

BA BHARATHANATYAM SYLLABUS
2022

DEPARTMENT OF BHARATHANATYAM



**SREE SANKARACHARYA UNIVERSITY OF SANSKRIT, KALADY UG PROGRAMME IN
BHARATHANATYAM
SCHEME AND SYLLABUS**

(Outcome Based Teaching, Learning and Evaluation - OBTLE)

Programme Outcomes (POs) of SSUS for UG Programmes

PO1 – Disciplinary Knowledge: Ability to demonstrate comprehensive knowledge and understanding of one or more disciplines that form a part of an Under Graduate Programme of Study.

PO2 – Effective Articulation: Ability to comprehend complex information and texts and express thoughts and ideas effectively in writing and orally; communicate using appropriate media and present information in a lucid and concise manner to different groups; formulate coherent arguments; ability to plan, execute and report the results of an investigation.

PO3 – Analytical reasoning: Ability to evaluate the reliability and relevance of evidence; identify logical flaws in the arguments of others; analyze and synthesize data from a variety of sources, addressing opposing viewpoints; draw valid conclusions and support them with evidence and examples.

PO4 – Research- oriented and general critical spirit of enquiry: A sense of enquiry and capability to ask relevant or appropriate questions, problematize synthesize and articulate; critically evaluate arguments, claims, beliefs practices policies and theories on the basis of empirical evidence; identify relevant assumptions; ability to recognize cause - and - effect relationships, formulate hypothesis and test them following a research approach to knowledge production.

PO5 – Multicultural competence: Possess knowledge of the values and beliefs of multiple cultures including one's own and develop a global perspective; ability to effectively engage in a multi-cultural society and interact tolerantly and respectfully with diverse groups.

PO6 –Independent, Lifelong learning and Adaptability: Ability to work independently with acquired knowledge and skills and to participate in Self- paced learning activities throughout life aimed at personal development and for social well-being; adapt to changing trades and demands of work place through continuous knowledge and skill development.

Programme Specific Outcomes (PSOs) of Department

PSO1 The course design enables the students to acquire comprehensive knowledge in physiological dynamics with respect to BHAVA, RASA, TALA and MUDRAS. The kinaesthetic and special awareness is integrated concerning the stage and its occupancy.

PSO 2 Creating a knowledge base on various applications of music and dance to enable students to create an enriched aesthetical presentation. Multiple tasks are being oriented to integrate and channelize maximum artistic abilities.

PSO 3 Students are enabled to establish wide spectrum of research and analysis concerning the various methodologies of Dance research and its aesthetical elements.

PSO 4 The course reinforces the application of subject knowledge and practice with profound emphasis on culture and heritage.

PSO5 Interdisciplinary academic programs enable the students to create an analytical ability in various perspectives of practice and application.

PSO 6 Edification of the social fabric in aesthetics is profoundly contributed by the students in this curriculum framework.

PSO7: Students can socially responsible as they are dealing with the socially relevant issues on their dance choreographies.

OBTLE ABBREVIATIONS

OBTLE - Outcome Based Teaching and Learning Education	
CL	- Cognitive Level
R	- Remember
U	- Understand
Ap	- Apply
An	- Analyze
Ev	- Evaluate
CR	- Create
KC	- Knowledge Category
F	- Factual
C	- Conceptual
Pr	- Procedural
Mc	- Meta Cognitive

COURSE DETAILS

Programme Duration	6 Semesters
Minimum credits required from common course – English	22
Minimum credits required from complimentary course - Sanskrit	16
Minimum credits required from common course- Addl. Language	16
Minimum credits required from core & complimentary	78
Minimum credits required for Open course	4
Total Credits Required	136
Ability Enhancement	8
Minimum attendance Required	75%

COURSE DETAILS OF CORE, COMPLIMENTARY AND OPEN COURSES

Core – Practicals

- IUBHM701 Practical – I
- IIUBHS702 Practical – II
- IIIUBHM703 Practical – III
- IVUBHS704 Practical – IV
- VUBHM705 Practical – V
- VUBHM706 Practical – VI
- VIUBHS707 Practical – VII
- VIUBHS708 Practical – VIII

Core – Theories

- VUBHM709 Perspectives on various Styles and Methodology of Bharathanatyam
- VUBHM710 Prominent Performers and Performing Spaces of Bharathanatyam
- VUBHM711 Different Approaches to Academic Writing and Informatics to the Area of Bharatanatyam
- VIUBHS712 Bharathanatyam today and its cultural roots
- VIUBHS713 An introduction to Lakshana Grantas and Modern Books on dance
- VIUBHS714 Basics of Aesthetics studies
- VUBHM715 Project work
- VIUBHM716 Project Work

Complimentary Courses

- IUBHM717 Complimentary 1-Fundamentals of music and Tala (Practical 1)
- IIUBHS718 Complimentary 2- Fundamentals of music (Practical 2)
- IIIUBHM719 Complimentary 3- Fundamentals of music (Practical 3)
- IVUBHS720 Complimentary 4- Fundamentals of music (Practical 4)

Open Course

VUBHM 721 General Introduction to Indian classical dance forms (Open Course)

Choice Based Course (Select any one)

- VIUBHM722 Digital Tools for Academic Writing (Theory)
- VIUBHM722 Digitalization in Art (Theory)

SEMESTER WISE COURSE DETAILS

Sl No:	Course code	Title	Credits	Hours
SEMESTER I				
1.	IUBHM701	Practical – I	4	4
2.	IUBHM717	Complimentary 1-Fundamentals of music and Tala (Practical 1)	4	4
SEMESTER II				
3.	IIUBHS702	Practical - II	4	4
4.	IIUBHS718	Complimentary 2- Fundamentals of music (Practical 2)	4	4
SEMESTER III				
5.	IIIUBHM703	Practical – III	4	4
6.	IIIUBHM719	Complimentary 3- Fundamentals of music (Practical 3)	4	4
SEMESTER IV				
7.	IVUBHS704	Practical – IV	4	4
8.	IVUBHS720	Complimentary 4- Fundamentals of music (Practical 4)	4	4

SEMESTER V				
9.	VUBHM705	Practical V	4	4
10.	VUBHM706	Practical VI	4	4
11.	VUBHM709	Perspectives on various Styles and Methodology of Bharathanatyam	4	4
12	VUBHM710	Prominent Performers and Performing Spaces of Bharathanatyam		
13.	VUBHM711	Different Approaches to Academic Writing and Informatics to the Area of Bharatanatyam	4	4
13.	VUBHM 721	General Introduction to Indian classical dance forms (Open)	4	4
14	VUBHM715	Project Work		1
SEMESTER VI				
16.	VIUBHS707	Practical VII	4	4
17.	VIUBHS708	Practical VIII	4	4
18.	VIUBHS712	Bharathanatyam today and its cultural roots	4	4
19.	VIUBHS713	An introduction to Lakshana Grantas and Modern Books on dance	4	4
20.	VIUBHS714	Basics of Aesthetics studies	4	4
21.	VIUBHM716	Project Work	2	1
Choice Based Course (Select any one)				
22.	VIUBHM722	Digital Tools for Academic Writing	4	4
23		Digitalization in Art	4	4

Ability Enhancement				
	Sem I	Environmental Studies	2	
	Sem II	Disaster Management	2	
	Sem III	Human Rights/Gender Studies/Ethics	2	
	Sem IV	Social Media & Cyber Ethics/Intellectual Property Rights	2	

SEMESTER I

CORE COURSE – IUBHM701 PRACTICAL – I

Course Learning Outcomes

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.

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.

