

**ST.TERESA'S COLLEGE, ERNAKULAM  
(AUTONOMOUS)**

**Affiliated to Mahatma Gandhi University,  
Kottayam.**



**CURRICULUM  
FOR  
M.A BHARATHANATYAM**

**Under Credit & Semester System  
(2020 Admissions Onwards)**

**ST. TERESA'S COLLEGE (AUTONOMOUS), ERNAKULAM**  
**DEPARTMENT OF BHARATHANATYAM**  
**BOARD OF STUDIES IN BHARATHANATYAM**

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**LIST OF MEMBERS**

| <b>Sl.No.</b> | <b>Name of the Member</b>      | <b>Official Address</b>   | <b>Designation</b>                       |
|---------------|--------------------------------|---|--|
| 1.            | Smt.Ria V R                    | Head of the Department of Bharathanatyam, St. Teresa's College, Ernakulam             | Chairman                                 |
| 2.            | Dr.Abu K M                     | Head of the Department of Dance, Sree shankaracharya University of Sanskrit, Kalady   | Subject experts (Outside M.G University) |
| 3.            | Dr.Rachitha Ravi               | Kerala Kalamandalam deemed University for art and culture                             | Subject experts (Outside M.G University) |
| 4.            | Dr.Salini S                    | Head of the Department of Mohiniyam, RLV College of music and fine arts, Tripunithura | M.G University Nominee                   |
| 5.            | Kalakshetra Pramitha Prakashan | Director, Pranavam school of Performing arts, Palluruthy                              | Industry representative                  |
| 6.            | Anjana S Mohan                 | Director, Chilanka school of dance and music, Aranmula                                | Alumni representative                    |

## **MINUTES OF THE BOARD OF STUDIES MEETING OF THE DEPARTMENT OF BHARATHANATYAM HELD ON 16-05-2020**

The Board of Studies Meeting was held at 10.30 A.M on 16<sup>th</sup> May 2020 through online with the Department of Bharathanatyam , St: Teresa's College (Autonomous) , Ernakulam.

The following members attended the meeting.

- 1.Dr.Abu K M
- 2.Dr.Salini S
- 3.Smt.Ria V R
- 4.Sri.Suresh Kumar

The meeting started with a silent prayer.

The meeting then proceeded to the matters in the Agenda.

**ITEM.01/BOS/BHA/16.05.20 Approval of the minutes of the previous Board of Studies meeting held on 28/10/2019.**

The Board of Studies approved the previous meeting held on 28/10/2019.

**ITEM .02/BOS/BHA/16.05.20 Approval of the panel of external examiners for the End Semester Examinations (Odd and Even) for the academic year 2020-21.**

BOS approved the panel of external examiners for the ESA Examination 2020-21

**ITEM .03/BOS/BHA/16.05.20 Implementation of OBE in Teaching Learning for M.A Programme for 2020 admission onwards**

OBE implemented in the PG Syllabus with the suggestions given by BOS members.

**ITEM .04/BOS/BHA/16.05.20 To approve the restructured syllabus for M.A Bharathanatyam.**

The syllabus was discussed and finalised with the suggestions from BOS members.

**FACULTY OF THE DEPARTMENT WHO HAVE CONTRIBUTED  
TOWARDS CURRICULUM AND SYLLABUS IN  
BHARATHANATYAM**

1. Smt.Ria V R, Assistant Professor,Department of Bharathanatyam
2. Sri.Suresh Kumar C K , Assistant Professor,Department of Bharathanatyam
3. Dr.Beena.D, Assistant Professor,Department of Bharathanatyam
4. Miss. Arunima J R, Assistant Professor,Department of Bharathanatyam
5. Miss. Drishya P P, Assistant Professor,Department of Bharathanatyam

## **ACKNOWLEDGEMENTS**

I acknowledge with gratitude all the guidance and help given by our Director, Rev. Dr. Sr. Vinitha and Principal, Dr.Sajimol Augustine M. during the course of restructuring the syllabus of M.A Bharathanatyam. I also remember and acknowledge with gratitude all the members of the Board of Studies for their constructive suggestions and contributions in restructuring all the courses of this Masters Programme. I am also grateful to all the members of the Curriculum Committee of the college for their guidance during the syllabus restructuring process. Above all, I bow my head before God Almighty for all the guidance he has continuously given to us in all our endeavours.

**Ria V R**  
HEAD, DEPARTMENT OF BHARATHANATYAM

CHAIRMAN,  
BOARD OF STUDIES OF BHARATHANATYAM

## **PREFACE**

As an autonomous college under Mahatma Gandhi University, St. Teresa's College has taken conscientious efforts to strengthen the curriculum by retaining all the fundamental stipulations of the University/Higher Education Council, to ensure a well-balanced Curriculum. Within the constraints of a prescribed syllabi, we have resolved to take a collective effort to create an inspiring academic culture in the institution, essential for teachers and students to access deeper knowledge and participate in its expansion and transmission. It is also to re-articulate almost lost or forgotten fact that production and transmission of Quality Knowledge, essential for the development of students in particular and society in general, are the primary functions of any Educational Institution.

The restructured syllabi of the programmes aim to provide students many opportunities to engage with authentic, real world learning which will foster their reasoning, imagination, intelligence and problem solving skills, thereby enabling them to acquire true knowledge of universal validity and relevance which will lead to individual development, civil efficiency, economic competency and welfare of the whole of humanity..

I acknowledge the efforts taken by the teachers in restructuring the syllabi and course outcomes of the programmes that focus on the cognitive and intellectual skills of the learners , confidence to carry out independent and scholarly research in the area of professional interest to them and to position themselves as globally effective cross- cultural educators .

I congratulate the efforts taken by the Principal Dr.Sajimol Augustine M. and Smt. Shanty B.P who coordinated the syllabus restructuring of all the programmes in an effective manner. Transformation is what makes St. Teresa's distinctive; transforming lives in order to make a real impact on the local and international stage through the creation, sharing and application of knowledge. We look forward to sharing with you the outcomes of our curriculum restructuring and I hope that these resources will enable you to reflect on the learning gain in our institution.

Dr. Sr. Vinitha (Celine E)

Director, St. Teresa's College

## **FOREWORD**

Autonomy in the field of higher education implies responsibility and accountability and this in turn leads to excellence in academics and pro active governance. St Teresa's College was given autonomous status in the year 2014 and we have made a concerted attempt to maintain a high level of quality in the standard of education that we impart. In 2019 the college has been re-accredited with A++ grade (CGPA 3.57)

Academic autonomy has granted us the freedom to fine tune the syllabus keeping in mind the changing needs of the new generation of students. Education in the current scenario throws up a multitude of challenges and the curricula and syllabi ought to reflect the paradigm shift that has occurred in the various disciplines. Structured feedback was taken from the Students, Alumni and the experts from the industry and the changes suggested by them were duly incorporated in the restructured syllabi.

The Board of Studies constituted for each department meet regularly in the stipulated time frame and in depth discussions are conducted about the different dimensions of the curricula and syllabi. The IQAC team has felicitated the conduct of a number of workshops and conferences to equip the faculty with the necessary skill set to restructure the syllabi, set question papers for internal tests that evaluate whether the learning outcomes enlisted in the syllabus have been achieved and to ensure the fair and transparent conduct of examinations.

