NOTIFICATION

Sub: CBCS Syllabus of M.A. in Bharathanatyam.
Ref: Approval of the Academic Council at its meeting held on 3.02.2017 vide Agenda No. 3:4 (2016-17).

The Syllabus of M.A. in Bharathanatyam revised as per CBCS – PG Regulations, 2016 and approved by the Academic Council as referred above is hereby notified for implementation with effect from the academic year 2016-17.

To:

1) The Chairman of the Department Concerned/ The Principals of the Colleges concerned, Mangalore University.
2) The Registrar (Evaluation), Mangalore University.
3) The Chairman, P.G. Board of Studies in Bharathanatyam.
4) The Superintendent (ACC), Office the Registrar, Mangalore University.
5) The Director, Web portal, Mangalore University – along with Soft copy with a request to publish in the University Website.
6) Guard File.
MANGALORE UNIVERSITY

COURSE : M.A BHARATHANATYAM

Under the Choice based Semester Scheme 2016-17 Onwards.

SEMESTER-I

<table>
<thead>
<tr>
<th>SL No.</th>
<th>Title of the Course</th>
<th>HC/SC/OE</th>
<th>L</th>
<th>T</th>
<th>P</th>
<th>Total Credits</th>
</tr>
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<tbody>
<tr>
<td>1.</td>
<td>Traditional Dance Compositions</td>
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<tr>
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<td>b) Violin</td>
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<tr>
<td>c) Mridangam</td>
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<td>b) Lighting &amp; Stage Craft</td>
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<tr>
<td>c) Make-up &amp; Costume</td>
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SEMESTER-II

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<td>6.</td>
<td>Nritya Compositions</td>
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<td>Cultural development of Indian Classical Dance</td>
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<td>d) Vocal Music</td>
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<td>e) Nattuvangam</td>
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<td>10.</td>
<td>Introduction to Bharatanatyam</td>
<td>OE</td>
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Note: Abbreviations: HC=Hardcore, SC=Softcore, OE=Open Elective, L=lecture, T=Theory, P=Practical
### SEMESTER III

<table>
<thead>
<tr>
<th>SL No.</th>
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<td>11.</td>
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<td>Abhinaya/Nritya Advanced Composition</td>
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<tr>
<td></td>
<td>i) Makeup &amp; Costume</td>
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<td></td>
<td>ii) Study of Folk Dance Forms of India</td>
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<td>16.</td>
<td>Bharatanatyam Basics</td>
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### SEMESTER-IV

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<td>17.</td>
<td>The growth &amp; Development of Bharatanatyam from 7th century till date</td>
<td>HC(T)</td>
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<td>19.</td>
<td>Discussion on Accompaniments used for Bharatanatyam. Group discussion on different styles in Bharatanatyam- Pandanallur, Vazuvur, Mysore, Kalakshetra, Tanjavore.</td>
<td>SC(P)</td>
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</table>

Note: Abbreviations: HC=Hardcore, SC=Softcore, OE=Open Elective,  
L=lecture, P=Practical, T=Theory
Table showing structure of MA Bharatanatyam course to be offered under the Choice-based Semester scheme 2016-17 onwards.

<table>
<thead>
<tr>
<th>Semester</th>
<th>Hard Core</th>
<th>Soft Core</th>
<th>Open Elective</th>
<th>Project/Soft Core#</th>
<th>Total credits</th>
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<td>Credits allotted</td>
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<td>3</td>
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<tr>
<td>II</td>
<td>3</td>
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<td>12</td>
<td>1</td>
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<tr>
<td>III</td>
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<td>IV</td>
<td>2</td>
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<td>08</td>
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<td>Total</td>
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<td>28</td>
<td>6</td>
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Total no. of credits: 86

