

**DEPARTMENT OF DANCE**  
**MPA DANCE (Kuchipudi & Bharatanatyam)**  
**SYLLABUS**

**SEMESTER – I**

<b>S.L No</b>	<b>Course No.</b>	<b>Title of the Course</b>	<b>No. of Credits</b>
1	DN – 401	Overview of Indian Dance and Theatre Forms	4
2	DN – 402	The Kinesthetics of Indian Dance with specific reference to Kuchipudi and Bharatanatyam	4
3	DN – 403	Musical Aspects of Dance – I	4
4	DN – 404	Dance Practicum – I	6

**DEPARTMENT OF DANCE**  
**MPA DANCE (Kuchipudi & Bharatanatyam)**  
**SYLLABUS**

**SEMESTER – II**

<b>S.L No</b>	<b>Course No.</b>	<b>Title of the Course</b>	<b>No. of Credits</b>
1	DN – 451	Abhinaya	4
2	DN – 452	The Concept of Indian Dance in Textual Tradition	4
3	DN – 453	Musical Aspects of Dance – II	4
4	DN – 454	Dance Practicum – II	6

**DEPARTMENT OF DANCE**  
**MPA DANCE (Kuchipudi & Bharatanatyam)**  
**SYLLABUS**

**SEMESTER – III**

<b>S.L No</b>	<b>Course No.</b>	<b>Title of the Course</b>	<b>No. of Credits</b>
1	DN – 501	Overview of International Dance	4
2	DN – 502	Research Methods and Documentation	4
3	DN – 503	The Technical Aspects of Dance Performance	4
4	DN – 504	Dance Practicum – III	6

**DEPARTMENT OF DANCE**  
**MPA DANCE (Kuchipudi & Bharatanatyam)**  
**SYLLABUS**

**SEMESTER – IV**

<b>S.L No</b>	<b>Course No.</b>	<b>Title of the Course</b>	<b>No. of Credits</b>
1	DN – 551	Lives and Works of Masters	4
2	DN – 552	Project Work (Dissertation)	4
3	DN – 553	Arts Management and Digital Arts	4
4	DN – 554	Choreography	6

**DEPARTMENT OF DANCE**  
**MPA DANCE (Kuchipudi & Bharatanatyam)**  
**SYLLABUS**

**SEMESTER -I**

<b>Course No</b>	<b>Title of the Course</b>	<b>Credits</b>	<b>Internal exams</b>
<b>DN 401</b>	<b>Overview of Indian Dance and Theatre Forms</b>	<b>4</b>	<b>3</b>
<b>Objectives of the course</b>	To provide the students a general understanding of all the Indian dances and Traditional theatre forms. To help the students understand commonalities among them in their origins development and repertoire. The course is totally theoretical, consists of classroom lectures, consultation of books, viewing video-cassettes.		
<b>Course outlines</b>	<ul style="list-style-type: none"> <li>• Survey of Indian Dances, Names, Geographical distribution, Ethnography (communities, gender, cultural context, age group and such other cultural details of the performers and performances).</li> <li>• Commonness of Indian Dances: Sources, Features.</li> <li>• The salient features of dance drama.</li> <li>• Tradition and change in dance traditions in the Pre and post Independent India</li> </ul>		
<b>Suggested Readings</b>	<ol style="list-style-type: none"> <li>1. KapilaVatsyayan, "Indian Classical Dance". Publication division, 1974.</li> <li>2. KapilaVatsyayan, "Traditional Indian Theatre Multiple streams". National Book Trust, 1980.</li> <li>3. Mohan Khokar, "Traditions of Indian classical dance". Indian Library, 1984</li> <li>4. Leela Venkatraman, AvinasPasricha, "Indian classical dance: Tradition in transition". Lustre Press, 2002.</li> <li>5. Sunil Kothari, Avinash Pasricha, "Kuchipudi Indian classical dance art". Abhinav Publications.</li> <li>6. KanakRele, "MohiniAttam – The lyrical dance" Nalanda Publications.</li> <li>7. A Hand Book of Classical Dance Terminology: edited by Kanak Rele, Nalanda Publications.</li> <li>8. Saskia C. Kersenboom, "Nityasumangali Devadasi Tradition in South India". Motilal Banarsidass Publishers Private Limited, 1988.</li> <li>9. K. Sadasivan, "Devadasi System in medical Tamil Nadu", CBH Publications, 1993.</li> <li>10. DaveshSoneji, "Unfinished Gestures – Devadasis, Memory and Modernity in South India", New Delhi, Orient Black Swan.</li> </ol>		

