

FYUGP “BHARATANATYAM”



KANNUR UNIVERSITY
FOUR YEAR UG PROGRAMME IN BHARATHANATYAM
SCHEME AND SYLLABUS
2024

PROGRAMME OUTCOMES OF KANNUR UNIVERSITY FYUGP

PO1: Critical Thinking and Problem-Solving-Apply critical thinking skills to analyse information and develop effective problem-solving strategies for tackling complex challenges.

PO2: Effective Communication and Social Interaction-Proficiently express ideas and engage in collaborative practices, fostering effective interpersonal connections.

PO3: Holistic Understanding-Demonstrate a multidisciplinary approach by integrating knowledge across various domains for a comprehensive understanding of complex issues.

PO4: Citizenship and Leadership-Exhibit a sense of responsibility, actively contribute to the community, and showcase leadership qualities to shape a just and inclusive society.

PO5: Global Perspective-Develop a broad awareness of global issues and an understanding of diverse perspectives, preparing for active participation in a globalized world.

PO6: Ethics, Integrity and Environmental Sustainability-Uphold high ethical standards in academic and professional endeavours, demonstrating integrity and ethical decision-making. Also acquire an understanding of environmental issues and sustainable practices, promoting responsibility towards ecological well-being.

PO7: Lifelong Learning and Adaptability-Cultivate a commitment to continuous self-directed learning, adapting to evolving challenges, and acquiring knowledge throughout life.

ADMISSION CRITERIA

Admission shall be made from the candidates on the basis of their Aptitude in Dance and who have passed +2/ Equivalent

**PROGRAMME SPECIFIC OUTCOMES (PSOS) OF BHARATHANATYAM
KANNUR UNIVERSITY FYUGP**

PSO1	Identify the theoretical, conceptual and methodological aspects within Indian dance, contextualized the broader realm of Indian dance and inter-disciplinary /multi-disciplinary fields
PSO2	Analyse and understand the history and culture of Indian classical and folk dances
PSO3	Enhance the skills to perform Bharatanatyam with ease and analyse and criticises dance performances. Develop critical observing skills, research and analytical skills on Dance
PSO4	Attain proficiency in application of classical and folk dance viz. perform, Teach, evaluate, choreograph, differentiate and critical appreciation
PSO5	Explore the possibilities of improvisation on dance through different techniques, rhythmic variations, music and aesthetic elements with global perspective.
PSO6	Perform Bharatanatyam concert for public with various accompanying instruments, which provide a platform for creativity, expression and community building.
PSO7	Through the dance performance, academic writing, conducting dance concert and critical evaluation, the dancer acquire wider career avenues.

**PROGRAMME STRUCTURE FOR THE FYUGP OF BACHELOR OF ARTS IN
BHARATANATYAM**

FYUGP “BHARATANATYAM”

BA Hon. BHARATANATYAM

WORK AND CREDIT DISTRIBUTION

Sem No.	Course code &title	Teaching hours	credit	ESE Duration	Evaluation (in marks)		Total Credit
					CIA Marks	ESE Marks	
I	AEC ENGLISH	3	3	1.30 Hrs	25	50	21
	AEC OTHER LANGUAGE	3	3	1.30 Hrs	25	50	
	KU1DSCBHA101 FOUNDATIONS OF BHARATANATYAM [P]	5	4	1 hr/Cand	30	70	
	KU1DSCBHA102 FUNDAMENTAL BHARATANATYAM DANCE UNIT [P]	5	4	1hr/Cand	30	70	
	KU1DSCBHA103 PLAYING TECHNIQUES OF NATTUVANGAM PAPER 1 [P]	5	4	1hr/Cand	30	70	
	KU1MDCBHA101 DANCE FOR NOTTUSWARA [P]	4	3	1hr/Cand	25	50	
II	AEC ENGLISH	3	3	1.30 Hrs	25	50	21
	AEC OTHER LANGUAGE	3	3	1.30 Hrs	25	50	
	KU2DSCBHA104 FUNDAMENTALS OF BHARATANATYAM [P]	5	4	1hr/Cand	30	70	
	KU2DSCBHA105 GENERAL INTRODUCTION TO DANCE AND DANCE MUSIC [T]	5	4	2 Hrs	30	70	
	KU2DSCBHA106 PLAYING TECHANICS OF NATTUVANGAM PAPER 2 [P]	5	4	1hr/Cand	30	70	
	KU2MDCBHA102 DANCE PERFORMANCE OF DEVARNAMA [P]	4	3	1hr/Cand	25	50	
III	KU3DSCBHA201 BASIC TERMINOLOGY OF BHARATANATYAM [T]	4	4	2Hrs	30	70	22
	KU3DSCBHA202 INITIAL ITEMS OF BHARATANATYAM [P]	5	4	1hr/Cand	30	70	
	KU3DSCBHA203 INSTRUMENTS OF SOUTH INDIAN CLASSICAL DANCE [T]	4	4	2 Hrs	30	70	
	KU3DSCBHA204 TRADITIONAL EXPONENTS OF SOUTH INDIAN CLASSICAL DANCE [T]	4	4	2 Hrs	30	70	
	KU3MDCBHA201 DANCE PERFORMANCE IN COMPOSITIONS OF MUSIC COMPOSERS OF KERALA [P]	4	3	1hr/Cand	25	50	
	KU3VACBHA201 EXPLORING FOLK DANCE OF KERALA [P]	4	3	1hr/Cand	25	50	

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IV	KU4DSCBHA205 INTRODUCTION TO CARNATIC AND HINDUSTANI TALA SYSTEM [T]	4	4	2Hrs	30	70	21
	KU4DSCBHA206 BHARATANATYAM REPERTOIRE PAPER 1 [P]	5	4	1hr/Cand	30	70	
	KU4DSCBHA207 CLASSICAL DANCES OF INDIA [T]	4	4	2Hrs	30	70	
	KU4VACBHA202 PRESENTATION OF FOLK DANCE OF INDIA [P]	4	3	1hr/Cand	25	50	
	KU4SECBHA201 DANCE TO TEMPLE MUSICAL FORM OF TAMIL PAPER 1 [P]	4	3	1hr/Cand	25	50	
	KU4SECBHA202 DANCE FOR TAMIL FOLK MUSIC [P]	4	3	1hr/Cand	25	50	
V	KU5DSCBHA301 AN INTRODUCTION TO ABHINAYA DARPANA [T]	4	4	2Hrs	30	70	23
	KU5DSCBHA302 ABHINAYA PART OF BHARATANATYAM [P]	5	4	1hr/Cand	30	70	
	KU5DSCBHA303 BHARATANATYAM REPERTOIRE PAPER 2 [P]	5	4	1hr/Cand	30	70	
	KU5DSCBHA304 AN INTRODUCTION TO BHARATA'S NATYASAstra [T]	4	4	2Hrs	30	70	
	KU5DSEBHA305 CHOREOGRAPHY PAPER [P] [OR] DANCES OF KERALA[T]	4	4	1hr/Cand 2Hrs	30	70	
	KU5SECBHA301 DANCE TO TEMPLE MUSICAL FORM OF TAMIL PAPER 2 [P]	3	3	1hr/Cand	25	50	
VI	KU6DSCBHA306 AESTHETICS IN BHARATANATYAM [T]	4	4	2Hrs	30	70	23
	KU6DSCBHA307 BHARATANATYAM REPERTOIRE PAPER 3 [P]	5	4	1hr/Cand	30	70	
	KU6DSCBHA308 ADDITIONAL PRACTICAL ASPECTS OF BHARATANATYAM PERFORMANCE [P]	5	4	1hr/ Cand	30	70	
	KU6DSCBHA309 STAGE PERFORMANCE[P]	4	4	2Hrs	30	70	
	KU6DSEBHA310 APPLICATION OF NATTUVANGAM IN DANCE [P] [OR] FOLK THEATRE FORM OF INDIA[T]	4	4	1hr/Cand 2Hrs	30	70	
	KU6VACBHA301 DANCE AND NATIONALISM [P]	3	3	1hr/Cand	25	50	
	KU6INTBHA311	INTERNSHIP					2
EXIT OPTION							Total Credits: 133

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VII	KU7DSCBHA401 DEVELOPMENT OF DANCE [T]	4	4	2Hrs	30	70	20
	KU7DSCBHA402 FOLK DANCES OF SOUTH INDIA [T]	4	4	2Hrs	30	70	
	KU7DSCBHA403 SWARAJATHI [P]	6	4	1hr/Cand	30	70	
	KU7DSCBHA404 DANCE PRODUCTION [P]	6	4	1hr/Cand	30	70	
	KU7DSEBHA405 EDUCATIONAL VISIT TO DANCE PREMISES [P] [OR] INTERVIEW WITH AN ARTIST [P]	5	4	1hr/Cand	30	70	
VIII	KU8DSCBHA406 DANCE CHOREOGRAPHY OF THE COMPOSITION OF OOTHUKKADU VENKATA SUBBAIYER [P]	4	4	1hr/Cand	30	70	24
KU8DSCBHA407 DANCE PRESENTATION OF SANGEERTHANA[P]	4	4	1hr/Cand	30	70		
KU8DSCBHA408 THULSIDAS BHAJANS [P]	4	4	1hr/Cand	30	70		
KU8RPHBHA409 PROJECT	12	12			100		
KU8DSCBHA410 RESEARCH METHODOLOGY [T]	4	4	2Hrs	30	70		
KU8DSEBHA411 DANCE MAKE UP [P] [OR] JOURNEY OF BHARATANATYAM COSTUME [P]	5	4	1hr/Cand	30	70		
KU8DSEBHA412 DANCE APPRECIATION [P] [OR] INDIAN MODERN WRITERS ON DANCE AND THEIR CONTRIBUTION[T]	4	4	1hr/Cand 2Hrs	30	70		
TOTAL							177
CREDITS							

Note: Hours allocated for practical means class room teaching of different items, guidance in developing Choreography techniques (improvisation) etc. and will be equal to lecture hours. One credit each shall be given for one hour practical class per week.

**FOUR-YEAR UNDERGRADUATE PROGRAMME IN BHARATANATYAM
DETAILS OF COURSES OFFERED**

LIST OF DISCIPLINE-SPECIFIC COURSES (DSC)

SL.No	COURSE CODE	COURSE NAME	LEVEL	SEME STER	CREDITS	TEACHING HOURS
1.	KU1DSCBHA101	FOUNDATIONS OF BHARATANATYAM [P]	100-199	I	4	5
2.	KU1DSCBHA102	FUNDAMENTAL BHARATANATYAM DANCE UNIT [P]	100-199		4	5
3.	KU1DSCBHA103	PLAYING TECHNIQUES OF NATTUVANGAM” – PAPER 1 [P]	100-199		4	5
4.	KU2DSCBHA104	FUNDAMENTALS OF BHARATANATYAM [P]	100-199	II	4	5
5.	KU2DSCBHA105	GENERAL INTRODUCTION TO DANCE AND DANCE MUSIC [T]	100-199		4	5
6.	KU2DSCBHA106	PLAYING TECHNIQUES OF NATTUVANGAM – PAPER 2 [P]	100-199		4	5
7.	KU3DSCBHA201	BASIC TERMINOLOGY OF BHARATANATYAM[T]	200-299	III	4	4
8.	KU3DSCBHA202	INITIAL ITEMS OF BHARATHANATYAM [P]	200-299		4	5
9.	KU3DSCBHA203	INSTRUMENTS OF SOUTH INDIAN CLASSICAL DANCE [T]	200-299		4	4
10.	KU3DSCBHA204	TRADITIONAL EXPONENTS OF SOUTH INDIAN CLASSICAL DANCE [T]	200-299		4	4
11.	KU4DSCBHA205	INTRODUCTION TO CARNATIC AND HINDUSTANI TALA SYSTEM [T]	200-299	IV	4	4
12.	KU4DSCBHA206	BHARATHANATYAM REPERTOIRE – PAPER 1 [P]	200-299		4	5
13.	KU4DSCBHA207	CLASSICAL DANCES OF INDIA [T]	200-299		4	4

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14.	KU5DSCBHA301	AN INTRODUCTION TO ABHINAYA DARPANA [T]	300-399	V	4	4
15.	KU5DSCBHA302	ABHINAYA PART OF BHARATHANATYAM [P]	300-399		4	5
16.	KU5DSCBHA303	BHARATHANATYAM REPERTOIRE PAPER – 2 [P]	300-399		4	5
17.	KU5DSCBHA304	AN INTRODUCTION TO BHARATA’S NATYASAstra [T]	300-399		4	4
18.	KU6DSCBHA306	AESTHETICS IN BHARATHANATYAM [T]	300-399	VI	4	4
19.	KU6DSCBHA307	BHARATHANATYAM REPERTOIRE PAPER – 3 [P]	300-399		4	5
20.	KU6DSCBHA308	ADDITIONAL PRACTICAL ASPECTS OF BHARATHANATYAM PERFORMANCE [P]	300-399		4	5
21.	KU6DSCBHA309	STAGE PERFORMANCE [P]	300-399		4	4
22.	KU6INTBHA311	INTERNSHIP			2	
23.	KU7DSCBHA401	DEVELOPMENT OF DANCE [T]	400-499	VII	4	4
24.	KU7DSCBHA402	FOLK DANCES OF SOUTH INDIA [T]	400-499		4	4
25.	KU7DSCBHA403	SWARAJATHI [P]	400-499		4	6
26.	KU7DSCBHA404	DANCE PRODUCTION [P]	400-499		4	6
27.	KU8DSCBHA406	DANCE CHOREOGRAPHY OF THE COMPOSITION OF OOTHUKKADU VENKATA SUBBAIYER [P]	400-499	VIII	4	4
28.	KU8DSCBHA407	DANCE PRESENTATION OF SANGEERTHANA [P]	400-499		4	4
29.	KU8DSCBHA408	THULSIDAS BHAJANS [P]	400-499		4	4
30.	KU8RPHBHA409	PROJECT			12	
31.	KU8DSCBHA410	RESEARCH METHODOLOGY [T]	400-499		4	4

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LIST OF DISCIPLINE -SPECIFIC COURSES IN MOHINIYATTAM [DSC]						
1.	KU1DSCMOH101	“FUNDAMETALS OF MOHINIATTAM [P] 1	100-199	I	4	5
2.	KU2DSCMOH102	“MOHINIYATTAM PERFORMANCE [P] 2”	100-199	II	4	5
3.	KU3DSCMOH201	“MOHINIYATTAM PERFORMANCE [P] 3”	200-299	III	4	5

LIST OF DISCIPLINE SPECIFIC ELECTIVE COURSES

SL.No	COURSE CODE	COURSE NAME	LEVEL	SEME STER	CREDITS	TEACHING HOURS
1.	KU5DSEBHA305	CHOREOGRAPHY PAPER [P] [OR] DANCES OF KERALA [T]	300-399	V	4	4
2.	KU6DSEBHA310	APPLICATION OF NATTUVANGAM IN DANCE [P] [OR] FOLK THEATRE FORM OF INDIA [T]	300-399	VI	4	4
3.	KU7DSEBHA405	EDUCATIONAL VISIT TO DANCE PREMISES [P] [OR] INTERVIEW WITH AN ARTIST [P]	400-499	VII	4	5
4.	KU8DSEBHA411	DANCE MAKE UP [P] [OR] JOURNEY OF BHARATANATYAM COSTUME [P]	400-499	VIII	4	5
5.	KU8DSEBHA412	DANCE APPRECIATION [P] [OR] INDIAN MODERN WRITERS ON DANCE AND THEIR CONTRIBUTION [T]	400-499		4	4

LIST OF MULTIDISCIPLINARY COURSES

SL.No	COURSE CODE	COURSE NAME	LEVEL	SEME STER	CREDITS	TEACHING HOURS
1.	KU1MDCBHA101	DANCE FOR NOTTUSWARA [P]	100-199	I	3	4
2.	KU2MDCBHA102	DANCE PERFORMANCE OF DEVARNAMA [P]	100-199	II	3	4
3.	KU3MDCBHA201	DANCE PERFORMANCE IN COMPOSITIONS OF MUSIC COMPOSERS OF KERALA [P]	200-299	III	3	4

LIST OF SKILL ENHANCEMENT COURSES

SL.No	COURSE CODE	COURSE NAME	LEVEL	SEME STER	CREDITS	TEACHING HOURS
1.	KU4SECBHA201	DANCE TO TEMPLE MUSICAL FORM OF TAMIL PAPER - 1 [P]	200-299	IV	3	4
2.	KU4SECBHA202	DANCE FOR TAMIL FOLK MUSIC [P]	200-299	IV	3	4
3.	KU5SECBHA301	DANCE TO TEMPLE MUSICAL FORM OF TAMIL PAPER – 2 [P]	300-399	V	3	3

LIST OF VALUE ADDED COURSES

SL.No	COURSE CODE	COURSE NAME	LEVEL	SEME STER	CREDITS	TEACHING HOURS
1.	KU3VACBHA201	EXPLORING FOLK DANCE OF KERALA [P]	200-299	III	3	4
2.	KU4VACBHA202	PRESENTATION OF FOLK DANCE OF INDIA [P]	200-299	IV	3	4
3.	KU6VACBHA301	DANCE AND NATIONALISM [P]	300-399	VI	3	3

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LIST OF MOHINIYATTAM COURSES

SL.No	COURSE CODE	COURSE NAME	LEVEL	SEME STER	CREDITS	TEACHING HOURS
1.	KU1DSCMOH101	"FUNDAMETALS OF MOHINIATTAM [P] 1	100-199	I	4	5
2.	KU2DSCMOH102	"MOHINIYATTAM PERFORMANCE [P] 2"	100-199	II	4	5
3.	KU3DSCMOH201	"MOHINIYATTAM PERFORMANCE [P] 3"	200-299	III	4	5

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The scheme of evaluation of practical courses will be as given below:

Components of Evaluation of Practical Courses	Weightage
Continuous evaluation of practical/exercise performed in practical classes by the students	30%
End semester practical examination conducted under the supervision of external examiner	70%

Question Paper in OBE Pattern

Time: 2 Hrs Max Marks: 70

Pattern for Theory Question paper for all Semesters				
Question Type	Total No of Questions	No of Questions To be answered	Marks for each questions	Total Marks
Very Short Answer type (answers in one or two sentences)	6	6	1	6
Short answer (not to Exceed one Paragraph)	10	7	2	14
Short Essay (minimum one page)	6	4	5	20
Long Essay	4	2	15	30
TOTAL	26	19		70

DETAILED SYLLABUS

“KU1DSCBHA101”: “Foundations OF BHARATANATYAM” [P]

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
I		100-199	KU1DSCBHA101	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
2	2	1	30	70	100	1 hour /Candidate

Course Description: This course undergo the diverse and vibrant realm of Indian dance, offering a comprehensive exploration of Bharatanatyam tradition, performance practices and styles. Through dedicated modules, the students will acquire understanding into the intricacies of Adavus- the fundamental dance unit of Bharatanatyam, aramandi, muzhumandi, sama -the basic stances, hastas - the single and double hand gestures.

Course Prerequisite: Aptitude in Dance

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Identify, demonstrate, and explain basic stances in dance	R& A
2	Understand and practice different Adavus	U&A
3	Analyse and express Dhyanasloka and interpret how to apply hastas in Sahitya	An & A
4	Observe different movements of Angas, understand different Hastas and gain the knowledge of how to apply these in dance	U&A
5	Design and Demonstrate the Aadavus with different Jathi	A&C

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓		✓				
CO 2			✓		✓		
CO 3	✓		✓				
CO 4			✓		✓		
CO 5			✓	✓	✓		

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	MODULE TITLE		14
	Module I Knowledge of Basic Stances		
	1	Aramandalam, Muzhumandalam, Samam	
	2	Tattadavu first four	
	3	Tattadavu second four	
4	Tala of Tattadavu		

2	MODULE TITLE		14
	Module II – Adavu		
	1	Nattuadavu-8	
	2	Paraval/Visharu/Mardita(ta-tei-tei-ta adavu -4) Name of the 4 th ta-tei-tei-ta is Usi/Rangaahramana/Periya adavu	
	3	Kudhittu mettu (teiha-teihi adavu-4)	
4	Murka/Korvai adavu (Ta-tei-tam -adavu-4)		

3	MODULE TITLE Module III Dhyānaslōka,		10
	1	Hasta used in Dhyānaslōka	
	2	Meaning of Dhyānaslōka	
	3	Demonstration of Dhyānaslōka	
	4	Significance of the Dhyānaslōka	

4	MODULE TITLE Module IV Anga Bhedas		10
	1	Hasta Bhedās [Name of Asamyuta and Samyuta Hastas]	
	2	Śirō Bhedās	
	3	Drishhti Bhedās	
	4	Grivā Bhedās	

5	Teacher Specific Module		12
	<i>Directions: Exclusively intended for internal assessment</i>		
	<i>Knowledge of Panchajathi and Practice of Adavus in any two jaathi</i>		

Essential Readings:

1. Bharata Natyam - Sunilkothari, Marg publication 2000
2. Abhinaya Darpanam of Nandikeswara – Prof. P. S. R. Appa Rao, A Natyamala Publication 1997

Reference Distribution:

Module	Unit	Reference No.	Page Nos.	Remarks
1	1	1		
	2	1		
	3	1		
	4	1		
2	1	1		
	2	1		
	3	1		
	4	1		
3	1	2		--
	2	2		--

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	3	2		
	4	2		--
4	1	2		--
	2	2		--
	3	2		
	4	2		--

Suggested Readings:

1. Bharatanatyam how to -Jayalakshmi Eshwar ,BR rhythms publication 2023
2. Understanding Bharatanatyam - Mrinalini Sarabhai, Darpana publication 1997
3. Approach to Bharatanatyam - S. Bhagyalakshmi, CBH Publications 1992
4. Nandikeshwar's Abhinayadarpanam – Manmohan Ghosh, Indian Mind Publication 2018

Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation		70
Continuous Evaluation		30
a)	Test Paper- 1	10
b)	Test Paper-2	10
c)	Assignment	
d)	Seminar	
e)	Book/ Article Review	
f)	Viva-Voce	10
g)	Field Report	
Total		100

Sample Questions to test Outcomes.

1. Show basic exercises of Bharathanatyam
2. Demonstration of Basic Adavus
3. Analyze the meaning of Dhyanasloka
4. Show Asamyutha hastas
5. Demonstration of Drishti beda
6. Compare the movements of Exercises with Adavu

“KU1DSCBHA102”: “FUNDAMENTAL BHARATANATYAM DANCE UNIT” [P]

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
I		100-199	KU1DSCBHA102	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
2	2	1	30	70	100	1hour/Candidate

Course Description: This course offering a comprehensive exploration of body preparation for dance performance. Through dedicated modules, the student will gain the knowledge of different body exercise and yoga exercise for Bharatanatyam practice.

