



2025

SYLLABUS

Faculty of Performing Arts

MA in Dance
Special Paper:
Bharata Natyam

Under UGC – CBCS



MA in Dance, Special Paper: Bharata Natyam- Course Structure

Category definition with credit breakup

Semester	Credit					
	CC	DSE	GE	SEC	USC	Total/Sem
First	19	4	4	1	2	30
Second	14	4		1	2	21
Third	16			1	2	19
Fourth	17			1	2	20
Total Credit/ Course	66	8	4	4	8	
Total Credit						90

CC: Core Courses; GE: General Elective; SEC: Skill Enhancement Courses;
DSE: Discipline Specific Elective; USC: University specified course

First Year

Category	Course name	Credit	Teaching Scheme		
			L	T	P
Semester – I					
CC – 1	History of Indian Dance	4	0	4	0
CC – 2	History of Western Dance	3	0	3	0
CC – 3	Theory of Natyashastra & Abhinaya Darpana	4	0	4	0
CC – 4	Theory of Bharata Natyam	4	0	4	0
CC _5	Asian Dance & Aesthetics	4	0	4	0
DSE – 1	Indian Folk Dance	4	0	4	0
GE - 1	Generic Elective	4	4	0	0
USC – 1	Foreign language – I	2	2	0	0
SEC – 1	Mentored Seminar – I	1	1	0	0
Total Credit = 30			Teaching Hour = 30		
Semester – II					
CC – 6	Folk Dances of India	3	0	0	6
CC – 7	Creative Dance	3	0	0	6
CC – 8	Rabindra Nritya	3	0	0	6
CC – 9	Adavu	4	0	0	8
CC – 10	Carnatic Rhythm	1	0	0	2
DSE – 2	The Role of Dance in Indian Films	4	0	4	0
USC – 2	Foreign language – II	2	2	0	0
SEC – 2	Mentored Seminar – II	1	1	0	0
Total Credit =21			Teaching Hour = 35		

Second Year

Category	Course name	Credit	Teaching Scheme		
			L	T	P
Semester -III					
CC – 11	Natyashastra & Abhinaya Darpana	2	0	0	4
CC – 12	Nattuvangam	2	0	0	4
CC – 13	Carnatic Music (Vocal)	2	0	0	4
CC – 14	Alarippu & Jatiswaram	4	0	0	8
CC – 15	Shabdam	2	0	0	4
CC – 16	Varnam	4	0	0	8
USC – 3	Foreign language – III	2	0	2	0
SEC – 3	Mentored Seminar – III	1	1	0	0
Total Credit = 19			Teaching Hour = 35		
Semester – IV					
CC – 17	Padam & Javeli	4	0	0	8
CC-18	Kirtanam & Tillana	4	0	0	8
CC-19	Dissertation	4	0	4	0
CC-20	Stage Demonstration	5	0	0	10
USC – 4	Foreign language – IV	2	0	2	0
SEC – 4	Performing Arts Dance Seminar	1	1	0	0
Total Credit = 20			Teaching Hour = 33		

1st Year

Semester I

CC-1: History of Indian Dance (4)

Course objectives

- To preserve, promote and gain deep knowledge of the History of Indian Dance
- Awareness and understanding about the glorious history of Indian dance.

Course Outcome

- Knowing the society in which we live and perform our dance
- Understanding the relation between religion, politics, culture and economy.
- Dance as described in treatises and their practical application by gurus and artists.
- Develop interest in the rich history, traditions and culture of Indian dances.

Unit 1: Pre Vedic period, Vedic period & Mythology (Ramayana, Mahabharata), Devadasis.

Unit 2: Buddhist, Jain, Gupta, Islamic, Vaishnavite periods, Classic treatises

Unit 3: Uday Shankar, dancers & dance institutions of the 19th & 20th Centuries, Dance in the British period, Classical dances & their development in pre- and post- Independence era.

Books/ Reference

- Vatsayan Kapila, Indian Classical Dance, Publication Division, Ministry of Information and Broadcasting, New Delhi, 1974.
- Vatsayan Kapila, Classical Indian Dance in Literature and the Arts, Sangeet Natak Akademi, New Delhi, 2007.
- Mukhopadhyay Shankarlal, Bharatiya Nritya Dharar Samiksha, Pharma KLM, PVT, Kolkata, 1997.
- Chattopadhyay Gayatri, Bharatiya Nrityakala, Deys, Kolkata

CC-2: History of Western Dance (4)

Course objectives

- To impart knowledge and understanding of Ballet and the pioneers of Ballet
- Awareness and understanding about the glorious history of World dance.

Course Outcome

1. Realization about the world & Ballet culture
2. Deep understanding of famous historical Ballet productions
3. Understanding world brotherhood through this interactive international study

Unit 1: History & evolution of ballet, Classical & Romantic period, Russian ballet.

Unit 2: Swan Lake, The Sleeping Beauty

Unit 3: Anna Pavlova, Rudolf Nureyev, Michel Fokine, Merce Cunningham etc.

Books/ Reference

- Craine Debra & Mackrell Judith, The Oxford Dictionary of Dance, Oxford University Press, New York, 2000.
- Partsch Isa, Modern Dance in Germany and the United States, Harwood Academic Publishers, Switzerland.
- Das Sugata, The Role of Dance in Indian Films, Ph.D Thesis, Rabindra Bharati University, Kolkata, 2019.

CC-3: Theory of Natyashastra & Abhinaya Darpana (4)

Course objectives

- To impart knowledge of the elements of 'Natyashastra'. 'Natyashastra' is not only the oldest classical treatise on dance but is also deeply rooted in Indian culture.
- To train the student in the understanding of 'Abhinaya Darpana.'

Course Outcome

1. Awareness of the rich Indian cultural heritage
2. Thorough knowledge about the practical & theoretical aspects of dance
3. Basic and detailed idea shall be acquired regarding the geographical area and cultural background of every classical dance style.

Unit 1: Purvarang, Rangamanch

Unit 2: Abhinaya, Nayaka- Nayika Bhedas, Tandava- Lasya, Bhava & Rasa

Unit 3: Dharmi, Vritti- Pravritti, Musical Instruments, Nritya- Nritta- Natya.