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**MPA DANCE (Kuchipudi & Bharatanatyam)**  
**SYLLABUS**

**SEMESTER -I**

<b>Course No</b>	<b>Title of the Course</b>	<b>Credits</b>	<b>Internal exams</b>
<b>DN 402</b>	<b>The Kinesthetics of Indian Dance with specific reference to Kuchipudi and Bharatanatyam</b>	<b>4</b>	<b>3</b>
<b>Objectives of the course</b>	The students, in this course, are introduced to the techniques used in Kuchipudi and Bharatanatyam besides giving an understanding of the aesthetics involved in the presentation of their repertoire.		
<b>Course outlines</b>	<ul style="list-style-type: none"> <li>• Discovering body – Exploring concept of body in the Indian Dance Tradition – Anga, Upanga and Pratyangas and their movement patterns as mentioned in Natya Sastra.</li> <li>• The concept of technique – understanding space, time movement, design breath, sound and flow of energy.</li> <li>• Analysing movement – the combination of various parts of the body involved in a movement, developing and improvising upon them.</li> <li>• The technical bases of movement in Natya Sastra – Sthanakas, Charis – doing &amp; undoing.</li> <li>• Development and change in the repertoire of Kuchipudi and Bharata Natyam</li> </ul>		
<b>Suggested Readings</b>	<ol style="list-style-type: none"> <li>1. Peggy Hackney. Making Connections total body integration through Berteniuff Fundamentals. 2002. Routledge. London.</li> <li>2. Vatsyayan, Kapila. Traditions of Indian Folk Dance, 1987, Clarion Books, New Delhi.</li> <li>3. H.V. Sarma. Special Aspects of Natya Sastra, (PSR Appa Rao's Telugu Original) 2001, National School of Drama, New Delhi.</li> <li>4. Bose, Mandakranta. Speaking of Dance - The Indian Critique, 2001, D.K. Print world (P) Ltd, New Delhi.</li> <li>5. Bose, Mandakranta. Movement and Mimesis, Cambridge University Press, London.</li> </ol>		

**DEPARTMENT OF DANCE**  
**MPA DANCE (Kuchipudi & Bharatanatyam)**  
**SYLLABUS**

**SEMESTER -I**

<b>Course No</b>	<b>Title of the Course</b>	<b>Credits</b>	<b>Internal exams</b>
<b>DN 403</b>	<b>Musical Aspects of Dance - I</b>	<b>4</b>	<b>3</b>
<b>Objectives of the course</b>	<p>To expose the students of dance in managing / dealing with the music component of dance performance in which they are involved as either a Performer/Choreographer or Nattuvanar. To help them get the music composed for their dance performance according to their design/vision by collaborating knowledgably with the music composer. To help the students perform/choreograph a dance properly appreciating, understanding, experiencing and responding to the music used for it. The course consists of both theory and practicals. Theory component includes the knowledge of concepts. The practical component includes listening, reporting / appreciating / criticizing / reviewing music related to dance.</p>		
<b>Course outlines</b>	<ul style="list-style-type: none"> <li>• Significance of music Knowledge for a dance performer/choreographer</li> <li>• The music component of a dance performance; music artiste in a dance performance, various roles of a dance artiste and relation of these roles with the musical component.</li> <li>• Music knowledge and the advantages for performer/choreographer</li> <li>• History and development of Indian Music</li> <li>• Skills of Music: Listening Skills (Focus will be to orient the student)</li> <li>• Basics of Science of Music (Sangeetha Sastra)</li> <li>• Basic names of the Talas and Angas used both in marga and desi</li> <li>• Appreciation, Analysis and Criticism (Sense of Raga/Rhythm and merits and demerits)</li> <li>• Concert Music and Dance Music (Pata Kaccheri and Ata Kaccheri)</li> </ul>		
<b>Suggested Readings</b>	<ol style="list-style-type: none"> <li>1. "History of Indian Music", P. Sambamurty, 1960</li> <li>2. "Reading on Music and Dance" edited by Gowri Kuppaswamy and M. Hariharan, B.R. Publishing corporation, 1979.</li> <li>3. "South Indian Music" (Volumes –I-II-III-IV-V) P.Sambamurty, The Indian Music Publishing House, 1982 – 1988.</li> <li>4. "Music through the Ages", V.Premalatha, Sundeep Prakasam, 1985.</li> <li>5. "The Art and Science of Carnatic Music", Vidya Shankar. The Music Academy, Madras, 1983.</li> <li>6. "Ragas of Tanjore", E.Clements of Dr. Gowri Kuppaswamy (ed),1988.</li> </ol>		

