



SREE SANKARACHRAYA UNIVERSITY OF SANSKRIT, KALADY

DEPARTMENT OF BHARATHANATYAM - 2019

**A COMMON LAYOUT FOR REVISED SYLLABUS OF
POST GRADUATE PROGRAMMES
(OBTE-OUTCOME BASED TEACHING AND LEARNING)**



Dr. DHARMARAJAN P.K.
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2014-2015
Vice-Chancellor
The University of
Birmingham

PROGRAMME OUTCOMES (POS) OF SSUS FOR PG PROGRAMMES

PO1. Critical Thinking: Take informed actions after identifying the assumptions that frame our thinking and actions, checking out the degree to which these assumptions are accurate and valid, and looking at our ideas and decisions (intellectual, organizational, and personal) from different perspectives.

PO2. Communication: Listen, read, comprehend, speak and write clearly and effectively in person and through electronic media in English/regional language/language of the discipline and exhibit sound domain knowledge including academic concepts and terminologies.

PO3. Self-directed and Life-long Learning: Engage in independent and lifelong learning in the broadest context of socio-technological changes.

PO4. Ethics: Understand different value systems including one's own, as also the moral dimensions of actions, and accept responsibility for it.



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GENERAL STRUCTURE OF THE MA PROGRAMME

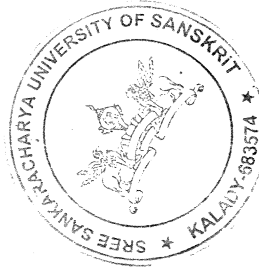
Duration	: 04 Semesters
Minimum credits required	: 64
Number of Core Courses	: 11
Elective Courses within the Department	: 04
Multi-Disciplinary Electives	: 02
Dissertation	: 01



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

- PSO1.** Understand the remarkable features of all Classical and Non Classical and International dance forms.
- PSO2.** Prove in depth knowledge of theories, concepts, and techniques through innovative performances and Choreographies in Bharathanatyam.
- PSO3.** Evaluate the value of tradition in the practical system
- PSO4.** Understand the revival of all Indian classical dance forms especially Bharathanatyam after Independence to the contemporary.
- PSO5.** Appreciate the Treatises on dance
- PSO6.** Determine the concept of Rasa on the Poetic presentation through Bharathanatyam.



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PROPOSED SEMESTER WISE DISTRIBUTION OF COURSES

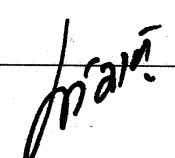
SEMESTER I

Sl no	Course Type	Title	Credit
1	Core	PBHM 10901 Practical I	4
2	Core	PBHM 10902 Understanding And The Professional Awareness Of Indian Classical Dance Forms	4
3	Core	PBHM 10903 The Notion Of Dance In Textual Traditions Of India.	4
4	Elective	PBHM/S 10913-10927,10932-33 Internal Elective	2
5	Elective	PBHM/S 10913-10927 Internal Elective	2

SEMESTER II

Sl no	Course Type	Title	Credit
1	Core	PBHS 10904 Practical II	4
2	Core	PBHS 10905 Practical III	4
3	Core	PBHS 10906 Theoretical Exploration On The Several Varieties Of World Dance Forms	4




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5	Elective	PBHS 10928-10931 External Elective	4
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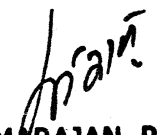
SEMESTER III

Sl no	Course Type	Title	Credit
1	Core	PBHM 10907 Practical IV	4
2	Core	PBHM 10908 Research Methodology	4
3	Elective	PBHM/S 10913-10927,10932-33 Internal Elective	2
4	Elective	PBHM/S 10913-10927,10932-33 Internal Elective	2
5	Elective	PBHM 10928-10931 External Elective	4

SEMESTER IV

Sl no	Course Type	Title	Credit
1	Core	PBHS 10909 Practical V	4
2	Core	PBHS 10910 Practical VI	4
3	Core	PBHS 10911 An Abstract Of The Popular Non – Classical Dance Forms	4




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		Of India.	
4	Project	PBHS 10912 Dissertation	4

SEMESTER WISE PRACTICAL COURSE DETAILS

COURSE OUTCOMES, CONTENT, TAGGING AND READING LIST OF CORE COURSES

PRACTICALS I, II, III, IV, V & VI

Course Learning Outcomes

SEMESTER I

PBHM 10901 PRACTICAL – I

- CO1.** Apply Body as a tool to express the creative, technical and aesthetic aspects of the art form
- CO2.** Interpret the Constriction of Korvais and jatis
- CO3.** Understand and remember the Sahitya of the composition that can easily perform with the knowledge of mudras, Adavus and Abhinaya
- CO4.** Evaluate the importance of thala and jathi in dance, Jathiswaram give a good space
- CO5.** Dance is a compination of Geetha, vaadya, Nritha hence the knowledge of Music and Rhythm once can mould up themselves as a performer



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CO6.Produce the creative side of dance that is Abhinaya part, because Sabdham is the first Abhinaya item in the professional and academic space.

Module: 1 Adavu-s and Mei sadhaka

Module: 2 Alarippu (Kanda/Misra /Sangeerna), Kauthuvam or Mallari –Jathiswaram.

Module: 3 Shabdham – (Ragamalika – Misra chappu or any Traditional)

Module: 4 Musical and rhythmical knowledge of all forms

CO	CO Statement	PO	PSO	CL	KC	Class Sessions (Hours)	Lab/ Sessions
CO1	Apply Body as a tool to express the creative, technical and aesthetic aspects of the art form	PO3 PO4	PSO2 PSO3 PSO5	A U An	p		
CO2	Interpret the Constriction of Korvais and jatis	PO1 PO3 PO4	PSO2 PSO3	C	P M		
CO3	Understand and remember the Sahitya of the composition that can easily perform with the knowledge of mudras, Adavus and Abhinaya	PO1 PO3	PSO2 PSO3 PSO5	R U A	P		
CO4	Evaluate the importance of thala and jathi in dance, Jathiswaram give a good space	PO1 PO3 PO4	PSO2 PSO3	E An	C P		
CO5	Dance is a compination of Geetha, vaadya, Nritha hence the knowledge of Music and Rhythm once can mould up themselves as a performer	PO1 PO3 PO4	PSO2 PSO3 PSO5 PSO6	U An E	P		



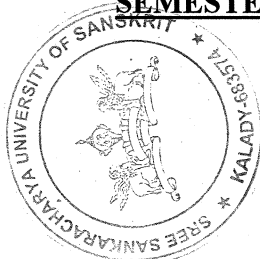
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CO6	Produce the creative side of dance that is Abhinaya part, because Sabdham is the first Abhinaya item in the professional and academic space.	PO1 PO3 PO4	PSO2 PSO3 PSO5 PSO6	U An C	C P M		
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ESSENTIAL READINGS

- Bharatamuni's *Natyasastra*
- Jayasenapathi's *Nrittaratnavali*
- Ghoshal, S. N. *Elements of Indian aesthetics*. Varanasi: Chaukhambha Orientalia, 1978/1983. Print.
- *Indian aesthetics and art activity; proceedings of a seminar..* [1st ed. Simla: Indian Institute of Advanced Study, 1968. Print.
- Krishna Sahai, *The Story Of A Dance: Bharatanatyam*, Published by India log Pub
- Jhanji, Rekha. *The sensuous in art: reflections on Indian aesthetics*. Shimla: Indian Institute of Advanced Study in association with Motilal Banarsidass, Delhi, 1989. Print.
- Munro, Thomas. *Oriental aesthetics*. Cleveland: Press of Western Reserve University, 1965. Print.
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- Dr. S. Raghuraman, *History of Tamizh's Dance*, Chennai, Nandini Pathipagam publications, 2007. Print.
- Anne Marie Gaston, *Bharatanatyam from Temple to Theatre*, New Delhi, Manohar publishers, 1996. Print
- Dr. Sandhya Purecha "Theory And Practice Of Angikabhinaya In Bharatanatyam", Published by Bharatiya Vidya Bhavan, Mumbai

SEMESTER II



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PBHS 10904 PRACTICAL II & PBHS 10905 PRACTICAL III

- CO1. Apply the body Kinaesthetic in better way and they can understand the value of practice of this Adavus to be a good dancer as well as to maintain their body fitness for the dance and their daily
- CO2. Produce the Bhava aspects with their perfection.
- CO3. Analyze the peculiarities of Sringara Sahitya through Javali
- CO4. Remember and recollect the basic lessons like Adavus and to apply techniques of Abhinaya through Varna.
- CO5. Apply various Jathi compositions in the performance through the knowledge of Thala
- CO6. Understand and remember the Sahitya of the composition that can easily perform with the knowledge of mudras, Adavus and Abhinaya
- CO7. Analysis and apply the advanced skillin Abhinaya through the items like Keerthana.

