



Parul[®]
University



Master of Performing Arts – Dance (Bharatnatyam) 2Years Regular
Faculty of Performing Arts
Parul University
Teaching and Examination Scheme for Batch 2026-27



MPA Sem 1

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Semester 1
Subject Syllabus

History and Development of Indian Dance – I

Course	Master of Performing Arts – Dance (Bharatnatyam)	Semester - 1
Type of Course	-	
Prerequisite	A basic understanding of Indian culture, mythology, and religious traditions will help in comprehending the historical and spiritual significance of Indian dance. Familiarity with classical and folk art forms, as well as the sociology-political history of India, will provide context for the evolution of dance styles over time	
Rationale	Indian dance is a vital part of the country's cultural and artistic heritage. It has evolved over centuries, influenced by religion, history, and regional traditions. Understanding its development helps in appreciating its role in storytelling, spirituality, and social expression. Studying Indian dance also sheds light on its impact on contemporary art forms and global performance arts. .	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
4	-	-	4					100

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 1 Origins and Evolution of Indian Dance: The influence of religion, mythology, and scriptures (Natya Shastra) .Development of classical dance forms (Bharatanatyam, Kathak, Odissi, etc.) ,The role of temple dances and their transition into stage performance	30	60
2	Unit 2 Regional and Contemporary Development : Folk and tribal dance traditions across India, The impact of colonialism and modernization on Indian dance, Fusion of Indian dance with global styles in contemporary performance arts	30	60

Reference Books	
1.	An Introduction to Indian Performing Arts - by Shovana Narayan
2.	"Natya Shastra" by Bharata Muni – (Translated and Edited)- by Manomohan Ghosh)
3.	Performing Arts of India: Traditional and Modern Theatre, Dance, and Music- by Vidya Dehejia

Course Outcome

After Learning the Course, the students shall be able to:
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| <ol style="list-style-type: none">1. Explain the historical roots of Indian dance and its connection to mythology and religious traditions.2. Identify and describe the major classical dance forms of India.3. Analyze the role of dance in Indian society, from ancient times to the present.4. Differentiate between classical, folk, and contemporary dance styles in India.5. Evaluate the impact of cultural and political changes on the development of Indian dance.6. Demonstrate an appreciation for the artistic and expressive value of Indian dance in modern contexts. |
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Bharatnatyam Repertoire-1

Course	Master of Performing Arts – Dance (Bharatnatyam)	Semester - 1
Type of Course	-	
Prerequisite	Bharatanatyam, one of the oldest classical dance forms originating from Tamilnadu in South India, has a rich and structured repertoire that is essential for any practitioner or performer to understand. Here's an overview of the traditional Bharatanatyam repertoire. Understanding this sequence is crucial for any Bharatanatyam performer, as it represents the traditional structure of a recital, combining technical mastery with expressive storytelling to create a complete and balanced performance.	
Rationale	The structure of the Bharatanatyam repertoire is designed to provide a complete experience, balancing technical sive storytelling, as well as the physical and spiritual aspects of the art form. his sequence allows the dancer to display their ous aspects of dance, from precise footwork to deep emotional expression, while guiding the audience through a journey of and emotion. It reflects the holistic approach of Bharatanatyam, where the dancer's body, mind, and spirit come together to performance that honors tradition, artistic expression, and spirituality.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
8	-	8	4	-				100

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 01 Allaripu (Mishra and Chatushra), and Jatiswaram - Tirmanam , Meaning and Different types of Allaripu. taall and natuvangam	30	60
	Unit 2 Shabdham and padam .		

Reference Books	
1.	Abhinaya Darpana of Nandikesvara" translated by Manmohan Ghosh
2.	"Natya Shastra" by Bharata Muni – (Translated and Edited)- by Manomohan Ghosh)
3.	"Abhinaya Darpana: An Illustrated Translation" by Dr. V.P. Dhananjayan

List of Practical:	
1.	Practice and performance of Chatushra Allaripu in different speeds (Vilambit, Madhya, and Drut Laya).
2.	Practice and presentation of Mishra Allaripu with emphasis on rhythm and body coordination.
3.	Demonstration of the meaning, structure, and purpose of Allaripu in the Bharatanatyam Margam.
4.	Comparative practical study of the different types of Allaripu based on Taalas and Jatis.

5.	Practical training in Tirmanam patterns used in Jatiswaram compositions.
6.	Performance practice of Jatiswaram with synchronization of Adavus, rhythm, and musical swaras.
7.	Practical exercises on Taal application in Bharatanatyam using hand gestures and recitation methods.
8.	Training in Natuvangam techniques including sollukattu recitation and cymbal coordination.
9.	Practice and expressive presentation of Shabdam focusing on Abhinaya and lyrical interpretation.
10.	Practical performance of Padam emphasizing Bhava, Rasa, facial expressions, and emotional communication.

Course Outcome

After Learning the Course, the students shall be able to:

- 1. Enhanced Technical Skills ,Understanding of Rasa and Bhava .**
- 2. Mastery of Dance Compositions ,Rhythmic Understanding.**
- 3. Expressive Abilities ,Knowledge of Bharatanatyam Repertoire .**
- 4. Musical Awareness ,Stage Presence and Performance Skills .**
- 5. Cultural Appreciation .**
- 6. Improved Physical Stamina .**

Application in Abhinaydarpan

Course	Master of Performing Arts – Dance (Bharatnatyam)	Semester - 6
Type of Course	-	
Prerequisite	The Abhinaya Darpana is an ancient text on the art of classical Indian dance, written by Nandikesvara, a sage and theorist of the performing arts. It is a crucial reference for understanding the theory and practice of abhinaya (expressive dance) in Bharatanatyam. The term "abhinaya" itself means "to lead to- ward" and involves conveying emotions, feelings, and stories through gestures, facial expressions, and move- ments	
Rationale	The rationale behind the application of the Abhinaya Darpana in Bharatanatyam lies in its role as a foundational g ing emotions, storytelling, and maintaining the authenticity of classical Indian dance. This ancient text by Nandikesvara provi approach to abhinaya (expression) and offers a detailed framework for how dancers can effectively communicate stories, emotions through their performance. Here's a deeper understanding of why the Abhinaya Darpana is essential for Bharata its principles shape the dance form:	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
8	-	8	4					100

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 1 Chari and Bramari: Aakashhi and Bhoumi ,	30	60
2	Unit 2 Compositions in Chari and Bramari in Movements .	30	60

Reference Books	
1.	Abhinaya Darpana of Nandikesvara" translated by Manmohan Ghosh
2.	"Natya Shastra" by Bharata Muni – (Translated and Edited)- by Manomohan Ghosh)
3.	"Abhinaya Darpana: An Illustrated Translation" by Dr. V.P. Dhananjayan

List of Practical:	
1.	Introduction to Chari and Bhramari Techniques
2.	Practice of Aakashhi Chari (Aerial Movements)

3.	Practice of Bhoumi Chari (Ground Movements)
4.	Basic Bhramari Techniques and Body Alignment
5.	Combination of Chari and Bhramari in Rhythmic Patterns
6.	Movement Composition Using Aakashhi and Bhoumi Chari
7.	Expressional Application of Chari and Bhramari
8.	Practice of Directional and Circular Movement Patterns
9.	Choreographic Composition Based on Chari and Bhramari
10.	Performance Presentation of Chari and Bhramari Compositions

Course Outcome:

After Learning the Course, the students shall be able to:

1. Understand the Fundamental Principles of Abhinaya as per the Abhinaya Darpana.
2. Master the Use of Mudras and Gestures for Effective Storytelling.
3. Skillfully Incorporate Navarasa (Nine Emotions) in Dance.
4. Demonstrate Nuanced Use of Facial Expressions and Eye Movements.
5. Effectively Integrate Sattvika Abhinaya for Emotional Depth.
6. Translate Textual Knowledge into Practice

