

SARVAJANIK UNIVERSITY
SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS

FACULTY	ARTS			PROGRAMME	MPA	
YEAR	1			VERSION	2	
SEMESTER	1			EFFECTIVE FROM	Jun-23	
COURSE CODE	MADA21111		COURSE NAME	THEORY PAPER 1 HISTORY OF DANCE		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
2	2	0	2	40	60	100

COURSE OBJECTIVE

1. Focusing on various religious philosophies and its impact on Indian Dance also Influence of Various Artists and Pioneers on Classical Dance Forms.
2. Assess the specific role of Devdasis in shaping and contributing to the preservation and development of dance within the traditional Indian Dance framework.

COURSE OUTCOME

1. Provide a comprehensive overview of the historical and cultural dimensions of traditional Indian Classical Dance, highlighting their impact on the performing arts landscape.
2. Illuminate the distinct contributions of Devdasis to the enrichment and advancement of dance forms associated with traditional Indian theater, contributing valuable insights to the intersection of literature and performing arts.

SYLLABUS

1. Religious Philosophy of Vaishnavism and Shaivism and its influence on Dance forms
2. New wave after 1930, contribution of Uday Shankar and Ravindranath Tagore, their life and works.
3. Pioneers of Indian Classical Dance Styles, their works and their Contribution to society.
4. Devdasi system in different regions of India.
5. Contribution of devdasis in preservation and development of Dance

REFERENCE BOOK

1. Indian Classical Dances - Marg Publications
2. A Panaroma of Indian Dances - U.S.Krishna Rao
3. Nityasumangali - Devdasi Tradition in South India - Saskia C. Kersenboom
4. Devdasis of India (Tradition or Travesty) - Veenus Jain
5. BharataNatyam - Dr. Sunil Kothari
6. BharataNatyam -(Part-1)- Dr. Laxminarayan Garg
7. BharataNatyam - Evolves From Temple to Theatre and back again- Annie Marie Gaston

Reference Link :

<https://epgp.inflibnet.ac.in/Home/ViewSubject?catid=a41YM1FyMwEh+TtvYCzzCw==>

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FACULTY	ARTS			PROGRAMME	MPA	
YEAR	1			VERSION	2	
SEMESTER	1			EFFECTIVE FROM	Jun-23	
COURSE CODE	MADA21112		COURSE NAME	THEORY PAPER 2 TRADITIONAL THEATRE OF INDIA		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
2	2	0	2	40	60	100

COURSE OBJECTIVE

1. Conduct a detailed study of traditional and folk theaters of India, exploring their unique characteristics, regional variations and cultural significance.
2. Explore the transformative impact of these Bharatanatyam schools on the broader dance landscape, emphasizing historical, cultural, and artistic influences.

COURSE OUTCOME

1. Comprehensive documentation of traditional and folk theatres in India, offering a detailed insight into their unique techniques and philosophical nuances.
2. Analytical assessment of how these Bharatanatyam schools have shaped and enriched the broader realm of dance, contributing to its evolution and cultural significance.

SYLLABUS

1. Relationship of Dance and Theatre. Introduction and list of all theatres of India. Difference between folk and traditional theatre
2. Detail study of yakshgan
(History, Technique, Performance, Plays, Artist)
3. Detail study of Kudiattam
(History, Technique, Performance, Plays, Artist)
4. Detail study of Kurvanji
(History, Technique, Performance, Plays, Artist)
5. Detail study of Bhagwat Mela Natakam
(History, Technique, Performance, Plays, Artist)

REFERENCE BOOK

1. Parampragat Bharatiya Natyarang- Dr.Kapila Vatsayatan
2. Bharatnatyam - Dr.Sunil Kothari
3. The Dance In India - Enakshi Bhavnani

REFERENCE LINK

<https://epgp.inflibnet.ac.in/Home/ViewSubject?catid=a41YM1FyMwEh+TtvYCzzCw==>

SARVAJANIK UNIVERSITY
SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS

FACULTY	ARTS			PROGRAMME	MPA	
YEAR	1			VERSION	2	
SEMESTER	1			EFFECTIVE FROM	Jun-23	
COURSE CODE	MADA21113		COURSE NAME	DISSERTATION		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
2	2	0	2	40	60	100

COURSE OBJECTIVE

- Students will explore and identify a specific topic for their dissertation within the field of performing arts.

