

AMERICAN UNIVERSITY OF SPIRITUAL SCIENCES
MASTER OF ARTS (M.A.) IN BHARATANATYAM
FIRST YEAR (YEAR – I)

PAPER – I : THEORY – I

Foundations of Bharatanatyam

Unit 1: Concept and Definition of Dance

Definition of Nritta, Nritya and Natya

Objectives and scope of Bharatanatyam

Dance as an expressive and spiritual discipline

Unit 2: Natyashastra – Origin and Significance

Authorship and historical background

Structure and content of Natyashastra

Relevance of Natyashastra to Bharatanatyam

Unit 3: Natya Elements

Angika, Vachika, Aharya and Sattvika Abhinaya

Importance of Abhinaya in classical dance

Unit 4: Gati and Dharmi

Natya Dharmi and Loka Dharmi

Application of Gati in Bharatanatyam

PAPER – II : THEORY – II

Abhinaya and Rasa Theory

Unit 1: Bhava – Concept and Classification

Sthayi Bhava

Vyabhichari Bhava

Sattvika Bhava

Unit 2: Rasa Theory

Definition and origin of Rasa

Navarasa as per Natyashastra

Relationship between Bhava and Rasa

Unit 3: Abhinaya Darpana

Author and textual importance

Relevance to Bharatanatyam pedagogy

Unit 4: Applications of Abhinaya

Facial expressions

Eye, neck and body movements

Emotional communication in dance

Music and Dance Heritage Part I

Unit 1: Carnatic Music for Dance

Raga and Tala concepts

Role of music in Bharatanatyam

Unit 2: Musical Instruments

Classification of instruments

Role of percussion and melody

PAPER – III : PRACTICAL – I

Nritta and Technique

Unit 1: relevant exercises Body Conditioning and Alignment

Aramandi technique

Balance, posture and coordination and

Unit 2: Gat Bhedas as per Abhinaya Darpana

Unit 3: Tala and Rhythm

Sapta Talas and Jatis

Recitation and practical application

Unit 4: Karanas (Introductory Level)

Concept and importance

Selected Karanas of their choice for practice (Ten karanas)

PAPER – IV : PRACTICAL – II

Repertoire – I

Unit 1: Alaripu (Khanda)

Structure and characteristics

Practice in different Jatis

➤ Unit 2: Ragamalaika Jatiswaram

Raga, Tala and Composer

Practical performance and singing

Unit 3: Swarajati Varna

Concept and movement vocabulary

Practical execution

Unit 4. Padam / Jaavali

Meaning ,Raga,Tala, Explanation,Nayika Bhaava

PAPER – VI : INTERNAL / VIVA / ASSIGNMENT

Seminar presentation

Practical demonstration

Written assignments

Viva voce

Assessment Pattern (Year – I)

Theory Examination

Practical Examination

Internal Assessment

Viva Voce

SECOND YEAR (YEAR – II)

PAPER – I : THEORY – IV

Advance Natya theory

Unit 1: Angika Abhinaya – Advanced Study

Detailed study of Shirobheda, Drishti Bheda, Greeva Bheda

Body movements (kinesiology aspects) and coordination

Unit 2: Satvika Abhinaya

Concept and definition

Psychological and emotional aspects

Role of Satvika Abhinaya in performance

Unit 3: Bhava Rasa Siddhanta – Applied Analysis

Transformation of Bhava into Rasa

Rasa experience in Bharatanatyam

PAPER – II : THEORY – V

Chapter 1: Dance literature and textual study

Unit 1: Sangita Ratnakara – Overview Concepts of Raga and Tala

Importance for dancers

Unit 2: Comparative Study of Major Dance Texts

(Natyashastra and Abhinaya Darpana)

Classical relevance and modern interpretation

Ch-2: Theatre traditions of India

2 each form North, South, East, West

Ch-3: Music and Dance Heritage Part II

Unit 3: Dance Heritage of India

North and South Indian classical dances

Position of Bharatanatyam among them

Unit 4: Temple Sculptures and Dance

Chola, Chalukya and Gupta period

Karanas in temple art

Chapter 4: Dance heritage

Unit 3: Contribution of Eminent Gurus

Traditional and contemporary Bharatanatyam Gurus

Bani system and stylistic evolution (we can give selected)

Unit 4: Bharatanatyam in the Modern Context

Stage, Social media and pedagogy

PAPER – III : PRACTICAL – III

Advanced Nritya and its Technique

Unit 1: Advanced Adavus

Dashavidha Adavus in higher speed and complexity

Korvais and rhythmic variations

Unit 2: playing Nattuvanga : Play along the items learnt

Unit 3: Karanas

Selected Karanas (of their choice – other Ten) for practical execution

Body alignment and coordination

Unit 4: Mandala, Chari and Pada Bhedas (as per Natya Shastra)

PAPER – IV : PRACTICAL – IV

Repertoire – II

Unit 1: Alaripu (Sankeerna)

Unit 2: Nritya bandha on Dashavata

Varnam

Structure and characteristics

Raga, Tala and Sahitya understanding

Abhinaya and Nritya balance

Unit 2: Varna (preferably Tana Varna/Chouka Varna)

Unit 4: Tillana

Unit 5: Creating Sankari on the concept given by the examiner

PAPER – VI: PROJECT / DISSERTATION

Topic related to Bharatanatyam theory or practice

Field work or performance-based research

Written dissertation and viva voce

ASSESSMENT PATTERN (YEAR – II)

Theory Examination

Practical Examination

Project Evaluation

Viva Voce