



SREE SANKARACHRAYA UNIVERSITY OF SANSKRIT, KALADY

**DEPARTMENT OF BHARATHANATYAM , 2014-15
SYLLABUS FOR POST GRADUATE PROGRAMME**

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



SREE SANKARACHARYA UNIVERSITY OF SANSKRIT, KALADY
M.A. BHARATANATYAM

Syllabus

2014 - 2015

Programme Structure

Medium of Instruction : English

Marks/Grade : Half for Theory and Half for Practical

Evaluation: Continuous and spread out to Performance in theory classes, assignments and practical besides the end semester written examination (50 % for written examination and 50 % for internal assessment based on Performance in theory classes, assignments and practical classes)

Courses		Duration	Credit
Core	Elective		
12	4	4 Semesters	64

Semester	Course	Type	Credit
I st	PBHM 3200 General Introduction to the Indian Classical Dance	Core -1	4
	PBHM 3201 Theory of the Folk Dance Tradition in India	Core -3	4
	PBHM 3202 Comparative Study of Bharathanatyam with other Classical Dance Forms (Practical)	Core - 3	4
	PBHM 3203 Dance Texts and Commentaries in Sanskrit	Elective -1	4
II nd	PBHS 3204 Rasa Theory in Bharathanatyam	Core - 4	4
	PBHS 3205 Angikabhinaya in Bharathanatyam	Core - 5	4
	PBHS 3206 Dance Compositions in Bharathanatyam (Practical)	Core- 6	4
	PBHS 3207 Principles of Dance Music	Elective -2	4
III rd	PBHM 3208 Notation System in Bharathanatyam (Practical)	Core-7	4
	PBHM 3209 Adavu theory and practice	Core-8	4
	PBHM 3210 Complex rhythms in Bharathanatyam	Core-9	4
	PBHM 3214 Basics of Kutiyatam	Elective -3	4
IV th	PBHS 3211 Bharathanatyam Today	Core -10	4
	PBHS 3212 Methods of Choreography (Pract.)	Core - 11	4
	PBHS 3213 Methods of Research in Performing Arts	Core-12	4
	PBHS 3215 Aesthetics and Theatre in Classical India	Elective -4	4

1. It is mandatory for the students of this Course to do a production expressing their skill in choreography.
2. It is mandatory for the student of this Course to do a Term Paper on a relevant theme by using research methodology.



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SEMESTER -I

Core & Elective Courses

Core I General Introduction to the Indian Classical Dance

- Unit I - Beginning of Classical Dance in India: Archaeological Indications-References in the Vedic, Post- Vedic, Epic, Puranic Texts – Mentions in the Arthasastra and Sanskrit Plays. The Art of Dancing described in Cilappatikaram and Manimekalai Santikkuttu and Vinodakkunu.
- Unit II - Classical Dance Theory : Dance Related chapters of Natyasastra – Basic Principles of Natyasastra – Nrntam, Nrtyam and Natyam- the Margi and Desi Traditions.
- Unit III - Institutions and Traditions of Classical Dance in India : Royal Court and Courtesans – the Devadasi Institution – The Temple's Institutional Patronage- BharataNatyam and the South Indian Temple.
- Unit IV - Practical Lessons

Kantham and Sankiram- Jatisvaram Misram

Readings

- Surendranath Dikshit, Bharata and Bharatiya Natyakala, Motilal Banarasidas
- M. Ramakrishna Kavi Bharatakesa, Munshiram Manoharlal
- Godavari divan Ketkar ed. Bharata Muni's Natyasastra, Popular Prakasham.
- Sureshchandra Banarji et.al eds. Fundamentals of Indian Music and Dance, L.D. Institute of Indology, Ahamedbad.
- Kapila Vatsyayan, Indian Classical Dance, New Delhi.
- Ananda Coomaraswamy and Gopalakrishnayya Duggirala, Mirror of Gesture, New Delhi.
- Kumkum Mohanty, The Odissi Dance, Delhi University
- D.N. Patnaik, Odissi Dance, Khairagad University.
- K.V. Seetharam, Indian Dancing, Adayar Library.
- H. Krishna Sanstri. South Indian Images of God and Goddess, Hyderabad University.