Module – I Fundamental Dance Unit Part - I:

1.1- Movement vocabulary Basics

1.2- Eye movements

1.3- Neck Movements

Module II – Fundamental Dance Unit Part - II

II.1 – Dyanasloka with body movements

II.2 - Taṭṭaḍavu

II.3- Nāṭṭaḍavu,

Module – III - Fundamental Dance Unit Part – III

III.1- Ta tai tai ta di tai tai ta aḍavu

III.2- Tai ha tai hi aḍavu, Tai ya tai yi aḍavu

III.3- Kōrvai aḍavu, Gudittumeṭṭu aḍavu

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

IV.1- Samyuktha Hasta

IV.2- Asamyuktha Hasta,

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

CO	CO – Statement	PO / PSO	CL	KC	Class Sessions/ Tutorial Hours	Lab/ Field Hours	Assessment
CO1	Create a flexible performance body to mould a good performer	PO1, PO6	Ap&Cr	Pr			Practical assessment
CO2	Develop and condition the body before all practice sessions and performance	PO1, PO6	U	Pr			Practical assessment
CO3	Understand the awareness on technical elements.	PO1, PO6	U&Ap	Pr			Practical assessment
CO4	Analyze and improve the dance skills in talam and adavus.	PO1, PO6	An&U	Pr			Practical assessment
CO5	Create awareness on body part and its flexibility	PO1,PO6	Cr&Ap	Pr			Practical assessment

CO6	Understand the movements of the eye, head and neck which greatly enhance a dancer's facial expression.	PO1,PO6	Cr&Ap	Pr			Practical assessment
CO7	Understand the importance of Samyuta and Asamyuta Hastas.	PO1,PO6	U&Ap	Pr			Practical assessment

Reference books:

ജനാർദ്ദനൻ, പി. ജി. (2004) നാട്യകല: സിദ്ധാന്തവും പ്രയോഗവും, മാതൃഭൂമി ബുക്സ്, കോഴിക്കോട്.

മൂർത്തി, ടി. ആർ. എം. ജയമണി. (1982)ഭരതനാട്യ പ്രബോധിനി, സ്വാതി തിരുനാൾ, കലാക്ഷേത്രം, ആലപ്പുഴ.

Khokar Mohan (1979) Dancing Bharata Natyam: A Manual on Adavus, the Basic "dance-units" of the Art, Bharatiya Vidya Bhavan, the University of Michigan.

Keshavan Gayathri (2020) Bharata Natyam Adavus Fundamental and structural principles, Notion Press, Chennai.

Ghosh Manomohan (2018) Abhinayadarpanam (Sanskrit Text with English translation), Indian Mind, Varanasi.

Shanmukh Anitha (2008) Message in Movements The essence of Bharathanatyam, All India press, Pondicherri.

Book Reviews

നാട്യകല സിദ്ധാന്തവും പ്രയോഗവും - പി.ജി. ജനാർദ്ദനൻ

Abhinayadarpanam -

Abhinayadarpana of Nandikesvara – Manmohan Ghosh

Mirror of Gesture – Ananda Coomarasvamy

Complimentary course – UBHM715 Complimentary 1- Fundamentals of music and Thala system (Practical 1)

Course Learning Outcomes

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 7 Talas and Angas.

CO5- Analyze Aksharakala and Maatra.

CO6- Differentiate Pancha Jathi and Pancha Gathi.

Module - 1- Basic lessons of Music

Saptha Swaras

Swarasthanas

Raga Classification

Module - 2- Musical Exercise -1

I. 1- Sarali Varisas and Madhyasthayi Varisas

Raga-Mayamalavagaula

Adi tala

Module - 3

7 thala names and anga

thala akshara

thala mathra

Module - 4

IV.1- Basic thala exercise

IV.2-pancha jaathi

IV.3-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	U&Ap	Pr			Practical assessment

CO2	Analyze the usage of swaras through Swaraprastharas or Exercises.	PO1, PO6	Ap&An	Pr			Practical assessment
CO3	Application of Raga system of Carnatic music.	PO1,PO6	Ap	Pr			Practical assessment
CO4	Understand 7 Talas and Angas.	PO1,PO6	U&Ap	Pr			Practical assessment
CO5	Analalyze Aksharakala and Maatra.	PO1,PO6	Ap&An	Pr			Practical assessment
CO6	Differentiate Pancha Jathi and Pancha Gathi.	PO1,PO6	Cr&Ap	Pr			Practical assessment

Reference books:

South Indian music - P Sambamoorthi - The Indian Music publishing house

Dhakshinendyan sangeetham - AK Raveendran - Kerala bhasha institute

Splendour of south Indian music - T P Chelladurai - Vaigirai publishers

Essence of Nattuvangam- Kamalarani - centre for promotion of traditional arts chennai

Mridangabhodini - prof Parassala ravi - kerala bhaasha institute

Familiarize with Musical Instruments

Veena, Nagaswaram.

Mridangam, Violin, Flute

Panchavadyas – Instruments used for panchavady

SEMESTER II

CORE COURSE – UBHS702 PRACTICAL – II

Course Learning Outcomes

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 Evaluated concept of Bedas and Adavus in practical sessions

CO 7 Apply the basic concept of mudras and its Viniyogams into the performance mode.

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- Tērmānaṁ 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)

Viniyogā-s (11 - 15 Asamyuta Hastas)

Viniyogā-s (16 - 20 Asamyuta Hastas)

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	Ap, An&Ev	Pr			Practical assessment
CO2	Understand the importance of Adavus in Bharathanatyam	PO1,PO6	U	Pr			Practical assessment
CO3	Apply Viniyogas in dance	PO1,PO6	Ap	Pr			Practical assessment
CO4	Evaluate the usages of Mudras in dance	PO1,PO6	Ap&Ev	Pr			Practical assessment
CO5	Understand the practical knowledge of Padabheda	PO1,PO6	Ap&Cr	Pr			Practical assessment
CO6	Evaluate concept of Bedas and Adavus in practical sessions	PO1,PO6	Ap&Ev	Pr			Practical assessment

Reference books:

- Subrahmania, Padma (1985) Bharathakali kodpadu, jeevan press, Chennai.
- സുഗന്ധി കലാമണ്ഡലം (2003) "ഭരതകല" ലക്ഷണം, ഗോൾഡൺ ലീഫ് - ജിതായ്സ് പബ്ലിക്കേഷൻസ്, കൊച്ചി.
- Coomaraswamy Ananda Kentish, Duggirala Gopala Kristnayya Translators (2014) The Mirror of Gesture
- Being the Abhinaya Darpana of Nandikesvara (1917) By Nandikesvara, Literary Licensing, LLC, US.
- Bhagyalekshmy S. (1992) Approach to Bharatanatyam, CBH Publications, Nagercoil.
- Vallabh Anita (2013) Abhinaya Darpanam an Illustrated Translation Message in Movements, B.R. Rhythms, Delhi.

Book Reviews

നാട്യകല അഭിനയപാഠം - പി.ജി. ജനാർദ്ദനൻ

Laghu Bharatam Vol I, II & III. Sudharani Raghupathy

Bharata's art then and now – Dr Padma Subramanyam

Understanding Bharatanatyam – Mrinalini Sarabhai

Panorama of Indian dances – U S Krishna Rao and Chandrabhagadevi

COMPLIMENTARY COURSE – UBHS716 Complimentary 2- Fundamentals of music and Thala system (Practical 2)

Course Learning Outcomes

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 Thatakaram in Adi Tala in Three or Four speeds.

CO7- Apply Thatakaram in Chappu Tala in Three speed

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 thaala

Module 4

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

IV.2 -thathakaram of chappu thaala in three speed

IV.3 -name and aksharakaala of shadangas

CO	CO – Statement	PO / PSO	CL	KC	Class Sessions/ Tutorial Hours	Lab/ Field Hours	Assessment
CO1	Understand various combinations of Swara patterns.	PO1,PO6	U&Ap	Pr			Practical assessment
CO2	Analyze musical terms Nada, Sthayi and Sruthi.	PO1,PO6	Ap&An	Pr			Practical assessment
CO3	Analyze 35 Tala through exercises	PO1,PO6	Ap&An	Pr			Practical assessment
CO4	Understand Chappu tala system.	PO1,PO6	U&Ap	Pr			Practical assessment
CO5	Understand the names and Aksharakala of Shadangas.	PO1,PO6	Ap&An	Pr			Practical assessment
CO6	Apply Thathakaram in Adi Tala in Three or Four speeds.	PO1,PO6	Ap,An&Cr	Pr			Practical assessment

Reference books:

Sambamoorthi P. (2019) South Indian music (Set of 6 volumes), The Karnatic Music Book Centre, Chennai.

Kuppuswami, Gowri.Hariharan M (1983) Tamil Padungal, The karnatic Music Book Centre, Madras.

Raveendran AK (2016) Dhakshinendyan sangeetham, Kerala bhasha institute, Thiruvananthapuram.

Splendour of south Indian music - T P Chelladurai - Vaigirai publishers

Kamalarani (2008) Essence of Nattuvangam, Kalakshetra Foundation, Chennai.