Percentage allotted to hard core Papers: 47/86=54.65%

Percentage allotted to soft core papers: 28/86=24.08%

Percentage for open electives and project:10/86=11.62%

Credits for open electives=6

The project shall consist of dissertation to be submitted at the end of the course work of the IV semester. It shall consist of a minimum of 25 pages and a maximum of 50 pages, excluding the front page material and the bibliography (i.e., cover page, contents page, dedication). It shall be typed on A4 sized sheets, one sided in Times Roman 12 point font and be double-spaced. The pages will have 1” margin on all sides and correspond very strictly to MLA style sheet convention (recent edition). The supervisors shall certify that the submitted dissertation is a work actually carried out by the student. Dissertations may be ring-bound (spiral-binding) and students should not go for expensive binding. The dissertation not conforming to the above requirements shall be rejected and students may be asked to re-submit their work. Plagiarism of any sort should be avoided and a candidate may be failed if the dissertation is found to contain unacknowledged sources. The dissertation should not contain materials from internet archives, Wikipedia and commercial notes.
MANGALORE UNIVERSITY
Credit based Choice based continuous Assessment System
M.A BHARATHANATYAM SYLLABUS

SEMESTER-I

PAPER-I  Traditional Dance Compositions
Unit-1  - Allarippu-Khanda, Shabdam
Unit-2  – Thillana-I
Unit-3  - Swarajathi-1
Unit-4  – One composition of Trinities/Swathithirunal

PAPER-II  Nritta & Nritya
Unit-1  Allarippu-Misram, Jathiswaram (other than Adi & Rupakatala)
Unit-2  Padavarnam-I
Unit-3  Compositions for 7 Alankaras (Sapta talas)
Unit-4  Keertana-I/Padam-I

PAPER-III  Theory of Natyashastra
Unit-1  Study of Ancient texts on Indian Classical dances in detail
(from Vedic to 12th Century)
Unit-2  A detailed study of Angikabhinaya according to Natyashastra
Unit-3  Study of Vrittis Dramatic convention, Ancient theatre according to
Natyashastra.
Unit-4  Importance of Vachika in different classical Dance forms of India.

PAPER-IV  Vocal Music
Unit-1  7 Alankaras, Pillari geethe, Introduction to 36 Melakratha Ragas.
Unit-2  Swarajathi, Thyagaraja Kruthi,
Unit-3  Padavarnam, Thillana,
Unit-4  Keertanam, Padam.

PAPER-V  Nattuvangam
Unit-1  Alarippu-Khanda, Shabdam-1, Thillana-1
Unit-2  swarajathi-1, one composition of Thyagaraja
Unit-3  Alarippu-Misram, Jathiswaram -1, Padavarnam-1
Unit-4  Compositions for 7 Alankaras(Sapta talas) & Keertanam & Padam.

Note: Records of all above items with Notation
SEMESTER-II

PAPER- VI Nritya Compositions
Unit-1 – Composition of Korvai and Teermana
Unit-2 - Sankeerna Alarrippu
Unit-3 – Daruvarna-1
Unit-4 – Thillana other than Aditala

PAPER-VII Traditionl Abhinaya Compositions
Unit-1 - Kshetraiyya Padam-1
Unit-2 - Kannada Javali-1
Unit-3 – Devarnama with sanchari-1
Unit- 4 Keertanam/Kruthi -1

PAPER-VIII Cultural Development of Indian Classical Dance
Unit – 1 – Detail study of History and Development of Bharathanatyam.
Unit -2 - Aesthetic Knowledge of Hand Gestures and Viniyogas with Shloka and meaning (According to Abhinayadarpanam)
Unit – 3 – Biographics of important Bharathanatyam exponents and their contributions.
Unit – 4 Classifications of different Schools of Bharathanatyam(Contributions of Devadasis)

PAPER-IX i.)Vocal Music
Unit – 1 – Daruvarnam, Devarnamam
Unit – 2 – Padam, Javali.
Unit – 3 – Technical terms- Raga-Swara-Tala, Dvadasha Mudras, Navavidha Bhakthi,
Unit – 4 - Raga lakshanas-Kamboji, Kharaharapriya, Kalyani, Bairavi, Simhendra madhyama,Natakurinji, Shankarabharana, Hindola.

ii)Nattuvangam
Unit – 1 – Compositions of Korvai and Teermana, Sankeerna Alarrippu
Unit -2 - Daruvarna-1 Thillana
Unit – 3 – Kshetraiyya padam, Kannada Javali
Unit – 4 – Devaranama, Keerthanam or Kruthi

