

**FACULTY OF FINE ARTS**  
**DEPARTMENT OF MUSIC**  
**MASTER OF FINE ARTS (M.F.A - DANCE)**  
**(Two Years)**  
**(On-Campus Programme) (2015-2016)**  
**REGULATIONS AND SYLLABUS – ENGLISH MEDIUM**  
**REGULATIONS**

**INTRODUCTION**

M.F.A – Dance (Bharathanattiyam) Degree Programme will extend over a period of 2 years. Examination in both Theory and Practical will be conducted at the end of each year.

**OBJECTIVE**

The objectives of this Programme are;

1. To make the successful candidates as accomplished dancers.
2. The dancers will possess adequate knowledge in dance theory and on completion of the Programme; they can take up research work in dance.

**ELIGIBILITY FOR ADMISSION**

i. Candidates for admission to M.F.A Degree Programme shall be qualified with B.Dance Degree Programme of any University or its equivalent thereto.

(or)

ii. Any degree with proficiency in dance.

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Clearance at the entrance test conducted by the Department of Music.

iii. A maximum age of 30 years at the time of admission.

**EXAMINATION SCHEME**

An examination at the end of each year will be conducted to which a candidate will be permitted to write the examinations provided the candidate secure not less than 75% of the total attendance. However, it shall be open to the syndicate to grant exemption to a candidate who has failed to keep 75% attendance for valid reasons on the recommendations of the Head of the Department.

The candidate has to secure a minimum of 50% in each of the practical/ written examinations in the first year to become eligible to proceed to the second year of curriculum.

**Master of Fine Arts - Dance - M.F.A  
(Bharathanattiyam)**

**Semester - I**

Course	Inst. Hours	Credit	Exam Hrs	Marks		Total
				Int.	Ext.	
Core Course - I Theory of Dance – I	6	3	3	25	75	100
Core Course - II History of Dance – I	6	3	3	25	75	100
Core Course - III Practical – I	6	5		25	75	100
Core Course - IV Practical – II	6	5		25	75	100
Elective Practical – I	6	5		25	75	100
	30	21				500

**Semester - II**

Course	Inst. Hours	Credit	Exam Hrs	Marks		Total
				Int.	Ext.	
Core Course - V Theory of Dance – II	6	4	3	25	75	100
Core Course - VI History of Dance – II	6	3	3	25	75	100
Core Course - VII Practical – III	6	5		25	75	100
Core Course - VIII Practical – IV	6	5		25	75	100
Elective Practical – II	6	4		25	75	100
	30	21				500

## Semester - III

Course	Inst. Hours	Credit	Exam Hrs	Marks		Total
				Int.	Ext.	
Core Course - IX Theory of Dance – III	6	5	3	25	75	100
Core Course - X History of Dance – III	6	5	3	25	75	100
Core Course - XI Practical – V	6	5		25	75	100
Core Course - XII Practical – VI	6	5		25	75	100
Elective Practical – III	6	4		25	75	100
	30	24				500

## Semester - IV

Course	Inst. Hours	Credit	Exam Hrs	Marks		Total
				Int.	Ext.	
Core Course - XIII Practical – VII	4	6		25	75	100
Core Course - XIV Practical – VIII	4	6		25	75	100
Core Course - XV Practical – IX				25	75	100
Project Work – Dissertation	16	6		25	75	100
Concert	6	6		25	75	100
	30	24				500

**CRITERIA FOR PASS & CLASSIFICATION**

- 1) A candidate for the Post Graduate Degree of M.F.A (Music) will be deemed to have passed in a subject if he/she secures a minimum of 50% marks in each of the written/practical examination.
- 2) Candidate who passes by obtaining an aggregate of 75% and above in both years put together shall be deemed as passed in First Class with Distinction.
- 3) Candidates who pass by obtaining an aggregate of (50% or above but below 75% in both years put together shall be deemed as passed in First Class.
- 4) Candidates who pass by obtaining an aggregate of 50% or above but below 60% in both years put together shall be deemed as passed in Second Class. Carry over system will be permitted.

