

**BHARATHIDASAN UNIVERSITY, TIRUCHIRAPPALLI – 620 024**  
**M.F.A BHARATHANATYAM – Revised Course Structure under CBCS**  
**(For the candidate admitted from the academic year 2008-2009 onwards)**

Sem ester	Course	Course Title	Ins. Hrs / Week	Credit	Exam Hrs	Marks		Total
						Int.	Ext.	
<b>I</b>	Core Course – I (CC)	History of Dance – Written Paper I	6	4	3	25	75	100
	Core Course – II (CC)	Selected Textual Reference to Dance Written Paper	6	4	3	25	75	100
	Core Course – III (CC)	Practical Paper I	6	4	3	40	60	100
	Core Course – IV (CC)	Practical Paper II	6	4	3	40	60	100
	Core Course – V (CC)	Practical Paper III	6	4	3	40	60	100
			30	20				
<b>II</b>	Core Course – VI (CC)	Bhava and Rasa – Written Paper	6	5	3	25	75	100
	Core Course – VII (CC)	History of Dance II	6	5	3	25	75	100
	Core Course – VIII (CC)	Practical Paper IV	6	5	3	40	60	100
	Core Course – IX (CC)	Practical Paper V	6	5	3	40	60	100
	Elective Course – I (EC)	Tamil Heritage of Dance – Written Paper	6	5	3	25	75	100
			30	25				
<b>III</b>	Core Course – X (CC)	Inter Disciplinary Features of B.N. – Written Paper	6	5	3	25	75	100
	Core Course – XI (CC)	Practical Paper VI	6	5	3	40	60	100
	Core Course – XII (CC)	Practical Paper VII	6	5	3	40	60	100
	Elective Course – II (EC)	Traditional Theatres of India (Written)	6	5	3	25	75	100
	Elective Course – III (EC)	Choreography I – Folk Dance - Practical	6	5	3	40	60	100
			30	25				
<b>IV</b>	Core Course – XIII (CC)	Practical Paper VIII	4	5	3	40	60	100
	Core Course – XIV (CC)	Concert	4	5	3	25	75	100
	Core Course – XV (CC)	Project Work Viva voce 20 marks Dissertation 80 marks	16	5	-	-	-	100
	Elective Course - IV (EC)	Choreography – II – Nritha & Nritya – Practical	6	5	3	40	60	100
			30	20				
			120	90				2000

**MASTER OF FINE ARTS IN BHARATHANATYAM**  
**Detailed Syllabus**  
**I YEAR - I SEMESTER**

**CORE COURSE I – WRITTEN PAPER I**  
**HISTORY OF DANCE**

A detailed Study of Origin and History of Dance

- Unit – I** : Mythology
- Unit – II** : Pre-Historic Period
- Unit – III** : Vedic to Epic Period
- Unit – IV** : Promotion of Classical dance in various kingdom :  
1. Chera  
2. Chola  
3. Pandya  
4. Pallava  
5. Nayaka  
6. Vijayanagaras
- Unit – V** : Classical Dance in South India during 17<sup>th</sup> – 20<sup>th</sup> Century.

**CORE COURSE II – WRITTEN PAPER**  
**SELECTED TEXTUAL REFERENCES TO DANCE**

- Unit – I** : Angika Abhinaya - A detailed Study
- Unit – II** : Vachika Abhinaya - A detailed Study
- Unit – III** : Aharya Abhinaya - A detailed Study
- Unit – IV** : Sathvika Abhinaya - A detailed Study
- Unit – V** : A detailed study of Lokhadharmi, Natyadharmi Study of ten types of  
Dramas (Dasa Roopaka)  
(Main Reference from Natya Sashtra, Bharatharnavam, Natya Shastra Sangraha and Abhinaya Dharpanam)

**CORE COURSE - III  
PRACTICAL PAPER – I**

1. Alarippu - 1
2. Pushpanjali and Thodayamangalam - 1
3. Jatisvaram - 1
4. Kavuthuvam - 1

**CORE COURSE – IV  
PRACTICAL PAPER – II**

1. Sabdam - 1
2. Varnam - 1
3. Thillana - 1
4. Tarangam - 1

**CORE COURSE – V  
PRACTICAL PAPER – III**

1. Devaram
2. Thiruppugazh
3. Divya Prabhandam
4. Kavadi Chindu

**II SEMESTER**

**CORE COURSE VI – WRITTEN PAPER  
BHAVA AND RASA**

- Unit – I** : Rasa Theory
- Unit – II** : Rasa Prakarna (Bhava, Vibhava, Anubhava)
- Unit – III** : Nayika Bhava – Different Classifications – A detailed Study
- Unit – IV** : Nayaka Bhava – Different Classifications – A detailed Study
- Unit – V** : Sakhi, Sakha, Dhooti Bhava – Different Classifications -  
A detailed Study

