

Bharati Vidyapeeth (Deemed to be University)

School of Performing Arts, Pune

Semester Wise Detailed Chart of Syllabus of

M.A. (Dance Bharatnatyam) (Credit System) With NEP

M.A. 1st Year Dance-Bharatnatyam Sem – 1	Credits
Major Practical (Stage Performance)	8
Major Theory – 1	2
Major Theory – 2	2
Major – Technical Details of Dance	2
Discipline Specific Elective	2
Minor Course	4
Vocational Skill Courses	2
Total Credits	22

Sr. no	Subject	Paper	Syllabus
1	DSC Major-Practical (Stage Performance)	MJ-BH11	a) Varnam in Atta or Rupak Taal (Duration 35 mins.) b) Nritya Choreography: (A Tirmanam or a Korvai of Tillana or Jatiswaram) (It would be given 1 hour in advance)
2	DSC Major-Theory 1 (Study of Ancient Texts related to the Form)	MJ-BH/12	1. Evolution of Dance: 2. Introduction to Bharata's Natyashastra focusing on its relation with present day dance tradition. Natya Utpatti (evolution), Tandav, Lasya, 4 types of Abhinaya, Dharmi ,Vrutti, Pravrutti, DashaRoopak, 3. Description of contents of Abhinaydarpan 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.
3	DSC Major - Theory 2 History of Bharatnatyam Dance	MJ-BH 13	1. History of Bharatnatyam- 2. Definitions of each and every aspect of the Bharatnatyam repertoire with examples (Alaripu, Jatiswaram , Shabdham, Varnam, Padam , Tillana , Also Keetanam , Mangalam , Pushpanjali , Mallari , Swarajati , Javeli etc.) 3. Brief notes on important Tamil and Sanskrit plays like Silappadikaram and Malavikagnimitra. 4. Development of Dance form through ancient to modern era.

4	DSC Major - Viva (Technical Details of Dance)	MJ- BH I14	<ol style="list-style-type: none"> 1) Performance related topics 2) Natuvangam on Talam of Alarippu- (Khanda/Mishra/Sankirna)
5	Discipline Specific Elective (Basics of Sound Engineering - Theory) OR Study of South Asian Dance forms	DSE11	Basics of Sound Engineering (Theory) <ol style="list-style-type: none"> 1. What is Sound, Amplitude and Frequency, Wavelength 2. SPL(Sound Pressure Level) 3. Sample rate and Bit depth 4. Audio formats 5. Acoustics 6. Microphones and polar patterns, Sound card, Analog and Digital mixers, Types of Cables 7. DAW, Recording Techniques and basics 8. Editing and Mixing. OR Study of South Asian Dance forms
6	Minor course (Research Methodology – Theory)	MN11	Research Methodology – Theory <ol style="list-style-type: none"> 1. Foundation of Research 2. Problem identification and formulation 3. Research design 4. Types of research 5. Data collection and analysis 6. Use of tools/ techniques for research
7	Vocational Skill Course (Process of organizing Dance Events)	VSC11	Process of organizing Music Events - Theory <ol style="list-style-type: none"> 1. Organization of an Event 2. Venue fixing 3. Stage arrangement 4. Artists and accompanists hospitality 5. Sound system 6. Fund raising 7. Publicity

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M.A. 1st Dance- Bharatnatyam Sem – 2	Credits
Major Practical (Stage Performance)	8
Major Theory – 1	2
Major Theory – 2	2
Major – Technical Details of Music	2
Discipline Specific Elective	2
On Job Training	6
Total Credits	22

Sr. no	Subject	Paper	Syllabus
1.	DSC Major Practical (Stage Performance)	MJ- BH 21	<p>Stage Performance (Total Duration 25 - 30 mins.)</p> <p>a) Ashtapadi: (From Jaydeva's Geetagovinda, excluding Dashavatar) 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>
2.	DSC Major-Theory 1 (History and principles of Choreography)	MJ- BH 22	<ol style="list-style-type: none"> The meaning and history of the term Choreography and its parallel concept Bandha as found in Natyashastra. Principles and objectives of choreography. Contribution of Uday Shankar and study of Modern Choreography using modern technology (light and Sound) Use of Classical based Choreography in Films History of various dance drama traditions in India Raas-Leela, Dashawtar (Khele), Nautanki, Yakshagaan, Ankiyanaat Choreography in modern times - For Camera
3.	DSC- Theory 2 (Choreography with reference to	MJ- BH23	<ol style="list-style-type: none"> Concept of Bharatanatyam Margam and the choreographic special features of the Margam compositions. Selection of subjects and proper musical treatment to selected