## I YEAR – I SEMESTER

### **Paper – I Theory of Dance –I**

#### Unit – I

Dance in Tamil Literature- The dance details available in Bharathasenapatyam, Thiruvilaiyadalpuranam and the epic literature Silapathikaram.

Dance in Sanskrit Literature- The dance details in Natyasastra, Bharatharnavam, Sangeetharatnakaram & Abinaya Darpanam.

#### Unit – II

Angika Abinayam- Explanation of Abinaya – Angika Abinaya – Hasta Bhedas – Siro Bhedas – Drishti Bhedhas – Greeva Bhedhas – Pada Bhedhas – Utplavana Bhedhas – Chari & Gati Bhedas.

#### Unit – III

Dance Musical Forms & Detailed study of Pada varnam - The arrangement of dance items in Natya Kutchery pattern. Elaborate explanation of Thodayamangalam – Alarippu – Jathiswaram – Sabdham – Padam – Javali – Thillana – Slokam

Detailed study of Pada Varnam.

#### Unit - IV

Sadhir - Explanation of Sadhir – Chinamelam – Periyamelam.

#### Unit- V

Koothu – Dance details of Koothu – Thoolkapiyam-Panchamarabu-Koothanool

### **Reference Books**

1. Laghu bharatham – Prof. Sudha Rani Ragupathi
2. Abinaya Darpanam – Manomohan . G.Hosh
3. Journey Though the Tradition Dr. V. Ragavan
4. Bhava Niropanna – Nalanda research Cender
5. guj ehl;ba rh];jpuk; - v];.vd;. =uhk Njrpfd;
6. guj NrdhgjPak; - v];. fy;ahz Re;judhh;;
7. gQ;r kugpy; ,ir kuG – lhf;lh;; ngh.rh. Nyhr;rd;
8. rq;fPj uj;dhfuk; - rhuq;f Njth;
9. mgpeajh;g;gzk; - lhf;lh; c.Nt.rhkpehijah

## Paper – II History of Dance-1

### Ancient and Medieval Period up to 19<sup>th</sup> Century

#### Unit – I

Pre-Historic Period - Dance references in the period before the beginning of known history – Artifacts excavated in the Indus Valley Civilization.

#### Unit – II

Vedic Period - The details of dance during Vedic period references in the four Vedas – Dance references in Mahabharata and Ramayana period.

#### Unit – III

Sangam Period- References of dance in Paththupattu & Ettuthogai – the information of dance in Silapathikaram – the different types of dances in Sangam Period –the instruments used.

#### Unit – IV

Buddhism Period- The study of paintings and sculptures related to dance in Ellora and Ajantha – Patronization of Dance & Music during Buddha.

#### Unit – V

Jainism Period - The literature related to dance & music during the Jainism period

#### Reference Books

1. Dance of India – Projesh Banerji Uday & Shankar.
2. The Pre-Historic Back ground and Indian culture – D.H.Gordon
3. Understanding of Bharathanatyam – Mrinalini Sarabhai
4. Bharathanatyam – Devesh Soniji
5. The Divine Dancer – Dr. S.V. Chemu
6. jkpoh; ,ir – V . ngUkhs;
7. ehl;baf; fiy – lhf;lh; Nt. ,uhftd;
8. jkpoh; eld tuyhW – lhf;lh; Nr ,uFuhkd;
9. rhj;jdhh; mUsr; nra;j \$j;jD}y; - r.J.R. Nahfpahh;
10. gQ;r kuG – lhf;lh; tP.g.fh.Re;juk;
11. ehl;baf; fiy – lhf;lh; Nt.uhftd;
12. rpyk;gpy;muq;Nfw;Wf;fhijapy; ,irg;gFjpf; -lhf;lh;Nfh. ~z;KfNTy;

**Paper – III****Practical - I**

1. Navasandhi Kavuthuvam – I
2. Alarippu – I
3. Jathiswaram – I
4. Sabdam – I
5. Kirtanai – I

**Paper – IV****Practical – II**

1. Padavarnam - I
2. Tamil Padham – I
3. Javali – I
4. Tillana – I

**Paper – V****Elective Practical – I**

Nattuvangam and Choreography setting for the following items.

