

DPU

Dr. D. Y. PATIL VIDYAPEETH, PIMPRI, PUNE
(Deemed to be University)

**Syllabus of First Year of
Master of
Performing Arts
in Bharatnatyam**

**Academic Year
2023-24 & onwards**

Dr. Narendra M. Kadu
Registrar (Offg)

Ref. No. : DPU/ 922- D (iii) / 23
Date : 29 / 09 / 2023

NOTIFICATION

Whereas in pursuance of the resolution passed by the **Academic Council** at its meeting held on **31st July, 2023** vide **Resolution No. AC-18(iii)-23** regarding the syllabus for the first year of the **Master of Performing Arts in Bharatnatyam Programme** from the academic year **2023-24** and onwards for implementation.

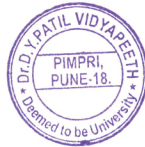
And whereas in pursuance of the resolution passed by the **Board of Management** at its meeting held on **13th August, 2023** vide **Resolution No. BM-23(iii)-23** regarding the syllabus for the first year of the **Master of Performing Arts in Bharatnatyam Programme** from Academic Year **2023-24** and onwards for implementation.

It is notified to all concerned that the **Regulations, Credits and Semester System Syllabus of the First Year (Semester-I & Semester-II) of the Master of Performing Arts in Bharatnatyam Programme** from Academic Year **2023-24** and onwards are now officially published.

The **Regulations, Credits and Semester System Syllabus of the First Year (Semester-I & Semester-II) of the Master of Performing Arts in Bharatnatyam Programme** from Academic Year **2023-24** and onwards consist for the following courses:

Semester - I		Semester - II	
MPABN 101	History and Development of Bharat Natyam	MPABN 201	Natyashastra
MPABN 102	Study of Abhinaya Darpanam	MPABN 202	Dissertation
MPABN 103	Choreography-Techniques	MPABN 203	Philosophy of Dance
MPABN 104	Varnam in Ata or Rupak Tal	MPABN 204	Tillana in different tal
MPABN 105	Shringar Padam	MPABN 205	Shringar Padam
MPABN 106	Field Training (Study Tour)	MPABN 206	Pedagogical Training Teaching experience

The Syllabus will be beneficial to all the concerned and will come into effect immediately.



(Dr. Narendra M. Kadu)
Registrar (Offg.)

Registrar (Offg)
Dr. D. Y. PATIL VIDYAPEETH
(Deemed to be University)
Pimpri, Pune

Copy to:

1. PS to Chancellor for kind information of Hon'ble Chancellor, Dr. D. Y. Patil Vidyapeeth, Pune.
2. PS to Vice Chancellor for kind information of Hon'ble Vice Chancellor, Dr. D. Y. Patil Vidyapeeth, Pune.
3. The Director, Dr. D. Y. Patil School of Liberal Arts, Pimpri, Pune
4. The Controller of Examinations, Dr. D. Y. Patil Vidyapeeth, Pune.
5. Director (Academics), Dr. D. Y. Patil Vidyapeeth, Pune.
6. Director (IQAC), Dr. D. Y. Patil Vidyapeeth, Pune.
7. Web Master for uploading on the Website.

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REGULATIONS

REGULATION FOR MASTER OF PERFORMING ARTS IN BHARATNATYAM

1. Eligibility Criteria:

- 1.1 Candidate passing Graduation in Bharatnatyam or
Candidate passing any graduation from any recognized university and
Candidate passing Visharad examination in relevant subject from Akhil
Bhartiya Gandharva Mahavidyalaya Mandal, Miraj or
Candidate having National Senior Scholarship from Govt. of India or
Recommendations by the two Eminent Gurus.
- 1.2 The candidate has to undergo a common audition test before a panel of
eminent scholars from the field of Kathak / Bharatnatyam.
- 1.3 The candidate may be an Indian National / NRI / PIO / Foreign
National. The candidate is required to produce proof in his / her
Nationality from a District Magistrate, Additional Magistrate or
Metropolitan Magistrate. Valid Passport also shall be considered as
sufficient proof of Nationality.
- 1.4 The candidate must be medically fit and must submit a certificate of
medical fitness.

2. Duration of the Programme

The Master of Performing Arts postgraduate degree programme is of two
years (Total four semesters) duration.

Duration of the course: 2 years or 4 semesters.

