

Indira Kala Sangit Vishwavidyalaya, Khairagarh
Bharatnatyam Dance M.P.A. Semester I – Paper I

Theoretical and Practical Aspects related to Bharatanatyam

Time: 3 hrs.

Marks: 100

Credit: 05

External Max: 70 Min: 28

Internal Max: 30 Min: 12

Unit – 1

Detail study of Abhinaya & its varieties – Angika, Vachika, Aaharya and Sattwika according to Natyashastra

Unit – 2

Detail study of the following topics: Prekshagriha or Auditorium (2nd chapter) & Purvaranga (5th chapter) according to Natyashastra.

Unit – 3

Detail study of the following topics:

- a) Tala Dasha Prana
- b) South Indian Tala System

Unit – 4

Shlokas from Abhinaya Darpan: Viniyogas of Shiro Bheda, Drishti Bheda, Greeva Bheda and Sthanak Pada Bheda with Shlokas and meaning according to Abhinaya Darpan.

Unit – 5

Choreography of a dance drama Rukmini Haran, Draupadi Vastraharan, Meenakshi Kalyanam based on following points: Story, Characters, Number of scenes, Costume and Decoration, Rasa produced in scenes, background music and stage setting.

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Dean, Faculty of Dance
Chairman

Smt. Shekh Medini Hombal
Asst. Prof. Bharatanatyam
Member

Prof. Dr. Richa Thakur
Prof. Girls Degree College, Durg
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Bharatnatyam Dance M.P.A. Semester I – Paper II

History and Development of Indian Dance

Time: 3 hrs.

Marks: 100

Credit: 05

External Max: 70 Min: 28

Internal Max: 30 Min: 12

Unit – 1

Dance related stories described in Epics & Puranas.

(Ramayana, Mahabharata, Vishnu Dharmottara Purana, Shiva Purana & dance stories of Shiva, Maharaas from Shrimadbhagvat Mahapurana).

Unit – 2

Study of the history of Dance from Pre-historic era to Gupta period.

(Pre-historic era, Indus Valley Civilization, Vedic Age, Jain- Bauddha religion & Gupta Age.)

Unit – 3

Study of the history of Dance from Harshvardhan Age to Modern period.

(Harshavardhan Age, Khilji Era, Mughal period, British period & Modern period.)

Unit – 4

Study of Indian Classical Dances: Kathakali, Mohiniattam, Kuchipudi and Odissi.

(Brief introduction of the history, development, repertoire, costume-decoration, music & instruments)

Unit – 5

Study of Indian Classical Dances: Kathak, Manipuri and Sattriya.

(Brief introduction of the history, development, repertoire, costume-decoration, music & instruments)

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Bharatnatyam Dance M.P.A. Semester I – Practical

Practical and Viva – 1

Marks: 100

Credit: 08

External Max: 70 Min: 28

Internal Max: 30 Min: 12

1. Pushpanjali/ Kautuvam – one
2. Alaripu – one
3. Jatiswaram – one
4. Shabdam – one
5. Demonstration of Shiro Bheda, Drishti Bheda, Greeva Bheda and Sthanak Pada Bheda Viniyogas with Shlokas from Abhinaya Darpan.
6. Ability to do Nattuvangam of all the items learnt in practical syllabus.
7. Ability to present with Tala, all the items learnt in practical syllabus.

Bharatnatyam Dance M.P.A. Semester I Practical

Stage Presentation – 1

Marks: 100

Credit: 06

External Max: 70 Min: 28

Internal Max: 30 Min: 12

Stage presentation by the student in front of the audience (time limit 20-25 min).

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Indira Kala Sangit Vishwavidyalaya, Khairagarh
Bharatnatyam Dance M.P.A. Semester II – Paper I

Study of History and Practical Aspects of Bharatanatyam

Time: 3 hrs.

Marks: 100

Credit: 05

External Max: 70 Min: 28

Internal Max: 30 Min: 12

Unit – 1

1. History and Development of Bharatanatyam.
2. Contribution of Nayak and Maratha Kings in development of Dasiattam/Sadir (Bharatanatyam)

Unit – 2

1. Detailed study of traditional Bharatanatyam Margam – Alaripu, Jatiswaram, Shabdham, Varnam, Padam, Tillana, Shlokam.
2. Detailed study of items added in Bharatanatyam Margam – Pushpanjali, Kautuvam, Todayamangalam, Keertanam, Ashtapadi, Javali.

