

# University of Mumbai



No. AAMS\_UGS/ICC/2022-23/172

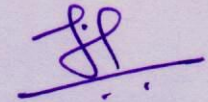
## CIRCULAR:-

Attention of the Principals of the Affiliated Colleges and Directors of the Recognized Institutions in Faculty of Interdisciplinary Studies is invited to this office Pamphlet No. 231 relating to the Foundation Course in Dance.

They are hereby informed that the recommendations made by the Ad-hoc Board of Studies in **Dance** at its meeting held on 21<sup>st</sup> March, 2022 and subsequently passed in the Faculty and then by the Board of Deans at its meeting held on 2<sup>nd</sup> May, 2022 **vide** item No. 8.9 (R) have been accepted by the Academic Council at its meeting held on 17<sup>th</sup> May, 2022 **vide** item No. 8.9 (R) and that in accordance therewith, the revised syllabus of **Foundation – I and Foundation - II (Dance)**, has been brought into force with effect from the academic year 2022-23. (The circular is available on the University's website [www.mu.ac.in](http://www.mu.ac.in)).

MUMBAI – 400 032

17<sup>th</sup> November, 2022

  
(Prof. Sunil Bhirud)  
I/c Registrar

To

The Principals of the Affiliated Colleges and Directors of the Recognized Institutions in Faculty of Interdisciplinary Studies.

A.C/8.9(R)/17/05/2022

Copy forwarded with Compliments for information to:-

- 1) The Dean, Faculty of Interdisciplinary Studies,
- 2) The Chairman, Ad-hoc Board of Studies Dance,
- 3) The Director, Board of Examinations and Evaluation,
- 4) The Director, Board of Students Development,
- 5) The Director, Department of Information & Communication Technology,
- 6) The Co-ordinator, MKCL.

**Copy to :-**

- 1. The Deputy Registrar, Academic Authorities Meetings and Services (AAMS),**
- 2. The Deputy Registrar, College Affiliations & Development Department (CAD),**
- 3. The Deputy Registrar, (Admissions, Enrolment, Eligibility and Migration Department (AEM),**
- 4. The Deputy Registrar, Research Administration & Promotion Cell (RAPC),**
- 5. The Deputy Registrar, Executive Authorities Section (EA),**
- 6. The Deputy Registrar, PRO, Fort, (Publication Section),**
- 7. The Deputy Registrar, (Special Cell),**
- 8. The Deputy Registrar, Fort/ Vidyanagari Administration Department (FAD) (VAD), Record Section,**
- 9. The Director, Institute of Distance and Open Learning (IDOL Admin), Vidyanagari,**

**They are requested to treat this as action taken report on the concerned resolution adopted by the Academic Council referred to in the above circular and that on separate Action Taken Report will be sent in this connection.**

- 1. P.A to Hon'ble Vice-Chancellor,**
- 2. P.A Pro-Vice-Chancellor,**
- 3. P.A to Registrar,**
- 4. All Deans of all Faculties,**
- 5. P.A to Finance & Account Officers, (F.& A.O),**
- 6. P.A to Director, Board of Examinations and Evaluation,**
- 7. P.A to Director, Innovation, Incubation and Linkages,**
- 8. P.A to Director, Board of Lifelong Learning and Extension (BLLE),**
- 9. The Director, Dept. of Information and Communication Technology (DICT) (CCF & UCC), Vidyanagari,**
- 10. The Director of Board of Student Development,**
- 11. The Director, Department of Students Welfare (DSD),**
- 12. All Deputy Registrar, Examination House,**
- 13. The Deputy Registrars, Finance & Accounts Section,**
- 14. The Assistant Registrar, Administrative sub-Campus Thane,**
- 15. The Assistant Registrar, School of Engg. & Applied Sciences, Kalyan,**
- 16. The Assistant Registrar, Ratnagiri sub-centre, Ratnagiri,**
- 17. The Assistant Registrar, Constituent Colleges Unit,**
- 18. BUCTU,**
- 19. The Receptionist,**
- 20. The Telephone Operator,**
- 21. The Secretary MUASA**