Course Prerequisite: Aptitude in Dance

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Identify, Demonstrate and Explain different Bending exercise of the body	U &A
2	Understand and demonstrate stretching, twisting, turning and Jumping exercise	U&A
3	Observe and Understand different yoga exercise for Bharatanatyam practice	R&U
4	Gain the ability to perform Sooryanamaskara.	U&A
5	Understand and apply exercises and yoga assanas in Adavus	U&A

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)*

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1			✓	✓			
CO 2			✓	✓			
CO 3	✓		✓				✓ □
CO 4	✓		✓	✓		✓ □	
CO 5	✓		✓				

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
		MODULE TITLE	
		Module 1 Basic movement vocabularies of Bharathanatyam	10
1	1	Different body exercise – Side, Back, Front	
	2	Different Stretching – Legs, Hands, Belly, Thigh	
	3	Different Jumps – Jumps in Standing position, Full sitting position, Pencil Jumps	
	4	Twisting and Turning exercises	
		MODULE TITLE	
		Module II Eye and Head exercises	8
2	1	Eye – side to side, up to down, rotate, cross	
	2	Head	
	3	Neck	
	4	Shoulders and Shanks	
		MODULE TITLE	
		Module III Adoption of yoga exercises for Bharathanatyam Practice	15
3	1	Padmasana	
	2	Salabasana / Shadpadasana	
	3	Chakrasana	
	4	Thrikonasana	
		MODULE TITLE	
		Module IV Preparation for Soorya Namaskara	15
4	1	Soorya Namaskaram	
	2	Asanas of Soorya namaskaram	

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	3	Benefit of Soorya namaskaram	
	4	Soorya namaskaram presentation	

	Teacher Specific Module		12
5	<i>Directions: Exclusively intended for internal assessment</i>		
	<i>Practice of exercise and Yoga Assanas in relation with Bharatanatyam Adavus</i>		

Essential Readings:

1. Yoga vyayama murakal nithyopayogathine. O C N Namibar Chirakal yoga vyayamakendrum
2. <https://www.healthshots.com>is-it...>
3. **Liforme** <https://liforme.com>blogs>blog>
4. <https://www.bharatwabhimantrust.org YouTube...>

Reference Distribution:

Module	Unit	Reference No.	Page Nos.	Remarks
1	1	1		
	2	2		
	3	3		
	4	4		
2	1	1		
	2	2		
	3	3		
	4	4		
3	1	1		
	2	2		
	3	3		
	4	4		
4	1	1		
	2	2		
	3	3		
	4	4		

Suggested Readings:

1. Yoga vyayama murakal nithyopayogathine. O C N Namibar Chirakal yoga vyayamakendrum
2. <https://www.healthshots.com>>is-it...
3. Liforme <https://liforme.com>>blogs>blog
4. <https://www.bharatswabhimanttrust.org> You Tube..

Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation		70
Continuous Evaluation		30
a)	Test Paper- 1	10
b)	Test Paper-2	10
c)	Assignment	5
d)	Seminar	
e)	Book/ Article Review	
f)	Viva-Voce	5
g)	Field Report	
Total		100

Sample Questions to test Outcomes

1. Show different body exercise
2. Usage of different Jumps
3. Demonstration of eye and head exercise
4. Perform different Yogasanas
5. Presentation of Sooryanamaskara
6. Explain the benefit of Sooryanamaskara

“KU1DSCBHA103 “PLAYING TECHNIQUES OF NATTUVANGAM” – Paper 1 [P]

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
1		100-199	KU1DSCBHA103	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
2	2	1	30	70	100	1hour/Candidate

Course Description:

This course undergo the diverse and vibrant realm of usage of Nattuvangam in different jaathis and gathis. Through dedicated modules, the students will gain insights into the intricacies of seven principle talas, five jaathis, five gathis and usage of Nattuvangam in dance performance.

Course Prerequisite:

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Identify the usage of Sympels	R
2	Understand 5 Jaathis and 5 Gathis	U
3	Ability to play nattuvangam in different jaathis and gathis	A
4	Identify and demonstrate seven principle talas	R&A
5	Understand and perform <i>Nattuvangam for Bharatanatyam Adavus</i>	U&A

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓		✓	✓			
CO 2	✓		✓		✓		
CO 3			✓	✓	✓		
CO 4	✓		✓				
CO 5	✓□		✓	✓			

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	MODULE TITLE Module I Nattuvangam.		10
	1	Explain Nattuvangam	
	2	Holding styles of Nattuvangam	
	3	Basic exercises	
	4	Usage of Nattuvangam	

2	MODULE TITLE Module II – Playing of Nattuvangam in different jaathis		10
	1	Thisra, Chathurasra	
	2	Ganda	
	3	Misra	
	4	Sankeerna	

3	MODULE TITLE Module III Playing Techniques of different Gathi,		10
	1	Thisra, Chathurasra	
	2	Ganda	
	3	Misra	

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	4	Sankeerna	
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4	MODULE TITLE		18
	Module IV Principle Talas		
	1	Druva,	
	2	Madhya	
	3	Roopaka,Jumba,	
4	Tripata,Ata,Eka		

5	Teacher Specific Module		12
	<i>Directions: Exclusively intended for internal assessment</i>		
	<i>Practice of Nattuvangam for Bharatanatyam Adavus</i>		

Essential Readings:

1. A Dictionary of Bharata Natya – U S Krishna Rao, Publisher: Orient Blackswan private limited 1990
2. Essence of Nttuvangam Bharathanatyam Guide Book, Kamala Rani Chief Nattuvangam & Musician Kalakshetra, Chennai
3. Mrudangabodhini – Ravi Parassala, Trivendrum, State Institute of Languages 1996

Reference Distribution:

Module	Unit	Reference No.	Page Nos.	Remarks
1	1	1		
	2	2		
	3	2		
	4	2		
2	1	2		
	2	2		
	3	2		
	4	2		
3	1	2		--
	2	2		
	3	2		--
	4	2		--
4	1	3		--
	2	3		--
	3	3		
	4	3		--

Suggested Readings:

- 1 Bharata Natyam, Sunil Kothari, Marg Publication, 2000
- 2 South Indian Music – Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai 1973

Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation		70
Continuous Evaluation		30
a)	Test Paper- 1	10
b)	Test Paper-2	10
c)	Assignment	
d)	Seminar	
e)	Book/ Article Review	
f)	Viva-Voce	10
g)	Field Report	
Total		100

Sample Questions to test Outcomes

1. Explain the usage of Nattuvangam
2. Show 5 jaathis in Nattuvangam
3. Explain the playing techniques of different Gathi
4. Render the Sollukettu of 5 jaathis
5. Explain 3 angas of 7 principle talas
6. Demonstrate 7 Principle talas

“KU2DSCBHA104 ” “FUNDAMENTALS OF BHARATANATYAM” [P]

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
II		100-199	KU2DSCBHA104	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
2	2	1	30	70	100	1hour/Candidate

Course Description:

This course is offering a comprehensive exploration of Bharatanatyam tradition, performance practices and styles. Through dedicated modules, the students will gain insights of Mudras and its usage, adavus, saptatalas, choreography of korvai-s, Brief knowledge of Repertoire and learn to present invocatory item of Bharathanatyam margam - Alarippu.

Course Prerequisite:

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Identify, demonstrate, and explain the usage of first four Asamyuta hastas and gain the knowledge of applying Asamyuta hastas in dance	U&A
2	Understand, identify, demonstrate and explain Major Adavus	R&U
3	Demonstrate adi and rupaka tala and understand how to make combinations of adavus in it.	U&C
4	Gain an understanding of Alarippu, explain its intricacies, and learn how to effectively present it.	U&E
5	Understand different Jaathis and its application to Alarippu	U&A

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓		✓	✓	✓		✓
CO 2			✓	✓	✓		✓
CO 3			✓	✓	✓		✓
CO 4	✓		✓	✓	✓	✓	✓
CO 5	✓		✓	✓	✓		

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	MODULE TITLE Module I – Viniyogās of Asamyuta Hastās		10
	1	Pataka	
	2	Tripataka	
	3	Ardha pata	
	4	Kartarimukham	
2	MODULE TITLE Module II – Adavu		10
	1	Tandava adavu /(thateitam dititei adavu)-1 st , Kuttadavu – (ta tei ta ha adavu)-1 st	
	2	Mandi adavu -1 st , Shutru/Suttral adavu/Brahmari	
	3	Uthplavana adavu-2(diteyum ta ta tei/2 nd dhalangu adavu)	
	4	Teermana adavu-(tahata jam tari ta and tadhinginatam)	
3	MODULE TITLE Module III – Basics of tala		13
	1	Jaati-5, Laghu,Drutam and Anudrutam	
	2	Sapta tala	

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	3	Adi tala and Rupak tala	
	4	Combinations of adavus in Aditala	

	MODULE TITLE		
	Module IV Invocatory Item of Bharathanatyam Margam		15
4	1	Alarippu one	
	2	Rendering tala of Alarippu	
	3	Notation of Alarippu	
	4	Definition of Alarripu	

	Teacher Specific Module		12
5	<i>Directions: Exclusively intended for internal assessment</i>		
	<i>Knowledge of Panchajathi and Practice of Alarippu in any two jaathi</i>		

Essential Readings:

- 1.Nandikesvara’s Abhinayadarpanam – Manomohan Ghosh, Published : Indian Mind 2018
& Abhinaya Darpanam of Nandikeswara – Prof. P. S. R. Appa Rao, A Natyamala Publication 1997
- 2.Bharathanatyam Darsanam - Dr. Kalamandalam Latha Edavalath, Pusthak Bhavan 2013
& Bharata Natyam - Sunilkothari, marg publication 2000
- 3.South Indian Music- Prof. P Sambamoorthy, The Indian Music Publishing House,
Chennai 1973.

Reference Distribution:

Module	Unit	Reference No.	Page Nos.	Remarks
1	1	1		
	2	1		
	3	1		
	4	1		
2	1	2		
	2	2		
	3	2		
	4	2		
	1	3		
	2	3		
	3	3		
	4	3		
4	1	2		

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	2	2		--
	3	2		
	4	2		--

Suggested Readings

1. Bharatanatyam how to - Jayalakshmi Eshwar, BR Publishing 2002
2. Understanding Bharatanatyam, Mrinalini Sarabhai, Darpana publication 1981
3. Approach to Bharatanatyam - S. Bhagyalakshmy, CBH Publications 2019

Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation		70
Continuous Evaluation		30
a)	Test Paper- 1	10
b)	Test Paper-2	10
c)	Assignment	
d)	Seminar	
e)	Book/ Article Review	
f)	Viva-Voce	10
g)	Field Report	
Total		100

Sample Questions to test Outcomes

- 1.Explain the usage of Pataka hasta
- 2.Show any one Uthplavana adavu
- 3.Explain Adi tala
- 4.Render the tala of Alarripu
- 5.Explain Alarripu
- 6.Set one Korvai in Aditala

- **Employability for the Course: (Perform)**

“KU2DSCBHA105” “GENERAL INTRODUCTION TO DANCE AND DANCE MUSIC” [T]

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
II		100-199	KU2DSCBHA105	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3		1	30	70	100	2 hour

Course Description:

This course undergo the diverse and vibrant realm of dance and dance music, offering a comprehensive exploration of dance music, performance practices and styles. Through dedicated modules, the students will gain insights of different dance, dance music, Lakshya Lakshana granthas and Dance music composers.

Course Prerequisite:

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Identify and explain dance	R&U
2	Understand General classification of Dance	U
3	Identify Lakshya Lakshana granthas and Dance music composers	R
4	Gain the knowledge of Abhinaya sangeetham	U
5	Understand the Aharya abhinaya of Indian Classical Dance	U

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)*

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓	✓					
CO 2	✓	✓					
CO 3	✓	✓					
CO 4	✓			✓	✓		
CO 5	✓	✓					

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	MODULE TITLE Module I General Introduction of Dance		14
	1	Definition of dance	
	2	General Classification	
	3	Folk dance	
	4	Classical dance	
2	MODULE TITLE Module II – Composers of Dance music		10
	1	Swathi Thirunal	
	2	Kshetrappa	
	3	General knowledge of Natya lakshana granthas	
	4	Brief idea of lakshya grantha	
3	MODULE TITLE Module III Definition of Dance Music		14
	1	Swara	
	2	Sruti	
	3	Sangeetha	
	4	Abhinayasangeetham	
4	MODULE TITLE Module IV Name of Classical Dances and its State		10
	1	Kerala	
	2	Tamil Nadu and Andhra Pradesh	
	3	Odisha and Uttar Pradesh	
	4	Manipur and Assam	

	Teacher Specific Module	12
5	<i>Directions: Exclusively intended for internal assessment</i>	
	<i>General understanding of the Aharya abhinaya of Indian Classical Dances</i>	

Essential Readings:

- 1 Bharatanatyam, Sunilkothari, marg publication 2000
- 2 Bharatanatyam how to - Jayalakshmi Eshwar, BR rhythms 2002
- 3 Folk Dances of India Unity in Diversity, Shovana Narayan, Shubhi publication, Gurgaon 2021
- 4 Holidify <https://www.holidify.com>pages>
- 5 Dictionary of Indian music and Musicians by Prof P Sambamoorthy, The Indian Music Publishing House, Chennai 1952

Reference Distribution:

Module	Unit	Reference No.	Page Nos.	Remarks
1	1	1		
	2	2		
	3	3		
	4	2		
2	1	5		
	2	5		
	3	4		
	4	4		
	1	5		--
	2	5		--
	3	5		
	4	5		--
4	1	1		--
	2	1		--
	3	1		
	4	1		--

Suggested Readings:

1. Google Groups <https://groups.google.com>bvparis...>
2. The Hindu <https://www.thehindu.com>music>
3. South Indian Music ,Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai 1951
4. Holidify <https://www.holidify.com>pages>

Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation		70
Continuous Evaluation		30
a)	Test Paper- 1	10
b)	Test Paper-2	10
c)	Assignment	10
d)	Seminar	
e)	Book/ Article Review	
f)	Viva-Voce	
g)	Field Report	
Total		100

Sample Questions to test Outcomes

- 1.Explain Dance
- 2.Write about Natya lakshana granthas
- 3.Explain the contribution of Swathi Thirunal
- 4.What is swara?
- 5.Explain Abhinayasangeetham
- 6.Write the names of Classical dances of Kerala

“KU2DSCBHA106” “PLAYING TECHANICS OF NATTUVANGAM” – PAPER 2 [P]

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
II		100-199	KU2DSCBHA106	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
2	2	1	30	70	100	1hour/Candidate

Course Description:

This course undergo the diverse and vibrant realm of usage of nattuvangam in Dance. Through dedicated modules, the students will gain insights into the intricacies the usage of Nattuvangam in Pancha jathi tadim kina tom, korvai & jathis in Adi and Roopaka tala and Ability to playing nattuvangam in dance performance.

Course Prerequisite:

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Identify Pancha jaathi Tadim kina Thom	R
2	Apply Pancha jaathi Tadim kina Thom in Nattuvangam	A
3	Ability to Play korvais in Adi tala and Roopaka tala	C
4	Compose different jathis and Korvais	C
5	Improve the skill in Nattuvangam	C

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)*

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓			✓	✓		
CO 2				✓	✓	✓	
CO 3	✓		✓	✓	✓	✓	
CO 4	✓		✓	✓	✓	✓	
CO 5				✓	✓	✓	✓

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
		MODULE TITLE Module I Nattuvangam in Pancha jaathi Tadim gina toam	10
1	1	Rendering Tadim gina toam with tala	
	2	Playing nattuvangam in Thisra and Chathurasra	
	3	Playing nattuvangam in Ghanda and Misra	
	4	Playing nattuvangam in Sankeerna	
		MODULE TITLE Module II – Playing of nattuvangam in different Korvais	18
2	1	Korvai in Adi talam	
	2	Korvai in Roopaka talam	
	3	Korvai in Eka talam	
	4	Choregraphy of one korvai in Adi talam	
	5	Choregraphy of one korvai Roopaka talam	
		MODULE TITLE Module III Playing Techaniques of different Jathi	10
3	1	Explain Jathi	
	2	Playing of nattuvangam any one jathi in Adi tala	
	3	Playing of Nattuvangam any one jathi roopaka tala	
	4	Choreography of one jathi in Adi tala	
		MODULE TITLE Module IV Rendering Korvais and Jethis	10
4	1	Rendering jathis in Adi tala	
	2	Rendering Korvais in Adi tala	
	3	Rendering jathis in roopaka tala	

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	4	Rendering Korvais in roopaka tala	
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		Teacher Specific Module	12
5	<i>Directions: Exclusively intended for internal assessment</i>		
	<i>Practice of Nattuvangam for Bharatanatyam Items</i>		

Essential Readings:

1.Essence of Nttuvangam Bharathanatyam Guide Book, Kamala Rani Chief Nattuvangam & Musician Kalakshetra, Chennai

Reference Distribution:

Module	Unit	Reference No.	Page Nos.	Remarks
1	1	1		
	2	1		
	3	1		
	4	1		
2	1	1		
	2	1		
	3	1		
	4	1		
3	1	1		--
	2	1		--
	3	1		
	4	1		--
4	1	1		--
	2	1		--
	3	1		
	4	1		--

Suggested Readings:

1.wwjmrdrd <https://wwjmrdrd.com> >upload

Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation		70
Continuous Evaluation		30
a)	Test Paper- 1	10
b)	Test Paper-2	10
c)	Assignment	

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d)	Seminar	
e)	Book/ Article Review	
f)	Viva-Voce	10
g)	Field Report	
Total		100

Sample Questions to test Outcomes

1. Play Nattuvangam in Ghanda jaathi tadim gina tom
2. Demonstrate one korvai in Roopaka talam
3. Rendering any one korvai in Adi tala
4. Playing of Nattuvangam in Adi tala jathi
5. Explain Jathi78
6. Definition of Korvai

Employability for the Course: (Teaching and Performance)

“KU3DSCBHA201” “BASIC TERMINOLOGY OF BHARATANATYAM” [T]

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
III		200-299	KU3DSCBHA201	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
2		2	30	70	100	2hour

Course Description:

This course engages in theory of basic terminology of Bharatanatyam and imparts a general knowledge of Bharatanatyam dance style. The students will procure brief understanding about the explanation of basic terminology of Bharatanatyam and different dance style.

Course Prerequisite:

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Identify the Basic techniques of Bharatanatyam (sthanakas and adavu)	R
2	Understand the theory of various dance style	U
3	Express the Abhinaya techniques	C
4	Examine different traditional technical terms and it usages	R&C
5	Understand the Margam and gain the ability to Classify it into Nritta-Nritya-Nātya form of dance	U&C

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)*

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓		✓	✓	✓		
CO 2	✓	✓					
CO 3	✓		✓	✓	✓		
CO 4	✓			✓	✓		
CO 5	✓		✓	✓			

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
		MODULE TITLE	10
		Module I Basic techniques of Bharatanatyam	
1	1	Internal vision Namaskara of Bharatanatyam	
	2	Definition of basic stances in Bharatanatyam (Samam, Aramandala, Muzhumandala)	
	3	Description of Adavu and Hasta	
	4	Korvai, Jati, Gati, Bhanga, Abhinaya. (Definition only)	
		MODULE TITLE	18
		Module II Basic terminology of dance style	
2	1	Nritta-Nritya-Nātya	
	2	Tāndava-Lāsya	
	3	Mārgi-Desi dance style	
	4	Anga-Upanga-Pratyanga	
		MODULE TITLE	10
		Module III Basic theory of Abhinaya techniques	
3	1	Viniyogas of Asamyuta Hasta	
	2	Rasa-Bhāva	
	3	Vritti-Pravritti	
	4	Lokadharmi-Nātyadharmi	
		MODULE TITLE	10
		Module IV Traditional Technical Terms	
4	1	sampradāyam. Angasuddham	
	2	sarvalaghu, sollu	
	3	kārvai, kattu	
	4	Midiyal podudal, talaikkōl, tattukumpidal, udalpayirchi.	

5	Teacher Specific Module	12
	<i>Directions: Exclusively intended for internal assessment</i>	
	Knowledge of Nritta-Nritya-Nātya occurrences in Margam	

Essential Readings:

- 1 A Dictionary of Bharata Natya - U. S. Krishna Rao – Orient Longman Publications 1980
- 2 Nandikesvara’s Abhinayadarpanam – Manomohan Ghosh 2013
- 3 Natyasastram Bharatamuni Volum I & II, K P Narayanapisharodi, Kerala Sahitya Akademi 1971
- 4 Understanding Bharatanatyam, Mrinalini Sarabhai, Darpana publication 1981
- 5 Hand Book of Indian Classical Dance Terminology – Researched and Compiled by Dr. Veena Londhe and Malati Agneswaran, Nalanda dance research center

Reference Distribution:

Module	Unit	Reference No.	Page Nos.	Remarks
1	1	1		
	2	1		
	3	1		
	4	1		
2	1	2		
	2	4		
	3	3		
	4	2		
3	1	2		--
	2	3		--
	3	3		
	4	3		--
4	1	5		--
	2	1		--
	3	5		
	4	5		--

Suggested Readings:

- 1 Bharathanatyam Darsanam, Dr. Kalamandalam Latha Edavalath, Pusthak Bhavan 2013
- 2 Dance Dialects of India - Ragini Devi, Motilal Banarsidass publishers 2002
- 3 Nātyasāstra – N P Unni, Publisher New Bharatiya Book Corporation 2019
- 4 Bharata Natyam, Sunilkothari, marg publication 2000
- 5 Bharatanatyam how to - Jayalakshmi Eshwar, BR rhythms 2002

Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation		70
Continuous Evaluation		30
a)	Test Paper- 1	10
b)	Test Paper-2	10
c)	Assignment	
d)	Seminar	10
e)	Book/ Article Review	
f)	Viva-Voce	
g)	Field Report	
Total		100

Sample Questions to test Outcomes

- 1.Explain basic stankas of Bharatanatyam
- 2.Definition of Adavu
- 3.Write about Nritta and Nritya
- 4.Explain Rasa
- 5.Define Lokadharmi and Natyadharmi
- 6.Explain Udalpayirichi, Sampradayam and Sarvalagu

“KU3DSCBHA202” “INITIAL ITEMS OF BHARATHANATYAM” [P]

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
III		200-299	KU3DSCBHA202	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
2	2	1	30	70	100	1hour/Candidate

Course Description:

This course delves the diverse and vibrant rhythmic part of Bharatanatyam, offering an expansive study of Bharatanatyam tradition, performance practices and styles. Through dedicated modules, the students will acquire thorough knowledge of Bharatanatyam major and minor adavus and invocatory items.

Course Prerequisite:

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Demonstrate, and Explain Major Adavus with Talam	U
2	Recognise and perform minor Adavus with Talam	R&C
3	Analyse and visualise Pushpanjali	An &C
4	Observe and present Jathiswara	R&C
5	choreograph Korvais in different tala	C

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)*

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓		✓	✓	✓		
CO 2			✓	✓	✓		
CO 3	✓		✓	✓	✓	✓	✓
CO 4	✓		✓	✓	✓	✓	✓
CO 5	✓		✓	✓	✓		

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
MODULE TITLE			
Module I – Remaining Adavus			10
1	1	Mandi Adavu (2 nd one), Tandava adavu (2 nd one)	
	2	Sarikkal adavu 2-(Tangidutattadhinna)	
	3	Kuttadavu -3(ta tai ta ha)	
	4	Teermana adavu-Kitataka dharikitathom	
MODULE TITLE			
Module II Major and chil adavus			10
2	1	taita tatam -3 ,Tattimettu-5	
	2	teiya teiyi adavus-more than two varieties	
	3	Katti Adavu-(diteyunta ta tei), Utsanga Adavu	
	4	Kartari adavu ,Dhititei -varieties	
MODULE TITLE			
Module III Invocatory Item of Bharatanatyam			
3	1	Pushpanjali	13
	2	Render the song of Pushpanjali	
	3	Brief knowledge of Pushpanjali	
	4	Rendering tala of Pushpanjali	
MODULE TITLE			
Module IV JATHISWARAM			15
4	1	Jathiswaram	
	2	Brief knowledge of Jathiswaram	
	3	Rendering tala of Jathiswaram	
	4	Singing the song of Jathiswaram	

	Teacher Specific Module	12
5	<i>Directions: Exclusively intended for internal assessment</i>	
	<i>Knowledge of Korvais and Making of Korvais in different tala</i>	

Essential Readings:

1 Bharata Natyam - Sunilkothari, marg publication 2000

Reference Distribution:

Module	Unit	Reference No.	Page Nos.	Remarks
1	1	1		
	2	1		
	3	1		
	4	1		
2	1	1		
	2	1		
	3	1		
	4	1		
3	1	1		--
	2	1		--
	3	1		
	4	1		--
4	1	1		--
	2	1		--
	3	1		
	4	1		--

Suggested Readings:

- 1.Nandikesvara’s Abhinayadarpanam – Manomohan Ghosh, Indian Mind 2013
- 2.. Abhinaya Darpanam of Nandikeswara – Prof. P. S. R. Appa Rao,Publisher Vipila printers 1997
3. .Abhinayadarpana [<https://archive.org>]
- 4.The mirror of gesture A Coomaraswamy [<https://www.themathesontrust.org>]
5. Understanding Bharatanatyam, Mrinalini Sarabhai,Darpana publication1981
6. Bharathanatyam Darsanam,Dr. Kalamandalam Latha Edavalath, Pusthak Bhavan 2013
- 7.Bharatanatyam how to,Jayalakshmi Eshwar,BR rhythms 2002
8. Understanding Bharatanatyam, Mrinalini Sarabhai,Darpana publication 1981

Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation		70
Continuous Evaluation		30
a)	Test Paper- 1	10
b)	Test Paper-2	10
c)	Assignment	
d)	Seminar	
e)	Book/ Article Review	
f)	Viva-Voce	10
g)	Field Report	
Total		100

Sample Questions to test Outcomes

- 1.Perform any one Mandi Adavu
- 2.Demonstrate Teermana adavu
- 3.Presentation of Katti adavu
- 4.Explain Pushpanjali and do it
- 5.Render the jathi of Jathiswaram
- 6.Explain and perform Jathiswaram

Employability for the Course: (Performer)

“KU3DSCBHA203” “INSTRUMENTS OF SOUTH INDIAN CLASSICAL DANCE”[T]

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
III		200-299	KU3DSCBHA203	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
2		2	30	70	100	2hour

Course Description:

This course aims to provide students with a comprehensive understanding different Instruments.. This course is divided into four Modules .It includes Instruments of South Indian Classical Dance..

