Ramayana** – Aranya kand, Kishkindha kand
2. **Mahabharata** – Sabha Parva, Viraat Parva
3. **Puranas** – Upapuranas – Krishna & Shiva stories with reference to your dance.
4. **Bharatnatyam** – i) Note on Nayak-Nayika, ii) Note on Rasa, Bhava with ref to your dance.

PAPER III

Course Name: ROOP VIDYA (THEORY)

Course Mode: Regular

Course Type: Major Electives

Course Credits: 3

Maximum Marks – 100 External-60 Marks, Internal-40 Marks

Topics:

1. **Sanskrit Treatise on Dance** – Dasharupak content.
2. **Comparative study of Dance & Painting** - Vishnudharmottar Purana - Interrelation of Indian arts from Vishnudharmottar Purana through Ajanta Painting,
3. **Dance & Travel, Tourism** - i) Folk dances of India from Tamil Nadu, Madhya Pradesh, Uttar Pradesh and Odissa, ii) Location, Fair and festivals, Temples, Classical dances, Folk dances of any three states, iii) Medieval Buddhist paintings.

PAPER IV

Course Name: NADA VIDYA (PRACTICAL)

Course Mode: Regular

Course Type: Major Mandatory

Course Credits: 3

Maximum Marks – 100 External-60 Marks, Internal-40 Marks

Topics:

Dance, Practical & Expressive Arts viva

1. **General Knowledge** - Tala, Raga, composer, story of your own composition with special reference to Rasa, Bhava, Anubhava, Vyabichari etc.

2. **Terms** - i) Korvai, ii) Graha, iii) Laya, iv) Adavu, v) Meyya, vi) Jaati, vii) Swara, its origin, Sapta Swara, Aarohana, Avarohana, viii) Nada, ix) Tala, x) Talangas, xi) Sapta talas, xii) Dasha tala prana.
 3. **Tala & Music** – Tala playing and song singing of all dance compositions learnt.
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PAPER V

Course Name: PRAYOGA SIDDHANT (PRACTICAL)

Course Mode: Regular

Course Type: Major Mandatory

Course Credits: 9

Maximum Marks – 300 External-180 Marks, Internal-120 Marks

Topics:

1. **Alaripu** – Khanda Jati, Varna, Tillana.
 2. **Nritta, Abhinaya, Shastra, Tala, Nattuvangam, Music.**
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PAPER VI

Course Name: GRANTHIKA (PRACTICAL)

Course Mode: Regular

Course Type: On Job Training/ Field Project

Course Credits: 3

Maximum Marks – 100, Internal-100 Marks

Topics:

1. **Internship/ Field work**
2. **Journals of All Theory courses and Viva-voce.**
3. **Notations - of all dance compositions.**

Semester-3

PAPER I

Course Name: SIDDHANTA (THEORY)

Course Mode: Regular

Course Type: Major Mandatory

Course Credits: 3

Maximum Marks – 100 External-60 Marks, Internal-40 Marks

Topics:

1. **Natyashastra** – Ch 10, 11, 12, 13, 14, 16
2. **Abhinaya Darpanam** – Shloka 161 – 240
3. **Sangita Ratnakara** - Nrityadhyaya of Sangita Ratnakara and Karavartana in detail.
4. **Bharatnatyam** - i) Influence of other art forms on Bharatnatyam. ii) Brief note on Kuruvanji in Bharatnatyam. iii) Note on Kuttu and Atta iv) Explain Chaturvidh abhinaya in Bharatnatyam v) Describe the importance of Varnam in Bharatnatyam vi) Mention traditional repertoire in detail vii) Difference between Bharatnatyam and Kuchipudi.