**for information.**

AC – 17/05/2022  
Item No. – 8.9 (R)

# **UNIVERSITY OF MUMBAI**



**Revised Syllabus for Foundation - I and  
Foundation - II (Dance)**

**(With effect from the academic year 2022-23)**

# UNIVERSITY OF MUMBAI



## Syllabus for Approval

Sr. No.	Heading	Particulars
1	Title of the Course	Foundation - I and Foundation - II (Dance)
2	Eligibility for Admission	S.S.C
3	Passing Marks	40%
4	Ordinances / Regulations ( if any)	
5	No. of Years / Semesters	2 Years
6	Level	P.G. / U.G. / Diploma / Certificate ( Strike out which is not applicable)
7	Pattern	Yearly/Semester ( Strike out which is not applicable)
8	Status	New/Revised ( Strike out which is not applicable)
9	To be implemented from Academic Year	From Academic Year <u>2022-2023</u>

Name & Signature of BOS Chairperson :

*Meenakshi*

Name & Signature of Dean:

*Alwani*

**Note:- This is the Five Year integrated Degree Course BFA/PA Bachelor of Fine Arts/Performing Arts in Dance.**

**The First two years are Foundation- I and Foundation-II which function according to the Annual Pattern.**

### **FOUNDATION I [DANCE]**

#### **BHARATA NATYAM**

#### **PRACTICAL**

#### **Syllabus of Practical-I Nritta**

**125 marks**

1. Basic Exercises of Bharata Natyam
2. Adavus in three speeds.
  - a. Tatta Adavu – 5 Variations
  - b. Naatta Adavu- 6 variations
  - c. Kuditta Mettu – 6 Variations
  - d. Tat tai ta ha Adavu – 3 Variations
  - e. Visharu Adavu- 3 Variations
  - f. Sarikkal Adavu- 2 Variations
  - g. Mandi Adavu- 2 Variations
  - h. Small Teermanam Adavu- 4 Variations
  - i. Big Teermanam Adavu- 4 Variations
3. Alaarippu in Tishra Jaati
  - a. Recitation and Performance of Alaarippu in Jaati Shollus
  - b. Recitation and Performance of Alaarippu in Adavu Shollus
  - c. Recitation and Performance in Alaarippu Shollus
4. Shlokas of Abhinayadarpanam
  - a. Namskriyaa
  - b. Rangaadi devataastuti
  - c. Naatyakrama
  - d. Definition Shlokas of Asamyuta Hastas
  - e. Definition Shlokas of Shirobheda, Drishtibheda, Greevaabheda.
5. Journal
  - a. Notation of the following Adavus in Chaturashra Jaati using:
    - i. Adavu and Jaati Shollus in Taalam (three speeds).
    - ii. Dance Movements.
      - Tatta Adavu
      - Naatta Adavu
      - Kuditta Mettu Adavu
      - Tat tai ta ha Adavu
      - Visharu Adavu
      - Murukku Adavu
      - Sarikkal Adavu
      - Mandi Adavu
      - Taandudal Adavu
      - Yetta Adavu
      - Tattimettu Adavu
      - Small Teermanam Adavu
      - Big Teermanam Adavu

**The division of Marks for Practical-I Nritya is as follows:-**

<b>Nritya-</b>		<b>125 marks</b>
a. Angashuddha	-	25 marks
b. Layashuddha	-	25 marks
c. Rendering of Adavus	-	25 marks
d. Test of knowledge of technical terms and performance of the same:	-	25 marks
e. Journal	-	25 marks

**Syllabus of Practical II Nritya**

**125 Marks**

1. Basic Exercises of eyes, eyelids, eyebrows, lips, cheeks.
2. Introduction to Ashta Rasas
  - a. Shringaara Rasa
  - b. Haasya Rasa
  - c. Karuna Rasa
  - d. Raudra Rasa
  - e. Veera Rasa
  - f. Bhayaanaka Rasa
  - g. Beebhatsa Rasa
  - h. Adbhuta Rasa