The responsibility that autonomy has placed on us is indeed onerous but we have strived together to meet all the challenges that were placed in our way. We have worked towards moulding young women as responsible citizens who will carry forward the task of nation building in an exemplary manner. All effort has been made to nurture their academic ambitions as well as their skills in co-curricular activities. To keep in pace with the need of the new generation students, we have decided to restructure post graduate programmes in the next academic year.

With sincere gratitude I acknowledge the instinct support and constant guidance extended by Rev. Sr. Dr. Vinitha, the Director of the College.

I specially thank the team headed by Smt. Shanty B. P. for coordinating the syllabus restructuring of the programmes, the Heads of the Departments and all the faculty members for their diligence, commitment and exceptional contribution towards this endeavour.

**DR. SAJIMOL AUGUSTINE M.**

**PRINCIPAL**

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## **PREAMBLE**

The aim of the Post Graduate education is to provide high quality education as well as a supportive learning environment for the students to reach their full academic potential. The higher education has to inculcate in students the spirit of hard work and research aptitude to pursue further studies in the nationally/internationally reputed institutions as well as prepare them for a wider range of career opportunities in industry and commerce.

Board of Studies in Bharathanatyam has designed the curriculum for M.A Bharathanatyam so as to provide a wide range of theory and practical knowledge for the candidates. The restructured syllabus has the folk and ritualistic aspect of dance which will pave the students to have an exploration to a new venture. The Board of studies is looking forward for well knowledgeable graduates who are known to every aspect of dance. With this in mind, we aim to provide a firm foundation about each and every element of dance forms.

The Board of Studies acknowledges and appreciates the good effort put in by the faculty members of Department of Bharathanatyam to frame the syllabus for the MA Program in the institution which will be implemented for the admissions from 2020 onwards.

## **PROGRAMME OUTCOME**

On completion of the M.A BHARATHANATYAM our students should be able to demonstrate the programme outcomes listed below:

### ***PO 1. Disciplinary knowledge***

- Demonstrate a mastery of the fundamental knowledge and skills required in the discipline to function effectively as an entry-level professional in the field.

### ***PO 2. Scientific Temper***

- Experiment with new approaches, challenge existing knowledge boundaries and take informed action to solve problems related to society.
- Identify, define, and deal with problems through logical, analytical and critical thinking acquired from different domains of knowledge

### ***PO 3. Research and Digital Competence***

- Develop a research culture for lifelong learning and demonstrate competency in creating new knowledge.
- Analyze and choose from available data and information sources to communicate, collaborate and network through a range of digital media.

### ***PO 4. Communication Skills***

- Develop language proficiency through interactions embedded in meaningful contexts.
- Demonstrate communicative competence particularly using technology in social and global environments.

**PO 5. Leadership, Teamwork and Interpersonal Skills**

- Function effectively both as leader and/or member of a team.
- Collaborate and interact effectively with others.

**PO 6. Moral & Ethical Awareness and Social Responsibility**

- Demonstrate social and national responsibility.
- Engage in activities that contribute to the betterment of society, with a preferential option for the economically challenged and the marginalized.

**PROGRAMME SPECIFIC OUTCOME**

The syllabi are framed in such a way that it provides a more complete and logic framework in almost all areas of Bharathanatyam

**By the end of the first year, the students should have**

**PSO 1:** Attain comprehensive knowledge and understanding the contribution of Legends and the importance of folk and ritualistic performance in India.

**PSO 2:** Familiarise with the innovative Nritha Sequences in the Dance recitals.

**PSO 3:** Utilise their knowledge to know the texts that are related to dance.

**PSO 4:** Able to design abhinaya in the Dance.

**By the end of the second year, the students should have**

**PSO 5:** Analyse the dance elements in the Tamil Texts and understand the importance of dance in the old era.

**PSO 6:** Apply Rasa Theory and analyze the Importance of Rasa in Dance.

**PSO 7:** Acquire the knowledge of Choreography and apply their own creativity in the Dance sequences.

**PSO 8:** Acquire knowledge to design the innovations in the art form by the aspect of styles and creativity.

## **Job opportunities**

Employment opportunities for people qualified with MA Bharathanatyam are available in the form of teaching positions in various educational institutions all over India and abroad. They are also eligible to work as freelance dance performers and to have entrepreneurs.

## **Eligibility for admission**

Graduation in Bharathanatyam

Candidates who have passed qualifying examination in CBCSS (2009 pattern) should possess CGPA of not less than 2.00 out of 4.00 for Core.

Candidates who have passed qualifying examination in CBCSS (2013 pattern) should possess CGPA of not less than 5.00 out of 10.00 of Core.

Candidates who have passed qualifying examination in other patterns should possess not less than 50% mark in main.

**Duration of the Course:** Four Semesters

**Examination:** Credit and Semester system (CSS)

Direct Grading system with 7 point scale

**Medium of instruction and assessment:** English

**Faculty under which the Degree is awarded:** Fine arts

## **STRUCTURE OF MASTER'S PROGRAMME IN M.A BHARATHANATYAM**

The programme shall include two types of courses, Core courses and Elective courses. There shall also be a project and comprehensive viva-voce as core courses. The programme also includes assignment/seminar/practical etc. The total credit for the programme is fixed at 80.

### **Theory Courses:**

There are **six** theory courses and **twelve** practical courses in all the four semesters of the M.A Bharathanatyam. Distribution of theory courses is as follows. There are eighteen core courses common to all students. Semester I, Semester II and Semester III will have **five** core courses each and Semester IV will have **three** core course and **two** elective courses. Two Elective Groups are offered in this syllabus. An Elective Group has two practical courses. One Elective Group can be chosen as per the interest of the students, availability of faculty and academic infrastructure

### **Practical:**

All four semesters will have a course on practical. The practical examinations will be conducted at the respective examination centers by one external and one internal examiner appointed by the controller of examinations at the end of every semester.

### **Project:**

The project of the PG programme should be relevant and innovative in nature. The type of project can be decided by the student and the guide (a faculty of the department or other department/college/university/institution). The project work should be taken up seriously by the student and the guide. The project should be aimed to motivate the

inquisitive and research aptitude of the students. The students may be encouraged to present the results of the project in seminars/symposia. The conduct of the project may be started at the beginning of Semester III, with its evaluation scheduled at the end of Semester IV along with the practical examination as being practiced in the present syllabus. The project is evaluated by one external and one internal examiner.

**Viva Voce:**

A viva voce examination will be conducted by the two or three external examiners at the time of evaluation of the project. The components of viva consist of subject of special interest, fundamental Physics, topics covering all semesters and awareness of current and advanced topics.

**Course Code:**

The 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. Next digit is to indicate the semester. i.e., BH1 (Bharathanatyam, 1st semester) followed by the letter C or E indicating whether the course is a core course or elective course as the case may be. Next digits indicate course number. The letter/letters T/P/ PR/V follow it and are used to indicate theory/practical/project/viva. The last letter will be M which indicates whether the programme is for masters.