Dharmarajan

DR. DHARMARAJAN P.K.
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Core 2- History of the Folk Dance Tradition in India

- Unit I Meaning and Definition of the Folk Dance – Dance and the Primitive Folk Centuries of Continuity and change – Folk Dance Survival
- Unit II Classical Dance and Folk Dance – Basic Differences between Classical Dance and the Folk Dance – Mutual influences between the two – Professionalisation of folk Dance and the relationship with Martial Arts- The case of Kalarippayattu.
- Unit III Major Folk Dances and Dance Festivals in India with Special reference to Kerala (Teyyam Purakkali etc.)
- Unit IV Practical Lessons
Continuation of Alarippu and Jatisvaram

Readings

- Reginald Massey, India's Dances: Their history, technique and repertoire . New Delhi, abhinav, 2004.
- Manorama Sharma, Folk India: A comprehensive study of Indian folk music and culture.
- New Delhi, SundeepPrakashan, 2004, 11 volumes
- BalwantGargi, Folk Theatre of India, Seattle and London : University of Washington Press, 1966.
- KapilaVatsyayan, Traditions of Indian Folk Dance, Delhi, 1976
- V.N.Adatila, Folk Dances in India, Kharagarh University
- U.S.KrishnaRao, Panorama of Indian Dance, Sadguru Publications, Delhi
- K.V. Sreetharan, Indian Dancing Hyderabad University.

Core- 3 Comparative Study of techniques of Bharathanatyam with other Classical Dance Forms

- Unit I - Theory of Nrta Body Karana-s
- Unit II - Meaning and definition of Abhinaya – Language of Gestures- Their Structure and function.
- Unit III - Music and Literature – structure function and contrasts- Meaning and definition of both in Natyasastra.
- Unit IV - Practical Lessons
Continuation of Alarippu and Jatisvaram



Readings

- P.S.R.AppaRao, Abhinayadarppanam of Nandikeswara, Vipla Printers (P) Ltd. Shankar Matt, Hyderabad, 500 044.
- C.Rajendra Ed. Abhinayadarppana of Nandikesa, Thrissur.
- SurendranathDikshit, Bharata and BharatiyaNatyakala. MotilalBanarasidas
- M.RamakrishnaKavi, Bharatakosa, MunshiramManoharlal
- Godavari Ketkar ed. Bharta Muni's Natyasastra, Popular Prakashan
- SureshchandraBanarji et.al. Fundamentals of Indian Music and Dance L.D. Institute of Indology ,Ahamedbad.
- Adva. Rangacharya, Introduction to Bharata'sNatyasastra, Mumbai
- B.V. Narayanaswamy Naidu et.al. eds. Tandavalkshana, MunshiramManoharlal
- SandhyaPurecha, Theory and Practice of Angikabhinaya, Mumbai.

Elective I- Dance Texts and Commentaries in Sanskrit

- Unit I -The Natyasastra Text – Structure and Composition – Commentaries of Natyasastra – Dasarupaka- Natyadarpana – Sangitaratnakara- Nittaratnavali.
- Unit II -Nattuvangamand its importance
- Unit III - Sringara and Bhakti in Dance – Gitagovinda – Soundaryalahari
- Unit IV - Practical Lessons
Sabdham/Kirttanam

