

(General Format of the syllabus and curriculum specification document)

MA

Master of Bharathanatyam

PROGRAMME STRUCTURE AND SYLLABUS

2019-20 ADMISSION ONWARDS

(UNDER MAHATMA GANDHI UNIVERSITY PGCSS REGULATIONS 2019)



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EXPERT COMMITTEE IN PERFORMING ARTS (PG)

(1. Bharathanatyam 2. Kathakali Vesham  
3. Mohiniyattam 4. Chenda 5. Kathakali Sangeetham 6. Maddalam )

MAHATMA GANDHI UNIVERSITY

2019

**MAHATMA GANDHI UNIVERSITY  
PRIYADARSINI HILLS P.O.  
KOTTAYAM -686560**

**DRAFT SYLLABUS FOR  
MA BHARATHANATYAM**

**EXPERT COMMITTEE IN PERFORMING ARTS (PG)**

<b>1. M.A Bharathanatyam</b> <b>2. M.A Kathakali Vesham</b> <b>3. M.A Mohiniyattam</b> <b>4. M.A Chenda</b> <b>5. M.A Kathakali Sangeetham</b> <b>6. M.A Maddalam</b>		
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Sri. Vinod Kumar	Dept. of Chenda,RLV College, Thripunithura	8289833655
Sri. Radhakrishnan	Dept. of Kadhakali Vesham,RLV College, Thripunithura	9495195089
Sri. Kalamandalam Sudheesh	Dept. of Kadhakali Sangeetham, RLV College, Thripunithura	9495782386
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**M.A Bharathanatyam Degree Program**

(Mahatma Gandhi University Regulations PGCSS 2019 from 2019-20 Academic years)

1. Aim of the program : Detailed knowledge of Bharathanatyam and Performing concerts and teaching.
  
2. Eligibility for Admissions : BA Bharathanatyam (50%)
  
3. Medium of Instruction and Assessment : Malayalam or English
  
4. Faculty under which the Degree is awarded : Bharathanatyam
  
5. Specializations offered , if any : Bharathanatyam
  
6. Note on compliance with the UGC Minimum Standards for the conduct and award of Post Graduate Degree

## **ACKNOWLEDGEMENT**

The Master of Arts in the Performing Arts program is designed to train the students to become a good Performer and Scholar. The syllabus and curriculum were modified in 2012 to restructure the programs as per the MG university regulations of credit semester system (MGU-CSS-PG).

The present revision emphasizes the importance of core competence in Performing Arts profession with due importance to field-based learning and reflection, which is a unique feature and an integral part of arts. The program objectives and learning outcomes are visualized to provide the learners with a perspective artist practice with a deeper insight into particular specialized functional areas. The field-based experience can develop the ability of the learners to become a good Performer.

The work is the result of combined efforts of member of the PG expert committee (Performing Arts) and the head of the departments, faculty members of the college who worked as a team and eminent Dance , kathakali Scholars and artists. We express our sincere thanks to V C of MG University and Pro V C for their support and continued guidance. We are grateful to Dr. Praveen, syndicate member in charge of the curriculum revision and all the distinguished members of the syndicate and administrative officers who have been providing the guidelines for the finalization of the new syllabus and curriculum.

We would like to convey our sincere thanks to the experts in Performing Arts in the college. (Bharathanatyam, Mohiniyattam, Kathakali Vesham, Kathakali Sangeetham, Chenda and Maddalam ). Our gratitude to one and all who have contributed their resources to make this venture a success.

Chairperson and Members

Expert Committee in Performing Arts

MG university

Kottayam

## **INTRODUCTION**

The Master of Arts in Performing Arts is a professional training programme for two years and organized in four semesters. The departments like Bharathanatyam, Mohiniyattam, KathakaliVesham, KathakaliSangeetam, Chenda and Maddalam are came under this faculty. To develop the knowledge and skill through various concepts, perspectives and values of the concerned subject is the main aim of this programme. The curriculum of Master of Arts in Performing Arts is to meet the requirements for programme objectives which helps students to build career in performing arts. The course also aims at the development of students through the study and understanding of advanced lessons both in theory and practice.

The programme also helps to develop the abilities of students to become good performers by assigning a dissertation in the final semester of the course. There are a number of promising career opportunities open for these graduates in various fields like teaching, stage performance, medias and even in film industries too.