PAPER II

Course Name: PRAVARTAN (THEORY)

Course Mode: Regular

Course Type: Major Mandatory

Course Credits: 3

Maximum Marks – 100 External-60 Marks, Internal-40 Marks

Topics:

1. **Ramayana** – Sunder kand, Yudha kand
2. **Mahabharata** – Bhishma Parva, Karna Parva
3. **Puranas** – i) Note on Upanishadas, ii) Devi & Ganesha stories with reference to your dance.
4. **Indian Knowledge System** – Vedic literature, Mathematics, Astronomy, Holistic understanding, Philosophy, Spitiutal-Scientific-Artistic knowledge
5. **Bharatnatyam** - i) Note on Nayikas from your dance repertoire. ii) Life sketch of Meenakshi Sundaram Pillai, Kupaiya Pillai, Pannanalar Jayalakshmi, Rukmini Arundale and Acharya Parvatikumar iii) Bhosale empire and Bharatnatyam iv) Bharatnatyam status in colonial period. v) Note on Traditional Devadasi performance vi) Comparative note on Hindustani & Carnatic music. vii) Notation of Tihais, Jatis, Jaatis, Gati and Korvais in Tripata Tala and Dhruva tala.

PAPER III

Course Name: ROOP VIDYA (THEORY)

Course Mode: Regular

Course Type: Major Electives

Course Credits: 3

Maximum Marks – 100 External-60 Marks, Internal-40 Marks

Topics:

1. **Sanskrit treatise on Dance** – Malavikagnimitram Content
2. **Comparative note on Dance & Sculptures** - i) Ellora, ii) Elephanta, iii) Chidambaram, iv) Konark. **Vishnudharmottar Purana**
3. **Dance & Stage Management** - i) Advanced knowledge of Stage Light, Sound, Setting and Stage aesthetics. ii) Importance of camera and stage makeup, costume design for stage production and event management.
4. **Contemporary Arts** - i) Origin and development of Ballet, ii) Modern dance, iii) Indian and western dance, iv) Origin of dance and classical dance, 'now and then', v) Evaluation of contemporary Indian dance and ballet, vi) Evolution and present position of ballet, vii) Modern dance experiments in Indian dance, viii) Modern equipments in dance.
5. **Body Language** -- i) Movements of major and minor limbs and its importance in Indian dance w.r.t your dance style, ii) Position of Chari and Gati bhedas from your compositions

PAPER IV

Course Name: NADA VIDYA (PRACTICAL)

Course Mode: Regular

Course Type: Major Mandatory

Course Credits: 3

Maximum Marks – 100 External-60 Marks, Internal-40 Marks

Topics:

Dance, Practical & Expressive Arts viva

1. **General Knowledge** - Basic computer application, public speaking, communication skill and letter writing
2. **Terms** - Chari, Gati, Utplavana, Bhramari, Rechaka, Angahara, Karana, Bhava and Rasa.
3. **Tala & Music** – Tala playing and song singing of all dance compositions learnt.

PAPER V

Course Name: PRAYOGA SIDDHANT (PRACTICAL)

Course Mode: Regular

Course Type: Major Mandatory

Course Credits: 9

Maximum Marks – 300 External-180 Marks, Internal-120 Marks

Topics:

1. **Shabdham, Tana Varnam, Javali.**
2. **Nritta, Abhinaya, Shastra, Tala, Nattuvangam, Music.**

PAPER VI

Course Name: GRANTHIKA (PRACTICAL)

Course Mode: Regular

Course Type: Research Project/ Dissertation

Course Credits: 3

Maximum Marks – 100 Internal-100 Marks

Topics:

1. **Research based Performance**
2. **Internship/field work of 20 hours**
3. **Dissertation on Dance references from Ancient Indian Treatises and Viva-Voce/PPT presentation**
4. **Journals of Mandatory & elective topics and Viva-Voce**
5. **Notations - of all dance compositions.**

Semester-4

PAPER I

Course Name: SIDDHANTA (THEORY)

Course Mode: Regular

Course Type: Major Mandatory

Course Credits: 3

Maximum Marks – 100 External-60 Marks, Internal-40 Marks

Topics:

1. Natyashastra – i) Ch. 24, 25, 26, 27, 29, 30
2. Abhinaya Darpanam – Shlokas 241 - 325
3. Sangeet Darpanam - Content
4. Bharatnatyam - i) Other dance forms of Tamilnadu. ii) Note on the traditional musical dance-drama and the solo dance of Bharatnatyam. iii) Note on Kathakali and Bharatnatyam iv) Note on Theru Koothu and Bharatnatyam v) Detail note on Abhinaya with reference to your Bani/style/school/gharana vii) Importance of Kautuvam in Bharatnatyam viii) Comparative note on Padam, Ashtapadi, Kirtanam and Javali.

