

B.A (Hons) Performing Arts Bharata Natyam (Top-up/Part-time) - GI334

1. CONTEXT AND OBJECTIVES

The programme is designed to provide a thorough grounding into the performance/practical techniques of Bharata Natyam and its theoretical aspects. It helps students to build up professional performance skills and deepen theoretical insights into Bharata Natyam.

The objectives of the BA (Hons) Performing Arts (Bharata Natyam) are to deepen knowledge about the practical aspects of Bharata Natyam relevant to performance and teaching; provide a more profound study of the various theoretical aspects and Sanskrit treatises of Bharata Natyam and enable students to expand their creative skills through choreography and compositional works. It will also equip students with analytical and research skills to undertake research in both their specialist area of Bharata Natyam and a wide range of areas related to Dance and develop specific teaching skills pertaining to the traditional transmission of Bharata Natyam together with dance teaching skills and methods appropriate for the present 21st Century context.

Competencies and Career Opportunities

Graduates from this programme can pursue a range of careers in lecturing, teaching, performance, research, as dance/art critic, event organisers in the entertainment industry-private touristic and government sectors.

The modules have been designed to impart students with a wide range of skills as well as aptitude for adaptation to the changing parameters of the field. Level 1 deals mainly with technical specificities in Dance (Bharata Natyam). Level 2 caters for creativity/innovation in the field and pedagogical skills. Students will also undertake research work pertaining to the field of Dance as well as interdisciplinary areas.

2. LEARNING OUTCOMES

On completion of the programme, graduates should be able:

- Demonstrate mastery of key concepts and techniques of Bharata Natyam through performance of Nritt (Pure Dance) and Nritya (Expressional Dance);
- Critically analyse and discuss on theoretical concepts and dance mechanics as exposed in Bharata Natyam Classical Dance Literature;
- Mentally construct more details and innovative approaches when formulating creative pieces for choreography and compositional works;
- Apply appropriate research techniques and skills in order to promote the level of quality research and work on a wide variety of research themes in the appropriate field of Dance or Bharata Natyam;
- Relate appropriate teaching methods and skills to the teaching & learning of Indian Dance (Bharata Natyam), after identification of learning difficulties and priorities and
- Transfer acquired techniques and skills to a wide range of career areas associated to the field of Dance.

3. TEACHING AND LEARNING METHODS

The course will be delivered through direct instruction, coaching /individualised instruction, lectures, tutorials, demonstration, project-based activities, presentations, seminars, live performances teaching Practice, listening and viewing sessions, information learning technologies (ILT's) master classes and workshops by visiting international artistes, experts and resource persons.

4. ENTRY REQUIREMENTS

- **General Requirements**

In accordance with the University General Entry Requirements for admission to undergraduate degree Programmes.

- **Programme (Specific) Requirements**

A post HSC/A-Level MGI Diploma in Performing Arts (Bharata Natyam) or an alternative qualification acceptable to the Mahatma Gandhi Institute and University of Mauritius.

5. PROGRAMME DURATION

Degree	Normal	Maximum
	2 years (4 semesters)	4 years (8 semesters)

6. MINIMUM LCCS CREDITS REQUIRED FOR DEGREE AWARD

- For each Academic Year:

Year	LCCS Credits
1	42
2	54
TOTAL	96

- For Degree Award: **96 LCCS credits.**

The MGI Diploma already counts for 120 LCCS credits. For award of the BA (Hons) Performing Arts (Bharata Natyam) degree, the student must obtain 96 LCCS credits, in addition to the 120 LCCS credits earned from the Diploma which amounts to a total of 216 LCCS credits. Breakdown as follows:

	Core Modules	Dissertation	Electives	Total LCCS credits
Degree (Top-up)	72	18	6	96
Diploma (already acquired)	96	18	6	120

7. ASSESSMENT AND DEADLINES

7.1 Examinations: 70%

The assessment mode for each module will be based on one or a combination of the following:

- Continuous Assessment
- Written Examination
- Practical Examination
 - i. Viva-Voce
 - ii. Stage performance in solo

Note: (i) Students will be required to perform all practical examinations from memory
(ii) Stage performance will be in front of an audience

7.2 Continuous Assessment: 30%

The Continuous Assessment will count for 40% - 50% marks of the module and the Written or Practical Examination will count for 50% - 60% marks of the module. Continuous Assessment may be based on seminars and/or assignment/s and should include at least one class test.