Indian Folk Dance: Principals of Choreography- 1

Course	Master of Performing Arts – Dance (Bharatnatyam)	Semester - 1
Type of Course	-	
Prerequisite	Understand the history, traditions, and significance of the dance form. Select traditional folk music with appropriate beats and tempo. Master the unique steps, expressions, and formations of the specific folk dance. Ensure attire and accessories align with the dance style and allow ease of movement. Maintain synchronization and energy for an engaging performance.	
Rationale	Helps keep traditional dance forms alive and respected. Strengthens social connections through group participation. Showcases regional culture and diversity. Enhances stamina, coordination, and emotional well-being. Allows fusion with contemporary styles while maintaining authenticity.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
8	-	8	4					100

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 1 Origin and Development of Indian Folk dance and brief application method about Different types of Folk dance forms./Introduction of semi classical Dance/Western dance Helps keep traditional dance forms alive and respected. Strengthens social connections through group participation. Showcases regional culture and diversity. Enhances stamina, coordination, and emotional well-being. Allows fusion with contemporary styles while maintaining authenticity.	30	60
2	Unit 2: Techniques and Performance Aspects: Developing coordination, expressions, and storytelling in folk dance. Choreographing solo and group performances with synchroni- zation. Fusion and contemporary adaptations while maintaining authenticity	30	60

Reference Books	
1.	Traditional Folk Dances of India : Traditional Folk Dances of India . Author: Kapila Vatsyayan
2.	Indian Classical Dance: The Renaissance and Beyond – Indian Classical Dance: The Renaissance and Beyond Author: Leela Venkataraman.
3.	History of Dance : – History of Dance Author: Gayle Kassing

List of Practical:	
1.	Practical study and presentation on the cultural significance and historical background of selected Indian folk dances.
2.	Practice of basic folk dance movements and rhythmic patterns from different regions of India.
3.	Training in coordination of body movements with folk music and percussion rhythms .
4.	Practical exercises on group formations, spatial patterns, and stage movements in folk dance choreography.
5.	Demonstration and use of traditional folk dance costumes, props, and musical instruments in performance.
6.	Practice sessions on facial expressions, gestures, and storytelling techniques used in folk dance traditions.
7.	Choreography and performance of a solo folk dance composition with appropriate rhythm and expression.
8.	Group choreography practice focusing on synchronization, timing, and team coordination.
9.	Experimental practical work on fusion of folk dance with contemporary styles while preserving traditional elements.
10.	Stage presentation and evaluation of a complete folk dance production integrating music, costume, choreography, and performance skills.

Course Outcome:

After Learning the Course, the students shall be able to:

1. Demonstrate knowledge of the cultural and historical background of Indian folk dances.
2. Identify and apply fundamental choreography principles, including rhythm, movement, and formations
3. Develop skills in synchronization, expression, and storytelling through folk dance.
4. Design and perform choreographed folk dance sequences in solo and group formats.
5. Utilize costumes, props, and music effectively to enhance performances.
6. Explore creative innovations and fusion while preserving traditional folk dance authenticity.

Semi Classical : Principals of Choreography- 1

Course	Master of Performing Arts – Dance (Bharatnatyam)	Semester - 1
Type of Course	-	
Prerequisite	These help prepare students for each dance form, allowing them to grasp the techniques and cultural elements involved.	
Rationale	Semi Classical dance Semi classical dancedance serves not only as a form of artistic expression and entertainment but al- so as a cultural ambassador that connects people, promotes diversity, and enriches cinematic expe- riences worldwide.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
8	-	8	4					100

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 1 Origin and Development of types Introduction of semi classical Dance keep traditional dance forms alive and respected. Strengthens social connections through group participation. Showcases regional culture and diversity. Enhances stamina, coordination, and emotional well- being. Allows fusion with contemporary styles while maintaining authenticity.	30	60
2	Unit 2: Techniques and Performance Aspects: Developing coordination, expressions, and storytelling . Choreographing solo and group performances with synchroni- zation. Fusion and contemporary adaptations while maintaining authenticity	30	60

Reference Books	
1.	Traditional Folk Dances of India : Traditional Folk Dances of India . Author: Kapila Vatsyayan
2.	Indian Classical Dance: The Renaissance and Beyond – Indian Classical Dance: The Renaissance and Beyond Author: Leela Venkataraman.
3.	History of Dance : – History of Dance Author: Gayle Kassing

List of Practical:	
1.	Practical study and presentation on the cultural significance and historical background of selected Dance
2.	Practice of basic dance movements and rhythmic patterns from different regions of India.
3.	Training in coordination of body movements with music and percussion rhythms.
4.	Practical exercises on group formations, spatial patterns, and stage movements in dance choreography.
5.	Demonstration and use of traditional dance costumes, props, and musical instruments in performance.
6.	Practice sessions on facial expressions, gestures, and storytelling techniques used in folk dance traditions.
7.	Choreography and performance of a solo dance composition with appropriate rhythm and expression.
8.	Group choreography practice focusing on synchronization, timing, and team coordination.
9.	Experimental practical work on fusion of dance with contemporary styles while preserving traditional elements.
10.	Stage presentation and evaluation of a complete dance production integrating music, costume, choreography, and performance skills.

Course Outcome:
After Learning the Course, the students shall be able to:
1. Cultural Awareness ,Mastery of Regional Dance Styles ,Improved Rhythm and Coordination. 2. Mastery of Dance Compositions ,Rhythmic Understanding, Group Performance Skills . 3. Versatility in Dance Styles , Enhanced Musicality ,Body Control and Flexibility . 4. Fusion of Classical and Modern Movements, Understanding of Rhythmic Patterns, Expressive Storytelling 5. Enhanced Grace and Elegance, Cultural Appreciation . 6. Improved Physical Stamina .

Western Dance : Principals of Choreography- 1

Course	Master of Performing Arts – Dance (Bharatnatyam)	Semester - 1
Type of Course	-	
Prerequisite	These help prepare students for each dance form, allowing them to grasp the techniques and cultural elements involved.	
Rationale	Western Dance Western dance styles in India reflects a blend of cultural curiosity, professional aspirations, artistic exploration, and global influence, contributing to the vibrant and evolving dance scene in the country	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
8	-	8	4					100

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 1 Origin and Development of Western dance Helps keep traditional dance forms alive and respected. Strengthens social connections through group participation. Showcases regional culture and diversity. Enhances stamina, coordination, and emotional well-being. Allows fusion with contemporary styles while maintaining authenticity.	30	60
2	Unit 2: Techniques and Performance Aspects: Developing coordination, expressions, and storytelling in folk dance. Choreographing solo and group performances with synchronization. Fusion and contemporary adaptations while maintaining authenticity	30	60

Reference Books	
1.	Traditional Folk Dances of India : Traditional Folk Dances of India . Author: Kapila Vatsyayan
2.	Indian Classical Dance: The Renaissance and Beyond – Indian Classical Dance: The Renaissance and Beyond Author: Leela Venkataraman.
3.	History of Dance : – History of Dance Author: Gayle Kassing

List of Practical:	
1.	Practical study and presentation on the cultural significance and historical background of selected Dance

2.	Practice of basic dance movements and rhythmic patterns from different regions of India.
3.	Training in coordination of body movements with music and percussion rhythms.
4.	Practical exercises on group formations, spatial patterns, and stage movements in dance choreography.
5.	Demonstration and use of traditional dance costumes, props, and musical instruments in performance.
6.	Practice sessions on facial expressions, gestures, and storytelling techniques used in folk dance traditions.
7.	Choreography and performance of a solo dance composition with appropriate rhythm and expression.
8.	Group choreography practice focusing on synchronization, timing, and team coordination.
9.	Experimental practical work on fusion of dance with contemporary styles while preserving traditional elements.
10.	Stage presentation and evaluation of a complete dance production integrating music, costume, choreography, and performance skills.

