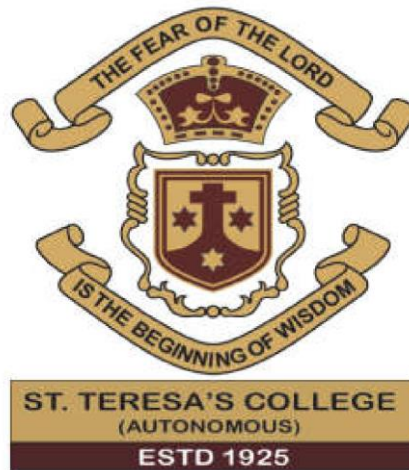


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**ST.TERESA’S COLLEGE (AUTONOMOUS)**

**ERNAKULAM**

**(Affiliated to Mahatma Gandhi University, Kottayam)**



**CURRICULUM AND SYLLABI FOR THE PROGRAMME**

**B.A. BHARATHANATYAM**

**Program Code: BBHA**

**Under Choice Based Credit and Semester System**

**(2023 Admission Onwards)**

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**St. Teresa's College (Autonomous), Ernakulam**  
**Department of Bharathanatyam**  
**Board of Studies in Bharathanatyam (2021-2024)**

<b>Sl. No</b>	<b>Category</b>	<b>Name</b>	<b>Designation</b>	<b>Official Address</b>
1	Chairperson (HOD)	Sri.SureshKumar CK	Chairperson	Assistant Professor, Head of the Department of Bharathanatyam, St. Teresa's College Ernakulam.
2	Faculty Member	Smt.Ria VR	Member	Assistant Professor, Department of Bharathanatyam, St. Teresa's College, Ernakulam
3	Faculty Member	Dr.Beena D	Member	Assistant Professor, Department of Bharathanatyam, St. Teresa's College, Ernakulam
4	Faculty Member	Arunima J R	Member	Assistant Professor, Department of Bharathanatyam, St. Teresa's College, Ernakulam
5	Faculty Member	Smt.Drishya P P	Member	Assistant Professor, Department of Bharathanatyam, St. Teresa's College, Ernakulam
6	Faculty Member	Chandrakumar P L	Member	Assistant Professor, Department of Bharathanatyam, St. Teresa's College, Ernakulam

7	Subject Expert-1 Outside MG University	Dr.Abu K M	Lecturer	Department of Mohiniyattam, Sri Sankaracharya University of Sanskrit ,Kalady.
8	Subject Expert-2 Outside MG University	Revathy C Varma	Second grade Instructor in Bharathanatyam	Kerala Kalamandalam Deemed to be University,Cheruthuruthy, Trissur
8	University Nominee	Shafeekudeen B K	Junior Lecturer	Departmentof Bharathanatyam R L V College of Music & Fine Arts, Tripunithura
9	Representative from Industry/ Corporate Sector/ Allied field related to placement	Kalakshetra Pramitha Prakashan	Director	Pranavam school of performing arts, Kochi
10	Alumni Representative	Smt.Anjana Mohan	Lecture in Bharathanatyam,	Department of Bharathanatyam, Sri Sankaracharya University of Sanskrit ,Kalady.

## PREFACE

The curriculum, which encompasses the totality of student experience, should ensure a collective and dedicated effort to birth an inspiring academic culture in a campus. It is this vision of quality knowledge, its production and transmission that has fueled the Teresian quest for essential and elemental student development. St. Teresa's College has taken meticulous care in the conception of the new well-balanced curriculum by retaining the fundamental prerequisites mentioned by the University/Higher Education Council. With the constraints of a prescribed syllabus in mind, we have created an academic sanctuary, where a deeper access to knowledge is achievable to students and teachers as well.

The Syllabus restructuring of 2022 instigates opportunities of real-world learning to equip a modern scholar with the practicality of experience. As an autonomous institution under Mahatma Gandhi University, St. Teresa's College offers a significant number of Programmes with definite placement windows to the learners. Student knowledge and training across a range of subject areas is efficiently enriched by engaging them in work-based learning, as provided by the revised and restructured curriculum.

The indefatigable effort taken by the teachers in developing Programmes and Course outcomes is commendable. The blossoming of the cognitive and intellectual skills of the scholars, the initiation of a research mentality, and pragmatic skill sets to venture out confidently into a professional space, are the core off-shoots that are anticipated. The curriculum should equip the students to be educators themselves, with a voice that echoes global effectiveness.

I congratulate the efforts taken by the Principal Dr. Alphonsa Vijaya Joseph and her team for restructuring the syllabus in keeping with the latest demands in academia. We trust that the syllabus will transform minds to embark upon higher academic summits and thereby mould learners who will make significant contributions to the world. We look forward to sharing the outcomes of our restructured curriculum and the positive changes that would reshape the academic lives of all our scholars.

**Dr. Sr. Vinitha**  
**Manager**

## **FOREWORD**

The most significant characteristic of an autonomous college is its commitment to curriculum renewal or revision. Academic autonomy has granted the college the freedom to fine tune the syllabus keeping in mind the changing needs of the new generation of students, the new educational scenario in the global context and incorporation of skill based curricula. Revision of the syllabus implies responsibility and accountability and this in turn leads to excellence in academics and proactive governance. 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.

A revision of the syllabus is implemented by modifying the curriculum after review to evaluate the effectiveness of the curriculum after it has been implemented and to reflect on what students did and did not get out of it. In line with the new Educational policy, a big educational reform can be affected by restructuring of syllabi to maintain a high level of quality in the standard of education that we impart.

The three themes under Higher Education relevant to policy initiative for restructuring of the curriculum i.e., integrating skill development in higher education, linking higher education to society and integration of new knowledge are considered with utmost importance during revision of the syllabus.

Outcome-Based Education emphasizes that the learning process is innovative, interactive and effective, where the main goal is student achievement at the end of the learning period.

St. Teresa's College in its pursuit of imparting quality education has adopted Outcome Based Education (OBE) system that involves restructuring of curriculum, academic processes, teaching methodologies, assessment and evaluation systems in education to reflect the achievement of high order learning. It is a student-centric instruction model that focuses on measuring student performance through outcomes that include knowledge, skills and attitudes.

The revised syllabus and curriculum is the result of the combined efforts of the members of the Board of studies, curriculum expert committee and the syllabus committee who worked as a team to revise the syllabus and curriculum in the stipulated period. Active consultations were held with various stakeholders to elicit multiple perspectives in higher education which were incorporated in the new curriculum.

With sincere gratitude I acknowledge the instinct support and constant guidance extended by Rev. Dr. Sr. Vinitha, Provincial Superior and Manager, Rev. Sr. Emeline, Director, Dr. Sajimol Augustine M., Senior Administrator, Smt. Betty Joseph, Vice-Principal and Dr. Beena Job, Dean of self-financed programmes. I specially thank the team headed by Dr. Betty Rani Isaac, the Heads of the Departments and all the faculty members for their diligence, commitment and exceptional contribution towards this endeavour.

**Prof. Alphonsa Vijaya Joseph**  
**Principal**

## **ACKNOWLEDGEMENT**

I acknowledge with gratitude all the guidance and help given by our Manager, Rev. Dr. Sr. Vinitha CSST, Principal Dr. Alphonsa Vijaya, Director Rev. Sr. Emeline CSST, Senior Administrator, Dr. Sajimol Augustine M., Vice Principal Ms. Betty Joseph, Dean of Self finance programme Dr. Beena Job and, IQAC Coordinator Dr. Kala M S during the course of restructuring of the syllabi. I also remember and acknowledge with gratitude all the members of the Board of Studies of Bharatanatyam for their constructive suggestions and contributions in restructuring the syllabi of all the courses in Bharatanatyam. I am also grateful to all the members of the Curriculum Committee and the Syllabus Restructuring Committee 2023 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 all our endeavors.

**Suresh Kumar C K (Chairperson)**

**Assistant Professor and Head**

**Department of Bharatanatyam**

<b>CONTENTS</b>	<b>Page No.</b>
Preamble	1
Programme Outcome	2
Programme Specific Outcome	3
Eligibility	3
Programme Design	4
Programme Structure	4
Courses	5
Scheme of Course	5
Scheme of Distribution of Instructional hours for Core Courses	5
Course Code Format	6
Duration of Programme	6
Programme Structure	8
Scheme- Core Courses	11
Scheme Open Course	12
Scheme Choice Based Courses	13
Scheme Complementary Courses	13
Examination	14
Pass Criteria	19
Credit Point And Credit Point Average	19
Syllabi - Core Courses	22
Choice Based Core Courses	47
Open Course	51
Complementary Courses	53
Appendix A Blueprint	62
Appendix B Mapping	66



## **PREAMBLE**

The Department of Bharatanatyam strives to give students education and training in Bharatanatyam and other dance by preparing them for entry into the professions, and to offer professional-quality. The department aims for “an uncompromising commitment to excellence” in the discipline of Bharathanatyam.

Bharathanatyam is one of the most cherished and the most popular of classical Indian dance-forms, not only within the country but also outside it. It is considered the epitome of Indian cultural expression. The board of studies in Bharatanatyam has designed the curriculum to establish foundations for creative and intellectual development and cultivate multiple approaches to dance and a career in it.