1. Alarippu – Tisra Ekam
2. Jathiswaram - Rupakam
3. Adhi and Rupaka tala korvais

## I YEAR – II SEMESTER

### Paper – VI

### Theory of Dance-II

#### Detailed study of Kuravanji Natakam - Kuttrala Kuravanji

##### Unit – I

- Origin of Kuravanji
- Details related to Kuravanji in Tholkappiyam

##### Unit – II

- Contents of Porul Adhikaram
- Agam and Puram
- Kuravanji – Title, Composition of Kuravanji Natakams, other features

##### Unit – III

- Thirukkuttrala Kuravanji
- Thirukkutraalam

##### Unit – IV

- Tirikoodarasappa Kavirayar
- God in Kuttralakuravanji - Nayaka
- Nayaki in Kuttrala Kuravanji

##### Unit – V

- Characterization of Kurathi, Singan.
- Beauty of Poetry
- Chaturvida Abinaya in Kuravanji

#### Reference Books

1. Fw;whyf; FwtQ;rp - jphp\$luhrg;gf; ftpuhah;
2. jpahNfJh; FwtQ;rp - lhf;lh; Nt. gpNukyjh
3. njhy;fhg;gpak; - nghUsjpfhuk; - ,sk;G+uzk;
4. njhy;fhg;gpak; - nka;g;ghl;bay; f. nts;isthuzhh;
5. njhy;fhg;gpak; - nghUsjpfhuk; - er;rpdh;f;fpdpah;



## Paper – VII

## History of Dance - II

### Unit – I

Pallavas- Supportive evidences for assessment of dance – The contributions to dance during Pallava age – The inscription related to dance – The compositions of this period – About the temple dances.

### Unit – II

Cheras - Dance during the Chera period – The contribution of Chera Kings to the art of dance.

### Unit III

Cholas- The literature, sculpture related to dance – The dance units, Karanas found in various temples – Dancing Lord idols of bronze – The dance compositions – The instruments – The Devaradiyars of the temples – The contribution of Chola Kings to dance.

Pandyas - Dance during the period of Pandya age.

### Unit IV

Nayakkas- Dance in the Tanjore Nayakkas period – The development of dance – The dance composition in Telugu & Sanskrit – The types of dance & dramas – The temple dances and dancers.

### Unit V

Mahrattas -The literary works related to dance and music – The dance compositions – The dance dramas – The dancers & musicians – The role of the Tanjore quartette.

## Reference Books

1. Tanjore as a seat of Music – S. Seetha
2. Indian Classical Dance – Kapila Vatsyayan
3. Dance Pieces in Marathi – Shri. S. Gopalan.
4. Universal History of Music – S.M. Tagore.
5. Bharathanatyam – D. Janardhena Sharma
6. India dance History and Technique – Ram Autar Vir
7. History of Tamils – P.T.Srinivas Iyengar
8. Nirthya Sumangali Motilal Banarji das – Saskiac Kessen
9. tuyhw;wpy; Njtjh]pfs; - rp.v];. KUNf]d;
10. jQ;ir tsh;j;j gujf;fiy – lhf;lh; uh. fyhuhzp

**Paper – VIII****Practical – III**

1. Thirugnanasambandar Thevaram – I
2. Thirunavukkarasar Thevaram – I
3. Sundarar Thevaram - I

**Paper – IX****Practical – IV**

1. Ganam Krishna Iyer Padham – I
2. Muthuthandavar Kirtanai – I
3. Annamachariyar Kirtanai – I
4. Virutham (or) Slokam – I

**Paper – X****Elective Practical – II**

1. Choreographing any three kirtanas of Rama Natakam and Performing Nattuvangam.

(or)