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**SYLLABUS**

**SEMESTER -I**

Course No	Title of the Course	Credits	Internal exams
DN 404	Dance Practicum – I (practical)	6	3
<b>Objectives of the course</b>	The Dance practicum course, which continues through the four semesters, aims at practice of and exploring the chosen style of dance and its nuances. This is done through the practice of various traditional numbers of the repertoire of Kuchipudi / Bharatanatyam.		
<b>Course outlines</b>	<ul style="list-style-type: none"> <li>• Comparative analysis of the fundamentals of technique of different schools of Bharatanatyam\ Kuchipudi.</li> <li>• Structural analysis and practice of the numbers: <ul style="list-style-type: none"> <li>❖ Purvarangam and Jatiswaram (<b>Kuchipudi specialization</b>)</li> </ul> </li> <li>• Structural analysis and practice of the numbers: <ul style="list-style-type: none"> <li>❖ Kautwam/Pushpanjali, Alarippu and Jatiswaram (<b>Bharatanatyam specialization</b>)</li> </ul> </li> <li>• Practical enumeration of the tenets of Natyasastra/Abhinaya Darpana-Anga, upanga and pratyangas.</li> </ul>		
<b>Suggested Readings</b>	<ol style="list-style-type: none"> <li>1. Acharya, C.R., and Sarabhai, Mallika, <i>Understanding Kuchipudi</i>, Indira Gandhi National Centre for the Arts, Nehru Centre, New Delhi, 1992.</li> <li>2. Bhavnani, Enakshi, <i>The Dance in India</i>, D.B. Paraporevala Sons &amp; Co. Private Ltd., Bombay, 1984 (first published 1965).</li> <li>3. Kothari, Sunil, <i>Kuchipudi</i>, Abhinav Publications, New Delhi, 2001.</li> <li>4. Naidu, M.A., <i>Kuchipudi Classical Dance</i>, Andhra Pradesh Sangeeta Nataka Akademi, Hyderabad, 1975.</li> </ol>		

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**MPA DANCE (Kuchipudi & Bharatanatyam)**  
**SYLLABUS**

**SEMESTER -II**

<b>Course No</b>	<b>Title of the Course</b>	<b>Credits</b>	<b>Internal exams</b>
<b>DN 421</b>	<b>Abhinaya</b>	<b>4</b>	<b>3</b>
<b>Objectives of the course</b>	It introduces the students to the nuances of abhinaya and the process of its enumeration.		
<b>Course outlines</b>	<ul style="list-style-type: none"> <li>• Expression – modes and means.</li> <li>• The Psycho somatic variations in abhinaya.</li> <li>• Rasasutra and its relevance in dance.</li> <li>• Personality typologies in Indian dance with reference to classical literature.</li> <li>• Personality typologies and gender study.</li> <li>• Abhinaya and Manodharma.</li> <li>• Dynamics of abhinaya in solo presentations, dance dramas, contemporary dance and theatre.</li> </ul>		
<b>Suggested Readings</b>	<ol style="list-style-type: none"> <li>1. Psychological studies in rasa Rakesh gupta</li> <li>2. Satwikaabhinayam(Telugu) P.S.R Appa Rao</li> <li>3. Sringaramanjari Bhanu Dutta Translated English by Dr. V. Raghavan</li> <li>4. Pushbaanavilasam (Telugu)</li> <li>5. Rasamanjari (translation English) Pappu venugopal Rao</li> <li>6. Bhavanirupana Dr. kanakrele</li> <li>7. Sringaramanjari Akbar shah</li> <li>8. Javalis Pappu Venugopal Rao</li> <li>9. Kshetrya padamulu (Telugu) Vissa Appa Rao</li> <li>10. The personality typologies- dr Beena</li> </ol>		