Unit 4: Abhinaya Darpana- Hand gestures, head/ neck/ eye movements (Bhedas), etc.

Books/ Reference

- Ghosh Manmohan, Bharat er Natyashastra, Nabapatra Prokashan.
- Vatsyayan Kapila, Bharata the Natyashastra, Sahitya Akademi, New Delhi.
- Coomarswami Ananda & Kristnayya Gopala, The Mirror of Gesture, Harvard University, UK.
- Shastri Ashoknath, Abhinaya Darpana, Nabapatra Prakashan, Kolkata.

CC-4: Theory of Bharata Natyam (5)

Course Objective

Bharata Natyam is one of the noted classical dance forms of India.

Students will acquire knowledge of the theory of Bharata Natyam.

Course Outcome

Proper knowledge of the evolution of Bharata Natyam (literature, paintings, sculpture, edicts and history, etc).

Unit 1

Role of Stalwarts:

- i. Tanjore Quartet
- ii. E. Krishna Iyer
- iii. Rukmini Devi Arundale
- iv. Bala Saraswati
- v. Yamini Krishnamurti

Unit 2

- i. Time period of the **Natya Shastra** and the **Abhinaya Darpana**
- ii. Devadasi
- iii. Tandava – Lasya
- iv. Taala & Jati
- v. Margam
- vi. Costume, Make up & Stage design
- vii. Temple, Music & Instrument

Unit 3

- i. Evaluation of Bharata Natyam (devadasi, Abhinaya Darpana, Kuruvanji, Bhagavat Mela Natakam, Sadir, Terukuthu, Kuchipudi, Kalakshetra etc)

Books/ Reference

1. Barman Guru Khagendranath, Angika Abhinaya, Sribhumi Publishing, Kolkata, 2001.
2. Barman Guru Khagendranath, Bharatiya Nritya Darshan O Tatwa, Kolkata.
3. Das Sugata, Evaluation of Bharata Natyam between Pre and Post-Independence Era: A Journey through the Lenses of Folk Dances, Devdasis and Patroniser, JF Thesis Awarded, CCRT, Ministry of Culture, Government of India, Delhi, 2019.
4. Kothari Sunil, Bharata Natyam, Marg Publication, Mumbai, 2000.
5. Mukhopadhyay Mahua, Bharata Natyam, NE Publishers, Kolkata, 2007.
6. Vatsayan Kapila, Indian Classical Dance, Publication Division, Ministry of Information and Broadcasting, New Delhi, 1974.

CC- 5: Asian Dance & Aesthetics (4)

Asian dance

Course Objective

- The course introduces students to the rich and diverse Asian Culture.
- The ancient and multifaceted cultural histories of Asian countries

Course Outcome

1. Learners will have Knowledge of different versions of the Ramayana
2. Understanding about Asian culture

Unit 1: Cultural history of Asia

Unit 2: South East Asian Ramayanas and their dramatization.

Unit 3: Noh, Kabuki, Wayang, Chinese and other dance forms

Books/ Reference

- Vatsyayan Kapila, Asian Dance, BR Rhythms, Delhi, 2011.
- Basu Anita, Footprints in South East Asian Culture and Heritage: Thailand, Indonesia, Malaysia, Philipines, Laos Combdia, Mayanmar; Beebooks, 2019.
- Jukka and Meittinen, Classical Dance and Theatre in South East Asia, OUP, Singapore, 1993.

Aesthetics:

Course objectives

- It aims to provide students with the fundamental understanding of aesthetics
- Students will learn the interconnection of art and emotion.

Course Outcome

1. Aesthetical performance with the understanding of arts.
2. Understanding of Art & Aesthetics

Unit 1: Art & Aesthetics

Unit 2: Indian Aesthetics: Abanindranath Tagore & Rabindranath Tagore, Leelabaad etc

Unit 3: Western Aesthetics: Reality, Aristotle etc

Books/ Reference

- Banerji Projesh, Aesthetics of Indian Folk Dance,

- Upadhyay Ami, A Handbook on Indian Poetics and Aesthetics, Prakash Book, 2020.

DSE-1: Indian Folk Dance (4)

Course Objective

- To gain thorough knowledge of the Folk culture and rituals in India - a land of rich folklore. More than a hundred kinds of Folk dances exist in India.

Course Outcome

1. A proper idea of folk culture
2. Knowledge of Tribal- Folk- Classical
3. Proper idea of the root and soil
4. Rituals & Folk Lore of India

Unit 1: North East- Assam, Mizoram, Tripura, Meghalaya, Manipur, Arunachal Pradesh & Nagaland.

Unit 2: South India- Kerala, Tamil Nadu, Andhra Pradesh & Karnataka

Unit 3: East India: West Bengal, Odisha, Bihar, Jharkhand & Andaman

Unit 4: West India- Maharashtra, Goa, Gujrat & Rajasthan.

Unit 5: North India- Kashmir, Himachal Pradesh, Uttarakhand, Uttar Pradesh, Madhya Pradesh & Punjab.

Books/ Reference

- Mukhopadhyay Mahua, Banglar Lok Nritya,
- Vatsyayan Kaplila, Traditions of Indian Folk Dance, Clarion, 1976.
- Khokar Mohan Asish, Folk Dance: Tribal, Ritual & Martial Forms, Rupa, Delhi, 2003.

Semester II

CC-6: Folk Dance of India (2)

Course Objective –

- Students will gain knowledge of various folk dances of India
- Theory of folk dances

Course Outcome –

1. On completion of the course students will have practical knowledge of folk dances of India
2. Awareness of the Tribal and Folk culture of India

Unit 1: Ghoomar, Kalbeliya, Dandia, Garba, Lavani, Bihu, Maria.

Unit 2: Sambalpuri, Bhangra, Corridinho, Thirvathirakali, Baul, Chow, Jhumur etc.

Books & References –

1. Practical classes & Workshops

CC-7: Creative Dance (3)

Course objectives

- The objective of the course is to acquaint the students with a Practical Understanding of Creative Dance
- Various compositions in Creative dance

Course Outcome

1. On completion of the course, students will have practical knowledge of creative dance
2. Awareness of the soil culture

Unit 1: Alphabet, movement propagation with different rhythms, Own choreography with music

Unit 2: Nature – trees, river, flowers, animals (elephant, monkey, tiger, deer, peacock, duck), Hunting, Agricultural Activities etc.