The revision of Bharatanatyam syllabus incorporates current academics developments in Bharatanatyam studies to be more relevant to the current global academic development in the subject and it's Practical. The board of studies has designed the syllabus by adding basic and vast knowledge in the field of Bharatanatyam and develops a multifaceted physicality through training in dance techniques. It also aims to provide an opportunity to better the dancer in students through constant engagement and also through workshops conducted by professionals. By that students will be prepared to enter the professional world of the performing arts.

Outcome based education involves assessment and evaluation practices in education reflecting the attainment of expected learning and mastery in the programme. It is a systematic way to determine if a programme has achieved its goal. This approach of learning makes the student an active learner, the teacher a good facilitator and together they lay the foundation for life-long learning. The process includes framing of specific course outcomes at various appropriate levels of taxonomy, mapping the course outcomes of each course with the Programme Specific Outcomes and finally calculating the course attainment based on the marks scored by the student in both the Internal and External assessments.

### **PROGRAMME OUTCOMES (PO)**

On completion of an Undergraduate Programme from St.Teresa's College (Autonomous), Ernakulam, 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.

**BBHA – B.A. BHARATANATYAM**

**PROGRAM SPECIFIC OUTCOMES**

On completion of B.A. Bharathanatyam Programme from St. Teresa's College (Autonomous), Ernakulam, Students should be able to demonstrate the Programme Specific Outcomes listed below:

**PSO1:** Explain the basic theories of Bharatanatyam, Mohiniyattam and Carnatic music.(Understand)

**PSO2:** Describe the philosophy and manuscripts of dance. (Understand)

**PSO3:** Differentiate Indian classical dance forms and recital format. (Analyze)

**PSO4:** Justify the innovations in the art form through the aspect of style and creativity. (Create)

**PSO5:** Develop choreography piece in dance and abhinaya(Create)

**ELIGIBILITY**

- Pass in +2 Examination(Any stream)

## **PROGRAMME DESIGN**

The U.G. programme in Bharathanatyam must include (a) Common courses, (b) Core courses, (c) Complementary Courses, (d) Choice based courses (e) open courses and (f) Project work and Comprehensive viva - voce. No course shall carry more than 4 credits. The student shall select any one open course in Semester V offered by any department other than their parent department including the physical education department, depending on the availability of infrastructure facilities, in the institution. The number of courses for the restructured programme should contain 16 compulsory core courses(7 theory and 9 practical), 1 open course, 1 choice based course from the frontier area of the core courses, 9 core practicals, 2 projects in the area of core, 8 complementary courses(practical). There should be 10 common courses, or otherwise specified, which includes the first and second language of study.

## **PROGRAMME STRUCTURE**

### **MODEL I B.A.BHARATHANATYAM**

<b>A</b>	Programme Duration	6 Semesters
<b>B</b>	Total Credits required for successful completion of the Programme	120
<b>C</b>	Credits required from Common Course I	22
<b>D</b>	Credits required from Common Course II	18
<b>E</b>	Credits required from Core course and Complementary courses including Project	77
<b>F</b>	Credits required from Open Course	3
<b>G</b>	Minimum attendance required	75%

## **COURSES**

The programme (Model I) consists of common courses with 38 credits, core course, Choice based course, and complementary courses with 75 credits and open course with 3 credits.

### **SCHEME OF COURSES**

The different types of courses and its number is as follows:

<b>Model- I</b>	
<b><i>Courses</i></b>	<b>Number</b>
Common Courses	10
Core Courses (Theory)	7
Project/ Industrial Visit and comprehensive viva	2
Core practical	9
Open Course	1
Choice based Course	1
Complementary Courses	8
<b>Total</b>	<b>38</b>

### **SCHEME OF DISTRIBUTION OF INSTRUCTIONAL HOURS FOR CORE COURSES**

<b>Semester</b>	<b>Model I</b>	
	<b>Theory</b>	<b>Practical</b>
First	4	4
Second	4	4
Third	7	4
Fourth	7	4
Fifth	9	10
Sixth	5	18

## **COURSE CODE FORMAT**

The programme is coded according to the following criteria.

### **COURSE CODE FORMAT**

The programme is coded according to the following criteria.

- A. The first letter plus second letter/any letter from the programme ie., **BH**
- B. One digit to indicate the semester. i.e., **BH1 (Bharathanatyam, 1<sup>st</sup> semester)**
- C. One letter from the type of courses such as, **A** for common course, **B** for Complementary course, **C** for Core course, **D** for Open course, ie., **BH1C (Bharathanatyam, 1<sup>st</sup> semester Core course) PR** for project and **I** for Internship.
- D. Two digits to indicate the course number. ie., **BH1C01(Bharathanatyam, 1<sup>st</sup> semester, Core course, course number is 01)**
- E. The letter **B** to indicate Bachelor's Programme.
- F. **BH1C01B** (Bharathanatyam, 1<sup>st</sup> semester, Core course, courses number 01, and **B** for bachelors Programme)
- G. **23 to indicate the year. ie., BH1C01B23**
- H. The letter **P** denotes practical – it should come after the code letter for the course ie..., **CP** (core practical- eg. **BH2CP01B23**)/**BP**(complementary practical-eg. **BH2BP01B23**)
- I. The letter **PR** denotes project ie...Bharathanatyam Core Project **BH6PR01B23**
- J. The letter **I** denote internship– It should come after the code letter for the course ie..., **CI** (Core Intership-eg. **BH2CI01B23**)

### ***EXAMPLE: BHARATHANATYAM CODES***

#### **Code**

**BH** Bharathanatyam

**BHB** Bharathanatyam Core Course Theory **BH1C01B23, BH2C02B23, BH3C03B23, BH4C04B23, BH5C05B23, BH6C06B23,**

Bharathanatyam Core, Choice Based Practical  
(**BH6C01AB23/BH6C02BB23/BH6C03CB23**)

**BHCP** Bharathanatyam Core Practical

1.(BH2CP01B23/BH2CP02B23/BH3CP03B23/BH4CP04B23/BH5CP05B23/BH6CP06B23)

BHD                      Bharathanatyam Open Course Practical  
(BH5D01AB23)

BHB                      Bharathanatyam Complementary Practical  
(BH1B01B23/BH1B02B23/BH2B03B23/BH3B04B23/BH4B05B23)

**Please note**

**If the department offers two different complementary courses, coding is as follows-**

**First course-** (BH1B01B23/BH2B01B23/BH3B01B23/BH4B01B23)

**Second course -**(BH1B02B23/BH2B02B23/BH3B02B23/BH4B02B23)

Two digits to indicate the complementary course number. ie., **BH1B01**

**(Bharathanatyam, 1<sup>st</sup> semester, Complementary course, course number is 01)**

BHBP                      Bharathanatyam - Complementary Practical 'Model I'  
(BH2BP01B23/BH4BP01B23)

BHPR                      Bharathanatyam Project  
BH5PR01B23, BH6PR02B23

## **DURATION OF PROGRAMME**

- The duration of U.G. Programmes shall be **6 semesters**.
- A student may be permitted to complete the programme, on valid reasons, within a period of 12 continuous semesters from the date of commencement of the first semester of the programme.
- Attendance: Students having a minimum of 75% average attendance for all the courses only, can register for the examination.

**PROGRAMME STRUCTURE**

**Detailed Programme Structure for B.A. Bharathanatyam**

Sem	Course Type	Course code	Course Title	Hrs /week	Credits	Total Marks	
						ISA	ESA
I	<b>Common Course I</b>	EN1A01B23	Fine-Tune Your English	5	4	20	80
		EN1A02B23	Pearls From The Deep	4	3	20	80
	<b>Common Course II</b>	MA1A01B23	Kathasahithyam	4	4	20	80
		HN1A01B23	Kahaani Aur Upanyas			20	80
		FR1A01B23	French Language and Communicative Skills -I			20	80
	<b>Complementary Course I Practical</b>	BH1BP01B23	Fundamentals of Music-I	2	2	20	80
	<b>Complementary Course II Practical</b>	BH1BP02B23	Mohiniyattam Adavus	2	2	20	80
	<b>Core Course</b>	BH1C01B23	Introduction to Dance Studies	4	3	20	80
	<b>Core Practical</b>	BH1CP01B23	Basic Adavus	4	2	20	80
	<b>Total</b>			<b>25</b>	<b>20</b>		
II	<b>Common Course I</b>	EN2A03B23	Issues that Matter	5	4	20	80
		EN2A04B23	Savouring the Classics	4	3	20	80
	<b>Common Course II</b>	MA2A03B23	Kavitha	4	4	20	80
		HN2A03B23	Kavita Vyakaran Aur Anuvad			20	80
		FR2A03B23	French Language and Communicative Skills-II			20	80



