

**CREDIT  
SEMESTER SYSTEM AND GRADING  
(CSS)**

**SCHEME & SYLLABI**

**For  
Post Graduate Programme:  
Master of Arts  
In  
BHARATHANATYAM  
(w.e.f. 2015-16 Admissions)**



**St Teresa's College  
Ernakulam**

**Board of Studies in Bharathanatyam (PG)**

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## **PREAMBLE**

The Master of Arts (M.A.) in Bharathanatyam is a two-year full-time programme, with each year comprising of two semesters. The present syllabus is an outcome of endeavours made seriously to review the existing curriculum and to incorporate current trends for formulating a fresh one. Thus the existing syllabus was revamped taking into account the broader perspective of Curriculum. Special thrust was given to incorporating theoretical and practical applications. The syllabus contains different components and learning outcomes are also specified . This would enable the students to equip themselves better for job search .The specific learning outcomes and format to prepare dissertation are also provided in the syllabus. The aim of the dissertation is to provide experiential learning through active participation that enables the student to develop and demonstrate analytical, judgemental, presentation and communication skills. In addition the students equip themselves to conduct and perform the Bharathanatyam recital of her own.

**Faculty members who have contributed to the curriculum and syllabus in Bharathanatyam are**

**1. Smt. Devi Chandana**

Associate Professor, Dept. Of Bharathanatyam  
St. Teresa's College, Ernakulam

**2. Smt. Ria V R**

Associate Professor, Dept. Of Bharathanatyam  
St. Teresa's College, Ernakulam

## **GRADUATE ATTRIBUTES**

On post graduate programme Students on completion of the master's programme in Bharathanatyam should be able to

1. Understand the techniques about choreography
2. Develop theoretical knowledge about all Indian performing art forms
3. **Equip the students in makeup and costume for their self performance.**
4. **Knowledge about composing jathi,theermanam and korvai**
5. **To train students in Bharathanatyam to attain proficiency in both performance and teaching career.**
  
6. **- To enable the students to surpass the conventional approach and introduce innovations in the field of dance.**
- 7.
8. **-To train the students to peruse in academics as well as performances that enable them to lead a better status and livelihood.**
  
9. It will enable the students to have a better understanding of the traditional as well as the modern approaches to dance and various art forms.
  
10. It not only helps to improve the student's physical state but also influence the mental, emotional as well as the spiritual well being .
  
11. To create potential researchers who can enrich the nation with their innovations on and off stage.
  
12. To encourage women to make a positive impact on society through synergies within and outside the student community across the college/region/national boundaries.

## **OBJECTIVES**

By the end of the 1st year (II nd semester)

1. Students would have been introduced to the world dance, institutions, folk arts and the legends in each art form.
2. The students are introduced to the important texts both in dance and music.
3. They are introduced to the recital items and its conduction.

By the end of 2<sup>nd</sup> year (IV th semester)

1. Students would have been familiarised with the advanced topics in the evolution of Bharathanatyam and the main schools of Bharathanatyam.
2. The literary treasures are being introduced.[ Chilappadikaram and Manimeghalai]
3. The aesthetic theories of exponents are dealt in detail. [ Bharatha, Abhinavaguptha, BhattaLollada, Bhatta Nayaka]
4. Modern experiments and innovations in dance.
5. Aquire experience in writing project reports and presentations of papers

## **COURSE STRUCTURE**

### **CORE PAPERS**

The following is the schematic pattern in which a student will do the Core (Compulsory) and Elective (Optional) Papers: The Board of Studies identified 18Core and 2 Elective papers. All the papers are compulsory. A short Dissertation cum Viva is introduced as 19<sup>th</sup> Paper.

### **ELECTIVE PAPERS**

There are 2 elective papers

1. Nattuvangam with song,
2. Advanced study in Carnatic music

### **NOTES:**

1. Students must take 18 compulsory papers, 2 elective papers. Dissertation comprising an Evaluation and a Viva-Voce.
2. Questions shall be set to assess knowledge acquired, standard application of knowledge, application of knowledge in new situations, critical evaluation of knowledge and ability to synthesize knowledge.

### **COURSE CODE**

The 18 core courses in the programme are coded according to the following criteria. The first two letters of the code indicates the name of programme, ie. BH stands for BHARATHANATYAM followed by the alphabet „M“ for M. A Programme. One digit to indicate the semester. ie.,

BHM1 (BHARATHANATYAM, Masters degree 1st Semester) and the next digit for indicating the paper

Core course divided in to two criteria. Practical and Theory .Practicate indicate alphabet P and Theory indicates alphabet T.

Number in this semester. The last two letters indicates the name of the course.

The elective courses are coded in similar pattern except the letters denoting the name of the Course is replaced by letter E for elective.

**DETAILED DISTRIBUTION OF COURSES AND CREDITS**

**COURSE STRUCTURE: CORE**

SEM	Name of the course with course code	No. of Hrs/week	No. of credit	Total Hrs/SEM.	MARKS		
					SESS IONAL	FINAL	TOTAL
1	BH1BT01M –Theory 1- Dance legends and institutions of modern India.	4	4	450	25	75	100
	BH1BT02M- Theory 2- Folk and ritual traditions of Tamil nadu	4	4	450	25	75	100
	BH1BP01M- Practical-1- Alarippu, Thodayam	5	4	450	25	75	100
	BH1BP02M- Practical-2- Keerthanam, Thillana	5	4	450	25	75	100
	BH1BP03M- Practical-3- Ashtapadi, Javali	5	4	450	25	75	100
2	BH2BT03M- Theory-3- Sanskrit dance treatises and dance notations	4	4	450	25	75	100
	BH2BT03M- Theory-4- Traditions of South Indian Dances	4	4	450	25	75	100
	BH2BP04M- Practical-4- Alarippu, Varnam	5	4	450	25	75	100
	BH2BP05M- Practical-5- Jathiswaram, Keerthanam	5	4	450	25	75	100
	BH2BP06M - Practical-6- Padam	5	4	450	25	75	100
3	BH3BT05M- Theory-5-		4				



	Chilappadikaram and Bharathanatyam	4		450	25	75	100
	BH3BP07M - Practical-7- Alarippu, Shabdham	5	4	450	25	75	100
	BH3BP08M - Practical-8- Swarajathi, Ashtapadi	5	4	450	25	75	100
	BH3BP09M - Practical-9- Thillana, Padam	5	4	450	25	75	100
	BH3BP10M - Practical-10- Nattuvangam with Song	4	4	450	25	75	100
4	BH4BT06M- Theory-6- Aesthetics of Bharathanatyam	4	4	450	25	75	100
	BH4BP11M- Practical-11- Make up and Costume	4	3	450	25	75	100
	BH4BP12M- Practical-12- Bharathanatyam Recital	5	4	450	25	75	100
	BH4BE01M- Elective-1- Choreography with Nattuvangam						
	BH4BE01M- Elective-2- An advance study in Carnatic Music	5	3	450	25	75	100
	1. Dissertation- Cum- Viva/	-	4		25	75	100
	2. General Viva	-	2		25	75	100
	<b>TOTAL CREDITS</b>		<b>80</b>				

Table : Structure of PGCSS MA. Core Courses

## COURSE STRUCTURE: ELECTIVE COURSE

There are two Electives Courses offered in this PGCSS Programme. Each elective Consists of practical courses. The student can do only one Elective Paper in an academic year. The course structure of the Electives Course details is given below.

