

CREDIT BASED SIX-SEMESTER DEGREE PROGRAMME

SYLLABUS OF B. Mus (HONOURS)
DANCE (BHARATANATYAM)

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CREDIT BASED SIX-SEMESTER DEGREE PROGRAMME
B.MUS (HONOURS)
DANCE (H) (BHARATANATYAM)

SEMESTER-I

Total Marks-10(IA)+40=50

THEORY
MUSICOLOGY AND APPLIED THEORY - I

PAPER - I

UNIT - I

1. Definition of dance and general introduction to Classical, Folk and Traditional dance.
2. Origin of dance according to Indian mythology.
3. Knowledge of Nritya, Nritya and Natya.
4. Knowledge of other major classical dance – Manipuri.
5. Knowledge of Asamyukta hasta (1 to 12) according to Abhinay Darpan.
6. Life sketches of Naba Kumar Singha, Bala Saraswati, Bindadin Maharaj.

UNIT - II

1. Origin and history of Bharatanatyam dance.
2. Basic knowledge of South Indian and North Indian tala system.
3. Role of Nattuvanar in Bharatanatyam.
4. Study of Greeva Bheda according to Abhinay Darpan
5. Study of accompanying instruments used in Bharatanatyam.
6. Short notes: - Adavu, tala, laya, jati, yati, araimandi, muzhumandi.

Total Marks-10(IA)+40=50

PRACTICAL
PRACTICAL APPLICATION OF DANCE - I

PAPER - I

UNIT - III

1. Basic nritya units (Adavus) of Bharatanatyam 40 in numbers (in all 3 kalas).
 - a) Tatta Adavus.
 - b) Natta Adavus.
 - c) Pakkam Adavus.
 - d) Kuditta Mettu Adavus.
2. Greeva Bheda with Viniyoga according to Abhinay Darpan.

UNIT – IV

1. Basic nritta units (Adavus) of Bharatanatyam 40 in numbers (in all 3 kalas).
 - a) Kutta Adavus.
 - b) Sarukkai Adavus.
 - c) Pancha Nadai Adavus.

2. Practical knowledge of Asamyukta hastas (1 to 12).

SEMESTER – II

Total Marks–10(IA)+40=50

THEORY MUSICOLOGY AND APPLIED THEORY - II UNIT – I

PAPER - II

1. Study of dance as present in Indus Valley civilization and Vedic period.
2. Study of Abhinaya and its fourfold classification.
3. Study of other classical dance – Kathak.
4. Study of folklore theatre – Nautanki, Jatra, Bhavai.
5. Study of Asamyukta hasta (13 to 28) according to Abhinay Darpan.
6. Life sketches of Guru Amobi Singha, Tanjore Brothers and Sundar Prasad.

UNIT – II

1. Knowledge of Bhagavat Mela natakam and its relation with Bharatanatyam.
2. Development and renaissance of Bharatanatyam.
3. Detailed knowledge of South Indian tala system.
4. Study of costumes used in Bharatanatyam.
5. Short notes: - Bharatmuni, korvai, Karvai, Sollukattu, nattuvangam, tattakuzhi, palaghai.
6. Ability to write Allaripu in notation.

Total Marks–10(IA)+40=50

PRACTICAL PRACTICAL APPLICATION OF DANCE - II UNIT – III

PAPER - II

1. Basic nritta units (Adavus) of Bharatanatyam 40 in numbers (in all 3 kalas).
 - a) Combination Adavus.
 - b) Theermanam Adavus.
 - c) Utplavana Adavus.
 - d) Sutra Adavus.
 - e) Mandi Adavus.
2. Asamyukta Hastas with Viniyoga (13 to 20)

UNIT – IV

1. Allaripu (Tisra Jati).
2. Asamyukta Hastas with Viniyoga (21 to 28).
3. Ability to recite the sollukattus of Allaripu.

SEMESTER – III

Total Marks–10(IA)+40=50

THEORY MUSICOLOGY AND APPLIED THEORY - III UNIT – I

PAPER - III

1. Dance references found in Ramayana and Mahabharata.
2. Study of Bharata's Natyashastra as a source of inspiration to Indian dance.
3. Study of Other Indian classical dance form – Kathakali.
4. Study of Indian folklore theatre – Ramleela, Ankiya Nat, Tamasha, Yakshagana.
5. Study of Samyukta Hasta according to Abhinay Darpan.
6. General study about the Major dance festivals and importance of seminars, workshops conferences in dance education.