Prof. Parassala Ravi, Mridangabhodini, kerala bhaasha institute, Thiruvananthapuram.

Narasipure Aksha, Mathematics of Carnatic music, Himalaya publications, Mumbai.

Playing technique of all types of Thathikitathom in Nattuvangam

- The Concept of Nattuvangam
- Basic exercise of Nattuvangam
- Pancha Nada in Nattuvangam
- Practice first, second, and third speed

SEMESTER III

Core course – UBHM703 Practical III

Course Learning Outcomes

CO 1 Understand the performing items

CO 2 Analyze and create the form Alarippu

CO 3 Understand the Jatis in performance

CO 4 Analyze the Adavus in a Korvai

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

CO 6 Understand the application of Abhinaya in dance

CO7 Apply the Viniyoga for more creativity in dance Coreography.

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) Tattukazhi/ Nattuvangam with Thala.

Module 2 – Jatisvaram – Any traditional of the following.

- Kalyani rāga – rūpaka tāla
- Vasanta rāga – ādi or rūpaka tāla
- Sāvēri rāga – rūpaka tāla
- Tōdi rāga – ādi tāla
- Hindōlam rāga – ādi tāla

II.1- Practical Performance

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

II.3- Formation of Thalam and types of counting

Module 3 – Shabdham – Any traditional of the following.

- Rāgamālika, Mīśra chāpu
- Aayar sheriyar
- 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	CO – Statement	PO / PSO	CL	KC	Class Session/ Tutorial Hours	Lab/ Field Hours	Assessment
CO1	Undersand the performing items	PO1,PO6	Ap	Pr			Practical assessment
CO2	Analyze and create the form Alarippu	PO1,PO6	Ap, An &Cr	Pr			Practical assessment
CO3	Understand the Jatis in performance	PO1,PO6	U&Ap	Pr			Practical assessment
CO4	Analyze the Adavus in a Korvai	PO1,PO6	Ap&An	Pr			Practical assessment

CO5	Understand the importance of Hand Gestures and Facial expression in dance.	PO1,PO6	U,Ap & An	Pr			Practical assessment
CO6	Understand the application of Abhinaya in dance	PO1,PO6	U,Ap & Cr	Pr			Practical assessment
CO7	Apply the Viniyoga for more creativity in dance Coreography.	PO1,PO6	Ap, An&Cr	Pr			Practical assessment

Reference books:

- Rao U S Krishna (1998) A Dictionary of Bharata Natya, Orient Longman.
- Marie Gaston Anne (1996) Bharata Natyam from Temple to Theatre, Manohar, New Delhi.
- Soneji Devesh, Viswanathan Peterson Indira (2008) Performing Past Reinventing the Arts in Modern South India, Oxford University Press.
- Kothari Sunil, Anand Mulk Raj (1997) Bharata Natyam, Marg Publications, Mumbai.
- Kothari Sunil (1979) Bharata Natyam: Indian Classical Dance Art, Marg Publications, Mumbai.
- Sastri, Vasudeva (1998) Bharatharnava.Saraswathimahaal library, Thanjavur.
- Venugopala Rao Pappu (2011) Rasamanjari of Bhanudatta An insight into the classification of Nayikas and Nayakas English translation and commentary, Pappu academy and cultural trust, Chennai.

Book Reviews

Dance from temple to theatre – Anne Marie Gaston

Performing pasts: reinventing the arts in modern south India – Indira Visvanathan Peterson and Davesh Soneji.

നാട്യശാസ്ത്രം വാല്യം 1 & 2 കെ. പി. നാരായണപിഷാരടി

Abhinayadarpana of Nandikesvara – Appa Rao

Devadasi system in ancient India – A K Prasad

Devadasi system in medieval Tamilnadu – K Sadasivan

Indian Classical Dances – Kapila Vatsyayan

Complimentary course – UBHM717 Complimentary 3- Fundamentals of music and Thala system (Practical 3)

Course Learning Outcomes

- 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.

Module - 1- Musical Exercise-3

- I.1- - Dhattu Varisas
- I.2- Raga
- I.3-Tala

Module - 2 : -Alankaras

- II.1 Alankaras
- II.2 Saptha Tala
- II.3 Raga

Module 3

- III.1-pancha nada
- III.2 name of thala dasa prana
- III.3 five varieties of thadhikithom

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

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	Ap & An	Pr			Practical assessment
CO2	Apply the swara combinations in different Talas.	PO1,PO6	Ap, An&Cr	Pr			Practical assessment
CO3	Remember and recollect Tala anga and Aksharakala.	PO1,PO6	Ap	Pr			Practical assessment
CO4	Apply Pancha nada.	PO1,PO6	Ap & Cr	Pr			Practical assessment
CO5	Analyze Taladasapranas.	PO1,PO6	Ap & An	Pr			Practical assessment
CO6	Apply 5 varieties of Tadhikithom .	PO1,PO6	Ap, An &Cr	Pr			Practical assessment
CO7	Apply Chathurasra, Tisra and Ghanda Gathi in Adi thala.	PO1,PO6	Ev & Cr	Pr			Practical assessment
CO8	Understand Yathi and its varieties.	PO1,PO6	U & Ap	Pr			Practical assessment

Reference books:

Kuppuswami, Gowri.Hariharan M (1983) Tamil Padungal, The karnatic Music Book Centre, Madras.

Raveendran AK (2016) Dhakshinendyan sangeetham, Kerala bhasha institute, Thiruvananthapuram.

Chelladurai T P (2002) Splendour of south Indian music, Vaigirai publishers, Dindigul.
Kamalarani (2008) Essence of Nattuvangam, Kalakshetra Foundation, Chennai.
Prof. Parassala Ravi, Mridangabhodini, kerala bhaasha institute, Thiruvananthapuram.
Narasipure Aksha, Mathematics of Carnatic music, Himalaya publications, Mumbai.

The basic concepts of Music

72 Melakarta scheme

Names of 12 Chakras

Suddha Madyama Ragas

Prati Madyama Ragas

Hindustani Music

Ten Thaats

Equivalent Melas in Carnatic Music

Carnatic Music Composers

Trinities

Purandaradasa

Svati Tirunal

Erayimman Thampi

SEMESTER IV

Core course – UBHS 704 – Practical IV

Course Learning Outcomes

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.

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

Kāmboji (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

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	Ap, An, Cr & Ev	Pr			Practical assessment
CO2	Analyze and evaluate the Form Varnam	PO1,PO6	Ap & An	Pr			Practical assessment
CO3	Evaluate and create Jathis and Korvai in performance	PO1,PO6	Ev & Cr	Pr			Practical assessment
CO4	Understand the application of different varieties of Mudras, and Pada Bhedas in performance.	PO1,PO6	An & Ap	Pr			Practical assessment
CO5	Understand the application of Sanchari in Performance	PO1,PO6	Ap, An, Cr & Ev	Pr			Practical assessment
CO6	Create a clear awareness of the technique, practice and the presentation of dance.	PO1,PO6	Ap, An, Cr & Ev	Pr			Practical assessment

Reference books:

Dr. Purecha Sandhya (2003) Theory and Practice of Angikabhinaya in Bharatanatyam, Published by Bharatiya Vidya Bhavan, Mumbai.

Venkataramna Leela, and Avinash Pasricha, (2002) Indian classical dance: tradition in transition, Roli Books, New Delhi.

ചാത്തനാത്ത് അച്യുതനുണ്ണി (2015) ഭാരതീയ സാഹിത്യ ദർശനം, നാഷണൽ ബുക്ക് സ്റ്റാൾ, കൊച്ചി.

Narayanan Klanidhi (1994) Aspects of Abhinaya, The Alliance Company, Chennai.

Gupt, Bharat (1994) Dramatic Concepts: Greek and Indian: A study of poetics & Natyasastra, P.K Prints word, New Delhi.

നാരായണ പിഷാരോടി കെ.(1971) പി. നാട്യശാസ്ത്രം തർജമ, കേരള സാഹിത്യ അക്കാദമി, തൃശ്ശൂർ.

Dr Kalarani R. (2014) Bharatanatyam in Tamilnadu (After AD. 1200), S.P.M. Offset Printers, Madurai.

ജനാർദ്ദനൻ, പി. ജി. (2012) നാട്യകല: അഭിനയ പാഠം, മാതൃഭൂമി ബുക്ക്സ്, കോഴിക്കോട്.