Elective	Semester	Name of the Course with Course Code	No. of hours per week	Total No of credits	No. of hours per Semester
PAPER (A)	IV	BH4BE01M- Elective-1- Choreography with Nattuvangam	5	3	450
		BH4BE01M- Elective-2- An advance study in Carnatic Music	5	3	450

### Distribution of Credits

The total credit for the programme is fixed at 80. The distribution of credit points in each Semester and allocation of the number of credit for theory courses, project and Viva is as follows. The credit of theory courses is 4 per course, the project and viva voce will have a credit of 2 each. The distribution of credit is shown below.

Semester	Courses	Credit	Total Credit
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<b>I</b>	<b>CORE PAPERS 5</b> <b>2-Theory</b> <b>3-Practical</b>	<b>4</b>	<b>20</b>
<b>II</b>	<b>CORE PAPERS 5</b> <b>2-Theory</b> <b>3-Practical</b>	<b>4</b>	<b>20</b>
<b>III</b>	<b>CORE PAPERS 5</b> <b>1-Theory</b> <b>4-Practical</b>	<b>4</b>	<b>20</b>
<b>IV</b>	<b>CORE PAPERS 3</b> <b>1-Theory</b> <b>2-Practical</b>	<b>4</b>	<b>11</b>
	<b>ELECTIVE 1</b>	<b>3</b>	<b>3</b>
	<b>DISSERTATION</b> <b>CUM VIVA</b>	<b>4</b>	<b>4</b>
	<b>GENERAL VIVA</b>	<b>2</b>	<b>2</b>
<b>Total Credit of the M.A Programme</b>			<b>80</b>

## **EVALUATION**

### **Examinations**

The evaluation of each course shall contain two parts such as Sessional and Final. The ratio between Sessional and Final shall be 1:3. The Sessional assessment will be made on Mark based system while Final assessment shall be made using Mark based Grading system based on 7-point scale.

### **SESSIONAL**

Internal evaluation is to be done by continuous assessments of the following components.

The components of the sessional for theory and their mark distributions are given in the table below. The internal assessment should be fair and transparent. The Evaluation of the components should be published and acknowledged by students. All Documents of sessionals are to be kept in the institution for 2 years and shall be made available for verification. The responsibility of evaluating the internal assessment is vested on the teacher(s) who teach the course. The two test papers should be in the same model as the final question paper. The duration and the number of questions in the paper may be adjusted judiciously by the department for the sake of convenience.

<b>COMPONENT</b>	<b>MARKS</b>
<b>ATTENDENCE</b>	<b>5</b>
<b>ASSIGNMENTS</b>	<b>5</b>
<b>SEMINAR</b>	<b>5</b>
<b>TEST PAPERS (AVERAGE OF 2)</b>	<b>10</b>
<b>TOTAL</b>	<b>25</b>

### **TEST PAPER**

- Two internal examinations shall be conducted and average mark of two internal examinations shall be taken as the marks of the test paper.

- No retests shall be conducted

#### **Grace Marks**

- As per university norms and regulations

## Evaluation and Mark distribution

### (a) External: Internal Ratio

The internal external ratio shall be 75:25 - For all papers

### (b) Distribution of internal marks:

The distribution of the internal marks is as follows

#### All papers

Attendance	- 5 marks
Assignment	- 5 marks
Seminar	- 5 marks
Test paper	- 10 marks (Average of 2)
<b>Total</b>	<b>- 25 marks</b>

#### Project

The project of the PG programme should be very relevant and innovative in nature. It can be decided by the student and guide (a faculty of the department). The project work should be taken seriously by the students so that it kindles the research aptitude of the students. The students may be encouraged to present the results of the project in various seminars and symposia. The conduct of the project may be started at the beginning of semester III, with its evaluation scheduled at the end of IVth Semester. The project is evaluated by one internal and one external examiner.

Test paper/ oral (viva)	-10 marks
Presentation	- 10 marks
Punctuality	- 5 marks
<b>Total</b>	<b>- 25 marks</b>

## EVALUATION OF ATTENDANCE /SEMINAR/ASSIGNMENT

Monitoring of attendance is very important and teachers document attendance in each semester.

### Distribution of marks for attendance

- Students should have a Minimum attendance of 75%
- Maximum leave that can be availed shall be 22 days out of 90
- 50% attendance for the days of absence up to a maximum of 10 days per semester may be granted on medical grounds. Proper medical certificate should be submitted for the same.
- Union members / sports students/NCC/NSS/Youth festival participants – attendance can be given on official letter of request from teacher in charge / dean after consultation with principal.

Attendance		Assignments		Seminar	
% of Attendance	Marks	Components	Marks	Components	Marks
≥ 90%	5	Punctuality	2	Content	3
≥ 85% and ≤ 90%	4				
≥ 80% and ≤ 85%	3	Content	3	Presentation	2
≥ 75% and ≤ 80%	2				
< 75%	0				

Table: split up of attendance grade and components of Seminar & Assignment

## PATTERN OF QUESTION PAPER FOR EXTERNAL EXAMINATION

The end semester question paper will consist of three parts

<b>PART A</b> 5 questions of 3marks each out of 7	. Total (5x3=15)
<b>PART B</b> 6 questions of 5 marks each out of 9	Total (6x5=30)
<b>PART C</b> 2 questions of 15 marks each out of 4	Total (2x15=30)

**The pass minimum for each paper will be 40 marks (out of 100) with a separate minimum of 30 marks out of 75 marks for external examinations and 10 out of 25 marks for internal examinations**

<b>Component</b>	<b>Marks</b>
Literature Survey Test Paper/ Oral Viva	<b>10</b>
Data Collection/Result and Discussion and Presentation	<b>10</b>
Punctuality	<b>5</b>

### **General Instructions**

- (i) One teacher appointed by the Head of the Department will act as a coordinator for consolidating score sheet for internal evaluation in the department in the format supplied by the controller of the examination. The consolidated score sheets are to be published in the department notice board, one week before the closing of the classes for final examinations. The score sheet should be signed by the coordinator and counter signed by the Head of the Department and the college Principal.
- (ii) The consolidated score sheets in specific format are to be kept in the college for future references. The consolidated marks in each course should be uploaded to the Institution Portal at the end of each semester as directed by the Controller of Examination.
- (iii) A candidate who fails to register for the examination in a particular semester is not eligible to continue in the subsequent semester.
- (iv) Grievance Redress Mechanism for Internal evaluation: There will be provision for grievance redress at four levels, viz,
  - a) At the level of teacher concerned, at the level of departmental committee consisting of Head of the Department, Coordinator and teacher concerned,
  - b) At the level of college committee consisting of the Principal, Controller of Examination and Head of the Department

College level complaints should be filed within one week of the publication of results.

### **FINALS**

The external examination (Finals) of all semesters shall be conducted by the institution on the close of each semester. There will be no supplementary examinations.

### **Question Paper Pattern for Theory Courses**

All the theory question papers are of three hour duration. All question papers will have three parts.