	<b>Complementary Course I Practical</b>	BH2BP01B23	Fundamentals of Music-II	2	2	20	80
	<b>Complementary Course II Practical</b>	BH2BP02B23	Cholkettu	2	2	20	80
	<b>Core Course</b>	BH2C02B23	A Study on Natyasastra	4	3	20	80
	<b>Core Practical</b>	BH2CP02B23	Alarippu-Hasthas	4	2	20	80
	<b>Total</b>			<b>25</b>	<b>20</b>		
<b>III</b>	<b>Common Course I</b>	EN3A05B23	Literature and/As Identity	5	4	20	80
	<b>Common Course II</b>	MA3A05B18	Drisyakalasaahithyam	5	4	20	80
		HN3A05B23	Naatak Aur Lambi Kavita			20	80
		FR3A05B23	An Advanced Course in French –I			20	80
	<b>Complementary Course I Practical</b>	BH3BP01B23	Swarajthi	2	2	20	80
	<b>Complementary Course II Practical</b>	BH3BP02B23	Jathiswaram	2	2	20	80
	<b>Core Course</b>	BH3C03B23	Evolution of Bharathanatyam	7	4	20	80
	<b>Core Practical</b>	BH3CP03B23	Jathiswaram,Shabdam,Thi llana	4	4	20	80
	<b>Total</b>			<b>25</b>	<b>20</b>		
<b>IV</b>	<b>Common Course I</b>	EN4A06B23	Illuminations	5	4	20	80
	<b>Common Course II</b>	MA4A06B23	Malayala Gadhyarachanakal	5	4	20	80

		HN4A06B23	Gadya Aur Ekanki			20	80
		FR4A06B23	An Advanced Course in French –Ii			20	80
	<b>Complementary Course I Practical</b>	BH4BP01B23	Thanavarnam	2	2	20	80
	<b>Complementary Course II Practical</b>	BH4BP02B23	Padam	2	2	20	80
	<b>Core Course</b>	BH4C04B23	Study of Different Forms of Dance	7	4	20	80
	<b>Core Practical</b>	BH4CP04B23	Padavarnam-Padam	4	4	20	80
	<b>Total</b>			<b>25</b>	<b>20</b>		
<b>V</b>	<b>Core Course</b>	BH5C05B23	Environmental Studies and Human Rights	4	4	20	80
		BH5C06B23	Literature of Bharathanatyam	5	3	20	80
	<b>Open Course</b>	BH5DP01B23	Bharathanatyam Appreciation	4	3	20	80
	<b>Core Practical</b>	BH5CP05B23	Javali-Padam-Keethanam	5	4	20	80
		BH5CP06B23	Ashtapadi-Thillana	5	4	20	80
	<b>Project I</b>	BH5PR01B23	Project- I	2	2	20	80
	<b>Total</b>			<b>25</b>	<b>20</b>		
<b>VI</b>	<b>Core Course</b>	BH6C07B23	Introduction to Aesthetics	5	4	20	80
			Choice Based Course	3	2	20	80
		BH6CP07AB 23	Basic Principles of Choreography- Padavarnam				

		BH6CP07BB 23	Basic Principles of Choreography- Padam				
		BH6CP07CB 23	Basic Principles of Choreography- Slokam				
	<b>Core Practical</b>	BH6CP08B23	Padavarnam-Slokam	5	4	20	80
		BH6CP09B23	Kauthuvam-Javali	5	4	20	80
		BH6CP10B23	Nattuvangam	5	4	20	80
	<b>Project II</b>	BH6PR02B23	Project-II	2	2	20	80
	<b>Total</b>			<b>25</b>	<b>20</b>		

**Total credits =120**

**SCHEME – CORE COURSES**

<b>Se m</b>	<b>Course Type</b>	<b>Course Code</b>	<b>Title of the course</b>	<b>Hrs/ wk</b>	<b>Credi ts</b>	<b>Total Marks</b>	
						<b>ISA</b>	<b>ESA</b>
I	Core Course	BH1C01B23	Introduction to Dance Studies	4	3	20	80
I	Core Course Practical	BH1CP01B23	Basic Adavus	4	2	20	80
II	Core Course	BH2C02B23	A Study on Natyasastra	4	3	20	80
II	Core Course	BH2CP02B23	Alarippu-Hasthas	4	2	20	80
III	Core Course	BH3C03B23	Evolution of Bharathanatyam	7	4	20	80
III	Core Course Practical	BH3CP03B23	Jathiswaram,Shabd am,Thillana	4	4	20	80

IV	Core Course	BH4C04B23	Study of Different Forms of Dance	7	4	20	80
IV	Core Course Practical	BH4CP04B23	Padavarnam-Padam	4	4	20	80
V	Core Course Practical	BH5C05B23	Environmental Studies and Human Rights	4	4	20	80
V	Core Course	BH5C06B23	Literature of Bharathanatyam	5	3	20	80
V	Core Course Practical	BH5CP05B23	Javali-Padam-Keethanam	5	4	20	80
V	Project- I	BH5PR01B23	Project -I	2	2	20	80
V	Open Course	Offered by other Departments	Open Course	4	3	20	20
VI	Core Course	BH6C07B23	Introduction to Aesthetics	5	4	20	80
VI	Core Course Practical	BH6CP07AB23	Choice Based Course	3	2	20	80
VI	Core Course Practical	BH6CP08B23	Padavarnam-Sloka	5	4	20	80
VI	Core Course Practical	BH6CP09B23	Kauthuvam-Javali	5	4	20	80
VI	Core Course Practical	BH6CP10B23	Nattuvangam	5	4	20	80
VI	Project- II	BH6PR02B23	Project-II	2	2	20	80

**SCHEME –OPEN COURSE**

<b>SEM</b>	<b>Course Type</b>	<b>Course Code</b>	<b>Title of the course</b>	<b>Hrs/week</b>	<b>Credits</b>	<b>Total Marks</b>	
						<b>ISA</b>	<b>ESA</b>
V	Open course	BH5DP01B 23	Bharathanatyam Appreciation	4	3	20	80

**SCHEME-CHOICE BASED COURSES**

<b>SEM</b>	<b>Course Type</b>	<b>Course Code</b>	<b>Title of the Course</b>	<b>Hrs/wk</b>	<b>Credits</b>	<b>Total Marks</b>	
						<b>ISA</b>	<b>ESA</b>
VI	Choice Based Course Practical	BH6CP07AB 23	Basic Principles of Choreography- Padavarnam	3	2	20	80
VI	Choice Based Course Practical	BH6CP07BB 23	Basic Principles of Choreography- Padam	3	2	20	80
VI	Choice Based Course Practical	BH6CP07CB 23	Basic Principles of Choreography- Slokam	3	2	20	80

**SCHEME-COMPLEMENTARY COURSES -I- ABHINAYASANGEETHAM**

SE M	Course Type	Course Code	Title of the course	Hrs/ wk	Credit s	Total Marks	
						ESA	ISA
I	Complementary Course Practical	BH1BP01B23	Fundamentals of Music I	2	2	20	80
II	Complementary Course Practical	BH2BP01B23	Fundamentals of Music II	2	2	20	80
III	Complementary Course Practical	BH3BP01B23	Swarajathi	2	2	20	80
IV	Complementary Course Practical	BH4BP01B23	Thanavarnam	2	2	20	80

**SCHEME-COMPLEMENTARY COURSES -II-MOHINIYATTAM**

SE M	Course Type	Course Code	Title of the Course	Hrs/ wk	Credi ts	Total Marks	
						ISA	ESA
I	Complementary Course Practical	BH1BP02B23	Mohiniyattam Adavus	2	2	20	80
II	Complementary Course Practical	BH2BP02B23	Cholkettu	2	2	20	80
III	Complementary Course Practical	BH3BP02B23	Jathiswaram	2	2	20	80
IV	Complementary Course Practical	BH4BP02B23	Padam	2	2	20	80

## **EXAMINATIONS**

The external theory examination of all semesters shall be conducted by the College at the end of each semester. Internal evaluation is to be done by continuous assessment

Examinations have two parts: Internal or In-Semester Assessment (ISA) & External or End-Semester Assessment (ESA). The ratio between ISA and ESA shall be 1:4. Both internal and external marks are to be rounded to the next integer.

## **MARKS DISTRIBUTION FOR END SEMESTER ASSESSMENT AND IN SEMESTERS ASSESSMENT**

Marks distribution for external and internal assessments and the components for internal evaluation with their marks are shown below:

Components of the internal evaluation and their marks are as below.

For all courses without practical

- a) End Semester Assessment (ESA): 80 marks
- b) In Semester Assessment (ISA): 20 marks

<b>Internal assessment components - Theory</b>	<b>Marks</b>
Attendance	5
Assignment *	5
Test papers (2 x 5)	10
Total	20

**ATTENDANCE:**

<b>Percentage of Attendance</b>	<b>Marks</b>
Above or equal to 90%	5
Above or equal to 85% but less than 90%	4
Above or equal to 80% but less than 85%	3
Above 75% but less than 80%	2
75 %	1
Less than 75%	0

**\*Assignment:**

(i) **\*Assignment:** for core papers (III & IV Semester), the student must undertake a Project/ Field work/ Industrial Visit/ Internship and the report of the same should be submitted for evaluation. The marks awarded to this can be considered for assignment of any one core paper (ii) **\* Assignment** (project/field work/ Industrial Visit) for Semester I & II- to be given by language teachers, report of which has to be submitted and for those programmes which do not have additional language the students must undertake the assignment (project/field work/ Industrial Visit) for any one core paper

**IN SEMESTER ASSESSMENT TEST PAPERS**

Two internal test- papers are to be attended in each semester for each paper. The evaluations of all components are to be published and are to be acknowledged by the candidates. All documents of internal assessments are to be kept in the college for two years.