Semesters - An academic year consists of two semesters

3. Programme Pattern : Choice Based Credit System (CBCS)

4. Teaching Methodology:

- Lectures
- Assignments And Project Work
- Workshops And Seminars

5. Scheme of Examination

- a. Internal Assessment will carry total of **40 marks**
- b. University Examination will carry total of **60 marks**

(a) Internal Assessment (40 marks)

Sr. No.	Particulars	For 40 marks assessment
1	Class test held in the given semester	15 marks
2	Subject specific term work module/assessment modes-as decided by the department in the beginning of the semester (like extension / field / experimental work, short quiz, objective test, open book test etc and written assignments, case study, projects, posters and exhibits etc for which the assessment is to be based on class presentations wherever applicable)	15 marks
3	Attendance and active participation in routine class instructional deliveries (and in practical work, tutorial, field work, cultural activities etc as the case may be)	10 marks
	Total	40 Marks

(b) University Examination (60%) :

(i) University Theory Examination Pattern (For 60 Marks Paper)

Section A		
LAQs (Any 4 out of 5)	4 x 10 Marks each	40 Marks
Section B		
Short Questions (Any 4 out of 5)	4 x 05 Marks each	20 Marks
	Total	60 Marks

(ii) University Practical Examination Pattern (For 100 Marks Paper)

Presentation	50 Marks
Viva	30 Marks
Performance	20 Marks

Break-up

1. University Theory Exams - 60 Marks
2. Internal Assessment Exams - 40 Marks
3. Grand Total - 100 Marks (Each Subject)

(c) Standard of Passing:

The learners to pass a programme shall have to obtain a minimum of 50% marks in separate heads (Internal Assessment, Theory and Practical) for course consists of continues internal evaluation and semester end examination.

6. Grace Marks

The grace marks up to a maximum of **FIVE (5)** marks may be awarded to a student who has failed in not more than two subjects in the respective semester. Provided that these grace marks shall be awarded only if the student passes after awarding these marks.

7. Rules for ATKT:

The candidate shall be promoted to subsequent semester (from I semester to II semester, II semester to III semester, III semester to IV semester, from IV semester to V semester, V semester to VI semester, VI semester to VII semester, VII semester to VIII semester,) even if he/she fails in one or two subjects/ courses in the current semester of study. However, he/she must pass in these subjects/ courses within six months. To appear for subsequent examinations, he/she must pass in all subjects/ courses of the previous semester (i.e. a candidate shall be promoted from I semester to II semester even if he/she has failed in two course or less, the candidate shall be permitted to appear for both I & II semester during his/her term of second semester. However, he/she shall not be permitted to appear for the III semester unless he/she completely clears the first semester, this continues for rest of the semesters). A candidate failing in more than two subjects/ courses will not be permitted to proceed to the next class. It is mandatory for the candidate to pass in all subjects/ courses of the previous odd semester to be eligible for the next odd semester, and to pass in all subjects/ courses of the previous even semester to be eligible for the next even semester. The candidate shall be eligible for obtaining the degree only after successful completion of the VIII semesters.

8. Grade Points:

UGC 10-point Grading Scale		
90 To 100	O : Outstanding	10
80 To 89	A+ : Excellent	9
70 To 79	A : Very Good	8
60 To 69	B+ : Good	7
55 To 59	B : Average	6
50 To 54	P : Pass	5
00 To 49	F : Fail	0
-	AB : Absent	0

Computation of SGPA and CGPA

The UGC recommends the following procedure to compute the Semester Grade Point Average (SGPA) and Cumulative Grade Point Average (CGPA):

- i. The SGPA is the ratio of sum of the product of the number of credits with the grade points scored by a student in all the courses taken by a student and the sum of the number of credits of all the courses undergone by a student, i.e.

$$\text{SGPA} (S_i) = \frac{\sum(C_i \times G_i)}{\sum C_i}$$

where C_i is the number of credits of the course and G_i is the grade point scored by the student in the course.

- ii. The CGPA is also calculated in the same manner taking into account all the courses undergone by a student over all the semesters of a programme, i.e.

$$\text{CGPA} = \frac{\sum(C_i \times S_i)}{\sum C_i}$$

where S_i is the SGPA of the semester and C_i is the total number of credits in that semester.

- iii. The SGPA and CGPA shall be rounded off to 2 decimal points and reported in the transcripts.

