

Indira Kala Sangit Vishwavidyalaya, Khairagarh

Bharatnatyam Dance M.P.A. I Year

Paper I

Theoretical and Practical Aspects related to Bharatanatyam

Time: 3 hrs.

Marks: 100

1. Study of Bharatanatyam – History, Development, Costume & Decoration.
2. Brief study of the various items of Bharatanatyam Margam – Pushpanjali, Kautuvam, Alaripu, Jatiswaram, Shabdam, Varnam, Padam, Keertanam, Ashtapadi, Javali, Bhajan, Tillana, Shlokam.
3. Study of Guru Shishya Parampara and Arrangetram in context of Bharatanatyam.
4. Contribution of Nayak and Maratha Kings in development of Dasiattam/Sadir (Bharatanatyam)
5. Life sketch of Sri. E. Krishna Iyer, Sri Meenakshisundaram Pillai, Mylpore Gauri Amma, Smt. Rukmini Devi Arundale, Smt. Abhinayarani Bala Saraswati,.
6. Brief study of the treatise Silappadikaram.
7. Detail study of Devadasi Tradition in India.
8. Detail study of Abhinaya & its varieties – Angika, Vachinka, Aaharya and Sattwika according to Natyashastra.
9. Study of Natya, Nritta and Nritya.
10. Study of Tandava and Lasya with varieties.

Prof. Dr. Neeta Gaharwar
Dean, Faculty of Dance
Chairman

Smt. Shekh Medini Hombal
Asst. Prof. Bharatanatyam
Member

Prof. Dr. Richa Thakur
Prof. Girls Degree College, Durg
Subject Expert Bharatanatyam

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Paper II

Essay and Notations writing and Dance Drama Choreography – 1

Time: 3 hrs.

Marks: 100

1. Choreography of a dance drama Rukmini Haran, Draupadi Vastraharan, Meenakshi Kalyanam based on following points: Story, Characters, Number of scenes, Costume and Decoration, Rasa produced in scenes, background music and stage setting.
2. Notation of all the items and self choreography of the practical course – Pushpanjali/Kautuvam, Alaripu, Jatiswaram, Shabdam, Tillana and the self choreographed two Korvais of Adi Tala.
3. Essay on dance related general topics.

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Paper III

History and Development of Indian Dance & Various Aspects of Bharatanatyam

Time: 3 hrs.

Marks: 100

1. Dance related stories described in Epics & Puranas. (Ramayana, Mahabharata, Vishnu Dharmottara Purana, Maharaas from ShrimadbhagvatMahapurana).
2. Study of the history of Dance from Pre-historic era to Modern period. (Pre-historic era, Indus Valley Civilization, Vedic Age, Jain- Bauddha religion, Gupta Age, Harshavardhan Age, Mughal period, British period & Modern period.)
3. Study of Indian Classical Dances: Kathakali, Mohiniattam, Kuchipudi and Odissi.
4. Study of Indian Classical Dances: Kathak, Manipuri, Sattriya.
5. Study of the History and Development of Folk Theatre in India and brief knowledge of Ramaleela, Rasaleela, Chhau, Pandavani, Yakshagana.

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6. Shlokas from Abhinaya Darpan: Viniyogas of Shiro Bheda, Drishti Bheda, GreevaBheda and Sthanak Pada Bheda with Shlokas and meaning according to Abhinaya Darpan.
7. Shlokas from Abhinaya Darpan: Deva Hastas, JaatiHastas and Mandala Pada Bhedas with Shloka and meaning according to Abhinaya Darpan.

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Viva and Practical

Marks: 300

1. Pushpanjali/Kautuvam– one.
2. Alaripu– one.
3. Jatiswaram – one.
4. Shabdam – one.
5. Tillana – one.
6. Choreography of twoKorvais in Adi Tala. (min. 4 Avartanas).
7. Demonstration of Viniyogas of Shiro Bheda, Drishti Bheda, GreevaBheda and Sthanak Pada Bheda with Shlokas and meaning according to Abhinaya Darpan.
8. Demonstration of Deva Hastas, JaatiHastas and Mandala Pada Bhedas with Shloka and meaning according to Abhinaya Darpan.
9. Ability to do Nattuvangam of all the items learnt in practical syllabus.
10. Ability to present with Tala, all the items learnt in practical syllabus.