Course Outcome:

After Learning the Course, the students shall be able to:

- 1. Cultural Awareness ,Mastery of Regional Dance Styles ,Improved Rhythm and Coordination.**
- 2. Mastery of Dance Compositions ,Rhythmic Understanding, Group Performance Skills .**
- 3. Versatility in Dance Styles , Enhanced Musicality ,Body Control and Flexibility .**
- 4. Fusion of Classical and Modern Movements, Understanding of Rhythmic Patterns, Expressive Storytelling**
- 5. Enhanced Grace and Elegance, Cultural Appreciation .**
- 6. Improved Physical Stamina .**



MPA Sem 2

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Semester 2
Subject Syllabus

Indian Dance Drama

Course	Master of Performing Arts – Dance (Bharatnatyam)	Semester - 2
Type of Course	-	
Prerequisite	To study Indian Dance Drama, learners should have a basic understanding of classical or folk dance forms, foundational acting skills, and knowledge of Indian mythology, epics, or cultural stories. Familiarity with rhythm, facial expressions (abhinaya), and body language is essential for effective storytelling through movement and dialogue	
Rationale	Indian Dance Drama is a powerful medium that blends dance, music, and drama to narrate stories rooted in tradition. It helps preserve cultural heritage, enhances expressive and performance skills, and promotes teamwork and creativity. It also connects to India's rich narrative traditions while allowing scope for innovative presentation.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
4	-	-	4					100

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage		
Sr.	Topics	T	W	
1	Unit 1: Foundations of Indian Dance Drama: Origin and evolution of Indian dance drama traditions. Natya (drama), Nritya (expressive dance), and Nritta (pure dance). Overview of classical forms like Kathakali, Kuchipudi, and Bharatanatyam dance dramas. Role of mythology, epics (Ramayana, Mahabharata), and traditional themes.	30	60	
2	Unit 2: Techniques and Performance Elements: Use of abhinaya (expression) and mudras (hand gestures) in storytelling. Integration of music, costume, makeup, and stagecraft in dance drama. Choreographing and presenting a short dance drama performance. Contemporary interpretations and innovations in Indian dance drama.	30	60	

Reference Books	
1.	"Natya Shastra" – Bharata Muni (Translated by Manomohan Ghosh)
2.	A foundational text on Indian dramaturgy and performance arts.
3.	"The World of Koodiyattam" – G. Venu
4.	"Indian Classical Dance: Tradition in Transition" – Leela Venkataraman

Course Outcome:
After Learning the Course, the students shall be able to:
1. Understand the historical and cultural context of Indian dance drama. 2. Identify and analyze the core elements of classical dance drama traditions. 3. Demonstrate effective use of expression, gesture, and movement in storytelling. 4. Apply knowledge of stage elements (costume, makeup, music) in performances. 5. Choreograph and perform scenes from traditional or modern dance dramas. 6. Explore innovative approaches while maintaining the essence of classical narratives.

Bharatnatyam Repertoire-2

Course	Master of Performing Arts – Dance (Bharatnatyam)	Semester - 2
Type of Course	-	
Prerequisite	Bharatanatyam, one of the oldest classical dance forms originating from Tamilnadu in South India, has a rich and structured repertoire that is essential for any practitioner or performer to understand. Here's an overview of the traditional Bharatanatyam repertoire. Understanding this sequence is crucial for any Bharatanatyam performer, as it represents the traditional structure of a recital, combining technical mastery with expressive storytelling to create a complete and balanced performance.	
Rationale	The structure of the Bharatanatyam repertoire is designed to provide a complete experience, balancing technical sive storytelling, as well as the physical and spiritual aspects of the art form. his sequence allows the dancer to display their ous aspects of dance, from precise footwork to deep emotional expression, while guiding the audience through a journey of and emotion. It reflects the holistic approach of Bharatanatyam, where the dancer's body, mind, and spirit come together to performance that honors tradition, artistic expression, and spirituality.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
8	-	8	4					100

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage			
Sr.	Topics	T	W		
1	Unit 1 Tillana, Jawali (Taal and Natuvangam)	30	60		
2	Unit 2 Kirtanam and Varnam (first half)	30	60		

Reference Books	
1.	Abhinaya Darpana of Nandikesvara" translated by Manmohan Ghosh
2.	"Natya Shastra" by Bharata Muni – (Translated and Edited)- by Manomohan Ghosh)
3.	"Abhinaya Darpana: An Illustrated Translation" by Dr. V.P. Dhananjayan

List of Practical:	
1.	Practice and performance of Tillana with emphasis on rhythm, speed, and coordination of movements.
2.	Training in Tillana Adavus and rhythmic patterns in different Talas.
3.	Practical exercises on Taal application and Natuvangam recitation for Tillana compositions.
4.	Demonstration and practice of Jawali focusing on expressive Abhinaya and lyrical interpretation.
5.	Practical training in Natuvangam techniques with cymbal coordination and sollukattu recitation.
6.	Study and presentation of the musical structure and emotional content of Jawali.
7.	Practice and performance of Kirtanam with coordination of music, rhythm, and expressive gestures.
8.	Training in Bhava and Rasa presentation in Kirtanam compositions.
9.	Practice of the first half of Varnam (Poorvanga) including Jatis, Sahitya, and rhythmic sequences.
10.	Stage presentation of Varnam (first half) with proper synchronization of dance, Taal, expression, and Natuvangam.

Course Outcome:

After Learning the Course, the students shall be able to:

- 1.Enhanced Technical Skills ,Understanding of Rasa and Bhava .
2. Mastery of Dance Compositions ,Rhythmic Understanding.
- 3.Expressive Abilities ,Knowledge of Bharatanatyam Repertoire .
4. Musical Awareness ,Stage Presence and Performance Skills .
- 5.Cultural Appreciation . 6. Improved Physical Stamina .

Applications in Abhinay Darpan-II

Course	Master of Performing Arts – Dance (Bharatnatyam)	Semester - 2
Type of Course	-	
Prerequisite	The Abhinaya Darpana is an ancient text on the art of classical Indian dance, written by Nandikesvara, a sage and theorist of the performing arts. It is a crucial reference for understanding the theory and practice of abhinaya (expressive dance) in Bharatanatyam. The term "abhinaya" itself means "to lead to-ward" and involves conveying emotions, feelings, and stories through gestures, facial expressions, and move- ments	
Rationale	The rationale behind the application of the Abhinaya Darpana in Bharatanatyam lies in its role as a foundational g ing emotions, storytelling, and maintaining the authenticity of classical Indian dance. This ancient text by Nandikesvara provi approach to abhinaya (expression) and offers a detailed framework for how dancers can effectively communicate stories, emotions through their performance. Here's a deeper understanding of why the Abhinaya Darpana is essential for Bharata its principles shape the dance form:	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
8	-	8	4					100

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage		
Sr.	Topics	T	W	
1	Unit 1 Mandala and Stanaka	30	60	
2	Unit 2 Compositions in Mandala and Sthanaka in Movements .	30	60	

Reference Books	
1.	Abhinaya Darpana of Nandikesvara" translated by Manmohan Ghosh
2.	"Natya Shastra" by Bharata Muni – (Translated and Edited)- by Manomohan Ghosh)
3.	"Abhinaya Darpana: An Illustrated Translation" by Dr. V.P. Dhananjayan

List of Practical:	
1.	Introduction to Mandala and Sthanaka Techniques
2.	Practice of Mandala and Sthanaka
3.	Practice of Mandala and Sthanaka
4.	Basic Mandala Techniques and Body Alignment
5.	Combination of Mandala and Sthanaka i in Rhythmic Patterns
6.	Movement Composition Using Mandala and Sthanaka
7.	Expressional Application of Chari and Bhramari
8.	Practice of Directional and Circular Movement Patterns
9.	Choreographic Composition Based on Chari and Bhramari
10.	Performance Presentation of Chari and Bhramari Compositions

Course Outcome:
After Learning the Course, the students shall be able to:
1. Cultural Awareness ,Mastery of Regional Dance Styles ,Improved Rhythm and Coordination. 2. Mastery of Dance Compositions ,Rhythmic Understanding, Group Performance Skills . 3.Versatility in Dance Styles , Enhanced Musicality ,Body Control and Flexibility . 4. Fusion of Classical and Modern Movements, Understanding of Rhythmic Patterns, Expressive Storytelling 5.Enhanced Grace and Elegance, Cultural Appreciation . 6. Improved Physical Stamina .