Book Reviews

Movement and mimesis – Mandakranta Bose

ഭാരതീയ സാഹിത്യ ദർശനം - ഡോ. ചാത്തനാത്ത് അച്യുതനുണ്ണി

പാശ്ചാത്യ സാഹിത്യ ദർശനം - പ്രൊഫ. എം. അച്യുതൻ

Beyond performing art and culture: Politico-Socio Aspects - V.P. Dhananjayan

Drama and art in education – K.P. Ravikanth Rao, P. Anand Kumar, Dr. K.N. Krishnakumar.

ആട്ടയത്തിന്റെ വഴിയടയാളങ്ങൾ - മാർഗി മധു

Traditions of Indian classical dances – Mohan Khokar

നാട്യകല താളം നട്ടുവം - പി.ജി. ജനാർദ്ദനൻ

New Direction in Indian Dance – Sunil Kothari

Indian theatre and dance tradition – Shovana Narayanan

Indian Music and an enchanting amalgam of dance – Vasanty KrishnaRao

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

Stage lighting second edition the fundamentals - Richard E. Dunham

Dr. Sandhya Purecha“Theory And Practice Of Angikabhinaya In Bharatanatyam”

ബിജു സി. എസ്. നാട്യസിദ്ധാന്തം

Complimentary course – UBHS718 Complimentary 4- Fundamentals of music and Thala system (Practical 4)

Course Learning Outcomes

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.

Module - 1- Musical Form

I.1 Vighneswara Geetam (Malahari Raga)

I.2 Saraswathi Geetam (Mohana Raga)

I.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

CO	CO – Statement	PO / PSO	CL	KC	Class Sessions/ Tutorial Hours	Lab/ Field Hours	Assessment
CO1	Remember and Understand Janya Ragas.	PO1,PO6	Ap	Pr			Practical assessment
CO2	Analyze Malahari, Mohana and Kalyani Ragas.	PO1,PO6	Ap & An	Pr			Practical assessment
CO3	Understand simple songs like Geetams.	PO1,PO6	Ap	Pr			Practical assessment
CO4	Apply Panchajathi Tathikitatom.	PO1,PO6	Ap & Cr	Pr			Practical assessment
CO5	Apply Tathikitathom in Adi and Rupaka Talas.	PO1,PO6	Ap, An Ev&Cr	Pr			Practical assessment
CO6	Apply Thatikitathom in Misra Chappu and Ghanda Chappu talas.	PO1,PO6	Ap, An Ev&Cr	Pr			Practical assessment
CO7	Create and evaluate simple Korva.	PO1,PO6	Ev&Cr	Pr			Practical assessment

Reference books:

Dakshinendan sangeetham – A K Ravendranath

Music and bharatanatyam – S Bhagyalakshmi

South Indian Music – Prof P Sambamoorthy

Musical Instruments of India – Chaitanya Deva B

Essence of Nattuvangam; Bharatanatyam guide book – Kamala Rani

Indian Music and an enchanting amalgam of dance – Vasanty KrishnaRao

Practies of Nattuvangam and The concept of Thala

Theeruman Adavu in Nattuvangam

Thahatha jam thari tha

Verities of Panchanada in Nattuvangam

Tala Dasa Prana

Practice all Yathi in Nattuvangam

SEMESTER V

CORE COURSE – UBHM 705 – PRACTICAL V

Course Learning Outcomes

- CO 1 Analyze the application of Abhinaya in various items in the Bharathanatyam Concert.
- CO 2 Understand the historical Importance of various Kritis.
- CO 3 Evaluate and perform Abhinaya items
- CO 4 Apply the concept of Sringara Bhakti
- CO 5 Apply the movements of eye, head, and neck in Abhinaya.
- CO 6 Analyze and evaluate main Abhinaya items like Javali, Ashtapati and Padam.

Module I – Keertanam

- Ne Uraippai –Ragamalika – Adi tāla
- Jaganmōhana Krishna – Ragamalika – Adi tāla
- Naḍanamādinan – Vasantharāga – Kaṇḍajātiḍatāla
- Sreemannārāyaṇa (Annamacharyakriti) – Bouli raga – Adi tāla

I.1- Practical performance

II.2- Form and formation

II.3- Rendering of Korvai and any other rhythmic structures learnt within

Thala.

Module 2 – Javali

- YēraRāra – Khamas– Adi tāla
- Chārumati – Kānaḍa raga – Miśracāpputāla
- Nēmāṭṭale – Purvikalyani – Adi tāla

II.1- Practical training

II.2- Analysis of Sahithya and Choreography

II.3- Interpretation of Performance text.

Module 3 – Ashtapadi

III.1- Practical training

III.2- Understanding Sahitya and choreography

III.3- Analyze the Structure of Abhinaya with the technique of Bharatanatyam

Module 4 – Recital of above forms (Music)

IV.1- Keerthanam

IV.2- Javali

IV.3- Ashtapadi

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 Concert.	PO5/PSO1	R, U, Ap, An	F, Pr			Practical assessment
CO2	Understand the historical Importance of various Kritis.	PO1/PSO1	U, An	F, C			Practical assessment
CO3	Evaluate and perform Abhinaya items.	PO1/PSO1	U, An, Ev	F, C, Pr			Practical assessment
CO4	Apply the concept of Sringara Bhakti.	PO2/PSO1	An, Ap	C, Pr			Practical assessment
CO5	Apply the movements of eye, head and neck in Abhinaya.	PO2/PSO1	U, An, Ap	F, C, Pr			Practical assessment
CO6	Analyze and evaluate main Abhinaya items like Javali, Ashtapati and Padam.	PO2/PSO1	An, Ev	F, C, Pr			Practical assessment

Reference book:

1. Narayanan Kalanidhi, 1994, Aspects of Abhinaya, The alliance Company, Chennai.
2. Dr. Venugopala Rao Pappu, 2011, Rasamanjari of Bhanudatta An Insight Into The Classification Of Nayikas And Nayakas English Translation And Commentary, Pappu Academy And Cultural Trust, Chennai.

3. Coomaraswami Ananda k.and Gopala KrishnayyaDuggirala(1917)Mirror of gestures :Being the Abinayadarpana of Nandhikeshwara,MA: Harward University Press,Cambridge.
4. Kittappa K P andAMP;K P Sivananthan9(edit)(1992)Tanjore Quartette:Ponnayyamanimalai,music research library,chithambaram
5. Dr Kalarani R (2014) Bharatanatyam in Tamilnadu (After AD. 1200) S.P.M. Offset Printers, Madurai.
6. Ghosh Manomohan(tr) (1944), Abhinaya Darpana-Nandikesvara, Manisha Granthalay, Calcutta.
7. ഡോ. രാജേന്ദ്രൻ സി(2009) രംഗപാഠം,കലാമണ്ഡലംആൻഡ് ആൻഡ് കൾച്ചർ , തൃശൂർ
8. നാരായണപിഷാരടി, കെ. പി.(1997) (വിവ), ഭരതമൃതിയുടെനാട്യശാസ്ത്രം, കേരളസാഹിത്യ അക്കാദമി, തൃശൂർ.
9. ഉഷ നമ്പ്യാർ(2003)അഭിനേത്രി നാട്യവേദത്തിലെസ്ത്രീപർവ്വം,കൃഷ്ണൻ നമ്പ്യാർ മിഴവകളരി, വല്ലച്ചിറതൃശൂർ
10. കൃഷ്ണൻ എ എൻ (2013) കേരളത്തിലെ നൃത്ത കലയുംഅഭിനയകലയും, ചിന്താപ ബ്ലിഷ്ചേഴ്സ്തിരുവനന്തപുരം

CORE COURSE – UBHM 706 – PRACTICAL VI

Course Learning Outcomes

- 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 Hasthabhinaya.
- CO 5 Apply Different Nayika Bhedas according to the poetry in performance.
- CO 6 Understand the creative side of dance that is Abhinaya part

Module 1 – AlarippuChaturasram

- I.1- Practical Training.
- I.2- Form and Formation.
- I.3- Practice (Recitation) Tattukazhi/ Nattuvangam with Thala.

Module 2– PADAM

- II.1- Practical Training
- II.2- Understanding by word meaning of Sahitya and practicing (rendering) with Tala
- II.3- Exploring the possibilities of Sanchari.

