

**THE MAHATMA GANDHI UNIVERSITY
UNDERGRADUATE PROGRAMMES**

(HONOURS) SYLLABUS

MGU-UGP (Honours)

(2024 Admission Onwards)



Faculty: Fine Arts

BoS: Performing Arts

Programme: Bachelor of Arts

(Honours) Bharathanatyam

**Mahatma Gandhi University
Priyadarshini Hills
Kottayam – 686560, Kerala, India**



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Preface

Programme: Bachelor of Arts (Honours) Bharathanatyam *'Unlocking the Essence of Bharatanatyam: A Four-Year Journey'*

We are delighted to introduce the Bachelor of Arts in Bharatanatyam Degree Programme, a transformative and enriching journey that combines tradition, innovation, and holistic development. This syllabus preface is designed to provide an overview of the comprehensive curriculum that awaits the next four years.

The four year Under Graduate Bharathanatyam Programme, under Mahatma Gandhi University is designed as a combination of varied disciplines of courses which ranges from 100 level to 400 level. All the courses stand unique in its own style and justify the Programme Outcomes opened up by the university.

Major Discipline Specific Courses (DSC) are designed to immerse the student in the intricate and profound art of Bharatanatyam through a carefully curated set of courses that cover the nuances of technique, repertoire, various principles and historical context of the subject. A total of 22 number of courses are designed as Major Discipline Specific Courses. Among these, more than seven courses stand as **Major Discipline Specific Elective Courses (DSE)**. Sincere guidance will be given in mastering the traditional and contemporary facets of this classical dance form.

Minor Discipline Specific Courses focus to expand the pupil's horizons by exploring related disciplines such as Mohiniyattam, Kathakali, Vocal music, Instrumental music or visual arts. First to four semesters offer Minor Discipline Specific Courses. There is an opportunity to select three minor courses in seventh semester also, along with three major courses as students' choice, if needed. These courses will provide the student with a well-rounded perspective and a broader skill set, enhancing the understanding of interdisciplinary nature of performing arts.

Multidisciplinary Courses (MDC) aim to engage in courses that bridge the gap between Bharatanatyam and other academic disciplines, fostering a holistic approach to the education. Students can opt Multidisciplinary Courses in first, second and third semester consequently. In spite of this, there is an opportunity to opt two MDCs in seventh and eighth semester consequently as online. This integration aims to cultivate critical thinking, creativity, and the ability to connect your artistic practice with broader social issues.

Ability Enhancement Courses (AEC) are designed to develop essential skills that go beyond the boundaries of the major discipline. Here, the language- English and other languages such as Malayalam and Sankrit come under this category in Foundation level (1st & 2nd semester). These courses focus on communication, research, and other fundamental abilities to equip the student for success in both your artistic endeavours and future professional pursuits.

Skill Enhancement Courses (SEC) mainly focus to hone specific skills relevant to career aspirations within the performing arts. These courses provide practical training in areas such as evaluation of the art form, choreography, stage management, lighting design, or arts administration, using multimedia too, ensuring a well-rounded skill set for your future in the field. SECs are designed in fourth, fifth and sixth semesters. The fourth semester SEC offered

is open for all discipline students, however fifth and sixth semesters SECs are restricted to major students.

Value Addition Courses (VAC) aim to delve into courses that instil a sense of ethics, social responsibility, and cultural sensitivity. VACs are offered in third, fourth and sixth semester, while only sixth semester VAC is restricted to be in specific major courses. This course helps to understand the role of the artist in society and explore avenues for using your art as a tool for positive change

Internship, adding up to two credits is also included in this programme, which aims to apply both theoretical knowledge and practical skill in real-world settings through internships with renowned dance institutions, academies, cultural organizations, or community outreach programmes, that help to gain valuable experience, build professional networks, and contribute to the field of performing arts.

For **B.A. Honours with research degree** programme, a twelve credit **Capstone Project** is mandatory, which culminate academic journey that showcases the culmination of learning. This project provides an opportunity to demonstrate your artistic growth, innovation, and mastery of Bharatanatyam. For **B.A. Honours degree** programme, substituted twelve credit courses are also designed, which enhances the mastery in the subject.

To embark on this four-year journey, each course is a stepping stone towards the holistic development as an artist and a well-rounded individual. We look forward to witnessing your artistic and personal evolution throughout your time in the Four-Year Undergraduate Bharatanatyam programme.

Sincerely,
Dr. Salini S, Chairperson,
&
Members,
Board of Studies, Performing Arts.

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THANKYOU.
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Board of Studies & External Experts

Board of studies

Sl. No	Name	Designation & Address	Phone No.
1	Dr. Salini. S Chairperson (Performing Arts BOS)	HOD, Dept. of Mohiniyattam, RLV.Govt.College of Music and Fine Arts, Tripunithura saluharikumar@gmail.com	9497678915
2	Kalakshetra Vilasini K	Rtd HOD, Department of Bharathanatyam, RLV Govt. College of Music and Fine Arts, Tripunithura	0484 – 2204908
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7	Kalamandalam Radhakrishnan. A	H.O.D, Dept. of Kathakali, RLV Govt. College of Music and Fine Arts, Tripunithura krishmudra@gmail.com	9495195089
8	Shafeekudeen B.K	Faculty, Dept. of Bharathanatyam, RLV Govt. College of Music and Fine Arts, Tripunithura shafeekudeen786@yahoo.co.in	9846534904
9	Kalamandalam Rajesh Babu	Faculty, Dept.of Kathakali Sangeetham, RLV Govt. College of Music and Fine Arts, Tripunithura Kalamandalamrajeshbabu007@gmail.com	8281912907
10	Kalamandalam Vineeth M.R	Faculty, Dept of Kathakali Maddalam, RLV Govt. College of Music and Fine Arts, Tripunithura mrvineethkalamandalam@gmail.com	9846563680
11	Kalamandalam Sreevin S	Faculty, Dept of Kathakali Chenda, RLV Govt. College of Music and Fine Arts, Tripunithura sreevinnedumpurath@gmail.com	9656522844

External Experts

Sl. No	Name	Designation & Address	Phone No.
1	Dr. Abu K.M	Assistant Professor, Dept. of Mohiniyattam, S.S.U.S Kalady	9847279191
2	Kalamandalam Balasundaran T	Professor, Dept. of Kathakali Chenda, Kerala Kalamandalam Deemed to be University of Art & Culture Cheruthuruthy	
3	Kalamandalam Thulasi Kumar. S	Assistant Professor, Dept. of Kathakali Vesham, Kerala Kalamandalam Deemed to be University of Art & Culture, Cheruthuruthy	9497316420
4	Kalamandalam Hariharan.P	Faculty, Dept. of Maddalam, Kerala Kalamandalam Deemed to be University of Art & Culture, Cheruthuruthy	9447940825
5	Kalamandalam Sreejith K	Faculty, Dept of Maddalam, Kerala Kalamandalam Deemed to be University of Art & Culture, Cheruthuruthy	9995010245



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Mahatma Gandhi University

Programme Outcomes (PO)

PO 1: Critical thinking and Analytical reasoning

Capability to analyse and evaluate evidence, arguments, claims, beliefs on the basis of empirical evidence; identify relevant assumptions or implications; formulate coherent arguments; critically evaluate practices, policies and theories to develop knowledge and understanding; critical sensibility to lived experiences, with self awareness and reflexivity of both self and society.

PO 2 : Scientific reasoning and Problem solving

Ability to analyse, interpret and draw conclusions from quantitative/qualitative data; and critically evaluate ideas, evidence and experiences from an open-minded and reasoned perspective; capacity to extrapolate from what one has learned and apply their competencies to solve different kinds of non-familiar problems, rather than replicate curriculum content knowledge; and apply one's learning to real life situations.

PO 3: Multidisciplinary/interdisciplinary/transdisciplinary Approach

Acquire interdisciplinary /multidisciplinary/transdisciplinary knowledge base as a consequence of the learning they engage with their programme of study; develop a collaborative-multidisciplinary/interdisciplinary/transdisciplinary- approach for formulate constructive arguments and rational analysis for achieving common goals and objectives.

PO 4: Communication Skills

Ability to express thoughts and ideas effectively in writing and orally; Communicate with others using appropriate media; confidently share one's views and express herself/himself; demonstrate the ability to listen carefully, read and write analytically, and present complex information in a clear and concise manner to different groups.

PO 5: Leadership Skills

Ability to work effectively and lead respectfully with diverse teams; setting direction, formulating an inspiring vision, building a team who can help achieve the vision,

motivating and inspiring team members to engage with that vision, and using management skills to guide people to the right destination, in a smooth and efficient way.

PO 6: Social Consciousness and Responsibility

Ability to contemplate of the impact of research findings on conventional practices, and a clear understanding of responsibility towards societal needs and reaching the targets for attaining inclusive and sustainable development.

PO 7: Equity, Inclusiveness and Sustainability

Appreciate equity, inclusiveness and sustainability and diversity; acquire ethical and moral reasoning and values of unity, secularism and national integration to enable to act as dignified citizens; able to understand and appreciate diversity (caste, ethnicity, gender and marginalization), managing diversity and use of an inclusive approach to the extent possible.

PO 8: Moral and Ethical Reasoning

Ability to embrace moral/ethical values in conducting one's life, formulate a position/argument about an ethical issue from multiple perspectives, and use ethical practices in all work. Capable of demonstrating the ability to identify ethical issues related to one's work, avoid unethical behaviors.

PO 9: Networking and Collaboration

Acquire skills to be able to collaborate and network with educational institutions, research organisations and industrial units in India and abroad.

PO 10: Lifelong Learning

Ability to acquire knowledge and skills, including "learning how to learn", that are necessary for participating in learning activities throughout life, through self-paced and self-directed learning aimed at personal development, meeting economic, social and cultural objectives, and adapting to changing trades and demands of work place through knowledge/skill development/reskilling.

Eligibility

Minimum qualification for the admission to Bachelor of Arts Honours in Bharathanatyam shall be as per the rules and regulations of Mahatma Gandhi University. Admission shall be regulated based on an Aptitude Test (practical) in Bharathanatyam by the Department of concerned Colleges.

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Name of the Major: **BHARATHANATYAM**

Semester: 1

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours / week	Hour Distribution /week			
					L	T	P	O
MG1DSCBHN100	FUNDAMENTALS OF BHARATHANATYA M -1	DSC A	4	5	-	3	2	-
MG1MDCBHN100	AN EXPOSURE TO BHARATHANATYAM	MDC	3	4	-	2	2	-

L – Lecture, T – Tutorial, P – Practical/Practicum, O – Others

Semester: 2

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours / week	Hour Distribution /week			
					L	T	P	O
MG2DSCBHN100	FUNDAMENTALS OF BHARATHANATYA M- 2	DSC A	4	5	-	3	2	-
MG2MDCBHN100	CAPTIVATING THE ABHINAYA	MDC	3	4	-	2	2	-

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Semester: 3

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours / week	Hour Distribution /week			
					L	T	P	O
MG3DSCBHN200	AN INCEPTION TO BHARATHANATY AMREPERTOIRE	DSC A	4	5	-	3	2	-
MG3DSCBHN201	A SEQUEL TO BHARATHANATY AMREPERTOIRE	DSC A	4	5	-	3	2	-
MG3DSEBHN200	EVOLUTION OF BHARATHANATY AM	DSE	4	4	4	-	-	-
MG3DSCBHN202	ALARIPPU- AN INTRODUCTION TO BHARATHANATY AMREPERTOIRE	DSC B	4	5	-	3	2	-
MG3MDCBHN200	FOUNDATION COURSE OFNATTUVANGAM	MDC	3	3	-	3	-	-
MG3VACBHN200	BHARATHANATYAM AS A CULTURAL SOURCE OFSOUTH INDIA	VAC	3	3	2	1	-	-



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Semester: 4

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours / week	Hour Distribution /week			
					L	T	P	O
MG4DSCBHN200	PRACTICAL INTERPRETATION OF BHAVA RASA	DSC A	4	5	-	3	2	-
MG4DSCBHN201	AN INTRODUCTION TO THE ART OF NATTUVANGAM	DSC A	4	5	-	3	2	-
MG4DSEBHN200	AN INTRODUCTION TO THE VITAL CONCEPTS OF BHARATHANATYAM	DSE	4	4	4	-	-	-
MG4DSCBHN202	PRACTICAL INTERPRETATION OF NRITTA & NRITYA	DSC C	4	5	-	3	2	-
MG4SECBHN200	INFLUENCE OF NATURE IN BHARATHANATYAM GESTURES	SEC	3	3	-	3	-	-
MG4VACBHN200	BHARATHANATYAM AND YOGA	VAC	3	3	-	3	-	-
MG4INTBHN200	INTERNSHIP		2					

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Semester: 5

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours / week	Hour Distribution /week			
					L	T	P	O
MG5DSCBHN300	AN ADVANCED STUDY ON THE VITAL CONCEPTS OF BHARATHANATYAM	DSC A	4	4	4	-	-	-
MG5DSCBHN301	EXPLORING THE CORE OF BHARATHANATYAM	DSC A	4	5	-	3	2	-
MG5DSCBHN302	INTERPRETATION OF SRINGARA THROUGH NAYIKA-NAYAKA CONCEPT	DSC A	4	5	-	3	2	-
MG5DSEBHN300	SELECTED SANSKRIT TREATISES ALLIED TO DANCE	DSE	4	4	4	-	-	-
MG5DSEBHN301	ADVANCED COURSE INNATTUVANGAM	DSE	4	4	-	4	-	-
MG5SECBHN300	TRADITIONAL CHOREOGRAPHY IN BHARATHANATYAM	SEC	3	3	-	3	-	-

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Semester: 6

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours / week	Hour Distribution /week			
					L	T	P	O
MG6DSCBHN300	DEBUT ON STAGE	DSC A	4	5	-	3	2	-
MG6DSEBHN300	CULTURAL HERITAGE OF INDIA RELATED TO ITS DANCE FORMS: FOLK-RITUAL & CLASSICAL	DSE	4	4	3	1	-	-
MG6DSEBHN301	INDIAN TRADITIONAL THEATRE ART FORMS	DSE	4	4	3	1	-	-
MG6DSEBHN302	ENCIRCLING THE REPETOIRE	DSE	4	4	-	4	-	-
MG6SECBHN300	INNOVATIVE CHOREOGRAPHY IN BHARATHANATYAM	SEC	3	4	-	2	2	-
MG6VACBHN300	SOCIO-POLITICAL BHARATHANATYAM DANCE DRAMA: DESIGN, PRODUCTION & EXECUTION	VAC	3	4	-	2	2	-

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Semester: 7

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours / week	Hour Distribution /week			
					L	T	P	O
MG7DCCBHN400	INTERPRETATIONS ONRASA THEORY	DCC	4	4	4	-	-	-
MG7DCCBHN401	RESEARCH METHODOLOGY	DCC	4	4	4	-	-	-
MG7DCCBHN402	SIGNIFICANT MODULES OF BHARATHANATYAM REPERTOIRE-1	DCC	4	5	-	3	2	-
MG7DCEBHN400	BHARATHANATYAM INMODERN ERA	DCE	4	4	4	-	-	-
MG7DCEBHN401	INTERNATIONAL DANCESAND INTERACTIONS	DCE	4	4	4	-	-	-
MG7DCEBHN402	SIGNIFICANT MODULES OF BHARATHANATYAM REPERTOIRE-2	DCE	4	4	2	2	-	-



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Semester: 8


Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours/ week	Hour Distribution /week			
					L	T	P	O
MG8DCCBHN 400	A BRIEF STUDY ON TANDAVA LAKSHANAM	DCC	4	5	2	1	2	-
MG8DCCBHN 401	BHARATHANATYAM CONCERT	DCC	4	5	-	3	2	-
MG8PRJBHN4 00	CAPSTONE PROJECT- DISSERTATION (FOR HONOURS WITH RESEARCH DEGREE PROGRAMME)	PRJ	12					
MG8PRJBHN4 00	TRADITIONAL CHOREOGRAPHY- PADAVARNAM: A PRACTICAL PROJECT (FOR HONOURS DEGREE PROGRAMME)	PRJ	12					
OR								
MG8DCEBHN4 00	CHOREOGRAPHY- LYRICAL POEMS	DCE	4	5	-	3	2	-
MG8DCEBHN4 01	INDIAN CLASSICAL DANCES AND OTHER FINE ARTS		4	5	-	3	2	-
MG8DCEBHN4 02	DANCE ASPECTS IN SILAPATIKARAM		4	5	-	3	2	-
MG8DCEBHN4 03	PEDAGOGY OF BHARATHANATYAM		4	5	-	3	2	-



SEMESTER-1

MGU-UGP (HONOURS)

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	Mahatma Gandhi University Kottayam

Programme	BA (Hons) BHARATHANATYAM					
Course Name	FUNDAMENTALS OF BHARATHANATYAM -1					
Type of Course	DSC A					
Course Code	MG1DSCBHN100					
Course Level	100-199					
Course Summary	The course focuses on attaining the basic qualities to develop the skills, body conditioning, discipline, concentration and theoretical awareness of the subject. The course offers a balanced blend of theoretical knowledge and practical skills, empowering the interest of the students in the concerned subject.					
Semester	1	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		-	3	1	-	75
Pre-requisites, if any	Minimum scoring in the concerned practical aptitude test conducted by the authority, skill and interest in the subject.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understanding the basic terminologies and fundamental theories of Bharathanatyam which enhances its practical application.	U	1
2	Preparing and conditioning the body by the basic rhythm patterns, exercise and coordination and thereby increasing body flexibility and concentration level.	R	10
3	Understanding the fundamental postures used in Bharathanatyam and learning the basic unit of dance- Adavu that forms the foundation in a dance.	U	3
4	Understanding hand gestures as symbolic representations for objects, images, and communication; and begins its practical application.	U	4
5	Understanding the origin of dance with its myth to fact.	U	1
6	Analyze the tala pattern of the adavus in all three speeds with the help of its syllable.	An	2

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)*

COURSE CONTENT

Content for Classroom transaction (Sub-units)

	Course description	Hrs	CO No.
	Title of the Course: <u>Fundamentals of Bharathanatyam-1</u>		
Module1	Introduction to Dance Studies	15	1,5
Unit 1	Dhyana Slokam, Pathra Prana, Siro- Drishti- Greeva Bhedas, Natyakarama: Sloka with meaning		
Unit 2	Anga- Pratyanga- Upanga, Nritta- Nritya- Natya: Sloka with meaning		
Unit 3	Definitions of Basic Terminologies of Bharathanatyam: Adavu, Angasudham, Samam, Araimandi, Muzhumandi, Hasthas		
Unit 4	Definition of Basic Terminologies related to Tala used in Bharathanatyam: Talam, Layam, Korvai, Teermanam		
Module 2	Evolution of Bharathantyam	15	6
Unit 1	Mythological origin of Dance according to Abhinayadarpanam		
Unit 2	Pre- Historic Period		
Unit 3	Influence of folk tradition in the origin of Bharathanatyam		
Unit 4	General Introduction to Devadasi system		
Module 3	Basic Adavus- Set 1	30	2,3,4,5
Unit 1	Basic Exercise Thattadavu- 1 to 8		
Unit 2	Nattadavu 1, 3, 5, 7 Paravaladavu 1,2		
Unit 3	Kuthithumettadavu- 1,2 Kutthadavu 1		

Unit 4	Teermana Adavu – Thadhiginathom Thatti mettu adavu in Pancha Jathi		
Module 4	Basic Hand Gestures used in Bharathanatyam	15	4
Unit 1	Asamyutha Hasthas with its Sloka		
Unit 2	Samyutha Hastha with its Sloka		
Unit 3	Nritta Hasthas with its Sloka		
Unit 4	Dasavathara Hasthas with its Sloka		
Module 5	Teacher Specific Content This can be either classroom teaching, practical session, field visit etc as specified by the teacher concerned. This content will be evaluated internally		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction)	
	Module 1	Direct instruction: Lecture, Chanting Slokas, Discussion of new terminologies. Interactive Instruction: Active co-operative learning, Group practicing and authentic learning
	Module 2	Direct instruction: Lecture, Explicit learning, Discussion of new terminologies Interactive Instruction: Active co-operative learning, Library work and Group assignments and discussion.
	Module 3	Direct instruction: Demonstration of each Adavus. Making practice the same by individual. Interactive Instruction: Active co-operative learning, Group practicing and authentic learning
	Module 4	Direct instruction: Demonstration of each Hasthas. Making practice the same by individual. Interactive Instruction: Active co-operative learning, Group practicing and authentic learning
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) – 30 Marks	
	Module 1&2	1. MCQ

	Module 3	The presentation and performance of each adavus are evaluated practically based on the following criteria in all the progressive stages of learning and final presentation. a) Angasudham and Soushtavam b) Purity of postures and movements as each adavu required. c) Rhythm/ Talam d) Viva -Voce e) Overall performance with confidence. (Or any other tasks to suit the course)
	Module 4	The presentation and performance of each hasthas are evaluated practically based on the following criteria, in all the progressive stages of learning and final presentation. a) Purity and grace of fingering b) Completion of demonstrating each hasthas c) Pronunciation of Slokas d) Understanding the meaning of each hastas e) Viva -Voce (Or any other tasks to suit the course)
B. End Semester Evaluation (ESE) – 70 Marks		
	Particulars	Marks
Module 1&2	1. MCQ	20
Module 3	The presentation and performance of each adavus are evaluated practically based on the following criteria. a) Angasudham and Soushtavam b) Purity of postures and movements as each adavu required. c) Rhythm/ Talam d) Viva -Voce e) Overall performance with confidence.	30
Module 4	The presentation and performance of each hasthas are evaluated practically based on the following criteria. a) Purity and grace of fingering b) Completion of demonstrating each hasthas c) Pronunciation of Slokas d) Understanding the meaning of each hastas e) Viva -Voce	20
	Total Marks	70
	Grand Total Marks (CCA+ESE)	100
Note: The questionnaire for the MCQ test is prepared and evaluated by the concerned Board of Examination itself.		

Rubrics for Each Assessment


Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Pronunciation	90%-100% correct accent, diction and delivery	70%-89% correct accent, diction and delivery	40%-69% correct accent, diction and delivery	20%-39% correct accent, diction and delivery	Only the attempt to deliver or not responding.
Angasudham and Soushtavam	Usage of body limbs with brilliance and distinction during the performance	Usage of body limbs with distinction during the performance	Usage of body limbs with an average level during the performance	Usage of body limbs with a below average level during the performance	Only attempting to perform or not responding.
Purity of postures and movements as each adavu required.	Usage of postures and movements of the body limbs with brilliance and distinction during the performance	Usage of postures and movements of the body limbs with distinction during the performance	Usage of postures and movements of the body limbs with an average level during the performance	Usage of postures and movements of the body limbs with a below average level during the performance	Only attempting to perform or not responding.
Rhythm/ Talam	Adequate Tala rendering and notation with brilliance, confidence and presence of mind along with all affairs required	Adequate Tala rendering and notation with confidence and presence of mind along with all affairs required	Tala rendering and notation without mistake with all affairs required	Partially completed Tala rendering and notation	Only attempting to render or notate or not responding.
Purity and grace of fingering	Usage of fingers and hands with brilliance and distinction while demonstrating, along with all affairs required	Usage of fingers and hands with distinction while demonstrating, along with all affairs required	Usage of fingers and hands with an average level while demonstrating, along with all affairs required	Usage of fingers and hands with a below average level while demonstrating, along with all affairs required	Only attempting to demonstrate or not responding.
Completion of demonstrating each hasthas	Usage of fingers and hands with brilliance and distinction while demonstrating, along with all affairs required while finishing a hastha as it demands.	Usage of fingers and hands with distinction while demonstrating, along with all affairs required while finishing a hastha as it demands	Usage of fingers and hands with an average level while demonstrating, along with all affairs required while finishing a hastha as it demands	Usage of fingers and hands with a below average level while demonstrating, along with all affairs required while finishing a hastha as it demands	Only attempting to demonstrate or not responding.

Viva-voce	Thorough understanding of the techniques and theory aspects learned. Confidently addressing and answering each question in proper language using the technical terms.	Understanding of the techniques and theory aspects learned. Addressing and answering each question in proper language using the technical terms.	Average understanding of the techniques and theory aspects learned. Addressing and answering each question in a doubtful manner.	Less understanding of the techniques and theory aspects learned. Addressing and answering each question in a doubtful manner.	Only attempting to answer or not responding.
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References

1. 'Abhinayadarpanam', Manmohan Ghosh, Manisha Granthalaya Pvt. Ltd., Culcutta
2. 'Abhinayadarpanam of Nandikeswara', Prof. P S R Appa Rao, Natyamala Publication
3. 'Mirror of Gestures', Ananda Kumara Swamy, Munshiran Manoharlal Publication, 1977
4. 'Understanding Bharathanatyam', Mrinalini Sarabhai, Darpana Academy of Performing Arts Publication, 1981, DCB Publication 2012
5. 'Abhinayadarpanam', C. Rajendran, Kerala Kalamandalam Publication, 2020
6. 'Approach to Bharathanatyam' S.Bhagyalekshmy, CBH Publications first edition 1992
7. 'Bharatanatyam How to ... : A Step-by-step Approach to Learn the Classical Form', Jayalakshmi Eswar, Publisher BR Rhythms January 2011 :
8. 'Learn Bharatanatyam mudras & steps application', N Balambal, Zaccheus Entertainment .Publication, January 2017

Syllabus

	Mahatma Gandhi University Kottayam

Programme						
Course Name	AN EXPOSURE TO BHARATHANATYAM					
Type of Course	MDC					
Course Code	MG1MDCBHN100					
Course Level	100-199					
Course Summary	The objective of the course is to give awareness and interest in the inspirational area of the subject. The course enables the student to develop the skill, concentration, analyzation and to attain body flexibility and mental relaxation.					
Semester	1	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		-	2	1	-	60
Pre-requisites, if any	Aptitude, skill and interest in the concerned subject.					

COURSE OUTCOMES (CO) (MGU-UGP (HONOURS))

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Enable the student to get a general awareness of the art form.	U	9
2	Understanding the various postures of Bharathanatyam	U	1
3	Understanding different patterns of adavus in Bharathanatyam	U	1
4	Understanding the fundamentals of South Indian Tala system	U	10
5	Analyzing various hand gestures used	An	2

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)*

COURSE CONTENT

Content for Classroom transaction (Sub-units)

	Course description	Hrs	CO No.
Title of the Course: <u>An Exposure to Bharathanatyam</u>			
Module1	Introduction to an invocatory form of Bharathanatyam- Mallari/ Pushpanjali/ Kauthuvam	15	1,2,3,4,5
Unit 1	Basics of Mallari/ Pushpanjali/ Kauthuvam-1		
Unit 2	Basics of Mallari/ Pushpanjali/ Kauthuvam-2		
Unit 3	Basics of Mallari/ Pushpanjali/ Kauthuvam-3		
Unit 4	Basics of Mallari/ Pushpanjali/ Kauthuvam-4		
Module 2	Mallari/ Pushpanjali/ Kauthuvam- First Phase	30	1,2,3,4,5
Unit 1	Phase 1 of the piece (First Half)		
Unit 2	Understanding meaning of the Sahitya and learning to sing the selected piece		
Unit 3	Understanding the biographies of the music composer		
Unit 4	Rendering tala – Jati & Swara (First Half)		
Module 3	Mallari/ Pushpanjali/ Kauthuvam- Second Phase	15	1,2,3,4,5
Unit 1	Phase 2 of the piece (Second Half)		
Unit 2	Understanding meaning of the Sahitya and learning to sing the selected piece		
Unit 3	Understanding the biographies of the choreographer		
Unit 4	Rendering tala – Jati & Swara (Second Half)		
Module 4	Teacher Specific Content This can be either classroom teaching, practical session, field visit etc as specified by the teacher concerned. This content will be evaluated internally		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction)	
	Direct instruction: Demonstration of each phase. Enable the students to understand the basic postures, facial expression and hand gestures used. Practicing to get body flexibility. Practicing the same by individual to byheart the piece in sequential order. Interactive Instruction: Active co-operative learning, Group practicing and authentic learning.	
Assessment Types	MODE OF ASSESSMENT	25 Marks
	A. Continuous Comprehensive Assessment (CCA)	
	The presentation and performance of each phase are evaluated practically based on the following criteria, in all the progressive stages of learning and final presentation. <ul style="list-style-type: none"> a. Angasudham and Soushtavam b. Purity of postures and movements. c. Rhythm/ Talam d. Purity and grace of hand gestures e. Facial expression f. Understanding the meaning of the lyrics g. Overall performance with confidence. h. Viva-voce 	
	B. End Semester Evaluation (ESE)	50 Marks
	The presentation and performance of each phase are evaluated practically based on the following criteria. <ul style="list-style-type: none"> a. Angasudham and Soushtavam b. Purity of postures and movements. c. Rhythm/ Talam d. Purity and grace of hand gestures e. Facial expression f. Understanding the meaning of the lyrics g. Overall performance with confidence. h. Viva-voce 	
	Total (CCA+ESE)	75 Marks

Rubrics for Each Assessment

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Angasudham and Soushtavam	Usage of body limbs with brilliance and distinction during the performance	Usage of body limbs with distinction during the performance	Usage of body limbs with an average level during the performance	Usage of body limbs with a below average level during the performance	Only attempting to perform or not responding.

Purity of postures and movements.	Usage of postures and movements of the body limbs with brilliance and distinction during the performance	Usage of postures and movements of the body limbs with distinction during the performance	Usage of postures and movements of the body limbs with an average level during the performance	Usage of postures and movements of the body limbs with a below average level during the performance	Only attempting to perform or not responding.
Rhythm/ Talam	Adequate Tala rendering and notation with brilliance, confidence and presence of mind along with all affairs required	Adequate Tala rendering and notation with confidence and presence of mind along with all affairs required	Tala rendering and notation without mistake with all affairs required	Partially completed Tala rendering and notation	Only attempting to render or notate or not responding.
Purity and grace of hand gestures	Usage of fingers and hands with brilliance and distinction while demonstrating the hasthas, along with all affairs required	Usage of fingers and hands with distinction while demonstrating the hasthas, along with all affairs required	Usage of fingers and hands with an average level while demonstrating the hasthas, along with all affairs required	Usage of fingers and hands with a below average level while demonstrating the hasthas, along with all affairs required	Only attempting to demonstrate or not responding.
Facial expression	Usage of anga-pratyanga-upangas in appropriate manner with Satvikabhinaya according to the theme, situation and character in full-fledged form without the loss of aesthetics.	Usage of anga-pratyanga-upangas in appropriate manner with Satvikabhinaya according to the theme, situation and character in without the loss of aesthetics.	Usage of anga-pratyanga-upangas in appropriate manner with Satvikabhinaya according to the theme, situation and character.	Usage of anga-pratyanga-upangas in appropriate manner according to the theme, situation and character.	Only attempting to demonstrate or not responding.
Understanding the meaning of the lyrics	Thorough understanding the meaning of each word, sentence and the entire context. Awareness of the related stories selected for presentation	Understanding the meaning of each word, sentence and the entire context. Awareness of the related stories selected for presentation along with the	Understanding the meaning of each word, sentence and the entire context. Awareness of the related stories selected for presentation	Understanding the meaning of the entire context. Awareness of the related stories selected for presentation	Only attempting to demonstrate or not responding.

	along with the awareness of the biography and contribution of the composer and choreographer. Thorough understanding of the meaning of the hand gestures used according to the lyrics.	awareness of the biography and contribution of the composer and choreographer. Understanding of the meaning of the hand gestures used according to the lyrics.	of the meaning of the hand gestures used according to the lyrics.		
Viva-voce	Thorough understanding of the techniques and theory aspects learned. Confidently addressing and answering each question in proper language using the technical terms.	Understanding of the techniques and theory aspects learned. Addressing and answering each question in proper language using the technical terms.	Average understanding of the techniques and theory aspects learned. Addressing and answering each question in a doubtful manner.	Less understanding of the techniques and theory aspects learned. Addressing and answering each question in a doubtful manner.	Only attempting to answer or not responding.

References


1. 'Understanding Bharathanatyam', Mrinalini Sarabhai, Darpana Academy of Performing Arts Publication, 1981, DCB Publication 2012
2. 'Approach to Bharathanatyam' S.Bhagyalekshmy, CBH Publications first edition 1992
3. 'Bharatanatyam How to .. : A Step-by-step Approach to Learn the Classical Form', Jayalakshmi Eswar, Publisher BR Rhythm : s January 2011
4. 'Learn Bharatanatyam mudras & steps application', N Balambal, Zaccheus Entertainment Publication, January 2017
5. 'Carnatic Music Composers- A Collection of Biographical Essays', Edited by Dr. B. Dayananda Rao, The Trinity Music Book Publishers, Chennai- 2005



SEMESTER-2

MGU-UGP (HONOURS)

Syllabus

	Mahatma Gandhi University Kottayam

Programme	BA (Hons) BHARATHANATYAM					
Course Name	FUNDAMENTALS OF BHARATHANATYAM-2					
Type of Course	DSC A					
Course Code	MG2DSCBHN100					
Course Level	100-199					
Course Summary	The objective of the course is to give awareness and interest in the inspirational area of the subject. The course focuses the student to a progressive development in the skill, concentration, analyzation and to attain body flexibility and mental relaxation.					
Semester	2	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		-	3	1	-	75
Pre-requisites, if any	Aptitude, basic learned skill and interest in the concerned subject.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understanding the development and history of Bharathanatyam	U	1
2	Analyze the preforms and antiquity of the dance form	An	2
3	Understanding the contributions taken by different dynasties and personalities for the development of Bharathanatyam.	U	1
4	Analyze the impact of the contributions taken, in the present scenario.	An	3
5	Analyze the status of Bharathantyam in pre- and post-independence era.	An	2
6	Gradual development in practical skills is maintained along with the focusing of body conditioning and concentration.	S	10
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Sub-units)

	Course description	Hrs	CO No.
	Title of the Course: <u>Fundamentals of Bharathanatyam-2</u>		
Module1	History of Bharathanatyam in brief	15	1,2,3,4,5
Unit 1	Preforms of Bharathanatyam- Sadir Nautch, Nattuvamela, Natyamela, Chinnamelam and Periyamelam & Devadasi System		
Unit 2	An overview on the contributions of major dynasties- Pallava, Chola, Nayak and Maratha		
Unit 3	Influence of Shaivate-Vaishnavite poets		
Unit 4	Role of Vageyakaras- Kshetrajna, Oothukkad Venkita Kavi, Muthuswami Dikshitar & Papanasam Sivan		
Module 2	Renaissance of Bharathantyam in brief	15	1,3,4,5
Unit 1	Contributions of Tanjore Quartete & Pandanallur Meenakshi Sundaram Pillai		
Unit 2	Contributions of Rukmini Devi Arundale & E. Krishna Iyer		
Unit 3	Contributions of T. Balasaraswati & Mylapore Gouri Amma		
Unit 4	Revival of Bharathanatyam		
Module 3	Basic Adavus- Set 2	30	6
Unit 1	Basic Exercise Nattadavu 2, 4, 6, 8 Paravaladavu 3,4		
Unit 2	Kuthithumettadavu- 3,4 Kutthadavu 2,3,4		
Unit 3	Korvai Adavu 1,2,5 Mandi Adavu 1		
Unit 4	Teermana Adavu – Kitathaka Tharikita thom Thatti mettu adavu in Pancha Jathi		
Module 4	Basic Hand Gestures used in Bharathanatyam	15	6

Unit 1	Deva hasthas		
Unit 2	Jaathi hasthas & Bandhava hasthas		
Unit 3	Ashtadikpalaka hasthas		
Unit 4	Navagraha hasthas		
Module 5	<p>Teacher Specific Content</p> <p>This can be either classroom teaching, practical session, field visit etc as specified by the teacher concerned.</p> <p>This content will be evaluated internally</p>		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction)	
	Module 1	<p>Direct instruction: Lecture, Assignment writing, Discussion of new terminologies, Library reference.</p> <p>Interactive Instruction: Active co-operative learning, Group practicing and authentic learning</p>
	Module 2	<p>Direct instruction: Lecture, Assignment writing, Discussion of new terminologies, Library reference.</p> <p>Interactive Instruction: Active co-operative learning, Library work and Group assignments and discussion.</p>
	Module 3	<p>Direct instruction: Demonstration of each adavus. Making practice the same by individual.</p> <p>Interactive Instruction: Active co-operative learning, Group practicing and authentic learning</p>
	Module 4	<p>Direct instruction: Demonstration of each adavus. Making practice the same by individual.</p> <p>Interactive Instruction: Active co-operative learning, Group practicing and authentic learning</p>

Syllabus

Assessment Types	MODE OF ASSESSMENT	
	A. Continuous Comprehensive Assessment (CCA) – 30 Marks	
	Module 1&2	MCQ
	Module 3	<p>The presentation and performance of each adavus are evaluated practically on the basis of the following criteria, in progressive stages of learning and final presentation.</p> <ol style="list-style-type: none"> 1. Angasudham and Soushtavam 2. Purity of postures and movements as each adavu required. 3. Rhythm/ Talam 4. Overall performance with confidence.

		5. Viva -Voce (Or any other tasks to suit the course)
	Module 4	The presentation and performance of each hasthas are evaluated practically based on the following criteria, in all the progressive stages of learning and final presentation. 1. Purity and grace of fingering 2. Completion of demonstrating each hasthas 3. Pronunciation of Slokas 4. Understanding the meaning of each hastas 5. Viva -Voce (Or any other tasks to suit the course)
B. End Semester Evaluation (ESE) – 70 Marks		
	Particulars	Marks
	Module 1&2	MCQ 20
	Module 3	The presentation and performance of each adavus are evaluated practically on the basis of the following criteria 1. Angasudham and Soushtavam 2. Purity of postures and movements as each adavu required. 3. Rhythm/ Talam 4. Overall performance with confidence. 5. Viva -Voce 30
	Module 4	The presentation and performance of each hasthas are evaluated practically based on the following criteria. 1. Purity and grace of fingering 2. Completion of demonstrating each hasthas 3. Pronunciation of Slokas 4. Understanding the meaning of each hastas 5. Viva -Voce 20
		Total Marks 70
		Grand Total Marks (CCA+ESE) 100
Note: The questionnaire for the MCQ test is prepared and evaluated by the concerned Examination Board itself.		

Rubrics for Each Assessment

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Angasudham and Soushtavam	Usage of body limbs with brilliance and distinction during the performance	Usage of body limbs with distinction during the performance	Usage of body limbs with an average level during the performance	Usage of body limbs with a below average level during the performance	Only attempting to perform or not responding.
Purity of postures and movements as each adavu required.	Usage of postures and movements of the body limbs with brilliance and distinction during the performance	Usage of postures and movements of the body limbs with distinction during the performance	Usage of postures and movements of the body limbs with an average level during the performance	Usage of postures and movements of the body limbs with a below average level during the performance	Only attempting to perform or not responding.
Rhythm/ Talam	Adequate Tala rendering and notation with brilliance, confidence and presence of mind along with all affairs required	Adequate Tala rendering and notation with confidence and presence of mind along with all affairs required	Tala rendering and notation without mistake with all affairs required	Partially completed Tala rendering and notation	Only attempting to render or notate or not responding.
Purity and grace of fingering	Usage of fingers and hands with brilliance and distinction while demonstrating, along with all affairs required	Usage of fingers and hands with distinction while demonstrating, along with all affairs required	Usage of fingers and hands with an average level while demonstrating, along with all affairs required	Usage of fingers and hands with a below average level while demonstrating, along with all affairs required	Only attempting to demonstrate or not responding.
Completion of demonstrating each hasthas	Usage of fingers and hands with brilliance and distinction while demonstrating, along with all affairs required while finishing a hastha as it demands.	Usage of fingers and hands with distinction while demonstrating, along with all affairs required while finishing a hastha as it demands	Usage of fingers and hands with an average level while demonstrating, along with all affairs required while finishing a hastha as it demands	Usage of fingers and hands with a below average level while demonstrating, along with all affairs required while finishing a hastha as it demands	Only attempting to demonstrate or not responding.
Viva-voce	Thorough understanding of the	Understanding of the techniques and	Average understanding of the	Less understanding of the	Only attempting to answer or


	techniques and theory aspects learned. Confidently addressing and answering each question in proper language using the technical terms.	theory aspects learned. Addressing and answering each question in proper language using the technical terms.	techniques and theory aspects learned. Addressing and answering each question in a doubtful manner.	techniques and theory aspects learned. Addressing and answering each question in a doubtful manner.	not responding.
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References

1. 'Abhinayadarpanam', Manmohan Ghosh, Manisha Granthalaya Pvt. Ltd., Calcutta
2. 'Abhinayadarpanam of Nandikeswara', Prof. P S R Appa Rao, Natyamala Publication
3. 'Mirror of Gestures', Ananda Kumara Swamy, Munshiran Manoharlal Publication, 1977
4. 'Understanding Bharathanatyam', Mrinalini Sarabhai, Darpana Academy of Performing Arts Publication, 1981, DCB Publication 2012
5. 'Abhinayadarpanam', C. Rajendran, Kerala Kalamandalam Publication, 2020
6. 'Approach to Bharathanatyam' S.Bhagyalekshmy, CBH Publications first edition 1992
7. 'Bharatanatyam How to .. : A Step-by-step Approach to Learn the Classical Form', Jayalakshmi Eswar, Publisher BR Rhythms January 2011 :
8. 'Learn Bharatanatyam mudras & steps application', N Balambal, Zaccheus Entertainment .Publication, January 2017

MGU-UGP (HONOURS)

Syllabus

	Mahatma Gandhi University Kottayam

Programme						
Course Name	CAPTIVATING THE ABHINAYA					
Type of Course	MDC					
Course Code	MG2MDCBHN100					
Course Level	100-199					
Course Summary	The course focus to be familiar with the aspects of Abhinaya, among Bharathanatyam items. The course kindles the student to explore the emotions through a skillful manner.					
Semester	2	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		-	2	1	-	60
Pre-requisites, if any	Aptitude, skill and interest in the concerned subject.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Remembering the sequential order of the given piece	R	1
2	Enable the student to get a general idea of the piece.	U	1
3	Understanding the concept of Abhinaya	U	10
4	Understanding the required hand gestures according to the meaning of the lyrics	A	4
5	Understanding the mythological story related to the theme for interpretation	A	9
6	Understanding the meaning of the lyrics	An	2

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)*

COURSE CONTENT

Content for Classroom transaction (Sub-units)

	Course description	Hrs	CO No.
	Title of the Course: <u>Captivating the Abhinaya</u>		
Module1	Introduction to the Abhinaya piece of Bharathanatyam- Padam (Enna thavam seythane...) Ragam: Kappi / Talam: Adi Music Composer: Papanasam Sivan	15	1,2,3,4,5,6
Unit 1	Basics of Abhinaya-1		
Unit 2	Basics of Abhinaya -2		
Unit 3	Basics of Abhinaya -3		
Unit 4	Basics of Abhinaya -4		
Module 2	Padam- First Phase	30	1,2,3,4,5,6
Unit 1	Phase 1 of the piece (Pallavi & Anupallavi)		
Unit 2	Understanding meaning of the Sahitya and learning to sing the selected piece		
Unit 3	Understanding the characters and stories of the piece.		
Unit 4	Rendering tala – Jati & Swara (First Half)		
Module 3	Padam- Second Phase	15	1,2,3,4,5,6
Unit 1	Phase 2 of the piece (Charanam 1 & 2)		
Unit 2	Understanding meaning of the Sahitya and learning to sing the selected piece		
Unit 3	Understanding the biographies of the music composer		
Unit 4	Rendering tala – Jati & Swara (Second Half)		
Module 4	Teacher Specific Content This can be either classroom teaching, practical session, field visit etc as specified by the teacher concerned. This content will be evaluated internally		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction)	
	<p>Direct instruction: Demonstration of each phase. Enable the students to understand the meaning of the hand gestures used. Making practice facial expression and movements of the body. Making practice the same by individual.</p> <p>Interactive Instruction: Active co-operative learning, Group practicing and authentic learning.</p>	
Assessment Types	MODE OF ASSESSMENT	
	A. Continuous Comprehensive Assessment (CCA)	25 Marks
	<p>The presentation and performance of each phase are evaluated practically based on the following criteria, in all the progressive stages of learning and final presentation.</p> <ol style="list-style-type: none"> 1. Angasudham and Soushtavam 2. Purity of postures and movements. 3. Rhythm/ Talam 4. Purity and grace of hand gestures 5. Facial expression 6. Understanding the meaning of the lyrics 7. Overall performance with confidence. 8. Viva-voce 	
	B. End Semester Evaluation (ESE)	50 Marks
	<p>The presentation and performance of each phase are evaluated practically based on the following criteria.</p> <ol style="list-style-type: none"> 1. Angasudham and Soushtavam 2. Purity of postures and movements. 3. Rhythm/ Talam 4. Purity and grace of hand gestures 5. Facial expression 6. Understanding the meaning of the lyrics 7. Overall performance with confidence. 8. Viva-voce 	
	Grand Total (CCA+ESE)	75 Marks

Rubrics for Each Assessment

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Angasudham and Soushtavam	Usage of body limbs with brilliance and distinction during the performance	Usage of body limbs with distinction during the performance	Usage of body limbs with an average level during the performance	Usage of body limbs with a below average level during the performance	Only attempting to perform or not responding.
Purity of postures and movements	Usage of postures and movements of the body limbs with brilliance and distinction during the performance	Usage of postures and movements of the body limbs with distinction during the performance	Usage of postures and movements of the body limbs with an average level during the performance	Usage of postures and movements of the body limbs with a below average level during the performance	Only attempting to perform or not responding.
Rhythm/ Talam	Adequate Tala rendering and notation with brilliance, confidence and presence of mind along with all affairs required	Adequate Tala rendering and notation with confidence and presence of mind along with all affairs required	Tala rendering and notation without mistake with all affairs required	Partially completed Tala rendering and notation	Only attempting to render or notate or not responding.
Purity and grace of hand gestures	Usage of fingers and hands with brilliance and distinction while demonstrating the hasthas, along with all affairs required	Usage of fingers and hands with distinction while demonstrating the hasthas, along with all affairs required	Usage of fingers and hands with an average level while demonstrating the hasthas, along with all affairs required	Usage of fingers and hands with a below average level while demonstrating the hasthas, along with all affairs required	Only attempting to demonstrate or not responding.
Facial expression	Usage of anga-pratyanga-upangas in appropriate manner with Satvikabhinaya according to the theme, situation and character in full-fledged form without the loss of aesthetics.	Usage of anga-pratyanga-upangas in appropriate manner with Satvikabhinaya according to the theme, situation and character in without the loss of aesthetics.	Usage of anga-pratyanga-upangas in appropriate manner with Satvikabhinaya according to the theme, situation and character.	Usage of anga-pratyanga-upangas in appropriate manner according to the theme, situation and character.	Only attempting to demonstrate or not responding.