Books & References –

1. Practical classes & Workshop

CC- 8: Rabindra Nritya (3)

Course objectives

Rabindra Nritya is the physical expressions of the emotions, themes and philosophies of Rabindranath Tagore's literature, particularly his songs. It aims to preserve, Indian, specially Bengali cultural heritage with magical blending of classical, folk and global dance idioms. This art form educates the audiences with regard to Tagore's vision of universal harmony, love, and spirituality, fostering creativity within the Indian cultural heritage.

Course Outcome

- Students will understand the philosophy of Tagore's dance drama

- Gain knowledge about different seasons and the festivals celebrated all over India
- Gain knowledge about Veda, Vedanta and Upanishad as discussed by Tagore in connection with the various stages in human life.

Unit 1: Parjay wise- Dhwanilo Awhana, Eki Labonye, Pinakete Lage Tangkar, Jete Jete Akla Pothe, Aj Khela Bhangar Khela, Aji Dakhno Duar Khola, Hridoye Mandrilo etc.

Unit 2: Dance Drama- Selected parts of Chitrangada, Shyama, Chandaliika & Tasher Desh

Books & References –

1. Gitabitan
2. Practical Class & Workshop

CC- 9: Adavu:

Course objectives

Adavu is a basic dance sequence in Bharata Natyam that combines footwork, body movements and hand gestures to create a dance pattern. The word “Adavu” means “basic step”. Adavus in Bharata Natyam, is to establish a foundation of rhythm, coordination and body control. These basic steps involve precise hand gestures (mudras), footwork, and body movements enabling dancers to express emotions and storytelling effectively. They serve as the building blocks for different choreographies.

Course Outcome

- Adavu helps in Anga sudhi
- By learning Adavu, students develop both mentally and physically
- Gaining knowledge about taala and laya

Unit 1: Tatta, Natta, Pakka, Kudittumettu, Tat Tei Ta Ha

Unit 2: Mukut, Sarikkel, Poikkel, Dhitteninda Ta Tei, Mei

Unit 3: Tatti Mettu, Mandi, Tat Dhit Ta, Tat Ding Gina Tom, Kitataka Dharikita Tom

Books & References

1. Practical Class & Workshop

CC- 10: Carnatic Rhythm (1)

Course objectives

Objective: The primary objective of Carnatic rhythm, also known as "tala", is to create complex and intricate rhythmic patterns through a system of cyclical time divisions, allowing for extensive improvisation and variation within a structured framework, often utilizing uneven subdivisions and to produce rich, layered musical textures

Course Outcome

- Improved listening skills
- Improved self-discipline
- Improved concentration

Unit 1: Sapta Taala- Dhruva, Matya, Rupaka, Jhampa, Triputa, Ara & Ekam

Unit 2: Pancha Jathi- Tishra, Chatushra, Khanda, Mishra & Sankirna

Books & References

1. Practical Class & Workshop

DSE-2: The Role of Dance in Indian Films (4)

Course objectives -

- Students will learn how prevalent Bollywood Dance practices employ traditional Indian folk dances and classical dance forms and the role and importance of these dance styles in Bollywood films.
- Teaching students about the history and evolution of Indian classic feature films.
- Students will get insights on how to perform effectively and use these techniques to dance with confidence and grace along with theoretical knowledge.

Course Outcome -

- Acquire an understanding of various Indian films and the ability to articulate this aspect.
- Knowledge about the dance based Indian films in the context of enriching choreographies and productions by the eminent Satyajit Ray.

Unit 1: Silent Era & Talkies Era

Unit 2: History of Indian Dance in Cinema

Unit 3: Films employing Bharata Natyam, Kathak, Rabindra Nritya, Creative and Bollywood

Reference -

1. Das Sugata, The Role of Dance in Indian Films: A Survey, Ph.D Thesis, Rabindra Bharati University, Kolkata, 2019.
2. Acharya Nirmalya and Palit Dibyendu (editor), Shatobarshe Chalachhitra (1st & 2nd Part), Ananda Publishers, Kolkata, 2011.

2nd Year Semester III

CC-11: Natyashastra & Abhinaya Darpana (2)

Course Objectives -

- To impart knowledge of the **Natyashastra**. This is not only the oldest treatise on dance, and the Performing Arts, but is also rooted in Indian culture.
- To train the students in understanding the **Abhinaya Darpana**.

Course Outcome -

1. Awareness of the rich Indian cultural traditions.
2. Thorough knowledge about practical & theoretical aspects of dance.
3. Basic and detailed idea shall be gathered regarding movements, enactments, sentiments and character portrayals.

Unit 1: Natyashastra - Bhava & Rasa, Nayaka & Nayika.

Unit 2: Abhinaya Darpana- Hand gestures, head/ neck/ eye movement (Bhedas), etc.

Books/Reference

1. Practical Class & Workshop

CC-12: Nattuvangam (2)

Course Objective -

The nattuvangam helps to keep the rhythm of the dance, signaling changes in tempo and guiding the dancers' movements. The nattuvangam communicates musical cues and signals to the musicians, helping to ensure that the music and dance are synchronized.

Course Outcome –

- It is basically used for practicing Adavu and Jaati
- Mastering Nattuvangam helps students develop a deep understanding of rhythmic structure (Tala), making their dance movements more synchronized and precise.
- By learning Nattuvangam, students gain the ability to accompany other dancers, expanding their skill set beyond performance. It enhances their appreciation of the interplay between music, rhythm, and dance.

Unit 1: Sapta tala through different jatis

Unit 2: Jati & Items

Books & References –

1. Practical Class & Workshop

CC-13: Alaripu & Jatiswaram (4)

Alaripu

Course Objective: Alaripu is a Bharata Natyam dance piece that means "flowering bud". It is traditionally the first dance performed in a Bharata Natyam recital. The word "Alaripu" comes from the word Alar which means "flower" and Ipu which means "lowering" or "bringing down".

Course Outcome: Alaripu is an invocatory dance that serves as a warm-up for the dancer and a way to offer respect to the audience and gods. It is performed to the rhythm of the mridangam.