**Part A:** Questions from this part are very short answer type. Five questions have to be answered from among seven questions. Each question will have 3 marks and the Part A will have total marks of 15.



**Part B:** Part B is fully dedicated to solving problems from the course concerned. Six problems out of nine given have to be answered. Each question has 5 marks making the Part B to have total marks of 30. A minimum of two problems from each unit is required. The problems need not always be of numerical in nature.

**Part C:** Part C will have four questions. One question must be asked from each unit. Two questions have to be answered out of four questions. Each question will have 15 marks making the total marks 30 in Part C.

### Directions for question setters

- (i) Follow the as far as possible the text book specified in the syllabus.
- (ii) The question paper should cover uniformly the entire syllabus. For that the pattern of question paper mentioned above must be strictly followed.
- (iii) Set Part A questions to be answered in six minutes each, Part B questions in twelve minutes each and Part C questions in thirty five minutes each.

Weightage to objectives and difficulty levels in the question paper should be as given in the Table below.

<i>Weightage to Objectives</i>		<i>Weightage to Difficulty Levels</i>	
Objective	%	Level of Difficulty	%
Information	20	Easy	30
Understanding	60	Average	50
Application	20	Difficult	20

### Project and Viva Voce Examinations

**Project Evaluation:** The project is evaluated by one external and one internal examiner deputed from the board of practical examination. The dissertation of the project is examined along with the oral presentation of the project by the candidate. The examiners should ascertain that the project and report are genuine. Innovative projects or the results/findings

of the project presented in national seminars may be given maximum advantage. The different weight for assessment of different components is shown in below.

**Viva Voce Examination:** Viva voce examination is conducted only by the internal and the external examiner. The viva voce examination is given a credit two. The examination should be conducted in the following format shown below.

Component	Weights
Quality of project under study	10
Theses /Presentation of the project	10
Theoretical setup/Data Collection	20
Result and Dissertation layout	10
Oral presentation and Viva on Project	25

*Table : Components and weights of Project*

Type of Questions	Percentage	Weightage to Difficulty Level	
		Level of Difficulty	%
B.A/ + 2 level	20	Easy	
M.A. Syllabus Based	40	Easy	
Subject of Interest	30	Average	
Advanced Level	10	Difficult	

*Table 2.6: Format for viva voce Examination*

Both project evaluation and viva voce examination are to be conducted in batches of students formed for the practical examinations.

**Reappearance/Improvement:** For reappearance / improvement as per university rules, students can appear along with the next regular batch of students of their particular semester. A maximum of two chances will be given for each failed paper. Only those papers in which candidate have failed need be repeated. Chances of reappearance will be available only during eight continuous semesters starting with the semester in which admission/readmission is given to the candidate.

### COMPUTATION OF CGPA

The maximum marks allotted for each course, including theory, practical and project, is 100 with a Sessionals to Finals ratio of 25: 75. The total marks allotted for Viva Voce is 100 which is evaluated externally only.

The pass minimum for each paper will be 40 marks (out of 100) with a separate minimum of 30 marks out of 75 marks for external examinations and 10 out of 25 marks for internal examinations.

Grade and Grade Point is given to each course based on the percentage of marks obtained as follows:

Percentage of Marks	Grade	Grade Point
90 and above	A+ - Outstanding	10
80-89	A – Excellent	9
70-79	B - Very Good	8
60-69	C – Good	7
50-59	D – Satisfactory	6
40-49	E – Adequate	5
Below 40	F – Failure	4

Note: Decimal are to be rounded to the next whole number

Credit Point for each course is obtained as  $CP = GP \times Credit$

Semester Grade Point Average for the semester is calculated as

$$SCPA = \frac{\text{TotalCreditPoints (CP)}}{\text{TotalCredits (S)}}$$

Grades for the different semesters and overall programme are given based on the corresponding SCPA on a 7-point scale as shown below:

SCPA	Grade
Above 9	A+ - Outstanding
Above 8, but below or equal to 9	A – Excellent
Above 7, but below or equal to 8	B - Very Good
Above 6, but below or equal to 7	C – Good
Above 5, but below or equal to 6	D – Satisfactory
Above 4, but below or equal to 5	E – Adequate
4 or below	F - Failure

Cumulative Grade Point Average for the programme is calculated as follows:

$$CGPA = \frac{SCPA\ 1 \times S1 + \dots + SCPA\ 6 \times S6}{S1 + S2 + \dots + S6}$$

Where  $S1, \dots, S6$  are the total credits in each semester.

Note: A separate minimum of **30% marks** each for internal and external (for both theory and practical) and aggregate minimum of **40 %** are required for a pass for a course. For a pass in a programme, a separate minimum of Grade E is required for all the individual courses. If a candidate secures **F** Grade for any one of the courses offered in a Semester/Programme only **F** grade will be awarded for that Semester/Programme until he/she improves this to **E** grade or above within the permitted period. Candidate who secures **E** grade and above will be eligible for higher studies.

### Final Grade Card

The final Grade Card issued at the end of the final semester shall contain the CGPA of all the Courses of the entire Programme. The **CGPA** shall contain the awarded **GRADE LETTER** and the corresponding **GRADE POINT** in two decimal places.

## SYLLABI- MASTER OF ARTS (M.A.) IN BHARATHANATYAM

### SEMESTER 1

	Hours	Credits
Theory 1.Dance legends and institutions of modern		
1. India.	4	4
2. Theory 2- Folk and ritual traditions of Tamil nadu	4	4
3. Practical-1- Alarippu, Thodayam	5	4
4. Practical-2- Keerthanam, Thillana	5	4
5. Practical-3- Ashtapadi, Javali	5	4

### SEMESTER 2

6. Theory-3- Sanskrit dance treatises and dance notations	4	4
7. Theory-4- Traditions of South Indian Dances	4	4
8. Practical-4- Alarippu, Varnam	5	4
9. Practical-4- Alarippu, Varnam	5	4
10. Practical-6- Padam	5	4

### SEMESTER 3

11 Theory-5- Chilappadikaram and Bharathanatyam	4	4
12 Practical-7- Alarippu, Shabdham	5	4
13 Practical-8- Swarajathi, Ashtapadi	5	4
14 Practical-9- Thillana, Padam	5	4
15. Practical-10- Nattuvangam with Song	4	4

### SEMESTER 4

16. Theory-6- Aesthetics of Bharathanatyam	4	4
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17. Practical-11- Make up and Costume	4	3
18. Practical-12- Bharathanatyam Recital	5	4
19. Elective-1-Choreography with Nattuvangam	5	3
Elective-2- An advance study in Carnatic Music		
3. Dissertation-Cum- Viva/	-	4
4. General Viva	-	2
<b>TOTAL CREDITS</b>		<b>80</b>