Activities:

- Researching potential dissertation topics.
- Drafting and submitting a proposal outlining the chosen topic.

COURSE OUTCOME

- Clear understanding of the chosen research area.
- Submission of a well-defined and focused dissertation proposal.

SYLLABUS

Topic Selection Proposal Submission

SARVAJANIK UNIVERSITY
SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS

FACULTY	ARTS			PROGRAMME	MPA	
YEAR	1			VERSION	2	
SEMESTER	1			EFFECTIVE FROM	Jun-23	
COURSE CODE	MADA21114		COURSE NAME	PRACTICAL PAPER 1 LEARNING OF PERFORMANCE		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
6	0	6	6	40	60	100

COURSE OBJECTIVE

1. Analyze the intricacies and rhythmic complexities of Nritha Items of Bharatanatyam, exploring its musical and choreographic elements.
2. Investigate the cultural and artistic significance of Padam within the context of Nritya, Rasa Theory and Bhaav, focusing on its expressive qualities and thematic variations.

COURSE OUTCOME

1. Provide a detailed examination of Nritha Items, offering insights into its rhythmic intricacies, musical accompaniment, and choreographic nuances.
2. Illuminate the distinct characteristics and emotional depth of Padam, contributing to a richer understanding of its role in traditional dance performances.

SYLLABUS

1. Alaripu in Khanda, Chatusra
2. Pushpanjali
3. Kautuvam
4. Padam

SARVAJANIK UNIVERSITY
SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS

FACULTY	ARTS			PROGRAMME	MPA	
YEAR	1			VERSION	2	
SEMESTER	1			EFFECTIVE FROM	Jun-23	
COURSE CODE	MADA21115		COURSE NAME	PRACTICAL PAPER 2 OTHER ASPECTS OF DANCE		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
6	0	6	6	40	60	100

COURSE OBJECTIVE

1. Explore the comprehensive practical aspects of Nattuvangam, encompassing all components such as recitation, within the cultural context of Taal.
2. Analyze the and viniyoga (application) of Shiro Bheda. Focusing on the unique nuances and significance of Choreography in A Nritta Item - Tillana.

COURSE OUTCOME

1. Detailed documentation of items and Nattuvangam of all Items learnt.
2. Indepth Understanding of Compositions and choreography

SYLLABUS

1. Natuvangam and recitation of all items of Paper 1
2. Abhinay Darpan - Viniyog of Shirobhed
3. Jatiswaram Choreography
4. Journal

SARVAJANIK UNIVERSITY
SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS

FACULTY	ARTS			PROGRAMME	MPA	
YEAR	1			VERSION	2	
SEMESTER	1			EFFECTIVE FROM	Jun-23	
COURSE CODE	MADA21116		COURSE NAME	PRACTICAL PAPER 3 SABHANRUTYA		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
6	0	6	6	40	60	100

COURSE OBJECTIVE

1. Evaluate the dance performance of items from Bharatanatyam, with a specific focus on the expressive elements of Nritya (pure dance) and Nritya (expressive dance).
2. Analyze the artistic nuances and stylistic variations in the presentation of Nritya and Nritya within the context of Bharatanatyam.

COURSE OUTCOME

1. Detailed critique and assessment of the dance performance, highlighting the technical precision and emotive qualities in the execution of both Nritya and Nritya components.
2. Enhanced understanding of the artistic choices, interpretations, and stylistic features that contribute to the overall aesthetic appeal of Bharatanatyam performances incorporating elements of both Nritya and Nritya.