Unit 1: Tishra Ekam

Jatiswaram

Course Objective: It is the second item of Bharata Natyam. In Bharata Natyam, Jatiswaram is a pure dance (nritya) sequence that adds melody to the movements of Alaripu.

Course Outcome: It improves the physical fitness of dancers.

Unit 1: Raga- Saveri, Taal- Rupaka

Books & References –

1. Practical Class & Workshop

CC-14: Shabdam (2)

Course Objective -

Shabdam is the third item of Bharata Natyam that introduces facial expressions and gestures to convert poetry into dance.

Course Outcome –

It is usually the first item in a Bharata Natyam recital that incorporates expressions.

Unit 1: Krishna Nee Begane, Raga- Yamunakalyani, Tala- Mishra Chapu

Books & References –

1. Practical Class & Workshop

CC-15: Varnam (4)

Course Objective -

Varnam usually starts with a trikaala jati, which is a jati performed in three tempos. The dancer then alternates between pure dance and abhinaya (nritta and nritya).

Course Outcome-

The outcome of Varnam in Bharat Natyam is the display of the dancer's technical expertise and emotional depth. It fosters a spiritual connection through devotion and expressive storytelling. The performance culminates in a harmonious blend of dance, music and emotion engaging both the dancer and the audience.

Unit 1: Dhanyashi Varnam, Raga- Dhanyashi, Tala- Adi

Books & References –

1. Practical Class & Workshop

CC-16: Carnatic Music (2)

Course Objective -

Carnatic music is a traditional style of music from South India that is known for its complex melodies and intricate rhythms. The name comes from the Sanskrit term Karnataka Sangitam, which means "traditional, codified song".

Course Outcome –

- Learning music is very important to become a master or a great artist

- If one has proper sense of music, it is convenient to do classical dance

Unit 1: Mayamalavagowla & Saberi.

Books & References

1. Practical Class & Workshop.

Semester: IV

CC-17: Padam & Javeli (4)

Padam

Course Objective -

Padam expresses deep emotions, often portraying longing, love or devotion through slow, expressive movements and lyrical music. What is called 'Pada' in Bengali is 'Padam' in Tamil.

Course Outcome –

Learning Padam in Bharata Natyam holds significant importance as it deepens a dancer's understanding and ability to convey emotions (bhava) and express stories through abhinaya (expression).

Unit 1: Raga- Maalika, Tala- Adi

Javeli

Course Objective -

It is a lighter, faster-paced piece, often playful or flirtatious, with emphasis on rhythmic patterns and quick footwork.

Course Outcome -

It aims to showcase the dancer's emotional depth and technical skill within distinct themes.

Unit 1: Raga- Paras, Tala- Adi

Books & References

1. Practical Class & Workshop

CC-18: Kirtanam & Tillana (4)

Kirtanam

Course Objective

In Bharata Natyam, Kirtanam expresses devotion through narrative storytelling, often centered on mythological themes. What is called 'Kirtan' in Bengal is called 'Kirtanam' in South.

Course Outcome –

Performer's quality gets enhanced in both Nritta and Nritya.

Unit 1: Natarajan Un Tiru, Raga: Vasanta, Tala: Adi

Tillana

Course Objective

It is a vibrant and rhythmic piece in Bharata Natyam. It typically marks the concluding segment of a Bharata Natyam performance. The Tillana is known for its intricate footwork, dynamic movements and expressive rhythms. Vadivelu was one among the Tanjore Quartet (four brothers) who adopted "Tillana" from Hindustani Music the "Tarana".

Course Outcome

It is to display the dancer's technical prowess and abhinaya and to provide a rhythmic and energetic conclusion to a performance.

Unit 1: Raga- Hindolam, Tala- Adi

Books & References

1. Practical Class & Workshop

CC- 19: Dissertation (4)

Course objectives

Fundamental research work (thesis oriented write up) based on fieldwork and various programmes of SNU.

Course Outcome

This will actively help them for future PhD Research work, Junior Fellowship and various other Govt. Schemes

Unit 1: Project work with practical audio visual presentation

Books & References –

1. Practical Fieldwork

2. Programmes & Festivals of SNU

CC- 20: Stage Demonstration (5)

Course objectives

Students will publicly demonstrate the practical knowledge that they have acquired in their Post-Graduation program. It is a visual presentation in their subject area.

Course Outcome

Students will gain increased confidence and better clarity of the practical techniques of their subject area.

Unit 1: Stage presentation

Books & References

1. Practical classes & Workshop

SEC- 4: Performing Arts Dance Seminar (1)

Course Objective

- To educate participants on diverse dance forms, techniques and their artistic and cultural relevance.
- To provide practical training, choreography skills and performance experience.

Course Outcome

- Participants will develop confidence, creativity and a deeper appreciation for dance.
- They will enhance their technical skills, stage presence and ability to collaborate in performances.

Unit 1: Seminar with PPT and Performance



2025

SYLLABUS

Faculty of Performing Arts

MA in Dance
Special Paper:
Kathak under UGC –
CBCS



MA in Dance Special Paper: Kathak- Course Structure

Category definition with credit breakup

Semester	Credit					
	CC	DSE	GE	SEC	USC	Total/Sem
First	19	4	4	1	2	30
Second	14	4		1	2	21
Third	16			1	2	19
Fourth	17			1	2	20
Total Credit/ Course	66	8	4	4	8	
Total Credit						90

CC: Core Courses; GE: General Elective; SEC: Skill Enhancement Courses;
DSE: Discipline Specific Elective; USC: University specified course

First Year

Category	Course name	Credit	Teaching Scheme		
			L	T	P
Semester – I					
CC – 1	History of Indian Dance	4	0	4	0
CC – 2	History of Western Dance	3	0	3	0
CC – 3	Theory of Natyashastra & Abhinaya Darpana	4	0	4	0
CC – 4	Theory of Kathak	4	0	4	0
CC – 5	Asian Dance & Aesthetics	4	0	4	0
DSE – 1	Indian Folk Dance	4	0	4	0
GE - 1	Generic Elective	4	4	0	0
USC – 1	Foreign language – I	2	2	0	0
SEC – 1	Mentored Seminar – I	1	1	0	0
Total Credit = 30			Teaching Hour = 30		
Semester – II					
CC – 6	Folk Dances of India	3	0	0	6
CC – 7	Creative Dance	3	0	0	6
CC – 8	Rabindra Nritya	3	0	0	6
CC – 9	Tritaal	4	0	0	8
CC – 10	Hindustani Rhythm	1	0	0	2
DSE – 2	The Role of Dance in Indian Films	4	0	4	0
USC – 2	Foreign language – II	2	2	0	0
SEC – 2	Mentored Seminar – II	1	1	0	0
Total Credit = 21			Teaching Hour = 35		

