

# AMERICAN UNIVERSITY OF SPIRITUAL SCIENCE (AUSS)

## MASTER DEGREE IN BHARATANATYAM

### SEMESTER I – FOUNDATION

| Paper | Title                                  | Marks |
|-------|----------------------------------------|-------|
| 1     | PAPER 1 – FOUNDATIONS OF BHARATANATYAM | 100   |
| 2     | PAPER 2 – ABHINAYA & RASA THEORY       | 100   |
| 3     | PAPER 3 – PRACTICAL NRITTA             | 100   |
| 4     | PAPER 4 – PRACTICAL NRITYA & ABHINAYA  | 100   |

#### PAPER 1 – FOUNDATIONS OF BHARATANATYAM

| Unit | Title                                  | Hours | Credits |
|------|----------------------------------------|-------|---------|
| 1    | Concept and Definition of Dance        | 12    | 1       |
| 2    | Natyashastra – Origin and Significance | 12    | 1       |
| 3    | Natya Elements                         | 12    | 1       |
| 4    | Gati and Dharmi                        | 12    | 1       |

Definition of Nritta, Nritya and Natya with detailed functional understanding.

Objectives, scope and philosophical basis of Bharatanatyam as an art and spiritual discipline.

Historical origin, authorship and structural composition of Natyashastra.

Relevance of Natyashastra in contemporary Bharatanatyam practice.

Detailed study of Angika, Vachika, Aharya and Sattvika Abhinaya.

Importance of Abhinaya in communication and aesthetic expression.

Understanding Natya Dharmi and Loka Dharmi with practical application.

Application of Gati in stage performance.

#### PAPER 2 – ABHINAYA & RASA THEORY

| Unit | Title                              | Hours | Credits |
|------|------------------------------------|-------|---------|
| 1    | Bhava – Concept and Classification | 12    | 1       |
| 2    | Rasa Theory                        | 12    | 1       |
| 3    | Abhinaya Darpana                   | 12    | 1       |
| 4    | Application of Abhinaya            | 12    | 1       |

Detailed study of Sthayi, Vyabhichari and Sattvika Bhavas.

Concept, origin and classification of Rasa with Navarasa framework.

Relationship between Bhava and Rasa in performance.

Study of Abhinaya Darpana and its textual importance.

Facial expressions, eye (Drishti), neck (Greeva) and body movements.

Emotional communication and expressive techniques.

Carnatic music basics including Raga and Tala concepts.

Role of music in Bharatanatyam.

Musical instruments classification and usage such as Mridangam, Violin, Flute and Veena.

### **PAPER 3 – PRACTICAL NRITTA**

| Unit | Title                           | Hours | Credits |
|------|---------------------------------|-------|---------|
| 1    | Body Conditioning and Alignment | 16    | 1       |
| 2    | Gati Bhedas                     | 16    | 1       |
| 3    | Tala and Rhythm                 | 16    | 1       |
| 4    | Karanas (Introductory)          | 16    | 1       |

Body conditioning exercises with emphasis on Aramandi and posture.

Balance, coordination and alignment techniques.

Practice of Gati Bhedas as per classical texts.

Study of Sapta Talas and Jatis with recitation.

Application of rhythm in dance practice.

Introduction to Karanas with practical execution of selected ten Karanas.

### **PAPER 4 – PRACTICAL NRITYA & ABHINAYA**

| Unit | Title                 | Hours | Credits |
|------|-----------------------|-------|---------|
| 1    | Alaripu (Khanda)      | 16    | 1       |
| 2    | Ragamalika Jatiswaram | 16    | 1       |
| 3    | Swarajati             | 16    | 1       |
| 4    | Padam / Javali        | 16    | 1       |

Structure and characteristics of Alaripu with Jati variations.

Performance and understanding of Ragamalika Jatiswaram.

Concept and execution of Swarajati.

Interpretation of Padam and Javali including Nayika Bhava.

Understanding of Raga, Tala and Sahitya in performance.



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### SEMESTER II – APPLICATION

| Paper | Title                         | Marks |
|-------|-------------------------------|-------|
| 1     | PAPER 1 – NATYA ELEMENTS      | 100   |
| 2     | PAPER 2 – ABHINAYA & MUSIC    | 100   |
| 3     | PAPER 3 – NRITTA TECHNIQUE II | 100   |
| 4     | PAPER 4 – REPERTOIRE II       | 100   |

#### PAPER 1 – NATYA ELEMENTS

| Unit | Title           | Hours | Credits |
|------|-----------------|-------|---------|
| 1    | Angika Abhinaya | 12    | 1       |
| 2    | Dharmi          | 12    | 1       |

Advanced understanding of Angika Abhinaya including body divisions and coordination.

Application of Natya Dharmi and Loka Dharmi in performance.

#### PAPER 2 – ABHINAYA & MUSIC

| Unit | Title                    | Hours | Credits |
|------|--------------------------|-------|---------|
| 1    | Abhinaya Practice        | 12    | 1       |
| 2    | Music and Dance Heritage | 12    | 1       |

Advanced expression training using facial and body techniques.