**The division of Marks for Practical-II Nritya is as follows:-**

<b>Nritya</b>		<b>125 marks</b>
a. Performance of the Ashta Rasas	-	75 marks
b. Meaning of the Choreography	-	25 marks
c. Recitation and performance of the Abhinayadarpanam shlokas	-	25 marks

## **Syllabus of Practical III Music and Taalas**

**50 Marks**

1. Basic Introduction to Carnatic Music
  - a. Singing of Sarali Varishai
  - b. Singing of Jantai Varishai
  - c. Singing of Melsthaayi Varishai
  - d. Singing of Dhaatu Varishai
  - e. Alankaarams
  
2. Basic Introduction to Taalas of Carnatic Music
  - a. Sulaadi Sapta Taalas
  - b. Pancha Jaatis
  - c. 35 Taalas
  - d. Alaarippu Recitation with Taalam in Alaarippu, Adavu and Jaathi Shollus
  - e. Adavus recitation in Aadi Taalam in 3 Speeds

**The division of Marks for Practical III Music and Taalas is as follows:-**

**Music and Taalas**

**50 marks**

- |                                      |   |          |
|--------------------------------------|---|----------|
| a. Singing                           | - | 25 marks |
| b. Knowledge and recitation of talas | - | 25 marks |

**FOUNDATION- I [DANCE]  
BHARATA NATYAM  
THEORY**

**Syllabus**

**Paper I: An Introduction to Traditional Indian Culture 100 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.



**Syllabus**  
**Paper II: Sanskrit**

**100 Marks**

A) General:

- i. Varnamala ( Alphabets )
- ii. Diacritical Marks and Transliteration
- iii. Ten Subhashitas (verses) with translation
- iv. Conversational Sanskrit

B) Grammar:

- i. Words declination – Masculine and neuter gender words ending in ‘a’
- ii. Verbs- Present Tense Singular Forms of Parasmaipada from First group of Verbs
- iii. Svarasandhi

C) General :

- i. Ten Subhashitas (verses) with translation
- ii. Conversational Sanskrit
- iii. Revision of Transliteration

D) Advanced Grammar:

- i. Words declination Feminine words ending in ‘ā’
- ii. Words declination Pronouns- asmad, yushmad, tad
- iii. Verbs- Present Tense all Forms of Parasmaipada from First group of Verbs
- iv. Gunasandhi and Vyanjanasandhi

**Syllabus**  
**Paper III: Epics**

**100 Marks**

- A) Ramayana :
- i. Outline of Story
  - ii. Selected Episodes
  - iii. Character Sketches of prominent characters
- B) Mahabharata :
- i. Outline 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. Outline of Story
  - ii. Selected Episodes
  - iii. Character Sketches of prominent characters

## **FOUNDATION- I [DANCE]**

### **BHARATA NATYAM**

#### **THEORY**

##### **Syllabus**

##### **Paper – IV Communication Skills in English**

**100 Marks**

- I: Sentence Structure
- II: Tense and Composition
- III: One Word-Substitution
- IV: Figures of Speech
- V: Vocabulary- Word Power
- VI: Study of Selected Amar Chitra Katha
- VII: Essay Writing
- VIII: (Physical and Mental) Hygiene
- IX: Speech Delivery
- X: Introduction to Communication Skills

**FOUNDATION I [DANCE]  
MOHINI ATTAM  
PRACTICALS**

**Syllabus of Practical-I Nritta**

**125 marks**

1. Basic Exercises of Mohini Attam and Kathakali
2. Adavus in three speeds.
  - a. Level A (Shira and Greeva) - 2 variations ( Sarpita, Lolita)
  - b. Level B (Vaksha and Parshva) - 2 variations ( Suchi )
  - c. Level C ( Kati) -2 variations ( Rechita Nikuttita, Katisama)
  - d. LevelD ( Uru and Janu)-2 variations (Gridhravalinaka,Urdhvajanu, Baddha)
  - e. Level E ( Pada) - 2variations (Tala Vilasita, Vyamsita, Atikranta)
  - f. Level F (Manibandha and Kurpara)-(Parshava Lola, Adhastala lola) Small Teermaanam & Big Teermaanam Adavus.
  - g. Three Jatis of Chollakettu