Readings

- P.S.R. AppaRao, Abhinayadarppanam of Nandikeswara. Vipla Printers (P) Ltd., Shankar, Matt, Hyderabad- 500 044.
- C Rajendran Ed. Abhinayadarppana of Nandikesa, Thrissur
- S.Bhagyalakshmy, Approach to Bharatanatyam, Triplicae, Chennai
- SurendranathDikshit, Bharata and BharatiyaNatyakala, MotilalBanarasidas
- M.RamakrishnaKavi, Bharatakosa, MushiramManoharlal
- Godavari Ketkhar ed. Bharata Muni's Natyasastra, Popular Prakashan
- Sunil Kothari ed. Bharatanatyam, Tata Press, Bombay
- G.K. Bhat, BharatanatyamManjari, BORI, Poona
- SureshchandraBanarjiet.al.eds, Fundamentals of Indian Music and Dance, L.D. Institure of Indology, Ahamedbad.
- KapilaVatsyayan, Indian Classical Dance, New Delhi.



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- AdyaRangacharya, Introduction to Bharata'sNatyastra, Mumbai.
- AndraCoomaraswamy and GopalakrishnayyaDuggirala, Mirror of Gesture, New Delhi.
- G.K. Bhat, Rasa Theory, Baroda.
- B.V. Narayanaswamy Naidu et.al. eds. Tandavalakshana, Munshiram, Manoharlal
- Mrinalini Sarabhai, Understanding Bharatanatyam, Ahamedbad.
- SandhyaPurecha, Theory and Practice of Angikabhinaya, Mumbai

SEMESTER II

CORE & ELECTIVE COURSE

Core 4 – Rasa Theory in Bharatanatyam

- Unit I - Rasa and Bhava – Their kinds and states
- Unit II - NayikaNayakaBheda
- Unit III - Four Types of Abhinaya :Angika, Vacika, Aharya and Samanya
- Unit IV - Practical Lessons

Continuation of Sabdam/ Kirttanam

Readings

- SandhyaPurecha: Theory and Practice of Angikabhinaya, Mumbai
- P.S.R. AppaRao, ABhinayadarppanam of NandikeswaraVipla Printers (P) Lic Shankar Matt Hyderabad, 500 044
- S.Bhagyalakshmy, Approach to Bharatanatyam, Triplicane, Chennai
- SurendranathDilshitBharata and BharatiyaNatyakala, MotilalBanarasidas
- M.RamakrishnaKavi, BharatakosaMunshiramManoharlal
- Godavari Ketkar ed. Bharata Muni's Natyastra, Popular Prakashan
- Sunil Kothari ed. Bharatanatyam, Tata Press, Bombay.
- GK BhatBharathanatyaManjari BORI Poona
- SureshchandraBanarji et al eds. Fundamentals of Indian Music and Dance L.D. Institute of Indology. Ahmedbad.
- AdyaRangacharya, Introduction to Bharata'sNatyastra, Mumbai.
- G.K.Bhat Rasa Theory Baroda.
- BV Narayanaswamy Naidu et.al eds. Tandavalakshana, MunshiramManoharlal.




 F. DHARMARAJ P.K.
 Vice-Chancellor
 Sankaracharya University of Sanskrit
 Kalyadi, Ernakulam, Kerala-683 574

Core 5 – Angikabhinayam in Bharatanatyam

Gestures and Expansions in legmovements

- Unit I- Hasta and kinds of hastaviniyoga –Asamyukta – Main hasta gestures.
- Unit II- Nrta hasta – Dikpala hasta – Dassavatara hasta-Jati hasta –Bandha hasta-Navagraha hasta.
- Unit III - Padakrama - Padabheda –Utplvana – BramaraiGulfa – Parsni – Caranaguli – Caranatalabheda –Caribheda :Bhumicari – Pdacari

Unit IV- Practical Lessons

Appropriate Lessons as selected by the instructor.

Readings.