ILLUSTRATION OF COMPUTATION OF SGPA AND CGPA AND FORMAT FOR TRANSCRIPTS

i. Computation of SGPA and CGPA

Illustration for SGPA

Course	Credit	Grade letter	Grade point	Credit Point (Credit x Grade)
Course 1	3	A	8	3 X 8 = 24
Course 2	4	B+	7	4 X 7 = 28
Course 3	3	B	6	3 X 6 = 18
Course 4	3	O	10	3 X 10 = 30
Course 5	3	C	5	3 X 5 = 15
Course 6	4	B	6	4 X 6 = 24
	20			139

Thus, **SGPA** = $139/20 = 6.95$

Illustration for CGPA

Semester 1	Semester 2	Semester 3	Semester 4	Semester 5	Semester 6
Credit : 20 SGPA : 6.9	Credit : 22 SGPA : 7.8	Credit : 25 SGPA : 5.6	Credit : 26 SGPA : 6.0	Credit : 26 SGPA : 6.3	Credit : 25 SGPA : 8.0

Thus,

$$\text{CGPA} = \frac{20 \times 6.9 + 22 \times 7.8 + 25 \times 5.6 + 26 \times 6.0 + 26 \times 6.3 + 25 \times 8.0}{144} = 6.73$$

144

- ii. **Transcript (Format):** Based on the above recommendations on Letter grades, grade points and SGPA and CGPA, the Institute may issue the transcript for each semester and a consolidated transcript indicating the performance in all semesters.

9. Passing Criteria:

The learners to pass a programme shall have to obtain a minimum of 50% marks in aggregate for each course consists of continues internal evaluation and semester end examination.

- 50% Marks in Internal Assessment (i.e. 20 out of 40)
- 50% Marks in University Examination (i.e. 30 out of 60)

CBCS PATTERN FOR MASTER OF PERFORMING ARTS IN BHARATNATYAM

- Theory: 1 credit = 15 Contact Hours
- Practical: 1 credit = 30 Contact Hours
- 5 Hours per Day x 6 Days per Week x 15 Weeks = 450 Hours each Semester

Subject/ Course Code	Name of Subject/ Course	Theory Credits	Practical Credits	Total Credits	Theory Hours	Practical Hours	Total Hours	Scheme of Examinations		
								Theory Marks	Practical Marks	Total Marks
Ist Year – Semester I										
MPABN 101	History and Development of Bharat Natyam	3	0	3	45	0	45	100	0	100
MPABN 102	Study of Abhinaya Darpanam	3	0	3	45	0	45	100	0	100
MPABN 103	Choreography-Techniques	0	4	4	0	120	120	100	0	100
MPABN 104	Varnam in Ata or Rupak Tal	3	0	3	45	0	45	0	100	100
MPABN 105	Shringar Padam	0	3	3	0	90	90	0	100	100
MPABN 106	Field Training (Study Tour)	0	3	3	0	90	90	0	100	100
	Total	10	10	20	150	300	435	300	300	600

Subject/ Course Code	Name of Subject/ Course	Theory Credits	Practical Credits	Total Credits	Theory Hours	Practical Hours	Total Hours	Scheme of Examinations		
								Theory Marks	Practical Marks	Total Marks
Ist Year – Semester II										
MPABN 201	Natyashastra	3	0	3	60	0	60	100	0	100
MPABN 202	Dessertation	3	0	3	45	0	45	100	0	100
MPABN 203	Philosophy of Dance	4	0	4	0	120	120	100	0	100
MPABN 204	Tillana in different tal	0	4	4	45	0	45	0	100	100
MPABN 205	Shringar Padam	0	3	3	0	90	90	0	100	100
MPABN 206	Pedagogical Training Teaching experience	0	3	3	0	90	90	0	100	100
Total		10	10	20	150	300	450	300	300	600

Subject/ Course Code	Name of Subject/ Course	Theory Credits	Practical Credits	Total Credits	Theory Hours	Practical Hours	Total Hours	Scheme of Examinations		
								Theory Marks	Practical Marks	Total Marks
IInd Year – Semester III										
MPABN 301	Aesthetics in Dance	4	0	4	45	0	45	100	0	100
MPABN 302	Dessertation	3	0	3	60	0	60	100	0	100
MPABN 303	World Dance	3	0	3	0	120	120	0	100	100
MPABN 304	Ashtapadi	0	3	3	45	0	45	100	0	100
MPABN 305	Nritta Nritya Piece	0	4	4	0	90	90	0	100	100
MPABN 306	Pedagogical Studies (Nattuvangam/ Vocal)	0	3	3	0	90	90	0	100	100
	Total	10	10	20	150	300	450	300	300	600