Documents shall be made available for verification by the University. The responsibility of evaluating the internal assessment is vested on the teacher(s) who teach the paper.

### **END SEMESTER ASSESSMENT**

The End-Semester examination of all courses shall be conducted by the College on the close of each semester. For reappearance/ improvement, students can appear along with the next batch.

#### **Pattern of Question Paper**

A question paper shall be a judicious mix of short answer type, short essay type/ problem solving type and long essay type questions. For each course the Final Assessment is of 3 hours duration. The question paper has 3 parts. Part A contains 12 objective type questions of which 10 are to be answered. Part B contains 9 short essay questions of which 6 are to be answered. Part C has 4 long essay questions of which 2 are to be answered.

Part	No. of Questions	No. of Questions to be answered	Marks
A(Short Answer type)	12	10	$10 \times 2 = 20$
B(Short Essay)	9	6	$6 \times 5 = 30$
C(Long Essay)	4	2	$2 \times 15 = 30$

**FOR PROJECTS AND COMPREHENSIVE VIVA-VOCE\*:**

**Projects/Industrial Visit** - Projects which are preferably socially relevant/ industry oriented/ research oriented are to be undertaken by the students and the reports have to be submitted. (a) Marks of End Semester Assessment : 80

(b) Marks of In Semester Assessment: 20

<b>Components of Project I.V. and Viva – End Semester Assessment</b>	
Dissertation (End semester)	50
Comprehensive Viva-voce(End semester)	30
Total	80

\* Bonafide reports of the project work conducted shall be submitted at the time of examination.

<b>Components of Project/ - In semester assessment</b>	<b>Marks</b>
Punctuality	5
Content	5
Knowledge	5
Report	5
Total	20

## **GRADES**

**A 10 -point scale based on the total percentage of marks (ISA + ESA) for all courses (theory, practical, project)**

<b>Percentage of Marks</b>	<b>Grade</b>	<b>Grade Point</b>
Equal to 95 and above	S Outstanding	10
Equal to 85 and < 95	A+ Excellent	9

Equal to 75 and < 85 A Very Good 8

Equal to 65 and < 75	B+ Good	7
Equal to 55 and < 65	B Above Average	6
Equal to 45 and < 55	C Satisfactory	5
Equal to 35 and < 45	D Pass	4
Below 35	F Failure	0
	Ab Absent	0

## **PASS CRITERIA**

- A separate minimum of 30% marks each for ISA and ESA (for both theory and practical) and aggregate minimum of 35% is required for a pass in a course.
- For a pass in a programme, a separate minimum of Grade D is required for all the individual courses.
- If a candidate secures F Grade for any one of the courses in a semester/programme, only F grade will be awarded for that semester/programme until she improves this to D Grade or above within the permitted period.
- Students who complete the programme with D grade will have one betterment chance within 12 months, immediately after the publication of the result of the whole programme.

## **CREDIT POINT AND CREDIT POINT AVERAGE**

Credit Point (CP) of a course is calculated:

$$CP = C \times GP$$

C = Credit; GP = Grade point

Semester Grade Point Average (SGPA) of a semester:

$$SGPA = TCP/TC$$

TCP = Total Credit Point of that semester

TC = Total Credit of that semester

Cumulative Grade Point Average (CGPA) is calculated:

$$CGPA = TCP/TC$$

TCP = Total Credit Point of that programme

TC = Total Credit of that programme

## **CREDIT POINT AVERAGE (CPA)**

CPA of different categories of courses viz. Common courses, Complementary courses, Core Courses etc. are calculated:

$$CPA = TCP/TC$$

TCP = Total Credit Point of a category of course

TC = Total Credit of that category of course

Grades for the different courses, semesters and overall programme are given based on the Corresponding CPA:

### **CPA GRADE**

<b>CPA</b>	<b>GRADE</b>
Equal to 9.5 and above	S Outstanding
Equal to 8.5 and < 9.5	A+ Excellent

Equal to 7.5 and < 8.5	A Very Good
Equal to 6.5 and < 7.5	B+ Good
Equal to 5.5 and < 6.5	B Above Average
Equal to 4.5 and < 5.5	C Satisfactory
Equal to 4 and < 4.5	D Pass
Below 4	F Failure

BA Programme in Bharatanatyam, St. Teresa's College (Autonomous), Ernakulam

Curriculum and Syllabus (2023 admission onwards)

- For reappearance/improvement for other semesters, appear along with the next batch.
- There shall be supplementary exams only (no improvement) for V semester.
- Notionally registered candidates can also apply for the said supplementary examinations.
- A student who registers his name for the external exam for a semester will be eligible for promotion to the next semester.
- A student who has completed the entire curriculum requirement, but could not register for the Semester examination can register notionally, for getting eligibility for promotion to the next semester.
- A candidate who has not secured minimum marks/credits in internal examinations can re-do the same registration along with the University examination for the same semester, subsequently.
- There shall be no improvement for internal evaluation.

**All rules and regulations are subject to change as and when modified by Mahatma Gandhi University, Kottayam to which St. Teresa's College Autonomous Ernakulam, affiliated**

## **SYLLABI FOR CORE COURSES**

**SEMESTER I**  
**CORE COURSE-BHARATHANATYAM**  
**BH1C01B23-INTRODUCTION TO DANCE STUDIES**

**Credit-3**

**Hours per week-4**

**Total Lecture Hours – 72**

**Course Overview and Context:**

To give an idea about the philosophy and duties of dance and the introduction to basic theories in dance.

This Course helps the students to develop understanding skills about the basic theories which are related to Dance. It deals with the major text and the aspects of dance.

**Course Outcomes**

**CO1:** Explain the philosophy of Indian dance and culture. (Understand)

**CO2:** Identify the south Indian classical dance forms and its pre-forms .(Understand)

**CO3:** Discuss the dance aspects in the texts,Natyasastra and Abhinayadarpana .(Understand)

**CO4:** Review 72 Melakartha Raga system and 35 Thala system of South Indian Music.  
(Understand)

**MODULE 1-Dance in Indian Perspective (20 Hrs)**

Philosophy of Indian dance, Mythological evidence, Iconography of Nataraja,  
Brief history of South Indian classical dance forms (Bharathanatyam,  
Kathakali, Mohiniyattom, Kuchipudi) and pre-forms (Sadir, Ramanattom,  
Dasiyattom, Bhagavathamela, Nattuvamela, Natyamela).

**MODULE 2 -Introduction of South Indian Music (20 Hrs)**

72 Melakartha System, Thala System of South Indian Music, 35 tala scheme.  
(Sapthathalas, Jathis, Gathis,Panchajathi Thadhikinathom )

**MODULE 3 -Origin of Natya**

**(16 Hrs)**

A detailed study on the 1<sup>st</sup> chapter of Natyashastra

**MODULE 4- Abinayadharpanam**

**(16 Hrs)**

A detailed study of the book 'Abhinayadharpanam'

**References:**

- Bharathamuni's Natyasastra
- Abhinayadarpana
- Introduction to south Indian Music
- Hasthalakshanadeepika

**Bachelor's Degree in Bharathanatyam (C.B.C.S.S) Examination**

**I SEMESTER-CORE**

**BH1C01B23: INTRODUCTION TO DANCE STUDIES**

**MODEL QUESTION PAPER**

**Time: 3 Hours**

**Total Marks: 80**

**PART A**

**(Short Answer Questions)**

**Answer any ten questions. Each question carries 2 marks**

Q.N o	Question	CO	Level of question
1	Define Sadir	2	R
2	Explain the pre form of Mohiniyattam	2	U
3	Define Bhagavathamela	2	R
4	Explain Saptha tala of Carnatic music	4	U
5	Discuss the Melakartha	4	U



6	Describe the author of Natyasasthra	3	U
7	Describe the author of Abhinayadharpanam	3	U
8	Explain Natyakrama	1	U
9	Define prathyanga	1	U
10	Explain jathis	4	U
11	Explain chathurasrajathi tripata thala	4	U
12	Define Abhinavabharathi	3	R

**(10 x 2=20 marks)**

**PART B**

**Answer any 6 questions. Each question carries 5 marks**

Q.NO	Question	CO	Level of question
13	Explain the philosophy of Indian dance	1	U
14	Explain the iconography of Nataraja	1	U
15	Describe the notations of sapta talas of Carnatic music	4	U
16	Define Gathi and jathi with example	4	R
17	Explain Abhinavabharathi	3	U
18	Describe origin of Natya	3	U
19	Explain neck, eye, and head movements with sloka	3	U
20	Define Natanabedhas with examples and sloka	3	R
21	Identify Samyutha, Asamyuthahasthas of Bharathanatyam	3	R

**(6x 5 = 30 marks)**

**PART C**

**Answer any 2 questions. Each question carries 10 marks**

Q.NO	Question	CO	Level of question
22	Identify the history of South Indian classical dance forms (Bharathanatyam, Kathakali, Mohiniyattom, Kuchipudi).	2	R
23	Classify 35 tala scheme of Carnatic music	4	U
24	Describe the 1st chapter of Natyashastra with Abhinavabharathi	3	R
25	Summarize the text Abhinayadharpanam	3	U

Co: Course Outcome

Level: R-Remember, U- Understand, Ap-Apply, An-Analyze, E--Evaluate, C-Create

**SEMESTER I**  
**CORE COURSE-BHARATHANATYAM**  
**BH1CP01B23-BASIC ADAVUS**

**Credits-2**

**Hours per week-4**

**Total Lecture Hours -72**

**Course Overview and Context:**

To give basic knowledge of the practical session - Body exercises and basic adavus.