PAPER-X OPEN ELECTIVES -; OTHER THAN BHARATHANATYAM STUDENTS
Unit -1 – The Mythological Origin of Dance
Unit -2- Origin History and Development of Bharatanatyam
Unit – 3- Brief Introduction of Nritta,Nritya And Natya
Unit – 4 – Life History of Rukminidevi Arundale And Jetty Thaayamma

Note: Records of all above items with Notation
SEMESTER-III

PAPER-XI Choreography and Presentation
Unit -1 – Swathithirunal/Pancharatna (any one) kruthi in group choreography with the assistance of the faculty.
Unit -2 – Anthapura Geethe -1., Shloka with sanchari-1.
Unit – 3 – Bhajan-1, Ashtaka or Churnike
Unit -4 – Compositions of Dasavidha Adavus for Swaras(Sarale Varase/Jantivarase)

PAPER-XII Abhinaya/ Nritya Advanced Composition.

Unit – 1 – Ashtapadi (Nayaka/Nayika bhava)
Unit-2 – Navarasa Shloka with Sanchari
Unit -3 – Thematic View Composition/concordance with present social themes.
Unit -4 – Adaptation of Adavus in different schools of Bharathanatyam
(PRACTICAL oriented seminar/discussion).

PAPER-XIII Aesthetic History of Dance

Unit -1 – Aesthetic/Rasa ideas of Bharatha and other classic Sanskrit theorists in view of Dance
Unit – 2 – Chinnamela and its constituents
Unit – 3 – Comparative study of Bharathanatyam, Katha kali, Mohiniattam and Kuchipudi.
Unit – 4 – Various opinions of Commentators on Rasa Theory (Bharatha to Abhnavagupta)

PAPER-XIV -Nattuvangam

Unit -1: - Allarrippu in Four Jaathis (Chathusr, misra,Khanda&Tisra)
Unit -2: - Jathiswaram –Adi,Rupaka &Misram
Unit -3: Varnam &Swarajathi
Unit-4 Thillana

PAPER XV

Makeup & Costume
Unit-1 – Study of the evolution of the costume from the period of the Devadasis till date.
Unit-2 – A detailed study of the Makeup and Costume of the Bharathanatyam
Unit-3 – Comparative study of the makeup costume of South Indian classical dance forms.
Unit – 4 – A detailed study of the makeup and costume Kathakali and Kuchipudi.
PAPER XVI- OPEN ELECTIVES -; OTHER THAN BHARATHANATYAM STUDENTS

Bharatanatyam Basics

Unit – 1 – Introduction to Indian Classical dance forms.
Unit – 2 – The Basic units of Adavus.
Unit – 3 – Introduction to Abhinayadarpana & Natyashastra in view of practical presentation (Anga, Pratyanga & Upanga)
Unit – 4 – The basic concepts of Nritta, Nritya & Natya and the Chaturvidha Abhinaya.

SEMESTER IV

PAPER – XVIII  Concert

Unit – 1 – Learning composition of Nayaka/Nayaki bhava in traditional items.
Unit -2 – Learning any one classical dance form of India other than Bharthanatyam.
Unit – 3 - Ashtanayika composition
Unit – 4 – Kauvithuvam, Thodayam or Tandava and Lasya composition.

PAPER – XVIII  History and Development of Dance

Unit – 1- The growth and development of Bharathanatyam from 17th Century till date.
Unit – 2 – Introduction to World history of Dance
Unit -3 – A study of North Indian Classical dance forms (Odissi, Kathak,Manipuri &Sattriya)
Unit – 4 – Nayaka and Nayaki and Rasa bhava- A detailed study from Natyashastra & Dasharupaka.

PAPER – XIX  Seminar and Practical presentation of Margam.

PAPER – XX  Discussion on Accompaniments used for Bharthanatyam
Group discussion on different styles in Bharathanatyam
Pandanallur, Vazluvur, Mysore, Kalakshetra , Tanjore

PROJECT : Study of the Folk Dance Forms of India