

A COMMON LAYOUT FOR REVISED SYLLABUS OF
UNDER GRADUATE PROGRAMMES
(OBTE-OUTCOME BASED TEACHING AND LEARNING)
SREE SANKARACHARYA UNIVERSITY OF SANSKRIT KALADY
SYLLABUS OF B.A. BHARATHANATYAM - 2020

Content:

1. Programme Outcomes of SSUS
2. General structure of the B.A. Programme
3. Programme Specific Outcomes (PSOs) of Department of Bharathanatyam for B.A. Bharathanatyam
4. Proposed Semester wise Distribution of Courses
5. Semester Wise Course Wise Details

PROGRAMME OUTCOMES (POS) OF SSUS FOR UG PROGRAMMES

PO1. Disciplinary knowledge: Demonstrate comprehensive knowledge and understanding of one or more disciplines that form a part of an Under Graduate Programme of study, emphasizing an awareness on traditional Indian wisdom.

PO2. Effective articulation: Comprehend complex information and texts and express thoughts and ideas effectively in writing and orally; communicate using appropriate media and present information in a lucid and concise manner to different groups; formulate coherent arguments; to plan, execute and report the results of an investigation.

PO3. Analytical reasoning: Evaluate the reliability and relevance of evidence; identify logical flaws in the arguments of others; analyse and synthesise data from a variety of sources, addressing opposing viewpoints; draw valid conclusions and support them with evidence and examples.

PO4. Research-oriented and general critical spirit of inquiry: Develop a sense of inquiry and capability to ask relevant / appropriate questions, problematise, synthesize and articulate; critically evaluate arguments, claims, beliefs, practices, policies and theories on the basis of empirical evidence; identify relevant assumptions; recognize cause-and-effect relationships, formulate hypotheses and test them, following a scientific approach to knowledge production.

PO5. Multicultural competence: Possess knowledge of the values and beliefs of multiple cultures including one's own and develop a global perspective; effectively engage in a multicultural society and interact tolerantly and respectfully with diverse groups.

PO7. Independent, life-long learning and adaptability: Work independently with acquired knowledge and skills and to participate in self-paced learning activities throughout life aimed at personal development and for social well-being; adapt to changing trades and demands of workplace through continuous knowledge and skill development.

GENERAL STRUCTURE OF THE BA PROGRAMME

Programme duration	: 06 Semester
Minimum credits required for successful completion of the programme	: 120
Minimum credits required from common courses – English	: 22
Minimum credits required from common courses – Addl. Language	: 16
Minimum credits required from Core and Complimentary	: 78
Minimum credits required from Open Course	: 4
Minimum Attendance required	: 75 %

PROGRAMME SPECIFIC OUTCOMES (PSOS) OF DEPARTMENT OF BHARATHANATYAM FOR B.A. BHARATHANATYAM

PSO1: Understand and apply the physical and psychological benefits of dance

PSO2: Recognize, understand and develop the skill of multitasking through dancing

PSO3: Execute their cognitive into a better level through performing/focusing on different things simultaneously

PSO4: Develop their physical and mental coordination and confidence through dancing on a regular basis

PSO5: Evaluate and incorporate the traditional and cultural values from their historical studies

PSO6: Critically analytical and also can approach the facts from multiple perspectives through their interdisciplinary courses

PSO7: Students are able to socially responsible as they are dealing with the socially relevant issues on their dance choreographies

Semester I

Course Code	Title of the Course	Credits	Working Hours
UBHM701	Practical – I	3	4
UBHM715	Complimentary 1-Fundamentals of music and Tala(Practical 1)	3	4

Semester II

Course Code	Title of the Course	Credits	Working Hours
UBHS702	Practical - II	3	4

UBHS716	Complimentary 2- Fundamentals of music(Practical 2)	3	4
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Semester III

Course Code	Title of the Course	Credits	Working Hours
UBHM703	Practical – III	4	5
UBHM717	Complimentary 3- Fundamentals of music (Practical 3)	4	5

Semester IV

Course Code	Title of the Course	Credits	Working Hours
UBHS704	Practical – IV	4	5
UBHS718	Complimentary 4- Fundamentals of music (Practical 4)	4	5

Semester V

Course Code	Title of the Course	Credits	Working Hours
UBHM705	Practical V	3	4
UBHM706	Practical VI	3	4
UBHM709	Perspectives on various Styles and Methodology of Bharathanatyam	4	5
UBHM710	General information and informatics to the area of Bharatanatyam	4	5
UBHM 719	General Introduction to Indian classical	4	5