**DEPARTMENT OF DANCE**  
**MPA DANCE (Kuchipudi & Bharatanatyam)**  
**SYLLABUS**

**SEMESTER -II**

<b>Course No</b>	<b>Title of the Course</b>	<b>Credits</b>	<b>Internal exams</b>
<b>DN 422</b>	The Concepts of Indian Dance in Textual Tradition	<b>4</b>	<b>3</b>
<b>Objectives of the course</b>	The course is designed to give a comprehensive idea of the textual tradition pertaining to Indian dance, which is an important source for the history of Indian dance. Through this a connected narrative of the development of dance traditions is also brought out. The course also discusses the various possibilities of the use of body from Natyasastra to Nartananirnaya.		
<b>Course outlines</b>	<ul style="list-style-type: none"> <li>• Evolution of Indian Dance- theories of origin.</li> <li>• Introduction to the textual tradition in Indian dance with reference to the major texts.</li> <li>• Desi as a major discourse in the texts.</li> <li>• Study of the conceptual variations in the textual traditions.</li> <li>• A study of the organic relationship between the text and practice in the context of movement (Angikabhinaya).</li> <li>• Regional forms mentioned in the texts.</li> </ul>		
<b>Suggested Readings</b>	<ol style="list-style-type: none"> <li>1. Kapila Vatsyayan “Classical Indian dance in Literature and Arts”. Sangeet nataka Academy, New Delhi.</li> <li>2. Edited and translated by Manomohan Gosh “Natyshastra – Ascribed to Bharata Muni”, Chaukamba Sanskrit Series, Varanasi.</li> <li>3. P.S.R. Appa Rao “Abhinaya Darpana”, Hyderabad, Chari &amp;co.</li> <li>4. Transliteration by Ralapalli Anantakrishna Sharma “Nrtta Ratnavali”.</li> <li>5. Chap 7 translation of “Sangeeta Ratnakara” by Sarangadeva, Varanasi, Motilal Banarasii Das.</li> <li>6. Manomohan Ghosh “Abhinaya Darpana”, Manish Publications, Calcutta.</li> <li>7. Dr. E. Easwaran Nampoothiry “Balaramabharatam – A critique on Dance and Drama”, Trivandrum.</li> <li>8. Mandakranta Bose, “Speaking of Dance – the Indian critique”, D.K. Print world, New Delhi.</li> <li>9. Mandakranta Bose “The Dance Vocabulary of Classical India”.</li> </ol>		



**DEPARTMENT OF DANCE**  
**MPA DANCE (Kuchipudi & Bharatanatyam)**  
**SYLLABUS**

**SEMESTER -II**

<b>Course No</b>	<b>Title of the Course</b>	<b>Credits</b>	<b>Internal exams</b>
<b>DN 423</b>	<b>Musical Aspects of Dance – II (Theory and Practical)</b>	<b>4</b>	<b>3</b>
<b>Objectives of the course</b>	The course aims at providing the student with the basic theoretical knowledge and practical skills related to Tala in Indian Dance. As such, the course has both theory and practical components. The course is executed through lecturers, lecture-cum-demonstrations, workshops and practical exercises.		
<b>Course outlines</b>	<ul style="list-style-type: none"> <li>• The idea of Tala in classical Indian musicology</li> <li>• Salient features of Tala in Ata Kaccheri (Dance Music)</li> <li>• Fundamental concepts of Tala Sastra and its details from simple to complex</li> <li>• Skills of a dancer in relation to Tala (advanced)</li> <li>• Aesthetics or Appreciation aspects of Tala in Dance</li> <li>• Objectives of Jati improvisation and Jati composition</li> <li>• Jati and the movement process</li> <li>• Advanced Dance skills related to Tala and mood creation in various Talas</li> </ul>		
<b>Suggested Readings</b>	<ol style="list-style-type: none"> <li>1. “Rhythm in Historical Cognition”, T.V. Kuppaswami / T.K.Venkata Subrahmanian, Kalinga Publications.</li> <li>2. “Tala Prastara Saramu”, Akella Mallikarjuna Sarma, A.P.Sangeeta Natak Academy, 1985.</li> <li>3. “South Indian Music “Book –I, II, III, IV, V, P.Sambamurthy, The Indian Music Publishing House, 1982 – 1988.</li> <li>4. “A Companion to Indian Music and Dance”, Suresh Chandra Banerjee, 1990.</li> <li>5. “Sangeeta Akshara Hrudaya”, A New Approach to Tala Calculations”, S Rajagopala Iyer.</li> </ol>		

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**MPA DANCE (Kuchipudi & Bharatanatyam)**  
**SYLLABUS**