**MAHATHMA GANDHI UNIVERSITY**

**M A BHARATHANATYAM PROGRAMME COURSE DETAILS**

Sem	Course Chord	Course Type	Course Title	Hrs/ Week	Credits	Total Credits	
I	1	PA010101	Theory	Dance Legends and Institutions of Modern India	4	3	19
	2	PA010102	Theory	Traditional Cultures and Folk/Ritual Theatre forms of India	4	4	
	3	PA010103	Practical	Alarippu and Jatiswaram	5	4	
	4	PA010104	Practical	Sadbam and Keerthanam	5	4	
	5	PA010105	Practical	Padam and Thillana	5	4	
	6			Video Watching / Library	2		
II	1	PA010201	Theory	Sanskrit Dance Treatises and Dance Features	4	3	19
	2	PA010202	Theory	History and Development of Bharathanatyam	4	4	
	3	PA010203	Practical	Padavarnam	5	4	
	4	PA010204	Practical	Javali and Slokam	5	4	
	5	PA010205	Practical -	Ashtapadi and Thirupugazh	5	4	
	6			Video Watching / Library	2		
III	1	PA010301	Theory	Aspects of Dance in Tamil Literature	4	3	19
	2	PA010302	Practical	Alarippu	5	4	
	3	PA010303	Practical	Jatiswaram and Sabdam	5	4	
	4	PA010304	Practical	Padavarnam/ Swarajati and Slokam	5	4	
	5	PA010305	Practical	Keerthanam, Tevaram/ Kavadichindu and Javali	5	4	
	6			Video Watching / Library	1		
IV	1	PA010401	Theory	Aesthetics of Bharathanatyam	5	4	23
	2	PA800401	Elective Practical	Nattuvangam of all learned Items	5	4	
	3	PA800402	Elective Practical	Choreography	5	4	
	4	PA800403	Elective Practical	Stage Performance	5	4	
	5	PA010402	Project		5	4	
	6	PA010403	Viva			3	

**MAHATMA GANDHI UNIVERSITY**

**M.A. BHARATHANATYAM**

**SEMESTER-1**

**CORE COURSE- 1-THEORY-PA010101**

**Dance Legends and Institutions of Modern India**

**Module 1: Dance Legends in the field of Bharatanatyam**

- E. Krishna Iyer, Mylapore Gowriamma
- Balasaraswathi, Rukminidevi
- Shantha Rao, U.S Krishna Rao, Mrinalini Sarabhai
- Padma Subrahmanyam, Kalanidhi Narayanan
- Udaya Sankar-Gopinath, Ragini Devi- Indrani Rahman

**Module 2: Dance Legends in the field of other than Bharatanatyam**

- Shambu Maharaj, Briju Maharaj, Sitara Devi, Pankaj Charandas, Kelucharan Mahopathra, Devaprasad Das
- Vedantham Sathyanarayana Sarma, Vempatti Chinnasathyam
- Kalyanikutti Amma, Sujatha Chapekar
- Bhaskar Roi Chowdhari, Indira Bohra, Javeri Sisters, Singachit Singh
- Guru Kunju Kurupu, Guru Chanthu Panikkar

**Module 3: Dance Institutions and study centres in Modern India**

- Kalakshethra
- Shanthinikethan
- Darpana, Kathak Kendra
- R.L.V. College of Music and Fine Arts
- Nrityagram

#### **Module 4: Dance Research Centres in Modern India**

- Banaras Hindu University, Pune University
- Kerala Kalamandalam Deemed to be University for Art and Culture
- Nalanda Dance Research Centre
- Viswabharati
- Hyderabad Central University, Sree Sankaracharya Sanskrit University

#### **Module 5: Major Dance Festivals in India**

- Khajraho Dance Festival- Madhya Pradesh, Shatavahana Festival- Andhra Pradesh, Pragjyoti International Dance Festival- Assam
- Vikra Sarabhai International Arts Festival- Ahmedabad- Gujarat
- Natarajolsav- Mysore- Karnataka, Nishagandhi Dance Festival- Kerala
- Surya Dance and Music Festival- Kerala, Dharani Kalolsav- Kerala
- Margazhi Festival (Music Academy)- Tamilnadu, Balasaraswathi Memorial Dance Festival, Natyanjali Dance Festival- Chidambaram

### **CORE COURSE-2-THEORY-PA010102**

#### **Traditional Cultures and Folk/Ritual Theatre forms of India**

##### **Module 1: Folk/ Ritual Dance and Theatre Forms of Kerala**

- Kudiattam, Krishnanattam
- Kakkarishi Natakam, Arjuna Nrittam
- Theyyam/ Thira
- Patayani
- Pulikali

## **Module 2: Folk/ Ritual Dance and Theatre Forms of Tamil Nadu**

- Therukoothu, Kurathi/Kummi, PinnalKolattam, OyilKummi
- Karagaattam, MayilAttam, Kolaattam, Silambaattam
- KavadiAattam, PoikkalKudiraiAattam, Kai SilambuAattam
- KazhaiKoothu, Thappaattam, Bommalattam or Puppet Show
- Devaraattam, KaaliAattam, Chakkaiattam

