

ದೂರವಾಣಿ ಸಂಖ್ಯೆ : 2419677/2419361
ಫ್ಯಾಕ್ಸ್: 0821-2419363/2419301

e-mail : registrar@uni-mysore.ac.in
www.uni-mysore.ac.in

ಮೈಸೂರು ವಿಶ್ವವಿದ್ಯಾನಿಲಯ
ಸ್ಥಾಪನೆ : 1916

ವಿಶ್ವವಿದ್ಯಾನಿಲಯ ಕಾರ್ಯಸೌಧ
ಕ್ರಾಫರ್ಡ್ ಭವನ, ಮೈಸೂರು-570005
ದಿನಾಂಕ: 29.06.2017

ಸಂಖ್ಯೆ:ಎಸಿ.6/450/2016-17

ಅಧಿಸೂಚನೆ

ವಿಷಯ: ಸ್ನಾತಕೋತ್ತರ ಎಂ.ಡ್ಯಾನ್ಸ್ ಕೋರ್ಸ್‌ನ (ಸಿಬಿಸಿಎಸ್) ಪಠ್ಯಕ್ರಮ ಮತ್ತು ಪರೀಕ್ಷಾ ವಿಧಾನದಲ್ಲಿ ಪರಿಷ್ಕರಣೆ ಬಗ್ಗೆ.

- ಉಲ್ಲೇಖ: 1. ದಿನಾಂಕ 09-03-2017 ರಂದು ಜರುಗಿದ ಕಲಾ ನಿಕಾಯ ಸಭೆಯ ತೀರ್ಮಾನ.
2. ದಿನಾಂಕ 30-03-2017 ರಂದು ಜರುಗಿದ ವಿದ್ಯಾವಿಷಯಕ ಪರಿಷತ್ ಸಭೆಯ ತೀರ್ಮಾನ.

ದಿನಾಂಕ 19-12-2016ರಂದು ಜರುಗಿದ ಲಲಿತ ಕಲೆಗಳ (ಸಂಯುಕ್ತ) ಅಧ್ಯಯನ ಮಂಡಳಿ ಸಭೆಯು 2017-18ನೇ ಶೈಕ್ಷಣಿಕ ಸಾಲಿನಿಂದ ಸ್ನಾತಕೋತ್ತರ ಎಂ.ಡ್ಯಾನ್ಸ್ ಕೋರ್ಸ್‌ನ (ಸಿಬಿಸಿಎಸ್) ಪಠ್ಯಕ್ರಮ ಮತ್ತು ಪರೀಕ್ಷಾ ವಿಧಾನದಲ್ಲಿ ಪರಿಷ್ಕರಿಸಲು ಶಿಫಾರಸ್ಸು ಮಾಡಿರುತ್ತದೆ.

ದಿನಾಂಕ 09ನೇ ಮಾರ್ಚ್ 2017ರಂದು ಜರುಗಿದ ಕಲಾ ನಿಕಾಯ ಮತ್ತು ದಿನಾಂಕ 30ನೇ ಮಾರ್ಚ್ 2017 ರಂದು ಜರುಗಿದ ವಿದ್ಯಾವಿಷಯಕ ಪರಿಷತ್ ಸಭೆಗಳು ಮೇಲ್ಕಂಡ ಬದಲಾವಣೆಗೆ ಸಹಮತ ಸೂಚಿಸಿರುವುದರಿಂದ 2017-18ನೇ ಶೈಕ್ಷಣಿಕ ಸಾಲಿನಿಂದ ಸ್ನಾತಕೋತ್ತರ ಎಂ.ಡ್ಯಾನ್ಸ್ ಕೋರ್ಸ್‌ನ (ಸಿಬಿಸಿಎಸ್) ಪಠ್ಯಕ್ರಮ ಮತ್ತು ಪರೀಕ್ಷಾ ವಿಧಾನದ ಪರಿಷ್ಕರಣೆ ಬಗ್ಗೆ ಅಧಿಸೂಚನೆ ಹೊರಡಿಸಲಾಗಿದೆ.