Note: For a student to pass a module, an overall total of a minimum of 40% continuous Assessment and written and/or Practical Examination separately should be attained.

7.3 Submission Deadline for Dissertation / Project:

The students will be expected to carry out a research work in either practical or theoretical aspects of the subject. Students opting for the theoretical aspects will be expected to **submit a dissertation of 8,000 to 12,000 words on the topic chosen** and those opting for practical based research should **submit a written report of 4,000 – 6,000 words together with their projects**. Research topics on both practical and theoretical aspects will be decided by the students and the supervisors and should be approved by the Project / Dissertation Committee of the School. The assessment for the practical based research will be as follows:

Written Report	30%
Practical Art work	70%

Three copies of the dissertation (two spiral-bound copies and one soft copy in a single PDF text file on an electronic storage media) should be submitted to the Faculty/Centre Registry not later than the **last week day** of March of the academic year by **4.00 p.m at latest**.

The soft copy of the dissertation in a single PDF text file should be uploaded on the 'Turnitin' Platform in the Final Assignment Submission Link indicated by the Programme/Project Coordinator.

All the above should be submitted not later than the last working day (i.e. excluding Saturdays, Sundays and Public Holidays) of March of the academic year **by 4.00 p.m.** at latest, unless specified otherwise in the Programme of Studies.

8. LIST OF MODULES

Module Code	Module Name	Contact Hrs (L + P)	Self-Study Hrs	Other Learning Hrs	LCCS Credits
PABN 1110 (3)	Nritta I: Vocabulary of movements in Bharata Natyam	10 + 20	60	90	6
PABN 1120 (3)	Language of gestures in Bharata Natyam	10 + 20	60	90	6
PABN 1130 (3)	Indian Classical Dance Styles and Folk Dance	30 + 0	60	90	6
PABN 1140 (3)	Sanskrit Treatises on Dance	15 + 15	60	90	6
PABN 1210 (3)	Nritta II: The Abstract	10 + 20	60	90	6
PABN 1220 (3)	Contemporary Dance	10 + 20	60	90	6
PABN 2110 (5)	Carnatic Music in Bharata Natyam	30 + 0	60	90	6
PABN 2111 (5)	Nritya I: The Expressive	10 + 20	60	90	6
PABN 2120 (5)	Choreography and Compositional Works	10 + 20	60	90	6
PABN 2130 (5)	World History of Dance	30 + 0	60	90	6
PABN 2212 (5)	Nritya II: Varnam	10 + 20	60	90	6
PABN 2230 (5)	Dance Pedagogy and Teaching Practice	15 + 15	60	90	6
PABN 2000 (5)	Dissertation/Project	-	-	-	18
	Elective	30 + 0	60	90	6

Note:

- Contact Hours = Lectures, T = Tutorials, P[#] = Practicals
- Offering of electives would be subject to availability of resources and critical mass.
The Department reserves the right to offer additional electives.