Module: 1 All adavu-s in five nada-s

Module: 2 Todaya Mangalam

Module: 3 Kshetranjaya padam - (Any traditional), Padam

Module: 4 Knowledge of tala patterns (jathi-s) of existing items, Basics of Nattuvangam

Module: 1 Thirupukazh/ Thevaram

Module: 2 Keerthana (Any traditional), Javali (Any traditional),

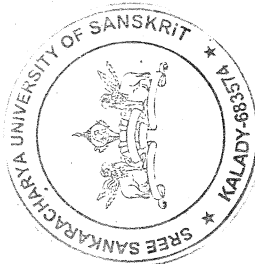
Module: 3 Musical and rhythmical knowledge of all forms



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Module: 4 Knowledge of making up for performance (make up, dress and ornaments)

CO	CO Statement	PO	PSO	CL	KC	Class Sessions (Hours)	Lab/ Sessions
CO1	Apply the body Kinaesthetic in better way and they can understand the value of practice of this Adavus to be a good dancer as well as to maintain their body fitness for the dance and their daily life.	PO1 PO3 PO4	PSO2 PSO3 PSO5	U A An	p		
CO2	Produce the Bhava aspects with their perfection.	PO1 PO3 PO4	PSO2 PSO3 PSO5 PSO6	C	M		
CO3	Analyze the peculiarities of Sringara Sahitya through Javali.	PO1 PO3 PO4	PSO2 PSO3 PSO5 PSO6	An	C P		
CO4	Remember and recollect the basic lessons like Adavus and to apply techniques of Abhinaya through Varna.	PO1 PO3	PSO2 PSO3 PSO5	R U A	P		
CO5	Apply various Jathi compositions in the performance through the knowledge of Thala	PO1 PO3 PO4	PSO2 PSO3 PSO5	E An	C P		
CO6	Understand and remember the Sahitya of the composition that can easily perform with the knowledge of mudras, Adavus and Abhinaya	PO1 PO3 PO4	PSO2 PSO3 PSO5 PSO6	U An E	P		
CO7	Analysis and apply the advanced skillin Abhinaya through the items like	PO1 PO3 PO4	PSO2 PSO3 PSO5	U An C	C P		



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	Keerthana.		PSO6				
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ESSENTIAL READINGS

- David Smit, the Dance of Siva, Religion, Art and Poetry in South India, Published by Dance 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.
- Bhavnani, Enakshi, *The Dance in India*, D.B. Paraporevala Sons & Co. Private Ltd., Bombay, 1984 (first published 1965).
- M R Dinesh, *Bharatanatyam, yesterday, today, tomorrow*. New Delhi: Sujata Dinesh, 1985. Print.
- Ashish Khokar, *Bharatanatyam*. New Delhi: Rupa & Co., 2002. Print.
- Shovana Narayan, *Bharatanatyam*. Gurgaon: Shubhi Publications, 2012. Print.
- Prathipa Prahlad, *Bharatanatyam*. New Delhi: Wisdom Tree., 2004. Print.
- Daves Soneji, *Bharatanatyam: a reader*. New Delhi: Oxford University Press, 2010. Print.
- Dr C Venugopalan Nair, *Mudras in Bharatanatyam*.
- P V Subramaniam, *Bharatanatyam*. New Delhi: Samkaleen Prakashan, 1980. Print.
- Suresh, Vidya Bhavani. *Appreciating Bharatanatyam*. Chennai, India: Skanda

SEMESTER III

PBHM 10907 PRACTICAL IV

CO1. Evaluate the perfection of Abhinaya with the support of Music and sahitya.

CO2. Remember the Hastabhinaya of choreography through Sahitya and Sangeetha

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CO3. Understand the significance of Sahitya of the compositions used in dance performance.

CO4. List the major compositions used for Dance

CO5. Apply the knowledge of Hastabhinaya in their dance

CO6. Understand and apply the concepts of Rasa and Bhava in their performance.

Module: 1 Varnam - Any traditional (Dhanyasi, Sankaraabharanam, Nattakurunji,

Poorvikalyani, AAnandhabhairavi, Thodi, Kambhoji, Kharaharapriya, Bhairavi,

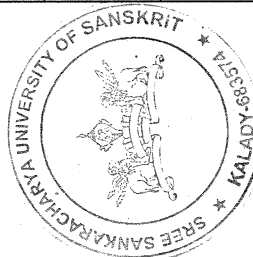
Navaraagamaalika).

Module: 2 Bharatiyar kriti, Padam (Any traditional) Tillana

Module: 3 Symbolic representations of asamyuktha and samyuktha hasta-s and its viniyoga

Module: 4 Musical and rhythmical knowledge of all forms. Knowledge of Nattuvagam in all items

CO	CO Statement	PO	PSO	CL	KC	Class Sessions (Hours)	Lab/ Sessions
CO1	Evaluate the perfection of Abhinaya with the support of Music and sahitya.	PO1 PO3 PO4	PSO2 PSO3 PSO5	A An	p		
CO2	Remember the Hastabhinaya of choreography through Sahitya and Sangeetha	PO1 PO3 PO4	PSO3 PSO5 PSO6	R An C	C P M		
CO3	Understand the significance of Sahitya of the compositions used in dance	PO1 PO3 PO4	PSO2 PSO3 PSO5	R U A	C P		



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	performance.						
CO4	List the major compositions used for Dance	PO3	PSO5	R	C		
CO5	Apply the knowledge of Hastabhinaya in their dance	PO1 PO3 PO4	PSO2 PSO3 PSO5	U An A	P		
CO6	Understand and apply the concepts of Rasa and Bhava in their performance.	PO1 PO3 PO4	PSO2 PSO3 PSO5 PSO6	U A C	P		

ESSENTIAL READINGS

- Dr. Sandhya Purecha "Theory And Practice Of Angikabhinaya In Bharatanatyam", Published by Bharatiya Vidya Bhavan, Mumbai
- Sunil Kothari. *Bharata natyam: Indian classical dance art*. Bombay, India: MARG Publications, 1979. Print.
- Sunil Kothari. *Kathak, Indian classical dance art*. New Delhi: Abhinav Publications, 1989. Print.
- Sunil Kothari, and Pasricha Avinash. *Odissi, Indian classical dance art = Odissi il, nritya*. Bombay: Marg Publications, 1990. Print.
- Veena Londhe, *Hand book of Indian classical dance terminology*. Bombay, India: Nalanda Dance Research Centre, 1992. Print.
- K.Rao, *Kuchipudi Bharatam, or, Kuchipudi dance: a South Indian classical dance tradition*. Delhi, India: Sri Satguru Publications, 1992. Print.
- Kapila, Vatsyayan. *Indian classical dance*. New Delhi: Publications Division, Ministry of Information and Broadcasting, Govt. of India, 1974. Print.
- Leela Venkataramna, and Pasricha Avinash. *Indian classical dance: tradition in transition*. New Delhi: Roli Books, 2002. Print.

SEMESTER IV

PBHS 10909 PRACTICAL V & PBHS 10910 PRACTICAL VI

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CO1. Analyse and improve the ability to constriction of Korvais through Tillana.

CO2. Evaluate the responsibility artist as a social human being.

CO3. Apply choreography with more creativity.

CO4. Generate their creativity regarding various contemporary issues with their art.

CO5. Understand the various measurements in dance.

CO6. Improve the ability to contribute the creative process as a performer.