SYLLABUS

1. Live Performance of Dance Items learnt under Practical Paper - 1
2. Performance should be a good Combination of Nritta and Nritya Elements

SARVAJANIK UNIVERSITY
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FACULTY	ARTS			PROGRAMME	MPA	
YEAR	1			VERSION	2	
SEMESTER	2			EFFECTIVE FROM	Jun-23	
COURSE CODE	MADA21211		COURSE NAME	THEORY PAPER 1 STUDY OF NATYASHASTRA		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
2	2	0	2	40	60	100

COURSE OBJECTIVE

1. Analyze specific chapters of Natya Shastra concerning dance, examining their historical context and their influence on the theoretical foundations of Indian classical dance forms.

COURSE OUTCOME

1. In-depth understanding of the chapters of Natya Shastra related to dance, offering a nuanced exploration of their impact on the theoretical framework and evolution of Indian classical dance forms.

SYLLABUS

1. Explain 'Preliminaries of Play' (Purvarang) as per Chapter 5 of Natyashastra
2. Explain 'Tandav Lakshan' - Chapter 4 and pindi bandha
3. Explain 'Angik Abhinaya' as per Natya Shastra (Chapters 8 - 13)
4. Explain Vrutti, Dharmi, Pravritti, Ayika Alankar as per Natya Shasta.
5. Explain Rupak and Uprupak as per various texts.

REFERENCE BOOK

1. Natayashastra of Bharatamuni- R.S.Nagar
2. Bharata Natayashastra- Dr. Mahesh Champaklal
3. BharataNatyam -(Part-1)- Dr. Laxminarayan Garg
4. Tandav Laksanam - Bijayeti Venket Narayanswami Naidu

Reference Link :

<https://epgp.inflibnet.ac.in/Home/ViewSubject?catid=a41YM1FyMwEh+TtvYCzzCw==>

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FACULTY	ARTS			PROGRAMME	MPA	
YEAR	1			VERSION	2	
SEMESTER	2			EFFECTIVE FROM	Jun-23	
COURSE CODE	MADA21212		COURSE NAME	THEORY PAPER 2 TECHNIQUE OF DANCE		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
2	2	0	2	40	60	100

COURSE OBJECTIVE

1. Explore the Transformative impact of these Bharatanatyam schools on the broader dance landscape, emphasizing historical, cultural, and artistic influences.
2. Detailed Study of various literature and texts regarding real dances their comparative studies.
3. Explore the dimension of creating a Dance-Drama based on specific episodes and documenting the process.

COURSE OUTCOME

1. Comprehensive documentation of chosen Bharatanatyam schools, offering a detailed insight into their unique techniques and philosophical nuances.
2. Analytical assessment of how these Bharatanatyam schools have shaped and enriched the broader realm of dance, contributing to its evolution and cultural significance.
3. Understanding the nuances of interrelated arts-Dance, Drama, Music in creative Presentation and its Documentations.

SYLLABUS

1. Detail Study of Different Schools (Bani) of Bharatanatyam, with reference to their technique, genealogy of traditional famous present stat us and exponents.
2. Study of Sangit Ratnakar. Detail Study of Nartam Adhyay
3. Comparative Study : Natyashastra, Abhinay Darpan, Sangit Ratnakar
4. Navdha Bhakti with reference to Dance
5. The Art of Choreography : Episodes on Dance Drama

REFERENCE BOOK

1. Sangit Ratnakar- Adhyay -7 Radha Publications
2. Natyashastra of Bharatamuni (Vol-1,2,3,4)- R.S.Nagar
3. Abhinay Darpan (Translation By Dr. Laxminarayan Garg)- Sangit Karayalay, Hathras
4. Navdha bhakti - Jaydayal Goyandka
5. Bharatatyam - Dr.Sunil Kothari

REFERENCE LINK

<https://epgp.inflibnet.ac.in/Home/ViewSubject?catid=a41YM1FyMwEh+TtvYCzzCw==>

SARVAJANIK UNIVERSITY
SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS

FACULTY	ARTS			PROGRAMME	MPA	
YEAR	1			VERSION	2	
SEMESTER	2			EFFECTIVE FROM	Jun-23	
COURSE CODE	MADA21213		COURSE NAME	DISSERTATION		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
2	2	0	2	40	60	100

COURSE OBJECTIVE

- Students will explore and identify a specific topic for their dissertation within the field of performing arts.