Open	dance forms		
UBHM714	Project work	2	2

Semester VI

Course Code	Title of the Course	Credits	Working Hours
UBHS707	Practical VII	4	5
UBHS708	Practical VIII	4	5
UBHS711	Bharathanatyam today and its cultural roots	4	5
UBHS712	Introduction to Books and other records on dance	4	5
UBHS713	Basics of Aesthetics studies	4	5

Semester I

CORE COURSE – UBHM701 PRACTICAL – I

Module – I Fundamental Dance Unit Part - I:

- 1.1- Movement vocabulary Basics
- 1.2- Eye movements
- 1.3- Neck Movements

Module II – Fundamental Dance Unit Part - II

- II.1 – Dyanasloka with body movements
- II.2 - Taṭṭaḍavu
- II.3- Nāṭṭaḍavu,

Module – III - Fundamental Dance Unit Part – III

III.1- Ta tai tai ta di tai tai ta aḍavu

III.2- Tai ha tai hi aḍavu, Tai ya tai yi aḍavu

III.3- Kōrvai aḍavu, Gudittumeṭṭu aḍavu

Module – IV - Basic Technical Elements of Bharathanatyam Part – I: Hand Gestures.

IV.1- Samyuktha Hasta

IV.2- Asamyuktha Hasta,

IV.3- Samyuktha Hasta Viniyogam (1 – 5).

CO 1 Create a flexible performance body to mold a good performer

CO 2 Develop and condition the body before all practice sessions and performance

CO 3 Understand the awareness on Technical elements.

CO 4 Analyze and improve the dance skills in talam and adavus.

CO 5 Create awareness on body part and its flexibility.

CO 6 Understand the movements of the eye, head and neck which greatly enhance a dancer's facial expression.

CO 7 Understand the importance of Samyuta and Asamyuta Hastas.

Reference books:

- Dr R Kalarani. *Bharatanatyam in Tamilnadu (After AD. 1200)*, Madurai, S.P.M. Offset Printers, 2014. Print.
- Abhinayadarpana of Nandikesvara – Manmohan Ghosh
- Abhinayadarpana of Nandikesvara – Appa Rao

- Mirror of Gesture – Ananda Coomarasvamy
- Message of Movemants – Anitha Shanmukh
- Laghu Bharatam Vol I, II & III. Sudharani Raghupathy
- Dr. Sandhya Purecha“Theory and Practice of Angikabhinaya in Bharatanatyam”, Published by Bharatiya Vidya Bhavan, Mumbai.

Complimentary course – UBHM715 Complimentary 1- Fundamentals of music and Thala system
(Practical 1)

Module - 1- Basic lessons of Music

I.1- Saptha Swaras

I.2- Swarasthanas

I.3- Raga Classification

Module - 2- Musical Exercise -1

I. 1- Sarali Varisas and Madhyasthayi Varisas

I.2- Raga-Mayamalavagaula

I.3- Adi tala

Module - 3

III.1- 7 thala names and anga

III.2- thala akshara

III.3- thala mathra

Module - 4

IV.1- Basic thala exercise

IV.2-pancha jaathi

IV.3-pancha gathi

CO1- Understand the basic terminology of Carnatic music.

CO2- Analyze the usage of swaras through Swaraprastharas or Exercises.

CO3- Application of Raga system of Carnatic music.

CO4- Understand 7 Talas and Angas.

CO5- Analyze Aksharakala and Maatra.

CO6- Differentiate Pancha Jathi and Pancha Gathi.

Reference books:

- Abhinayadarpana of Nandikesvara – Manmohan Ghosh
- Abhinayadarpana of Nandikesvara – Appa Rao
- Mirror of Gesture – Ananda Coomarasvamy
- Message of Movements – Anitha Shanmukh
- Laghu Bharatam Vol I, II & III. Sudharani Raghupathy
- Bharata's art then and now – Dr Padma Subramanyam
- Religious Dancing – Sengupta NN
- Dance of Shiva – Ananda Coomarasvamy
- Theatre anthropology – Eugio Barba
- Theatre at the cross roads of culture – Patric Pavis

Semester II

CORE COURSE – UBHS702 PRACTICAL – II

Module 1 – Fundamental Dance Unit Part – IV

I.1- Tai tai ta tam aḍavu

I.2- Dhi tai yum ta tā tai aḍavu

I.3- Sarikkal aḍavu, Kartarī aḍavu,

Module II – Fundamental Dance Unit Part – V

II.1- Mañḍi aḍavu

II.2- Tha Dhim kina Thom Adavu

II.3-Tērmānaṁ aḍavu

Module III – Basic Technical Elements of Bharathanatyam Part – II

III.1- Head movements

III.2- Leg movements: Four types of Padas

III.3- Leg movements: Mandalabhedas

Module IV – Basic Technical Elements of Bharathanatyam Part – III: Hand Gestures.