Understanding the meaning of the lyrics	General awareness of the language, pronunciation, understanding the meaning of each word, situation of the theme, mythological story in behind. Singing of the selected piece.	General awareness of the language, pronunciation, understanding the meaning of each word, situation of the theme, mythological story in behind.	General awareness of the language, understanding the meaning of each word, situation of the theme, mythological story in behind.	Understanding the meaning of each word, situation of the theme.	Only attempting to demonstrate or not responding.
Viva-voce	Thorough understanding of the techniques and theory aspects learned. Confidently addressing and answering each question in proper language using the technical terms.	Understanding of the techniques and theory aspects learned. Addressing and answering each question in proper language using the technical terms.	Average understanding of the techniques and theory aspects learned. Addressing and answering each question in a doubtful manner.	Less understanding of the techniques and theory aspects learned. Addressing and answering each question in a doubtful manner.	Only attempting to answer or not responding.

References


1. 'Sri Papanacam Civan Caritam', Papanacam Rukmini Ramani, Published by Kitaikumitam Papanacam Rukmini Ramani, 1987
2. 'Papanasam Sivan', V S V, Vikatan Pirasuran Publication, 2008
3. 'Understanding Bharathanatyam', Mrinalini Sarabhai, Darpana Academy of Performing Arts Publication, 1981, DCB Publication 2012
4. 'Approach to Bharathanatyam', S.Bhagyalekshmy, CBH Publications first edition 1992
5. 'Carnatic Music Composers- A Collection of Biographical Essays', Edited by Dr. B. Dayananda Rao, The Trinity Music Book Publishers, Chennai- 2005



SEMESTER-3

MGU-UGP (HONOURS)

Syllabus

	Mahatma Gandhi University Kottayam

Programme	BA (Hons) BHARATHANATYAM					
Course Name	AN INCEPTION TO BHARATHANATYAM REPERTOIRE					
Type of Course	DSC A					
Course Code	MG3DSCBHN200					
Course Level	200-299					
Course Summary	In this course, students will be introduced to the traditional invocatory pieces of the Bharatanatyam repertoire. The objective is to help students comprehend the integration of various patterns of fundamental adavus in a concise and engaging manner, enhancing the attractiveness of the dance form's repertoire.					
Semester	3	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		-	3	1	-	75
Pre-requisites, if any	Adequate practice in all necessary adavus and interest in the subject					

MGU-UGP (HONOURS)

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Remembering the syllables for recitation	R	1
2	Understanding the structure of the piece Alarippu and Kauthuvam	U	1
3	Applying the learned adavus in the item	A	2
4	Analyse each phase of the item along with its performance and Tala	An	2
5	Evaluate the significance of the item	E	10
6	Understanding the usages of a few single hand gestures	U	1

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)*

COURSE CONTENT

Content for Classroom transaction (Sub-units)

	Course description	Hrs	CO No.
	Title of the Course: AN INCEPTION TO BHARATHANATYAM REPERTOIRE		
Module1	Alarippu – Tisra Ekam Phase 1,2 & 3	25	1,2,3,4,5,6
Unit 1	Demonstrating the solkettus of Alarippu in Tisra Ekam & Notating the solkettus of Alarippu in Tisra Ekam		
Unit 2	Eye and neck movements (Attami) and Shoulder movements & Hand movements and Leg movements (1 & 2 phase)		
Unit 3	Eye,neck and Shoulder movements (Attami) in Mandi & Hand movements and Leg movements in Mandi		
Unit 4	Teermanam & Concluding Adavus		
Module 2	Kavutham- Traditional RAGAM : NATTA TALAM : ADI COMPOSER : TANJORE QUARTETTE CHOREOGRAPHER : SHAFEEKUDEEN B K	25	2,3,4,6
Unit 1	Understanding the piece- Kavutham		
Unit 2	Understanding meaning of the Sahitya and tala reciting		
Unit 3	Learning and Practising Kavutham		
Unit 4	Learning to sing the piece		
Module 3	Pada bhedas	15	
Unit 1	Mandala Bhedas		

Unit 2	Uthplavana Bhedas		
Unit 3	Bhramari & Chari Bhedas		
Unit 4	Gathi Bhedas		
Module 4	Asamyutha Hastha Viniyogas	10	
Unit 1	Pathaka & Tripathaka		
Unit 2	Ardhpathaka & Kartharimukha		
Unit 3	Mayuram & Ardachandram		
Unit 4	Arala & Sukathunda		
Module 5	Teacher Specific Content This can be either classroom teaching, practical session, field visit etc as specified by the teacher concerned. This content will be evaluated internally		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction)	
	Direct instruction: Demonstration of each Adavus, combination of adavus, Making practice the same by individual. Reciting the tala aspects along with its syllables. Interactive Instruction: Active co-operative learning, Group practicing and authentic learning	
Assessment Types	MODE OF ASSESSMENT	30 Marks
	A. Continuous Comprehensive Assessment (CCA)	
The evaluation is conducted practically on the basis of the performance of the student following the below mentioned criteria in all the progressive stages of learning and final presentation. <ul style="list-style-type: none"> 1. Angasudham and Saushtavam (elegance) 2. Purity of postures and movements as each adavu required. 3. Continuity in the performance 		

	<ol style="list-style-type: none"> 4. Rhythm/ Talam accuracy in the performance 5. Reciting the tala syllables 6. Completion of demonstrating each padabhedas and hasthas in viniyogas 7. Pronunciation of Slokas 8. Understanding the meaning of each hastas and slokas 9. Overall performance with confidence. <p>(Or any other tasks to suit the course)</p>	
	B. End Semester Evaluation (ESE)	70 Marks
	Module -1	20 Marks
	Module -2	20 Marks
	Module -3	10 Marks
	Module -4	10 Marks
	Viva- Voce	10 Marks
	<p>The evaluation is conducted practically on the basis of the performance of the student following the below mentioned criteria:</p> <ol style="list-style-type: none"> 1. Angasudham and Soutsavam (elegance) 2. Purity of postures and movements as each adavu required. 3. Continuity in the performance 4. Rhythm/ Talam accuracy in the performance 5. Reciting the tala syllables 6. Completion of demonstrating each padabhedas and hasthas in viniyogas 7. Pronunciation of Slokas 8. Understanding the meaning of each hastas and slokas 9. Overall performance with confidence. 	
	Grand Total (CCA+ESE)	100 Marks

Rubrics for Each Assessment


Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Angasudham and Soutsavam	Usage of body limbs with brilliance and distinction	Usage of body limbs with distinction during the performance	Usage of body limbs with an average level during the performance	Usage of body limbs with a below average level during the performance	Only attempting to perform or not responding.

	during the performance				
Purity of postures and movements as each adavu required.	Usage of postures and movements of the body limbs with brilliance and distinction during the performance	Usage of postures and movements of the body limbs with distinction during the performance	Usage of postures and movements of the body limbs with an average level during the performance	Usage of postures and movements of the body limbs with a below average level during the performance	Only attempting to perform or not responding.
Continuity in the performance	Continuous involvement and perfection, without minute mistake throughout the performance.	Continuous involvement and perfection, with minor mistakes throughout the performance.	Interrupting involvement and perfection, with major mistakes throughout the performance.	Lack of involvement and perfection, with major mistakes throughout the performance.	Only attempting to perform or not responding.
Rhythm/ Talam accuracy in the performance	Performance of the peace in proper tala without losing it in fraction of second throughout the performance.	Performance of the peace in proper tala throughout the performance.	Performance of the peace in proper tala with visible minor mistakes/ off beats in between the performance.	Performance of the peace in proper tala with visible major mistakes/ off beats in between the performance.	Only attempting to perform or not responding.
Reciting the tala syllables	Adequate Tala rendering and notation with brilliance, confidence and presence of mind along with all affairs required	Adequate Tala rendering and notation with confidence and presence of mind along with all affairs required	Tala rendering and notation without mistake with all affairs required	Partially completed Tala rendering and notation	Only attempting to render or notate or not responding.
Pronunciation	90%-100% correct accent, diction and delivery	70%-89% correct accent, diction and delivery	40%-69% correct accent, diction and delivery	20%-39% correct accent, diction and delivery	Only the attempt to deliver or not responding.
Purity and grace of fingering	Usage of fingers and hands with brilliance and distinction while demonstrating,	Usage of fingers and hands with distinction while demonstrating along with all affairs required	Usage of fingers and hands with an average level while demonstrating along with all affairs required	Usage of fingers and hands with a below average level while demonstrating along with all affairs required	Only attempting to demonstrate or not responding.

	along with all affairs required				
Completion of demonstrating each hasthas	Usage of fingers and hands with brilliance and distinction while demonstrating, along with all affairs required while finishing a hastha as it demands.	Usage of fingers and hands with distinction while demonstrating, along with all affairs required while finishing a hastha as it demands	Usage of fingers and hands with an average level while demonstrating, along with all affairs required while finishing a hastha as it demands	Usage of fingers and hands with a below average level while demonstrating, along with all affairs required while finishing a hastha as it demands	Only attempting to demonstrate or not responding.
Viva-voce	Thorough understanding of the techniques and theory aspects learned. Confidently addressing and answering each question in proper language using the technical terms.	Understanding of the techniques and theory aspects learned. Addressing and answering each question in proper language using the technical terms.	Average understanding of the techniques and theory aspects learned. Addressing and answering each question in a doubtful manner.	Less understanding of the techniques and theory aspects learned. Addressing and answering each question in a doubtful manner.	Only attempting to answer or not responding.

References

1. Bharatanatyam How to .. : A Step-by-step Approach to Learn the Classical Form by Eshwar Jayalakshmi Publisher : BR Rhythms January 2011
2. Bharatanatyam by Ashish Mohan Khokar Publisher : Rupa & Co. (1 December 2002)
3. 'Sangeetha Akshara Hridaya', S. Raja Gopala Iyer, Gaana Rasika Mandali, Bangalore, 2000 (1988).
4. 'Indian concept of Rhythm', A.K. Sen, Kanishka Publishers, New Delhi, 2008(1994).

	Mahatma Gandhi University Kottayam

Programme	BA (Hons) BHARATHANATYAM					
Course Name	A SEQUEL TO BHARATHANATYAM REPERTOIRE					
Type of Course	DSC A					
Course Code	MG3DSCBHN201					
Course Level	200-299					
Course Summary	The sequel two pieces of Bharathanatyam repertoire are practiced in this course. A more complicated Sudha nritta form compare to the invocatory piece and entering to practicing Abhinaya are the main focuses of this course.					
Semester	3	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		-	3	1	-	75
Pre-requisites, if any	Adequate understanding and practicing of all necessary adavus, aptitude in performing Abhinaya, skill and interest in the concerned area.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Enable the Students to demonstrate a comprehensive understanding of the intricate techniques and movements involved in Jathiswaram and Sabdam.	U	9
2	Develop the ability to express nuanced emotions and convey simple stories through the item Sabdam	A	2
3	Emphasis will be placed on interpreting the underlying themes, music, and lyrics to create a captivating and emotive dance narrative.	An	3
4	Refining students' musicality and rhythm, enabling them to synchronize their movements seamlessly with the intricate rhythms and melodies of Jathiswaram and Sabdam.	S	2
5	Develop a keen sense of timing, enhancing their overall dance performance.	S	5

6	Instill confidence, poise, and an ability to communicate through dance on a professional stage, preparing them for public performances.	I	4
<i>*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</i>			

COURSE CONTENT

Content for Classroom transaction (Sub-units)

	Course description	Hrs	CO No.
	Title of the Course: A SEQUEL TO BHARATHANATYAM REPERTOIRE		
Module1	JATHISWARAM- LEARNING TALA AND SWARA (Ragam: Arabhi; Tala:Adi Choereography: Prof.Kalakshethra N S Jayalakshmi)	15	1,3,4,5,
Unit 1	Reciting Theermanam		
Unit 2	Reciting Pallavi korvais with swara		
Unit 3	Reciting Anupallavi korvais with swara		
Unit 4	Reciting Charanam		
Module 2	JATHISWARAM- PRACTISING THE ITEM (Ragam: Arabhi; Tala:Adi Choereography: Prof.Kalakshethra N S Jayalakshmi)	30	1,3,4,5,6,7
Unit 1	Teermanam & Mey Adavu		
Unit 2	Pallavi Korvais		
Unit 3	Anupallavi Korvai		
Unit 4	Charanam 1 & 2		
Module 3	SABDAM - LEARNING TALA, SWARA AND SAHITYA (Ragamalika -Sarasijakshalu.... Tala: Misra Chappu Music Composer: Tanjore Quartette	15	1,2,3,4,5

	Choreography: Mylapore Gouri Ammal)		
Unit 1	Learning the meaning of Sahitya		
Unit 2	Reciting Tala		
Unit 3	Understanding the biography of the Music Composer		
Unit 4	Understanding the biography of the choreographer		
Module 4	SABDAM – PRACTISING (Ragamalika -Sarasijakshalu.... Tala: Misra Chappu Music Composer: Tanjore Quartette Choreography: Mylapore Gouri Ammal)	15	3,4
Unit 1	Kamboji		
Unit 2	Surutti		
Unit 3	Poorvikalyani		
Unit 4	Madhyamavati		
Module 5	Teacher Specific Content This can be either classroom teaching, practical session, field visit etc as specified by the teacher concerned. This content will be evaluated internally		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction)
	Direct instruction: Demonstration of each Adavus, combination of adavus, Making practice the same by individual. Abhinaya practicing, Understanding the meaning of the sahitya, Reciting the tala aspects along with its syllables. Interactive Instruction: Active co-operative learning, Group practicing and authentic learning
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) – 30 Marks

	<p>The evaluation is conducted on the basis of the performance of the student following the below mentioned criteria, in all the progressive stages of learning and final presentation.</p> <ol style="list-style-type: none"> 1. Angasudham and Soushtavam (elegance) 2. Purity of postures and movements as each adavu required. 3. Continuity in the performance 4. Rhythm/ Talam accuracy in the performance 5. Reciting the tala syllables 6. Facial expression 7. Understanding the meaning of the lyrics 8. Overall performance with confidence. <p>(Or any other tasks to suit the course)</p>												
	<p style="text-align: center;">B. End Semester Evaluation – 70 Marks</p> <table border="1" data-bbox="435 792 1409 969"> <tr> <td>Module -1</td> <td>20 Marks</td> </tr> <tr> <td>Module -2</td> <td>20 Marks</td> </tr> <tr> <td>Module -3</td> <td>10 Marks</td> </tr> <tr> <td>Module -4</td> <td>10 Marks</td> </tr> <tr> <td>Viva- Voce</td> <td>10 Marks</td> </tr> </table> <p>The final evaluation is conducted on the basis of the performance of the student following the below mentioned criteria:</p> <ol style="list-style-type: none"> 1. Angasudham and Soushtavam (elegance) 2. Purity of postures and movements as each adavu required. 3. Continuity in the performance 4. Rhythm/ Talam accuracy in the performance 5. Reciting the tala syllables 6. Facial expression 7. Understanding the meaning of the lyrics 8. Overall performance with confidence. 9. Viva -voce. <table border="1" data-bbox="419 1440 1433 1529" style="width: 100%;"> <tr> <td style="text-align: right;">Grand Total (CCA+ESE)</td> <td style="text-align: right;">100 Marks</td> </tr> </table>	Module -1	20 Marks	Module -2	20 Marks	Module -3	10 Marks	Module -4	10 Marks	Viva- Voce	10 Marks	Grand Total (CCA+ESE)	100 Marks
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Module -2	20 Marks												
Module -3	10 Marks												
Module -4	10 Marks												
Viva- Voce	10 Marks												
Grand Total (CCA+ESE)	100 Marks												


Rubrics for Each Assessment

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Angasudham and Soushtavam	Usage of body limbs with brilliance and distinction during the performance	Usage of body limbs with distinction during the performance	Usage of body limbs with an average level during the performance	Usage of body limbs with a below average level during the performance	Only attempting to perform or not responding.
Purity of postures and movements as each adavu required.	Usage of postures and movements of the body limbs with brilliance and distinction during the performance	Usage of postures and movements of the body limbs with distinction during the performance	Usage of postures and movements of the body limbs with an average level during the performance	Usage of postures and movements of the body limbs with a below average level during the performance	Only attempting to perform or not responding.
Continuity in the performance	Continuous involvement and perfection, without minute mistake throughout the performance.	Continuous involvement and perfection, with minor mistakes throughout the performance.	Interrupting involvement and perfection, with major mistakes throughout the performance.	Lack of involvement and perfection, with major mistakes throughout the performance.	Only attempting to perform or not responding.
Rhythm/ Talam accuracy in the performance	Performance of the piece in proper tala without losing it in fraction of second throughout the performance.	Performance of the piece in proper tala throughout the performance.	Performance of the piece in proper tala with visible minor mistakes/ off beats in between the performance.	Performance of the piece in proper tala with visible major mistakes/ off beats in between the performance.	Only attempting to perform or not responding.
Reciting the tala syllables	Adequate Tala rendering and notation with brilliance, confidence and presence of mind along with all affairs required	Adequate Tala rendering and notation with confidence and presence of mind along with all affairs required	Tala rendering and notation without mistake with all affairs required	Partially completed Tala rendering and notation	Only attempting to render or notate or not responding.
Facial expression	Usage of anga-pratyanga-upangas in appropriate manner with Satvikabhinaya according to the	Usage of anga-pratyanga-upangas in appropriate manner with Satvikabhinaya according to the	Usage of anga-pratyanga-upangas in appropriate manner with Satvikabhinaya according to the	Usage of anga-pratyanga-upangas in appropriate manner according to	Only attempting to demonstrate or not responding.

	theme, situation and character in full-fledged form without the loss of aesthetics.	theme, situation and character in without the loss of aesthetics.	theme, situation and character.	the theme, situation and character.	
Understanding the meaning of the lyrics	General awareness of the language, pronunciation, understanding the meaning of each word, situation of the theme, mythological story in behind. Singing of the selected piece.	General awareness of the language, pronunciation, understanding the meaning of each word, situation of the theme, mythological story in behind.	General awareness of the language, understanding the meaning of each word, situation of the theme, mythological story in behind.	Understanding the meaning of each word, situation of the theme.	Only attempting to demonstrate or not responding.
Viva-voce	Thorough understanding of the techniques and theory aspects learned. Confidently addressing and answering each question in proper language using the technical terms.	Understanding of the techniques and theory aspects learned. Addressing and answering each question in proper language using the technical terms.	Average understanding of the techniques and theory aspects learned. Addressing and answering each question in a doubtful manner.	Less understanding of the techniques and theory aspects learned. Addressing and answering each question in a doubtful manner.	Only attempting to answer or not responding.

References

1. 'Understanding Bharathanatyam', Mrinalini Sarabhai, Darpana Academy of Performing Arts Publication, 1981, DCB Publication 2012
2. 'Approach to Bharathanatyam', S.Bhagyalekshmy, CBH Publications first edition 1992
3. 'Carnatic Music Composers- A Collection of Biographical Essays', Edited by Dr. B. Dayananda Rao, The Trinity Music Book Publishers, Chennai- 2005
4. 'Sangeetha Akshara Hridaya', S. Raja Gopala Iyer, Gaana Rasika Mandali, Bangalore, 2000 (1988).
5. 'Indian concept of Rhythm', A.K. Sen, Kanishka Publishers, New Delhi, 2008(1994).

	Mahatma Gandhi University Kottayam

Programme	BA (Hons) BHARATHANATYAM					
Course Name	EVOLUTION OF BHARATHANATYAM					
Type of Course	DSE					
Course Code	MG3DSEBHN200					
Course Level	200-299					
Course Summary	The historical references of the dance form Bharathanatyam are discussed through this course. The pre-forms of Bharathanatyam, its evolution, different styles evolved, and present status are widely discussed.					
Semester	3	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		4	-	-	-	60
Pre-requisites, if any	General awareness of the fundamental theories of 100-199 level, and interest in the subject.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understanding reference to dance in Sangam period.	U	1
2	Understanding two-fold poetry and Tinai concept.	U	1
3	Understanding dance aspects in ancient tamil literature.	U	2
4	Analyze different types of koothu and its technics.	An	2
5	Evaluate different types of Banis	An	3
6	Apply different types of Banis in performance	A	9
7	Analyze different types of Bharathanatyam items	An	10

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

COURSE CONTENT

Content for Classroom transaction (Sub-units)

	Course description	Hrs	CO No.
	Title of the Course: EVOLUTION OF BHARATHANATYAM	60	
Module1	Sangam Literature – 1	15	1,2,3
Unit 1	References of Dance in first Sangam period		
Unit 2	References of Dance in second Sangam period		
Unit 3	References of Dance in third Sangam period		
Unit 4	Concept of Akam-Puram & Tinai		
Module 2	Aspects of dance in ancient Tamil Literature in brief	15	3,4
Unit 1	Silapatikaram		
Unit 2	Tolkappiyam		
Unit 3	Panchamarabu		
Unit 4	Koothanool		
Module 3	Bani	15	5,6,7
Unit 1	General introduction to Banis		
Unit 2	Traditional Banis: Tanjore Bani, Vazhavur Bani, Mysore Bani		
Unit 3	Devadasi Banis: Mylapore Gouri Bani, Balasaraswati Bani		
Unit 4	Recent Banis: Kalakshetra Bani, Padma Subrahmanyam Bani		
Module 4	Repertoire of Bharathanatyam	15	7
Unit 1	Alarippu, Jathiswaram, Sabdam		
Unit 2	Padavarnam		
Unit 3	Padam, Javali, Ashtapadi, Keerthanam		
Unit 4	Thillana, Slokam		
Module 5	Teacher Specific Content This can be either classroom teaching, practical session, field visit etc as specified by the teacher concerned. This content will be evaluated internally		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction)																										
	Direct instruction: Lecture, Explicit learning, Discussion of new terminologies Interactive Instruction: Active co-operative learning, Library work and Group assignments, seminars and discussion.																										
Assessment Types	MODE OF ASSESSMENT	30 Marks																									
	A. Continuous Comprehensive Assessment (CCA)																										
	Particulars: 1. Written Test 2. Assignment Writing (Or any other tasks to suit the course)																										
	B. End Semester Evaluation (ESE) – 70 Marks/ Duration- 2 Hrs																										
	<table border="1"> <tr><td>Module-1</td></tr> <tr><td>Module-2</td></tr> <tr><td>Module-3</td></tr> <tr><td>Module-4</td></tr> </table>	Module-1	Module-2	Module-3	Module-4	<table border="1"> <tr> <td>Written test</td> <td>70 Marks</td> </tr> </table>	Written test	70 Marks																			
Module-1																											
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Written test	70 Marks																										
	Question Paper Pattern																										
	<table border="1"> <thead> <tr> <th>Descriptive Type</th> <th>Word Limit</th> <th>Number of Questions to be answered</th> <th>Marks</th> <th>Total</th> </tr> </thead> <tbody> <tr> <td>Short Answer</td> <td>50 words</td> <td>10 out of 12</td> <td>2</td> <td>10x2= 20</td> </tr> <tr> <td>Short Essay</td> <td>150 words</td> <td>6 out of 8</td> <td>5</td> <td>6x5 = 30</td> </tr> <tr> <td>Essay</td> <td>300 words</td> <td>2 out of 4</td> <td>10</td> <td>2x10=20</td> </tr> <tr> <td colspan="3"></td> <td>Total</td> <td>70 Marks</td> </tr> </tbody> </table>	Descriptive Type	Word Limit	Number of Questions to be answered	Marks	Total	Short Answer	50 words	10 out of 12	2	10x2= 20	Short Essay	150 words	6 out of 8	5	6x5 = 30	Essay	300 words	2 out of 4	10	2x10=20				Total	70 Marks	
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Essay	300 words	2 out of 4	10	2x10=20																							
			Total	70 Marks																							
	Grand Total (CCA+ESE) 100 Marks																										


Rubrics for Each Assessment

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Written test	Writing of each phrase without content lose or spelling mistake and even punctuations	Writing of each phrase without content lose or spelling mistake	Writing of partially completed content	Writing of less than partially completed content	Only the attempt to write or not responding.
Assignment writing	Exemplary writing well organized writing styles, a good link with	Sound technical expressions, few errors on organizing the	Ambiguity in stating facts, not a good writing styles, often end with	Moderate expressions and style of writing, all technical, conceptual	Poor expressions and style of writing, all technical,

points allocated for the answer and inclusion points presented there is no or very few lapses, precision in delivery. The structure should be containing Title of the topic, introduction, main body strictly adhere to content methodology, conclusion and reference.	writing, complex concept not adequately conveyed. The structure should be containing Title of the topic, introduction, main body conclusion and reference.	errors and mistakes, poor sentence control and focus to the points, lack of relationship with given mark and contents, grammatical lapses. A few lapses in the structure.	aspects are deficient and unclear. Incorrect or improper structure.	conceptual aspects are deficient and unclear.
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References

1. Bharatanatyam Evolves: From Temple to Theatre and Back by Anne-Marie Gaston Publisher Manohar Publishers & Distributors 2018
2. Bharatanatyam in Tamilnadu: After A.D. 1200 by Dr Kalarani Ramachandran Publisher : 16Leaves; 2nd edition June 2021
3. Bharatanatyam On Global Stage by Smitha Reddy Publisher : Cyber Tech Publication January 2012
4. Bharatanatyam by Ashish Mohan Khokar Publisher : Rupa & Co. (1 December 2002)
5. Bharatanatyam: A Reader by Daves Soneji (Editor) Publisher : OUP India; Reprint edition 7 August 2012
6. 'Dance Dialects of India', Ragini Devi, Motilal Banarsidas Library, Delhi, 2002.
7. 'History of Tamil Dance' S Raghuraman. Trans. Lakshmi Ramaswami, Srimudraalaya, 2014.
8. 'Bharathanatyam -The Tamil Heritage', Lakshmi Viswanathan, The Carnatic Book Centre, 1991
9. 'Devdasis in South India a Journey from Sacred to a Profane Spaces', Rekha Pande S. Jeevanandam Publisher Kalpa z Publications; First Edition January 2017
10. 'Balasaraswathy Her Art & Life', Douglas M Knight, Tranquebar Press, Chennai, 2010

	Mahatma Gandhi University Kottayam

Programme						
Course Name	ALARIPPU- AN INTRODUCTION TO BHARATHANATYAM REPERTOIRE					
Type of Course	DSC B					
Course Code	MG3DSCBHN202					
Course Level	200-299					
Course Summary	In this course, students will be introduced to the traditional invocatory piece of the Bharatanatyam repertoire. The objective is to help students comprehend the integration of various patterns of fundamental adavus in a concise and engaging manner, enhancing the attractiveness of the dance form's repertoire.					
Semester	3	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		-	3	1	-	75
Pre-requisites, if any	Adequate practice in all necessary adavus and interest in the subject					

MGU-UGP (HONOURS)

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Remembering the syllables for recitation	R	1
2	Understanding the structure of the piece Alarippu	U	1
3	Applying the learned adavus in the item	A	2
4	Analyse each phase of the item along with its performance and Tala	An	10
5	Evaluate the significance of the item	E	2
6	Enable the student to understand the creativity of a piece by combining learned adavus	C	9

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)*

COURSE CONTENT

Content for Classroom transaction (Sub-units)

	Course description	Hrs	CO No.
	Title of the Course: ALARIPPU- AN INTRODUCTION TO BHARATHANATYAM REPERTOIRE		
Module1	Alarippu – Tisra Ekam	15	1,2,3,4,5,6
Unit 1	Demonstrating the angas of Tisra Ekam		
Unit 2	Demonstrating the three speeds of Tisra Ekam		
Unit 3	Demonstrating the solkettus of Alarippu in Tisra Ekam		
Unit 4	Notating the solkettus of Alarippu in Tisra Ekam		
Module 2	Alarippu – Phase 1- Samapada	20	2,4,5,6
Unit 1	Eye and neck movements (Attami)		
Unit 2	Shoulder movements		
Unit 3	Hand movements		
Unit 4	Leg movements		
Module 3	Alarippu – Phase 2- Muzhumandi	20	2,4,5,6
Unit 1	Eye and neck movements (Attami)		
Unit 2	Shoulder movements		
Unit 3	Hand movements		
Unit 4	Leg movements in Mandi		
Module 4	Alarippu – Phase 3- Teermanam	20	2,3,4,6
Unit 1	Prekanam & Mey Adavu		
Unit 2	Kuthadavu in required speeds		
Unit 3	Teermanam		
Unit 4	Concluding Adavu		
Module 5	Teacher Specific Content This can be either classroom teaching, practical session, field visit etc as specified by the teacher concerned. This content will be evaluated internally		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction)											
	Direct instruction: Demonstration of each Adavus, combination of adavus, Making practice the same by individual. Reciting the tala aspects along with its syllables. Interactive Instruction: Active co-operative learning, Group practicing and authentic learning											
Assessment Types	MODE OF ASSESSMENT	30 Marks										
	A. Continuous Comprehensive Assessment (CCA)											
	<p>The presentation and performance of each adavus are evaluated practically on the basis of the following criteria, in all the progressive stages of learning and final presentation.</p> <ol style="list-style-type: none"> 1. Angasudham and Soutsavam (elegance) 2. Purity of postures and movements as each adavu required. 3. Continuity in the performance 4. Rhythm/ Talam accuracy in the performance 5. Reciting the tala syllables 6. Overall performance with confidence. 7. Viva -voce <p>(Or any other tasks to suit the course)</p>											
	B. End Semester Evaluation (ESE)	70 Marks										
	<table border="1"> <tr> <td>Module -1</td> <td>10 Marks</td> </tr> <tr> <td>Module -2</td> <td>15 Marks</td> </tr> <tr> <td>Module -3</td> <td>15 Marks</td> </tr> <tr> <td>Module -4</td> <td>20 Marks</td> </tr> <tr> <td>Viva- Voce</td> <td>10 Marks</td> </tr> </table>	Module -1	10 Marks	Module -2	15 Marks	Module -3	15 Marks	Module -4	20 Marks	Viva- Voce	10 Marks	
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Grand Total (CCA+ESE)		100 Marks										

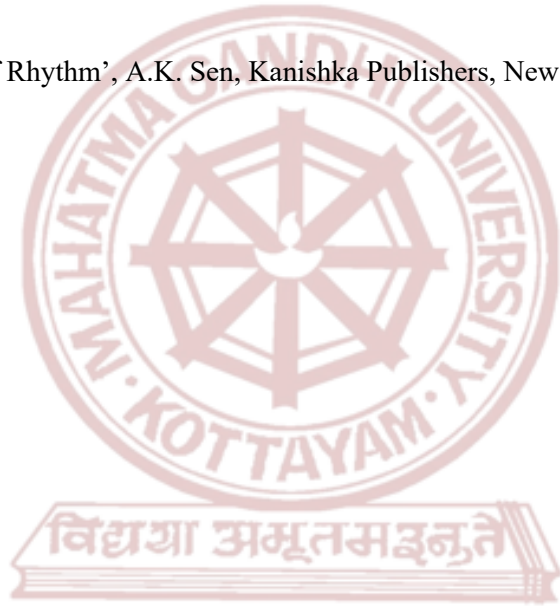
Rubrics for Each Assessment

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Angasudham and Soushtavam	Usage of body limbs with brilliance and distinction during the performance	Usage of body limbs with distinction during the performance	Usage of body limbs with an average level during the performance	Usage of body limbs with a below average level during the performance	Only attempting to perform or not responding.
Purity of postures and movements as each adavu required.	Usage of postures and movements of the body limbs with brilliance and distinction during the performance	Usage of postures and movements of the body limbs with distinction during the performance	Usage of postures and movements of the body limbs with an average level during the performance	Usage of postures and movements of the body limbs with a below average level during the performance	Only attempting to perform or not responding.
Continuity in the performance	Continuous involvement and perfection, without minute mistake throughout the performance.	Continuous involvement and perfection, with minor mistakes throughout the performance.	Interrupting involvement and perfection, with major mistakes throughout the performance.	Lack of involvement and perfection, with major mistakes throughout the performance.	Only attempting to perform or not responding.
Rhythm/ Talam accuracy in the performance	Performance of the piece in proper tala without losing it in fraction of second throughout the performance.	Performance of the piece in proper tala throughout the performance.	Performance of the piece in proper tala with visible minor mistakes/ off beats in between the performance.	Performance of the piece in proper tala with visible major mistakes/ off beats in between the performance.	Only attempting to perform or not responding.
Reciting the tala syllables	Adequate Tala rendering and notation with brilliance, confidence and presence of mind along with all affairs required	Adequate Tala rendering and notation with confidence and presence of mind along with all affairs required	Tala rendering and notation without mistake with all affairs required	Partially completed Tala rendering and notation	Only attempting to render or notate or not responding.
Viva-voce	Thorough understanding of the techniques and theory aspects learned. Confidently addressing and answering each	Understanding of the techniques and theory aspects learned. Addressing and answering each question in proper	Average understanding of the techniques and theory aspects learned. Addressing and answering each question in a	Less understanding of the techniques and theory aspects learned. Addressing and answering each question in a	Only attempting to answer or not responding.

	question in proper language using the technical terms.	language using the technical terms.	doubtful manner.	doubtful manner.	
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References

1. Bharatanatyam How to .. : A Step-by-step Approach to Learn the Classical Form by Eshwar Jayalakshmi Publisher BR Rhythms January 2011 :
2. Bharatanatyam by Ashish Mohan Khokar Publisher : Rupa& Co. (1December 2002)
3. ‘Sangeetha Akshara Hridaya’, S. Raja Gopala Iyer, Gaana Rasika Mandali, Bangalore, 2000 (1988).
4. ‘Indian concept of Rhythm’, A.K. Sen, Kanishka Publishers, New Delhi, 2008(1994).



MGU-UGP (HONOURS)

Syllabus

	Mahatma Gandhi University Kottayam

Programme						
Course Name	FOUNDATION COURSE OF NATTUVANGAM					
Type of Course	MDC					
Course Code	MG3MDCBHN200					
Course Level	200-299					
Course Summary	The course focus to attain the skill in tala concept along with Nattuvangam, which is allied to Bharathanatyam.					
Semester	3	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
Pre-requisites, if any	Aptitude, skill and interest in the concept of Tala.					
		-	3	-	-	45

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understanding the concept of Tala	U	1
2	Getting the awareness of Bharathanatyam techniques	U	1
3	Applying the learned concept in Bharathanatyam along with its allied performing areas.	A	2
4	Analyse the complicated Tala patterns used in Bharathanatyam	An	2
5	Develop the skill in jathi rendering along with Nattuvangam	S	5

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)*

COURSE CONTENT

Content for Classroom transaction (Sub-units)

	Course description	Hrs	CO No.
	Title of the Course: FOUNDATION COURSE OF NATTUVANGAM		
Module1	An introduction to the concept of Tala	15	1,2,3,4,5
Unit 1	Pancha Jatis		
Unit 2	Sapta Talas		
Unit 3	Thaththakaram		
Unit 4	Syllables of selected Bharathanatyam adavus		
Module 2	Tala Notation – Kanakku & Adavu	15	1,3,4,5
Unit 1	Adi Tala		
Unit 2	Rupaka Tala		
Unit 3	Chapu Talam		
Unit 4	Teermanam		
Module 3	Playing Nattuvangam in three speeds	15	1,3,4,5
Unit 1	Adi Tala		
Unit 2	Rupaka Tala		
Unit 3	Chapu Talam		
Unit 4	Teermanam		
Module 4	<p>Teacher Specific Content</p> <p>This can be either classroom teaching, practical session, field visit etc as specified by the teacher concerned.</p> <p>This content will be evaluated internally</p>		
	Classroom Procedure (Mode of transaction)		

Teaching and Learning Approach	Direct instruction: Demonstration of each component of Tala. Enable the students to understand the basic concepts. Making practice to get tala accuracy. Making practice to handle the cymbals in its proper way. Rendering of tala syllables. Interactive Instruction: Active co-operative learning, Group practicing, Discussion and authentic learning.	
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA)	25 Marks
	The presentation and performance of each phase are evaluated practically on the basis of the following criteria, in all the progressive stages of learning and final presentation. <ol style="list-style-type: none"> 1. Accuracy in understanding the concept- Rhythm/ Talam 2. Application in performance 3. Kalapramanam 4. Clarity in reciting syllables 5. Creativity & skill in playing Nattuvangam (wrist movements) 6. Tala notation 7. Overall performance with confidence. 8. Viva-voce (or any other task suit to the course) 	
	B. End Semester Evaluation (ESE)	50 Marks
	The final presentation and performance of each phase are evaluated practically on the basis of the following criteria <ol style="list-style-type: none"> 1. Accuracy in understanding the concept- Rhythm/ Talam 2. Application in performance 3. Kalapramanam 4. Clarity in reciting syllables 5. Creativity & skill in playing Nattuvangam (wrist movements) 6. Tala notation 7. Overall performance with confidence. 8. Viva-voce 	
	Grand Total (CCA+ESE)	75 Marks

Rubrics for Each Assessment

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Accuracy in understanding the concept-	Demonstrates a profound understanding of Tala	Shows a solid understanding of Tala concepts,	Demonstrates a basic understanding of Tala	Displays limited understanding of Tala	Only attempting to understand


Rhythm/ Talam	concepts, including the ability to identify and explain different Talas, their subdivisions, and the historical context of each Tala.	accurately identifying and explaining major Talas and their basic subdivisions.	concepts, but may have some inaccuracies in identifying Talas and their subdivisions.	concepts, with significant inaccuracies in identifying major Talas and their subdivisions.	the concept or not responding.
Application in performance	Integrates Tala notation seamlessly into performances, showcasing a deep understanding of rhythmic structures and executing complex patterns with precision.	Effectively applies Tala notation in performances, demonstrating a solid grasp of rhythmic structures and executing patterns accurately.	Applies Tala notation in performances with some challenges, exhibiting a basic understanding but struggling with execution at times.	Struggles to apply Tala notation in performances, resulting in significant deviations from the intended rhythmic patterns.	Poor in practical application or not responding.
Kalapramanam	Time + accuracy, precision in the time and tempo and the flow of the uniform duration of Kala(time) should be perfect in its complete sense.	Time + accuracy, precision in the time and tempo and the flow of the uniform duration of Kala(time) should be perfect.	The perfection of time + accuracy, precision in the time and tempo and the flow of the uniform duration of Kala(time) is in average level with minor mistakes.	The perfection of time + accuracy, precision in the time and tempo and the flow of the uniform duration of Kala(time) is in average level with major mistakes.	Lack of timing or not responding.
Clarity in reciting syllables	Perfect rendition of tala syllables with perfect pronunciation keeping tala accuracy in its complete sense without mistakes.	Perfect rendition of tala syllables with good pronunciation keeping tala accuracy.	Rendition of tala syllables with average pronunciation keeping tala accuracy with minor mistakes.	Rendition of tala syllables with below average pronunciation keeping tala accuracy with major mistakes.	Total loss in rendition or not responding.
Creativity & skill in playing Nattuvangam	Excellent hand-wrist movement and maximum	Good hand-wrist movement and playing skill	Average hand-wrist movement and	Below average hand-wrist movement	Total loss in playing skill

(wrist movements)	playing skill with creative power in every aspect.	with skill in every aspect.	minimum playing skill.	and without playing skill.	or not responding.
Tala notation	Accurately notates complex Tala patterns, demonstrating precision in representing various Talas, including intricate subdivisions and variations.	Shows a high level of accuracy in notating Tala patterns, capturing the essential elements of different Talas with few errors.	Notates Tala patterns with some accuracy, but may make noticeable errors in representing subdivisions or variations.	Demonstrates significant inaccuracies in Tala notation, making it difficult to understand and reproduce rhythmic patterns incorrectly.	Total loss in accuracy in tala notating skill or not responding.
Viva-voce	Thorough understanding of the techniques and theory aspects learned. Confidently addressing and answering each question in proper language using the technical terms.	Understanding of the techniques and theory aspects learned. Addressing and answering each question in proper language using the technical terms.	Average understanding of the techniques and theory aspects learned. Addressing and answering each question in a doubtful manner.	Less understanding of the techniques and theory aspects learned. Addressing and answering each question in a doubtful manner.	Only attempting to answer or not responding.

MGU-UGP (HONOURS)

References

1. 'Essence of Nattuvangam (Bharatanatyam Guide Book)', Kamala Rani,
2. Ravi, Parassala, Prof.: 'Mridanga Bodhini', The State Institute of Languages, Thiruvananthapuram, 1996.
3. 'Sangeetha Akshara Hridaya', S.Raja Gopala Iyer, Gaana Rasika Mandali, Bangalore, 2000 (1988).
4. 'Indian concept of Rhythm', A.K.Sen, Kanishka Publishers, New Delhi, 2008(1994).
5. 'Mridangam, an Indian Classical Percussion Drum', Shreejayanthi Gopal, B.R.Rhythms, Delhi, 2004.
6. 'Rhythm in Historical Cognition', T.V. Kuppuswami, T.K. Venkata Subramanian, Kalinga Publications, Delhi, 1993.

	Mahatma Gandhi University Kottayam

Programme						
Course Name	BHARATHANATYAM AS A CULTURAL SOURCE OF SOUTH INDIA					
Type of Course	VAC					
Course Code	MG3VACBHN200					
Course Level	200-299					
Course Summary	The course focuses to show case the popularity and significance of the dance form Bharathanatyam through the mediums such as drama, cinema, social media etc., which stands as the cultural identity of the place and its inter relationship to other fine arts.					
Semester	3	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		2	1	-	-	45
Pre-requisites, if any	Interest to learn a new area of study related to Bharathanatyam its inter relationship to other fine arts.					

