

**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:**

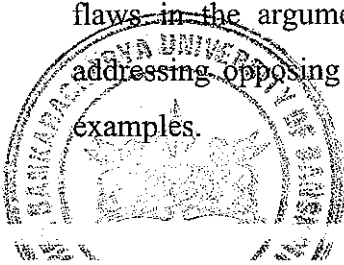
1. Programme Outcomes of SSUS
2. General structure of the B.A. Programme
3. Programme Specific Outcomes (PSOs) of Department of Bharathanatyam for B.A. Bharathanatyam
4. Proposed Semester wise Distribution of Courses
5. Semester Wise Course Wise Details

**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.



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Sree Sankaracharya University of Sanskrit

**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.

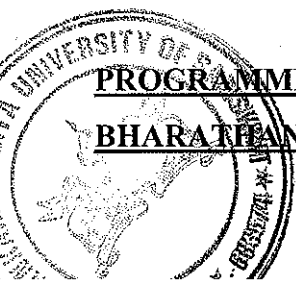
**PO7. Independent, life-long learning and adaptability:** Work independently with acquired knowledge and skills and to participate in self-paced learning activities throughout life aimed at personal development and for social well-being; adapt to changing trades and demands of workplace through continuous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

### **GENERAL STRUCTURE OF THE BA PROGRAMME**

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

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

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Vice-Chancellor  
Sree Sankaracharya University of Sanskrit



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**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

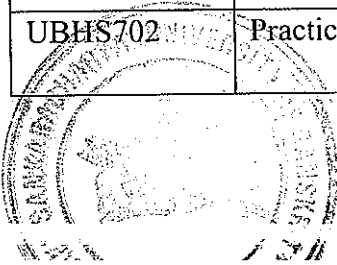
**PSO7:** Students are able to socially responsible as they are dealing with the socially relevant issues on their dance choreographies

**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



Dr. DHARMARAJAN P.K.  
Vice-Chancellor  
Sri Sankaracharya University of Sanskrit  
Kulady, Ernakulam Kerala-683 574

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

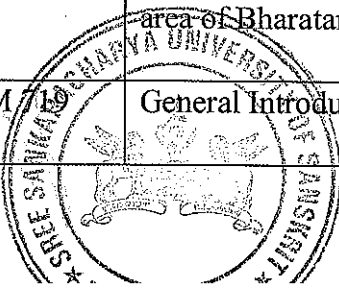
Course Code	Title of the Course	Credits	Working Hours
UBHM703	Practical – III	4	5
UBHM717	Complimentary 3- Fundamentals of music (Practical 3)	4	5

**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
UBHM719	General Introduction to Indian classical	4	5



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Vice-Chancellor  
Sree Sankaracharya University of Sanskrit

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

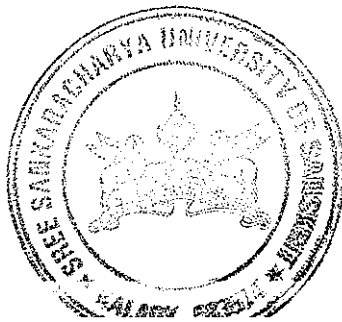
1.3- Neck Movements

**Module II – Fundamental Dance Unit Part - II**

II.1 – Dyanasloka with body movements

II.2 - Tattāḍavu

II.3- Nāttāḍavu,



*Dr. Dharmarajan P.K.*

**Dr. DHARMARAJAN P.K.**  
Vice-Chancellor  
Sree Sankaracharya University of Sanskrit  
Ernakulam, Kerala-683 574

### 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 aḍavus.

CO 5 Create awareness on body part and its flexibility.

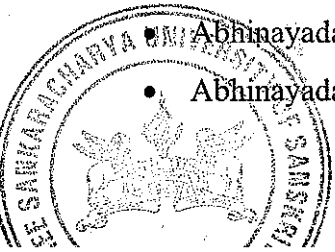
CO 6 Understand the movements of the eye, head and neck which greatly enhance a dancer's facial expression.

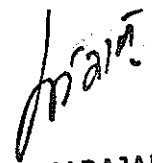
CO 7 Understand the importance of Samyuta and Asamyuta Hastas.