IV .1- Viniyōgā-s (06 - 10 Asamyuta Hastas)

IV.2- Viniyōgā-s (11 - 15 Asamyuta Hastas)

IV.3 Viniyōgā-s (16 - 20 Asamyuta Hastas)

CO 1 Evaluate the technical aspects like Adavus Mudras, Viniyogas and Bhedas

CO 2 Understand the importance of Adavus in Bharathanatyam

CO 3 Apply Viniyogas in dance

CO 4 Evaluate the usages of Mudras in dance

CO 5 Understand the practical knowledge of Padabheda

CO 6 Apply the evaluated concept of Bedas and Adavus in practical sessions

CO 7 Apply the basic concept of mudras and its Viniyogams into the performance mode.

Reference books:

- Dr. Sandhya Purecha“Theory and Practice of Angikabhinaya in Bharatanatyam”, Published by Bharatiya Vidya Bhavan, Mumbai.
- LeelaVenkataramna, and Pasricha Avinash. *Indian classical dance: tradition in transition*. New Delhi: Roli Books, 2002. Print.
- Abhinayadarpana of Nandikesvara – Manmohan Ghosh
- Abhinayadarpana of Nandikesvara – Appa Rao
- Mirror of Gesture – Ananda Coomarasvamy
- Message of Movemants – Anitha Shanmukh
- Laghu Bharatam Vol I, II & III. Sudharani Raghupathy
- Bharata’s art then and now – Dr Padma Subramanyam
- Dr C Venugopalan Nair, *Mudras in Bharatanatyam*.
- Dance of Shiva – Ananda Coomarasvamy
- Theatre antropology – Eugio Barba
- Theatre at the cross roads of culture – Patric Pavis

COMPLIMENTARY COURSE – UBHS716 Complimentary 2- Fundamentals of music and Thala system (Practical 2)

Module - 1- Music terminology-1

I.1- Nada

I.2- Sruthi

I. 3-Sthayi

Module- 2- Musical Exercise-2

II.1- - Janda Varisas

II.2- Tarasthayi Varisas

II.3- Tala.

Module- 3

III.1 35 thala names

III.2- 35 thala exercise

III.3- names of chappu thaala

Module 4

IV.1- practice of thatakaram in adi thaala (three or four speed)

IV.2 -thatakaram of chappu thaala in three speed

IV.3 -name and aksharakaala of shadangas

CO1- Understand various combinations of Swara patterns.

CO2- Analyze musical terms Nada, Sthayi and Sruthi.

CO3- Analyze 35 Tala through exercises.

CO4- Understand Chappu tala system.

CO5- Understand the names and Aksharakala of Shadangas.

CO6- Apply Thatakaram in Adi Tala in Three or Four speeds.

CO7- Apply Thatakaram in Chappu Tala in Three speed

Reference books:

- Dr. Sandhya Purecha "Theory and Practice of Angikabhinaya in Bharatanatyam", Published by Bharatiya Vidya Bhavan, Mumbai.
- Leela Venkataramna, and Pasricha Avinash. *Indian classical dance: tradition in transition*. New Delhi: Roli Books, 2002. Print.
- Abhinayadarpana of Nandikesvara – Manmohan Ghosh
- Abhinayadarpana of Nandikesvara – Appa Rao
- Mirror of Gesture – Ananda Coomarasvamy
- Message of Movements – Anitha Shanmukh

Semester III

Core course – UBHM703 Practical III

Module 1 – Alarippu – Tisram/Caturasram

1.1 – Practical Training

1.2 – Structural analysis and Practice (rendering) of Alarippu along with Thala

1.3 – Practice (Recitation) Taṭṭukazhi/ Nattuvangam with Thala.

Module 2 – Jatisvaram – Any traditional of the following.