COURSE OUTCOMES (CO) (HONOURS)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understanding the inter-relationship of Bharathantnyam to other area of fine arts	U	1
2	Analyze the cultural impact of Bharathanatyam in its traditional aspects	An	2
3	Analyze the cultural impact of Bharathanatyam in its innovative aspects	An	2
4	Apply the techniques of Bharathanatyam in other mediums to attain popularity	A	3
5	Evaluate the cultural diversity related to Bharathanatyam	E	10

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)*

COURSE CONTENT

Content for Classroom transaction (Sub-units)

	Course description	Hrs	CO No.
	Title of the Course: BHARATHANATYAM AS A CULTURAL SOURCE OF SOUTH INDIA		
Module1	Bharathanatyam as a popular image in South Indian culture- Impact in Sculptures and Paintings	1	1,2,4
Unit 1	South Indian stone sculptures and images of dancers – Temples of Brihadeeswara, Mahabalipuram & Chidambaram		
Unit 2	Dance and South Indian Paintings – Chiththanaavaasal, South Indian dance in western imagination		
Module 2	Bharathanatyam as a popular image in South Indian culture- Impact in drama & Cinema	1	2,3,4,5
Unit 1	Representation of Bharathanatyam in South Indian Ballet and in traditional dance dramas choreographed by Rukminidevi Arundale and contributions of Balasraswati		
Unit 2	Representation of Bharathanatyam in selected South Indian cinemas		
Module 3	Bharathanatyam as a popular image in South Indian culture- Impact in fashion & social media	1	3,4
Unit 1	Image of Bharathanatyam in festivals and wedding ceremonies of common people in the present scenario – merits and demerits		
Unit 2	Image and popularity of Bharathanatyam attained through social media- merits and demerits		
Module 4	Teacher Specific Content This can be either classroom teaching, practical session, field visit etc as specified by the teacher concerned. This content will be evaluated internally		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction)																										
	Direct instruction: Lecture, Discussion of new terminologies, Library, Seminar Assignment Interactive Instruction: Active co-operative learning, Group discussions and authentic learning. Video watching of different related to the concepts and interviews with experts related to the subject.																										
Assessment Types	MODE OF ASSESSMENT	25 Marks																									
	A. Continuous Comprehensive Assessment (CCA)																										
	1. Written test 2. Assignment Submission (Or any other tasks to suit the course)																										
	B. End Semester Evaluation (ESE)	50 Marks																									
	<table border="1"> <tr> <td>Module-1</td> <td rowspan="3">Written Test</td> <td rowspan="3">50 Marks/ Duration- 90 Minutes</td> </tr> <tr> <td>Module-2</td> </tr> <tr> <td>Module-3</td> </tr> </table>	Module-1	Written Test	50 Marks/ Duration- 90 Minutes	Module-2	Module-3																					
Module-1	Written Test	50 Marks/ Duration- 90 Minutes																									
Module-2																											
Module-3																											
	<p>Question Paper Pattern</p> <table border="1"> <thead> <tr> <th>Descriptive Type</th> <th>Word Limit</th> <th>Number of Questions to be answered</th> <th>Marks</th> <th>Total</th> </tr> </thead> <tbody> <tr> <td>Short Answer</td> <td>50 words</td> <td>5 out of 8</td> <td>2</td> <td>5x2= 10</td> </tr> <tr> <td>Short Essay</td> <td>150 words</td> <td>4 out of 6</td> <td>5</td> <td>4x5 = 20</td> </tr> <tr> <td>Essay</td> <td>300 words</td> <td>2 out of 4</td> <td>10</td> <td>2x10=20</td> </tr> <tr> <td colspan="3">Total</td> <td>50 Marks</td> <td></td> </tr> </tbody> </table>	Descriptive Type	Word Limit	Number of Questions to be answered	Marks	Total	Short Answer	50 words	5 out of 8	2	5x2= 10	Short Essay	150 words	4 out of 6	5	4x5 = 20	Essay	300 words	2 out of 4	10	2x10=20	Total			50 Marks		
Descriptive Type	Word Limit	Number of Questions to be answered	Marks	Total																							
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Essay	300 words	2 out of 4	10	2x10=20																							
Total			50 Marks																								
	Grand Total (CCA+ESE)	75 Marks																									

Rubrics for Each Assessment

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Written test	Writing of each phrase without content lose or spelling mistake and even punctuations	Writing of each phrase without content lose or spelling mistake	Writing of partially completed content	Writing of less than partially completed content	Only the attempt to write or not responding.

Assignment writing	Exemplarity writing well organized writing styles, a good link with points allocated for the answer and inclusion points presented there is no or very few lapses, precision in delivery. The structure should be containing Title of the topic, introduction, main body strictly adhere to content methodology, conclusion and reference.	Sound technical expressions, few errors on organizing the writing, complex concept not adequately conveyed. The structure should be containing Title of the topic, introduction, main body conclusion and reference.	Ambiguity in stating facts, not a good writing styles, often end with errors and mistakes, poor sentence control and focus to the points, lack of relationship with given mark and contents, grammatical lapses. A few lapses in the structure.	Moderate expressions and style of writing, all technical, conceptual aspects are deficient and unclear. Incorrect or improper structure.	Poor expressions and style of writing, all technical, conceptual aspects are deficient and unclear.
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References


1. Bharata Natyam by Sunil Kothari Publisher The Marg Foundation; Revised ed. edition September 2015
2. Bharatanatyam Evolves: From Temple to Theatre and Back by Anne-Marie Gaston , ManoharPublishers & Distributors January 2018
3. History of Tamil Dance ,Srimudraalaya,2014
4. 'Celluloid classicism early tamil cinema and the making if modern bharathanatyam,Harikrishnan, wesleyan university press august 2019
5. Bharathanatyam -The Tamil Heritage,Lakshmi Viswanathan,The Carnatic Book Centre,1991



SEMESTER-4

MGU-UGP (HONOURS)

Syllabus

	Mahatma Gandhi University Kottayam

Programme	BA (Hons) BHARATHANATYAM					
Course Name	PRACTICAL INTERPRETATION OF BHAVA RASA					
Type of Course	DSC A					
Course Code	MG4DSCBHN200					
Course Level	200-299					
Course Summary	This course aims to provide the practical interpretation of the principal concepts of Bharathanatyam – Bhava and Rasa through the items, Padam and Keerthanam. This enhances the students caliber in Abhinaya and the communication skill and interaction to the spectators through the medium of dance.					
Semester	4	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		-	3	1	-	75
Pre-requisites, if any	Thorough learning in all 100 level lessons regarding the adavus and abhinaya. Aptitude, skill and interest in the concerned subject.					

MGU-UGP (HONOURS)

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Attain a deep understanding of the theoretical aspects of Bhava and Rasa, including the classification of emotions (Bhavas) and the different aesthetic experiences (Rasas) in performing arts.	U	1
2	Students should be able to practically apply the concepts of Bhava and Rasa in their performances. This includes expressing a range of emotions effectively and creating a meaningful aesthetic experience for the audience.	A	4
3	Students should develop the ability to critically analyze performances, identifying the specific Bhavas portrayed and the Rasas evoked.	An	2
4	The course may emphasize the creative aspect of using Bhava and Rasa in the development of choreography and scripts.	C	10

	Students should be able to craft performances that elicit specific emotional responses and aesthetic experiences.		
5	Understanding the cultural and historical context of Bhava and Rasa is essential. Students should gain insights into how these concepts have evolved over time and how they are manifested in different classical art forms especially in Bharathanatyam.	E	3
6	The course may aim to enhance students' communication skills through the medium of performing arts. This involves conveying emotions and evoking aesthetic experiences in a way that resonates with the audience, fostering a strong connection between the performer and the viewer.	S	4
7	Understanding the usages of a few single hand gestures	U	1
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Sub-units)

	Course description	Hrs	CO No.
	TITLE OF THE COURSE: PRACTICAL INTERPRETATION OF BHAVA RASA		
Module1	Keerthanam (Ananda nadamidum padan....) Ragam: Kedaragoula Tala: Adi Music composer: Sri Papanasam Sivan Choreography: V.P. Dhananjayan	15	1,2,3,4,5,6
Unit 1	Understanding meaning of the Sahitya		
Unit 2	Learning to sing the piece		
Unit 3	Understanding the biographies of the music composer and choreographer		
Unit 4	Rendering tala – Jati & Swara		
Module2	Keerthanam (Ananda nadamidum padan....) Ragam: Kedaragoula Tala: Adi Music composer: Sri Papanasam Sivan Choreography: V.P. Dhananjayan	30	1,2,3,4,5,6
Unit 1	Pallavi		

Unit 2	Anupallavi		
Unit 3	Charanam		
Unit 4	Swaram		
Module 3	Padam (Mukathe kattiye....) Ragam: Bhairavi Tala: Misracappu Music composer: Papanasam Mudaliyar Choreography: Kalakshethra	15	1,2,3,4,5,6
Unit 1	Practicing the abhinaya aspects and hand gestures accordingly		
Unit 2	Learning Pallavi, Anupallavi & Charanam		
Unit 3	Understanding meaning of the Sahitya and learning to sing the piece		
Unit 4	Understanding the biographies of the music composer and choreographer		
Module 4	Asamyutha Hastha Viniyogas	15	7
Unit 1	Mushti, Sikharam, Kapitham		
Unit 2	Katakamukham, Suchi		
Unit 3	Chandrakala, Padmakosam, Sarpasirasu		
Unit 4	Mrigasirsha, Simhamukha		
Module 5	Teacher Specific Content This can be either classroom teaching, practical session, field visit etc as specified by the teacher concerned. This content will be evaluated internally		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction)
	Direct instruction: Demonstration of each phase. Enable the students to understand the meaning of the lyrics and hand gestures used accordingly. Making practice facial expression, movements of the body and tala aspects properly. Making practice the same by individual. Interactive Instruction: Active co-operative learning, Group practicing and authentic learning.

Assessment Types	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA)</p>	30 Marks										
	<p>The presentation and performance of each phase are evaluated practically on the basis of the following criteria, in all the progressive stages of learning and final presentation.</p> <ol style="list-style-type: none"> 1. Angasudham and Soushtavam 2. Purity of postures and movements. 3. Rhythm/ Talam 4. Purity and grace of hand gestures 5. Facial expression 6. Understanding the meaning of the lyrics 7. Understanding of Bhava Rasa Concepts 8. Artistic Creativity 9. Technical Proficiency 10. Interaction with Audience 11. Overall performance with confidence. 12. Viva-voce <p>(Or any other tasks to suit the course)</p>											
	B. End Semester Evaluation (ESE)	70 Marks										
	<table border="1" style="width: 100%;"> <tr> <td>Module -1</td> <td>10 Marks</td> </tr> <tr> <td>Module -2</td> <td>20 Marks</td> </tr> <tr> <td>Module -3</td> <td>20 Marks</td> </tr> <tr> <td>Module -4</td> <td>10 Marks</td> </tr> <tr> <td>Viva- Voce</td> <td>10 Marks</td> </tr> </table> <p>The final presentation and performance of each phase are evaluated practically on the basis of the following criteria</p> <ol style="list-style-type: none"> 1. Angasudham and Soushtavam 2. Purity of postures and movements. 3. Rhythm/ Talam 4. Purity and grace of hand gestures 5. Facial expression 6. Understanding the meaning of the lyrics 7. Understanding of Bhava Rasa Concepts 8. Artistic Creativity 9. Technical Proficiency 10. Interaction with Audience 11. Overall performance with confidence. 12. Viva-voce 	Module -1	10 Marks	Module -2	20 Marks	Module -3	20 Marks	Module -4	10 Marks	Viva- Voce	10 Marks	
Module -1	10 Marks											
Module -2	20 Marks											
Module -3	20 Marks											
Module -4	10 Marks											
Viva- Voce	10 Marks											

	Grand Total (CCA+ESE)	100 Marks
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Rubrics for Each Assessment


Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Angasudham and Soushtavam	Usage of body limbs with brilliance and distinction during the performance	Usage of body limbs with distinction during the performance	Usage of body limbs with an average level during the performance	Usage of body limbs with a below average level during the performance	Only attempting to perform or not responding.
Purity of postures and movements	Usage of postures and movements of the body limbs with brilliance and distinction during the performance	Usage of postures and movements of the body limbs with distinction during the performance	Usage of postures and movements of the body limbs with an average level during the performance	Usage of postures and movements of the body limbs with a below average level during the performance	Only attempting to perform or not responding.
Rhythm/ Talam	Adequate Tala rendering and notation with brilliance, confidence and presence of mind along with all affairs required	Adequate Tala rendering and notation with confidence and presence of mind along with all affairs required	Tala rendering and notation without mistake with all affairs required	Partially completed Tala rendering and notation	Only attempting to render or notate or not responding.
Purity and grace of hand gestures	Usage of fingers and hands with brilliance and distinction while demonstrating the hasthas, along with all affairs required	Usage of fingers and hands with distinction while demonstrating the hasthas, along with all affairs required	Usage of fingers and hands with an average level while demonstrating the hasthas, along with all affairs required	Usage of fingers and hands with a below average level while demonstrating the hasthas, along with all affairs required	Only attempting to demonstrate or not responding.
Facial expression	Exhibits exceptional mastery of facial expressions, body language, and gestures to convey the chosen Rasa with	Demonstrates a good command of expressive techniques, effectively conveying the intended emotion through facial expressions	Shows a basic ability to use expressive techniques but may lack consistency or depth in conveying emotions with	Shows a below average ability to use expressive techniques but may lack consistency or depth in conveying	Only attempting to demonstrate or not responding.

	authenticity and precision.	and body movements.	minor mistakes.s	emotions with major mistakes.	
Understanding the meaning of the lyrics	General awareness of the language, pronunciation, understanding the meaning of each word, situation of the theme, mythological story in behind. Singing of the selected piece.	General awareness of the language, pronunciation, understanding the meaning of each word, situation of the theme, mythological story in behind.	General awareness of the language, understanding the meaning of each word, situation of the theme, mythological story in behind.	Understanding the meaning of each word, situation of the theme.	Only attempting to demonstrate or not responding.
Understanding of Bhava Rasa Concepts	Demonstrates a profound understanding of Bhava Rasa theory, accurately identifying and explaining the nine rasas, their associated emotions, and the nuanced expressions involved.	Shows a solid understanding of Bhava Rasa concepts, correctly identifying most rasas and their emotional nuances.	Displays a basic understanding of Bhava Rasa, identifying some rasas and their associated emotions.	Below average understanding of Bhava Rasa, identifying only a few rasas and their associated emotions.	Only attempting to demonstrate or not responding.
Artistic Creativity	Displays exceptional creativity in interpreting Bhava Rasa, incorporating unique elements and personal artistic flair to enhance the emotional expression.	Shows creativity in the interpretation of Bhava Rasa, adding personal touches and innovative elements to convey emotions.	Demonstrates a basic level of creativity, incorporating some personal elements into the performance.	Below average level of creativity, incorporating some personal elements into the performance.	Only attempting to demonstrate or not responding.
Technical Proficiency	Demonstrates technical excellence in executing dance techniques, showcasing a high level of skill and precision	Displays good technical proficiency, with a solid execution of dance or theatrical techniques to support the expressive elements.	Shows a basic level of technical proficiency, with some room for improvement in the execution of dance or	Below average level of technical proficiency, with some room for improvement in the execution of dance or theatrical techniques.	Only attempting to demonstrate or not responding

			theatrical techniques.		
Interaction with Audience	Establishes a strong emotional connection with the audience, effectively drawing them into the performance and evoking a genuine response	Connects well with the audience, creating a meaningful emotional impact and maintaining engagement throughout the performance.	Shows a basic ability to connect with the audience but may struggle to maintain a consistent emotional engagement.	Below average level ability to connect with the audience but may struggle to maintain a consistent emotional engagement.	Only attempting to demonstrate or not responding
Viva-voce	Thorough understanding of the techniques and theory aspects learned. Confidently addressing and answering each question in proper language using the technical terms.	Understanding of the techniques and theory aspects learned. Addressing and answering each question in proper language using the technical terms.	Average understanding of the techniques and theory aspects learned. Addressing and answering each question in a doubtful manner.	Less understanding of the techniques and theory aspects learned. Addressing and answering each question in a doubtful manner.	Only attempting to answer or not responding.

References

1. 'Aspects of Abhinaya', Kalanidhi Narayanan
2. Bharatanatyam: A Reader by Davesh Soneji (Editor) Publisher : OUP India ;Reprint edition 7August 2012
3. 'Carnatic Music Composers- A Collection of Biographical Essays', Edited by Dr. B. Dayananda Rao, The Trinity Music Book Publishers, Chennai- 2005

	Mahatma Gandhi University Kottayam

Programme	BA (Hons) BHARATHANATYAM					
Course Name	AN INTRODUCTION TO THE ART OF NATTUVANGAM					
Type of Course	DSC A					
Course Code	MG4DSCBHN201					
Course Level	200-299					
Course Summary	Course aims to provide participants with a foundational understanding and practical skills related to the traditional South Indian classical dance form of Bharatanatyam. Nattuvangam is an indispensable aspect of Bharatanatyam, involving the rhythmic coordination between the dancer and the percussionist (Nattuvanar).					
Semester	4	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		-	3	1	-	75
Pre-requisites, if any	Aptitude, skill and interest in the concept of Tala and general awareness of the tala pattern of Bharathanatyam.					

MGU-UGP (HONOURS)

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Attain knowledge about the historical evolution of Nattuvangam and its role in Bharatanatyam tradition.	U	1
2	Learn the theoretical aspects of Nattuvangam, including the different components, gestures, and symbolic meanings.	U	2
3	Understand the intricate relationship between Nattuvangam and the rhythmic patterns (tala) used in Bharatanatyam.	U	1
4	Develop hands-on skills in playing the cymbals	S	3
5	Effective communication and collaboration between the Nattuvanar and the dancers.	S	4
6	Showcase proficiency in performing Nattuvangam in a live setting.	S	5

7	Develop the skill in Tala rendering for Alarippu along with Nattuvangam	S	10
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Sub-units)

	Course description	Hrs	CO No.
	Title of the Course: AN INTRODUCTION TO THE ART OF NATTUVANGAM		
Module1	An introduction to the concept of Tala	15	1,2,3,4
Unit 1	Pancha Jatis		
Unit 2	Sapta Talas		
Unit 3	Thaththakaram		
Unit 4	Syllables of selected Bharathanatyam adavus		
Module 2	Tala Notation – Kanakku & Adavu	15	1,2,3,4
Unit 1	Adi Tala		
Unit 2	Rupaka Tala		
Unit 3	Chapu Talam		
Unit 4	Teermanam		
Module 3	Playing Nattuvangam in three speeds	30	1,2,3,4,5
Unit 1	Adi Tala		
Unit 2	Rupaka Tala		
Unit 3	Chapu Talam		
Unit 4	Teermanam		
Module 4	Playing Nattuvangam for Alarippu	15	1,2,3,4,5,6,7
Unit 1	Alarippu Tisram – Reciting		
Unit 2	Alarippu Tisram – Playing Nattuvangam		
Unit 3	Alarippu Chaturasram – Reciting		
Unit 4	Alarippu Chaturasram – Playing Nattuvangam		
Module 5	Teacher Specific Content This can be either classroom teaching, practical session, field visit etc as specified by the teacher concerned. This content will be evaluated internally		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction)											
	Direct instruction: Demonstration of each component of Tala. Enable the students to understand the basic concepts. Making practice to get tala accuracy. Making practice to handle the cymbals in its proper way. Rendering of tala syllables. Interactive Instruction: Active co-operative learning, Group practicing, Discussion and authentic learning.											
Assessment Types	MODE OF ASSESSMENT	30 Marks										
	A. Continuous Comprehensive Assessment (CCA)											
	The presentation and performance of each phase are evaluated practically on the basis of the following criteria, in all the progressive stages of learning and final presentation. <ol style="list-style-type: none"> 1. Accuracy in understanding the concept- Rhythm/ Talam 2. Application in performance 3. Kalapramanam 4. Clarity in reciting syllables 5. Creativity & skill in playing Nattuvangam (wrist movements) 6. Tala notation 7. Overall performance with confidence. 8. Viva-voce 											
	B. End Semester Evaluation (ESE)	70 Marks										
	<table border="1"> <tr> <td>Module -1</td> <td>10 Marks</td> </tr> <tr> <td>Module -2</td> <td>10 Marks</td> </tr> <tr> <td>Module -3</td> <td>20 Marks</td> </tr> <tr> <td>Module -4</td> <td>20 Marks</td> </tr> <tr> <td>Viva- Voce</td> <td>10 Marks</td> </tr> </table> <p>The final presentation and performance of each phase are evaluated practically on the basis of the following criteria</p> <ol style="list-style-type: none"> 1. Accuracy in understanding the concept- Rhythm/ Talam 2. Application in performance 3. Kalapramanam 4. Clarity in reciting syllables 5. Creativity & skill in playing Nattuvangam (wrist movements) 6. Tala notation 7. Overall performance with confidence. 8. Viva-voce 	Module -1	10 Marks	Module -2	10 Marks	Module -3	20 Marks	Module -4	20 Marks	Viva- Voce	10 Marks	
Module -1	10 Marks											
Module -2	10 Marks											
Module -3	20 Marks											
Module -4	20 Marks											
Viva- Voce	10 Marks											

	Grand Total (CCA+ESE)	100 Marks
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Rubrics for Each Assessment

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Accuracy in understanding the concept- Rhythm/ Talam	Demonstrates a profound understanding of Tala concepts, including the ability to identify and explain different Talas, their subdivisions, and the historical context of each Tala.	Shows a solid understanding of Tala concepts, accurately identifying and explaining major Talas and their basic subdivisions.	Demonstrates a basic understanding of Tala concepts, but may have some inaccuracies in identifying Talas and their subdivisions.	Displays limited understanding of Tala concepts, with significant inaccuracies in identifying major Talas and their subdivisions.	Only attempting to understand the concept or not responding.
Application in performance	Integrates Tala notation seamlessly into performances, showcasing a deep understanding of rhythmic structures and executing complex patterns with precision.	Effectively applies Tala notation in performances, demonstrating a solid grasp of rhythmic structures and executing patterns accurately.	Applies Tala notation in performances with some challenges, exhibiting a basic understanding but struggling with execution at times.	Struggles to apply Tala notation in performances, resulting in significant deviations from the intended rhythmic patterns.	Poor in practical application or not responding.
Kalapramanam	Time + accuracy, precision in the time and tempo and the flow of the uniform duration of Kala(time) should be perfect in its complete sense.	Time + accuracy, precision in the time and tempo and the flow of the uniform duration of Kala(time) should be perfect.	The perfection of time + accuracy, precision in the time and tempo and the flow of the uniform duration of Kala(time) is in average level with minor mistakes.	The perfection of time + accuracy, precision in the time and tempo and the flow of the uniform duration of Kala(time) is in average level with major mistakes.	Lack of timing or not responding.
Clarity in reciting syllables	Perfect rendition of tala syllables with perfect pronunciation keeping tala accuracy in its	Perfect rendition of tala syllables with good pronunciation	Rendition of tala syllables with average pronunciation keeping tala accuracy with	Rendition of tala syllables with below average pronunciation keeping tala	Total loss in rendition or not responding.

	complete sense without mistakes.	keeping tala accuracy.	minor mistakes.	accuracy with major mistakes.	
Creativity & skill in playing Nattuvangam (wrist movements)	Excellent hand-wrist movement and maximum playing skill with creative power in every aspect.	Good hand-wrist movement and playing skill with skill in every aspect.	Average hand-wrist movement and minimum playing skill.	Below average hand-wrist movement and without playing skill.	Total loss in playing skill or not responding.
Tala notation	Accurately notates complex Tala patterns, demonstrating precision in representing various Talas, including intricate subdivisions and variations.	Shows a high level of accuracy in notating Tala patterns, capturing the essential elements of different Talas with few errors.	Notates Tala patterns with some accuracy, but may make noticeable errors in representing subdivisions or variations.	Demonstrates significant inaccuracies in Tala notation, making it difficult to understand and reproduce rhythmic patterns incorrectly.	Total loss in accuracy in tala notating skill or not responding.
Viva-voce	Thorough understanding of the techniques and theory aspects learned. Confidently addressing and answering each question in proper language using the technical terms.	Understanding of the techniques and theory aspects learned. Addressing and answering each question in proper language using the technical terms.	Average understanding of the techniques and theory aspects learned. Addressing and answering each question in a doubtful manner.	Less understanding of the techniques and theory aspects learned. Addressing and answering each question in a doubtful manner.	Only attempting to answer or not responding.

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2. Ravi, Parassala, Prof.: 'Mridanga Bodhini', The State Institute of Languages, Thiruvananthapuram, 1996.
3. 'Sangeetha Akshara Hridaya', S.Raja Gopala Iyer, Gaana Rasika Mandali, Bangalore, 2000 (1988).
4. 'Indian concept of Rhythm', A.K.Sen, Kanishka Publishers, New Delhi, 2008(1994).
5. 'Mridangam, an Indian Classical Percussion Drum', Shreejayanthi Gopal, B.R.Rhythms, Delhi, 2004.
6. 'Rhythm in Historical Cognition', T.V. Kuppaswami, T.K. Venkata Subramanian, Kalinga Publications, Delhi, 1993

	Mahatma Gandhi University Kottayam

Programme	BA (Hons) BHARATHANATYAM					
Course Name	AN INTRODUCTION TO THE VITAL CONCEPTS OF BHARATHANATYAM					
Type of Course	DSE					
Course Code	MG4DSEBHN 200					
Course Level	200-299					
Course Summary	The course focuses on an overview on the essentials principals of Bharathanatyam, which complement its practical application too.					
Semester	4	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
Pre-requisites, if any	Adequate knowledge of fundamental theories in the previous semester and interest in the concerned subject.					
		4	-	-	-	60

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understanding the concept of Tandava and lasya.	U	1
2	Understanding the idea of four types of abhinaya & Rasa- Bhava	R	1
3	Applying the four types of Abhinaya in performance	A	2
4	Analyze the dance forms related to the concept mentioned	An	2
5	Enable the student to create innovative pieces on the basis of Abhinaya, Bhava & Rasa	C	10
6	Enable the student to evaluate the fundamental theories of Bharathanatyam.	E	2

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)*

COURSE CONTENT

Content for Classroom transaction (Sub-units)

	Course description	Hrs	CO No.
	TITLE OF THE COURSE: AN INTRODUCTION TO THE VITAL CONCEPTS OF BHARATHANATYAM		
Module1	Tandava and Lasya	15	1,4
Unit 1	Origin of Tandava		
Unit 2	Different types of Tandava		
Unit 3	Iconography of Nataraja		
Unit 4	Mythological concept of Lasya		
Module 2	Chaturvidhabhinayam	15	2,5,6
Unit 1	Angikabhinayam		
Unit 2	Vachikabhinayam		
Unit 3	Aharyabhinayam		
Unit 4	Satvikabhinayam		
Module 3	Concept of Rasa	15	2,4,5,6
Unit 1	Definition of Rasa		
Unit 2	Classifications of four Primary Rasas		
Unit 3	Classifications of four Secondary Rasas		
Unit 4	Rasaprakaranam		

Module 4	Concept of Bhava	15	2,5
Unit 1	Definition of Bhava – Vibhava- Anubhava		
Unit 2	Sthayi bhava		
Unit 3	Sanchari bhava		
Unit 4	Satvika bhava		
Module 5	Teacher Specific Content This can be either classroom teaching, practical session, field visit etc as specified by the teacher concerned. This content will be evaluated internally		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction)	
	Direct instruction: Lecture, Discussion of new terminologies, Library, Seminar Assignment Interactive Instruction: Active co-operative learning, Group practicing and authentic learning, Video watching of different dance forms related to the concepts.	
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA)	30 Marks
	Particulars: 1. Written Test 2. Assignment Writing (Or any other tasks to suit the course)	

B. End Semester Evaluation (ESE) – 70 Marks				
Module-1	Written test	70 Marks/ Duration- 2 Hrs		
Module-2				
Module-3				
Module-4				
Question Paper Pattern				
Descriptive Type	Word Limit	Number of Questions to be answered	Marks	Total
Short Answer	50 words	10 out of 12	2	10x2= 20
Short Essay	150 words	6 out of 8	5	6x5 = 30
Essay	300 words	2 out of 4	10	2x10=20
Total				70 Marks
Grand Total (CCA+ESE)				100 Marks


Rubrics for Each Assessment

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Written test	Writing of each phrase without content lose or spelling mistake and even punctuations	Writing of each phrase without content lose or spelling mistake	Writing of partially completed content	Writing of less than partially completed content	Only the attempt to write or not responding.
Assignment writing	Exemplary writing well organized writing styles, a good link with points allocated for the answer and inclusion points presented there is no or very few lapses, precision in delivery. The structure should be containing Title of the topic, introduction, main body strictly adhere to content methodology,	Sound technical expressions, a few errors on organizing the writing, complex concept not adequately conveyed. The structure should be containing Title of the topic, introduction, main body conclusion and reference.	Ambiguity in stating facts, not a good writing styles, often end with errors and mistakes, poor sentence control and focus to the points, lack of relationship with given mark and contents, grammatical lapses. A few lapses	Moderate expressions and style of writing, all technical, conceptual aspects are deficient and unclear. Incorrect or improper structure.	Poor expressions and style of writing, all technical, conceptual aspects are deficient and unclear.

	conclusion and reference.		in the structure.		
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References

1. 'A Treatise on Hindu Dramaturgy and Histrionics (Natyasastra) by Bharata Muni'
Translated by Manomohan Ghosh
Published by Asiatic Society of Bengal, Kolkata, 1912-1918
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4. 'Bharata's Natyasastra', Translated by Manomohan Ghosh, Published by Munshiram Manoharlal Publishers, New Delhi, 1996 (Reprint)
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8. 'Bharata's Natyasastra: An Analytical Study', Translated by Adya Rangacharya, Published by Sundeep Prakashan, New Delhi, 2000
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10. 'Indian Classical Dance', Shovana Narayan Publisher : Sterling Publishers Pvt Ltd November 2013
11. 'Understanding Bharathanatyam' , Mrinalini Sarabhai, Darpana Publication
12. 'Splendors of Indian Dance ' V Raghavan Institute of Performing Arts,2020

	<h2>Mahatma Gandhi University</h2> <h3>Kottayam</h3>

Programme	BA (Hons) BHARATHANATYAM					
Course Name	PRACTICAL INTERPRETATION OF NRITTA & NRITYA					
Type of Course	DSC C					
Course Code	MG4DSCBHN 202					
Course Level	200-299					
Course Summary	This course aims to provide the practical interpretation of the Nritya and Nritya, through the items, Padam and Tillana. This enhances the students' caliber in Abhinaya, Tala and the communication skill and interaction to the spectators through the medium of dance.					
Semester	4	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		-	3	1	-	75
Pre-requisites, if any	Thorough practising in all necessary adavus and abhinaya in 100 level courses and aptitude, skill and interest in the concerned subject.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Attain a deep understanding of the theoretical aspects of Bhava and Rasa, including the classification of emotions (Bhavas) and the different aesthetic experiences (Rasas) in performing arts.	U	1
2	Students should be able to practically apply the concepts of Bhava and Rasa in their performances. This includes expressing a range of emotions effectively and creating a meaningful aesthetic experience for the audience.	A	4
3	Students should develop the ability to critically analyze performances, identifying the specific Bhavas portrayed and the Rasas evoked.	An	2
4	The course may emphasize the creative nritya aspects in the development of choreography and scripts. Students	C	3

	should be able to craft performances that elicit specific emotional responses and aesthetic experiences.		
5	Understanding the cultural and historical context of Bhava and Rasa is essential. Students should gain insights into how these concepts have evolved over time and how they are manifested in different classical art forms especially in Bharathanatyam.	E	9
6	The course may aim to enhance students' communication skills through the medium of performing arts.	S	4
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Sub-units)

	Course description	Hrs	CO No.
	TITLE OF THE COURSE: PRACTICAL INTERPRETATION OF NRITTA & NRITYA		
Module1	Thillana -Traditional Ragam:Kappi Tala: Adi Music composer: Chinnayya Choreography: Shafeekudeen B K	30	1,2,3,4,5,6
Unit 1	Tillana – Pallavi		
Unit 2	Tillana – Anupallavi		
Unit 3	Tillana – Sahithya		
Unit 4	Tillana – Charana		
Module 2	Thillana -Traditional Ragam:Kappi Tala: Adi Music composer: Chinnayya Choreography: Shafeekudeen B K	15	1,2,3,4,5,6
Unit 1	Learning the talas aspects		

Unit 2	Understanding meaning of the Sahitya		
Unit 3	Understanding biography of the Music Composer and Dance Choreographer		
Unit 4	Learning to sing the piece		
Module 3	Padam (Thayyale....) Ragam: Kalyani Tala: Adi Music composer: Subbarama Iyer Choreography: Rukmini Devi Arundale	15	1,2,3,4,5,6
Unit 1	Learning the abhinaya aspects and hand gestures accordingly		
Unit 2	Pallavi		
Unit 3	Anupallavi		
Unit 4	Charanam		
Module 4	Padam (Thayyale....) Ragam: Kalyani Tala: Adi Music composer: Subbarama Iyer Choreography: Rukmini Devi Arundale	15	1,2,3,4,5,6
Unit 1	Understanding meaning of the Sahitya		
Unit 2	Understanding meaning of the hand gestures used		
Unit 3	Learning to sing the piece		
Unit 4	Understanding the biographies of the music composer and choreographer		
Module 5	Teacher Specific Content This can be either classroom teaching, practical session, field visit etc as specified by the teacher concerned. This content will be evaluated internally		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction)	
	<p>Direct instruction: Demonstration of each phase. Enable the students to understand the meaning of the lyrics and hand gestures used accordingly. Making practice facial expression, movements of the body and tala aspects properly. Making practice the same by individual.</p> <p>Interactive Instruction: Active co-operative learning, Group practicing and authentic learning.</p>	
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA)</p>	30 Marks
	<p>The presentation and performance of each phase are evaluated practically on the basis of the following criteria, in all the progressive stages of learning and final presentation.</p> <ol style="list-style-type: none"> 1. Angasudham and Soushtavam 2. Purity of postures and movements. 3. Rhythm/ Talam 4. Purity and grace of hand gestures 5. Facial expression 6. Understanding the meaning of the lyrics 7. Understanding of Bhava Rasa Concepts 8. Artistic Creativity 9. Technical Proficiency 10. Interaction with Audience 11. Overall performance with confidence. 12. Viva-voce <p>(Or any other tasks to suit the course)</p>	
	B. End Semester Evaluation (ESE)	70 Marks

Module -1	20 Marks
Module -2	10 Marks
Module -3	20 Marks
Module -4	10 Marks
Viva- Voce	10 Marks
<p>The final presentation and performance of each phase are evaluated practically on the basis of the following criteria</p> <ol style="list-style-type: none"> 1. Angasudham and Soushtavam 2. Purity of postures and movements. 3. Rhythm/ Talam 4. Purity and grace of hand gestures 5. Facial expression 6. Understanding the meaning of the lyrics 7. Understanding of Bhava Rasa Concepts 8. Artistic Creativity 9. Technical Proficiency 10. Interaction with Audience 11. Overall performance with confidence. 12. Viva-voce 	
Grand Total (CCA+ESE)	
100 Marks	

Rubrics for Each Assessment

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Angasudham and Soushtavam	Usage of body limbs with brilliance and distinction during the performance	Usage of body limbs with distinction during the performance	Usage of body limbs with an average level during the performance	Usage of body limbs with a below average level during the performance	Only attempting to perform or not responding.
Purity of postures and movements	Usage of postures and movements of the body limbs with brilliance and distinction	Usage of postures and movements of the body limbs with distinction	Usage of postures and movements of the body limbs with an average	Usage of postures and movements of the body limbs with a below average level	Only attempting to perform or not responding.

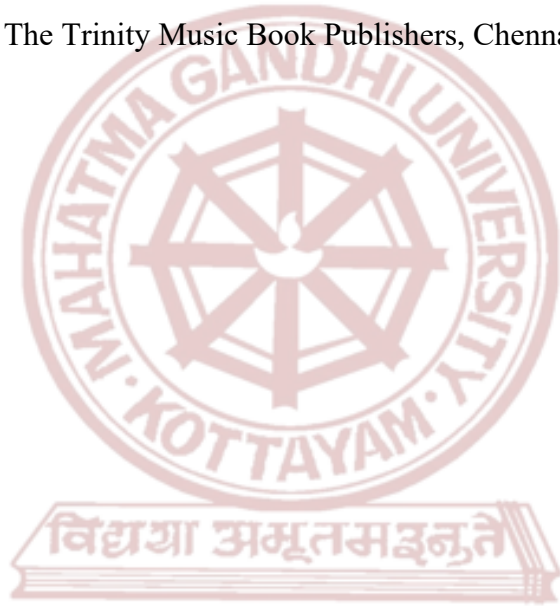
	during the performance	during the performance	level during the performance	during the performance	
Rhythm/ Talam	Adequate Tala rendering and notation with brilliance, confidence and presence of mind along with all affairs required	Adequate Tala rendering and notation with confidence and presence of mind along with all affairs required	Tala rendering and notation without mistake with all affairs required	Partially completed Tala rendering and notation	Only attempting to render or notate or not responding.
Purity and grace of hand gestures	Usage of fingers and hands with brilliance and distinction while demonstrating the hasthas, along with all affairs required	Usage of fingers and hands with distinction while demonstrating the hasthas, along with all affairs required	Usage of fingers and hands with an average level while demonstrating the hasthas, along with all affairs required	Usage of fingers and hands with a below average level while demonstrating the hasthas, along with all affairs required	Only attempting to demonstrate or not responding.
Facial expression	Exhibits exceptional mastery of facial expressions, body language, and gestures to convey the chosen Rasa with authenticity and precision.	Demonstrates a good command of expressive techniques, effectively conveying the intended emotion through facial expressions and body movements.	Shows a basic ability to use expressive techniques but may lack consistency or depth in conveying emotions with minor mistakes.s	Shows a below average ability to use expressive techniques but may lack consistency or depth in conveying emotions with major mistakes.	Only attempting to demonstrate or not responding.
Understanding the meaning of the lyrics	General awareness of the language, pronunciation, understanding the meaning of each word, situation of the theme, mythological story in behind. Singing of the selected piece.	General awareness of the language, pronunciation, understanding the meaning of each word, situation of the theme, mythological story in behind.	General awareness of the language, understanding the meaning of each word, situation of the theme, mythological story in behind.	Understanding the meaning of each word, situation of the theme.	Only attempting to demonstrate or not responding.
Understanding of Bhava Rasa Concepts	Demonstrates a profound understanding of Bhava Rasa theory, accurately identifying and	Shows a solid understanding of Bhava Rasa concepts, correctly identifying most rasas and	Displays a basic understanding of Bhava Rasa, identifying some rasas and	Below average understanding of Bhava Rasa, identifying only a few rasas and their associated emotions.	Only attempting to demonstrate or not responding.

	explaining the nine rasas, their associated emotions, and the nuanced expressions involved.	their emotional nuances.	their associated emotions.		
Artistic Creativity	Displays exceptional creativity in interpreting Bhava Rasa, incorporating unique elements and personal artistic flair to enhance the emotional expression.	Shows creativity in the interpretation of Bhava Rasa, adding personal touches and innovative elements to convey emotions.	Demonstrates a basic level of creativity, incorporating some personal elements into the performance.	Below average level of creativity, incorporating some personal elements into the performance.	Only attempting to demonstrate or not responding.
Technical Proficiency	Demonstrates technical excellence in executing dance techniques, showcasing a high level of skill and precision	Displays good technical proficiency, with a solid execution of dance or theatrical techniques to support the expressive elements.	Shows a basic level of technical proficiency, with some room for improvement in the execution of dance or theatrical techniques.	Below average level of technical proficiency, with some room for improvement in the execution of dance or theatrical techniques.	Only attempting to demonstrate or not responding
Interaction with Audience	Establishes a strong emotional connection with the audience, effectively drawing them into the performance and evoking a genuine response	Connects well with the audience, creating a meaningful emotional impact and maintaining engagement throughout the performance.	Shows a basic ability to connect with the audience but may struggle to maintain a consistent emotional engagement.	Below average level ability to connect with the audience but may struggle to maintain a consistent emotional engagement.	Only attempting to demonstrate or not responding
Viva-voce	Thorough understanding of the techniques and theory aspects learned. Confidently addressing and answering each question in	Understanding of the techniques and theory aspects learned. Addressing and answering each question in proper language using	Average understanding of the techniques and theory aspects learned. Addressing and answering each question in a	Less understanding of the techniques and theory aspects learned. Addressing and answering each question in a	Only attempting to answer or not responding.

	proper language using the technical terms.	the technical terms.	doubtful manner.	doubtful manner.	
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References

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MGU-UGP (HONOURS)

Syllabus

	Mahatma Gandhi University Kottayam

Programme						
Course Name	INFLUENCE OF NATURE IN BHARATHANATYAM GESTURES					
Type of Course	SEC					
Course Code	MG4SECBHN200					
Course Level	200-299					
Course Summary	The course offers a common awareness of the techniques of Bharathanatyam gestures and movements, which adapted and influenced by nature, and thus to enhance the student to develop their apprehension and skill to differentiate and understanding the same.					
Semester	4	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		-	3	-	-	45
Pre-requisites, if any	Aptitude, basic skill and interest to understand the technicality of Bharathantnyam used in its gestures and movements related to nature.					

MGU-UGP (HONOURS)

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Students will grasp the symbolic representations of natural elements like trees, animals, and landscapes within Bharatanatyam gestures and relate them to their cultural significance.	S	1
2	Achieving proficiency in executing Bharatanatyam movements that mimic natural phenomena, such as the flow of water, the grace of birds, or the strength of trees, through precise hand and body movements.	S	4
3	Exploring the historical and mythological contexts behind the incorporation of nature in Bharatanatyam, recognizing how	E	3

	these elements are interwoven into the dance's narrative and aesthetic.		
4	Developing the ability to interpret and convey the emotions, moods, and characteristics of various natural elements effectively through nuanced facial expressions and body language in Bharatanatyam performances.	S	10
5	Encouraging students to innovate and create their own choreography, integrating elements of nature into Bharatanatyam gestures, thereby showcasing their understanding and creativity within this traditional dance form.	C	9
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Sub-units)

	Course description	Hrs	CO No.
	Title of the Course: INFLUENCE OF NATURE IN BHARATHANATYAM GESTURES		
Module1	Influence of nature in developing single hand gestures used in Bharathanatyam	15	1,2,3,4,5
Unit 1	Single hand gestures symbolizing living things Eg:- birds, animals, flowers, creepers, trees etc.		
Unit 2	Single hand gestures symbolizing non-living things Eg:- mountain, river, ocean etc.		
Unit 3	Symbolic representation of environmental phenomena using single hand gestures Eg:- rain, wind, thunder, lightning etc.		
Unit 4	Representation of the above-mentioned ideas with suitable body movements		
Module 2	Influence of nature in developing combined hand gestures used in Bharathanatyam	15	1,2,3,
Unit 1	Combined hand gestures symbolizing living things Eg:- birds, animals, flowers, creepers, trees etc.		
Unit 2	Combined hand gestures symbolizing non-living things Eg:- mountain, river, ocean etc.		

