



**SREE SANKARACHARYA UNIVERSITY OF SANSKRIT, KALADY**

**DEPARTMENT OF BHARATHANATYAM - 2020**

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



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

## SEMESTER I

### CORE COURSE – UBHM701 PRACTICAL – I

#### Module – I Fundamental Dance Unit Part - I:

- I.1- Movement vocabulary Basics
- I.2- Eye movements
- I.3- Neck Movements

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

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

#### Module – III - Fundamental Dance Unit Part – III

- III.1- Ta tai tai ta di tai tai ta ḍavu
- III.2- Tai ha tai hi ḍavu, Tai ya tai yi ḍavu
- III.3- Kōrvai ḍavu, Gudittumeṭṭu ḍavu

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

- IV.1- Samyuktha Hasta
- IV.2- Asamyuktha Hasta,
- IV.3- Samyuktha Hasta Viniyogam (1 – 5).

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

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

CO 3 Understand the awareness on Technical elements.

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



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

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.

CO	CO – Statement	PO / PSO	CL	KC	Class Sessions / Tutorial Hours	Lab / Field Hours	Assessment
CO1	Create a flexible performance body to mold a good performer	PO1,PO6/PSO4, PSO5	Ap	Pr			Practical assessment
CO2	Develop and condition the body before all practice sessions and performance	PO1,PO6/PSO4	U	Pr			Practical assessment
CO3	Understand the awareness on Technical elements.	PO1,PO6/PSO4, PSO5	Ap	Pr			Practical assessment
CO4	Analyze and improve the dance skills in talam and adavus.	PO1,PO6/PSO4, PSO5	U	Pr			Practical assessment
CO5	Create awareness on body part and its flexibility	PO1,PO6/PSO4, PSO5	Ap	Pr			Practical assessment
CO6	Understand the movements of the eye, head and neck which greatly enhance a dancer's facial expression.	PO1,PO6/PSO4, PSO5	Ap	Pr			Practical assessment

**Reference books:**

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



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



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

## **COMPLIMENTARY COURSE – UBHM715 COMPLIMENTARY 1- FUNDAMENTALS OF MUSIC AND THALA SYSTEM (PRACTICAL 1)**

### **Module - 1- Basic lessons of Music**

**I.1- Saptha Swaras**

**I.2- Swarasthanas**

**I.3- Raga Classification**

### **Module - 2- Musical Exercise -1**

**I. 1- Sarali Varisas and Madhyasthayi Varisas**

**I.2- Raga-Mayamalavagaula**

**I.3- Adi tala**

### **Module - 3**

**III.1- 7 thala names and anga**

**III.2- thala akshara**

**III.3- thala mathra**

### **Module - 4**

**IV.1- Basic thala exercise**

**IV.2-pancha jaathi**

**IV.3-pancha gathi**

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

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

**CO3- Application of Raga system of Carnatic music.**

**CO4- Understand 7Talas and Angas.**



*Dr. Dharmarajan P.K.*

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

CO5- Analyze Aksharakala and Maatra.

CO6- Differentiate Pancha Jathi and Pancha Gathi.

CO	CO – Statement	PO / PSO	CL	KC	Class Sessions / Tutorial Hours	Lab / Field Hours	Assessment
CO1	Understand the basic terminology of Carnatic music.	PO1,PO6/PSO4, PSO5	Ap	Pr			Practical assessment
CO2	Analyze the usage of swaras through Swaraprastharas or Exercises.	PO1,PO6/PSO4	U	Pr			Practical assessment
CO3	Application of Raga system of Carnatic music.	PO1,PO6/PSO4, PSO5	Ap	Pr			Practical assessment
CO4	Understand 7Talas and Angas.	PO1,PO6/PSO4, PSO5	U	Pr			Practical assessment
CO5	Analyze Aksharakala and Maatra.	PO1,PO6/PSO4, PSO5	Ap	Pr			Practical assessment
CO6	Differentiate Pancha Jathi and Pancha Gathi.	PO1,PO6/PSO4, PSO5	Ap	Pr			Practical assessment

**Reference books:**

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



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

- 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 1 – Fundamental Dance Unit Part – IV

I.1- Tai tai ta tam aḍavu

I.2- Dhi tai yum ta tā tai aḍavu

I.3- Sarikkal aḍavu, Kartarī aḍavu,

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

II.1- Mañḍi aḍavu

II.2- Tha Dhim kina Thom Adavu

II.3- Tērmānam 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 )



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



IV.3 Viniyogā-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.