Kalyani rāga – rūpaka tāla

Vasanta rāga – ādi or rūpaka tāla

Sāvēri rāga – rūpaka tāla

Tōdi rāga – ādi tāla

Hindōlāṁ rāga – ādi tāla

II.1- Practical Performance

II.2- Types of Thalam and Syllable formation of Jathi and types

II.3- Formation of Thalās and types of counting

Module 3 – Shabdām – Any traditional of the following.

Rāgamālika, Mīśra chāpu

Aayar shariyar

Neelāmamayil

Skandane

Gōgulmbudhi

Venugānane

III.1- Practical performance

III.2- Sahitya and its meaning

III.3- Rendering of Shabdham

Module IV – Basic Technical Elements of Bharathanatyam Part – IV: Hand Gestures.

IV.1- Viniyōgā-s (20 - 28 Asamyuta Hastas)

IV.2- Viniyōgā-s (1 - 10 Samyuta Hastas)

IV.3- Viniyōgā-s (10- 22 Samyuta Hastas)

CO 1 Undersand the performing items

CO 2 Analyze and create the form Alarippu

CO 3 Understand the Jatis in performance

CO 4 Analyze the Adavus in a Korvai

CO 5 Understand the importance of Hand Gestures and Facial expression in dance.

CO 6 Understand the application of Abhinaya in dance

CO7 Apply the Viniyoga for more creativity in dance Coreography.

Complimentary course – UBHM717 Complimentary 3- Fundamentals of music and Thala system (Practical 3)

Module - 1- Musical Exercise-3

I.1- - Dhattu Varisas

I.2- Raga

I.3-Tala

Module - 2 :-Alankaras

II.1- Alankaras

II.2- Saptha Tala

II.3-Raga

Module 3

III.1-pancha nada

III.2- name of thala dasa praana

III.3 five varieties of thathikitathom

Module 4

IV.1- practice of chathurasra and tisra gathi in adi thaala

IV.2-varieties of yathi

IV.3- practice of ganda gathi in adi thala

CO1- Analyze the usage of Sapta talas through swaras .

CO2- Apply the swara combinations in different Talas.

CO3- Remember and recollect Tala anga and Aksharakala.

CO4- Apply Pancha nada.

CO5- Analyze Taladasapranas.

CO6- Apply 5 varieties of Tadhikitathom .

CO7- Apply Chathurasra, Tisra and Ghanda Gathi in Adi thala.

CO8- Understand Yathi and its varieties.

SEMESTER IV

Core course – UBHS 704 – Practical IV

Module I – Varnam – Any Traditional of the following.

Sankarabharana raga (manavi), ādi tala

Tōdi raga (roopamu), ādi

Ānandabhairavi (sakhiye) ādi

Sreeranjini (svami ne manam irangi), ādi

Devamanohari (unnai ninaindu), ādi

Kharaharapriya (mohamakine) ādi

Poorvikalyani (svamiye varasholladi), ādi

Kamasu (Velane), ādi

Husaini (Ye māyalādinān) , rūpaka

Nātakurinji (chalamēlara), ādi

Kāmboji (Nādane azhaitu va), ādi

1.1- Practical Performance

1.2- Practicing (Rendering) Jatis with Tala and Practice of Nattuvangam

1.3- Sahitya and meaning and Practicing (recitation) of music with Talala

Module II – Padam– Any traditional of the following.

Klayani (Taiyale), ādi

Surutti (Indendu vāci), Misrachapu

Aḍāna (Madhura madhura), ādi

Kanada (Alaipāyute), ādi

Kambohi (kāna kan koodi), ādi

Saveri (yatanai sonnalum), ādi

II.1- Practical Training

II.2- Understanding by word meaning of Sahitya and practicing (rendering) with Tala

II.3- Exploring the possibilities of Sanchari

Module III–Basic Technical Elements of Bharathanatyam Part – V: Hand Gestures.

IV.1- Dasavathara Hastas, DevathaHastas

IV.2- Navagrahahastas, Ashtadikpalaka Hastas

IV.3- Jaati Hasta, Bhandhava Hastas

Module IV – Basic Technical elements of Bharathanatyam Part – VI: Padabhedas

IV.1- Sthanakas, Utplavana Bhedas

IV.2- Bhramari Bhedas

IV.3- Chari Bhedas

CO 1 Perform Varnam the main piece in the Bharathanatyam consort

CO 2 Analyze and evaluate the Form Varnam

CO 3 Evaluate and create Jathis and Korvai in performance

CO 4 Understand the application of different varieties of Mudras, and Pada Bhedas in performance.