Module 3 – Revision of UBHM703 and UBHS704

III.1-Alarippu Sabdham

III.2- Varnam, Padam

III.3- Padabhedas

Module 4 – Revision of Mudras

IV.1- Asamyutahastas and samyutahastas and its Viniyogas.

IV.2- DasavatharaHastas, DevathaHastas, Navagrahahastas

IV.3- AshtadikpalakaHastas, Jaati Hasta, BandhavaHastas.

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

Reference books:

1. Narayanan Kalanidhi, 1994, Aspects of Abhinaya, The alliance Company, Chennai.
2. Dr. Venugopala Rao Pappu, 2011, Rasamanjari of Bhanudatta An Insight Into The Classification Of Nayikas And Nayakas English Translation And Commentary, Pappus Academy And Cultural Trust, Chennai.
3. Dr Kalarani R (2014) *Bharatanatyam in Tamilnadu (After AD. 1200)* S.P.M. Offset Printers, Madurai.
4. ജനാർദ്ദനൻ പി. ജി.(2022)താളം, നട്ടുവംമാത്യഭൂമി പ്രസക്കോഴിക്കോട്,
5. വിമല മേനോൻ കലാമണ്ഡലം (2012) ലാസ്യമോഹിനി മോഹിനിയായത്തിന്റെലാസ്യഭാവവിഷ്കാരം, കേരള ഭാഷ ഇൻസ്റ്റിറ്റ്യൂട്ട്, തിരുവനന്തപുരം
6. ഉഷ നമ്പ്യാർ(2003)അഭിനേത്രി നാട്യവേദത്തിലെസ്ത്രീപർവ്വം,കൃഷ്ണൻ നമ്പ്യാർ മിഴവ്കളരി, വല്ലച്ചിറത്യൂർ
7. കൃഷ്ണൻ എ എൻ (2013)കേരളത്തിലെ നൃത്ത കലയുംഅഭിനയകലയും, ചിന്താ പബ്ലിഷേഴ്സ്തിരുവനന്തപുരം

CORE COURSE – UBHM709 – PERSPECTIVES ON VARIOUS STYLES AND METHODOLOGIES OF BHARATHANATYAM

Course Learning Outcomes

- CO 1 Remember Bharathanatyam vocabulary
- CO 2 Understand and Interpret the basic concept of NrithaNrithya and Natya.
- CO 3 Understand the various aspects of Bharathanatyam.
- CO 4 Apply the technique of Abhinaya in Bharathanatyam
- CO 5 Analyze the aesthetic critically.
- CO 6 Evaluate the concept of Abhinaya

Module 1 Quintessential elements of Bharathanatyam

I.1-1 Nritta, Nritya and Natya

I.2-Treyangas, Tandava and Lāsya

I.3- Hastabhedas and Padabhedasmentioned in Abhinayadarpana and Natyasastra- a Comparative study

Module 2 – Fundamental elements of Bharathanatyam

II.1-Mārgi and Dēśi

II.2-Natyadharmi and Lōkadharmi

II.3- Karaṇa ,Angahāra and Hasthakaranas

Module 3 – Basic information of Rasa, Bhava and Abhinaya

III.1-Chaturvidhabhinaya

III.2-Rasa

III.3-Bhava

Module 4 – Classifications of nayika and nayaka

IV.1 Nayikas-Ashtanayika

IV.2- Nayaka Bhedas

IV.3- Nayika and Nayakas in different texts

CO	CO – Statement	PO / PSO	CL	KC	Class Sessions/ Tutorial Hours	Lab/ Field Hours	Assessment
CO1	Remember Bharathanatyam vocabulary	PO5/PSO1	R, U	F			Assignment
CO2	Understand and interpret the basic concept of NrithaNrithya and Natya.	PO1/PSO1	U, An	F, C			Assignment
CO3	Understand the various aspects of Bharathanatyam.	PO1/PSO1	U	F			Test Paper
CO4	Apply the technique of Abhinaya in Bharathanatyam	PO2/PSO1	An, Ap	Pr			Seminar
CO5	Analyze the aesthetic critically	PO2/PSO1	An, Ev	F, C			Seminar
CO6	Evaluate the concept of Abhinaya	PO2/PSO1	An, Ev	F, C			Assignment

Reference books:

1. Ghosh Manomohan(tr)(1944),Abhinaya Darpana-Nandikesvara, Manisha Granthalay, Calcutta.
2. Dr. Venugopala Rao Pappu and Dr. Yashoda Thakore(tr)(2013),NrittaRatnavali of Jaya Senapati, Kakatiya Heritage Trust, Telangana.

3. Coomaraswami Ananda k.and Gopala Krishnayya Duggirala (1917) Mirror of gestures: Being the Abhinayadarpana of Nandikeswara, MA: Harward University Press,Cambridge.
4. Dr Bhagyalakshmi S (1992) Approach to Bharatanatyam, CBH Publications,Nagercoil.
5. നാരായണപിഷാരടി, കെ. പി.(1997) (വിവ), ഭരതമൃതിയുടെനാട്യശാസ്ത്രം, കേരളസാഹിത്യ അക്കാദമി, തൃശൂർ.
6. ഡോ. ഗോപാലപ്പണിക്കർ, 1980, രസതത്വദർശനം, കേരള ഭാഷ ഇൻസ്റ്റിറ്റ്യൂട്ട്, തിരുവനന്തപുരം.

CORE COURSE – UBHM710 –PROMINENT PERFORMERS AND PERFORMING SPACES FOR BHARATHANATYAM

Course Learning Out comes

- CO 1 Understand the major dance personalities and festivals
- CO 2 Evaluate the contemporary dance situations in India
- CO 3 Evaluate and remember the major contributions by stalwarts to their field of dance
- CO 4 Understand the emotional intensity of various compositions.
- CO 5 Analyze the different approaches on Performance.
- CO 6 Understand the progression that occurred in the field of dance.

Module 1 – Major stalwarts in the field of Bharathanatyam

- I.1 – Rukminidevi Arundale and Balasaraswati
- I.2 – Senior performers in different Banis
- I.3– Any four present day performers.

Module 2 –Prominent music composers

- II.1 – Life history of Any Four Vaggeyakaras in Bharathanatyam.
- II.2 – Major Compositions of vaggeyakaras learnt.
- II.3 – Uniqueness of their compositions.

Module 2 –Dance scholars and critics.

- II.1 – Life history of Any Four Dance Scholars and critics.
- II.2 – Contributions in the field of art.
- II.3 – Notable work and its analysis.

Module 3 – Prestigious honors in the field of dance and major dance festivals in India

- III.1- North and South India
- III.2- East and West India
- III.3- Major dance Sabhas and Honors.

CO	CO – Statement	PO / PSO	CL	KC	Class Sessions/ Tutorial Hours	Lab/ Field Hours	Assessment
CO1	Understand the major dance personalities and festivals	PO5/PSO1	U	F			Assignment
CO2	Evaluate the contemporary dance situations in India	PO1/PSO1	An, Ev	F, C			Test Paper
CO3	Evaluate and remember the major contributions by stalwarts to their field of dance	PO1/PSO1	An, Ev	F, C			Test Paper
CO4	Understand the emotional intensity of various compositions.	PO2/PSO1	An, Cr	Pr			Seminar
CO5	Analyze the different approaches on Performance.	PO2/PSO1	U, Ap	F, Pr			Seminar
CO6	Understand the web-based system of teaching and learning	PO2/PSO1	U	F			Assignment

Reference books:

1. Buscombe, Edward(, 2000) British television: a reader, vol. Oxford television studies. Oxford: Clarendon Press.
2. D. Hutchison(1999.) Media policy: an introduction. Oxford: Blackwell,
3. R. C. Allen and A. Hill(2004)The television studies reader. London: Routledge
4. Bhavani Vidya Suresh (2005)Popular Classical Dance of India,Publisher: Skanda Publications
5. A. Goodwin and G. Whannel,(1990) Understanding television, vol. Studies in culture and communication. London: Routledge, [Online].
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6. J. Street and NetLibrary, Inc, *Mass media, politics, and democracy*. Houndmills, Basingstoke, Hampshire: Palgrave, 2001 [Online].