Activities:

- Researching potential dissertation topics.
- Drafting and submitting a proposal outlining the chosen topic.

COURSE OUTCOME

- Clear understanding of the chosen research area.
- Submission of a well-defined and focused dissertation proposal.

SYLLABUS

Topic Selection Proposal Submission*

SARVAJANIK UNIVERSITY
SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS

FACULTY	ARTS			PROGRAMME	MPA	
YEAR	1			VERSION	2	
SEMESTER	2			EFFECTIVE FROM	Jun-23	
COURSE CODE	MADA21214		COURSE NAME	PRACTICAL PAPER 1 LEARNING OF PERFORMANCE		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
6	0	6	6	40	60	100

COURSE OBJECTIVE

1. Analyze the intricacies and rhythmic complexities of Nritha Items of Bharatanatyam, exploring its musical and choreographic elements.
2. Investigate the cultural and artistic significance within the context of Nritya, Rasa Theory and Bhaav, focusing on its expressive qualities and thematic variations.

COURSE OUTCOME

1. Provide a detailed examination of Nritha Items, offering insights into its rhythmic intricacies, musical accompaniment, and choreographic nuances.
2. Illuminate the distinct characteristics and emotional depth of Nritya Items, contributing to a richer understanding of its role in traditional dance performances.

SYLLABUS

1. Alaripu in Sankirna, Tisra
2. Mallari / Todyamangalam
3. Ashta Nayika
4. Kirtanam

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FACULTY	ARTS			PROGRAMME	MPA	
YEAR	1			VERSION	2	
SEMESTER	2			EFFECTIVE FROM	Jun-23	
COURSE CODE	MADA21215		COURSE NAME	PRACTICAL PAPER 2 OTHER ASPECTS OF DANCE		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
6	0	6	6	40	60	100

COURSE OBJECTIVE

1. Explore the comprehensive practical aspects of Nattuvangam, encompassing all components such as recitation, within the cultural context of Taal.
2. Analyze the and viniyoga (application) of Drashti Bheda. Focusing on the unique nuances and significance of Choreography in A Nritya Item - Padam.

COURSE OUTCOME

1. Detailed documentation of items and Nattuvangam of all Items learnt.
2. Indepth Understanding of Compositions and choreography

SYLLABUS

1. Nattuvangam and recitation of all items
2. Abhinay - Darpan - Viniyog of Drashtibheda
3. 'Padam' Choreography
4. Journal

SARVAJANIK UNIVERSITY
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FACULTY	ARTS			PROGRAMME	MPA	
YEAR	1			VERSION	2	
SEMESTER	2			EFFECTIVE FROM	Jun-23	
COURSE CODE	MADA21216		COURSE NAME	PRACTICAL PAPER 3 SABHANRUTYA		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
6	0	6	6	40	60	100

COURSE OBJECTIVE

1. Evaluate the dance performance of items from Bharatanatyam, with a specific focus on the expressive elements of Nritya (pure dance) and Nritya (expressive dance).
2. Analyze the artistic nuances and stylistic variations in the presentation of Nritya and Nritya within the context of Bharatanatyam.

COURSE OUTCOME

1. Detailed critique and assessment of the dance performance, highlighting the technical precision and emotive qualities in the execution of both Nritya and Nritya components.
2. Enhanced understanding of the artistic choices, interpretations, and stylistic features that contribute to the overall aesthetic appeal of Bharatanatyam performances incorporating elements of both Nritya and Nritya.

