



No.AC.6/32/2018-19

Vishwavidyanilaya Karyasoudha
Crawford Hall, Mysuru- 570 005

Dated: 11th July 2018

NOTIFICATION

Sub: Revision of Syllabus relating to M.Dance and M.Music
from the academic year 2018-19

- Ref: 1.Decision of the Board of Studies in Fine Arts (CB) held on
18-12-2017.
2. Decision of the Faculty of Arts Meeting held on 20.04.2018.
3. Decision of the Academic Council Meeting held on
19.06.2018.

The Board of Studies in Fine Arts (CB) which met on 18th December 2017 has recommended to revise the Syllabus of M.Dance and M.Music from the academic year 2018-19.

The Faculty of Arts and the Academic Council at their Meetings held on 20th April 2018 and 19th June 2018 respectively have also approved the above said proposal and the same is hereby notified.

The contents may be downloaded from the University Website i.e., www.uni-mysore.ac.in


Deputy Registrar(Academic)

Draft Approved by the Registrar

To:

1. The Registrar (Evaluation), University of Mysore, Mysuru.
2. The Dean, Faculty of Arts, Department of Studies in English, Manasagangotri, Mysuru.
3. The Principal, Fine arts College, Manasagangotri, Mysuru.
4. The Chairman, Board of Studies in Fine Arts (CB) Fine arts College, Manasagangotri, Mysuru- With a request to observe the contents uploaded in the University website with regard to the above proposals if any discrepancies inform to the Academic section.
5. The Director, College Development Council, Moulya Bhavan, Manasagangotri, Mysuru.
6. The Deputy Registrar/Assistant Registrar/Superintendent, Administrative Branch and Examination Branch, University of Mysore, Mysore.
7. The PA to Vice-Chancellor/Registrar/Registrar (Evaluation), University of Mysore, Mysore.
8. Office Copy.

UNIVERSITY OF MYSORE

SYLLABUS M.DANCE & REGULATION

BHARATHANATYAM – CBCS Scheme

Semester I Credit 4 3P +1T Max.Marks 100 (15+15IA + 70 for Exam) 64 hrs

Paper No.	Title of the Paper	L:T:P	Total Marks			
			MAX	C1	C2	Total
1	ORIGIN OF DANCE (Theory)	3+1+0=4c	70	15	15	100
2	NATYASHASTRA AND OTHER TREATISES (Theory)	3+1+0=4c	70	15	15	100
3	NRITTA COMPOSITIONS (PRACTICAL)	0+1+3=4c	70	15	15	100
4	NRITYA COMPOSITIONS (PRACTICAL)	0+1+3=4c	70	15	15	100
5	ABHINAYA COMPOSITIONS (PRACTICAL)	0+1+3=4c	70	15	15	100
	Total	20 Hours	350	75	75	500

Semester II Credit 4 3P +1T Max.Marks 100 (15+15IA + 70 for Exam) 64 hrs

Paper No.	Title of the Paper	LTP	Total Marks			
			MAX	C1	C2	Total
1	NATYA SHASTRA	3+1+0=4c	70	15	15	100
2	RANGAMANDIRA(THEATRE)	3+1+0=4c	70	15	15	100
3	ADVANCED NRITTA COMPOSITIONS(PRACTICAL)	0+1+3=4c	70	15	15	100
4	ADVANCED ABHINAYA COMPOSITIONS(PRACTICAL)	0+1+3=4c	70	15	15	100
5	OPEN ELECTIVE	3+1+0=4c	70	15	15	100
	Total	20 Hours	350	75	75	500

Semester III Credit 4 1P+1T Max.Marks 100 (15+15 IA + 70 for Exam)32 hrs

Paper No.	Title of the Paper	LTP	Total Marks			
			MAX	C1	C2	Total
1	FOLK DANCES OF INDIA	3+1+0=4c	70	15	15	100
2	CLASSICAL DANCE AND AESTHETICS	3+1+0=4c	70	15	15	100
3	GROUP PRODUCTION (PRACTICAL)	0+1+3=4c	70	15	15	100
4	ADVANCED ABHINAYA COMPOSITIONS (PRACTICAL)	0+1+3=4c	70	15	15	100
5	OPEN ELECTIVE	0+1+3=4c	70	15	15	100
	Total	20 Hours	350	75	75	500

Semeter IV Credit 4 3L +1T Max.Marks 100 (15+15IA + 70 for Exam) 64 hrs

Paper No.	Title of the Paper	LTP	Total Marks			
			MAX	C1	C2	Total
1	DANCE – DRAMA TRADITION INDIAN AND WESTERN	3+1+0=4c	70	15	15	100
2	DANCE PRODUCTION & DISSERTATION	3+1+0=4c	70	15	15	100
3	COMPOSITION (PRACTICAL)	0+1+3=4c	70	15	15	100
4	NRITTA, NRITYA COMPOSITIONS (PRATICAL)	0+1+3=4c	70	15	15	100
5	CLASSROOM PRODUCTION (PRACTICAL)	0+1+3=4c	70	15	15	100
	Total	20 Hours	350	75	75	500

