

## APPENDIX - 5 (R)

### UNIVERSITY OF MADRAS

#### M.A. DEGREE COURSE IN BHARATHANATYAM (FOR PRIVATE STUDY)

Semester System with Credits

(Effective from the academic year 2005 – 2006)

#### 1. INTRODUCTION : NEED FOR THE COURSE

The Department of Indian Music, University of Madras, has introduced M.A. degree in Bharathanatyam under Choice Based Credit System, w.e.f. 2004-2005. Among the many aspirants, there were teachers cum performers who have been teaching Bharathanatyam for many years and Professional Performers who have been giving performances and touring other states and countries. They have requested for the introduction of the M.A. degree in Bharathanatyam under Private Study since they would not be in a position to come and attend the classes as Day Scholars/ Regular students.

#### 2. OBJECTIVES :

The main objective of this course is to benefit the Teachers and Professionals in Bharathanatyam in India as well as from outside India for studying M.A. degree on Private Study pattern.

### REGULATIONS

#### 1. ELIGIBILITY OF ADMISSION

A candidate who has passed one of the examinations mentioned below shall be permitted to appear and

qualify for the M.A Degree Examination in Bharathnatyam of this university after a course of two academic years under Private Study:

- (i) *B.A./B.Sc./B.Com. or any other degree of the University of Madras or any degree recognized as equivalent thereto by the Syndicate of the University of Madras and*

10 years of Performance or 10 years of teaching or 10 years of teaching and performance;

or

Diploma in Dance of Madras University, or any other Diploma accepted as equivalent thereto by the Syndicate

- (ii) *Minimum age limit for the private study shall be completion of 35 years of age as on 1<sup>st</sup> July of the concerned academic year in which the candidate applies.*

Note:

In case of applicants with qualifications in any other Diploma course in Dance of recognized Institutions not included in the approved list, syllabus may be sought from the applicant and referred to the Chairman, Board of Studies in Indian Music, University of Madras, for recommendation.

## 2. DURATION OF THE COURSE

The course is for **TWO** academic years.

## 3. STRUCTURE OF THE COURSE

Candidate will be required to undertake work on suitable projects in consultation with the Head of the department and Guides, wherever prescribed. They will submit the report thereon at the stipulated period.

The candidate's performance in each theory/practical course will be evaluated at the University examinations.

For the conduct of University Examinations in Practical subjects, the University will appoint **ONE** external examiner. The question paper for both the Theory and the Practical examination will be set by the Board of Examiners to be appointed by the University.

For all the theory subjects, the duration of University examination will be of 3 hours duration and for all the Practical Subjects, the duration of University Examination will be of 1 hour.

## 4. REQUIREMENTS FOR PROCEEDING TO SUBSEQUENT YEAR :

- (i) Candidates shall register their names for the First Semester Examination after the admission in the PG Courses.
- (ii) Candidates shall be permitted to proceed from the First Semester irrespective of their failure in any of the University Examinations subject to the condition that the candidates should register for all the arrear subjects of earlier Semester along with current (subsequent) Semester subjects.

## 5. ATTENDANCE

Candidates shall compulsorily put in a minimum of 15 days attendance per Semester to be eligible to appear for the University Examinations of that Semester, and shall be permitted to appear the University Examinations only on submission of Attendance Certificate to the effect from the Head of the Department of Indian Music, University of Madras.



## 6. SCHEME OF EXAMINATIONS

SEMESTER I				
Paper	Name Of The Subjects	Hrs. of Exams.	Marks	Credits
FPA1041	Foundation Course in Performance (Practical)	1	100	3
FPA1043	Bharatanatyam Repertoire - 1 (Alarippu (Tisra), Jatisvaram and Sabdam) (Practical)	1	100	3
FPA1045	History of Dance - 1 (Theory)	3	100	3
FPA1047	Foundation Course in Dance Music - 1 (Practical)	1	100	3
FPA1051	Bharatanatyam - An Appreciation (Theory)	3	100	3
	<b>TOTAL</b>		<b>500</b>	<b>15</b>
SEMESTER II				
FPA1042	Bharatanatyam Repertoire - 2 (Pada Vamam) (Practical)	1	100	3
FPA1044	Bharatanatyam Repertoire - 3 (Tillana, Sloka and Kirtanam) (Practical)	1	100	3
FPA1046	History of Dance - 2 (Theory)	3	100	3
FPA1048	Foundation Course in Dance Music - 2 (Practical)	1	100	3
FPA1054	Percussion Instruments (Theory)	3	100	3
	<b>TOTAL</b>		<b>500</b>	<b>15</b>
SEMESTER III				
FPA2041	Bharatanatyam Repertoire - 4 (Padams) (Practical)	1	100	3