Indian Folk Dance: Principals of Choreography- II

Course	Master of Performing Arts – Dance (Bharatnatyam)	Semester - 2
Type of Course	-	
Prerequisite	Understand the history, traditions, and significance of the dance form. Select traditional folk music with appropriate beats and tempo. Master the unique steps, expressions, and formations of the specific folk dance. Ensure attire and accessories align with the dance style and allow ease of movement. Maintain synchronization and energy for an engaging performance.	
Rationale	Helps keep traditional dance forms alive and respected. Strengthens social connections through group participation. Showcases regional culture and diversity. Enhances stamina, coordination, and emotional well-being. Allows fusion with contemporary styles while maintaining authenticity.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
8	-	8	4					100

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 1: Fundamentals of Indian Folk Dance Choreography: Understanding the cultural significance and history of Indian folk dances. Basic principles of rhythm, movement, and formations in folk dance. Role of music, instruments, and costumes in choreography.	30	60
2	Unit 2: Techniques and Performance Aspects: Developing coordination, expressions, and story-telling in folk dance. Choreographing solo and group performances with synchronization. Fusion and contemporary adaptations while maintaining authenticity.	30	60

Reference Books	
1.	Traditional Folk Dances of India : Traditional Folk Dances of India . Author: Kapila Vatsyayan
2.	Indian Classical Dance: The Renaissance and Beyond – Indian Classical Dance: The Renaissance and Beyond Author: Leela Venkataraman.
3.	History of Dance : – History of Dance Author: Gayle Kassing

List of Practical:	
1.	Practical study and presentation on the cultural significance and historical background of selected Indian folk dances.
2.	Practice of basic folk dance movements and rhythmic patterns from different regions of India.
3.	Training in coordination of body movements with folk music and percussion rhythms .
4.	Practical exercises on group formations, spatial patterns, and stage movements in folk dance choreography.
5.	Demonstration and use of traditional folk dance costumes, props, and musical instruments in performance.
6.	Practice sessions on facial expressions, gestures, and storytelling techniques used in folk dance traditions.
7.	Choreography and performance of a solo folk dance composition with appropriate rhythm and expression.
8.	Group choreography practice focusing on synchronization, timing, and team coordination.
9.	Experimental practical work on fusion of folk dance with contemporary styles while preserving traditional elements.
10.	Stage presentation and evaluation of a complete folk dance production integrating music, costume, choreography, and performance skills.

Course Outcome:

After Learning the Course, the students shall be able to:

1. Demonstrate knowledge of the cultural and historical background of Indian folk dances.
2. Identify and apply fundamental choreography principles, including rhythm, movement, and formations
3. Develop skills in synchronization, expression, and storytelling through folk dance.
4. Design and perform choreographed folk dance sequences in solo and group formats.
5. Utilize costumes, props, and music effectively to enhance performances.
6. Explore creative innovations and fusion while preserving traditional folk dance authenticity.

Semi Classical : Principals of Choreography- II

Course	Master of Performing Arts – Dance (Bharatnatyam)	Semester - 2
Type of Course	-	
Prerequisite	These help prepare students for each dance form, allowing them to grasp the	

	techniques and cultural elements involved.
Rationale	Semi Classical dance Semi classical dance serves not only as a form of artistic expression and entertainment but also as a cultural ambassador that connects people, promotes diversity, and enriches cinematic experiences worldwide.
Effective From A.Y.	-

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
8	-	8	4					100

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 1 Origin and Development of types Introduction of semi classical Dance keep traditional dance forms alive and respected. Strengthens social connections through group participation. Showcases regional culture and diversity. Enhances stamina, coordination, and emotional well-being. Allows fusion with contemporary styles while maintaining authenticity.	30	60
2	Unit 2: Techniques and Performance Aspects: Developing coordination, expressions, and storytelling . Choreographing solo and group performances with synchronization. Fusion and contemporary adaptations while maintaining authenticity	30	60

Reference Books	
1.	Traditional Folk Dances of India : Traditional Folk Dances of India . Author: Kapila Vatsyayan
2.	Indian Classical Dance: The Renaissance and Beyond – Indian Classical Dance: The Renaissance and Beyond Author: Leela Venkataraman.
3.	History of Dance : – History of Dance Author: Gayle Kassing

List of Practical:	
1.	Practical study and presentation on the cultural significance and historical background of selected Dance
2.	Practice of basic dance movements and rhythmic patterns from different regions of India.

3.	Training in coordination of body movements with music and percussion rhythms.
4.	Practical exercises on group formations, spatial patterns, and stage movements in dance choreography.
5.	Demonstration and use of traditional dance costumes, props, and musical instruments in performance.
6.	Practice sessions on facial expressions, gestures, and storytelling techniques used in folk dance traditions.
7.	Choreography and performance of a solo dance composition with appropriate rhythm and expression.
8.	Group choreography practice focusing on synchronization, timing, and team coordination.
9.	Experimental practical work on fusion of dance with contemporary styles while preserving traditional elements.
10.	Stage presentation and evaluation of a complete dance production integrating music, costume, choreography, and performance skills.

Course Outcome:

After Learning the Course, the students shall be able to:

7. **Cultural Awareness ,Mastery of Regional Dance Styles ,Improved Rhythm and Coordination.**
8. **Mastery of Dance Compositions ,Rhythmic Understanding, Group Performance Skills .**
9. **Versatility in Dance Styles , Enhanced Musicality ,Body Control and Flexibility .**
10. **Fusion of Classical and Modern Movements, Understanding of Rhythmic Patterns, Expressive Storytelling**
11. **Enhanced Grace and Elegance, Cultural Appreciation .**
12. **Improved Physical Stamina .**

Western Dance : Principals of Choreography- II

Course	Master of Performing Arts – Dance (Bharatnatyam)	Semester - 2
Type of Course	-	
Prerequisite	These help prepare students for each dance form, allowing them to grasp the techniques and cultural elements involved.	
Rationale	Western Dance Western dance styles in India reflects a blend of cultural curiosity, professional aspirations, artistic exploration, and global influence, contributing to the vibrant and evolving dance scene in the country	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
8	-	8	4					100

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 1 Origin and Development of Western dance Helps keep traditional dance forms alive and respected. Strengthens social connections through group participation. Showcases regional culture and diversity. Enhances stamina, coordination, and emotional well-being. Allows fusion with contemporary styles while maintaining authenticity.	30	60
2	Unit 2: Techniques and Performance Aspects: Developing coordination, expressions, and storytelling in folk dance. Choreographing solo and group performances with synchronization. Fusion and contemporary adaptations while maintaining authenticity	30	60

Reference Books	
1.	Traditional Folk Dances of India : Traditional Folk Dances of India . Author: Kapila Vatsyayan
2.	Indian Classical Dance: The Renaissance and Beyond – Indian Classical Dance: The Renaissance and Beyond Author: Leela Venkataraman.
3.	History of Dance : – History of Dance Author: Gayle Kassing

List of Practical:	
1.	Practical study and presentation on the cultural significance and historical background of selected Dance
2.	Practice of basic dance movements and rhythmic patterns from different regions of India.
3.	Training in coordination of body movements with music and percussion rhythms.
4.	Practical exercises on group formations, spatial patterns, and stage movements in dance choreography.
5.	Demonstration and use of traditional dance costumes, props, and musical instruments in performance.
6.	Practice sessions on facial expressions, gestures, and storytelling techniques used in folk dance traditions.
7.	Choreography and performance of a solo dance composition with appropriate rhythm and expression.
8.	Group choreography practice focusing on synchronization, timing, and team coordination.
9.	Experimental practical work on fusion of dance with contemporary styles while preserving traditional elements.
10.	Stage presentation and evaluation of a complete dance production integrating music, costume, choreography, and performance skills.