2. Choreographing for three kirtanas of Dharmapuri Subbarayar, papanasam Sivan, Suddhanandha Bharathi.

## II YEAR – III SEMESTER

### Paper – XI

### Theory of Dance – III

Abhinaya (Vachika, Aharya & Sativika)

#### Unit – I

- Abhinaya
- Vacika Abhinaya
- Natya or Theatre tradition, Solo dance tradition (comparison)

#### Unit – II

- Aharya Abhinayam
- Satvika Abhinayam
- Tholkappiyam
- Eight Meiyppadu

#### Unit – III

- Sringara (in detail)
- Satvika Abhinaya in Natyasastra
- Characters and Characterization
  - Women characters according to age relationship with hero, quality of character their inclination towards love etc.,

#### Unit – IV

- Ashta Nayika
- Male Character
- Man/hero
- On the basis of nature
- On the basis of actions in love
- Sakhi messenger

#### Unit – V

- Concepts related to Vacika – Abhinaya
- Dasarupakam Uparupakams and Lasyangas  
Concepts related to Bhava and Abhinayas  
Dharmis.

### Reference Books

1. Tandava Lakshanam – Venkata Narayana Samy Naidu
2. Indian Performing Arts – Utpal K Banerjee
3. Bharathanatyam – Lakshmi Viswanathan.
4. Indian Classical Dance – Kapila Vatsyayan

5. Abhinaya – P.S.R. Apparaj
6. Students in nayaka nayiki bheda – Rakesha Gupta
7. The number of Rasas – V. Ragavan
8. Aspects of Abhinaya – Kalanidhi Narayanan
9. njhy;fhg;gpak; - nghUsjpfhuk; - ,sk;G+uzk;
10. njhy;fhg;gpak; - nka;g;ghl;bay; f. nts;isthuzhh;
11. njhy;fhg;gpak; - nghUsjpfhuk; - er;rpdhh;f;fpdpah;

## **Paper – XII History of Dance-III**

### **19<sup>th</sup> and 20<sup>th</sup> Centuries**

#### **Unit – I**

Marathas

**Dance in the Maratha Period - The role of Tanjore Quartette**

– Formatted a methodology for learning music format for adavus, margam format etc., composed dance songs - Mackenzie Manuscript

Contribution of Maratha kings – I - Sahaji – Patronage, composition of the king & his prabandas, yakshaganas, Kuravanji natakams

Contribution of Maratha kings – II - Sarabhoji, Tukkoji alias Tulaja – Patronage poets and scholars, his works – Ekoji II, Tulaja II, Amara simha

#### **Unit – II**

Contribution of Maratha kings – III - Sarabhoji II – Patronage works- Saraswati Mahal library, Impact of Western music – Sivaji II Koothu tradition – Therukoothu – Ritualistic beliefs – Siruthonda Naayanar Isaikoothu, Prahalada natakam, Aravaan Kalappali, Draupadi amman koothu, Ayyanar natakam.

Growth of Tamil literature during the Maratha period- Important types of literatures – Thoodhu, ula, kuravanji, vilaasa natakams, nondi natakams, pada literature vannam and malai.

#### **Unit – III**

Adavu system - Adavu – Postures, Groups of adavus widely performed adavus used in Sangita Saramritha

The Later Sadir Tradition-Nirupanas and Sadir Nirupana –Definition – The names of Nirupana, items in Nirupana – Descriptions

Margam- Alarippu, Jatiswaram, sabdam, varnam, padam, javali, thillana, – Ritualistic tradition, Devotional tradition, festival tradition, court tradition and folk tradition Bharathanatyam repertoire as seen today.

## **Unit – IV**

History of some dance items- Alarippu, Jatiswaram, Sabdam, Pushpanjali, Kavuthuvam, Padavarnam, Javali, Thillana, History and antiquity features mode of performance, chollus/significance etc.,

Dance Dramas-Yakshaganas origin, music and literature, themes, costumes and make up yakshagana form and content. Aspects of nritta and abhinaya, time and authors bhagavathamela – format, authors, works and specialty of Bhagavathamela natakams.