Unit 3	Combined representation of environmental phenomena using single hand gestures Eg:- rain, wind, thunder, lightning etc.		
Unit 4	Representation of the above-mentioned ideas with suitable body movements		
Module 3	Influence of nature in developing different gaits used in Bharathanatyam	15	1,2,3,4
Unit 1	Hamsi gati (gait of goose), Mayuri gati (gait of peacock), Mriga gati (gait of deer)		
Unit 2	Gaja gati (gait of elephant), Turangini gati (gait of horse), Simha gati (gait of lion)		
Unit 3	Bhujanga gati (gait of snake), Manduka gati (gait of frog)		
Unit 4	Veera gati (gait of hero), Manava gati (gait of human)		
Module 4	Teacher Specific Content This can be either classroom teaching, practical session, field visit etc as specified by the teacher concerned. This content will be evaluated internally		



Teaching and Learning Approach	Classroom Procedure (Mode of transaction)	
	Direct instruction: Demonstration of each hand gestures and gaits. Enable the students to understand the meaning and method of presentation. Making practice to get the same in proper way. Making practice the same by individual to attain the perfection. Interactive Instruction: Active co-operative learning, Group practicing and authentic learning. Video watching of the same, performed by eminent artists. Interaction with Bharathanatyam performers.	
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA)	25 Marks

	<p>The presentation and performance of each phase are evaluated practically on the basis of the following criteria, in all the progressive stages of learning and final presentation.</p> <ol style="list-style-type: none"> 1. Way of presenting each hand gestures 2. Perfection and grace of each hand gesture. 3. Perfection and grace of each gait enacted. 4. Understanding the meaning of each hand gestures and gaits 5. Observation to the specific area 6. Class involvement 7. Viva-voce 8. Overall performance with confidence. <p>(Or any other tasks to suit the course)</p>	
	B. End Semester Evaluation (ESE)	50 Marks
	<p>The final presentation and performance of each phase are evaluated practically on the basis of the following criteria</p> <ol style="list-style-type: none"> 1. Way of presenting each hand gestures 2. Perfection and grace of each hand gesture. 3. Perfection and grace of each gait enacted. 4. Understanding the meaning of each hand gestures and gaits 5. Observation to the specific area 6. Viva-voce 7. Overall performance with confidence. 	
	Grand Total (CCA+ESE)	75 Marks

Rubrics for Each Assessment


Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Way of presenting each hand gestures	Complete perfection in the way of presenting (fingering) or demonstrating the hand gestures, without minute mistake, as each hand gesture demands its own method of presentation.	Perfection in the way of presenting (fingering) or demonstrating the hand gestures, as each hand gesture demands its own method of presentation.	Presenting (fingering) or demonstrating the hand gestures with minor mistakes, as each hand gesture demands its own method of presentation.	Presenting (fingering) or demonstrating the hand gestures with major mistakes, as each hand gesture demands its own method of presentation.	Only attempting to present or not responding.

Perfection and grace of each hand gesture.	Complete perfection and grace in the final structure (fingers) of hand gestures, without minute mistake, as each hand gesture demands its own definite finger structure.	Perfection and grace in the final structure (fingers) of hand gestures, as each hand gesture demands its own definite finger structure.	Presenting the final structure (fingers) of hand gestures with minor mistakes as each hand gesture demands its own definite finger structure.	Presenting the final structure (fingers) of hand gestures with major mistakes as each hand gesture demands its own definite finger structure.	Only attempting to present or not responding.
Perfection and grace of each gait enacted.	Complete perfection in the way of presenting or demonstrating each gait without minute mistake, as each gait demands its own method of presentation.	Perfection in the way of presenting or demonstrating the gaits, as each hand gesture demands its own method of presentation.	Presenting or demonstrating the gaits with minor mistakes, as each gait demands its own method of presentation.	Presenting or demonstrating the gait with major mistakes, as each gait demands its own method of presentation.	Only attempting to present or not responding.
Understanding the meaning of each hand gesture and gait	Thorough understanding the meaning of terms used to denote the hand gestures and gaits.	Understanding the meaning of terms used to denote the hand gestures and gaits.	Partial understanding the meaning of terms used to denote the hand gestures and gaits major mistakes.	Partial understanding the meaning of terms used to denote the hand gestures and gaits major mistakes.	No awareness of the meaning or not responding.
Observation to the specific area	Keen observation of the ideas learned in the performance of experts and thus a recognizing and analyzing the techniques used. Narration of the same in a perfect manner.	Observation of the ideas learned in the performance of experts and thus a recognizing and analyzing the techniques used. Narration of the same in a partially perfect manner.	Attempt to observe the ideas learned in the performance of experts and thus partially recognizing and analyzing the techniques used. Attempt to narrate the same in doubtful manner.	Trying to attempt to observe the ideas learned in the performance of experts and thus partially recognizing and analyzing the techniques used. Wrong narration.	No awareness of the ideas or not responding.

Class involvement	Progressive improvement in learning to attain the perfection in demonstrating the hand gestures and gaits in a disciplined manner after attending all the classes offered.	Improvement in learning to attain the perfection in demonstrating the hand gestures and gaits in a disciplined manner after attending the classes offered.	Average improvement in learning to attain the perfection in demonstrating the hand gestures and gaits.	Below average improvement in learning to attain the perfection in demonstrating the hand gestures and gaits.	Complete absence in the class.
Viva-voce	Thorough understanding of the techniques and theory aspects learned. Confidently addressing and answering each question in proper language using the technical terms.	Understanding of the techniques and theory aspects learned. Addressing and answering each question in proper language using the technical terms.	Average understanding of the techniques and theory aspects learned. Addressing and answering each question in a doubtful manner.	Less understanding of the techniques and theory aspects learned. Addressing and answering each question in a doubtful manner.	Only attempting to answer or not responding.

References

1. 'Abhinayadarpanam', Manmohan Ghosh, Manisha Granthalaya Pvt. Ltd., Culcutta
2. 'Abhinayadarpanam of Nandikeswara', Prof. P S R Appa Rao, Natyamala Publication
3. 'Mirror of Gestures', Ananda Kumara Swamy, Munshiran Manoharlal Publication, 1977
4. Learn Bharatanatyam mudras & steps application by N Balambal Publisher Zaccheus Entertainment January 2017
5. 'Understanding Bharathanatyam', Mrinalini Sarabhai, Darpana Academy of Performing Arts Publication, 1981, DCB Publication 2012
6. 'Approach to Bharathanatyam' S.Bhagyalekshmy, CBH Publications first edition 1992
7. 'Bharatanatyam How to .. : A Step-by-step Approach to Learn the Classical Form', Jayalakshmi Eswar, Publisher BR Rhythms January 2011 :
8. 'Learn Bharatanatyam mudras & steps application', N Balambal, Zaccheus Entertainment Publication, January 2017

	Mahatma Gandhi University Kottayam

Programme						
Course Name	BHARATHANATYAM AND YOGA					
Type of Course	VAC					
Course Code	MG4VACBHN 200					
Course Level	200-299					
Course Summary	Course focus to showcase the inter and co-relation of Bharathanatyam and Yoga in public space to attain physical flexibility and mental relaxation in a common manner.					
Semester	4	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
Pre-requisites, if any	Aptitude, skill and interest to learn a new subject of study related to Bharathanatyam and Yoga.					
		-	3	-	-	45

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understanding the similarity in the postures used both in Bharathanatyam and Yoga	U	1
2	Learning to apply the techniques of Yoga in practicing Bharathanatyam Adavus to get more flexibility	A	2
3	Analyse the co-relation of Bharathanatyam and Yoga	An	3
4	Increasing concentration, memory power, breath control and body flexibility.	S	10
5	Reduce anxiety and mental stress. Attain self-awareness of the body and mind.	Ap	10

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)*

COURSE CONTENT

Content for Classroom transaction (Sub-units)

	Course description	Hrs	CO No.
	Title of the Course: BHARATHANATYAM AND YOGA (P)		
Module1	Basic Postures and Movements used in Bharathanatyam	15	1,2,4,5
Unit 1	Mandala Bhedas		
Unit 2	Sthanaka Bhedas		
Unit 3	Bending movements in selected Bharathantyam Adavus		
Unit 4	Stretching movements in selected Bharathantyam Adavus		
Module 2	Basic Asanas used in Yoga	15	1,2,3,4,5
Unit 1	Warm up and breathing exercise		
Unit 2	Padahasthasanam, Vrikshasanam, Vajrasanam, Janusirasanam		
Unit 3	Bhadrasanam, Bhadhakonasanam, Trikonasanam, Vakrasanam, Paschimoththasanam		
Unit 4	Surya Namaskaram		
Module 3	Incorporation of Yoga techniques in Bharathanatyam	15	1,2,3,4,5
Unit 1	Relation of postures in Mandala bhedas to selected Yogic Asanas		
Unit 2	Relation of postures in Sthanaka bhedas to selected Yogic Asanas		
Unit 3	Relation of postures in Bending movements in selected Bharathantyam Adavus to selected Yogic Asanas		
Unit 4	Relation of postures in Stretching movements in selected Bharathantyam Adavus to selected Yogic Asanas		
Module 4	Teacher Specific Content This can be either classroom teaching, practical session, field visit etc as specified by the teacher concerned. This content will be evaluated internally		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction)	
	Direct instruction: Demonstration of each posture and Asanas. Enable the students to understand the basic postures of Bharathanatyam and the method of practicing each Asanas in a progressive manner. Making practice to get body flexibility. Making practice the same by individual to attain the goal. Interactive Instruction: Active co-operative learning, Group practicing and authentic learning.	
Assessment Types	MODE OF ASSESSMENT	
	A. Continuous Comprehensive Assessment (CCA)	25 Marks
	The presentation and performance of each phase are evaluated practically on the basis of the following criteria, in all the progressive stages of learning and final presentation.	
	<ol style="list-style-type: none"> 1. Clarity in demonstrating postures 2. Purity of postures and movements. 3. Body balancing and concentration 4. Equal balancing of the techniques of Bharathanatyam and Yoga 5. Class involvement 6. Viva-voce 7. Overall performance with confidence. <p>(Or any other tasks to suit the course)</p>	
	B. End Semester Evaluation (ESE)	50 Marks
	The final presentation and performance of each phase are evaluated practically on the basis of the following criteria	
	<ol style="list-style-type: none"> 1. Clarity in demonstrating postures 2. Purity of postures and movements. 3. Body balancing and concentration 4. Equal balancing of the techniques of Bharathanatyam and Yoga 5. Viva-voce 6. Overall performance with confidence. 	
	Grand Total (CCA+ESE)	75 Marks

Rubrics for Each Assessment

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Clarity in demonstrating postures	Usage of body limbs with brilliance and distinction during the performance	Usage of body limbs with distinction during the performance	Usage of body limbs with an average level during the performance	Usage of body limbs with a below average level during the performance	Only attempting to perform or not responding.
Purity of postures and movements.	Usage of postures and movements of the body limbs with brilliance and distinction during the performance	Usage of postures and movements of the body limbs with distinction during the performance	Usage of postures and movements of the body limbs with an average level during the performance	Usage of postures and movements of the body limbs with a below average level during the performance	Only attempting to perform or not responding.
Body balancing and concentration	Adequate body balancing with accuracy and precise in postures. Brilliance, confidence and presence of mind along with all affairs required	Adequate body balancing with accuracy and precise in postures. Brilliance, confidence along with all affairs required	Average body balancing with accuracy and precise in postures.	Below average body balancing with accuracy and precise in postures	Only attempting to demonstrate or not responding.
Equal balancing of the techniques of Bharathanatyam and Yoga	Capability to differentiate both art forms using its own technique in complete sense.	Capability to differentiate both art forms using its own technique in an above average manner.	Capability to differentiate both art forms using its own technique in an average manner.	Capability to differentiate both art forms using its own technique in an below above average manner.	Only attempting to demonstrate or not responding.
Class involvement	Progressive improvement in learning to attain the perfection in demonstrating the postures and Asanas in a disciplined manner after attending all the classes offered.	Improvement in learning to attain the perfection in demonstrating the postures and Asanas in a disciplined manner after attending the classes offered.	Average improvement in learning to attain the perfection in demonstrating the postures and Asanas.	Below average improvement in learning to attain the perfection in demonstrating the postures and Asanas.	Complete absence in the class.

Viva-voce	Thorough understanding of the techniques and theory aspects learned. Confidently addressing and answering each question in proper language using the technical terms.	Understanding of the techniques and theory aspects learned. Addressing and answering each question in proper language using the technical terms.	Average understanding of the techniques and theory aspects learned. Addressing and answering each question in a doubtful manner.	Less understanding of the techniques and theory aspects learned. Addressing and answering each question in a doubtful manner.	Only attempting to answer or not responding.
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References

1. 'Understanding Bharathanatyam', Mrinalini Sarabhai, Darpana Academy of Performing Arts Publication, 1981, DCB Publication 2012
2. 'Approach to Bharathanatyam' S.Bhagyalekshmy, CBH Publications first edition 1992
3. 'Bharatanatyam How to .. : A Step-by-step Approach to Learn the Classical Form', Jayalakshmi Eswar, Publisher BR Rhythms January 2011 :
4. 'Asana Pranayama Mudra Bandha', Swami Satyananda Saraswati, Yoga Publication Trust, Bihar
5. 'Hatha Yoga Pradipika', Swami Muktibodhananda, Yoga Publication Trust, Bihar

MGU-UGP (HONOURS)

Syllabus

INT - Internship

Course Code	:	MG4INTBHN200
Course Level	:	200-299
Credits	:	2
Mode of ESE	:	Evaluation of Interns Report & Viva-voce

Credit			Teaching Hours		Assessment		
L/T	P/I	Total	L/T/P	Total	CCA	ESE	Total
		2		-	15	35	50

An internship is gaining first-hand experience by an individual besides comprehending the way of working in an organization, leading to improve the skill aptitude for a specific job or job role and building research capabilities with learning opportunities.

An internship of minimum 30 hours duration (2 Credits) after the 4th semester is mandatory for the students enrolled in BA Bharathanatyam (Hons) Degree programme. Suggested activities of the following or similar activities may be done by the students and a report on the same should be produced.

- Hands-on Training
- Short Research Project
- Seminar Presentation
- Dance Festival Performance
- Study certain institutions associated with dance
- Gaining training under exponents/ proponents for the prescribed period
- Participation for any Choreography project under any renowned gurus, exponents or proponents
- Participation for any dance workshop conducted by recognized

organizations

- Social projects

(Or any other projects, which can be approved by the concerned Board of Evaluation)

Evaluation

The department will evaluate the student's performance following its evaluation method.

ASSESSMENT RUBRICS

Marks

End Semester Evaluation	35
• Acquisition of skill sets by the intern	10
• Originality and any innovative contribution	10
• Significance of outcomes	10
• The quality of the intern's report	5
Continuous Evaluation	15
• Activity logbook	5
• Evaluation report of Internship Supervisor	5
• Attendance	5


Syllabus



SEMESTER-5

MGU-UGP (HONOURS)

Syllabus

	Mahatma Gandhi University Kottayam

Programme	BA (Hons) BHARATHANATYAM					
Course Name	AN ADVANCED STUDY ON THE VITAL CONCEPTS OF BHARATHANATYAM					
Type of Course	DSC A					
Course Code	MG5DSCBHN300					
Course Level	300-399					
Course Summary	The course is designed to delve deep into the intricate and profound aspects of Bharathanatyam. Participants will gain a comprehensive understanding of essential concepts such as Nayaka-Nayika Prakaranam, Natyasangraha, Dasarupaka, and Abhinayadarpana. Through theoretical discussions, practical exercises, and historical contextualization, students will acquire advanced knowledge and skills, enabling them to interpret and perform Bharathanatyam at a higher level.					
Semester	5	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		4	-	-	-	60
Pre-requisites, if any	Fundamental knowledge in the theoretical concepts of Bharathanatyam in 200 level courses, and interest in the concerned subject.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Comprehensive understanding of Nayaka-Nayika Prakaranam, exploring the intricate nuances of the various character roles in Bharathanatyam.	U	1
2	Analyze and interpret Natyasangraha, gaining insights into the historical and theoretical foundations of Bharathanatyam	An	2
3	Students will acquire proficiency in executing the Dasarupaka, mastering the ten fundamental forms of drama. They will be able to integrate these forms seamlessly into their performances, demonstrating versatility and a nuanced understanding of the aesthetic principles governing each aspect of Dasarupaka.	C	3

4	Gaining a deep understanding of the principles and techniques of abhinaya	E	1
5	Apply theoretical concepts to create innovative choreographies, demonstrating the ability to synthesize traditional knowledge with contemporary artistic expression.	A	9
6	Critically analyze classical dance performances, developing the ability to assess and appreciate the technical and artistic aspects of Bharathanatyam.	An	2
7	Cultivate research skills related to Bharathanatyam, conducting independent studies on specific aspects of the dance form.	S	10
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Sub-units)

	Course description	Hrs	CO No.
	TITLE OF THE COURSE: AN ADVANCED STUDY ON VITAL CONCEPTS OF BHARATHANATYAM		
Module1	Nayaka- Nayika Prakaranam	15	1,4,5,6,7
Unit 1	Classifications of Nayaka		
Unit 2	Classifications of Nayika		
Unit 3	Ashtanayika		
Unit 4	Application of the concept of Nayaka-Nayika in Bharathanatyam		
Module 2	Selected notions of Natyasangraha	15	2,4,5,6,7
Unit 1	Dharmi, Vritti & Pravritti		
Unit 2	Sidhi, Swaram & Athodyam		
Unit 3	Ganam, Prakriti & Upacharam		
Unit 4	Mandapam		
Module 3	Dasarupaka	15	3,4,5,6,7
Unit 1	Natakam, Prakaranam & Anka		

Unit 2	Vyayogam, Bhanam & Samavakaram		
Unit 3	Vithi, Prahasanam, Dimam & Ihamrigam		
Unit 4	Analyzing the concept of Dasaropaka in connection with selected Puranic Stories		
Module 4	Selected verses from Abinayadarpana	15	4,6,7
Unit 1	Qualities of Sabhanayaka, Dancer, Disqualification of dancer		
Unit 2	Characteristic of Sabha, Kinkini,		
Unit 3	Uthplavana bheda, Bhramari bheda, Charibhedha & Gathi bheda		
Unit 4	Applying the techniques mentioned in unit 3 in practical mode.		
Module 5	Teacher Specific Content This can be either classroom teaching, practical session, field visit etc as specified by the teacher concerned. This content will be evaluated internally		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction)	
	Direct instruction: Lecture, Discussion of new terminologies, Library, Seminar, Assignment Interactive Instruction: Active co-operative learning, Group discussions and authentic learning, Video watching of different dance forms related to the concepts.	
Assessment Types	MODE OF ASSESSMENT	30 Marks
	A. Continuous Comprehensive Assessment (CCA)	
	Particulars: 1. Written Test 2. Assignment Writing 3. Seminar Presentation (Or any other tasks to suit the course)	

B. End Semester Evaluation (ESE) – 70 Marks				
Module-1	Written test	70 Marks/ Duration- 2 Hrs		
Module-2				
Module-3				
Module-4				
Question Paper Pattern				
Descriptive Type	Word Limit	Number of Questions to be answered	Marks	Total
Short Answer	50 words	10 out of 12	2	10x2= 20
Short Essay	150 words	6 out of 8	5	6x5 = 30
Essay	300 words	2 out of 4	10	2x10=20
Total				70 Marks
Grand Total (CCA+ESE)				100 Marks

Rubrics for Each Assessment


Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Written test	Writing of each phrase without content lose or spelling mistake and even punctuations	Writing of each phrase without content lose or spelling mistake	Writing of partially completed content	Writing of less than partially completed content	Only the attempt to write or not responding.
Assignment writing	Exemplarity writing well organized writing styles, a good link with points allocated for the answer and inclusion points presented there is no or very few lapses, precision in delivery. The structure should be containing Title of the topic, introduction, main body strictly adhere	Sound technical expressions, few errors on organizing the writing, complex concept not adequately conveyed. The structure should be containing Title of the topic, introduction, main body conclusion and reference.	Ambiguity in stating facts, not a good writing styles, often end with errors and mistakes, poor sentence control and focus to the points, lack of relationship with given mark and contents, grammatical lapses. A few	Moderate expressions and style of writing, all technical, conceptual aspects are deficient and unclear. Incorrect or improper structure.	Poor expressions and style of writing, all technical, conceptual aspects are deficient and unclear.

	to content methodology, conclusion and reference.		lapses in the structure.		
Seminar Presentation	Exemplarity presentation, well organized presenting styles, a good link with points allocated for the answer and inclusion points presented, there is no or very few lapses, precision in delivery.	Sound technical expressions, few errors on organizing the presentation, complex concept not adequately conveyed.	Ambiguity in stating facts, not a good presenting styles, often end with errors and mistakes, poor sentence control and focus to the points, lack of relationship with given mark and contents, grammatical lapses.	Moderate expressions and style of presentation, all technical, conceptual aspects are deficient and unclear.	Poor expressions and style of presentation, all technical, conceptual aspects are deficient and unclear.

References

1. 'A Treatise on Hindu Dramaturgy and Histrionics (Natyasastra) by Bharata Muni'
Translated by Manomohan Ghosh
Published by Asiatic Society of Bengal, Kolkata, 1912-1918
2. 'Abhinayadarpanam: The Mirror of Gesture'
Translator: Ananda Coomaraswamy, Harvard University Press. (1917).
3. 'Nandikesvara's Abhinayadarpana: An Interpretation and Edition of the Text with English Translation and Notes', Kapila Vatsyayan, National Book Trust, India.
4. 'Bharata's Natyasastra'
Translated by Manomohan Ghosh
Published by Munshiram Manoharlal Publishers, New Delhi, 1996
(Reprint)
5. 'The Natyasastra: English Translation with Critical Notes'
Translated by Adya Rangacharya
Published by Adyar Library and Research Centre, Chennai, 1996

6. 'Bharata's Natyasastra: Text, English Translation, Critical Notes, and Index of Verses'
Translated by Kapila Vatsyayan
Published by New Bharatiya Book Corporation, New Delhi, 1996
7. 'Bharata's Natyasastra: A Critical Study'
Translated by M. Ramakrishna Kavi
Published by Rukmini Devi Natya Kala Mandir, Chennai, 1998
8. 'Bharata's Natyasastra: An Analytical Study'
Translated by Adya Rangacharya
Published by Sundeep Prakashan, New Delhi, 2000
9. 'Bharathamuniyude Natyasastram'(Malayalam), Translated by K.P. Narayana Pisharody, Kerala Bhasaha Institute
10. 'Indian Classical Dance', Shovana Narayan Publisher : Sterling Publishers Pvt Ltd November 2013
11. 'Mirror of Gestures', Ananda Kumara Swamy, Munshiran Manoharlal Publication, 1977
12. 'Understanding Bharathanatyam', Mrinalini Sarabhai, Darpana Academy of Performing Arts Publication, 1981, DCB Publication 2012
13. 'Abhinayadarpanam', C. Rajendran, Kerala Kalamandalam Publication, 2020
14. 'The Dasarupaka A Treatise on Hindu Dramaturgy', C O George ,Columbia university press,1912
15. 'Dasarupakam, Dhanajaya',Hard press,2013.
16. 'Dance gestures mirror of expression ', P Ramachandrasekar,Giri Trading Agency PVT ,2019.

	Mahatma Gandhi University Kottayam

Programme	BA (Hons) BHARATHANATYAM					
Course Name	EXPLORING THE CORE OF BHARATHANATYAM					
Type of Course	DSC A					
Course Code	MG5DSCBHN301					
Course Level	300-399					
Course Summary	This course delves into the intricate and expressive realm of Bharathanatyam, a classical Indian dance form, with a specific focus on Padavarnam. Padavarnam is a pivotal segment in the Bharathanatyam repertoire, combining intricate footwork (pada) with melodious singing (varnam). Students will embark on a comprehensive journey that encompasses theoretical knowledge, practical training, and historical context to gain a profound understanding of Padavarnam in Bharathanatyam.					
Semester	5	Credits		4	Total Hours	
Course Details	Learning Approach	Lecture	Tutorial	Practical		Others
Pre-requisites, if any	Thorough practising all necessary adavus & abhinaya of Bharathanatyam. Skill, high energy level and interest are also mandatory.					
		-	3	1	-	75

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Students should be able to demonstrate a comprehensive understanding of the structure, rhythm, and thematic elements of Padavarnam compositions.	S	1
2	Understanding the usages of a few Single hand gestures	U	1
2	Students should be able to express and communicate the emotional nuances embedded in the lyrics of Padavarnam through their dance.	S	4
3	Attain a deep understanding of the musical intricacies associated with Padavarnam, including the melodic structure	U	9

	(raga), rhythmic patterns (tala), and collaboration with live musicians or recorded music.		
4	Explore the historical and cultural context of Padavarnam within the broader framework of Bharathanatyam and understand the evolution of Padavarnam over time, its cultural significance, and the contributions of eminent choreographers and dancers.	E	3
5	Develop improvisational skills within the framework of Padavarnam, enabling students to add their own artistic interpretations while staying true to the traditional form.	C	2
6	Demonstrate a high level of proficiency in public performances of Padavarnam, showcasing not only technical skill but also a deep connection with the narrative and emotional content and develop stage presence, confidence, and an understanding of audience engagement techniques.	Ap	10
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Sub-units)

	Course description	Hrs	CO No.
	<p>TITLE OF THE COURSE: EXPLORING THE CORE OF BHARATHANATYAM</p> <p>(PADAVARNAM RAGA: TODI, TALA: ADI Composer: Ramaswami Dikshitar Choreography: Kalkshetra Rukmini Devi)</p>		
Module1	PADAVARNAM – PALLAVI & ANUPALLAVI	30	1 to 6
Unit 1	Pallavi		
Unit 2	Anupallavi		
Unit 3	Rendering Jathi		
Unit 4	Sahitya and meaning		
Module 2	PADAVARNAM – CHITTA SWARA AND SAHITYA	15	1 to 6

Unit 1	Chitta Swara		
Unit 2	Chitta Sahitya		
Unit 3	Rendering the Korvai		
Unit 4	Sahitya and meaning		
Module 3	CHARANA SWARA AND SAHITHYA	15	1 to 6
Unit 1	Charana Sahitya		
Unit 2	Charana swara and sahitya- 1 st and 2 nd		
Unit 3	Charana swara and sahitya – 3 rd and 4 th		
Unit 4	Singing swara and rendering the korvai and meaning of Sahithya.		
Module 4	Asamyutha Hastha Viniyogas	15	
Unit 1	Kangulam, Alapathmam		
Unit 2	Chaturam, Bhramaram, Hamsasyam		
Unit 3	Hamsapaksham, Samdasam		
Unit 4	Mukulam, Tamrachudam, Trisulam		
Module 5	Teacher Specific Content This can be either classroom teaching, practical session, field visit etc as specified by the teacher concerned. This content will be evaluated internally		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction)											
	<p>Direct instruction: Demonstration of each phase. Enable the students to understand the meaning of the lyrics and hand gestures used accordingly. Making practice facial expression, movements of the body and tala aspects properly. Making practice the same by individual.</p> <p>Interactive Instruction: Active co-operative learning, Group practicing and authentic learning.</p>											
Assessment Types	MODE OF ASSESSMENT											
	A. Continuous Comprehensive Assessment (CCA)	30 Marks										
<p>The presentation and performance of each phase are evaluated practically on the basis of the following criteria, in all the progressive stages of learning and final presentation.</p> <ol style="list-style-type: none"> 1. Angasudham and Soutsavam 2. Purity of postures and movements. 3. Perfection of Adavus 4. Rhythm/ Talam 5. Purity and grace of hand gestures 6. Facial expression 7. Understanding the meaning of the lyrics 8. Understanding of Bhava Rasa Concepts 9. Artistic Creativity 10. Technical Proficiency 11. Interaction with Audience 12. Viva-voce 13. Overall performance with confidence. <p>(Or any other tasks to suit the course)</p>												
B. End Semester Evaluation (ESE)		70 Marks										
<table border="1"> <tr> <td>Module -1</td> <td>20 Marks</td> </tr> <tr> <td>Module -2</td> <td>15 Marks</td> </tr> <tr> <td>Module -3</td> <td>15 Marks</td> </tr> <tr> <td>Module -4</td> <td>10 Marks</td> </tr> <tr> <td>Viva- Voce</td> <td>10 Marks</td> </tr> </table>		Module -1	20 Marks	Module -2	15 Marks	Module -3	15 Marks	Module -4	10 Marks	Viva- Voce	10 Marks	
Module -1	20 Marks											
Module -2	15 Marks											
Module -3	15 Marks											
Module -4	10 Marks											
Viva- Voce	10 Marks											
<p>The final presentation and performance of each phase are evaluated practically on the basis of the following criteria</p>												

	<ol style="list-style-type: none"> 1. Angasudham and Soushtavam 2. Purity of postures and movements. 3. Perfection of Adavus 4. Rhythm/ Talam 5. Purity and grace of hand gestures 6. Facial expression 7. Understanding the meaning of the lyrics 8. Understanding of Bhava Rasa Concepts 9. Artistic Creativity 10. Technical Proficiency 11. Interaction with Audience 12. Viva-voce 13. Overall performance with confidence. 	
	Grand Total (CCA+ESE)	100 Marks

Rubrics for Each Assessment

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Angasudham and Soushtavam	Usage of body limbs with brilliance and distinction during the performance	Usage of body limbs with distinction during the performance	Usage of body limbs with an average level during the performance	Usage of body limbs with a below average level during the performance	Only attempting to perform or not responding.
Purity of postures and movements	Usage of postures and movements of the body limbs with brilliance and distinction during the performance	Usage of postures and movements of the body limbs with distinction during the performance	Usage of postures and movements of the body limbs with an average level during the performance	Usage of postures and movements of the body limbs with a below average level during the performance	Only attempting to perform or not responding.
Perfection of Adavus	Demonstrates precise execution of all adavus with excellent clarity and control.	Displays proficient execution of adavus with good clarity and control.	Shows satisfactory execution of adavus, with some minor errors in clarity and control.	Demonstrates inconsistent execution of adavus with notable errors in clarity and control.	Struggles to execute adavus, resulting in poor clarity and control or not responding.
Rhythm/ Talam	Adequate Tala rendering and notation with brilliance, confidence and presence	Adequate Tala rendering and notation with confidence and presence of mind along	Tala rendering and notation without mistake with	Partially completed Tala rendering and notation	Only attempting to render or notate or not responding.

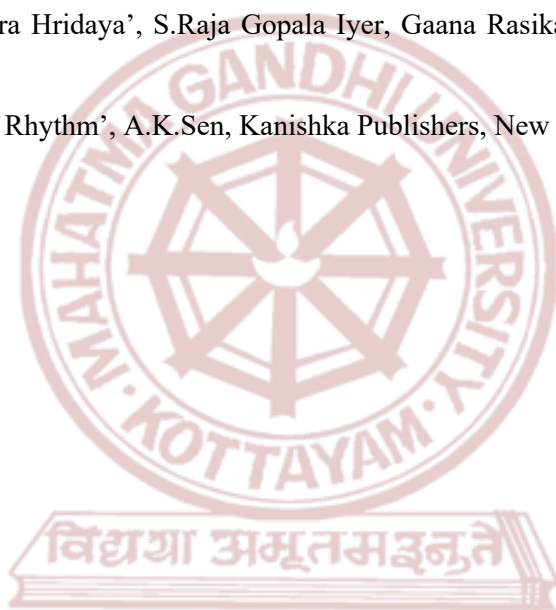
	of mind along with all affairs required	with all affairs required	all affairs required		
Purity and grace of hand gestures	Usage of fingers and hands with brilliance and distinction while demonstrating the hasthas, along with all affairs required	Usage of fingers and hands with distinction while demonstrating the hasthas, along with all affairs required	Usage of fingers and hands with an average level while demonstrating the hasthas, along with all affairs required	Usage of fingers and hands with a below average level while demonstrating the hasthas, along with all affairs required	Only attempting to demonstrate or not responding.
Facial expression	Exhibits exceptional mastery of facial expressions, body language, and gestures to convey the chosen Rasa with authenticity and precision.	Demonstrates a good command of expressive techniques, effectively conveying the intended emotion through facial expressions and body movements.	Shows a basic ability to use expressive techniques but may lack consistency or depth in conveying emotions with minor mistakes.	Shows a below average ability to use expressive techniques but may lack consistency or depth in conveying emotions with major mistakes.	Only attempting to demonstrate or not responding.
Understanding the meaning of the lyrics	General awareness of the language, pronunciation, understanding the meaning of each word, situation of the theme, mythological story in behind. Singing of the selected piece.	General awareness of the language, pronunciation, understanding the meaning of each word, situation of the theme, mythological story in behind.	General awareness of the language, understanding the meaning of each word, situation of the theme, mythological story in behind.	Understanding the meaning of each word, situation of the theme.	Only attempting to demonstrate or not responding.
Understanding of Bhava Rasa Concepts	Demonstrates a profound understanding of Bhava Rasa theory, accurately identifying and explaining the nine rasas, their associated emotions, and	Shows a solid understanding of Bhava Rasa concepts, correctly identifying most rasas and their emotional nuances.	Displays a basic understanding of Bhava Rasa, identifying some rasas and their associated emotions.	Below average understanding of Bhava Rasa, identifying only a few rasas and their associated emotions.	Only attempting to demonstrate or not responding.

	the nuanced expressions involved.				
Artistic Creativity	Displays exceptional creativity in interpreting Bhava Rasa, incorporating unique elements and personal artistic flair to enhance the emotional expression.	Shows creativity in the interpretation of Bhava Rasa, adding personal touches and innovative elements to convey emotions.	Demonstrates a basic level of creativity, incorporating some personal elements into the performance.	Below average level of creativity, incorporating some personal elements into the performance.	Only attempting to demonstrate or not responding.
Technical Proficiency	Demonstrates technical excellence in executing dance techniques, showcasing a high level of skill and precision	Displays good technical proficiency, with a solid execution of dance or theatrical techniques to support the expressive elements.	Shows a basic level of technical proficiency, with some room for improvement in the execution of dance or theatrical techniques.	Below average level of technical proficiency, with some room for improvement in the execution of dance or theatrical techniques.	Only attempting to demonstrate or not responding
Interaction with Audience	Establishes a strong emotional connection with the audience, effectively drawing them into the performance and evoking a genuine response	Connects well with the audience, creating a meaningful emotional impact and maintaining engagement throughout the performance.	Shows a basic ability to connect with the audience but may struggle to maintain a consistent emotional engagement.	Below average level ability to connect with the audience but may struggle to maintain a consistent emotional engagement.	Only attempting to demonstrate or not responding.
Viva-voce	Thorough understanding of the techniques and theory aspects learned. Confidently addressing and answering each question in proper	Understanding of the techniques and theory aspects learned. Addressing and answering each question in proper language using the	Average understanding of the techniques and theory aspects learned. Addressing and answering each question	Less understanding of the techniques and theory aspects learned. Addressing and answering each question in a doubtful manner.	Only attempting to answer or not responding.

	language using the technical terms.	technical terms.	in a doubtful manner.		
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References

1. 'Aspects of Abhinaya', Kalanidhi Narayanan, Alliance Company-1994
2. Bharatanatyam: A Reader by Davesh Soneji (Editor) Publisher : OUP India ;Reprint edition 7August 2012
3. 'Carnatic Music Composers- A Collection of Biographical Essays', Edited by Dr. B. Dayananda Rao, The Trinity Music Book Publishers, Chennai- 2005
4. 'Sangeetha Akshara Hridaya', S.Raja Gopala Iyer, Gaana Rasika Mandali, Bangalore, 2000 (1988).
5. 'Indian concept of Rhythm', A.K.Sen, Kanishka Publishers, New Delhi, 2008(1994).



MGU-UGP (HONOURS)

Syllabus

	Mahatma Gandhi University Kottayam

Programme	BA (Hons) BHARATHANATYAM				
Course Name	INTERPRETATION OF SRINGARA THROUGH NAYIKA-NAYAKA CONCEPT				
Type of Course	DSC A				
Course Code	MG5DSCBHN302				
Course Level	300-399				
Course Summary	Course focuses on the nuanced and expressive aspect of Bharathanatyam, with a specific emphasis on the portrayal of Sringara (romantic or erotic sentiment) through the Nayika-Nayaka concept. Through an in-depth study of Sringara, students will not only refine their technical dance skills but also develop a profound insight into the emotional and artistic dimensions of the dance form.				
Semester	5	Credits		4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	
Pre-requisites, if any	Thorough practising in all the nuances of Abhinaya, hastas, skill in 200 level courses and interest to learn the item.				

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	A deep understanding of the Nayika-Nayaka concept in Bharatanatyam, including the classification of Nayikas and Nayaks, and the various expressions of Sringara.	U	1
2	Acquire proficiency in the choreography and performance of select Ashtapadi compositions, showcasing a nuanced interpretation of the emotional and thematic content embedded in Jayadeva's lyrical poetry.	S	2
3	Interpret and perform Javali compositions with precision and expressiveness, demonstrating the ability to convey the subtleties of Sringara through intricate footwork, hand gestures, facial expressions, and body language.	S	2
4	Develop advanced skills in abhinaya (expressive storytelling) techniques, with a focus on portraying the sentiments of love,	S	4

	passion, and longing, and effectively communicating these emotions to the audience.		
5	Analyze the literary and cultural context of Ashtapadi and Javali compositions, exploring the historical, mythological, and poetic elements that contribute to the richness of these dance forms.	An	2
6	Synthesize traditional Bharatanatyam vocabulary with personal creative elements to present a unique and compelling interpretation of Sringara, showcasing innovation while maintaining the essence of classical dance.	C	10
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Sub-units)

	Course description	Hrs	CO No.
	TITLE OF THE COURSE: INTERPRETATION OF SRINGARA THROUGH NAYIKA-NAYAKA CONCEPT		
Module1	ASHTPADI RASE HARIRIHA (SARGAM 2; 5th ASHTAPADI) RAGAM : THODI TALAM : ADI COMPOSER: JAYADEVA CHOREOGRAPHER: RUKMINI DEVI ARUNDALE	15	1,2,4,5,6
Unit 1	Ashtapadi Phase – I- Abhinaya Practising (Raase - Sanchara)		
Unit 2	Ashtapadi Phase -II- Abhinaya Practising (Chandrakacharu – Visadakadamba)		
Unit 3	Understanding meaning of the Sahitya and learning to sing the piece		
Unit 4	Understanding the biographies of the music composer and choreographer		
Module2	ASHTPADI RASE HARIRIHA (SARGAM 2; 5th ASHTAPADI) RAGAM : THODI TALAM : ADI	30	1,2,4,5,6

	COMPOSER: JAYADEVA CHOREOGRAPHER: RUKMINI DEVI ARUNDALE		
Unit 1	Ashtapadi Phase – I- learning required hand gestures (Raase - Sanchara)		
Unit 2	Ashtapadi Phase -II- learning required hand gestures (Chandrakacharu – Visadakadamba)		
Unit 3	Ashtapadi Phase – I- practicing with all necessary gestures and movements (Raase - Sanchara)		
Unit 4	Ashtapadi Phase -II- practicing with all necessary gestures and movements (Chandrakacharu – Visadakadamba)		
Module 3	JAVALI NEE MATALE MAYANURA RAGAM : POORVI KALYANI TALAM : ADI COMPOSER : CHOREOGRAPHER : KALAKSHETRA CHOREOGRAPHY	15	1,3,4,5,6
Unit 1	Pallavi and Anupallavi		
Unit 2	Charanam		
Unit 3	Understanding meaning of the Sahitya and learning to sing the piece		
Unit 4	Understanding the biographies of the music composer and choreographer		
Module 4	JAVALI NEE MATALE MAYANURA RAGAM : POORVI KALYANI TALAM : ADI COMPOSER : CHOREOGRAPHER : KALAKSHETRA CHOREOGRAPHY	15	1,3,4,5,6
Unit 1	Pallavi and Anupallavi- learning required hand gestures		

Unit 2	Charanam- learning required hand gestures		
Unit 3	Pallavi and Anupallavi- practicing with all necessary gestures and movements		
Unit 4	Charanam- practicing with all necessary gestures and movements		
Module 5	<p>Teacher Specific Content</p> <p>This can be either classroom teaching, practical session, field visit etc as specified by the teacher concerned.</p> <p>This content will be evaluated internally</p>		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction)	
	<p>Direct instruction: Demonstration of each phase. Enable the students to understand the meaning of the hand gestures used. Making practice facial expression and movements of the body. Making practice the same by individual.</p> <p>Interactive Instruction: Active co-operative learning, Group practicing and authentic learning.</p>	
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA)</p>	30 Marks
	<p>The presentation and performance of each phase are evaluated practically on the basis of the following criteria</p> <ol style="list-style-type: none"> 1. Angasudham and Soutsavam 2. Purity of postures and movements. 3. Rhythm/ Talam 4. Purity and grace of hand gestures 5. Facial expression 6. Understanding the meaning of the lyrics 7. Overall performance with confidence. 8. Viva-voce <p>(Or any other tasks to suit the course)</p>	
	B. End Semester Evaluation (ESE)	70 Marks

Module -1	15Marks
Module -2	15 Marks
Module -3	15 Marks
Module -4	15 Marks
Viva- Voce	10 Marks
<p>The final presentation and performance of each phase are evaluated practically on the basis of the following criteria</p> <ol style="list-style-type: none"> 1. Angasudham and Soushtavam 2. Purity of postures and movements. 3. Rhythm/ Talam 4. Purity and grace of hand gestures 5. Facial expression 6. Understanding the meaning of the lyrics 7. Overall performance with confidence. 8. Viva-voce 	
Grand Total (CCA+ESE)	
	100 Marks

Rubrics for Each Assessment

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Angasudham and Soushtavam	Usage of body limbs with brilliance and distinction during the performance	Usage of body limbs with distinction during the performance	Usage of body limbs with an average level during the performance	Usage of body limbs with a below average level during the performance	Only attempting to perform or not responding.
Purity of postures and movements	Usage of postures and movements of the body limbs with brilliance and distinction during the performance	Usage of postures and movements of the body limbs with distinction during the performance	Usage of postures and movements of the body limbs with an average level during the performance	Usage of postures and movements of the body limbs with a below average level during the performance	Only attempting to perform or not responding.
Rhythm/ Talam	Adequate Tala rendering and notation with brilliance, confidence and presence of mind along with all affairs required	Adequate Tala rendering and notation with confidence and presence of mind along with all affairs required	Tala rendering and notation without mistake with all affairs required	Partially completed Tala rendering and notation	Only attempting to render or notate or not responding.

Purity and grace of hand gestures	Usage of fingers and hands with brilliance and distinction while demonstrating the hasthas, along with all affairs required	Usage of fingers and hands with distinction while demonstrating the hasthas, along with all affairs required	Usage of fingers and hands with an average level while demonstrating the hasthas, along with all affairs required	Usage of fingers and hands with a below average level while demonstrating the hasthas, along with all affairs required	Only attempting to demonstrate or not responding.
Facial expression	Usage of anga-pratyanga-upangas in appropriate manner with Satvikabhinaya according to the theme, situation and character in full-fledged form without the loss of aesthetics.	Usage of anga-pratyanga-upangas in appropriate manner with Satvikabhinaya according to the theme, situation and character in without the loss of aesthetics.	Usage of anga-pratyanga-upangas in appropriate manner with Satvikabhinaya according to the theme, situation and character.	Usage of anga-pratyanga-upangas in appropriate manner according to the theme, situation and character.	Only attempting to demonstrate or not responding.
Understanding the meaning of the lyrics	General awareness of the language, pronunciation, understanding the meaning of each word, situation of the theme, mythological story in behind. Singing of the selected piece.	General awareness of the language, pronunciation, understanding the meaning of each word, situation of the theme, mythological story in behind.	General awareness of the language, understanding the meaning of each word, situation of the theme, mythological story in behind.	Understanding the meaning of each word, situation of the theme.	Only attempting to demonstrate or not responding.
Viva-voce	Thorough understanding of the techniques and theory aspects learned. Confidently addressing and answering each question in proper language using the technical terms.	Understanding of the techniques and theory aspects learned. Addressing and answering each question in proper language using the technical terms.	Average understanding of the techniques and theory aspects learned. Addressing and answering each question in a doubtful manner.	Less understanding of the techniques and theory aspects learned. Addressing and answering each question in a doubtful manner.	Only attempting to answer or not responding.


References

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3. 'Understanding Bharathanatyam', Mrinalini Sarabhai, Darpana Academy of Performing Arts Publication, 1981, DCB Publication 2012
4. 'Approach to Bharathanatyam', S.Bhagyalekshmy, CBH Publications first edition 1992
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MGU-UGP (HONOURS)

Syllabus

	Mahatma Gandhi University Kottayam

Programme	BA (Hons) BHARATHANATYAM					
Course Name	SELECTED SANSKRIT TREATISES ALLIED TO DANCE					
Type of Course	DSE					
Course Code	MG5DSEBHN300					
Course Level	300-399					
Course Summary	This course delves into the rich tradition of Bharathanatyam, by examining and analyzing selected Sanskrit treatises that have significantly contributed to the theoretical and practical aspects of dance. The selected treatises serve as a foundational guide for understanding the cultural, historical, and philosophical dimensions that shape Bharathanatyam. Through a comprehensive exploration of these Sanskrit texts, students will gain insights into the intricate connections between dance, literature, and spirituality, enhancing their appreciation for the art form.					
Semester	5	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		4	-	-	-	60
Pre-requisites, if any	Thorough knowledge in the fundamental theories related to dance and interest in the concerned subject.					