REFERENCE BOOKS PERTAINING TO NRITYADYAYA

1. Abhinayadarpana
2. Abhinavabharathi
3. Natyashastra of Bharata.
4. SangithaRathnakara of Sarangadeva
5. Nartana Nirnaya
6. Dasharoopaka
7. Monography of Natyashastra
8. History and Development of Indian classical Dance
9. Shruthi magazine
10. Journals of Bharatiya vidyabhavan
11. Padams and Javalis
12. Brihaddeshi of Matanga
13. Manasollasa of Someshwara
14. Bharathakosha of Ramakrishna kavi
15. A dictionary of South Indian Music and Musicians – Prof. P Samba Murthy
16. History of South Indian Music – R RangaRamanuja Iyengar
17. Theory of Indian Music – Dr. TS Vasantha Madhavi
18. Teaching of Music – Prof.PSambaMurthy
19. Journals of Madras Music Academy
20. Encyclopedia Indica
21. Musical Composers During Wodeyar Dynasty – Dr. Meera Rajaram Pranesh
22. Krishna and other Deities in Indian classical Dance.
23. Chaturveda and Shastra
24. Puranas and Legends of India
25. Lasya Ranjana

SYLLABUS of M.DANCE

SEMESTER I ORIGIN OF DANCE

Paper - 1

Unit -1 Origin of Natya according to Natyashastra & study of / classical dance forms –
kuchipudi, Kathakali and Mohiniattam

Unit - 2 Detailed study of Bharatanaty Technicalities

Unit - 3 The traditional dance dramas – Yakshagana, Bhagvatamela and Koravanji

Unit – 4 South Asian traditional dance – dramas

Project Work – 72 melakartha raga ,Tala Dashaprana 175 talas, 35 talas and jathi bhedha, 108 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. . Brief history of South Asian traditional dance dramas.
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 Dassiatam 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.

NATYASHASTRA AND OTHER TREATISES

Paper - 2:

Unit - 1 Angika Abhinaya according to Natyashastra & Abhinayadarpana

Unit - 2 Use of vachika Abhinaya and it's application and adaptation of literature to dance

Unit - 3 Rasa theory and Bhava's in detail

Unit - 4 Nayaka and Nayikabheda according to different text and Ashthanayikas

Project work: Vijayanagara Dancers, Dance sculptures between 5th and 10th centuries, Karnataka and the royal patronage to preserve the art forms

Detailed Syllabus

1. Angikabhinaya according to Natya Shastra, Angikabhinaya according to Abhinayadarpana and Lasyaranjana and comparative study in depth.
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.

NRITTA COMPOSITIONS (Practical)

Paper - 3

Unit - 1. Adavus in 3 speeds and 5 jathis

Unit - 2. One Alaripu (Kandajathi) and One jatiswara

Unit - 3. One Thilana

Unit - 4. Padabedas according to Abhinayadarpana, Viniyogas of Shiro and Drushtibedha

Bhoomi – Charis and Akasha – Charis preceded by relevant vyayamas of Bharatanatyam

Singing the above items with record.

NRITYA COMPOSITIONS (Practical)

Paper - 4:

Unit - 1. Shabdham – one

Unit - 2. Devaranama

Unit - 3. Dharuvarnam

Unit - 4. Hastaviniyoga – Samyutha and Asamyutha

Paper - 5 :

ABHINAYA COMPOSITIONS (Practical)

Unit - 1. Keerthanam – one

Unit - 2. Padam

Unit - 3. Javali in Kannada, telugu or Tamil

Unit - 4. Vachana – one and any kannada geethe adapted to Dance

Singing of all Dance items with record.

SEMESTER II

NATYA SHASTRA

Paper - 1:

Unit - 1. Study of Dasharopakas as given in Natyashastra

Unit - 2. Study of Purvarang according to Natya shastra and comparison with other classical dance forms

Unit - 3. Study of Purvaranga, Sattvika and Samanya Abhinaya, Vrittis and dramatic conventions

Unit - 4. Study of Kathak, Manipuri and odissi dance forms in detail

Project Work – On the Poorvarangavidhi, Chaturvadhyā, Natyashastrasangraha

Detailed Syllabus

1. Study of Dasharopaka in detail – 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 forms in Purvaranga.
3. Detailed study of Sattvika and samanya Abhinaya with reference to Natya Shastra and Dasharopaka & 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.
4. Detailed study of features, significance, repertoires, music and musical instruments of Kathak, Manipuri, Odissi.

RANGA MANDIRA (THEATRE)

Paper - 2:

Unit - 1. Study of playhouse and its constructions along with drawings according to Bharata's Natyashastra. Comparison with ancient open – air theatre

Unit - 2. Study of proscenium and other modern theatres, lightings, design, make-up, and stage setting. A brief description of other modern western theatre.

