

ಮಂಗಳೂರು ವಿಶ್ವವಿದ್ಯಾನಿಲಯ
MANGALORE UNIVERSITY



(Accredited by NAAC with 'A' Grade)

ಕ್ರಮಾಂಕ/ No. : MU/ACC/CR.7/CBCS-PG(SLB)/2016-17/A2

ಕುಲಸಚಿವರ ಕಛೇರಿ
ಮಂಗಳಗಂಗೋತ್ರಿ - 574 199
Office of the Registrar
Mangalagangothri - 574 199
ದಿನಾಂಕ/Date: 19.04.2017

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).
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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.

  
REGISTRAR  
RA/

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), O/o 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

| SL No. | Title of the Course                                                            | HC/SC/OE | L | T | P | Total Credits |
|--------|--------------------------------------------------------------------------------|----------|---|---|---|---------------|
| 1.     | Traditional Dance Compositions                                                 | HC (P)   | 0 | 1 | 3 | 4             |
| 2.     | Nritta & Nritya                                                                | HC(P)    | 0 | 1 | 3 | 4             |
| 3.     | Theory of NatyaShastra                                                         | HC(T)    | 4 | 0 | 0 | 4             |
| 4.     | Any one<br>a) Vocal Music<br>b) Violin<br>c) Mridangam                         | SC(P)    | 0 | 2 | 2 | 4             |
| 5      | Any one<br>a) Nattuvangam<br>b) Lighting & Stage Craft<br>c) Make-up & Costume | SC(P)    | 0 | 2 | 2 | 4             |

## SEMESTER-II

| SL No. | Title of the Course                            | HC/SC/OE | L | T | P | Total Credits |
|--------|------------------------------------------------|----------|---|---|---|---------------|
| 6.     | Nritya Compositions                            | HC(P)    | 0 | 1 | 3 | 4             |
| 7.     | Traditional Ahinaya compositions               | HC(P)    | 0 | 1 | 3 | 4             |
| 8.     | Cultural development of Indian Classical Dance | HC(T)    | 4 | 0 | 0 | 4             |
| 9.     | Any one<br>d) Vocal Music<br>e) Nattuvangam    | SC(P)    | 0 | 2 | 2 | 4             |
| 10.    | Introduction to Bharatanatyam                  | OE       | 1 | 2 |   | 3             |

Note: Abbreviations: HC=Hardcore, SC=Softcore, OE=Open Elective, L=lecture, T=Theory, P=Practical

### SEMESTER III

| SL No. | Title of the Course                                                      | HC/SC/OE | L | T | P | Total Credits |
|--------|--------------------------------------------------------------------------|----------|---|---|---|---------------|
| 11.    | Choreography & Presentation                                              | HC(P)    | 0 | 1 | 3 | 5             |
| 12.    | Abhinaya/Nritya Advanced Composition                                     | HC(P)    | 0 | 1 | 3 | 5             |
| 13.    | Aesthetic History of Dance                                               | HC(T)    | 4 | 0 | 0 | 5             |
| 14.    | Nattvangam                                                               | SC(P)    | 0 | 2 | 2 | 4             |
| 15.    | Any One<br>i) Makeup & Costume<br>ii) Study of Folk Dance Forms of India | SC(T)    | 2 | 2 | 0 | 4             |
| 16     | Bharatanatyam Basics                                                     | OE       | 1 | 2 | 0 | 3             |

### SEMESTER-IV

| SL No. | Title of the Course                                                                                                                                                 | HC/SC/OE | L | T | P | Total Credits |
|--------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------|---|---|---|---------------|
| 16.    | Concert                                                                                                                                                             | HC(P)    | 1 | 0 | 3 | 4             |
| 17.    | The growth & Development of Bharathanatyam from 7 <sup>th</sup> century till date                                                                                   | HC(T)    | 4 | 0 | 0 | 4             |
| 18.    | Seminar & Practical Presentation of Marga                                                                                                                           | SC(P)    | 0 | 2 | 2 | 4             |
| 19.    | Discussion on Accompaniments used for Bharathanatyam. Group discussion on different styles in Bharathanatyam- Pandanallur, Vazuvur, Mysore, Kalakshetra, Tanjavore. | SC(P)    | 0 | 2 | 2 | 4             |

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.

| Semester | Hard Core        |                     |                  | Soft Core        |                     |                  | Open Elective    |         | Project/<br>Soft<br>Core# | Total<br>credits |
|----------|------------------|---------------------|------------------|------------------|---------------------|------------------|------------------|---------|---------------------------|------------------|
|          | No. of<br>papers | Credits<br>allotted | Total<br>credits | No. of<br>papers | Credits<br>allotted | Total<br>credits | No. of<br>papers | Credits |                           |                  |
| I        | 3                | 4                   | 12               | 2                | 4                   | 08               |                  |         |                           | 20               |
| II       | 3                | 4                   | 12               | 1                | 4                   | 04               | 1                | 3       |                           | 17+3             |
| III      | 3                | 5                   | 15               | 2                | 4                   | 08               | 1                | 3       |                           | 23+3             |
| IV       | 2                | 4                   | 08               | 2                | 4                   | 08               |                  |         | 4                         | 20               |
| Total    |                  |                     | 47               |                  |                     | 28               |                  | 6       | 4                         | 80+6             |

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 doubled-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, Shabdham

Unit-2 – Thillana-1

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-1

Unit-3 Compositions for 7 Alankaras (Sapta talas)

Unit-4 Keertana-1/Padam-1

#### **PAPER-III Theory of Natyashastra**

Unit-1 Study of Ancient texts on Indian Classical dances in detail  
(from Vedic to 12<sup>th</sup> 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, Shabdham-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: - Allarippu 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 Nritya, 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 Bharathanatyam.

Unit – 3 - Ashtanayika composition

Unit – 4 – Kavithuvam, Thodayam or Tandava and Lasya composition.

**PAPER – XVIII History and Development of Dance**

Unit – 1- The growth and development of Bharathanatyam from 17<sup>th</sup> 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 Bharathanatyam**

**Group discussion on different styles in Bharathanatyam**

**Pandanallur, Vazluvur, Mysore, Kalakshetra , Tanjore**

**PROJECT : Study of the Folk Dance Forms of India**