PAPER II

Course Name: PRAVARTAN (THEORY)

Course Mode: Regular

Course Type: Major Mandatory

Course Credits: 3

Maximum Marks – 100 External-60 Marks, Internal-40 Marks

Topics:

1. Ramayana – Uttar kand
2. Mahabharata – Shalya Parva, Shanti Parva
3. Puranas – i) Note on 18 Smritis, ii) Kartikeya & Dashavatar stories with reference to your dance.
4. Bhagvad Gita - Content of Bhagvadgita with special reference to its philosophical concepts.
5. Bharatnatyam - i) Explain stories, tales, and scenes from mythology and epics from Bharatnatyam repertoire. ii) Life sketch of Tanjore Quarterate, Kittapa Pillai, Kuppaiya Pillai iii) Sthanakas, mandalas, and karanas used in Bharatnatyam. iv) Explain in detail impressive, quick footwork, dramatic characterization, expressive eye movements and spirited narrative of Bharatnatyam dance form. v) Ancient dance-drama tradition in Andhra Pradesh/ Tamilnadu/ Odissa/ Karnataka. vi) Influence of Shaivism on Bharatnatyam. vii) Natyashastra and Bharatnatyam. viii) Evidence of Bharatnatyam's existence in past.

PAPER III

Course Name: ROOP VIDYA (THEORY)

Course Mode: Regular

Course Type: Major Electives

Course Credits: 3

Maximum Marks – 100 External-60 Marks, Internal-40 Marks

Topics:

1. Sanskrit treatise on Dance – Bharatarnav Content.
2. Comparative study of Dance & Literature – Ancient Sanskrit literature.
3. Dance & Event management – Note on any 3 events managed by you.
4. Indian Folk theatre - Theme, origin, rituals and festivals of folk theatre of Karnataka/ Odissi/ Andhra Pradesh/ Tamil Nadu.

PAPER IV

Course Name: NADA VIDYA (PRACTICAL)

Course Mode: Regular

Course Type: Major Mandatory

Course Credits: 3

Maximum Marks – 100 External-60 Marks, Internal-40 Marks

Topics:

Dance, Practical & Expressive Arts viva

1. **General Knowledge** - Knowledge of Indian civilization ii) Study of Indology w.r.t philosophy, culture and history iii) Importance of Folk art, Fine art and performing arts in Indian Culture. iv) Art administration
 2. **Terms** -Ashtapadi, Champu, Bhajan, Kritti, Shloka.
 3. **Tala & Music** – Tala playing and song singing of all dance compositions learnt.
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PAPER V

Course Name: PRAYOGA SIDDHANT (PRACTICAL)

Course Mode: Regular

Course Type: Major Mandatory

Course Credits: 9

Maximum Marks – 300 External-180 Marks, Internal-120 Marks

Topics:

1. Tillana.
 2. Nritta, Abhinaya, Shastra, Tala, Nattuvangam, Music.
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PAPER VI

Course Name: GRANTHIKA (PRACTICAL)

Course Mode: Regular

Course Type: Research Project/ Dissertation

Course Credits: 3

Maximum Marks – 100 Internal-100 Marks

Topics:

1. Research based Performance
2. Internship/field work of 20 hours
3. Dissertation on Dance references from Ancient Indian Treatises and Viva-Voce/PPT presentation
4. Journals of Mandatory & elective topics and Viva-Voce
5. Notations - of all dance compositions.