CO	CO – Statement	PO / PSO	CL	KC	Class Sessions / Tutorial Hours	Lab / Field Hours	Assessment
CO1	Evaluate the technical aspects like Adavus Mudras, Viniyogas and Bhedas	PO1,PO6/PSO4, PSO5	Ap	Pr			Practical assessment
CO2	Understand the importance of Adavus in Bharathanatyam	PO1,PO6/PSO4	U	Pr			Practical assessment
CO3	Apply Viniyogas in dance	PO1,PO6/PSO4, PSO5	Ap	Pr			Practical assessment
CO4	Evaluate the usages of Mudras in dance	PO1,PO6/PSO4, PSO5	U	Pr			Practical assessment
CO5	Understand the practical knowledge of Padabheda	PO1,PO6/PSO4, PSO5	Ap	Pr			Practical assessment
CO6	Apply the evaluated concept of Bedas and Adavus in practical sessions	PO1,PO6/PSO4, PSO5	Ap	Pr			Practical assessment



*Dr. Dharmarajan*  
**DR. DHARMARAJAN**  
 Vice-Chancellor  
 Sree Sankaracharya University of Sanskrit  
 Kalamangalam, Kerala-683574

## Reference books:

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

## **COMPLIMENTARY COURSE – UBHS716 COMPLIMENTARY 2- FUNDAMENTALS OF MUSIC AND THALA SYSTEM (PRACTICAL 2)**

### Module - 1- Music terminology-1

I.1- Nada

I.2- Sruthi

I.3- Sthayi

### Module- 2- Musical Exercise-2

II.1- - Janda Varisas

II.2- Tarasthayi Varisas

II.3- Tala.

### Module- 3

III.1 35 thala names

III.2- 35 thala exercise

III.3- names of chappu thala



*Dr. Dharmarajan P.K.*

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



#### 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

CO	CO – Statement	PO / PSO	CL	KC	Class Sessions / Tutorial Hours	Lab / Field Hours	Assessment
CO1	Understand various combinations of Swara patterns.	PO1,PO6/PSO4, PSO5	Ap	Pr			Practical assessment
CO2	Analyze musical terms Nada,Sthayi and Sruthi.	PO1,PO6/PSO4	U	Pr			Practical assessment
CO3	Analyze 35 Tala through exercises	PO1,PO6/PSO4, PSO5	Ap	Pr			Practical assessment
CO4	Understand Chappu tala system.	PO1,PO6/PSO4, PSO5	U	Pr			Practical assessment
CO5	Understand the names and Aksharakala of Shadangas.	PO1,PO6/PSO4, PSO5	Ap	Pr			Practical assessment



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

CO6	Apply Thathakaram in Adi Tala in Three or Four speeds.	PO1,PO6/PSO4, PSO5	Ap	Pr			Practical assessment
-----	--	--------------------	----	----	--	--	----------------------

**Reference books:**

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

**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



*Dharmarajan*

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

II.1- Practical Performance

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

II.3- Formation of Thalass and types of counting

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

Rāgamālika, Miśra chāpu

Aayar shariyar

Neelamamayil

Skandane

Gōgulmbudhi

Venugānane

III.1- Practical performance

III.2- Sahitya and its meaning

III.3- Rendering of Shabdham

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

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

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

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

CO 1 Undersand the performing items

CO 2 Analyze and create the form Alarippu

CO 3 Understand the Jatis in performance

CO 4 Analyze the Adavus in a Korvai

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



*ban*

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



CO 6 Understand the application of Abhinaya in dance.

CO7 Apply the Viniyoga for more creativity in dance Coreography.