SYLLABUS

1. Live Performance of Dance Items learnt under Practical Paper - 1
2. Performance should be a good Combination of Nritta and Nritya Elements

SARVAJANIK UNIVERSITY

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FACULTY	ARTS			PROGRAMME	MPA	
YEAR	2			VERSION	2	
SEMESTER	3			EFFECTIVE FROM	Jun-24	
COURSE CODE	MADA21311		COURSE NAME	THEORY PAPER 1 FOLK THEATRE OF INDIA		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
2	2	0	2	40	60	100

COURSE OBJECTIVE

To provide students with a comprehensive understanding of the diverse theatrical traditions of India, focusing on Nautanki, Tamasha, Bhavai, Ankianat & Khayal, within the broader context of Bharatanatyam.

COURSE OUTCOME

Students will be able to :

1. Demonstrate a deep understanding of the historical & cultural significance of Indian theatre.
2. Analyze and interpret performances of diverse folk theatres of India, also critically evaluate the aesthetic elements, narrative structures and performance technique employed therein.

SYLLABUS

1. Detail Study of Nautanki
(History, Technique, Performance, Plays, Artist)
2. Detail Study of Tamasha
(History, Technique, Performance, Plays, Artist)
3. Detail Study of Bhavai
(History, Technique, Performance, Plays, Artist)
4. Detail Study of Ankianat
(History, Technique, Performance, Plays, Artist)
5. Detail Study of Khayal
(History, Technique, Performance, Plays, Artist)

REFERENCE BOOKS

1. Parampragat Bharatiya Natyarang- Dr.Kapila Vatsayatan
2. The Dance In India - Enakshi Bhavnani

REFERENCE LINK

<https://epgp.inflibnet.ac.in/Home/ViewSubject?catid=a41YM1FyMwEh+TtvYCzzCw==>

SARVAJANIK UNIVERSITY

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FACULTY	ARTS			PROGRAMME	MPA	
YEAR	2			VERSION	2	
SEMESTER	3			EFFECTIVE FROM	Jun-24	
COURSE CODE	MADA21312		COURSE NAME	THEORY PAPER 2 PERFORMING ARTS OUTSIDE INDIA		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
2	2	0	2	40	60	100

COURSE OBJECTIVE

1. To explore the global impact of Indian performing arts traditions, focusing on their influence on dances, dance-dramas and puppet theatre Outside India.
2. Students will examine the historical connections and cultural exchanges, understand cross-cultural influences & explore the dissemination and adaptation of indian dance forms in the context of Modern dance practices outside India resulting into deeper understanding of Global influence of Indian Arts.

COURSE OUTCOME

1. Gain a deep understanding of Historical & Cultural influences of Indian Dance on performing arts traditions of South East Asia and Japan.
2. Explore the evolution of Modern Dance, contemporary practices including the contributions of key figures & their significant works. Also stay updated on recent developments & trends in Modern Dance worldwide.

SYLLABUS

1. Indian influence on Dances and Dance-dramas of South East Asia
2. Puppet Theatre of South East Asia
3. Comparative Study of Kathakali and Kabuki. Details of Noh and Kabuki
4. Modern Dance : History, evolution, Pioneers and their works
5. Modern Dance : Recent development in the world

REFERENCE BOOKS

1. Indian Influence on the art of Southeast Asia - Lokesh Chandra
2. Modern Dance in America: The Bennington Years - Lynn Garafola
3. Kathakali Dance-Drama: Where Gods and Demons Come to Play - Phillip B.Zarrilli

REFERENCE LINK

<https://epgp.inflibnet.ac.in/Home/ViewSubject?catid=a41YM1FyMwEh+TtvYCzzCw==>

SARVAJANIK UNIVERSITY

SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS

FACULTY	ARTS			PROGRAMME	MPA	
YEAR	2			VERSION	2	
SEMESTER	3			EFFECTIVE FROM	Jun-24	
COURSE CODE	MADA21313		COURSE NAME	DISSERTATION		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
2	2	0	2	40	60	100

Course objectives:

1. To learn and practice the literature survey aspects of projects and prepare the scope and goals for the proposed project.
2. To learn, practice and improve the research presentation skills and with latest tools

Course outcomes:

1. Develop the ability to apply the methods while working on a research project work
2. Develop a appropriate framework for research studies

SYLLABUS

In Dissertation work, student will study on particular topic for entire Semester as decided in consultation with faculty at the beginning of the Semester and will submit synopsis of minimum 10 to 15 pages at the mid of the semester.