REFERENCE BOOKS
MPA Dance (Bharatnatyam)

Natyashastra	Edited by R.S.Nagar,K.L.Joshi-Parimal Publication Delhi Edited by Manmohan Singh,K.L.Joshi-Chowkhamba sanskrit Series ,Varanasi Bharatamuni Virachita Natyashastra Vol.1 by Dr. Sandhya V. Purecha & Dr. Shreehari Gokarnakar – Published by Maharashtra Rajya Sanskruti Sahitya Mandal.
Abhinaya Darpanam	Edited by manomohan Ghosh - Manisha Granthalay Culcutta
Bharatnatyam	Angika Abhinaya in Bharatnatyam – Dr Sandhya Purecha by Bhavans Publication Classical Indian Dance – Kapila Vatsvyan By Dr. Sunil Kothari, Marg publication
Ramayana	By Tulsidas, Khemraj Shrikrishna Das, Mumbai
Mahabharata	Pandit Ramachandra Shastri, Chitrashala Press, Pune
Puranas and Upapuranas	Siva Mahapurana by Shanti Lal Nagar, Parimal Publication, Delhi
Bharatkosha	By Ramkrishna Kavi – Munshiram Manoharlal Publishers Pvt. Ltd
Dasharupaka	Tripathi Ramashankar, Vishvavidyala Prakashan, Varanasi Kangle, Maharashtra Sankriti & Sahitya Mandal
Malvikagnimitra	By Pandit Ramtek Shastri – Kalidas Granthavali
Bharatarnav	Bharatarnav of Nandikeshwara by Thanjavur Maharaja Serfoji's Sarasvati mahal Library, Thanjavur
Yoga	Yoga by Gandhi Chotu, Yogik Arogya Prakashan Total Health - by Tagaria S. N. Mukti Sadhana Trust
Journalism	The Elements of Journalism by Bill Kovach Broadcast Journalism by K. M. Shrivastava Communication, Culture & Confrontation by Bernard Dell
Traditional Indian drama	Dance, Drama Tradition in India, Sunil Kothari, Marg Publications, New Delhi, Kuttiattam by Gowardhan Panchal, Sangita Natak Academi Dramatic Concept Bharata Gupta - D. K. Book World Kathakali Dance Drama by K. Bharata Iyer, Deva Publisher Traditional Indian Theatre by Kapila Vatsayan by National Book Trust, Traditional Sanskrit Theatre of Kerala, by D. C. Rajendran, University of Calicut
Vishnudharmottar Purana	Vishnudharmottar Purana by Dr. Priyabala Shah, Parimal Publication, Delhi
Travel & Tourism	Travel & Tourism by Aruna Deshpand
Sangita Ratnakara	Edited by Pandit S Subramaniam Shastri - Addayar Library, Chennai
Sculpture & Dance	The Hindu Temple by Dr. R. Champaka Laxmi, Art & Architecture by B. K. Mohan
Stage Aesthetics	Aesthetic by R. C. Gupta, Delhi Publication Dance Basic concept of Indian Dance - Projesh Banerjee, Chaukhamba Publications
Light & Sound	Arpanam by Latafat Hussain Kazi, Nehru Centre
Contemporary Arts	Blood Memory by Martha Grahama Introduction to Modern Dance Technique, Joshuaelegg The Modern Dance by John Josheph Martin
Sangita Darpanam	Sangita Darpanam by Dr. Sandhya V. Purecha, Published by Shri Sarfojiraje Bhosale Research Centre, Mumbai Chatur Damodar - TMSSM Library

Bhagvadgita	By Geeta Press Gorakhpur By Lokmanya Tilak
Dance & Literature	Classical Indian Dance – Kapila Vatsyan
Folk Traditions	Tradition of Indian Folk Dance by Dr. Kapila Vatsyayan Studies in Indian Folk Traditions by Ved Prakash Vatak
Other Dance forms	Theatre in India - Kamaladevi Chattopadhyaya - International Theatre Institute.