Available: <http://www.netLibrary.com/urlapi.asp?action=summary&v=1&bookid=101568>

7. D. Croteau and W. Hoynes, 'Media, Markets, and the Public Sphere', in The business of media: corporate media and the public interest, 2nd ed., London: SAGE, 2005, pp. 15–40 [Online]. Available: <https://contentstore.cla.co.uk//secure/link?id=d74d68e7-8a4a-e611-80bd-0cc47a6bddeb>
8. D. Hutchinson, 'Markets, Media and Moguls', in Media policy: an introduction, Oxford: Blackwell, 1999, pp. 27–48 [Online]. Available: <https://contentstore.cla.co.uk//secure/link?id=f3f21dc5-874a-e611-80bd-0cc47a6bddeb>

CORE COURSE – VUBHM711 DIFFERENT APPROACHES TO ACADEMIC WRITING AND INFORMATICS TO THE AREA OF BHARATANATYAM

Course Learning Outcomes

- CO 1 Understand the writing format of Report, Review and Article.
- CO2 Create articles on various concepts.
- CO 3 Evaluate the existing articles on performing art.
- CO 4 Analyze the differences between Review, Report and Article.
- CO 5 Create reviews on various performances.
- CO 6 Apply their perspectives on dance through writings.
- CO 7 Apply the techniques in to different media
- CO 8 Understand the web-based system of teaching and learning

Module – 1 Assignment and Project Writing.

- I.1 – A typical format of assignment and Project writing.
- I.2 – Writing style and presentation.
- I.3 – Writing Background and context.

Module –2 Web based learning and Co-relate Art and Media

- II.1 – Web based learning and its merits and demerits.
- II.2 – Major online Learning Platforms.
- II.3 – Online journals and Resourcing websites

Module – 3 Review, Report and Article Writing

- III.1 - A typical format of Review, Report and Article writing.
- III.2 – Preparation of Concert reviews and event Report writing.
- III.3 – Preparation of articles on performing art.

Module 4 – Co-relate Art and Media

- IV.1 - Electronic media, Mass media and Broadcast media
 IV.2 - News media, Advertising media and Multimedia
 IV.3 - Print media, published media, and Recording medium

CO	CO – Statement	PO / PSO	CL	KC	Class Sessions/ Tutorial Hours	Lab/ Field Hours	Assessment
CO1	Understand the writing format of Report, Review and Article.	PO4, PSO3	R, U, An, Ap	F, C			Test Paper
CO2	Create articles on various concepts.	PO4, PSO3	CR	C, Pr			Assignment
CO3	Evaluate the existing articles on performing art.	PO4, PSO3, PSO7	An, Ev	C, Pr			Seminar
CO4	Analyze the differences between Review, Report and Article.	PO4, PSO3	U, An	F, C			Seminar
CO5	Create reviews on various performances.	PO4, PSO3, PSO7	Ap, CR	Pr, Mc			Assignment
CO6	Apply their perspectives on dance through writings.	PO4, PSO3, PSO7, PSO5	An, Ap	C, Pr			Seminar
CO7	Apply the techniques in to different media	PO1, PO5, PSO2, PSO5	U, Ap	C, Pr			Assignment
CO8	Understand the web-based system of teaching and learning	PO1, PO5, PSO2, PSO5	R, U	F, C			Test paper

Reference books:

1. Dr. Vinod Sreelatha, 2022, Research Methodology for performing Art, 16Leaves.
2. Kothari, C.R., Research Methodology methods and techniques. 2nd rev. ed. New Delhi.
3. Blue, G.,1988, Individualising academic writing tuition. In P. Robinson (Ed.), Academic writing: Process and product (pp. 129-148) (ELT Documents 129), London: MET and British Council.
4. Hedge, T. 1988, Writing. Oxford: Oxford University Press.

5. Agrawal, Namita, 2007. Theories of Communication and Mass Media Book, Enclave, Jaipur.
6. Bhatia, Arun 2005. Communication and Social Change. Akansha Publishing House, New Delhi.
7. Chandra, Prof. Ramesh Ed, 2004. Communication Media & Social Changes, Isha Books, Delhi.
8. McLuhan, Marshall, 2008. Understanding Media. Routledge, New York.

OPEN COURSE – VUBHM 721GENERAL INTRODUCTION TO THE INDIAN CLASSICAL DANCE FORMS

Course Learning Outcomes

- CO 1 Remember and understand the eight classical dance forms and its features
- CO 2 Evaluate the history of dance through the myth and its origin according to the basic text.
- CO 3 Analyze the cultural background of other states.
- CO 4 Analyze the socio-political scenario of the states according to its dance forms
- CO 5 Understand the differences and similarities of the classical dance forms and its respective states.
- CO 6 Evaluate the influence of various cultures in their dance forms.

Module 1 – Origin and Development of Indian dance

- 1.1-Mythological origin
- 1.2-Historical origin
- 1.3-Social developments of dance

Module 2 – Southern India’s classical forms

- II.1- Kathakali and Mohiniyattam
- II.2- Kuchipudi
- II.3- Bharatanatyam

Module 3 – North and east India’s classical forms

- III.1- Kathak
- III.2- Odissi and Manipuri
- III.3- Sattriya

Module 4 – Comparative study of Indian classical dance forms

- IV.1 – Bharathanatyam and other classical dance forms
- IV.2 - Southern India’s classical forms
- IV.3 – Northern India’s classical forms

CO	CO – Statement	PO / PSO	CL	KC	Class Sessions/ Tutorial Hours	Lab/ Field Hours	Assessment
CO1	Remember and understand the eight classical dance forms and its features	PO5/PSO1	R, U	F			Test Paper
CO2	Evaluate the history of dance through the myth and its origin according to the basic text.	PO1/PSO1	An, Ev	F,C			Assignment
CO3	Analyze the cultural background of other states.	PO1/PSO1	U, An	F, C			Assignment
CO4	Analyze the socio-political scenario of the states according to its dance forms	PO2/PSO1	An	Pr			Seminar
CO5	Understand the differences and similarities of the classic forms and its respective states	PO2/PSO1	U, An	F, C			Assignment
CO6	Evaluate the influence of various cultures in their dance forms.	PO2/PSO1	An, Ev	C, Pr			Seminar

Reference books

1. Iyar E Krishna (1957), Bharatha Natyam and other Dances of Tamil Nad, College of Indian,Music, Dance & Dramatics, M S University, Baroda.
2. PondyMerleau (2002), Phenomenology of Perception, Translated By Colin Smith,Routledge, London.
3. Ghosh Manomohan(tr)(1944),Abhinaya Darpana-Nandikesvara, Manisha Granthalay, Calcutta.
4. Dr. Rao Venugopala and Dr. Yashoda Thakore(tr)(2013),NrittaRatnavali of Jaya Senapati, Kakatiya Heritage Trust, Telangana.
5. ഉഷ നന്ദോൾ(2003)അഭിനേത്രി നാട്യവേദത്തിലെസ്ത്രീപർവ്വം,കൃഷ്ണൻ നമ്പ്യാർ മിഴവകുളരി, വല്ലച്ചിറത്യൂർ
6. നിർമ്മലാപണിക്കർ(2014)നടനഭാരതി, കേരളകലാമണ്ഡലംഡിംഗ്യൂണിവേഴ്സിറ്റിഘോർആർട്സ് ആൻഡ് കൾച്ചർ വള്ളത്തോൾ നഗർ പി ഒ ത്യൂർ
7. മേനോൻ വിജയകുമാർ(2011)ഭാരതീയകലാചരിത്രം,കേരളസാഹിത്യഅക്കാദമിത്യൂർ
8. വിമല മേനോൻ കലാമണ്ഡലം (2012) ലാസ്യമോഹിനി മോഹിനിയാട്ടത്തിന്റെലാസ്യഭാവവിഷ്കാരം, കേരള ഭാഷ ഇൻസ്റ്റിറ്റ്യൂട്ട്, തിരുവനന്തപുരം
9. ഡോ. രാജേന്ദ്രൻ സി.(2015) അഭിനയദർപ്പണം പഠനവുംവിവർത്തനവും, കേരളകലാമണ്ഡലംഡിംഗ്യൂണിവേഴ്സിറ്റിഘോർആർട്സ് ആൻഡ് കൾച്ചർ വള്ളത്തോൾ നഗർ പി ഒ ത്യൂർ
10. കലാമണ്ഡലംമോഹന കൃഷ്ണൻ എസ്.പി.(2016),ദീപസ്തംഭംമഹാത്മ്യം, കേരളകലാമണ്ഡലം ഡിംഗ്യൂണിവേഴ്സിറ്റി ഘോർ ആർട്സ് ആൻഡ് കൾച്ചർ വള്ളത്തോൾ നഗർ പി ഒ ത്യൂർ.
11. മഹാകവിവള്ളത്തോൾ(2002) ഹസ്തലക്ഷണ ദീപിക, കേരളകലാമണ്ഡലം ഡിംഗ്യൂണിവേഴ്സിറ്റി ഘോർ ആർട്സ് ആൻഡ് കൾച്ചർ വള്ളത്തോൾ നഗർ പി ഒ ത്യൂർ

