

Bharati Vidyapeeth Deemed University
School of Performing Arts, Pune
Post Graduation Course in Dance.
M.A. (Dance- Bharatnatyam) (Credit System)
Course Structure and Syllabus

M.A. 1st Year (Dance) (Bharatnatyam) Sem – 1st	Credits
Theory paper	03
Stage Performance	14
Viva	08

M.A. Dance 1st Year Semester 1		
Paper	Subject	Syllabus
T13) Theory	History of Dance Indian And Study of Ancient Texts.	<ol style="list-style-type: none"> 1. Evolution of Dance: 2. Introduction to Bharata's Natyashastra focusing on its relation with present day dance tradition. Natya Utpatti (evolution), Tandav, Lasya, Acting 4 types, Rasabhav concept, Vrutti, Pravrutti, Natya Prakar (Dhasha Rupak)) 3. Introduction to Abhinaya Darpan and its importance in the context of Bharatnatyam. 4. Introduction to other Sanskrit texts like Sangeet Ratnakar, Nrittaratnavali and Sangeet Saramrita and their relevance to Bharatnatyam. 5. Contribution of the Tanjor dynasties like Cholas, Nayak and Maratha to the upliftment of dance and music in South India. 6. Brief notes on important Tamil and Sanskrit plays like Silappadikaram and Malavikagnimitra.
P13) Practical 1	Stage Performance	<p>a) Varnam in Atta or Rupak Taal (Duration 35 mins.)</p> <p>b) Nritta Choreography: (A Tirmanam or a Korvai of Tillana or Jatiswaram) (It would be given 1 hour in advance)</p>
V13) Practical 2	Viva	<ol style="list-style-type: none"> 1) Performance related topics 2) Natuvangam on Talam of Alarippu- (Khanda/Mishra/Sankirna)

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M.A. 1st Year (Dance) (Bharatnatyam) Sem – 2nd	Credits
Theory paper	03
Stage Performance	14
Viva	08

M.A. Dance 1st Year Semester 2		
Paper	Subject	Syllabus
T23) Theory	Choreography	<ol style="list-style-type: none"> 1. The meaning and history of the term Choreography and its parallel concept Bandha as found in Natyashastra. 2. Principals and objectives of Choreography, selection of Subjects, proper musical treatment for selected subjects. 3. Choreography in modern context its application, its past-present and future. 4. Contribution of Uday Shankar, Ravindranath Tagore and Rukmini Devi. Concept of Bharata natyam Margam and the choreographic special features of the Margam compositions. 5. Presentation of Choreography using modern techniques. 6. Information on Bharatnatyam related creative choreographies in modern times. 7. Use of Classical based Choreography in Films. 8. History of various forms of dance drama traditions in India.
P23) Practical 1	Stage Performance	<p>Stage Performance (Total Duration 25 - 30 mins.)</p> <p>a) Ashtapadi: (From Jaydeva's Geetgovinda, excluding Dashavatar)</p> <p>b) Tillana other than Adi and Rupak Taal</p> <p>b) A Full Jatiswaram or Tillana (It would be given 10 days in advance)</p>
V23) Practical 2	Viva	<ol style="list-style-type: none"> 1) Performance related topics 2) Natuvangam – Jatiswaram 3) Singing and playing इन्द्र Talam

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M.A. 2nd Year (Dance) (Bharatnatyam) Sem – 3rd	Credits
Theory paper	03
Stage Performance	14
Viva	08

M.A. Dance 2nd Year Semester 3		
Paper	Subject	Syllabus
T33) Theory	Aesthetics in Dance	1. Bharata's Rasa theory, other Indian Aestheticians like Abhinava Gupta & Bhoj, it's exposition in Dance 2. Aesthetics of traditional Bharatnatyam and Gharana. 3. The concept of "Sanchari" as related to Dance. 4. Bharatnatyam in Temple tradition and Court tradition. 5. Pioneers of Western Aesthetics (Socrates, Plato and Aristotle), Hinduism its Philosophical and spiritual aspects, Interrelationship of Dance and other Arts.
P33) Practical 1	Stage Performance	a) An elaboration of Nritta and Abhinaya composition like Swarajati or Raagmalika (Duration 30 mins.) b) A solo choreography The piece would be given 15 days prior to the examination day
V33) Practical 2	Viva	Performance related topics

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M.A. 2nd Year (Dance) (Bharatnatyam) Sem – 4th	Credits
Theory paper	03
Stage Performance	14
Viva	08

M.A. Dance 2nd Year Semester 4		
Paper	Subject	Syllabus
T43) Theory	Writing on Dance and Teaching Methodology of Dance	<ol style="list-style-type: none"> 1. Criticism 2. News Paper Article, 3. Biography writing 4. Theoretical writing (subjects related to Dance). 5. An Essay writing 6. Interview <p>7. Teaching Methodology of Dance</p> <p>Guru-Shishya Parampara-its meaning, Ancient form and basic principles, its importance in modern educational system, attributes of ideal dance teacher and student, basic principles of teaching, its modification and application in relation with dance. Different levels of dance training like school level, hobby and private classes and University courses, their specific aims and objects, dance training for personality development, morals of dance profession</p>
P43) Practical 1	Stage Performance 1	<p>a) Performance of 25- 30 min. incorporating Nritya and Abhinaya: Padam – Kshetriya padam or Jawali (Duration would be 5to7 Min.)</p> <p>b) A creative group choreography of 5to 7min. – based on a concept including Nritya & Abhinaya using traditional vocabulary with the live music and a group of 3 to 7 participants. (Concept would be given by the dept at the beginning of the semester.)</p>
V43) Practical 2	Viva	Doing Natuvangam for a composition having Nritya and Nritya along with singing ability.