Second Year

Category	Course name	Credit	Teaching Scheme		
			L	T	P
Semester -III					
CC – 11	Natyashastra & Abhinaya Darpana	2	0	0	4
CC – 12	Tabla & Padhant	2	0	0	4
CC – 13	Kheyal, Thumri, Bhajan: Vocal & Abhinaya	2	0	0	4
CC_ 14	Jhamp Tal	4	0	0	8
CC – 15	Ektal/ Chautal	2	0	0	4
CC – 16	Gat Bhava , Gat Nikas	2	0	0	4
USC – 3	Foreign language – III	2	2	0	0
SEC – 3	Mentored Seminar – III	1	1	0	0
Total Credit = 19			Teaching Hour = 35		
Semester – IV					
CC – 17	Ashtamangal & Pancham Sawari Taal	4	0	0	8
CC-18	Dhamar Taal	4	0	0	8
CC-19	Dissertation	4	0	4	0
CC-20	Stage Demonstration	5	0	0	10
USC – 4	Foreign language – IV	2	0	2	0
SEC – 4	Performing Arts Dance Seminar	1	0	1	0
Total Credit = 20			Teaching Hour = 33		

1st Year

Semester I

CC-1: History of Indian Dance (4)

Course objectives

- To preserve, promote and gain deep knowledge of the History of Indian Dance
- Awareness and understanding about the glorious history of Indian dance.

Course Outcome

- Knowing the society in which we live and perform our dance
- Understanding the relation between religion, politics, culture and economy.
- Dance as described in treatises and their practical application by gurus and artists.
- Develop interest in the rich history, traditions and culture of Indian dances.

Unit 1: Pre Vedic period, Vedic period & Mythology (Ramayana, Mahabharata), Devadasis.

Unit 2: Buddhist, Jain, Gupta, Islamic, Vaishnavite periods, Classic treatises

Unit 3: Uday Shankar, dancers & dance institutions of the 19th & 20th Centuries, Dance in the British period, Classical dances & their development in pre- and post- Independence era.

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- Mukhopadhyay Shankarlal, Bharatiya Nritya Dharar Samiksha, Pharma KLM, PVT, Kolkata, 1997.
- Chattopadhyay Gayatri, Bharatiya Nrityakala, Deys, Kolkata

CC-2: History of Western Dance (4)

Course objectives

- To impart knowledge and understanding of Ballet and the pioneers of Ballet
- Awareness and understanding about the glorious history of World dance.

Course Outcome

1. Realization about the world & Ballet culture
2. Deep understanding of famous historical Ballet productions
3. Understanding world brotherhood through this interactive international study

Unit 1: History & evolution of ballet, Classical & Romantic period, Russian ballet.

Unit 2: Swan Lake, The Sleeping Beauty

Unit 3: Anna Pavlova, Rudolf Nureyev, Michel Fokine, Merce Cunningham etc.

Books/ Reference

- Craine Debra & Mackrell Judith, The Oxford Dictionary of Dance, Oxford University Press, New York, 2000.
- Partsch Isa, Modern Dance in Germany and the United States, Harwood Academic Publishers, Switzerland.
- Das Sugata, The Role of Dance in Indian Films, Ph.D Thesis, Rabindra Bharati University, Kolkata, 2019.

CC-3: Theory of Natyashastra & Abhinaya Darpana (4)

Course objectives

- To impart knowledge of the elements of 'Natyashastra'. 'Natyashastra' is not only the oldest classical treatise on dance but is also deeply rooted in Indian culture.
- To train the student in the understanding of 'Abhinaya Darpana.'

Course Outcome

1. Awareness of the rich Indian cultural heritage
2. Thorough knowledge about the practical & theoretical aspects of dance
3. Basic and detailed idea shall be acquired regarding the geographical area and cultural background of every classical dance style.

Unit 1: Purvarang, Rangamanch

Unit 2: Abhinaya, Nayaka- Nayika Bhedas, Tandava- Lasya, Bhava & Rasa

Unit 3: Dharmi, Vritti- Pravritti, Musical Instruments, Nritya- Nritya- Natya.

Unit 4: Abhinaya Darpana- Hand gestures, head/ neck/ eye movements (Bhedas), etc.

Books/ Reference

- Ghosh Manmohan, Bharat er Natyashastra, Nabapatra Prokashan.
- Vatsyayan Kapila, Bharata the Natyashastra, Sahitya Akademi, New Delhi.
- Coomarswami Ananda & Kristnayya Gopala, The Mirror of Gesture, Harvard University, UK.
- Shastri Ashoknath, Abhinaya Darpana, Nabapatra Prakashan, Kolkata.

CC-4: Theory of Kathak (5)

Course objectives

- The course is devised to impart knowledge of the basics of Kathak.
- Teaching students about the history and evolution of Kathak.

Course Outcome

1. The students will master the knowledge & culture of India.
2. They will be acquainted with the Cultural festivals of North India & the Idioms of this dance form.

Unit 1: History of Kathak: Early beginnings, Kathakar tradition, Temple Tradition, Vraja Tradition

Unit 2: Medieval Era: Islamic Influence, Amalgamation of Hindu & Muslim Traditions, Sultanate Period & Mughal Period.

Unit 3: Evolution & History of different Gharanas, Patrons & Eminent Gurus & Dancers.

Unit 4: Post Independence Development, Choreography, Universities & Dance Institutions.

Books/ Reference

- Kothari Sunil, Kathak: Indian Classical Dance Art, Abhinav Publications, 1989.
- Devi Ragini, Dance Dialects of India, Motilal Banarsidass Publication, 1990.
- Vatsyayan Kapila, Indian Classical Dance, Publications Division, Government of India, 1974.