## **Module 3: Folk/ Ritual Dance and Theatre Forms of Karnataka and Andhra Pradesh**

- Yakshaganam, VilasiniNatyam
- VeeraNatyam
- Bhagavatamela
- Perani
- BhagavathaNadanam

## **Module 3: Folk/ Ritual Dance and Theatre Forms of North India**

- AnkiNatt, Nautanki, Gotipua, Thamasha
- Jatra, Chau, Lavani, Bangara, Garbha
- Ghoomar, Makti, Bihu, Dammal
- Rauf, Kud Dance, DolluKonita
- Baul, Lambi, Bhavai Dance

## **Module 4: World Dance practices**

- Ballet- Russia, Flemengo- Spain
- Belly Dance- Middle East, Tango- Argentina
- Kabukki- Japan, Salsa- Cuba
- Candian- Srilanka
- Samba- Brazil

**CORE COURSE-3-PRACTICAL- PA010103****Alarippu and Jatiswaram**

- Alarippu- Misram
- Jatiswaram- Kalyani/ Rupakam

**CORE COURSE-4- PRACTICAL-PA010104****Sadbam and Keerthanam**

- Sadbam- Any Traditional One
- Keerthanam- Jaganmohana or Any other Traditional One

**CORE COURSE-5- PRACTICAL-PA010105****Padam and Thillana**

- Padam- Any Traditional one
- Thillana- Natabhairavi or Paras or Hindolam

## II- SEMESTER

### CORE COURSE-6-THEORY- PA010201

#### Sanskrit Dance Treatises and Dance Features

##### **Module 1: Common Introduction to major Dance treatises in India**

- NatyaSastra
- AbhinayaDarpanam
- Dasarupaka
- HasthalakshanaDeepika
- SangeethaRathnakaram

##### **Module2: General Introduction to Dance Features**

- Bhava and Rasa
- ChaturvidhaAbhinaya
- Hand Gestures
- Nrityam, Nrityam and Natyam

##### **Module 3: NatyaSastra**

- Chapter 7
- Chapter 20
- Chapter 22
- Chapter 24
- Chapter 27

##### **Module 4: AbhinayaDarpanam**

- Slokas 1 to 49
- Slokas 50 to 87
- Slokas 88 to 258
- Slokas 259 to 324

### **Module 5: HasthalakshanaDeepika and SangeethaRathnakaram**

- Hand gestures mentioned in Hasthalakshanadeepika
- Treatment of Dance in Sangeetharatnakara
- Treatment of Rasa in Sangeetharatnakara

## **CORE COURSE- 7-THEORY- PA010202**

### **History and Development of Bharatanatyam**

#### **Module 1: Nattuvanar Tradition**

- General Introduction to Nattuvanar Tradition
- The Tanjore Quartette – Their ancestors and Decedents
- Nattuvanars of Panthanalloor Bani
- Nattuvanars of Vazhavor Bani
- Nattuvanars of other Banis

#### **Module 2: Devadasi System**

- General Introduction Devadasi System
- Classification of Devadasis
- Devadasis at Different period
- Fall of Devadasi Community and its social impact
- Devadasis in post- independent India

#### **Module 4: Royal patronage to dance**

- Status of Dance in Pallava Period
- Status of Dance in Chola period
- Status of Dance at the ages of Chera and Pandya
- Status of Dance in Nayak period
- Status of Dance in Maratta period

**Module 3: Contributions of dancers of the post- colonial period for the Development of Bharatanatyam**

- RukminideviArundale
- E. Krishna Iyer
- Balasaraswathy
- Mrinalini Sarabhai
- Padma Subrahmanyam

**CORE COURSE- 8- PRACTICAL-PA010203**

**Padavarnam**

- Padavarnam- Any traditional one

**CORE COURSE- 9-PRACTICAL-PA010204**

**Javali and Slokam**

- Javali- Any traditional one
- Slokam- Any one

**CORE COURSE-10 - PRACTICAL-PA010205**

**Ashtapadi and Thirupugazh**

- Ashtapadi- Any one
- Thirupugazh- Any one

### III- SEMESTER

#### CORE COURSE-11-THEORY-PA010301

#### Aspects of Dance in Tamil Literature

##### **Module 1: Cilappathikaram**

- Cilappathikaram- its ethos in Dravidian Culture
- Debut performance of Madhavi
- Qualities of Dancer and Dance master mentioned
- Eleven types of Dances and Varikoothu
- Dance Hasthas mentioned

##### **Module 2: Tholkkappiyam**

- A general introduction to the text Tholkkappiyam
- Dance and Tholkkappiyam
- Fundamentals of dance expressed by Tholkkappiyam
- Nine divisions of Porulathikaram