ಮೇಲ್ಕಂಡ ಪಠ್ಯಕ್ರಮ ಹಾಗೂ ಪರೀಕ್ಷಾ ವಿಧಾನ ಬದಲಾವಣೆಯನ್ನು ವಿಶ್ವವಿದ್ಯಾನಿಲಯದ ವೆಬ್‌ಸೈಟ್ www.uni-mysore.ac.in ನಿಂದ ಪಡೆಯಬಹುದಾಗಿದೆ.

ಕುಲಸಚಿವರಿಂದ ಕರಡು ಅನುಮೋದಿಸಿದೆ

ಸಹಿ/-

ಉಪ ಕುಲಸಚಿವರು(ಶೈಕ್ಷಣಿಕ)

ಇವರಿಗೆ:

1. ಕುಲಸಚಿವರು (ಪರೀಕ್ಷಾಂಗ), ಮೈಸೂರು ವಿಶ್ವವಿದ್ಯಾನಿಲಯ, ಮೈಸೂರು.
2. ಡೀನರು, ಕಲಾ ನಿಕಾಯ, ಸಾರ್ವಜನಿಕ ಆಡಳಿತ ಅಧ್ಯಯನ ವಿಭಾಗ, ಮಾನಸಗಂಗೋತ್ರಿ, ಮೈಸೂರು.
3. ಪ್ರಾಂಶುಪಾಲರು, ಲಲಿತ ಕಲೆಗಳ ಕಾಲೇಜು, ಮಾನಸಗಂಗೋತ್ರಿ, ಮೈಸೂರು.
4. ಅಧ್ಯಕ್ಷರು, ಲಲಿತ ಕಲೆಗಳ (ಸಂಯುಕ್ತ) ಅಧ್ಯಯನ ಮಂಡಳಿ, ಮಾನಸಗಂಗೋತ್ರಿ, ಮೈಸೂರು.

5. ಉಪಕುಲಸಚಿವರು/ಸಹಾಯಕ ಕುಲಸಚಿವರು/ಅಧೀಕ್ಷಕರು, ಆಡಳಿತ ವಿಭಾಗ ಮತ್ತು ಪರೀಕ್ಷಾ ವಿಭಾಗ, ಮೈಸೂರು ವಿಶ್ವವಿದ್ಯಾನಿಲಯ, ಮೈಸೂರು.
6. ರಕ್ಷಾ ಕಡತಕ್ಕೆ.

Arts Notification- Ja

University of Mysore

M- Dance – Bharatanatyam
CBCS Scheme

Semester I

Paper No.	Title of the Paper	LTP	Total Marks			
			MAX	C1	C2	Total
	ORIGIN OF DANCE	4/4	70	15	15	100
	ABHINAYA AND DANCE	4/4	70	15	15	100
	NRITYA (PRACTICAL)	6/5	70	15	15	100
	NRITYA (PRACTICAL)	6/5	70	15	15	100
	ABHINAYA (PRACTICAL)	6/5	70	15	15	100
	Total	26/23	350	75	75	500

Semester II

Paper No.	Title of the Paper	LTP	Total Marks			
			MAX	C1	C2	Total
	NATYA SHASTRA	4/4	70	15	15	100
	RANGAMANDIRA(THEATRE)	4/4	70	15	15	100
	NRITYA(PRACTICAL)	6/5	70	15	15	100
	ABHINAYA(PRACTICAL)	6/5	70	15	15	100
	NRITYA(PRACTICAL)	6/5	70	15	15	100
	Total	26/23	350	75	75	500