**DISTRIBUTION OF COURSES AND CREDITS**

| Semester | Course Code | Course Title  | Teaching hours per week | Credit | Total credit |
|----------|-------------|---|-------------------------|--------|--------------|
| I        | BH1C01TM    | Dance legends and Institutions of Modern India      | 4                       | 4      | 20           |
|          | BH1C02TM    | Folk and Ritual Traditions of India                 | 4                       | 4      |              |
|          | BH1C01PM    | Alarippu,Jathiswaram                                | 5                       | 4      |              |
|          | BH1C02PM    | Keerthanam,Thillana                                 | 5                       | 4      |              |
|          | BH1C03PM    | Ashtapathi,Javali                                   | 5                       | 4      |              |
| II       | BH2C03TM    | Sanskrit dance treatises and dance notations        | 4                       | 4      | 20           |
|          | BH2C04TM    | Traditions of Indian dance                          | 4                       | 4      |              |
|          | BH2C04PM    | Alarippu,Varnam                                     | 5                       | 4      |              |
|          | BH2C05PM    | Jathiswaram,Keerthanam                              | 5                       | 4      |              |
|          | BH2C06PM    | Padam   | 5                       | 4      |              |
| III      | BH3C05TM    | Chilapadikaram and Bharathanatym                    | 4                       | 4      | 20           |
|          | BH3C07PM    | Alarippu,Shabdam                                    | 5                       | 4      |              |
|          | BH3C08PM    | Swarajathi,Kavadichinthu                            | 5                       | 4      |              |
|          | BH3C09PM    | Thillana,Padam                                      | 5                       | 4      |              |
|          | BH3C10PM    | Nattuvangam with song                               | 4                       | 4      |              |
| IV       | BH4C06TM    | Aesthetics of Bharathanatyam                        | 4                       | 4      | 20           |
|          | BH4C11PM    | Bharathanatyam recital -I                           | 4                       | 4      |              |
|          | BH4C12PM    | Bharathanatyam recital -II                          | 5                       | 3      |              |
|          | BH4E01PM    | Elective -1<br>Choreography with Nattuvangam        | 5                       | 3      |              |
|          |             | Elective II-<br>An advanced study in Carnatic music |                         |        |              |
|          | BH4PRM      | <b>Project/Dissertation</b>                         |                         | 4      |              |
|          | BH4VM       | <b>Viva-voce</b>                                    |                         | 2      |              |
|          | Total       |   |                         | 80     |              |

**ELECTIVE CORE COURSES:**

| Course code | Course Title                        | Teaching hours per week | credit |
|-------------|-------------------------------------|-------------------------|--------|
| BH4E01PM    | Choreography with Nattuvangam       | 5                       | 3      |
| BH4E02PM    | An advanced study in Carnatic music | 5                       | 3      |

**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, practical, project and viva is as follows. The credit of theory and practical courses is 4 per course in the first, second and third semesters. The theory course of core in the fourth semester will have 4 credits for practical course will have 3 and 4 credits respectively. Elective core courses (PRACTICAL) will have 3 credits. The project and viva voce will have a credit of 4 and 2 respectively. The distribution of credit is shown below.

| <b>Semester</b>    | <b>Courses</b>              | <b>Credit</b> | <b>Total Credit</b> | <b>Total Credits</b> |
|--------------------|-----------------------------|---------------|---------------------|----------------------|
| <b>I</b>           | 2 Theory Core Courses       | 4             | 2 X 4 = 8           | 20                   |
|                    | 3 Practical Core Courses    | 4             | 3 X 4 = 12          |                      |
| <b>II</b>          | 2 Theory Core Courses       | 4             | 2X 4 = 8            | 20                   |
|                    | 3 Practical Core Courses    | 4             | 3 X 4 = 12          |                      |
| <b>III</b>         | 1 Theory Core Courses       | 4             | 1X 4 = 4            | 20                   |
|                    | 4 Practical Core Courses    | 4             | 4 X 4 = 16          |                      |
| <b>IV</b>          | 1 Theory Core Courses       | 4             | 1 X 4 = 4           | 20                   |
|                    | 2 Practical Core Courses    | 4             | 1 X 4 = 4           |                      |
|                    |                             | 3             | 1 X 3 = 3           |                      |
|                    | 1 Practical Elective Course | 3             | 1 X 3 = 3           |                      |
|                    | 1 Project / Dissertation    | 4             | 1 X 4 = 4           |                      |
| 1 Viva- Voce       | 2                           | 1 X 2 = 2     |                     |                      |
| <b>GRAND TOTAL</b> |                             |               | <b>80</b>           |                      |

## **EVALUATION AND GRADING**

The evaluation for each course shall contain two parts such as In-Semester Assessment (ISA) and End Semester Assessment (ESA). The ratio between ISA and ESA shall be 1:3 and 25% weightage shall be given to ISA and 75% to ESA. Both ISA and ESA shall be carried out using direct grading system.

Evaluation (Both ISA and ESA) to be done by the teacher is based on a six point scale shown in the table below:

| <b>GRADE</b>   | <b>GRADE POINT</b> | <b>RANGE</b> |
|----------------|--------------------|--------------|
| A <sup>+</sup> | 5                  | 4.50 to 5.00 |
| A              | 4                  | 4.00 to 4.49 |
| B              | 3                  | 3.00 to 3.99 |
| C              | 2                  | 2.00 to 2.99 |
| D              | 1                  | 0.01 to 1.99 |
| E              | 0                  | 0.00         |

Direct Grading System based on a 7 – point scale is used to evaluate the performance of students in both ISA and ESA.

For all courses (theory & practical) / semester/overall program letter grades and GPA/SGPA/CGPA are given in the following table

| RANGE        | GRADE          | INDICATOR       |
|--------------|----------------|-----------------|
| 4.50 to 5.00 | A <sup>+</sup> | Outstanding     |
| 4.00 to 4.49 | A              | Excellent       |
| 3.50 to 3.99 | B <sup>+</sup> | Very good       |
| 3.00 to 3.49 | B              | Good(Average)   |
| 2.50 to 2.99 | C <sup>+</sup> | Fair            |
| 2.00 to 2.49 | C              | Marginal        |
| 1.99         | D              | Deficient(Fail) |

### **In-Semester Assessment (ISA)**

Pass minimum for ISA for each course is C grade. The sessional evaluation is to be done by continuous assessments of the components given below.

- The components of the In-Semester assessment for theory and practical and their weights are as in the following table.

| <b>THEORY</b>              |               | <b>PRACTICALS</b>            |               |
|----------------------------|---------------|------------------------------|---------------|
| <b>COMPONENTS</b>          | <b>WEIGHT</b> | <b>COMPONENTS</b>            | <b>WEIGHT</b> |
| Assignment                 | 1             | Written / Lab test/practical | 3             |
| Seminar                    | 2             | Lab involvement and record   | 1             |
| Test Papers (Average of 2) | 2             | Viva                         | 1             |
| <b>TOTAL</b>               | <b>5</b>      | <b>TOTAL</b>                 | <b>5</b>      |

The two test papers should be in the same model as the End Semester examination question paper. For test papers questions shall be set in such a way that the answers can be awarded A<sup>+</sup>, A, B, C, D, E grade.