This work will be evaluated by internal examiner and external expert at the time of examination.

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FACULTY	ARTS			PROGRAMME	MPA	
YEAR	2			VERSION	2	
SEMESTER	3			EFFECTIVE FROM	Jun-24	
COURSE CODE	MADA21314		COURSE NAME	PRACTICAL PAPER 1 LEARNING OF PERFORMANCE		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
6	0	6	6	40	60	100

COURSE OBJECTIVE

1. Analyze the intricacies and rhythmic complexities of Nritha Items of Bharatanatyam, exploring its musical and choreographic elements.
2. Investigate the cultural and artistic significance within the context of Nritya, Rasa Theory and Bhaav, focusing on its expressive qualities and thematic variations.

COURSE OUTCOME

1. Provide a detailed examination of Nritha Items, offering insights into its rhythmic intricacies, musical accompaniment, and choreographic nuances.
2. Illuminate the distinct characteristics and emotional depth of Nritya Items, contributing to a richer understanding of its role in traditional dance performances.

SYLLABUS

1. Varnam (Pallavi - Charnam) (Other than Adi Taal)
2. Jatiswaram
3. Ashtapadi

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FACULTY	ARTS			PROGRAMME	MPA	
YEAR	2			VERSION	2	
SEMESTER	3			EFFECTIVE FROM	Jun-24	
COURSE CODE	MADA21315		COURSE NAME	PRACTICAL PAPER 2 OTHER ASPECTS OF DANCE		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
6	0	6	6	40	60	100

COURSE OBJECTIVE

1. Explore the comprehensive practical aspects of Nattuvangam, encompassing all components such as recitation within the cultural context of Taal.
2. Focusing on the unique nuances and significance of choreography with the help of abhinaya concepts

COURSE OUTCOME

1. Detailed documentation of items and Nattuvangam of all Items learnt.
2. In-depth Understanding of Compositions and choreography

SYLLABUS

1. Natuvangam and recitation of all Items
2. 'Tillana' Choreography
3. Composition of 'Abhinay Pieces' - episodes depicting 'Navrasas' and 'Nayikas'
4. Journal

SARVAJANIK UNIVERSITY

SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS

FACULTY	ARTS			PROGRAMME	MPA	
YEAR	2			VERSION	2	
SEMESTER	3			EFFECTIVE FROM	Jun-24	
COURSE CODE	MADA21316		COURSE NAME	PRACTICAL PAPER 3 SABHANRUTYA		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
6	0	6	6	40	60	100

COURSE OBJECTIVE

1. Evaluate the dance performance of items from Bharatanatyam, with a specific focus on the expressive elements of Nritya (pure dance) and Nritya (expressive dance).
2. Analyze the artistic nuances and stylistic variations in the presentation of Nritya and Nritya within the context of Bharatanatyam.

COURSE OUTCOME

1. Detailed critique and assessment of the dance performance, highlighting the technical precision and emotive qualities in the execution of both Nritya and Nritya components.
2. Enhanced understanding of the artistic choices, interpretations, and stylistic features that contribute to the overall aesthetic appeal of Bharatanatyam performances incorporating elements of both Nritya and Nritya.

SYLLABUS

1. Live Performance of Dance Items learnt under Practical Paper - 1
2. Performance should be a good Combination of Nritya and Nritya Elements

SARVAJANIK UNIVERSITY

SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS

FACULTY	ARTS			PROGRAMME	MPA	
YEAR	2			VERSION	2	
SEMESTER	4			EFFECTIVE FROM	Jun-24	
COURSE CODE	MADA21411		COURSE NAME	THEORY PAPER 1 FOLK THEATRE OF INDIA		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
2	2	0	2	40	60	100

COURSE OBJECTIVE

To provide students with a comprehensive understanding of the diverse theatrical traditions of India, focusing on Chhau , Ramlila, Raslila, Bhand & Maach, within the broader context of Bharatanatyam.