This course helps the students to develop the basic skills of dance which are the Adavus and the basic Talas.

**Course Outcomes:**

**CO1:** Recognize body exercises for dance. (Remember)

**CO2:** Express the basic adavus in Bharathanatyam in 3 kaalams (speeds). (Create)

**CO3:** Identify Samyuthaasamyuthahasthas. (Understand)

**CO4:** Apply Angopangaprathyanga in dance. (Apply)

**MODULE 1-**Anga, upanga, prathyanga, (16 Hrs)

**MODULE 2-**Bedhas:-Greeva, Siras, Dhristi as per Abhinayadharpana. (16 Hrs)

**MODULE 3-**Single and double hand gestures with sloka (16 Hrs)

**MODULE 4-**All Adavus -4 kalams (24 Hrs)

**SEMESTER II**  
**CORE COURSE-BHARATHANATYAM**  
**BH2C02B23 A STUDY ON NATYASASTRA**

**Credits -3**

**Hours per week-4**

**Total Lecture Hours – 72**

**Course Overview and Context:**

To give an idea about the later chapters of Natyasastra[1-6]. The introduction to various dance styles and schools in Bharathanatyam.

This Course helps the students to develop understanding skills about the chapters of Natyasastra. And it also makes the students have a circumstantial study on each chapter.

**Course Outcomes:**

**CO1:** Describe the origin of Natya, rituals for constructing Natyamandapa offering to God. (Understand)

**CO2:** Explain the Angaharas, Karanas and preliminaries of a play. (Apply)

**CO3:** Summarize the Natyasangraha in detail. (Evaluate)

**CO4:** Focus on the importance of the text Natyasasthra in indian classical dance (Analyse)

**MODULE-1-Natyasastra Chapter 2, 3 (20 Hrs)**

Brief study of Natyasastra chapter two to three.

**MODULE -2- Natyasastra Chapter-4 and 5 (18 Hrs)**

Brief study of Natyasastra chapter four and five.

**MODULE -3- Natyasastra Chapter-6 and 7 (18 Hrs)**

Study of Natyasangraha in Natyasastra

Brief study of Natyasastra chapter six and seven

**MODULE-4 – The Book and Author Of Natyasastra (16 Hrs)**

- History of Natyasastra

**References**

- Natyasastra
- Abhinayadarpana

**SEMESTER II**  
**CORE COURSE-BHARATHANATYAM**  
**BH2CP02B23-ALARIPPU-HASTHAS**

**Credits-2**

**Hours per week-4**

**Total lecture hours – 72**

**Course overview and context:**

To get an idea about the combination of Adavus and Mudras

- Alarippu (Thisram)
- Pushpanjali or Kauthvam
- Padabedha, Mandalabedha, Dashavathara hastha, Deva hastha, Bhandhava hastha, Jathi hastha according to Abhinayadarpana. and Viniyoga (10 Asamyuthahasthas)

This course engages the students to develop the practical skill for the invocatory dance pieces and also help them to practice the basic Hand gestures viniyogas.

**Course Outcomes:**

**CO1:** Discover the Alarippu as an invocatory piece of Bharathanatyam recital.

(Understand)

**CO2:** Appraise the Alarippu in the context of Tisra nadai.(Analyze)

**CO3:** Identify the syllabus of tala and jathi in dance (Understand)

**CO4:** Generalize the different Padabedhas, Hasthas and Viniyogas from Abhinayadarpanam .(Understand)

**MODULE 1-**Alarippu (Thisram) **(20 Hrs)**

**MODULE -2-**Pushpanjali or Kauthvam **(20 Hrs)**

**MODULE-3-** Padabedha, Mandalabedha, Dashavathara hastha,  
Deva hastha **(16 Hrs)**

**MODULE 4-**Bhandhava hastha, Jathi hastha according to  
Abhinayadarpana. and Viniyoga (10 Asamyuthahasthas) **(16 Hrs)**

**SEMESTER III**  
**CORE COURSE-BHARATHANATYAM**  
**BH3C03B23 -EVOLUTION OF BHARATHANATYAM**

**Credits – 4**

**Hours per week- 4**

**Total Lecture Hours- 72**

**Course overview and context:** Detailed study of Tamil Literature.

This course assists students to have the understanding skill about the evolution of Bharathanatyam through centuries.

**Course Outcomes:**

**CO1:** Explain the literature of sangam period.(Understand)

**CO2:** Identify the biography of the legends in performing arts. (Understand)

**CO3:** Summarize the epic Chilapathikaram along with pallava,chola and chera period (Evaluate)

**CO4:** Appraise the recital format of Bharathanatyam(Evaluate)

**CO5:** Compare the different Banis of Bharathanatyam.(Evaluate)

**MODULE-1-Sangam Literature**

**(20 Hrs)**

Sangam age –Literature in Sangam period-(Tholkappiyam,Akam,Puram),Story outline of Chilapathikaram.

History of Temple dancers and their contribution to the art form of Sadir,Transition of Sadir to Bharathannatyam.

**MODULE -2-ROYAL Patronage to Dance**

**(18 Hrs)**

Royal patronage to dance by Pandyas,chera,and chola with reference from Literature, inscription, paintings,and sculptures.

**MODULE-3- Biography and Contributions**

**(18 Hrs)**

Biography of the artist and their contribution towards dance-(Smt. Rukmini Devi, Smt. Balasaraswathi, E Krishna Iyer, Meenakshi SundaramPillai, Tanjore Quarttet)

**MODULE-4- Bharathanatyam Recital**

**(16 Hrs)**

Bharathanatyam recital form of - Tanjore Quarttet.

Different Banis of Bharathanatyam

**References**

- Chilapathikaram – The tale of an Anklet
- Bharatanatyam – Sonal Mansingh
- History of Tamil Literature – Meenakshi Sundaram Pillai



**SEMESTER III**  
**CORE COURSE-BHARATHANATYAM**  
**BH3CP03B23- JATHISWARAM-SHABDAM-THILLANA**

**Credits-4**

**Hours per week- 4**

**Total Lecture Hours- 72**

**Course overview and context :** An introduction to Abhinayapradhana items with the combination of adavus and Jathis.

This Course aids the students to have the ability to understand the combination of abhinaya and Korvais. It helps the students to enhance their improvisation skill on abhinaya and Adavus.

**Course Outcomes:**

**CO1:** Identify Shabdams, an introduction piece in Bharathanatyam repertoire. (Understand)

**CO2:** Compare Nritya and Nritya aspects through Jathiswaram, Shabdham and Thillana (Analyze)

**CO3:** Apply Abhinaya by interpreting Lokadharmi and Natyadharmi (Apply)

**CO4:** Construct new Jathi syllables under Nadai and tala system. (Apply)

**CO5:** Develop the skill of Choreography through dance. (Create)

**MODULE 1-Jathiswaram - Traditional any one (18 Hrs)**

**MODULE 2-Shabdham- Traditional any one (18 Hrs)**

**MODULE 3-Thillana- Traditional (18 Hrs)**

**MODULE 4- Asamyutha hastha (Kapitham to Simhamugham) (18 Hrs)**

**SEMESTER IV**  
**CORE COURSE-BHARATHANATYAM**  
**BH4C04B23 -STUDY OF DIFFERENT FORMS OF DANCE**

**Credits-4**

**Hours per week- 4**

**Total Lecture Hours- 72**

**Course overview and context:** Detailed study of south Indian classical and folk dances.

This course acknowledges the students about the 8 major Indian classical dances and the folk forms of India. This creates an exploring skill in students through the varieties of art forms in India.

**Course Outcomes:**

**CO1:** Explain North Indian classical dance forms (Understand)

**CO2:** Identify the folk forms of Tamil Nadu and Kerala (Understand)

**CO3:** Practice the pre forms of Gotipua and Sattriya dance (Apply)

**CO4:** Compare the method of practical session of Kerala and Tamil Nadu folk dances.(Evaluate)

**CO5:** Construct Nayika-Nayaka concept in Bharathanatyam..(Evaluate)

**MODULE 1 – North Indian Classical Dance Forms. (19 Hrs)**

Detailed study of north Indian classical dances like Kathak, Odissi, Manipuri, Sattriya.

**MODULE 2 – Pre – Forms of Different Classical Dances of North India.(19 Hrs)**

History and evolution of Kathak, the Kathakas. History of odissi dance in ancient period. Traces of Manipuri dance in ancient and medieval period. The pre- form of assam classical dance sattriya. History of gotipua dance and its influence in odissi dance.

**MODULE 3 – Ritual Practices and Folk Forms of Tamil Nadu and Kerala (19 Hrs)**

Study of folk forms of TamilNadu like kuravanji, Pavaikoothu etc. The ritual practises happening in Tamil Nadu – brief study.