**SEMESTER -II**

<b>Course No</b>	<b>Title of the Course</b>	<b>Credits</b>	<b>Internal exams</b>
<b>DN 424</b>	<b>Dance Practicum – II (Practical)</b>	<b>6</b>	<b>3</b>
<b>Objectives of the course</b>	The Dance practicum course, which continues through the four semesters, aims at practice of and exploring and analyzing the chosen style of dance and its nuances. This is done through the practice of various traditional numbers of the repertoire of Kuchipudi / Bharatanatyam.		
<b>Course outlines</b>	<ul style="list-style-type: none"> <li>• The making of Tarangam (Kuchipudi)/ Varnam (Bharatanatyam) as a traditional solo number. Comparative analysis of the choreographies of different gurus of Kuchipudi.</li> <li>• Structural analysis and practice of one Tarangam and Sabdam (Kuchipudi)/ Varnam or Swarajati (Bharatanatyam).</li> <li>• The abhinaya in Kuchipudi repertoire- structural analysis and practise of one abhinaya number.</li> <li>• Practical enumeration of Padabhedas, Sthanakas and Charis.</li> </ul>		
<b>Suggested Readings</b>	<ol style="list-style-type: none"> <li>1. Ragini Devi, <i>Dance Dialects of India</i>, Motilal Banarasiram Publishers Pvt. Ltd., Delhi, Bombay, 1972.</li> <li>2. Rama Rao, Uma, <i>Kuchipudi Bharatam</i>, Sri Satguru Publication, New Delhi, 1991.</li> <li>3. Acharya, C.R., <i>Kuchipudi Aradhana Nrityamulu</i>, C.R. Acharya, Eluru, 1969.</li> <li>4. Chidambara Dikshitulu, Hemdari, <i>Kuchipudi Kalasagaramu</i>, Sri Kondapally Book House, Rajahmundry, 1989.</li> </ol>		

**DEPARTMENT OF DANCE**  
**MPA DANCE (Kuchipudi & Bharatanatyam)**  
**SYLLABUS**

**SEMESTER -III**

<b>Course No</b>	<b>Title of the Course</b>	<b>Credits</b>	<b>Internal exams</b>
<b>DN 501</b>	<b>Overview of International Dance</b>	<b>4</b>	<b>3</b>
<b>Objectives of the course</b>	This course gives a general understanding of the concept of dance worldwide. The focus is on the development of ballet. It is a theory course.		
<b>Course outlines</b>	<ul style="list-style-type: none"> <li>• The concept of primitive, community, court, concert and theatre dances over the world.</li> <li>• History and development of dance from Greek and Roman civilizations.</li> <li>• Evolution of ballet as a classical dance form in Europe.</li> <li>• The technique and content of ballet: its growth and variations from the 17<sup>th</sup> century to 20<sup>th</sup> century.</li> <li>• The efflorescence of ballet in Russia and America.</li> <li>• Various schools of ballet.</li> <li>• The dance traditions of South East Asia: Indonasia and Japan.</li> </ul>		
<b>Suggested Readings</b>	<ol style="list-style-type: none"> <li>1. Selma Jeanne Cohen, “International Encyclopediadia of Dance” Volumes – 1 – 6, OUP, Oxford , 1998</li> <li>2. Stanislav Lushin, “The Bolshoi Thetre, Histrory Opera, Ballet” ,Planneta Publishers, 1986</li> <li>3. Alexander Carter (ed.), “The Routledge Dance Studies Reader”, New York, 1998</li> <li>4. Sally Banes, “Dancing Women” , Rotledge, New York, 1998</li> <li>5. Faubion Bowers, “The Theatre in Asia”</li> <li>6. Bharat Iyer, “Dance Dramas of India and The East”, Taraporevala, Bombay, 1998 or Guest, “ History of Ballet”</li> </ol>		

**DEPARTMENT OF DANCE**  
**MPA DANCE (Kuchipudi & Bharatanatyam)**  
**SYLLABUS**

**SEMESTER -III**

<b>Course No</b>	<b>Title of the Course</b>	<b>Credits</b>	<b>Internal exams</b>
<b>DN 502</b>	<b>Research Methodology and Documentation</b>	<b>4</b>	<b>3</b>
<b>Objectives of the course</b>	The objective of the course is to make the student to focus on the most important dimension of Research i.e Research Methodology, which will allow the students to develop and chose appropriate methodology for the their Research Studies.		
<b>Course outlines</b>	<ul style="list-style-type: none"> <li>• Meaning, definition and characteristics of research</li> <li>• Research Process and research design</li> <li>• Qualitative and Quantitative methods</li> <li>• Performance analysis tools and designs.</li> <li>• Dance research – Study and analysis.</li> <li>• Review of literature and methods of data collection</li> <li>• Basics of Performance approach, Ethnography and Semiotics</li> <li>• Methods of documentation.</li> </ul>		
<b>Suggested Readings</b>	<ol style="list-style-type: none"> <li>1. “The Performer Audience Connection”: Judith Lynne Hanna.</li> <li>2. “Research Designs”: Paul E Spector.</li> <li>3. “Qualitative Research”, Theory, Method and practice: David Silverman.</li> <li>4. “Society and the Dance”: Paul Spenser, Cambridge, 1985.</li> <li>5. The Sage Handbook of Social Science Methodology: Edited by: William Outhwaite, Stephen P. Turner</li> <li>6. Qualitative Research Methods: Howard Lune/Bruce L.Berg</li> <li>7. Approaches to Social Research: Royce A.</li> <li>8. Handling Qualitative Data: Lyn Richards</li> </ol>		