CO 5 Understand the application of Sanchari in Performance

CO 6 Create a clear awareness of the technique, practice and the presentation of dance.

Reference books:

- Music and Bharatanatyam – S Bhagyalakshmi
- Understanding Bharatanatyam – Mrinalini Sarabhai
- South Indian Music – Prof P Sambamoorthy
- Essence of Naṭṭuvangam; Bharatanatyam guide book – Kamala Rani
- Abhinayadarpana of Nandikesvara – Manmohan Ghosh
- Abhinayadarpana of Nandikesvara – Appa Rao
- Mirror of Gesture – Ananda Coomarasvamy
- Message of Movements – Anitha Shanmukh

Complimentary course – UBHS718 Complimentary 4- Fundamentals of music and Thala system (Practical 4)

Module - 1- Musical Form

Unit 1 :- Vighneswara Geetam (Malahari Raga)

Unit 2:- Saraswathi Geetam (Mohana Raga)

Unit 3:-Ragas and Tala.

Module - 2- Musical Form-

II.1- Vishnu Geetham (Malahari Raga)

II.2- Vishnu Geetham (Kalyani Raga)

II.3-Ragas and Tala.

Module 3

III.1- pancha jaathi thathikidathom

III.2- thathikidathom in adi thala

III.3- thathikidathom in roopaka thaalam

Module 4

IV.1- thathikidathom in misra chappu

IV.2- thathikidathom on ghanda chappu

IV.3- simple korva making

CO1- Remember and Understand Janya Ragas.

CO2- Analze Malahari, Mohana and Kalyani Ragas.

CO3- Understand simple songs like Geetams.

CO4- Apply Panchajathi Tathikitatom.

CO5- Apply Tathikithathom in Adi and Rupaka Talas.

CO6- Apply Thatikitathom in Misra Chappu and Ghanda Chappu talas.

CO7- Create and evaluate simple Korva.

SEMESTER V

Core Course – UBHM 705 – Practical V

Module I – Kertanam

Ne Uraippai –Ragamalika – Adi tāla

Jaganmōhana Krishna – Ragamalika – Adi tāla

Naḍanamādinan – Vasantha rāga – Kaṇḍa jāti aḍa tāla

Sreman nārāyaṇa (Annamacharya kriti) – Bouli raga – Adi tāla

I.1- Practical performance

II.2- Form and formation

II.3- Rendering of Korvais and any other rhythmic structures learnt within with Thala

Module 2 – Javali

Rāra yēra – Rāgamalika – Adi tāla

Chārumati – Kānaḍa raga – Mīśra cāppu tāla

Nē māṭṭale – Rāgamālika – Adi tāla

II.1- Practical training

II.2- Analysis of Sahity and Choreography

II.3- Performance interpretation

Module 3 – Ashtapati

III.1- Practical training

III.2- Understanding Sahitya

III.3- Analysis of Sahitya and choreography

Module 4 – Recital of above forms (Music)

IV.1- Keerthanam

IV.2- Javali

IV.3- Ashtapati

CO 1 Analyze the application of Abhinaya in various items in the Bharathanatyam ensemble

CO 2 Understand the historical Importance of various Kritis.

CO 3 Perform Abhinaya items

CO 4 Understand the concept of Sringara Bhakti

CO 5 Understand the movements of the eye, head and neck can greatly enhance a dancer's facial expression.

CO 6 Analyze and evaluate main consort items like varnam, Keerthanam and Padam.

Reference book:

- South Indian Music – Prof P Sambamoorthy
- Essence of Natṭuvangam; Bharatanatyam guide book – Kamala Rani
- Abhinayadarpana of Nandikesvara – Manmohan Ghosh
- Abhinayadarpana of Nandikesvara – Appa Rao
- Mirror of Gesture – Ananda Coomarasvamy
- Message of Movements – Anitha Shanmukh

Core Course – UBHM 706 – Practical VI

Module 1 – Alarippu Chaturasram

I.1- Practical Training

I.2- Form and Formation

I.3- Practice (Recitation) Taṭṭukazhi/ Nattuvangam with Thala

Module 2– PADAM

II.1- Practical Training

II.2- Understanding by word meaning of Sahitya and practicing (rendering) with Tala

II.3- Exploring the possibilities of Sanchari

Module 3 – Revision of UBHM703 and UBHS704

III.1-Alarippu Sabdham

III.2- Varnam, Padam

III.3- Padabhedas

Module 4 – Revision of Mudras

IV.1- Asamyutahastas and samyutahastas and its Viniyogas.