Course Outcome:
After Learning the Course, the students shall be able to:
1. Cultural Awareness ,Mastery of Regional Dance Styles ,Improved Rhythm and Coordination. 2. Mastery of Dance Compositions ,Rhythmic Understanding, Group Performance Skills . 3. Versatility in Dance Styles , Enhanced Musicality ,Body Control and Flexibility . 4. Fusion of Classical and Modern Movements, Understanding of Rhythmic Patterns, Expressive Storytelling 5. Enhanced Grace and Elegance, Cultural Appreciation . 6. Improved Physical Stamina .



MPA Sem 3

[illegible]

Semester 3
Subject Syllabus

Aesthetics and Philosophy of Indian Classical Dance

Course	Master of Performing Arts – Dance (Bharatnatyam)	Semester - 3
Type of Course	-	
Prerequisite	Learners should have a basic understanding of Indian classical dance forms and familiarity with key performance elements such as abhinaya (expression), mudras (hand gestures), and nritya (pure dance). A general awareness of Indian philosophy, mythology, and classical texts like the Natya Shastra will enhance comprehension	
Rationale	The study of aesthetics and philosophy in Indian classical dance deepens the understanding of dance as a spiritual and expressive art form. It connects performance with ancient Indian concepts of rasa (emotional essence), bhava (mood), and dharma (duty/ethics). This knowledge enriches a dancer's interpretive skills, fosters artistic sensitivity, and highlights the cultural and philosophical depth embedded in classical Indian dance traditions.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
4	-	-	4					100

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Philosophical Foundations of Indian Classical Dance: Introduction to Indian aesthetics and its relationship with classical dance. Concepts from Natya Shastra: Rasa, Bhava, Abhinaya Dharmi. Dance as a form of spiritual expression and devotion (Bhakti movement influence). Role of mythology and Indian philosophy in dance narratives	30	60
2	Unit 2 Aesthetic Principles and Interpretive Frameworks: Theories of Rasa (aesthetic experience) and their application in performance. Symbolism in gestures, expressions, costumes, and stage design. Comparison of aesthetic elements across major classical dance forms (Bharatanatyam, Kathak, Odissi, etc.). Contemporary relevance of classical aesthetics in modern choreography	30	60

Reference Books	
1.	Indian Classical Dance: Tradition in Transition" by Leela Venkataraman
2.	Bharatanatyam : From Temple to Theatre" by Shanta Rameshwar Rao
3.	Indian Dance: The Ultimate Guide" by Kumudini Lakhia

Course Outcome:

After Learning the Course, the students shall be able to:

- 1. Explain the philosophical basis of Indian classical dance rooted in ancient texts.
- 2. Analyze the concepts of Rasa and Bhava and their role in aesthetic experience.
- 3. Identify the symbolic meaning behind movements, gestures, and expressions.
- 4. Interpret classical dance performances through a philosophical and aesthetic lens.
- 5. Compare aesthetic principles across various Indian classical dance traditions.
- 6. Apply traditional aesthetic values to contemporary dance practice and choreography.

Bharatnatyam Repertoire Presentation

Course	Master of Performing Arts – Dance (Bharatnatyam)	Semester - 3
Type of Course	-	
Prerequisite	Bharatanatyam, one of the oldest classical dance forms originating from Tamil Nadu in South India, has a rich and structured repertoire that is essential for any practitioner or performer to understand. Here's an overview of the traditional Bharatanatyam repertoire. Understanding this sequence is crucial for any Bharatanatyam performer, as it represents the traditional structure of a recital, combining technical mastery with expressive storytelling to create a complete and balanced performance.	
Rationale	The structure of the Bharatanatyam repertoire is designed to provide a complete experience, balancing technical sive storytelling, as well as the physical and spiritual aspects of the art form. his sequence allows the dancer to display their ous aspects of dance, from precise footwork to deep emotional expression, while guiding the audience through a journey of and emotion. It reflects the holistic approach of Bharatanatyam, where the dancer's body, mind, and spirit come together to performance that honors tradition, artistic expression, and spirituality.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
8	-	8	4					100

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 1 Presentation 1 – Practical (Pushpanjali ,Allaripu, Jatiswaram, Padam)	30	60
2	Unit 2 Presentation 1 – Practical (Kirtanam and Varnam, Tillana) .	30	60

Reference Books	
1.	Abhinaya Darpana of Nandikesvara" translated by Manmohan Ghosh
2.	"Natya Shastra" by Bharata Muni – (Translated and Edited)- by Manomohan Ghosh)
3.	"Abhinaya Darpana: An Illustrated Translation" by Dr. V.P. Dhananjayan

List of Practical:	
1.	Practice and performance of Pushpanjali with proper invocation techniques and stage presentation.
2.	Training in Allaripu focusing on body coordination, rhythm, posture, and basic Adavus.
3.	Practice of Jatiswaram emphasizing Nritha techniques, footwork, and synchronization with music.
4.	Demonstration of rhythmic patterns and Tala application in Pushpanjali, Allaripu, and Jatiswaram.
5.	Practice and expressive presentation of Padam with emphasis on Bhava, Rasa, and Abhinaya.
6.	Training in Kirtanam focusing on lyrical interpretation, gestures, and emotional expression.
7.	Practical exercises on the first and second half of Varnam including Jatis, Sahitya, and rhythmic sequences.
8.	Performance practice of Varnam with coordination of Nritha, Nritya, and Abhinaya elements.
9.	Practice and presentation of Tillana with emphasis on speed, precision, and rhythmic movements.
10.	Final stage performance integrating Pushpanjali, Allaripu, Jatiswaram, Padam, Kirtanam, Varnam, and Tillana in a structured Margam sequence.

Course Outcome:

After Learning the Course, the students shall be able to:

- 1.Enhanced Technical Skills ,Understanding of Rasa and Bhava .
2. Mastery of Dance Compositions ,Rhythmic Understanding.
- 3.Expressive Abilities ,Knowledge of Bharatanatyam Repertoire .
4. Musical Awareness ,Stage Presence and Performance Skills .
- 5.Cultural Appreciation .
6. Improved Physical Stamina .

Applications in Abhinay Darpan-III

Course	Master of Performing Arts – Dance (Bharatnatyam)	Semester - 3
Type of Course	-	
Prerequisite	The Abhinaya Darpana is an ancient text on the art of classical Indian dance, written by Nandikesvara, a sage and theorist of the performing arts. It is a crucial reference for understanding the theory and practice of abhinaya (expressive dance) in Bharatanatyam. The term "abhinaya" itself means "to lead to-ward" and involves conveying emotions, feelings, and stories through gestures, facial expressions, and move- ments	
Rationale	The rationale behind the application of the Abhinaya Darpana in Bharatanatyam lies in its role as a foundational g ing emotions, storytelling, and maintaining the authenticity of classical Indian dance. This ancient text by Nandikesvara provi approach to abhinaya (expression) and offers a detailed framework for how dancers can effectively communicate stories, emotions through their performance. Here's a deeper understanding of why the Abhinaya Darpana is essential for Bharata its principles shape the dance form:	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
8	-	8	4					100

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 1 Mandala and Stanaka	30	60
2	Unit 2 Compositions in Mandala and Sthanaka in Movements .	30	60