Integration of Abhinaya with musical rhythm.

Detailed study of Carnatic music and instruments in dance context.

#### PAPER 3 – NRITTA TECHNIQUE II

| Unit | Title       | Hours | Credits |
|------|-------------|-------|---------|
| 1    | Tala System | 16    | 1       |
| 2    | Karanas     | 16    | 1       |

Advanced tala practice and rhythmic patterns.

Execution and coordination of Karanas.

#### PAPER 4 – REPERTOIRE II

| Unit | Title          | Hours | Credits |
|------|----------------|-------|---------|
| 1    | Varnam         | 16    | 1       |
| 2    | Padam / Javali | 16    | 1       |

Detailed study and performance of Varnam.

Advanced abhinaya interpretation of Padam and Javali.

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### SEMESTER III – ADVANCED LEVEL

| Paper | Title                                 | Marks |
|-------|---------------------------------------|-------|
| 1     | PAPER 1 – ADVANCED NATYA THEORY       | 100   |
| 2     | PAPER 2 – DANCE LITERATURE & HERITAGE | 100   |
| 3     | PAPER 3 – ADVANCED NRITTA             | 100   |
| 4     | PAPER 4 – REPERTOIRE                  | 100   |

#### PAPER 1 – ADVANCED NATYA THEORY

| Unit | Title               | Hours | Credits |
|------|---------------------|-------|---------|
| 1    | Angika Advanced     | 12    | 1       |
| 2    | Satvika Abhinaya    | 12    | 1       |
| 3    | Bhava–Rasa Analysis | 12    | 1       |

Detailed study of Shiro, Drishti and Greeva Bhedas.

Psychological aspects of Satvika Abhinaya.

Transformation of Bhava into Rasa in performance.

#### PAPER 2 – DANCE LITERATURE & HERITAGE

| Unit | Title              | Hours | Credits |
|------|--------------------|-------|---------|
| 1    | Sangita Ratnakara  | 12    | 1       |
| 2    | Comparative Texts  | 12    | 1       |
| 3    | Theatre Traditions | 12    | 1       |

Overview of Raga and Tala from Sangita Ratnakara.

Comparative study of Natyashastra and Abhinaya Darpana.

Study of theatre traditions across India.

#### PAPER 3 – ADVANCED NRITTA

| Unit | Title           | Hours | Credits |
|------|-----------------|-------|---------|
| 1    | Advanced Adavus | 16    | 1       |
| 2    | Nattuvangam     | 16    | 1       |

Practice of Dashavidha Adavus with complexity.

Korvais and rhythmic variations.

Introduction to Nattuvangam and recitation.

**PAPER 4 – REPERTOIRE**

| Unit | Title                | Hours | Credits |
|------|----------------------|-------|---------|
| 1    | Varnam               | 16    | 1       |
| 2    | Creative Composition | 16    | 1       |

Detailed execution of Varnam.

Creation of choreography based on themes.

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### SEMESTER IV – FINAL LEVEL

| Paper | Title                               | Marks |
|-------|-------------------------------------|-------|
| 1     | PAPER 1 – HERITAGE & MODERN CONTEXT | 100   |
| 2     | PAPER 2 – ADVANCED TECHNIQUE        | 100   |
| 3     | PAPER 3 – REPERTOIRE III            | 100   |
| 4     | PAPER 4 – PROJECT / DISSERTATION    | 100   |

#### PAPER 1 – HERITAGE & MODERN CONTEXT

| Unit | Title                 | Hours | Credits |
|------|-----------------------|-------|---------|
| 1    | Dance Heritage        | 12    | 1       |
| 2    | Temple Sculptures     | 12    | 1       |
| 3    | Contribution of Gurus | 12    | 1       |
| 4    | Modern Context        | 12    | 1       |

Study of Indian classical dance traditions.

Temple sculpture traditions and Karanas.

Contribution of Bharatanatyam gurus and bani system.

Modern stage, media and pedagogy.

#### PAPER 2 – ADVANCED TECHNIQUE

| Unit | Title                        | Hours | Credits |
|------|------------------------------|-------|---------|
| 1    | Nattuvangam                  | 16    | 1       |
| 2    | Mandala, Chari & Pada Bhedas | 16    | 1       |

Advanced Nattuvangam performance.

Study of Mandala, Chari and Pada Bhedas.

#### PAPER 3 – REPERTOIRE III

| Unit | Title        | Hours | Credits |
|------|--------------|-------|---------|
| 1    | Tillana      | 16    | 1       |
| 2    | Choreography | 16    | 1       |

Performance of Tillana.

Creative choreography and Sankari composition.

**PAPER 4 – PROJECT / DISSERTATION**

| Unit | Title         | Hours | Credits |
|------|---------------|-------|---------|
| 1    | Research Work | 32    | 2       |

Topic selection related to Bharatanatyam.

Field work and performance-based research.

Submission of dissertation and viva voce.