9. PROGRAMME PLAN

YEAR 1

Module Code	Module Name	Contact Hrs (L + P)	Self-Study Hrs	Other Learning Activities Hrs	LCCS Credits
PABN 1110 (3)	Nritya I: Vocabulary of movements in Bharata Natyam ¹	10 + 20	60	90**	6
PABN 1120 (3)	Language of gestures in Bharata Natyam ¹	10 + 20	60	90**	6
PABN 1130 (3)	Indian Classical Dance Styles and Folk Dance ¹	30 + 0	60	90	6
PABN 1140 (3)	Sanskrit Treatises on Dance ²	15 + 15	60	90*	6
PABN 1210 (3)	Nritya II: The Abstract ²	10 + 20	60	90**	6
PABN 1220 (3)	Contemporary Dance ²	10 + 20	60	90**	6
	Elective	30 + 0	60	90	6
Sub Total				630	42

YEAR 2

Module Code	Module Name	Contact Hrs (L + P)	Self-Study Hrs	Other Learning Activities Hrs	LCCS Credits
PABN 2110 (5)	Carnatic Music in Bharata Natyam ¹	30 + 0	60	90	6
PABN 2111 (5)	Nritya I: The Expressive ¹	10 + 20	60	90**	6
PABN 2120 (5)	Choreography and Compositional Works ¹	10 + 20	60	90**	6
PABN 2130 (5)	World History of Dance ²	30 + 0	60	90	6
PABN 2212 (5)	Nritya II: Varnam ²	10 + 20	60	90**	6
PABN 2230 (5)	Dance Pedagogy and Teaching Practice ²	15 + 15	60	90*	6
PABN 2000 (5)	Dissertation/Project ²	-	-	540	18
Sub Total				1080	54
TOTAL =					96

Module Code	Module Name	Contact Hrs (L + P)	Self-Study Hrs	Other Learning Activities Hrs	LCCS Credits
List of Electives					
School of Performing Arts					
INMU 1221 (1)	Introduction to Indian Classical Dances	30 + 0	60	90	6
INMU 1222 (1)	An Appreciation of Hindustani Music	30 + 0	60	90	6
INMU 1223 (1)	An Appreciation of Carnatic Music	30 + 0	60	90	6
School of Indological Studies					
INPH 1132(1)	Main Aspects of Indian Philosophy	30 + 0	60	90	6
School of Mauritian & Area Studies					
BFOT 1100 (1)	Introduction to Folklore, Folk culture and Oral	30 + 0	60	90	6
MST 1221 (1)	Mauritian Studies – Overview of History	30 + 0	60	90	6

Note:

¹Modules taught and examined in semester 1;

²Modules taught and examined in semester 2;

- a. (*) An additional of 1 hour per week of practical sessions will be covered as part of other learning activities.
- b. (**) An additional of 2 hours per week of practical sessions will be covered as part of other learning activities.
- c. Practical sessions under other learning activities will be conducted on a face to face mode and might be extended to 12 or 13 weeks.

IMPORTANT NOTE:

The students will be required to keep a Port-folio containing a record of Music and Dance studied and performed, tutorials, programme notes and related performing and learning activities.

Students are advised to consult the 'General information to students' available at the following link:

<http://www.uom.ac.mu/>

10. MODULE OUTLINE

YEAR 1

PABN 1110 (5) Nritha I: Vocabulary of Movements in Bharata Natyam

This module deals with a recapitulation of all basic dance movements learnt under practical study at Diploma Level. It includes their execution in the *Pancha Jati* (Five different time measures) the recitation and execution of dance syllables on "*Nattuwangam*", with an accompanying record sketch of the entire vocabulary of dance movements.

Learning outcomes:

- Execute all basic dance movements in *Pancha Jati* (five different time measures)
- Recite the dance syllables in *Tala* (Rhythm)
- Play the dance syllables on *Nattuwangam*
- Sketch the entire vocabulary of dance movements

PABN 1120 (5) Language of Gestures in Bharata Natyam

This module deepens the knowledge of the language of gestures as utilised in Bharata Natyam. It also explains the usage of different gestures and postures together with their symbolism.

Learning outcomes:

- Recite the *shlokas* and demonstrate the language of gestures, explaining the uses of different gestures.
- Recite the *shlokas* and demonstrate the different postures

PABN 1130 (5) Indian Classical Dance Styles and Folk Dance

This module introduces a general knowledge of three recently developed classical dance styles in India, namely *Odissi*, *Kuchipudi* and *Mohini Attam*. It includes a detailed study of the traditional classical dance styles, Manipuri and Kathakali and a critical appreciation of the *Bharata Natyam* and *Kathak* classical dances and folk dancing.