Reference Books	
1.	Abhinaya Darpana of Nandikesvara" translated by Manmohan Ghosh
2.	"Natya Shastra" by Bharata Muni – (Translated and Edited)- by Manomohan Ghosh)

3.	"Abhinaya Darpana: An Illustrated Translation" by Dr. V.P. Dhananjayan
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List of Practical:	
1.	Introduction to Mandala and Sthanaka Techniques
2.	Practice of Mandala and Sthanaka
3.	Practice of Mandala and Sthanaka
4.	Basic Mandala Techniques and Body Alignment
5.	Combination of Mandala and Sthanaka i in Rhythmic Patterns
6.	Movement Composition Using Mandala and Sthanaka
7.	Expressional Application of Chari and Bhramari
8.	Practice of Directional and Circular Movement Patterns
9.	Choreographic Composition Based on Chari and Bhramari
10.	Performance Presentation of Chari and Bhramari Compositions

Course Outcome:
After Learning the Course, the students shall be able to:
1. Cultural Awareness ,Mastery of Regional Dance Styles ,Improved Rhythm and Coordination. 2. Mastery of Dance Compositions ,Rhythmic Understanding, Group Performance Skills . 3.Versatility in Dance Styles , Enhanced Musicality ,Body Control and Flexibility . 4. Fusion of Classical and Modern Movements, Understanding of Rhythmic Patterns, Expressive Storytelling 5.Enhanced Grace and Elegance, Cultural Appreciation . 6. Improved Physical Stamina .

Indian Folk Dance: Principals of Choreography- III

Course	Master of Performing Arts – Dance (Bharatnatyam)	Semester - 3
Type of Course	-	
Prerequisite	Understand the history, traditions, and significance of the dance form. Select traditional folk music with appropriate beats and tempo. Master the unique steps, expressions, and formations of the specific folk dance. Ensure attire and accessories align with the dance style and allow ease of movement. Maintain synchronization and energy for an engaging performance.	
Rationale	Helps keep traditional dance forms alive and respected. Strengthens social connections through group participation. Showcases regional culture and diversity. Enhances stamina, coordination, and emotional well-being. Allows fusion with contemporary styles while maintaining authenticity.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
8	-	8	4					100

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 1: Fundamentals of Indian Folk Dance Choreography: Understanding the cultural significance and history of Indian folk dances. Basic principles of rhythm, movement, and formations in folk dance. Role of music, instruments, and costumes in choreography.	30	60
2	Unit 2: Techniques and Performance Aspects: Developing coordination, expressions, and story-telling in folk dance. Choreographing solo and group performances with synchronization. Fusion and contemporary adaptations while maintaining authenticity.	30	60

Reference Books	
1.	Traditional Folk Dances of India : Traditional Folk Dances of India . Author: Kapila Vatsyayan

2.	Indian Classical Dance: The Renaissance and Beyond – Indian Classical Dance: The Renaissance and Beyond Author: Leela Venkataraman.
3.	History of Dance : – History of Dance Author: Gayle Kassing

List of Practical:	
1.	Practical study and presentation on the cultural significance and historical background of selected Indian folk dances.
2.	Practice of basic folk dance movements and rhythmic patterns from different regions of India.
3.	Training in coordination of body movements with folk music and percussion rhythms .
4.	Practical exercises on group formations, spatial patterns, and stage movements in folk dance choreography.
5.	Demonstration and use of traditional folk dance costumes, props, and musical instruments in performance.
6.	Practice sessions on facial expressions, gestures, and storytelling techniques used in folk dance traditions.
7.	Choreography and performance of a solo folk dance composition with appropriate rhythm and expression.
8.	Group choreography practice focusing on synchronization, timing, and team coordination.
9.	Experimental practical work on fusion of folk dance with contemporary styles while preserving traditional elements.
10.	Stage presentation and evaluation of a complete folk dance production integrating music, costume, choreography, and performance skills.

Course Outcome:
After Learning the Course, the students shall be able to:
1. Demonstrate knowledge of the cultural and historical background of Indian folk dances. 2. Identify and apply fundamental choreography principles, including rhythm, movement, and formations 3. Develop skills in synchronization, expression, and storytelling through folk dance. 4. Design and perform choreographed folk dance sequences in solo and group formats. 5. Utilize costumes, props, and music effectively to enhance performances. 6. Explore creative innovations and fusion while preserving traditional folk dance authenticity.

Semi Classical : Principals of Choreography- III

Course	Master of Performing Arts – Dance (Bharatnatyam)	Semester - 3
Type of Course	-	
Prerequisite	These help prepare students for each dance form, allowing them to grasp the techniques and cultural elements involved.	
Rationale	Semi Classical dance Semi classical dancedance serves not only as a form of artistic expression and entertainment but al- so as a cultural ambassador that connects people, promotes diversity, and enriches cinematic expe- riences worldwide.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
8	-	8	4					100

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 1 Origin and Development of types Introduction of semi classical Dance keep traditional dance forms alive and respected. Strengthens social connections through group participation. Showcases regional culture and diversity. Enhances stamina, coordination, and emotional well- being. Allows fusion with contemporary styles while maintaining authenticity.	30	60
2	Unit 2: Techniques and Performance Aspects: Developing coordination, expressions, and storytelling . Choreographing solo and group performances with synchroni- zation. Fusion and contemporary adaptations while maintaining authenticity	30	60

Reference Books	
1.	Traditional Folk Dances of India : Traditional Folk Dances of India . Author: Kapila Vatsyayan
2.	Indian Classical Dance: The Renaissance and Beyond – Indian Classical Dance: The Renaissance and Beyond Author: Leela Venkataraman.

3.	History of Dance : – History of Dance Author: Gayle Kassing
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List of Practical:	
1.	Practical study and presentation on the cultural significance and historical background of selected Dance
2.	Practice of basic dance movements and rhythmic patterns from different regions of India.
3.	Training in coordination of body movements with music and percussion rhythms.
4.	Practical exercises on group formations, spatial patterns, and stage movements in dance choreography.
5.	Demonstration and use of traditional dance costumes, props, and musical instruments in performance.
6.	Practice sessions on facial expressions, gestures, and storytelling techniques used in folk dance traditions.
7.	Choreography and performance of a solo dance composition with appropriate rhythm and expression.
8.	Group choreography practice focusing on synchronization, timing, and team coordination.
9.	Experimental practical work on fusion of dance with contemporary styles while preserving traditional elements.
10.	Stage presentation and evaluation of a complete dance production integrating music, costume, choreography, and performance skills.

Course Outcome:	
After Learning the Course, the students shall be able to:	
13.	Cultural Awareness ,Mastery of Regional Dance Styles ,Improved Rhythm and Coordination.
14.	Mastery of Dance Compositions ,Rhythmic Understanding, Group Performance Skills .
15.	Versatility in Dance Styles , Enhanced Musicality ,Body Control and Flexibility .
16.	Fusion of Classical and Modern Movements, Understanding of Rhythmic Patterns, Expressive Storytelling
17.	Enhanced Grace and Elegance, Cultural Appreciation .
18.	Improved Physical Stamina .