CC- 5: Asian Dance & Aesthetics (4)

Asian dance

Course Objective

- The course introduces students to Asian Culture
- The ancient and multifaceted cultural histories of Asian countries

Course Outcome

1. Learners will have Knowledge of different versions of the Ramayana
2. Understanding about Asian culture

Unit 1: Cultural history of Asia

Unit 2: South East Asian Ramayanas and their dramatization.

Unit 3: Noh, Kabuki, Wayang, Chinese and other dance forms

Books/ Reference

- Vatsyayan Kapila, Asian Dance, BR Rhythms, Delhi, 2011.
- Basu Anita, Footprints in South East Asian Culture and Heritage: Thailand, Indonesia, Malaysia, Philipines, Laos, Cambodia, Myanmar, Beebooks, 2019.
- Jukka and Meittinen, Classical Dance and Theatre in South East Asia, OUP, Singapore, 1993.

Aesthetics:

Course objectives

- It aims to provide students with the fundamental understanding of aesthetics
- Students will learn the interconnection of art and emotion.

Course Outcome

1. Aesthetical performance with the understanding of arts.
2. Understanding of Art & Aesthetics

Unit 1: Art & Aesthetics

Unit 2: Indian Aesthetics: Abanindranath Tagore & Rabindranath Tagore, Leela baad etc

Unit 3: Western Aesthetics: Realism, Plato, Aristotle etc

Books/ Reference

- Banerji Projesh, Aesthetics of Indian Folk Dance.
- Upadhyay Ami, A Handbook on Indian Poetics and Aesthetics, Prakash Book, 2020.

DSE-1: Indian Folk Dance (4)

Course Objective

- To gain thorough knowledge of the Folk culture and rituals in India - a land of rich folklore. More than a hundred kinds of Folk dances exist in India.

Course Outcome

1. A proper idea of folk culture
2. Knowledge of Tribal- Folk- Classical
3. Proper idea of the root and soil
4. Rituals & Folk Lore of India

Unit 1: North East- Assam, Mizoram, Tripura, Meghalaya, Manipur, Arunachal Pradesh & Nagaland.

Unit 2: South India- Kerala, Tamil Nadu, Andhra Pradesh & Karnataka

Unit 3: East India: West Bengal, Odisha, Bihar, Jharkhand & Andamans

Unit 4: West India- Maharashtra, Goa, Gujarat & Rajasthan.

Unit 5: North India- Kashmir, Himachal Pradesh, Uttarakhand, Uttar Pradesh, Madhya Pradesh & Punjab.

Books/ Reference

- Mukhopadhyay Mahua, Banglar Lok Nritya,
- Vatsyayan Kaplila, Traditions of Indian Folk Dance, Clarion, 1976.
- Khokar Mohan Asish, Folk Dance: Tribal, Ritual & Martial Forms, Rupa, Delhi, 2003.

Semester II

CC-6: Folk Dance of India (2)

Course Objective –

- Students will gain knowledge of various folk dances of India
- Theory of folk dances

Course Outcome –

1. On completion of the course students will have practical knowledge of folk dances of India
2. Awareness of the Tribal and Folk culture of India

Unit 1: Ghoomar, Kalbeliya, Dandia, Garba, Lavani, Bihu, Maria.

Unit 2: Sambalpuri, Bhangra, Corredinho, Thirvathirakali, Baul, Chow, Jhumur etc.

Books & References –

1. Practical classes & Workshops

CC-7: Creative Dance (3)

Course objectives

- The objective of the course is to acquaint the students with a Practical Understanding of Creative Dance
- Various compositions in Creative dance

Course Outcome

1. On completion of the course, students will have practical knowledge of creative dance
2. Awareness of the soil culture

Unit 1: Alphabet, movement propagation with different rhythms, Own choreography with music

Unit 2: Nature – trees, river, flowers, animals (elephant, monkey, tiger, deer, peacock, duck), Hunting, Agricultural Activities etc.

Books & References –

1. Practical classes & Workshop

CC- 8: Rabindra Nritya (3)

Course objectives

Rabindra Nritya is the physical expressions of the emotions, themes and philosophies of Rabindranath Tagore's literature, particularly his songs. It aims to preserve, Indian, specially Bengali cultural heritage with magical blending of classical, folk and global dance idioms. This art form educates the audiences with regard to Tagore's vision of universal harmony, love, and spirituality, fostering creativity within the Indian cultural heritage.

Course Outcome

- Students understand the philosophy of Tagore's dance drama
- Gain knowledge about different seasons and the festivals celebrated all over India
- Gain knowledge about Veda, Vedanta and Upanishad as discussed by Tagore in connection with the various stages in human life.

Unit 1: Parjay wise- Dhwanilo Ahwana, Eki Labonye, Pinakete Lage Tangkar, Jete Jete Ekla Pothe, Aj Khela Bhangar Khela, Aji Dakhino Duar Khola, Hridoye Mandrilo etc.

Unit 2: Dance Drama- Selected portions of **Chitrangada, Shyama, Chandalika & Tasher Desh.**

Books & References –

1. Gitabitan

2. Practical Class & Workshop

CC- 9: Tritaal (4)

Course Objectives

Kathak dance is one of the significant classical dances of North India. Tritaal is a 16-beat rhythmic cycle (Taal) commonly used in Kathak, a north Indian classical dance form.

Course Outcome

Nritta (abstract dance) and **Nritya** (expressive dance) in Kathak:

Unit 1: Stuti (Saraswati, Ganesha), Thaat, Kavit

Unit 2: Basics of Tatkar and Layakari, Upaj, Tihai, Padhant, Lari.

Unit 3: Aamad, Natwari, Tukda, Toda, Paran, Paramelu, Gintikari.

Unit 4: Jaati, Yati, Chakradar Toda, Chakradar Paran, Bedam and Damdar Bols.