### **ELECTIVE PAPERS: 1**

1. Choreography with Nattuvangam

### **ELECTIVE PAPERS: 2**

1. An advance study in Carnatic Music

### **SYLLABI- SEMESTER 1**

**Theory 1.Dance legends and institutions of modern India.-72 Hours**

**Theory 2- Folk and ritual traditions Tamil nadu-72 Hours**

**Practical-1- Alarippu, Thodayam-90 Hours**

**Practical-2- Keerthanam, Thillana-90 Hours**

**Practical-3- Ashtapadi, Javali- 90 Hours**

### **CORE COURSE- THEORY 1**

**NAME OF THE COURSE: Dance legends and institutions of modern India.**

**DURATION: ONE SEMESTER**

**TOTAL LECTURE HOURS: 72**

**PART A**

**DANCE INSTITUTIONS**

- KALAKSHETRA
- KERALA KALAMANDALAM
- SHANTHI NIKETHAN
- DARPANA
- KATHAK KENDRA

**PART B**

**LEGENDS IN OTHER DANCE**

- SAMBHU MAHARAJ
- KELUCHARAN MOHAPATRA
- BALASARASWATHI
- RUKMINI DEVI
- VEMPATTI CHINNASATYAM
- SITHARA DEVI
- KALYANI KUTTY AMMA
- U.S KRISHNA RAO
- PADMA SUBRAHMANYAM
- GURU GOPINATHH AND RAGINI DEVI

**PART C**

**YOGA AND MARTIAL ARTS**

- INFLUENCE OF YOGA AND MARTIAL ARTS IN DANCE
- ITS BENEFITTING FACTORS

**PART D**

**WORLD DANCE**

- SALSA
- BELLY
- BALLET
- TAP DANCE

**Name of the Course: Dance legends and institutions of modern India.**

**Duration:** One Semester

**Total Lecture Hours: 72**

**Aim of the course:** This course is designed give an introduction to the various dance institutions of Modern India.

**Course Overview and Context:**

To give an idea about the various dance schools and the way of teaching.

The difference between institutional and gurukula training in dance

**Module I – Dance institutions(18 hrs)**

Various dance schools in India. The pattern of teaching and innovations introduced in syllabus.

**Module II – Legends in other dances.(18 hrs)**

The exponents in other classical dances and the contributions made by them in their respective field of performance.

**Module III –Yoga and Martial arts.(18 hrs)**

The physical enrichment through yoga and other martial arts to the dance students.

**Module IV – World dance.(18 hrs)**

Basic knowledge of the world dances and an appreciation of those dances. Resembles in those dances to our Indian dances and the deyailed study of it.

**Competencies of the course:**

C1. Enable the students to understand the various dance institutions of our country

C2. To know more about the legends of other classical dances .

C3. Provide basic understanding ofyoga and martial arts.

C4. To provide an introduction to World dance



## **Learning Resources**

### **References**

1. BHARATHANATYAM [ASHISH MOHAN KHOKAR]
2. INCREDIBLE INDIA [SONAL MANSINGH]
3. PATANJALI'S YOGASUTRA

### **Additional Readings**

1. Bharathanatyam .[ Sonal Mansingh]
2. Natyasastra [Aditya Rangacharya]
3. Abhinayasangeetham [Leela Panicker]

## **BLUE PRINT OF THE QUESTION PAPER**

<b>Units</b>	<b>Hours</b>	<b>Marks 3 5/7</b>	<b>Marks 5 6/9</b>	<b>Marks 15 2/4</b>	<b>Total marks 75</b>
<b>Unit I</b>	<b>18</b>	<b>2</b>	<b>3</b>	<b>1</b>	<b>36</b>
<b>Unit II</b>	<b>18</b>	<b>2</b>	<b>2</b>	<b>1</b>	<b>31</b>
<b>Unit III</b>	<b>18</b>	<b>2</b>	<b>2</b>	<b>1</b>	<b>31</b>
<b>Unit IV</b>	<b>18</b>	<b>1</b>	<b>2</b>	<b>1</b>	<b>28</b>

**MODEL QUESTION PAPER**

**M.A. DEGREE (CSS) EXAMINATION, MARCH/APRIL 20--**

**FIRST SEMESTER**

**BRANCH: BHARATHANATYAM**

**BH1BT01M –Theory 1- Dance legends and institutions of modern India.**

**Time: Three Hours**

**Maximum Marks: 75**

**Part A**

**Short Answer Questions**

**Answer any Five Questions. Each question carries 3 marks.**

1. Short note on Maharis.
2. The contribution of Padma Subrahmanyam
3. Features of belly dance
4. The Kathak Kendra.
5. The contribution of Kalyanikutty amma in the field of mohiniyattam.
6. What do you mean by kharanas?
7. The precursor of kathakali.

(Marks 5x 3 =15)

**Part B**

**Short Essay/Problems**

**Answer any six questions. Each question carries 5 marks.**

8. Reformatations made by RukminiDevi to the field of Bharathanatyam.
9. The role of Shanthi Nikethan in the contribution to art and culture.
10. Karanas are important in Bharathanatyam and the features of it.
11. The reformatations made by Guru Vempatti Chinnasatyam in the field of Kuchipudi.
12. The similarities between the Tap dance and Kathak dance and the technique of Tap dance .
13. Balasaraswathi is known as the “ queen of abhinaya”. Explain the incidents from her life that proves the statements.

14. The role of Mrinalini Sarabhai and the Darpana in bringing the Bharathanatyam dance in to an international reputation.
15. The legendary gurus in kathak dance and their innovations made to the dance form.
16. Kelucharan mohapatra is an epoch in the field of Odissi. Explain

(Marks 6 x 5 =30)

### ***Part C***

#### **Essay/Problems**

**Answer any two questions. Each question carries fifteen marks.**

1. The role of Vallathol and Kerala Kalamandalam in preserving many traditional art forms of Kerala.
2. The world dances has its own significant features and techniques. Explain any 4 world dances and their nature.
3. Kalakshetra is the first known institution for uplifting Bharathanatyam. Do you agree and why?
4. The Kalari training and Yoga enhances the physical endurance of a dancer. What do you think?

(Marks 2 x15 =30)

## **CORE COURSE- THEORY 2**

### **FOLK DANCES OF TAMIL NADU**

- KARAGATTAM
- KUMMI
- MAYIL ATTAM
- KUDIRAI ATTAM
- SILAMBATTAM
- KAISILAMBATTAM
- 

**Name of the Course.Folk and ritual traditions of Tamil Nadu.**

**Duration:** One Semester

**Total Lecture Hours: 72**

**Aim of the course:** This course is designed give an introduction to the Folk dances of Tamil Nadu.

**Course Overview and Context:**

To give an idea about the various folk dances and the features of each one of them. The Gods and Goddesses influencing the folk arts. Difference between folk and classical arts. The role of music in dance.

**Module I – Folk dances of Tamil Nadu(18 hrs)**

Various folk dances and its style. The festivals during the performance. The patterns and formations in each dances.

**Module II – Spirituality in folk dances.(18 hrs)**

The Gods and the Goddesses of different community paving the way of rotual dances.

**Module III –Differentiate Folk dances and Classical dances.(18 hrs)**

The major differences between classical dances and folk dances. The way they were transformed by generations and the major changes occurred.

**Module IV – Folk music in dance.(18 hrs)**

Basic knowledge of the folk music and instruments in folk dances.

