

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

FY BPA

Subject: Dance: Bharat Natyam

Paper: 101 Principles of Dance- (Bharat Natyam)-I

I.

1. Origin of India Dance Mythology.
2. Definition & Concept of myth & reality illustrated with examples.
3. Myths of origin of Dance as in Natyashashtra Abhinay Darpan & Other sources.
4. Nritya Kala (dance Art) meaning & origin.
5. Importance of dance art in human life.
6. Spiritual importance of Dance art.
7. Dance art & personality grooming.

II.

1. Margi & Deshi Nritya.
2. Lasya & Tandav Nritya.
3. Nritt, Nrutya & Natya.
4. Definition of Abhinaya (Acting) & its types.
5. Definition of laya & its type.
6. Detailed study of definition of folk Dance & Classical Dance.
7. Detailed study of five Regional folk dances of India.
8. Detailed study of seven classical Dances of India.
9. Definition of Technical terms related to Bharat Natyam Dance.
10. Definition of Technical terms related to classical music.

III.

1. Definition of Gharana & origin.
2. Recognition, Development & limitation of Gharana.
3. The importance elements, rules & discipline & importance of Gharana.
4. Conflict of Gharana.
5. Gumi shishya Parampara.
6. Characteristics of Guru & Shishya.
7. Brief information about different Gharana of vocal, Tabla & Kathak.

IV.

1. **Dances of Shiva:** Their symbolism & significance.
 - (a) Dance of Shiva: The stories of different Tandavas, their significance.
 - (b) Concept of Natraja with Factual evidence from sculpture, painting & iconography.
2. **Dances of Krishna;** Their symbolism & Significance.
 - a. Krishna- the dancer with special reference to Kaliyamardan & Raslila.
 - b. The concept of natwar with factual evidence from sculpture, painting & iconography.

V.

1. The physical & mental health gained through Dance Art.
2. Definition of Naad & detailed study of its types.
3. Definition of Rasa & brief information about nine rasa.
4. The place & importance of Ghunghroo in Dance performance.
5. Broad acquaintances with Rangmanch (stage) & its rules.
6. The importance of Rangmanch in music art.
7. The impact of Dance art on Dancers & Audience.
8. Definition of Music.
9. The role of Artists' eye & ears in the Training of Dance.
10. Detailed study of the techniques of notation writing & its importance.

Paper: 102 Techniques of Dance – Bharat Natyam-I

I.

1. Alphabet & Meaning of word Bharat Natyam, synonyms used from word Bharat Natyam.
2. Alphabet & meaning of word Kathak & Nritya, Nritya & Natya in Kathak Dance.
3. Nritya, Nritya & Natya in Bharat Natyam Dance.
4. Costume, make-up & instruments used in Bharat Natyam Dance.
5. The importance of language in Dance.
6. Comparative study of basic Technical terms in Indian Dance (their reference to Dance Styles)
 - a. Textual Technical Terms.
 - b. Traditional Vernacular terms.

II.

1. Broad acquaintance with the story content of Ramayana.
2. Story of Ramayana & its use As a theme in a Dance.
3. Nayak Nayika, Bheds, Lakasanas, Alankar, ABhinay- Darpan, Abhinay Darpan Slokas.
4. Dance reference in Ramayana.
5. Dance terminology, repertoire with reference to dance.
6. History techniques & exponents of Bharat Natyam.
7. Origin History & development of Bharat Natyam (through the ages factual evidence wherever available) & its exponents.
8. Nritya, Nritya & Natya Techniques of Bharat Natyam with reference to four abhinaya as well.

III.

1. History, Techniques & exponents of Kathak Dance: Origin, History & Development of Kathak (through the ages with factual evidence wherever available) & its exponents.
2. Nritya, Nritya & Natya Techniques of Kathak with reference to four abhinaya as well.

IV.

1. Discussion on & detailed study of Ang, Upang & Pratyang of Human body.
2. Brief introduction of Abhinaya Darpan.
3. Meaning of Mudra & importance of Dance.
4. Detailed study of Asamyukt & its usage.

V.

1. Detailed study of Samyukt Hastmudra & its usage.
2. Detailed study of Greevabhed & its usage.
3. Comparative study of Kathak Dance & Bharat Natyam Dance.
4. The speciality of Dance of Kathak & Bharat Natyam.

Paper: 103 History of Dance – Bharat Natyam - I

I.

1. Definition of Kala (Art) & brief study of its types.
2. Detailed study of Fine Art.
3. Dance art in Pre-middle Age.
4. Origin & Development of Bharat Natyam Dance.
5. Origin & Development of Kathak Dance.
6. Broad acquaintance with Shrimad Bhagwata.
7. Story of Shrimad Bhagwata & its use as theme in Dance.
8. Dance reference in Shrimad Bhagwata.

II.

1. Mythological origin, relevance of theme Dance & Devadasi System or relevance of court & influence of Age mughal period.
2. Reference of Dance in veda Age, mahakavya shilpadikaram & Sanskrut texts.
3. Detailed study of classical Dance & folk Dance.
4. Music is the best among fine Art explain.
5. Importance of vocal in Bharat Natyam Dance.
6. Importance of Instrument playing in Bharat Natyam Dance.

III.

1. Detailed study of origin, development & Tradition of Tabla.
2. Origin of Dance art according to mythological stories.
3. Dance of Krishna:
(a) Symbolism in Dance (b) Types of Raaslilla
4. Discussion about merit & Demerits:
5. Merits & Demerits of Female dancer.
6. Merits & Demerits of male dancer.
7. Merits & Demerits of dance teacher.

IV.