Course Prerequisite: NIL

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Identify different Instruments	R
2	Gain the knowledge of Parts of Instruments	U
3	Understand the playing styles of different Instruments	U
4	Gain the brief knowledge of South Indian Classical Dance	R
5	Acquire the Knowledge of instruments used in South Indian Classical Dances	U

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓			✓			
CO 2	✓	✓□		✓	✓□		
CO 3	✓		✓□	✓	✓		✓□
CO 4	✓	✓	✓			✓□	
CO 5	✓		✓	✓□			

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
		MODULE TITLE Module 1 Ghana Vadyas of South Indian Classical Dance	15
1	1	Elatalam	
	2	Nattuvangam	
	3	Chenghila	
	4	Morsing	
		MODULE TITLE Module II Sushira Vadyas of South Indian Classical Dance	13
2	1	Flute	
	2	Harmonium	
	3	Shankh	
	4	Nadaswaram	
		MODULE TITLE Module III Tata Vadyas of South Indian Classical Dance	7
3	1	Veena	
	2	Violin	
		MODULE TITLE Module IV Avanaddha Vadyas of South Indian Classical Dance	13
4	1	Mridangam	
	2	Madhalam	
	3	Edakka	
	4	Chenda	

	Teacher Specific Module	12
5	<i>Directions: Exclusively intended for internal assessment</i>	
	<i>Knowledge of Instruments used in South Indian Classical Dances</i>	

Essential Readings:

1. The Illustrated companion to South Indian Classical Music, Ludwig Pesch, Oxford Press 2009
2. Temple Musical Instruments of Kerala, L.S.Raja Goplan, Sangeet Natak Akademi, 2010

Reference Distribution:

Module	Unit	Reference No.	Page Nos.	Remarks
1	1	2		
	2	1		
	3	2		
	4	1		
2	1	1		
	2	1		
	3	2		
	4	1		
3	1	1		--
	2	1		--
4	1	1		--
	2	2		--
	3	2		
	4	2		--

Suggested Readings:

- 1.Natyasastram Bharathamuni – K P Narayana Pisharody, Kerala Sahithya Akademi 1971

Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation		70
Continuous Evaluation		30
a)	Test Paper- 1	10
b)	Test Paper-2	10
c)	Assignment	
d)	Seminar	10
e)	Book/ Article Review	

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f)	Viva-Voce	
g)	Field Report	
Total		100

Sample Questions to test Outcomes

1. Explain any two Avanaddha Vadyas
2. Elatalam
3. Write about Chenghila and Morsing
4. Explain Ghana Vadyas
5. Explain Nadaswaram and Harmonium
6. Explain Tata Vadyas

Employability for the Course: (Teaching)

“KU3DSCBHA204” “ TRADITIONAL EXPONENTS OF SOUTH INDIAN CLASSICAL DANCE ”[T]

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
III		200-299	KU3DSCBHA204	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4			30	70	100	2hour

Course Description:

This course aims to provide students with a comprehensive understanding of different Dancers.. This course is divided into four Modules .It includes the Great Gurus of South Indian Classical Dance..

Course Prerequisite:

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Understand the great Gurus of Bharathanatyam	U
2	Gain the knowledge of Gurus of Mohiniyattam	R
3	Understand the great exponents of Kuchipudi dance	U
4	Gain the knowledge of great Gurus of Kathakali art form	R
5	Identify the traditional art family	R

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)*

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓	✓		✓□			
CO 2	✓	✓			✓□		
CO 3	✓	✓	✓□				✓□
CO 4	✓	✓	✓□			✓□	
CO 5	✓	✓		✓□			

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
		MODULE TITLE Module 1 Exponents of Bharathanatyam	12
1	1	Rukminidevi Arundel	
	2	Mrinalini Sarabhai	
	3	Mylapor Gouri Amma	
	4	Balasaraswathi	
		MODULE TITLE Module II Exponents of Mohiniyattam	12
2	1	Kalamandalam Kalyani Kuttiamma	
	2	Padmasri Kalamandalam Sathyabhama	
	3	Chinnamuvamma, Kalyani Amma	
	4	Kanak rele ,Bharathi sivaji	
		MODULE TITLE Module III Exponents of Kuchupudi	12
3	1	Siddhendra Yogi	
	2	Vempetti chinna sathyam	
	3	Vedantam Lakshminarayana Sastri	
	4	Raja Reddy and Radha Reddy	
		MODULE TITLE Module IV Exponents of Kathakali	12
4	1	Patikamthodi Ravunni Menon	
	2	Guru Chanthu panikker	
	3	Poothana Krishnan Nair	
	4	Kalamandalam Padmanabhan Nair	

	Teacher Specific Module	12
5	<i>Directions: Exclusively intended for internal assessment</i>	
	Knowledge of the art hereditary of above mentioned artists	

Essential Readings:

1. Bharata Natyam - Sunilkothari, marg publication 2000
2. Understanding Bharatanatyam - Mrinalini Sarabhai, Darpana publication 2007
3. Mohiniyattam the lyrical Dance – Dr. Kanak Rele, Nalanda Dance Research Centre - 1992
4. Mohiniyattam its art and Aesthetics – Bharathi Sivaji, Subhi Publications 2020
5. Kuchipudi – Raja & Radha Reddy, Wisdom Tree publication 2021
6. Mohiniyattam Sidhanthavum Prayogavum – Kalamandalam Leelamma, Sahitya pravarthaka co-operative society 2016
7. Mohiniyattam charithravum attaprakarvum – Kalamandalam Kallyani kuttiamma DC Books 2017
8. <https://www.slideshare.net/slideshow>
9. <https://www.javatpoint.com/vemp...>
10. <http://andhraportal.org/vedantam>
11. <https://en.wikipedia.org/wiki/p...>
12. <https://www.indianetzone.com/tho...>
13. <https://en.wikipedia.org/wiki/k...>
14. <https://en.wikipedia.org/wiki/p...>

Reference Distribution:

Module	Unit	Reference No.	Page Nos.	Remarks
1	1	1		
	2	2		
	3	1		
	4	1		
2	1	7		
	2	6		
	3	7		

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	4	3&4		
3	1	8		--
	2	9		--
	3	10		
	4	5		--
4	1	11		--
	2	12		--
	3	13		
	4	14		--

Suggested Readings:

1. <https://en.wikipedia.org/wiki/k...>

Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation		70
Continuous Evaluation		30
a)	Test Paper- 1	10
b)	Test Paper-2	10
c)	Assignment	
d)	Seminar	10
e)	Book/ Article Review	
f)	Viva-Voce	
g)	Field Report	
Total		100

Sample Questions to test Outcomes

1. Write Biography of Rukminidevi Arundel
2. Contribution of Mrinalini Sarabhai
3. Write about any two exponents of Mohiniyattam
4. Contributions of Siddhendra Yogi
5. Write about any two exponents of Kathakali
6. Biography of Kalamandalam Padmanabhan Nair

“KU4DSCBHA205” “INTRODUCTION TO CARNATIC AND HINDUSTANI TALA SYSTEM” [T]

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
IV		200-299	KU4DSCBHA205	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
2		2	30	70	100	2hour

Course Description:

This course Explores the varied and dynamic rhythm of carnatic music which stays as the back bone of Bharatanatyam offering a vast knowledge on Tala. Through dedicated modules, the students will gain insights into the intricacies of the realm of tala i.e. the fundamentals of South indian and North indian tala.

Course Prerequisite:

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Understand and Predict carnatic talas system	U&R
2	Identify and differentiate different Talas	U&R
3	Evaluate and Explain Dasa pranas of Carnatic tala system	An &U
4	Observe Different Tala system and Understand different North Indian Talas	U
5	Compare North Indian and South Indian Tala system	U

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)*

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓	✓		✓	✓		✓
CO 2	✓			✓			✓
CO 3	✓			✓	✓		✓
CO 4	✓	✓	✓		✓		✓
CO 5	✓	✓		✓	✓		

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
MODULE TITLE			
Module I – Introduction to South Indian Tāla system			16
1	1	Brief Introduction of Tala	
	2	Name of Sapta Tala	
	3	Angas of Sapta Tāla	
	4	35 Talatable	
MODULE TITLE			
Module II Varieties of South Indian Tala			10
2	1	175 Tālās	
	2	Chapputala	
	3	Margi and Desi Tala	
	4	Desādi-Madhyādi Tāla.	
MODULE TITLE			
Module III – Tāla Dasa Prānās- a detailed study.			13
3	1	Kalam, Maargam	
	2	Kriyai, Angam	
	3	Graham, Jaathi, Kalai	
	4	Layam, Yathi, Prastharam	
MODULE TITLE			
Module IV North Indian Tala System			9
4	1	Brief Introduction of North Indian Tala System	
	2	Teen tal, Ektal	
	3	Jhoomra, Jhaptal	
	4	Dhamar, Rupak tal	

	Teacher Specific Module	12
5	<i>Directions: Exclusively intended for internal assessment</i>	
	<i>Comparative study of North Indian and South Indian Tala system</i>	

Essential Readings:

1. South Indian Music – Prof. P Sambamoorthy, The Indian Music Publishing House. Chennai 1973
2. <http://www,ancient-future.com>the...>

Reference Distribution:

Module	Unit	Reference No.	Page Nos.	Remarks
1	1	1		
	2	1		
	3	1		
	4	1		
2	1	1		
	2	1		
	3	1		
	4	1		
3	1	1		--
	2	1		--
	3	1		
	4	1		--
4	1	2		--
	2	2		--
	3	2		
	4	2		--

Suggested Readings:

1. Dictionary of Indian Music and Musicians – Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1952
2. Dakshinendian Sangitam – Vidvan A K Raveendranath, Kerala Bhasha Institute.2016

Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation		70
Continuous Evaluation		30
a)	Test Paper- 1	10
b)	Test Paper-2	10
c)	Assignment	10
d)	Seminar	
e)	Book/ Article Review	
f)	Viva-Voce	
g)	Field Report	
Total		100

Sample Questions to test Outcomes

1. Explain 35 Tala system
2. Write about Chapputala
3. Define Margi and Desi Tala
4. Explain Tala Dasaprana
5. Brief Introduction of North Indian Tala System
6. Explain Jhaptal and Rupak tal

Employability for the Course: (Teaching)

“KU4DSCBHA206” “BHARATHANATYAM REPERTOIRE – Paper 1” [P]

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
IV		200-299	KU4DSCBHA206	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
2	2	1	30	70	100	1hour/Candidate

Course Description:

This course illuminates the manifold repertoire items of Bharatanatyam tradition, performance practices and styles. Through dedicated modules, the students will be able to perform different items like sabdam, keertanam and Thillana.

Course Prerequisite:

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Identify, Demonstrate, and Explain initial items of Bharatanatyam repertoire	R&U
2	Understand and perform Abhinaya part	U&C
3	Analyse and Express Mallari	An &C
4	Observe Different movements of Angas, understand different nritta Hastas and Gain the knowledge of how to perform Thillana	R&U
5	Creativity of new Items choreography	C

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)*

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓		✓	✓	✓	✓	✓
CO 2			✓	✓	✓	✓	✓
CO 3			✓	✓	✓	✓	✓
CO 4			✓	✓	✓	✓	✓
CO 5	✓		✓	✓	✓	✓	✓

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
		MODULE TITLE REVISION OF THE PREVIOUS ITEMS	6
1	1	Pushpanjali	
	2	Jathiswaram	
	3	Alarippu	
	4	Hastas and Viniyogas	
		MODULE TITLE Module II SABDAM	16
2	1	Performance of Sabdam	
	2	Singing the song of Sabdam	
	3	Brief knowledge of Sabdam	
	4	Rendering Tala of Sabdam	
		MODULE TITLE Module III MALLARI	10
3	1	Mallari	
	2	Sing the song of Mallari	
	3	Explain Mallari	
	4	Rendering tala of Mallari	
		MODULE TITLE Module IV THILLANA	16
4	1	Performance of Thillana	
	2	Singing the song of Thillana with the tala	
	3	Rendering calculations of Tillana with the tala	
	4	Explain Thillana	

	Teacher Specific Module	12
5	<i>Directions: Exclusively intended for internal assessment</i>	
	<i>Knowledge of Choreographic techniques of different Items</i>	

Essential Readings:

1. Abhinaya Darpana of Nandikeswara Transilation prof. P. S. R. Appa Rao Vipila Printers 1997
2. Bharata Natyam- Sunilkothari, marg publication 1979

Reference Distribution:

Module	Unit	Reference No.	Page Nos.	Remarks
1	1	2		
	2	2		
	3	2		
	4	2		
2	1	1		
	2	2		
	3	2		
	4	2		
3	1	2		--
	2	2		
	3	2		--
	4	2		--
4	1	1		--
	2	2		--
	3	2		
	4	2		--

Suggested Readings:

1. Nandikesvara’s Abhinayadarpanam – Manomohan Ghosh, Published : Indian Mind 2018
2. Abhinaya Darpanam of Nandikeswara – Prof. P. S. R. Appa Rao, A Natyamala Publication 1997
3. Bharathanatya Darsanam - Dr. Kalamandalam Latha Edavalath, Pusthak Bhavan 20132.
4. Understanding Bharata Natyam , Mrinalini Sarabhai , Darpana Academy of Perfoming art, 1981
5. Approach to Bharathanatyam , Dr. S. Bhagyalekshmy, CBH Publication, 2019

Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation		70
Continuous Evaluation		30
a)	Test Paper- 1	10
b)	Test Paper-2	10
c)	Assignment	
d)	Seminar	
e)	Book/ Article Review	
f)	Viva-Voce	10
g)	Field Report	
Total		100

Sample Questions to test Outcomes

1. Viniyogas of any two Asamyutahastas
2. Render the tala of sabdam
3. Sing the song of Mallari
4. Explain Thillana
5. Render the korvai of Thillana
6. Explain Sabdam

Employability for the Course: (Teaching and Performance)

“KU4DSCBHA207” “CLASSICAL DANCES OF INDIA” [T]

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
IV		200-299	KU4DSCBHA207	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3		1	30	70	100	2hour

Course Description:

This course undergoes the diverse and vibrant realm of Indian dance, offering a comprehensive exploration of Indian classical dance tradition. Through dedicated modules, the students will gain insights into the intricacies of origin, history, repertoire, instruments and costumes of Indian classical dances.

Course Prerequisite:

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Recognise and Introduce classical dances of India	U
2	Understand and differentiate its fundamental aspects	U
3	Analyse the repertoire of Indian classical dance	An
4	Observe the origin and history of Indian classical dance and Gain the knowledge of how it developed in to present stage.	U
5	Gain the knowledge of Comparative study on Indian Classical Dances	C

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓	✓	✓	✓			
CO 2	✓	✓	✓	✓			✓
CO 3	✓		✓	✓			✓
CO 4	✓	✓	✓	✓			✓
CO 5	✓	✓		✓			

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
		MODULE TITLE	
		Module I CLASSICAL DANCE OF INDIA	12
1	1	General introduction to Classical Dance styles of India	
	2	Bharatanatyam	
	3	Maargam of Bharatanatyam	
	4	Style of Music and Instruments used in Bharatanatam	
		MODULE TITLE	
		Module II CLASSICAL DANCE OF KERALA	12
2	1	Kathakali	
	2	Style of Music, Instruments and Aharyaabhinaya of Kathakali	
	3	Mohiniyattam	
	4	Maargam and Musical Instruments of Mohiniyattam	
		MODULE TITLE	
		Module III Manipuri and Oddisi	12
3	1	Manipuri	
	2	Musical instruments of Manipuri	
	3	Oddisi	
	4	Musical Instruments of Oddisi	
		MODULE TITLE	
		Module IV Remaining classical dances	12
4	1	Kuchuppudi	
	2	Aharyaabhinaya and Musical Instruments of Kuchuppudi	
	3	Satriya	
	4	Kathak	

FYUGP “BHARATANATYAM”

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	Teacher Specific Module	12
5	<i>Directions: Exclusively intended for internal assessment</i>	
	<i>Knowledge of Comparative study of Indian Classical Dances</i>	

Essential Readings:

1. Indian Classical Dance - Kapila Vatsyayan, Ministry of information and Broadcasting, Govt. of India 1992
2. Indian Classical Dance, Shovana Narayanan, Shubhi Publications , 2005

Reference Distribution:

Module	Unit	Reference No.	Page Nos.	Remarks
1	1	1		
	2	1		
	3	1		
	4	1		
2	1	1		
	2	1		
	3	1		
	4	1		
3	1	2		--
	2	2		--
	3	2		
	4	2		--
4	1	2		--
	2	2		--
	3	2		
	4	2		--

Suggested Readings:

1. A Panorama of Indian Dances, U.S. Krishna Rao and Chandrabhaga Devi, Sri Satguru Publication,1993

Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation		70
Continuous Evaluation		30
a)	Test Paper- 1	10
b)	Test Paper-2	10
c)	Assignment	10
d)	Seminar	
e)	Book/ Article Review	
f)	Viva-Voce	
g)	Field Report	
Total		100

Sample Questions to test Outcomes

1. General introduction to Classical Dance styles of India
2. Explain the Margam of Bharatanatyam
3. Write about any one Classical Dance of Kerala
4. Explain Classical dance of Manipur
5. Aharya abhinaya of Kathakali
6. Write about Satriya dance

Employability for the Course: (Teaching)

“KU5DSCBHA301” “AN INTRODUCTION TO ABHINAYA DARPANA” [T]

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
V	Major	300-399	KU5DSCBHA301	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3		1	30	70	100	2 hour

Course Description:

This course experiences the diverse and vibrant realm of Abhinaya Darpanam, offering a comprehensive exploration of performing tradition. Through dedicated modules, the students will be able to grasp the rules and regulations of dance explained by Nandikeswara.

Course Prerequisite:

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Identify, Demonstrate, and Explain Hastabhinaya according to Abhinaya Darpanam	U
2	Understand the Brief description of Abhinaya Darpana	U
3	Analyze and Recite Slokas from Abhinaya Darpanam	An
4	Examine different Slokas and its meaning and Its application in Dance	U&C
5	Understand different hastas and its application in dance	U&C

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓		✓	✓	✓		✓
CO 2	✓	✓					
CO 3	✓		✓	✓	✓		✓
CO 4	✓		✓	✓	✓		✓
CO 5	✓		✓	✓	✓		

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
		MODULE TITLE	
		Module I ABHINAYADARPANAM	12
1	1	An Introduction to Abhinayadarpana	
	2	Authorship	
	3	Style	
	4	Contents	
		MODULE TITLE	
		Module II Study of Abhinayadarpana	12
2	1	Origin of Natya	
	2	Eulogy of Dance	
	3	Characteristics of the – Assembly, President	
	4	Minister, Danseuse	
		MODULE TITLE	
		Module III	12
3	1	Occasion for Dance	
	2	Nature of Bells, Quality of Dancer	
	3	Preliminary rituals	
	4	Inner and outer aspects of the life of danseuse	
		MODULE TITLE	
		Module IV Hasthabhinayam	12
4	1	Hasthabhinayam of Gods, Goddesses	
	2	Ten incarnations of God Vishnu	
	3	Hasthabhinaya of Relatives	
	4	Hasthabhinaya of Nine planets	

5	Teacher Specific Module	12
	<i>Directions: Exclusively intended for internal assessment</i>	
	Knowledge of the usage of different Hasthabhinaya	

Essential Readings:

1. Nandikesvara’s Abhinayadarpanam – Manomohan Ghosh, Indian Mind 2013

Reference Distribution:

Module	Unit	Reference No.	Page Nos.	Remarks
1	1	1		
	2	1		
	3	1		
	4	1		
2	1	1		
	2	1		
	3	1		
	4	1		
3	1	1		--
	2	1		--
	3	1		
	4	1		--
4	1	1		--
	2	1		--
	3	1		
	4	1		--

Suggested Readings:

1. Abhinaya Darpanam of Nandikeswara – Prof. P. S. R. Appa Rao, B R Publishing corporation 2020
2. Bharathanatya Darsanam, Dr. Kalamandalam Latha Edavalath, Pusthak Bhavan 2013

Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation		70
Continuous Evaluation		30
a)	Test Paper- 1	10
b)	Test Paper-2	10
c)	Assignment	
d)	Seminar	10
e)	Book/ Article Review	
f)	Viva-Voce	
g)	Field Report	
Total		100

Sample Questions to test Outcomes

1. General introduction to Abhinayadarpana
2. Origin of Natya
3. Characteristics of the President and Minister
4. Occasions for Dance
5. Hasthabhinaya of Gods, Goddesses
6. Hasthabhinaya of Nine planets

Employability for the Course: (Teaching)

“KU5DSCBHA302” “ABHINAYA PART OF BHARATHANATYAM ”[P]

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
V		300-399	KU5DSCBHA302	4	60

Learning Approach(Hours/Week)			IMarks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	Duration of ESE (Hours)
2	2	1	30	70	100	1hour/Candidate

Course Description:

This course elucidates the abhinaya item of Bharatanatyam repertoire, offering a comprehensive exploration of Bharatanatyam Abhinaya technique. Through dedicated modules, the students will gain insights into the intricacies of Abhinaya the emotional expression and nayika nayaka and Sakhi concepts.

