

PONDICHERRY UNIVERSITY

(A CENTRAL UNIVERSITY)



REGULATIONS & SYLLABUS

**MASTER OF PERFORMING ARTS
(MPA) DANCE**

IN

BHARATANATYAM

Professional Degree Course (2 Years)

2023-24 Onwards

Master of Performing Arts Degree Course in Dance (Semester)

Syllabus

**Under
Choice Based Credit System**

2023-2024

Pondicherry University
MASTER OF PERFORMING ARTS (M.P.A - DANCE)
(Two Years)
REGULATIONS AND SYLLABUS
REGULATIONS

INTRODUCTION

M.P.A - Dance (Bharatanatyam) Degree Programme will extend over a period of 2 years. Examination in both Theory and Practical will be conducted at the end of every semester.

OBJECTIVE

The objectives of this Programme are;

1. To make the successful candidates as accomplished dancers.
2. The dancers will possess adequate knowledge in dance theory and on completion of the Programme; they can take up research work in dance.

2. Eligibility for admission to the course

- a. A candidate who has passed in first or second class, the Degree of Bachelor of Arts (Performing Arts/Music) of this University or any other University with not less than 50% of marks recognised by the syndicate as equivalent is eligible for admission to the Course
- b. A candidate who has passed any other under Graduate course, with Senior/Higher grade, Diploma in Dance awarded by the respective Department of Education, Government of Tamil Nadu or any other music examination recognised as equivalent recognised by the University shall be eligible for admission to the course.

3. Requirement of attendance

As prescribed by the Pondicherry University from time to time.

He/ She should earn a progress certificate from the Head of the Institution of having successfully completed the course.

4. Internal Assessment

The Internal assessment for each theory paper shall be based on the average of two written tests for 15 marks each, average of two Seminars/ Quiz for 5 marks each and average of two Assignments for 5 marks each. Total 25 marks. The Internal assessment for each practical papers shall be based on the average of two practical Internal Tests for 40 marks each.

5. Course of Study

MAJOR SUBJECT:

Bharatanayam

MAJOR ELECTIVE :

The student may choose anyone of the following and will appear for three papers in the same subject.

Nattuvagam/Choreography/Music

CHOICE BASED CREDIT SYSTEM
M.A. Performing Arts Degree Course

SEMESTER – I

COURSE	INST. HOURS	CREDIT	MIN INT.	MIN EXT.	MARKS		TOTAL
					INT.	EXT.	
Core course – I Theory of Dance- I	6	4	20	30	40	60	100
Core course - II History of Dance- I	6	3	20	30	40	60	100
Core course - III Practical- I	6	5	20	30	40	60	100
Core course - IV Practical- II	6	5	20	30	40	60	100
Elective Practical -I	6	5	20	30	40	60	100
	30	22					500

SEMESTER - II

COURSE	INST. HOURS	CREDIT	MIN INT.	MIN EXT.	MARKS		TOTAL
					INT.	EXT.	
Core course - IV Theory of Dance- II	6	4	20	30	40	60	100
Core course - VI History of Dance- II	6	3	20	30	40	60	100
Core course - VII Practical- III	6	5	20	30	40	60	100
Core course - VIII Practical- III	6	5	20	30	40	60	100
Elective Practical -II	6	5	20	30	40	60	100
	30	22					500

SEMESTER - III

COURSE	INST. HOURS	CREDIT	MIN INT.	MIN EXT.	MARKS		TOTAL
					INT.	EXT.	
Core course - IX Theory of Dance- III	6	4	20	30	40	60	100
Core course - X History of Dance- IV	6	3	20	30	40	60	100
Core course - XI Practical- V	6	5	20	30	40	60	100
Core course - XII Practical- VI	6	5	20	30	40	60	100
Elective Practical -III	6	5	20	30	40	60	100
	30	22					500

SEMESTER - IV

COURSE	INST. HOURS	CREDIT	MIN INT.	MIN EXT.	MARKS		TOTAL
					INT.	EXT.	
Core course - XIII Practical - VII	6	4	20	30	40	60	100
Core course - XIV Practical - VIII	6	3	20	30	40	60	100
Core course - XV Practical- IX	6	5	20	30	40	60	100
Project work - Dissertation	6	5	20	30	40	60	100
Concert	6	5	20	30	40	60	100
	30	22					500

I YEAR - I SEMESTER
Paper - I Theory of Dance -I

Unit - I

Dance in Sanskrit Literature- The dance details in Natyasastra,

- Bharatharnavam, Sangeetaratnakaram&AbinayaDarpanam.

Unit – II

Dance Musical Forms & Detailed study of Padavarnam –Thanavarnam- Dharuvarnam and Swarajathi

Elaborate

Explanation of Thodayamangalam – Mallari - Melaprapthi –Devaram -Thirupugazh

Unit - III

Sadhir - Explanation of Sadhir and Detailed study of Devadasi System and their classification and contribution to Fine arts

Unit- IV

Koothu : Dance details of Koothu - Thoolkapiyam-Panchamarabu-Koothanool, Silapathikaram,Kalithogai.