**DEPARTMENT OF DANCE**  
**MPA DANCE (Kuchipudi & Bharatanatyam)**  
**SYLLABUS**

**SEMESTER -III**

<b>Course No</b>	<b>Title of the Course</b>	<b>Credits</b>	<b>Internal exams</b>
<b>DN 503</b>	<b>The Technical aspects of Dance Performance (Theory and Practical)</b>	<b>4</b>	<b>3</b>
<b>Objectives of the course</b>	This course facilitates the masters' aspirants to realize the importance of stage-design, craft making, property making like; head-gears, masks etc. Along with the above, the students will also get introduced to music composition (through technology), makeup techniques and lighting designs.		
<b>Course outlines</b>	<ul style="list-style-type: none"> <li>• Stage geography: Scenic design, stage- craft, stage properties and hand properties.</li> <li>• Lighting Design: Functions and elements, the basic light design for a dance (solo) presentation, preparing lighting plot for a dance drama, special effects through lighting.</li> <li>• Make-up and costumes: Anatomy of the face, general make-up for dance, character make-up, understanding the costumes, make-up specific for each style of dance as well as for folk and traditional costume designing.</li> <li>• Music and sound effects.</li> </ul>		
<b>Suggested Readings</b>	<ol style="list-style-type: none"> <li>1. Ambrose, Kay (1984). Classical Dances and Costumes of India. Palgrave Macmillan.</li> <li>2. Natalia Lidova (2014) "Natyashastra", Oxford University Press.</li> <li>3. Natalia Lidova (1994). Drama and Ritual of Early Hinduism. Motilal Banarsidass.</li> <li>4. Tarla Mehta (1995). Sanskrit Play Production in Ancient India. Motilal Banarsidass.</li> <li>5. Kapila Vatsyayan. Dance In Indian Painting. Abhinav Publications.</li> <li>6. Farley P. Richmond; Darius L. Swann; Phillip B. Zarrilli (1993). Indian Theatre: Traditions of Performance. Motilal Banarsidass Publications.</li> <li>7. Theatrical Design and Production: An Introduction to Scene Design and Construction, Lighting, Sound, Costume, and Makeup 7th Edition</li> <li>8. Reginald Massey (2004). India's Dances: Their History, Technique, and Repertoire. Abhinav Publications.</li> </ol>		

**DEPARTMENT OF DANCE**  
**MPA DANCE (Kuchipudi & Bharatanatyam)**  
**SYLLABUS**

**SEMESTER -III**

Course No	Title of the Course	Credits	Internal exams
DN 504	Dance Practicum – III (Practical)	6	3
<b>Objectives of the course</b>	The Dance practicum course, which continues through the four semesters, aims at practise of and exploring the chosen style of dance and its nuances. This is done through the practise of various traditional numbers of the repertoire of Kuchipudi / Bharatanatyam.		
<b>Course outlines</b>	<ul style="list-style-type: none"> <li>• Introduction to the Kalapa Tradition in Kuchipudi.</li> <li>• Analysis of the darurvu structure and practise of various daruvus with particular reference to Bhamakalapam (Kuchipudi).</li> <li>• Structural analysis and practice of abhinaya numbers in Bharatanatyam repertoire Ashtapadi, Keertana and Tillana (Bharatanatyam).</li> <li>• Hastabhinaya – the practical enumeration of their usages.</li> </ul>		
<b>Suggested Readings</b>	<ol style="list-style-type: none"> <li>1. Jagannatha Rao, Mangu, <i>Bhamakalapamu–Parijatamu</i>, Mangu Venkataranganadha Rao, Kakinada, 1913.</li> <li>2. Lakshminarasimha Sastry, Chintalapati, <i>Atmayagnamanu Gollakalapamu</i>, C. Purna Chandra Rao, Machilipatnam, 1986.</li> <li>3. Parvatisam Vedantam, <i>Bhagavatula Kuchipudi</i>, Vijayalakshmi &amp; Co., Vijayawada, 1952</li> <li>4. <i>Kuchipudi Bhamakalapam, Kuchipudi</i>, Machilipatnam, 1964.</li> <li>5. <i>Kuchipudi Natyacharyula Charitra Putalu</i>, Kuchipudi, 1988.</li> <li>6. <i>Siddhendra Yogikrita Bhamakalapamu</i>, Andhra Pradesh Sangeetha Nataka Akademy.</li> </ol>		