##### **Module 3: Panchamarabu**

- A general Introduction to the text Panchamarabu
- Nrittamarabu of Panchamarabu
- Avinayamarabu of Panchamarabu
- Talarabu of Panchamarabu
- Grammar of Koothu according to Panchamarabu

##### **Module 4: Kuthanool**

- A general Introduction to the text Kuthanool
- Content of Kuthanool
- Suvainool
- Thogainool

**CORE COURSE- 12- PRACTICAL-PA010302**

**Alarippu**

- Alarippu- Khandam
- Mallari or Kauthuvam

**CORE COURSE- 13- PRACTICAL -PA010303**

**Jatiswaram and Sabdam**

- Jatiswaram- Ragamalika or any other traditional one
- Sabdam- Any traditional one
- Thillana- Any one

**CORE COURSE- 14- PRACTICAL-PA010304**

**Padavarnam/ Swarajati and Slokam**

- Padavarnam or Swarajati- Any traditional one
- Slokam- Any one
- Padam- Kshetragna

**CORE COURSE- 15- PRACTICAL-PA010305**

**Keerthanam, Tevaram/ Kavadichindu and Javali**

- Keerthanam- Any one
- Tevaram or Kavadichindu- Any one
- Javali- Any one

## IV- SEMESTER

### CORE COURSE- 16-THEORY- PA010401

#### Aesthetics of Bharathanatyam

##### **Module 1: Rasa Sidhanta of Bharatha**

- Navarasas mentioned in Natyasastra
- Sthayi and Satwika Bhava
- Sanchari Bhavas
- Rasa theory of Bhattalolata and Sri Sankuka
- Rasa theory of Bhattanayaka and Abhinavagupta

##### **Module 2: The Nayikas and Nayakas of Bharathanatyam (Detailed study on the base of Rasa)**

- General classifications of Nayaka and Nayika mentioned in Natyasastra
- Concept of Sringara Nayika on the basis of selected Padams of Swathi Tirunnaal
- Concept of Sringara Nayika on the basis of selected Javalis
- A detailed study on Nayaka-Nayika and Duthibhava of Jayadeva's Ashtapadis

##### **Module 3: Text- Aspects of Abhinaya by Kalanidhi Narayanan**

- Life and contributions of Smt. Kalanidhi Narayanan in the field of Bharatanatyam
- A detailed study on Nayika bhedas mentioned in the text
- A detailed study on Nayaka bhedas mentioned in the text
- The concept Rasa and Bhava according to the text
- Study on Sringara Nayikas according to the verses mentioned in the text

#### **Module 4: A given verse to be analysed in terms of NatyaSidhanda**

- Verse 1: “Deva devamBhajedivvyaprabhavam” (Annamacharyakrithi, Ragam- Hindolam)
- Verse 2: “Kanda naalmuthalaiKathalperuguthedi Kayyinielvpidithakarunai Siva balane” (S. Chidambaram, Ragam- Madhuvanathi)
- Verse 3: “Kishna nee beganebaaro” (Vyasarayar, Ragam- Yamunakalyani)
- Verse 4: “OmanathingalkidaavonallaKomalathamaraPoovo”(IrayimmanTambi, Ragam- Neelambari)
- Verse 4: “Srichakra raja simhasaneswariSrilalithambikeBhuvaneswari” (Agastyar, Ragam- ragamalika)

#### **Module 5: Bharatanatyam and par gender concept**

- General introduction to the Gender concept of Bharatanatyam
- Arrival of Male Bharatanatyam dancers in public performances
- Contributions of male teachers and performers in the field of Bharatanatyam in Post-independent India (E. Krishna Iyer, AdayarLakshman,C.V Chandra Shekhar and V.P. Dhananjayan)
- Status of Bharatanatyam in Modern Era

### **ELECTIVE COURSE-I- PRACTICAL-PA800401**

#### **Nattuvangam of all learned Items**

- Tala recital of Alarippu- Misram, Jatiswaram- Kalyani, Padavarnam and Thillana with NattuvangamandThattkizhi
- Tala recital of Alarippu- Khandam, jatiswaram, Swarajati and Thillana with nattuvangam and Thattkizhi
- Making of Korvais and Jathis

**ELECTIVE COURSE-II-PRACTICAL-PA800402****Choreography**

- Choreography of any Nritha item and Manodharma
- Choreography of Nritya item and Manodharma
- Choreography of selected Korvais, Jatis and Manodharma

**ELECTIVE COURSE-III- PRACTICAL-PA800403****Stage Performance**

- Stage performance of a BharatanatyamMargam
- Stage performance of Alarippu- Khandam, Jatiswaram- Ragamalika, Padavarnam- Any traditional, Padam- Kshetragna and Thillana- Any one
- Stage performance of creative choreography

PA010402

Project

PA010403

Viva

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