IV.2- Dasavathara Hastas, DevathaHastas, Navagrahahastas

IV.3- Ashtadikpalaka Hastas, Jaati Hasta, Bhandhava Hastas.

CO 1 Understand the application of syllables in a Thala pattern

CO 2 Apply different Jaatis in Alarippu

CO 3 Boost their confidence and reduce anxiety as they can remember the topics, choreographies and the methodologies covered some time ago.

CO 4 Create new items and enhances the performance with the help of Hastabhinaya.

CO 5 Apply Different Nayika Bhedas according to the poetry in performance.

CO 6 Understand the creative side of dance that is Abhinaya part

Reference books:

- Music and Bharatanatyam – S Bhagyalakshmi
- Understanding Bharatanatyam – Mrinalini Sarabhai
- South Indian Music – Prof P Sambamoorthy
- Essence of Nattuvangam; Bharatanatyam guide book – Kamala Rani
- Abhinayadarpana of Nandikesvara – Manmohan Ghosh
- Abhinayadarpana of Nandikesvara – Appa Rao
- Mirror of Gesture – Ananda Coomarasvamy
- Message of Movements – Anitha Shanmukh

Core course – UBHM709 – Perspectives on various styles and Methodologies of Bharathanatyam

Module 1 Essential elements of Bharathanatyam Part- 1

I.1- Treyangas

I.2- Karaṇa and Angahāra

I.3- Taṇḍava and Lāsya

Module 2 – Essential elements of Bharathanatyam Part- II

II.1- Chaturvidhabhinaya

II.2- Bhava

II.3- Rasa

Module 3 – Essential elements of Bharathanatyam Part- III

III.1- Sringara Nayika

III.2- Ashtanayika

III.3- Nayaka Bhedas

Module 4 – Essential elements of Bharathanatyam Part- IV

IV.1 Nritta, Nritya and Natya

IV.2- Mārgi and Dēśi

IV.3- Natyadharmi and Lōkadharmi

CO 1 Remember Bharathanatyam vocabulary

CO 2 Interpret the basic concept of Nirtha Nirthya and Natya.

CO 3 Understand the various aspects of Bharathanatyam.

CO 4 Apply the technique of Abhinaya in Bharathanatyam

CO 5 Analyze the aesthetic critically

CO 6 Evaluate the concept of Abhinaya

Reference books:

- Abhinayadarpana - Nandikesvara
- Indian classical dance : tradition in transition – Leela Venkataraman and Avinash Pasricha
- Indian theatre and dance tradition – Shovana Narayanan
- The story of dance: Bharatanatyam – Krishna Sahai
- Panorama of Indian dances – U S Krishna Rao and Chandrabhagadevi
- Dancing ancient and modern – Ethal L Urlin
- Devadasi: dancing damsel - Kali Prasad Goswami
- Dance from temple to theatre – Anne Marie Gaston
- Nityasumangali – Saskia Keserboom
- Natyasastra – K P Narayana Pisharody
- Natyasastra – Manmohan Ghosh
- Traditions of Indian classical dances – Mohan Khokar
- History of Tamil's dance – Dr S Raghuraman
- Performing pasts: reinventing the arts in modern south India – Indira Visvanathan Peterson and Davesh Soneji.

- Movement and mimesis – Mandakranta Bose
- Bharatanatyam and other classical dances of Tamil Nadu – E Krishna Iyer
- Devadasi system in ancient India – A K Prasad
- Devadasi system in medieval Tamil Nadu – K Sadasivan

Core course – UBHM710 – General Information and Informatics to the area of Bharatanatyam (Theory)

Module 1 – Important Personalities

I.1- Famous Bharatanatyam dancers and Choreographers

I.2- Prominent music composers

I.3- Dance scholars and critics.