**DEPARTMENT OF DANCE**  
**MPA DANCE (Kuchipudi & Bharatanatyam)**  
**SYLLABUS**

**SEMESTER –IV**

<b>Course No</b>	<b>Title of the Course</b>	<b>Credits</b>	<b>Internal exams</b>
<b>DN 521</b>	<b>Lives and Works of Masters</b>	<b>4</b>	<b>3</b>
<b>Objectives of the course</b>	The course is aimed at helping the students to understand the contributions and works of the great masters, both in the area of lyric compositions and choreography. It is a theory course.		
<b>Course outlines</b>	<ul style="list-style-type: none"> <li>• Critical study of the lyric composer and their works starting with Jayadeva to the contemporary times.</li> <li>• North Indian composers whose compositions are used popularly in the classical dance traditions.</li> <li>• Study of the contributions of the Masters who made a significant difference to the various forms of Indian Dance and contributed majorly to its growth in the 20<sup>th</sup> century.</li> </ul>		
<b>Suggested Readings</b>	<ol style="list-style-type: none"> <li>1. “Cultural Leaders of India”, Aestheticians: Publications Divisions</li> <li>2. “The Saint Poet Composers” :Publications Division</li> <li>3. “Tanjore as a Seat of Music” : Seeta</li> <li>4. “Some Dancer of India” :Suseela Misra, New Delhi</li> <li>5. “Andhra Vaggeyakara Charitra” : B.Rajanikanta Rao</li> </ol>		

**DEPARTMENT OF DANCE**  
**MPA DANCE (Kuchipudi & Bharatanatyam)**  
**SYLLABUS**

**SEMESTER –IV**

<b>Course No</b>	<b>Title of the Course</b>	<b>Credits</b>	<b>Internal exams</b>
<b>DN 522</b>	<b>Project Work (Dissertation)</b>	<b>4</b>	<b>3</b>
<b>Objectives of the course</b>	This course is a continuation of Research Methodology course, dealt in the III Semester. The students would undertake an individual Project based on documentation / archiving / field work and submit a written dissertation.		
<b>Course outlines</b>	<ul style="list-style-type: none"> <li>• This course involves the design and implementation of a minor writing project, which involves the collection, analysis and interpretation of data from the research project.</li> <li>• Students will be required to write a dissertation within the guidelines specified by the supervisor.</li> <li>• This course does not have any formal classes other than regular meetings with the supervisor, and a significant amount of self-directed learning. However, students will be required to present three formal 10-15 minute presentations based on their topics chosen.</li> </ul>		
<b>Suggested Readings</b>	<ol style="list-style-type: none"> <li>1. Writing your dissertation in fifteen minutes in a day: Joan Bolker, Ed.D.</li> <li>2. Writing your Dissertation: Derek Swetnam &amp; Tuth Swetnam</li> <li>3. Writing up your PhD (Qualitative Research) Independent Study version: Tony Lynch, English Language Teaching Centre: University of Edinburgh</li> <li>4. Research Methodology in History: Tej Ram Sharma</li> <li>5. The SLL &amp; CS Research Handbook: Ayesha Kidwai: Jawaharlal Nehru University.</li> <li>6. Research Methodology – a step-by-step guide for beginners by Ranjit Kumar</li> </ol>		