Unit - 3. Study of Asian theatres & Study of ancient Greek theatre

Unit - 4. Study of folk theatre (Indian)

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

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 & Study of ancient Greek theatre.
4. Study of folk theatre (Indian)

ADVANCED NRITYA COMPOSITIONS (Practical)

Paper - 3:

Unit - 1. Pushpanjali followed by Kannada Kriti

Unit - 2. Pada Varna

Unit - 3. Charanam part of Varna

Unit - 4. Padam of Kshetravaya or any composer

Singing of all dance items with record

ADVANCED ABHINAYA COMPOSITIONS (Practical)

Paper - 4:

Unit - 1. Ashtapadi one

Unit - 2. Two shlokas from Krishnakarnamruta of Leelashuka and one from any other Source

Unit - 3. One Kannada Devaranamas or one Anthaourageete

Unit - 4. One Thillana

Viniyogas of Devatahasta &

Singing of all Dance items with record

Paper – 5 OPEN ELECTIVE

SEMESTER III

FOLK DANCES OF INDIA

Paper - 1:

Unit - 1. Introduction to World Dance Theory in detail

Unit - 2. South Indian folk dances any two states other than Karnataka

Unit - 3. North Indian folk dances (Any two states)

Unit - 4. Folk dances of Karnataka in detail & . Folk dance -drama like Sangyabalya, Tamasha, Nautanki, Jatra, Ramaleela Rasaleela.(any three) Representing religious, social and cultural content.

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, family, 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 & Origin, development, theme, costumes, music, instruments and their present status.

CLASSICAL DANCE AND AESTHETICS

Paper - 2:

Unit - 1. (a) Evolution of Nataraja figure and its philosophical concept

(b) Saptha Tandava

Unit - 2. Study of Karanas with Special reference to Chidambaram temple

(Reference Dr. PadmaSubramaniam’s research work and Anand Coomaraswamy’s “Dance of Shiva”)

Unit - 3. Study of Aesthetic concept and its use in Indian performing Arts (Reference to kapila Vatsyayan’s Kalatattvakosha”) & Western theories in aesthetics

Unit - 4. Relation to Dance to its Allied Arts and Religion and influence of these factors on Dance

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 & Western theories on aesthetics – Evolution of Art Form and the philosopher
4. Dance and its relation with music, sculpture, painting, literature. Dance in the vedic age and its influences in Hindu religion.

ADVANCED ABHINAYA COMPOSITIONS (PRACTICAL)

Paper - 3:

Unit - 1. Pada or one, Javali (One in Telugu or in Tamil)

Unit - 2. Bajan or Abhang

Unit - 3. Choornike one, Ashtapadhi – one

Unit - 4. Bandavya Hastas

Singing of all Dance items with record.

ADVANCED NRITTA COMPOSITIONS (Practical)

Paper - 4:

1. Composition of one Jathiswara to the music given by the faculty as in the Bharathanatyam margam
2. Kautvaam in the traditional Bharathanatyam style
3. Nritta padam in the Traditional Bharathanatyam style
4. Nritta Hastas in Natyashastra

Selected 25 Karanas from Natyashastra to be independently performed with practical illustrations

Singing the above dance items with record.

(GROUP COMPOSITION)

(Training the students in group composition, Natuvangam for a margam

The students have to compose and present one group folk dances from south india

The students have to compose and present one group folk dances from one from North India

Two group composition on contemporary themes in a creative way). For group production.

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

Workshop to be arranged on relevant topics pertaining to Dance

SEMESTER IV

INDIAN DANCE – DRAMA TRADITION

Paper - 1:

Unit - 1. Dance – drama tradition in India and study of various dance – dramas prevalent in India. Introduction to Western Ballet and its Social beginning

Unit - 2. Biographies of famous dancers – Meenakshi Sundaram Pillai, Dr. Venkatalakshamma, Kalyani Kuttiamma, Vedantam Satyanarayana Sharma, Guru. Shambu Maharaj, kelucharan Mohapatra and guru Bipin Singh

Unit - 3. Contributions made by famous Indian choreographers – Shri. UdayShankar, Smt. RukminiDevi, Smt. MrinaliniSarabhai and a brief history of Jetty Tayamma.

Unit - 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

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.

DANCE PRODUCTION & DISSERTATION

Paper - 2:

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

Unit - 1. Applied Dance

Unit - 2. Dance Criticism

Unit - 3. Dance Appreciation

Unit - 4. Dance Performance Review – for Dissertation in relation to Dance & Music

Note: Dissertation Valuation From External Evaluators.

NRITTA, NRITYA COMPOSITIONS (PRACTICAL)

Paper - 3:

Unit - 1. Padavarnam

Unit - 2. Keertana – one

Unit - 3. Navarasa, Annamacharya Kriti – one

Unit - 4. Viniyogas of Dhashavatara and Navagraha hastas

Singing all the above items with record.

CLASSROOM PRODUCTION (PRACTICAL)

Paper - 4:

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

DANCE – DRAMA TRADITION (PRACTICAL)

(Along with Lecture Demonstration)

Paper - 5:

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 and 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 and the students are requested to give brief and purposeful verbal introductions.

Break – up of time duration

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

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.