### 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



  
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Vice-Chancellor  
Sree Sankaracharya University of Sanskrit  
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- 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

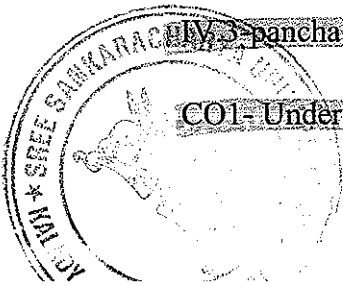
**Module - 4**

IV.1- Basic thala exercise

IV.2- pancha jaathi

IV.3- pancha gathi

**CO1- Understand the basic terminology of Carnatic music.**



Dr. DHARMARAJAN P.K.  
Vice-Chancellor  
Sri Sankarachaarya University of Sanskrit  
Kadavu, Ernakulam, Kerala-683 574

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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:

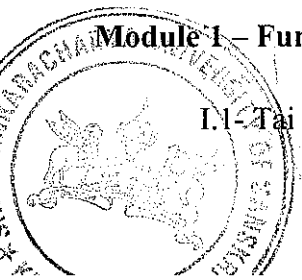
- Abhinayadarpana of Nandikesvara – Manmohan Ghosh
- Abhinayadarpana of Nandikesvara – Appa Rao
- Mirror of Gesture – Ananda Coomarasvamy
- Message of Movemants – Anitha Shanmukh
- Laghu Bharatam Vol I, II & III. Sudharani Raghupathy
- Bharata's art then and now – Dr Padma Subramanyam
- Religious Dancing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

### Semester II

### CORE COURSE – UBHS702 PRACTICAL – II

#### Module I – Fundamental Dance Unit Part – IV

I.1- Tai tai ta tam aḍavu



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Dr. DHARMARAJAN P.K.  
Vice-Chancellor  
Sree Sankaracharya University of Sanskrit  
Kalady, Ernakulam, Kerala-683 574



1.2- Dhi tai yum ta tā tai aḍavu

1.3- Sarikkal aḍavu, Kartarī aḍavu,

### **Module II – Fundamental Dance Unit Part – V**

II.1- Mañḍi aḍavu

II.2- Tha Dhim kina Thom Adavu

II.3-Tērmānarī 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

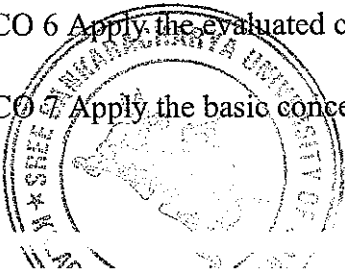
CO 3 Apply Viniyogas in dance

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.



Dr. DHARMARAJAN P.K.  
Vice-Chancellor  
Sree Sankaracharya University of Sanskrit  
Kalamangal, Ernakulam, Kerala-683 074

## 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.
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- Dr C Venugopalan Nair, *Mudras in Bharatanatyam*.
- Dance of Shiva – Ananda Coomarasvamy
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## COMPLIMENTARY COURSE – UBHS716 Complimentary 2- Fundamentals of music and

### Thala system (Practical 2)

#### Module - I- 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



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Vice-Chancellor  
Sree Sankaracharya University of Sanskrit  
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III.2- 35 thala exercise

III.3- names of chappu thaala

Module 4

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

IV.2 -thathakaram 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 Thathakaram in Adi Tala in Three or Four speeds.

CO7- Apply Thathakaram 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.
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*Dr. Dharmarajan P.K.*

Dr. DHARMARAJAN P.K.  
Vice-Chancellor  
Sree Sankaracharya University of Sanskrit  
Kalady, Ernakulam, Kerala-683 574

## 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

Hindōlam rāga – ādi tāla

II.1- Practical Performance

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

II.3- Formation of Thalas and types of counting

#### Module 3 – Shabdham – Any traditional of the following.

Rāgamālika, Miśra chāpu

Aayar sheriyar

Neelamamayil

Skandane

Gōgulmbudhi

Venugānane

III. Practical performance



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Vice-Chancellor  
Sree Sankaracharya University of Sanskrit  
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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**



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Vice-Chancellor  
Sree Sankaracharya University of Sanskrit  
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III-3-Raga