1. Broad acquaintance with Mahabharata.
(a) Story of Mahabharata & its use as theme in Dance
(b) Dance reference in Mahabharata.
2. Detailed study of Hand Movement in Catha Dance.
3. Detailed study of North Indian & South Indian Taal System.
4. Comparative study of North Indian & South Indian Taal System.
5. Origin & Development of 'Bandish' of kathak Dance.

V.

1. Comparative study of Catha Dance & Natwari Nrutya.
2. Origin & Development of Indian Classical Music.
3. Detailed study of Classification of Instruments.
4. Indian Dance art and Religion.
5. The Characteristics & Duties of Dancer.

VI.

1. Life Sketches of Renowned Kathak Dancer.
 - 1 Pt. Lachchu
 - 2 Shri Krishna Mohan Mishra
 - 3 Maharaj Krishnakumar
 - 4 Meclam Menka
 - 5 Sushri Uma Sharma
 - 6 Sushri Shashvati Sen
 - 7 Sushri Rashmi Bajpeyi
 - 8 Pt. Sunder Prasad
 - 9 Pt. Shambhu Maharaj
 - 10 Prof. M.S. Kalyanpurker
 - 11 Pt. uday Shankar
 - 12 Sushri Damyanti Joshi
 - 13 Sushri Bhaswati Mishra

Paper: 104 Costume & Makeup

I.

1. Definition of Costume.
2. History of Costume.
3. The Costume useful in Dance.
4. Aesthetics of Indian Dance Costume.
5. The material useful in Dance.
6. Aesthetics of Indian classical Dance Costume.
7. The Cosmetics used for makeup in Indian Classical Dance.
8. The Technique of applying Indian dance Makeup.

II.

1. The importance of Costume in Presentation of Dance.
2. The importance of Make up in Presentation of Dance.
3. The importance of learn Make up application for Indian Dancer.
4. The Detailed study of costume of Kathak Dance.
5. The Detailed study of makeup of Kathak Dance.
6. The Detailed study of costume of Bharat Natyam Dance.
7. The Detailed study of makeup of Bharat Natyam Dance.

III.

1. The detailed study of costume of Kuchipudi Dance.
2. The detailed study of Makeup of Kuchipudi Dance.
3. The detailed study of Makeup Manipuri Dance.
4. The impact of region on costume & Make up.

IV.

1. The detailed study of costume & Makeup Oddisi Dance.
2. The detailed study of costume & make up Mohini attam Dance.
3. The role of different colors in costume & Makeup.

V.

1. The detailed study of costume & Makeup of Kathkali Dance.
2. Changes in costume with different situations.
3. Changes in Makeup with different situations.
4. The costume & Makeup in Dance Drama.

Paper : 105 English-I

Unit: I

English for Non-Native Learners

1. Cleaner cities
2. Sardar Patel by Raj Mohan Gandhi
3. The Birth of Satyagraha by M.K. Gandhi
4. The Tusker's Train by Harry Miller

Unit: II

1. Articles
2. Noun
3. Pronouns
4. All Tenses

Unit: III

1. Verbs & Adverbs
2. Paragraph writing

Unit: IV

Introducing communication

- Concept, Definition and characteristics (Attributes) of Communication.
- The Process of communication. (Communication cycle)
- Objectives of communication.

Unit: V

- Layout and letter writing
- Formal and Informal

Reference:-

1. Advanced English for Non-Native Learners by D.S. Mishra, R.P. Jadeja, P. S. Joshi, Oxford University Press, 1999.
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 : – 106 Bharat Natyam-I

I.

1. Execution of all ADAVu – sets in 3 kalas.
2. Tattu & Nattu Adavas.
3. Pakka & ushi Adavas.
4. Kuditumettu & Tai ya Tai Yee.
5. Tat Tai Tam Adavas.
6. Mandi & Sarikkal Adavus.
7. Paychal & Dhi Dhi Tai Aadvas.
8. Tirmanam Adavas.
9. Tatti mettu adavas & nadai Aadavus.
10. Ta Tai Tai Tat.
11. Tat Tai Ta ha.

II.

1. Basic Talas Sapt suladi Talas.
2. Study of Assmal uts Hastas all samyata of Abhinaya Darpanam.
3. Viniyogas of 7 samputa Hastas of Abhinaya Darpanam.

III.

1. Basic Pranayam & Yogasans.
2. Simple Body exercise with interpretation of proper breathing to make the body flexible.
3. Use of individual limbs major & minor.
4. Regional folk dance- two

IV. Viniyog of 7 samyuta Hastas of Abhinay Darpan.

V. Art of Production

Practical : 107 Bharat Natyam-II

I.

1. Ability to respect the small bhakhi shabdan
2. Nattuvangam & Recitation.

Of all adavus	Tishram Allaripy
Knowledge of Saptatala	Knowledge & recitation of 35 talas
Karnatak music, swarvalis,	Allaripu – mishrajati.
Alankars & 4 geetams.	Jalisvaram.

II.

1. An introduction of Ashtarasa, Shabdham.
2. Definition of Asamyuta Hastas & Samyuta Hastas.
3. Saptasvaras to be sung & simple “Svara patterns”

III. Abhinay Darpanam

1. Shira.
2. Drishti
3. Griva Bheda

IV. The distribution marks for practicals will be as follows: (A) Nritya.

1. Performance
 2. Technical Analysis
 3. Shloks
- B. Nritya:
1. Performance
 2. Technical Analysis in terms of Bhava, Rasa, Nayaka, Nayika etc.
 3. Meaning & Philosophical content of the items.
 4. Shlokas
 5. Singing
 6. Knowledge & recitation of Talas.

V. Journal of all Adavus-s & Tishram Allaripu