Western Dance : Principals of Choreography- III

Course	Master of Performing Arts – Dance (Bharatnatyam)	Semester - 3
Type of Course	-	
Prerequisite	These help prepare students for each dance form, allowing them to grasp the techniques and cultural elements involved.	
Rationale	Western Dance Western dance styles in India reflects a blend of cultural curiosity, professional aspirations, artistic exploration, and global influence, contributing to the vibrant and evolving dance scene in the country	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
8	-	8	4					100

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 1 Origin and Development of Western dance Helps keep traditional dance forms alive and respected. Strengthens social connections through group participation. Showcases regional culture and diversity. Enhances stamina, coordination, and emotional well-being. Allows fusion with contemporary styles while maintaining authenticity.	30	60
2	Unit 2: Techniques and Performance Aspects: Developing coordination, expressions, and storytelling in folk dance. Choreographing solo and group performances with synchroni- zation. Fusion and contemporary adaptations while maintaining authenticity	30	60

Reference Books	
1.	Traditional Folk Dances of India : Traditional Folk Dances of India . Author: Kapila Vatsyayan

2.	Indian Classical Dance: The Renaissance and Beyond – Indian Classical Dance: The Renaissance and Beyond Author: Leela Venkataraman.
3.	History of Dance : – History of Dance Author: Gayle Kassing

List of Practical:	
1.	Practical study and presentation on the cultural significance and historical background of selected Dance
2.	Practice of basic dance movements and rhythmic patterns from different regions of India.
3.	Training in coordination of body movements with music and percussion rhythms.
4.	Practical exercises on group formations, spatial patterns, and stage movements in dance choreography.
5.	Demonstration and use of traditional dance costumes, props, and musical instruments in performance.
6.	Practice sessions on facial expressions, gestures, and storytelling techniques used in folk dance traditions.
7.	Choreography and performance of a solo dance composition with appropriate rhythm and expression.
8.	Group choreography practice focusing on synchronization, timing, and team coordination.
9.	Experimental practical work on fusion of dance with contemporary styles while preserving traditional elements.
10.	Stage presentation and evaluation of a complete dance production integrating music, costume, choreography, and performance skills.

Course Outcome:
After Learning the Course, the students shall be able to:
1. Cultural Awareness ,Mastery of Regional Dance Styles ,Improved Rhythm and Coordination. 2. Mastery of Dance Compositions ,Rhythmic Understanding, Group Performance Skills . 3. Versatility in Dance Styles , Enhanced Musicality ,Body Control and Flexibility . 4. Fusion of Classical and Modern Movements, Understanding of Rhythmic Patterns, Expressive Storytelling 5. Enhanced Grace and Elegance, Cultural Appreciation . 6. Improved Physical Stamina .



MPA Sem 4

[illegible]

Semester 4
Subject Syllabus

Aesthetics and Philosophy of Indian Classical Dance II

Course	Master of Performing Arts – Dance (Bharatnatyam)	Semester - 4
Type of Course	-	
Prerequisite	Learners should have a basic understanding of Indian classical dance forms and familiarity with key performance elements such as abhinaya (expression), mudras (hand gestures), and nritya (pure dance). A general awareness of Indian philosophy, mythology, and classical texts like the Natya Shastra will enhance comprehension	
Rationale	The study of aesthetics and philosophy in Indian classical dance deepens the understanding of dance as a spiritual and expressive art form. It connects performance with ancient Indian concepts of rasa (emotional essence), bhava (mood), and dharma (duty/ethics). This knowledge enriches a dancer's interpretive skills, fosters artistic sensitivity, and highlights the cultural and philosophical depth embedded in classical Indian dance traditions.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
4	-	-	4					100

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Philosophical Foundations of Indian Classical Dance: Introduction to Indian aesthetics and its relationship with classical dance. Concepts from Natya Shastra: Rasa, Bhava, Abhinaya Dharmi. Dance as a form of spiritual expression and devotion (Bhakti movement influence). Role of mythology and Indian philosophy in dance narratives	30	60
2	Unit 2 Aesthetic Principles and Interpretive Frameworks: Theories of Rasa (aesthetic experience) and their application in performance. Symbolism in gestures, expressions, costumes, and stage design. Comparison of aesthetic elements across major classical dance forms (Bharatanatyam, Kathak, Odissi, etc.). Contemporary relevance of classical aesthetics in modern choreography	30	60

Reference Books	
1.	Indian Classical Dance: Tradition in Transition" by Leela Venkataraman
2.	Bharatanatyam : From Temple to Theatre" by Shanta Rameshwar Rao
3.	Indian Dance: The Ultimate Guide" by Kumudini Lakhia

Course Outcome:

After Learning the Course, the students shall be able to:
1. Explain the philosophical basis of Indian classical dance rooted in ancient texts. 2. Analyze the concepts of Rasa and Bhava and their role in aesthetic experience. 3. Identify the symbolic meaning behind movements, gestures, and expressions. 4. Interpret classical dance performances through a philosophical and aesthetic lens. 5. Compare aesthetic principles across various Indian classical dance traditions. 6. Apply traditional aesthetic values to contemporary dance practice and choreography.

Bharatnatyam Repertoire Presentation II

Course	Master of Performing Arts – Dance (Bharatnatyam)	Semester - 4
Type of Course	-	
Prerequisite	Bharatanatyam, one of the oldest classical dance forms originating from Tamil Nadu in South India, has a rich and structured repertoire that is essential for any practitioner or performer to understand. Here's an overview of the traditional Bharatanatyam repertoire. Understanding this sequence is crucial for any Bharatanatyam performer, as it represents the traditional structure of a recital, combining technical mastery with expressive storytelling to create a complete and balanced performance.	
Rationale	The structure of the Bharatanatyam repertoire is designed to provide a complete experience, balancing technical sive storytelling, as well as the physical and spiritual aspects of the art form. his sequence allows the dancer to display their ous aspects of dance, from precise footwork to deep emotional expression, while guiding the audience through a journey of and emotion. It reflects the holistic approach of Bharatanatyam, where the dancer's body, mind, and spirit come together to performance that honors tradition, artistic expression, and spirituality.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
8	-	8	4					100

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 1 Presentation 1 – Practical (Pushpanjali ,Allaripu, Jatiswaram, Padam)	30	60
2	Unit 2 Presentation 1 – Practical (Kirtanam and Varnam, Tillana) .	30	60

Reference Books	
1.	Abhinaya Darpana of Nandikesvara" translated by Manmohan Ghosh
2.	"Natya Shastra" by Bharata Muni – (Translated and Edited)- by Manomohan Ghosh)
3.	"Abhinaya Darpana: An Illustrated Translation" by Dr. V.P. Dhananjayan

List of Practical:	
1.	Practice and performance of Pushpanjali with proper invocation techniques and stage presentation.
2.	Training in Allaripu focusing on body coordination, rhythm, posture, and basic Adavus.
3.	Practice of Jatiswaram emphasizing Nritha techniques, footwork, and synchronization with music.
4.	Demonstration of rhythmic patterns and Tala application in Pushpanjali, Allaripu, and Jatiswaram.
5.	Practice and expressive presentation of Padam with emphasis on Bhava, Rasa, and Abhinaya.
6.	Training in Kirtanam focusing on lyrical interpretation, gestures, and emotional expression.
7.	Practical exercises on the first and second half of Varnam including Jatis, Sahitya, and rhythmic sequences.
8.	Performance practice of Varnam with coordination of Nritha, Nritya, and Abhinaya elements.
9.	Practice and presentation of Tillana with emphasis on speed, precision, and rhythmic movements.
10.	Final stage performance integrating Pushpanjali, Allaripu, Jatiswaram, Padam, Kirtanam, Varnam, and Tillana in a structured Margam sequence.

Course Outcome:
After Learning the Course, the students shall be able to:
1.Enhanced Technical Skills ,Understanding of Rasa and Bhava . 2. Mastery of Dance Compositions ,Rhythmic Understanding. 3.Expressive Abilities ,Knowledge of Bharatanatyam Repertoire . 4. Musical Awareness ,Stage Presence and Performance Skills . 5.Cultural Appreciation . 6. Improved Physical Stamina .