- Hasatalakshanadipika Inter
- SandhyaPurecha. Theory and Practice of Angikabhinaya, Mumbai
- B.V. Narayanaswamy Naidu et.a.ed.s. Tandavalakshana, MunshiramManoharlal
- P.S.R. AppaRaoAbhinayadarpanam of Nandikeswara, Vipla Printers(P) Ltd, Sankat Matt, Hyderabad- 500 044
- S.Bhagyalakshmy, Approach to Bharatanatyam, Triplicane, Chennai
- SurendranathDikshit, Bharata and BharatiyaNatyakala, MotilalBanarasidas.
- Godavari Kerkare ed. Bharata Muni's Natyasastra, Popular Prakasham
- Sunil Kothari ed. Bharatanatyam, Tata Press, Bombay
- G.K. Bhat, BharatanatyManjari, BORI, Poona
- SureshchandraBanarjiet.at.ed.s. Fundamentals of Indian Music and Dance L.D Institute of Idology, Ahmedbad.
- AdyaRangacharya, Introduction to Bharata'sNatyasastra, Mumbai.

Core 6 – Dance Compositions in Bharatanatyam

- Unit I - Fundamentals of the Dance Structure of Bharatanatyam- Basic Principles of the Composition.
- Unit II - Kinds of Compositions in Bharatanatyam – Concept of Margam – Gradual Development.
- Unit III - Different Approaches in terms of Iconography and thematic contexts of Compositions.

Unit IV - Practical Lessons Varnam(Any traditional)



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Readings

- SureshchandraBanarji et.al. eds. Fundamentals of Indian Music and Dance, L.D. Institute of Indology, Ahamedbad.
- S. Bhagyalakshmy, Approach to Bharatanatyam, Triplicane, Chennai
- Sunil Kothari ed. Bharatanatyam, Tata Press, Bombay.
- KapilaVatsyayan, Indian Classical Dance, New Delhi.
- AdyaRangacharya Introduction to BharataNatyasastra, Mumbai
- B.V. Narayanaswamy Naidu et.al.eds. Tandavalakshana, MunshiramManoharlal
- Mu... Sarabhai, Understanding Bharatanatyam, Ahmedbad
- SandhyaPurecha, Theory and Practice of Angikabhinaya, Mumbai
- T.A. GopinathaRao, Elements of Hindu Iconology (Vols)

Elective 2- Principle of Dance Music

- Unit I - Dance, Music and Kacheri : Differences in Approaches and Execution
Unit II - Traditional Dance Music :Margam
Unit III -History of Dance Music and Musical Instruments in South India
Unit IV - Practical Lessons – Continuation of Varnam

Readings

- SureshchandraBanarjiet.al.eds. Fundamentals of Indian Music and Dance L.D. Institute of Idology, Ahmedbad. SarangiDevan, SangitaRatnakaram, Music Mahal, Chennai
- MuthayyaBhagavathi, Sangitakalpadrumam
- BhagyalakshmiAbhinayasangitam Kerala Press Club, Thiruvananthapuram
- LeelaOmacheri, Abhinayasangitam, Delhi University
- DeeptiOmcheriBalla, Abhinayachandrika, Delhi
- Parassala Ravi, Mridangabodhini, Bhasha Institute, Thiruvananthapuram
- P.S.Sambamurthy, The Flute, Indian Music Publications
- Chaitanyadeva, Musical Instruments of India, MunshiramManoharlal
- R.RangaramanujaIyyankar, History of South Indian Music, Vipanchi Cultural Trust, Mumbai.
- B.V. Narayanaswamy Naidu et.al. eds. Tandavalakshana, MunshiramManoharlal
- SandhyaPurecha, Theory and Practice of Angikabhinaya, Mumbai

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



SEMESTER III

Core & Elective Course

Core 7 Notation System Bharathanatyam

- Unit I -Notating the Raga, Basic Principles
Unit II -Notations of the Principle Dance Raga –s
Unit III -Notations of Raga-s used in Bharatanatyam
Unit IV - Practical Lessons