COURSE OUTCOME

Students will be able to :

1. Demonstrate a deep understanding of the historical & cultural significance of Indian theatre.
2. Analyze and interpret performances of diverse folk theatres of India, also critically evaluate the aesthetic elements, narrative structures and performance technique employed therein.

SYLLABUS

1. Detail Study of Chhau (Puruliya, sareikela, mayurbhanj)
(History, technique, Performance, plays, artists)
2. Detail Study of Ramlila
(History, technique, Performance, plays, artists)
3. Detail Study of Raslila
(History, technique, Performance, plays, artists)
4. Detail Study of Bhand
(History, technique, Performance, plays, artists)
5. Detail study of Maach
(History, technique, Performance, plays, artists)

REFERENCE BOOKS

1. Parampragat Bharatiya Natyarang- Dr.Kapila Vatsayatan
2. The Dance In India - Enakshi Bhavnani

REFERENCE LINK

<https://epgp.inflibnet.ac.in/Home/ViewSubject?catid=a41YM1FyMwEh+TtvYCzzCw==>

SARVAJANIK UNIVERSITY

SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS

FACULTY	ARTS			PROGRAMME	MPA	
YEAR	2			VERSION	2	
SEMESTER	4			EFFECTIVE FROM	Jun-24	
COURSE CODE	MADA21412		COURSE NAME	THEORY PAPER 2 DIFFERENT APPROACHES TO DANCE		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
2	2	0	2	40	60	100

COURSE OBJECTIVE

To encompass the therapeutic benefits of dance on physical, mental & emotional health, delve into the Body Kinetics specific to Bharatanatyam, examine dance as a proscenium art form and investigate modern experiments in Indian dance creativity and understand the interplay between classical dance techniques, themes and presentation with other Fine arts disciplines.

COURSE OUTCOME

1. Develop an understanding of the therapeutic potential of bharatanatyam as a form of dance therapy & its applications in promoting physical, mental & emotional well-being.
2. Gain insights into the body kinetics of Bharatanatyam through the lens of Dr. Kanak Rele's research work, understanding the anatomical & physiological aspects that contribute to its movement vocabulary.
3. Appreciate Dance, and particularly Bharatanatyam as a Proscenium Art form, understanding its historical development, staging conventions and aesthetic principles.
4. Explore modern experiments & innovations within the realm of Indian Dances including contemporary themes, choreographic techniques and presentation styles. Also understand the interconnectedness of dance and other Fine arts such as sculpture, music, literature etc and analyze how these relationships contribute to the richness and depth of classical dance expression.

SYLLABUS

1. Dance as a Therapy
(Physical, mental and emotional health)
2. Body Kinetics of Bharata Natyam
(Explain body kinetics in general references of research work of Dr. Kanak Rele)
3. Dance as a Proscenium Art
(What is Proscenium, Evolution of Dance as a Proscenium art)
4. Modern Experiments in Indian Dance, Creativity in Classical dance forms, techniques, themes,

Presentation etc.

5. Interrelationship of Arts : fine arts and performing arts

REFERENCE BOOKS

1. Bharatanatyam:From Temple to Theatre - Annie Marie Gaston
2. Kanak Rele's Bharatanatyam - Dr. Kanak Rele
3. Modern Indian Dance:New Choreography in Theory and Practice - Katia Legeret-Manochhaya
4. The Art and Science of Dance/Movement Therapy:Life is Dance - Sharon Chaiklin and Hilda Wengrower

REFERENCE LINK

<https://epgp.inflibnet.ac.in/Home/ViewSubject?catid=a41YM1FyMwEh+TtvYCzzCw==>

SARVAJANIK UNIVERSITY

SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS

FACULTY	ARTS			PROGRAMME	MPA	
YEAR	2			VERSION	2	
SEMESTER	4			EFFECTIVE FROM	Jun-24	
COURSE CODE	MADA21413		COURSE NAME	DISSERTATION		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
2	2	0	2	40	60	100

COURSE OBJECTIVE

- Students will explore and identify a specific topic for their dissertation within the field of performing arts.