Learning outcomes:

- Develop a thorough knowledge of the seven classical dances of India
- Make a critical appreciation of Bharata Natyam and Kathak
- Give an exposé on an introductory knowledge to folk dancing.

PABN 1140 (5) Sanskrit Treatises on Dance

This module is a study of norms pertaining to the art of Dance as specified in the leading Sanskrit Treatises, *Natya-Shastra* and *Abhinaya Darpanam*. (It includes an introduction to the *Sangitaratnakara* dance text.

The practical study of *Navarasas* (moods and emotions) and types of characters in dance will also be dealt with.

Learning outcomes:

- Develop a thorough knowledge of Sanskrit Treatises - *Natya Shastra* and *Abhinaya Darpanam*
- Analyse another Sanskrit treatise based on an introductory knowledge of the *Sangitaratnakara* dance text
- Demonstrate the *Nava Rasas* and the types of characters associated to them

PABN 1210 (5) Nritya II: The Abstract

This module is a practical study of *Nritya* compositions where the abstract and decorative aspects of dance will be undertaken.

The rendering of the compositions through singing and accompaniment on “*Nattuvangam*” will be stressed upon. The notation form and record sketch of these dance compositions will also be undertaken.

Learning outcomes:

- Execute the *Nritya* compositions
- Sing and play the compositions on *Nattuvangam*
- Recite the dance compositions in *Tala* (Rhythm)

PABN 1220 (5) Contemporary Dance

This module deals with the transitory phases which Indian classical dances went through in order to acquire characteristics of Contemporary Dance as seen today. The contributions of pioneers of Contemporary Dance and modern contemporary dancers are studied namely: Rabindranath Tagore, Uday Shankar, Madam Menaka, Rukmini Devi, Ram Gopal, Kumudhini Lakhia, Mrinalini Sarabhai, Astad Deboo, Usha Coorlawala, Daksha Seth, Chandralekha, Manjusri Chaki, Ranjabati Sircar and Ramli Ibrahim

Learning outcomes:

- Explain the transitory phases through which the Indian classical dance acquired characteristics of the contemporary dance style.
- Critically analyse the various works of pioneers and modern exponents of Contemporary Dance

ELECTIVES

INMU 1220 (1) Introduction to Rhythm

This (theory) module aims at providing an insight about the general concept of Rhythm; rhythm as a natural phenomenon; cycles and rhythm in daily activities and the aesthetic beauty of rhythm which is the underlying factor governing man's life and nature. It also provides knowledge about the science of rhythm in music; the concept of time, measure, beats, taal, laya, sam and so on; structures of simple and complex rhythm (syncopation) and the role and function of percussion instruments in music.

INMU 1222 (1) An Appreciation of Hindustani Music

This module is to create an awareness of the vast study of Indian Hindustani Music. It deals with the musical scales, history, instruments, genres, Taal, basics, pioneers and awareness of music.

Involvement in music is part of the essence of human being. No learning would therefore be complete without music. Hence, exposure to music is essential

INMU 1223 (1) An Appreciation of Carnatic Music

This module deals with the history of Carnatic Music, its important features, the different musical forms as well as the musical instruments of South India. The aim of this module is to create an awareness and appreciation of the South Indian Music system.

INPH 1132 (1) Main Aspects of Indian Philosophy

Chief characteristics, nature, source, purpose and trends of Indian Philosophy. Main problems of Indian Philosophy: metaphysical, epistemological and axiological. Theories of causation. Theory of Action and knowledge, concept of Rebirth. Schools of Indian Philosophy.