As decided by the Instructions in any traditional items

Readings

- SureshchandraBanarjiet.at.eds. Fundamentals of Indian Music and Dance. L.D Institute of Indology, Ahamedbad
- SarangaDevan, SangitaRatnakaram, Music Mahal, Chennai
- MuthayyaBhagavathi, Sangitakalpadrumam
- SurendranathDikshit, Bharata and BharatiyaNatyakala, MotilalBanarasidas
- Sunil Kothan ed. Bharatanatyam, Tata Press, Bombay
- AdyaRagacharya, Introduction to Bharata'sNatyasastra, Mumbai
- B.V. Narayanaswamy Naidu et.eds. Tandavalakshana, MunshiramManoharlal
- Mrinalini Sarabhai, Understanding Bharatanatyam, Ahamedbad
- SandhyaPurecha, Theory and Practice of Angikabhinaya, Mumbai.

Core 8 – Adavu : Theory and Practice

- Unit I -Karana and Angahara in Natyasastra- Evolution of Adavu
Unit II -Adavu as the basic unit of Nrta- Kinds of Adavu – The classical ten kinds (disabhedha) Theirpermutations and combinations
Unit III -Local Variations of Adavu kinds – Differing emphasis on Cari . Tala and Jati

Unit IV -Practical Lessons

As Decided by the instructor

Readings

- P.S.R. AppaRao, Abhinayadarppanam of Nandikeswara, Vipla Printers (P) Ltd., Shankar Matt, Hyderabad 500 044.
- SandhyaPurecha, Theory and Practice of Angikabhnaya, Mumbai
- B.V.Narayanaswamy Nadu et.al. eds. Tandvalakshna, Munshiram, Manoharlal
- S.Bhagalakshmy, Approach to Bharatanatyam, Triplicane, Chennai
- SurendranathDikshit, Bharata and BharatiyaNatyakala, MotilalBanarasidas



- M.RamakrishnaKaviBharatakosa, MunshiramManoharlal
- Godavari Ketkar ed. Bharata Muni's Natyasastra, Popular Prakashan
- Sunil Kothari ed. Bharatanatyam, Tata Press, Bombay
- G.K. Bhat, Bharatanatyamanjari, BORI, Poona
- AdyaRangacharya, Introduction to Bharata'sNatyasastra Mumbai.
- AnandaCoomaraswamy and GopalakrishnayyaDuggirala, Mirror of Gesture New Delhi.
- G.K. Bhat, Rasa Theory Baroda.

Core 9 – Complex Rhythms in Bharatanatyam

- Unit I - Tala in Dance – Basics of tala and its use in classical dance – Relation between tala and nrta.
- Unit II - Varieties of tala in BharatanatyamSaptatala :Dhruva- Mathya – Rupaka – Jhampa- Triputa- Ata- Eka.
- Unit III - DasatalaPrana- Kalani- Margam- Kriva- Angam – Graha- Jati- Kala- Laya- Yati – and Prastara.
- Unit IV - Practical Lessons

As decided by the Instructor in any traditional items

Readings

- SureshchandraBanarjiet.al.ends. Fundamentals of Indian Music and Dance. L.D Institute of Indology, Ahamedbad.
- Parasala Ravi, Mridangabodini. Bhasha Institute. Thiruvananthapuram
- P. Sambamurthy, the Flute, Indian Music Publications
- Chaitanyadevan. Musical Instruments of India, MunshiramManoharlal.
- R. RangaramanujaIyyankar, History of South Indian Music, Vipanchi Cultural Trust, Mumbai
- P.S.R AppaRao, Abhinayadarppanam of Nandikeswara, ViplaPrinters(p) Ltd. Sankar Matt. Hyderabad 500 044.
- AdyaRangacharya, Introdouction to Bharat's Natyasasta, Mumbai
- B.V, Narayanaswamy Naidu et.al.eds. Tandavalakshana, MunshiramMancharlal .
- SandhyaPurecha, Theory and Practice of Angikabhinaya, Mumbai.