Course Prerequisite:

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Identify, Demonstrate, and Explain Abhinaya Sahitya of Pada	U&A
2	Understand and perform Keerthanam	U&C
3	Analyse and perform pada	An &C
4	Observe Different movements of Angas, understand different siro and drishti movements and gain the knowledge of how to apply these in Dance	U&C
5	Improve the skill of Dance Choreography	C

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)*

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓		✓	✓	✓	✓	✓
CO 2			✓	✓	✓	✓	✓
CO 3	✓		✓	✓	✓	✓	✓
CO 4			✓	✓	✓	✓	✓
CO 5	✓		✓	✓			

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
		MODULE TITLE Module I ABHINAYA PART OF BHARATANATYAM	12
1	1	Padam	
	2	Explain the meaning of padam	
	3	Singing the song of padam	
	4	Rendering padam	
		MODULE TITLE Module II KEERTHANAM	12
2	1	Performance of keerthanam	
	2	Sing the song of keerthanam	
	3	Explain keerthanam	
	4	Meaning of the literature	
		MODULE TITLE Module III Siro Bheda Viniyogas	12
3	1	Samam, Udvahitam	
	2	Adhomukham, Alolitam	
	3	Dhutam, Kampitam	
	4	Paravrittam, Ukshiptam, Parivahittam	
		MODULE TITLE Module IV Drishti Bheda Viniyogas	12
4	1	Samam, Alokita	
	2	Sachi, Pralokitam	
	3	Nimilitam, Ullokita	
	4	Anuvritta, Avalikita	

5	Teacher Specific Module	12
	<i>Directions: : Exclusively intended for internal assessment</i>	
	<i>Knowledge of the Application of Siro and Drishti bhedas in Dance</i>	

Essential Readings:

1. Abhinaya Darpana of Nandikeswara Transilation prof. P. S. R. Appa Rao, Vipla printers 1997
2. Bharatanatyam, Sunilkothari, marg publication 1979

Reference Distribution:

Module	Unit	Reference No.	Page Nos.	Remarks
1	1	2		
	2	2		
	3	2		
	4	2		
2	1	2		
	2	2		
	3	2		
	4	2		
3	1	1		--
	2	1		--
	3	1		
	4	1		--
4	1	1		--
	2	1		--
	3	1		
	4	1		--

Suggested Readings:

1. Nandikesvara’s Abhinayadarpanam – Manomohan Ghosh, Published : Indian Mind 2018
2. Abhinaya Darpanam of Nandikeswara – Prof. P. S. R. Appa Rao, A Natyamala Publication 1997
3. Bharathanatya Darsanam, Dr. Kalamandalam Latha Edavalath, Pusthak Bhavan 2013
4. Understanding Bharata Natyam , Mrinalini Sarabhai , Darpana Academy of Perfoming art, 1981
5. Approach to Bharathanatyam , Dr. S. Bhagyalekshmy, CBH Publication, 2019
6. Sakhitvatva in South Indian Classical Dances – Vidyalakshmi E , B R Rhythms publication, 2024

Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation		70
Continuous Evaluation		30
a)	Test Paper- 1	10
b)	Test Paper-2	10
c)	Assignment	
d)	Seminar	
e)	Book/ Article Review	
f)	Viva-Voce	10
g)	Field Report	
Total		100

Sample Questions to test Outcomes

1. Explain Padam and do it
2. Performance of Keerthanam
3. Explain the meaning of Keerthanam
4. Usage of Adhomukham
5. Viniyogas of any two Siro Bheda
6. Usage of any two Drishti Bheda

Employability for the Course: (Teacher and Performer)

“KU5DSCBHA303” “BHARATHANATYAM REPERTOIRE PAPER - 2 ” [P]

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
V	Major	300-399	KU5DSCBHA303	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
2	2	1	30	70	100	1 hour/Candidate

Course Description:

This course reveals the diverse and vibrant realm of dance as Nritta and Nritya, offering a comprehensive exploration of Bharatanatyam tradition, performance practices and styles. Through dedicated modules, the students will gain insights into the intricacies of Thala, Laya, Varities, Sahitya and the Major item of Bharathanatyam repertire.

Course Prerequisite:

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Identify, Demonstrate, and Explain Literature Part of Varnam in Bharathanatyam	U
2	Understand and perform complete Varnam	C
3	Analyze , Express and explain context of Varnam	U&C
4	Observe Different movements of Neck	R
5	Application of Greeva bhedas in dance	C

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)*

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓		✓	✓	✓	✓	✓
CO 2	✓		✓	✓	✓	✓	✓
CO 3	✓		✓	✓	✓	✓	✓
CO 4	✓		✓	✓	✓	✓	✓
CO 5	✓		✓	✓	✓		

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
		MODULE TITLE	
		Module I Revision of Previous practical	6
1	1	Mallari	
	2	Sabdam	
	3	Jethiswaram	
	4	Thillana	
		MODULE TITLE	
		Module II	18
2	1	Traditional Varnam	
	2	Singing the song of Varnam	
	3	Explain varnam	
	4	Explain the meaning of varnam studied	
		MODULE TITLE	
		Module III TALA OF VARNAM	18
3	1	Rendering Different Jathies of Varnam	
	2	Adavus of Muktai swaras of varnam	
	3	Adavus of Charana swaras of varnam	
	4	Aruthi of Varnam	
		MODULE TITLE	
		Module IV VINIYOGAS OF GREEVA [Neck Movements]	6
4	1	Sundari	
	2	Tirashchina	
	3	Parivartita	
	4	Prakampita	

	Teacher Specific Module	12
5	<i>Directions: Exclusively intended for internal assessment</i>	
	Knowledge of the usage of different Greeva abhinaya	

Essential Readings:

- 1.Nandikesvara’s Abhinayadarpanam – Manomohan Ghosh, Firma K L Mukhopadhyay 1957
- 2.Bharata Natyam - Sunil Kothari, Marg Publication 2000

Reference Distribution:

Module	Unit	Reference No.	Page Nos.	Remarks
1	1	2		
	2	2		
	3	2		
	4	2		
2	1	2		
	2	2		
	3	2		
	4	2		
3	1	2		--
	2	2		--
	3	2		
	4	2		--
4	1	1		--
	2	1		--
	3	1		
	4	1		--

Suggested Readings:

- 1.Abinaya Darpanam of Nandikeswara – Prof. P. S. R. Appa Rao, B R Publishing corporation 2020
2. Bharathanatya Darsanam,Dr. Kalamandalam Latha Edavalath, Pusthak Bhavan 2013

Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation		70
Continuous Evaluation		30
a)	Test Paper- 1	10
b)	Test Paper-2	10
c)	Assignment	
d)	Seminar	
e)	Book/ Article Review	
f)	Viva-Voce	10
g)	Field Report	
Total		100

Sample Questions to test Outcomes

1. Demonstration of Thillana
2. Render Thrikala jathi of Varnam
3. Explain the structure of Varnam
4. Explain the meaning of Varnam and do it
5. Usage of any two Greeva Bhedas
6. Adavus of Muktai swaras of Varnam

- **Employability for the Course:** (Teacher and Performer)

“KU5DSCBHA304” “AN INTRODUCTION TO BHARATA’S NATYASAstra” [T]

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
V	Major	300-399	KU5DSCBHA304	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3		1	30	70	100	2 hour

Course Description:

This course undergoes the diverse and vibrant realm of natyasatric theoretical concepts, offering a comprehensive exploration of theatrical tradition. Through dedicated modules, the students will gain insights into the intricacies of bhava, dharmi, vritti, karana and a brief introduction about Natyasastra.

Course Prerequisite:

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Brief Explanation of Natyasastra	U
2	Understand and define different theories of acting concept according to Natyasastra	U
3	Analyse and Express Bhava and its varieties according to Natyasastra	An
4	Observe and Understand different vyabhichari bhavas according to Natyasastra	U
5	Understand the application of Lokadharmi and Nātyadharmi in dance	C

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓	✓	✓	✓	✓		
CO 2	✓		✓	✓	✓		✓
CO 3	✓		✓	✓	✓		✓
CO 4	✓		✓	✓	✓		✓
CO 5	✓		✓	✓			✓

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
		MODULE TITLE	
		Module I Abhinaya	12
1	1	Introduction of Abhinaya	
	2	Angika Abhinaya	
	3	Vāchika Abhinaya	
	4	Ahāhrya-sāttwika: a detailed study.	
		MODULE TITLE	
		Module II Bhava	12
2	1	Introduction of Bhāva	
	2	Sthāyibhāva	
	3	Vibhāva	
	4	Anubhāva and Vyabhicāribhāva.	
		MODULE TITLE	
		Module III Dharmi	12
3	1	Lokadharmi	
	2	Nātyadharmi	
	3	Vritti and Pravritti in detail.	
	4	Nrittakarana	
		MODULE TITLE	
		Module IV Natyasastra	12
4	1	Introduction of Natyasastra	
	2	Authorship	
	3	Structure-Style	
	4	Origin-Aim-Nature of Natya	

5	Teacher Specific Module	12
	<i>Directions: Exclusively intended for internal assessment</i>	
	Knowledge of the application of Lokadharmi and Nātyadharmi in dance	

Essential Readings:

1.Natyasatra - Dr. N. P. Unni, Nag Publication 1998

Reference Distribution:

Module	Unit	Reference No.	Page Nos.	Remarks
1	1	1		
	2	1		
	3	1		
	4	1		
2	1	1		
	2	1		
	3	1		
	4	1		
3	1	1		--
	2	1		--
	3	1		
	4	1		--
4	1	1		--
	2	1		--
	3	1		
	4	1		--

Suggested Readings:

Bharathamuniude Natyasastram, K. P. Narayana Pisharodi , Kerala Sahitya Akademi 1971

Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation		70
Continuous Evaluation		30
a)	Test Paper- 1	10
b)	Test Paper-2	10
c)	Assignment	5
d)	Seminar	5
e)	Book/ Article Review	

FYUGP “BHARATANATYAM”

f)	Viva-Voce	
g)	Field Report	
Total		100

Sample Questions to test Outcomes

1. Explain Abhinaya
2. Write about Vibhava and Anubhava
3. Explain Vritti
4. Write about Angika Abhinaya
5. General introduction of Natyasastra
6. Explain Pravritti

Employability for the Course: (Teaching)

“KU6DSCBHA306” “AESTHETICS IN BHARATHANATYAM” [T]

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
VI		300-399	KU6DSCBHA306	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3		1	30	70	100	2 hour

Course Description:

This course experiences the diverse and vibrant realm of Indian aesthetics of dance, offering a comprehensive exploration of Bharatanatyam aesthetic tradition, performance practices and styles. Through dedicated modules, the students will gain insights into the intricacies of rasa, nayika, nayaka and chaturvidhabhinaya.

Course Prerequisite:

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Identify, Demonstrate, and Explain Basic aesthetics concepts of Dance	U
2	Understand and perform different nayaka	U&C
3	Analyze and Express different nayika concepts	U
4	Observe different abhinaya concepts	R
5	Gain the knowledge of how to apply chaturvidhabhinaya in Dance	C

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)*

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓	✓	✓	✓	✓		✓
CO 2	✓		✓	✓	✓		
CO 3	✓		✓	✓	✓	✓	✓
CO 4	✓		✓	✓	✓	✓	✓
CO 5	✓		✓	✓	✓		✓

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
		MODULE TITLE	
		Module I Study of Rasa	12
1	1	Introduction of Rasa	
	2	Shringaram, Hasyam, Karuna	
	3	Raudra, Veera, Bhayanaka	
	4	Bibhatsa, Adbutha, Shantha	
		MODULE TITLE	
		Module II Concept of Nayaka	12
2	1	Dhirodhata	
	2	Dhirodata	
	3	Dhiralalita	
	4	Dhiraprashaanta	
		MODULE TITLE	
		Module III NAYIKA BHEDAS	12
3	1	Introduction of Nayika	
	2	General classification of Nayika	
	3	Ashta Nayika	
	4	Behaviour of Ashta Nayika	
		MODULE TITLE	
		Module IV Chaturvidhabhinaya	12
4	1	Angika	
	2	Vachika	
	3	Aharya	
	4	Satwika	

5	Teacher Specific Module	12
	<i>Directions: Exclusively intended for internal assessment</i>	
	Knowledge of the usage of Chaturvidhabhinaya in Dance	

Essential Readings:

1. Natyasastram - N. P. Unni Nag Publication 1998
2. Sakhitatva in South Indian Classical Dances, Vidyalakshmi E ,B R Rhythms publication, Delhi 2024

Reference Distribution:

Module	Unit	Reference No.	Page Nos.	Remarks
1	1	1		
	2	1		
	3	1		
	4	1		
2	1	1		
	2	1		
	3	1		
	4	1		
3	1	2		--
	2	1		--
	3	2		
	4	2		--
4	1	1		--
	2	1		--
	3	1		
	4	1		--

Suggested Readings:

1. Bharathamuniude Natyasastram - K. P. Narayana Pisharodi, Kerala Sahitya Akademi 1984

Assessment Rubrics:

Evaluation Type	Marks
End Semester Evaluation	70
Continuous Evaluation	30

FYUGP “BHARATANATYAM”

a)	Test Paper- 1	10
b)	Test Paper-2	10
c)	Assignment	5
d)	Seminar	5
e)	Book/ Article Review	
f)	Viva-Voce	
g)	Field Report	
Total		100

Sample Questions to test Outcomes

- 1.Sringara is rasaraja – Explain
- 2.Explain Veera and Raudra rasa
- 3.Concept of Dhirodhata and Dirodata Nayakas
- 4.General classification of Nayika
- 5.Explain Ashta Nayika
- 6.Explain Chaturvidhabhinaya

Employability for the Course: (Teaching and Perform)

“KU6DSCBHA307” “BHARATHANATYAM REPERTOIRE PAPER - 3” [P]

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
VI		300-399	KU6DSCBHA307	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
2	2	1	30	70	100	1hour/Candidate

Course Description:

This course elucidates the diverse Bharathanatyam Repertoire, offering a comprehensive exploration of Bharatanatyam tradition, performance practices and styles. Through dedicated modules, the students will gain insights into the intricacies of Geetha Govindam, Bhajan, Javali and Sloka.

Course Prerequisite:

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Identify, Demonstrate, and Explain Ashtapadi in Bharathanatyam	U
2	Understand and perform Sloka in Bharathanatyam	U&C
3	Analyse and Express Javali in Bharathanatyam	C
4	Observe and Perform Bhajan	C
5	Improve the skill of Choreography	C

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)*

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓			✓	✓	✓	✓
CO 2	✓		✓	✓	✓	✓	✓
CO 3			✓	✓	✓	✓	✓
CO 4			✓	✓	✓	✓	✓
CO 5	✓		✓	✓	✓		

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
		MODULE TITLE	
		Module I Ashtapadi	12
1	1	Perform Ashtapadi	
	2	Singing the song of Ashtapadi	
	3	Meaning	
	4	Brief knowledge of Geetagevindam	
		MODULE TITLE	
		Module II	12
2	1	Perform Slokam	
	2	Explain Slokam	
	3	Singing the sloka	
	4	Explain the Meaning of Slokam studied	
		MODULE TITLE	
		Module III JAVALI	12
3	1	Performance of Javali	
	2	Singing the song of Javali	
	3	Explain Javali	
	4	Meaning of Javali	
		MODULE TITLE	
		Module IV Bhajan	12
4	1	Perform Bhajan	
	2	Explain Bhajan	
	3	Meaning of Bhajan	
	4	Singing the song of Bhajan	

	Teacher Specific Module	12
5	<i>Directions: Exclusively intended for internal assessment</i>	
	<i>Knowledge of the Choreographic techniques of different Items</i>	

Essential Readings:

1. Geetagoindam, Janardhanan M Nedungadi. Guruvayoor: Santa Book stall, 1953
2. Abhinaya Darpana of Nandikeswara Transilation prof. P. S. R. Appa Rao, Vipla printers 1997
3. Bharatanatyam, Sunilkothari, marg publication 1979

Reference Distribution:

Module	Unit	Reference No.	Page Nos.	Remarks
1	1	1		
	2	1		
	3	1		
	4	1		
2	1	2		
	2	2		
	3	2		
	4	2		
3	1	3		--
	2	3		--
	3	3		
	4	3		--
4	1	3		--
	2	3		--
	3	3		
	4	3		--

Suggested Readings:

1. Gita Govinda of Jayadeva, Dr. M V Krishna rao: Satsangha seva samithi Gandhi Bazaar, Bangalore-4
2. Geetagoindam, Janardhanan M Nedungadi. Guruvayoor: Santa Book stall, 1953
3. Gita Govinda of Jayadeva, Dr. M V Krishna rao: Satsangha seva samithi Gandhi Bazaar, Bangalore-4
4. Nandikeswara's Abhinayadarpanam – Manomohan Ghosh, Published : Indian Mind 2018
5. Abhinaya Darpanam of Nandikeswara – Prof. P. S. R. Appa Rao, A Natyamala Publication 1997
6. Bharathanaty Darsanam, Dr. Kalamandalam Latha Edavalath, Pusthak Bhavan 2013

7. Understanding Bharata Natyam , Mrinalini Sarabhai , Darpana Academy of Performing art, 1981
8. Approach to Bharathanatyam , Dr. S. Bhagyalekshmy, CBH Publication, 2019
9. Sakhitatva in South Indian Classical Dances – Vidyalakshmi E ,B R Rhythms publication, 2024

Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation		70
Continuous Evaluation		30
a)	Test Paper- 1	10
b)	Test Paper-2	10
c)	Assignment	
d)	Seminar	
e)	Book/ Article Review	
f)	Viva-Voce	10
g)	Field Report	
Total		100

Sample Questions to test Outcomes

- 1.Explain Geetagevindam
- 2.Perform Ashtapadi
- 3.Explain the meaning of Sloka and do it
- 4.Singing the song of Javali
- 5.Perform Javali
- 6.Demonstration of Bhajan

Employability for the Course: (Performer)

“KU6DSCBHA308” “ADDITIONAL PRACTICAL ASPECTS OF BHARATHANATYAM PERFORMANCE” [P]

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
VI	Major	300-399	KU6DSCBHA308	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
2	2	1	30	70	100	1hour/Candidate

Course Description:

This course engages in the additional practical techniques of Bharatanatyam performance, offering a comprehensive exploration of Bharatanatyam margam tradition, performance practices and styles. Through dedicated modules, the students will gain insights into the intricacies of Navarasa sloka, Ashta nayika concepts and revision of Bharatanatyam margam.

Course Prerequisite:

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Identify, Demonstrate, and Explain Complete margam of Bharatanatyam	U
2	Understand and perform navarasa sloka	U&C
3	Analyse and express Ashtanayika concept	An
4	Observe and Understand different dasadavatara Hastas and Gain the knowledge of how to apply these are in Dance	U&C
5	Improve the Choreography skill of Nayika concept	C

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓		✓	✓	✓	✓	✓
CO 2			✓	✓	✓	✓	✓
CO 3	✓		✓	✓	✓	✓	✓
CO 4			✓	✓	✓		✓
CO 5	✓		✓	✓	✓		

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
		MODULE TITLE	
		Module I Revision of Previous Practicals	12
1	1	Varnam	
	2	Padam	
	3	Keertanam	
	4	Thillana	
		MODULE TITLE	
		Module II Navarasaabhinaya	12
2	1	Shringaram, Hayam	
	2	Karunam, Roudra	
	3	Veeram, Bhayanakam, Bibhatsam	
	4	Adbhutham, Santam	
		MODULE TITLE	
		Module III Abhinaya of Dashavatara	12
3	1	Matsya, Kurma	
	2	Varaha, Narasimha	
	3	Vamana, Parashurama	
	4	Rama, Balarama or Krishnaa, Buddha or Krishna, Kalki	
		MODULE TITLE	
		Module IV Ashta Nayika Abhinaya	12
4	1	Vasakasajja, Virahotkantita	
	2	Svadhinabhartruka, Kalahantarita	
	3	Khandita, Vipralabdha	
	4	Proshitabhartruka, Abhisarika	

5	Teacher Specific Module	12
	<i>Directions: Exclusively intended for internal assessment</i>	
	<i>Knowledge of the choreographic techniques Ashta Nayika</i>	

Essential Readings:

1. Bharathamuniude Natyasastram - K.P.Narayana pisharodi, Kerala Sahitya Akademi 1984
2. Nandikesvara’s Abhinayadarpanam – Manomohan Ghosh, Published : Indian Mind 2018
3. Understanding Bharata Natyam , Mrinalini Sarabhai , Darpana Academy of Perfoming art, 1981

Reference Distribution:

Module	Unit	Reference No.	Page Nos.	Remarks
1	1	3		
	2	3		
	3	3		
	4	3		
2	1	1		
	2	1		
	3	1		
	4	1		
3	1	2		--
	2	2		--
	3	2		
	4	2		--
4	1	1		--
	2	1		--
	3	1		
	4	1		--

Suggested Readings:

- 1.Approach to Bharathanatyam , Dr. S. Bhagyalekshmy,CBH Publication, 2019
- 2.. Sakhitvatva in South Indian Classical Dances – Vidyalakshmi E ,B R Rhythms publication, 2024
- 3.Abhinaya Darpanam of Nandikeswara – Prof. P. S. R. Appa Rao, A Natyamala Publication 1997
- 4..Bharathanatya Darsanam,Dr. Kalamandalam Latha Edavalath, Pusthak Bhavan 2013

Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation		70
Continuous Evaluation		30
a)	Test Paper- 1	10
b)	Test Paper-2	10
c)	Assignment	
d)	Seminar	
e)	Book/ Article Review	
f)	Viva-Voce	10
g)	Field Report	
Total		100

Sample Questions to test Outcomes

- 1.Presentation of Thillana
- 2.Demonstrate Hasya and Raudra rasa
- 3.Express any two avataras of Lord Vishnu
- 4.Explain Vasakasajja and do it
- 5.Demonstrate Khandita nayika
- 6.Explain Abhisarika

Employability for the Course: (Performer)

“KU6DSCBHA309” “STAGE PERFORMANCE” [P]

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
VI		300-399	KU6DSCBHA309	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
		4	30	70	100	2hour

Course Description:

This course live through the diverse and vibrant realm of Bharatanatyam margam, offering a comprehensive exploration of Bharatanatyam tradition, performance practices and styles. Through dedicated modules, the students will gain insights into the intricacies of nritta, nritya and natya, gestures ,tala and laya. The Student Improvise energy level and overcome stage fear.