**Kathakali**

- a. Shari and Kummi
3. Shlokas of Abhinayadarpanam, Hastalakshana Deepika and Balarama Bharatam
  - a. Namskriyaa
  - b. Rangaadidevataastuti
  - c. Naatyakrama
  - d. Definition Shlokas of Samyuta and Asamyuta Hastas
  - e. Definition Shlokas of Shirobheda, Drishtibheda, Greevaabheda and Padabhedas.
4. Journal
  - a. Drawing of the 24 hasta-s from Hastha Lakshana Deepika
  - b. Writing of 24 hasta mudra shloka-s in sanskrit diacritical marks and its definition in english.
  - c. Theory of Kinetics (Volution and Revolution)
  - d. Notation of the following Adavus in Chatushra Jaati using:
    - i. Adavu and Jaati Shollus in Taalam.
    - ii. Dance Movements.
      - Lolita Adavu
      - Suchi Adavu
      - Rechita Nikuttita Adavu
      - Gridhravalinaka Adavu
      - Adhastalalola & ParshvalolaAdavu
      - Small Teermaanam Adavu
      - Big Teermaanam Adavu

**The division of Marks for Practical I Nritya is as follows:-**

<b>Practical-I Nritya</b>		<b>125 marks</b>
1. Angashuddha	-	25 marks
2. Layashuddha	-	25 marks
3. Rendering of Adavus	-	25 marks
4. Test of knowledge of technical term and Performance of the same.	-	25 marks
5. Journal	-	25 marks

**Syllabus of Practical-II Nritya**

**125 marks**

1. Basic Exercises of eyes, eyelids, eyebrows, lips, cheeks.
2. Introduction to Ashta Rasas
  - a. Shringaara Rasa
  - b. Haasya Rasa
  - c. Karuna Rasa
  - d. Raudra Rasa
  - e. Veera Rasa
  - f. Bhayaanaka Rasa
  - g. Beebhatsa Rasa
  - h. Adbhuta Rasa
3. Introduction to Padam - (sthayi and pallavi)
4. Introduction to Padartha
5. Pallavi of a Padam
6. Shlokas from Hatalakshana deepika and Balarama Bharata.

**The division of Marks for Practical II Nritya is as follows:-**

<b>Practical-II Nritya</b>		<b>125 marks</b>
1. Performance of the item	-	75 marks
2. Meaning and content of the item.	-	25 marks
3. Recitation and performance of the Hastalakshana Deepika shlokas	-	25 marks

**Syllabus of Practical-III Music and Taalas**

**50 marks**

1. Basic Introduction to Carnatic Music
  - a. Singing of Sarali Varishai
  - b. Singing of Jantai Varishai
  - c. Singing of Melsthaayi Varishai
  - d. Singing of Dhaatu Varishai
  - e. Alankaarams
  
2. Basic Introduction to Taalas of Carnatic Music and Sopanam Music
  - a. SulaadiSaptaTaalas
  - b. Pancha Jaatis
  - c. 35 Taalas

**The division of Marks for Practical-III Music and Taalas is as follows:-**

**Practical-III Music and Taalas**

**50 marks**

- |  |   |          |
|--|---|----------|
| 1. Singing                                   | - | 25 Marks |
| 2. Knowledge and recitation<br>of the taalas | - | 25 Marks |

## **FOUNDATION- I [DANCE]**

### **MOHINI ATTAM**

#### **THEORY**

#### **Syllabus**

**Paper I: An Introduction to Traditional Indian Culture 100 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.

## Syllabus

### Paper II: Sanskrit

100 Marks

#### A) General:

- i. Varnamala ( Alphabets )
- ii. Diacritical Marks and Transliteration
- iii. Ten Subhashitas (verses) with translation
- iv. Conversational Sanskrit

