

**Syllabus for Undergraduate Programme
Department of Dance – Bharatanatyam
Sree Shankaracharya University of Sanskrit, Kalady**

VISION

- To explore the splendours of traditional Indian dance forms in their aesthetic and philosophical dimensions.
- To bring out the unity of Indian culture in its diversity.
- To provide an opportunity for the artist to create and develop themselves intellectually, artistically, mentally and physically.

MISSION

- To be enriched by the varied resources of dance form Bharatanatyam and propagate and preserve it.
- To impart in-depth training in both traditional and contemporary lines.
- To use these art form as a media to convey the contemporary subjects of the society as well as traditional topics.
- To produce creative artists and performers.

Note: Language courses for degree programmes are common as per University guidelines. Students selected for degree programme in dance department should follow the rules and regulations mentioned in the guidelines given by the university. First language is common and compulsory paper offered by the Department of English. For second language students can choose from the options provided by the university. Courses offered for second language is by the department of Sanskrit, Hindi and Malayalam.

NB: Aim and objectives of each course are given below with the course details.

Semester I

Course Code	Title of the Course	Credits	Working Hours
IB111Bh	Practical – I	3	4
IC125Bh	General perspective of Dance and its Methodology	3	4

Semester II

Course Code	Title of the Course	Credits	Working Hours
IIB112Bh	Practical - II	3	4
IIC126Bh	Practical I	3	4

Semester III

Course Code	Title of the Course	Credits	Working Hours
IIIB113Bh	Practical – III	4	5
IIC127Bh	Practical II	4	5

Semester IV

Course Code	Title of the Course	Credits	Working Hours
IVB114Bh	Practical – IV	4	5
IVC128Bh	Practical III	4	5

Semester V

Course Code	Title of the Course	Credits	Working Hours
VB115Bh	Practical V	4	5
VB116Bh	Practical VI	4	5
VB117Bh	Methodology specific to the area of Bharatanatyam	4	5
VB118Bh	General information and informatics to the area of Bharatanatyam	4	5
VD129Bh	Appreciations of Classical dance forms of India	3	4
VB119Bh	Project work	1	1

Semester VI

Course Code	Title of the Course	Credits	Working Hours
VIB120Bh	Practical VII	4	5
VIB121Bh	Practical VIII	4	5
VIB122Bh	Basic concept of Tālam. Practical IX	4	5
VIB123Bh	Introduction to Books and other records on dance	4	5
VIB124Bh	Basics of Aesthetics studies	4	5

SEMESTER I

Core Course – IB 111Bh Practical – I

Module 1 – Warm up exercises, śirō bhēdā-s, Grēva bhēdā-s, ḍriṣṭi bhēdā-s, Dyāna slōka

Module 2 – Taṭṭaḍavu

Samyukta and Asamyuksha hasta-s

Module 3 – Nāṭṭaḍavu

Ta tai tai ta di tai tai ta

Module 4 – Tai ha tai hi

Tai ya tai yi

Aim and Objective:

This session is intended to teach the basic technique of dance and also to give an idea about the basic movements of major and minor limbs.

Reference books:

- 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

Complimentary course – IC125Bh General Perspective of dance and its Methodology

Module 1 – Dyāna slōka, Treyangā-s, śirō bhēdā-s, Grēva bhēdā-s, dṛiṣṭi bhēdā-s,

Samyuta and Asamyuta hastā-s.

Module 2 – Stānakā-s

Pāda bhēdā-s – Mañdala, Utplavana, Bhramari, Cāri

Module 3 – Development of dance from primitive to present.

Module 4 – Bharatanatyam – an over view

Aim and Objective:

This creates a clear awareness of the technique, practice and the presentation of dance.

Reference books:

- 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
- Religious Dancing – Sengupta NN
- Dance of Shiva – Ananda Coomarasvamy
- Theatre antropology – Eugio Barba
- Theatre at the cross roads of culture – Patric Pavis

SEMESTER II

Core course – IIB112Bh Practical II

Module 1 – Kōrvai aḍavu-s

Gudittumēṭṭu aḍavu-s

Sarikkal aḍavu-s

Module 2 – Kartarī aḍavu-s

Tai tai ta tam aḍavu-s

Dhi tai yum ta tā tai aḍavu-s

Module 3 – Mañḍi aḍavu-s

Tērmānaṁ aḍavu-s

Module 4 – Viniyōgā-s (12 from both asamyuta and samyuta hastā-s)

Aim and objective:

This is to teach the basic techniques of dance and to give an idea about the basic movements of major and minor limbs. The course also focuses on hand gestures and its usages.