Module 2 – Web based learning and academic system of teaching and learning dance

II.1- Online journals and Resourcing websites

II.2 – Combining different materials (Music, Text, dance Performances in to one presentation)

II.3- Understanding the Merits and Demerits of Web learning system

Module 3 – Major dance festivals in India

III.1- North and South India

III.2- East and West India

III.3- Major dance Sabhas of Tamil Nadu

Module 4 – Art and Media

IV.1-Electronic media, Mass media and Broadcast media

IV.2- News media, Advertising media and Multimedia

IV.3- Print media, Published media, and Recording medium

CO 1 Identify the major dance personalities and festivals

CO 2 evaluate the contemporary dance situations in India

CO 3 Evaluate and remember the Major contributions

CO 4 Organize the link resources in many different formats

CO 5 Apply the techniques in to different media

CO 6 Understand the web based system of teaching and learning

Reference books:

- A dictionary of bharatanatyam – U S Krishna Rao
- Dance terminologies: their epigraphical interpretation – Hema Govindarajan
- A comprehensive dictionary of bharatanatym – Vidya Bhavani Suresh
- Natyasastra – K P Narayana Pisharody
- Natyasastra – Manmohan Ghosh
- Traditions of Indian classical dances – Mohan Khokar
- History of Tamil's dance – Dr S Raghuraman
- Performing pasts: reinventing the arts in modern south India – Indira Visvanathan Peterson and Davesh Soneji.

Open course – VD129Bh General Introduction to the Indian classical dance forms

Module 1 – Origin and Development of Indian dance

1.1- Mythological origin

1.2- Historical origin

1.3- Social developments of dance

Module 2 – Southern India's classical forms

II.1- Kathakali and Mohiniyattam

II.2- Kuchipudi

II.3- Bharatanatyam

Module 3 – North and east India's classical forms

III.1- Kathak

III.2- Oddissi and Manipuri

III.3- Sattriya

Module 4 – Seminar

CO 1 Remember and understand the eight classical dance forms and its features

CO 2 Evaluate the history of dance through the myth and its origin according to the basic text.

CO 3 Compare the cultural background of other states.

CO 4 Analyze the socio political scenario of the states according to its dance forms

CO 5 Understand the differences and similarities of the classic forms and its respective states

CO 6 Examine the influence of various cultures in their dance forms.

Reference books

- Dance dialects of India – Ragini Devi
- Indian Classical Dances – Kapila Vatsyayan
- Encyclopaedia of Indian Dances – Nirupama Chaturvedi
- Incredible India: Classical dances – Sonal Mansingh
- Indian Classical Dance : Tadtition and Transition – Leela Venketaraman and Avinash Pasricha
- Panorama of Indian Dance – U S Krishnan Rao and Chandrabhaga
- New Direction in Indian Dance – Sunil Kothari

UBHM714- project work

SEMESTER VI

Core course – UBHS 707 – Practical VII

Module 1 – jatisvaram,

Module 2 – Sabdham

Module 3 – Tillana

Module 4 – Sloka

Reference books:

- Music and Bharatanatyam – S Bhagyalakshmi
- Understanding Bharatanatyam – Mrinalini Sarabhai
- South Indian Music – Prof P Sambamoorthy
- Essence of Naṭṭuvangam; Bharatanatyam guide book – Kamala Rani
- Abhinayadarpana of Nandikesvara – Manmohan Ghosh
- Abhinayadarpana of Nandikesvara – Appa Rao
- Mirror of Gesture – Ananda Coomarasvamy
- Message of Movements – Anitha Shanmukh

Core course – UBHS 708 – Practical VIII

Module 1 – Make up

Module 2 – Knowledge of Nattuvangam and its features (Workshop)

Module 3 – Concert Presentation (studied in the syllabus)

Module 4 – Record Submission

Reference books:

- Natyasastra – K P Narayana Pisharody
- Natyasastra – Manmohan Ghosh
- Abhinayadarpana of Nandikesvara – Manmohan Ghosh
- Abhinayadarpana of Nandikesvara – Appa Rao

Core course – UBHS 711- Bharathanatyam today and its Cultural roots

Module – I Dance and ancient Tamil literature in Sangam age

- I.1- Tevaram, Tirupugazh
- I.2- Pattuppaattu and Ettuthokai
- I.3- Silappatikaram, Kuttrala Kuravanji

Module – II Dance under the patronage of various dynasty

- II.1- Bhakti Movement and Pallava Period
- II.2- Chera, Chola and Pandya period
- II.3 – During Nayaka and Maratha period

Module – III Mythological origin and Devadasi tradition

- III.1- Mythological origin of Dance
- III.2- Origin of Devadasi tradition
- III.3- Classification of Devadasis and Their development.