M. K.
DR. DHARMARAJAN P.K.
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SEMESTER IV
Core & Elective Course

Core 10- Bharatanatyam Today

- Unit I – Historical Outline Bharatanatyam
- Unit II - Traditional Institutional base – Changing Patronage – Patrons today – Modernization and Reforms in costumes, Coiffeurs and Presentation – New Experiments
- Unit III - Teachers – Approaches – Contributions of Individual Institutions, Fine Arts Colleges and Universities – Status of Bharatanatyam today in India and Abroad.

Unit - Practical Lessons

Readings

- S. Bhagyalakshmy, Approach to Bharatanatyam, Triplicane, Chennai
- Sunil Kothari ed. Bharatanatyam, Tata Press, Bombay
- G.K. Bhat. BharatanatyaManjari .BORI . Poona
- SureshchandraBanarjiet.al.eds Fundamentals of Indian Music and Dance, L.D Institute of Indology, ahamedbad.
- KapilaVatsvayam, Indian Classicval Dance, New Delhi.
- AdyaRangacharya Introduction to Bharata'sNatyastra, Mumbai.
- Mrunalini Sarabhai, Understanding Bharatanatyam, Ahmadabad.
- SandhyaPurecha, Theory and Practice of Angikabhinaya, Mumbai.

Core II - Method of Choreagrahy

- Unit I - Fundamentals of Classical Indian Dance – Choreographic Tradition in India.
- Unit II - Modern Methods and techniques of Choreagrahy.
- Unit III - Famous Choreographers of Indian Classical Dances.
- Unit IV- Practical Lessons.



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Dr. DHARMARAJAN P.K.
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- G.K. Bhat, Bharatanatyamanjari, BORI, Poona
- AdyaRangacharya. Introduction to Bharat's Natyasastra, Mumbai
- G.K. Bhat, Rasa Theory, Baroda
- SadbhyaPurecha. Theory and Practice Angikabhinaya, Mumbai

Core 12 – Methods of Research in Performing Arts

- Unit I - Basics of Methodology - Analytical Tools in Performing Arts Research
- Unit II - Conceptualizing Performing Arts – Theories of Performing Arts
- Unit III - Hermeneutics of Performing Arts
- Unit - Practical Lessons (Project Work) or Dissertation

Readings

- Mrnalini Sarabhai. Understanding Bharatanayam, Ahmedbad
- SandhyaPurecha, Theory and Practice of Angikabhinaya, Mumbai
- S. Bhagyalakshmy, Approach to Bharanatyam. Triplicane, Chennai
- SureshchandraBanarji et al eds. Fundamentals of Indian Music and Dance. L.D Institute of Indology, Ahemedabad
- AdyaRangacharya, Introduction to Bharata'sNatyasastra, Mumbai
- AnandaCoomaraswamy and GopalakrishnayyaDuggirala, Mirror of Gesture, New Delhi
- G.K Bhatt Rasa Theory, Baroda
- B.V Narayanaswamy Naidu et. al.eds.Tandavalakshana, MunshiramManoharlal.

Elective 4 – Aesthetics and Theatre in Classical India

- Unit I - The classical Indian soundaryasastra –Fundamental Concepts
- Unit II - Bharat's Aesthetic Theory
- Unit III - The Theory of Rasa Siddhanta – of Anandavardhana and Abhinavagupta.
- Unit - Practical Lessons in any traditional items

Dr. Dharmarajan P.K.
Vice-Chancellor
Sankaracharya University of Sanskrit
Kalamangalam, Ernakulam, Kerala-683 574



- G.K. Bhat, Bharatanatyamanjari, BORI, Poona
- AdyaRangacharya. Introduction to Bharat's Natyasastra, Mumbai
- G.K. Bhat, Rasa Theory, Baroda
- SadbhyaPurecha. Theory and Practice Angikabhinaya, Mumbai

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- Unit II - Conceptualizing Performing Arts – Theories of Performing Arts
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- SandhyaPurecha, Theory and Practice of Angikabhinaya, Mumbai
- S. Bhagyalakshmy, Approach to Bharanatyam. Triplicane, Chennai
- SureshchandraBanarji et al eds. Fundamentals of Indian Music and Dance. L.D Institute of Indology, Ahemedabad
- AdyaRangacharya, Introduction to Bharata'sNatyasastra, Mumbai
- AnandaCoomaraswamy and GopalakrishnayyaDuggirala, Mirror of Gesture, New Delhi
- G.K Bhatt Rasa Theory, Baroda
- B.V Narayanaswamy Naidu et. al.eds.Tandavalakshana, MunshiramManoharlal.