CO	CO – Statement	PO / PSO	CL	KC	Class Session / Tutorial Hours	Lab / Field Hours	Assessment
CO1	Undersand the performing items	PO1,PO6/PSO4, PSO5	Ap	Pr			Practical assessment
CO2	Analyze and create the form Alarippu	PO1,PO6/PSO4	U	Pr			Practical assessment
CO3	Understand the Jatis in performance	PO1,PO6/PSO4, PSO5	Ap	Pr			Practical assessment
CO4	Analyze the Adavus in a Korvai	PO1,PO6/PSO4, PSO5	U	Pr			Practical assessment
CO5	Understand the importance of Hand Gestures and Facial expression in dance.	PO1,PO6/PSO4, PSO5	Ap	Pr			Practical assessment
CO6	Understand the application of Abhinaya in dance	PO1,PO6/PSO4, PSO5	Ap	Pr			Practical assessment

**COMPLIMENTARY COURSE – UBHM717 COMPLIMENTARY 3-**

**FUNDAMENTALS OF MUSIC AND THALA SYSTEM (PRACTICAL 3)**

Module - 1- Musical Exercise-3

I.1- - Dhattu Varisās

I.2- Raga

I.3-Tala



*man*

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

Module - 2-Alankaras

II.1- Alankaras

II.2- Saptha Tala

II.3-Raga

Module 3

III.1-pancha nada

III.2- name of thala dasa praana

III.3 five varieties of thathikithom

Module 4

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

IV.2-varieties of yathi

IV.3- practice of ganda gathi in adi thala

CO1- Analyze the usage of Sapta talas through swaras .

CO2- Apply the swara combinations in different Talas.

CO3- Remember and recollect Tala anga and Aksharakala.

CO4- Apply Pancha nada.

CO5- Analyze Taladasapranas.

CO6- Apply 5 varieties of Tadhikithom .

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

CO8- Understand Yathi and its varieties.

CO	CO – Statement	PO / PSO	CL	KC	Class Sessions / Tutorial Hours	Lab / Field Hours	Assessment
CO1	Analyze the usage of Sapta talas through swaras .	PO1,PO6/PSO4, PSO5	Ap	Pr			Practical assessment



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

CO2	Apply the swara combinations in different Talas.	PO1,PO6/PSO4	U	Pr			Practical assessment
CO3	Remember and recollect Tala anga and Aksharakala.	PO1,PO6/PSO4, PSO5	Ap	Pr			Practical assessment
CO4	Apply Pancha nada.	PO1,PO6/PSO4, PSO5	U	Pr			Practical assessment
CO5	Analyze Taladasapranas.	PO1,PO6/PSO4, PSO5	Ap	Pr			Practical assessment
CO6	Apply 5 varieties of Tadhikithom .	PO1,PO6/PSO4, PSO5	Ap	Pr			Practical assessment

#### SEMESTER IV

#### CORE COURSE – UBHS 704 – PRACTICAL IV

#### Module I – Varnam – Any Traditional of the following.

Sankarabharana raga (manavi), ādi tala

Tōdi raga (roopamu), ādi

Ānandabhairavi (sakhiye) ādi

Sreeranjini (svami ne manam irangi), ādi

Devamanohari (unnai ninaindu), ādi

Kharaharapriya (mohamakine) ādi

Poorvikalyani (svamiye varasholladi), ādi

Kamasu (Velane), ādi

Husaini (Ye māyalādinān) , rūpaka

Nātakurinji (chalamēlara), ādi



Dharm

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



Kāamboji (Nādane azhaitu va), ādi

1.1- Practical Performance

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

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

**Module II – Padam– Any traditional of the following.**

Klayani (Taiyale), ādi

Surutti (Indendu vāci), Misrachapu

Aḍāna (Madhura madhura), ādi

Kanada (Alaipāyute), ādi

Kambohi (kāna kan koodi), ādi

Saveri (yatanai sonnalum), ādi

II.1- Practical Training

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

II.3- Exploring the possibilities of Sanchari

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

IV.1- Dasavathara Hastas, DevathaHastas

IV.2- Navagrahahastas, Ashtadikpalaka Hastas

IV.3- Jaati Hasta, Bhandhava Hastas

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

IV.1- Sthanakas, Utplavana Bhedas

IV.2- Bhramari Bhedas

IV.3- Chari Bhedas



*Dr. Dharmarajan P.K.*

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

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.