COURSE OUTCOMES (CO)

Syllabus

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	A comprehensive understanding of the Natyasastra, including its content, authorship, and historical context along with the ability to analyze and critically evaluate the key concepts and theories presented in Natyasastra in relation to Bharathanatyam.	U	2
2	Ability to compare and contrast the principles and teachings found in Abhinayadarpanam and Bharatharnavam and their application in the context of Bharathanatyam	An	3

3	Ability to discuss the impact of Sangitaratnakara and Dasarupaka on the evolution of Bharathanatyam and related dance forms	S	1
4	Ability to articulate how the concepts and principles from these texts continue to play a role in contemporary Bharathanatyam practice and scholarship.	S	3
5	Develop an understanding of how theoretical knowledge enhances the performance and interpretation of dance.	E	4
6	Ability to identify common threads and divergences in the perspectives presented by different texts, and how they contribute to the broader understanding of Bharathanatyam.	Ap	10
<i>*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</i>			

COURSE CONTENT

Content for Classroom transaction (Sub-units)

	Course description	Hrs	CO No.
	TITLE OF THE COURSE: A REVIEW ON SELECTED SANSKRIT TREATISES ALLIED TO DANCE		
Module1	A Study on Natyasastra: Content-Author-Date	15	1,4,5,6
Unit 1	About the Author		
Unit 2	Date of the text		
Unit 3	Chapterisation		
Unit 4	Summary of the text		
Module 2	An overview on the texts – Abhinayadarpanam & Bharatharnavam	15	2,4,5,6
Unit 1	About the Author		
Unit 2	Date of the text		
Unit 3	Structure of the texts		
Unit 4	Summary of the text		
Module 3	A synopsis on Sangitaratnakara & Dhananjayan's Dasarupka	15	3,4,5,6
Unit 1	About the Author		
Unit 2	Date of the text		
Unit 3	Structure of the texts		
Unit 4	Summary of the text		
Module 4	Relevance of the Texts in Dance Theory	15	4,5,6
Unit 1	Ideological comprehension of different theories on dance		

Unit 2	Acknowledgement of the Principles of the particular period		
Unit 3	Experimenting innovative ideas through content analysis		
Unit 4	Applications of principles in performance.		
Module 5	<p>Teacher Specific Content</p> <p>This can be either classroom teaching, practical session, field visit etc as specified by the teacher concerned.</p> <p>This content will be evaluated internally</p>		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction)	
	<p>Direct instruction: Lecture, Discussion of new terminologies, Library, Seminar, Assignment</p> <p>Interactive Instruction: Active co-operative learning, Group discussions and authentic learning, Video watching of different dance forms related to the concepts.</p>	
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA)</p>	30 Marks
	<p>Particulars:</p> <ol style="list-style-type: none"> 1. Written Test 2. Assignment Writing 3. Seminar Presentation <p>(Or any other tasks to suit the course)</p>	

B. End Semester Evaluation (ESE) – 70 Marks				
Module-1	Written test	70 Marks/ Duration- 2 Hrs		
Module-2				
Module-3				
Module-4				
Question Paper Pattern				
Descriptive Type	Word Limit	Number of Questions to be answered	Marks	Total
Short Answer	50 words	10 out of 12	2	10x2= 20
Short Essay	150 words	6 out of 8	5	6x5 = 30
Essay	300 words	2 out of 4	10	2x10=20
Total				70 Marks
Grand Total (CCA+ESE)				100 Marks

Rubrics for Each Assessment

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Written test	Writing of each phrase without content lose or spelling mistake and even punctuations	Writing of each phrase without content lose or spelling mistake	Writing of partially completed content	Writing of less than partially completed content	Only the attempt to write or not responding.
Assignment writing	Exemplarity writing well organized writing styles, a good link with points allocated for the answer and inclusion points presented there is no or very few lapses, precision in delivery. The structure should be containing Title of the topic, introduction, main body strictly adhere	Sound technical expressions, few errors on organizing the writing, complex concept not adequately conveyed. The structure should be containing Title of the topic, introduction, main body conclusion and reference.	Ambiguity in stating facts, not a good writing styles, often end with errors and mistakes, poor sentence control and focus to the points, lack of relationship with given mark and contents, grammatical lapses. A few lapses in the structure.	Moderate expressions and style of writing, all technical, conceptual aspects are deficient and unclear. Incorrect or improper structure.	Poor expressions and style of writing, all technical, conceptual aspects are deficient and unclear.

	to content methodology, conclusion and reference.				
Seminar Presentation	Exemplarity presentation, well organized presenting styles, a good link with points allocated for the answer and inclusion points presented, there is no or very few lapses, precision in delivery.	Sound technical expressions, few errors on organizing the presentation, complex concept not adequately conveyed.	Ambiguity in stating facts, not a good presenting styles, often end with errors and mistakes, poor sentence control and focus to the points, lack of relationship with given mark and contents, grammatical lapses.	Moderate expressions and style of presentation, all technical, conceptual aspects are deficient and unclear.	Poor expressions and style of presentation, all technical, conceptual aspects are deficient and unclear.

References

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MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University Kottayam

Programme	BA (Hons) BHARATHANATYAM					
Course Name	ADVANCED COURSE IN NATTUVANGAM					
Type of Course	DSE					
Course Code	MG5DSEBHN301					
Course Level	300-399					
Course Summary	Course aims to provide participants with an advance level understanding and practical skills related to the traditional South Indian classical dance form of Bharatanatyam. Nattuvangam is an indispensable aspect of Bharatanatyam, involving the rhythmic coordination between the dancer and the percussionist (Nattuvanar).					
Semester	5	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		-	4	-	-	60
Pre-requisites, if any	Aptitude, skill and interest in the concept of Tala along with fundamental knowledge in the art of Nattuvangam.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand the cultural and aesthetic significance of Nattuvangam in the context of classical Indian dance.	U	1
2	Understand the intricate relationship between Nattuvangam and the rhythmic patterns (tala) used in Bharatanatyam.	U	1
3	Develop hands-on skills in playing the cymbals	S	1
4	Practice the art of keeping precise time, maintaining rhythm, and understanding the intricate nuances of accompanying a Bharatanatyam performance.	S	2
5	Develop the ability to adapt and respond to the dynamics of a live performance, maintaining synchronization with the dance movements.	S	2
6	Develop the skill in Tala rendering for Bharathanatyam nritya and nritya sequences along with Nattuvangam	S	2

7	Recognize and appreciate the interconnectedness of Nattuvangam with other elements of Bharatanatyam, such as music, dance, and storytelling	Ap	10
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Sub-units)

	Course description	Hrs	CO No.
	Title of the Course: ADVANCED COURSE IN NATTUVANGAM		
Module1	Playing Nattuvangam for Alarippu	15	1 to 6
Unit 1	Alarippu Misram - Reciting		
Unit 2	Alarippu Misram – Playing Nattuvangam		
Unit 3	Alarippu Khandam - Reciting		
Unit 4	Alarippu Khandam – Playing Nattuvangam		
Module 2	JATISWARAM	15	1 to 6
Unit 1	Jatiswaram (Arabhi/ Adi) – Pallavi, Anupallavi		
Unit 2	Jatiswaram (Arabhi/ Adi) – Charanam 1& 2		
Unit 3	Jatiswaram (Saveri/ Rupakam) –Pallavi with Teermanm		
Unit 4	Jatiswaram (Ragamalika/ Misrachappu)- Pallavi with Teermanm		
Module 3	Padavarnam (Todi/ Adi) & Tillana (Kappi/ Adi)-First half	15	1 to 7
Unit 1	Padavarnam – Pallavi with Jathis		
Unit 2	Padavarnam – Anupallavi with Jathis		
Unit 3	Padavarnam – Chittaswaram & Sahityam		
Unit 4	Tillana – Meyadavu, Pallavi Korvais		
Module 4	Padavarnam & Tillana (Todi/ Adi) & Tillana (Kappi/ Adi)-Second half	15	1 to 7
Unit 1	Padavarnam – Charanam 1- Swaram & Sahityam		
Unit 2	Padavarnam – Charanam 2- Swaram & Sahityam		
Unit 3	Padavarnam – Charanam 3- Swaram & Sahityam		
Unit 4	Tillana – Anupallavi, Sahityam & Swaram		
Module 5	Teacher Specific Content		

	This can be either classroom teaching, practical session, field visit etc as specified by the teacher concerned.		
	This content will be evaluated internally		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction)											
	Direct instruction: Demonstration of each component of Tala. Enable the students to understand the basic concepts. Making practice to get tala accuracy. Making practice to handle the cymbals in its proper way. Rendering of tala syllables. Interactive Instruction: Active co-operative learning, Group practicing, Discussion and authentic learning.											
Assessment Types	MODE OF ASSESSMENT											
	A. Continuous Comprehensive Assessment (CCA)	30 Marks										
	The presentation and performance of each phase are evaluated practically on the basis of the following criteria, in all the progressive stages of learning and final presentation. <ol style="list-style-type: none"> 1. Accuracy in understanding the concept- Rhythm/ Talam 2. Application in performance 3. Kalapramanam 4. Clarity in reciting syllables 5. Creativity & skill in playing Nattuvangam (wrist movements) 6. Tala notation 7. Overall performance with confidence. 8. Viva-voce (Or any other tasks to suit the course)											
	B. End Semester Evaluation (ESE)	70 Marks										
	<table border="1"> <tr> <td>Module -1</td> <td>15 Marks</td> </tr> <tr> <td>Module -2</td> <td>15 Marks</td> </tr> <tr> <td>Module -3</td> <td>15 Marks</td> </tr> <tr> <td>Module -4</td> <td>15 Marks</td> </tr> <tr> <td>Viva- Voce</td> <td>10 Marks</td> </tr> </table>		Module -1	15 Marks	Module -2	15 Marks	Module -3	15 Marks	Module -4	15 Marks	Viva- Voce	10 Marks
Module -1	15 Marks											
Module -2	15 Marks											
Module -3	15 Marks											
Module -4	15 Marks											
Viva- Voce	10 Marks											
	The final presentation and performance of each phase are evaluated practically on the basis of the following criteria <ol style="list-style-type: none"> 1. Accuracy in understanding the concept- Rhythm/ Talam 											

	<ol style="list-style-type: none"> 2. Application in performance 3. Kalapramanam 4. Clarity in reciting syllables 5. Creativity & skill in playing Nattuvangam (wrist movements) 6. Tala notation 7. Overall performance with confidence. 8. Viva-voce
	Grand Total (CCA+ESE) 100 Marks

Rubrics for Each Assessment

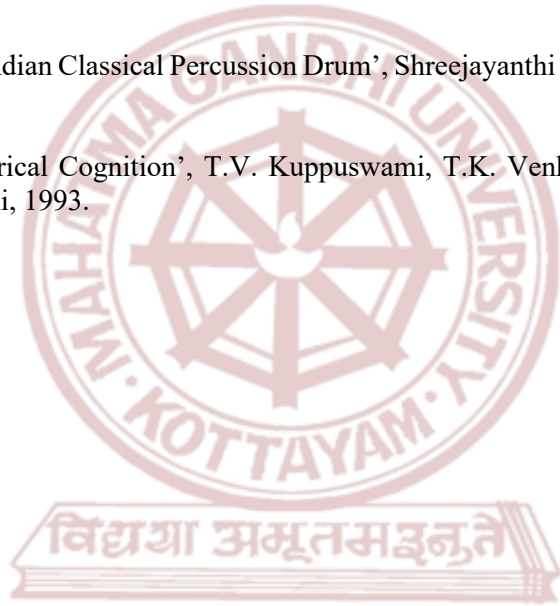
Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Accuracy in understanding the concept- Rhythm/ Talam	Demonstrates a profound understanding of Tala concepts, including the ability to identify and explain different Talas, their subdivisions, and the historical context of each Tala.	Shows a solid understanding of Tala concepts, accurately identifying and explaining major Talas and their basic subdivisions.	Demonstrates a basic understanding of Tala concepts, but may have some inaccuracies in identifying Talas and their subdivisions.	Displays limited understanding of Tala concepts, with significant inaccuracies in identifying major Talas and their subdivisions.	Only attempting to understand the concept or not responding.
Application in performance	Integrates Tala notation seamlessly into performances, showcasing a deep understanding of rhythmic structures and executing complex patterns with precision.	Effectively applies Tala notation in performances, demonstrating a solid grasp of rhythmic structures and executing patterns accurately.	Applies Tala notation in performances with some challenges, exhibiting a basic understanding but struggling with execution at times.	Struggles to apply Tala notation in performances, resulting in significant deviations from the intended rhythmic patterns.	Poor in practical application or not responding.
Kalapramanam	Time + accuracy, precision in the time and tempo and the flow of the	Time + accuracy, precision in the time and tempo and the flow of the uniform	The perfection of time + accuracy, precision in the time and tempo and the	The perfection of time + accuracy, precision in the time and tempo and the flow of	Lack of timing or not responding.

	uniform duration of Kala(time) should be perfect in its complete sense.	duration of Kala(time) should be perfect.	flow of the uniform duration of Kala(time) is in average level with minor mistakes.	the uniform duration of Kala(time) is in average level with major mistakes.	
Clarity in reciting syllables	Perfect rendition of tala syllables with perfect pronunciation keeping tala accuracy in its complete sense without mistakes.	Perfect rendition of tala syllables with good pronunciation keeping tala accuracy.	Rendition of tala syllables with average pronunciation keeping tala accuracy with minor mistakes.	Rendition of tala syllables with below average pronunciation keeping tala accuracy with major mistakes.	Total loss in rendition or not responding.
Creativity & skill in playing Nattuvangam (wrist movements)	Excellent hand-wrist movement and maximum playing skill with creative power in every aspect.	Good hand-wrist movement and playing skill with skill in every aspect.	Average hand-wrist movement and minimum playing skill.	Below average hand-wrist movement and without playing skill.	Total loss in playing skill or not responding.
Tala notation	Accurately notates complex Tala patterns, demonstrating precision in representing various Talas, including intricate subdivisions and variations.	Shows a high level of accuracy in notating Tala patterns, capturing the essential elements of different Talas with few errors.	Notates Tala patterns with some accuracy, but may make noticeable errors in representing subdivisions or variations.	Demonstrates significant inaccuracies in Tala notation, making it difficult to understand and reproduce rhythmic patterns incorrectly.	Total loss in accuracy in tala notating skill or not responding.
Viva-voce	Thorough understanding of the techniques and theory aspects learned. Confidently addressing and answering each question in proper language using the	Understanding of the techniques and theory aspects learned. Addressing and answering each question in proper language using the technical terms.	Average understanding of the techniques and theory aspects learned. Addressing and answering each question in a doubtful manner.	Less understanding of the techniques and theory aspects learned. Addressing and answering each question in a doubtful manner.	Only attempting to answer or not responding.

	technical terms.				
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References

1. 'Essence of Nattuvangam (Bharatanatyam Guide Book)', Kamala Rani,
2. Ravi, Parassala, Prof.: 'Mridanga Bodhini', The State Institute of Languages, Thiruvananthapuram, 1996.
3. 'Sangeetha Akshara Hridaya', S.Raja Gopala Iyer, Gaana Rasika Mandali, Bangalore, 2000 (1988).
4. 'Indian concept of Rhythm', A.K.Sen, Kanishka Publishers, New Delhi, 2008(1994).
5. 'Mridangam, an Indian Classical Percussion Drum', Shreejayanthi Gopal, B.R.Rhythms, Delhi, 2004.
6. 'Rhythm in Historical Cognition', T.V. Kuppaswami, T.K. Venkata Subramanian, Kalinga Publications, Delhi, 1993.



MGU-UGP (HONOURS)

Syllabus

	Mahatma Gandhi University Kottayam

Programme	BA (Hons) BHARATHANATYAM					
Course Name	TRADITIONAL CHOREOGRAPHY IN BHARATHANATYAM					
Type of Course	SEC					
Course Code	MG5SECBHN300					
Course Level	300-399					
Course Summary	This skill enhancement course is designed to delve deep into the intricacies of traditional choreography in Bharathanatyam. Students will embark on a journey to master the art of choreographing Bharathanatyam compositions, gaining a comprehensive understanding of the traditional techniques, movements, and expressions that make this dance form unique. By the end of the program, participants will not only possess advanced choreographic skills but also a heightened appreciation for the cultural heritage embedded in Bharathanatyam.					
Semester	5	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		-	3	-	-	45
Pre-requisites, if any	Thorough understanding of the principals of Bharathanatyam, in 200 level courses, along with aptitude, skill and interest .					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	A thorough understanding and execution of fundamental Bharathanatyam adavus, including precise footwork, hand gestures (mudras), and facial expressions along with its musical aspects.	U	1
2	Students will be able to conceptualize and choreograph a complete solo Bharathanatyam composition	U	5
3	Analyze the concept of Adavus & Abhinaya in connection with the triads- nritya, nritya & natya	An	2
4	Apply the grammar and principals of the dance form in a creative manner.	A	3

5	Provide a comprehensive skill set, combining technical proficiency with artistic expression and fostering a deeper appreciation for the rich tradition of Bharathanatyam.	S	10
<i>*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</i>			

COURSE CONTENT

Content for Classroom transaction (Sub-units)

	Course description	Hrs	CO No.
	Title of the Course: TRADITIONAL CHOREOGRAPHY IN BHARATHANATYAM (Any Nritya sequence of Bharathanatyam)		
Module1	Lyrical Context	15	1,2,3,5
Unit 1	Selection of the composition		
Unit 2	Understand the meaning of the Sahitya		
Unit 3	Understand the story/myth behind		
Unit 4	Understand the Tala aspects		
Module 2	Choreography of the selected piece	15	1,2,3,4,5
Unit 1	Pallavi		
Unit 2	Anupallavi		
Unit 3	Charanam		
Unit 4	Over all		
Module 3	Presentation of the Choreography	15	4,5
Unit 1	Pallavi		
Unit 2	Anupallavi		
Unit 3	Charanam		
Unit 4	Over all		
Module 4	Teacher Specific Content This can be either classroom teaching, practical session, field visit etc as specified by the teacher concerned. This content will be evaluated internally		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction)	
	<p>Direct instruction: Demonstration of each component of the composition. Make the students to understand the basic concepts related to the selected composition. Making practice to get the proficiency in choreography. Interactive Instruction: Active co-operative learning, Group practicing, Discussion and authentic learning.</p>	
Assessment Types	MODE OF ASSESSMENT	
	A. Continuous Comprehensive Assessment (CCA)	25 Marks
	<p>The presentation and performance of each phase are evaluated practically on the basis of the following criteria, in all the progressive stages of learning and final presentation.</p> <ol style="list-style-type: none"> 1. Approving the selected composition after the discussion between the student and mentor. 2. Narration of the context and tala of the selected theme by the student 3. Presentation of the piece in different levels 4. Final presentation of the entire choreography. 5. Overall performance with confidence. 6. Viva-voce <p>(Or any other tasks to suit the course)</p>	
	B. End Semester Evaluation (ESE)	50 Marks
	<p>The final presentation and performance of each phase are evaluated practically on the basis of the following criteria</p> <ol style="list-style-type: none"> 1. Narration of the context and tala of the selected theme by the student 2. Final presentation of the entire choreography. 3. Overall performance with confidence. 4. Viva-voce 	
	Grand Total (CCA+ESE)	75 Marks

Rubrics for Each Assessment

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Approving the selected composition after the discussion between the student and mentor.	Timely submission of a well-documented written proposal and active discussion between student and mentor, Live demonstration of the choreography, Incorporation of feedback in real-time should be higher level.	Timely submission of a well-documented written proposal and active discussion between student and mentor, Live demonstration of the choreography, Incorporation of feedback in real-time should be in a satisfactory level.	Timely submission of a well-documented written proposal and active discussion between student and mentor, Live demonstration of the choreography, Incorporation of feedback in real-time should be in an average level.	Timely submission of a well-documented written proposal and active discussion between student and mentor, Live demonstration of the choreography, Incorporation of feedback in real-time should be in a below average level.	Only attempting or not responding.
Narration of the context and tala of the selected theme by the student	Clarity in expressing the theme's context, understanding and demonstration of the selected tala (rhythm) and meaning of the sahitya and ability to connect context and tala to the choreography should be perfect in its complete sense.	Clarity in expressing the theme's context, understanding and demonstration of the selected tala (rhythm) and meaning of the sahitya and ability to connect context and tala to the choreography should be perfect.	Clarity in expressing the theme's context, understanding and demonstration of the selected tala (rhythm) and meaning of the sahitya and ability to connect context and tala to the choreography are in average level.	Clarity in expressing the theme's context, understanding and demonstration of the selected tala (rhythm) and meaning of the sahitya and ability to connect context and tala to the choreography are in below average level.	Only attempting or not responding.
Presentation of the piece in different levels	Mastery of basic movements and expressions, gradual progression in complexity, smooth transitions	Mastery of basic movements and expressions, gradual progression in complexity, smooth transitions	Mastery of basic movements and expressions, gradual progression in complexity, smooth transitions	Mastery of basic movements and expressions, gradual progression in complexity, smooth transitions	Only attempting or not responding.

	between different levels should be perfect in its complete sense.	between different levels should be perfect.	between different levels are in average level.	between different levels are in below average level.	
Final presentation of the entire choreography.	Technical precision and accuracy, emotional expression and storytelling, stage presence and engagement with the audience should be perfect in its complete sense.	Technical precision and accuracy, emotional expression and storytelling, stage presence and engagement with the audience should be perfect.	Technical precision and accuracy, emotional expression and storytelling, stage presence and engagement with the audience are in average level.	Technical precision and accuracy, emotional expression and storytelling, stage presence and engagement with the audience are in below average level.	Only attempting or not responding.
Viva-voce	Thorough understanding of the techniques and theory aspects learned. Confidently addressing and answering each question in proper language using the technical terms.	Understanding of the techniques and theory aspects learned. Addressing and answering each question in proper language using the technical terms.	Average understanding of the techniques and theory aspects learned. Addressing and answering each question in a doubtful manner.	Less understanding of the techniques and theory aspects learned. Addressing and answering each question in a doubtful manner.	Only attempting to answer or not responding.

Syllabus

References


1. 'Understanding Bharathanatyam', Mrinalini Sarabhai, Darpana Academy of Performing Arts Publication, 1981, DCB Publication 2012
2. 'Approach to Bharathanatyam' S.Bhagyalekshmy, CBH Publications first edition 1992
3. 'Bharatanatyam How to .. : A Step-by-step Approach to Learn the Classical Form', Jayalakshmi Eswar, Publisher BR Rhythms January 2011 :
4. 'Learn Bharatanatyam mudras & steps application', N Balambal, Zaccheus Entertainment Publication, January 2017
5. 'Carnatic Music Composers- A Collection of Biographical Essays', Edited by Dr. B. Dayananda Rao, The Trinity Music Book Publishers, Chennai- 2005



SEMESTER-6

MGU-UGP (HONOURS)

Syllabus

	Mahatma Gandhi University Kottayam

Programme	BA (Hons) BHARATHANATYAM					
Course Name	DEBUT ON STAGE					
Type of Course	DSC A					
Course Code	MG6DSCBHN300					
Course Level	300-399					
Course Summary	The "Debut on Stage" course is an indispensable component of the B.A. Bharatanatyam program, designed to provide students with comprehensive training and practical experience in presenting a debut performance on the stage. This course aims to prepare students for their first solo performance, equipping them with the necessary skills, knowledge, and confidence to showcase their proficiency in Bharatanatyam.					
Semester	6	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		-	3	1	-	75
Pre-requisites, if any	Thorough practicing and understanding of all necessary items learned, skill, stage presence and interest.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Able to exhibit a strong command of fundamental Bharatanatyam techniques, including adavus, hastas (hand gestures), and mudras, showcasing precise and graceful movements.	S	1
2	Should be able to identify the varieties of choreography for a complete Bharatanatyam recital, incorporating appropriate expressions (abhinaya) and showcasing their understanding of rhythm and timing.	E	2
3	Students should be able to identify and interpret different musical compositions used in Bharatanatyam.	S	1
4	Students should be able to effectively communicate the theme or narrative of their performance to the audience.	S	4

5	Build confidence and stage presence by participating in regular practice sessions and mock performances and thus enhancing their energy level and body flexibility.	S	9
6	Students should be able to perform with poise, maintaining focus and composure on stage.	C	10
7	Students should be able to articulate the cultural context of their chosen dance pieces.	Ap	10
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

ELECTIVE I COURSE CONTENT

Content for Classroom transaction (Sub-units)

	Course description	Hrs	CO No.
	TITLE OF THE COURSE: DEBUT ON STAGE		
Module 1	Invocatory items	15	1 to 7
Unit 1	Learning and practicing Alarippu/ Kauthuvam/ Mallari/ Pushpanjali with entire orchestra		
Unit 2	On stage performance of the same		
Unit 3	Learning and practicing Jathiswaram with entire orchestra		
Unit 4	On stage performance of the same		
Module 2	Nritya sequences	30	1 to 7
Unit 1	Learning and practicing Sabdam Pushpanjali with entire orchestra		
Unit 2	On stage performance of the same		
Unit 3	Learning and practicing Padavarnam/ Swarajathi with entire orchestra		
Unit 4	On stage performance of the same		
Module 3	Executing Abhinaya pieces	15	1,2,3,5,6,7
Unit 1	Learning Padam/ Keerthanam/Ashtapadi/ Javali		
Unit 2	Practicing Abhinaya		
Unit 3	Practicing Padam/ Keerthanam/Ashtapadi/ Javali with orchestra		
Unit 4	On stage performance of the same		

Module 4	Concluding items	15	
Unit 1	Learning Tillana		
Unit 2	Practicing Korvae & Abhinaya		
Unit 3	Practicing Tillana with orchestra		
Unit 4	On stage performance of the same		
Module 5	Teacher Specific Content This can be either classroom teaching, practical session, field visit etc as specified by the teacher concerned. This content will be evaluated internally		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction)	
	Direct instruction: Demonstration of each phase. Enable the students to understand the meaning of the lyrics and hand gestures used accordingly. Making practice facial expression, movements of the body and tala aspects properly. Making practice the same by individual. Frequent rehearsal on stage with orchestra. Interactive Instruction: Active co-operative learning, Group practicing and authentic learning.	
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA)	30 Marks
	The presentation and performance of each phase are evaluated practically on the basis of the following criteria, in all the progressive stages of learning and final presentation. <ol style="list-style-type: none"> 1. Angasudham and Soushtavam 2. Purity of postures and movements. 3. Perfection of Adavus 4. Rhythm/ Talam 5. Purity and grace of hand gestures 6. Facial expression 7. Understanding the meaning of the lyrics 8. Understanding of Bhava Rasa Concepts 9. Artistic Creativity 10. Technical Proficiency 11. Interaction with Audience 	

	12. Viva-voce 13. Overall performance with confidence. (Or any other tasks to suit the course)	
	B. End Semester Evaluation (ESE)	70 Marks
	The final presentation and performance of each phase are evaluated practically on the basis of the following criteria <ol style="list-style-type: none"> 1. Angasudham and Soushtavam 2. Purity of postures and movements. 3. Perfection of Adavus 4. Rhythm/ Talam 5. Purity and grace of hand gestures 6. Facial expression 7. Understanding the meaning of the lyrics 8. Understanding of Bhava Rasa Concepts 9. Artistic Creativity 10. Technical Proficiency 11. Interaction with Audience 12. Viva-voce 13. Overall performance with confidence. 	
	Grand Total (CCA+ESE)	100 Marks

Rubrics for Each Assessment

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Angasudham and Soushtavam	Usage of body limbs with brilliance and distinction during the performance	Usage of body limbs with distinction during the performance	Usage of body limbs with an average level during the performance	Usage of body limbs with a below average level during the performance	Only attempting to perform or not responding.
Purity of postures and movements	Usage of postures and movements of the body limbs	Usage of postures and movements of the body limbs	Usage of postures and movements of the body	Usage of postures and movements of the body limbs	Only attempting to perform or

	with brilliance and distinction during the performance	with distinction during the performance	limbs with an average level during the performance	with a below average level during the performance	not responding.
Perfection of Adavus	Demonstrates precise execution of all adavus with excellent clarity and control.	Displays proficient execution of adavus with good clarity and control.	Shows satisfactory execution of adavus, with some minor errors in clarity and control.	Demonstrates inconsistent execution of adavus with notable errors in clarity and control.	Struggles to execute adavus, resulting in poor clarity and control or not responding.
Rhythm/ Talam	Adequate Tala rendering and notation with brilliance, confidence and presence of mind along with all affairs required	Adequate Tala rendering and notation with confidence and presence of mind along with all affairs required	Tala rendering and notation without mistake with all affairs required	Partially completed Tala rendering and notation	Only attempting to render or notate or not responding.
Purity and grace of hand gestures	Usage of fingers and hands with brilliance and distinction while demonstrating the hasthas, along with all affairs required	Usage of fingers and hands with distinction while demonstrating the hasthas, along with all affairs required	Usage of fingers and hands with an average level while demonstrating the hasthas, along with all affairs required	Usage of fingers and hands with a below average level while demonstrating the hasthas, along with all affairs required	Only attempting to demonstrate or not responding.
Facial expression	Exhibits exceptional mastery of facial expressions, body language, and gestures to convey the chosen Rasa with authenticity and precision.	Demonstrates a good command of expressive techniques, effectively conveying the intended emotion through facial expressions and body movements.	Shows a basic ability to use expressive techniques but may lack consistency or depth in conveying emotions with minor mistakes.s	Shows a below average ability to use expressive techniques but may lack consistency or depth in conveying emotions with major mistakes.	Only attempting to demonstrate or not responding.
Understanding the meaning of the lyrics	General awareness of the language, pronunciation, understanding the meaning of each word,	General awareness of the language, pronunciation, understanding the meaning of each word,	General awareness of the language, understanding the meaning of each word, situation of	Understanding the meaning of each word, situation of the theme.	Only attempting to demonstrate or not responding.


	situation of the theme, mythological story in behind. Singing of the selected piece.	situation of the theme, mythological story in behind.	the theme, mythological story in behind.		
Understanding of Bhava Rasa Concepts	Demonstrates a profound understanding of Bhava Rasa theory, accurately identifying and explaining the nine rasas, their associated emotions, and the nuanced expressions involved.	Shows a solid understanding of Bhava Rasa concepts, correctly identifying most rasas and their emotional nuances.	Displays a basic understanding of Bhava Rasa, identifying some rasas and their associated emotions.	Below average understanding of Bhava Rasa, identifying only a few rasas and their associated emotions.	Only attempting to demonstrate or not responding.
Artistic Creativity	Displays exceptional creativity in interpreting Bhava Rasa, incorporating unique elements and personal artistic flair to enhance the emotional expression.	Shows creativity in the interpretation of Bhava Rasa, adding personal touches and innovative elements to convey emotions.	Demonstrates a basic level of creativity, incorporating some personal elements into the performance.	Below average level of creativity, incorporating some personal elements into the performance.	Only attempting to demonstrate or not responding.
Technical Proficiency	Demonstrates technical excellence in executing dance techniques, showcasing a high level of skill and precision	Displays good technical proficiency, with a solid execution of dance or theatrical techniques to support the expressive elements.	Shows a basic level of technical proficiency, with some room for improvement in the execution of dance or theatrical techniques.	Below average level of technical proficiency, with some room for improvement in the execution of dance or theatrical techniques.	Only attempting to demonstrate or not responding
Interaction with Audience	Establishes a strong emotional connection with the audience,	Connects well with the audience, creating a meaningful emotional	Shows a basic ability to connect with the audience but may struggle to	Below average level ability to connect with the audience but may struggle to	Only attempting to demonstrate or not responding.

	effectively drawing them into the performance and evoking a genuine response	impact and maintaining engagement throughout the performance.	maintain a consistent emotional engagement.	maintain a consistent emotional engagement.	
Viva-voce	Thorough understanding of the techniques and theory aspects learned. Confidently addressing and answering each question in proper language using the technical terms.	Understanding of the techniques and theory aspects learned. Addressing and answering each question in proper language using the technical terms.	Average understanding of the techniques and theory aspects learned. Addressing and answering each question in a doubtful manner.	Less understanding of the techniques and theory aspects learned. Addressing and answering each question in a doubtful manner.	Only attempting to answer or not responding.

References

1. 'Aspects of Abhinaya', Kalanidhi Narayanan, Alliance Company-1994
2. Bharatanatyam: A Reader by Davesh Soneji (Editor) Publisher : OUP India ;Reprint edition 7August 2012
3. 'Carnatic Music Composers- A Collection of Biographical Essays', Edited by Dr. B. Dayananda Rao, The Trinity Music Book Publishers, Chennai- 2005
4. 'Sangeetha Akshara Hridaya', S.Raja Gopala Iyer, Gaana Rasika Mandali, Bangalore, 2000 (1988).
5. 'Indian concept of Rhythm', A.K.Sen, Kanishka Publishers, New Delhi, 2008(1994).

Syllabus

	Mahatma Gandhi University Kottayam

Programme	BA (Hons) BHARATHANATYAM					
Course Name	CULTURAL HERITAGE OF INDIA RELATED TO ITS DANCE FORMS: FOLK-RITUAL & CLASSICAL					
Type of Course	DSE					
Course Code	MG6DSEBHN300					
Course Level	300-399					
Course Summary	The course aims to provide a comprehensive exploration of the rich cultural heritage of India through an in-depth study of its diverse dance forms. Focusing specifically on two distinct categories, namely Folk-Ritual and Classical dance, the course delves into the historical, social, and artistic dimensions that define these traditions. Students will gain insights into the evolution, significance, and regional variations of these dance forms, examining how they have shaped and been shaped by the cultural tapestry of India.					
Semester	6	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	1	-	-	60
Pre-requisites, if any	Fundamental knowledge in the theoretical concepts of Bharathanatyam and interest in the concerned subject.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand and articulate the historical and cultural significance of Indian dance forms, with a focus on both folk-ritual and classical traditions.	U	1
2	Investigate and analyze the key elements, artistic expressions, and regional variations of classical dance forms from South and North regions of India	An	2
3	Investigate archeological evidence supporting the existence and evolution of Indian dance, exploring material culture, artifacts, and historical contexts that contribute to our understanding of dance in ancient India.	S	3

4	Examine and discuss the interdependence between the natural environment and Indian dance forms, exploring how ecological factors influence the themes, movements, and symbolism in both folk-ritual and classical dances.	E	9
5	Analyze the role of dance in preserving and restoring cultural heritage, examining initiatives, projects, and performances aimed at safeguarding and revitalizing traditional dance forms for future generations.	An	9
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Sub-units)

	Course description	Hrs	CO No.
	TITLE: CULTURAL HERITAGE OF INDIA RELATED TO ITS DANCE FORMS: FOLK-RITUAL & CLASSICAL		
Module1	Study on Cultural Heritage related to Folk & Ritual Art Forms	15	1,3,4,5
Unit 1	Importance of folk and Ritual dance forms in the cultural heritage of India		
Unit 2	Short descriptions on Southern folk dances: Kerala- Kolkkali, Kummattikkali, Poorakkali, Kakkirissi Natakam Tamil Nadu-Karakam, Kavadiyattam, Kummi, Silambattam, Kolattam Karnatka: Dollukonitha, Kangilu, Kamsalai, Veeragase Andhra Pradesh: Kolattam, Perini, Dappu, Dhimsa		
Unit 3	Short descriptions on Northern folk dances: Jammu& Kashmir: Bhand Jhasan, Rouf, Rajasthan:Ghoomar, Gujrath: Dandiya West Bengal: Putharanautch		
Unit 4	Ritual Dance Forms: Theyyam, Padayani, Mudiyettu, Theeyattu		
Module 2	Southern Classical Dance Forms	15	1,2,4,5
Unit 1	Bharathanatyam		

Unit 2	Mohiniyattam		
Unit 3	Kathakali		
Unit 4	Kuchupudi		
Module 3	Northern Classical Dance Forms	15	1,2,4,5
Unit 1	Kathak		
Unit 2	Manipuri		
Unit 3	Oddissi		
Unit 4	Satriya		
Module 4	Study on Cultural Heritage related to Classical Dance Forms	15	1,3,4,5
Unit 1	Archeological evidences of Indian dance in material culture		
Unit 2	Archeo-theatre evidences for dance performance in South India		
Unit 3	Inter relation of ecology and Indian dance		
Unit 4	Restoration of Cultural Heritage through Dance		
Module 5	<p>Teacher Specific Content</p> <p>This can be either classroom teaching, practical session, field visit etc as specified by the teacher concerned.</p> <p>This content will be evaluated internally</p>		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction)			
	Direct instruction: Lecture, Discussion of new terminologies, Library, Seminar Assignment, Field work, visiting culturally important and Natya oriented places. Interactive Instruction: Active co-operative learning, Group discussions and authentic learning, Video watching of different dance forms related to the concepts.			
Assessment Types	MODE OF ASSESSMENT			30 Marks
	A. Continuous Comprehensive Assessment (CCA)			
Particulars:				
<ol style="list-style-type: none"> Written test Field visit of culturally important/ dance important/ sculpture important heritage places and report writing. (Note: In case of any difficult circumstances arises for field visiting of culturally important/ dance important/ sculpture important heritage places, student can watch the videos of the same from available sources and prepare the report.) (Or any other tasks to suit the course) 				
B. End Semester Evaluation (ESE) – 70 Marks				
Module-1		Written test	50 Marks/ Duration- 90 Minutes	
Module-2				
Module-3				
Module-4				
Evaluation of the final report of Field visit of culturally important/ dance important/ sculpture important heritage places			20 Marks	
Total			70 Marks	
Question Paper Pattern				
Descriptive Type	Word Limit	Number of Questions to be answered	Marks	Total
Short Answer	50 words	5 out of 8	2	5x2= 10
Short Essay	150 words	4 out of 6	5	4x5 = 20
Essay	300 words	2 out of 4	10	2x10=20
			Total	50 Marks
Grand Total (CCA+ESE)				100 Marks

Rubrics for Each Assessment

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Written test	Writing of each phrase without content lose or spelling mistake and even punctuations	Writing of each phrase without content lose or spelling mistake	Writing of partially completed content	Writing of less than partially completed content	Only the attempt to write or not responding.
Assignment writing	Exemplarity writing well organized writing styles, a good link with points allocated for the answer and inclusion points presented there is no or very few lapses, precision in delivery. The structure should be containing Title of the topic, introduction, main body strictly adhere to content methodology, conclusion and reference.	Sound technical expressions, few errors on organizing the writing, complex concept not adequately conveyed. The structure should be containing Title of the topic, introduction, main body conclusion and reference.	Ambiguity in stating facts, not a good writing styles, often end with errors and mistakes, poor sentence control and focus to the points, lack of relationship with given mark and contents, grammatical lapses. A few lapses in the structure.	Moderate expressions and style of writing, all technical, conceptual aspects are deficient and unclear. Incorrect or improper structure.	Poor expressions and style of writing, all technical, conceptual aspects are deficient and unclear.
Seminar Presentation	Exemplarity presentation, well organized presenting styles, a good link with points allocated for the answer and inclusion points presented, there is no or very few lapses, precision in delivery.	Sound technical expressions, few errors on organizing the presentation, complex concept not adequately conveyed.	Ambiguity in stating facts, not a good presenting styles, often end with errors and mistakes, poor sentence control and focus to the points, lack of relationship with given mark and	Moderate expressions and style of presentation, all technical, conceptual aspects are deficient and unclear.	Poor expressions and style of presentation, all technical, conceptual aspects are deficient and unclear.

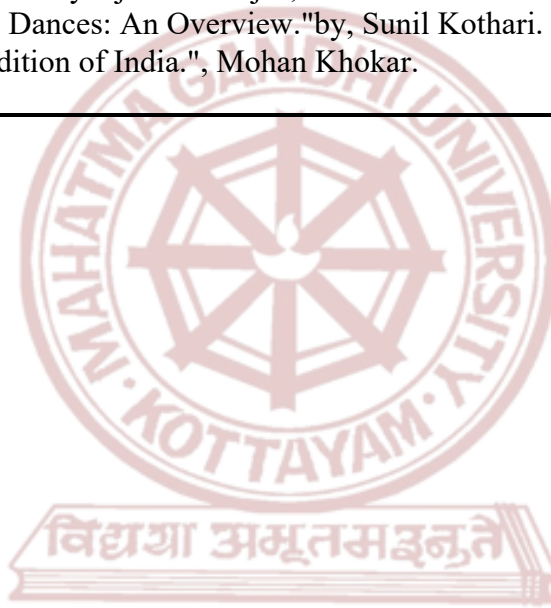
			contents, grammatical lapses.		
Field visit of culturally important/dance important/sculpture important heritage places and report writing.	<p>Clearly articulates the historical context and cultural significance of the visited heritage places.</p> <p>Provides in-depth information about the dance forms, distinguishing between folk rituals and classical traditions.</p> <p>Integrates relevant details about sculptures, artifacts, and any dance-related elements encountered during the field visit, Presents a well-organized report with a clear introduction, body, and conclusion.</p> <p>Uses appropriate headings and subheadings to structure the content logically, Analyzes the impact of cultural heritage on the evolution of dance forms in India, Maintains a</p>	Above average level performance and presentation in all formerly mentioned criteria.	Average level performance and presentation in all formerly mentioned criteria.	Below average level performance and presentation in all formerly mentioned criteria.	Only the attempt or not responding. Poor expressions and style of presentation, all technical, conceptual aspects are deficient and unclear.

	formal and academic tone suitable for a report, Includes accurate and appropriate references to academic sources.				
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 17. "Indian Theatre: Traditions of Performance" by Farley P. Richmond, Darius L. Swann, and Phillip B. Zarrilli
 18. "Ecology and Environment in Indian Art and Culture" by Devendra Handa
 19. "Cultural Heritage and Tourism in the Developing World: A Regional Perspective" by Dallen J. Timothy and Stephen W. Boyd
 20. "Indian Classical Dance: The Renaissance and Beyond." By Ragini Devi.
 21. "Indian Classical Dances." By Kapila Vatsyayan.
 22. "Folk Dances of South India."by Cherian P. J.
 23. "Ritual Art of India."by Ajit Mookerjee,.
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MGU-UGP (HONOURS)

Syllabus

	Mahatma Gandhi University Kottayam

Programme	BA (Hons) BHARATHANATYAM					
Course Name	INDIAN TRADITIONAL THEATRE ART FORMS					
Type of Course	DSE					
Course Code	MG6DSEBHN 301					
Course Level	300-399					
Course Summary	This course aims to provide a comprehensive exploration of various Indian traditional theatre arts forms, delving into their historical roots, distinctive features, and the profound impact they have had on the cultural tapestry of India. The primary focus will be on renowned forms such as Kudiyyattam, Krishnanattam & Ramanattam, Therukootthu, Bhagavatamela & Yakshagana, Ankiya Nat, Lai Haroba, Bhavai & Chau. Additionally, the course will trace the pathway of classical dances from these rich theatrical traditions, with a specific emphasis on their interconnectedness with Bharathanatyam.					
Semester	6	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	1	-	-	60
Pre-requisites, if any	Fundamental knowledge in the theoretical concepts of Bharathanatyam and interest in the concerned subject.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	A comprehensive understanding of the distinctive features, historical evolution, and thematic elements of Indian traditional theatre art forms such as Kudiyyattam, Krishnanattam & Ramanattam, Therukootthu, Bhagavatamela & Yakshagana, Ankiya - Nat, Lai Haroba, Bhavai & Chau	U	1
2	Critically analyze the cultural, religious, and social significance embedded in the chosen traditional theatre arts forms, examining how these art forms reflect and contribute to the rich tapestry of Indian heritage	An	2
3	Explore and demonstrate an understanding of the unique theatrical techniques employed in Kudiyyattam, Krishnanattam & Ramanattam, Therukootthu, Bhagavatamela & Yakshagana,	A	3

	Ankiya - Nat, Lai Haroba, Bhavai & Chau, and apply this knowledge in practical presentations.		
4	Trace the historical pathway of classical dances, particularly Bharathanatyam, identifying and understanding the connections between classical dance forms and their origins in traditional theatre arts, highlighting the evolution and influences over time	E	1
5	Develop the ability to critically evaluate live or recorded performances of selected traditional theatre art forms, applying theoretical knowledge to analyze elements such as rhythm, movement, symbolism, and narrative structure.	S	2
6	Conduct independent research on a specific aspect of Indian traditional theatre arts, culminating in a well-organized presentation. This outcome aims to develop research skills, the ability to synthesize information, and effective communication of findings.	Ap	10
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Sub-units)

	Course description	Hrs	CO No.
	TITLE OF THE COURSE: INDIAN TRADITIONAL THEATRE ART FORMS		
Module1	Kudiyattam, Krishnanattam & Ramanattam	15	1,2,3,4,5,6
Unit 1	Origin and history of the artform		
Unit 2	Characteristics of the Artform		
Unit 3	Make up and costume		
Unit 4	Instruments		
Module 2	Therukootthu, Bhagavatamela & Yakshagana	15	1,2,3,4,5,6
Unit 1	Origin and history of the artform		
Unit 2	Characteristics of the Artform		
Unit 3	Make up and costume		
Unit 4	Instruments		
Module 3	Ankiya - Nat, Lai Haroba, Bhavai & Chau	15	1,2,3,4,5,6
Unit 1	Origin and history of the artform		
Unit 2	Characteristics of the Artform		
Unit 3	Make up and costume		
Unit 4	Instruments		
Module 4	Pathway of Classical dances from Theatre art forms.	15	1,3,4,5,6

Unit 1	Influence of Kerala theatrical artforms in the development of Kathakali.		
Unit 2	Impact of Bhagavatamela and Yakshagana in the development of Kuchipudi		
Unit 3	Lai Haroba – A sequel to Manipuri		
Unit 4	Ankiya- Nat – A Preform of Sattriya.		
Module 5	<p>Teacher Specific Content</p> <p>This can be either classroom teaching, practical session, field visit etc as specified by the teacher concerned.</p> <p>This content will be evaluated internally</p>		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction)	
	<p>Direct instruction: Lecture, Discussion of new terminologies, Library, Seminar Assignment</p> <p>Interactive Instruction: Active co-operative learning, Group discussions and authentic learning, Video watching of different dance forms related to the concepts.</p>	
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA)</p>	30 Marks
	<p>Particulars:</p> <ol style="list-style-type: none"> 1. Written test 2. Assignment Submission 3. Seminar Presentation – a theme is to be discussed and identified to prepare a paper and present in the seminar related to the concepts. <p>(Or any other tasks to suit the course)</p>	

B. End Semester Evaluation (ESE) – 70 Marks				
Module-1	Written test	70 Marks/ Duration- 2 Hrs		
Module-2				
Module-3				
Module-4				
Question Paper Pattern				
Descriptive Type	Word Limit	Number of Questions to be answered	Marks	Total
Short Answer	50 words	10 out of 12	2	10x2= 20
Short Essay	150 words	6 out of 8	5	6x5 = 30
Essay	300 words	2 out of 4	10	2x10=20
Total				70 Marks
Grand Total (CCA+ESE)				100 Marks

Rubrics for Each Assessment

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Written test	Writing of each phrase without content lose or spelling mistake and even punctuations	Writing of each phrase without content lose or spelling mistake	Writing of partially completed content	Writing of less than partially completed content	Only the attempt to write or not responding.
Assignment writing	Exemplary writing well organized writing styles, a good link with points allocated for the answer and inclusion points presented there is no or very few lapses, precision in delivery. The structure should be containing Title of the topic, introduction, main body strictly adhere to content	Sound technical expressions, few errors on organizing the writing, complex concept not adequately conveyed. The structure should be containing Title of the topic, introduction, main body conclusion and reference.	Ambiguity in stating facts, not a good writing styles, often end with errors and mistakes, poor sentence control and focus to the points, lack of relationship with given mark and contents, grammatical lapses. A few lapses in the structure.	Moderate expressions and style of writing, all technical, conceptual aspects are deficient and unclear. Incorrect or improper structure.	Poor expressions and style of writing, all technical, conceptual aspects are deficient and unclear.

	methodology, conclusion and reference.				
Seminar Presentation	Exemplarity presentation, well organized presenting styles, a good link with points allocated for the answer and inclusion points presented, there is no or very few lapses, precision in delivery.	Sound technical expressions, few errors on organizing the presentation, complex concept not adequately conveyed.	Ambiguity in stating facts, not a good presenting styles, often end with errors and mistakes, poor sentence control and focus to the points, lack of relationship with given mark and contents, grammatical lapses.	Moderate expressions and style of presentation, all technical, conceptual aspects are deficient and unclear.	Poor expressions and style of presentation, all technical, conceptual aspects are deficient and unclear.

