

**A COMMON LAYOUT FOR REVISED SYLLABUS OF
POST GRADUATE PROGRAMMES
(OBTE-OUTCOME BASED TEACHING AND LEARNING)
SREE SANKARACHARYA UNIVERSITY OF SANSKRIT - 2019**

SYLLABUS OF M.A. BHARATHANATYAM - 2019

Content:

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

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.

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

**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.

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 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
5	Elective	PBHS 10928-10931 External Elective	4

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 Internal Elective	2
4	Elective	PBHM/S 10913-10927 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 Of India.	4
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 combination of Geetha, vaadya, Nritta hence the knowledge of Music and Rhythm once can mould up themselves as a performer
- 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 – Misrachappu 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	ApplyBody 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 theConstriction 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, Nritta 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		
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		

ESSENTIAL READINGS

- Bharatamuni's *Natyasastra*
- Jayasenapathi's *Nrittaratnavali*
- Ghoshal, S. N. *Elements of Indian aesthetics*. Varanasi: ChaukhambhaOrientalia, 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 MotilalBanarsidass, 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, NandiniPathipagam publications, 2007. Print.
- Anne Marie Gaston, *Bharatanatyam from Temple to Theatre*, New Delhi, Manohar publishers, 1996. Print
- Dr.SandhyaPurecha, Theory and practice of Angikaabhinaya.

SEMESTER II

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 skill in Abhinaya through the items like Keerthana.

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

Module: 2 Kshetranjayyapadam - (Any traditional), Padam(Any traditional),

Module: 3 Navarātrikīrthanam, Tillana.

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

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

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

Navaraagamaalika).

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

Module: 3 Musical and rhythmical knowledge of all forms

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 skill in Abhinaya through the items like Keerthana.	PO1 PO3 PO4	PSO2 PSO3 PSO5 PSO6	U An C	C P		

ESSENTIAL READINGS

- Dr.SandhyaPurecha,Theory and practice of Angikaabhinaya.
- LeelaVenkataramna, and PasrichaAvinash. *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.
- AshishKhokar, *Bharatanatyam*. New Delhi: Rupa& Co., 2002. Print.
- Shovana Narayan, *Bharatanatyam*. Gurgaon: Shubhi Publications, 2012. Print.
- PrathipaPrahlaad, *Bharatanatyam*. New Delhi: Wisdom Tree., 2004. Print.
- DaveshSoneji, *Bharatanatyam: a reader*. New Delhi: Oxford University Press, 2010. Print.
- Dr C Venugopalan Nair, *Mudras in Bharatanatyam*.
- P V Subramaniam, *Bharatanatyam*. New Delhi: SamkaleenPrakashan, 1980. Print.
- Suresh, VidyaBhavani. *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

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 Dasavathara of Jayadeva or Svathitirunnal

Module: 2 Bharatiyarkriti, Padam (Any traditional)

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 performance.	PO1 PO3 PO4	PSO2 PSO3 PSO5	R U A	C P		
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.SandyaPurecha Theory and practice of Angikaabhinaya

- Sunil Kothari. *Bharatanatyam: 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 PasrichaAvinash. *Odissi, Indian classical dance art = Odisi il, nritya*. Bombay: Marg Publications, 1990. Print.
- VeenaLondhe, *Hand book of Indian classical dance terminology*. Bombay, India: Nalanda Dance Research Centre, 1992. Print.
- K.Rao, *KuchipudiBharatam, 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.
- LeelaVenkataramna, and PasrichaAvinash. *Indian classical dance: tradition in transition*. New Delhi: Roli Books, 2002. Print.

SEMESTER IV

PBHS 10909 PRACTICAL V & PBHS 10910 PRACTICAL VI

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 Analyse the choreographic techniques of any traditional Padam

Module: 3 UtsavaPrabandham

Module: 4 Musical and rhythmical knowledge of all forms

Module: 1 PancharatnaKeerthanam

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 ability to construction of Korvais through Tillana.	PO1 PO3 PO4	PSO2 PSO3 PSO5	U An C	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. *Bharatanatyam: 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 PasrichaAvinash. *Odissi, Indian classical dance art = Odissi il, nritya*. Bombay: Marg Publications, 1990. Print.
- VeenaLondhe, *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.
- LeelaVenkataramna, and PasrichaAvinash. *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.
- AshishKhokar, *Bharatanatyam*. New Delhi: Rupa& Co., 2002. Print.
- Shovana Narayan, *Bharatanatyam*. Gurgaon: Shubhi Publications, 2012. Print.
- PrathipaPrahlaad, *Bharatanatyam*. New Delhi: Wisdom Tree., 2004. Print.

