

# **BA (Hons) Performing Arts (Kuchipudi) (Top-up /Part-time) - GI340**

## **1. CONTEXT AND OBJECTIVES**

Kuchipudi is one of the main Indian Classical dance forms of South-India. It is known for its impressive fluidity in body movements and foot works, dramatic characterisation, expressive eye movements and spirited narrative. The two-year top-up BA (Hons) Performing Arts (Kuchipudi) has been designed for the students in a formal system of institutional teaching by integrating the traditional form of teaching as an inspirational source.

This programme promotes dance as a communicative and expressive medium uniquely effective in conveying meaning, emotion and cultural values. Dance is a vigorous and specialised area of Performing Arts, demanding a high level of physical preparation as well as thorough understanding of aesthetics.

The main objectives of the BA (Hons) Performing Arts (Kuchipudi) are to impart practical skills while exploring dance concepts and terms which will help creativity in performance and choreography; develop proficiency in communicative skills and cultural manifestation; develop an understanding of the music and literature in Kuchipudi dance. It will also enrich aesthetics and artistic skills and develop a reflective and critical awareness of the teaching and research methodologies.

### **Competencies and Career Opportunities**

This undergraduate programme provides deeper understanding on the teaching experiences, basic principles of choreography and performance, movement analysis, pedagogical skills, research methodologies and dance theory.

This degree programme aims at preparing students for a professional career as performer, dance teacher, choreographer, cultural officer and entrepreneur.

## **2. LEARNING OUTCOMES**

After successful completion of the programme, graduates should be able to:-

- explore the different chapters of both Abhinaya Darpanam and Natyashastra and demonstrate knowledge of both texts;
- demonstrate an understanding of Kuchipudi dance evolution and traditional dance –dramas;
- execute *Nritta*, *Nritya* and *Natya* compositions of Kuchipudi dance form;
- demonstrate a sense of style, finesse, quality, clarity of movement and artistic performing ability;
- sing the different dance compositions;
- demonstrate an understanding of aesthetics, creative and innovative choreography;
- apply knowledge in the pedagogical skills in teaching and learning of dance;
- investigate on either practical or theoretical aspects of the subject;

## **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 A-Level MGI Diploma in Performing Arts (Kuchipudi) or an alternative qualification acceptable to the University of Mauritius.

#### 5. PROGRAMME DURATION

	<b>Minimum</b>	<b>Maximum</b>
<b>Degree</b>	2 years (4 semesters)	4 years (8 semesters)

#### 6. MINIMUM LCCS CREDITS REQUIRED FOR DEGREE AWARD

- **For each Academic Year:**

<b>Year</b>	<b>LCCS Credits</b>
1	48
2	48
<b>TOTAL</b>	<b>96</b>

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

The MGI Diploma already counts for 120 LCCS credits. For award of the BA (Hons) Performing Arts (Kuchipudi) 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:

	<b>Core Modules</b>	<b>Dissertation</b>	<b>Electives</b>	<b>Total LCCS Credits</b>
<b>Degree (Top-up)</b>	72	18	6	<b>96</b>
<b>Diploma (already acquired)</b>	96	12	12	<b>120</b>

#### 7. ASSESSMENT AND DEADLINES

All modules will carry 100 marks and will be assessed as follows, unless otherwise specified:

##### 7.1 Examinations: 50% - 60%

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

**Note:**

1. **Students will be required to perform all practical examinations from memory**
2. **Stage performance will be open to the public**

## 7.2 Continuous Assessment: 40% - 50%

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% in Continuous Assessment and Written and / or Practical Examination separately should be attained.**

## 7.3 Submission Deadline for Dissertation /Research 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 Activities Hrs	LCCS Credits
PAKP 1110 (3)	Overview of Sanskrit Treatises Natyashastra and Abhinaya Darpanam	15 + 15	60	90	6
PAKP 1120 (3)	Evolution of Kuchipudi Dance	30 + 0	60	90	6
PAKP 1130 (3)	Congregation of Nattuvamelam Traditions	30 + 0	60	90	6
PAKP 1140 (3)	Solo Performance I	10 + 20	60	90	6
PAKP 1250 (3)	Episodes from Epics and Puranas	10+ 20	60	90	6
PAKP 1260 (3)	Solo Performance II	10 + 20	60	90	6
PAKP 1270 (3)	Nritya Sangeetham	10 + 20	60	90	6
PAKP 2180 (5)	Rasamanjarai/Sattvika Abhinaya	30 + 0	60	90	6
PAKP 2190 (5)	Choreography - I	10 + 20	60	90	6
PAKP 2200 (5)	Dance Pedagogy and Teaching Practice	15 + 15	60	90	6
PAKP 2210 (5)	Choreography II	10 + 20	60	90	6
PAKP 2220 (5)	Bhamakalapam	10 + 20	60	90	6
PAKP 2000 (5)	Dissertation/Project				18
	Elective	30 + 0	60	90	6