References


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Translated by Manomohan Ghosh
Published by Asiatic Society of Bengal, Kolkata, 1912-1918
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Translator: Ananda Coomaraswamy, Harvard University Press. (1917).
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MGU-UGP (HONOURS)

Syllabus

	Mahatma Gandhi University Kottayam

Programme	BA (Hons) BHARATHANATYAM					
Course Name	ENCIRCLING THE REPETOIRE					
Type of Course	DSE					
Course Code	MG6DSEBHN 302					
Course Level	300-399					
Course Summary	This course is designed as an integral part of the B.A. Bharatanatyam program, focusing on the exploration and mastery of two significant items in the Bharatanatyam repertoire –Thillana and Kauthuvam. "Encircling the Repertoire" aims to provide students with a comprehensive understanding and practical proficiency in these Bharathanatyam sequences, in which one is the concluding item and the other is the beginning of a Bharathanatyam repertoire.					
Semester	6	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
Pre-requisites, if any	Thorough practical skill in all necessary techniques of Bharathanatyam.					
		-	4	-	-	60

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understanding the usages of combined hand gestures	U	1
2	Students will demonstrate a high level of technical proficiency in executing the intricate movements, adavus, and hastas relevant to Kauthuvam and Thillana in Bharatanatyam.	S	2
3	Students will analyze and comprehend the structural elements of Kauthuvam and Thillana, identifying key components such as nritya (pure dance) and nritya (expressive dance), and their integration into the overall repertoire.	An	2
4	Through guided practice and performance, students will develop the ability to convey the thematic and emotional content of Kauthuvam and Thillana, employing facial expressions (abhinaya) and body language to communicate effectively	S	4

5	Students will achieve a high degree of rhythmic precision, demonstrating proficiency in executing complex rhythm patterns (tala) associated with Kauthuvam and Thillana, showcasing their understanding of laya (rhythm) in Bharatanatyam	S	10
6	Encouraging creative expression, students will cultivate their artistic individuality within the framework of Kauthuvam and Thillana, exploring variations in movements, expressions, and interpretations that reflect personal artistic sensibilities.	C	10
7	Students will develop the ability to present a polished and engaging public performance of Kauthuvam and Thillana, incorporating stage presence, costume awareness, and effective communication with the audience, showcasing their readiness for professional dance platforms.	Ap	4
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Sub-units)

	Course description	Hrs	CO No.
	TITLE OF THE COURSE: ENCIRCLING THE REPETOIRE		
Module1	KAVUTHAM RAGAM : NATTA TALAM : ADI COMPOSER : TANJORE QUARTETTE CHOREOGRAPHER : DHANANJAYANS	15	1 to 6
Unit 1	Understanding the structure of Kauthuvam and its significance		
Unit 2	Understanding meaning of the Sahitya		
Unit 3	Learning and Practicing the item		
Unit 4	Learning to sing the piece		
Module 2	TILLANA RAGAM : RENJINI TALAM: ADI COMPOSER : CHANGANASSERY C P MADHAVAN NAMPOOTHIRI	15	1 to 6

	CHOREOGRAPHER : SHAFEEKUDEEN B K		
Unit 1	Thillana – Pallavi- practicing		
Unit 2	Thillana –Anupallavi- practicing		
Unit 3	Thillana – Pallavi- tala practicing		
Unit 4	Thillana –Anupallavi- tala practicing		
Module 3	TILLANA RAGAM : RENJINI TALAM: ADI COMPOSER : CHANGANASSERY C P MADHAVAN NAMPOOTHIRI CHOREOGRAPHER : SHAFEEKUDEEN B K	15	1 to 6
Unit 1	Thillana – Sahitya		
Unit 2	Thillana –Charana		
Unit 3	Understanding meaning of the Sahitya		
Unit 4	Learning to sing the piece		
Module 4	Samyutha Hastha Viniyogas	15	
Unit 1	Anjali, Kapotham, Karkkatam, Swasthikam, Dolam, Pushpapudam		
Unit 2	Utsanga, Sivalinga, Katakavardhanam, Karthariswasthikam, Sakatam, Shankh		
Unit 3	Chakra, Sampuda, Pasha, Kilaka, Matsya, Kurma		
Unit 4	Varaha, Garuda, Nagabhandha, Khatva, Bherunda, Avahitha		
Module 5	Teacher Specific Content This can be either classroom teaching, practical session, field visit etc as specified by the teacher concerned.		

	This content will be evaluated internally		
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Teaching and Learning Approach	Classroom Procedure (Mode of transaction)	
	<p>Direct instruction: Demonstration of each phase. Enable the students to understand the meaning of the lyrics and hand gestures used accordingly. Making practice facial expression, movements of the body and tala aspects properly. Making practice the same by individual.</p> <p>Interactive Instruction: Active co-operative learning, Group practicing and authentic learning.</p>	
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA)	30 Marks
	<p>The presentation and performance of each phase are evaluated practically on the basis of the following criteria, in all the progressive stages of learning and final presentation.</p> <ol style="list-style-type: none"> 1. Angasudham and Soushtavam 2. Purity of postures and movements. 3. Perfection of Adavus 4. Rhythm/ Talam 5. Purity and grace of hand gestures 6. Facial expression 7. Understanding the meaning of the lyrics 8. Understanding of Bhava Rasa Concepts 9. Artistic Creativity 10. Technical Proficiency 11. Interaction with Audience 12. Viva-voce 13. Overall performance with confidence. <p>(Or any other tasks to suit the course)</p>	
	B. End Semester Evaluation (ESE)	70 Marks

Module -1	10 Marks
Module -2	20 Marks
Module -3	20 Marks
Module -4	10 Marks
Viva- Voce	10 Marks
<p>The final presentation and performance of each phase are evaluated practically on the basis of the following criteria</p> <ol style="list-style-type: none"> 1. Angasudham and Soushtavam 2. Purity of postures and movements. 3. Perfection of Adavus 4. Rhythm/ Talam 5. Purity and grace of hand gestures 6. Facial expression 7. Understanding the meaning of the lyrics 8. Understanding of Bhava Rasa Concepts 9. Artistic Creativity 10. Technical Proficiency 11. Interaction with Audience 12. Viva-voce 13. Overall performance with confidence. 	
Grand Total (CCA+ESE)	
	100 Marks

Rubrics for Each Assessment

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Angasudham and Soushtavam	Usage of body limbs with brilliance and distinction during the performance	Usage of body limbs with distinction during the performance	Usage of body limbs with an average level during the performance	Usage of body limbs with a below average level during the performance	Only attempting to perform or not responding.
Purity of postures and movements	Usage of postures and movements of the body limbs with brilliance and distinction during the performance	Usage of postures and movements of the body limbs with distinction during the performance	Usage of postures and movements of the body limbs with an average level during the performance	Usage of postures and movements of the body limbs with a below average level during the performance	Only attempting to perform or not responding.
Perfection of Adavus	Demonstrates precise execution of all adavus	Displays proficient execution of adavus with	Shows satisfactory execution of adavus, with	Demonstrates inconsistent execution of adavus with	Struggles to execute adavus, resulting in

	with excellent clarity and control.	good clarity and control.	some minor errors in clarity and control.	notable errors in clarity and control.	poor clarity and control or not responding.
Rhythm/ Talam	Adequate Tala rendering and notation with brilliance, confidence and presence of mind along with all affairs required	Adequate Tala rendering and notation with confidence and presence of mind along with all affairs required	Tala rendering and notation without mistake with all affairs required	Partially completed Tala rendering and notation	Only attempting to render or notate or not responding.
Purity and grace of hand gestures	Usage of fingers and hands with brilliance and distinction while demonstrating the hasthas, along with all affairs required	Usage of fingers and hands with distinction while demonstrating the hasthas, along with all affairs required	Usage of fingers and hands with an average level while demonstrating the hasthas, along with all affairs required	Usage of fingers and hands with a below average level while demonstrating the hasthas, along with all affairs required	Only attempting to demonstrate or not responding.
Facial expression	Exhibits exceptional mastery of facial expressions, body language, and gestures to convey the chosen Rasa with authenticity and precision.	Demonstrates a good command of expressive techniques, effectively conveying the intended emotion through facial expressions and body movements.	Shows a basic ability to use expressive techniques but may lack consistency or depth in conveying emotions with minor mistakes.s	Shows a below average ability to use expressive techniques but may lack consistency or depth in conveying emotions with major mistakes.	Only attempting to demonstrate or not responding.
Understanding the meaning of the lyrics	General awareness of the language, pronunciation, understanding the meaning of each word, situation of the theme, mythological story in behind. Singing of the selected piece.	General awareness of the language, pronunciation, understanding the meaning of each word, situation of the theme, mythological story in behind.	General awareness of the language, understanding the meaning of each word, situation of the theme, mythological story in behind.	Understanding the meaning of each word, situation of the theme.	Only attempting to demonstrate or not responding.

Understanding of Bhava Rasa Concepts	Demonstrates a profound understanding of Bhava Rasa theory, accurately identifying and explaining the nine rasas, their associated emotions, and the nuanced expressions involved.	Shows a solid understanding of Bhava Rasa concepts, correctly identifying most rasas and their emotional nuances.	Displays a basic understanding of Bhava Rasa, identifying some rasas and their associated emotions.	Below average understanding of Bhava Rasa, identifying only a few rasas and their associated emotions.	Only attempting to demonstrate or not responding.
Artistic Creativity	Displays exceptional creativity in interpreting Bhava Rasa, incorporating unique elements and personal artistic flair to enhance the emotional expression.	Shows creativity in the interpretation of Bhava Rasa, adding personal touches and innovative elements to convey emotions.	Demonstrates a basic level of creativity, incorporating some personal elements into the performance.	Below average level of creativity, incorporating some personal elements into the performance.	Only attempting to demonstrate or not responding.
Technical Proficiency	Demonstrates technical excellence in executing dance techniques, showcasing a high level of skill and precision	Displays good technical proficiency, with a solid execution of dance or theatrical techniques to support the expressive elements.	Shows a basic level of technical proficiency, with some room for improvement in the execution of dance or theatrical techniques.	Below average level of technical proficiency, with some room for improvement in the execution of dance or theatrical techniques.	Only attempting to demonstrate or not responding
Interaction with Audience	Establishes a strong emotional connection with the audience, effectively drawing them into the performance and evoking a genuine response	Connects well with the audience, creating a meaningful emotional impact and maintaining engagement throughout the performance.	Shows a basic ability to connect with the audience but may struggle to maintain a consistent emotional engagement.	Below average level ability to connect with the audience but may struggle to maintain a consistent emotional engagement.	Only attempting to demonstrate or not responding.


Viva-voce	Thorough understanding of the techniques and theory aspects learned. Confidently addressing and answering each question in proper language using the technical terms.	Understanding of the techniques and theory aspects learned. Addressing and answering each question in proper language using the technical terms.	Average understanding of the techniques and theory aspects learned. Addressing and answering each question in a doubtful manner.	Less understanding of the techniques and theory aspects learned. Addressing and answering each question in a doubtful manner.	Only attempting to answer or not responding.
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MGU-UGP (HONOURS)

Syllabus

	Mahatma Gandhi University Kottayam

Programme	BA (Hons) BHARATHANATYAM					
Course Name	INNOVATIVE CHOREOGRAPHY IN BHARATHANATYAM					
Type of Course	SEC					
Course Code	MG6SECBHN300					
Course Level	300-399					
Course Summary	This course aims to explore and cultivate innovative approaches to choreography within the traditional framework of Bharathanatyam. Students will delve into the rich history and foundational principles of Bharathanatyam while developing skills to push creative boundaries. The course emphasizes the application of contemporary concepts, interdisciplinary collaborations, and individual artistic expression in choreography.					
Semester	6	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
Pre-requisites, if any	Thorough understanding of the principals of Bharathanatyam along with aptitude, skill, interest and innovative ideas. Awareness of using multimedia techniques is also required.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Students will showcase a comprehensive understanding of traditional Bharathanatyam elements, including adavus, mudras, and facial expressions, highlighting their ability to execute these techniques with precision and authenticity.	U	1
2	Develop and apply innovative choreographic techniques in the creation of Bharathanatyam compositions.	A	2
3	Explore the integration of multidisciplinary elements, such as music, visual arts, or technology, into Bharathanatyam choreography.	A	3
4	Students will engage in critical analysis and reflection on their choreographic choices.	An	2

5	Through collaborative group projects, students will demonstrate effective communication and teamwork skills in the creation of Bharathanatyam choreography.	S	9
6	Students will present a final choreographic showcase, which assesses the culmination of their learning, emphasizing effective communication of artistic ideas and the ability to engage an audience with innovative and well-executed performances.	Ap	4
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Sub-units)

	Course description	Hrs	CO No.
	Title of the Course: INNOVATIVE CHOREOGRAPHY IN BHARATHANATYAM		
Module1	Foundations of Bharathanatyam Choreography	15	1,2,3,4
Unit 1	Understanding Basics of adavus (dance steps) and their variations in choreography and exploring the concept of "Rasa" (emotion) in choreography		
Unit 2	Understanding the role of music and rhythm in Bharathanatyam		
Unit 3	Understanding Techniques for effective use of space and levels in choreography		
Unit 4	Historical overview of innovative choreography in Bharathanatyam		
Module 2	Contemporary Trends in Bharathanatyam Choreography	30	1,2,3,4
Unit 1	Adapting traditional stories or contemporary themes for contemporary expression or fusion of Bharathanatyam with other dance forms		
Unit 2	Exploring the integration of technology in dance with Interdisciplinary Arts in Choreography		
Unit 3	Creating original thematic choreographic works (solo/group)		
Unit 4	Use of multimedia in storytelling through dance		

Module 3	Choreographic Presentation	15	1,5,6
Unit 1	Effective rehearsal techniques for developing a choreographic vision for performance		
Unit 2	Practical application of learned choreographic techniques		
Unit 3	Documentation of choreographic process through video and written materials		
Unit 4	Executing a final choreographic showcase		
Module 5	Teacher Specific Content This can be either classroom teaching, practical session, field visit etc as specified by the teacher concerned. This content will be evaluated internally		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction)	
	Direct instruction: Demonstration of each component of the composition. Make the students to understand the basic concepts related to the selected composition. Making practice to get the proficiency in choreography. Interactive Instruction: Active co-operative learning, Group practicing, Discussion and authentic learning.	
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA)	25 Marks
	The presentation and performance of each phase are evaluated practically on the basis of the following criteria, in all the progressive stages of learning and final presentation. <ol style="list-style-type: none"> 1. Approving the selected composition after the discussion between the student and mentor. 2. Narration of the context and tala of the selected theme by the student 3. Presentation of the piece in different levels 4. Final presentation of the entire choreography. 5. Techniques in using multi-media for video documentation 6. Overall performance with confidence. Viva-voce (Or any other tasks to suit the course)	

	B. End Semester Evaluation (ESE)	50 Marks
	<p>The final presentation and performance of each phase are evaluated practically on the basis of the following criteria</p> <ol style="list-style-type: none"> 1. Narration of the context and tala of the selected theme by the student 2. Final presentation of the entire choreography. 3. Techniques in using multi-media for video documentation 4. Overall performance with confidence. Viva-voce. 	
	Grand Total (CCA+ESE)	75 Marks

Rubrics for Each Assessment

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Approving the selected composition after the discussion between the student and mentor.	Timely submission of a well-documented written proposal and active discussion between student and mentor, Live demonstration of the choreography, Incorporation of feedback in real-time should be higher level.	Timely submission of a well-documented written proposal and active discussion between student and mentor, Live demonstration of the choreography, Incorporation of feedback in real-time should be in a satisfactory level.	Timely submission of a well-documented written proposal and active discussion between student and mentor, Live demonstration of the choreography, Incorporation of feedback in real-time should be in an average level.	Timely submission of a well-documented written proposal and active discussion between student and mentor, Live demonstration of the choreography, Incorporation of feedback in real-time should be in a below average level.	Only attempting or not responding.
Narration of the context and tala of the selected theme by the student	Clarity in expressing the theme's context, understanding and demonstration of the selected tala (rhythm) and meaning of the sahitya	Clarity in expressing the theme's context, understanding and demonstration of the selected tala (rhythm) and meaning of the sahitya	Clarity in expressing the theme's context, understanding and demonstration of the selected tala (rhythm) and meaning of the sahitya	Clarity in expressing the theme's context, understanding and demonstration of the selected tala (rhythm) and meaning of the sahitya	Only attempting or not responding.

	and ability to connect context and tala to the choreography should be perfect in its complete sense.	and ability to connect context and tala to the choreography should be perfect.	and ability to connect context and tala to the choreography are in average level.	and ability to connect context and tala to the choreography are in below average level.	
Presentation of the piece in different levels	Mastery of basic movements and expressions, gradual progression in complexity, smooth transitions between different levels should be perfect in its complete sense.	Mastery of basic movements and expressions, gradual progression in complexity, smooth transitions between different levels should be perfect.	Mastery of basic movements and expressions, gradual progression in complexity, smooth transitions between different levels are in average level.	Mastery of basic movements and expressions, gradual progression in complexity, smooth transitions between different levels are in below average level.	Only attempting or not responding.
Final presentation of the entire choreography.	Technical precision and accuracy, emotional expression and storytelling, stage presence and engagement with the audience should be perfect in its complete sense.	Technical precision and accuracy, emotional expression and storytelling, stage presence and engagement with the audience should be perfect.	Technical precision and accuracy, emotional expression and storytelling, stage presence and engagement with the audience are in average level.	Technical precision and accuracy, emotional expression and storytelling, stage presence and engagement with the audience are in below average level.	Only attempting or not responding.
Techniques in using multi-media for video documentation	Precise control over camera angles, framing, and movements, enhancing the overall visual appeal; use of lighting enhances visibility,	Control over camera angles, framing, and movements, enhancing the overall visual appeal; use of lighting enhances visibility, showcasing the dancer's	Control over camera angles, framing, and movements, enhancing the overall visual appeal; use of lighting enhances visibility, showcasing	Control over camera angles, framing, and movements, enhancing the overall visual appeal; use of lighting enhances visibility, showcasing the dancer's	Only attempting or not responding.

	showcasing the dancer's movements clearly; Clear and balanced audio that complements the dance performance are should be in effectively excellent manner. The final product should display a high level of creativity and innovative use of multimedia to enhance the choreography with effective use of effects and harmonious blend of dance and multimedia.	movements clearly; Clear and balanced audio that complements the dance performance are should be in perfect manner. The final product should display creativity and innovative use of multimedia to enhance the choreography with effective use of effects and harmonious blend of dance and multimedia.	the dancer's movements clearly; Clear and balanced audio that complements the dance performance are should be in average manner. The final product should display innovative use of multimedia to enhance the choreography with use of effects and harmonious blend of dance and multimedia.	movements clearly; Clear and balanced audio that complements the dance performance are in below average manner. Lacking innovative use of multimedia to enhance the choreography.	
Viva-voce	Thorough understanding of the techniques and theory aspects learned. Confidently addressing and answering each question in proper language using the technical terms.	Understanding of the techniques and theory aspects learned. Addressing and answering each question in proper language using the technical terms.	Average understanding of the techniques and theory aspects learned. Addressing and answering each question in a doubtful manner.	Less understanding of the techniques and theory aspects learned. Addressing and answering each question in a doubtful manner.	Only attempting to answer or not responding.

References


1. 'Understanding Bharathanatyam', Mrinalini Sarabhai, Darpana Academy of Performing Arts Publication, 1981, DCB Publication 2012
2. 'Approach to Bharathanatyam' S.Bhagyalekshmy, CBH Publications first edition 1992
3. 'Bharatanatyam How to .. : A Step-by-step Approach to Learn the Classical Form', Jayalakshmi Eswar, Publisher BR Rhythms January 2011 :

4. 'Learn Bharatanatyam mudras & steps application', N Balambal, Zaccheus Entertainment Publication, January 2017
5. 'Carnatic Music Composers- A Collection of Biographical Essays', Edited by Dr. B. Dayananda Rao, The Trinity Music Book Publishers, Chennai- 2005



MGU-UGP (HONOURS)

Syllabus

	Mahatma Gandhi University Kottayam

Programme	BA (Hons) BHARATHANATYAM					
Course Name	SOCIO-POLITICAL BHARATHANATYAM DANCE DRAMA: DESIGN, PRODUCTION & EXECUTION					
Type of Course	VAC					
Course Code	MG6VACBHN300					
Course Level	300-399					
Course Summary	This course is designed to explore the intersection of Bharathanatyam, with socio-political themes. Students will delve into the creative process of designing, producing, and executing dance dramas that address contemporary social and political issues. The course integrates traditional Bharathanatyam techniques with modern storytelling approaches, encouraging students to use dance as a powerful medium for social commentary					
Semester	6	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		-	2	1	-	60
Pre-requisites, if any	Thorough understanding of the basic concepts and techniques of Bharathanatyam, innovative choreography skill, awareness of socio-political issues.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Develop a critical understanding of socio-political issues relevant to the cultural context of Bharathanatyam.	U	1
2	Able to conceptualize and design Bharathanatyam dance narratives that effectively communicate socio-political themes.	A	4
3	Develop the skills necessary to choreograph dance sequences that seamlessly blend traditional Bharathanatyam movements with elements that express socio-political narratives. Students should be able to experiment with innovative choreographic techniques while respecting the integrity of the classical dance form.	S	10
4	Enhance research and documentation skills related to socio-political themes. Students should be able to conduct in-depth research, analyze relevant literature, and effectively document	S	6

	their findings to support the conceptualization and execution of dance dramas.		
5	Cultural sensitivity and ethical awareness in incorporating socio-political themes into Bharathanatyam.	I	8
6	Develop the ability to collaborate with artists, musicians, costume designers, and other professionals involved in the production of Bharathanatyam dance dramas in a creative manner.	Ap	9
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Sub-units)

	Course description	Hrs	CO No.
	Title of the Course: SOCIO-POLITICAL BHARATHANATYAM DANCE DRAMA: DESIGN, PRODUCTION & EXECUTION (A group Bharathantyam production lasting from 20 to 30 minutes)		
Module1	Selection of the theme	15	1,2,4,5,6
Unit 1	Focus on socio-political influences over the years in to Bharathanatyam and its development		
Unit 2	Finalizing the theme after the research to the current socio-political-environmental issues.		
Module 2	Theoretical Frameworks in the selected theme	15	1,2,3,4,5,6
Unit 1	Analyzing how political ideologies can be shaped in Bharathanatyam narratives and performances.		
Unit 2	Exploring its techniques to address and portray contemporary social issues through Bharathanatyam dance drama		
Module 3	Production and Execution	30	1,2,3,4,6
Unit 1	Choreography for Socio-Political Themes, and Music and Costume Design.		
Unit 2	Incorporating modern technologies and stagecraft techniques to enhance the overall production for final presentation.		

Module 4	Teacher Specific Content		
	This can be either classroom teaching, practical session, field visit etc as specified by the teacher concerned. This content will be evaluated internally		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction)	
	Direct instruction: Arrange workshops or practical sessions on advanced Bharathanatyam techniques, analyze historical and contemporary dance dramas that address socio-political themes, evaluate scriptwriting, choreography, and production design projects, organize regular practice where students showcase their progress. Interactive Instruction: Attend live performances or visit cultural events that showcase socio-political dance dramas, Active co-operative learning, Group practicing and authentic learning.	
Assessment Types	MODE OF ASSESSMENT	
	A. Continuous Comprehensive Assessment (CCA)	25 Marks
	The presentation and performance of each phase are evaluated practically on the basis of the following criteria, in all the progressive stages of learning and final presentation. विद्यया अमृतमश्नुते 1. Evaluate scriptwriting, production design projects. 2. Assess the incorporation of socio-political themes and the effectiveness of expression 3. Choreography and direction 4. Technical proficiency 5. Final production 6. Overall performance with confidence. Viva-voce (Or any other tasks to suit the course)	
	B. End Semester Evaluation (ESE)	50 Marks
	The final presentation and performance of each phase are evaluated practically on the basis of the following criteria 1. The incorporation of socio-political themes and the effectiveness of expression 2. Choreography and direction 3. Technical proficiency 4. Final production	

	5. Overall performance with confidence. Viva-voce.
	Grand Total (CCA+ESE) 75 Marks

Rubrics for Each Assessment

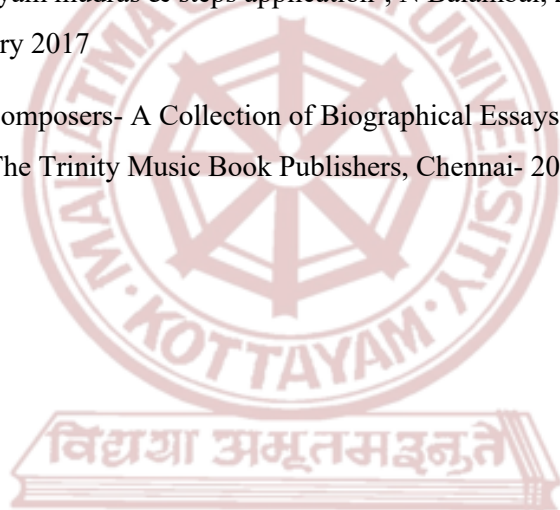
Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Evaluate scriptwriting, production design projects	Originality and innovation in scriptwriting and production design concepts which is relevant to Socio-Political Theme should be excellent.	Originality and innovation in scriptwriting and production design concepts which is relevant to Socio-Political Theme should be perfect.	Originality and innovation in scriptwriting and production design concepts which is relevant to Socio-Political Theme are in average manner.	Lack of originality and innovation in scriptwriting and production design concepts which is relevant to Socio-Political Theme.	Only attempting or not responding.
Assess the incorporation of socio-political themes and the effectiveness of expression	Effectiveness in conveying emotions related to the socio-political themes through Bharathanatya m techniques should be excellent.	Effectiveness in conveying emotions related to the socio-political themes through Bharathanatya m techniques should be perfect.	Effectiveness in conveying emotions related to the socio-political themes through Bharathanatya m techniques is average.	Effectiveness in conveying emotions related to the socio-political themes through Bharathanatya m techniques is below average.	Effectiveness in conveying emotions related to the socio-political themes through Bharathanatya m techniques is lacking.
Choreography and direction	Innovative and creative choreography that enhances the socio-political narrative and Clear direction of performers, ensuring unity and synchronizatio n should be excellent.	Innovative and creative choreography that enhances the socio-political narrative and Clear direction of performers, ensuring unity and synchronizatio n should be perfect.	Innovative and creative choreography that enhances the socio-political narrative and Clear direction of performers, ensuring unity and synchronizatio n is average.	Innovative and creative choreography that enhances the socio-political narrative and Clear direction of performers, ensuring unity and synchronizatio n is below average level.	Lack of innovative and creative choreography that enhances the socio-political narrative and Clear direction of performers, ensuring unity and synchronizatio n

Technical proficiency	Mastery and precision in executing Bharathanatya m techniques, Appropriate and well-executed costume and makeup that complement the performance, Synchronizati on with music, rhythm, and any accompanying elements, Stage Presence, Effective and meaningful use of props in the performance, adherence to Timing and Successful navigation of any technical challenges encountered during the performance should be excellent and well executed.	Mastery and precision in executing Bharathanatya m techniques, Appropriate and well-executed costume and makeup that complement the performance, Synchronizati on with music, rhythm, and any accompanying elements, Stage Presence, Effective and meaningful use of props in the performance, adherence to Timing and Successful navigation of any technical challenges encountered during the performance should be perfect and well executed.	Mastery and precision in executing Bharathanatya m techniques, Appropriate and well-executed costume and makeup that complement the performance, Synchronizati on with music, rhythm, and any accompanying elements, Stage Presence, Effective and meaningful use of props in the performance, adherence to Timing and Successful navigation of any technical challenges encountered during the performance are in average level.	Mastery and precision in executing Bharathanatya m techniques, Appropriate and well-executed costume and makeup that complement the performance, Synchronizati on with music, rhythm, and any accompanying elements, Stage Presence, Effective and meaningful use of props in the performance, adherence to Timing and Successful navigation of any technical challenges encountered during the performance are noted below average level.	Lack of Mastery and precision in executing Bharathanatya m techniques, Appropriate and well-executed costume and makeup that complement the performance, Synchronizati on with music, rhythm, and any accompanying elements, Stage Presence, Effective and meaningful use of props in the performance, adherence to Timing and Successful navigation of any technical challenges encountered during the performance.
Final production	The overall impact of the dance drama on the audience should be excellent.	The overall impact of the dance drama on the audience should be perfect.	The overall impact of the dance drama on the audience is average.	The overall impact of the dance drama on the audience is below average.	Only attempting
Viva-voce	Thorough understanding of the techniques and theory aspects learned. Confidently addressing and answering	Understanding of the techniques and theory aspects learned. Addressing and answering each question in proper	Average understanding of the techniques and theory aspects learned. Addressing and answering each question	Less understanding of the techniques and theory aspects learned. Addressing and answering each question	Only attempting to answer or not responding.

	each question in proper language using the technical terms.	language using the technical terms.	in a doubtful manner.	in a doubtful manner.	
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References

1. 'Understanding Bharathanatyam', Mrinalini Sarabhai, Darpana Academy of Performing Arts Publication, 1981, DCB Publication 2012
2. 'Approach to Bharathanatyam' S.Bhagyalekshmy, CBH Publications first edition 1992
3. 'Bharatanatyam How to .. : A Step-by-step Approach to Learn the Classical Form', Jayalakshmi Eswar, Publisher BR Rhythms January 2011 :
4. 'Learn Bharatanatyam mudras & steps application', N Balambal, Zacch eus Entertainment Publication, January 2017
5. 'Carnatic Music Composers- A Collection of Biographical Essays', Edited by Dr. B. Dayananda Rao, The Trinity Music Book Publishers, Chennai- 2005



MGU-UGP (HONOURS)


Syllabus



SEMESTER-7

MGU-UGP (HONOURS)

Syllabus

	Mahatma Gandhi University Kottayam

Programme	BA (Hons) BHARATHANATYAM					
Course Name	INTERPRETATIONS ON RASA THEORY					
Type of Course	DCC					
Course Code	MG7DCCBHN400					
Course Level	400-499					
Course Summary	This course delves into the profound concepts of Rasa Theory, a fundamental framework in Indian aesthetics that explores the emotional and aesthetic experiences in literature and performing arts. The course will provide a comprehensive understanding of the four important arguments of Rasa Theory: Ulpaththi Vadam, Anumithi Vadam, Bhukthi Vadam, and Abhivyakthi Vadam. Students will gain insights into the nuanced aspects of Rasa Theory and its relevance in interpreting and appreciating various forms of artistic expression.					
Semester	7	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
Pre-requisites, if any	Detailed understanding of the Rasa theory of Bharatha and interest in the subject.					
		4	-	-	-	60

COURSE OUTCOMES (CO) *Syllabus*

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Students will grasp the foundational principles of Rasa Theory, including the historical development, key concepts, and the significance of its four interpretations in the context of Indian aesthetics.	U	1
2	Able to analyze and evaluate the role of the four interpretations in different aspects of performing arts, with special focusing on Bharathanatyam, examining its impact on emotional expression and audience reception.	An	2

3	Can explore the application of Rasa theory and its four arguments focusing on how emotions are portrayed and evoked through Bharathanatyam along with its language, symbolism, and narrative techniques in various genres of literature.	A	10
4	Able to apply the principles of Rasa theory and its four arguments in practical creative projects, such as writing, acting, or directing, demonstrating an understanding of how artists can effectively convey emotions through their chosen medium.	A	4
5	Can critically compare the interpretations of Rasa Theory, with a particular emphasis on Ulpaththi Vadam, Anumithi Vadam, Bhukthi Vadam, and Abhivyakthi Vadam, across different contexts of Bharathanatyam.	E	2
6	Able to synthesize their knowledge of Rasa Theory and its various interpretations to create contemporary artistic expressions.	C	3
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Sub-units)

	Course description	Hrs	CO No.
	Title of the Course: INTERPRETATIONS ON RASA THEORY		
Module1	Ulpaththi Vadam	15	1,2,3,4,5,6
Unit 1	Biography of Bhatta Lollatan		
Unit 2	Date		
Unit 3	Interpretation		
Unit 4	Comparison with Bharatha		
Module 2	Anumithi Vadam	15	1,2,3,4,5,6
Unit 1	Biography of Sri Sankukan		
Unit 2	Date		
Unit 3	Interpretation		
Unit 4	Comparison with Bharatha		
Module 3	Bhukthi Vadam	15	1,2,3,4,5,6
Unit 1	Biography of Bhatta Nayakan		
Unit 2	Date		
Unit 3	Interpretation		

Unit 4	Comparison with Bharatha		
Module 4	Abhivyakthi Vadam	15	1,2,3,4,5,6
Unit 1	Biography of Abhinavagupthan		
Unit 2	Date		
Unit 3	Interpretation		
Unit 4	Comparison with Bharatha		
Module 5	Teacher Specific Content This can be either classroom teaching, practical session, field visit etc as specified by the teacher concerned. This content will be evaluated internally		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction)	
	Direct instruction: Lecture, Explicit learning, Discussion of new terminologies Interactive Instruction: Active co-operative learning, Library work and Group assignments, seminars and discussion.	
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA)	30 Marks
	Particulars: 1. Written test 2. Assignment Submission 3. Seminar Presentation – a theme is to be discussed and identified to prepare a paper and present in the seminar (Or any other tasks to suit the course)	

B. End Semester Evaluation (ESE) – 70 Marks				
Module-1	Written test	70 Marks/ Duration- 2 Hrs		
Module-2				
Module-3				
Module-4				
Question Paper Pattern				
Descriptive Type	Word Limit	Number of Questions to be answered	Marks	Total
Short Answer	50 words	10 out of 12	2	10x2= 20
Short Essay	150 words	6 out of 8	5	6x5 = 30
Essay	300 words	2 out of 4	10	2x10=20
Total				70 Marks
Grand Total (CCA+ESE)				100 Marks


Rubrics for Each Assessment

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Written test	Writing of each phrase without content lose or spelling mistake and even punctuations	Writing of each phrase without content lose or spelling mistake	Writing of partially completed content	Writing of less than partially completed content	Only the attempt to write or not responding.
Assignment writing	Exemplarity writing well organized writing styles, a good link with points allocated for the answer and inclusion points presented there is no or very few lapses, precision in delivery. The structure should be containing Title of the topic, introduction, main body strictly adhere to content methodology,	Sound technical expressions, few errors on organizing the writing, complex concept not adequately conveyed. The structure should be containing Title of the topic, introduction, main body conclusion and reference.	Ambiguity in stating facts, not a good writing styles, often end with errors and mistakes, poor sentence control and focus to the points, lack of relationship with given mark and contents, grammatical lapses. A few lapses in the structure.	Moderate expressions and style of writing, all technical, conceptual aspects are deficient and unclear. Incorrect or improper structure.	Poor expressions and style of writing, all technical, conceptual aspects are deficient and unclear.

	conclusion and reference.				
Seminar Presentation	Exemplarity writing well organized writing styles, a good link with points allocated for the answer and inclusion points presented there is no or very few lapses, precision in delivery	Sound technical expressions, few errors on organizing the writing, complex concept not adequately conveyed	Ambiguity in stating facts, not a good writing styles, often end with errors and mistakes, poor sentence control and focus to the points, lack of relationship with given mark and contents, grammatical lapses.	Moderate expressions and style of writing, all technical, conceptual aspects are deficient and unclear.	Poor expressions and style of writing, all technical, conceptual aspects are deficient and unclear

References

1. 'The concept of rasa: with special reference to Abhinavagupta', S C Pande, Aryan books international, 2009
2. 'Some Aspects of The Rasa Theory', V. M. Kulkarni, Bhogilal Leherchand Institute OF Indology, Delhi 1986
3. 'A Modern Introduction to Indian Aesthetic Theory', S.S. Barlingay D. K. Printworld pvt. Ltd, 2016
4. 'Rasa in Aesthetics', Priyadarshini Padnaik, D K Print world Ltd, 2013
5. 'The Number of Rasas', Raghavan V, The Adayar library, Adayar 1940
6. 'History of Natyasastra', N P Unni, New Bharatiya Book Corporation, 2015
7. 'Bharatheeya Sahithyadarsanam', Chathanath Achuthan Unni, Vallathol
8. 'Bharathamuniyude Natyasastram', K P Narayana Pisharody, Sahithya academy, 1997.

	Mahatma Gandhi University Kottayam

Programme	BA (Hons) BHARATHANATYAM					
Course Name	RESEARCH METHODOLOGY					
Type of Course	DCC					
Course Code	MG7DCCBHN401					
Course Level	400-499					
Course Summary	Students can understand different methods and procedures of a research which provide a detailed plan that helps to keep researchers on right path and making the process smooth, effective and manageable.					
Semester	7	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		4	-	-	-	60
Pre-requisites, if any	Thorough understanding of both theoretical and practical aspects of the subject. Research aptitude, Skill and Interest in the concerned subject.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Familiarize with the methodology of research	U	1
2	Understanding various types of research	U	3
3	Analyse different methods of research	An	2
4	Evaluate the qualities of a good research and researcher	E	2
5	Understanding the different process in research	U	1
6	Enable to apply the correct methods for the objectives	A	10
7	Improve the interest in analyzing problem	I	10
8	Acquire the knowledge in report writing	S	1

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)*

COURSE CONTENT

Content for Classroom transaction (Sub-units)

	Course description	Hrs	CO No.
	Title of the Course: RESEARCH METHODOLOGY		
Module1	Introduction to Research	15	1 to 8
Unit 1	Definition & meaning		
Unit 2	Types & methods of Research		
Unit 3	Characteristics of Research		
Unit 4	Qualities of good research and researcher		
Module 2	Data collection	15	1 to 7
Unit 1	Importance of data		
Unit 2	Sources of data – Primary & Secondary		
Unit 3	Methods of data collection- Observation, Interview, Mail survey		
Unit 4	Tools for data collection		
Module 3	Research process	15	1 to 8
Unit 1	Research problem, Literature review, Hypothesis		
Unit 2	Research design, Sampling, Data collection		
Unit 3	Project execution, Analysis of data, Hypothesis testing		
Unit 4	Generalisation & interpretation, Preparation of the report		
Module 4	Research report	15	1 to 8
Unit 1	Oral and written report		
Unit 2	Research abstract, Research article, Synopsis		
Unit 3	Research report format – Preliminaries, The text, Reference materials		
Unit 4	Principles of writing, Documentation		
Module 5	Teacher Specific Content This can be either classroom teaching, practical session, field visit etc as specified by the teacher concerned. This content will be evaluated internally		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction)							
	Direct instruction: Lecture, Explicit learning, Discussion of new terminologies Interactive Instruction: Active co-operative learning, Library work and Group assignments, seminars and discussion.							
Assessment Types	MODE OF ASSESSMENT	30 Marks						
	A. Continuous Comprehensive Assessment (CCA)							
Particulars:								
<ol style="list-style-type: none"> 1. Written test 2. Assignment Submission 3. Seminar Presentation – a theme is to be discussed and identified to prepare a paper and present in the seminar (Or any other tasks to suit the course)								
B. End Semester Evaluation (ESE) – 70 Marks								
<table border="1"> <tr> <td>Module-1</td> <td rowspan="4">Written test</td> <td rowspan="4">70 Marks/ Duration- 2 Hrs</td> </tr> <tr> <td>Module-2</td> </tr> <tr> <td>Module-3</td> </tr> <tr> <td>Module-4</td> </tr> </table>		Module-1	Written test	70 Marks/ Duration- 2 Hrs	Module-2	Module-3	Module-4	
Module-1	Written test	70 Marks/ Duration- 2 Hrs						
Module-2								
Module-3								
Module-4								
Question Paper Pattern								
Descriptive Type	Word Limit	Number of Questions to be answered	Marks	Total				
Short Answer	50 words	10 out of 12	2	10x2= 20				
Short Essay	150 words	6 out of 8	5	6x5 = 30				
Essay	300 words	2 out of 4	10	2x10=20				
Total				70 Marks				
Grand Total (CCA+ESE)				100 Marks				

Rubrics for Each Assessment

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
<i>Written test</i>	Writing of each phrase without content lose or spelling mistake and even punctuations	Writing of each phrase without content lose or spelling mistake	Writing of partially completed content	Writing of less than partially completed content	Only the attempt to write or not responding.