CO	CO – Statement	PO / PSO	CL	KC	Class Sessions / Tutorial Hours	Lab / Field Hours	Assessment
CO1	Perform Varnam the main piece in the Bharathanatyam consort	PO1,PO6/PSO4, PSO5	Ap	Pr			Practical assessment
CO2	Analyze and evaluate the Form Varnam	PO1,PO6/PSO4	U	Pr			Practical assessment
CO3	Evaluate and create Jathis and Korvai in performance	PO1,PO6/PSO4, PSO5	Ap	Pr			Practical assessment
CO4	Understand the application of different varieties of Mudras, and Pada Bhedas in performance.	PO1,PO6/PSO4, PSO5	U	Pr			Practical assessment
CO5	Understand the application of Sanchari in Performance	PO1,PO6/PSO4, PSO5	Ap	Pr			Practical assessment
CO6	Create a clear awareness of the technique, practice and the presentation of dance.	PO1,PO6/PSO4, PSO5	Ap	Pr			Practical assessment

**Reference books:**

- Music and Bharatanatyam – S Bhagyalakshmi



*Dr. Dharmarajan P.K.*

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

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

**COMPLIMENTARY COURSE – UBHS718 COMPLIMENTARY 4-  
FUNDAMENTALS OF MUSIC AND THALA SYSTEM (PRACTICAL 4)**

**Module - 1- Musical Form**

Unit 1 :- Vighneswara Geetam (Malahari Raga)

Unit 2:- Saraswathi Geetam (Mohana Raga)

Unit 3:-Ragas and Tala.

**Module - 2- Musical Form-**

II.1- Vishnu Geetham (Malahari Raga)

II.2- Vishnu Geetham (Kalyani Raga)

II.3-Ragas and Tala.

**Module 3**

III.1- pancha jaathi thathikidathom

III.2- thathikidathom in adi thala

III.3- thathikidathom in roopaka thaalam

**Module 4**

IV.1- thathikidathom in misra chappu

IV.2- thathikidathom on ghanda chappu

IV.3- simple korva making



*Dr. Dharmarajan P.K.*

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



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 Thatikithatom in Misra Chappu and Ghanda Chappu talas.

CO7- Create and evaluate simple Korva.

CO	CO – Statement	PO / PSO	CL	KC	Class Session s / Tutorial Hours	Lab / Field Hours	Assessment
CO1	Remember and Understand Janya Ragas.	PO1,PO6/PSO4, PSO5	Ap	Pr			Practical assessment
CO2	Analze Malahari, Mohana and Kalyani Ragas.	PO1,PO6/PSO4	U	Pr			Practical assessment
CO3	Understand simple songs like Geetams.	PO1,PO6/PSO4, PSO5	Ap	Pr			Practical assessment
CO4	Apply Panchajathi Tathikithatom.	PO1,PO6/PSO4, PSO5	U	Pr			Practical assessment
CO5	Apply Tathikithatom in Adi and Rupaka Talas.	PO1,PO6/PSO4, PSO5	Ap	Pr			Practical assessment
CO6	Apply Thatikithatom in Misra Chappu and Ghanda Chappu talas.	PO1,PO6/PSO4, PSO5	Ap	Pr			Practical assessment



*Mam*

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

## SEMESTER V

### Core Course – UBHM 705 – Practical V

#### Module I – Kertanam

Ne Uraippai – Ragamalika – Adi tāla

Jaganmōhana Krishna – Ragamalika – Adi tāla

Naḍanamādinan – Vasantha rāga – Kanda jāti aḍa tāla

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

I.1- Practical performance

II.2- Form and formation

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

#### Module 2 – Javali

Rāra yēra – Rāgamalika – Adi tāla

Chārumati – Kānaḍa raga – 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

III.1- Practical training

III.2- Understanding Sahity

III.3- Analysis of Sahitya and choreography

#### Module 4 – Recital of above forms (Music)

IV.1- Keerthanam

IV.2- Javali



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

### 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.

CO	CO – Statement	PO / PSO	CL	KC	Class Sessions / Tutorial Hours	Lab / Field Hours	Assessment
CO1	Analyze the application of Abhinaya in various items in the Bharathanatyam ensemble	PO5/PSO1	U	F			Assignment
CO2	Understand the historical Importance of various Kritis.	PO1/PSO1	U	F,C			Assignment
CO3	Perform Abhinaya items	PO1/PSO1	U	F			Seminar
CO4	Understand the concept of Sringara Bhakti	PO2/PSO1	An	Pr			Class Test
CO5	Understand the movements of the eye, head and neck can greatly enhance a dancer's facial expression	PO2/PSO1	U	F			Assignment
CO6	Analyze and evaluate main consort items like varnam, Keerthanam and Padam.	PO2/PSO1	U	F			Seminar