Module: 1 Ashtapadi

Module: 2 Krthanam

Module: 3 Nattuvangam

Module: 4 Musical and rhythmical knowledge of all forms

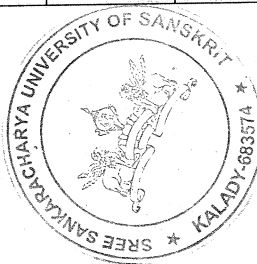
Module: 1 Slokam

Module: 2 Tillana

Module: 3 Choreography (To evaluate the choreographic skill of students)

Module: 4 Rhythmical knowledge of all forms

CO	CO Statement	PO	PSO	CL	KC	Class Sessions (Hours)	Lab/ Sessions
CO1	Analyse and improve the	PO1	PSO2	U	C		



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	ability to constriction of Korvais through Tillana.	PO3 PO4	PSO3 PSO5	An C	P		
CO2	Evaluate the responsibility artist as a social human being.	PO1 PO3 PO4	PSO2 PSO3 PSO6	E	p		
CO3	Apply choreography with more creativity.	PO1 PO3 PO4	PSO2 PSO3 PSO5 PSO6	C	M		
CO4	Generate their creativity regarding various contemporary issues with their art.	PO1 PO3 PO4	PSO2 PSO5 PSO3 PSO6	U An C	P M		
CO5	Understand the various measurements in dance.	PO3	PSO2 PSO3	U	C		
CO6	Improve the ability to contribute the creative process as a performer.	PO1 PO3 PO4	PSO2 PSO3 PSO5 PSO6	U An E	P		

Essential Readings:

- Mohan Khokar, *Traditions of Indian classical dance*. 2nd rev. and enl. ed. New Delhi: Clarion Books, 1984. Print.
- Sunil Kothari. *Bharata natyam: Indian classical dance art*. Bombay, India: MARG Publications, 1979. Print.
- Sunil Kothari. *Kathak, Indian classical dance art*. New Delhi: Abhinav Publications, 1989. Print.
- "Thanjavur Quartette"
("Ponniiah Mani Maalai" In Tamil)
- Thillana", *Gowri Kuppaswamy* (Tamil)



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- Sunil Kothari, and Pasricha Avinash. *Odissi, Indian classical dance art = Odisi il, nritya*. Bombay: Marg Publications, 1990. Print.
- Veena Londhe, *Hand book of Indian classical dance terminology*. Bombay, India: Nalanda Dance Research Centre, 1992. Print.
- K.Rao, *Kuchipudi Bharatam, or, Kuchipudi dance: a South Indian classical dance tradition*. Delhi, India: Sri Satguru Publications, 1992. Print.
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- Daves Soneji, *Bharatanatyam: a reader*. New Delhi: Oxford University Press, 2010. Print.
- Dr C Venugopalan Nair, *Mudras in Bharatanatyam*.
- P V Subramaniam, *Bharatanatyam*. New Delhi: Samkaleen Prakashan, 1980. Print.
- Suresh, Vidya Bhavani. *Appreciating Bharatanatyam*. Chennai, India: Skanda Publications, 2006. Print.
- Dr R Kalarani. *Bharatanatyam in Tamilnadu (After AD. 1200)*, Madurai, S.P.M. Offset Printers, 2014. Print.
- Dr. S. Raghuraman, *History of Tamizh's Dance*, Chennai, Nandini Pathipagam publications, 2007. Print.
- Anne Marie Gaston, *Bharatanatyam from Temple to Theatre*, New Delhi, Manohar publishers, 1996. Print
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SEMESTER WISE THEORY COURSE DETAILS

COURSE OUTCOMES, CONTENT, TAGGING AND READING LIST OF CORE COURSES

SEMESTER I

COURSE LEARNING OUTCOMES

PBHM 10902 UNDERSTANDING AND THE PROFESSIONAL AWARENESS OF INDIAN CLASSICAL DANCE FORMS

- CO1. Write about the technicalities of classical dance forms of India.
- CO2. Find the major Classical and Non – Classical dance forms of India
- CO3. Interpret the vocabulary and practice methods of the classical forms
- CO4. Analyze the values and cultural relevance of the Classical dance forms
- CO5. Understand the uniqueness of performance structure in classical dance forms.
- CO6. Compare the historical backgrounds of various classical dance forms

Module: 1 – The typical features of Classical dance forms of India

- Bharathanatyam, Mohiniyattam, Kathakali, Kuchipudi, Odissi, Manipuri, Satriya and Kathak

Module: 2 – Prominent Personalities in the field of Bharathanatyam

- Krishna Iyer, Mylapore Gowri Amma, Balasaraswati, Rukmini Devi, Shanta Rao, U.S. Krishna Rao, Mrinalini Sarabhai, Padmasubramanyam, Kalandhi Narayanan, Chitra viswswaran, Alarmel valli, Dhananjayas, C.V. Chandrashekar Leela Samsan, Malavika Sarukal

Module: 3 – Contributors in the field of Mohiniyattam, Kathakali and Kuchipudi



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- Guru Kunju Kurupu, Guru Chanthu Panikar, Kalyanikuttiamma, Kalamandalam Satyabhama, Kalamandalam Leelamma, Kanak Rele, Bharahi Shivaji, Vempatti Chinnasathyam, Vedantam Satyanarayana Sarma, Yamini Krishnamurti, Vyjayanthi Kasi,

Module: 4 – legendary performers in the field of Odissi, Kathak, Satriya and Manipuri

- Shambu Maharaja, Briju Maharaj, Sitara Devi, Pankaj Chandra Das, Kelucharan Mohapatra, Vedantam Satyanarayana Sarma, Vempatti Chinnasathyam, , Sujatha Chapeker, Bhaskar Roi Chowdhari, Indira Bohra, Javeri Sisters, Singachit Singh,

CO	CO Statement	PO	PSO	CL	KC	Class Sessions (Hours)	Lab/ Sessions
CO1	Write about the technicalities of classical dance forms of India.	PO1 PO3	PSO1 PSO2 PSO5	U An	C		
CO2	Find the major Classical and Non – Classical dance forms of India	PO3	PSO1 PSO5	R	F		
CO4	Interpret the vocabulary and practice methods of the classical forms	PO1 PO3 PO4	PSO1 PSO2 PSO5	U An	P		
CO5	Analyse the values and cultural relevance of the Classical dance forms	PO1 PO3 PO4	PSO1 PSO2 PSO4 PSO5	U An E	C P		
CO6	Understand the uniqueness of performance structure in classical dance forms.	PO1 PO3 PO4	PSO1 PSO2 PSO4 PSO5	U An E	P		
CO7	Compare the historical backgrounds of various classical dance forms	PO1 PO3 PO4	PSO1 PSO2 PSO4	U An E	C P		



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			PSO5				
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- Sunil Kothari. *Bharata natyam: Indian classical dance art*. Bombay, India: MARG Publications, 1979. Print.
- Sunil Kothari. *Kathak, Indian classical dance art*. New Delhi: Abhinav Publications, 1989. Print.
- Sunil Kothari, and Pasricha Avinash. *Odissi, Indian classical dance art = Odisi il, nritya*. Bombay: Marg Publications, 1990. Print.
- Veena Londhe, *Hand book of Indian classical dance terminology*. Bombay, India: Nalanda Dance Research Centre, 1992. Print.
- K.Rao, *Kuchipudi Bharatam, or, Kuchipudi dance: a South Indian classical dance tradition*. Delhi, India: Sri Satguru Publications, 1992. Print.
- Kapila, Vatsyayan. *Indian classical dance*. New Delhi: Publications Division, Ministry of Information and Broadcasting, Govt. of India, 1974. Print.
- Leela Venkatarāmna, and Pasricha Avinash. *Indian classical dance: tradition in transition*. New Delhi: Roli Books, 2002. Print.

PBHM 10903 THE NOTION OF DANCE IN TEXTUAL TRADITIONS OF INDIA

CO1. Describe the development of dance through various sciences with the support of Lakshanagranthas.

CO2. Analyse and understand the authenticity of technical features like Mudras and Adavus.

CO3. Apply the knowledge to achieve better level performance.

CO4. Evaluate and remember the contributions and role of various Grandhakarthis (authors).

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CO5. Apply their creativity and motivate themselves as a responsible pure artist.

CO6. Understand about obsolete art forms popular in various times.

CO7. Understand the methods and theories and the concept of aesthetics

CO8. Analyse the conceptual variations in the textual traditions.

CO9. Execute various aspects from the Lakshanagrantas for their creative application in dance.