Unit – 3

1. Brief Study of the treatise Silappadikaram.
2. Life sketch of Sri. E. Krishna Iyer, Sri. Ellappa Pillai, Sri. Chokkalingam Pillai.

Unit – 4

Shlokas from Abhinaya Darpan: Deva Hastas, Jaati Hastas and Mandala Pada Bhedas with Shloka and meaning according to Abhinaya Darpan.

Unit – 5

Notation of all the items learnt in practical course of I and II Sem – Pushpanjali/Kautuvam, Alaripu, Jatiswaram, Shabdham, Padam, Keertanam, Tillana.

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Bharatnatyam Dance M.P.A. Semester II – Paper II

Folk Dance and Folk Theatre Traditions of India

Time: 3 hrs.

Marks: 100

Credit: 05

External Max: 70 Min: 28

Internal Max: 30 Min: 12

Unit – 1

1. History and Development of Folk Dances in India.
2. History and Development of Folk Theatre in India.

Unit – 2

Study of the Folk Dances of India based on following points – History, Presentation techniques, Costume & decoration, Instruments – Bihu, Bhangra, Garba, Ghoomar.

Unit – 3

Study of the Folk Dances of India based on following points – History, Presentation techniques, Costume & decoration, Instruments – Kollatam, Lavani, Karma, Panthi.

Unit – 4

Study of the Folk Theatres of India – Ramaleela, Rasaleela, Nautanki, Chhau.

Unit – 5

Study of the Folk Theatres of India – Bhavai, Tamasha, Pandavani, Yakshagana.

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Bharatnatyam Dance M.P.A. Semester II – Practical

Practical and Viva – 2

Marks: 100

Credit: 08

External Max: 70 Min: 28

Internal Max: 30 Min: 12

1. Padam – one
2. Keertanam – one
3. Tillana – one
4. Demonstration of Deva Hastas, Jaati Hastas and Mandala Pada Bhedas with Shlokas from Abhinaya Darpan.
5. Ability to do Nattuvangam of all the items learnt in practical syllabus.
6. Ability to present with Tala, all the items learnt in practical syllabus.
7. Choreography of two Korvais in Adi Tala.

Bharatnatyam Dance M.P.A. Semester II – Practical

Stage Presentation – 2

Marks: 100

Credit: 06

External Max: 70 Min: 28

Internal Max: 30 Min: 12

Stage presentation by students in front of audience (time limit 20-25 min).

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Bharatnatyam Dance M.P.A. Semester III – Paper I

Study of Treatises and Theoretical & Practical Aspects of
Bharatanatyam

Time: 3 hrs.
Credit: 05

Marks: 100
External Max: 70 Min: 28
Internal Max: 30 Min: 12

Unit – 1

Detail study of Bhava and Rasa with varieties.

Unit – 2

General introduction of Acharya Shardatanaya & his treatise Bhava Prakashan & Acharya Sharangadeva & Nrityadhyay of his treatise Sangeet Ratnakar.

Unit – 3

1. Detail study of Devadasi Tradition in India.
2. Life sketch and contribution of Musical Trinities – Tyagaraja, Shyama Shastri and Muttuswami Dixitar and Maharaja Swati Tirunal.

Unit – 4

Shlokas from Abhinaya Darpan: Dashavatar Hastas, Navagraha Hastas and Utplavana Pada Bhedas with Shloka and meaning according to Abhinaya Darpan.

Unit – 5

Choreography of a dance drama: Shiva Parvati Vivah, Sita Swayamvara, Sita Haran.

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Bharatnatyam Dance M.P.A. Semester III – Paper II

Introduction of Research Methodolgy and Aesthetics Theory

Time: 3 hrs.

Marks: 100

Credit: 05

External Max: 70 Min: 28

Internal Max: 30 Min: 12

Unit – 1

1. General study of Research Methodology, definition of Research and its Methodology.
2. Study of Selection of Research Topic and Research Design.

Unit – 2

1. Definition of Art (Kalaa) and its categorization.
2. Relation of Dance with other Fine Arts.

Unit – 3

Study of Rasa Sutra according to various scholars – Acharya Bhatta Nayak, Sri Shankuk, Acharya Bhatta Lollata and Acharya Abhinava Gupta.