Semester III

Paper No.	Title of the Paper	LTP	Total Marks			
			MAX	C1	C2	Total
	FOLK DANCES OF INDIA	4/4	70	15	15	100
	AESTHETICS	4/4	70	15	15	100
	ABHINAYA(PRACTICAL)	6/5	70	15	15	100
	GROUP COMPOSITION (PRACTICAL)	6/5	70	15	15	100
	DANCE-DRAMA PRODUCTION(PRACTICAL)	6/5	70	15	15	100
	Total	26/23	350	75	75	500

Semester IV

Paper No.	Title of the Paper	LTP	Total Marks			
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			MAX	C1	C2	Total
	DANCE – DRAMA TRADITION	4/4	70	15	15	100
	DISSERTATION	4/4	70	15	15	100
	COMPOSITION (PRACTICAL)	6/5	70	15	15	100
	NRITYA (PRATICAL)	6/5	70	15	15	100
	INDIVIDUAL CONCERT (PRACTICAL)	6/5	70	15	15	100
	Total	26/23	350	75	75	500

SYLLABI

SEMESTER I

ORIGIN OF DANCE HOURS

TOTAL 40

- | | |
|--|---------|
| 1. Origin of Natya according to Natyashastra | 8 hours |
| 2. study of / classical dance forms – kuchipudi, Kathakali and Mohiniattam | 8 hours |
| 3. Detailed study of Bharatanatya | 8 hours |
| 4. The traditional dance dramas – Yakshagana, Bhagvatamela and Koravanji | 8 hours |
| 5. South Asian traditional dance – dramas | 8 hours |

Project Work – Tala prakarana, Dashaprana, Layagathi, 35 talas and jathi bhedha 72 melakartha talas, 175 talas, 108 talas, navasandhi talas, and their variants.

Detailed Syllabus

1. Origin of Natya Veda according to Bharata's Natya Shastra- Detailed story of Amrita Manthana and the study of technical words used in classical dance.
2. Study of Indian Classical Dance Forms – Kuchipudi of Andhra, Kathakali and Mohiniattam of Kerala –
Historical Background, development of dance forms during 19th and 20th century, its repertoire. Uses of

- costumes and musical instruments.
3. Detailed study of origin and development of Bharatanatyam transition from Dassiattam to Bharatanatyam –
History, present day Bharatanatyam dance recital along with biographies of important dancers.
 4. The traditional dance – drama of South India – Yakshagana, Bhagavatamela and Koravanji, regional values and
the performance from the temple to the proscenium stage.
 5. Brief history of South Asian traditional dance dramas.

**ABHINAYA AND DANCE
HOURS**

TOTAL 40

- | | |
|--|---------|
| 1. Angika Abhinaya according to Natyashastra | 8 hours |
| 2. Use of vachika Abhinaya and it's application and adaptation of literature to
dance | 8 hours |
| 3. Rasa theory and Bhava's in detail | 8 hours |
| 4. Nayaka and Nayikabheda according to different text and Ashthanayikas | 8 hours |
| 5. Angika Abhinaya according to Abhinayadarpana | 8 hours |

Project work: Dance sculptures in Karnataka and the royal patronage to preserve the art forms

Detailed Syllabus

1. Angikabhinaya according to Natya Shastra
2. Use of Vachikabhinaya and its application and adaptation of literature to dance. Special reference work to
Sanskrit classics, works of kannada and tamil like Bharatheshavaibhava, SilapadhiKaram and Vyasabharatha.
3. Rasa theory according to Bharata's Natyashastra and Dhasharoopaka of Dhananjaya. Study of Bhavas with
Sthayibhava, Sancharibhava in detail and also study of rasa theory according to Sangetha Ratnakara.
4. Nayaka/Nayika bhedha according to different text like natyashastra, Dasharoopaka and study of Ashtanayila in
detail and special mention on the Nayikas in well known Sanskrit dramas.
5. Angikabhinaya according to Abhinayadarpana and Lasyaranjana and comparative study in depth.