BFOT 1100 (1) Introduction to Folklore, Folk Culture and Oral Traditions

This module will briefly introduce students to the major branches, concepts and theories of folklore. It will elaborate on Myth, tales, legends, riddles and literature connected to folklore. The meaning and significance of oral, performative and knowledge-based traditions will be dealt with, with reference to the Mauritian context. Students will be required to participate in seminars, practicals and fieldwork on the Folklore and Oral Traditions of Mauritius.

MST 1221 (1) Mauritian Studies - Overview of History

This module, after briefly introducing students to the Indian Ocean in precolonial times, overviews the development of Mauritius under successive colonial regimes up to the independence of Mauritius in 1968.

YEAR 2

PABN 2110 (5) Carnatic Music in Bharata Natyam

This module is a glimpse of the *Carnatic* music structure which provides a backbone for the understanding and composition of music for *Bharata Natyam*. It includes mainly a study of *Raga* (Melody) and *Tala* (rhythm). A close look will be taken at the musical accompaniment in *Bharata Natyam*.

Learning outcomes:

- Develop further knowledge of the *Carnatic* music structure
- Develop further knowledge about *Raga* (melody) and *Tala* (rhythm)

PABN 2111 (5) Nritya I: The Expressive

This module offers an exploration of a wide variety of expressive dance items. This practical study of expressions and gestures through dance compositions will develop fluency of movements and gestures in the *Bharata Natyam* dance.

Learning outcomes:

- Demonstrate a variety of expressive dance items
- Sing and play the dance compositions on *Nattuwangam*
- Recite the dance compositions in *Tala* (rhythm)

PABN 2120 (5) Choreography and Compositional Works

This module deals with creativity in dance, emphasizing innovation in rhythm as well as expression. It develops skills for compositional and choreographic work-focussing on creativity in both expressive (*Abhinaya*) and abstract (*Nritta*) aspects of *Bharata Natyam* dance

Learning Outcomes:

- Choreography both *Nritta* (abstract) and *Nritya* (expressive) dance compositions.
- Sing and play the dance compositions on *Nattuwangam*
- Recite the dance compositions in *Tala* (rhythm)

PABN 2130 (5) World History of Dance

This module analyses the evolution of the Western Ballet from both historical and technical perspective. The specific evolution of ballet in Italy, France, England, Russia and America is studied along with contributions of famous ballet dancers/masters for e.g Jean-Georges Noverre, Marius Petipa, Diaghilev, Nijinsky, Anna Pavlova, etc.. An introduction to the development of American Modern Dance is also studied through exponents like Isadora Duncan, Martha Graham, Paul Taylor, etc..

Learning Outcomes:

- Develop an introductory knowledge of the western ballet through its historical development
- Analyse the contributions of various Western Ballet dancers/masters

PABN 2212 (5) Nritya II: Varnam

This module deals with the complexity of *Varnam* which is the most intricate dance composition of the Bharata Natyam repertoire. It is the most challenging in the techniques of expression (Nritya) and abstract movements (Nritta).

Learning outcomes:

- Execute the *Varnam* composition
- Sing and play the *Varnam* composition on *Nattuwangam*
- Recite the *Varnam* composition in *Talam* (rhythm)

PABN 2230 (5) Dance Pedagogy and Teaching Practice

This module gives understanding of the nature and aims of dance education. It probes into the conditioning factors in dance education and analyses methods of teaching in general and of dance teaching in particular. It helps to extract intelligently the best practices from both traditional and modern teaching methods for the transmission of Dance skills.

Learning outcomes:

- Develop further knowledge and analysis of dance education
- Demonstrate appropriate methods of teaching for the practical dance class

PABN 2000 (5) Dissertation /Project

The student will be expected to carry out a research work in either the practical or the theoretical aspects of the subject. The student opting for the theoretical aspect will be expected **to submit a dissertation of 8,000 to 12,000 words on the topic chosen**. Research on the practical aspect will be decided by the student and the supervisor.

**This Programme has been amended as follows:2020*