- Davesh Soneji, *Bharatanatyam: a reader*. New Delhi: Oxford University Press, 2010. Print.
- Dr C Venugopalan Nair, *Mudras in Bharatanatyam*.
- P V Subramaniam, *Bharatanatyam*. New Delhi: SamkaleenPrakashan, 1980. Print.
- Suresh, VidyaBhavani. *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, NandiniPathipagam publications, 2007. Print.
- Anne Marie Gaston, *Bharatanatyam from Temple to Theatre*, New Delhi, Manohar publishers, 1996. Print
- Dr.SandhyaPurecha, Theory and practice of Angikaabhinaya.

SEMESTER WISE THEORY COURSE DETAILS

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

SEMESTER I

COURSE LEARNING OUTCOMES

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

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

Module: 1 – General Introduction To The Indian Classical Dance Forms’

Module: 2 – The typical features of Classical dance forms of India

Module: 3 – Southern India’s classical forms (Kathakali, Mohiniyattam, Bharatanatyam, Kuchipudi)

Module: 4 – North and east India’s classical forms (Kathak, Oddissi, Manipuri, Sattriya)

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 PSO5	U An E	C P		
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ESSENTIAL READINGS

- Mohan Khokar, *Traditions of Indian classical dance*. 2nd rev. and enl. ed. New Delhi: Clarion Books, 1984. Print.
- Sunil Kothari. *Bharatanatyam: 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 PasrichaAvinash. *Odissi, Indian classical dance art = Odissi, nritya*. Bombay: Marg Publications, 1990. Print.
- VeenaLondhe, *Hand book of Indian classical dance terminology*. Bombay, India: Nalanda Dance Research Centre, 1992. Print.
- K.Rao, *KuchipudiBharatam, 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.
- LeelaVenkataramna, and PasrichaAvinash. *Indian classical dance: tradition in transition*. New Delhi: Roli Books, 2002. Print.

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 Grandhakarthas (authors).

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.

PBHM 10903 THE NOTION OF DANCE IN TEXTUAL TRADITIONS OF INDIA.

- **Module: 1** – Detail study of prevalent traditional theatres on Dance
- **Module: 2** – An overview of Natyasastra
- **Module: 3** – Aesthetics – A Detailed View
- **Module: 4** – 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 Adavus.	PO1 PO3 PO4	PSO5	U An	C P		
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	PO3	PSO2	U	C		

	forms popular in various times.		PSO5	E			
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: ChaukhambhaOrientalia, 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 MotilalBanarsidass, Delhi, 1989. Print.
- 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.Analyse 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. Analyse the technical peculiarities of various dances forms of the world

Module: 1 – Basic Information about Ballet, Ancient Greek, Italian Ballet, France

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

Module: 3 – Romantic Ballet, Russian Ballet

Module: 4 – American Ballet, American modern Dance

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	PO1	PSO1	U	C		

	backgrounds of Indian dance and International dance.	PO3	PSO5	An			
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		

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

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	PO3	PSO1	U	P		

	research methodology in a research work		PSO2 PSO5				
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 Methodology in a more appropriate manner	PO1 PO3 PO4	PSO2 PSO5	U An	P		

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

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 Dance forms

Module: 2 – The features of Ritual dance forms

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

Module: 4 – Ritual dance forms of 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	Analysethe values and	PO1	PSO1	An	C		

	cultural relevance of the Non – Classical dance forms	PO3 PO4	PSO2 PSO5	E	P		
CO6	Evaluate the individualities of classical and non – classical dance forms.	PO1 PO3 PO4	PSO1 PSO2 PSO5	U An E	C P		

ESSENTIAL READINGS

- Davies, Sandra. *The music of India: musical forms, instruments, dance, & folk traditions*. Vancouver: Pacific Educational Press, 1993. Print.
- Gaḷ,,ragiḷ,, 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
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
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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,
KutralaKuravanji