The performance of students in the seminar and assignment should also be documented in terms of grades.

The components for **assignments and seminars** and their weights are as in the following table:

| <b>ASSIGNMENT COMPONENTS</b> | <b>SEMINAR COMPONENTS</b> |
|------------------------------|---------------------------|
| Punctuality                  | Content                   |
| Content                      | Presentation              |

- The components of the In-Semester assessment for project and their weights are as in the following table.

| <b>COMPONENTS</b>                   | <b>WEIGHT</b> |
|-------------------------------------|---------------|
| Relevance of the topic and analysis | 2             |
| Project content and presentation    | 2             |
| Project viva                        | 1             |
| <b>TOTAL</b>                        | <b>5</b>      |

The In-semester assessment of the project is done by the supervising guide of the department or the member of the faculty decided by the head of the department. The project work may be started at the beginning of the Semester III. The supervising guide should keenly and sincerely observe the performance of the student during the course of project work. The supervising guide is expected to inculcate in student(s), the research aptitude and aspiration to learn and aim high in the realm of research and development. A maximum of two students may be allowed to perform one project work if the volume of the work demands it. Project evaluation begins with (i) the selection of problem, (ii) literature survey, (iii) work plan, (iv) experimental / theoretical setup/data collection, (v) characterization techniques/computation/analysis and (vi) preparation of dissertation. The project internal grades are to be submitted at the end of Semester IV.

- The components of the In-Semester assessment for comprehensive viva-voce and their weights are as in the following table.

| COMPONENTS                           | WEIGHTAGE |
|--------------------------------------|-----------|
| Fundamental concepts                 | 3         |
| Awareness of current/advanced topics | 2         |
| TOTAL                                | 5         |

**General Instructions for In-Semester assessment:**

- The In-Semester assessment should be fair and transparent. The responsibility of evaluating the sessional assessment is vested on the teacher(s) who teach the course. The evaluation of the components should be published and acknowledged by students. All documents of internal assessments are to be kept in the institution for 2 years.
- The assignments/ seminars / test papers are to be conducted at regular intervals. These should be marked and promptly returned to the students.
- One teacher appointed by the Head of the Department will act as a coordinator for consolidating grade sheet for In-Semester assessment in the department in the format supplied by the Controller of the examinations. The consolidated grade sheets are to be published in the department notice board, one week before the closing of the classes for Final Assessment. The grade sheet should be signed by the coordinator and counter signed by the Head of the Department and the college Principal.
- The consolidated grades in specific format are to be kept in the college for future references. The consolidated grades in each course should be uploaded to the Institution Portal at the end of each semester as directed by the Controller of the Examinations.
- Grievance Redress Mechanism for Internal evaluation:

There will be provision for grievance redress at three levels, viz,

1. At the level of teacher concerned,
2. At the level of departmental committee consisting of Head of the Department, Coordinator and teacher concerned,
3. At the level of college committee consisting of the Principal, Controller of Examinations and Head of the Department.

College level complaints should be filed within one week of the publication of results and decisions taken within the next two weeks.

### **End- Semester Assessment (ESA)**

The End Semester Assessment of all semesters shall be conducted by the institution on the close of each semester. The End semester Assessment will be of 3 hours duration for each lecture based and practical course. A minimum C grade is required for a pass in both ISA and ESA. Also a minimum C grade is required for a pass in a course.

Students with less than 75% aggregate attendance during a semester are not eligible to attend ESA of any course.

If a student represents her Institution/ University / State/ Nation in Sports /NCC/NSS or Cultural programme or any other officially sponsored activities such as college union/university union etc, she shall be eligible to claim the attendance for the actual number of days participated subject to a maximum of 15 days in a semester based on the specific recommendations of the Head of the Department or teacher concerned.

For reappearance/ improvement, students may appear along with the next batch

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

All the theory question papers are of three hour duration. All question papers will have three parts. The question shall be prepared in such a way that the answers can be awarded the grades A+,A, B, C, D, E.

Part A: Questions from this part are very short answer type. Eight questions have to be answered from among ten questions. Each question will have weight one and the Part A will have a total weight of eight. A minimum of two questions must be asked from each unit of the course.

Part B: Part B consists of problem solving and short essay type questions from the course concerned. Six questions out of eight given have to be answered. Each question has a weight two making the Part B to have total weight twelve. Minimum of three problems should be asked in Part B

Part C: Part C will have four questions. One question from each module must be asked . Two questions have to be answered out of four questions. Each question will have a weight five making the total weight ten in Part C.

Maximum weight for external evaluation is 30. Therefore Maximum Weighted Grade Point (WGP) is 150.

**Directions for question setters:**

- 1) Questions shall be set to assess knowledge acquired, standard and application of knowledge in new situations, critical evaluation of knowledge and the ability to synthesize knowledge.
- 2) Due weightage shall be given to each module on content/teaching hours allotted to each module.
- 3) The question setter shall ensure that questions covering all skills are set.
- 4) A question paper shall be a judicious mix of short answer type, short essay type/problem solving type and long essay type questions.
- 5) The questions shall be set in such a way that the answers can be awarded A<sup>+</sup>, A, B, C, D, E grade.
- 6) Different types of questions shall be given different weights to quantify their range as shown below:

|        | Type of Questions                           | Weight | Number of questions to be answered |
|--------|---|--------|------------------------------------|
| Part A | Short Answer type questions                 | 1      | 8 out of 10                        |
| Part B | Short essay/ problem solving type questions | 2      | 6 out of 8                         |
| Part C | Long Essay type questions                   | 5      | 2 out of 4                         |

## **Practical, Project and Viva Voce Examinations**

### **Practical Examination:**

First and second semester practical examinations are conducted at the end of Semester II and third and fourth semester practical examinations are conducted at the end of Semester IV. The practical examinations are conducted immediately after the second and fourth semester theory examinations respectively. There will be two practical examination boards every year to conduct these practical exams. All practical examinations will be of six hours duration.

One external examiner will be selected from the panel of examiners and one internal examiner will be selected by the department.