### Note:

1. Contact Hours = Lectures, T=Tutorials, P#= Practicals.
2. Students have to choose one elective from the above list.
3. 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
<b>Semester I</b>					
PAKP 1110 (3)	Overview of Sanskrit Treatises <sup>1</sup> Natyashastra and Abhinaya Darpanam <sup>1</sup>	15 + 15	60	90*	6
PAKP 1120 (3)	Evolution of Kuchipudi Dance <sup>1</sup>	30 + 0	60	90	6
PAKP 1130 (3)	Congregation of Nattuvamelam Traditions <sup>1</sup>	30 + 0	60	90	6
PAKP 1140 (5)	Solo Performance I <sup>1</sup>	10 + 20	60	90**	6
<b>Semester II</b>					
PAKP 1250 (3)	Episodes from Epics and Puranas <sup>2</sup>	10 + 20	60	90**	6
PAKP 1260 (5)	Solo Performance II <sup>2</sup>	10 + 20	60	90**	6
PAKP 1270 (3)	Nritya Sangeetham <sup>2</sup>	10 + 20	60	90**	6
	Elective <sup>2</sup>	30 + 0	60	90	6
<b>Sub Total</b>				<b>720</b>	<b>48</b>

### YEAR 2

Module Code	Module Name	Contact Hrs (L+P)	Self-Study Hrs	Other Learning Activities Hrs	LCCS Credits
PAKP 2180 (5)	Rasamanjarai/Sattvika Abhinaya <sup>1</sup>	30 + 0	60	90	6
PAKP 2190 (5)	Choreography – I <sup>1</sup>	10 + 20	60	90**	6
PAKP 2200 (5)	Dance Pedagogy and Teaching Practice <sup>1</sup>	15 + 15	60	90*	6
PAKP 2210 (5)	Choreography II <sup>2</sup>	10 + 20	60	90**	6
PAKP 2220 (5)	Bhamakalapam <sup>2</sup>	10 + 20	60	90**	6
PAKP 2000 (5)	Dissertation/Project <sup>2</sup>	-	60	90	18
<b>Sub Total</b>				<b>540</b>	<b>48</b>
<b>TOTAL =</b>				<b>1080</b>	<b>96</b>

Module Code	Module Name	Contact Hrs (L+P)	Self-Study Hrs	Other Learning Activities Hrs	LCCS Credits
<b>List of Electives</b>					
<b>School of Performing Arts</b>					
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
<b>School of Indological Studies</b>					
INPH 1132(1)	Main Aspects of Indian Philosophy	30 + 0	60	90	6
<b>School of Mauritian &amp; Area Studies</b>					
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:**

<sup>1</sup>Modules taught and examined in semester 1;

<sup>2</sup>Modules 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**

**SEMESTER I**

**PAKP 1110 (3) - Overview of Sanskrit Treatises: Natya Shastram and Abhinaya Darpanam**

The above module deals with the essential chapters from the Texts Natyashastram in relation to dance and from Abhinaya Darpanam, the various lakshanas (Qualities) of gestures and movements along with their respective shlokas pertaining to Sabhapati, Brinda Rachana, Patra Lakshana, Antaha Prana, Bahir Prana, Kinkini, Nartaki, Nartaka, Poorva Rangam, Nritya Vidhanam, Bhru Bhedas, Devatas, Dikpalaka, Chaturvarna, Bhandava, Navagraha, Nritya, Sthanaka, Gati Bhedas, Navarasas and Pancha Bhana.

It focuses on the comparative study of the main chapter "Gesture language Asamyuta and Samyuta Hastas" of both the Texts.

**PAKP 1120 (3) - Evolution of Kuchipudi Dance**

The tradition of Kuchipudi developed over years and has had rapid changes. The above module deals with the detailed study of Bhamakalapam and Gollakalapam, Traditional Kuchipudi Dance Dramas. The contribution of Great Gurus who have developed "Ekapatra Kelika" the solo-form retrieved from the Dance-Dramas and Bhagavata Mela Natakas will also be dealt.