Course Prerequisite:

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Demonstrate Bharatnatyam margam	U
2	Understand and perform different items of Marga with Accompaniment Artist	U&C
3	Analyse and Earn abhinaya performing skill.	An&C
4	Observe and develop nritta performing skill	R
5	Comprehensive knowledge of Bharatanatyam Margam	U&C

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)*

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓	✓	✓	✓	✓		✓
CO 2			✓	✓	✓	✓	✓
CO 3			✓	✓	✓	✓	✓
CO 4			✓	✓	✓	✓	✓
CO 5	✓	✓	✓	✓	✓	✓	✓

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
		MODULE TITLE	
		Module I Margam 1st part	12
1	1	Alariippu/Mallari/Pushpanjali	
	2	Jathiswaram	
	3	Sabdam	
	4	Varnam	
		MODULE TITLE	
		Module II Margam 2nd Part	12
2	1	Padam	
	2	Keertanam	
	3	Ashtapathi	
	4	Thillana	
		MODULE TITLE	
		Module III Overall presentation of Bharatanatyam Margam	12
3	1	Expression	
	2	Tala	
	3	Angasuddi	
	4	Overall presentation	
		MODULE TITLE	
		Module IV Renderin following Items	12
4	1	Invocatory item of Bharatanatyam	
	2	Jathiswaram/Sabdam	
	3	Varnam	
	4	Thillana	

5	Teacher Specific Module	12
	<i>Directions: Exclusively intended for internal assessment</i>	
	<i>Knowledge of the Bharatanatyam Margam and its Performing style</i>	

Essential Readings:

1. Abhinaya Darpana of Nandikeswara Transilation prof. P. S. R. Appa Rao, Vipla printers 1997
2. Bharatanatyam, Sunilkothari, marg publication 1979

Reference Distribution:

Module	Unit	Reference No.	Page Nos.	Remarks
1	1	2		
	2	2		
	3	2		
	4	2		
2	1	1		
	2	1		
	3	1		
	4	1		
3	1	2		--
	2	2		--
	3	2		
	4	2		--
4	1	2		--
	2	2		
	3	2		--
	4	2		--

Suggested Readings:

1. Gita Govinda of Jayadeva, Dr. M V Krishna rao: Satsangha seva samithi Gandhi Bazaar, Bangalore-4
2. Geettagovindam, Janardhanan M Nedungadi. Guruvayoor: Santa Book stall, 1953
3. Nandikeswara’s Abhinayadarpanam – Manomohan Ghosh, Published : Indian Mind 2018
4. Abhinaya Darpanam of Nandikeswara – Prof. P. S. R. Appa Rao, A Natyamala Publication 1997
5. Bharathanatya Darsanam, Dr. Kalamandalam Latha Edavalath, Pusthak Bhavan 20132.
6. Understanding Bharata Natyam - Mrinalini Sarabhai , Darpana Academy of Performing art 1981

Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation		70
Continuous Evaluation		30
a)	Test Paper- 1	15
b)	Test Paper-2	15
c)	Assignment	
d)	Seminar	
e)	Book/ Article Review	
f)	Viva-Voce	
g)	Field Report	
Total		100

Sample Questions to test Outcomes

- 1.Explain Bhathanatyam Repertoire
- 2.Margam presentation
- 3.Expression
4. Tala
5. Angasuddi
- 6.Overall Presentation

Employability for the Course: (Performer)

“KU6INTBHA311”: INTERNSHIP

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
VI		300-399	KU6INTBHA311	2	

Course Description

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

An internship of 60 hours duration [2 Credits) after 4th semester is mandatory for the students enrolled in B A Bharatanatyam 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 attendance
- Dance Festival Attendance
- Study certain institutions associated with dance
- Social projects
- Study of the dance enterprises

Course Prerequisite: Skill in Dance

Assessment Rubrics:

Evaluation

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

The interns will be evaluated at the department following suggestive aspects

- Activity logbook and evaluation report of Internship Supervisor
- The quality of the intern’s report
- Acquisition of skill sets by the intern
- Originality and any innovative contribution
- Significance of outcomes
- Attendance

“KU7DSCBHA401” “DEVELOPMENT OF DANCE” [T]

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
VII		400-499	KU7DSCBHA401	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4			30	70	100	2hour

Course Description:

This course delves the diverse and vibrant realm of Development of Dance. Through dedicated modules, the students will acquire thorough knowledge of Development of Dance Vedic to Present, Reference of dance in Epic and Purana, Importents of devasis in Fine Arts and their life style, Dance in Tamil epic and Vikramorvasiyam

Course Prerequisite:

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Understand the development of dance vedic period to present	U
2	Analyse dance in Epics and Purana	An
3	Understand the importents of devadasis in Fine Arts and their life style	U
4	Awareness of the Foundations of Indian Culture, Understand and the dance in Tamil epic	U
5	Understand the dance elements of Vikramorvasiyam	U

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)*

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓	✓					✓
CO 2	✓			✓			
CO 3	✓	✓					
CO 4	✓			✓			
CO 5	✓		✓	✓			

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	MODULE TITLE Module I Dance through ages - Vedic to present		12
	1	Dance through ages - Vedic to present	
2	MODULE TITLE Module II Dance related contents in Epic and Purana		12
	1	Dance related contents in Epic and Purana	
3	MODULE TITLE Module III Devadasi System		12
	1	Origin of devadasi system and life of Devadasi	
	2	Devadasi in Fine Arts	
4	MODULE TITLE Module IV Cultural history of India		12
	1	Harappa and Vedic culture	
	2	Dance in Chilapathikaram and Manimekhalai	
5	Teacher Specific Module		12
	<i>Directions: Exclusively intended for internal assessment</i>		
	<i>Knowledge of the dance elements of vikramorvasiam</i>		

Essential Readings:

1. The dance in India – Enakshi Bhavani, Taraporevala s Treasure House of Books, 1979
2. Dance Dialects of India - Ragini Devi, MLBD 2002
3. Cultural History of India - Om Prakash, NEW AGE INTERNATIONAL (P) LIMITED 2004
4. The Dance of Siva Religion, Art and Poetry in South India - David Smith, Cambridge studies in religious tradition 1996
5. Devadasi System in Medieval Tamilnadu - Dr. K Sadasivan, CBH publications 1993
6. Chilapathikaram Commentray – Nenmara P Viswanathan Nair, Kerala Sahitya Akademi 1975
7. Manimekhala – Janarddana Pillai, Kerala Sahitya Akademi 1971

Reference Distribution:

Module	Unit	Reference No.	Page Nos.	Remarks
1	1	1		
2	1	4		
3	1	5		--
	2	5		--
4	1	3		--
	2	6&7		--

Suggested Readings:

1. Shilappadikaram (The Ankle Bracelet) By Princec Illango Adigal Translated by Alain Danielou, Anew Direction Book
2. Manimekalai, K G Seshadri, Central Institute of Classical Tamil Chennai
3. <https://en.m.wikipedia.org/wiki>

Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation		70
Continuous Evaluation		30
a)	Test Paper- 1	10
b)	Test Paper-2	10
c)	Assignment	
d)	Seminar	10
e)	Book/ Article Review	
f)	Viva-Voce	
g)	Field Report	
Total		100

Sample Questions to test Outcomes

- 1.Explain the development of dance in vedic to present
- 2.Write about dance related story in Ramayana
- 3.Explain the Life of Devadasi
- 4.Contribution of Devadasis in Fine Arts
- 5.Explain Pathinoradel
- 6.Write about Amruthasurabhi

○ **Employability for the Course:** (Teaching)

“KU7DSCBHA402” “FOLK DANCES OF SOUTH INDIA” [T]

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
VII		400-499	KU7DSCBHA402	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3		1	30	70	100	2hour

Course Description:

This course offering a comprehensive exploration of Folk dances of South India. Through dedicated modules, the student will gain the knowledge of Music, Costume and Mythology of the Folk dance form of India and improve the skill of Comparing different art form.

Course Prerequisite:

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Identify different art form of Tamil Nadu	R
2	Understand different folk art form of Andhra Pradesh	U
3	Observe different folk art form of Karnataka	R
4	Explain different folk art form of Telangana	U
5	Understand to compare different folk dance form	U&C

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)*

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓	✓		✓			
CO 2	✓	✓		✓			
CO 3	✓	✓		✓			
CO 4	✓	✓		✓			
CO 5	✓	✓	✓				✓

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	MODULE TITLE Module I Folk Dances of Tamil Nadu		12
	1	Karakattam	
	2	Kavadi Attam	
	3	Kolattam	
	4	Mayil Attam	
2	MODULE TITLE Module II Folk Dances of Andhra Pradesh		12
	1	Lambadi	
	2	Bonalu	
	3	Butta Bommalu	
	4	Veeranatyam	
3	MODULE TITLE Module III Folk Dances of Karnataka		12
	1	Dollu kunita	12
	2	Beesu kamsale and kamsale nritya	
	3	Somana kunita	
	4	Suggi kunita	
4	MODULE TITLE Module IV Folk Dances of Telangana		12
	1	Dhimsa	
	2	Lambadi dance	
	3	Perini Sivatanlavam	

FYUGP “BHARATANATYAM”

	4	Gussadi dance	
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		Teacher Specific Module	12
5	<i>Directions: Exclusively intended for internal assessment</i>		
	<i>Knowledge of different South Indian folk dance and its Comparison</i>		

Essential Readings:

1. Folk dances of India Unity in Diversity, Shovana Narayan, Shubhi publications Gurgaon 2021

Reference Distribution:

Module	Unit	Reference No.	Page Nos.	Remarks
1	1	1		
	2	1		
	3	1		
	4	1		
2	1	1		
	2	1		
	3	1		
	4	1		
3	1	1		--
	2	1		--
	3	1		
	4	1		--
4	1	1		--
	2	1		--
	3	1		
	4	1		--

Suggested Readings:

1. <https://en.m.wikipedia.org/wiki>

Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation		70
Continuous Evaluation		30
a)	Test Paper- 1	10
b)	Test Paper-2	10

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c)	Assignment	5
d)	Seminar	5
e)	Book/ Article Review	
f)	Viva-Voce	
g)	Field Report	
Total		100

Sample Questions to test Outcomes

- 1.Explain Karakattam
- 2.Write about any two folk dances of Tamil Nadu
- 3.Veeranatyam
- 4.Dollu kunita
- 5.Write about any two folkdances of Karnataka
- 6.Explain Dhimsa

Employability for the Course: (Teaching)

“KU7DSCBHA403” “SWARAJATHI” [P]

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
VII	Major	400-499	KU7DSCBHA403	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
	4	2	30	70	100	1hr/Candidate

Course Description:

This course reveals the diverse and vibrant realm of dance as Nritta and Nritya, offering a comprehensive exploration of Bharatanatyam tradition, performance practices and styles. Through dedicated modules, the students will gain insights into the intricacies of Thala, Laya, Varities and Sahitya

Course Prerequisite:

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Identify, Demonstrate, and Explain Literature Part of Swarajathi	U
2	Recite the Jathis of Swarajathi	R
3	Express the Song	C
4	Produce and Perform Swarajathi	C
5	Understand to compare Varnam and swarajathi	C

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓		✓		✓		
CO 2			✓		✓		
CO 3			✓		✓		
CO 4			✓		✓	✓	✓
CO 5	✓		✓		✓		

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1		MODULE TITLE Module I Swarajathi	12
	1	Explain Sarajathi	
2		MODULE TITLE Module II Tala of swarajathi	12
	1	Recite the Jathis of Swarajathi	
3		MODULE TITLE Module III Song of Swarajathi	12
	1	Singing the song of Swarajathi	
4		MODULE TITLE Module IV Dance Performance of Swarajathi	12
	1	Bharathanatyam P	
5		Teacher Specific Module	12
		<i>Directions: Exclusively intended for internal assessment</i>	
		Knowledge of the difference between varnam and swarajathi	

Essential Readings:

- 1.Nandikesvara’s Abhinayadarpanam – Manomohan Ghosh, Firma K L Mukhopadhyay 1957
2. <https://www.scribd.com/doc/swa...>

Reference Distribution:

Module	Unit	Reference No.	Page Nos.	Remarks
1	1	2		
2	1	2		
3	1	1		--
4	1	2		--

Suggested Readings:

1. Abhinaya Darpanam of Nandikeswara – Prof. P. S. R. Appa Rao, Vipila Printers Publication 1997
2. Bharata Natyam - Sunil Kothari, Marg Publication 2000

Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation		70
Continuous Evaluation		30
a)	Test Paper- 1	10
b)	Test Paper-2	10
c)	Assignment	
d)	Seminar	
e)	Book/ Article Review	
f)	Viva-Voce	10
g)	Field Report	
Total		100

Sample Questions to test Outcomes

1. Explain Swarajathi
2. Recite any one Jathi of Swarajathi
3. Explain the meaning of Sahitya
4. Singing the song of Swarajathi
5. Performance of Swarajathi
6. Explain the difference between Varnam and Swarajathi

Employability for the Course: (Perform)

“KU7DSCBHA404” “DANCE PRODUCTION” [P]

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
VII		400-499	KU7DSCBHA404	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
	4	2	30	70	100	2hour

Course Description:

This course reveals the diverse and vibrant realm of dance as Nritta and Nritya and Natya offering a comprehensive exploration of Bharatanatyam tradition, performance practices and styles. Through dedicated modules, the students will gain insights into the intricacies of Thala, Laya, Varieties and Choreography techniques of new Dance production

Course Prerequisite:

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Understand common categories of Performance today	U
2	General understanding of current issues which is relevant for awareness	U
3	Ability to Combine particular incidence with purana and ithihasa	C
4	Perform new production	C
5	Understand choreographic techniques of dance production	U

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)*

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓		✓	✓			
CO 2	✓						
CO 3	✓		✓	✓			
CO 4			✓	✓	✓		✓
CO 5	✓		✓	✓	✓		

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	MODULE TITLE Module I Common categories of performance		12
	1	Understand common categories of performance today	
2	MODULE TITLE Module II Current issues		12
	1	General understanding of current issues which is relevant for awareness	
3	MODULE TITLE Module III Cross read or Re -Read		12
	1	Cross read or re-read particular incident on the basis of Purana and Ithihasa	
4	MODULE TITLE Module IV New production		12
	1	Presentation of new production	
5	Teacher Specific Module		12
	<i>Directions: Exclusively intended for internal assessment</i>		
	Knowledge of the choreography techniques of dance production		

Essential Readings:

1. New Directions in Indian Dance – Edited by Sunil Kothari, Marg publication 2010

Reference Distribution:

Module	Unit	Reference No.	Page Nos.	Remarks
1	1	1		
2	1	1		
3	1	1		--
4	1	1		--

Suggested Readings:

- 1.Sanskrit play production in Ancient India – Tarala Mehta, Mortilal Banarsidass 1995
- 2.Dhananjayan on Indian Classical Dance- V P Dhananjayan,B R Rhythms 1984
3. Photo Biography of Rukmini Devi – Sunil Kothari, Kalakshetra Foundation
4. Bharathamuniude Natyasastram – K P Narayana Pisharady, Kerala Sahithya Akademi 1984

Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation		70
Continuous Evaluation		30
a)	Test Paper- 1	10
b)	Test Paper-2	10
c)	Assignment	
d)	Seminar	
e)	Book/ Article Review	5
f)	Viva-Voce	5
g)	Field Report	
Total		100

Sample Questions to test Outcomes

- 1.Explain common categories of performance today
- 2.General view of current issues which is relevant for awareness
- 3.Explain related stories in Purana
- 4.Aim of production
- 5.Presentation of new production
- 6.Overall view of new production

Employability for the Course: (Teaching and Perform)

“KU8DSCBHA406” “DANCE CHOREOGRAPHY OF THE COMPOSITION OF OOTHUKKADU VENKATA SUBBAIYER” [P]

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
VIII		400-499	KU8DSCBHA406	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
1		3	30	70	100	1hour/Candidate

Course Description:

This course live through the diverse and vibrant realm of Bharatanatyam tradition. Through dedicated modules, the students will gain insights into the intricacies of Compositions of Oothukkadu venkata subbaiyer and dance choreography techniques of literature.

Course Prerequisite:

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Understand the biography of Oothukkad Venkatta Kavi	U
2	Recognise the Compositions	R
3	Explain the meaning and Define tala	U
4	Express the Choreography	C
5	Define inner and outer meaning underlying in the composition	R

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓						
CO 2	✓						
CO 3				✓	✓		
CO 4			✓	✓	✓		
CO 5	✓	✓					

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	MODULE TITLE Module I Oothukkad Venkata Kavi		6
	1	Early life	
	2	Influences and sources of Inspiration	

2	MODULE TITLE Module II Composition		10
	1	Name of any 10 Composition of Oothukkad Venkata Kavi	
	2	Choose one composition of Oothukkad Venkata Kavi	

3	MODULE TITLE Module III Literature		12
	1	Meaning of literature	
	2	Rendering the song with tala	

4	MODULE TITLE Module IV Choreography		20
	1	Dance choreography of the selected composition	
	2	Meaning of the hastas	

5	Teacher Specific Module		12
	<i>Directions: Exclusively intended for internal assessment</i>		
	<i>Introduce different composition of Oothukkad</i>		

Essential Readings:

1. <https://venkatakavi.org>>life
2. <https://venkatakavi.org>>composi...

Reference Distribution:

Module	Unit	Reference No.	Page Nos.	Remarks
1	1	1		
	2	1		
2	1	2		
	2	2		
3	1	2		--
	2	2		--
4	1	2		--
	2	2		--

Suggested Readings:

1. Dictionary of Indian music and Musicians – Prof P Sambamoorthy, The Indian Music Publishing House Chennai 1952

Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation		70
Continuous Evaluation		30
a)	Test Paper- 1	10
b)	Test Paper-2	10
c)	Assignment	
d)	Seminar	
e)	Book/ Article Review	
f)	Viva-Voce	10
g)	Field Report	
Total		100

Sample Questions to test Outcomes

1. Early life of Oothukkad Venkata Kavi
2. Name of any 5 Compositions of Oothukkad Venkata Kavi
3. Meaning of selected composition
4. Rendering the song with tala
5. Presentation of dance choreography of the selected composition
6. Overall view of Choreography

Employability for the Course: (Teaching and Perform)

“KU8DSCBHA407” “DANCE PRESENTATION OF SANGEERTHANA” [P]

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
VIII		400-499	KU8DSCBHA407	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
1		3	30	70	100	1hour/Candidate

Course Description:

This course offering a general knowledge of rare musical forms Sangeerthana. Through the dedicated modules, the student will gain the knowledge of Purana , Particular Temple history, knowledge of Music, Improve the skill of Comparing different musical forms and Gain the knowledge of dance performance of Sangeerthana.

Course Prerequisite:

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Analyse the Lyrical content of Sangeerthana and Ability to sing	An &C
2	Identify the poetic and musical excellence of the selected composition	R
3	Understand the dance performance of sangeerthana	U
4	Gain the knowledge to Compare different Musical Forms	C
5	Understand the story of god mentioned in sangeerthana	U

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)*

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓				✓		
CO 2					✓		
CO 3			✓			✓	
CO 4	✓		✓		✓		
CO 5	✓		✓				

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	MODULE TITLE Module I Module I Sangeerthana		12
	1	Defintion	
	2	Composers	
	3	Lyrics	
	4	Meaning	
2	MODULE TITLE Module II Hasta		12
	1	Name of hastas used in prescribed item	
	2	Meaning of above hasta	
	3	General knowledge about combined hastas	
	4	Brief idea about the gestures of God and Godesses	
3	MODULE TITLE Module III Dance performance of Sangeerthana		12
	1	History	
	2	Story of prescribed sangeerthana	
	3	Ability to sing	
	4	Dance performance of Sangeerthana	
4	MODULE TITLE Module IV Comparison		12
	1	Keerthana and Sangeerthana	
	2	Padam and Sangeerthana	

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	3	Javali and Sangeerthana	
	4	Bajan and Sangeerthana	

	Teacher Specific Module	12
5	<i>Directions: Exclusively intended for internal assessment</i>	
	<i>Knowledge of the story of specified god in sangeerthana</i>	

Essential Readings:

- 1.Sankirtana Lakshanamu By TallapakamChinna Tirumalacharya/
- 2.Tunes of DivinitySankirtanaLakshanamu TallapakaCinaTirumalacharya_tex
- 3.<https://ia902808.us.archive.org/8/items>

Reference Distribution:

Module	Unit	Reference No.	Page Nos.	Remarks
1	1	1		
	2	1		
	3	1		
	4	1		
2	1	1		
	2	1		
	3	1		
	4	1		
3	1	2		--
	2	2		--
	3	2		
	4	2		--
4	1	2		--
	2	2		--
	3	2		
	4	2		--

Suggested Readings:

<https://en.m.wikipedia.org>>wiki

Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation		70
Continuous Evaluation		30
a)	Test Paper- 1	10
b)	Test Paper-2	10
c)	Assignment	
d)	Seminar	
e)	Book/ Article Review	
f)	Viva-Voce	10
g)	Field Report	
Total		100

Sample Questions to test Outcomes

- 1.Explain Sangeerthana
- 2.Lyrics and meaning of Sangeerthana
- 3.Dance performance of Sangeerthana
- 4.Story of selected Sangeerthana
- 5.Ability to sing
- 6.Difference between Keerthana and Sangeerthana

Employability for the Course: (Perform)

“KU8DSCBHA408” “THULSIDAS BHAJANS” [P]

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
VIII		400-499	KU8DSCBHA408	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
1		3	30	70	100	1hour/Candidate

Course Description:

This course offering a general knowledge of Thulsidas composition. Through the dedicated modules, the student will gain the knowledge of lifestyle of Thulsidas Brief knowledge of Ramcharitamanasam, Ability to sing and Gain the knowledge of dance performance of Thulsidas Bhajan.

Course Prerequisite:

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Understand the lifestyle of Tulsidas	U
2	Examine Ramcharitamanasam	R
3	Understand the meaning and Ability to sing with Tala	U&C
4	Perform Bhajan	C
5	Understand the story of God mentioned in Bhajan	U

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)*

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓						
CO 2	✓						
CO 3	✓				✓		
CO 4			✓	✓	✓	✓	
CO 5	✓		✓				

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	MODULE TITLE Module I TULSIDAS		6
	1	Early life	
	2	Later life	
2	MODULE TITLE Module II Ramcharitmanas		10
	1	Description of Ramcharitmanas	
3	MODULE TITLE Module III Bhajan		15
	1	Choose one Bhajan	
	2	Singing the song with Tala	
	3	Meaning of the Lyrics	
4	MODULE TITLE Module IV Dance choreography of Bhajan		17
	1	Bharatanatyam Presentation of Bhajan	
5	Teacher Specific Module		12
	<i>Directions: Exclusively intended for internal assessment</i>		
	<i>Knowledge of the story of specified god in Bhajan</i>		

Essential Readings:

1. <https://en.m.wikipedia.org/wiki/Tulsidas>

Reference Distribution:

Module	Unit	Reference No.	Page Nos.	Remarks
1	1	1		
	2	1		
2	1	1		
3	1	1		--
	2	1		--
	3	1		--
4	1	1		--

Suggested Readings:

1.Dictionary of Indian music and Musicians – Prof P Sambamoorthy, The IndianMusic Publishing House, Chennai 1952

Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation		70
Continuous Evaluation		30
a)	Test Paper- 1	10
b)	Test Paper-2	10
c)	Assignment	
d)	Seminar	
e)	Book/ Article Review	
f)	Viva-Voce	10
g)	Field Report	
Total		100

Sample Questions to test Outcomes

- 1.Life of Tulsidas
- 2.Description of Ramcharitmanasa
- 3.Explain Bhajan
- 4.Meaning of Selected Bhajan
- 5.Presentation of Bhajan
- 6.Overall view of Dance Choreography

Employability for the Course: (Perform)

“KU8RPHBHA409” “PROJECT”

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
VIII		400-499	KU8RPHBHA409	12	12

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
6		6	30	70	100	

Course Description:

This course serves as a guided exploration and completion of a significant research project or dissertation in your chosen field of study.

Course Prerequisite: Research aptitude and skill

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Formulate a research question and develop a research plan	
2	Evaluate the validity and reliability of research	
3	Choose the appropriate research design and data collection methods	
4	Conduct research ethically and responsibly	
5	Critically evaluate research findings and draw valid conclusions	

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)*

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓			✓			
CO 2				✓			
CO 3				✓			
CO 4				✓			✓
CO 5				✓			

COURSE CONTENTS

Essential Readings:

- 1.Introduction to Research Methods by Dr. Catherine Dawson,Robinson Publishers 2019
- 2.Gaveshanam – Chathanath Achutanunni,

Suggested Readings:

- 1.Essential of Research Methodology and Dissertation writing by Kanan Yelikar, Atithi books, Dariyaganji, New DAelhi 2009
- 2.Gaveshana reethi sastram – Dr. Nanthuvattam Gopala Krishnan, Kerala Bhasha Institute 2011

Assessment Rubrics: Viva voce examination with report

Evaluation Type	Marks
End Semester Evaluation	70
Content	30
Knowledge and Understanding	10
Presentation Skill	10
Creativity & Interpretation	10
Analysis of chosen subject	10
Viva Voce	30
Documentation	20
Presentation	10
Total	100

- **Employability for the Course:** (Critic and Teaching)

“KU8DSCBHA410 “RESEARCH METHODOLOGY” [T]

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
VIII	Major	400-499	KU8DSCBHA410	4	4

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4			30	70	100	2hour

Course Description:

This course offering a general knowledge of research methodology. Through the dedicated modules, the student will gain the knowledge of the meaning of research, Identify the sources of research in Indian Classical Dances.