Module – IV Revival period

- IV.1- Gurukula system
- IV.2- Prominent Revivalists
- IV.3- Prominent Institutions and its impacts

CO 1 Understand the mythological and historical journey

CO 2 Compare the influence of Tamil and Kerala culture on Bharathanatyam

CO 3 Recognize the contributions of major Personalities

CO 4 Describe the support and influence of different dynasty

CO 5 Trace the historical value of Rukmini Devi

CO 6 Analyze the influence of institutions in the development of dance

Reference books:

- Dakshinendan sangeetham – A K Ravendranath
- Music and bharatanatyam – S Bhagyalakshmi
- South Indian Music – Prof P Sambamoorthy
- Understanding Bharatanatyam – Mrinalini Sarabhai
- Musical Instruments of India – Chaitanya Deva B
- Essence of Nattuvangam; Bharatanatyam guide book – Kamala Rani
- Indian Music and an enchanting amalgam of dance – Vasanty KrishnaRao
- Music and Dance in Tanjore big temple – Gnaana Kulendran
- New dimensions in Indian music, dance and drama – ed.L Annapoorna
- Indian music – A Pingle

Core course – UBHS712 Introduction to Books and other records on dance (Theory)

Module 1 – Lakshana grantā-s

I.1- Natyasastra – Bharata

I.2- Abhinayadarpana and Bharatarnava – Nandikesvara

I.3- Nritaratnavali – Jayappasenani

Module 2 – Tamil reference texts

II.1-Koothanool-SDS Yogiyar

II.2- Panchamarabu – Arivinar, Tolkapiam - Tolkapiyar

II.3- Silappatikaram – Ilango Adikal and Manimeghalai – Seethalai Sathanaar

Module 3 – Modern Books:

III.1- Understanding Bharatanatyam – Mrinalini Sarabhai

III.2- Bharatanatyam – Sumil Kotari

III.3- Indian classical Dance – Kapila Vatsyayan

Module 4 - Sanskrit Treatises

IV.1- Geetha Govinda – Jayadeva

IV.2- Soundarya lahari - Adi Sankara

IV.3 - Sringaraprakasam-Bojadevan(Tr-Prof V.S Sarma)

CO 1 Understand and analyze the theories and techniques of various text

CO 2 Execute various aspects from the Lakshanagrantas

CO 3 Apply the proper technique to make their performance more authentic

CO 4 Incorporate the regional dance technique to their classical choreography

CO 5 Analyze and understand the authenticity of technical features

CO 6 incorporate different technique from different books of different cultures in to their performance choreography

Reference books:

- Music and bharatanatyam – S Bhagyalakshmi
- South Indian Music – Prof P Sambamoorthy
- Understanding Bharatanatyam – Mrinalini Sarabhai
- Musical Instruments of India – Chaitanya Deva B
- Essence of Nattuvangam; Bharatanatyam guide book – Kamala Rani
- Indian Music and an enchanting amalgam of dance – Vasanty KrishnaRao
- Music and Dance in Tanjore big temple – Gnaana Kulendran
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- Indian music – A Pingle

Core course – UBHS713 Basics of Aesthetic studies

Module 1 – Ancient Greek Aesthetics

I.1-Plato

I.2- Aristotle

I.3-The concept of Imitation in Plato and Aristotle .

Module 2 – The development of Western Aesthetics

II.1- Art in Meddle ages-Medieval Aesthetics

II.2- Origin of Modern Aesthetics

II.3- Art In Renaissance

Module 3 - General perspective on Indian Aesthetics

III.1- Basic details about *Rasa* and *Bhava*

III.2- *Rasa vikalpam* and *Bhava Vyanchakam* of *Natyasastra*

III.3- Bharatha's Rasa theory

Module 4 - Rasa theory and its interpretation

III.1- Battanayaka's Bhukti vāda

III.2- Abhinayaguptha' Abhivyakti vāda

III.3- Rasa and Bhava Battalollada's Utpati vāda, Sri Shankuka' Anumeethi vāda

CO 1 Identify the major aesthetic theories around the world

CO 2 Integrate aesthetic theories on their choreographies

CO 3 Understand the methods and theories and the concept of Aesthetics

CO 4 Analyze the interpretation of Rasa theory

CO 5 Analyse the conceptual variations of Rasa Theory

CO 6 Compare the concepts of western and Indian aesthetics

Reference books:

- Natyasastra – Bharata
- Abhinava bhartai – Abhinava gupta
- Indian aesthetics – K C Pandae
- The Number of Rasas – Dr V Raghavan
- History of Sanskrit poets – P V Kane
- Rasa: Performing in divine in India – Susan L Schwartz
- Indian Classical Dance forms – Kapila Vatsyayan
- Dance of Shiva – Ananda Coomaraswamy