Assignment writing	Exemplarity writing well organized writing styles, a good link with points allocated for the answer and inclusion points presented there is no or very few lapses, precision in delivery. The structure should be containing Title of the topic, introduction, main body strictly adhere to content methodology, conclusion and reference.	Sound technical expressions, few errors on organizing the writing, complex concept not adequately conveyed. The structure should be containing Title of the topic, introduction, main body conclusion and reference.	Ambiguity in stating facts, not a good writing styles, often end with errors and mistakes, poor sentence control and focus to the points, lack of relationship with given mark and contents, grammatical lapses. A few lapses in the structure.	Moderate expressions and style of writing, all technical, conceptual aspects are deficient and unclear. Incorrect or improper structure.	Poor expressions and style of writing, all technical, conceptual aspects are deficient and unclear.
Seminar Presentation	Exemplarity writing well organized writing styles, a good link with points allocated for the answer and inclusion points presented there is no or very few lapses, precision in delivery	Sound technical expressions, few errors on organizing the writing, complex concept not adequately conveyed	Ambiguity in stating facts, not a good writing styles, often end with errors and mistakes, poor sentence control and focus to the points, lack of relationship with given mark and contents, grammatical lapses.	Moderate expressions and style of writing, all technical, conceptual aspects are deficient and unclear.	Poor expressions and style of writing, all technical, conceptual aspects are deficient and unclear

References


1. Gaveshanam – Prabandharachanayude Thathvangal by Dr. Chathanattu Achuthanunni
2. Research Methodology: Methods and Techniques – C.R.Kothari
3. Research Methodology: Study material , University of Calicut, School of Distant Education
4. The Craft of Research by Wayne C Booth, The University of Chicago Press, 2016
5. Research Methodology in Indian Music by Amit kumar Verma, Aayu Publications, 2017

6. Research Methodology: Methods and Techniques by C.R. Kothari, New Age International Publishers, New Delhi 1990
7. Sources of Research in Indian Classical Music : Reena Gautam, Kanishka, New Delhi 2010
8. Introduction to Research Methods by Dr, Catherine Dawson, Robinson Publishers, 2019



MGU-UGP (HONOURS)

Syllabus

	Mahatma Gandhi University Kottayam

Programme	BA (Hons) BHARATHANATYAM					
Course Name	SIGNIFICANT MODULES OF BHARATHANATYAM REPERTOIRE-1					
Type of Course	DCC					
Course Code	MG7DCCBHN402					
Course Level	400-499					
Course Summary	The course focus on the significance and practice of a few selected items of Bharathanatyam repertoire, which are the indispensable pieces of the same. Through these modules, students can exhibit their caliber and skill both in its nritya and abhinaya aspects along with their improvisation skill.					
Semester	7	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		-	3	1	-	75
Pre-requisites, if any	Thorough understanding, practising skill, perfection in both adavus and abhinaya of all items included in Bharathanatyam repertoire and interest in the subject.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand the significance of the selected modules.	U	1
2	Understand the musical structure and rhythm of each module and how it relates to the accompanying music.	U	3
3	Analyze the comparison of different types varnams used for Bharathanatyam performance.	An	2
4	Develop proficiency in performing Alarippu and Daru Varnam, with precision and grace.	S	10
5	Apply innovative ideas for improvisation.	C	3
6	Develop skill in the complicated tala patterns of the selected modules	S	10
7	Appreciate a new dimension for the approaching and practicing method for the selected modules.	Ap	1

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)*

COURSE CONTENT

Content for Classroom transaction (Sub-units)

	Course description	Hrs	CO No.
	Title of the Course: SIGNIFICANT MODULES OF BHARATHANATYAM REPERTOIRE-1		
Module1	Alarippu- Khandam/ Misram	15	1,2,4,5,6,7
Unit 1	Understanding the Tala angas		
Unit 2	Understanding the Tala Kanakku		
Unit 3	Learning the Syllables		
Unit 4	Reciting the Syllables in accordance with the Tala		
Module 2	Alarippu- Khandam/ Misram	15	
Unit 1	Practicing 1 st phase		
Unit 2	Practicing 2 nd phase		
Unit 3	Practicing 3 rd phase		
Unit 4	Practicing Teermanam with concluding adavus		
Module 3	Daruvarnam (Ragam: Kamas Tala: Adi Music Composer: Muttayya Bhagavatar)	30	1,2,3,4,5,6,7
Unit 1	Pallavi		
Unit 2	Anupallavi		
Unit 3	Chittaswara, Sahitya		
Unit 4	Charana-s		
Module 4	Daruvarnam (Ragam: Kamas Tala: Adi Music Composer: Muttayya Bhagavatar)	15	1,2,3,4,5,6,7
Unit 1	Reciting the Tala aspects		
Unit 2	Understanding the meaning of the Sahitya		
Unit 3	Understanding the Biography of the music Composer		
Unit 4	Learning to sing the piece		
Module 5	Teacher Specific Content		

	This can be either classroom teaching, practical session, field visit etc as specified by the teacher concerned. This content will be evaluated internally		
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Teaching and Learning Approach	Classroom Procedure (Mode of transaction)	
	Direct instruction: Demonstration of each phase. Enable the students to understand the meaning of the lyrics and hand gestures used accordingly. Making practice facial expression, movements of the body and tala aspects properly. Making practice the same by individual. Interactive Instruction: Active co-operative learning, Group practicing and authentic learning.	
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA)	30 Marks
	The presentation and performance of each phase are evaluated practically on the basis of the following criteria, in all the progressive stages of learning and final presentation. <ol style="list-style-type: none"> 1. Angasudham and Soushtavam 2. Purity of postures and movements. 3. Perfection of Adavus 4. Rhythm/ Talam 5. Purity and grace of hand gestures 6. Facial expression 7. Understanding the meaning of the lyrics 8. Understanding of Bhava Rasa Concepts 9. Artistic Creativity 10. Technical Proficiency 11. Interaction with Audience 12. Viva-voce 13. Overall performance with confidence. (Or any other tasks to suit the course)	
	B. End Semester Evaluation (ESE)	70 Marks

Module -1	10 Marks
Module -2	10 Marks
Module -3	30 Marks
Module -4	10 Marks
Viva- Voce	10 Marks
<p>The final presentation and performance of each phase are evaluated practically on the basis of the following criteria</p> <ol style="list-style-type: none"> 1. Angasudham and Soushtavam 2. Purity of postures and movements. 3. Perfection of Adavus 4. Rhythm/ Talam 5. Purity and grace of hand gestures 6. Facial expression 7. Understanding the meaning of the lyrics 8. Understanding of Bhava Rasa Concepts 9. Artistic Creativity 10. Technical Proficiency 11. Interaction with Audience 12. Viva-voce 13. Overall performance with confidence. 	
Grand Total (CCA+ESE)	
	100 Marks

Rubrics for Each Assessment

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Angasudham and Soushtavam	Usage of body limbs with brilliance and distinction during the performance	Usage of body limbs with distinction during the performance	Usage of body limbs with an average level during the performance	Usage of body limbs with a below average level during the performance	Only attempting to perform or not responding.
Purity of postures and movements	Usage of postures and movements of the body limbs with brilliance and distinction during the performance	Usage of postures and movements of the body limbs with distinction during the performance	Usage of postures and movements of the body limbs with an average level during the performance	Usage of postures and movements of the body limbs with a below average level during the performance	Only attempting to perform or not responding.
Perfection of Adavus	Demonstrates precise execution	Displays proficient	Shows satisfactory	Demonstrates inconsistent	Struggles to

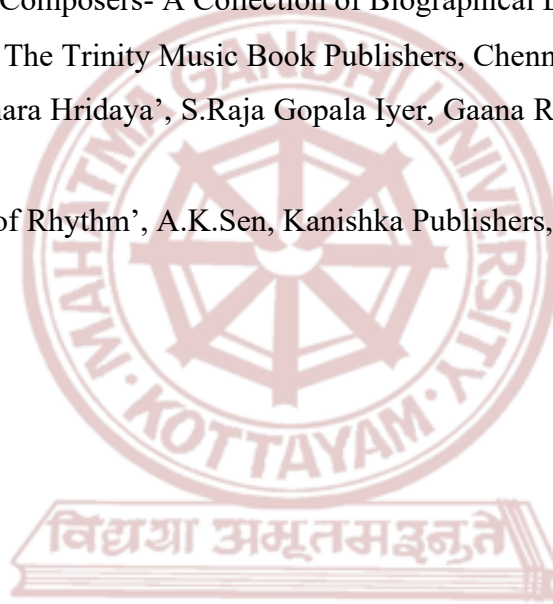
	of all adavus with excellent clarity and control.	execution of adavus with good clarity and control.	execution of adavus, with some minor errors in clarity and control.	execution of adavus with notable errors in clarity and control.	execute adavus, resulting in poor clarity and control or not responding.
Rhythm/ Talam	Adequate Tala rendering and notation with brilliance, confidence and presence of mind along with all affairs required	Adequate Tala rendering and notation with confidence and presence of mind along with all affairs required	Tala rendering and notation without mistake with all affairs required	Partially completed Tala rendering and notation	Only attempting to render or notate or not responding.
Purity and grace of hand gestures	Usage of fingers and hands with brilliance and distinction while demonstrating the hasthas, along with all affairs required	Usage of fingers and hands with distinction while demonstrating the hasthas, along with all affairs required	Usage of fingers and hands with an average level while demonstrating the hasthas, along with all affairs required	Usage of fingers and hands with a below average level while demonstrating the hasthas, along with all affairs required	Only attempting to demonstrate or not responding.
Facial expression	Exhibits exceptional mastery of facial expressions, body language, and gestures to convey the chosen Rasa with authenticity and precision.	Demonstrates a good command of expressive techniques, effectively conveying the intended emotion through facial expressions and body movements.	Shows a basic ability to use expressive techniques but may lack consistency or depth in conveying emotions with minor mistakes.	Shows a below average ability to use expressive techniques but may lack consistency or depth in conveying emotions with major mistakes.	Only attempting to demonstrate or not responding.
Understanding the meaning of the lyrics	General awareness of the language, pronunciation, understanding the meaning of each word, situation of the theme, mythological story in behind. Singing of the selected piece.	General awareness of the language, pronunciation, understanding the meaning of each word, situation of the theme, mythological story in behind.	General awareness of the language, understanding the meaning of each word, situation of the theme, mythological story in behind.	Understanding the meaning of each word, situation of the theme.	Only attempting to demonstrate or not responding.

Understanding of Bhava Rasa Concepts	Demonstrates a profound understanding of Bhava Rasa theory, accurately identifying and explaining the nine rasas, their associated emotions, and the nuanced expressions involved.	Shows a solid understanding of Bhava Rasa concepts, correctly identifying most rasas and their emotional nuances.	Displays a basic understanding of Bhava Rasa, identifying some rasas and their associated emotions.	Below average understanding of Bhava Rasa, identifying only a few rasas and their associated emotions.	Only attempting to demonstrate or not responding.
Artistic Creativity	Displays exceptional creativity in interpreting Bhava Rasa, incorporating unique elements and personal artistic flair to enhance the emotional expression.	Shows creativity in the interpretation of Bhava Rasa, adding personal touches and innovative elements to convey emotions.	Demonstrates a basic level of creativity, incorporating some personal elements into the performance.	Below average level of creativity, incorporating some personal elements into the performance.	Only attempting to demonstrate or not responding.
Technical Proficiency	Demonstrates technical excellence in executing dance techniques, showcasing a high level of skill and precision	Displays good technical proficiency, with a solid execution of dance or theatrical techniques to support the expressive elements.	Shows a basic level of technical proficiency, with some room for improvement in the execution of dance or theatrical techniques.	Below average level of technical proficiency, with some room for improvement in the execution of dance or theatrical techniques.	Only attempting to demonstrate or not responding
Interaction with Audience	Establishes a strong emotional connection with the audience, effectively drawing them into the performance and evoking a genuine response	Connects well with the audience, creating a meaningful emotional impact and maintaining engagement throughout the performance.	Shows a basic ability to connect with the audience but may struggle to maintain a consistent emotional engagement.	Below average level ability to connect with the audience but may struggle to maintain a consistent emotional engagement.	Only attempting to demonstrate or not responding.
Viva-voce	Thorough understanding of the techniques and theory aspects learned. Confidently	Understanding of the techniques and theory aspects learned. Addressing and answering each	Average understanding of the techniques and theory aspects learned.	Less understanding of the techniques and theory aspects learned. Addressing and	Only attempting to answer or not

	addressing and answering each question in proper language using the technical terms.	question in proper language using the technical terms.	Addressing and answering each question in a doubtful manner.	answering each question in a doubtful manner.	responding.
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References

1. 'Aspects of Abhinaya', Kalanidhi Narayanan, Alliance Company-1994
2. Bharatanatyam: A Reader by Davesh Soneji (Editor) Publisher : OUP India; Reprint edition 7 August 2012
3. 'Carnatic Music Composers- A Collection of Biographical Essays', Edited by Dr. B. Dayananda Rao, The Trinity Music Book Publishers, Chennai- 2005
4. 'Sangeetha Akshara Hridaya', S.Raja Gopala Iyer, Gaana Rasika Mandali, Bangalore, 2000 (1988).
5. 'Indian concept of Rhythm', A.K.Sen, Kanishka Publishers, New Delhi, 2008(1994).



MGU-UGP (HONOURS)

Syllabus

	Mahatma Gandhi University Kottayam

Programme	BA (Hons) BHARATHANATYAM					
Course Name	BHARATHANATYAM IN MODERN ERA					
Type of Course	DCE					
Course Code	MG7DCEBHN400					
Course Level	400-499					
Course Summary	The course, 'Bharathanatyam in the Modern Era' is designed to provide a comprehensive understanding of the traditional Indian classical dance form, Bharathanatyam, and its adaptation, evolution, and relevance in the contemporary world. The course will explore the fusion of tradition and innovation, examining how Bharathanatyam has transformed to meet the demands of the modern era while preserving its cultural and historical significance.					
Semester	7	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		4	-	-	-	60
Pre-requisites, if any	Thorough knowledge in the fundamental theories and interest in the subject.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Attain a deep understanding of innovative techniques in Angikabhinaya, showcasing the ability to blend traditional expressions with contemporary themes	U	1
2	Students can explore and employ technology to enhance Bharathanatyam performance, demonstrating proficiency in incorporating digital tools for storytelling through verbal communication	S	4
3	Students can analyze the evolution of Aharyabhinaya, including costume and makeup innovations over time and adapt them to contemporary contexts	An	2

4	Students will develop innovative teaching methods for Bharathanatyam, including the integration of technology and adapting traditional pedagogies for modern learners	S	3
5	Students will demonstrate proficiency in utilizing digital platforms for promoting Bharathanatyam, including creating case studies of successful dance festivals.	E	9
6	Students will design and implement innovative assessment methods for evaluating Bharathanatyam performances, considering both traditional and modern criteria.	Ap	9
<i>*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</i>			

COURSE CONTENT

Content for Classroom transaction (Sub-units)

	Course description	Hrs	CO No.
	Title of the Course: BHARATHANATYAM IN MODERN ERA		
Module1	Innovations in Angikabhinaya	15	1,2
Unit 1	Contemporary Themes in Angikabhinaya		
Unit 2	Integration of Technology in Angikabhinaya		
Unit 3	Cross-Cultural Influences in Angikabhinaya		
Unit 4	Interdisciplinary collaborations on the innovations of Angikabhinaya		
Module 2	Innovations in Vachikabhinaya (HONOURS)	15	2 to 6
Unit 1	Contemporary Themes in Vachikabhinaya		
Unit 2	Integration of Technology in Vachikabhinaya		
Unit 3	Cross-Cultural Influences in Vachikabhinaya		
Unit 4	Interdisciplinary collaborations on the innovations of Vachikabhinaya		
Module 3	Innovations in Aharyabhinaya	15	2 to 6
Unit 1	Costume and Makeup Innovations		
Unit 2	Technology Integration in Aharyabhinaya		
Unit 3	Cross-Cultural Influences on Aharyabhinaya		
Unit 4	Traditional and personal innovation in the context of costumes and makeup		
Module 4	Innovations in Teaching and Learning	15	1 to 6
Unit 1	Technology Integration in Bharathanatyam Education		

Unit 2	Adapting Traditional Pedagogies for Modern Learners		
Unit 3	Inter-disciplinary Approaches in Bharathanatyam Education		
Unit 4	Bharathanatyam in Academic Study		
Module 5	<p>Teacher Specific Content</p> <p>This can be either classroom teaching, practical session, field visit etc as specified by the teacher concerned.</p> <p>This content will be evaluated internally</p>		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction)																											
	<p>Direct instruction: Lecture, Explicit learning, Discussion of new terminologies</p> <p>Interactive Instruction: Active co-operative learning, Library work and Group assignments, seminars and discussion.</p>																											
Assessment Types	MODE OF ASSESSMENT		30 Marks																									
	<p>A. Continuous Comprehensive Assessment (CCA)</p> <p>Particulars:</p> <ol style="list-style-type: none"> Written test Assignment Submission Seminar Presentation – a theme is to be discussed and identified to prepare a paper and present in the seminar <p>(Or any other tasks to suit the course)</p>																											
	B. End Semester Evaluation (ESE) – 70 Marks																											
	<table border="1"> <tr> <td>Module-1</td> <td rowspan="4">Written test</td> <td rowspan="4">70 Marks/ Duration- 2 Hrs</td> </tr> <tr> <td>Module-2</td> </tr> <tr> <td>Module-3</td> </tr> <tr> <td>Module-4</td> </tr> </table>	Module-1	Written test	70 Marks/ Duration- 2 Hrs	Module-2	Module-3	Module-4																					
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	Grand Total (CCA+ESE)	100 Marks
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Rubrics for Each Assessment

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Written test	Writing of each phrase without content lose or spelling mistake and even punctuations	Writing of each phrase without content lose or spelling mistake	Writing of partially completed content	Writing of less than partially completed content	Only the attempt to write or not responding.
Assignment writing	Exemplarity writing well organized writing styles, a good link with points allocated for the answer and inclusion points presented there is no or very few lapses, precision in delivery. The structure should be containing Title of the topic, introduction, main body strictly adhere to content methodology, conclusion and reference.	Sound technical expressions, few errors on organizing the writing, complex concept not adequately conveyed. The structure should be containing Title of the topic, introduction, main body conclusion and reference.	Ambiguity in stating facts, not a good writing styles, often end with errors and mistakes, poor sentence control and focus to the points, lack of relationship with given mark and contents, grammatical lapses. A few lapses in the structure.	Moderate expressions and style of writing, all technical, conceptual aspects are deficient and unclear. Incorrect or improper structure.	Poor expressions and style of writing, all technical, conceptual aspects are deficient and unclear.
Seminar Presentation	Exemplarity writing well organized writing styles, a good link with points allocated for the answer and inclusion points presented there is no or very few lapses, precision in delivery	Sound technical expressions, few errors on organizing the writing, complex concept not adequately conveyed	Ambiguity in stating facts, not a good writing styles, often end with errors and mistakes, poor sentence control and focus to the points, lack of relationship with given mark and contents,	Moderate expressions and style of writing, all technical, conceptual aspects are deficient and unclear.	Poor expressions and style of writing, all technical, conceptual aspects are deficient and unclear

			grammatical lapses.		
Case study and report writing	Comprehensive understanding, demonstrating mastery of the subject; Exceptional analysis, providing profound insights and connections; Exceptional organization, fluid writing style, and effective communication; Excellent use of scholarly sources, with meticulous and accurate citations and Exceptional presentation, professional in appearance and structure.	Thorough analysis of historical and modern influences on Bharathanatyam; Well-organized with a clear and concise writing style; Good use of diverse sources, accurately cited throughout the report and Creative approach in presenting ideas with some original insights	Basic understanding, with some inaccuracies or omissions; Adequate analysis, but some key aspects are overlooked; Adequate organization, but writing may lack clarity or coherence and Limited creativity, with some reliance on conventional ideas.	Limited understanding of the historical and modern aspects of Bharathanatyam; Superficial analysis with limited depth; Limited or no use of relevant sources and citations and Poor presentation, with numerous errors in formatting and structure	Only the attempt to write or not responding.

References

1. Bharatanatyam Evolves: From Temple to Theatre and Back by Anne-Marie Gaston Publisher Manohar Publishers & Distributors 2018
2. Bharatanatyam in Tamilnadu: After A.D. 1200 by Dr Kalarani Ramachandran Publisher : 16Leaves; 2nd edition June 2021
3. Bharatanatyam On Global Stage by Smitha Reddy Publisher : Cyber Tech Publication January 2012
4. Bharatanatyam by Ashish Mohan Khokar Publisher : Rupa & Co. (1 December 2002)
5. Bharatanatyam: A Reader by Daves Soneji (Editor) Publisher : OUP India; Reprint edition 7 August 2012
6. 'Dance Dialects of India', Ragini Devi, Motilal Banarsidas Library, Delhi, 2002.

	Mahatma Gandhi University Kottayam

Programme	BA (Hons) BHARATHANATYAM					
Course Name	INTERNATIONAL DANCES AND INTERACTIONS					
Type of Course	DCE					
Course Code	MG7DCEBHN401					
Course Level	400-499					
Course Summary	The course focus to analyze the details of selected international dance forms and thus to bring out new ideas to the students. From the evolution of the dance form to its status in the current era and the eminent personalities associated with it and their contributions are widely discussed.					
Semester	7	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		4	-	-	-	60
Pre-requisites, if any	Thorough knowledge in the fundamental theories and interest in the subject.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understanding different types of internationally recognized dance forms	U	1
2	Analyzing the contributions done by eminent artist for the propagation and development of the dance form.	An	2
3	Analyzing the structure, method of performance, musical aspects and the stage, where it is performed.	An	2
4	Analyzing the evolution of the art form	An	2
5	A comparative study can be made after understanding the techniques of each dance forms	C	10
6	An observative skill can be developed by analyzing each of the dance form on the basis of Indian dance form learned.	Ap	10

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)*

COURSE CONTENT

Content for Classroom transaction (Sub-units)

	Course description	Hrs	CO No.
	Title of the Course: INTERNATIONAL DANCES AND INTERACTIONS		
Module1	Study of classical Ballet in Europe	15	1,2,3,4
Unit 1	History and Development		
Unit 2	Structure of the dance form		
Unit 3	Method of Performance and its musical aspects		
Unit 4	Eminent artists and their contributions		
Module 2	Study of classical Ballet in Russia	15	1,2,3,4
Unit 1	History and Development		
Unit 2	Structure of the dance form		
Unit 3	Method of Performance and its musical aspects		
Unit 4	Eminent artists and their contributions		
Module 3	Study of classical Ballet in America	15	1,2,3,4
Unit 1	History and Development		
Unit 2	Structure of the dance form		
Unit 3	Method of Performance and its musical aspects		
Unit 4	Eminent artists and their contributions		
Module 4	History and development of other international dance forms	15	1,2,3,4,5,6
Unit 1	Flemengo- Spain, Belly dance- Middle East		
Unit 2	Tango- Argentina, Kabuki- Japan		
Unit 3	Salsa- Cuba, Candian- Srilanka & Samba-Brazil		
Unit 4	Eminent personalities associated with and their contributions		
Module 5	Teacher Specific Content This can be either classroom teaching, practical session, field visit etc as specified by the teacher concerned. This content will be evaluated internally		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction)				
	Direct instruction: Lecture, Explicit learning, Discussion of new terminologies Interactive Instruction: Active co-operative learning, Library work and Group assignments, seminars and discussion.				
Assessment Types	MODE OF ASSESSMENT		30 Marks		
	A. Continuous Comprehensive Assessment (CCA)				
	Particulars: 1. Written Test 2. Assignment Writing 3. Seminar Presentation – a theme is to be discussed and identified to prepare a paper and present in the seminar (Or any other tasks to suit the course)				
	B. End Semester Evaluation (ESE) – 70 Marks				
	Module-1 Module-2 Module-3 Module-4	Written test	70 Marks/ Duration- 2 Hrs		
	Question Paper Pattern				
	Descriptive Type	Word Limit	Number of Questions to be answered	Marks	Total
	Short Answer	50 words	10 out of 12	2	10x2= 20
	Short Essay	150 words	6 out of 8	5	6x5 = 30
	Essay	300 words	2 out of 4	10	2x10=20
	Total				70 Marks
	Grand Total (CCA+ESE)			100 Marks	


Rubrics for Each Assessment

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Written test	Writing of each phrase without content lose or spelling mistake and even punctuations	Writing of each phrase without content lose or spelling mistake	Writing of partially completed content	Writing of less than partially completed content	Only the attempt to write or not responding.
Assignment writing	Exemplarity writing well organized writing styles, a	Sound technical expressions, few errors on organizing the	Ambiguity in stating facts, not a good writing styles,	Moderate expressions and style of writing, all technical,	Poor expressions and style of writing, all

	good link with points allocated for the answer and inclusion points presented there is no or very few lapses, precision in delivery. The structure should be containing Title of the topic, introduction, main body strictly adhere to content methodology, conclusion and reference.	writing, complex concept not adequately conveyed. The structure should be containing Title of the topic, introduction, main body conclusion and reference.	often end with errors and mistakes, poor sentence control and focus to the points, lack of relationship with given mark and contents, grammatical lapses. A few lapses in the structure.	conceptual aspects are deficient and unclear. Incorrect or improper structure.	technical, conceptual aspects are deficient and unclear.
Seminar Presentation	Exemplarity writing well organized writing styles, a good link with points allocated for the answer and inclusion points presented there is no or very few lapses, precision in delivery	Sound technical expressions, few errors on organizing the writing, complex concept not adequately conveyed	Ambiguity in stating facts, not a good writing styles, often end with errors and mistakes, poor sentence control and focus to the points, lack of relationship with given mark and contents, grammatical lapses.	Moderate expressions and style of writing, all technical, conceptual aspects are deficient and unclear.	Poor expressions and style of writing, all technical, conceptual aspects are deficient and unclear

References

1. Ballet in Western Culture: A History of Its Origins and Evolution, Carol Lee, Routledge is an imprint of Taylor & Francis An informa company, 2002
2. A History of Ballet and Dance in the Western World, Alexander Bland, Praeger Publishers, 1976
3. The Encyclopedia of World Ballet, Edit. Mary Elen Snodgrass, Published by Rowman & Littlefield, 2015
4. The Russian Ballet past & present, Alexander Demidow, Doubleday Publishers, 1977
5. Ballet in America- The Emergence of an American Art, George Amberg, Read Books Ltd, 2013

	Mahatma Gandhi University Kottayam

Programme	BA (Hons) BHARATHANATYAM					
Course Name	SIGNIFICANT MODULES OF BHARATHANATYAM REPERTOIRE-2					
Type of Course	DCE					
Course Code	MG7DCEBHN402					
Course Level	400-499					
Course Summary	The course focus on the significance and practice of a few selected items of Bharathanatyam repertoire, which are the indispensable pieces of the same. Through these modules, students can exhibit their caliber and skill both in its nritya and abhinaya aspects along with their improvisation skill.					
Semester	7	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		2	2	-	-	60
Pre-requisites, if any	Thorough understanding, practising skill, perfection both in adavus and abhinaya of all items included in Bharathanatyam repertoire and interest in the subject.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand the significance of the selected modules.	U	1
2	Understand the musical structure and rhythm of each module and how it relates to the accompanying music.	U	3
3	Analyze the comparison of different types padams used for Bharathanatyam performance.	An	2
4	Develop proficiency in performing different types of characters figured in Padams	S	10
5	Apply innovative ideas for improvisation.	C	9
6	Develop skill in the complicated tala patterns of the selected modules	S	10
7	Appreciate a new dimension for the approaching and practicing method for the selected modules.	Ap	3

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)*

COURSE CONTENT

Content for Classroom transaction (Sub-units)

	Course description	Hrs	CO No.
	Title of the Course: SIGNIFICANT MODULES OF BHARATHANATYAM REPERTOIRE-2		
Module 1	Padam (Joodare.... Ragam: Sahana Tala: Misrachapu Music Composer: Kshetrajna)	15	1,2,4,5,6,7
Unit 1	Practicing Abhinaya According to the hand gestures		
Unit 2	Pallavi		
Unit 3	Anupallavi		
Unit 4	Charanam		
Module 2	Padam (Joodare.... Ragam: Sahana Tala: Misrachapu Music Composer: Kshetrajna)	15	1,2,4,5,6,7
Unit 1	Understanding meaning of the Sahitya		
Unit 2	Understanding the nayika-nayaka concept		
Unit 3	Learning to sing the piece		
Unit 4	Understanding the biographies of the music composer and choreographer		
Module 3	Tillana (Ragam: Natabhairavi Tala: Adi Music Composer: Veena Krishnamachari Choreography: Adayar Kalakshetra)	15	1,2,4,5,6,7
Unit 1	Pallavi		
Unit 2	Anupallavi		
Unit 3	Sahithya		
Unit 4	Charana		
Module 4	Tillana (Ragam: Natabhairavi Tala: Adi Music Composer: Veena Krishnamachari Choreography: Adayar Kalakshetra)	15	1,2,4,5,6,7
Unit 1	Tala reciting- Pallavi Korvaes		
Unit 2	Tala reciting- Anupallavi & Charanam		

Unit 3	Understanding meaning of the Sahitya and Biography of the Music Composer and Dance Choreographer		
Unit 4	Learning to sing the piece		
Module 5	Teacher Specific Content This can be either classroom teaching, practical session, field visit etc as specified by the teacher concerned. This content will be evaluated internally		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction)	
	<p>Direct instruction: Demonstration of each phase. Enable the students to understand the meaning of the lyrics and hand gestures used accordingly. Making practice facial expression, movements of the body and tala aspects properly. Making practice the same by individual.</p> <p>Interactive Instruction: Active co-operative learning, Group practicing and authentic learning.</p>	
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA)	30 Marks
	<p>The presentation and performance of each phase are evaluated practically on the basis of the following criteria, in all the progressive stages of learning and final presentation.</p> <ol style="list-style-type: none"> 1. Angasudham and Soushtavam 2. Purity of postures and movements. 3. Perfection of Adavus 4. Rhythm/ Talam 5. Purity and grace of hand gestures 6. Facial expression 7. Understanding the meaning of the lyrics 8. Understanding of Bhava Rasa Concepts 9. Artistic Creativity 10. Technical Proficiency 11. Interaction with Audience 12. Viva-voce 13. Overall performance with confidence. <p>(Or any other tasks to suit the course)</p>	

B. End Semester Evaluation (ESE)		70 Marks
Module -1	20 Marks	
Module -2	10 Marks	
Module -3	20 Marks	
Module -4	10 Marks	
Viva- Voce	10 Marks	
<p>The final presentation and performance of each phase are evaluated practically on the basis of the following criteria</p> <ol style="list-style-type: none"> 1. Angasudham and Soutshtavam 2. Purity of postures and movements. 3. Perfection of Adavus 4. Rhythm/ Talam 5. Purity and grace of hand gestures 6. Facial expression 7. Understanding the meaning of the lyrics 8. Understanding of Bhava Rasa Concepts 9. Artistic Creativity 10. Technical Proficiency 11. Interaction with Audience 12. Viva-voce 13. Overall performance with confidence. 		
Grand Total (CCA+ESE)		100 Marks

MGU-UGP (HONOURS)

Rubrics for Each Assessment

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Angasudham and Soutshtavam	Usage of body limbs with brilliance and distinction during the performance	Usage of body limbs with distinction during the performance	Usage of body limbs with an average level during the performance	Usage of body limbs with a below average level during the performance	Only attempting to perform or not responding.
Purity of postures and movements	Usage of postures and movements of the body limbs with brilliance and distinction	Usage of postures and movements of the body limbs with distinction	Usage of postures and movements of the body limbs with an average	Usage of postures and movements of the body limbs with a below average level	Only attempting to perform or

	during the performance	during the performance	level during the performance	during the performance	not responding.
Perfection of Adavus	Demonstrates precise execution of all adavus with excellent clarity and control.	Displays proficient execution of adavus with good clarity and control.	Shows satisfactory execution of adavus, with some minor errors in clarity and control.	Demonstrates inconsistent execution of adavus with notable errors in clarity and control.	Struggles to execute adavus, resulting in poor clarity and control or not responding.
Rhythm/ Talam	Adequate Tala rendering and notation with brilliance, confidence and presence of mind along with all affairs required	Adequate Tala rendering and notation with confidence and presence of mind along with all affairs required	Tala rendering and notation without mistake with all affairs required	Partially completed Tala and notation	Only attempting to render or notate or not responding.
Purity and grace of hand gestures	Usage of fingers and hands with brilliance and distinction while demonstrating the hasthas, along with all affairs required	Usage of fingers and hands with distinction while demonstrating the hasthas, along with all affairs required	Usage of fingers and hands with an average level while demonstrating the hasthas, along with all affairs required	Usage of fingers and hands with a below average level while demonstrating the hasthas, along with all affairs required	Only attempting to demonstrate or not responding.
Facial expression	Exhibits exceptional mastery of facial expressions, body language, and gestures to convey the chosen Rasa with authenticity and precision.	Demonstrates a good command of expressive techniques, effectively conveying the intended emotion through facial expressions and body movements.	Shows a basic ability to use expressive techniques but may lack consistency or depth in conveying emotions with minor mistakes.	Shows a below average ability to use expressive techniques but may lack consistency or depth in conveying emotions with major mistakes.	Only attempting to demonstrate or not responding.
Understanding the meaning of the lyrics	General awareness of the language, pronunciation, understanding the meaning of each word, situation of	General awareness of the language, pronunciation, understanding the meaning of each word,	General awareness of the language, understanding the meaning of each word, situation of the	Understanding the meaning of each word, situation of the theme.	Only attempting to demonstrate or not

	the theme, mythological story in behind. Singing of the selected piece.	situation of the theme, mythological story in behind.	theme, mythological story in behind.		responding.
Understanding of Bhava Rasa Concepts	Demonstrates a profound understanding of Bhava Rasa theory, accurately identifying and explaining the nine rasas, their associated emotions, and the nuanced expressions involved.	Shows a solid understanding of Bhava Rasa concepts, correctly identifying most rasas and their emotional nuances.	Displays a basic understanding of Bhava Rasa, identifying some rasas and their associated emotions.	Below average understanding of Bhava Rasa, identifying only a few rasas and their associated emotions.	Only attempting to demonstrate or not responding.
Artistic Creativity	Displays exceptional creativity in interpreting Bhava Rasa, incorporating unique elements and personal artistic flair to enhance the emotional expression.	Shows creativity in the interpretation of Bhava Rasa, adding personal touches and innovative elements to convey emotions.	Demonstrates a basic level of creativity, incorporating some personal elements into the performance.	Below average level of creativity, incorporating some personal elements into the performance.	Only attempting to demonstrate or not responding.
Technical Proficiency	Demonstrates technical excellence in executing dance techniques, showcasing a high level of skill and precision	Displays good technical proficiency, with a solid execution of dance or theatrical techniques to support the expressive elements.	Shows a basic level of technical proficiency, with some room for improvement in the execution of dance or theatrical techniques.	Below average level of technical proficiency, with some room for improvement in the execution of dance or theatrical techniques.	Only attempting to demonstrate or not responding
Interaction with Audience	Establishes a strong emotional connection with the audience, effectively drawing them into the performance and evoking a genuine response	Connects well with the audience, creating a meaningful emotional impact and maintaining engagement throughout the performance.	Shows a basic ability to connect with the audience but may struggle to maintain a consistent emotional engagement.	Below average level ability to connect with the audience but may struggle to maintain a consistent emotional engagement.	Only attempting to demonstrate or not responding.

Viva-voce	Thorough understanding of the techniques and theory aspects learned. Confidently addressing and answering each question in proper language using the technical terms.	Understanding of the techniques and theory aspects learned. Addressing and answering each question in proper language using the technical terms.	Average understanding of the techniques and theory aspects learned. Addressing and answering each question in a doubtful manner.	Less understanding of the techniques and theory aspects learned. Addressing and answering each question in a doubtful manner.	Only attempting to answer or not responding.
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References

1. 'Aspects of Abhinaya', Kalanidhi Narayanan, Alliance Company-1994
2. Bharatanatyam: A Reader by Daves Soneji (Editor) Publisher : OUP India; Reprint edition 7 August 2012
3. 'Carnatic Music Composers- A Collection of Biographical Essays', Edited by Dr. B. Dayananda Rao, The Trinity Music Book Publishers, Chennai- 2005
4. 'Sangeetha Akshara Hridaya', S.Raja Gopala Iyer, Gaana Rasika Mandali, Bangalore, 2000 (1988).
5. 'Indian concept of Rhythm', A.K.Sen, Kanishka Publishers, New Delhi, 2008(1994).



MGU-UGP (HONOURS)


Syllabus



SEMESTER-8

MGU-UGP (HONOURS)

Syllabus

	Mahatma Gandhi University Kottayam

Programme	BA (Hons) BHARATHANATYAM					
Course Name	A BRIEF STUDY ON TANDAVA LAKSHANAM					
Type of Course	DCC					
Course Code	MG8DCCBHN 400					
Course Level	400-499					
Course Summary	This course aims to provide students with a comprehensive understanding of Tandavalakshanam. The course will delve into the historical, cultural, and artistic dimensions of Tandavalakshanam, examining its role in the broader context of Bharatanatyam.					
Semester	8	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		2	1	1	-	75
Pre-requisites, if any	Thorough understanding in the fundamental theories related to the subject in 300 level courses and interest.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Analyse various nritha aspects of dancing	An	2
2	Understanding each unit in karanas	U	1
3	Evaluate the functions of rechakas and pindibhedas	E	2
4	Familiarising of Karanas which is related to Bharathanatyam	U	1
5	Understanding the application of Natya units in temple sculptures through visiting such places	U	10
6	Remembering Karanas in Natyasastra	K	1
7	Improving the interest in aesthetical aspects involved in Indian artforms	I	10

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)*

COURSE CONTENT

Content for Classroom transaction (Sub-units)

	Course description	Hrs	CO No.
	Title of the Course: A BRIEF STUDY ON TANDAVA LAKSHANAM		
Module1	Introduction to Thandava lakshana	15	1,2,6
Unit 1	Kalapakam		
Unit 2	Mandakam		
Unit 3	Samkhathakam		
Unit 4	Angaharam		
Module 2	Pindibhedas & Rechakas	15	1, 3
Unit 1	4 types of Pindis		
Unit 2	17 divisions of Pindis		
Unit 3	Pada rechaka & Kati Rechakas		
Unit 4	Hashta Rechakas & Kanda Rechakas		
Module 3	Concept of Karanas	15	1, 2, 6
Unit 1	Definition and historical significance of Karanas in Bharatanatyam		
Unit 2	108 Karanas		
Unit 3	Analyzing the impact of Karanas on the overall structure and aesthetics of Tandavalakshanam.		
Unit 4	Contributions of renowned choreographers and dancers in incorporating Karanas into Bharathanatyam.		
Module 4	Visiting Places related to Sculpture of Karanas	30	1 to 7
Unit 1	Field study		
Unit 2	Analytical study of Karanas in each sculpture		
Unit 3	Identifying the Karanas related to Bharathanatyam		
Unit 4	Report writing		
Module 5	Teacher Specific Content This can be either classroom teaching, practical session, field visit etc as specified by the teacher concerned. This content will be evaluated internally		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction)			
	Direct instruction: Lecture, Discussion of new terminologies, Library, Seminar Assignment, Field work, visiting culturally important and Natya oriented places. Interactive Instruction: Active co-operative learning, Group discussions and authentic learning, Video watching of different dance forms related to the concepts.			
Assessment Types	MODE OF ASSESSMENT	30 Marks		
	A. Continuous Comprehensive Assessment (CCA)			
Particulars:				
<ol style="list-style-type: none"> 1. Written test 2. Field visit of sculpture important heritage places and report writing. <p>(Note: In case of any difficult circumstances arises for field visiting of culturally important/ dance important/ sculpture important heritage places, student can watch the videos of the same from available sources and prepare the report.)</p> <p>(Or any other tasks to suit the course)</p>				
B. End Semester Evaluation (ESE) – 70 Marks				
Module-1		Written test 50 Marks/ Duration- 90 Minutes		
Module-2				
Module-3				
Module-4				
Evaluation of the final report of Field visit of sculpture important heritage places		20 Marks		
Total		70 Marks		
Question Paper Pattern				
Descriptive Type	Word Limit	Number of Questions to be answered	Marks	Total
Short Answer	50 words	10 out of 12	2	5x2= 10
Short Essay	150 words	6 out of 8	5	4x5 = 20
Essay	300 words	2 out of 4	10	2x10=20
Total				50 Marks
Grand Total (CCA+ESE)				100 Marks

Rubrics for Each Assessment

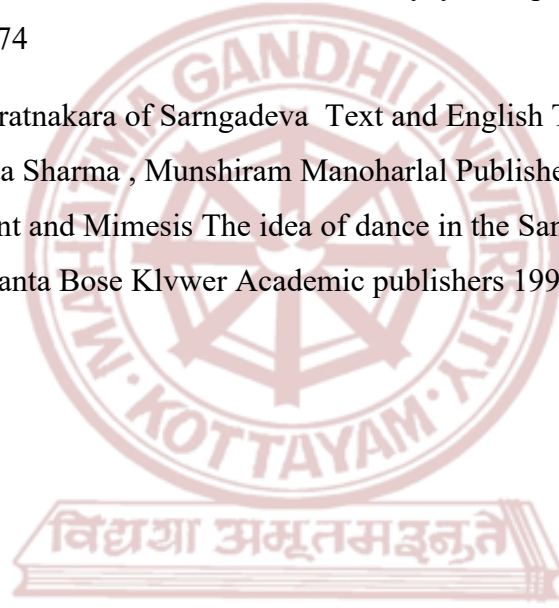
Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Written test	Writing of each phrase without content lose or spelling mistake and even punctuations	Writing of each phrase without content lose or spelling mistake	Writing of partially completed content	Writing of less than partially completed content	Only the attempt to write or not responding.
Assignment writing	Exemplarity writing well organized writing styles, a good link with points allocated for the answer and inclusion points presented there is no or very few lapses, precision in delivery. The structure should be containing Title of the topic, introduction, main body strictly adhere to content methodology, conclusion and reference.	Sound technical expressions, few errors on organizing the writing, complex concept not adequately conveyed. The structure should be containing Title of the topic, introduction, main body conclusion and reference.	Ambiguity in stating facts, not a good writing styles, often end with errors and mistakes, poor sentence control and focus to the points, lack of relationship with given mark and contents, grammatical lapses. A few lapses in the structure.	Moderate expressions and style of writing, all technical, conceptual aspects are deficient and unclear. Incorrect or improper structure.	Poor expressions and style of writing, all technical, conceptual aspects are deficient and unclear.
Seminar Presentation	Exemplarity writing well organized writing styles, a good link with points allocated for the answer and inclusion points presented there is no or very few lapses, precision in delivery	Sound technical expressions, few errors on organizing the writing, complex concept not adequately conveyed	Ambiguity in stating facts, not a good writing styles, often end with errors and mistakes, poor sentence control and focus to the points, lack of relationship with given mark and contents, grammatical lapses.	Moderate expressions and style of writing, all technical, conceptual aspects are deficient and unclear.	Poor expressions and style of writing, all technical, conceptual aspects are deficient and unclear
Field visit and report writing.	Clearly articulates the historical context and cultural significance of	Above average level performance and presentation in	Average level performance and presentation in all formerly	Below average level performance and presentation in	Only the attempt or not responding. Poor

	<p>the visited heritage places.</p> <p>Provides in-depth information about the dance forms, distinguishing between folk rituals and classical traditions.</p> <p>Integrates relevant details about sculptures, artifacts, and any dance-related elements encountered during the field visit, Presents a well-organized report with a clear introduction, body, and conclusion.</p> <p>Uses appropriate headings and subheadings to structure the content logically, Analyzes the impact of cultural heritage on the evolution of dance forms in India, Maintains a formal and academic tone suitable for a report, Includes accurate and appropriate references to academic sources.</p>	<p>all formerly mentioned criteria.</p>	<p>mentioned criteria.</p>	<p>all formerly mentioned criteria.</p>	<p>expressions and style of presentation, all technical, conceptual aspects are deficient and unclear.</p>
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References


1. Tandava Laksanam: The Fundamentals of Ancient Hindu Dancing (A Translation into English of the Natya-Sastra), Bijeyeti Venkata Narayanaswami naidu, Munshiram Manoharlal Publishers Pvt Ltd, 2015
2. Bharata's Natyasastra, Translated by Manomohan Ghosh

- Published by Munshiram Manoharlal Publishers, New Delhi, 1996 (Reprint)
3. The Natyasastra: English Translation with Critical Notes
Translated by Adya Rangacharya Published by Adyar Library and Research Centre, Chennai, 1996
 4. Bharata's Natyasastra: Text, English Translation, Critical Notes, and Index of Verses, Translated by Kapila Vatsyayan, Published by New Bharatiya Book Corporation, New Delhi, 1996
 5. . Nandikesvara's Abhinayadarpana: An Interpretation and Edition of the Text with English Translation and Notes. Vatsyayan Kapila, . National Book Trust, India. 1974
 6. Sangeetaratnakara of Sarngadeva Text and English Translation, R K Shringy Prem, Lata Sharma, Munshiram Manoharlal Publishers Pvt 2023
 7. Movement and Mimesis The idea of dance in the Sanskrit Tradition, Mandakranta Bose Kluwer Academic publishers 1991



MGU-UGP (HONOURS)

Syllabus

	Mahatma Gandhi University Kottayam

Programme	BA (Hons) BHARATHANATYAM					
Course Name	BHARATHANATYAM CONCERT					
Type of Course	DCC					
Course Code	MG8DCCBHN401					
Course Level	400-499					
Course Summary	This course aims to prepare Bharathanatyam students for the professional stage by providing them with a nuanced understanding of stage performance. As they progress through the program, students will gain proficiency in repertoire selection, expressional storytelling, and the technical aspects of stage management. The course is designed to enhance their artistic expression, musical understanding, and overall stage presence, fostering a well-rounded approach to Bharathanatyam concert performances.					
Semester	8	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		-	3	1	-	75
Pre-requisites, if any	Thorough practising and understanding all the relevant items of Bharathanatyam repertoire, efficiency in executing the same and interest in stage performance.					