Books/ Reference

1. Practical classes
2. Roy Abhijit, Kathak Nrityer Utsa O Prasangikata, Sanskrit Pustak Bhandar, Kolkata.
3. Kathak. Indian Classical Dance Art by Sunil Kothari. Abhinav Publications. New Delhi. 1989.
4. Indian Culture: Encyclopaedic Survey in Eight Volumes edited by Jaikishandas. Published by Bharatiya Vidya Mandir, Jaipur & Kolkata, 2008. Volume VI. Papers by Prof. Amita Dutt entitled: Kathak Dance: Origin and Variations of Gharana; Technique of Kathak Dance; Hasta Mudras in Indian Dance.
5. Project of the History of Indian Science Philosophy and Culture. Ed. Professor D.P.Chattopadhyaya. Volume VI: Aesthetics. Some Indian Dance Forms by Prof. Amita Dutt.

CC- 10: Hindustani Rhythm (1)

Course objectives

The primary objective of Hindustani rhythm, also known as "taal" is to create complex and intricate rhythmic patterns through a system of cyclical time divisions, allowing for extensive improvisation and variation within a structured framework, often utilizing uneven subdivisions and to produce rich, layered musical textures.

Course Outcome

- Improved listening skills
- Improved recitation
- Improved understanding of rhythm and tempo

Unit 1: Tritaal, Jhaptaal, Ektaal.

Unit 2: Pancham Savari, Dhamar.

Books & References

1. Practical Class & Workshop

DSE-2: The Role of Dance in Indian Films (4)

Course objectives -

- Students will learn how prevalent Bollywood Dance practices employ traditional Indian folk dances and classical dance forms and the role and importance of these dance styles in Bollywood films.
- Teaching students about the history and evolution of Indian classic feature films.
- Students will get insights on how to perform effectively and use these techniques to dance with confidence and grace along with theoretical knowledge.

Course Outcome -

- Acquire an understanding of various Indian films and the ability to articulate this aspect.
- Knowledge about the dance based Indian films in the context of enriching choreographies and productions by the eminent Satyajit Ray.

Unit 1: Silent Era & Talkies Era

Unit 2: History of Indian Dance in Cinema

Unit 3: Films employing Bharata Natyam, Kathak, Rabindra Nritya, Creative and Bollywood

Reference -

1. Das Sugata, The Role of Dance in Indian Films: A Survey, Ph.D Thesis, Rabindra Bharati University, Kolkata, 2019.
2. Acharya Nirmalya and Palit Dibyendu (editor), Shatobarshe Chalachhitra (1st & 2nd Part), Ananda Publishers, Kolkata, 2011.

2nd Year

Semester III

CC-11: Natyashastra & Abhinaya Darpana (2)

Course Objectives -

- To impart knowledge of the **Natyashastra**. This is not only the oldest treatise on dance, and the Performing Arts, but is also rooted in Indian culture.
- To train the students in understanding the **Abhinaya Darpana**.

Course Outcome -

1. Awareness of the rich Indian cultural traditions.
2. Thorough knowledge about practical & theoretical aspects of dance.
3. Basic and detailed idea shall be gathered regarding movements, enactments, sentiments and character portrayals.

Unit 1: Natyashastra - Bhava & Rasa, Nayaka & Nayika.

Unit 2: Abhinaya Darpana- Hand gestures, head/ neck/ eye movement (Bhedas), etc.

Books/Reference

1. Practical Class & Workshop

CC-12: Tabla & Padhant (2)

Course Objective -

The Tabla helps to keep the rhythm of the dance, signaling changes in tempo and guiding the dancers' movements. Tabla communicates musical cues and signals to the musicians, helping to ensure that the music and dance are synchronized.

Course Outcome –

- It aims to acquaint the individual with the intricacies of rhythmic and tempo variations.
- It introduces learners with the rich heritage of Hindustani classical Taala patterns.
- It is basically used for practicing Kathak.
- Learning Tabla helps students develop a deep understanding of rhythmic structure (Taali), making their dance movements more synchronized and precise.
- Students will learn how to recite rhythmic structures with proper intonation and claps (Padhant).

- By learning Tabla, students gain the ability to accompany other dancers, expanding their skill beyond performance. It enhances their appreciation of the interplay between music, rhythm, and dance.

Unit 1: Tritaal, Jhaptaal, Ektaal.

Unit 2: Recitation & performance of Taalas and rhythmic patterns in *Kramalaya*

Unit 3: Recitation & performance of rhythmic structures in different *Jatis*.

Books & References –

- Practical classes
- Workshops

CC- 13: Hindustani Vocal & Abhinaya (Kheyal, Thumri, Bhajan) (2)

Course Objectives –

- Hindustani music is employed to express deep emotions, philosophical ideas and universal themes of love, nature, devotion, patriotism and the human experience.
- It aims to connect the individual with the divine, foster cultural unity, and celebrate the beauty of life.

Course Outcome –

1. Learners are acquainted with the rich tradition of Indian music and literature and are introduced to the unique blend of melody, poetry and philosophy.

2. They learn how Hindustani Classical music continues to influence Performing Arts and social movements while offering timeless solace and inspiration to listeners.

Unit 1: Kheyal, Bhajan, Thumri

Unit 2: Dadra, Ghazal, Tarana

Books & References –

- Practical classes
- Workshops

CC-14: Jhaptaal (2)

Course Objectives

Kathak dance is one of the significant classical dances of North India. Jhaptaal is a 10-beat rhythmic cycle (Taala) commonly used in Kathak, a north Indian classical dance form.

Course Outcome

Nritta (abstract dance) and **Nritya** (expressive dance) in Kathak:

Unit 1: Stuti (Krishna, Durga), Thaat, Kaviti

Unit 2: Basics of Tatkar and Layakari, Upaj, Tihai, Padhant, Lari.

Unit 3: Aamad, Natwari, Tukda, Toda, Paran, Paramelu, Gintikari.

Unit 4: Jaati, Yati, Chakradar Toda, Chakradar Paran, Bedam and Damdar Bols.

Books/ Reference

1. Practical classes
2. Roy Abhijit, Kathak Nrityer Utsa O Prasangikata, Sanskrit Pustak Bhandar, Kolkata

CC-15: Ektaal (4)

Course Objectives

Kathak dance is one of the significant classical dances of North India. Ektaal is a 12-beat rhythmic cycle (Taal) commonly used in Kathak, a north Indian classical dance form.