Elective 4 – Aesthetics and Theatre in Classical India

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- Unit - Practical Lessons in any traditional items.



DR. DHANANJAYAN P.K.
Vice-Chancellor
Sree Sankaracharya University of Sanskrit,
Kalamangalam, Kerala-683574

Readings

- G.K. Bhat, Rasa Theory Baroda
- P.S.R AppaRao, Abhinayadarppanam of Nandikeswara, Vipla Printers (P) Ltd Shankar Bhatt Hyderabad 500 044.
- S. Bhagyalakshmy, Approach to Bharatanatyam, Triplicane, Chennai
- SurendranathDikshit. Bharata and BharatiyaNatyakala, MotilalBanarsidas
- M Ramakrishna Ravi. Bharatkosa. MunshiramManoharlal
- Godavari Ketkar ed. Bharata Muni's Natyasastra Popular Prakasham
- G.K. Bhat, BharatanatyManjari, BORI, Poona
- SureshchandraBanarji et al eds. Fundamentals of Indian Music and Dance. L.D Institute of Indology, Ahemedabad
- AdyaRangacharya, Introduction to Bharata'sNatyasastra, Mumbai
- AnandaCoomaraswamy and GopalakrishnayyaDuggirala, Mirror of Gesture, New Delhi.
- B.V. NarayanaswamyNaidu et.al.edsPandavalakshmana, MunshiramManoharlal.
- SadbhyaPurecha. Theory and Practice Angikabhinaya, Mumbai
- George Kliger, ed. Bharatanatyam in Cultural Perspective .Manohar New Delhi.

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- P.S.R AppaRao, Abhinayadarppanam of Nandikeswara, Vipla Printers (P) Ltd Shankar Bhatt Hyderabad 500 044.
- S. Bhagyalakshmy, Approach to Bharatanatyam, Triplicane, Chennai
- SurendranathDikshit. Bharata and BharatiyaNatyakala, MotilalBanarsidas
- M Ramakrishna Ravi. Bharatkosa. MunshiramManoharlal
- Godavari Ketkar ed. Bharata Muni's Natyasastra Popular Prakasham
- Sunil Kothari ed. Bharatanatyam, Tata Press, Bombay
- G.K. Bhat, BharatanatyManjari, BORI, Poona
- SureshchandraBanarji et al eds. Fundamentals of Indian Music and Dance. L.D Institute of Indology, Ahemedabad
- Vyasan, Indian Classical Dance. New Delhi
- AdyaRangacharya. Introduction to Bharat's Natyasastra, Mumbai
- AnandaCoomaraswamy and GopalakrishnayyaDuggirala, Mirror of Gesture, New Delhi
- G.R.B Rasa Theory Baroda

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Vice-Chancellor
Sree Sankaracharya University of Sanskrit
Kalamadi, Ernakulam, Kerala-683 574



- B.V Narayanaswamy Naidu et. al. eds. Tandavalakshana, ...Manoharlal.
- Mrinalini Sarabhai. Understanding Bharathanatyam, Ahemedabad
- SadbhyaPurecha. Theory and Practice Angikabhinaya, Mumbai
- George Bliger ed. Bharatanatyam in Cultural Perspective, Manohar. New delhi 1993.
- Sunil Kothari ed. Bharatanatyam : Indian classical dance art Orient book distributer 1979.
- Sunil Kothari ed. Bharatanatyam, South Asia books 1997



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