**CORE COURSE – VII  
HISTORY OF DANCE - II**

- Unit – I** : A study of the Dance Inscriptions  
**Unit – II** : Sculptures depicting dancers.  
**Unit – III** : Musical instruments in Sculptures  
**Unit – IV** : Ritualistic Dances  
**Unit – V** : Role of Temples in the preservation of Dance in selected  
Temples : Thanjavur, Chidambaram

**CORE COURSE – VIII  
PRACTICAL PAPER – IV**

1. Javali - 1
2. Padam - 3 (Kshetragna Padam - 1  
Traditional Padam - 1  
Kannada Padam - 1)
3. Bharathiyar Padal - 1

**CORE COURSE – IX  
PRACTICAL PAPER – V**

1. Ashtapathi - 1
2. Padam (Sringaram) - 1
3. Padam - 2 (Malayalam – 1, Telugu – 1)
4. Bharathidasan Padal - 1

**ELECTIVE COURSE – I  
TAMIL HERITAGE OF DANCE (WRITTEN PAPER)**

- Unit – I** : Sangam Period  
Pathupattu and Ettuthugai
- Unit – II** : Koothanool
- Unit – III** : Pancha Marabu (Nirtha Marabu)
- Unit – IV** : Tolkappiyam (Meipattial)
- Unit – V** : Silappathikaram (Arangetru Kathai, Aaichiyar Kuravai)  
(Kunrakkuravai and Vettuva Vari)

### **III SEMESTER**

#### **CORE COURSE X – WRITTEN PAPER INTER DISCIPLINARY FEATURES OF BHARATHANATYAM**

**Introduction to:**

- Unit – I** : Choreography
- Unit – II** : Innovations in Bharathanatyam
- Unit – III** : Folk Dances of India (Social and Ritualistic Dance)
- Unit – IV** : Musical Instruments used for Classical dances in India
- Unit – V** : Place of Music and language in Bharathanatyam

#### **CORE COURSE – XI PRACTICAL PAPER – VI**

**Select pieces covering the whole story from one among the following :**

1. Kutrala Kuravanji
2. Sarabendra Bhoopala Kuravanji
3. Thyagesar Kuravanji
4. Prahalada Bhaktha Vijayam
5. Nowka Charithram
6. Rama Natakam
7. Nandanar Charitram
8. Sakuntala

#### **CORE COURSE – XII PRACTICAL PAPER – VII**

1. Swarajathi - 1
2. Varnam - 1 (Other than Adi tala)
3. Padam - 1
4. Thillana - 1 (Other than Adi Tala)

**ELECTIVE COURSE – II – WRITTEN PAPER  
TRADITIONAL THEATRES OF INDIA**

<b>Unit – I</b>	:	Common factors of traditional theatres of India
<b>Unit – II</b>	:	Bhagavatha Mela, Therukoothu Yaksha Gana, Koodiyattam Ottan Thullal, Bayalattam
<b>Unit – III</b>	:	Navtanki - Uttar Pradesh Bhavaai - Rajasthan
<b>Unit – IV</b>	:	Bhavaai - Gujarat Tamasha - Maharashtra
<b>Unit – V</b>	:	Jatra - Orissa Aankianat - Assam Chau - Orissa

**ELECTIVE COURSE – III  
CHOREOGRAPHY I – FOLK DANCE - PRACTICAL**

Composing Two folk dances of Tamilnadu (One Group and One Solo)

**IV SEMESTER**

**CORE COURSE – XIII  
PRACTICAL PAPER – VIII  
NATTUVANGAM**

Handling of Tattukazhi for all the compositions learnt under  
Practical  
Paper I to VI.

**CORE COURSE – XIV  
CONCERT**

Every student should give a performance for a duration of one hour  
Minimum in the examination with live Orchestra.

**CORE COURSE - XV  
PROJECT**

Each candidate shall be required to take up Project Work. For the project Report the maximum marks will be 75 percent and for the Viva Voice it is 25 percent.

**ELECTIVE COURSE – IV  
CHOREOGRAPHY II – Nritta & Nritya PRACTICAL**

Composing Two Nritta and Nrithya pieces – Traditional Compositions.

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