**Competencies of the course:**

- C1. Enable the students to understand the various folk dances of Tamil Nadu.
- C2. To know more about the spiritual aspects in each folk forms.
- C3. Provide basic differences between classical and folk dances.
- C4. To give an idea of folk music and instruments

## Learning Resources

### References

1. BHARATHANATYAM [ASHISH MOHAN KHOKAR]
2. INCREDIBLE INDIA [SONAL MANSINGH]

### Additional Readings

1. Bharathanatyam .[ Sonal Mansingh]
2. Natyasastra [Aditya Rangacharya]
3. Folk dances of India

## BLUE PRINT OF THE QUESTION PAPER

Units	Hours	Marks 3 5/7	Marks 5 6/9	Marks 15 2/4	Total marks 75
Unit I	18	2	3	1	36
Unit II	18	2	2	1	31
Unit III	18	2	2	1	31
Unit IV	18	1	2	1	28

**MODEL QUESTION PAPER**

**M.A. DEGREE (CSS) EXAMINATION, MARCH/APRIL 20--**

**FIRST SEMESTER**

**BRANCH: BHARATHANATYAM**

**BH1BT02M- THEORY 2- FOLK AND RITUAL TRADITIONS OF TAMIL NADU**

**Time: Three Hours**

**Maximum Marks: 75**

**Part A**

**Short Answer Questions**

**Answer any Five Questions. Each question carries 3 marks.**

1. Explain the technique behind Bommalattam
2. Kummi as the customary folk dance in Kerala and Tamil Nadu
3. Explain Sanke dance
4. Kodakoothu in reference to Chilappadikaram
5. Features of Karagattam
6. Explain Silambattam as a martial art form.
7. Folk music and its relevance in dance.

(Marks 5x 3 =15)

**Part B**

**Short Essay**

**Answer any six questions. Each question carries 5 marks.**

8. Explain Poikalkuthirai attam and its traditional music accompaniments.
9. Elucidate kollattam and its varieties.
10. Describe the villupattu and sampradaya bhajana.
11. The 11 koothu in Chilappadikaram and its importance in later development of folk arts.
12. Explain Thappattam and its technique and music.
13. Therukoothu and its influence on classical dance forms of Tamil Nadu and Andhra Pradesh.

14. Kaali is the regional goddess of vigour and valour which influenced the mind of the people all time. Describe the art practices in this context.
15. Contexts in which the folk dances originate and the common features of the major folk dances of Tamil Nadu.
16. Bhagavatha mela natakam and its features that paved way for the origin of many other classical art forms in South India

(Marks 6 x 5 =30)

### ***Part C***

#### **Essay/Problems**

**Answer any two questions. Each question carries fifteen marks.**

17. Prepare an essay explaining the culture and ritualistic traditions of Tamil Nadu.
18. The art forms of Sangam age is widely reflected in the art and practice of the traditional folk arts of Tamil Nadu- elucidate.
19. The folk forms doesn't have any prescribed texts and despite they are carried from generations to generations. Explain .
20. Detailed study of classical and folk traditions of Tamil Nadu.

(Marks 2 x15 =30)

#### **CORE COURSE- PRACTICAL 1**

##### **ALARIPPU, THODAYAM**

- ALARIPPU [ MISRAM]
- THODAYAM / KAUTHVAM [ ANY ONE]

#### **CORE COURSE –PRACTICAL 2**

##### **KEERTHANAM, THILLANA**

- KEERTHANAM [ ANY 1]
- THILLANA – Ragam-Hindolam, Thalam- Khanta Jathi Eka

#### **CORE COURSE –PRACTICAL3**

##### **ASHTAPADI, JAVALI**

- ASHTAPADI
- JAVALI [ANY One]

## **SYLLABI-SEMESTER 2**

1. Theory-3- Sanskrit dance treatises and dance notations
2. Theory-4- Traditions of South Indian Dances.
3. Practical-4- Alarippu, Varnam
4. Practical-4- Alarippu, Varnam.
5. Practical-6- Padam

### **CORE COURSE- THEORY 3**

**Name of the Course. SANSKRIT DANCE TREATISES AND DANCE NOTATIONS**

**Duration:** One Semester

**Total Lecture Hours: 72**

**Aim of the course:** This course is designed give a detailed study of the texts in dance and music.

#### **Course Overview and Context:**

To give an idea about the various Lakshanagrandhas in dance and music , also their importance in understanding the art forms in a better way.

#### **Module I – Abhinayadarpanam(18 hrs)**

Full text and its appreciation as the prime one to the Bharathanatyam students.

#### **Module II-Sangeetha ratnakaram.(18 hr)**

The detailed study on musicology and the role of abhinayasangeetham.



**Module III-Natyasastra.(18 hrs)**

A complete study of the text Natyasatra and its appreciation as a text in whole for major art forms of our country.

**Module IV-Lakshanagrandhas .(18 hrs)**

A complete study of the texts in dance and the role of each of them.

**Competencies of the course:**

- C1. Enable the students to understand the various texts and its importance
- C2. To know more about music.
- C3. Enrich the detailed study of the Natyasastra .
- C4. To provide an introduction to various texts in arts.

**Learning Resources**

**References**

1. BHARATHANATYAM [ASHISH MOHAN KHOKAR]
2. INCREDIBLE INDIA [SONAL MANSINGH]
3. NATYASASTRA [COMPLETE TEXT]
4. ABHINAYADARPANAM
5. SANGEETHARATNAKARAM

**Additional Readings**

- 1.Bharathanatyam .[ Sonal Mansingh]
- 2.Natyasastra [Aditya Rangacharya]



**BLUE PRINT OF THE QUESTION PAPER**

<b>Units</b>	<b>Hours</b>	<b>Marks 3 5/7</b>	<b>Marks 5 6/9</b>	<b>Marks 15 2/4</b>	<b>Total marks 75</b>
<b>Unit I</b>	<b>18</b>	<b>2</b>	<b>3</b>	<b>1</b>	<b>36</b>
<b>Unit II</b>	<b>18</b>	<b>2</b>	<b>2</b>	<b>1</b>	<b>31</b>
<b>Unit III</b>	<b>18</b>	<b>2</b>	<b>2</b>	<b>1</b>	<b>31</b>
<b>Unit IV</b>	<b>18</b>	<b>1</b>	<b>2</b>	<b>1</b>	<b>28</b>

**MODEL QUESTION PAPER**

**M.A. DEGREE (CSS) EXAMINATION, MARCH/APRIL 20--**

**SECOND SEMESTER**

**BRANCH: BHARATHANATYAM**

**Time: Three Hours**

**Maximum Marks: 75**

**Part A**

**Short Answer Questions**

**Answer any Five Questions. Each question carries 3 marks.**

1. Qualities Of A Dancer According Abhinayadarpanam.
2. Nadanabhedas With Suitable Examples.
3. Chapter Divisions Of Sangita Ratnakaram.
4. What Do You Mean By Bandhava Hastas An Its Denotations?
5. Characteristics Of Dancing Bells.
6. Dasavathara Hasthas.
7. What Are Bramaris And Name All Of Them?  
(Marks 5x 3  
=15)

**Part B**

**Short Essay/Problems**

**Answer any six questions. Each question carries 5 marks.**

8. Sublimity Of Bharathanatyam.
9. Explain Padabhedas, Mandalabhedas And Sthanaka Bhedas With Reference To Abhinayadarpanam.
10. How Does Hasta Mudras Communicate In Dance ? Mention Usages Of Any 4 Single Hand Gestures.
11. Importance Of The 7<sup>th</sup> Chapter Of Sangitha Ratnakaram In Dance.
12. The Origin Of The Text Abhinayadarpanam.
13. What Do You Mean By Histrionics And What Are They?

