

**Sardar Patel University, Anand**  
**Smt. Hiraba Motibhai Patel Institute of Performing Arts**  
**Syllabus of Bachelor of Performing Arts modified**  
**As per Annual System 2015-16**  
**SY BPA**

**Subject: Dance: Bharat Natyam**

**Paper: 201 Principles of Dance – Bharat Natyam-II**

I.

1. Detailed study of Rasa (God of Rasa, colour of Rasa etc).
2. Detailed study of Bhava, Dharmi & Vrutti.
3. Co-relation between Dance Art & Rasa Bhava.
4. Detailed study of laya & its various types
5. The roll of laya in presenting internal & external feelings of Dancer.
6. Detailed study of different types of Rasa Nritya.
7. Types of Dance art of ancient period
  - (a) Shabda Nritya
  - (b) Chamatkar Nritya
  - (c) Kattari Nritya
  - (d) Gee Nritya
  - (e) Kalla Nritya
  - (f) Bandh Nritya

II.

1. Definition of Technical terms related to Bharat Natyam Dance.
2. Definition of technical terms related to Taal.
3. Importance of Ghungharoo & Padhant in Dance Art.
4. The place of Dance art in painting sculpture & Iconography.
5. Scope of Dance Art.
6. Detailed study of nayak, Bhed, According to Aayu & Dharma.
7. Detailed study of Naika Bhed According to Prakruti & jati.
8. Detailed study of Naika Bhed according to Avastha.
9. Description of Satvik Gunas of Nayak.
10. Detailed study of Nayak According to Dharma, Prakruti & Avastha.

III. Components of stage :- Sound System

1. Light Design (System).
2. Back Ground Music.
3. Stage decoration.
4. Costume & Make up.

IV.

1. Definition of technical terms related to Dance.
2. Definition of Technical terms related to Taal.
3. Importance of Rasa Bhava in Bharat Natyam Dance.
4. The inter relation between Abhinaya & Bharat Natyam.

5. The implication of Dharmi & Vruti in Bharat Natyam.
- V. A Detailed study of Bharat Natyam Gharana (Bari.)
  1. Mausur Bani.
  2. Paddnur Bani.
  3. Tanjor Bani.
  4. Vallvur Bani.
- B Introduction to Kirana Gharana in Paschim Ang Thumari.
- C Detailed study of the following Gharana.
  1. Patiyala Gharana
  2. Bhindi Bazar Gharana.
  3. Indaur Gharana.
  4. Mevati Gharana.

**Paper: 202 Techniques of Dance – Bharat Natyam-II**

I.

1. Detailed study of Bharat Natyam Talas (i.e Karnataki music).
2. Detailed study of different classical Raga & Talas used in Bharat Natyam.
3. The keys of successful Dance performance.
4. Brief acutance of Abhinay Darpan
  - a. Introduction of Abhinaya Darpan & its importance to dancers.
  - b. Angika Abhinaya as expounded in Abhinaya Darpan.
5. Nine types of shiro Bhed.
6. Detailed study of Padbhed.
7. Hands showing various relations & professions.
8. Navagrah Hasta.
9. Hands of God – Goddesses.

II.

1. Nritt, Natya & Nrutya in Manipuri Dance.
2. Technique & Accompanying Instruments in Manipuri Dance.
3. Comparative Study of:
  - a. Bharat Natyam & Kathak Dance.
  - b. Different Gharanas of Kathak Dance.
  - c. Ancient stage & modern stage.
  - d. Detailed study of stage design decribed by pt. Bharat Muni.
4. Detailed study of Taal (Popular & Non Popular)
  - a. Definition of Technical Bandish of Bharat Natyam Dance
  - b. Examples of Bandish of Bharat Natyam.

III.

1. Shillapadi Karan, the ancient Tamil Text.
2. The story content & the status of dance & dancers in the society.
3. Detailed chapters concerned with dance.

4. Eight types of Drashti bhed.
5. Vishnu Dasavadar Hasta.
6. Hands of Various cast & religion.
7. Nrity Hasta
8. Five types of ut plpvang.

IV.

1. Detailed study of chapters of Natya Shashtra related to Dance Art.
2. Nrity, Narutya & Natya in Bharat Natyam Dance.
3. Introduction of Mrindamgam.
4. What are percussion Instruments & its types?
5. Knowledge of constitution & the parts of mridangam & their bols & playing styles.
6. Explaining the Tala Anga-5

- V. 1 Different playing instruments while accompanying for Dance & playing with music.  
Reference Book: Bharatmuni's Natya Shashtra.

**Paper : 203 History of Dance-II**

I. Art of Dances in:-

- (1) Ancient Age (2) Pre-historic Age (3) Vedic Age (4) Ramayana Age (5) Mahabharata Age (6) Jain & Buddha Age (7) Pre-middle Age (8) Shung Age (9) Kanishka Age (10) Nash- Parvati Age (11) Harsh Vardhan Age (12) Rajput Age.

II.

1. Detailed study of classification of Instruments:
2. Tat Vitt Instrument (String & Woods)
3. Tat Vitt Instrument (String & leather)
4. Shushir Instrument (Air Instruments)
5. (Ghan Instruments) Cubic Instruments
6. (Avandh Instruments) Percussions Instruments.
7. Origin & History of Manipuri Dance & Kathakali Dance.
8. The impact of Mughal age on Kathak Dance

III.

1. History of Bharat Natyam Dance with Reference to mandir Tradition.
2. History of Indian Dance in Post Middle to Modern Age.
3. Concept of Rasa:
  - a. What is Rasa? Ras sutra of Bharat & its various constituents.
  - b. Study of Nav- Rasa & their application in practice.
  - c. Story of content & study of Git Govind of Jayadeva with special reference to the Shrinagar Rasa & the Astha Naykas.
  - d. Nayaj Nayika Bhed.