Course Prerequisite:

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Understand the meaning of research and aim of research	U
2	Identify the sources of research in Indian Classical Dances	R
3	Understand the Preparation of synopsis	U
4	Identify the Preparation of Foot Note , Bibliography and Index	R
5	Understand the page settings	U

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓	✓					
CO 2	✓	✓	✓	✓	✓		
CO 3	✓						
CO 4	✓						
CO 5	✓						

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	MODULE TITLE Module I Research		12
	1	Meaning and definition of Research	
	2	Aims and Objectives of Research	
	3	Areas of Research in Dance	
2	MODULE TITLE Module II Sources of Research in Indian Classical Dance		12
	1	Manuscripts and Books	
	2	Sculpture	
	3	Discs and Tapes	
	4	Oral Tradition	
3	MODULE TITLE Module III Synopsis of Research in Indian Classical Dance		12
	1	Importance of Synopsis	
	2	Structure of Synopsis	
	3	Preparing Synopsis on a topic on Dance	
4	MODULE TITLE Module IV Explanation		12
	1	Foot Note	
	2	Bibliography	
	3	Index	

5	Teacher Specific Module	12
	<i>Directions: Exclusively intended for internal assessment</i>	
	<i>Knowledge of the page settings</i>	

Essential Readings:

1. MLA Modern Language Association April 2021

Reference Distribution:

Module	Unit	Reference No.	Page Nos.	Remarks
1	1	1		
	2	1		
	3	1		
2	1	1		
	2	1		
	3	1		
	4	1		
3	1	1		--
	2	1		--
	3	1		--
4	1	1		--
	2	1		--
	3	1		--

Suggested Readings:

1. Research Methodology Methods and Techniques – C R Kothari Gaurav Garg, New Age International publishers 2023
2. Gaveshana reethi sastram – Dr. Naduvattam Gopalakrishnan, The State Institute of Languages, Kerala 2019

Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation		70
Continuous Evaluation		30
a)	Test Paper- 1	10
b)	Test Paper-2	10
c)	Assignment	10

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d)	Seminar	
e)	Book/ Article Review	
f)	Viva-Voce	
g)	Field Report	
Total		100

Sample Questions to test Outcomes

- 1.Explain the meaning and definition of research
- 2.Aims and Objectives of Research
- 3.Areas of Research in dance
- 4.Importance of Synopsis
- 5.Foot Note
- 6.Index and Bibliography

Employability for the Course: (Academic writing)

DISCIPLINE SPECIFIC ELECTIVE COURSES

**Elective Vth semester: Select any one paper from the following
“KU5DSEBHA305” “CHOREOGRAPHY PAPER - 1” [P]**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
V	Major	300-399	KU5DSEBHA305	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
1		3	30	70	100	1hour/Candidate

Course Description:

This course Improves the ability to create and perform different dance items of Bharathanatyam, offering a comprehensive Chereography Skills of Bharathanatyam tradition, performance practices and styles. Through dedicated modules, the students will gain insights into the intricacies of Jathi, Adavu, Korvai, Gathi, Padhabheda, Hasthabheda and Tala.

Course Prerequisite:

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Identify and Explain Korvai in Bharathanatyam	U
2	Understand and perform different Korvai	U&C
3	Analyse and Choreograph Jathiswaram	C
4	Observe and Choreograph the Sahitya part of Bharathanatyam	C
5	Understand the choreography techniques of different Items	U

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)*

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓			✓	✓	✓	
CO 2	✓		✓	✓	✓	✓	✓
CO 3			✓	✓	✓	✓	✓
CO 4			✓	✓	✓	✓	✓
CO 5	✓		✓	✓			✓

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
		MODULE TITLE	
		Module I CHOREOGRAPHY OF KORVAI	12
1	1	Set korvais with tala	
	2	Choreography of adavus with swara	
	3	Rendering Adavu with tala	
	4	Explain Korvai	
		MODULE TITLE	
		Module II Choreography of Sahithya	12
2	1	Any one Slokam	
	2	Meaning of sahithya	
	3	Padapadartaabhinayam of Literature	
	4	Sanchari abhinayam of literature	
		MODULE TITLE	
		Module III CHOREOGRAPHY OF NRITTA PART	12
3	1	Select one Jathiswaram	
	2	Set one Jathi	
	3	Set two Korvais in pallavi	
	4	Choreography of one Charana	
		MODULE TITLE	
		Module IV CHOREOGRAPHY OF ABHINAYA PART	12
4	1	Select Padam/Keerthanam	
	2	Explain the meaning of Item selected	
	3	Singing the song	

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	4	Explain sanchari abhinaya	
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		Teacher Specific Module	12
5	<i>Directions: Exclusively intended for internal assessment</i>		
	<i>Knowledge of the Choreographic technique of different items</i>		

Essential Readings:

1. Bharathanatya Darsanam - ,Dr. Kalamandalam Latha Edavalath, Pusthak Bhavan 2013
2. South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai 1973
3. Mridanga bhodini Parasala Ravi Thiruvananthapuram : The satate institute of language,1996

Reference Distribution:

Module	Unit	Reference No.	Page Nos.	Remarks
1	1	3		
	2	3		
	3	3		
	4	3		
2	1	1		
	2	1		
	3	1		
	4	1		
3	1	2		--
	2	2		--
	3	2		
	4	2		--
4	1	1		--
	2	1		
	3	1		--
	4	1		--

Suggested Readings:

1. Abhinaya Darpanam of Nandikeswara – Prof. P. S. R. Appa Rao, Vipla printers 1997
2. Dictionary of Indian music and Musicians by Prof P Sambamoorthy, The Indian Music Publishing House, Chennai 1952
3. Nandikesvara’s Abhinayadarpanam – Manomohan Ghosh, FIRMA K. L. MUKHOPADHYAY 1957

Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation		70
Continuous Evaluation		30
a)	Test Paper- 1	10
b)	Test Paper-2	10
c)	Assignment	
d)	Seminar	
e)	Book/ Article Review	
f)	Viva-Voce	10
g)	Field Report	
Total		100

Sample Questions to test Outcomes

- 1.Explain Korvai and karvai
- 2.Rendering Adavu with tala
- 3.Choreography of adavus with swara
- 4.Meaning of selected Slokam
- 5.Set one jathi
- 6.Presentation of Choreography of Padam

Employability for the Course: (Teaching)

“KU5DSEBHA305” “DANCES OF KERALA” [T] -2

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
V	Major	300-399	KU5DSCBHA305	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3		1	30	70	100	2hour

Course Description:

This course experiences the diverse and vibrant realm of Dances, Temple tradition and Famous Dancers of Kerala. Through dedicated modules, the students will be able to grasp the Historical background of dances of Kerala, Traditional dance dramas.

Course Prerequisite:

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Identify and Explain Historical background of dances of Kerala	U
2	Understand Temple tradition - Koothambalam	U
3	Examine Chakyar tradition – Kudiyattam – Krishnanattam - Ramanattam	R
4	Understand Famous dancers and Dance festivals of Kerala	U
5	Comparative study of Natyasatra and folk dances of Kerala	C

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)*

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓	✓	✓	✓			✓
CO 2	✓	✓					✓
CO 3	✓	✓		✓			
CO 4	✓	✓	✓	✓			
CO 5	✓	✓		✓			

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	MODULE TITLE Module I Historical background of dances of Kerala		12
	1	Theyyam	
	2	Purakkali	
2	MODULE TITLE Module II Temple tradition		12
	1	Koothambalam	
	2	Chakyar tradition - Kudiyattam	
	3	Krishnattam- Ramanattam	
3	MODULE TITLE Module III Dance festivals of Kerala		12
	1	Nishagandhi	
	2	Soorya	
	3	Swaralaya	
4	MODULE TITLE Module IV Famous dancers of Kerala		12
	1	Asan K Velayudhan Nair	
	2	Manaveda	
	3	Ammannur Madhava Chakyar	
5	Teacher Specific Module		12
	<i>Directions: Exclusively intended for internal assessment</i>		
	<i>Knowledge about the Comparative study of Natyasastra and folk dances of Kerala</i>		

Essential Readings:

1. Keralathile Ntangkalakal, Dr. Sasidharan klari, Chinta publisher 2012
2. Understanding Koodiyattam, Vidya Bhavani Suresh, Skanda publication 2012
3. <http://www.dvaipayana.net>velayu...>
4. <https://en.wikipedia.org>wiki>
5. <https://www.swaralayapalakkad.com>

Reference Distribution:

Module	Unit	Reference No.	Page Nos.	Remarks
1	1	1		
	2	1		
	1	2		
	2	2		
	3	2		
3	1	5		--
	2	5		--
	3	5		--
4	1	3		--
	2	4		--
	3	2		--

Suggested Readings:

1. <https://theyyamkerala.wordpress.com>...>
2. <https://en.m.wikipedia.org>wiki>
3. <http://www.dvaipayana.net>books>
4. <https://www.keralatourism.org>nis...>
5. <https://www.swaralayapalakkad.com>

Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation		70
Continuous Evaluation		30
a)	Test Paper- 1	10
b)	Test Paper-2	10
c)	Assignment	5
d)	Seminar	5
e)	Book/ Article Review	
f)	Viva-Voce	
g)	Field Report	
Total		100

Sample Questions to test Outcomes

- 1.General introduction of Theyyam
- 2.Explain Purakkali
- 3.Define Chakyar tradition
- 4.General introduction of Ramanattam
- 5.Nishagandi festival of Kerala
- 6.Write about Ammannur Madhava Chakyar

Employability for the Course: (Teaching)

**Elective VIth Semester : Select any one paper from the following
“KU6DSEBHA310” “APPLICATION OF NATTUVANGAM IN DANCE” [P]**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
VI		300-399	KU6DSEBHA310	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
1		3	30	70	100	1hour/Candidate

Course Description:

This course undertakes the application of Nattuvangam for Margam of Bharathanatyam. Through dedicated modules, the students will gain insights into the knowledge of Nattuvangam playing, Role of Nattuvanar in Arangetram, and Seat arrangement of Accompanying Artists.

Course Prerequisite:

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Identify, Demonstrate, and Explain Basic Tala lessons of Nattuvangam	U
2	Understand and perform Nattuvangam for Nritha items of Bharathanatyam	U&C
3	Analyse and Perform Nattuvangam to Nritya Item of Bharathanatyam	U&C
4	Observe Arangetram and accompanying artists	R
5	Understand and perform <i>Nattuvangam for Bharatanatyam Items</i>	U&C

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)*

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓		✓	✓	✓	✓	✓
CO 2			✓	✓	✓	✓	✓
CO 3			✓	✓	✓	✓	✓

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CO 4			✓	✓	✓	✓	✓
CO 5	✓		✓	✓	✓		✓

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
		MODULE TITLE Module I Application of Nattuvangam in Dance	12
1	1	Alarippu	
	2	Jathiswaram	
	3	Sabdam	
	4	Mallari	
		MODULE TITLE Module II Varnam	12
2	1	Pallavi	
	2	Anupallavi	
	3	Chittaswaram	
	4	Charanams	
		MODULE TITLE Module III	12
3	1	Padam	
	2	Keerthanam	
	3	Javali/Ashtapathi	
	4	Tillana	
		MODULE TITLE Module IV	12
4	1	Explain Nattuvangam	

FYUGP “BHARATANATYAM”

	2	Role of Nattuvanar	
	3	Thanjur Brothers	
	4	Arangetram	

	Teacher Specific Module	12
5	<i>Directions: Exclusively intended for internal assessment</i>	
	<i>Practice of Nattuvangam for Bharatanatyam Items</i>	

Essential Readings:

1.A Dictionary of Bharata Natya – U S Krishna Rao, Publisher: Orient Blackswan private limited. 1980

2.Essence of Nttuvangam Bharathanatyam Guide Book, Kamala Rani Chief Nattuvangam & Musician Kalakshetra, Chennai

3.Bharata Natyam, Sunil Kothari, Marg Publication, 2000

Reference Distribution:

Module	Unit	Reference No.	Page Nos.	Remarks
1	1	2		
	2	2		
	3	2		
	4	2		
2	1	2		
	2	2		
	3	2		
	4	2		
3	1	2		--
	2	2		--
	3	2		
	4	2		--
4	1	1		--
	2	3		--
	3	1		
	4	3		--

Suggested Readings:

- 1.A Dictionary of Bharata Natya – U S Krishna Rao, Publisher: Orient Blackswan private limited 1980
2. Essence of Nttuvangam Bharathanatyam Guide Book, Kamala Rani Chief Nattuvangam & Musician Kalakshetra, Chennai
- 3.South Indian Music – Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai 1973
- 4.Mrudangabodhini – Ravi Parassala, Trivendrum, State Institute of Languages 1996

Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation		70
Continuous Evaluation		30
a)	Test Paper- 1	10
b)	Test Paper-2	10
c)	Assignment	
d)	Seminar	
e)	Book/ Article Review	
f)	Viva-Voce	10
g)	Field Report	
Total		100

Sample Questions to test Outcomes

- 1.Accompany nattuvangam to Alarippu
- 2.Recite the jathi of Jathiswara
- 3.Sing the song of Mallari
- 4.Play nattuvangam to Thillana
- 5.Render one Korvai of Thillana
- 6.Explain the tala and raga of Padam

Employability for the Course: (Performer)

“KU6DSEBHA310” “FOLK THEATRE FORM OF INDIA ” [T]

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
VI		300-399	KU6DSEBHA310	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4			30	70	100	2hour

Course Description:

This course experiences the diverse and vibrant realm of Folk Theatre form of India. Through dedicated modules, the students will be able to grasp different folk theatre form Bhagavathamelanatakam, Ramanatakam and Kuravanjinatakam.

Course Prerequisite:

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Identify Folk Theatre form of India	U
2	Understand Bhagavathamela Natakam	U
3	Identify Ramanatakam	U
4	Understand Kuravanji Natakam	U
5	Improve the Skill of Comparative study of Bhagavathamela and Rama Natakam	C

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)*

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓	✓					
CO 2	✓	✓					
CO 3	✓	✓					
CO 4	✓	✓					
CO 5	✓		✓		✓		

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	MODULE TITLE Module I General knowledge of Folk theatre form of India		12
	1	Folk theatre	
	2	Differentiate folk theatre form	
2	MODULE TITLE Module II Bhagavathamelanatakam		12
	1	History and development	
	2	Theme	
3	MODULE TITLE Module III Rama Natakam		12
	1	History and development	
	2	Theme	
4	MODULE TITLE Module IV Kuravanji Natakam		12
	1	History	
	2	Theme	
5	Teacher Specific Module		12
	<i>Directions: Exclusively intended for internal assessment</i>		
	<i>Knowledge about the Comparative study of Bhagavathamela Natakam and Rama Natakam</i>		

Essential Readings:

- 1 Bharata Natyam - Sunil Kothari, Marg Publication 2000
- 2 <https://www.routledge.com>book>
- 3 <https://en.m.wikipedia.org>wiki>

Reference Distribution:

Module	Unit	Reference No.	Page Nos.	Remarks
1	1	2		
	2	2		
2	1	1		
	2	1		
3	1	3		--
	2	3		--
4	1	1		--
	2	1		--

Suggested Readings:

1. Indian Folk Theatre – Julia Hollander E-book, Routledge publisher 2007

Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation		70
Continuous Evaluation		30
a)	Test Paper- 1	10
b)	Test Paper-2	10
c)	Assignment	5
d)	Seminar	5
e)	Book/ Article Review	
f)	Viva-Voce	
g)	Field Report	
Total		100

Sample Questions to test Outcomes

1. Differentiate folk theatre forms
2. History and development of Bhagavathamelanatakam
3. Explain Rama Natakam
4. Theme of Bhagavathamelanatakam
5. Explain Kuravanji Natakam
6. Write about the theme Rama Natakam

Employability for the Course: (Teaching)

**Elective VIIth Semester : Select any one Paper from the following
“KU7DSEBHA405” “EDUCATIONAL VISIT TO DANCE PREMISES” [P] - 1**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
VII	Major	400-499	KU7DSEBHA405	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
1		3	30	70	100	1hour/Candidate

Course Description:

This course reveals the diverse and vibrant realm of Dance tradition. Through the dedicated modules, the students will gain insights into the intricacies of historical background and current working of Dance premises.

Course Prerequisite:

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Identify and differentiate Dance premises	R
2	Observe the premises	R
3	Understand the historical background and current working	U
4	Understand the formulation of report	U&C
5	Selection of the Premises	U

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓	✓					
CO 2	✓	✓					
CO 3	✓	✓					
CO 4	✓	✓		✓	✓		
CO 5	✓	✓					

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	MODULE TITLE Module I Dance Premises		12
	1	General knowledge about Dance Premises	
2	MODULE TITLE Module II Visit to Dance Premises		12
	1	Visit with Guide	
3	MODULE TITLE Module III Historical background		12
	1	Understand the historical background and current working of the premises in the field	
4	MODULE TITLE Module IV Submission of report		12
	1	Submit the Detail Report	
5	Teacher Specific Module		12
	<i>Directions Exclusively intended for internal assessment:</i>		
	Knowledge of the different types of dance premises		

Essential Readings:

1.The square and the Circle of the Indian Arts Kapila Vatsyayan, Abhinav Publications 1997

Reference Distribution:

Module	Unit	Reference No.	Page Nos.	Remarks
1	1	1		
2	1	1		
3	1	1		--
4	1	1		--

Suggested Readings:

1. Kalamandalam History Smt. Leela Namboothiri
2. Kalakhetra Foundation [https://www.kalakshetra.in>services](https://www.kalakshetra.in/services)
3. Temples in India Origin and Developmental stages – S P Gupta S Vijayakumar, D K Printworld Pvt. Ltd 2010
4. Cave temples of Ajanta and Ellora – Dr. Dulari Qureshi, Bharatiya Kala Prakashan 2012

Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation		70
Continuous Evaluation		30
a)	Test Paper- 1	
b)	Test Paper-2	
c)	Assignment	
d)	Seminar	10
e)	Book/ Article Review	
f)	Viva-Voce	10
g)	Field Report	10
Total		100

Sample Questions to test Outcomes

1. General introduction of dance premises
2. History of selected premises
3. Importance of selected premises in present
4. Preparation of Report
5. Submit the detail report
6. Overall view of detail report

“KU7DSEBHA405” “INTERVIEW WITH AN ARTIST” [P] - 2

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
VII	Major	400-499	“KU7DSEBHA405	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
1		3	30	70	100	1hour/Candidate

Course Description:

This course reveals the diverse and vibrant realm of Dance tradition. Through the dedicated modules, the students will gain insights into the intricacies of an expert artist.

Course Prerequisite:

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Identify an artist	R
2	Understand to prepare questionnaire	U
3	Understand review and critical approach	U&E
4	Prepare Report	C
5	Identify the different field of artist	R

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓		✓				
CO 2	✓			✓			
CO 3	✓		✓	✓			
CO 4	✓		✓				
CO 5	✓		✓				

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	MODULE TITLE Module I Artist selection		12
	1	General Understanding of the artist chosen	
2	MODULE TITLE Module II Questionnaire		12
	1	Prepare Questionnaire	
3	MODULE TITLE Module III Review & Critical approach		12
	1	Review & Critical approach to the important works of the artist	
4	MODULE TITLE Module IV Report		12
	1	Submit the report with recorded proofs	
5	Teacher Specific Module		12
	<i>Directions: Exclusively intended for internal assessment:</i>		
	Knowledge about the artists and their specific area of art		

Essential Readings:

1. Bharata Natyam – Sunil Kothari, Marg publication 1979

Reference Distribution:

Module	Unit	Reference No.	Page Nos.	Remarks
1	1	1		
2	1	1		
3	1	1		--
4	1	1		--

Suggested Readings:

1. Photo Biography of Rukmini Devi – Sunil Kothari ,Kalaksheytra Foundation

Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation		70
Continuous Evaluation		30
a)	Test Paper- 1	
b)	Test Paper-2	
c)	Assignment	
d)	Seminar	
e)	Book/ Article Review	10
f)	Viva-Voce	10
g)	Field Report	10
Total		100

Sample Questions to test Outcomes

1. Preparation of Questionnaire
2. Importance of selected artist in the field of art
3. Contribution of selected artist
4. Critical approach to the important works of the artist
5. Submit the reports with proof
6. Overall view of report

**ELECTIVE I : VIIIth Semester : Select any one paper from the following
“KU8DSEBHA411” “DANCE MAKEUP” [P] - 1**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
VIII		400-499	KU8DSEBHA411	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
1		4	30	70	100	1hour/Candidate

Course Description:

This course offering a general knowledge of Dance make up. Through the dedicated modules, the student will gain the knowledge of different styles of make up, Make up products and Fullfillment of Bharatanatyam make up.

Course Prerequisite:

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Understand the different styles of make up	U
2	Identify the make up product	U
3	Understand the facial make up	U&C
4	Understand the fulfilment of Bharatanatyam make up	U&C
5	Identify different types Bharatanatyam costume	U

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)*

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓				✓		
CO 2	✓				✓		
CO 3	✓				✓		
CO 4	✓				✓	✓	
CO 5	✓					✓	

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	MODULE TITLE Module I MAKE UP		12
	1	Understand different styles of dance makeup	
2	MODULE TITLE Module II Makeup Product		12
	1	Introduction to makeup product	
3	MODULE TITLE Module III Face makeup		12
	1	Application of foundation and shading,	
	2	Makeup of eye, Lip and Bindi	
4	MODULE TITLE Module IV Fulfillment of dance makeup		12
	1	Completion of makeup for performance	
5	Teacher Specific Module		12
	<i>Directions: Exclusively intended for internal assessment</i>		
	<i>Knowledge of different types of Bharatanatyam costume</i>		

Essential Readings:

1. Skin Revolution – Dr. Vanita Rattan, Thorsons publisher 2022
2. Makeup Face Charts - Easter, Notion pree publication 2022
3. Bharata Natyam – Sunil Kothari, Marg Publication 2000

Reference Distribution:

Module	Unit	Reference No.	Page Nos.	Remarks
1	1	1		
2	1	1		
3	1	2		--
	2	2		--
4	1	3		--

Suggested Readings:

1. Bharata Natyam – Sunil Kothari, Marg Publication 2000

Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation		70
Continuous Evaluation		30
a)	Test Paper- 1	10
b)	Test Paper-2	10
c)	Assignment	
d)	Seminar	
e)	Book/ Article Review	
f)	Viva-Voce	10
g)	Field Report	
Total		100

Sample Questions to test Outcomes

1. Explain different styles of dance makeup
2. Introduction to makeup products
3. Application of foundation and shading
4. Explain eye makeup
5. Importance of Bindi
6. Completion of makeup for dance performance

"KU8DSEBHA411" "JOURNEY OF BHARATANATYAM COSTUME" [P] - 2

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
VIII		400-499	KU8DSEBHA411	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
		4	30	70	100	1hour/Candidate

Course Description:

This course offering a general knowledge of Bharatanatyam costume Temple tradition to current stage. Through the dedicated modules, the student will gain the knowledge of dance sculpture of temple, dance related cave paintings, devadasi tradition and current stage

Course Prerequisite:

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Identify the dancers costume from the temple sculptures	U
2	Examine the dance costumes of cave paintings	R
3	Understand devadasi style of costume	U
4	Observe current stage	R
5	Identify the Development of Indian dance costume	R

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓	✓	✓		✓		
CO 2	✓	✓	✓		✓		
CO 3	✓	✓	✓		✓		
CO 4					✓		
CO 5	✓		✓		✓		

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1		MODULE TITLE Module I Bharatanatyam costum related with Temple sculpture	12
	1	Salabhanjika	
2		MODULE TITLE Module II Dance related with Cave Paintings	12
	1	Dancers images in Ajanta cave	
	2	Dancers images in Ellore Caves	
3		MODULE TITLE Module III Devadasi	12
	1	Costum related with Devadasi	
4		MODULE TITLE Module IV Current situation	12
	1	Costume style in current stage	
5		Teacher Specific Module	12
		<i>Directions: Exclusively intended for internal assessment</i>	
		<i>Identify the journey of Bharatanatyam costume Temple to Present</i>	

Essential Readings:

- 1.Salabhanjika - Wikipedia
- 2.The ajanta Cave Paintings – Ludovico Pisani 2013
3. <https://en.m.wikipedia>
4. Bharata Natyam Sunil Kothari , Marg Publication 2000

Reference Distribution:

Module	Unit	Reference No.	Page Nos.	Remarks
1	1	1		
2	1	2		
	2	3		
3	1	4		--
4	1	4		--

Suggested Readings:

1. Bharatanatyam : From Temple to Theatre – Anne-Marie Gaston 1996

Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation		70
Continuous Evaluation		30
a)	Test Paper- 1	
b)	Test Paper-2	
c)	Assignment	
d)	Seminar	10
e)	Book/ Article Review	10
f)	Viva-Voce	10
g)	Field Report	
Total		100

Sample Question to test Outcomes

1. Compare attire of Salabhanjika and Bharatanatyam costume
2. Dance Costume related with Ajanta cave paintings
3. Dancers images in Ellore cave
4. Compare the costume of Devadasis and Bharatanatyam
5. Male costume of Bharatanatyam
6. Costume style in current stage

**ELECTIVE II : VIIIth Semester : Select any one paper from the following
“KU8DSEBHA412” “DANCE APPRECIATION” [P]**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
VIII		400-499	KU8DSEBHA412	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
		4	30	70	100	1hour/Candidate

Course Description:

This course offering a general knowledge of the preparation of programme appreciation report . Through the dedicated modules, the student will gain the knowledge of the preparation of case study, Review and understand the life and experience of the artist.

