

Foundation- I [Dance]

Bharata Natyam And Mohini Attam

Paper I: An Introduction to Traditional Indian Culture 50 Marks

1. Concept of Culture and Civilization
2. Ancient Indian Culture and its evolution.
3. Indus Valley Civilization.
4. Dance in Vedic Age- A Brief Introduction.
5. Division in Vedas.
6. Aryanization of South India.
7. Civilization of India as described in the great epics.
8. Pre Mauryan India.
9. Buddhism and Jainism – the status of dance during the period. Legends of dancers.
10. Inclusion of dance in drama.
11. Historical evidence of natya.
12. Evidence in the Gupta Age and its Literature – Brief Introduction.

Foundation- I [Dance]

Bharata Natyam And Mohini Attam

Paper III: Epics

Marks 50

A) Ramayana :

- i. Outlines of Story
- ii. Selected Episodes
- iii. Character Sketches of prominent characters

B) Mahabharata :

- i. Outlines of Story
- ii. Selected Episodes
- iii. Character Sketches of prominent characters

C) Puranas:

- i. Concept of Incarnation
- ii. Ten incarnations of Vishnu

D) Shilappadikaram:

- i. Outlines of Story
- ii. Selected Episodes
- iii. Character Sketches of prominent characters

FOUNDATION-II
BHARATA NATYAM
THEORY– 200 Marks

Paper-I **Origin and History of Bharata Natyam** **50 Marks**
2 hours

Prevalence of Dance in the Southern Region as a highly cultivated art in the Shilappadikaram period – Tanjore as centre of classical dance in the 11th century during Rajaraja Chola's reign – Subsequent development, growth and decline due to internal feuds and wars in subsequent centuries–Decline during the early British period – Renaissance in the 18th century. The Tanjore Quartette who systematised and choreographed Bharata Natyam in its present form–Degeneration of the Devadasi system in the 19th Century and its ultimate abolition in the temple and ostracism from the society in the first quarter of the 20th century–Renaissance and revitalisation in the 1930- emergence of dance and name “Bharata Natyam” and its growth, popularity among the intelligentsia of today.

Paper-II **Sanskrit** **50 Marks**
2 hours

A study of selected Sanskrit Shlokas from the Natyashastra and Abhinayadarpana and introduction to selected Literary Sanskrit work.

Paper-III **Fundamental Technique and Contents in Bharata Natyam** **50 Marks**
2 hours

- a) An introduction to the 4 abhinayas and their components as specified in Natyashastra.
- b) Hastas (Gestures) : Asamyuta, Samyuta, Nritta. The comparative study of the hastas as enumerated in Natyashastra, Abhinayadarpana and Bharatarnava. (Shlokas to be learnt only from Abhinayadarpana of Nandikeshvara.).
- c) Sthanakas (the stance) : Their varieties and uses :-

A study of Mandalas, Charis, Bhramaris, Gatis, Utplavanas as given in Natyashastra and Abhinayadarpana.

- d) Eye, Neck, Head movements. Their varieties and uses :-
Includes study of eyebrows and drishtis. (Shlokas to be learnt only from Abhinayadarpana)
- e) Adavu and classification : depiction of Adavu by drawings.
- f) Repertoire of Bharata Natyam.
- g) Spiritual background of Bharata Natyam.

B.P.A Part I – (Dance)
Bharata Natyam
Semester I

Paper II

40 Marks

Ritual: Concept, Development and connection with Art
Syllabus:

- 1) Origin and evaluation of the Rituals
- 2) Ritual as a religious and social phenomenon
- 3) Significance of rituals
- 4) Types and forms of rituals- Dance as ritual and rituals in dance
- 5) Worship and worship of manifest forms
- 6) Ṣoḁaṣopacāras
- 7) Temples

Internal Evaluation – 20 Marks

B.P.A Part I – (Dance)
Bharata Natyam
Semester II

Paper II

40 Marks

**Ritualistic Mythology in Shaivism, Vaishnavism and Shaktism
and its reflection in Dance**

Syllabus:

- 1) Shiva- Concept, epithets, Nataraja, Ardhanari form of Shiva
- 2) Devotees of Shiva
- 3) Types of Shiva's dance
- 4) Myths- Gajasura, Jalandhara, Kirtimukha, Tripuradaha
- 5) Kartikeya- Concept, epithets and connection with dance
- 6) Ganapati- Concept, epithets and connection with dance
- 7) Vishnu- Concept, epithets and connection with dance
- 8) Krishna- Concepts, epithets, myths and childhood exploits of Krishna
- 9) Shakti - Concepts, epithets, Mahishasurmardini form.

Internal Evaluation – 20 Marks

B.P.A. (DANCE) PART - I MOHINI ATTAM

SEMESTER I

PAPER - II

40 MARKS

MYTHS AND LEGENDS IN KATHAKALI & MOHINI ATTAM –I

1. Legend of the traditional Mohini in the Hindu mythology. A study of Vishnu's Maya and Shakti. The lesson taught in the episode of "waters of existence".
2. An introduction to Vaishnavism.
3. The Hindu temple – its significance and symbolism of its architecture – Its relevance to Indian dance.