Indian Folk Dance: Principals of Choreography- IV

Course	Master of Performing Arts – Dance (Bharatnatyam)	Semester - 4
Type of Course	-	
Prerequisite	Understand the history, traditions, and significance of the dance form. Select traditional folk music with appropriate beats and tempo. Master the unique steps, expressions, and formations of the specific folk dance. Ensure attire and accessories align with the dance style and allow ease of movement. Maintain synchronization and energy for an engaging performance.	
Rationale	Helps keep traditional dance forms alive and respected. Strengthens social connections through group participation. Showcases regional culture and diversity. Enhances stamina, coordination, and emotional well-being. Allows fusion with contemporary styles while maintaining authenticity.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
8	-	8	4					100

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 1: Fundamentals of Indian Folk Dance Choreography: Understanding the cultural significance and history of Indian folk dances. Basic principles of rhythm, movement, and formations in folk dance. Role of music, instruments, and costumes in choreography.	30	60
2	Unit 2: Techniques and Performance Aspects: Developing coordination, expressions, and story-telling in folk dance. Choreographing solo and group performances with synchronization. Fusion and contemporary adaptations while maintaining authenticity.	30	60

Reference Books	
1.	Traditional Folk Dances of India : Traditional Folk Dances of India . Author: Kapila Vatsyayan
2.	Indian Classical Dance: The Renaissance and Beyond – Indian Classical Dance: The Renaissance and Beyond Author: Leela Venkataraman.
3.	History of Dance : – History of Dance Author: Gayle Kassing

List of Practical:	
1.	Practical study and presentation on the cultural significance and historical background of selected Indian folk dances.
2.	Practice of basic folk dance movements and rhythmic patterns from different regions of India.
3.	Training in coordination of body movements with folk music and percussion rhythms .
4.	Practical exercises on group formations, spatial patterns, and stage movements in folk dance choreography.
5.	Demonstration and use of traditional folk dance costumes, props, and musical instruments in performance.
6.	Practice sessions on facial expressions, gestures, and storytelling techniques used in folk dance traditions.
7.	Choreography and performance of a solo folk dance composition with appropriate rhythm and expression.
8.	Group choreography practice focusing on synchronization, timing, and team coordination.
9.	Experimental practical work on fusion of folk dance with contemporary styles while preserving traditional elements.
10.	Stage presentation and evaluation of a complete folk dance production integrating music, costume, choreography, and performance skills.

Course Outcome:
After Learning the Course, the students shall be able to:
1. Demonstrate knowledge of the cultural and historical background of Indian folk dances. 2. Identify and apply fundamental choreography principles, including rhythm, movement, and formations 3. Develop skills in synchronization, expression, and storytelling through folk dance. 4. Design and perform choreographed folk dance sequences in solo and group formats. 5. Utilize costumes, props, and music effectively to enhance performances. 6. Explore creative innovations and fusion while preserving traditional folk dance authenticity.

Semi Classical : Principals of Choreography- IV

Course	Master of Performing Arts – Dance (Bharatnatyam)	Semester - 4
Type of Course	-	
Prerequisite	These help prepare students for each dance form, allowing them to grasp the techniques and cultural elements involved.	
Rationale	Semi Classical dance Semi classical dancedance serves not only as a form of artistic expression and entertainment but al- so as a cultural ambassador that connects people, promotes diversity, and enriches cinematic expe- riences worldwide.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
8	-	8	4					100

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 1 Origin and Development of types Introduction of semi classical Dance keep traditional dance forms alive and respected. Strengthens social connections through group participation. Showcases regional culture and diversity. Enhances stamina, coordination, and emotional well- being. Allows fusion with contemporary styles while maintaining authenticity.	30	60
2	Unit 2: Techniques and Performance Aspects: Developing coordination, expressions, and storytelling . Choreographing solo and group performances with synchroni- zation. Fusion and contemporary adaptations while maintaining authenticity	30	60

Reference Books	
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1.	Traditional Folk Dances of India : Traditional Folk Dances of India . Author: Kapila Vatsyayan
2.	Indian Classical Dance: The Renaissance and Beyond – Indian Classical Dance: The Renaissance and Beyond Author: Leela Venkataraman.
3.	History of Dance : – History of Dance Author: Gayle Kassing

List of Practical:	
1.	Practical study and presentation on the cultural significance and historical background of selected Dance
2.	Practice of basic dance movements and rhythmic patterns from different regions of India.
3.	Training in coordination of body movements with music and percussion rhythms.
4.	Practical exercises on group formations, spatial patterns, and stage movements in dance choreography.
5.	Demonstration and use of traditional dance costumes, props, and musical instruments in performance.
6.	Practice sessions on facial expressions, gestures, and storytelling techniques used in folk dance traditions.
7.	Choreography and performance of a solo dance composition with appropriate rhythm and expression.
8.	Group choreography practice focusing on synchronization, timing, and team coordination.
9.	Experimental practical work on fusion of dance with contemporary styles while preserving traditional elements.
10.	Stage presentation and evaluation of a complete dance production integrating music, costume, choreography, and performance skills.

Course Outcome:	
After Learning the Course, the students shall be able to:	
19.	Cultural Awareness ,Mastery of Regional Dance Styles ,Improved Rhythm and Coordination.
20.	Mastery of Dance Compositions ,Rhythmic Understanding, Group Performance Skills .
21.	Versatility in Dance Styles , Enhanced Musicality ,Body Control and Flexibility .
22.	Fusion of Classical and Modern Movements, Understanding of Rhythmic Patterns, Expressive Storytelling
23.	Enhanced Grace and Elegance, Cultural Appreciation .
24.	Improved Physical Stamina .

Western Dance : Principals of Choreography- IV

Course	Master of Performing Arts – Dance (Bharatnatyam)	Semester - 4
Type of Course	-	
Prerequisite	These help prepare students for each dance form, allowing them to grasp the techniques and cultural elements involved.	
Rationale	Western Dance Western dance styles in India reflects a blend of cultural curiosity, professional aspirations, artistic exploration, and global influence, contributing to the vibrant and evolving dance scene in the country	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
8	-	8	4					100

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 1 Origin and Development of Western danceHelps keep traditional dance forms alive and respected. Strengthens social connections through group participation. Showcases regional culture and diversity. Enhances stamina, coordination, and emotional well-being. Allows fusion with contemporary styles while maintaining authenticity.	30	60

2	Unit 2: Techniques and Performance Aspects: Developing coordination, expressions, and storytelling in folk dance. Choreographing solo and group performances with synchronization. Fusion and contemporary adaptations while maintaining authenticity	30	60

Reference Books	
1.	Traditional Folk Dances of India : Traditional Folk Dances of India . Author: Kapila Vatsyayan
2.	Indian Classical Dance: The Renaissance and Beyond – Indian Classical Dance: The Renaissance and Beyond Author: Leela Venkataraman.
3.	History of Dance : – History of Dance Author: Gayle Kassing

List of Practical:	
1.	Practical study and presentation on the cultural significance and historical background of selected Dance
2.	Practice of basic dance movements and rhythmic patterns from different regions of India.
3.	Training in coordination of body movements with music and percussion rhythms.
4.	Practical exercises on group formations, spatial patterns, and stage movements in dance choreography.
5.	Demonstration and use of traditional dance costumes, props, and musical instruments in performance.
6.	Practice sessions on facial expressions, gestures, and storytelling techniques used in folk dance traditions.
7.	Choreography and performance of a solo dance composition with appropriate rhythm and expression.
8.	Group choreography practice focusing on synchronization, timing, and team coordination.
9.	Experimental practical work on fusion of dance with contemporary styles while preserving traditional elements.
10.	Stage presentation and evaluation of a complete dance production integrating music, costume, choreography, and performance skills.

Course Outcome:

After Learning the Course, the students shall be able to:

1. Cultural Awareness ,Mastery of Regional Dance Styles ,Improved Rhythm and Coordination.
2. Mastery of Dance Compositions ,Rhythmic Understanding, Group Performance Skills .
3. Versatility in Dance Styles , Enhanced Musicality ,Body Control and Flexibility .
4. Fusion of Classical and Modern Movements, Understanding of Rhythmic Patterns, Expressive Storytelling
5. Enhanced Grace and Elegance, Cultural Appreciation .
6. Improved Physical Stamina .