Reference books:

- 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
- Religious Dancing – Sengupta NN
- Dance of Shiva – Ananda Coomarasvamy
- Theatre antropology – Eugio Barba
- Theatre at the cross roads of culture – Patric Pavis

Complementary course – IIC126Bh Practical II

Module 1 – Taṭṭaḍavu-s – 8, Nāṭṭaḍavu-s - 8

Module 2 – Paraval aḍavu-s - 2

Gudittumettu aḍavu-s – 2

Module 3 - Tai ya tai yi aḍavu-s -2

Kōrvai aḍavu-s -2

Module 4 – Vēśi aḍavu-s -2

Teemana aḍavu-s 2

Mañḍi aḍavu-s - 2.

Aim and objective:

This course is to train fundamentals of bharatanāṭyaṁ for students to accrue flexibility and basics.

Reference books:

- Abhinayadarpana of Nandikesvara – Manmohan Ghosh
- Abhinayadarpana of Nandikesvara – Appa Rao
- Mirror of Gesture – Ananda Coomarasvamy
- Message of Movemants – Anitha Shanmukh

SEMESTER III

Core course – IIB113Bh Practical III

Module 1 – Alarippu – Tisram

Caturasram

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

Hindōlaṁ rāga – ādi tāla

Module 3 – Shabdham – Any traditional of the following.

Rāgamālika, Mīśra chāpu

Aayar sheriyar

Neelamamayil

Skandane

Gōgulmbudhi

Venugānane

Module 4 – Continuation of Vinīyōga-s of Asamyuta and Samyuta hastā-s

Reciting the studied forms

Aim and objective:

This session introduces the dance items to the students. This will also provide an idea of the traditional concepts of dance and the dancer.

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 – IIC127Bh Practical II

Module 1 – Alarippu Tisram/ Chaturasram

Module 2 – Jatisvaram

Module 3 – Samyuta and Asamyuta hastā-s

Module 4 – Theoretical and Musical aspects of above forms.

Aim and Objective:

Introduction of repertoire to the students.

Reference book:

- 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

SEMESTER IV**Core course – IVB114Bh – Practical IV**

Module 1 – 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

Module 2 – 2 Padam-s – 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

Module 3 – Dashavatāra hasta

Bhandu hasta

Jāti hasta

Navagraha hasta

Astadikpala hasta

Dē va hasta,

Module 4 – Pāda bhēdā-s - - Mañdala bhēdā-s, Utplavana, Bhramari, Cāri

Reciting the studied forms (Music)

Aim and objective:

This session introduces the abhinaya elements to the students. This will also provide an idea of the traditional concepts of dance and the dancer.

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 – IVC128Bh – Practical III

Module 1 – Shabdham

Module 2 – Padam

Module 3 – Tillana

Module 4 – Recital of these items (Music)

Aim and Objective:

This session introducing abhinaya part of the repertoire to the students.

Reference book:

- 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

SEMESTER V

Core Course – VB115Bh – Practical V

Module 1 – Kertanam – Any Traditional of the following

Ne Uraippai –Ragamalika – Adi tāla

Jaganmōhana Krishna – Ragamalika – Adi tāla

Naḍanamādinan – Vasantha rāga – Kanda jāti aḍa tāla

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

Module 2 – Javali - Any Traditional of the following

Rāra yēra – Rāgamalika – Adi tāla

Chārumati – Kānaḍa raga – Mīśra cāppu tāla

Nē māṭṭale – Rāgamālīka – Adi tāla

Module 3 – Ashtapati

Module 4 – Recital of above forms (Music)

Aim and objective:

This will introduce the core abhinaya forms of the repertoire.

Reference book:

- 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 – VB116Bh – Practical VI

Module 1 – Hastā-s, Viniyogā-s and Padabhēdā-s

Module 2 – Revision of IIIB113Bh and IVB114Bh

Module 3 – Symbolic representation of mudra –s – Asamyukta hastā-s

Module 4 – Alarippu Tisra/Chaturasram

Aim and objective:

This course will help students to recollect all covered forms. Also here starts a new repertoire for them.

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 – VB117Bh – Methodology specific to the area of Bharatanatyam (Theory)

Module 1- Mythological and historical concepts and the arguments on the origin of Dance and the Tamil tradition of dance.

Module 2 – Nritta, Nritya and Natya

Karaṇa and Angahāra

Taṇḍava and Lāsya

Mārgi and Dēśi

Natyadharmi and Lōkadharmi

Chaturvidhābhīnaya

Aṣṭanāyikā-s

Classifications of Nāyaka

Module 3 – Devadasi and Nattuvanar tradition of India.