Internal Evaluation – 20 Marks

B.P.A. (DANCE) PART - I MOHINI ATTAM

SEMESTER II

PAPER - II

40 MARKS

MYTHS AND LEGENDS IN KATHAKALI & MOHINI ATTAM –II

1. An introduction to Bhagavati and Shakti Cult.
2. The symbolism of Ganapati.
3. Sandhya Nrutyam – This includes the study of the philosophical ideas of Shiva Nataraja , the various Tandavas , the panchakriyas attributed to Shiva. It also includes the concept of Shakti and Purusha and Prakruti.
4. An introduction to religious rituals and its relevance to Indian Dance.

Internal Evaluation – 20 Marks

B.P.A. Part II (Bharata Natyam and Mohini Attam)
Semester III

Paper II

40 Marks

Religion, philosophy and Study of literature

Syllabus:

- 1) Vedic Religion – Samhitas, Brahmanagranthas, Aranyakas Upanishads.
- 2) Six systems philosophy with special reference to Samkhya, Yoga, and Vedanta
- 3) Bhagvadgita
- 4) Three paths leading to the God
- 5) Ashramas and Purusharthas
- 6) Vaishnavism : Origin, and development of the cult, Avatara theory, Influence on dance
- 7) Shaivism: Origin and development of the cult, Different sects, Influence on Dance
- 8) Shakti cult and Tantrism
- 9) Bhakti : Concept and spread of Bhakti movement, Navavidha Bhakti
- 10) Rasalila

Internal Evaluation – 20 Marks

Bachelor of Performing Arts (Dance) Part - II
Communication Skills and Creative Writing

OR

Environmental Science

Semester - III

Total Marks:-60 (External Exam:- 40 Marks, Internal Exam:- 20 Marks)

Syllabus:- Environmental Science

- I: Energy resources

- II: Land resources

- III : Ecosystems

- IV:- Biodiversity and its conservation

- V: Environmental Protection Acts

- VI: Prevention and Control of Pollution

Bachelor of Performing Arts (Dance) Part - II
Communication Skills and Creative Writing

OR

Environmental Science

Semester - IV

Total Marks:-60 (External Exam:- 40 Marks, Internal Exam:- 20 Marks)

Syllabus:- Environmental Science

- I: Social Issues and Environment
- II: Environmental Pollution
- III: Human Population and Environment
- IV: Study of Environmental Report(s)

B.P.A. (DANCE) DEGREE (Final Year)
BHARATA NATYAM AND MOHINI ATTAM

Semester-V

Paper-I

40 Marks

HISTORY, DEVELOPMENT AND COMPARATIVE STUDY OF DANCE

History and Development of Indian Dance through the ages :-

1. Ancient rituals in tribal dancing e.g. magic, hunting, sacrifice, etc which led to dancing.
2. Mythical origins of dance.
3. Beginning of dance in the historical periods from the Buddhist era (Satavahana, Andhra, Ikshvaku periods).
4. The flowering of dance through the 'Bhakti' and 'Shakti' cults.
5. The post Bharata development of classical dance – Gupta and vakataka periods.
6. The dance in Pallava, Chola, Pandya, Kakatiya, Hoysala, Vijayanagar and Nayaka periods.
7. The question of Persian and Arabic influences in the Mogul era.
8. The development or major styles as prevailing in the 18th Century.
9. Modern development and trends.
10. A comparative study of the prevalent Classical Dance Styles Bharata Natyam, Kathak, Kathakali, Manipuri, Mohini Attam, Kuchipudi and Odissi in terms of their
 - i) Origins and History of Development
 - ii) General Characteristics
 - iii) Aesthetics.
11. A study of the major tribal and folk Dances and theatre like Yakshagana, Bhagvat Mela, Kuravanji Nataka, Ottam, Tulal, Bhagavati Payettu, Chhau, Bhil, Lavani and Gondhal, Garba Raas and Bhavai, Gummar, Ram Leela, Folk Dances of the North Eastern States and Ladakh and Sikkim etc

Project

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20 Marks.

B.P.A. (DANCE) DEGREE (Final Year)
BHARATA NATYAM AND MOHINI ATTAM

Semester-V

Paper-II

40 Marks

Sculpture, Painting, Iconography and Temple Architecture and South East Asian Dances

Influence of Sculpture, Painting and Iconography and Drama, Indian Classical Dance. The concepts of Aesthetics or Poetics applicable to these arts and their influence on one another. Also the basic principle governing these arts in the Indian tradition.

1. Analysis of dance sculptures in temple – Tanjore Chidambaram, Kumbhakonam, Bhuvaneshvar, Konark, Khajurano, Belur Halebid etc – musical instruments relating to dance.
2. The cave paints and murals as models and illustrations of dance movements. Paintings like the Ragmala series and other miniatures inspiring natya moods and movements.
3. The importance of iconography in relation to hastas, mudras and sthanas.

Project - 20 Marks

Note :-

In Paper-I (History, Development and Comparative Study of Dance). Project will be done on the workshop undertaken in the college.

In Paper-II (Sculpture, Painting, Iconography, Temple, Architecture and South East Asian Dances) project work will be undertaken in relation to Sculpture of South East Asian Dances.

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M.P.A. (DANCE) Part-I

Bharata Natyam, Mohini Attam & Kathak

Theory

(Theory Common for all Styles)

Semester-I

Paper-I

140 Marks

Asian Dramaturgy and Indian Poetic Tradition

Concepts of Asian dramaturgy which include ancient Sanskrit dramas and dramatic traditions, Japanese Noh and Kabuki Theatres, Peking Opera (Chingzhi) etc.

The paper will also include a study of the Indian poetic tradition and its relevance to classical dances.

External Assessment will be for 90 Marks and Internal Assessment will be for 50 Marks