COURSE OUTCOME

- Clear understanding of the chosen research area.
- Submission of a well-defined and focused dissertation proposal.

SYLLABUS

In Dissertation work, student will study a particular topic for entire Semester as decided in consultation with faculty at the beginning of the Semester and will submit the Dissertation of minimum 3000 words at the end of Semester.

This work will be evaluated by Internal Examiner and External Expert at the time of practical examination.

REFERENCE BOOKS

1. "Research Design: Qualitative, Quantitative, and Mixed Methods Approaches" by John W. Creswell
2. "The Literature Review: Six Steps to Success" by Lawrence A. Machi and Brenda T. McEvoy

SARVAJANIK UNIVERSITY

SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS

FACULTY	ARTS			PROGRAMME	MPA	
YEAR	2			VERSION	2	
SEMESTER	4			EFFECTIVE FROM	Jun-24	
COURSE CODE	MADA21414		COURSE NAME	PRACTICAL PAPER 1 LEARNING OF PERFORMANCE		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
6	0	6	6	40	60	100

COURSE OBJECTIVE

1. Analyze the intricacies and rhythmic complexities of Nritya Items of Bharatanatyam, exploring its musical and choreographic elements.
2. Investigate the cultural and artistic significance within the context of Nritya, Rasa Theory and Bhaav, focusing on its expressive qualities and thematic variations.

COURSE OUTCOME

1. Provide a detailed examination of Nritya Items, offering insights into its rhythmic intricacies, musical accompaniment, and choreographic nuances.
2. Illuminate the distinct characteristics and emotional depth of Nritya Items, contributing to a richer understanding of its role in traditional dance performances.

SYLLABUS

1. Varnam (other half)
2. Javali
3. Tillana
4. All items learnt previously (full Margam)

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SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS

FACULTY	ARTS			PROGRAMME	MPA	
YEAR	2			VERSION	2	
SEMESTER	4			EFFECTIVE FROM	Jun-24	
COURSE CODE	MADA21415		COURSE NAME	PRACTICAL PAPER 2 OTHER ASPECTS OF DANCE		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
6	0	6	6	40	60	100

COURSE OBJECTIVE

1. Explore the comprehensive practical aspects of Nattuvangam, encompassing all components such as recitation, within the cultural context of Taal.
2. Analyze the viniyoga (application) by Abhinaya Darpan. Focusing on the unique nuances and significance of Choreography with the help of abhinaya concepts.

COURSE OUTCOME

1. Detailed documentation of items and Nattuvangam of all Items learnt.
2. Indepth Understanding of Compositions and theme based Choreography.

SYLLABUS

1. Natuvangam and recitation of all items
2. Journal
3. Abhinay - Darpan - learnt in Previous semesters
4. Choreography: Production

SARVAJANIK UNIVERSITY
SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS

FACULTY	ARTS			PROGRAMME	MPA	
YEAR	2			VERSION	2	
SEMESTER	4			EFFECTIVE FROM	Jun-24	
COURSE CODE	MADA21416		COURSE NAME	PRACTICAL PAPER 3 SABHANRUTYA		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
6	0	6	6	40	60	100

COURSE OBJECTIVE

1. Evaluate the dance performance of items from Bharatanatyam, with a specific focus on the expressive elements of Nritya (pure dance) and Nritya (expressive dance).
2. Analyze the artistic nuances and stylistic variations in the presentation of Nritya and Nritya within the context of Bharatanatyam.

COURSE OUTCOME

1. Detailed critique and assessment of the dance performance, highlighting the technical precision and emotive qualities in the execution of both Nritya and Nritya components.
2. Enhanced understanding of the artistic choices, interpretations, and stylistic features that contribute to the overall aesthetic appeal of Bharatanatyam performances incorporating elements of both Nritya and Nritya.

SYLLABUS

1. Live Performance of Dance Items learnt under Practical Paper - 1
2. Performance should be a good Combination of Nritya and Nritya Elements