### **Evaluation of Practical Examinations:**

The scheme of Evaluation of the practical examination will be decided by the Board of Examiners. The different weight for assessment of different components is shown in the following table.

| COMPONENTS                 | WEIGHTAGE |
|----------------------------|-----------|
| Written/Lab test           | 10        |
| Lab involvement and Record | 3         |
| Viva                       | 2         |
| TOTAL                      | 15        |

### **Project Evaluation:**

The project is evaluated by one or two external examiners deputed from the board of 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 supervising guide or the faculty appointed by the head of the department may be allowed to be present at the time of project evaluation. This is only to facilitate proper evaluation of the project. The different weights for assessment of different components are shown in the following table.

| COMPONENTS                          | WEIGHTAGE |
|-------------------------------------|-----------|
| Relevance of the topic and analysis | 3         |
| Project content and presentation    | 10        |
| Project viva                        | 3         |
| <b>TOTAL</b>                        | <b>15</b> |

### **Comprehensive Viva- Voce Examination:**

Viva voce examination is conducted only by the two external examiners of the board of examinations. The viva voce examination is given a credit two. The components of the Final Assessment for comprehensive viva- voce and their weights are as in the following table.

| <b>COMPONENTS</b>                         | <b>WEIGHTAGE</b> |
|---|------------------|
| Fundamental concepts                      | 9                |
| Awareness of current topic/advanced topic | 6                |
| <b>TOTAL</b>                              | <b>15</b>        |

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

**Reappearance/Improvement:**

- A student who fails to secure a minimum grade (Grade C) for a pass in a course will be permitted to write the examination along with the next batch.
- The candidates who wish to improve the grade/grade point of the End-Semester Assessment of a course / courses she has passed can do the same by appearing in the End- Semester Assessment of the semester concerned along with the immediate junior batch. This facility is restricted to first and second semesters of the programme.
- There shall be supplementary examinations (no improvement) for third semester.
- **One Time Betterment Programme:** A candidate will be permitted to improve the CGPA of the programme within a continuous period of four semesters immediately following the completion of the programme allowing only once for a particular semester. The CGPA for the betterment appearance will be computed based on the SGPA secured in the original or betterment appearance of each semester whichever is higher.
- If a candidate opts for the betterment of CGPA of a programme, she has to appear for the external examination of the entire semesters excluding practical/project/comprehensive viva voce. One time betterment programme

is restricted to students who have passed in all courses of the programme at the regular (first) appearance.

### **PROMOTION**

- A student who registers for a particular semester examination shall be promoted to the next semester.
- A student having 75% attendance and fails to register for examination of a particular semester will be allowed to register notionally and is promoted to the next semester, provided application for notional registration shall be submitted within 15 days of the commencement of the next semester.

### **Computation of GPA/SGPA/CGPA**

**Grade Point Average(GPA):** ISA and ESA are separately graded using a six point scale and the combined grade point with weightage 1 for ISA and 3 for ESA shall be applied to calculate the grade point average (GPA) of each course.

**The Semester Grade Point Average (SGPA):** After the successful completion of a semester SGPA of a student in that semester is calculated using the formula given below

**Semester Grade Point Average (SGPA) =  $\frac{\sum(C_i \times GPA_i)}{\sum C_i}$**  where  $C_i$  and  $GPA_i$  are the credit point and GPA of each course respectively.

**Cumulative Grade Point Average (CGPA)**for the programme is calculated as follows:

**CGPA =  $\frac{\sum(C_i \times SGPA_i)}{\sum C_i}$**  where  $C_i$  and  $SGPA_i$  are the total credit point and SGPA of each semester respectively.

**Note:**GPA/SGPA/CGPA is graded on a 7 – point scale.A separate minimum of **C** Grade each for ISA and ESA (for both theory and practical) is required for pass for a course. For a pass in a programme, a separate minimum of Grade **C**is required for all the individual courses.

If a candidate secures **D**Grade for any one of the courses offered in a Semester/Programme, only **D** grade will be awarded for that Semester/Programme until she improves this to **C** grade or above within the permitted period.

**Note on compliance with the UGC minimum standards for the conduct and award of postgraduate degrees:**

Credit and semester system is followed in this program. The program has 4 semesters with eighteen weeks in each semester. There are 450 hrs including practical and lecture; thus a total of 450 calendar hours in each semester which is in compliance with the minimum 390 hours stipulated by the UGC.

All Rules and regulations are subject to change as and when modified by MG University to which St Teresa's College [Autonomous] is affiliated.

# **SYLLABUS**

## **M.A BHARATHANATYAM**

### **SEMESTER 1**

**COURSE CODE-** BH1C01TM

**COURSE TITLE-** Dance legends and Institutions of Modern India

**Total Credits: 4**

**Total Lecture Hours: 72**

**Course Outcome:**

**CO1:** Determine the idea about the dance institutions and research centre of India

**CO2:** Describe about the exponents and contributions given by them

**CO3:** Explain the life history of artists

**CO4:** Identify the music composers and their contributions

**CO5:** Identify the world dances such as Ballet, Tap, Salsa etc

**Syllabus Content:**

**Module 1:** Dance Institutions and Dance research Centre. (18 hrs)

- Various dance institutions in India.  
Kalakshetra, Darpana, Bharathakalanjali, Nrithyodaya, Udyasankar India Cultural centre
- Various Dance research centres in India.  
Kerala Kalamandalam, Hyderabad University, Shanthi Nikethan, Banaras University and Nalanda University

**Module 2:** Legends in eight Indian classical dances of India. (18 hrs)

The exponents in 8 classical dances of India and contribution made by them in their respective field of performance.

- Bharathanatyam legends:-Rukmini Devi, E Krishna Iyer, Pandanallur Meenakshi Sundharam pillai, Balasaraswathi
- Kuchipudi legends:-Siddhendra Yogi, Vendantam Lakshmi- Narayana Shastri, Vempati chinna satyam master
- Mohiniyattam legends:-Klamandalam Kalyani kutty Amma, Kalamandalam Leelamma, Kalamandalam Sathyabama
- Kathakali Legends:-Pattikamthodi Ravuni Menon, Kalamandalam Gopi Asan
- Odissi Legends:-Kelucharan Mohapatra, Pankaj Charan Das
- Manipuri Legends:-King Bhagyachandra, Guru Kalavati Devi
- Kathak Legends:-Briju Maharaj, Sitaradevi
- Saatriya Legends:-Sankaradeva, Indu P P Bora

### **Module 3: Composers (18 hrs)**

Enrich the knowledge about Keerthanam, Padam and Javali dance composers

- Keerthanam composers:-Jayadeva,Muthuswami dikshithar,Tyagaraja,Shyama sastri,Arunachal Kavirayar,Purandara dasa
- Padam and Javali composers:-Tanjore Quartet,Dharmapuri Subarayar,K N Dhandayutha panipillai,Oothukadu venkata kavi,Ghanam Krishna Iyer,Maharaja swathi thirunath,Vaitheeswaran Koli Subarama Iyer,Girija Kavi,Mysore Vasudevachar,Muthuthandavar

### **Module 4: 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 detailed study of it.

- Samba,Flemenco,Ballet,Tap,Zalsa,Hopak,and The dragon dance

### **Learning Resources:**

**Text Books:**1.Bharathanatyam-by Ashish Mohan Khokar  
2.Incredible India by Sonal Mansingh  
3.Patanjali's Yogasutra

**References:** Natyasastra, Wikipedia

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BH1C01TM-Dance legends and Institutions of Modern India

| <b>Modules</b>    | <b>Hours</b> | <b>Section<br/>A<br/>1 weight<br/>8/10</b> | <b>Section<br/>B<br/>2 weight<br/>6/8</b> | <b>Section<br/>C<br/>5 weight<br/>2/4</b> |
|-------------------|--------------|--|---|---|
| <b>Module I</b>   | <b>18</b>    | <b>3</b>                                   | <b>2</b>                                  | <b>1</b>                                  |
| <b>Module II</b>  | <b>18</b>    | <b>3</b>                                   | <b>2</b>                                  | <b>1</b>                                  |
| <b>Module III</b> | <b>18</b>    | <b>2</b>                                   | <b>2</b>                                  | <b>1</b>                                  |
| <b>Module IV</b>  | <b>18</b>    | <b>2</b>                                   | <b>2</b>                                  | <b>1</b>                                  |