NRITTA (Practical)

Total 60 hours

1. Adavus in 3 speeds and 5 jathis	10 hours
2. One Jatiswara in Khandā – Chaapu tala	10 hours
3. One Thilana	10 hours
4. Composition of simple Korvais with different Jathis and Nadebheda	10 hours
5. Bhoomi – Chaaris and Akasha – Chaaris preceded by relevant vyayamas of Bharatanatyam	15 hours
6. Singing the above items	5 hours

NRITYA (Practical)

Total 60 hours

1. Shabdham – one	10 hours
2. Devaranama	5 hours
3. Dharuvanama	20 hours
4. Two Alaripus – Kanda and Sankeerna	10 hours
5. Recitation of Hastas along with viniyogas (Samyutha and asmyutha)	15 hours
6. Singing of all Dance items	10 hours

ABHINAYA (Practical)

Total 60 hours

1. Keerthanam – one	10 hours
2. Padam	10 hours
3. Javali in Kannada, telugu or Tamil	10 hours
4. Vachana – one and any kannada geethe adapted to Dance	10 hours
5. Jathiswaram in Misrachaapu tala	10 hours
6. Singing of all Dance items	10 hours

SEMESTER II

NATYA SHASTRA

TOTAL 40 Hours

1. Study of Dasharopakas as given in Natyashastra	8 hours
2. Study of Purvarang according to Natya shastra and comparison with other classical dance form's Purvaranga.	8 hours

3. Study of Sattvika and Samanya Abhinaya	8 hours
4. Vrittis and dramatic conventions	8 hours
5. Study of Kathak, Manipuri and odissi dance forms in detail	8 hours

Project Work – On the Poorvaranga

Detailed Syllabus

1. Study of Dasharopaka in all details – study of some master pieces
2. Study of Purvaranga A detailed – study of purvaranga from Natya Shastra with references, stage orientation of Purvaranga, improvisation, chants etc. Comparison with other classical dance form's in Purvaranga.
3. Detailed study of Sattvika and samanya Abhinaya with reference to Natya Shastra and Dasharopaka
4. Study of Vrittis and dramatic conventions – the Vrittis and their innovative application and interpretation, detail study of the vrittis prevalent in the entire above classical dance forms.
5. Detailed study of features, significance, repertoires, music, Raga Lakshnas of Selected Ten Ragas used in Practical , musical instruments of Kathak, Manipuri, Oddisi.

RANGA MANDIRA (THEATRE)

TOTAL 40 Hours

1. Study of playhouse and its constructions along with drawings according to Bharata's Natyashastra. Comparison with ancient open – air theatre	8 hours
2. Study of proscenium and other modern theatres, lightings, design, make-up, and stage setting. A brief description of other modern western theatre.	8 hours
3. Study of Asian theatres	8 hours
4. Study of ancient Greek theatre	8 hours
5. Study of folk theatre (Indian)	8 hours

Project Work – Make- up and costume design of any classical dance of India and presentation in seminar.

Detailed Syllabus

1. Playhouse and its constructions along with drawings – Study from Natyashastra in detail, other references, Greek Playhouse.
2. Study of proscenium and other modern theatres, lightings, design, make-up, and stage setting. A brief description Of other modern western theatre.
3. In Asian theatres – Chinese and Japanese Kabuki.

- The students have to visit a theatre and give an analytical report.
4. Study of ancient Greek theatre.
 5. Study of folk theatre (Indian)

NRITYA (Practical)

Total 60 hours

1. Pushpanjali followed by Kannada Kriti	10 hours
2. Pada Varna	20 hours
3. Padam of Kshtrayya or any composer	10 hours
4. Keertana – one	15 hours
5. Singing of dance items	5 hours

ABHINAYA (Practical)

Total 60 hours

1. Ashtapadi one Sarga	10 hours
2. Two shlokas from Krishnakarnamruta of Leelashuka and one from any other Source	10 hours
3. One Kannada Devaranamas and one Anthaourageete	10 hours
4. One Thillana	10 hours
5. Viniyogas of Devatahasta	20 hours
6. Singing of all Dance items	5 hours