Study of folk and ritual practices in the state of Kerala, like theyyam, thullal etc.

**MODULE 4 – Characteristics of Nayika and Nayaka and its Sub Divisions in Detail.(15Hrs)**

Study of the concept of nayika and nayaka in Natya Sastra. The study of its subdivisions.

**References**

- Bharatamuni's Natya Sastra
- Incredible India (Sonal Mansingh)
- Traditions of Indian classical dance by Mohan Khokar

**SEMESTER IV**  
**CORE COURSE-BHARATHANATYAM**  
**BH4CP04B23– PADA VARNAM – PADAM**

**Credits -4**

**Hours per week- 4**

**Total Lecture Hours- 72**

**Course overview and context:** Students get knowledge about the important item in Bharathanatyam recital.

This course aids the students to develop the dance pieces on the basis of Nayika Nayaka Classification. Also it helps them to generate new jathis and korvais in their Choreography Pieces.

**Course Outcomes:**

**CO1:** Identify the Nayaka- Nayika Bheda and Thozhi Characters in the pieces (Remember)

**CO2:** Explain the abhinaya with each Nuance. (Understand)

**CO3:** Apply the construction of Korvai in the main piece of Recital. (Apply)

**CO4:** Analyze varnam in the aspect of Nritya and Nritya. (Analyze)

**CO5:** Distinguish the main recital piece on the basis of Nayaka and Nayika Bheda. (Evaluate)

**MODULE 1-Padavarnam- Traditional any one (24 Hrs)**

**MODULE 2 -Padam- Traditional (18 Hrs)**

**MODULE 3-Viniyogas- asamyuthahasthas(Kangoolam to Thrisoolam) (16 Hrs)**

**MODULE 4-Uthplavana,Bhramari,and Chari bedhas. (14 Hrs)**

**SEMESTER V**

**CORE COURSE-BHARATHANATYAM**

**BH5C05B23–ENVIRONMENTAL STUDIES AND HUMAN RIGHTS**

**Credits- 4**

**Hours per week- 4**

**Total Lecture hours 72**

**Course overview and context:** Detailed study of environment, its conservation and the importance of human rights in Performing arts.

This course provides the students to understand the basic human rights and bid the human rights in the performing arts.

**Course Outcomes:**

**CO1:** Summarize the importance of natural resources in environment (Evaluate)

**CO2:** Express the adverse effect of Environmental pollution (Create)

**CO3:** Appraise the relation between nature and music with classical dance (Evaluate)

**CO4:** Express the innovations in musical instruments used in classical dance (Create)

**CO5:** Justify the importance of human rights in society (Evaluate)

**MODULE 1 – Multidisciplinary Nature of Environmental Studies (14 Hrs)**

Natural Resources.

**MODULE 2 – Biodiversity and Conservation (14 Hrs)**

Environmental Pollution

**MODULE 3 – Nature and Music – The Known and the Unknown (14 Hrs)**

Relation between Nature and Musical Instruments.

**MODULE 4 – Influence Of Nature In Movements And Gestures In Performing Arts**

**(Bharatanatyam, Mohiniyattam And Kathakali) (14 Hrs)**

Relation between nature and dance

**MODULE 5 – Human Rights (16 Hrs)**

Acquire knowledge and information about the human rights in performing arts.

**SEMESTER V**

**CORE COURSE-BHARATHANATYAM**

**BH5C06B23 – LITERATURE OF BHARATHANATYAM**

**Credits-3**

**Hours per week- 4**

**Total Lecture Hours- 72**

**Course overview and context:** Detailed study of bhakthi tradition and composers.

This course enhances the understanding skills of students in various languages by different Vaggeyakaras. And also helps them to choreograph the rare composition of different composers of dance culture.

**Course Outcomes:**

**CO1:** Assess the contribution of great composers in the field of dance. (Evaluate)

**CO2:** Explain the aspects and effects of Bhakthi Tradition in the society. (Analyze)

**CO3:** Categorize the Padam and Javali composers. (Analyze)

**CO4:** Compare the changes happened to Bharathanatyam through the ages. (Understand)

**CO5:** Reframe the different aspects related to Perform Bharathanatyam. (Evaluate)

**MODULE 1 – Music Composers of Bhakti Tradition (20 Hrs)**

Age of Trinities (Vaishnavite, Saivate poets)

**MODULE 2 – Study of Literature, Poems and Poets (16 Hrs)**

Tevaram, Divyaprabandham,

MadhuraBhakthi

Vaishnavaites and Shaivaites

**MODULE 3 – Vageyakaras (18 Hrs)**

Jayadevar, Kshetrajna, UttukaduVenkatakavi, PeriyaswamiThuran,

ArunachalaKavirayar, MaharajaSwathiThirunal, Papanasam Sivan,

GopalakrishnaBharathi and Muthuthandavar.

**MODULE 4 – Bharatanatyam Then and Now (18 Hrs)**

Accompaniment, sound, lighting, Curtains, Costumes, Performance, Pedagogy etc

**References**

- Glimpses of Indian Music and Dance.
- Great composers of Indian Music – Gowri Kuppaswamy, M. Hariharan

**SEMESTER V**

**CORE COURSE-BHARATHANATYAM  
BH5CP05B23 – JAVALI – PADAM – KEERTHANAM**

**Credits -4**

**Hours per week- 4**

**Total Lecture Hours- 72**

**Course overview and context:** Improvement of Abhinaya through Javali and Keerthanam. This Course aids the student to compose new dance pieces on the basis of Nayika- Nayaka classification. Also it magnifies the skill of abhinaya in students through the different dance pieces.

**Course Outcomes:**

**CO1:** Identify the Nayaka- Nayika Bheda in Javali and Padam (Remember)

**CO2:** Apply Abhinaya with each character in the dance piece. (Apply)

**CO3:** Relate Ashtanayika to any of traditional Padam or Javali. (Apply)

**CO4:** Analyze Satwika Bhavas in the Nritya aspects. (Analyze)

**CO5:** Design a piece of Sancharibhava on the basis of the character and theme. (Create)

**MODULE 1-Javali – Traditional any one (19 Hrs)**

**MODULE 2-Padam – Traditional any one (19 Hrs)**

**MODULE 3-Keerthanam –Traditional any one (19 Hrs)**

**MODULE 4 -Tala and meaning of Javali,Padam,Keerthanam (15 Hrs)**

**SEMESTER V**  
**CORE COURSE-BHARATANATYAM**  
**BH5CP06B23– ASHTAPADI – THILLANA**

**Credits -4**

**Hours per week- 4**

**Total Lecture Hours- 72**

**Course overview and context:** Study of Sreekrishna stories and improvement of tala  
Inflate the abhinaya and tala skills in students to compose and choreograph new dance pieces.

**Course Outcomes:**

**CO1:** Summarize the Nayika Bhedas in the context of Jayadeva's Ashtapadi.(Understand)

**CO2:** Execute the Nayika Bhedas along with the Nritta aspects.(Apply)

**CO3:** Explain the importance and uses of Hastas in the dance manuscripts.(Analyze)

**CO4:** Evaluate the adavu Coordination with Rechakas and Mudras of basic texts.(Analyze)

**CO5:** Examine the Tala variation in a Korvai formation.(Apply)

<b>MODULE 1-Ashtapadi</b>	<b>(18 Hrs)</b>
<b>MODULE 2-Thillana – Traditional any one</b>	<b>(18 Hrs)</b>
<b>MODULE 3-Alarippu – Chathurasram</b>	<b>(18 Hrs)</b>
<b>MODULE 4-Navagraha, Ashtadikpalakas- Hasthas,Samyutha</b> Hasthaviniyoga (Anjali to Shakadam)	<b>(18 Hrs)</b>



**SEMESTER V**  
**CORE COURSE-BHARATANATYAM**  
**BH5PR01B23-PROJECT- I**

**Credits: 2**

**Course Outcomes:**

**CO1:** Develop the concept of applying the practical and theory of dance in their own dance perspectives.(Create)

**CO2:** Evaluate the principles of dance through their intellectual and choreographic aspects.  
(Evaluate)

**SEMESTER VI**  
**CORE COURSE-BHARATANATYAM**  
**BH6C07B23 -INTRODUCTION TO AESTHETICS**

**Credits-4**

**Hours per week- 4**

**Total Lecture Hours- 72**

**Course overview and context:** Detailed study of Rasa and Bhava.

The course aids the students to understand the basic theories of Rasa and the implementation of Rasa in composing Pieces.

**Course Outcomes:**

**CO1:** Discover the aestheticians of India. (Apply)

**CO2:** Examine the contribution of Rasa theories in dance (Apply)

**CO3:** Explain the various divisions of Bhava (Analyze)

**CO4:** Compare the perspectives of each Rasa (Evaluate)

**CO5:** Collaborate the Rasa and Bhava in Nritya and Natya (Create)

**MODULE 1 – Aestheticians of India (18 Hrs)**

Bharata, Bharatalatta, Sri Sankuka , Bharatanayaka, Abhinavagupta, Dhananjaya and Bhoja

**MODULE 2 – Theory of Rasa (18 Hrs)**

Navarasas and 11 Components of Rasa

**MODULE 3 – Bhava, Vibhava, Anubhava (18 Hrs)**

Study of the theories on emotions.