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



**Reference book:**

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

**CORE COURSE – UBHM 706 – PRACTICAL VI**

**Module 1 – Alarippu Chaturasram**

I.1- Practical Training

I.2- Form and Formation

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

**Module 2– PADAM**

II.1- Practical Training

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

II.3- Exploring the possibilities of Sanchari

**Module 3 – Revision of UBHM703 and UBHS704**

III.1-Alarippu Sabdham

III.2- Varnam, Padam

III.3- Padabhedas

**Module 4 – Revision of Mudras**

IV.1- Asamyutahastas and samyutahastas and its Viniyogas,

IV.2- Dasavathara Hastas, DevathaHastas, Navagrahahastas

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



*Dr. Dharmarajan P.K.*

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

CO 1 Understand the application of syllables in a Thala pattern

CO 2 Apply different Jaatis in Alarippu

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

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

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

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

CO	CO – Statement	PO / PSO	CL	KC	Class Session / Tutorial Hours	Lab / Field Hours	Assessment
CO1	Understand the application of syllables in a Thala pattern	PO5/PSO1	U	F			Assignment
CO2	Apply different Jaatis in Alarippu	PO1/PSO1	U	F,C			Assignment
CO3	Boost their confidence and reduce anxiety as they can remember the topics, choreographies and the methodologies covered some time ago.	PO1/PSO1	U	F			Seminar
CO4	Create new items and enhances the performance with the help of Hastabhinaya.	PO2/PSO1	An	Pr			Class Test
CO5	Apply Different Nayika Bhedas according to the poetry in performance.	PO2/PSO1	U	F			Assignment
CO6	Understand the creative side of dance that is Abhinaya part	PO2/PSO1	U	F			Seminar

**Reference books:**

- Music and Bharatanatyam – S Bhagyalakshmi
- Understanding Bharatanatyam – Mrinalini Sarabhai



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

CO5	Understand the differences and similarities of the classic forms and its respective states	PO2/PSO1	U	F			Assignment
CO6	Examine the influence of various cultures in their dance forms.	PO2/PSO1	U	F			Seminar

### Reference books

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

## **CORE COURSE UBHM714- PROJECT WORK**

### SEMESTER VI

## **CORE COURSE – UBHS 707 – PRACTICAL VII**

### Module 1 – jatisvaram,

I.1- Practical Performance

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

I.3- Formation of Thalas and types of counting

### Module 2 – Shabdham – Any traditional of the following.

II.1- Practical performance

II.2- Sahitya and its meaning



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



### II.3- Rendering of Shabdham

#### Module 3 – Thillana

##### III.1- Practical performance

##### III.2- Basic technical features of Thillana

##### III.3- Synchronization of kinetic movement with rhythmic syllables

#### Module 4 – Sloka

##### I.1- Training sessions

##### I.2- philosophy understandings on lyrics

##### I.3- choreographic analysis

#### 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

##### Basic steps of make-up

##### Assorted cosmetics and tools

##### Stage make -up of Bharathanatyam

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

##### Talam/symbols type

##### Steams and exponents



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

**Practice and application**

**Module 3 – Concert Presentation (studied in the syllabus)**

**Module 4 – Record Submission**

**Reference books:**

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

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

**Module – I Dance and ancient Tamil literature in Sangam age**

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

**Module – II Dance under the patronage of various dynasty**

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

**Module – III Mythological origin and Devadasi tradition**

- III.1- Mythological origin of Dance
- III.2- Origin of Devadasi tradition
- III.3- The World history of Devadasi tradition, Classification of Devadasis.

**Module – IV Cultural Social changes of Bharathanatyam in the context of Colonialization - 19<sup>th</sup> century**



*Handwritten signature*

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