NRITTA (Practical)

Total 60 hours

1. Composition of one Jathiswara to the music given by the faculty as in the Bharathanatyam margam	10 hours
2. Kautvaam in the traditional Bharathanatyam style	10 hours
3. Nritya padam in the Traditional Bharathanatyam style	10 hours
4. Nritya Hastas in Natyashastra	5 hours
5. Selected 25 Karanas from Natyashastra to be independently performed with practical illustrations	20 hours

6. Singing the above dance items 5 hours

SEMESTER III

FOLK DANCES OF INDIA

TOTAL 40 Hours

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|---|---------|
| 1. Introduction to World Dance Theory in detail | 8 hours |
| 2. South Indian folk dances any two states other than Karnataka | 8 hours |
| 3. North Indian folk dances (Any two states) | 8 hours |
| 4. Folk dances of Karnataka in detail | 8 hours |
| 5. Folk dance – drama like Sangyabalya, Tamasha, Nautanki, Jatra, Ramaleela
Rasaleela.(any three) Representing religious, social and satirical content | 8 hours |

Project Work – ‘Study of Folk dances from any one state of india with supporting documents’

Detailed Syllabus

1. Introduction to world dance theory in detail. A study of primitive dances – their themes and types, forms and choreography, familial, social and professional influence on the world dances.
2. South Indian folk dances performed during different festivities and occasions. Study of costumes and musical Instruments used in folk dances.
3. North Indian folk dances – its influence in the regional climatic conditions and ecological factors. Different types if danced according to themes, patterns and choreography.
4. Folk dances of Karnataka – special references on puppetry. Ritualistic influences, in – door and out – door.
5. Origin, development, theme, costumes, music, instruments and their present status.

AESTHETICS

TOTAL 40 Hours

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|--|---------|
| 1. (a) Evolution of Nataraja figure and its philosophical concept
(b) Saptha Tandava | 8 hours |
| 2. Study of Karanas with Special reference to Chidambaram temple
(Reference Dr. PadmaSubramaniam’s research work and Anand Coomaraswamy’s “Dance of Shiva”) | 8 hours |
| 3. Study of Aesthetic concept and its use in Indian performing Arts (Reference to | 8 hours |

kapila Vatsyayan's Kalatattvakosha")

4. Relation to Dance to its Allied Arts and Religion and influence of these factors on Dance 8 hours

5. Western theories in aesthetics 8 hours

Project Work – On Navarasas. The students have to present a paper highlighting any one Rasa with practical illustration in a Seminar.

Detailed Syllabus

1. Evolution of Nataraja figure and its philosophical concept – and the study of Badami Nataraja figure of

Karnataka and other Nataraja figures in Indian art and culture.

2. Study of Karanas in general and its use in Sapta Tandavas, according to texts, Lasya Ranjana, Usage of Karanas

in Nritta items.

3. Study of Indian aesthetic concepts and its use in performing arts. Adaptation of aesthetic values in a dance performance.

4. Dance and its relation with music, sculpture, painting, literature. Dance in the vedic age and its influences in

Hindu religion.

5. Western theories on aesthetics – Art as ini ,Art & Evolution Art & Form, the philosophers – plato, Aristable

ABHINAYA (PRACTICAL)

Total 60 hours

1. Pada – one	10 hours
2. Javali (One in Telugu or in Tamil)	10 hours
3. Bajan or Abhang	10 hours
4. Choornike one	10 hours
5. Ashtapadhi – one	10 hours
6. Bandavya Hastas	10 hours
7. Singing of all Dance items	10 hours

GROUP COMPOSITION (PRACTICAL)

Total 60 Hours

1. Training the students in group composition	10 hours
2. The students have to compose and present one group folk dances from south india	10 hours
3. The students have to compose and present one group folk dances from one from North India	10 hours