4. Dance in Purans.
  - a. Dance reference from Hari Vanstha & Bhagvat Purans.
  - b. Dance reference form vishnudhar mottar & Bramhavai Varta Puran.
5. Shillapadi Karan, the ancient Tamil text.
  - a. The story concept & the status of dance and dancer I the society.
  - b. Details of chapters concerned with dance.

#### IV. **Introduction of mridagam for Bharat Natyam.**

1. What is Percussion Instrument?  
Different percussion instruments knowledge of constitution & the parts of Mrindangam their bols & playing styles. Explaining the Tala Angu-5
2. A brief survey of the different school Gharanas of Mrindangam & their exponents.
3. Difference in playing the instruments while accompanying for dance & playing with music.

#### V. **Life sketches of Kathak & Bharat Natyam Dancers**

- |                                 |                               |
|---------------------------------|-------------------------------|
| 1. Raja Chakradharsinh          | 2. Pt. Jailal                 |
| 3. Pt. Mohanlal                 | 4. Pt. Munnalal Shukla        |
| 5. Shree Rajendra Gangani       | 6. Sushri Mayarao             |
| 7. Sushri Sitaradevi            | 8. Sushri Roshan Kumari       |
| 9. Sushri Nandini Singh         | 10. Sushri Reba Vidayarthi    |
| 11. Smt. Minaxi Sundaram Pillie | 12. Smt. Rukshmanidevi Arudel |
| 13. Guru Gopinath               | 14. Sushri Bala Saraswati     |
| 15. Smt. Mrinalini Sarabhai     |                               |

#### **Paper: 204 Choreography**

##### I.

1. Meaning of Choreography.
2. Types of Dance with reference to number of Dancers (Solo, Couple & Group Dance).
3. Importance of Choreography with reference to solo dance.
4. Importance of Choreography with reference to couple Dance.
5. Importance of Choreography with reference to Group Dance.
6. Brief information about elements of Choreography like synchronization, understanding among dancers, costume, entry exit movement, poses, several stage components, use of properties etc.
7. Importance of synchronization in Choreography.
8. Importance of costume & Properties in Choreography.
9. Importance of stage components in Choreography.
10. Importance of music in Choreography.

##### II.

1. Choreography in Indian folk Dance.

2. Choreography in Indian classical dances.
3. Comparative study between Choreography of folk dance & classical dance of India.
4. Heading Choreography of India.
5. Importance of Choreography in Modern era.

### III.

1. Costume of Indian folk Dance & its impact on Choreography.
2. Costume of Indian classical Dance & its impact on Choreography.
3. Make up of Indian folk Dance & its impact on Choreography.
4. Make up of Indian classical Dance & its impact on Choreography.
5. Experiments with costume & Make up in Indian classical dance to enhance the effect of Choreography.
6. Old Choreography & folk Dance.
7. Modern Choreography & folk Dance.
8. Old Choreography & classical Dance.

### IV.

1. Modern Choreography & classical Dance with reference to Kathak Dance.
2. Comparative study of Modern classical Dance & folk Dance with their old forms.
3. Importance of Choreography.
4. Techniques of Choreography.

### V.

1. Choreography as a carrier.
2. Indian Choreography (any five).
3. Views on Choreography by some expert classical Dancers.

## **Paper : 205 English-II**

### **Unit: I**

#### Short Stories

1. The gift of Magi by O' Henry
2. The Child by Premachand
3. A slip of the Tongue by F. E. B. Gray
4. The Cabuliwallah by Rabindranath Tagore

### **Unit: II**

1. Active Voice & Passive Voice
2. Direct Speech & Indirect Speech
3. Vocabulary

### **Unit: III**

1. Types of communication
2. Barrier Communication  
(Wrong choice of medium/Physical/Semiotic/Socio-Psychological barriers to communication)
3. Dialogue writing

**Unit: IV**

1. Phrasal Verbs
2. Preposition
3. Conjunctions
4. Punctuation marks
5. Precise writing
6. Synonyms, Antonyms & Homonyms

**Unit: V**

1. Presentation skill
2. Developing self confidence
3. Use of Audio visual Aids

**Reference:-**

1. *Glimpses of Life* An Anthology of Short Stories and Business Communication by Board of Editors, Orient Blackswan Private Ltd, 2009.
2. Intermediate English Grammar by Raymond Murphy, Cambridge University Press, 1994.
3. Essentials of Business Communication by Rajendra Pal and J. S. Korlahalli (Sultan Chand & Sons).
4. Effective Business Communication by Asha Kaul (Prentice Hall of India Pvt Ltd, New Delhi.)
5. Oxford Practice Grammar by Eastward (OUP).

**Practical : 206 Bharat Natyam-I**

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|----------------------------------|------------------|
| (1) Mishra Allarippu             | (2) Jathiswaram  |
| (3) Sabdam                       | (4) One Padam    |
| (5) Tillana                      | (6) Shabdam      |
| (7) One Padam                    | (8) One Kirtanam |
| (9) Mishra Allaripy & Jatiswarm. |                  |
- Practice of FY BPA all items.

**Practical: 207 Bharat Natyam-II**

1. Abhinav Darpan
  - a. Samyktra Hastas with Viniyoga
  - b. Dashvatar – Hastas
  - c. Devata Hastas & Ashta Dipkala Hastas
  - d. Jati Hasta & Bandhava Hasta
2. Varnam (Abhinaya Passages).
3. Javali.
4. Art of Production.
5. Abhinav Darpan (Conti...)
6. Devata Hasta & Ashta – Dipkala Hasta.
7. Natyvangam of all above items, singing & recitation with Tala.
8. Journal of all above learnt items.
9. Art of production.

Practice of all FY BPA items