#### B) Grammar:

- i. Words declination – Masculine and neuter gender words ending in ‘a’
- ii. Verbs- Present Tense Singular Forms of Parasmaipada from First group of Verbs
- iii. Svarasandhi

#### C) General :

- i. Ten Subhashitas (verses) with translation
- ii. Conversational Sanskrit
- iii. Revision of Transliteration

#### D) Advanced Grammar:

- i. Words declination Feminine words ending in ‘ā’
- ii. Words declination Pronouns- asmad, yushmad, tad
- iii. Verbs- Present Tense all Forms of Parasmaipada from First group of Verbs
- iv. Gunasandhi and Vyanjanasandhi



## **Syllabus**

### **Paper III: Epics**

**100 Marks**

#### **A) Ramayana :**

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

#### **B) Mahabharata :**

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

#### **C) Puranas:**

- iii. Concept of Incarnation
- iv. Ten incarnations of Vishnu

#### **D) Shilappadikaram:**

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

## **Syllabus**

**Paper – IV Communication Skills in English**

**100 Marks**

- I: Sentence Structure
- II: Tense and Composition
- III: One Word-Substitution
- IV: Figures of Speech
- V: Vocabulary- Word Power
- VI: Study of Selected Amar Chitra Katha
- VII: Essay Writing
- VIII: (Physical and Mental) Hygiene
- IX: Speech Delivery
- X: Introduction to Communication Skills

**FOUNDATION-II [DANCE]**  
**BHARATA NATYAM**  
**PRACTICALS**

**Syllabus of Practical-I Nritta**

**125 Marks**

**Practical 1- Nritta**

1. Basic Exercises of Bharata Natyam
2. Revision of old items
3. Adavus
  - a. Naatta Adavu- 10 variations
  - b. Kuditta Mettu Adavu – 12 Variations
  - c. Tat tai taa haa Adavu – 8 Variations
  - d. Visharu Adavu- 17 Variations
  - e. Sarikkal Adavu- 11 Variations
  - f. Mandi Adavu- 10 Variations
  - g. Taandudal Adavu - 5 Variations
  - h. Yetta Adavu - 6 Variations
  - i. Kutta Naata Adavu - 6 Variations
  - j. Korvai Adavu - 8 Variations
  - k. Peri Adavu - 2 Variations
  - l. Kutta Adavu - 2 Variations
  - m. Murukku Adavu - 2 Variations
  - n. Tatti Mettu Adavu - 5 Variations
  - o. Nadai Adavu - 2 Variations
  - p. Pakka Adavu - 4 Variations
  - q. Small Teermanam Adavu- 4 Variations
  - r. Big Teermanam Adavu- 4 Variations
4. Performance of the above Adavus in Pancha Jaatis and Trikaala in Jaati Shollus
5. A traditional Jatisvaram
  - a. Recitation and Performance in Jaati Shollus.
  - b. Recitation and Performance in Adavu Shollus.
  - c. Technical Analysis of Jatisvaram
6. Revision of Abhinayadarpanam Shlokas
7. Journal
  - a. Notation of the following Adavus in Tishra Jaati, Mishra Jaati, Khanda Jaati and Sankeerna Jaati using:
    - i. Adavu and Jaati Shollus in Taalam (three speeds).
    - ii. Dance Movements.