Course Prerequisite:

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Understand the preparation of case study	U
2	Examine the programme	R
3	Understand the life and experience of the artist	U
4	Understand the preparation of report	U
5	Gain the knowledge of preparation of appreciation report	U

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)*

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓			✓			
CO 2	✓	✓	✓				
CO 3	✓	✓					
CO 4	✓	✓		✓			
CO 5	✓		✓	✓			

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	MODULE TITLE Module I Case study		12
	1	Case study with reference of a programme	
2	MODULE TITLE Module II Review		12
	1	Review the programme	
3	MODULE TITLE Module III Life and Experience		12
	1	Understand the life and experience of the performer	
4	MODULE TITLE Module IV Submission of the report		12
	1	Submit the detailed report with clipings	
5	Teacher Specific Module		12
	<i>Directions: : Exclusively intended for internal assessment</i>		
	<i>Identify the preparation of appreciation report</i>		

Essential Readings:

1. Bharata Natyam Sunil Kothari – Marg publication 2000

Reference Distribution:

Module	Unit	Reference No.	Page Nos.	Remarks
1	1	1		
2	1	1		
3	1	1		--
4	1	1		--

Suggested Readings:

Understanding Bharatanatym – Mrinalini Sarabhai, A Darpana publication 2007

Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation		70
Continuous Evaluation		30
a)	Test Paper- 1	
b)	Test Paper-2	
c)	Assignment	
d)	Seminar	10
e)	Book/ Article Review	
f)	Viva-Voce	10
g)	Field Report	10
Total		100

Sample Question to test Outcomes

1. Case study with reference of a programme
2. Prepare the review of programme
3. Explain the life of the Performer
4. Understand the experience of the performer in the field of art
5. Submit the detailed report
6. Overall view of the report created

Employability for the Course: (Academic writing)

“KU8DSEBHA412” “INDIAN MODERN WRITERS ON DANCE AND THEIR CONTRIBUTION” [T] - 2

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
VIII		400-499	KU8DSEBHA412	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4			30	70	100	2hour

Course Description:

This course offering a general knowledge of Indian modern writers on dance and their contributions. Through the dedicated modules, the student will gain the knowledge of biography and contribution of artists in different classical dance field.

Course Prerequisite:

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Understand the contribution of Kapilavalsyan	U
2	Identify the contributions of Sunil Kothari	R
3	Observe the contribution of Mrinalini Sarabhai	R
4	Examine the contribution of V P Dhananjayan and Kalamandalam Leelamma	R
5	Observe the dance hereditary of above artist’s family	R

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓	✓	✓				
CO 2	✓	✓	✓				
CO 3	✓	✓	✓				
CO 4	✓	✓	✓				
CO 5	✓	✓	✓				

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	MODULE TITLE Module I Kapilavalsyan		12
	1	Biography of Kapilavalsyan	
	2	Contribution of Kapilavalsyan	
2	MODULE TITLE Module II Sunil Kothari		12
	1	Biography of Sunil Kothari	
	2	Contribution of Sunil Kothari	
3	MODULE TITLE Module III Mrinalini Sarabhai		12
	1	Biography of Mrinalini Sarabhai	
	2	Contribution of Mrinalini Sarabhai	
4	MODULE TITLE Module IV V P Dhananjayan		12
	1	Biography and contribution of V P Dhananjayan	
	2	Biography and Contribution of Kalamandalam Leelamma	
5	Teacher Specific Module		12
	<i>Directions: Exclusively intended for internal assessment</i>		
	<i>Knowledge of the hereditary of above mentioned artists</i>		

Essential Readings:

1. Indian Classical Dance – Kapila Vatsyayan, Ministry of Culture - 2018
2. Bharata Natyam – Sunil Kothari, Marg Publication 2000
3. Understanding Bharatanatyam – Mrinalini Sarabhai, A Darpana Publication 2007
4. A Dancer on Dance – V P Dhananjayan, Bharata Kalanjali 1991
5. <https://en.wikipedia.org/wiki/V...>
6. Mohiniyattam Sidhanthavum Prayogavum – Kalamandalam Leelamma, Sahitya Pravarthaka Co-opertative Society Ltd., 2016

Reference Distribution:

Module	Unit	Reference No.	Page Nos.	Remarks
	1	1		
	2	1		
2	1	2		
	2	2		
3	1	3		--
	2	3		--
4	1	4		--
	2	6		--

Suggested Readings:

1. Mohiniyattathinte Soundaryashastraparamaya Vikasam – Dr. Krishnapriya N B, Vallathol Vidyapeetham 2022

Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation		70
Continuous Evaluation		30
a)	Test Paper- 1	10
b)	Test Paper-2	10
c)	Assignment	5
d)	Seminar	5
e)	Book/ Article Review	
f)	Viva-Voce	
g)	Field Report	
Total		100

Sample Questions to test Outcomes

- 1.Explain the biography of Kapilavalsyan
- 2.Contribution of Sunil Kothari
- 3.Write about Mrinalini Sarabhai
- 4.Contribution of V P Dhananjayan
- 5.Contribution of Kalamandalam Leelamma
6. Hereditary of Mrinalini Sarabhai

MULTIDISCIPLINARY COURSES
“KU1MDCBHA101” “DANCE FOR NOTTUSWARA ” [P]

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
I		100 - 199	KU1MDCBHA101	3	45

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
1	2	1	30	70	100	1hour/Candidate

Course Description:

This course focuses the distinctive characteristics and Dance Performance of Nottuswara. Through dedicated modules, the student will gain the awareness of Western notes and Cartic musical notes, and they will get the Improvement on Dance performance skill of rare musical forms.

Course Prerequisite:

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Explain Nottuswara	U
2	Understand the Lyrics and Ability to sing	U&A
3	Observe and Understand different Adavus	R&U
4	Dance performance of Nottuswara	A
5	Ability to perform Adavus in different swaras	A

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)*

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓		✓	✓	✓		
CO 2	✓		✓	✓	✓		
CO 3	✓		✓	✓	✓		
CO 4			✓	✓	✓		
CO 5			✓	✓	✓		

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
		MODULE TITLE Module I Swara	10
1	1	Definition of swara	
	2	Name of sapta swara	
	3	Name of swarasthana of 7 swaras	
	4	Swara sthana of nottuswara	
		MODULE TITLE Module II Peculiarities of Nottuswara	10
2	1	Composer	
	2	Peculiarities of Nottuswara	
	3	Notation	
	4	Western note and Carnatic swara	
		MODULE TITLE Module III Tala	6
3	1	Definition of Tala	
	2	Chappu tala	
	3	Korvai	
	4	Adavu	
		MODULE TITLE Module IV Dance performance of Nottuswara	10
4	1	Ability to sing	
	2	Perform Nottuswara	
	3	Adavu formation of nottuswara	

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	4	Rendering adavu form	
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		Teacher Specific Module	9
5		<i>Directions: Exclusively intended for internal assessment</i>	
		<i>Practice of any one Alankara with Bharatanatyam Adavus</i>	

Essential Readings:

- 1 Dakshinendian Sangitam - Vidvan Ak Raveendranath, Kerala Bhasha Institute, 2016
2. Nottuswara, edited by Frederic P Miller, Agnes V Vandome and McBrewster John, VDM Publishing, Germany 2010
3. A Dictionary of Bharata Natyam – U S Krishna Rao, Publisher: Orient Blackswan Private Limited 1980
4. Sangita Nighandu by Dr, Sunil V T, DC Books, Kottayam 2012
5. <https://sangeet-bharati.org/download/nottuswara-sahitya/>

Reference Distribution:

Module	Unit	Reference No.	Page Nos.	Remarks
1	1	1		
	2	1		
	3	1		
	4	1		
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	2	2		
	3	2		
	4	2		
3	1	1		--
	2	1		--
	3	3		
	4	3		--
4	1	4		--
	2	5		--
	3	5		--

Suggested Readings:

- 1.Mridangabodini,Parassala Ravi, The state institute of Languages 1996
2. Hand Book of Indian Classical Dance Terminology
3. <https://sangeet-bharati.org/download/nottuswara-sahitya/>
4. Abhinaya Darpanam of Nandikeswara- Prof.P.S.R Appa Rao, Vipla Printers 1997

Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation		70
Continuous Evaluation		30
a)	Test Paper- 1	10
b)	Test Paper-2	10
c)	Assignment	
d)	Seminar	
e)	Book/ Article Review	
f)	Viva-Voce	10
g)	Field Report	
Total		100

Sample Questions to test Outcomes

- 1.Explain swara
- 2.Name of swarasthana of 7 swaras
- 3.Composer of nottuswara
- 4.Definition of Tala
- 5.Sing the song of Nottuswara
- 6.Bharatanatyam performance of Nottuswara

Employability for the Course: (Perform)

“KU2MDCBHA102” “DANCE PERFORMANCE OF DEVARNAMA ”[P]

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
II		100-199	KU2MDCBHA102	3	45

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
1	2	1	30	70	100	1hour/Candidate

Course Description:

This course offering a comprehensive exploration of dance performance of Devarnama. Through dedicated modules, the student will gain the knowledge of Musical form of Devarnama, Navarasas with gestures and Gain the knowledge of Dance Performance of Devarnama.

Course Prerequisite:

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Explain Devarnama	U
2	Understand the Lyrics and Ability to sing Devarnama	U&C
3	Ability to express Navarasas with gestures	C
4	Identify the hastas used in Devarnama	R
5	Improve the skill of comparison with in Bharatanatyam Items	C

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)*

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓				✓		
CO 2	✓		✓	✓	✓		
CO 3	✓		✓	✓	✓		
CO 4	✓			✓	✓		
CO 5	✓		✓				

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	MODULE TITLE Module 1 Devarnama		10
	1	Definition	
	2	Composer	
	3	Lyrics	
	4	Meaning	
2	MODULE TITLE Module II Hastas		8
	1	Name of Asamyuta hasta	
	2	Name of samyuta hatas	
	3	Name of hatas used in Dance choreography	
	4	Meaning of the above Hastas	
3	MODULE TITLE Module III Dance performance of Devarnama		10
	1	Ability to Sing Devarnama	
	2	Story of prescribed Devarnama	
	3	History of Devarnama	
	4	Dance performance of Devarnama	
4	MODULE TITLE Module IV Navarasa exercise with Gester		8
	1	Sringara , Veera	
	2	Karuna, Hasya	
	3	Adbutha, Bhayanaka	

FYUGP “BHARATANATYAM”

	4	Bibhatsya, Raudra and Santha	
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		Teacher Specific Module	9
5		<i>Directions: Exclusively intended for internal assessment</i>	
		<i>Compare Devarnama with Padam or Keerthanam</i>	

Essential Readings:

1. Songs of Purandaradasa [A translation from kannada into English], Mydur Raghunandana, Sahitya akademi, Delhi, 2018
2. Abhinaya Darpana of Nandikeswara- Prof.P.S.R.Appa Rao 1997
3. Bharatha muniude Natyasastram, Prof. K P Narayana Pisharodi, Kerala Sahitya Acdemi 1971

Reference Distribution:

Module	Unit	Reference No.	Page Nos.	Remarks
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	2	1		
	3	1		
	4	1		
2	1	2		
	2	2		
	3	2		
	4	2		
3	1	1		--
	2	1		--
	3	1		
	4	1		--
4	1	3		--
	2	3		--
	3	3		
	4	3		--

Suggested Readings:

- 1.Narthaki <https://narthaki.com>info>art223>

Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation		70
Continuous Evaluation		30
a)	Test Paper- 1	10
b)	Test Paper-2	10
c)	Assignment	
d)	Seminar	
e)	Book/ Article Review	
f)	Viva-Voce	10
g)	Field Report	
Total		100

Sample Questions to test Outcomes

1. Biography of Purandaradasa
2. Lyrics and meaning of selected Devernama
3. Definition of Devernamma
4. Sing the song of Devernamma
5. Express Hasya rasa
6. Dance performance of Devernama

Employability for the Course: (Performance)

“KU3MDCBHA201” “DANCE PERFORMANCE IN COMPOSITION OF MUSIC COMPOSERS OF KERALA” [P]

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
III		200-299	KU3MDCBHA201	3	45

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
1	2	1	30	70	100	1hour/Candidate

Course Description:

This course engages in Bharatanatyam performance of Carnatic music composers in Kerala. The particular modules the students will procure brief knowledge about Western and Kerala music Composers and ability to perform Bharatanatyam the song of great music composers of Kerala.

Course Prerequisite:

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Define Music Composers and examine some western Composers	R&U
2	Identify the great Music Composers of Kerala	R
3	Visualize the song of Swathi Thirunal in Bharatanatyam	R
4	Understand the Bharatanatyam presentation of composition of Irayimman Thampi	U
5	Identify Asamyuta hastas and Understand its Usage	R&U

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)*

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓		✓		✓		
CO 2	✓				✓		
CO 3	✓		✓	✓			
CO 4	✓		✓	✓			
CO 5	✓						

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	MODULE TITLE: Music Composers		8
	1	Composer	
	2	Ludwig van Beethoven	
	3	Johann Sebastian	
	4	Wolfgang Amadeus Mozart	

2	MODULE TITLE: Music Composers of Kerala		8
	1	Swathithirunal	
	2	Irayimman Thampi	
	3	Kutti Kunju Thangachi	
	4	Neelakanta Sivan	

3	MODULE TITLE : Dance performance of Swathithirunal composition		10
	1	Lyrics	
	2	Meaning	
	3	Raga and Tala	
	4	Bharatanatyam performance of Swathithirunal composition	

4	MODULE TITLE: Dance Performance of Irayimman Thampi Composition		10
	1	Lyrics	
	2	Meaning	
	3	Raga and Tala	
	4	Bharatanatyam Performance of Irayimman Thampi Composition	

FYUGP “BHARATANATYAM”

	Teacher Specific Module	9
5	<i>Directions: Exclusively intended for internal assessment</i>	
	Knowledge of Asamyuta hastas and its usage	

Essential Readings:

1. Britannica <https://www.britannica.com>>list
2. Carnatic Corner <http://www.carnaticcorner.com>>ke...
3. Abhinaya Sangeetam – Leela Omchery, Sahitya Pravarthaka Co-operative society 2014
4. Abhinaya Darpanam of Nandikeswara – P S R Appa Rao Vipla Printers 1997

Reference Distribution:

Module	Unit	Reference No.	Page Nos.	Remarks
1	1	1		
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	3	1		
	4	1		
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3	1	3		--
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	3	3		
	4	4		--
4	1	3		--
	2	3		--
	3	3		
	4	4		--

Suggested Readings:

1. Acharyanet <http://www.acharyanet.com>>car...
2. South Indian Music – Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai 1973

Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation		70
Continuous Evaluation		30
a)	Test Paper- 1	10
b)	Test Paper-2	10
c)	Assignment	
d)	Seminar	
e)	Book/ Article Review	
f)	Viva-Voce	10
g)	Field Report	
Total		100

Sample Questions to test Outcomes

- 1.Contributions of Ludwing van Beethoven
- 2.Biography of Swathithirunal
- 3.Famous lullaby song of Irayimman Thampi
- 4.Contributions of Neelakanta Sivan
- 5.Perform dance choreography of Swathithirunal Kritis
6. Perform dance choreography to the composition of Irayimman Thampi

Employability for the Course: (Performer)

SKILL ENHANCEMENT COURSES

“KU4SECBHA201” “DANCE TO TEMPLE MUSICAL FORM OF TAMIL” [P]

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
IV		200-299	KU4SECBHA201	3	45

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
1	2	1	30	70	100	1hour/Candidate

Course Description:

This course aims to provide students with a comprehensive understanding and practical application of Bharatanatyam dance technique through the study of the fundamental lessons and temple musical form. This course is divided in to four modules. It includes the songs of Thevaram and Thirukural

Course Prerequisite:

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Identify, Demonstrate and Explain temple musical form of Tamil	U
2	Understand the Lyrics and Perform Thevaram	U&C
3	Observe and understand Thirukural	U
4	Improve the skill of Dance Choreography	C
5	Compare above items and Distinguish their similarities and difference	C

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)*

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓	✓					
CO 2			✓	✓	✓		
CO 3	✓	✓					
CO 4			✓	✓	✓		✓
CO 5	✓		✓				✓

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
		MODULE TITLE	
		Module I Thevaram	6
1	1	Definition of Thevaram	
	2	History of Thevaram	
	3	Lyrics of Thevaram	
	4	Meaning of Lyrics	
		MODULE TITLE	
		Module II Dance Performance	12
2	1	Ability to sing	
	2	Story of prescribed Thevaram	
	3	Hastas used in prescribed Thevaram	
	4	Dance presentation	
		MODULE TITLE	
		Module III Thirukural	6
3	1	Definition of Thirukural	
	2	History of Thirukural	
	3	Lyrics of Thirukural	
	4	Meaning of Lyrics	
		MODULE TITLE	
		Module IV Dance choreography of Thevaram	12
4	1	Ability to sing	
	2	Story of prescribed Thevaram	
	3	Hastas used in prescribed dance choreography of Thevaram	

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4	Dance presentation of prescribed thevaram	
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	Teacher Specific Module	9
5	<i>Directions: Exclusively intended for internal assessment</i>	
	<i>Comparative study of Thevaram and Thirukural</i>	

Essential Readings:

1. Southindian music vol1 -6 P.Sambamoorthy.The karnatic book centre 2019
2. <https://www.scribd.com/doc/49592320/thevaram> -english
3. Thiruvalluvar Thirukkural trans. IIIrd edn.Ramesan nair ,D.C.Books 2014
4. <https://ml.vikaspedia.in>
5. Abhinaya Darpanam of Nandikeswara – Prof. P. S. R. Appa Rao, A Natyamala Publication 1997

Reference Distribution:

Module	Unit	Reference No.	Page Nos.	Remarks
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	4	5		
3	1	1		--
	2	2		--
	3	1		
	4	1		--
4	1	5		--
	2	5		--
	3	5		
	4	5		--

Suggested Readings:

- 1.Bharata Natyam - Sunilkothari, Marg publication 2000
- 2.Understanding Bharatanatyam – Mrinalini Sarabhai, Darpana Publication 1981

Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation		70
Continuous Evaluation		30
a)	Test Paper- 1	10
b)	Test Paper-2	10
c)	Assignment	
d)	Seminar	
e)	Book/ Article Review	
f)	Viva-Voce	10
g)	Field Report	
Total		100

Sample Questions to test Outcomes

- 1.Explain Thevaram
- 2.Lyrics and meaning of Thevaram
- 3.Sing the song of Thevaram
- 4.Explain the Story of prescribed Thevaram
- 5.Dance presentation of Thevaram
- 6.Explain Thirukural

Employability for the Course: (Teaching and Perform)

“KU4SECBHA202” “DANCE FOR TAMIL FOLK MUSIC ” [P]

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
IV		200-299	KU4SECBHA202	3	45

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
1	2	1	30	70	100	1hour/Candidate

Course Description:

This course offering a comprehensive exploration of dance for Folk music of Tamil. Through dedicated modules of, the student will gain the knowledge of how to sing folk Music, changes of Costume and dance performance for Folk music of Tamil.