**MODULE 4 – List of Bhavas (18 Hrs)**

Sthayi bhava, sanchari bhava

**References**

- Bharatamuni's Natya Sastra
- Abhinayadarpanam
- Bharatanatyam (Sonal Mansingh)

**SEMESTER VI**  
**CORE COURSE-BHARATANATYAM**  
**BH6CP08B23-PADAVARNAM – SLOKAM**

**Credits -4**

**Hours per week- 4**

**Total Lecture Hours- 72**

**Course overview and context:** Detailed study of Varnam and talam.

Enhance the choreographic skills of students according to Padarthaabhinaya, Vakyarthaabhinaya and the Sanchari Abhinaya in the dance pieces.

**Course Outcomes:**

**CO1:** Combine Jathi and abhinaya through varnam (Creating)

**CO2:** Develop sanchari bhava with nritya aspects.(Applying )

**CO3:** Connect the tala and jathi in the perspectives of Alarippu (Analyze)

**CO4:** Distinguish the Padaarthaabhinaya in Slogams. (Evaluate)

**CO5:** Evaluate the importance of movements of limbs in Alarippu. (Evaluate)

**MODULE 1-Padavarnam Traditional any one (24 Hrs)**

**MODULE 2-Alarippu- Misram (16 Hrs)**

**MODULE 3-Slokam – any one (16 Hrs)**

**MODULE 4-Tala system of Padavarnam and Alarippu (16 Hrs)**

**SEMESTER VI**  
**CORE COURSE-BHARATANATYAM**  
**BH6CP09B23-KAUTHUVAM – JAVALI**

**Credit -4**

**Hours per week- 4**

**Total Lecture Hours- 72**

**Course overview and context:** Abhinayapradhana item -Kauthvam and javali

Intensify the abhinaya skills in students on the basis of the importance of words and meaning of the composition. Also it helps the students to design new pieces on the basis of structure of the traditional dance pieces.

**Course Outcomes:**

**CO1:** Identify nayika and nayaka bhedas (Remember)

**CO2:** Differentiate details of each nayika and nayaka (Analyze)

**CO3:** Prepare adavu choreography in various tala pattern (Apply)

**CO4:** Distinguish the song pattern in various dance items. (Analyze)

**CO5:** Assess contributions of legends in Bharathanatyam (Evaluate)

<b>MODULE 1-Kauthuvam</b>	<b>(18 Hrs)</b>
<b>MODULE 2-Javali – Traditional</b>	<b>(18 Hrs)</b>
<b>MODULE 3-Thillana- Traditional</b>	<b>(18 Hrs)</b>
<b>MODULE 4 - Tala of Thillana, Kauthuvam</b>	<b>(18 Hrs)</b>

**SEMESTER VI**  
**CORE COURSE-BHARATANATYAM**  
**BH6CP10B23-NATTUVANGAM**

**Credits-4**

**Hours per week- 4**

**Total Lecture Hours- 72**

**Course overview and context :** Practice of Nattuvangam with tala pattern.

Nattuvangam – selected items (Alarippu, Jathiswaram, Varnam, Thillana )

Enable the students to recite new Jathis and Korvais on the basis of Jaathis. This enhances the reciting skill of the performer to become a Nattuvanar as a professional Level.

**Course Outcomes:**

**CO1:** Identify the basics of Nattuvangam (Understand)

**CO2:** Construct new rhythmic patterns (Apply)

**CO3:** Develop the rhythm sense (Apply)

**CO4:** Analyze the Jathis ,korvas in Bharathanatyam recital (Analyze)

**CO5:** Compose Jathis, Korvas ,Panchanada, Aruti ,Theerumanam etc (Create)

<b>MODULE 1</b> -Basic lessons	<b>(18 Hrs)</b>
<b>MODULE 2</b> -Pancha Nada	<b>(18 Hrs)</b>
<b>MODULE 3</b> -Nattuvangam practical-Alarippu,Jathiswaram	<b>(18 Hrs)</b>
<b>MODULE 4</b> -Nattuvangam practical -Varnam,Thillana	<b>(18 Hrs)</b>

**SEMESTER VI**

**CORE COURSE-BHARATANATYAM**

**BH6PR02B23- PROJECT-II**

**Course Outcomes:**

**CO1:** Connect the theories of dance with the ideas in Dance. (Analyze)

**CO2:** Select an area to explore the ideology of Nritta and Natya. (Evaluate)

**CO3:** Modify the theories used in dance to new choreographies and dance pieces. (Apply)

**CO4:** Compose new choreographies with new ideas (Create Level)

**CO5:** Create a new structure or method of theories and practical's in the era of dance  
(Create)

**SYLLABI FOR  
CHOICE BASED CORE COURSES**

**SEMESTER VI**

**CHOICE BASED CORE COURSE**

**BH6CP07AB23- BASIC PRINCIPLES OF CHOREOGRAPHY – PADAVARNAM**

**Credits-2**

**Hours per week- 3**

**Total Lecture Hours- 54**

**Course overview and context:** Students can choreograph their own production in padavarnam.

This course enables the students to choreograph the dance piece with innovative themes and songs.

**Course Outcomes:**

**CO1 :** Identify the basic talas and syllables to set a jathi.( Remember)

**CO2 :** Explain the lyric meaning through layering of sanchari bhava.( Understand)

**CO3 :** Establish the various nayika and nayaka concept through abhinaya( Apply)

**CO4 :** Compose item which includes both nritta and nritya aspects ( Create)

**MODULE 1-** Choreography of Padavarnam Pallavi and Anupallavi **(15 Hrs)**

**MODULE 2-** Choreography of Padavarnam Charanam and Charana swaras **(15 Hrs)**

**MODULE 3-** Choreography of Jathis **(12 Hrs)**

**MODULE 4-** Tala of Varnam **(12 Hrs)**



**SEMESTER VI**  
**CHOICE BASED CORE COURSE**  
**BH6CP07BB23 -BASIC PRINCIPLES OF CHOREOGRAPHY – PADAM**

**Credits-2**

**Hours per week- 3**

**Total Lecture Hours- 54**

**Course overview and context:** Students can choreograph their own production in Padam. This course aids the students to understand the Nayika and Nayaka classification in dance and also implement these categorizations in the new choreography according to the situations.

**Course Outcomes:**

**CO1:** Apply Navarasa in padam (Apply)

**CO2:** Compare Nritya and Nritya aspects in Padm (Analyze)

**CO3:** Choose different composers for padams (Evaluate)

**CO4:** Adapt the basic rules of choreography (Create)

**CO5:** Design a situation with sanchari bhavas. (Create )

**MODULE 1-** Choreography of Padam Pallavi and Anupallavi **(15 Hrs)**

**MODULE 2-** Choreography of Padam Charanam **(15 Hrs)**

**MODULE 3-** Choreography of sancharibhavas **(15 Hrs)**

**MODULE 4-** Nayika Nayaka classification **(15 Hrs)**

**SEMESTER VI**

**CHOICE BASED CORE COURSE**

**BH6CP07CB23- BASIC PRINCIPLES OF CHOREOGRAPHY – SLOKAM**

**Credits-2**

**Hours per week- 3**

**Total Lecture Hours- 54**

**Course overview and context:** Students can choreograph their own production in Slokam. Students are able to enhance their choreography skill in Padaarthaabhinaya and Vakyaarthabhinaya.

**COURSE OUTCOME**

**CO1 :** Connect the practical aspects with the Lyrical value of a Composition (Analyse)

**CO2 :** Select Lokadharmi and Natyadharmi to convey meaningful Sentences. (Evaluate)

**CO3 :** Compose Choreographies according to the lyrics and meaning. (Create)

**CO4 :** Collaborate the Angika aspects into Dharmis. (Create)

**MODULE 1-** Choreography in the aspect of Padartha abhinaya **(18 Hrs)**

**MODULE 2-** Choreography in the aspect of Sanchari abhinaya **(18 Hrs)**

**MODULE 3-** Choreography according to sahithya **(18 Hrs)**

**SYLLABI FOR  
OPEN COURSE**

**SEMESTER-V**  
**OPEN COURSE (PRACTICAL)**  
**BH5DP01B23-BHARATHANATYAM APPRECIATION**

**Credit -3**

**Hours per week- 4**

**Total lecture hours- 72**

**Course overview and context:** Basic knowledge of Adavus and mudras Bharatanatyam appreciation –Basic adavus and mudras, any one Introductory Item.

Course aids the students to have understanding skills in Bharathanatyam. Also it enhances the theory and practical knowledge of Bharathanatyam on the basis of the Basics of Bharathanatyam.