- Naatta Adavu
- Kuddita Mettu Adavu
- Tat tai taa haa Adavu
- Mandi Adavu
- Yetta Adavu
- Murukku Adavu
- Taandudal Adavu
- Small Teermaanam
- Big Teermaanam

**The division of Marks for Practical-I Nritta is as follows:-**

**Practical-I Nritta**

**125 Marks**

a.	Angashudda	-	25 Marks
b.	Layashudda	-	25 Marks
c.	Rendering of Adavus in Pancha-jati	-	25 Marks
d.	Knowledge of technical term and Performance of the same.	-	25 Marks
e.	Journal.	-	25 Marks

## Syllabus of Practical II Nritya

125 Marks

1. Basic Exercises of eyes, eyelids, eyebrows, lips, cheeks.
2. Introduction to Ashta Rasas in detail.
  - a. Shringaara Rasa
  - b. Haasya Rasa
  - c. Karuna Rasa
  - d. Raudra Rasa
  - e. Veera Rasa
  - f. Bhayaanaka Rasa
  - g. Beebhatsa Rasa
  - h. Adbhuta Rasa
3. Technical Analysis of Ashta Rasas
4. A traditional Shabdham
5. Technical Analysis of the Shabdham
6. A traditional Shlokam
7. Technical Analysis of the Shlokam
8. Shlokas of Abhinayadarpanam
  - a. Definition Shlokas of Samyuta Hastas
  - b. Abhinaya Shlokas (Four Abhinayas)
  - c. Nritta Hasta
  - d. Paada Bhedas
  - e. Mandala Bheda
  - f. Sthaanaka Bheda
  - g. Utplavana Bheda
  - h. Bhramari Bheda
  - i. Chaari Bheda
  - j. Gati Bheda

**The division of Marks for Practical II Nritya is as follows:-**

<b>Nritya</b>	<b>-</b>	<b>125 Marks</b>
a. Performance of the items	-	75 Marks
b. Meaning and content of the items	-	25 Marks
c. Recitation and performance of the Abhinayadarpanam shlokas.	-	25 Marks

### **Syllabus of Practical III Music and Taalas**

**50 Marks**

1. Revision of old items
2. Any one Geetam
3. Singing of Jatisvaram
4. Singing of Shabdham
5. 35 Taalas in three speeds
6. Recitation of Adavus in Pancha Jaatis and Trikaalam in Jaati Shollus
7. Chaapu Taalam recitation only 1 Speed holding Taalam
8. Recitation of Teermaanams in 3 Speeds holding Eka Taalam
9. Calculation and Recitation of Teermaanams in Aadi Taalam
10. Recitation of the Jatisvaram - Jati and Korvais.

**The division of Marks for Practical III Music and Taalas is as follows:-**

#### **Practical III Music and Taalas**

**50 Marks**

- |    |                                    |   |          |
|----|------------------------------------|---|----------|
| a) | Singing                            | - | 25 Marks |
| b) | Knowledge and recitation of talas. | - | 25 Marks |

## FOUNDATION-II [DANCE]

### BHARATA NATYAM

#### THEORY

#### Syllabus

**Paper-I**                      **Origin and History of Bharata Natyam**                      **100 Marks**

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

#### Syllabus

**Paper-II**                      **Sanskrit**                      **100 Marks**

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

#### Syllabus

**Paper-III**                      **Fundamental Technique and Content in Bharata Natyam**                      **100 Marks**

- 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.

## **Syllabus**

### **Paper-IV**

### **Contemporary Scene in Indian Dance**

**100 Marks**

- a) An Introduction to the Seven Classical Dance Styles :
- i) Bharata Natyam
  - ii) Kathakali
  - iii) Manipuri
  - iv) Kathak
  - v) Mohini Attam
  - vi) Kuchipudi
  - vii) Odissi
- b) A brief study of the leading dance institutes in India.
- c) Life sketches and contributions of the leading dance personalities of the 20<sup>th</sup> Century.
- d) A brief study of the important Sanskrit texts relevant for the study of classical dancing.