Unit – 4

Study of the important elements needed for beautification of a Dance presentation: Costume and Decoration, Stage Decoration, Light and Sound Arrangement, Accompanists (background music) and role of chorus and other accompanying artists.

Unit – 5

Brief Study of the theory of Aesthetics, according to Western Scholars – Aristotle, Plato and Socrates, Immanuel Kant.

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Bharatnatyam Dance M.P.A. Semester III – Practical

Practical and Viva – 3

Marks: 100

Credit: 08

External Max: 70 Min: 28

Internal Max: 30 Min: 12

1. Todayamangalam – one.
2. Bhajan – one.
3. Varnam / Swarajati – one.
4. Demonstration of Dashavatar Hastas, Navagraha Hastas and Utplavana Pada Bhedas with Shlokas from Abhinaya Darpan.
5. Ability to do Nattuvangam of all the items learnt in practical syllabus.
6. Ability to present with Tala, all the items learnt in practical syllabus.
7. Choreography of two Korvais in Rupaka Tala.

Bharatnatyam Dance M.P.A. Semester III – Practical

Stage Presentation – 3

Marks: 100

Credit: 06

External Max: 70 Min: 28

Internal Max: 30 Min: 12

Stage presentation by student in front of the audience (time limit 20-25 mins).

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Bharatnatyam Dance M.P.A. Semester IV – Paper I

Essay Writing and Theoretical and Practical Aspects of
Bharatanatyam

Time: 3 hrs.
Credit: 05

Marks: 100
External Max: 70 Min: 28
Internal Max: 30 Min: 12

Unit – 1

Detail study of Nayak and Nayika Bhedas with its varieties.

Unit – 2

1. Study of the definition of Karana, Angahara & Rechak.
2. Study of any ten Karanas.
3. Study of any five Angaharas.

Unit – 3

Essay on topics related to Dance.

Unit – 4

Shlokas from Abhinaya Darpan: Bandhava Hasta, Bhramari Pada Bheda and Chari Pada Bhedas with Shloka and meaning according to Abhinaya Darpan.

Unit – 5

Notation of all the items learnt in practical course in III and IV Sem –
Todayamangalam/ Mallari, Bhajan, Varnam/Swarajati, Ashtapadi, Javali, Tillana.

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Bharatnatyam Dance M.P.A. Semester IV – Paper II

Introduction of Dance/Dance Drama Traditions of Asia and Europe

Time: 3 hrs.

Marks: 100

Credit: 05

External Max: 70 Min: 28

Internal Max: 30 Min: 12

Unit – 1

1. History and Development of Ballet.
2. History and Development of Western Modern Dance.

Unit – 2

Brief life sketches of various Western artists – Jean Georges Noverre, Anna Pavalova, Isadora Duncan, Martha Graham, Luie Fuller, Ruth St. Denis.

Unit – 3

Dance/Dance Drama Traditions of Asian Countries – China (Peiking Opera), Japan (Noh & Kabuki) and Sri Lanka (Kandyan Dance)

Unit – 4

Dance/Dance Drama Traditions of Asian Countries – Indonesia (Vayanga with varieties), Cambodia (Khmer/ Royal Ballet with varieties) and Thailand (Khon & Lakon).

Unit – 5

Contribution of the following artists in the field of Dance Drama/ Ballet in India – Udayshankar, Rabindra Nath Tagore, Madam Menaka and Rukmini Devi Arundale.

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Bharatnatyam Dance M.P.A. Semester IV – Practical

Practical and Viva – 4

Marks: 100

Credit: 08

External Max: 70 Min: 28

Internal Max: 30 Min: 12

1. Ashtapadi – one.
2. Javali – one.
3. Self composition of any item by the student – one.
4. Tillana – one.
5. Demonstration of Bandhava Hasta, Bhramari Pada Bheda and Chari Pada Bhedas with Shlokas from Abhinaya Darpan.
6. Ability to do Nattuvangam of all the items learnt in practical syllabus.
7. Ability to present with Tala, all the items learnt in practical syllabus.

Bharatnatyam Dance M.P.A. Semester IV – Practical

Stage Presentation - 4

Marks: 100

Credit: 06

External Max: 70 Min: 28

Internal Max: 30 Min: 12

Stage presentation by student in front of the audience (time limit 20-25 mins).

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