Unit – V

Thaladasa Pranan and Explain 35 Thalasa , 108 Thalasa and 72 MelaKarthas Ragas

Reference Books

1. Laghubharatham - Prof.Sudha Rani Ragupathi
2. AbinayaDarpanam - Manomohan .G.Hosh
3. Journey Through the Tradition Dr. V. Ragavan
4. BhavaNiropanna - Nalanda research Centre
5. India Isai Karuvulam – Dr.K.A.Pakkiri Sami Bharathi
6. Thennaga Isai Iyal -

Paper - II

History of Dance-1

Ancient and Medieval Period up to 19th Century

Unit - I

Pre-Historic Period - Dance references in the period before the beginning of known history - Artifacts excavated in the Indus Valley Civilization.

Unit - II

Vedic Period - The details of dance and music during Vedic period references in the four Vedas

Unit -III

Dance references in Mahabharata and Ramayana period.

Natyasastra Aesthetics , Acting Methods and Back Stage Techniques

Unit – IV

Dance in Tamil Literature- Thiruvilaiyadal Puranam

Sangam Period- References of dance in Pathupattu and Ettuthogai

Unit - V

Jainism Period - The literature related to dance and music during the Jainism period

Buddhism Period- The study of paintings and sculptures related to dance in Ellora and Ajantha - Patronization of Dance & Music during Buddha.

Reference Books

1. Dance of India - ProjeshBanerjiUday& Shankar.
2. The Pre-Historic Back ground and Indian culture - D.H.Gordon
3. Understanding of Bharatanatyam - Mrinalini Sarabhai
4. Bharatanatyam – DeveshSoniji
5. Unni, N.P.History of Natyasatra..2014
6. Bhart G.K. Trans Natyasastra in Deney G.N.Ed. Indian Literary criticism. Orient Longman,2002

Paper - III

Practical - I

1. NavasandhiKavuthuvam – I (any one)
2. Alarippu -I
3. Jathiswaram - I
4. Keertanai - I
5. Tillana - I

Paper - IV

Practical - II

1. Sabdam - I
2. Padavarnam - I
3. Tamil Padam - I
4. Javali – I
5. Ashtapthi

Paper - V

Elective Practical - I

Nattuvangam and Choreography setting for the following items.

Choreography

Unit 1. Jatiswaram

Unit 2. Thillana

Unit 3. Padam

Unit-4. Theermanam in korvai based on yathi

Nattuvangam in Thalam

Unit 5. Alarippu , Jatiswaram and Thillana

I YEAR - II SEMESTER

Paper - VI Theory of Dance-II

Unit-I

Detailed Study of Chadurvitha Abhinaya according to Natya shatra and Abhinaya Darpanam

Unit –II

Detailed Study of Ashta Nayika with examples

Unit- III

Detailed Study of Duda Duthika Lakshanas

Unit- IV

Lakshnas of Bharathanatya Marga items

Unit- V

Significance of Natraja Sapta Tandavas Introduction to Temple Sculptures of South India

Reference Book

1. Ghosh M.M.Bharat - Natya Manjiri.....1950
2. Gopt, Bharat.Natyasastra - Revisited....2016
3. Ananda CoomaraSwamy., Gopala Krishnayya Duggirala - The Mirror of GESTURE., Being The ABHINAYA DARPANA of Nandikeswara...1917
4. Manmogan Chosh -A Treastise of Ancient Indian Dramaturgy Histrionics , Natyasatram Ascribed to Bharadamuni...2016
5. JohnGuy - Indian Temple Sculpture....2017
6. Surendar shai - Temple of South Indian...2012

Paper - VII
History of Dance - II

Unit – I

Detailed study of Kuravanji Natakam - Kuttrala Kuravanji

- Origin of Kuravanji
- Details related to Kuravanji in Tholkapiyam

Agam and Puram , Kuravanji- Title, Composition of Kuravanji Natakas Others features

Unit- II

Detailed Study of 108 Karnas reference in the south Indian temples

Unit- III

Pallavas- Chera-Chola -Supportive evidences for assessment of dance - The contributions to dance during these ages- The inscription related to dance

Cholas- The literature, sculpture related to dance - The dance units, Karanas found in various temples - Dancing Lord idols of bronze - The dance compositions - The instruments - The Devaradiyars of the temples - The contribution of Chola Kings to dance. Pandyas - Dance during the period of Pandya age.

Unit IV

Nayakas- Dance in the Tanjore Nayakas period - The development of dance - The dance composition in Telugu & Sanskrit - The types of dance & dramas - The temple dances and dancers.

Unit V

Compositions - The dance dramas - The dancers & musicians - The role of the Tanjore quartet.