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|--|----------|
| 4. Two group composition on contemporary themes in a creative way. | 10 hours |
| 5. Training the students in Nattuvangam for a margam | 30 hours |

Examination Component

- | | |
|-----------------------------|----------|
| 1. Nattuvangam for a margam | 40 marks |
| 2. Group Dances | 40 marks |
| 3. Internal assessment | 40 marks |

(Write up on the guest lectures and the workshop conducted)

Workshop to be arranged on relevant topics: Nattuvangam, or Yakshagana or Kathakkali or Mohiniattam

DANCE – DRAMA PRODUCTION (PRACTICAL)

Total 60 Hours

The students have to present a dance drama in the medium of classical dancers for 60 minutes

Objectives

1. To enable the students to learn dance drama production in a sustained way.
2. To enrich the stage experience and stage presence of the students
3. To enhance their abilities in organizing events and learning the spirit of cooperation and learn building.
4. To empower the students to understand concepts and present them effectively in their performances.
5. The students are requested to give brief and purposeful verbal introductions.

Break – up of time duration

- | | |
|--|----------|
| 1. Adaptation of the script, theme and music | 15 hours |
| 2. Rhythm, dance, Rasa, Bhava, Abhinaya and choreography | 15 hours |
| 3. Make-up, costumes according to the characters | 10 hours |
| 4. Stage presentation, light and craft | 10 hours |
| 5. Explanations with libretto writing | 10 hours |

Internal Assessment:

Students will be assessed by the teachers for their Regularity, enthusiastic participation during practice and final performance, their willing co-operation and contribution in terms of creative ideas.

SEMESTER IV

DANCE – DRAMA TRADITION

Total 40 hours

1. Dance – drama tradition in India and study of various dance – dramas prevalent in India. Introduction to Western Ballet and its Social beginning	8 hours
2. Study of Mysore school of Bharatanatyam	8 hours
3. Contributions made by famous Indian choreographers – Shri. UdayShankar, Smt. RukminiDevi, Smt. Mrinalini Sarabhai and a brief history of Prof. S Krishna Rao, Sri Koushik, Dr. Maya Rao, and Guru C. Radha Krishna	8 hours
4. Study of dance themes taken from Valmiki – Ramayana, (Two themes) Vyasa Bharata (2 themes) Bhagavata (2 themes) Vaishnava – Shaiva, Shaakta puranas (2+2+2) their symbolic and philosophical significance	8 hours
5. Biographies of famous dancers – Meenakshi Sundaram Pillai, Guru Gopinath, Dr. Venkatalakshamma, Kalyani Kuttiamma, Vedantam Satyanarayana Sharma, Guru. Shambu Maharaj, kelucharan Mohapatra and guru Bipin Singh	8 hours

Project Work: Presentation of a short critical essay in the **Symbolic significance of any one epic theme** studied during the semester followed by a discussion.

DISSERTATION

Students have to choose the topic in consultation with the Dean and Faculty members.

1. Compositions of Teermanas in different Talas	15 hours
2. Composition of Nritta item Thilana.	15 hours
3. Composition of Abhinaya item pada or javali	15 hours
4. Compositions using the Karanas	15 hours
5. Singing all the above items	15 hours

NRITYA (PRACTICAL)

1. Padavarnam	25 hours
2. Keertana – one	10 hours
3. Navarasa	15 hours
4. Viniyogas of Dhashavatara and Navagraha hastas	
5. Annamacharya Kriti – one	10 hours
6. Singing all the above items	

INDIVIDUAL CONCERT (PRACTICAL)

Total 60 hours

1. Individual performance for 60 minutes (solo Bharatanatyam recital by each student)
2. Viva – voice examination for 15 minutes. Total time for the examination 75 mins.
3. Padavarnam is mandatory. The concert should include the items learnt during the entire course.
4. Each teacher should give training for individual programme
5. Music to be arranged by the students.
6. Nattuvangam by respective teachers.