Post Maratha period-Development of panes happenings connected the abolition of devadasi system period of revival.

## **Unit – V**

Modern composers

Musicians, composers and Vaggeyakaaras – I

Composers according to chronological order-Composers according to the type of musical forms - Composers according to language composed adopted - Composers according to their status -Composers who were both musicians and lakshana karthas

Giriraja kavi, Soma kavi, Vasudevakavi, Ramabharati, pattabiramayya, sitaramayya and vasanthappa (padam composers)-Melattur Virabhadrayya, Kavi Matrubhutayya, Vina Kalahastayya, Melathur Venkatarama Sastri, Pachimiriyam Adiyappaiah, Narayana Theerthar, Sadasiva Brahmendra, subbaraya sastri.

Musicians, Composers and Vaggeyakkaras – II

Vaidheeswaran Koil subbarama Iyer-Muvvalur Sabhapatayya, Muthuthandavar, Arunachala Kaviraya, Marimutha Pillai, Tanjore Quartette, Oothukadu Venkata Kavi, Gopalakrishna Bharati, Swati Tirunal, Syama Sastri, Muthuswami Dhikshitar, Tyagaraja.

Musicians, Composers and Vaggeyakkaras – III

19<sup>th</sup> Centruy onwards- Annamalai Reddiyar, Dharmapuri Subbarayar, Tiruvotriyur Tyagarajar, Subbarama Dhikshitar, RamaswamySivan, Neelakanta Sivan, Papansam Sivan, Subramanya Bharati, Suddanantha Bharati, Ramalinga Adigal, Kavi Kunjara Bharati, Ambujam Krishna, K.N. Dandayudhapani Pillai, Lalgudi Jayaraman, Balamurali Krishna, Madurai Krishnan.

## Reference Books

1. A Dictionary Bharathanatyam – U.S. Krishna Rao
2. Dance Pieces in Marathi – Shri. S. Gopalan.
3. The Tanjore Quartette – Sivanandam
4. India dance History and Technique – Ram Autar Vir
5. The Arts are the supreme form of the communication Activity – I.A. Richards
6. The Arts and the Communication Activity – I.A. Richards
7. The Arts and the Communication Activity – I.A. Richards

### Paper – XIII Practical – V

1. Navasandhi Kavuthuvam – I
2. Vaidheswaran koil Subbarama Iyer Padham – I
3. Neelakanda Sivan Keerthanai – I

### Paper – XIV Practical – VI

1. Padavarnam – I (any padhavarna starts with 1, 1 ½ places)
2. Marimuthapillai Padham – I
3. Karadichindhu – I
4. Tillana – I
5. Thiruppugazh – I

### Paper – XV Elective Practical – III

Nattuvangam and Choreography setting for the following items

1. Sabdham – I
2. Bhajan – I
3. Ashtapathi – I

## II YEAR – IV SEMESTER

**Paper – XVI** Practical - VII

1. Bharaathiar Song – I
2. Bharathidasan Song – I
3. Ambujam Krishna Song – I

**Paper – XVII** Practical - VIII

1. Melaprapthi – I
2. Thillana – I2
3. Thayumanavar Song – I

**Paper – XVIII** Practical - IX

1. Choreographing for important characters of sarabendra bhoopala kuravanchi (or) Kutralakuravanchi dance drama.

(or)

2. Choreographing any one theme of Thiruvilayadal Puranam.

**Paper – XIX** Project (Theory)

**Paper – XX** Concert (Practical)

Margam

1. Alarippu, 2. Jathiswaram, 3. Sabdham, 4. Padhavaranam, 5. Padam, 6. Javali
7. Thillana

\* For the above items students should be performed dance concert about one hour with accompaniments, costumes and makeup.

**Note:** The above Mentioned Practical – 2 Years of traditional composers should be taught. Also, the Jathi, adavu korvais which is set in the compositions should be taught with tala notations.