14. Relevance Of Rangadhidevatha Sthuthi And Pushpanjali With Its Meaning.

15. Nritta Hasthas And Explain How Does It Help In Dance Practice

16. Impact Of Other Classical Dances In Bharathanatyam.

(Marks 6 x 5 =30)

### ***Part C***

#### **Essay/Problems**

**Answer any two questions. Each question carries fifteen marks.**

17. Write A Detailed Study On The Content Of Sangitha Ratnakaram Which Helps In Both Dance And Muysic.

18. Combined Hand Gestures In Abhinayadarpanam.

19. Bharathanatyam Has Evolved Beyond Abhinayadarpanam. Agree And Elaborate Your Analysis.

20. What Do You Understand By The Term Thauratrikam. Illustrate The Biography Of The Author In Appreciation To His Work.

(Marks 2 x15 =30)

## **CORE COURSE- THEORY4**

### **TRADITIONS OF SOUTH INDIAN DANCES**

#### **PART 1**

- DEVADASIS OF DIFFERENT PERIOD
- TH CONTRIBUTIONS BY THE DEVADASIS

#### **PART 2**

- RAJADASIS OF DIFFERENT COURT
- TANJORE
- TRAVANCORE
- ODISHA
- CHOLA EMPIRE

#### **PART 3**

- DASIYATTOM AND ITS SOCIAL IMPACT

- DIFFERENCE BETWEEN THE OLD AND PRESENT DAY REPETOIRE

#### PART 4

- NATTUVA TRADITIONS
- VARIOUS STYLES IN BHARATHANATYAM

### **Name of the Course. TRADITIONS OF SOUTH INDIAN DANCES**

**Duration:** One Semester

**Total Lecture Hours: 72**

**Aim of the course:** This course is designed give a detailed study of the evolution of bharathanatyam from devadasi tradition and the contribution of the devadasis to the field of arts.

#### **Course Overview and Context:**

To give an idea about the devadasis in various courts and the repertoire .

#### **Module I – Devadasi Tradition.**

The devadasi tradition and the contributions made by them to the field of arts and culture.

#### **Module II- Rajadasis.(18 hr)**

The detailed study of rajadasis of various courts , Tanjore, Travancore, Odisha and Chola empire.

#### **Module III- Dasiyattom and its repertoire.(18 hrs)**

The study of dasiyattom and its social impact. Differences between the old and new margam in Bharathanatyam.

#### **Module IV-Nattuva tradition..(18 hrs)**

To know more about the nattuvanars and the various styles in Bharatham dance.

#### **Competencies of the course:**

C1. Enable the students to understand the devadasi tradition and their contribution.

C2. To know more about courts dancers.

C3. The dasiyattom and the traditional format in dance.

C4. To provide an introduction to the nattuvanar tradition in dance.

### Learning Resources

#### References

6. BHARATHANATYAM [ASHISH MOHAN KHOKAR]

7. INCREDIBLE INDIA [SONAL MANSINGH]

### Additional Readings

1. Bharathanatyam .[ Sonal Mansingh]

2. Natyasastra [Aditya Rangacharya]

## NAME OF THE COURSE: TRADITIONS OF SOUTH INDIAN DANCES

### BLUE PRINT OF THE QUESTION PAPER

Units	Hours	Marks 3 5/7	Marks 5 6/9	Marks 15 2/4	Total marks 75
Unit I	18	2	3	1	36
Unit II	18	2	2	1	31
Unit III	18	1	2	1	28
Unit IV	18	2	2	1	31

**MODEL QUESTION PAPER**

**M.A. DEGREE (CSS) EXAMINATION, MARCH/APRIL 20--**

**FIRST SEMESTER**

**BRANCH: BHARATHANATYAM**

**BH2BT03M- THEORY-4- TRADITIONS OF SOUTH INDIAN DANCES**

**Time: Three Hours**

**Maximum Marks: 75**

**Part A**

**Short Answer Questions**

**Answer any Five Questions. Each question carries 3 marks.**

- 1.Relevance Of Pushpanjali In A Repertoire.
- 2.What Do You Mean By Satvika Bhavas And What Are They?
- 3.Deva Hasthas In Abhinayadarpanam.
- 4.Tauratrikam And Its Relevance.
- 5.Natya Kramam In Abhinayadarpanam.
- 6.What Are Charis?
- 7.Nritta And Its Varieties.

(Marks 5x 3 =15)

**Part B**

**Short Essay/Problems**

**Answer any six questions. Each question carries 5 marks.**

- 8.Explain The Swaragatadyaya Of Sangitha Ratnakaram.
9. Treatise Of Nandikeswara On Dance And Its Relevance .
10. Explain The Head, Eye And Neck Movements And Its Usages With Sloka.
- 11.Vadyaadyaya In Sangitha Ratnakara.
12. Navagraha Hasthas And Its Denotations.
- 13.What Are The Gathi Bhedas In Abhinayadarpanam?
- 14.The Seven Chapters Of Sangitharatnakaram.
15. Biography Of Nandikeswara.
- 16.The Importance Of Sangitharatnakaram In Dance.

(Marks 6 x 5 =30)



**Part C**

**Essay/Problems**

**Answer any two questions. Each question carries fifteen marks.**

17. Sangeetham Is The Combination Of Geetham, Vadyam And Nrittam According Sarangadevan. Do You Agree And Why?
18. The Text Abhinayadarpanam Doesn't Deal With Abhinaya Except Bodily [Angika]. How Then The Text Helps A Student To Appreciate The Bhartham Dance?
19. Mudras Are The Alphabets Used To Communicate In Dance . Do You Agree And How?
20. Nobody Can Say When The Dance Actually Originated And It Has Undergone Many Changes.

( 2 x15 =30 marks)

**CORE COURSE-PRACTICAL 4**

**ALARIPPU, VARNAM**

- ALARIPPU [ KHANDAM]
- VARNAM –1- Saghiye..Ragam-Thodi, Thalam-Aadi,/

Manavi-Ragam-Sankarabharanam

**CORE COURSE- PRACTICAL 5**

**JATHISWARAM, Keerthanam**

- JATHISWARAM –Ragamalika, Thalam-MisraChappu
- Keerthanam -1

**CORE COURSE- PRACTICAL 6**

**PADAM**

- PADAM [ ANY TWO]

### **SYLLABI-SEMESTER 3**

Theory-5- Chilappadikaram and Bharathanatyam

Practical-7- Alarippu, Shabdham

Practical-8- Swarajathi, Ashtapadi

Practical-9- Thillana, Padam

Practical-10- Nattuvangam with Song

#### **CORE COURSE -THEORY 5**

##### **CHILAPPADIKARAM AND BHARATHANATYAM**

###### **PART 1**

- CHILAPPADIKARAM –ITS ETHOS IN DRAVIDIAN CULTURE
- MORAL VALUES IN THE EPIC.
- 11 KOOTHU IN CHILAPPADIKARAM

###### **PART 2**

- BHARATHANATYAM AND PAR GENDER CONCEPT

###### **PART 3**

- MANIMEGHALAI AS A SEQUELL OF CHILAPPADIKARAM
- COMPARE FEMALE CHARACTERS IN BOTH CHILAPPADIKARAM AND MANIMEGHALAI.