Module 3

III-1-pancha-nada

III-2- name of thala dasa praana

III-3 five varieties of thadhikithom

Module 4

IV-1- practice of chathurasra and tisra-gathi in adi thala

IV-2-varities 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 Tadhikithom

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

Todi raga (roopamu), ādi



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Vice-Chancellor  
Sree Sankaracharya University of Sanskrit  
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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

Kāamboji (Nādane azhaitu va), ādi

1.1- Practical Performence

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

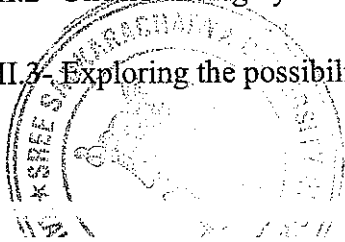
Kambohi (kāna kan koodi), ādi

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



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Vice-Chancellor  
Sankaracharya University of Sanskrit  
P.O. Ettimkulam, Kerala-683 574

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### **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 Nat̄uvangam; Bharatanatyam guide book – Kamala Rani
- Abhinayadarpana of Nandikesvara – Manmohan Ghosh
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Vice-Chancellor  
Sree Sankaracharya University of Sanskrit  
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**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 Tathikithatom.

CO5- Apply Tathikithatom in Adi and Rupaka Talas.

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



**Dr. DHARMARAJAN P.K.**  
Vice-Chancellor

Sree Sankaracharya University of Sanskrit

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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

Naḍanamāḍinan – Vasantha rāga – Kāṇḍa jati aḍa tala

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 – Kāṇḍa raga – Miśra cāppu tāla

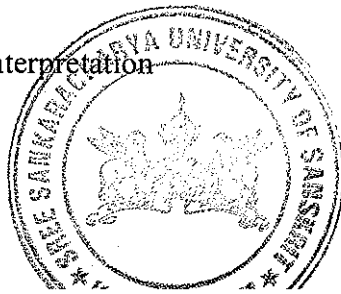
Nē māṭṭale – Rāgamālika – Adi tāla

II.1- Practical training

II.2- Analysis of Sahity and Choreography

II.3- Performance interpretation

#### Module 3 – Ashtapati



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Dr. DHARMARAJAN P.K.  
Vice-Chancellor  
Sree Sankaracharya University of Sanskrit  
Kalady, Ernakulam, Kerala-683 574

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

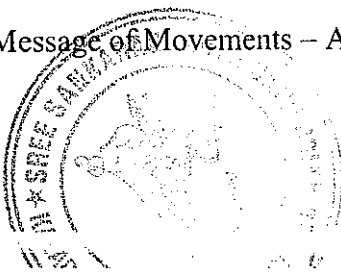
CO 4 Understand the concept of Sringara Bhakti

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



Dr. DHARMARAJAN  
Vice-Chancellor  
Sree Sankaracharya University  
Kollam, Kerala

## Core Course – UBHM 706 – Practical VI

### Module 1 – Alarippu Chaturasram

I.1- Practical Training

I.2- Form and Formation

I.3- Practice (Recitation) Tattukazhi/ 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.



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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 Natyuvangam; 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- I**

I.1- Treyangas

I.2- Karana and Angahara

I.3- Tandava and Lasya

**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



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Dr. DHARMAJAN P.K.  
Vice-Chancellor  
Sree Sankaracharya University of Sanskrit  
Kollam, Ernakulam, Kerala 692 574

### III.3- Nayaka Bhedas

### Module 4 – Essential elements of Bharathanatyam Part- IV

#### IV.1 Nritta, Nritya and Natya

#### IV.2- Margi and Dēsi

#### IV.3- Natyadharmi and Lokadharmi

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

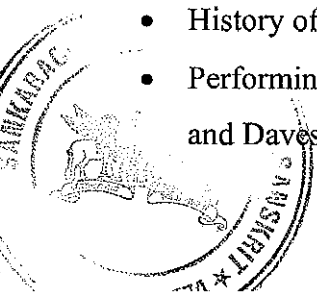
CO 6 Evaluate the concept of Abhinaya

#### 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 Visyanathan Peterson and Davesh Soneji.

Dr. DHARMARAJAN P.K.  
Vice-Chancellor  
Sree Sankaracharya University of Sanskrit  
Kalady, Ernakulam, Kerala-683 574

*man*



- 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 – 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