Module 4 – Famous bharatanatyam dancers, prominent music composers, dance Choreographers, dance scholars and critics in bharatanatyam.

Aim and objective:

This core course is intended to introduce the evolution of dance, giving glimpses of historical, literary and other reference and to give an idea about famous dancers, prominent music composers, dance choreographers, dance scholars and critics in bharatanatyam.

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 Tamilnadu – K Sadasivan

Core course – VB118Bh – General Information and Informatics to the area of Bharatanatyam (Theory)

Module 1 – Gurukula system, Institutional system, and web based learning and academic

System of teaching and learning dance

Module 2 – Major dance festivals in India

Module 3 – Role of dance sabhās and media in propagating classical dance and the Preservation of dance related area.

Module 4 – Recording technologies (cassette, VCD, DVD, Digital recordings etc.) and the recording software (video and audio)

Aim and objective:

This gives an insight to the different methods of learning and teaching dance. The paper also explains the activities and the functioning of dance sabhās and other organisations and how they conduct festivals and the role of media in propagating it.

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 Appreciation of classical Dance forms of India (Theory)

Module 1 – Origin and Development of Indian dance

Module 2 – Concept of classical dance of India

Module 3 – Different Classical dance of India

Module 4 – Seminar

Aim and objective:

This course is to give an introduction to the classical forms of India to the students.

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 : Tadition and Transition – Leela Venketaraman and Avinash Pasricha
- Panorama of Indian Dance – U S Krishnan Rao and Chandrabhaga

- New Direction in Indian Dance – Sunil Kothari

VB119Bh - project work

SEMESTER VI

Core course – VIB120Bh – Practical VII

Module 1 – jatisvaram,

Module 2 – Padam 2

Module 3 – Tillana

Module 4 – Sloka

Aim and objective:

This session unfolds the Nritta and abhinaya elements to the students. This will also provide an idea of the traditional concepts of dance and the dancer.

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 – VIB121Bh – Practical VIII

Module 1 – Make up - Knowledge of Nattuvangam and its features

Module 2 – Symbolic representation of mudra –s – Samyukta hastā-s

Module 3 – Concert Presentation (studied in the syllabus)

Module 4 – Record Submission

Aim and objective:

This course will help students to present the form and event management through conducting performances. Also they come to know about naṭṭuvangam and make up for the performance.

Reference books:

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

Core course – VIB122Bh Basic concept of Tālam. Practical IX

Module 1 – Sapta tālam, Panca jāti, Panca gati – 32 tāla tables and the cāppu tāla-s

Module 2 – Tāla dasa prāna

Module 3 – Pancajāti ‘tadingiṇatom’ in in ādi, rūpakam and cāppu tālā-s

Module 4 – Setting kōrvai-s in ādi, rūpakam and cāppu tālā-s

Aim and objective:

Tālam is the integral part of dance. This core paper is to introduce the structure, pattern and nuances of rhythm.

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 – VIB123Bh Introduction to Books and other records on dance (Theory)

Module 1 – Lakshana grantā-s

- Natyasastra – Bharata
- Abhinayadarpana – Nandikēsvara
- Sangetaratnakara – Sarangadeva
- Bharatarnava – Nandikesvara
- Nritaratnavali – Jayappasenani

Module 2 – Tamil reference texts

- Silappatikaram – Ilango Adikal
- Manimeghalai – Seethalai Sathanaar

Module 3 – Modern Books:

- Understanding Bharatanatyam – Mrinalini Sarabhai
- Bharatanatyam – Sumil Kotari
- Panorama in Indian classical dance – U S Krishna Rao and Chandrabhaga devi
- Indian classical Dance – Kapila Vatsyayan

Module 4 - Journals on dance, online journals, websites, VCDs, DVDs etc.

Aim and objective:

This gives an introduction to the abundance of the information on the academics of dance. This session will also provide information about the pioneer stalwarts in the field and also the subject of recent interests..

Reference books:

Above mentioned primary texts and online resources.

Core course – VIB124Bh Basics of Aesthetic studies

Module 1 - Rasa and Bhava

Module 2 - Rasa theory and its interpretation

Module 3 - Study of the classical dance forms in India

Module 4 - Nayaka and Nayikas

Aim and objective:

This session is intended to introduce the key concepts of Indian aesthetics in Indian dances, also the concept of different heroine portraits in treatises.

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