## **Syllabus:-**

### **Paper – V Communication Skills in English**

**100 Marks**

- I: Impromptu Speech
- II: Summary Writing
- III: Comprehension and Vocabulary
- IV: Basic Official Correspondence
- V: Dialogue Writing
- VI: Scene Writing and Presentation
- VII: Introduction to Selected Epic Characters
- VIII: Speech Training
- IX: Grammar



## FOUNDATION-II [DANCE]

### MOHINI ATTAM

#### PRACTICALS

#### Syllabus of Practical-I Nritta

125 Marks

1. Basic Exercises of Mohini Attam
2. Revision of old items
3. Adavus
  - a. Level A (Shira and Greeva) - 2 variations ( Sarpita, Lolita)
  - b. Level B (Vaksha and Parshva) - 2 variations (Suchi)
  - c. Level C (Kati) -2 variations ( Rechita Nikuttita, Katisama)
  - d. Level D (Uru and Janu)-2 variations (Gridhravalinaka, Urdhva Jaanu, Baddha)
  - e. Level E ( Pada) - 2 variations (Tala Vilasita, Vyamsita, Atikranta)
  - f. Level F (Manibandha and Kurpara)- (Parshava Lola Adhastala lola) Small Teermanam & Big Teermanam
4. Performance of the above Adavus in Pancha Jaatis and Trikaala in Jaati Shollus
5. Performance of Chollakettu
  - a. Recitation and Performance in Jaati Shollus.
  - b. Recitation and Performance in Adavu Shollus.Technical Analysis of Chollakettu
  - a. Adavus in Trikala and Pancha Jati
  - b. Chollakettu.
  - c. Shari.
  - d. Kummi
  - e. Complete Todayam.
6. Revision of Hasta Lakshana Deepika and Balarama Bharata
7. Journal
  - a. Notation of the following Adavus in Tishra Jaati, Mishra Jaati, Khanda Jaati And Sankeerna Jaati Using:
    - i. Adavu and Jaati Shollus in Taalam (three speeds).
    - ii. Dance Movements.
      - Lolita Adavu
      - Suchi Adavu
      - Rechita Nikuttita Adavu
      - Gridhravalinaka Adavu
      - Adhastalalola & Parshvalola Adavu
      - Small Teermanam Adavu
      - Big Teermanam AdavuWrite adavus in 3 speeds  
Sketch in tishra, misra, khanda and Sankeerna jatis.

**The division of Marks for Practical-I Nritya is as follows:-**

**Practical-I Nritya**

**125 Marks**

- |    |  |   |          |
|----|--|---|----------|
| a. | Angashudda   | - | 25 Marks |
| b. | Layashudda   | - | 25 Marks |
| c. | Rendering of Adavus in Pancha-jati                       | - | 25 Marks |
| d. | Knowledge of technical term and Performance of the same. | - | 25 Marks |
| e. | Journal.   | - | 25 Marks |

**Syllabus of Practical II Nritya**

1. Basic Exercises of eyes, eyelids, eyebrows, lips, cheeks.
2. Introduction to Ashta Rasas in detail.
  - a. Shringaara Rasa
  - b. Haasya Rasa
  - c. Karuna Rasa
  - d. Raudra Rasa
  - e. Veera Rasa
  - f. Bhayaanaka Rasa
  - g. Beebhatsa Rasa
  - h. Adbhuta Rasa
  - i. Complete the padam
  - j. Shlokam
3. Technical Analysis of Ashta Rasas
4. A traditional Padam
5. Technical Analysis of the Padam
6. A traditional Shlokam
7. Technical Analysis of the Shlokam
8. Shlokas of Hastalakshana Deepika and Balarama Bharatam
  - a. Definition Shlokas of Samyuta and Asamyuta Hastas
  - b. Viniyoga Shlokas of Samyuta and Asamyuta Hastas ( First 12)
  - c. Vakshaa Bhedas
  - d. Parshava Bhedas
  - e. Kati Bheda
  - f. Bhujamula Bheda
  - g. Manibandha Bheda

**The division of Marks for Practical II Nritya is as follows:-**

**Practical II Nritya**

**125 Marks**

- |    |  |   |          |
|----|--|---|----------|
| a. | Performance of the items   | - | 75 Marks |
| b. | Meaning and content of the items   | - | 25 Marks |
| c. | Recitation and performance of the Hastalakshana Deepika and Balarama Bharatam shlokas. | - | 25 Marks |