###### **PART 4**

- SANGAM LITERATURE
- THE THREE PHASES AND THE LITERARY VALUES IN SANGAM AGE.

**Name of the Course. CHILAPPADIKARAM AND BHARATHANATYAM**

**Duration:** One Semester

**Total Lecture Hours: 72**

**Aim of the course:** This course is designed give a detailed study of the text Chilappadikaram and its importance in dance

**Course Overview and Context:**

To give an idea about the epics Chilappadikaram and Manimeghalai.

**Module I – Chilappadikaram..(18 hr)**

The first epic Chilappadikaram in tamil literature and its importance in dance and literature.

**Module II – Bharathanatyam and par gender concept..(18 hr)**

The par gender concept of bharathanatyam and the international reach of this art form.

**Module III- Manimeghalai.(18 hr)**

The detailed study of the text Manimeghalai as a sequell of Chilappadikaram.

**Module IV- Sangam literature.(18 hrs)**

The study of the three4 phases of sangam literature and its literary value

**Competencies of the course:**

- C1. Enable the students to understand the devadasi tradition and their contribution.
- C2. To know more about courts dancers.
- C3. The dasiyattom and the traditional format in dance.
- C4. To provide an introduction to the nattuvanar tradition in dance

## Learning Resources

### References

1. BHARATHANATYAM [ASHISH MOHAN KHOKAR]
2. INCREDIBLE INDIA [SONAL MANSINGH]
3. CHILAPPADIKARAM
4. MANIMEGHALAI

### Additional Readings

1. Bharathanatyam .[ Sonal Mansingh]
2. Natyasastra [Aditya Rangacharya]

## CHILAPATHIKARAM AND BHARATHANATYAM

### BLUE PRINT OF THE QUESTION PAPER

Units	Hours	3 marks each 5/7	5 marks each 6/9	15 marks each 2/4	Total marks -75
Unit I	18	2	3	1	36
Unit II	18	2	2	1	31
Unit III	18	2	2	1	31
Unit IV	18	1	2	1	28

### MODEL QUESTION PAPER

M.A. DEGREE (CSS) EXAMINATION, MARCH/APRIL 20--  
FIRST SEMESTER

BRANCH: BHARATHANATYAM

BH3BT05M- THEORY-5- CHILAPPADIKARAM AND BHARATHANATYAM

Time: Three Hours

Maximum Marks: 75

Part A

Short Answer Questions

**Answer any Five Questions. Each question carries 3 marks.**

1. Narthanaadhyaya In Sangitharatnakaram.
2. What Do You Mean By Rasanishpathi?
3. Nadanabhedas With Sloka And Examples.
4. Bhandhava Hastas And Its Relevance.
5. Chater Divisions Of The Text Sangitharatnakara.
6. According To Nandkeswara What Are The Qualification Of A Dancer?
7. Bramari Bhedas With Sloka.

Marks (5x 3 =15)

***Part B***

**Short Essay/Problems**

**Answer any six questions. Each question carries 5 marks.**

8. The Various Instruments In A Bharatham Recital
  9. Do You Think That Nritta Hastas Mentioned In The Treatise Are Important In Your Dance Form.
  10. Explain The Silent Feature Of The Dancing Idol Nataraja.
  11. Elucidate the Netra , Greeva And Shiro Bhedas According To Your Text Citing Examples Of Practice.
  12. What Is The Difference Between Mandala And Sthanaka Bhedas?
  13. Rasa Doctrine Of Bhartha And Its Relevance In Today's Dance.
  14. Short Biography Of Sarangadeva And His Contribution To Music And Dance.
  15. Explain The Astanayikas With Examples From The Items You Have Learned.
- (Marks 6 x 5 =30)
16. Describe Sangitharatnakara As A Lakshanagrandha For Dance And Music.

***Part C***

**Essay/Problems**

**Answer any two questions. Each question carries fifteen marks.**

17. Eulogy Of Dance As Per The Text Abhinayadarpanam.
18. Present Day Exponents Of Bharathanatyam And Their Contribution To This Art Form.
19. Adavus Are The Basic Unit And It Stands As The Backbone Of Any Dance Form. Do You Agree And Why?

20. Mudras Are Symbolic Representation . Agree? Cite Any 10 Usages Of Single Hand Gestures You Have Learned.

[ 2 x15 =30marks]

### **CORE COURSE- PRACTICAL 7**

#### **ALARIPPU, SHABDAM**

- ALARIPPU [SANKEERNAM]
- SHABDAM- Skandhane / Sarasijaakshulu

### **CORE COURSE-PRACTICAL 8**

#### **SWARAJATHI, ASHTAPADI**

- SWARAJATHI –Ragam-Kamas, Thalam-Aadi
- ASHTAPADI

### **CORE COURSE-PRACTICAL 9**

#### **THILLANA, PADAM**

- THILLANA –Ragam-Dhanasri, Thalam-Aadi
- PADAM [ANY ONE]

### **CORE COURSE-PRACTICAL -10**

#### **NATTUVANGAM WITH SONG**

### **SYLLABI-SEMESTER 4**

Theory-6- Aesthetics of Bharathanatyam

Practical-11- Make up and Costume

Practical-12- Bharathanatyam Recital

Elective-1-Choreography with Nattuvangam

Elective-2- An advance study in Carnatic Music

1. Dissertation-Cum- Viva/
2. General Viva

## CORE COURSE-THEORY 6

### AESTHETICS OF BHARATHANATYAM

#### PART1

- RASA THEORY OF VARIOUS TEXTS.
- BHARATHA
- ABHINAVAGUPTHA
- BHATTA LOLLADA
- BHATTA NAYAKA

#### PART 2

- NAYIKAS [ GENERAL AS WELL AS THE ASTANAYIKAS]
- NAYAKAS.

#### PART 3

- GIVEN VERSE TO BE ANALYSED IN TERMS OF NATYA SIDDHANTHA
- NOTATION OF THE ITEMS LEARNED.

#### PART 4

- MODERN INNOVATIONS IN DANCE
- VARIOUS EXPONENTS AND THEIR EXPERIMENTS

**Name of the Course. AESTHETICS OF BHARATHANATYAM**

**Duration:** One Semester

**Total Lecture Hours: 72**

**Aim of the course:** This course is designed give an idea of aesthetics of arts and the interpretations of the arsa theory of Bharatha by others.

**Course Overview and Context:**

To give an idea about the aesthetic values and theories. The classification of heros and heroines and their nature. Appreciation of the items learned and the modern innovations in dance.

**Module I – Rasa theory.**

The rasa theory of Bharatha, Abhinavaguptha, Lollada, and Bhattanayaka.

**Module II – Heros and Heroines**

The variations in classification of the heros and heroines in dance with respect to the nature of behavior.

**Module III- Natyasiddhandha.(18 hr)**

The detailed analysis of a given item keeping in mind the literary and aesthetic values and the explanation of the same.