**Course Outcomes:**

**CO1:** Identify body exercises for practical steadiness. (Remember)

**CO2:** Define Thattadvu and Nattadavu in three speeds. (Remember)

**CO3:** Explain basic adavus of Pandanallor Bani of Bharathanatyam. (Understand)

**CO4:** Observe Single and double hand gestures of Bharathanatyam. (Understand)

**CO5:** Apply mudras and abhinaya for an invocatory piece of Bharathanatyam recital.(Apply)

**MODULE 1- Introduction to Bharathanatyam (18 Hrs)**

**MODULE 2-Basic Adavus (18 Hrs)**

**MODULE 3- Basic Mudras (18 Hrs)**

**MODULE -4-Any one Introductory Item (18 Hrs)**

**SYLLABI FOR  
COMPLEMENTARY COURSES**

**SEMESTER –I**  
**COMPLEMENTARY COURSE I**  
**BH1BP01B23-FUNDEMENTALS OF MUSIC -1**

**Credits -2**

**Hours per week- 2**

**Total lecture hours-36**

**Course Overview and Context:** To give basic knowledge of Carnatic music

The course helps the students to understand the basics of music and magnifies their skill in Music.

**Course Outcomes:**

**CO1: Explain** the basic information of Swara's in Carnatic Music.(Understand)

**CO2: Review** the 72 Melakarta Ragas and 35 Thaalas.(Understand)

**CO3:** Develop basic rhythms required for Dance (Create)

**CO4:** Analyze the various speed of rhythms.(Analyze)

<b>MODULE 1-</b> Saralivarishakal 1 to 5	<b>(9 Hrs)</b>
<b>MODULE 2-</b> Saralivarishakal 6 to 10	<b>(9 Hrs)</b>
<b>MODULE 3-</b> Madhyasthayivarishakal.	<b>(9 Hrs)</b>
<b>MODULE 4-</b> Jandavarishakal	<b>(9 Hrs)</b>

**SEMESTER –I**  
**COMPLEMENTARY COURSE II**  
**BH1BP02B23- MOHINIYATTAM ADAVUS**

**Credits – 2**

**Hours per week- 2**

**Total lecture hours-36**

**Course Overview and Context:** To give basic knowledge of Mohiniyattamadavus

This course aids the Students to get introduced with the Basic Mohiniyattam Adavus and the fundamental body movements of Mohiniyattam.

**Course Outcomes:**

**CO1:** Describe various styles in Mohiniyattam.(Understand)

**CO2:** Identify the body exercise for Dance.(Understand)

**CO3:** Explain the basic mudras in Hasthalakshanadeepika.(Apply)

**CO4:** Focus on Kalamandalam Kalyanikuttyamma styles of adavus (Analyze)

<b>MODULE 1-</b> Adavus in Mohiniyattom	<b>(12 Hrs)</b>
<b>MODULE 2-</b> Mudras in Mohiniyattom.	<b>(9 Hrs)</b>
<b>MODULE 3-</b> Different styles in Mohiniyattam	<b>(6 Hrs)</b>
<b>MODULE 4-</b> Padabehas of Mohiniyattam	<b>(9 Hrs)</b>

**SEMESTER –II**  
**COMPLEMENTARY COURSE I**  
**BH2BP01B23-FUNDEMENTALS OF MUSIC-II**

**Credits: 2**

**Hours per week- 2**

**Total lecture hours-36**

**Course overview and context :** To get an idea about the combination of swara patterns in sapta tala.

Enhancing the Improvisation skill of music in students.

**Course Outcomes:**

**CO1** Explain the basic information of Swara's in Carnatic Music.(Understand)

**CO2** Review the 72 Melakarta Ragas and 35 Taalas.(Understand)

**CO3** Develop basic rhythms required for Dance (Create )

**CO4** Analyze the various speed of rhythms.(Analyze)

**MODULE 1-**Saptha tala alankara I,II **(9 Hrs)**

**MODULE 2-**Saptha tala alankara III,IV **(9 Hrs)**

**MODULE 3-**Saptha tala alankara V,VI,VII **(9 Hrs)**

**MODULE 4-**Geetham-2 **(9 Hrs)**



**SEMESTER –II**  
**COMPLEMENTARY COURSE II**  
**BH2BP02B23-CHOLKETTU**

**Credit: 2**

**Hours per week- 2**

**Total lecture hours-36**

**Course overview and context :** To get an idea about the utilization of adavus in an item.

The students are introduced to the invocatory piece of Mohiniyattam and helps the students to understand the incorporation of adavus in the dance piece

**Course Outcomes:**

**CO1:** Identify the first item in a Mohiniyattam Recital (Understand)

**CO2:** Focus on the adavus of a Cholkettu (Analyze)

**CO3:** Evaluate the thaalams of each korvai of Cholkettu (Analyze)

**CO4:** Focus on the abhinaya techniques in items. (Analyze)

**MODULE 1-**Cholkett - first and second kettu **(10 Hrs)**

**MODULE 2-** Cholkett - third and fourth kettu **(10 Hrs)**

**MODULE 3-** Cholkett- Sahithyam **(6 Hrs)**

**MODULE 4 -**Cholkett - Tala pattern **(6 Hrs)**

**SEMESTER-III**  
**COMPLEMENTARY COURSE I**  
**BH3BP01B23-SWARAJTHI**

**Course credit -2**

**Hours per week- 2**

**Total lecture hours-36**

**Course overview and context :** Starting combination of swara and sahithya item

This course helps the students to understand the combination of swaras and lyrics in music.

**Course Outcomes:**

**CO1:** Identify the basic information of learning to sing Pallavi, Anupallavi, Charanam, According to the Swaras.(Understand)

**CO2:** Review the differences in various Ragas and rhythms.(Understand)

**CO3:** Describe the of Singing method of Bharathanatyam and Mohiniyattam (Understand)

**CO4:** Analyze the right way to express rhythm.(Analyze)

**MODULE 1-**Swarajathi Pallavi and Anupallavi **(9 Hrs)**

**MODULE 2-**Swarajathi Charanam I and II **(9 Hrs)**

**MODULE 3-** Bharathanatyam practical item –Jathiswaram **(9 Hrs)**

**MODULE 4-** Bharathanatyam practical item -Shabdham and Thillana **(9 Hrs)**

**SEMESTER-III**  
**COMPLEMENTARY COURSE II**  
**BH3BP02B23-JATHISWARAM**

**Course credit -2**

**Hours per week- 2**

**Total lecture hours-36**

**Course overview and context :** Get an idea about Jathiswaram and Varnam.the main and important item in Mohiniyattam.

Enable the students to practice the combination of swaras and Jathis to enhance their tala and music skills

**Course Outcomes:**

**CO1:** Identify the structure of Jathiswaram and Varnam.(Understand)

**CO2 :** Focus on the Nritha and nritya aspects in Mohiniyattam repertoire (Analyze)

**CO3 :** Summarize the importance of Varnam in MohiniyattamRecital. (Evaluate)

**CO4 :** Construct adavus and corvais in Jathiswaram. (Create)

**MODULE 1-Jathiswaram Anyone (Traditional) (10 Hrs)**

**MODULE 2-Jathiswaram-Tala pattern (8 Hrs)**

**MODULE 3-Varnam- Anyone (Traditional) (10 Hrs)**

**MODULE 4- Varnam -Tala Pattern (8 Hrs)**

**SEMESTER IV**  
**COMPLEMENTARY COURSE I**  
**BH4BP01B23- THANAVERNAM**

**Course credit -2**

**Hours per week- 2**

**Total lecture hours-36**

**Course overview and context:** Pattern of Thanavarnam and Padavarnam.

This course helps the students to understand the combination of Swaras, Sahithya and the structure of Carnatic Music.

**Course Outcomes:**

**CO1:** Compare the Thanavarnam, Padavarnam and Dharuvarnam. (Understand)

**CO2 :** Develop the ability to sing at different speeds. (Apply)

**CO3 :** Identify the information of learning to sing Pallavi, Anupallavi, Chittaswara,

Charanam, Charanaswaras according to the Swara and Sahithya. (Understand)

**CO4:** Prepare to sing Bharathanatyam, Mohiniyattam practical items.

.(Apply)

**MODULE 1-**Thanavarnam Pallavi and Anupallavi **(9 Hrs)**

**MODULE 2-**Thanavarnam Chittaswaram and Charanam **(9 Hrs)**

**MODULE 3-** Bharathanatyam practical items-Padavarnam **(9 Hrs)**

**MODULE 4-**Bharathanatyam practical items –Padam **(9 Hrs)**

**SEMESTER IV**  
**COMPLEMENTARY COURSE II**  
**BH4BP02B23- PADAM**

**Credits -2**

**Hours per week- 2**

**Total lecture hours-36**

**Course overview and context :** Learning the mythological stories, and perfection of adavus.

This course enhances the students to understand the abhinaya piece in a slow tempo and also explore the varieties of hero heroine classification in dance.

**Course Outcomes:**

**CO1:** Identify the format of Padam and Thillana its lyrics and meaning. (Understand)

**CO2:** Appraise the concept of Panchanada in Thillana . (Evaluate)

**CO3:** Focus on the Nritya aspects in Mohiniyattam repertoire (Analyze)

**CO4:** Compose Panchanda and Abhinaya for Padam and Thillana. (Create)

**MODULE 1** -Padam -Pallavi and Anupallavi **(9 Hrs)**

**MODULE 2**-Padam - Charanam and Nayika **(9 Hrs)**

**MODULE 3**-Thillana -Meyyadavu and Korvai **(9 Hrs)**

**MODULE 4**-Thillana-Sahithyam and Tala **(9 Hrs)**