Module: 1 – Detail study of prevalent traditional theatres on Dance

- Sangeetharatnakaram, Bhalaramabharatham, Sahityadarpanam, Thandavalakshanam, Hasthalakshanadeepika, Natyadarpanam, Narthananirnayam, Geethagovindam, Soudhryalahari, AbhinayaDarpanam, Abhinayachandrika, Nrittaratnavali.

Module: 2 – Aspects of Dance in Tamil Literature

- Tolkappiam, Panchamarabu, Chilapatikaram, koothanool, Vlayapati, Kundalakesi, Manimegalai, Sevakasinthamani, Ainchirukappiyam, Ula literature., Thirukural,

Module: 3 – Bhakti literature

- Tevaram, Divyaprabhandham, Tirupavai, Navavidha Bhakti, Alwars and Nayannmars, Surdas, Tulasidas, Meera Bai

Module: 4 – Aesthetics – A Detailed View.

- An overview of Natyasastra, Indian Aesthetics, Western Aesthetics, The four popular interpretations of Bharatha's Rasa theory

CO	CO Statement	PO	PSO	CL	KC	Class Sessions (Hours)	Lab/ Sessions
CO1	Describe the development of dance through various sciences with the support of Lakshanagranthas.	PO3	PSO5	U An	C		
CO2	Analyse and understand the authenticity of technical features like Mudras and	PO1 PO3 PO4	PSO5	U An	C P		



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	Adavus.						
CO3	Apply the knowledge to achieve better level performance.	PO1 PO3 PO4	PSO1 PSO2 PSO5	A C	M		
CO4	Evaluate and remember the contributions and role of various Grandhakarthis (authors).	PO1 PO3 PO4	PSO2 PSO5	U E	P		
CO5	Apply their creativity and motivate themselves as a responsible pure artist.	PO1 PO3 PO4	PSO2 PSO3 PSO5	A An	P		
CO6	Understand about obsolete art forms popular in various times.	PO3	PSO2 PSO5	U E	C		
CO7	Understand the methods and theories and the concept of aesthetics	PO1 PO3	PSO2 PSO5	U	C		
CO8	Analyse the conceptual variations in the textual traditions.	PO3	PSO2 PSO5	U An	C		
CO9	Execute various aspects from the Lakshanagrantas for their creative application in dance.	PO1 PO3 PO4	PSO2 PSO5 PSO6		P		

ESSENTIAL READINGS

- Bharatamuni's *Natyasastra*
- Jayasenapathi's *Nrittaratnavali*
- Ghoshal, S. N. *Elements of Indian aesthetics*. Varanasi: Chaukhambha Orientalia, 1978/1983. Print.
- *Indian aesthetics and art activity; proceedings of a seminar..* [1st ed. Simla: Indian Institute of Advanced Study, 1968. Print.
- Jhanji, Rekha. *The sensuous in art: reflections on Indian aesthetics*. Shimla: Indian Institute of Advanced Study in association with Motilal Banarsidass, Delhi, 1989. Print.



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- Munro, Thomas. *Oriental aesthetics*. Cleveland: Press of Western Reserve University, 1965. Print.
- Nandi, Sudhi, rakumal, ra. *Studies in modern Indian aesthetics*. Simla: Indian Institute of Advanced Study, 1975. Print.
- Walimbe, Y. S.. *Abhinavagupta on Indian aesthetics*. Delhi: Ajanta Publications: 1980. Print.

SEMESTER II

PBHS 10906 THEORETICAL EXPLORATION ON THE SEVERAL VARIETIES OF WORLD DANCE FORMS

- CO1. Evaluate the National and International Dance traditions
- CO2. Analyze the influence of various cultures in their dance forms.
- CO3. Understand the mythological concepts in the art forms of various countries.
- CO4. Compare the historical backgrounds of Indian dance and International dance.
- CO5. Evaluate the National and International Dance traditions.
- CO6. Analyze the technical peculiarities of various dances forms of the world

Module: 1 – Basic Information about Ballet,

- Ancient Greek, Italian Ballet – Commedia dell'arte , France

Module: 2 – The dance traditions of South East Asia: Japan.

- Noh and Kabuki

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Module: 3 – The efflorescence of Ballet in Russia and America

- Romantic Ballet, Russian Ballet, American Ballet, American modern Dance, Robert le Diable, La sylphide, Giselle, The Daughter of Pharaoh, La Bayadere, Sleeping Beauty, Nutcracker

Module: 4 – Prominent dancers of Ballet Theatre

- Merce Cunningham, Isadora Duncan, Alvin Ailey, Ruth St. Denis, Mary Wigman, Pina Bausch, George Balanchine, Ted Shawn, Paul Taylor, Loie Fuller, Rudolf Von Laban, Alwin Nikolais, Anna Pavlova, Vaslav Nijinsky, Mikhail Fokin.

CO	CO Statement	PO	PSO	CL	KC	Class Sessions (Hours)	Lab/ Sessions
CO1	Evaluate the National and International Dance traditions	PO1 PO3	PSO2 PSO5	U E	P		
CO2	Analyse the influence of various cultures in their dance forms.	PO1 PO3	PSO2 PSO5	An	C		
CO3	Understand the mythological concepts in the art forms of various countries.	PO3	PSO5	U	C		
CO4	Compare the historical backgrounds of Indian dance and International dance.	PO1 PO3	PSO1 PSO5	U An	C		
CO5	Evaluate the National and International Dance traditions.	PO1 PO3 PO4	PSO1 PSO5	U E	C P		
CO6	Analyse the technical peculiarities of various dances forms of the world.	PO1 PO3 PO4	PSO1 PSO5	U An	P		



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ESSENTIAL READINGS

- Aschengreen, Erik. *The beautiful danger: facets of the romantic ballet*. New York: Dance Perspectives Foundation, 1974. Print.
- Castle, Kate. *Ballet*. New York: Kingfisher, 1996. Print.
- Concerts, Inc, and Bob Bowyer. *The Community Concert Association presents American Ballet Comedy ; artistic director, Bob Bowyer [program]*.. Ottawa, Ont.: Community Concerts of Canada, 1984. Print.
- Demidov, A.. *The Russian ballet: past and present*. Moscow: Novosti Press Agency Pub. House ;, 1977. Print.
- Garafola, Lynn. *Rethinking the sylph new perspectives on the Romantic ballet*. Hanover, N.H.: University Press of New England, 1997. Print.
- Levy, Morris S., and John M. Ward. *Italian ballet, 1637-1977: a catalogue*. Cambridge, Mass.: Houghton Library of the Harvard College Library ;, 2005. Print.
- Martin, John Joseph. *The modern dance*. Princeton, N.J.: Princeton Book Co., 1989. Print.
- Rinaldi, Robin. *Ballet*. Philadelphia: Chelsea House Publishers, 2004. Print.
- Terry, Ellen. *The Russian ballet*.. New York: Bobbs-Merrill Co., 1913. Print.

SEMESTER III

PBHM 10908 RESEARCH METHODOLOGIES

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CO1. Analyze topics with the support of this methodology.

CO2. Analyze various spaces of Specific subjects

CO3. Evaluate the social relevance with the support of methodology.

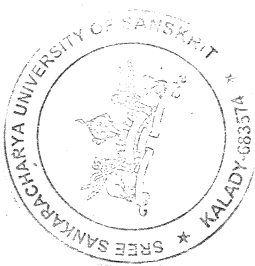
CO4. Understand the importance of research methodology in a research work

CO5. Analyze the application of methodology in various disciplines.

CO6. Understand the basic concepts of Research and its Methodology in a more appropriate manner

- **Module: 1** – Research – Characteristics of Research – Methods of Research
- **Module: 2** – Types of Research - Steps of Research – Hypothesis
- **Module: 3** – Core, Associated and Interdisciplinary areas of specific field for research
- **Module: 4** – Format of Thesis writing, Review, Report and Article.