**Module IV- Innovations in dance.(18 hrs)**

The study of the modern interpretations and experiments in advance and other dance productions. The exponents in the respective fields and the detailed study of their novelties

**Competencies of the course:**

- C1. Enable the students to the emotions in detail and the various interpretations.
- C2. To know more about the heros and heroines.
- C3. The appreciation of a given verse .
- C4. To provide an introduction to the innovations in dance



## Learning Resources

### References

9. BHARATHANATYAM [ASHISH MOHAN KHOKAR]

10. INCREDIBLE INDIA [SONAL MANSINGH]

### Additional Readings

1. Bharathanatyam .[ Sonal Mansingh]

2. Natyasastra [Aditya Rangacharya]

## MA IV SEMESTER - AESTHETICS OF BHARATHANATYAM

### BLUE PRINT OF THE QUESTION PAPER

Units	Hours	3 marks each 5/7	5 marks each 6/9	15 marks each 2/4	Total Marks 75
Unit I	18	2	3	1	36
Unit II	18	2	2	1	31
Unit III	18	2	2	1	31
Unit IV	18	1	2	1	28

**MODEL QUESTION PAPER**

**M.A. DEGREE (CSS) EXAMINATION, MARCH/APRIL 20--**

**FIRST SEMESTER**

**BRANCH: BHARATHANATYAM**

**BH4BT06M- THEORY-6- AESTHETICS OF BHARATHANATYAM**

**Time: Three Hours**

**Maximum Marks: 75**

**Part A**

**Short Answer Questions**

**Answer any Five Questions. Each question carries 3 marks.**

1. General classification of nayikas.
2. Bhatta lollada
3. Abhivyakthi vadam
4. Dance drama
5. Bharatha's rasanishpathi
6. Navarasa and the corresponding colour
7. Sthayi bhavas

(Marks 5x 3 =15)

**Part B**

**Short Essay/Problems**

**Answer any six questions. Each question carries 5 marks.**

8. What are the differences between vibhava , anubhava and vybhachari bhavas.
9. The classification of heroes in terms of their nature and behavior.
10. Exponents who made Innovations in bharathanatyam and their corresponding works in dance.
11. Major theories on emotions.
12. The ashtanayikas with examples from the items you have learned.
13. The hasthas and emotions convey the essence of dance to the audience. Do you agree and why?
14. Importance of padam in a recital form and evaluate a padam which you have learned emphasizing on the mood of the heroine.

15. Explain the sublimity of Bharathanatyam and the preparation for a recital.
  16. Dance is par gender and its just the expression of mind. Explain
- (Marks 6 x 5 =30)

### **Essay/Problems**

**Answer any two questions. Each question carries fifteen marks.**

17. Varnam is the main item in a Bharathanatyam recital. Explain and notate a varnam on the basis of natyasiddhantha.
18. The various aestheticians and their contribution to the field of art giving emphasis to the theories on emotion.
19. The Dhananjayans had contributed to the innovations and modern dance productions in Bharathanatyam. Explain.
20. Contribution of genetics in Bharathanatyam. Critically explain the various texts in dance practises.

(Marks 2 x15 =30)

### **PRACTICAL-11**

**Make up and Costume**

**Practical -12**

**Bharathanatyam Recital**

### **EXPERIENTIAL LEARNING: RECITAL IN BHARATHANATYAM**

Project Work is the best way to practise what you have learnt. It enables the student to work more on their interested subjects and explore new ideas. It ensures the student to peruse their vocational skills along with their academic excellence.

The department of Bharathanatyam enables the student to present a complete recital which last upto an hour and a half. Thge recital should commence with an Alarippu followed by Jathiswaram, varnam, padam, thillana and so on. The unavoidable items in the recital forms are alarippu, jathiswaram, varnam and thillana. The rest of the items are exceptional, like the student can have a choice between a padam and a keerthanam, a javali or an astapathi. The recital should conclude with a mangalam or a slokam.

## **Elective papers**

### **ELECTIVE PAPERS: 1**

#### **1. Nattuvangam with Song**

This paper is specially designed to equip the students to conduct the Bharathanatyam recital of her own. The practice of nattuvangam- which is the prime control in a dance recital needs constant practice and legible rendition. The practice of nattuvangam helps the student to understand the nuances of rhythm and also an clear understanding of music in dance. This Elective paper enables the student to rise up to a professional level.

### **ELECTIVE PAPERS: 2.**

#### **1. An advance study in Carnatic Music**

This Elective paper is specially designed to the students who also excel in music apart from dance. This is to add to her confidence level to conduct a Bharathanatyam recital of without seeking the help of a musician. The student gets an awareness of the various ragas in Carnatic music and the appropriate usage of the ragas according to the situation of the theme of dance. The singing capacity of a student is enhanced and thus along with dance the student reaches a professional level in music too.

## **DISSERTATION FORMAT**

### **Dissertation: Master of Arts (M.A.) in Bharathanatyam**

#### **General Guidelines**

1. Selection of a Topic
2. Pilot Survey, if needed

3. Significance of the Study
4. Review of Literature
5. Research Gap (Optional)
6. Conceptual Framework – Conceptualization & Operationalization (precise and specific meaning of the terms and concepts )
7. Theoretical framework (Optiona)
8. Formulation of Research Questions /Issues
9. Research objectives
10. Hypotheses ( Optional)
11. Coverage (Universe/ Sample & period of study)
12. Data source (Primary/Secondary)
13. Tools of analysis(Analytical Framework)
14. Social Relevance of the study
15. Limitations of the study
16. Chapter outlines
17. Introductory chapter
18. Result Chapter(s)
19. Conclusion Chapter

20. Appendices

21. Bibliography /References &Webliography

### **Structure of the Report**

**Title page 1 Cover**

**Page**

- a. Title page
- b. . Title of the project
- c. Name of the candidate
- d. Name and designation of the supervisor.
- e. Degree for which project is submitted.
- f. Name of the College
- g. Month and year the project is presented
- h. Declaration of the student &supervisor

### **1.2 Preface**

1.3 Table of contents

- a. List of Tables
- b. List of Figures
- c. Glossary.
- d. List of abbreviations

e. Acknowledgment

### **1.4 Abstract/ Executive Summary (One page)**

#### **1.4. The Main Text**

- a. Introductory Chapter: Items 3 to 16 mentioned above
- b. Other Chapters - Analysis, Results Interpretation
- c. Conclusion Chapter: Conclusions, Recommendations & Summary

1.5 End Notes (after each Chapter)

1.6 Bibliography or References (at the end of the thesis)

1.7 Appendices

- a. Questionnaire
- b. Interview Schedule
- c. Observation Schedule (optional )
- d. Coding Frame (optional)
- e. Letters sent to sample members (optional)
- f. Any Other

**Length of the Project**

Note :

Report length 40 to 50 pages excluding Appendix and Certificates

Alignment : Justify

Font :Times New roman

Font size : 12

Line spacing : 1.5

Double line Page Border

**Departmental Requirement** (To be kept in the Department by the Supervisor)

**Supervisor- Student Meeting Log**

Date/Time	Discussion Areas	Summary of Discussions	Signature of the Supervisor
	Topic selection		

	Clarify Objectives		
	Literature Review		
	Seminar1( Sem. 3)		
	Research Design		
	Collect Data		
	Analyze Data		
	Write up		
	Supervisor Comments		
	Final Draft Seminar 2 (Sem.4)		

**Name of the Supervisor:**

**Name of the Student :**