**MODEL QUESTION PAPER**

**M .A BHARATHANATYAM (C.S.S) EXAMINATION**

**First Semester**

BH1C01TM-Dance legends and Institutions of Modern India

**(2020 admissions onwards)**

Time: Three hours

Max. Weight: 30

**SECTION A**

**(ANSWER ANY EIGHT QUESTIONS.EACH QUESTIONS CARRIES A WEITAGE OF 1)**

1. Write the major universities where dance is practiced as a core course?
2. Brief the performing arts courses offered from Hyderabad and Madras Universities?
3. Write the name of research centers in south India for dance?
4. Explain the three pandanallur dance exponents?
5. Write about the first student of Smt.Rukmini Devi Arundale?
6. Who are the exponents who served their service at Kalakshetra .Write a brief note?

7. Explain two padam and two keerthanams composed by Smt.Rukmini Devi Arundale?
8. Describe briefly the theme of padam 'Krishna nee beganebaaro'?
9. Explain some western dance styles that are commonly seen?
10. Brief the specialty of Tap dance? (8X1=8)

**PART B**

**(Answer any SIX questions. Each question carries a weight of 2)**

11. Write briefly about Mrinalini Sarabhai 's institution?
12. Explain about kalakshetra style of Bharthnatyam?
13. Briefly explain the contributions of Smt.Rukmini Devi Arundale?
14. Explain the contributions of Kalamandalam in the field of dance?
15. Explain the peculiarity of javali in a Bharathnatyam recital?
16. Elucidate the keerthanams composed by the pioneers of Kalakshetra?
17. Explain the various western dance styles prevalent across the globe?
18. Explain the music used in the western style of dancing? (6x2=12)

**PART C**

**(Answer any TWO questions. Each question carries a weight of 5)**

19. Explain how the universities and institutions help the art forms to become part of a person's life.
20. Explain the innovations and contributions of Smt.Rukmini Devi Arundale and Kalakshetra in popularizing the art bharathnatyam.
21. Explain the illustrious padams and keerthanams in bharathnatyam and explain their lyricists too.
22. Elucidate western dances and the costume and jewellery involved in that art form. (2x5=10)

**COURSE CODE- BH1C02TM**

**COURSE TITLE-** Folk and Ritual Traditions of India

**Total Credits: 4**

**Total Lecture Hours: 72**

**Course Outcome:**

CO1. Identify the folk and ritual traditions of South India

CO2. Identify the folk and ritual traditions of North India

CO3. Identify the folk and ritual traditions of East India

CO4. Identify the folk and ritual traditions of West India

CO5. Illustrate the costume, make up and instruments of each dance

CO6. Analyse the pattern and formations of each dance.

**Syllabus Content:**

**Module 1-** Folk dances of South India (18 hrs)

Learn about the various folk dances, the costumes and the instruments used for the South Indian folk dances. The patterns and formations of each dance. Dance forms are following,

- Kerala folk dances-  
Chakyarkuthu, Dhafmuttu, Margamkali, Oppana, Padayani, Theyyam, Thirayattam
- Tamil Nadu-  
Thappattam, Kummi, Kolattam, Karagattam, Mayiyattam, Pambattam, Oyilattam, Puliattam, Poikal kuthirayattam, Bommalattam, Therukoothu
- Karnataka- Yakshagana, Dollu kunitha

**Module 2-** Folk dances of North India (18 hrs)

Learn about the various folk dances, the costumes and the instruments used for the North Indian folk dances. The patterns and formations of each dance. Dance forms are following,

- Himachal Pradesh- Nati, Charba dance
- Haryana- Saang, Rasleela, Ragini, Phaag, Swan, Dhamal
- Punjab- Bhangra, Giddha, Kikkli
- Rajasthan- Ghoomar, Kalbelia
- Uttarpradesh- Mayur nrithya, Rasleela

**Module 3-** Folk dances of East India (18 hrs)

Learn about the various folk dances, the costumes and the instruments used for the East Indian folk dances. The patterns and formations of each dance.

- Odisha-Chhau dance, Gotipua, Ghumra
- Nagaland-Bamboo, Changlo
- Manipur-Pung cholam, Shim lam dance

**Module 4-** Folk dances of West India (18 hrs)

Learn about the various folk dances, the costumes and the instruments used for the West Indian folk dances. The patterns and formations of each dance.

- Maharashtra-Lavani, Tamasha, Koli, Dhangari gaja, Dindi
- Gujrat-Dandiya, Garba, Tippani, Bhavai
- Goa-Fugdi, Dekhni

**Learning Resources:**

**Text Books:** 1. Bharathanatyam-by Ashish Mohan Khokar  
2. Incredible India by Sonal Mansingh  
3. Indian dances

**References:** Wikipedia

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BH1C01TM-Folk and ritual traditions of India

| Modules    | Hours | Section               | Section              | Section              |
|------------|-------|-----------------------|----------------------|----------------------|
|            |       | A<br>1 weight<br>8/10 | B<br>2 weight<br>6/8 | C<br>5 weight<br>2/4 |
| Module I   | 18    | 3                     | 2                    | 1                    |
| Module II  | 18    | 3                     | 2                    | 1                    |
| Module III | 18    | 2                     | 2                    | 1                    |
| Module IV  | 18    | 2                     | 2                    | 1                    |

**MODEL QUESTION PAPER**

**M .A BHARATHANATYAM (C.S.S) EXAMINATION**

**First Semester**

BH1C02TM-Folk and ritual traditions of India

**(2020 admissions onwards)**

Time: Three hours

Max. Weight: 30

**SECTION A**

**(ANSWER ANY EIGHT QUESTIONS.EACH QUESTIONS CARRIES A WEITAGE OF 1)**

1. Write the name of any two folk dances from Tamilnadu?
2. Explain any two folk dances from Kerala?
3. What did you mean by Yakshagana?
4. Mention any two folk dances from Jammu and Kashmir?
5. Describe the term Nati?
6. Explain any two folk dances from Punjab?
7. What did you mean by Lavani?
8. Describe any two folk dances from Gujarat?
9. Which are the folk forms that performed by Adi community?
10. Name any two folk dances from Mizoram?

**(8x1=8)**

**PART B**

**(Answer any SIX questions. Each question carries a weight of 2)**

11. What did you mean by Chakyar Koothu?
12. Define the two types of karagam in karagattam?
13. What are the costumes and instruments used for the folk form Bhangra?
14. Which are the theatrical and devotional four forms of Haryana?
15. Define the dance form Garba?
16. Describe the way of performing the folk form Tertali?
17. Describe the folk dance forms from West Bengal?
18. Which are the folk dance forms that belong to Sikkim?