12. കലാമണ്ഡലം മേന്മാൻ വിമലാകലാതിലകം വിനുജാ മേന്മാൻ(2015), ഭരതനാട്യം ശാസ്ത്രവ്യംചരിത്രവ്യം, കേരള ഭാഷ ഇൻസ്റ്റിറ്റ്യൂട്ട്, തിരുവനന്തപുരം

UBHM715- project work

SEMESTER VI

Core course – UBHS 707 – Practical VII

Module 1 – Jathiswaram,

- I.1- Practical Training.
- I.2- Structure and Formation.
- I.3- Practice (Recitation) Taṭṭukazhi/ Nattuvangam with Thala.

Module 2 – Sabdham

- II.1- Practical training
- II.2- Understanding Sahitya and choreography
- II.3- Analyze the Structure of Abhinaya with the technique of Bharatanatyam

Module 3 – Tillana

- III.1- Practical Training.
- III.2- Form and Formation.
- III.4- Practice (Recitation) Taṭṭukazhi/ Nattuvangam with Thala.

Module 4 – Sloka

- IV.1- Practical training.
- IV.2- Understanding Sahitya and choreography.
- IV.3- Analyze the Structure of Abhinaya with the technique of Bharatanatyam.

Reference books:

1. Keshavan Gayatri, 2020, Bharathanatyam Adavus: Fundamental and structural principles, Notion Press, Chennai.
2. Balambal N., 2017, Learn Bharathanatyam(Mudras and Steps applications), Zaccheus Entertainment.
3. Dr Kalarani R (2014) *Bharatanatyam in Tamilnadu (After AD. 1200)* S.P.M. Offset Printers, Madurai.
4. Dr. Sandhya Purecha(2003)“Theory and Practice of Angikabhinaya in Bharatanatyam”, Bharatiya Vidya Bhavan, Mumbai.

5. Ramachandrasekhar P., Dance Gestures (mirror of Expressions), Sanskrit Text with English translation of Nandikeswara's Abhinayadarpanam, 9thedn. Mumbai, Giri Trading agency, 2015.
6. ജനാർദ്ദനൻ പി. ജി., 2022, താളം, നട്ടുവം, മാതൃഭൂമി പ്രസക്കോഴിക്കോട്,

Core course – UBHS 708 – Practical VIII

Module 1 – Make up (Workshop)

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

Module 3 – Concert Presentation (studied in the syllabus)

Module 4 – Record Submission

Reference books:

1. Narayanan Kalanidhi, 1994, Aspects of Abhinaya, The alliance Company, Chennai.
2. Dr. Venugopala Rao Pappu, 2011, Rasamanjari of Bhanudatta An Insight Into The Classification Of Nayikas And Nayakas English Translation And Commentary, Pappus Academy And Cultural Trust, Chennai.
3. ജനാർദ്ദനൻ പി. ജി.(2022) താളം, നട്ടുവം, മാതൃഭൂമി പ്രസക്കോഴിക്കോട്,
4. ഉഷ നന്യാർ(2003)അഭിനേത്രി താട്യവേദത്തിലെസ്ത്രീപർവ്വം,കൃഷ്ണൻ നമ്പ്യാർ മിഴവകുളരി, വല്ലച്ചിറത്യൂർ
5. നിർമ്മലാപണിക്കർ(2014)നടനരോതി, കേരളകലാമണ്ഡലംഡി.ഡി.യൂണിവേഴ്സിറ്റിചോർആർസ് ആൻഡ് കൾച്ചർ വള്ളത്തോൾ നഗർ പി ഒ തൃശൂർ
6. മേനോൻ വിജയകുമാർ(2011)ഭാരതീയകലാചരിത്രം,കേരളസാഹിത്യഅക്കാദമിത്യൂർ

CORE COURSE – UBHS 711- BHARATHANATYAM TODAY AND ITS CULTURAL ROOTS

Course learning Outcomes

- CO 1 Understand the mythological and historical journey
- CO 2 Analyze the influence of Tamil and Kerala culture on Bharathanatyam
- CO 3 Understand the contributions of major Personalities
- CO 4 Understand the support and influence of different dynasty
- CO 5 Evaluate the historical value of Rukmini Devi
- CO 6 Analyze the influence of institutions in the development of dance

Module – I Dance and ancient Tamil literature in Sangam age

I.1- Tevaram, Tirupugazh

I.2- Pattuppaattu and Ettuthokai

I.3- Silappatikaram – Ilango Adigal and Manimeghalai – SeethalaiSathanaar

Module – II Dance under the patronage of various dynasties

II.1- Bhakti Movement and Pallava Period

II.2- Chera, Chola and Pandya period

II.3 – During Nayak and Maratha period.

Module – III Mythological origin of dance and Devadasi tradition

III.1- Mythological origin of Dance

III.2- History of Devadasi-Classification- transfiguration of ‘social identity’

III.3- Structuring ‘Sadirattam’ through Tanjore Quartette

Module – IV- Restructuring Sadir to Bharathanatyam

IV.1- Reform and Revival Movement of Bharathanatyam

IV.2- Prominent Revivalists and Social Movements

IV.3- Prominent Institutions and its impacts

CO	CO – Statement	PO / PSO	CL	KC	Class Sessions/ Tutorial Hours	Lab/ Field Hours	Assessment
CO1	Understand the mythological and historical journey	PO5/PSO1	U	F			Assignment
CO2	Analyze the influence of Tamil and Kerala culture on Bharathanatyam	PO1/PSO1	U, An	F, C			Seminar
CO3	Understand the contributions of major Personalities	PO1/PSO1	U	F			Test paper
CO4	Understand the support and influence of different dynasty	PO2/PSO1	U, An	Pr			Test paper
CO5	Evaluate the historical value of Rukmini Devi	PO2/PSO1	An, Ev	F, C, Pr			Seminar
CO6	Analyze the influence of institutions in the development of dance	PO2/PSO1	An	F			Assignment

Reference books:

1. Lyndon Ronken H (1995), Born To Dance, Orient Longman, Hyderabad. Macdonald A. M (1983), Chambers Twentieth Century Dictionary, Allied Publishers Private Limited, India.

2. Meduri Avanti (2010), Bharathanatyam as World Historical Form in Davesh Soneji (Editor), Bharathanatyam A Reader, Oxford University Press, New Delhi.
3. McCoy Marsha (2006), The Politics of Prostitution: Clodia, Cicero, and Social Order in the Late Roman Republic Christopher A. Faraone and Laura K. McClure (Editors), Prostitutes and courtesans in the ancient world, The University of Wisconsin Press, Madison.
4. Mottier Veronique (2008), Sexuality: A Very Short Introduction, Oxford, New York.
5. Nachiyappan (2001), Rukmini Devi: Bharatha Natya, Kalakshethra Publications, Chennai.
6. Nagasvamy R (1990), Dance in Tamil Literature, Natakala Conference, Madras.
7. Novack C J (1990), Sharing The Dance: Contact Improvisation and American Culture, University of Wisconsin Press, Madison.
8. Parthasarathy R: ([450AD] 2004), The Cilappadikaram: The Tale of an Anklet, Penguin, India.
9. Parviainen Jaana (1998), Bodies Moving and Moved: A Phenomenological Analysis of the Dancing Subject and the Cognitive and Ethical Values of Dance Art, Tampere University Press, Finland.
10. Orr Laslie C. (2000), Doners, Devoties, and Daughters of God: Temple Women In Medieval Tamilnadu, Oxford University Press, New York.
11. O'Shea Janet (2007), At Home in the World: Bharatha Natyam on the Global Stage, Wesleyan University Press, Middletown Connecticut.
12. Radhika V. S (1996), Development of Sadir in the Court of King Serfoji II (1798-1832) of Thanjore, Ph. D. Dissertation, University of Hyderabad.
13. Rengaramanuja Ayyangar (1965), Sangita Rathnakaram: A Study, Wilco Publishing House, Bombay.
14. Raghavan V (2010), Bharatha Natya-Classic Indian Dance, The South Indian Sadir-Natch; The Recent Controversy Over Art in Davesh Soneji (editor), Bharathanatyam A Reader, Oxford University Press, New Delhi.