COURSE OUTCOMES (CO)

Syllabus

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Thorough examination and study of the traditional repertoire, including its historical context, significance, and variations	U	1
2	Evaluation and interpretation of compositions from various classical music composers and styles, enriching the dancer's understanding of the diverse cultural and musical influences on Bharathanatyam.	E	2
3	Exploration and practical application of rare or less-performed items, fostering a deep understanding of the artistic choices, interpretations, and historical context behind such pieces.	S	3
4	Intensive practical sessions focusing on refining abhinaya and nritta aspects within selected repertoire, ensuring a balanced and expressive stage performance	S	2
5	Rigorous practice session enhances the body flexibility and concentration level	S	1

6	Development of stage presence through advanced body language, facial expressions, and effective storytelling techniques. Emphasis on interacting with live musicians, understanding musical nuances, building rapport with the audience, and mastering stage management in unforeseen circumstances.	Ap	4
<i>*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</i>			

COURSE CONTENT

Content for Classroom transaction (Sub-units)

	Course description	Hrs	CO No.
	Title of the Course: BHARATHANATYAM CONCERT		
Module1	Advanced Repertoire Selection and Analysis	15	1,2,3,4,5
Unit 1	In-depth study of traditional margam		
Unit 2	Analysis of diverse compositions from different composers and styles		
Unit 3	Selection and interpretation of rare or less-performed items		
Unit 4	Practical sessions on abhinaya (expressional aspect) and nritta (pure dance) within selected pieces		
Module 2	Practicing the Repertoire- First Phase	15	1,2,3,4,5
Unit 1	Invocatory pieces- Alarippu/ Pushpanjali/ Kauthuvam/ Mallari/ Todayamangalam		
Unit 2	Jatiswaram – Pallavi & Anupallavi		
Unit 3	Jatiswaram – Charana swaras		
Unit 4	Sabdam		
Module 3	Practicing the Repertoire- Second Phase	15	1,2,3,4,5
Unit 1	Padavarnam/ Swarajati/ Daru Varnam- Purvangam		
Unit 2	Padavarnam/ Swarajati/ Daru Varnam- Utharangam		
Unit 3	Padam/ Javali/ Ashtapadi/ Keerthanam		
Unit 4	Tillana		1 to 6
Module 4	Stage Presence Communication, Costuming, Makeup, and Lighting	30	
Unit 1	Body language and facial expressions for effective storytelling & Interaction with live musicians and understanding musical nuances		

Unit 2	Developing rapport with the audience and Stage management and quick thinking in unforeseen circumstances		
Unit 3	Costume selection based on the theme and traditional norms and Makeup techniques for stage visibility and expression enhancement		
Unit 4	Understanding and utilizing stage lighting effectively and coordination with costume designers, makeup artists, and lighting technicians		
Module 5	<p>Teacher Specific Content</p> <p>This can be either classroom teaching, practical session, field visit etc as specified by the teacher concerned.</p> <p>This content will be evaluated internally</p>		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction)	
	<p>Direct instruction: Demonstration of each phase. Enable the students to understand the meaning of the lyrics and hand gestures used accordingly. Making practice facial expression, movements of the body and tala aspects properly. Making practice the same by individual. Frequent stage rehearsal with orchestra.</p> <p>Interactive Instruction: Active co-operative learning, Group practicing and authentic learning.</p>	
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA)</p>	30 Marks
	<p>The presentation and performance of each phase are evaluated practically on the basis of the following criteria, in all the progressive stages of learning and final presentation.</p> <ol style="list-style-type: none"> Angasudham and Soutsavam Purity of postures and movements. Perfection of Adavus Rhythm/ Talam Purity and grace of hand gestures Facial expression Understanding the meaning of the lyrics Understanding of Bhava Rasa Concepts Artistic Creativity Technical Proficiency Interaction with Audience Viva-voce 	

	<p>m. Overall performance with confidence.</p> <p>(Or any other tasks to suit the course)</p>	
	<p>B. End Semester Evaluation (ESE)</p>	<p>70 Marks</p>
	<p>The final presentation and performance of each phase are evaluated practically on the basis of the following criteria</p> <ol style="list-style-type: none"> 1. Angasudham and Soushtavam 2. Purity of postures and movements. 3. Perfection of Adavus 4. Rhythm/ Talam 5. Purity and grace of hand gestures 6. Facial expression 7. Understanding the meaning of the lyrics 8. Understanding of Bhava Rasa Concepts 9. Artistic Creativity 10. Technical Proficiency 11. Interaction with Audience 12. Viva-voce 13. Overall performance with confidence. 	
	<p>Grand Total (CCA+ESE)</p>	<p>100 Marks</p>

Rubrics for Each Assessment

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Angasudham and Soushtavam	Usage of body limbs with brilliance and distinction during the performance	Usage of body limbs with distinction during the performance	Usage of body limbs with an average level during the performance	Usage of body limbs with a below average level during the performance	Only attempting to perform or not responding.
Purity of postures and movements	Usage of postures and movements of the body limbs with brilliance and distinction during the performance	Usage of postures and movements of the body limbs with distinction during the performance	Usage of postures and movements of the body limbs with an average level during the performance	Usage of postures and movements of the body limbs with a below average level during the performance	Only attempting to perform or not responding.

Perfection of Adavus	Demonstrates precise execution of all adavus with excellent clarity and control.	Displays proficient execution of adavus with good clarity and control.	Shows satisfactory execution of adavus, with some minor errors in clarity and control.	Demonstrates inconsistent execution of adavus with notable errors in clarity and control.	Struggles to execute adavus, resulting in poor clarity and control or not responding.
Rhythm/ Talam	Adequate Tala rendering and notation with brilliance, confidence and presence of mind along with all affairs required	Adequate Tala rendering and notation with confidence and presence of mind along with all affairs required	Tala rendering and notation without mistake with all affairs required	Partially completed Tala rendering and notation	Only attempting to render or notate or not responding.
Purity and grace of hand gestures	Usage of fingers and hands with brilliance and distinction while demonstrating the hasthas, along with all affairs required	Usage of fingers and hands with distinction while demonstrating the hasthas, along with all affairs required	Usage of fingers and hands with an average level while demonstrating the hasthas, along with all affairs required	Usage of fingers and hands with a below average level while demonstrating the hasthas, along with all affairs required	Only attempting to demonstrate or not responding.
Facial expression	Exhibits exceptional mastery of facial expressions, body language, and gestures to convey the chosen Rasa with authenticity and precision.	Demonstrates a good command of expressive techniques, effectively conveying the intended emotion through facial expressions and body movements.	Shows a basic ability to use expressive techniques but may lack consistency or depth in conveying emotions with minor mistakes.	Shows a below average ability to use expressive techniques but may lack consistency or depth in conveying emotions with major mistakes.	Only attempting to demonstrate or not responding.
Understanding the meaning of the lyrics	General awareness of the language, pronunciation, understanding the meaning of each word, situation of the theme, mythological story in behind.	General awareness of the language, pronunciation, understanding the meaning of each word, situation of the theme, mythological story in behind.	General awareness of the language, understanding the meaning of each word, situation of the theme, mythological story in behind.	Understanding the meaning of each word, situation of the theme.	Only attempting to demonstrate or not responding.

	Singing of the selected piece.				
Understanding of Bhava Rasa Concepts	Demonstrates a profound understanding of Bhava Rasa theory, accurately identifying and explaining the nine rasas, their associated emotions, and the nuanced expressions involved.	Shows a solid understanding of Bhava Rasa concepts, correctly identifying most rasas and their emotional nuances.	Displays a basic understanding of Bhava Rasa, identifying some rasas and their associated emotions.	Below average understanding of Bhava Rasa, identifying only a few rasas and their associated emotions.	Only attempting to demonstrate or not responding.
Artistic Creativity	Displays exceptional creativity in interpreting Bhava Rasa, incorporating unique elements and personal artistic flair to enhance the emotional expression.	Shows creativity in the interpretation of Bhava Rasa, adding personal touches and innovative elements to convey emotions.	Demonstrates a basic level of creativity, incorporating some personal elements into the performance.	Below average level of creativity, incorporating some personal elements into the performance.	Only attempting to demonstrate or not responding.
Technical Proficiency	Demonstrates technical excellence in executing dance techniques, showcasing a high level of skill and precision.	Displays good technical proficiency, with a solid execution of dance or theatrical techniques to support the expressive elements.	Shows a basic level of technical proficiency, with some room for improvement in the execution of dance or theatrical techniques.	Below average level of technical proficiency, with some room for improvement in the execution of dance or theatrical techniques.	Only attempting to demonstrate or not responding.
Interaction with Audience	Establishes a strong emotional connection with the audience, effectively drawing them into the performance and evoking a	Connects well with the audience, creating a meaningful emotional impact and maintaining engagement throughout the performance.	Shows a basic ability to connect with the audience but may struggle to maintain a consistent emotional engagement.	Below average level ability to connect with the audience but may struggle to maintain a consistent emotional engagement.	Only attempting to demonstrate or not responding.


	genuine response				
Viva-voce	Thorough understanding of the techniques and theory aspects learned. Confidently addressing and answering each question in proper language using the technical terms.	Understanding of the techniques and theory aspects learned. Addressing and answering each question in proper language using the technical terms.	Average understanding of the techniques and theory aspects learned. Addressing and answering each question in a doubtful manner.	Less understanding of the techniques and theory aspects learned. Addressing and answering each question in a doubtful manner.	Only attempting to answer or not responding.

References

1. 'Aspects of Abhinaya', Kalanidhi Narayanan
2. Bharatanatyam: A Reader by Daveshe Soneji (Editor) Publisher : OUP India; Reprint edition 7 August 2012
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MGU-UGP (HONOURS)


Syllabus

	Mahatma Gandhi University
	Kottayam

Programme	BA (Hons) BHARATHANATYAM					
Course Name						
Type of Course	Project					
Course Code	MG8PRJBHN400					
Course Level	400-499					
Course Summary						
Semester	8	Credits			12	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		-	-	-	-	
Pre-requisites, if any						

MGU-UGP (HONOURS)

Syllabus

	Mahatma Gandhi University Kottayam

Programme	BA (Hons) BHARATHANATYAM					
Course Name	CHOREOGRAPHY- LYRICAL POEMS					
Type of Course	DCE					
Course Code	MG8DCEBHN400					
Course Level	400-499					
Course Summary	The course aims to provide a holistic and enriching learning experience, combining theoretical understanding with practical application in the field of choreography and lyrical interpretation within the Bharathanatyam context.					
Semester	8	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		-	3	1	-	75
Pre-requisites, if any	Thorough knowledge in the theoretical and practical aspects of Bharathanatyam, skill in its execution and interest in choreography.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Students will gain in-depth knowledge of the selected compositions, including their historical context and significance	U	1
2	Attain ability to analyze and select suitable compositions for choreography	An	2
3	Students will develop the skill to understand and interpret the meaning and myth behind the sahitya (lyrics) of chosen compositions and its applications in the choreography.	A	10
4	Students will gain insights into the biographies of the composers associated with the compositions and understand how the life and experiences of composers influence the lyrical content and, consequently, choreography	U	1

5	Acquire skills in the choreographic process, starting from breaking down the composition into segments to the final presentation	S	10
6	Familiarize students with the cultural and linguistic nuances of the selected compositions in different languages.	Ap	3
<i>*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</i>			

COURSE CONTENT

Content for Classroom transaction (Sub-units)

	Course description	Hrs	CO No.
	Title of the Course: CHOREOGRAPHY- LYRICAL POEMS		
Module1	Chorography- Tevaram/ Divyaprabandham/ Tirupukazh/ Kavadichindu	15	1 to 6
Unit 1	Selection of the composition		
Unit 2	Understanding the meaning and myth behind the sahitya		
Unit 3	Understanding the biography of the composer		
Unit 4	Choreography of each segment and its final presentation		
Module 2	Chorography- Malayalam Poems (Any one)	15	1 to 6
Unit 1	Selection of the composition		
Unit 2	Understanding the meaning and myth behind the sahitya		
Unit 3	Understanding the biography of the composer		
Unit 4	Choreography of each segment and its final presentation		
Module 3	Chorography- Bhajan in Hindi	30	1 to 6
Unit 1	Selection of the composition		
Unit 2	Understanding the meaning and myth behind the sahitya		
Unit 3	Understanding the biography of the composer		
Unit 4	Choreography of each segment and its final presentation		
Module 4	Chorography- Bhajan in Sanskrit	15	1 to 6
Unit 1	Selection of the composition		
Unit 2	Understanding the meaning and myth behind the sahitya		
Unit 3	Understanding the biography of the composer		
Unit 4	Choreography of each segment and its final presentation		

Module 5	Teacher Specific Content		
	This can be either classroom teaching, practical session, field visit etc as specified by the teacher concerned. This content will be evaluated internally		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction)	
	Direct instruction: Demonstration of each phase. Enable the students to understand the meaning of the lyrics and hand gestures used accordingly. Making practice facial expression, movements of the body and tala aspects properly. Making practice the same by individual. Interactive Instruction: Active co-operative learning, Group practicing and authentic learning.	
Assessment Types	MODE OF ASSESSMENT	
	A. Continuous Comprehensive Assessment (CCA)	30 Marks
The presentation and performance of each phase are evaluated practically on the basis of the following criteria, in all the progressive stages of learning and final presentation.		
<ol style="list-style-type: none"> 1. Approving the selected composition after the discussion between the student and mentor. 2. Narration of the context and tala of the selected theme by the student 3. Presentation of the piece in different levels 4. Final presentation of the entire choreography. 5. Overall performance with confidence. <p style="text-align: center;">Viva-voce</p> <p style="text-align: center;">(Or any other tasks to suit the course)</p>		
B. End Semester Evaluation (ESE)		70 Marks
The final presentation and performance of each phase are evaluated practically on the basis of the following criteria		
<ol style="list-style-type: none"> 1. Narration of the context and tala of the selected theme by the student 2. Presentation of the piece in different levels 3. Final presentation of the entire choreography. 4. Overall performance with confidence. <p>Viva-voce</p>		

	Grand Total (CCA+ESE)	100 Marks
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Rubrics for Each Assessment

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Approving the selected composition after the discussion between the student and mentor.	Timely submission of a well-documented written proposal and active discussion between student and mentor, Live demonstration of the choreography, Incorporation of feedback in real-time should be higher level.	Timely submission of a well-documented written proposal and active discussion between student and mentor, Live demonstration of the choreography, Incorporation of feedback in real-time should be in a satisfactory level.	Timely submission of a well-documented written proposal and active discussion between student and mentor, Live demonstration of the choreography, Incorporation of feedback in real-time should be in an average level.	Timely submission of a well-documented written proposal and active discussion between student and mentor, Live demonstration of the choreography, Incorporation of feedback in real-time should be in a below average level.	Only attempting or not responding.
Narration of the context and tala of the selected theme by the student	Clarity in expressing the theme's context, understanding and demonstration of the selected tala (rhythm) and meaning of the sahitya and ability to connect context and tala to the choreography should be perfect in its complete sense.	Clarity in expressing the theme's context, understanding and demonstration of the selected tala (rhythm) and meaning of the sahitya and ability to connect context and tala to the choreography should be perfect.	Clarity in expressing the theme's context, understanding and demonstration of the selected tala (rhythm) and meaning of the sahitya and ability to connect context and tala to the choreography are in average level.	Clarity in expressing the theme's context, understanding and demonstration of the selected tala (rhythm) and meaning of the sahitya and ability to connect context and tala to the choreography are in below average level.	Only attempting or not responding.
Presentation of the piece in different levels	Mastery of basic movements and expressions, gradual progression in complexity, smooth transitions between different	Mastery of basic movements and expressions, gradual progression in complexity, smooth transitions between	Mastery of basic movements and expressions, gradual progression in complexity, smooth transitions between	Mastery of basic movements and expressions, gradual progression in complexity, smooth transitions between different levels are in	Only attempting or not responding.

	levels should be perfect in its complete sense.	different levels should be perfect.	different levels are in average level.	below average level.	
Final presentation of the entire choreography.	Technical precision and accuracy, emotional expression and storytelling, stage presence and engagement with the audience should be perfect in its complete sense.	Technical precision and accuracy, emotional expression and storytelling, stage presence and engagement with the audience should be perfect.	Technical precision and accuracy, emotional expression and storytelling, stage presence and engagement with the audience are in average level.	Technical precision and accuracy, emotional expression and storytelling, stage presence and engagement with the audience are in below average level.	Only attempting or not responding.
Viva-voce	Thorough understanding of the techniques and theory aspects learned. Confidently addressing and answering each question in proper language using the technical terms.	Understanding of the techniques and theory aspects learned. Addressing and answering each question in proper language using the technical terms.	Average understanding of the techniques and theory aspects learned. Addressing and answering each question in a doubtful manner.	Less understanding of the techniques and theory aspects learned. Addressing and answering each question in a doubtful manner.	Only attempting to answer or not responding.

References

1. 'Understanding Bharathanatyam', Mrinalini Sarabhai, Darpana Academy of Performing Arts Publication, 1981, DCB Publication 2012
2. 'Approach to Bharathanatyam' S.Bhagyalekshmy, CBH Publications first edition 1992
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4. 'Learn Bharatanatyam mudras & steps application', N Balambal, Zaccheus Entertainment Publication, January 2017
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Mahatma Gandhi University Kottayam

Programme	BA (Hons) BHARATHANATYAM					
Course Name	INDIAN CLASSICAL DANCES AND OTHER FINE ARTS					
Type of Course	DCE					
Course Code	MG8DCEBHN401					
Course Level	400-499					
Course Summary	The course aims to develop an interdisciplinary learning attitude, which enhances their theoretical knowledge of the subject and simultaneously compliments their practical skill.					
Semester	8	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	-	1	-	75
Pre-requisites, if any	Thorough knowledge in the fundamental theories in 300 level courses and interest in the subject.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Students will understand the nuances, aesthetics, and artistic expressions within the dance traditions	U	1
2	Can understand the influence of dance in temple architecture	U	1
3	Can apply the postures depicted in paintings and sculptures in their dance forms accurately.	A	1
4	Students can analyze the learned postures of dance in different paintings and sculptures	An	2
5	Students can refine their stage presence, rhythm, and coordination while presenting classical dance compositions after a deeper understanding of the musical aspects of the same.	S	3
6	Can develop inter disciplinary learning attitude	Ap	3

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)*

COURSE CONTENT

Content for Classroom transaction (Sub-units)

	Course description	Hrs	CO No.
	Title of the Course: INDIAN CLASSICAL DANCES AND OTHER FINE ARTS		
Module1	Importance of Music in Indian Classical Dances	15	1,5,6
Unit 1	South Indian Classical dances and Carnatic Music		
Unit 2	Musical instruments used in South Indian Classical dances		
Unit 3	North Indian Classical dances and Carnatic Music		
Unit 4	Musical instruments used in North Indian Classical dances		
Module 2	Dance and Temple Architecture	15	1,2,6
Unit 1	Chidambaram temple		
Unit 2	Mahabalipuram temple and Brihadeswar temple		
Unit 3	Virupaksha temple in Pattadakal, Karnataka		
Unit 4	Sun temple, Konark		
Module 3	Indian Dance and Painting	15	1,2,3,6
Unit 1	References of dance in the paintings of Gupta period (3 rd to 5 th century A.D.)		
Unit 2	References of dance in Ajanta Cave Paintings		
Unit 3	References of dance in of Bagh cave paintings		
Unit 4	References of dance in the paintings of Chittanavasal temple		
Module 4	Dance and Sculpture	30	1,3,4,6
Unit 1	Iconography of Nataraja		
Unit 2	Dancing figures in Amaravati temple		
Unit 3	Dancing figures in Veerabhadra temple in Lepakshi, Karnatka		
Unit 4	Dancing figures in Khajuraho and Puri		
Module 5	Teacher Specific Content		

	This can be either classroom teaching, practical session, field visit etc as specified by the teacher concerned. This content will be evaluated internally		
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Teaching and Learning Approach	Classroom Procedure (Mode of transaction)				
	Direct instruction: Lecture, Explicit learning, Discussion of new terminologies Interactive Instruction: Active co-operative learning, Library work and Group assignments, seminars and discussion.				
Assessment Types	MODE OF ASSESSMENT			30 Marks	
	A. Continuous Comprehensive Assessment (CCA)				
	Particulars: 1. Written test 2. Assignment Submission 3. Seminar Presentation – a theme is to be discussed and identified to prepare a paper and present in the seminar (Or any other tasks to suit the course)				
	B. End Semester Evaluation (ESE) – 70 Marks				
	Module-1	Written test	70 Marks/ Duration- 2 Hrs		
	Module-2				
	Module-3				
	Module-4				
	Question Paper Pattern				
	Descriptive Type	Word Limit	Number of Questions to be answered	Marks	Total
	Short Answer	50 words	10 out of 12	2	10x2= 20
	Short Essay	150 words	6 out of 8	5	6x5 = 30
	Essay	300 words	2 out of 4	10	2x10=20
	Total				70 Marks
	Grand Total (CCA+ESE)				100 Marks


Rubrics for Each Assessment

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Written test	Writing of each phrase without content lose or spelling mistake and even punctuations	Writing of each phrase without content lose or spelling mistake	Writing of partially completed content	Writing of less than partially completed content	Only the attempt to write or not responding.
Assignment writing	Exemplarity writing well organized writing styles, a good link with points allocated for the answer and inclusion points presented there is no or very few lapses, precision in delivery. The structure should be containing Title of the topic, introduction, main body strictly adhere to content methodology, conclusion and reference.	Sound technical expressions, few errors on organizing the writing, complex concept not adequately conveyed. The structure should be containing Title of the topic, introduction, main body conclusion and reference.	Ambiguity in stating facts, not a good writing styles, often end with errors and mistakes, poor sentence control and focus to the points, lack of relationship with given mark and contents, grammatical lapses. A few lapses in the structure.	Moderate expressions and style of writing, all technical, conceptual aspects are deficient and unclear. Incorrect or improper structure.	Poor expressions and style of writing, all technical, conceptual aspects are deficient and unclear.
Seminar Presentation	Exemplarity writing well organized writing styles, a good link with points allocated for the answer and inclusion points presented there is no or very few lapses, precision in delivery	Sound technical expressions, few errors on organizing the writing, complex concept not conveyed	Ambiguity in stating facts, not a good writing styles, often end with errors and mistakes, poor sentence control and focus to the points, lack of relationship with given mark and contents, grammatical lapses.	Moderate expressions and style of writing, all technical, conceptual aspects are deficient and unclear.	Poor expressions and style of writing, all technical, conceptual aspects are deficient and unclear

Case study and report writing	Comprehensive understanding, demonstrating mastery of the subject; Exceptional analysis, providing profound insights and connections; Exceptional organization, fluid writing style, and effective communication; Excellent use of scholarly sources, with meticulous and accurate citations and Exceptional presentation, professional in appearance and structure.	Thorough analysis of historical and modern influences on Bharathanatyam; Well-organized with a clear and concise writing style; Good use of diverse sources, accurately cited throughout the report and Creative approach in presenting ideas with some original insights	Basic understanding, with some inaccuracies or omissions; Adequate analysis, but some key aspects are overlooked; Adequate organization, but writing may lack clarity or coherence and Limited creativity, with some reliance on conventional ideas.	Limited understanding of the historical and modern aspects of Bharathanatyam; Superficial analysis with limited depth; Limited or no use of relevant sources and citations and Poor presentation, with numerous errors in formatting and structure	Only the attempt to write or not responding.
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References

1. Dance In Indian Painting, Kapila Vatsyayan, Abhinav Publications,2012
2. Outlines of Indian Arts: Architecture, Painting, Sculpture, Dance and Drama, Misra R N, Aryan Books International, New Delhi 2014
3. Dance and Music in the Temple Architecture, Choodamani Nandagopal, Agam Kala Prakashan 1990
4. Dance and Music in Indian Temple Architecture, Sunil Shukla, Jain Book Agency,2017
5. Temples in India ,Origin and Development Stages, Vijayakumar Gupta S.P, Motilal Banarsidass, 2024
6. Bharatanatyam Evolves: From Temple to Theatre and Back by Anne-Marie Gaston Publisher ManoharPublishers & Distributors 2018
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	Mahatma Gandhi University Kottayam

Programme	BA (Hons) BHARATHANATYAM					
Course Name	DANCE ASPECTS IN SILAPATIKARAM					
Type of Course	DCE					
Course Code	MG8DCEBHN402					
Course Level	400-499					
Course Summary	The course provides a deeper understanding of the dance aspects in the text Silapatikaram, which is a unique literature source for the references of South Indian Classical dances.					
Semester	8	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	-	1	-	75
Pre-requisites, if any	Thorough knowledge in the fundamental theories in 300 level courses and interest in the subject.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Students will gain an understanding of the literary traditions in Tamil	U	1
2	Students will learn about the various dance forms that were performed during ancient times	An	1
3	Can develop the skill to compare the ancient dance forms to the present.	An	1
4	Students will explore the historical evolution of dance forms, including their origins, development, and cultural influences.	I	2
5	The deeper understanding of the text will help them appreciate the cultural significance of dance in historical contexts	I	2
6	Attempt can be made to re-create the ancient dance forms	Ap	3

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)*

COURSE CONTENT

Content for Classroom transaction (Sub-units)

	Course description	Hrs	CO No.
	Title of the Course: DANCE ASPECTS IN SILAPATIKARAM		
Module1	Tamil Epics	15	1,3,4,5
Unit 1	Five major epics		
Unit 2	Five minor epics		
Unit 3	Importance of Silappatikaram		
Unit 4	Silappatikaram as Muttamil Kappiyam		
Module 2	Silapatikaram – A Synoptical Study	15	1,5
Unit 1	About the author		
Unit 2	Date		
Unit 3	Structure of the text		
Unit 4	Content of the text		
Module 3	Arangetru Kathai	15	1 to 6
Unit 1	Madhavi as a Dancer		
Unit 2	Stage Architecture		
Unit 3	Importance of Talaikol		
Unit 4	Qualities of a dancer, dance master and other accompanying Artists		
Module 4	Dance forms mentioned in Silapatikaram	30	1 to 6
Unit 1	Padinoradalgai		
Unit 2	Envagai Varigal		
Unit 3	Kuravai Kuttus		
Unit 4	Other dance forms mentioned in the text		
Module 5	Teacher Specific Content This can be either classroom teaching, practical session, field visit etc as specified by the teacher concerned. This content will be evaluated internally		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction)							
	Direct instruction: Lecture, Explicit learning, Discussion of new terminologies Interactive Instruction: Active co-operative learning, Library work and Group assignments, seminars and discussion.							
Assessment Types	MODE OF ASSESSMENT	30 Marks						
	A. Continuous Comprehensive Assessment (CCA)							
Particulars:								
<ol style="list-style-type: none"> 1. Written test 2. Assignment Submission 3. Seminar Presentation – a theme is to be discussed and identified to prepare a paper and present in the seminar (Or any other tasks to suit the course)								
B. End Semester Evaluation (ESE) – 70 Marks								
<table border="1"> <tr> <td>Module-1</td> <td rowspan="4">Written test</td> <td rowspan="4">70 Marks/ Duration- 2 Hrs</td> </tr> <tr> <td>Module-2</td> </tr> <tr> <td>Module-3</td> </tr> <tr> <td>Module-4</td> </tr> </table>		Module-1	Written test	70 Marks/ Duration- 2 Hrs	Module-2	Module-3	Module-4	
Module-1	Written test	70 Marks/ Duration- 2 Hrs						
Module-2								
Module-3								
Module-4								
Question Paper Pattern								
Descriptive Type	Word Limit	Number of Questions to be answered	Marks	Total				
Short Answer	50 words	10 out of 12	2	10x2= 20				
Short Essay	150 words	6 out of 8	5	6x5 = 30				
Essay	300 words	2 out of 4	10	2x10=20				
Total				70 Marks				
Grand Total (CCA+ESE)				100 Marks				

Rubrics for Each Assessment


Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Written test	Writing of each phrase without content lose or spelling mistake and even punctuations	Writing of each phrase without content lose or spelling mistake	Writing of partially completed content	Writing of less than partially completed content	Only the attempt to write or not responding.

Assignment writing	Exemplarity writing well organized writing styles, a good link with points allocated for the answer and inclusion points presented there is no or very few lapses, precision in delivery. The structure should be containing Title of the topic, introduction, main body strictly adhere to content methodology, conclusion and reference.	Sound technical expressions, few errors on organizing the writing, complex concept not adequately conveyed. The structure should be containing Title of the topic, introduction, main body conclusion and reference.	Ambiguity in stating facts, not a good writing styles, often end with errors and mistakes, poor sentence control and focus to the points, lack of relationship with given mark and contents, grammatical lapses. A few lapses in the structure.	Moderate expressions and style of writing, all technical, conceptual aspects are deficient and unclear. Incorrect or improper structure.	Poor expressions and style of writing, all technical, conceptual aspects are deficient and unclear.
Seminar Presentation	Exemplarity writing well organized writing styles, a good link with points allocated for the answer and inclusion points presented there is no or very few lapses, precision in delivery	Sound technical expressions, few errors on organizing the writing, complex concept not adequately conveyed	Ambiguity in stating facts, not a good writing styles, often end with errors and mistakes, poor sentence control and focus to the points, lack of relationship with given mark and contents, grammatical lapses.	Moderate expressions and style of writing, all technical, conceptual aspects are deficient and unclear.	Poor expressions and style of writing, all technical, conceptual aspects are deficient and unclear
Case study and report writing	Comprehensive understanding, demonstrating mastery of the subject; Exceptional analysis, providing profound insights and connections; Exceptional organization,	Thorough analysis of historical and modern influences on Bharathanatyam; Well-organized with a clear and concise writing style; Good use of diverse sources, accurately cited	Basic understanding, with some inaccuracies or omissions; Adequate analysis, but some key aspects are overlooked; Adequate organization, but writing	Limited understanding of the historical and modern aspects of Bharathanatyam; Superficial analysis with limited depth; Limited or no use of relevant sources and citations and	Only the attempt to write or not responding.

fluid writing style, and effective communication; Excellent use of scholarly sources, with meticulous and accurate citations and Exceptional presentation, professional in appearance and structure.	throughout the report and Creative approach in presenting ideas with some original insights	may lack clarity or coherence and Limited creativity, with some reliance on conventional ideas.	Poor presentation, with numerous errors in formatting and structure	
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REFERENCES

1. Natya Shastra and National unity, Padma Subramaniyam, Sri Ramavarma Government Sanskrit College
2. Bharathas Art Then and Now, Padma Subramaniyam ,Bhulabhai Memorial Institute, Madras Nrithyodaya 1979
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	Mahatma Gandhi University Kottayam

Programme	BA (Hons) BHARATHANATYAM					
Course Name	PEDAGOGY OF BHARATHANATYAM					
Type of Course	DCE					
Course Code	MG8DCEBHN4 03					
Course Level	400-499					
Course Summary	The transformation happened in the scenario of teaching and learning attitude of Bharathanatyam are widely discussed in this course.					
Semester	8	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
Pre-requisites, if any	Thorough knowledge in the fundamental theories in 300 level courses and interest in the subject.					75

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Can understand different pedagogies of Bharathanatyam	U	1
2	Can understand the transformation happened in the pedagogy of Bharathanatyam	U	3
3	Can develop the skill to analyze different teaching/ learning method of Bharathanatyam	S	5
4	Can develop one's own teaching/learning method according to the skill of the individual	S	9
5	Can adapt a suitable pedagogy according to the situation in future	I	9
6	Can refine the teaching/ learning method after discriminating its merits and demerits.	Ap	5

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)*

COURSE CONTENT

Content for Classroom transaction (Sub-units)

	Course description	Hrs	CO No.
	Title of the Course: PEDAGOGY OF BHARATHANATYAM		
Module1	Pedagogy of Nattuvanars	15	1 to 6
Unit 1	Teaching Bharathanatyam to Devadasis by Nattuvanars		
Unit 2	Teaching Bharathanatyam to public by Nattuvanars		
Unit 3	Nattuvanars in media		
Unit 4	Merits and Demerits		
Module 2	In Institutionalization	15	1 to 6
Unit 1	Teaching and learning of Bharathanatyam in Kalari System		
Unit 2	Influence of other dance forms in the teaching-learning system of Bharathanayam		
Unit 3	Individual and Group teaching/learning		
Unit 4	Merits and Demerits		
Module 3	Bharathanatyam as a Curriculum	15	1 to 6
Unit 1	Teaching/ learning in Diploma/ Certificate courses		
Unit 2	Role of Colleges and Universities		
Unit 3	Bharathanatyam as a Research Subject		
Unit 4	Merits and Demerits		
Module 4	Bharathanatyam in a Global stage	30	1 to 6
Unit 1	Teaching/ learning Bharathanatyam by Foreigners in India		
Unit 2	Teaching/ learning Bharathanatyam in Foreign Countries		
Unit 3	Online Teaching/ learning		
Unit 4	Merits and Demerits		
Module 5	Teacher Specific Content This can be either classroom teaching, practical session, field visit etc as specified by the teacher concerned. This content will be evaluated internally		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction)							
	Direct instruction: Lecture, Explicit learning, Discussion of new terminologies Interactive Instruction: Active co-operative learning, Library work and Group assignments, seminars and discussion.							
Assessment Types	MODE OF ASSESSMENT	30 Marks						
	A. Continuous Comprehensive Assessment (CCA)							
Particulars:								
<ol style="list-style-type: none"> 1. Written test 2. Assignment Submission 3. Seminar Presentation – a theme is to be discussed and identified to prepare a paper and present in the seminar <p>(Or any other tasks to suit the course)</p>								
B. End Semester Evaluation (ESE) – 70 Marks								
<table border="1"> <tr> <td>Module-1</td> <td rowspan="4">Written test</td> <td rowspan="4">70 Marks/ Duration- 2 Hrs</td> </tr> <tr> <td>Module-2</td> </tr> <tr> <td>Module-3</td> </tr> <tr> <td>Module-4</td> </tr> </table>		Module-1	Written test	70 Marks/ Duration- 2 Hrs	Module-2	Module-3	Module-4	
Module-1	Written test	70 Marks/ Duration- 2 Hrs						
Module-2								
Module-3								
Module-4								
Question Paper Pattern								
Descriptive Type	Word Limit	Number of Questions to be answered	Marks	Total				
Short Answer	50 words	10 out of 12	2	10x2= 20				
Short Essay	150 words	6 out of 8	5	6x5 = 30				
Essay	300 words	2 out of 4	10	2x10=20				
Total				70 Marks				
Grand Total (CCA+ESE)				100 Marks				

Rubrics for Each Assessment

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Written test	Writing of each phrase without content lose or spelling mistake	Writing of each phrase without	Writing of partially	Writing of less than partially	Only the attempt to

	and even punctuations	content lose or spelling mistake	completed content	completed content	write or not responding.
Assignment writing	Exemplarity writing well organized writing styles, a good link with points allocated for the answer and inclusion points presented there is no or very few lapses, precision in delivery. The structure should be containing Title of the topic, introduction, main body strictly adhere to content methodology, conclusion and reference.	Sound technical expressions, few errors on organizing the writing, complex concept not adequately conveyed. The structure should be containing Title of the topic, introduction, main body conclusion and reference.	Ambiguity in stating facts, not a good writing styles, often end with errors and mistakes, poor sentence control and focus to the points, lack of relationship with given mark and contents, grammatical lapses. A few lapses in the structure.	Moderate expressions and style of writing, all technical, conceptual aspects are deficient and unclear. Incorrect or improper structure.	Poor expressions and style of writing, all technical, conceptual aspects are deficient and unclear.
Seminar Presentation	Exemplarity writing well organized writing styles, a good link with points allocated for the answer and inclusion points presented there is no or very few lapses, precision in delivery	Sound technical expressions, few errors on organizing the writing, complex concept not adequately conveyed	Ambiguity in stating facts, not a good writing styles, often end with errors and mistakes, poor sentence control and focus to the points, lack of relationship with given mark and contents, grammatical lapses.	Moderate expressions and style of writing, all technical, conceptual aspects are deficient and unclear.	Poor expressions and style of writing, all technical, conceptual aspects are deficient and unclear
Case study and report writing	Comprehensive understanding, demonstrating mastery of the subject; Exceptional analysis, providing profound insights and	Thorough analysis of historical and modern influences on Bharathanatyam; Well-organized with a clear and concise writing style; Good use	Basic understanding, with some inaccuracies or omissions; Adequate analysis, but some key aspects are overlooked;	Limited understanding of the historical and modern aspects of Bharathanatyam; Superficial analysis with limited depth; Limited or no	Only the attempt to write or not responding.

connections; Exceptional organization, fluid writing style, and effective communication; Excellent use of scholarly sources, with meticulous and accurate citations and Exceptional presentation, professional in appearance and structure.	of diverse sources, accurately cited throughout the report and Creative approach in presenting ideas with some original insights	Adequate organization, but writing may lack clarity or coherence and Limited creativity, with some reliance on conventional ideas.	use of relevant sources and citations and Poor presentation, with numerous errors in formatting and structure
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References

1. Pedagogy In Indian Classical Dance: The Manipuri and The Bharatanatyam, Pukhrabam Lilabati Devi Ruby Press & Co, New Delhi 2014
2. Bharatanatyam: The Tamil Heritage, Lakshmi Viswanathan, Sri kala chakra Trust,1984
3. A Comprehensive Dictionary Of Bharatanatyam, Vidya Bhavani Suresh, A Skanda Publication, Chennai 2024
4. A Dictionary Of Bharatanatya, Krishna Rao.U S., Orient Blackswan pvt,2018
5. Bharatanatyam Evolves: From Temple to Theatre and Back by Anne-Marie Gaston Publisher ManoharPublishers & Distributors 2018
6. Bharatanatyam in Tamilnadu: After A.D. 1200 by Dr Kalarani Ramachandran Publisher : 16Leaves; 2nd edition June 2021
7. Bharatanatyam On Global Stage by Smitha Reddy Publisher : Cyber Tech Publication January 2012
8. Bharatanatyam by Ashish Mohan Khokar Publisher : Rupa & Co. (1 December 2002)
9. Bharatanatyam: A Reader by Daveshe Soneji (Editor) Publisher : OUP India; Reprint edition 7 August 2012
10. 'Dance Dialects of India', Ragini Devi, Motilal Banarsidas Library, Delhi, 2002.

PRJ – CAPSTONE PROJECT
(For Honours with Research Degree Programme)

Course Code	:	MG8PRJBHN4 00
Course Level	:	400-499
Credits	:	12
Mode of ESE	:	Evaluation of Project and Viva Voce
Pre-Requisites	:	Research Aptitude

Credit			Teaching Hours		Assessment		
L/T	P/I	Total	L/T/P	Total	CCA	ESE	Total
		12			60	140	200

Prepare a Project as given in the following format

Pages

Project of minimum 60-90 pages shall be prepared and submitted under a Supervising Guide having the qualification, Ph D

The title of a project

The title of a project is of ultimate importance. Titles must be attractive and exciting at the same time. The title must convey the meaning, the area of intervention and the goals of the project while being enticing.

Order & Content

- A. Preliminary Pages - The title of the dissertation should be a meaningful description of the content of the dissertation
- B. Signature Page - The dissertation should be signed by the student and the supervisor. All signatures on the signature page must be original. However, if a faculty member is unable to sign in person, submissions with digital signatures may be permitted

- C. Abstract of no more than 250 words
- D. Acknowledgments
- E. Table of contents, with page references for section headings

Text

a. Introduction

- b. ***Literature review*** - a survey of scholarly sources related to the research question, as a means of situating the research work in relation to existing knowledge, combining both summary and synthesis.
- c. ***Main body***, with the larger divisions and more important sub-divisions indicated by suitable, consistent headings.

Results and Discussion

This could also be in one or more chapters. Based on the analysis and interpretation of data and results, major findings should be pointed out unambiguously.

Findings, Conclusions and Recommendations

Conclusions are to be drawn with reference to the previously stated objectives of the project. This should highlight the major results.

Appendices

Appendices may be provided to give supplementary information, which is included in the main text may serve as a distraction and cloud the central theme.

Bibliography or List of References

The listing of references should be typed below the heading “REFERENCES” in the order in which they appear in the work.

Margins

All margins, including left and right, top and bottom, must be one inch

Spacing

One and a half or double spacing is required in the main body of the dissertation except where conventional usage calls for single spacing; e.g., footnotes, indented quotations, etc.

ASSESSMENT RUBRICS

Marks

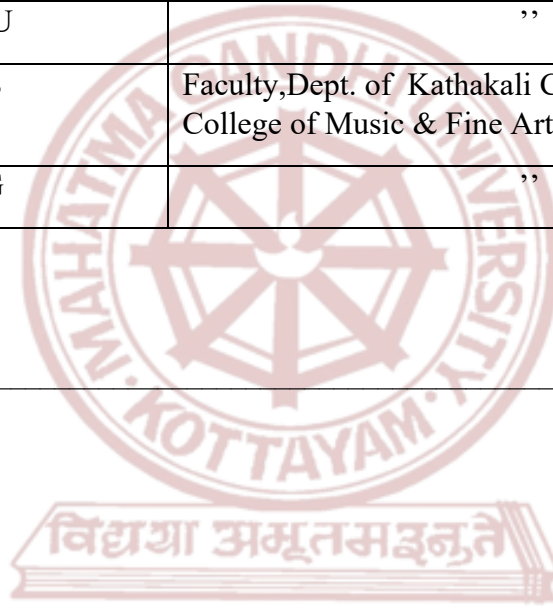
End Semester Evaluation	140
Preliminary pages & Introduction	10
Quality of Presentation	10
Content	30
Literature review	20
Results or Analysis	20
Methodology	10
Bibliography	10
Viva	30
Continuous Comprehensive Assessment (CCA)	60
Credibility	10
Relevance of the study	20
Reflection writing assignments	20
Seminar presentation	10

Syllabus

Syllabus revision workshop participants

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MGU-UGP (HONOURS)

Syllabus