Reference Books

1. Tanjore as a seat of Music - S. Seetha
2. Indian Classical Dance - Kapila Vatsyayan
3. Dance Pieces in Marathi - Shri. S. Gopalan.
4. Universal History of Music - S.M. Tagore.
5. Bharathanatyam - D. Janardhena Sharma
6. India dance History and Technique - Ram Autar Vir
7. History of Tamils - P.T.SrinivasIyengar

Paper - VIII Practical – III

1. Any Kavuthavam
2. Traditional Jadisvaram
3. Gopalakrishana Bharathi Kirtanai
4. Thirupugazh

Paper - IX Practical – IV

1. Thevaram
2. Kshetragna padam
3. Padam- Papanasam Shivan
4. Virutam (or) Slogam

Paper - X Elective Practical – II

Choreography

1. Shabdham
2. Kirtanai
3. Any methological dance drama not exceeding 30 minutes

Nattuvagam and Music

4. All items learn in the practicals

II YEAR - III SEMESTER

Paper - XI

Theory of Dance – III

Unit-I

Advance study of Abhinaya – Navarasam (Abhinaya)

Detailed Study of Tholkappiyam - Eight Meiyppadu

Unit - II

Characters and Characterization : Women characters according to age relationship with hero, quality of character their inclination towards love etc.,

Unit - III

Dasaropakam

Detailed Study of Vrittis and Pravrittis

Unit – IV

Nayaka & Nayika Prakaranam (classification of Heros and Heroines)

Unit -V

Rasa Theory

Reference Books

1. TandavaLakshanam - VenkataNarayanaSamy Naidu
2. Indian Performing Arts - Utpal K Banerjee
3. Bharatanatyam - Lakshmi Viswanathan.
4. Indian Classical Dance - KapilaVatsyayan
5. Abhinaya - P.S.R. Apparaj
6. Students in nayakanayikibheda - Rakesha Gupta
7. The number of Rasas - V. Ragavan
8. Aspects of Abhinaya - Kalanidhi Narayanan
9. Natya Sastra- N.P. Unni

Paper - XII History of Dance-III

Unit – 1

Maratas

Dance in the Marata Period - Contribution of Maratha kings - II - Sarabhoji, Tukkoji alias Tulaja - Maratas -The literary works related to dance and music - The dance

Unit – II

Ritualistic tradition, Devotional tradition, festival tradition, court tradition and folk tradition Bharathanatyam repertoire as seen today.

Unit – III

Traditional Folk Theatre of India – Therukoothu, Koodiattam , Ottam Thullal , Yakshaganam , Bhagavatha Mela , Tamasha , Jatra , Bhavai and Ankiyanet

Unit – IV

Contribution of Nattuvanas , Gurus , Dancers

1. Vazhuvur Ramaya Pillai
2. Kittapa Pillai
3. K.N. Dandayuthapani Pillai
4. Rukmani Arundel
5. Balasaraswathi
6. Miralini Sarabai
7. Vaijanthimala Bali
8. Padhma Subramaniam
9. Sutharani Ragupathi
10. Chithra VishweshVaran

Unit-V

1. Depth Study of Panjamoorthy and Navasanthi Kovuthavams
2. Dance and Paintings with examples from Caves of Agenda and ellora
3. History of Theatre and Architecture

Reference Books

1. A Dictionary Bharathanatyam - U.S. Krishna Rao
2. Dance Pieces in Marathi - Shri. S. Gopalan.
3. The Tanjore Quartette - Sivanandam
4. India dance History and Technique - Ram AutarVir

Paper - XIII

Practical – V

1. NavasandhiKavuthuvam – I (any one)
2. Alaripu
3. Jatheshwaram
4. Keerthanai
5. Thillana

Paper - XIV

Practical – VI

1. Swarajathi
2. Padam
3. Kavadichindhu - I
4. Tiruppugazh – I
5. Ashtapathi

Paper - XV

Elective Practical – III

Nattuvangam

All items from sixth semester nattuvangam in thalam

Choreography

1. Keerthanai
2. Thirkala theermanam in Adi Thalam
3. Theermanam in Rupaka Thalam

II YEAR - IV SEMESTER

Paper - XVI Practical – VII

1. Pushpanjali
2. Melaprapthi – I / Mallari
3. Tillana - I

Paper - XVII

Practical - VIII

1. Bharathiar Song - I
2. Bharatidasan Song - I
3. Vaithishwaran Koil Subhrama Iyer
4. Arunachala Kabirayar

Paper - XVIII

Practical – IX

1. Choreographing for important characters of Ramayanam/Mahabaratham

(or)

2. Kutralakuravanchi dance drama.(not Exceeding 45 Minutes)

Paper - XIX Project (Theory)

Paper - XX Concert (Practical)

Margam

1. Alarippu, 2. Jathiswaram, 3. Sabdham, 4. Padhavaranam,
5. Padam, 6. Javali
7. Thillana

* For the above items students should be performed dance concert about one Hour with accompaniments, costumes and makeup.

Note: The above Mentioned Practical - 2 Years of traditional composers

Should be taught. Also, the Jathi, adavukorvais which is set in the

Compositions should be taught with tala notations.