CO	CO Statement	PO	PSO	CL	KC	Class Sessions (Hours)	Lab/ Sessions
CO1	Analyze topics with the support of this methodology.	PO1 PO3 PO4	PSO2 PSO5	U An	P		
CO2	Analyze various spaces of Specific subjects	PO1 PO3 PO4	PSO2 PSO5	An	C		
CO3	Evaluate the social relevance with the support of methodology.	PO1 PO3 PO4	PSO1 PSO2 PSO5	U E	C P		
CO4	Understand the importance of research methodology in a research work	PO3	PSO1 PSO2 PSO5	U	P		
CO5	Analyse the application of methodology in various discipline.	PO1 PO3 PO4	PSO1 PSO2 PSO5	An	P		
CO6	Understand the basic concepts of Research and its	PO1 PO3	PSO2 PSO5	U An	P		



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Methodology in a more appropriate manner	PO4					
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ESSENTIAL READINGS

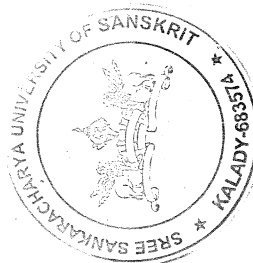
- Booth, Wayne C., Wayne C. Booth, Gregory G. Colomb, Gregory G. Colomb, Joseph M. Williams, and Joseph M. Williams. *The craft of research*. Chicago: University of Chicago Press, 1995. Print.
- Jha, N. K.. *Research methodology*. Chandigarh: Abhishek Publications, 2008. Print.
- Kothari, C. R.. *Research methodology methods & techniques*. 2nd rev. ed. New Delhi: New Age International (P) Ltd., 2004. Print.
- Kumar, Ranjit. *Research methodology: a step-by-step guide for beginners*. 2nd ed. London: SAGE, 2005. Print.
- Newman, Isadore, Isadore Newman, Carolyn R. Benz, and Carolyn R. Benz. *Qualitative-quantitative research methodology exploring the interactive continuum*. Carbondale, Ill.: Southern Illinois University Press, 1998. Print.
- Welman, Chris. *Research methodology*. 3rd ed. Cape Town: Oxford University Press, 2005. Print.

SEMESTER IV

PBHS 10911 AN ABSTRACT OF THE POPULAR NON – CLASSICAL DANCE FORMS OF INDIA.

CO1. Understand the cultural variations in the art forms

CO2. Find the major Classical and Non – Classical dance forms of India



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CO3. State the peculiarities of performance in non – classical dance forms.

CO4. Analyse the influence of various cultures in their art forms.

CO5. Analyse the values and cultural relevance of the Non – Classical dance forms

CO6. Evaluate the individualities of classical and non – classical dance forms.

Module: 1 – The features of folk, theatre and Ritual forms

Module: 2 – Popular Theatre forms of India

Module: 3 – Folk, and Ritual dance forms of North India, state by state study

Module: 4 – Folk, and Ritual dance forms of South India, state by state study

CO	CO Statement	PO	PSO	CL	KC	Class Sessions (Hours)	Lab/ Sessions
CO1	Understand the cultural variations in the art forms	PO3	PSO1 PSO2 PSO5	U	C		
CO2	Find the major Classical and Non – Classical dance forms of India	PO3	PSO1	R	F C		
CO3	Understand the peculiarities of performance in non – classical dance forms.	PO1 PO3 PO4	PSO1 PSO5	U	C		
CO4	Analyse the influence of various cultures in their art forms.	PO1 PO3 PO4	PSO1 PSO2 PSO5	U An	C P		
CO5	Analyse the values and cultural relevance of the Non – Classical dance forms	PO1 PO3 PO4	PSO1 PSO2 PSO5	An E	C P		
CO6	Evaluate the individualities of classical and non – classical dance forms.	PO1 PO3 PO4	PSO1 PSO2 PSO5	U An E	C P		



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ESSENTIAL READINGS

- Davies, Sandra. *The music of India: musical forms, instruments, dance, & folk traditions*. Vancouver: Pacific Educational Press, 1993. Print.
- Gaṛḡ,ragiḡ,, Balawanta. *Folk theater of India*. Seattle: University of Washington Press, 1966. Print.
- Gupta, Shobhna. *Dances of India*. New Delhi, India: Har-Anand Publications PVT LTD, 2002. Print.
- Mukhopadhyay, Durgadas. *Lesser known forms of performing arts in India*. New Delhi: Sterling ;, 1978. Print.
- Ota, A. B.. *Tribal dance of Orissa*. Bhubaneswar: Academy of Tribal Languages & Culture, 2009. Print.
- Spreen, Hildegard L... *Folk-dances of South India*,. Varanasi: Pilgrims Publishing, 2009. Print.
- Srampickal, Jacob. *Voice to the voiceless: the power of people's theatre in India*. London: Hurst & Co. ;, 1994. Print.

INTERNAL ELECTIVES

Sl no	Course code	Title	Credit
1	PBHM/S 10913	Bharathanatyam In Different Phases	2
2	PBHM/S 10914	Detailed Study of Natyasastra Chapters Concerning Dance	2
3	PBHM/S 10915	Importance of Vaggeyakaras In Dance	2



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4	PBHM/S 10916	Basic Lessons of Music (Practical)	2
5	PBHM/S 10917	Major Dance Festivals of India	2
6	PBHM/S 10918	Current Status of Dance And Dancers of Bharathanatyam	2
7	PBHM/S 10919	Formulation And Constructions of Jathis (Practical)	2
8	PBHM/S 10920	Appreciation of Indian Classical Dances	2
9	PBHM/S 10921	An Introduction to Sanskrit Treatises and Literatures Influenced on the Classical Dances of India.	2
10	PBHM/S 10922	An Overview of The Traditional Art Forms of Kerala	2
11	PBHM/S 10923	Detail Study of Different Schools (Banis) of Bharathanatyam.	
12	PBHM/S 10924	Poetry Most often Danced In Bharathanatyam	2
13	PBHM/S 10925	Revival of Bharathanatyam Through Institutions	2
14	PBHM/S 10926	New Directions In The Indian Classical Dance Forms	2
15	PBHM/S 10927	Dance Related Book Review on the Background of Tamil Heritage.	2
16	PBHM/S 10932	Basic Information about folklore studies	2
17	PBHM/S 10933	Dance Institutions Study centers and Research centers in Modern India	2



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EXTERNAL ELECTIVE

Sl no	Course Code	Title	Credit
1	PBHM/S 10928	Comprehensive Analysis of The Text Abhinayadharpana	4
2	PBHM/S 10929	Basics of Thala. (Practical)	4
3	PBHM/S 10930	Introduction To South Indian Musical Instruments	4
4	PBHM/S 10931	Preliminary Practical Lessons of Bharathanatyam (Ptactical)	4

INTERNAL ELECTIVES**1. PBHM/S 10913 Bharathanatyam In Different Phases**

Module: 1 – Tamil's Dance in Sangam age – Tevaram, Tirupugazh, Silappatikaram,
Kutrala Kuravanji

Module: 2 – Dances of Bhakti period and the period of Pallava and Chola kings

Module: 3 – Dance references of Nayak and Maratta period at Tanjore

Module: 4 – Renaissance and development of Bharatanatyam till the date

ESSENTIAL READINGS

- M R Dinesh, Bharatanatyam, yesterday, today, tomorrow. New Delhi: Sujata Dinesh, 1985. Print.
- Ashish Khokar, Bharatanatyam. New Delhi: Rupa & Co., 2002. Print.
- Shovana Narayan, Bharatanatyam. Gurgaon: Shubhi Publications, 2012. Print.
- Prathipa Prahlad, Bharatanatyam. New Delhi: Wisdom Tree. 2004. Print.
- Daves Soneji, Bharatanatyam: a reader. New Delhi: Oxford University Press, 2010.



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Print.