UNIT – II

1. Comparative study of South Indian and North Indian tala system.
2. Study of Shiro Bheda according to Abhinay Darpan.
3. Role of Devadasi system in Bharatanatyam dance.
4. Role of Maratha rulers - Tulaja, Shivaji and Serfoji I & II.
5. Life sketches – Rukmini Devi Arundale, Meenakshi Sundaram Pillai and Yamini Krishnamurti.
6. Short notes: - Sangeet, Theermanam, Attami, Karana, Nandikeswar, Nayaka lakshana, Nayika Lakshana.

Total Marks–10(IA)+40=50

PRACTICAL PRACTICAL APPLICATION OF DANCE - III UNIT – III

PAPER - III

1. Jatiswaram.
2. Practical Knowledge of Shiro Bheda and Samyukta Hasta according to Abhinay Darpan.
3. Ability to recite the teermanam and korvais of Jatiswaram and to sing the swaras of Jatiswaram in concerned tala.

UNIT – IV

1. Shabdham.
2. Teutuvam.
3. Application of Pancha jati in practice.

SEMESTER – IV

Total Marks-10(IA)+40=50

THEORY MUSICOLOGY AND APPLIED THEORY - IV UNIT – I

PAPER - IV

1. Importance of Abhinay Darpan in Indian dance.
2. Classification of Nayika Bheda.
3. Knowledge of other classical dance form – Odishi.
4. Study of folk dances of East and North-east India– Tripura, Assam, West Bengal, Bihar
5. Study of Tala dasa prana.
6. Study of Drishti Bheda according to Abhinay Darpan.

UNIT – II

1. General introduction to Kuruvanji dance-drama.
2. Knowledge of Banis (schools) of Bharatanatyam.
3. Study of Jati hasta according to Abhinay Darpan.
4. Life sketches of Gauri Amma, Mrinalini Sarabhai and Padma Subramaniam.
5. Ability to write – a) Notation of Jatiswaram, Tillana and Misra Allaripu b) Lyrics and gist of Shabdam learnt in previous semester.
6. Short notes: -Tandava, Lasya, Aradi, Arengetram, Rangadhivevata stuti, Namaskriya, Pushpanjali.

Total Marks-10(IA)+40=50

PRACTICAL PRACTICAL APPLICATION OF DANCE - IV UNIT – III

PAPER - IV

1. Tillana.
2. Practical usage of Drishti Bheda.
3. Ability to recite the Allaripu and the korvais of Tillana and to sing the lyrics of Tillana in concerned tala.

UNIT – IV

1. Pushpanjali.
2. Allaripu (Misra Jati).
3. Practical knowledge of Jati hasta according to Abhinay Darpan.

SEMESTER – V

Marks-20(IA)+80=100

THEORY MUSICOLOGY AND APPLIED THEORY - V UNIT – I

PAPER - V

1. Dance references found in Harivansha and Bhagavat Purana.
2. Classification of Nayaka bheda and Ashtanayika.
3. Detailed study of Rasa and Bhava with special references from Natyashastra and also knowledge of Navarasa.
4. Knowledge of other Indian classical dance style – Kuchipudi.
5. General knowledge and comparative study of Guru Shishya Parampara and Institutional system of music teaching.
6. Contribution of the following personalities in the field of Indian dance and dance-dramas (Nritya-natika) – Rabindranath Tagore, Uday Shankar, Rukmini Devi.

UNIT – II

1. Dance as present in Kalidasa's Literature.
2. Importance of Jaidev and his Geetgovinda in Indian dance.
3. Comparative study of the characteristic of Classical and Folk dance.
4. Study of other Indian classical dance style - Mohiniattam
5. Qualities and disqualities of a dancer.
6. Knowledge of folk dances of West India – Maharashtra, Rajasthan, Madhya Pradesh, Gujarat.

UNIT – III

1. Contribution of South Indian poets with their compositions towards the Abhinay repertoire of Bharatanatyam – Gopala Krishna Bharati, Kshetragnya, Purandara Dasa.
2. Contribution of institutions and performers in the revival of Bharatanatyam and Transformation in performing techniques to popularize the concert platforms in 20th century. (After independence).
3. Study of Navagraha hasta according to Abhinay Darpan.
4. Life sketches of Swati Tirunal, Kalanidhi Narayan and Kamala Lakshman
5. Ability to write – a) Notation of Teermanams, Chittai Swara and Charana Swaras of Varnam. b) Lyrics and gist of Varnam and Bhajan.
6. Short notes: - Padabheda, Mandala Bheda, Sthanaka, Kinkini Lakshana, Patra Lakshana, Patra Pranaha.

