

Bharati Vidyapeeth Deemed University

School of Performing Arts, Pune

Post Graduation Course in Dance. (Choice Based Credit System)

M.A. (Dance- Bharatnatyam)

Course Structure and Syllabus

1st year

M.A. Dance 1 st year Sem - 1	Credits
Theory Paper	02
Three Practical Papers	23

M.A. Dance 1 st 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 Shilapadikaram and Malavikagnimitra.
P13) Practical 1	Stage Performance 1	Varnam in Ata or Rupak Taal (Duration 35 mins.)
S13) Practical 2	Stage Performance 2	Choreography (A Tirmanam and a Korvai of Tillana or Jatiswaram) (to be given 1 hour in advance)
V13) Practical 3	Viva	<ol style="list-style-type: none">1) Performance related topics2) Natuvangam on Tattakali or Alarippu- (Khanda/Mishra/sankirna)

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1st year

M.A. Dance 1 st year Sem – 2	Credits
Theory Paper	02
Three Practical Papers	23

M.A. Dance 1 st 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 1	Ashtapadi, Tillana in Taal other than Adi and Rupak (Total Duration 30 mins.)
A23) Practical 2	Stage Performance 2	A Full Jatiswaram or Tillana (to be given 1 week in advance)
V23) Practical 3	Viva	<ol style="list-style-type: none">1) Performance related topics2) Natuvangam – Jatiswaram Singing and playing Talam

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Course Structure and Syllabus

2nd year

M.A. Dance 2 nd year Sem – 3	Credits
Theory Paper	02
Three Practical Papers	23

M.A. Dance 2 nd Year Semester - 3		
Paper	Subject	Syllabus
T33) Theory	Aesthetics in Dance	<ol style="list-style-type: none">1. Bharata's Rasa theory, other Indian Aestheticians like Abhinava Gupta & Bhoj, it's exposition in Dance2. 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 1	An elaboration of Nritya composition like Swarajati or Raagmalika (Duration 30 mins.)
S33) Practical 2	Stage Performance 2	Group Choreography of Nritya composition with an abstract or absolute concept – Natuvangam of this composition.
V33) Practical 3	Viva	Performance related topics

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Course Structure and Syllabus

2nd year

M.A. Dance 2 nd year Sem – 4	Credits
Theory Paper	02
Three Practical Papers	23

M.A. Dance 2 nd Year Semester - 4		
Paper	Subject	Syllabus
T43) Theory	Writing on Dance Teaching Methodology of Dance	1. Criticism 2. News Paper Article, 3. Biography 4. Theoretical writing (subjects related with Dance). 5. An Essay writing 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 , private classes and University courses, their specific aims and objects, dance training for personality development, morals of dance profession
P43) Practical 1	Stage Performance 1	Daru- novel composition incorporating Nritha and Nrithya Padam - Traditional Vatsalya or Bhakti Padam. (Total Duration 30 mins.)
S43) Practical 2	Stage Performance 2	A Padam (to be given 1 week in advance) (Shringar Padam)
V43) Practical 3	Viva	Doing Natuvangam for a composition having Nritha and Nrithya along with singing ability.