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Stage Presentation

Marks: 150

Stage presentation by students in front of audience (time limit 30 mins).

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Bharatnatyam Dance M.P.A. II Year

Paper I

**Introduction to Indian Treatises, their theories and the Dance/Dance
Drama Traditions of Asia and Europe**

Time: 3 hrs.

Marks: 100

1. General introduction of Acharya Shardatanaya& his treatise Bhava Prakashan& Acharya Sharangadeva&Nruttadhyay of his treatise Sangeet Ratnakar.
2. Detail study of Bhava and Rasa with varieties.
3. Study of Rasa Sutra according to scholars – Acharya Bhatta Nayak, Sri Shankuk, Acharya Bhatta Lollata and Acharya Abhinava Gupta.
4. Detail study of the topics: Prekshagriha or Auditorium (chapter 2) &Purvaranga (chapter 5) according to Natyashastra.
5. Study of Natyotpatti Katha according to Natyashastra, Abhinaya Darpana, Sangeet Ratnakara, Dasharupaka and Bhava Prakashana.
6. History and Development of western Modern Dance.
7. History and Development of Ballet.
8. Dance/Dance Drama Traditions of Asian Countries – China (Peiking Opera), Japan (Noh & Kabuki) and Sri Lanka (Kandyan Dance), Thailand (Khon&Lakon)

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Paper II

Essay and Notations writing and Dance Drama Choreography – 2

Time: 3 hrs.

Marks: 100

1. Choreography of a dance drama: Shiva Parvati Vivah, Sita Swayamvara, Sita Haran, based on following points: Story, Characters, Number of scenes, costume and decoration, Rasa produced in scenes, background music and stage setting.
2. Notation of all the items and self choreography of the practical course – Varnam/Swarajati, Padam, Keertanam/Bhajan, Ashtapadi/Javali and the self choreographed two Korvais of Rupaka Tala.
3. Essay on dance related general topics.

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Paper III

Theoretical and Practical Aspects of Dance

Time: 3 hrs.

Marks: 100

1. Relation of Dance with other Fine Arts.
2. Detail study of Nayak and Nayika Bhedas with its varieties.
3. Detail study of the topics: Tala Dasha Prana, North Indian Tala System and South Indian Tala System.
4. Life sketch and contribution of Musical Trinities – Tyagaraja, Shyama Shastri, Muttuswami Dixitar and Maharaja Swati Tirunal.
5. Study of the definition of Karana along with knowledge of any ten Karanas.
6. Study of the definition of Angahara along with knowledge of any five Angaharas.
7. Study of Vritti, Rechak, Lokadharmi and Natyadharmi according to Natyashastra.
8. Shlokas from Abhinaya Darpan: Dashavatar Hastas, Navagraha Hastas and Bandhava Hastas with Shloka and meaning according to Abhinaya Darpan.

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9. Shlokas from Abhinaya Darpan: Utplavana Pada Bhedas, Bhramari Pada Bheda and Chari Pada Bhedas with Shloka and meaning according to Abhinaya Darpan.

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Viva and Practical

Marks: 300

1. Varnam / Swarajati – one.
2. Padam – one.
3. Keertanam/ Bhajan – one.
4. Ashtapadi/ Javali – one.
5. Self composition of any item by the student – one.
6. Choreography of two Korvais in Rupak Tala. (min. 4 Avartanams)
7. Demonstration of Dashavatar Hastas, Navagraha Hastas and Bandhava Hastas with Shlokas and meaning according to Abhinaya Darpan.
8. Demonstration of Utplavana Pada Bhedas, Bhramari Pada Bhedas and Chari Pada Bhedas with Shloka and meaning according to Abhinaya Darpan.
9. Ability to do Nattuvangam of all the items learnt in practical syllabus.
10. Ability to present with Tala, all the items learnt in practical syllabus.

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Marks: 150

Stage presentation by students in front of audience (time limit 30 mins).

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