**(6x2=12)**

**PART C**

**(Answer any TWO questions. Each question carries a weight of 5)**

19. Write a short note on South Indian folk dances?
  20. Briefly explain the folk dances of North India.
  21. Describe the folk dances of East India.
  22. Write a short note on the folk dances of West India.
- (2x5=10)

**COURSE CODE-BH1C01PM**

**COURSE TITLR-Alarippu,Jathiswaram**

- CO1. Identify the basic invocatory piece of a Bharathanatyam recital
- CO2. Identify the Nritha part of a Bharathanatyam recital
- CO3. Compare the basic positions and tempos of Alarippu
- CO4. Define the corvais and theermans on the basis of swaras

**COURSE CODE-BH1C02PM**

**COURSE TITLR-Keerthanam,Thillana**

- Co1: Define Keertanam as a form of Bharathanatyam Recital.
- Co2: Analyse the sahithya part with various choreographies and patterns of adavus.
- Co3: Identify the choreographies done according to the swaras in Thillana.
- Co4: Determine the choreographies of Korvai with different Jathis and Nadai.

**COURSE CODE-BH1C03PM**

**COURSE TITLR- Ashtapathi,Javali**

- Co1: Analyse the abhinaya sequences in Ashtapathi.
- Co2: Identify the different tempos used in Javali.
- Co3: Enacting the sahithya by the usage of hasthas.
- Co4: Analyse the abhinaya sequences in the aspect of Lokadharmi and Natyadharmi.

**SEMESTER 2**

**COURSE CODE-** BH2C03TM

**COURSE TITLE-** Sanskrit dance treatises and dance notations

**Total Credits: 4**

**Total Lecture Hours: 72**

**Course Outcome:**

Co1: Define the basic texts that are related to the art form Bharathanatyam

Co2: Identify the dance aspects that are discussed in the Abhinayadarpanam.

Co3: Define the dance aspects in the text Sangeetha Ratnakaram.

Co4: Explain the introduction to the chapters of Natyasastra.

Co5: Identify the major text that are related to the dance and go through the dance aspects in each literary text.

**Module 1-** Abhinayadarpanam (18 hrs)

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

**Module 2-**Sangeetha ratnakaram. (18 hrs)

The detailed study on thaladhyaya, vadhyadhyaya and Narthanadhyaya.

**Module 3-**Natyasastra. (18 hrs)

A general introduction to the text Natyasastra. Names of 36 chapters and the important content mentioned in all chapters.

**Module 4-**Lakshanagrandhas . (18 hrs)

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

➤ Nritharathnavali, Bharatharnavam, Manasollasa

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**BH2C03TM- Sanskrit dance treatises and dance notations**

| <b>Modules</b>    | <b>Hours</b> | <b>Section<br/>A<br/>1 weight<br/>8/10</b> | <b>Section<br/>B<br/>2 weight<br/>6/8</b> | <b>Section<br/>C<br/>5 weight<br/>2/4</b> |
|-------------------|--------------|--|---|---|
| <b>Module I</b>   | <b>18</b>    | <b>3</b>                                   | <b>2</b>                                  | <b>1</b>                                  |
| <b>Module II</b>  | <b>18</b>    | <b>3</b>                                   | <b>2</b>                                  | <b>1</b>                                  |
| <b>Module III</b> | <b>18</b>    | <b>2</b>                                   | <b>2</b>                                  | <b>1</b>                                  |
| <b>Module IV</b>  | <b>18</b>    | <b>2</b>                                   | <b>2</b>                                  | <b>1</b>                                  |

**COURSE CODE-** BH2C04TM

**COURSE TITLE-** Traditions of Indian dances.

**Total Credits: 4**

**Total Lecture Hours: 72**

**Course Outcome:**

Co1: Identify the cultural aspect and the tradition of Devadasi

Co2: Summarize the revival of Bharathanatyam from the Dance form Sadir

Co3: Identify the various ruled Dynasty in India.

Co4: Explore the contributions of different Dynasty towards the field of dance and art.

Co5: Identify the repertoire of Bharathanatyam in Detail.

Co6: Discuss the different Nattuvanar families who all flourished the art form Bharathanatyam to this extend.

**Module 1 -Devadasi Tradition**

-Introduction to devadasi Tradition

-Classification of Devadasi Tradition

-Performance and Ritualistic practices of Devadasi Tradition

-Fall of Devadasi Tradition

-Revival of Bharathanatyam through legends.

**Module 2-Evolution of Dance through Dynasty**

- Status of dance and artist in Chola Period
- Status of dance in Chera period
- Status of dance in Pandya Period
- Status of dance in Pallava Period
- Status of dance in Vijayanagara Period
- Status of dance in Nayak Period

**Module 3-** Tradition and Repertoire of Bharathanatyam

The study of traditional pieces and the repertoire of Bharathanatyam through the ages.

**Module 4-** Nattuvanar Tradition

- Thanjavur Nattuvanar Tradition
- Pandanallur Nattuvanar Tradition
- Vazhavor Nattuvanar Tradition
- Kuttalam Nattuvanar Tradition
- Kancheepuram Nattuvanar Tradition

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BH2C04TM- Traditions of Indian Dances

| <b>Modules</b>    | <b>Hours</b> | <b>Section</b>  | <b>Section</b>  | <b>Section</b>  |
|-------------------|--------------|-----------------|-----------------|-----------------|
|                   |              | <b>A</b>        | <b>B</b>        | <b>C</b>        |
|                   |              | <b>1 weight</b> | <b>2 weight</b> | <b>5 weight</b> |
|                   |              | <b>8/10</b>     | <b>6/8</b>      | <b>2/4</b>      |
| <b>Module I</b>   | <b>18</b>    | <b>3</b>        | <b>2</b>        | <b>1</b>        |
| <b>Module II</b>  | <b>18</b>    | <b>3</b>        | <b>2</b>        | <b>1</b>        |
| <b>Module III</b> | <b>18</b>    | <b>2</b>        | <b>2</b>        | <b>1</b>        |
| <b>Module IV</b>  | <b>18</b>    | <b>2</b>        | <b>2</b>        | <b>1</b>        |

**COURSE CODE-BH2C04PM**

**COURSE TITLE- Alarippu,Varnam**

**Course Outcome:**

Co1: Analyse Alarippu as an invocatory piece of a Bharathanatyam Recital.

Co2: Examine the Abhinaya Sequences of Bharathanatyam recital through Varnam.

Co3: Analyse the Abhinaya in detail.

Co4: Apply the collaboration of Adavus, Korvais and Thattimettu along with the Sahitya of Varnam.

**COURSE CODE-BH2C05PM**

**COURSE TITLE- Jathiswaram,Keerthanam**

Co1: Enact the Korvais which are arranged according to the swaras.

Co2: Design the different types of Choreographies done for swaras and jathis.

Co3: Analyse the choreography done for praising a Deity.

Co4: Examine the combination of Jathis with the Sahitya.

**COURSE CODE-BH2C06PM**

**COURSE TITLE- Padam**

Co1: Understand the inner meanings of Sahitya.

Co2: Explore the layer of Abhinaya that can use in a dance Piece.

Co3: Analyse the role of nature elements in the abhinaya pieces.

Co4: Evaluate the padam with the other Bharathanatyam recital forms.