**PAKP 1130 (3) - Congregation of Nattuvamelam Traditions**

The above module introduces a general knowledge of two classical dance styles in Andhra Pradesh namely Andhra Natyam and Vilasini Natyam.

It also includes the study of Sahaji's Prabandha Yakshaganas which represent an important land mark in Yakshaganas and the art of female impersonation in relation to the Kuchipudi art form.

**PAKP 1140 (3) - Solo Performance - I**

Solo Dance system is a noteworthy development in this particular style also known as "Eka Patra Kelika". This module lays emphasis on Nritya and Nritya elements through the following four different compositions in the Kuchipudi repertoire. The rendering of the compositions through singing and accompaniment on "Nattuvangam" will be dealt with.

1. Jatiswaram,
2. Shabdham / Krishna Jananam or Dasha Avataras
3. Tarangam
4. Any Padam of Kshatrayya or Saranga pani

## **SEMESTER II**

### **PAKP 1250 (3) Episodes from Epics and Puranas**

Classical dance reflects Indian Mythology through great epics Ramayana, Mahabharata and Puranas. This module deals with various themes which make the learners understand them by interpreting its lyrics through music, dance and justifying the character. This creates interest and enthusiasm for executing skills through choreographic techniques

### **PAKP 1260 (3) Solo Performance – II**

This module deals with the practical study of Nritya compositions where the abstract and aesthetic aspects of dance will be undertaken. With the help of the technical vocabulary such as Hastas and Mukhaja Abhinaya, the following compositions will be dealt:-

1. Ashtapadi / javali/ Adyatma Ramayana Keertana
2. Any Keertanam  
Tyagaraja / Ramadasa / Annamayya
3. Any Tillana
4. Shlokaabhinaya on any Deity

### **PAKP 1270(3) Nritya Sangeetham**

Music is the essential aspect of the Dance. This module provides the learners with the technique of singing dance compositions with proper articulation, by understanding the meanings of Lyrics.

## **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**

#### **SEMESTER I**

##### **PAKP 2180 (5) Rasamanjari / Sattvika Abhinayam**

Rasamanjari Text of Bhanu Datta / Sattvika Abhinayam Text P. S. R

This module provides an in-depth knowledge on Ashta Nayikas and Nayakas which will enable them to understand and execute their compositions appropriately.

##### **PAKP 2190 (5) Choreography I**

This module aims at providing the learners with the skills and confidence they need to engage in a range of creative dance practices. It also deals with the creative aspects of dance. Learners are required to cultivate ability to choreograph by expressing inner emotions according to the theme of the music composition with the help of Aangika Abhinaya appropriately.

Compositions for choreography are as follows:

Any Jatiswaram  
Any Shlokam  
Any Ashtapadi  
Any Padam

#### **SEMESTER II**

##### **PAKP 2200 (5) Dance Pedagogy and Teaching Practice**

Aim of this module is to make the Learner an efficient Teacher. The focus of this module is mainly on the methods and approaches to the teaching of dance technique in Kuchipudi.

Teaching practice has been integrated in this module to give students an opportunity to develop their practical skills of observation and teaching. They will be required to teach lessons under the guidance of the class teacher under the supervision of the lecturers.

The following essential Pedagogical topics will be dealt.

- Nature of the subject
- Aims and Objectives of teaching Dance
- Concept and Role of Teacher
- Domains of Learning
- Teaching and Learning strategies
- Learning Aids
- Management skills
- Safety measures
- Resources
- Lesson Plan for Practical and Theory class
- Assessment

## **PAKP 2210 (5) Choreography II**

The aim of this module is to further enhance the creative and innovative skills of the learner through the following compositions: -

1. Tarangam
2. Padam / javali
3. Tillana / Dharuvu

## **PAKP 2220 (5) Bhamakalapam**

The popular Dance Drama in Kuchipudi, Bhamakalapam has its root from the Parijata Paharanam written and composed by Swami Siddendra Yogi. It revolves around the romantic quarrel between Lord Krishna and Satyabhama. The theme is predominantly erotic in content portraying Satyabhama as a typical woman trying to gain full possession of her Lord, which depicts the finite to merge with the infinite (union of jeevatma to paramatma).

Bhamakalapam has evolved into a solo repertoire with different Daruvus.

Training will also be given to deliver dialogues (Vachika Abhinaya). The Daruvus will be from Pravesha Daruvu to Madana Daruvu.

## **PAKP 2000 (5) Dissertation/Project**

The student will be expected to carry out a research work in either the practical or the theoretical aspects of Kuchipudi. 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: 2017,2020*