**DEPARTMENT OF DANCE**  
**MPA DANCE (Kuchipudi & Bharatanatyam)**  
**SYLLABUS**

**SEMESTER –IV**

<b>Course No</b>	<b>Title of the Course</b>	<b>Credits</b>	<b>Internal exams</b>
<b>DN 523</b>	<b>Arts Management and Digital Arts</b>	<b>4</b>	<b>3</b>
	<b><u>Arts Management</u></b>	<b>2</b>	<b>1.5</b>
<b>Objectives of the course</b>	<p>The course is devised to prepare the students enhance their technical as well as soft skills. The knowledge of modern technology is an essential skill to make inroads into the emerging job markets. Besides the course prepares the students to be effective art managers and entrepreneur. The course enhances the personal effectiveness of the students by sharpening their skills required for career success.</p>		
<b>Course outlines</b>	<ul style="list-style-type: none"> <li>• Introduction to personal management</li> <li>• Communication process</li> <li>• Resume writing</li> <li>• Negotiation skills</li> <li>• Event Management</li> <li>• Understanding the digital technology</li> </ul>		
<b>Suggested Readings</b>	<ol style="list-style-type: none"> <li>1. Positioning - Battle for your mind - Al Ries and Jack Trout</li> <li>2. Mindset - The Psychology of Winning by Dr. Carol Dweck</li> <li>3. Start with why - Simon Sinek</li> <li>4. The First 20 Hours - Josh Kaufman</li> <li>5. The Personal MBA - Josh Kaufman</li> <li>6. The Making of an Expert - Harvard Business Review</li> </ol>		

**DEPARTMENT OF DANCE**  
**MPA DANCE (Kuchipudi & Bharatanatyam)**  
**SYLLABUS**

**SEMESTER –IV**

Course No	Title of the Course	Credits	Internal exams
DN 523	Arts Management and Digital Arts	4	3
	<b><u>Digital Arts</u></b>	2	1.5
<b>Objectives of the course</b>	This course allows the student to understand movement/dance for camera. Students will be given training in basic shots, pre-production and post-production through which students will get exposed to understand how a dance sequence is composed for camera. The aim of the course is to enable the master aspirants towards mass media. The knowledge of modern technology is an essential skill to make inroads into the emerging job markets. It is a two credit course.		
<b>Course outlines</b>	<p style="text-align: center;"><b><u>Basics of Video Production</u></b></p> <ul style="list-style-type: none"> <li>• Introduction to video production:</li> <li>• Introduction to Basic shots and sizes, their significance in video production.</li> <li>• The process of Video Production</li> <li>• a). Pre-production, b). Production, c). Post-production</li> <li>• Personnel involved and their responsibilities.</li> <li>• Producing a Dance programme               <ul style="list-style-type: none"> <li>a). Single camera production</li> <li>b). Multi camera production</li> </ul> </li> <li>• Music, Choreography and Camera</li> </ul>		
<b>Suggested Readings</b>	<ol style="list-style-type: none"> <li>1. Zettl Herbert, Television Production Handbook, Wadsworth Publishing</li> <li>2. Millerson Gerald, Electronic Movie Making, Focal Press</li> <li>3. Belavadi Vasuki, Video Production, OUP</li> <li>4. Karel Reisz and Gavin Millar, THE TECHNIQUE OF FILM EDITING, New York, Hastings House, 1968.</li> <li>5. Ken Dancyger, the technique of film and video editing: theory and practice, Focal Press, Boston, 1997.</li> </ol>		

**DEPARTMENT OF DANCE**  
**MPA DANCE (Kuchipudi & Bharatanatyam)**  
**SYLLABUS**

**SEMESTER –IV**

<b>Course No</b>	<b>Title of the Course</b>	<b>Credits</b>	<b>Internal exams</b>
<b>DN 524</b>	<b>Choreography (practical)</b>	<b>6</b>	<b>3</b>
<b>Objectives of the course</b>	<p>The course on choreography is basically a practical course which involves the creative process of movement by the dancer. The product can be an individual as well as group based. Students will be handling this course. The final work of production will be presented to the faculty.</p>		
<b>Course outlines</b>	<ul style="list-style-type: none"> <li>• The concept of Movement design</li> <li>• The concept of Improvisation</li> <li>• Relation between music and movement design</li> <li>• The concept of theme and theme based improvisation</li> <li>• Selection of musical compositions suitable for dance</li> <li>• Evolving a structural format that falls under any of the nuances in the standard repertoire and choreographies.</li> </ul>		
<b>Suggested Readings</b>	<ol style="list-style-type: none"> <li>1. Bhujangaraya Sarma, S.V., Kuchipudi Nritya Rupakamulu, Swadharma Swarajya Sanghamau, Madras, 1986.</li> <li>2. Satyanarayana, Andavalli and Surya Rao, Pemmaraju, Dr. Vempati – A Maestro with a Mission, S.S.V. Associates, Vijayawada, 1994.</li> <li>3. Krishna Murti, Yamini and Khandekar, Renuka, A Passion for Dance – My Autobiography, Oxford Union Press, New Delhi, 1995.</li> <li>4. Choreography: A Basic Approach Using: Sandra Cerny Minton</li> <li>5. A Primer for Choreographers: Lois Ellfeldt</li> <li>6. The Intimate Act of Choreography: Lynne Blom</li> </ol>		