- Dr C Venugopalan Nair, Mudras in Bharatanatyam Bharathiyabook Corporation New Delhi.
- P V Subramaniam, Bharatanatyam. New Delhi: Samkaleen Prakashan, 1980. Print.
- Suresh, Vidya Bhavani. Appreciating Bharatanatyam. Chennai, India: Skanda Publications, 2006. Print.
- Dr R Kalarani. Bharatanatyam in Tamilnadu (After AD. 1200), Madurai, and S.P.M. Offset Printers, 2014. Print.
- Dr. S. Raghuraman, History of Tamizh's Dance, Chennai, Nandini Pathipagam publications, 2007. Print.
- Anne Marie Gaston, Bharatanatyam from Temple to Theatre, New Delhi, Manohar publishers, 1996. Print

2. PBHM/S 10914 Detailed Study of Natyasastra Chapters Concerning Dance

Module: 1 – General introduction to Natyasastra

Module: 2 – chapters – 1, 2, 4, 5, 6 and 7

Module: 3 – chapters – 8 to 14

Module: 4 – chapters – 20 to 24

ESSENTIAL READINGS

- Bharathamuni's Natyasastra.
- Ghosh, Manomohan. *Natyasastra*. Calcutta: Manisha Granthalaya., 1956/1967. Print.
- G H Tarlekar, Studies In The Natya Sastra, Published by Motilal Banarsidas
- Natya Sastra Adya Rangacharya, Bangalore
- N. P. Unni Natyasastra, Volume – I & II
- Vasanta Vedom A Hand Book on Natyasastra.
- K.P. Narayanapisharaody Natyasatra .
- Padma Subrahmanyam "Natya Sastra & National Unity" ,Sri Ramavarma Govt., Sanskrit College ,Tripunithura 682301, Kerala
- "Natya Sastra Sangraha" ,Part I- Ed By T Chandrasekar , Part Ii- K Vasudeva Sastry & G Nagaraja Rao



- B V Narayanaswamy, P Srinivasulu Naidu And V Rangayya Panthulu, Tandava Laksanam Or Fundamentals Of Ancient Hindu Dancing.

3. PBHM/S 10915 Importance of Vaggeyakaras In Dance

Module: 1 – Meaning and Value of Vageyakaraaras

Module: 2 – Annamacharya, Siddendra Yogi, Arunagirinathar, Talappakam Composers, Muttu tandavar, Subramanya Bharathi

Module: 3 – Purandaradasa, Syama sastri, Tyagaraja, Muthuswami Dekshitar, Narayanateertar, Subbarama Deekshitar, Subharaya Sastri.

Module: 4 – Tanjore Brothers, Muthayya Bhagavatar, Papanasam Sivan, Javali composers, Uttukadu Venkata Subbaya, Rabindranath Tagore, Dr G N Balamuralikrishna, Lalgudi G Jayaraman

ESSENTIAL READINGS

- *Great composers*. Trivandrum, India: CBH Publications, 1994. Print.
- Kommalapudi, John Christopher. *Philosophy of Indian music: contribution of the trinity*. New Delhi, India: Akansha Pub. House, 2010. Print.
- Krishna, Mangalampalli, and Balambal Meenakshisundaram Sundaram. *Suryakanthi: compositions of Dr. Balamuralikrishna*. 1. ed. Chennai: M.B.K. Trust, 1997. Print.
- Madhavan, A. D.. *Core of Karnatic music = Karnataka sangeethamrutham*. Kerala, India: Music Zone, 2003. Print.
- Menon, Indira. *The Madras quartet: women in Karnatak music*. New Delhi: Lotus Collection, 1999. Print.
- Pesch, Ludwig. *The illustrated companion to South Indian classical music*. Delhi: Oxford University Press, 1999. Print.
- Pesch, Ludwig. *The Oxford illustrated companion to South Indian classical music*. 2nd ed. New Delhi: Oxford University Press, 2009. Print.



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4. PBHM/S 10916 Basic Lessons of Music (Practical)

- Module: 1 – Saptaswaras
 Module: 2 – Saralivarisas
 Module: 3 – Alankaras
 Module: 4 – All Recital Items

ESSENTIAL READINGS

- A. K. Ravindranad, Dakshinendyan sangeetham
- Sangeetha sastra Pravesika
- Parashala Ravi, *Talamanjari*, TVM, DC Books Publication, 1992. Print
- P Sambamoorthy, *South Indian Music, Vol 1 to 5*, Chennai, Indian Music Publishing House, 1999. Print.
- Parashala Ravi, *Mridangabodhini*. TVM, Nalanda Publication.
- P T Chelladurai, *Splendour of South Indian Music*
- P K Vijayabhanu, *Nrittaprakashika*

5. PBHM/S 10917 Major Dance Festivals of India

- Module: 1 – North Indian
 Module: 2 – South India
 Module: 3 – Northeast India
 Module: 4 – West India

ESSENTIAL READINGS

- Attendance – The Dance Annual of India – An Annual edited by Ashish Mohan Khokar.
- V. P. Dhananjayan, beyond performing art and culture: Politico – Social Aspects, New Delhi B.R. rhythms, 2007
- Utpola Borah, Bihu Festival of Assam – Music, Dance and performance
- Janet O'Shea, At Home in the World: Bharathanatyam in the Global Stage, Published by Wesleyan University Press,

6. PBHM/S 10918 Current Status of Dance And Dancers of Bharathanatyam

- Module: 1 – Contemporary Bharathanatyam dancers of India



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- Module: 2 – Innovative choreographies in Bharathanatyam
 Module: 3 – Importance of dance in education
 Module: 4 – Major Dance institutions in India

ESSENTIAL READINGS

- V. P. Dhananjayan, beyond performing art and culture: Politico – Social Aspects, New Delhi B.R. rhythms, 2007
- Sari: The Kalakshetra Tradition, Edited By Shakuntala Ramani and Her Team, Published By Kalakshetra Foundation.
- “Contemporary Dance in India”, edited by Astad Deboo and Ketu H. Katrak, Marg Foundation, Mumbai.
- Rukmini Devi - Bharatanatya , Rukmini Devi - Dance Drama" (2 Volumes) Published By Kalashetra Publications.
- V. P. Dhananjayan, Dhananjayan on Indian Classical Dance, B.R. Rhythms 2004
- “Contemporary dance in India New creative choreography in India and the Diaspora”, Ketu H Katrak, Published by Palgrave.

7. PBHM/S 10919 Formulation And Constructions of Jathis (Practical)

- Module: 1 – 35 Taala system, Notation of pancha jaathi ‘*ta di ki da tom*’
 Module: 2 – Analysis and practice of jathi-s which have learned in syllabus
 Module: 3 – Awareness on constructing and choreographing jathi-s
 Module: 4 – Application of Jathi-s and Korvais

ESSENTIAL READINGS

- Janet Goodridge Rhythm And Timing Of Movement In Performance, Published by Dance Books Ltd, London
- P Sambamoorthy, *South Indian Music, Vol 4*, Chennai, Indian Music Publishing House, 1999. Print.
- Parashala Ravi, *Mridangabodhini*. TVM, Nalanda Publication.
- P T Chelladurai, *Splendour of South Indian Music*
- P K Vijayabhanu, *Nrittaprakashika*
- S Bhagyalakshi, *Approch to Bharatanatyam*, TVM, DC Books Publication, 1987. Print
- Parashala Ravi, *Talamanjari*, TVM, DC Books Publication, 1992. Print

8. PBHM/S 10920 Appreciation of Indian Classical Dances



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- Module: 1 – Origin and Development of Indian dance
 Module: 2 – Concept of classical dance of India
 Module: 3 – Different Classical dances of India
 Module: 4 – Significances of classical dance forms of India

ESSENTIAL READINGS

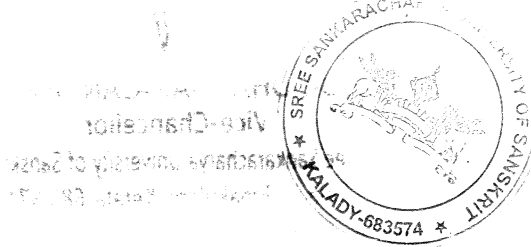
- Mohan Khokar, Traditions of Indian classical dance. 2nd rev. and enl. ed. New Delhi: Clarion Books, 1984. Print.
- Sunil Kothari. Bharata natyam: Indian classical dance art. Bombay, India: MARG Publications, 1979. Print.
- Sunil Kothari. Kathak, Indian classical dance art. New Delhi: Abhinav Publications, 1989. Print.
- Sunil Kothari, and Pasricha Avinash. Odissi, Indian classical dance art = Odisi il,, nritya. Bombay: Marg Publications, 1990. Print.
- Veena Londhe, Hand book of Indian classical dance terminology. Bombay, India: Nalanda Dance Research Centre, 1992. Print.
- K.Rao, Kuchipudi Bharatam, or, Kuchipudi dance: a South Indian classical dance tradition. Delhi, India: Sri Satguru Publications, 1992. Print.
- Kapila, Vatsyayan. Indian classical dance. New Delhi: Publications Division, Ministry of Information and Broadcasting, Govt. of India, 1974. Print.
- Leela Venkataramna, and Pasricha Avinash. Indian classical dance: tradition in transition. New Delhi: Roli Books, 2002. Print.