Course Outcome

Nritta (abstract dance) and **Nritya** (expressive dance) in Kathak:

Unit 1: Stuti (Krishna, Durga), Thaat, Kaviti

Unit 2: Basics of Tatkar and Layakari, Upaj, Tihai, Padhant, Lari.

Unit 3: Aamad, Natwari, Tukda, Toda, Paran, Paramelu, Gintikari.

Unit 4: Jaati, Yati, Chakradar Toda, Chakradar Paran, Bedam and Damdar Bols

Books/ Reference

1. Practical classes
2. Roy Abhijit, Kathak Nrityer Utsa O Prasangikata, Sanskrit Pustak Bhandar, Kolkata
3. Kathak. Indian Classical Dance Art by Sunil Kothari. Abhinav Publications. New Delhi. 1989.
4. Indian Culture: Encyclopaedic Survey in Eight Volumes edited by Jaikishandas. Published by Bharatiya Vidya Mandir, Jaipur & Kolkata, 2008. Volume VI. Papers by Prof. Amita Dutt entitled: Kathak Dance: Origin and Variations of Gharana; Technique of Kathak Dance; Hasta Mudras in Indian Dance.
5. Project of the History of Indian Science Philosophy and Culture. Ed. Professor D.P.Chattopadhyaya. Volume VI: Aesthetics. Some Indian Dance Forms by Prof. Amita Dutt.

CC-16: Gat Bhav & Gat Nikas (2)

Course Objective –

In Kathak dance, Gat Nikas and Gat Bhava are distinct yet related Abhinaya items.

Course Outcome –

- Learning Abhinaya is very important for a trained dancer.
- If one has proper sense of Abhinaya, it is convenient to do classical dance

Unit 1: Gat Nikas: Sidhi Gat, Ghungat Gat, Murali Gat, Ruksar Gat all with variations (Any 5)

Unit 2: Gat Bhava: Makhan Chori, Giri Govardhan Dhaaran, Kaliya Daman, Pan Ghat, Narasimha Avatar, Draupadi Chir Haran (Any 3)

Books & References

1. Practical Class & Workshop.

Semester: IV

CC-17: Ashtamangal & Pancham Sawari Taal (4)

Course Objective –

Kathak dance is one of the significant classical dances of North India. Ashtamangal Taala is a 11-beat rhythmic cycle (Taala) and Pancham Sawari Taal a 15-beat rhythmic cycle (Taal) commonly used in Kathak.

Course Outcome

Nritta (abstract dance) and **Nritya** (expressive dance) in Kathak:

Unit 1: Stuti (Shiva, Guru), Thaat, Kavita

Unit 2: Basics of Tatkar and Layakari, Upaj, Tihai, Padhant, Lari.

Unit 3: Aamad, Natwari, Tukda, Toda, Paran, Paramelu, Gintikari.

Unit 4: Jaati, Yati, Chakradar Toda, Chakradar Paran, Bedam and Damdar Bols.

Books/ Reference

1. Practical classes.
2. Workshops.
3. Kathak. Indian Classical Dance Art by Sunil Kothari. Abhinav Publications. New Delhi. 1989.
4. Indian Culture: Encyclopaedic Survey in Eight Volumes edited by Jaikishandas. Published by Bharatiya Vidya Mandir, Jaipur & Kolkata, 2008. Volume VI. Papers by Prof. Amita Dutt entitled:

Kathak Dance: Origin and Variations of Gharana; Technique of Kathak Dance; Hasta Mudras in Indian Dance.

5. Project of the History of Indian Science Philosophy and Culture. Ed. Professor D.P.Chattopadhyaya. Volume VI: Aesthetics. Some Indian Dance Forms by Prof. Amita Dutt.

CC-18: Dhamar (4)

Course Objective –

Kathak dance is one of the significant classical dances of North India. Dhamar is a 14-beat rhythmic cycle (Taal) commonly used in Kathak, a north Indian classical dance form.

Nritta (abstract dance) and **Nritya** (expressive dance) in Kathak:

Unit 1: Stuti (Shiva, Ganesha), Thaata, Kavit

Unit 2: Basics of Tatkar and Layakari, Upaj, Tihai, Padhant, Lari.

Unit 3: Aamad, Paran Jodi Aamad, Natwari, Tukda, Toda, Paran, Paramelu, Gintikari.

Unit 4: Jaati, Yati, Chakradar Toda, Chakradar Paran, Bedam and Damdar Bols.

Books/ Reference

1. Practical classes.
2. Workshops.
3. Kathak. Indian Classical Dance Art by Sunil Kothari. Abhinav Publications. New Delhi. 1989.
4. Indian Culture: Encyclopaedic Survey in Eight Volumes edited by Jaikishandas. Published by Bharatiya Vidya Mandir, Jaipur & Kolkata, 2008. Volume VI. Papers by Prof. Amita Dutt entitled: Kathak Dance: Origin and Variations of Gharana; Technique of Kathak Dance; Hasta Mudras in Indian Dance.
5. Project of the History of Indian Science Philosophy and Culture. Ed. Professor D.P.Chattopadhyaya. Volume VI: Aesthetics. Some Indian Dance Forms by Prof. Amita Dutt.

CC- 19: Dissertation (4)

Course objectives

Fundamental research work (thesis oriented write up) based on fieldwork and various programmes of SNU.

Course Outcome

This will actively help them for future PhD Research work, Junior Fellowship and various other Govt. Schemes

Unit 1: Project work with practical audio visual presentation

Books & References –

1. Practical Fieldwork
2. Programmes & Festivals of SNU

CC- 20: Stage Demonstration (5)

Course objectives

Students will publicly demonstrate the practical knowledge that they have acquired in their Post-Graduation program. It is a visual presentation in their subject area.

Course Outcome

Students will gain increased confidence and better clarity of the practical techniques of their subject area.

Unit 1: Stage presentation

Books & References

1. Practical classes & Workshop

SEC- 4: Performing Arts Dance Seminar (1)

Course Objective

- To educate participants on diverse dance forms, techniques and their artistic and cultural relevance.
- To provide practical training, choreography skills and performance experience.

Course Outcome

- Participants will develop confidence, creativity and a deeper appreciation for dance.
- They will enhance their technical skills, stage presence and ability to collaborate in performances.

Unit 1: Seminar with PPT along with performance