UNIT - IV

1. Contribution of North Indian poets with their compositions towards the Abhinay repertoire of Bhararatanatyam – Meerabai, Tulsidas, Surdas.
2. Detailed study of Margam (repertoire) of Bharatanatyam.
3. Knowledge of Devata hasta according Abhinay Darpan.
4. Life sketches of Chokkalingam Pillai, Mahalingam Pillai and Muthukumar Pillai.
5. Ability to write – a) Notation of Khanda Allaripu b) Lyrics and gist of Keertanam and Javeli
6. Short notes: - Varjaneeya Patra, Sabha rachna, Sabha lakshana, Natya prashansa, Natya kramah, Angahara, Rechaka - Pindibheda.

SEMESTER – V

Total Marks -20(1A)+80=100

PRACTICAL PRACTICAL APPLICATION OF DANCE - V UNIT – I

PAPER - VI

1. Varnam.
2. Ability to recite the Teermanams and bols of Chittai swara, Charana swaras.
3. Ability to sing the Lyrics of Varnam.

UNIT – II

1. Bhajan.
2. Practical Knowledge of Navagraha Hasta.
3. Recitation of Sioakas of Padabheda, Mandala Bheda, Sthanaka, Kinkini Lakshana, Patra Lakshana, Patra Pranah

UNIT -- III

1. Keertanam
2. Javeli.
3. Practical knowledge of Devata hasta.

UNIT – IV

1. Allaripu (Khanda jati).
2. Ability to recite the Sollus (bols) of Khanda Allaripu.
3. Recitation of Sloakas of Barjaneeya Patra, Sabha rachna, Sabha lakshana, Natva prashansa, Natya kramah.

SEMESTER – VI

Total Marks-20(IA)+80=100

THEORY MUSICOLOGY AND APPLIED THEORY - VI UNIT – I

PAPER - VII

1. Dance references found in Vishnudharmottar Purana, Shiva and Kalika Purana.
2. Study of other Indian classical dance style – Sattriya.
3. Growth of contemporary dance in India with the reference of important personalities like Chandralekha, Kumudini Lakhiya, Ram Gopal etc.
4. Place of music in fine – arts and interrelation between dance, sculpture and painting.
5. Importance of music in general education.
6. Knowledge of folk dances of North India – Punjab, Uttar Pradesh, Chhattisgarh, Kashmir

UNIT – II

1. Dance references as found in the works of Sanskrit dramatists Harsha, Bhasa, Rajsekhar, Sudraka, Bhasa.
2. Detailed study of Sapta tandavas and Lasya.
3. Comparative study of Kathak, Bharatanatyam, Manipuri and Kathakali dance forms with respect to techniques, styles, costumes, make-ups and accompanying instruments.
4. Origin, history and development of Ballet Dance.
5. World history of Modern dance and the contribution of Isadora Duncan towards it.
6. Study of folk dances of South India – Tamilnadu, Kerala, Andhra Pradesh (Seemandhara & Telengana), Karnataka.

UNIT – III

1. Symbols and significance of Nataraja in dance with factual evidences from sculpture, painting and iconography.
2. Detailed study of Poorvaranga and Prekshyagriha.
3. Study of Dharmi, Vritti, Pravritti, Desi and Margi.
4. Knowledge of Bandhava hasta according to Abhinay Darpan.
5. Life sketches -US Krishna Rao & Chandrabhaga Devi, Thankumani Kutty, Sonal Mansingh.
6. Ability to write – a) Notation of Jatiswaram & Tillana b) Lyrics & gist of Padam and Sloakam.

UNIT - IV

1. Contribution of South Indian poets with their compositions towards the Abhinay repertoire of Bhararatanatyam – Sarangapani, Neelkantha Sivan, Dharmapuri Subarayar.
2. Stories of Krishna related to dance – especially Raslila and Kaliya Daman.
3. Sillapadikaram: the ancient tamil text – its story content and references of dance in it.
4. Study of Dashavatar hasta according to Abhinay Darpan.
5. Life sketches of Ramaiah Pillai, Vyajyanthimala and Saroja Vaidyanathan.
6. Short notes: - Utplavana, Bhramari, Charibheda, Gatibheda, Anga, Pratyanga, Upanga.

SEMESTER - VI

Max Marks 30(1A)+80=100

PRACTICAL PRACTICAL APPLICATION OF DANCE - VI UNIT - I

PAPER - III

1. Nadam
2. Dashavatai Hasta
3. Practical applications of Navarasa

UNIT - II

1. Todaya Mangalam.
2. Pushpanjali.
3. Recitations of slokas of Utplavana, Charibheda, Gatibheda and Bhramari.

UNIT - III

1. Jatiswaram
2. Ganesh Vandana (Pushpanjali).
3. Practical knowledge of Bandhava Hasta according to Abhinay Darpan.

UNIT - IV

1. Tillana
2. Sloakam
3. Ability to recite the Teermanams and korvais of Jatiswaram and Tillana and also to sing swaras of Jatiswaram and Tillana in concerned Tala.