9. PBHM/S 10921 an Introduction to Sanskrit Treatises and Literatures Influenced on the Classical Dances of India.

Module: 1 – Basic Information on Treatises relevant to arts

Module: 2 – Natyasastra – Abhinayadarpana – Nrittaratnavali

Module: 3 – The Geetha Govinda of Jayadeva, The Soundarya lahari of Adi Sankara



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Module: 4 – Kriti-s of Trinities

ESSENTIAL READINGS

- Coomaraswamy, Ananda K. The mirror of gesture, being the Abhinaya darpana of Nandikesl̥vara., New York: E. Weyhe, 1936. Print.
- Ghosh, Manomohan. Natyasastra. Calcutta: Manisha Granthalaya., 1956/1967. Print.
- Natyadarpana of Ramacandra and Gunacandra. Baroda: Oriental Institute, 1959. Print.
- Pandey, Sudhakar. Glimpses of ancient Indian poetics from Bharata to Jagannaṭha. Delhi, India: Sri Satguru Publications, 1992. Print.
- Rajendran, C. Abhinayadarpana: text with English translation and notes. Delhi: New Bharatiya Book Corporation, 2007. Print.
- Dr P VS Subramanyan, Jayadeva's Geetha Govindam (Text in Sanskrit with transliteration and meaning in English), Giri Books Publication
- Mallika Sreekumar, Ashtapadi, current Books Trissur
- Sree Sankaracharya, Saudaryalahari, Ganesh and co publication, 2003 Print
- Svami Satya Sangananda Sarasvathi, Sree Saudarya lahari, The descent, Yoga Publication trust, Mungr, Bihar

10. PBHM/S 10922 An Overview of The Traditional Art Forms of Kerala

Module: 1 – The classical culture of Kerala, Kathakali and Mohiniyattam

Module: 2 – Introduction to any three theatre forms of Kerala

Module: 3 – An overview of any three folk forms of Kerala

Module: 4 – A general idea about any three ritual forms of Kerala

ESSENTIAL READINGS

- Avinash C. Pandeya, The Art Of Kathakali, Published by Munshiram Manoharlal Publishers



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- A Sreedhara menon, Cultural heritage of Kerala, D C Books, 1978 print
- K K Gopala Krishnan, Kathakali dance – Theatre, a visual narrative of sacred Indian mime, Niyogi Books
- Mankombu Shiva Sankara Pillai and Prof. C K Sivarama pillai, Kathakali svaroopam, Matrubhoomi Books, Kozhikode
- Kalamandalam Leelamma, Mohiniyattam Prayogavum Siddandhavum, N V S Publication, Kottayam
- Kala. Satyabhama, Kala. Lathika Mohan das, Mohiniyattam- charitram, prayogam siddantham, Matrubhoomi Books
- Sudha Gopala Krishnan, Koodiyattam – The heritage Theatre of India, Niyogi Books publication
- Nirmala Panikar, Nadana Bharathi, Kerala Kalamandalam Publication
- Bhawani Cheerath, Theyyam: the other Gods, Stark world Publishing Pvt. ltd.
- Raja Varier, The legacy of Padayani, Information and Public relation department, Government of Kerala Publication
- Sudhakar Mangalodayam, Mudi yettu, CICC Book house publication

11. PBHM/S 10923 Detail Study of Different Schools (Banis) of Bharathanatyam.

- Module: 1 – General introduction to Banis of Bharathanatyam
 Module: 2 – Tanjavoor Bani, Vazhavor Bani
 Module: 3 – Pantanallur Bani
 Module: 4 – Kalakshetra Bani

12. PBHM/S 10924 Poetry Most often Danced In Bharathanatyam

- Module: 1 – An outlook to the major compositions of Bharathanatyam recital.
 Module: 2 – Sabhdam, Keerthanam
 Module: 3 – Javali, Ashtapati and Padam
 Module: 4 – Different types of Varnam

ESSENTIAL READINGS

- Sree Sankaracharya, Saudaryalahari, Ganesh and co publication, 2003 Print
- *Great composers*. Trivandrum, India: CBH Publications, 1994. Print.



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- Gowri Kuppuswami, Javali (Tamil)
- A. D. Madhavan, Core of Carnatic Music, Published by Pan House Pvt Ltd. Aluva.
- Kommalapudi, John Christopher. *Philosophy of Indian music: contribution of the trinity.* New Delhi, India: Akansha Pub. House, 2010. Print.
- Krishna, Mangalampalli, and Balambal Meenakshisundaram Sundaram. *Suryakanthi: compositions of Dr. Balamuralikrishna.* 1. ed. Chennai: M.B.K. Trust, 1997. Print.
- Madhavan, A. D. *Core of Karnatic music = Karnataka sangeethamrutham.* Kerala, India: Music Zone, 2003. Print.
- Menon, Indira. *The Madras quartet: women in Karnatak music.* New Delhi: Lotus Collection, 1999. Print.
- Pesch, Ludwig. *The illustrated companion to South Indian classical music.* Delhi: Oxford University Press, 1999. Print.
- Pesch, Ludwig. *The Oxford illustrated companion to South Indian classical music.* 2nd ed. New Delhi: Oxford University Press, 2009. Print
- Pandey, Sudhakar. *Glimpses of ancient Indian poetics from Bharata to Jagannaṭ, tha.* Delhi, India: Sri Satguru Publications, 1992. Print.
- Rajendran, C. *Abhinayadarpana: text with English translation and notes.* Delhi: New Bharatiya Book Corporation, 2007. Print.
- Dr P VS Subramanyan, Jayadeva's Geetha Govindam (Text in Sanskrit with transliteration and meaning in English), Giri Books Publication
- Mallika Sreekumar, Ashtapadi, current Books Trissur
- Svami Satya Sangananda Sarasvathi, Sree Saudarya lahari, The descent, Yoga Publication trust, Mungr, Bihar



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13. PBHM/S 10925 Revival of Bharathanatyam

Module: 1 – Kalakshetra

Module: 2 – life sketch and contributions of Rukmini Devi Arundale

Module: 3 – Pioneers of Bharathanatyam

Module: 4 – Major Institution in 1930's

ESSENTIAL READINGS

- Sari: The Kalakshetra Tradition, Edited By Shakuntala Ramani And Her Team, Published By Kalakshetra Foundation
- Rukmini Devi - Bharatanatya , Rukmini Devi - Dance Drama" (2 Volumes) Published By Kalashetra Publications

14. PBHM/S 10926 New Directions In The Indian Classical Dance Forms

Module: 1 – Modern Choreographs in Indian

Module: 2 – Uday Sanker, Chandralekha,

Module: 3 –Astad Deboo, Uttara Asha Coorlawala

Module: 4 – Anitha Ratnam, Mrinalini Sarabhai

- V. P. Dhananjayan, beyond performing art and culture: Politico – Social Aspects, New Delhi B.R. rhythms, 2007
- Sari: The Kalakshetra Tradition, Edited By Shakuntala Ramani And Her Team, Published By Kalakshetra Foundation
- Rukmini Devi - Bharatanatya , Rukmini Devi - Dance Drama" (2 Volumes) Published By Kalashetra Publications

15. PBHM/S 10927 Dance Related Book Review on the Background of Tamil Heritage.

Module: 1 – Pachamahakavyas

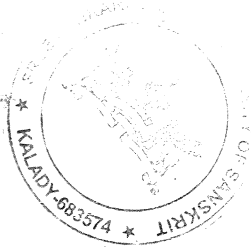
Module: 2 – Panchamarabu

Module: 3 – Tolkkappiam

Module: 4 – Silapathikaram

ESSENTIAL READINGS

- M R Dinesh, Bharatanatyam, yesterday, today, tomorrow. New Delhi: Sujata Dinesh, 1985. Print.
- Lakshmi Viswanathan, Bharathanatyam the Tamil Heritage.
- Ashish Khokar, Bharatanatyam. New Delhi: Rupa & Co., 2002. Print.