CORE COURSE – UBHS712 AN INTRODUCTION TO LAKSHANAGRANTAS AND MODERN BOOKS ON DANCE

Course Learning Outcomes

- CO 1 Understand the theories and techniques described in various texts.
- CO 2 Analyze various aspects from the Lakshanagrantas.
- CO 3 Apply the proper technique to make their performance more authentic.
- CO 4 Apply the regional dance technique to their classical choreography.
- CO 5 Analyze the authenticity of technical features.
- CO 6 Apply different technique from different books of different cultures in to their performance choreography

Module 1 – Lakshanagranta-s

I.1- Natyasastra – Bharata

I.2- Abhinayadarpana and Bharatarnava – Nandikesvara

I.3- Comparative study of Natyasastra and Abhinayadarpana.

Module 2 – Tamil reference texts

- II.1- Tolkapiam - Tolkapiyar
- II.2 - Koothanool-SDS Yogiyar
- II.3 –Silapatikaram – Ilango adigal

Module 3 – Modern Books:

- III.1- Understanding Bharatanatyam – Mrinalini Sarabhai
- III.2- Bharatanatyam – Sunil Kotari
- III.3- Indian classical Dance – Kapila Vatsyayan.

Module 4 - Sanskrit Treatises

- IV.1 – Geetha Govinda – Jayadeva
- IV.2 – Nrittaratnavali – Jayasenapathi
- IV.3 –ThandavaLakshanam – Vedabhandhu

CO	CO – Statement	PO / PSO	CL	KC	Class Sessions/ Tutorial Hours	Lab/ Field Hours	Assessment
CO1	Understand the theories and techniques of various text.	PO5/PSO1	U	F			Test Paper
CO2	Analyze various aspects from the Lakshanagrantas.	PO1/PSO1	U, An	F, C			Test Paper
CO3	Apply the proper technique to make their performance more authentic.	PO1/PSO1	An, Ap	F, C, Pr			Assignment
CO4	Apply the regional dance technique to their classical choreography.	PO2/PSO1	An, Ap	Pr			Seminar
CO5	Analyze the authenticity of technical features.	PO2/PSO1	U, An	F, C			Assignment
CO6	Apply different technique from different books of different cultures in to their performance choreography	PO2/PSO1	An, Ap	C, Pr			Seminar

Reference books:

1. Unni N.P. Trans, Natyasastra, Vol -I By Bharatha, Delhi, Nag publishers, 1998.
2. Unni N.P. Trans, Natyasastra, Vol -II By Bharatha, Delhi, Nag publishers, 1998.
3. Unni N.P. Trans, Natyasastra, Vol -III By Bharatha, Delhi, Nag publishers, 1998.
4. Ramachandrasekhar P., Dance Gestures (mirror of Expressions), Sanskrit Text with English translation of Nandikeswara's Abhinayadarpanam, 9thedn. Mumbai, Giri Trading agency, 2015.
5. Nandikeshvara, Abhinayadarpana, M/S Vipla Printers[P]Ltd.Sankaramutt, Hyderabad, 1997.
6. Satanar, Koothanool, SDS Yogyiar, Chennai, Pavizhakkaratharu,Santi Press, 1968.
7. Rameshan Nair S., Chilappathikaram, translation of the great Mahakavya of Ilango adigal,Trust publications, Thiruvananthapuram, 1999.
8. Raghuraman S., 2007, History of Tamilzh's Dance, Nandhini Pathippagam, Chennai.
9. Vedabandhu (1997),Tandavalakshanam, Department Of Cultural Publications Government Of Kerala Thiruvananthapuram – 14
10. Venugopala Rao Pappu and Thakore Yashoda, 2013, Nrittaratnavali of Jayasenapati, Kakatiya heritage trust, Warangal.
11. Sarabhai Mrinalini, 1981, Understanding Bharatanatyam, Dharpana Academy of Performing Art, Ahmedabad.
12. Kotari Sunil, 2015, Bharatanatyam, The Marg Foundation, Mumbai.
13. Vatsyayan Kapila, 1989, Indian classical Dance, Publication Divition, Ministry information and Broadcasting, India.
14. നാരായണപിഷാരടി, കെ. പി.(1997) (വിവ), ഭരതമൃന്ദിയുടെനാട്യശാസ്ത്രം, കേരളസാഹിത്യ അക്കാദമി, തൃശൂർ
15. മേനോൻ വിജയകുമാര (2011), ഭാരതീയകലാചരിത്രം, കേരളസാഹിത്യ അക്കാദമി തൃശൂർ.
16. വിജയ കെ (1997), അവതാരിക, ഭരതമൃന്ദിയുടെ നാട്യശാസ്ത്രംനാരായണപിഷാരടി, കെ. (വിവ),കേരളസാഹിത്യഅക്കാദമി, തൃശൂർ.
17. ഡോ. നമ്പൂതിരി വി എം. ഡി, 2021 ശ്രീ ജയദേവകവിയുടെ ഗീതാഗോവിന്ദം, മാരാർ സാഹിത്യപ്രകാശം, കോഴിക്കോട്.

CORE COURSE – UBHS713 BASICS OF AESTHETIC STUDIES

Course Learning Outcomes

- CO 1 Understand the major aesthetic theories around the world
- CO 2 Apply aesthetic theories on their choreographies
- CO 3 Understand the methods and theories and the concept of Aesthetics
- CO 4 Analyze the interpretation of Rasa theory
- CO 5 Analyze the conceptual variations of Rasa theory.
- CO 6 Evaluate the concepts of western and Indian aesthetics

Module 1 – Ancient Greek Aesthetics

- I.1 -Plato
- I.2- Aristotle
- I.3- The concept of Imitation by Plato and Aristotle.

Module 2 – The development of Western Aesthetics

- II.1- Art in Middle Ages - Medieval Aesthetics.
- II.2- Origin of Modern Aesthetics.
- II.3- Art in Renaissance.

Module 3 - General perspective on Indian Aesthetics

- III.1- Basic details about Rasa and Bhava.
- III.2- Rasa vikalpam and Bhava Vyanjakam of Natyasastra.
- III.3 - Bharatha's Rasa theory.

Module 4 - Rasa theory and its interpretation

- III.1- Bhattanayaka's Bhuktivāda
- III.2- Abhinavaguptha's Abhivyaktivāda
- III.3- Rasa and Bhava - Battalollada's Utpativāda, Sri Shankuka's Anumithivāda

CO	CO – Statement	PO / PSO	CL	KC	Class Sessions/ Tutorial Hours	Lab/ Field Hours	Assessment
CO1	Understand the major aesthetic theories around the world	PO5/PSO1	U	F			Test Paper
CO2	Apply aesthetic theories on their choreographies	PO1/PSO1	U, An	F, C			Assignment
CO3	Understand the methods and theories and the concept of Aesthetics	PO1/PSO1	U, An	F, C			Test Paper
CO4	Analyze the interpretation of Rasa theory	PO2/PSO1	An	C, Pr			Seminar
CO5	Analyze the conceptual variations of Rasa Theory	PO2/PSO1	U, An	F, C			Assignment

CO6	Evaluate the concepts of western and Indian aesthetics	PO2/PSO1	An, Ev	F, C			Seminar
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Reference books:

1. Krishna Hare satapathy, 2011, Aspects of Eastern and western aesthetics, New Delhi Bharathiya book corporation
2. S Surendra Barlinge, 1997, A modern introduction to Indian aesthetic theory, New delhi DK printworld
3. BanarjiProjesh, 1980, Aesthetics of Indian folk dance, Cosmo publications
4. Dr. Poojappura nair Krishnan, 1996, Rasakaumudi, The author, Thiruvananthapuram.
5. Beardsley, Monroe C. 1966, Aesthetics from Classical Greece to the Present: A Short History. New York.
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