**SEMESTER 3**

**COURSE CODE- BH3C05TM**

**COURSE TITLE- Chilapathikaram and Bharathanatyam**

**Total Credits: 4**

**Total Lecture Hours: 72**

**Course Outcome:**

Co1: Summarise a brief explanation about the text Chilapathikaram

Co2: Compare the relation between the Dance and the mythological story of Chilapathikaram.

Co3: Analyse the relationship between the Madhavi and Dance

Co4: Explore Chilapathikaram as a text of grammar and a contribution to the literature.

Co 5: Define a General introduction about Panchamarabu.

Co 6: Clarify the sangam literature in the aspect of dance, music and literature.

Module 1- Chilappadikaram

The first epic Chilappadikaram in Tamil literature and its importance in dance and

Literature.

Module 2 –Panchamarabu

The study of dance aspects in the text

Module 3- Manimeghalai.

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

Module 4- Sangam literature.

The study of the three phases,(muthal,idai and kadai)and the themes (kuringi,mullai,marutham,neithal,palai) of sangam literature.

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**BH3C05TM- Chilapathikaram and Bharathanatyam**

| <b>Modules</b>    | <b>Hours</b> | <b>Section<br/>A<br/>1 weight<br/>8/10</b> | <b>Section<br/>B<br/>2 weight<br/>6/8</b> | <b>Section<br/>C<br/>5 weight<br/>2/4</b> |
|-------------------|--------------|--|---|---|
| <b>Module I</b>   | <b>18</b>    | <b>3</b>                                   | <b>2</b>                                  | <b>1</b>                                  |
| <b>Module II</b>  | <b>18</b>    | <b>3</b>                                   | <b>2</b>                                  | <b>1</b>                                  |
| <b>Module III</b> | <b>18</b>    | <b>2</b>                                   | <b>2</b>                                  | <b>1</b>                                  |
| <b>Module IV</b>  | <b>18</b>    | <b>2</b>                                   | <b>2</b>                                  | <b>1</b>                                  |

**COURSE CODE-BH3C07PM**

**COURSE TITLE- Alarippu,Shabdham**

Co1: Evaluate Alarippu within panchajathis..

Co2: Significants of Alarippu as an offering of a dancer.

Co3: Differentiate the similar and disimilar patterns used for the choreography of Alarippu.

Co4: Discover Shabdham as a piece of introduction to Abhinaya

Co5: Discriminate the combination of raga used to form a Sabdam.

Co6: Develop the choreographies done for the Sabdam

**COURSE CODE-BH3C08PM**

**COURSE TITLE- Swarajathi,Kavadichinthu**

Co1: Identify the combination of swaras with Jathis.

Co2: Evaluate the Choreographies done Sahitya.

Co3: Significant of desi elements in Bharathanatyam.

Co4: Describe the desi variety which was choreographed in Bharathanatyam

Co5: State the presence of desi style in Bharathanatayam.

**COURSE CODE-BH3C09PM**

**COURSE TITLE- Thillana,Padam**

Co1: Significant of adavus to design a corvai

Co2: Define jaathis and nadais with the aspects of corvais.

Co3: Identify the different patterns of Theerumanas used in the end of Korvai.

Co4: Develop the most abhinaya sequence in detailed.

Co5: Apply the usages of Hastas according to the Sahitya

**COURSE CODE-BH3C10PM**

**COURSE TITLE- Nattuvangam with song**

C01: Apply the use and techniques of Nattuvangam

CO2: Develop jathis and corvais with Nattuvangam

CO3: Estimate the basic methodology of a Nattuvanar.

**SEMESTER 4**

**COURSE CODE- BH4C06TM**

**COURSE TITLE- Aesthetics of Bharathanatyam**

**Total Credits: 4**

**Total Lecture Hours: 72**

**Course Outcome:**

Co1: Evaluate of Rasa in Dance performance

Co2: Analyse the Hero and Heroine on the basis of their characterization.

Co3: Realise the different aspect of Rasa which helps a dancer to improve herself in abhinaya.

Co4: Analyse the great contribution of legends in Bharathanatyam through their compositions and productions

**Module 1-Rasa theory**

The rasa theory of Bharatha,Abhinavaguptha,Bhattalolata ,Bhattanayaka and Sankuka

**Module 2-Heros and Heroines**

The variations in classification of heroes and heroines in dance.

**Module 3- Abhinaya aspects in dance**

- General introduction to Lokadharmi and Natyadharmi,
- Detailed study of vrithis and its importance in dance.

**Module 4- Par gender concept and innovation in Bharathanatyam.**

- Introduction of male dancers in Bharathanatyam
- Male legends in Bharathanatyam(E.Krishna Iyer,Adayar Lakshman,C V Chandrashekarana,Dhananjayan,Udayasankar)
- Innovation of Sadir to Bharathanatyam
- Innovations of Bharathanatyam through dance productions.

## **BLUE PRINT**

**BH4C06TM- Aesthetics of Bharathanatyam**

| <b>Modules</b>    | <b>Hours</b> | <b>Section</b>                             | <b>Section</b>                            | <b>Section</b>                            |
|-------------------|--------------|--|---|---|
|                   |              | <b>A</b><br><b>1 weight</b><br><b>8/10</b> | <b>B</b><br><b>2 weight</b><br><b>6/8</b> | <b>C</b><br><b>5 weight</b><br><b>2/4</b> |
| <b>Module I</b>   | <b>18</b>    | <b>3</b>                                   | <b>2</b>                                  | <b>1</b>                                  |
| <b>Module II</b>  | <b>18</b>    | <b>3</b>                                   | <b>2</b>                                  | <b>1</b>                                  |
| <b>Module III</b> | <b>18</b>    | <b>2</b>                                   | <b>2</b>                                  | <b>1</b>                                  |
| <b>Module IV</b>  | <b>18</b>    | <b>2</b>                                   | <b>2</b>                                  | <b>1</b>                                  |

**COURSE CODE-BH4C11PM**

**COURSE TITLE-Bharathanatyam Recital I**

- Co1: Design a pure Nritha part of Bharathanatyam recital
- Co2: Analysing the Nritha part as an innovation dance piece
- Co3: Apply abhinaya sequence with Nritha part
- Co4: Analysing an item in the sense of sthai Bhava and rasa

**COURSE CODE-BH4C12PM**

**COURSE TITLE-Bharathanatyam Recital II**

- Co1: Apply the different aspects of choreography` through abhinaya pieces
- Co2: Analyse the major abhinaya pieces.
- Co3: significant of language in the dance characters..
- Co4: Analyse the conclusion piece as a praising piece of deity.

**Elective course**

**COURSE CODE-BH4E01PM**

**COURSE TITLE-Choreography with Nattuvangam**

Co1: Identify the tala as an important factor in dance recital

Co2: Analyse the importance of nattuvanar in a recital.

Co3: Explore the students into the various levels of Choreography.

Co4: Develop different aspects of choreography

Course Code-BH4E02PM

Course Title-An advanced study in Carnatic music

Co1: Identify Melakarta ragas

Co2: Design musical piece for classical dance

Co3: Apply Panchanadais in different tempos in jathis