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- Shovana Narayan, Bharatanatyam. Gurgaon: Shubhi Publications, 2012. Print.
- Prathipa Prahlad, Bharatanatyam. New Delhi: Wisdom Tree. 2004. Print.
- Daveshe Soneji, Bharatanatyam: a reader. New Delhi: Oxford University Press, 2010. Print.
- P V Subramaniam, Bharatanatyam. New Delhi: Samkaleen Prakashan, 1980. Print.
- Suresh, Vidya Bhavani. Appreciating Bharatanatyam. Chennai, India: Skanda Publications, 2006. Print.
- Dr R Kalarani. Bharatanatyam in Tamilnadu (After AD. 1200), Madurai, S.P.M. Offset Printers, 2014. Print.
- Dr. S. Raghuraman, History of Tamizh's Dance, Chennai, Nandini Pathipagam publications, 2007. Print.
- Anne Marie Gaston, Bharatanatyam from Temple to Theatre, New Delhi, Manohar publishers, 1996. Print

16. PBHM/S 10932 Basic Information about folklore studies

Module: 1 – An introduction to Folklore studies

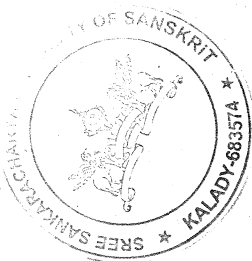
Module: 2 – History and development of Folklore studies

Module: 3 – Types of Folklore

Module: 4 – Significances of Folklore studies in contemporary society

ESSENTIAL READINGS

- Raghavan Payyanad, Folklore, Bhasha institute T.V.M. 2012
- Narayanapanikar Kavalam, Folklore of Kerala, National Book Trust, India.
- Bronner J. Simon, The meaning of Folklore: Analytical essay of Alan Dundes, University press of Colorado, Utah State University Press.
- Dr. Jayachandran Keezhoth Kerala Folklore Desam Kalam Samootham Reethisastra Parinathikal, Kerala Bhasha Institute.
- Dr. Aju K. Narayanan, Folklore Paatungal Patanangal, National Book Stall.



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17. PBHM/S 10933 – Dance Institutions Study centers and Research centers in Modern India

Module: 1 - Kalakshtra, Santhinikethan, Darpana, Kathak Kendra

Module: 2 - R.L.V. College of Music and Fine arts, Nrityagram,

Module: 3 - Banaras Hindu University, Pune University, Kerala Kalamandalam Deemed to be University for Art and Culture

Module: 4 - Nalanda Dance Research Centre, Viswabharathi, HCU, SSUS.

ESSENTIAL READINGS

- Sree Sankaracharya, Saudaryalahari, Ganesh and co publication, 2003 Print
- *Great composers*. Trivandrum, India: CBH Publications, 1994. Print.
- Gowri Kuppaswami, Javali (Tamil)
- A. D. Madhavan, Core of Carnatic Music, Published by Pan House Pvt Ltd. Aluva.
- Kommalapudi, John Christopher. *Philosophy of Indian music: contribution of the trinity*. New Delhi, India: Akansha Pub. House, 2010. Print.
- Krishna, Mangalampalli, and Balambal Meenakshisundaram Sundaram. *Suryakanthi: compositions of Dr. Balamuralikrishna*. 1. ed. Chennai: M.B.K. Trust, 1997. Print.
- Madhavan, A. D. *Core of Karnatic music = Karnataka sangeethamrutham*. Kerala, India: Music Zone, 2003. Print.
- Menon, Indira. *The Madras quartet: women in Karnatak music*. New Delhi: Lotus Collection, 1999. Print.
- Pesch, Ludwig. *The illustrated companion to South Indian classical music*. Delhi: Oxford University Press, 1999. Print.
- Pesch, Ludwig. *The Oxford illustrated companion to South Indian classical music*. 2nd



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ed. New Delhi: Oxford University Press, 2009. Print

- Pandey, Sudhakar. *Glimpses of ancient Indian poetics from Bharata to Jagannaṭ, tha.* Delhi, India: Sri Satguru Publications, 1992. Print.
- Rajendran, C. *Abhinayadarpana: text with English translation and notes.* Delhi: New Bharatiya Book Corporation, 2007. Print.
- Dr P VS Subramanyan, Jayadeva's Geetha Govindam (Text in Sanskrit with transliteration and meaning in English), Giri Books Publication
- Mallika Sreekumar, Ashtapadi, current Books Trissur
- Svami Satya Sangananda Sarasvathi, Sree Saudarya lahari, The descent, Yoga Publication trust, Mungr, Bihar

EXTERNAL ELECTIVE

1. PBHM/S 10928 Comprehensive Analysis of The Text Abhinayadharpana

Module: 1 – Preliminaries

Module: 2 – Nritya, Nritya and Natya and Siro, Drishti and Greeva Bhedas

Module: 3 – Hastabhinaya

Module: 4 – Pada Bh Nritya, Nritya and Natya and Siro, Drishti and Greeva Bhedasdas and Gati Bhadas

- Coomaraswamy, Ananda K. The mirror of gesture, being the Abhinaya darpana of Nandikesvara, New York: E. Weyhe, 1936. Print.
- Rajendran, C. Abhinayadarpana: text with English translation and notes. Delhi: New Bharatiya Book Corporation, 2007. Print.
- Abhinayadarpana of Nandikesvara – ed and trans by Dr. Manmohan Ghosh Calcutta, 1957
- Abhinayadarpana of Nandikesvara – ed and trans by Dr. P.S.R. Appa Rao Hyderabad, 1987.
- Message of Movements – Anitha Shanmukh

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2. PBHM/S 10929 Basics of Thala. (Practical)

Module: 1 – Basic exercises

Module: 2 – Sapta Thalās and Angas

Module: 3 – Jaathi Bhedas

Module: 4 – Chappu Thalās

- S Bhagyalakshi, *Approch to Bharatanatyam*, TVM, DC Books Publication, 1987. Print
- Parashala Ravi, *Talamanjari*, TVM, DC Books Publication, 1992. Print
- P Sambamoorthy, *South Indian Music, Vol 4*, Chennai, Indian Music Publishing House, 1999. Print.
- Parashala Ravi, *Mridangabodhini*. TVM, Nalanda Publication.
- P T Chelladurai, *Splendour of South Indian Music*
- P K Vijayabhanu, *Nrittaprakashika*

3. PBHM/S 10930 Introduction To South Indian Musical Instruments

Module: 1 – Tatam, Avanadham

Module: 2 – Ghanam, Sushiram

Module: 3 – Musical instruments used for Dance

Module: 4 – Significance of musical instruments in Dance

ESSENTIAL READINGS

- Parashala Ravi, *Talamanjari*, TVM, DC Books Publication, 1992. Print
- P Sambamoorthy, *South Indian Music, Vol 4*, Chennai, Indian Music Publishing House, 1999. Print.
- Parashala Ravi, *Mridangabodhini*. TVM, Nalanda Publication.
- P T Chelladurai, *Splendour of South Indian Music*
- P K Vijayabhanu, *Nrittaprakashika*
- A. K. Ravindranad, *Dakshinendyan sangeetham*
- Sangeetha sastra Pravesika
- Parashala Ravi, *Talamanjari*, TVM, DC Books Publication, 1992. Print
- P Sambamoorthy, *South Indian Music, Vol 1 to 5*, Chennai, Indian Music Publishing House, 1999. Print.



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- Parashala Ravi, *Mridangabodhini*. TVM, Nalanda Publication.
- P T Chelladurai, *Splendour of South Indian Music*
- P K Vijayabhanu, *Nrittaprakashika*

4. PBHM/S 10931 Preliminary Practical Lessons of Bharathanatyam (Ptactical)

Module: 1 – Basic exercises

Module: 2 – Basic Adavus

Module: 3 – Hastamudras

Module: 4 – Basics of Abhinaya

ESSENTIAL READINGS

- Natana Adavugal (Tamil), *S Balachandra Raju*, Published By Sivaranjani, Publications, Chennai
- Adavu, Ratnakumar.
- Nataraja In Art, Thought And Literature, *G Sivarama Murthy*
- Nataraja The Dancing God, *P Banerjee*
- Natiyathil Pudhiya Padaigal” (Tamil)
Udupi Lakshminarayan
- S. Bhagyalakshmi, Approach to Bharathanatyam, CBH publications, 1992.
- Dr. Sandhya Purecha “Theory And Practice Of Angikabhinaya In Bharatanatyam”, Published by Bharatiya Vidya Bhavan, Mumbai



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