### **Syllabus of Practical III Music and Taalas**

1. Revision of old items
2. Any one Geetam
3. Singing of Chollakettu
4. Singing of Padam
5. 35 Taalas in three speeds
6. Recitation of Jati and Korvais
7. Revision of Sopanam Taalas
8. Learning of Kalashams in Sopanam Taalas

**The division of Marks for Practical III Music and Taalas is as follows:-**

#### **Practical III Music and Taalas**

**50 Marks**

- |    |                                    |   |          |
|----|------------------------------------|---|----------|
| a) | Singing                            | - | 25 Marks |
| b) | Knowledge and recitation of talas. | - | 25 Marks |

**FOUNDATION-II [DANCE]  
MOHINI ATTAM  
THEORY**

**Syllabus**

**Paper-I**

**Origin and History and Development of  
Kerala Dance Tradition.**

**100 Marks**

- a) Earliest origins in the Pre-Aryan primitive Dravidian era in the various ritualistic cults- Dominance of 'mantravadis' and 'magic'.  
The beginning of Dance in ritualistic movements as adjuncts to temple worship. Abhinaya as accompaniment to vedic chants- the origins of "natya" as given in the Natyashastra. Dance in Buddhist Maurya and Gupta era – Dance as a highly cultivated art in the south in the Shilapadikaram era – Aryanisation of the South.
- b) The various Bhagvati cult ritual dances- Mutiettu, Bhagavati Pattu, Tiyattu, Pani, Kali-atta-Teyyam.
- c) Chakkyar Kootu-Prabandham Kuttu, Kudiyyattam and Pathakam.
- d) Socio-religious dances- Yatrakali, Sastrakali. Sanghakali, Ezhamattukali.
- e) Mohini Attam in 16<sup>th</sup> Century.
- f) Operas and Folk plays Kamasanatakam, Meenakshinattakam, Parijatanatakam.
- g) Krishnattam in middle of 17<sup>th</sup> Century.
- h) Ramanattam in the later half of the 17<sup>th</sup> century- Forerunner of Kathakali.
- i) Kathakali in the end of the 17<sup>th</sup> Century and Beginning of 18<sup>th</sup> Century.

**Syllabus**

**Paper-II**

**Sanskrit**

**100 Marks**

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

**Syllabus**

**Paper-III**

**Technique of Kathakali and Mohini Attam**

**100 Marks**

- a) The training of a Kathakali artiste and meaning and content of Kathakali.
- b) The four abhinayas – a general survey of their respective importance.
- c) Angikabhinaya-24 basic hastas based on Hastalakshana Dipeeka. Pure dance movements-their technique in both Kathakali and Mohini Attam.
- d) Sattvikabhinaya, Rasabhinaya or delineation of moods, Nayanabhinaya in Kathakali and Mohini Attam.
- e) Theories of Volution and Revolution – their place in Kathakali and Mohini Attam.

**Syllabus  
Paper-IV**

**Contemporary Scene in Indian Dance**

**100 Marks**

- a) An Introduction to the Seven Classical Dance Styles :
- i) Bharata Natyam
  - ii) Kathakali
  - iii) Manipuri
  - iv) Kathak
  - v) Mohini Attam
  - vi) Kuchipudi
  - vii) Odissi
- b) A brief study of the leading dance institutes in India.
- c) Life sketches and contributions of the leading dance personalities of the 20<sup>th</sup> Century.
- d) A brief study of the important Sanskrit texts relevant for the study of classical dancing.

**Syllabus**

**Paper – V Communication Skills in English**

- I: Impromptu Speech
- II: Summary Writing
- III: Comprehension and Vocabulary
- IV: Basic Official Correspondence
- V: Dialogue Writing
- VI: Scene Writing and Presentation
- VII: Introduction to Selected Epic Characters
- VIII: Speech Training
- IX: Grammar