	Bharatnatyam)		<p>subjects.</p> <p>3. Characterization in Bharatnatyam (Nayika and Nayak Bhed in detail.)</p> <p>4. Information on Bharatnatyam-related creative choreographies in modern times.</p>
4.	DSC Major - Viva (Technical Details of Dance)	MJ- BH 24	<p>1) Performance related topics</p> <p>2) Natuvangam – Jatiswaram</p> <p>3) Singing and playing in Talam</p>
5.	Discipline Specific Elective (IPR and Copyrights – Theory) or Study of Contemporary Dance forms.	DSE21	<p>IPR and Copyrights – Theory</p> <p>1. Intellectual Property Rights</p> <p>a) Meaning</p> <p>b) Nature</p> <p>c) Need for Legal Protection</p> <p>d) Advantages and disadvantages</p> <p>2. Scope of IPR</p> <p>a) Copyrights</p> <p>b) Patents</p> <p>c) Trademarks and service marks</p> <p>d) Trade secrets</p> <p>3. The Copyright Act, 1957</p> <p>4. Trademarks Act, 1999</p> <p>or</p> <p>Study of Contemporary Dance forms.</p>
6.	On Job Training (Project)	OJT21	<p>Internship (Teaching at College level)</p> <p>1. Teaching at college level students</p> <p>2. Submission of detailed report at the end of semester</p> <p>3. Use of Teaching aids</p> <p>4. Teaching as per lesson plan</p>

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M.A. 2nd Year Dance (Bharatnatyam) Sem – 3	Credits
Major Practical (Stage Performance)	8
Major Theory – 1	2
Major Theory – 2	2
Major –Technical Details of Music	4
Discipline Specific Elective	4
Research Project	2
Total Credit	22

Sr. no	Subject	Paper	Syllabus
1	DSC- Major - Practical (Stage Performance)	MJ- BH 31	1. An elaboration of Nritta and Abhinaya composition like Swarajati or Raagmalika (Duration 30 mins.) 2. A solo choreography – Abhinaya piece The piece would be given 15 days prior to the examination day
2	DSC- Major Theory - 1 (Aesthetics of Dance)	MJ- BH 32	<ol style="list-style-type: none">1. Concept of Aesthetics – Basics Bharata's Rasa theory and it's exposition in Dance.2. Theory of Indian Aestheticians like Abhinava Gupta, Bhoj, Bhatta Lollat etc it's exposition in Dance.3. Brief introduction to the Pioneers of Western Aesthetics (Socrates, Plato, and Aristotle),4. Hinduism its Philosophical and spiritual aspects, Interrelationship of Dance and other Arts.5. Interrelationship of Dance and other Performing Arts. (Specifically- Music , Literature , Painting and Sculpture)
3	DSC- Theory - 2 (Aesthetics with reference to	MJ- BH 33	<ol style="list-style-type: none">1 Aesthetics of traditional Bharatnatyam2. Aesthetics of Nritta , Nritya and Natya3. Aesthetics of traditional Bharatnatyam Bani or Gharana.4. Anatomy, Physiology, Psychology and Food habits for dancers.5. Concept of Dance Therapy

	Bharatnatyam)		
4	DSC – Major - Viva (Technical details of Dance)	MJ- BH 34	Performance related topics Saying all Jatis of presentation in Taal , Explain Choreography given for performance.
5	Discipline Specific Elective Arrange and Choreograph for Solo Nritha or Nrithya piece OR Study Folk Dances of India	DSE31	Arrange Music for Thematic presentation / Choreographic Work 1. Meaning and Purpose of Background Music 2. Use instruments. 3. Use of Genres 4. Study of Background music in Drama / Play / Films Or Study of Folk dances of India
6	Research Project	RP- BH 31	Research Project 1. Submission of Thesis (Around 30pages) on the given subject 2. Presentation of research work done.

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M.A. (Dance – Bharatnatyam) (Credit System) With NEP

M.A. 2nd Year (Dance – Bharatnatyam) Sem – 4	Credits
Major Practical (Stage Performance)	8
Major Theory – 1	2
Major Theory – 2	2
Major – Technical Details of Dance	4
Research Project	6
Total Credit	22

Sr.no	Subject	Paper	Syllabus
1	DSC- Major - Practical (Stage Performance)	MJ- BH 41	a) Performance of 25- 30 min. incorporating Nritya and Abhinaya: Padam – Kshetriya padam or Jawali (Duration would be 5to7 Min.) 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.)
2	DSC- Major Theory - 1 (Writing on Dance)	MJ- BH 42	<ol style="list-style-type: none">1. Criticism2. News Paper Article,3. Biography writing4. Theoretical writing (subjects related to Dance).5. An Essay writing6. Interview
3	DSC Major - Theory - 2 (Teaching Methodology of Dance)	MJ- BH 43	<ol style="list-style-type: none">1. Teaching Methodology of Dance2. 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.3. 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
4	DSC Major - Viva (Technical details of Dance)	MJ- BH 44	<ol style="list-style-type: none"> 1. Performance related Topics 2. Doing Natuvangam for a composition having Nritta and Nritya along with singing ability.
5.	Research Project	RP BH 41	<p>Research Project</p> <ol style="list-style-type: none"> 1. Submission of Thesis (Around 50 pages) on the given subject 2. Presentation of research work done.