Subject/ Course Code	Name of Subject/ Course	Theory Credits	Practical Credits	Total Credits	Theory Hours	Practical Hours	Total Hours	Scheme of Examinations		
								Theory Marks	Practical Marks	Total Marks
IInd Year – Semester IV										
MPABN 401	Criticism	4	0	3	0	90	90	0	100	100
MPABN 402	Teaching Methodology	3	0	4	45	30	75	100	50	150
MPABN 403	Theatre Techniques (Lights /Sound) Past& Present	3	0	4	45	30	75	100	50	150
MPABN 404	Bhakti Padam	0	3	2	0	60	60	0	50	50
MPABN 405	Group Choreography	0	4	3	45	0	45	50	0	50
MPABN 406	Pedagogical Studies (Chennai Study Tours) or Theatrical Presentation classical ballet	0	3	4	15	90	105	50	50	100
	Total	10	10	20	150	300	450	300	300	600
	Grand Total	40	40	80	600	1200	1800	1200	1200	2400



SEMESTER I

SEMESTER – I

MPABN 101 - HISTORY & DEVELOPMENT OF BHARATNATYAM

1. Information of Devadasi System
2. The Concept of Maargam
3. Past & Present of Bharatnatyam Dance Style.
4. The Future Social Scenario of Bharatnatyam
5. The information of Tanjore Quartet
6. The sangam Era- Short Note
7. Contribution of Maratha Kingdom in Art & Culture of South India
8. The Contribution of Rukmini Devi Arundale
9. Information of Revival of Bharatanatyam
10. What is Anti-nauch movement?

MPABN 102 - STUDY OF ABHINAYA DARPANAM

1. The History of Abhinaya Darpanam
2. Information regarding Acharya Nandikeshwar
3. The Importance of hastas (hand gestures) in Bharatnatyam
4. Any five Viniyoga (Asamyuta (meaning) hasta) Shloka of Asamyuta hasta
5. Any five Viniyoga Shloka of samyuta Hasta with meaning
6. Devata hasta
7. Dashavataar hasta
8. Padabheda – Mandal Sthanaka
9. Bhandhva hasta

MPABN 103 - CHOREOGRAPHY – TECHNIQUES

1. Concept of Choreography in Indian Classical Dance
2. Concept of Choreography in Western ballet Concept of Bandh in Natyashatra
3. Choreography in Nritta
4. Choreography in Nritya
5. Characterization
6. Aestheticiance in India & their Philosophies
7. Light Effects
8. Usage of Stage

MPABN 104 - VARNAM – IN ATA OR RUPAK TALA

1. Presentation
2. Meaning of Script
3. Raga, Tala, poet
4. Define varnam
5. Saying Jathis on Hands
6. Word to word Meaning
7. Singing
8. Padartha, Vinayas, sanchari

MPABN 105 - SHRIGAR PADAM

1. Definition of Padam
2. Concept of Shringar
3. Word to word Meaning
4. Singing in Tala with hastakriya
5. Nayak, Nayika
6. Philosophical Concept
7. Padartha
 - Vinasya
 - Sanchari

MPABN 106 - FIELD TRAINING (STUDY TOUR)

1. Temple Architecture
2. Image of Lord Nataraja
3. Concept & Philosophy behind Lord Nataraj idol
4. Concept of Karana
5. Natyashastra
6. Notes of overall experience
7. Necessity of Study Tours Being Professional



SEMESTER II

SEMESTER – II

MPABN 201 - NATYASHASTRA

1. History
2. Author
3. About first ten Chapters of Natyashastra
4. The stage dimens
5. Rasa sutra – Bhava, Anubhava, Vyabhichari Bhava
6. Sanchari Bhava special note with example

MPABN 202 – DISSERTATION

1. Subject relevant to any Classical Dance, mainly Bharatnatyam
2. Theory and support to it with demonstration
3. It should be of 1500 words minimum
4. The subject should be interesting and innovative
5. Field visit also can be done if necessary
6. The language can be English or Hindi

MPABN 203 - PHILOSOPHY OF DANCE

1. The term philosophy should be explained
2. The Philosophy believe Bharatnatyam program
3. The note on Darshan Shastra
4. The philosophy behind Nayak Nayika concept
5. The philosophical – content behind Varnam

MPABN 204 - TILLANA IN DIFFERENCE

Tala (other than Adi tala)

MPABN 205 - SHRINGAR PADAM

Ashtapadi in Geet Govindam

MPABN 206 - PEDAGOGICAL TRAINING TEACHING EXPERIENCE

The lectures for BA (Bharatnatyam Students) online as well as offline.
Teaching- Nritta Nritya piece