Course Prerequisite:

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Identify, Demonstrate and Explain Tamil Folk music	R&U
2	Understand the Lyrics and Ability to sing	U&C
3	Observe and Understand different Footwork and Costume	U
4	Comparing items to one another and Distinguish their similarities and difference	C
5	Improve the skill of dance choreography to any folk music	C

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)*

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓	✓	✓	✓			
CO 2			✓	✓			
CO 3	✓			✓			
CO 4	✓		✓	✓			
CO 5	✓		✓	✓	✓		

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	MODULE TITLE Module I Kavadichintu		10
	1	Definition	
	2	History	
	3	Lyrics	
	4	Meaning	
2	MODULE TITLE Module II Dance Performance		10
	1	Ability to sing	
	2	Story	
	3	Hastas	
	4	Dance presentation of Kavadi chinthu on Lord Muruga	
3	MODULE TITLE Module III Kavadichintu-new choreography by the candidates		10
	1	Definition	
	2	History	
	3	Lyrics.	
	4	Meaning	
4	MODULE TITLE Module IV Dance Performance		6
	1	Ability to sing	
	2	Story	
	3	Hastas	

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4	Kavadichintu-dance-new choreography presentation	
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	Teacher Specific Module	9
5	<i>Direction: Exclusively intended for internal assessment s</i>	
	<i>Knowledge of Choreography techniques of Tamil Folk Music</i>	

Essential Readings:

1. The Oxford illustrated companion to South Indian Classical Music, Ludwig pesch ,Oxford University press,2009
2. Murugan Arul mani malai,Periyasamy Thooran, ,VNK ART PRESS,CHENNAI 1972
3. Abhinaya Darpanam of Nandikeswara – Prof.P.S.R.Appa Rao, Naatyamala 1967
4. <https://ml.m.wikipedia.org>
5. <https://ml.vikaspedia.in>

Reference Distribution:

Module	Unit	Reference No.	Page Nos.	Remarks
1	1	1		
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	4	3		
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3	1	1		--
	2	1		--
	3	4		
	4	3		--
4	1	4		--
	2	2		--
	3	3		
	4	3		--

Suggested Readings:

- 1.Bharata Natyam – Sunil Kothari, Marg Publication 1979
2. Understanding Bharatanatyam - Mrinalini Sarabhai, Darpana Academy of Performing Arts 1981

Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation		70
Continuous Evaluation		30
a)	Test Paper- 1	10
b)	Test Paper-2	10
c)	Assignment	
d)	Seminar	
e)	Book/ Article Review	
f)	Viva-Voce	10
g)	Field Report	
Total		100

Sample Questions to test Outcomes

- 1.Explain Kavadichintu
- 2.Lyrics and meaning of Kavadichintu
- 3.Sing the song of Kavadichintu
- 4.Dance presentation of Kavadichintu
- 5.Select one Kavadichintu and Choreograph it
- 6.Presentation of new Choreography

Employability for the Course: (Performer)

“KU5SECBHA301” “DANCE FOR TEMPLE MUSICAL FORM OF TAMIL PAPER2” [P]

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
V		300-399	KU5SECBHA301	3	45

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
1		2	30	70	100	1hour/Candidate

Course Description:

This course aims to provide students with a comprehensive understanding and practical application of Bharatanatyam dance technique through the study of the fundamental lessons and temple musical form. This course is divided in to four modules. It includes the songs of Pasuram and Thiruppukazh

Course Prerequisite: NIL

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Identify, Demonstrate and Explain temple musical forms	U
2	Understand the Lyrics and Ability to sing	U&C
3	Ability to perform dance	C
4	Comparing items to one another and Distinguish their similarities and difference	C
5	Improve the skill of Choreography techniques of Temple Musical forms	C

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓	✓	✓	✓	✓		
CO 2	✓		✓	✓	✓		
CO 3			✓	✓	✓		
CO 4	✓	✓	✓	✓	✓		
CO 5			✓	✓	✓		✓

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	MODULE TITLE Module I Pasuram		10
	1	Definition	
	2	History	
	3	Lyrics of any one of the Pasuram from Andal Tiruppavai	
	4	Meaning of any one of the Pasuram from Andal Tiruppavai	
2	MODULE TITLE Module II Dance presentation of Pasuram from Andal Tiruppavai		10
	1	Ability to sing	
	2	Story	
	3	Hastas	
	4	Dance presentation of Pasuram from Andal Tiruppavai	
3	MODULE TITLE Module III Thirupukazh		6
	1	Definition	
	2	History	

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	3	Lyrics	
	4	Meaning	

	MODULE TITLE		10
	Module IV Dance Performance of Thirupukazh		
4	1	Ability to sing	
	2	Story	
	3	Hastas	
	4	Dance presentation of Thirupukazh	

	Teacher Specific Module		9
5	<i>Directions: Exclusively intended for internal assessment</i>		
	Knowledge of the choreographic techniques of Temple Musical Forms		

Essential Readings:

1. The Oxford illustrated companion to South Indian Classical Music, Ludwig pesch ,Oxford University press,2009
2. Murugan Arul mani malai,Periyasamy Thooran, VNK ART PRESS,CHENNAI 1972

Reference Distribution:

Module	Unit	Reference No.	Page Nos.	Remarks
1	1	1		
	2	1		
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	4	1		
2	1	1		
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	3	1		
	4	1		
3	1	2		--
	2	2		
	3	2		--
	4	2		--
4	1	2		--
	2	2		
	3	2		--
	4	2		--

Suggested Readings:

1. Abhinaya Darpanam of Nandikeswara – Prof.P.S.R.Appa Rao, Vipila Printers Publication 1997
2. <https://ml.m.wikipedia.org>
3. <https://ml.vikaspedia.in>

Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation		70
Continuous Evaluation		30
a)	Test Paper- 1	10
b)	Test Paper-2	10
c)	Assignment	
d)	Seminar	
e)	Book/ Article Review	
f)	Viva-Voce	10
g)	Field Report	
Total		100

Sample Questions to test Outcomes

- 1.Explain Pasuram
- 2.Lyrics and meaning of any one of the Pasuram from Andal Tiruppavai
- 3.Sing the song of Tiruppavai
- 4.Dance presentation of Pasuram from Andal Tiruppavai
- 5.Explain Thirupukazh
- 6.Dance presentation of Thirupukazh

Employability for the Course: (Teaching and Perform)

VALUE ADDED COURSES

“KU3VACBHA201” “EXPLORING FOLK DANCES OF KERALA” [P]

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
III		200-299	KU3VACBHA201	3	45

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
1	2	1	30	70	100	1hour/Candidate

Course Description:

This course offering a comprehensive exploration of Folk dances of Kerala. Through dedicated modules, the student will gain the knowledge of Music, Costume and Performance of the Folk dance form of Kerala and improve the skill of Comparing different art form.

Course Prerequisite:

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Identify, Demonstrate and Explain Folk Dance of Kerala	R&U
2	Understand the Lyrics and Ability to sing	U&C
3	Observe and Understand different Footwork and Costume	U
4	Visualize the dance form	C
5	Identify different Folk dance form from Kerala	R

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)*

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓	✓		✓			
CO 2	✓			✓	✓		
CO 3	✓	✓		✓			
CO 4	✓			✓			
CO 5	✓	✓					

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
		MODULE TITLE Module 1 Presentation of any one folk dance of Kerala.	15
1	1	Mythology.	
	2	History	
	3	Exponent.	
	4	Folk dance presentation	
		MODULE TITLE Module 2 The lyrical part of folk dance	3
2	1	Literature of the song	
	2	Tala of the song	
	3	Raga Identification of the song	
	4	Reciting the song	
		MODULE TITLE Module 3 Comparison any one other art form	15
3	1	History of the other art form	
	2	Recite the song of other art form	
	3	Presentation of art form	
	4	Compare both art form	
		MODULE TITLE Module 4 Learning Style	3
4	1	Foot work and formation	
	2	Context of the art form	
	3	Preparation OR Rituals	

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	4	Costume	
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		Teacher Specific Module	9
5	<i>Directions: Exclusively intended for internal assessment</i>		
	<i>Compare any two folk dances of Kerala</i>		

Essential Readings:

1. Folk dances of India Unity in Diversity, Shovana Narayan, Shubhi publications Gurgaon 2021
2. Keralathile Naden kalakal Dr. A K Nambiar, National book stall 1989
3. Abhinaya sangeetam, Leela Omcheri, National book stall 2014
4. Raga lekhana dwepika Dr. S Bhagyalakshmi
5. You Tube chanel
6. Mridangabodini, Parassala Ravi, The state institute of Languages 1996
7. Bharata Natyam – Sunil Kothari , Marg Publication 1997

Reference Distribution:

Module	Unit	Reference No.	Page Nos.	Remarks
1	1	1		
	2	1		
	3	1		
	4	1		
2	1	3		
	2	6		
	3	4		
	4	5		
3	1	1		--
	2	5		--
	3	5		
	4	5		--
4	1	7		--
	2	7		--
	3	7		
	4	7		--

Suggested Readings:

1. <https://ml.m.wikipedia.org>

2. <https://ml.vikaspedia.in>

Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation		70
Continuous Evaluation		30
a)	Test Paper- 1	10
b)	Test Paper-2	10
c)	Assignment	
d)	Seminar	
e)	Book/ Article Review	
f)	Viva-Voce	10
g)	Field Report	
Total		100

Sample Questions to test Outcomes

1. Mythology of selected folk dance
2. Presentation of folk dance
3. Recite the song of folk dance
4. Explain the Tala of the song
5. Learning styles of folk dances
6. Compare folk dance with any one other art form

- **Employability for the Course:** (Teaching)

“KU4VACBHA202” “PRESENTATION OF FOLK DANCE OF INDIA ” [P]

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
IV		200-299	KU4VACBHA202	3	45

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
1	2	1	30	70	100	1hour/Candidate

Course Description:

This course undergo the diverse and vibrant realm of Indian dance, offering a comprehensive exploration of Folk dance tradition, performance practices and styles. Through dedicated modules, the students will gain insights into the intricacies of body movements, footwork, preparation and costume the specified folk dance- Ras/Garbha

Course Prerequisite:

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Identify and explain folk dance of India	U
2	Understand and Perform Ras/Garbha- folk dance of India	U&C
3	Analyse and Compare any Two art form	An &C
4	Observe different movements of Angas, role of properties, understand different Hastas and gain the knowledge of preparation or Rituals of the selected dance form	U
5	Improve the Knowledge of critical thinking of Indian Folk Dances	E

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)*

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓	✓		✓	✓		✓
CO 2			✓	✓	✓		✓
CO 3	✓		✓	✓	✓		✓
CO 4			✓	✓	✓		✓
CO 5	✓		✓	✓	✓		

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	MODULE TITLE Module I Presentation of Ras/Garbha Folk dance form of India		10
	1	Mythology	
	2	History	
	3	Exponent	
	4	Presentation	
2	MODULE TITLE Module II The Lyrical part of the folk dance		10
	1	Literature of the song	
	2	Tala of the song	
	3	Reciting the song	
	4	Using style of Property with the song	
3	MODULE TITLE Module III Comparison- Ras/Garbha with other art form		8
	1	History of the other art form	
	2	Recite the song of other art form	
	3	Presentation of art form	
	4	Compare both art form	
4	MODULE TITLE Module IV Learning style		8
	1	Footwork and Formation	
	2	Context of the art form	
	3	Preparation or Rituals	

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	4	Costume	
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		Teacher Specific Module	9
5		<i>Directions: Exclusively intended for internal assessment</i>	
		<i>Knowledge of Critical thinking of Indian Folk Dances</i>	

Essential Readings:

1. Folk dances of India Unity in Diversity, Shovana Narayan, Shubhi publications Gurgaon 2021
2. A Panorama of Indian Dances, U.S.Krishna Rao and U.K.Chandrabhaga devi , Srisathguru publications ,1993
- 3.song of Indian folk dance youtube

Reference Distribution:

Module	Unit	Reference No.	Page Nos.	Remarks
1	1	1		
	2	2		
	3	2		
	4	3		
2	1	3		
	2	3		
	3	3		
	4	3		
3	1	1		--
	2	2		--
	3	3		
	4	2		--
4	1	3		--
	2	1		
	3	2		--
	4	2		--

Suggested Readings:

<https://archive.org> Bharatiyanatya parampara aur Abhinayadarpanam, Vachaspathi Gairola

Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation		70
Continuous Evaluation		30
a)	Test Paper- 1	10
b)	Test Paper-2	10
c)	Assignment	
d)	Seminar	
e)	Book/ Article Review	
f)	Viva-Voce	10
g)	Field Report	
Total		100

Sample Questions to test Outcomes

- 1.Mythology of selected folk dance
- 2.Lyrical part of the folk dance
- 3.Recite the folk song
- 4.Style of using Property with song
- 5.Explain foot work and formation
- 6.Compare folk dance with any one other art form

Employability for the Course: (Teaching)

“KU6VACBHA301” “DANCE AND NATIONALISM” [P]

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
VI		300-399	KU6VACBHA301	3	45

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
1		2	30	70	100	1hour/Candidate

Course Description:

This course undergoes the diverse and vibrant realm of Indian dance and national hood, offering a variety exploration to Bharatanatyam tradition, performance practices and styles. Through dedicated modules, the students will gain insights into the intricacies of dance choreography and performance to different version of librettos in relation with nationalism.

Course Prerequisite:

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Understand Indian nationalism and freedom fighters of India	U
2	Understand and perform dance with Vandemataram	U&C
3	Analyse and express National song and National anthem	U
4	Identify patriotic poets	R
5	Ability to choreograph dance for different patriotic poems	C

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓	✓					
CO 2			✓	✓	✓		
CO 3	✓	✓					
CO 4	✓						
CO 5			✓	✓	✓		

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
		MODULE TITLE	
		Module I Nationalism	6
1	1	General idea about Indian nationalism	
	2	Name of any ten freedom fighters of India	
	3	Patriotic song	
	4	National anthem	
		MODULE TITLE	
		Module II Dance performance of Vandematharam	10
2	1	Ability to sing	
	2	Tala	
	3	Meaning of Lyrics	
	4	Dance performance	
		MODULE TITLE	
		Module III Bankim Chandra Chatterjee	5
3	1	Biography	
	2	Education	
	3	Literary career	
	4	Legacy	
		MODULE TITLE	
		Module IV Brief knowledge of patriotic poets	15
4	1	Subhramanya Bharathiyar	
	2	Sarojini Naidu	
	3	Ravindranatha Tagore	

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4	Vallathol Narayana Menon	
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	Teacher Specific Module	9
5	<i>Directions: Exclusively intended for internal assessment</i>	
	<i>Knowledge of the Choreographic techniques of Patriotic poem</i>	

Essential Readings:

1. Indian nationalism <https://en.m.wikipedia.org>
2. Top 10 Freedom Fighters of India <https://unacademy.com>
3. National song <https://knowindia.india.gov.in>.
4. Janaganamana <https://en.m.wikipedia.org>
5. <https://wynk.in/music>
6. <https://en.m.wikipedia.org> vandemataram
7. Bankim Chandra Chatterjee <https://en.m.wikipedia.org>
8. Subhramanya Bharati <https://en.m.wikipedia.org>
9. Sarojini Naidu <https://en.m.wikipedia.org>
10. Ravindranatha Tagore <https://en.m.wikipedia.org>
11. Vallathol Narayana Menon <https://en.m.wikipedia.org>

Reference Distribution:

Module	Unit	Reference No.	Page Nos.	Remarks
1	1	1		
	2	2		
	3	3		
	4	4		
2	1	6		
	2	5		
	3	6		
	4	5		
3	1	7		--
	2	7		--
	3	7		
	4	7		--
4	1	8		--
	2	9		
	3	10		--
	4	11		--

Suggested Readings:

1. <https://archive.org> Bharatiyanatya parampara aur Abhinayadarpanam, Vachaspathi Gairola

Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation		70
Continuous Evaluation		30
a)	Test Paper- 1	10
b)	Test Paper-2	10
c)	Assignment	
d)	Seminar	
e)	Book/ Article Review	
f)	Viva-Voce	10
g)	Field Report	
Total		100

Sample Questions to test Outcomes

- 1.General introduction to Indian Nationalism
- 2.Name of any five freedom fighters of India
- 3.Difference between Patriotic song and National anthem
- 4.Dance performance of Vandematharam
- 5.Biography of Bankim Chandra Chatterjee
- 6.Contributions of Ravindranatha Tagore

Employability for the Course: (Performer)

“KU1DSCMOH101” “FUNDAMETALS OF MOHINIATTAM [P] 1 ”

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
1		100-199	KU1DSCMOH101	4	5

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
2	2	1	30	70	100	1hour/ Candidate

Course Description:

This course undergo the diverse and vibrant realm of Indian dance, offering a comprehensive exploration of Mohiniyattam tradition, performance practices and styles. Through dedicated modules, the students will acquire understanding into the intricacies of Adavus- the fundamental dance unit of Mohiniyattam, aramandi, muzhumandi, sama -the basic stances, hastas -the single and double hand gestures.

Course Prerequisite: Aptitude in Dance

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Identify, demonstrate and explain basic stances in Mohiniyattam	R&A
2	Understand and practice different Adavus	U&A
3	Observe different movements of Angas	U
4	Identify the Talas of Adavu	U
5	Design and Demonstrate the Adavus with different Jathi	A&C

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓				✓		
CO 2	✓		✓		✓		
CO 3	✓		✓		✓		
CO 4			✓		✓		
CO 5	✓		✓		✓		

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
		MODULE TITLE	
		Module I Basic sthanaka and Basic exercises	14
1	1	Aramandalam, Muzhumandalam, Mukal Mandalam, Samam	
	2	Netra Sathakam	
	3	Maisathakam-chuzhippu	
	4	Kal sathakam	
		MODULE TITLE	
		Module II Basic Adavus 1st section	14
2	1	a. Tei-tei b. dhita-dhitei	
	2	a. teihita dhiti-tehita tomtom b. teihita dita dhiti	
	3	Dhita teitei tom	
	4	a. tei-tei-tei, b. jagam tanam tari kumtarita	
		MODULE TITLE	
		Module III Basic adavus 2nd Section	10
3	1	Ta tei tei ta	
	2	Jagam takita gathi	
	3	tajam -takajam	
	4	Dita jakajakajam	
		MODULE TITLE	
		Module IV General knowledge of basic talas	10
4	1	Brief knowledge of tala anga –laghu,drutam,anudrutam	
	2	Adi and Rupaka tala	
	3	Reciting of adavu with rhythm	

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4	Writing notation on adavu	
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	Teacher Specific Module	12
5	<i>Directions Exclusively intended for internal assessment</i>	
	<i>Knowledge of Panchajathi and Practice of Adavus in any two jaathi</i>	

Essential Readings:

1. Mohiniyattam charithravum attaprakaravum- Kalamandalam
Kalyanikuttyamma, DC Books 1992
2. Mohiniyattam charithram, siddhantham, prayogam – Kalamandalam
Sathyabhama, Mathrubhumi Books 2018
3. Mrudangabodini – Ravi Parassala, State Institute of Languages 1996

Reference Distribution:

Module	Unit	Reference No.	Page Nos.	Remarks
1	1	1		
	2	1		
	3	1		
	4	1		
2	1	2		
	2	2		
	3	2		
	4	2		
3	1	2		--
	2	2		--
	3	2		
	4	2		--
4	1	3		--
	2	3		--
	3	3		
	4	3		--

Suggested Readings:

1. Mohiniyattam sidhanthavum prayogavum – Kalamandalam Leelamma, Sahitya Pravarthaka Co-operative Society Ltd, 2016

Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation		70
Continuous Evaluation		30
a)	Test Paper- 1	10
b)	Test Paper-2	10
c)	Assignment	
d)	Seminar	
e)	Book/ Article Review	
f)	Viva-Voce	10
g)	Field Report	
Total		100

Sample Questions to test Outcomes.

1. Show basic exercises of Mohiniyattam
2. Demonstration of Basic Adavus
3. Render the Adavu with Tala
4. Explain Adavu
5. Demonstration of Drishti beda
6. Compare the movements of Exercises with Adavu

“KU2DSCMOH102” “MOHINIYATTAM PERFORMANCE [P] 2”

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
II		100-199	KU2DSCMOH102	4	5

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
2	2	1	30	70	100	1hour/Candidates

Course Description:

This course offer a comprehensive exploration of Mohiniyattam tradition, performance practices and styles. Through dedicated modules, the students will gain insights of Adavu, and performance of Margam items of Sloka, Cholkketu and Pada .

Course Prerequisite: NIL

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Identify, demonstrate and explain Slokam	U
2	Understand, identify, demonstrate and explain Adavu	R&U
3	Gain an understanding of Cholkketu, explain its intricacies, and learn how to effectively present it.	U&E
4	Gain an understanding of Padam, explain its intricacies, and learn how to effectively present it.	U&E
5	Understand different Nayikas	U

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)*

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓				✓		
CO 2	✓				✓		
CO 3	✓				✓		✓
CO 4			✓		✓		✓
CO 5	✓			✓	✓		✓

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
		MODULE TITLE	10
		Module I Slokam	
1	1	Perform any one slokam	
	2	Explain the meaning of sloka	
	3	Name of hastas used in sloka	
	4	Story of god mentioned in sloka	
		MODULE TITLE	10
		Module II Adavu	
2	1	Theerumana Adavu	
	2	Tankit tathi kitataka tharikita tonga tlangu tadimgina	
	3	Tanu tanam tari	
	4	Tajam takajam	
		MODULE TITLE	15
		Module III Cholkettu	
3	1	Explain Cholkettu	
	2	Performance of Cholkettu	
	3	Rendering with Tala	
	4	Meaning of Sahitya	
		MODULE TITLE	13
		Module IV Padam	
4	1	Explain Padam	
	2	Performance of Padam	
	3	Meaning	

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	4	Rendering song with Tala	
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		Teacher Specific Module	12
5		<i>Directions: Exclusively intended for internal assessment</i>	
		<i>Knowledge of 8 types of nayikas</i>	

Essential Readings:

1. Mohiniyattam charithravum attaprakaravum- Kalamandalam
Kalyanikuttyamma, DC Books 1992
2. Mohiniyattam charithram, siddhantham, prayogam – Kalamandalam
Sathyabhama, Mathrubhumi Books 2018

Reference Distribution:

Module	Unit	Reference No.	Page Nos.	Remarks
1	1	1		
	2	1		
	3	1		
	4	1		
2	1	2		
	2	2		
	3	2		
	4	2		
3	1	2		--
	2	2		--
	3	2		
	4	2		--
4	1	2		--
	2	2		--
	3	2		
	4	2		--

Suggested Readings:

1. Mohiniyattam sidhanthavum prayogavum – Kalamandalam Leelamma, Sahitya
Pravarthaka Co-operative Society Ltd, 2016
2. Mrudangabodini – Ravi Parassala, State Institute of Languages 1996

Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation		70
Continuous Evaluation		30
a)	Test Paper- 1	10
b)	Test Paper-2	10
c)	Assignment	
d)	Seminar	
e)	Book/ Article Review	
f)	Viva-Voce	10
g)	Field Report	
Total		100

Employability for the Course: (Performer)

Sample Questions to test Outcomes.

1. Explain sloka
2. Demonstration of Basic Adavus
3. Render the Adavu with Tala
4. Explain Cholkettu
5. Demonstration of Drishti beda
6. Identify the Nayika of Padam

“KU3DSCMOH201” “MOHINIYATTAM PERFORMANCE [P] 3”

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
III		200-299	KU3DSCMOH201	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
2	2	1	30	70	100	1hour/Candidate

Course Description:

This course undergo the diverse and vibrant realm of Indian dance, offering a comprehensive exploration of Mohiniyattam tradition, performance practices and styles. Through dedicated modules, the students will acquire the knowledge of Basic hastas, Margam items of Mohiniyattam and will be able to perform Ashtapadi and Thillana.

Course Prerequisite:

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Explain and Perform Ashtapadi	U&C
2	Recognise and perform Thillana	R&C
3	Understand Basic hastas and its application in dance	U&C
4	Understand the contribution of Swathi Thirunal and Vallathol	U
5	Choreograph one padam	C

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓		✓		✓		
CO 2	✓		✓		✓		
CO 3	✓				✓		
CO 4	✓	✓					
CO 5	✓		✓		✓		

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
		MODULE TITLE	
		Module I Ashtapadi	15
1	1	Explain Geeta Govindam	
	2	Select one Ashtapadi for Presentation	
	3	Meaning of selected song	
	4	Rendering with Tala	
		MODULE TITLE	
		Module II Thillana	15
2	1	Thillana	
	2	Brief knowledge of Thillana	
	3	Rendering tala of Thillana	
	4	Singing the song of Jathiswaram	
		MODULE TITLE	
		Module III Hastas	10
3	1	General introduction of Hastas of Mohiniyattam	
	2	Important of hastas	
	3	Asamyuta hastas of Mohiniyattam	
	4	Application of hastas in dance performance	
		MODULE TITLE	
		Module IV	8
4	1	General introduction of Mohiniyattam	
	2	Name of Mohiniyattam Margam	
	3	Contribution of Swathi Thirunal	

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	4	Contribution of Mahakavi Vallathol Narayana Menon	
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		Teacher Specific Module	12
5		<i>Directions: Exclusively intended for internal assessment</i>	
		<i>Choreography techniques of Padam</i>	

Essential Readings:

1. Geetagoindam – Janardhanan M Nedungadi, Guruvayoor: Santa Book stall,1953
2. Mohiniyattam charithravum attaprakaravum- Kalamandalam Kalyanikuttiyamma, DC Books 1992
3. Mohiniyattam charithram, siddhantham,prayogam – Kalamandalam Sathyabhama, Mathrubhumi Books 2018

Reference Distribution:

Module	Unit	Reference No.	Page Nos.	Remarks
1	1	1		
	2	1		
	3	1		
	4	1		
2	1	3		
	2	3		
	3	3		
	4	3		
3	1	2		--
	2	2		--
	3	2		
	4	2		--
4	1	2		--
	2	2		--
	3	2		
	4	2		--

Suggested Readings:

1. Mohiniyattam sidhanthavum prayogavum – Kalamandalam Leelamma, Sahitya Pravarthaka Co-operative Society Ltd, 2016
2. Mrudangabodini – Ravi Parassala, State Institute of Languages 199

Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation		70
Continuous Evaluation		30
a)	Test Paper- 1	5
b)	Test Paper-2	5
c)	Assignment	5
d)	Seminar	5
e)	Book/ Article Review	
f)	Viva-Voce	10
g)	Field Report	
Total		100

Employability for the Course: (Performer)

Sample Questions to test Outcomes.

1. Explain Ashtapadi
2. Presentation of Ashtapadi
3. Render Thillana with Tala
4. Explain Thillana
5. Demonstration of Asamyuta hatas
6. Choreography techniques of Padam