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.
- AshishKhokar, *Bharatanatyam*. New Delhi: Rupa& Co., 2002. Print.
- Shovana Narayan, *Bharatanatyam*. Gurgaon: Shubhi Publications, 2012. Print.
- PrathipaPrahlad, *Bharatanatyam*. New Delhi: Wisdom Tree., 2004. Print.
- DaveshSoneji, *Bharatanatyam: a reader*. New Delhi: Oxford University Press, 2010. Print.
- Dr C Venugopalan Nair, *Mudras in Bharatanatyam*.
- P V Subramaniam, *Bharatanatyam*. New Delhi: SamkaleenPrakashan, 1980. Print.
- Suresh, VidyaBhavani. *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, NandiniPathipagam 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'sNatyasastra.
- ManmohanGhosh, Natyasastra, Volume – I & II
- N. P. UnniNatyasastra, Volume – I & II
- K.P. NarayanapisharaodyNatyasatra .
- 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 VasudevaSastry& G NagarajaRao

3. PBHM/S 10915 Importance of Vaggeyakaras In Dance

Module: 1 – Meaning and Value of Vageyakaraaras

Module: 2 – Annamacharya, Siddendra Yogi, Arunagirinathar, Talappakam Composers, Muttutandavar, SubramanyaBharathi

Module: 3 – Purandaradasa, Syamasastri, Tyagaraja, MuthuswamiDekshitar, Narayanateertar, SubbaramaDeekshitar, SubharayaSastri.

Module: 4 – Tanjore Brothers, MuthayyaBhagavatar, Papanasam Sivan, Javali composers, UttukaduVenkadaSubbaya, 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 BalambalMeenakshisundaramSundaram. *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.

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

Module: 1 – Saptaswaras

Module: 2 –Saralivarisas

Module: 3 –Alankaras
Module: 4 –All Recital Items

ESSENTIAL READINGS

- Pro. P. Sambhamoorthi, South Indian Music Volume 1 to 5
- A. K. Ravindranad, Dakshinendyansangeetham
- P. T. Chelladhure, Spender of south Indian Music
- SangeethasastraPravesika

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

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

Module: 1 – Contemporary Bharathanatyam dancers of India
Module: 2 – Innovative choreographies in Bharathanatyam
Module: 3 –Importance of dance in education
Module: 4 – Major Dance institutions in India

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

Module: 1 – 35 Taala system, Notation of panchajaathi ‘*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

8. PBHM/S 10920 Appreciation of Indian Classical Dances

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

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 GeethaGovinda of Jayadeva, The Soundaryalahari of AdiSankara

Module: 4– Kriti-s of Trinities

Books Recommended:

- Coomaraswamy, AnandaK..*The mirror of gesture, being the Abhinayadarpana of Nandikesl̥vara*,. New York: E. Weyhe, 1936. Print.
- Ghosh, Manomohan. *Natyasastra*. Calcutta: ManishaGranthalaya., 1956/1967. Print.
- *Natyadarpana of Ramacandra and Gunancandra*. Baroda: Oriental Institute, 1959. Print.
- Pandey, Sudhakar. *Glimpses of ancient Indian poetics from Bharata to Jagannaḥ, 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'sGeethaGovindam (Text in Sanskrit with transliteration and meaning in English), Giri Books Publication
- MallikaSreekumar, Ashtapadi, current Books Trissur
- SreeSankaracharya, Saudaryalahari, Ganesh and co publication, 2003 Print
- SvamiSatyaSanganandaSarasvathi, SreeSaudaryalahari, 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

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

Module: 1 – General introduction to Banis of Bharathanatyam

Module: 2 –TanjavoorBani, VazhavorBani

Module: 3 – PantanallurBani

Module: 4 –KalakshetraBani

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

Module: 1 – An outlook to the major compositions of Bharathanatyam recital.

Module: 2 –Sabdam, Keerthanam

Module: 3 –Javali, Ashtapati and Padam

Module: 4 – Different types of Varnam

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

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

Module: 1 – Modern Choreographs in Indian

Module: 2 –UdaySanker, Chandralekha,

Module: 3 –AstadDeboo,UttaraAshaCoorlawala

Module: 4 –AnithaRatnam, Mrinalini Sarabhai

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

EXTERNAL ELECTIVE

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

Module: 1 – Preliminaries

Module: 2 –Nritta, Nritya and Natya and Siro,Drishiti and GreevaBhedas

Module: 3 –Hastabhinaya

Module: 4 –PadaBhNritta, Nritya and Natya and Siro,Drishhti and GreevaBhedasdas and GatiBhdas

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

Module: 1 – Basic exercises

Module: 2 –SaptaThalas and Angas

Module: 3 –JaathiBhedas

Module: 4 –ChappuThalas

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

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