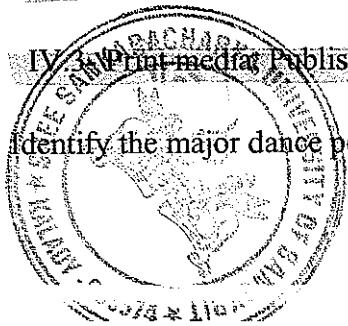
**Module 4 – Art and Media**

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



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Vice-Chancellor

Sree Sankaracharya University of Sanskrit

Thiruvananthapuram, Kerala-683 574

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

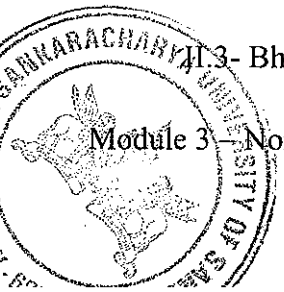
- II.1- Kathakali and Mohiniyattam
- II.2- Kuchipudi

Module 3- Bharatanatyam

Module 3 – North and east India's classical forms

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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 : Tradition 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



*Dr. Dharmarajan P.K.*

Dr. DHARMARAJAN P.K.  
Vice-Chancellor  
Sree Sankaracharya University of Sanskrit  
Kattada, Ernakulam, Kerala - 686 574

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 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 – 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:**

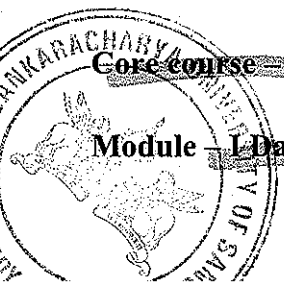
- Natyasastra – K P Narayana Pisharody
- Natyasastra – Manmohan Ghosh
- Abhinayadarpana of Nandikesvara – Manmohan Ghosh
- Abhinayadarpana of Nandikesvara – Appa Rao

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

~~Module – Dance and ancient Tamil literature in Sangam age~~

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Vice-Chancellor

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I.1- Tevaram, Tirupugazh

I.2- Pattappaattu and Ettuthokai

I.3- Silappatikaram, Kutrala 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

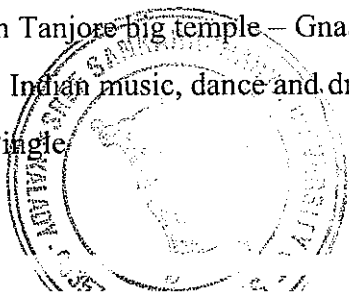
CO 4 Describe the support and influence of different dynasty

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



Dr. DHARMARAJAN P.K.  
Vice-Chancellor  
Sri Sankaracharya University of Sanskrit  
Kollam, Ernakulam Kerala-683 574

**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 Yogyar
- II.2- Panchamarabu – Arivinar, 'olkapiam - 'olkapiyar
- 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)

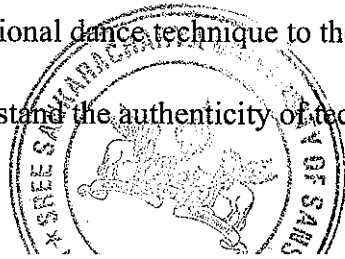
CO 1 Understand and analyze the theories and techniques of various text

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



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DR. DHARMARAJAN P.K.  
Vice-Chancellor  
Sree Sankarachaarya University

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
- New dimensions in Indian music, dance and drama – ed.L Annapoorna
- 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

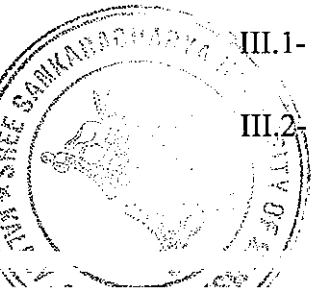
II.2- Origin of Modern Aesthetics

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*



*Dr. Dharmarajan*  
Dr. DHARMARAJAN P.K.  
Vice-Chancellor  
Sri Sankaracharya University of Sanskrit

### 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:

- Natyaśāstra – Bharata
- Abhinava bhāratī – 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



Dr. DHARMARAJAN P.K.  
Vice-Chancellor  
Sree Sankaracharya University of Sanskrit  
Kalady, Ernakulam, Kerala-683 574