Paper	Name Of The Subjects	Hrs. of Exams.	Marks	Credits
FPA2043	Bharatanatyam Repertoire - 5 (Astapadi and Javali) (Practical)	1	100	3
FPA2045	History of Dance - 3 (Theory)	3	100	3
FPA2047	Tala and Nattuvangam - 1 (Practical)	1	100	3
FPA2055	Other Theatrical Arts- Yakshagana, Therukoothu, Kathakali and Bhagavatha Mela Natakam (Theory)	3	100	3
	<b>TOTAL</b>		<b>500</b>	<b>15</b>
SEMESTER IV				
FPA2042	Project Work (Theory)	-	100	15
FPA2044	History of Dance - 4 (Theory)	3	100	3
FPA2046	Tala and Nattuvangam - 2 (Practical)	1	100	3
FPA2048	Choreography (Practical)	1	100	3
FPA2054	Contemporary Dance Books (Theory)	3	100	3
	<b>TOTAL</b>		<b>500</b>	<b>27</b>

## 7. PASSING REQUIREMENTS

A candidate will be declared to have passed in any subject (including practicals, project & viva - voce) of study if he/she secures not less than 50% marks, in the University Examinations.

## 8. CLASSIFICATION OF SUCCESSFUL CANDIDATES :

Percentage of Marks	CLASS
75% and Above	First Class with Distinction
Between 60% and 74%	First Class
Below 60%	Second class

## 9. PROCEDURE IN EVENT OF FAILURE :

1. If a candidate fails in a particular subject (other than project work) he/she may appear for the university examination in that subject in subsequent year.
2. In the event of failure in project work, the candidates will reregister for project work and redo the project work in a subsequent year and resubmit the dissertation afresh for evaluation.

## 10. PATTERN OF QUESTION PAPER (THEORY)

Time: 3 hours Max. Marks :100

### PART - A (50 words)

10 Questions (No Choice) (10 x 2 = 20 Marks)  
(50 words each)

### PART - B (250 words)

5 Questions (Either / or) (5 x 6 = 30 Marks)  
(250 words each)

### PART - C (500 words)

5 Questions (Either / or) (5 x 10 = 50 Marks)  
(500 words each)

Total = 100 Marks

A.C.F. 05

## APPENDIX - 5 (S)

# UNIVERSITY OF MADRAS

## M.A. DEGREE COURSE IN BHARATHANATYAM

(For Private Study)

Semester System with Credits

(Effective from the academic year 2005 – 2006)

### FIRST SEMESTER

#### FPA1041 Foundation Course in Performance (Practical)

1. Perfecting Adavus
2. Writing Notation
3. Ability to create korvais & jatis - Rupakam and Adi
4. Make-up and costume
5. Acoustics, lighting & stage-decor
6. Abinaya Darpanam:

Slokas to recite:

- (i) *sirobheda*
- (ii) *dhrushti bheda*
- (iii) *griva bheda*
- (iv) *Asamyukhta hasthas*
- (v) *Samyukhta hasthas*
- (vi) *viniyoga of asamyukhta hashta till 14 gestures*

#### FPA1043 Bharatanatyam Repertoire - 1 (Alarippu (Tisra), Jatisvaram and Sabdam) (Practical)

1. *Alarippu - Tisram, Kadam*
2. *Jatisvaram*
3. *Sabdam*



**FPA1045 History of Dance - 1 (Theory)**

- Part A: (i) Silappadikaram - references to dance *Uve sa*  
(ii) Comparative study of Natyasastra and Abinaya Darpanam

Part B: History of Dance Compositions:

- (i) Alarippu  
(ii) Jatisvaram  
(iii) Sabdam

**FPA1047 Foundation Course in Dance Music - 1 (Practical)**

Ability to sing and notate the following:

- (i) Alarippu  
(ii) Jatisvaram  
(iii) Sabdam

**FPA1051 Bharatanatyam - An Appreciation (Theory)**

1. Abhinaya and its varieties
2. Navarasas and nayika bheda
3. Compositions
4. Dance music and orchestra
5. Modern approach to Bharathanatyam
6. Technical terms - (i) Adavu, (ii) nritta, (iii) mudhra, (iv) bhava, (v) jati, (vi) korvai, (vii) nattuvangam

**SECOND SEMESTER**

**FPA1042 Bharatanatyam Repertoire - 2 (Pada Varnam) (Practical)**

To perform and to teach:

- (i) text and interpretation  
(ii) notation  
(iii) analysis

**FPA1044 Bharatanatyam Repertoire - 3 (Tillana, Sloka and Kirtanam) (Practical)**

1. Sloka - Tamil, Sanskrit
2. Kirtanam - Tamil or Sanskrit

**FPA1046 History of Dance - 2 (Theory)**

Part A

- (a) **Chola Period** - (i) sculptures, (ii) inscriptions, (iii) paintings  
(b) **Nayak Period** - (i) sculptures, (ii) inscriptions, (iii) Dance items *Tanjore as a seat of Music*  
(c) **Compositions - Bhakti Period** - (i) Tevaram, (ii) Divyaprabandham

Part B

**Lakshana granta-s** - references to Dance in (i) Manasollasa, (ii) Sangita Ratnakara, (iii) Nritta Ratnavali, (iv) Bharatamavam

Part C

Dancers and their contribution during Chola and Naik Period

Part D

Orchestra during Chola and Naik Period.

**FPA1048 Foundation Course in Dance Music - 2 (Practical)**

Ability to sing and notate

- (i) Pada varnam  
(ii) Slokas and kirtanam

### FPA1054 Percussion Instruments

Percussive Indian instruments used in different arts:  
1. Mrdangam, 2. Chenda, 3. Tavil, 4. Pancamukhavadyam,  
5. Kanjira, 6. Ghatam, 7. Suddha Maddalam, 8. Dhol,  
9. Tabla, 10. Pakavaj

### THIRD SEMESTER

#### FPA2041 Bharatanatyam Repertoire - 4 (Padams) (Practical)

1. Dance Presentation
2. Musical Presentation
3. Meaning
4. Abhinaya analysis
5. Notation

#### FPA2043 Bharatanatyam Repertoire – 5 (Astapadi and Javali) (Practical)

To perform and sing-

- (i) Ashtapathi
- (ii) Tillana
- (iii) Javali

#### FPA2045 History of Dance - 3 (Theory)

- (1) **Maratha Period** - (i) Paintings, (ii) Dances, (iii) Dance repertoire
- (2) **Post-Maratha Period** - (i) Tradition of Nattuvanars and their Pani-s, (ii) Composers - (a) Uttukkadu Venkatasubbaiyer, (b) Gopalakrishna Bharati, (c) Papanasam Sivan (iii) Dance Dramas - classical, (iv) Kuravanji Natakams

#### FPA2047 Tala and Nattuvangam - 1 (Practical)

- a. Playing of Cymbals
- b. Different Nadai-s:  
Chaturasram, Tisram, Khandam, Misram, Sankirnam
- c. Sollukkattu - rendering
- d. Composing korvai-s and sollukkattu-s - Basics.

#### FPA2055 Other Theatrical Arts - Yakshagana, Therukoothu, and Bhagavatha Mela Natakam (Theory)

Text, Music and Dance combined along with analysis of Presentation of (i) Yakshagana, (ii) Terukkuttu, Kathakali and (iii) Bhagavata Mela Natakam

### FOURTH SEMESTER

#### FPA2042 Project work

Students will be required to select, in consultation with a faculty advisor, a subject for conducting a project work. A typed document not exceeding 100 pages should be submitted presenting the methodology, data and the findings. Before the submission, a seminar will have to be presented on the subject.

#### FPA 2044 History of Dance - 4 (Theory)

- (i) Devadasi Tradition
- (ii) Transition of the tradition of sadir into the present day performance-
  - (a) Style
  - (b) Trend-setters
  - (c) Orchestra
  - (d) Costume
- (iii) Dance Institutions and Dance Academies

*Nitya Sumangali*  
*Nitya Sumangali*

19th Century Publications of Dance treatises in Tamil and Sanskrit

- (v) Public Relations and Management of Dance Companies, Dance Festivals, etc.

**FPA2046 Tala and Nattuvangam - 2 (Practical)**

1. Kalapramanam and co-ordination
2. Nattuvangam presentation for the dance items learnt in Practical previously
3. Composing korvai-s and sollukkatus - advanced.

**FPA2048 Choreography (Practical)**

- (a) Individual traditional items
- (b) Dance Drama and Ballet
- (c) Movements with reference to dance kinetics and physiology
- (d) Modern themes and fusion

**FPA2054 Contemporary Dance Books (Theory)**

1. Authors:
  - (i) Kapila Vatsyayan
  - (ii) Sunil Kothari
  - (iii) B.V.K. Naidu
  - (iv) Dr. Padma Subramanyam
  - (v) Saskia Kaserbaum
2. Ph.D. theses
3. Periodicals & journals
4. Websites
5. Reports on Dance Festivals