

BHARATHIAR UNIVERSITY: COIMBATORE – 641 046

DIPLOMA IN BHARATANATYAM

(For the candidates admitted from the academic year 2020-2021 onwards)

Indian classical dances bring out the quintessential cultural ethos of the diverse regions of India. This programme offers practical training in the basics of classical dance forms and provides a holistic and integrated approach to understanding Indian performing arts through theory courses with seventy and thirty weightages for practical and theory percent. It combines the flexibility of distance and continuing education with conventional learning system, and provides for face-to-face interaction, for both theory and practicals

Programme Objective

1. Introduce Bharatanatyam, in the Kalakshetra Bani in the organic pedagogy.
2. Prepare the body to cope with the intricacies of the art form so injuries can be prevented specially in adult students
3. Appreciate the nuances of the artform so, besides being dancers, they will develop an eye to see art
4. Inculcate empathy in the practice of art

Programme Outcomes

1. Understand the basics of Bharatanatyam.
2. Know the language of gestures and its usages.
3. Perform two pieces of Bharathanatyam dance

Eligibility for Admission

The Candidates those who have passed in 10+2 Examination. Prior training is not necessary.

Duration of the Programme

The program will be for a duration of 1 year in an Annual Pattern. Examinations shall be conducted for all the subjects at the end of the academic year.

Medium of instruction and examinations

The medium of instruction and examinations shall be in English.

Scheme of Examination

	Title of the paper	Instruction hours/ Wk	Exam duration (Hrs)	Total marks
Theory 1	Theory of Bharatanatyam	3	3	100
Theory 2	History & Heritage of Bharatanatyam	3	3	100
Practical 1	Bharatanatyam Preliminary	3	3	100
Practical 2	Specific Adavus and Performable Pieces	3	2	100
Practical 3	Dance Appreciation	3	2	100
				500

Examinations

1. A candidate will be permitted to appear for the University Examination for any year if he / she secures minimum 75% of attendance in the number of instructional days.
2. Examination shall be conducted at the end of the Academic Year.

Distribution of Semester Marks - Theory				
Total Marks	External		Internal (Max Marks)	overall Passing minimum (Internal + External)
	Maximum	Passing Minimum for external alone		
100	75	30	25	40
Distribution of Semester Marks – Practical				
100	60 (Viva)*	24	40	40

*External 60 marks break up – 25 by external examiner, 25 by internal examiner, 10 for report by internal examiner

Question Paper Pattern for Theory Exam

Section A	Answer all the questions (10 questions of one-word answer Q.Nos.1 to 10)	10X1=10
Section B	Answer all the questions. 5 questions ‘either or’ choice (5 questions)	5X6=30
Section C	Open choice Answer 5 questions out of 8	5X12=60

Passing Minimum

- a. A candidate shall be declared to have passed in a paper if he or she obtains not less than 40% of marks in that paper.
- b. A candidate failing to secure the minimum marks prescribed shall be required to reappear for the examination in that paper and obtain not less than the minimum marks required for passing the paper.

Classification of Successful Candidates

- a. Successful candidates passing the examinations by securing not less than 60% of total marks in all subjects shall be declared to have passed in First class.
- b. Successful candidates passing the examinations by securing not less than 50% of total marks in all subjects shall be declared to have passed in second class.
- c. All other successful candidates shall be declared to have passed the examinations in Third class.

Theory 1- Theory of Bharatanatyam

Course Objective: To gain understand the basic theories on which Bharathanatyam and gain introduce some basic treatises on dance.

1. Pillayar Vazhipadu
2. Dhyana Shloka
3. Asamyuta Hasta
4. Samyuta Hasta
5. Shiro, Dhrishti, Griva Bheda
6. Padabheda
 - a. Mandala Bheda
 - i. Sthanaka Bheda
 - b. Utplavana Bheda
 - c. Brahmari Bheda
 - d. Chari Bheda
7. Origin of Natya
8. Notes on the Abhinayadarpanam
9. Patra Pranah
10. Basic Dance Anatomy

Reference Books:

1. A. Vallabh, Abhinaya Darpanam: An Illustrated Translation (B.R. Rhythms, 2013),
2. J.G. Haas, Dance Anatomy-2nd Edition, Anatomy Series (Human Kinetics, 2017),

Theory 2 - History and Heritage

Course Objective: The objective of the paper is to understand the comprehensive nature of Bharatanatyam which has its origin in the temples which comprises in itself music, literature, iconography, philosophy and history.

Course Outcome: Understand appreciate rich heritage and history which informs the dancer's understanding of the art form.

1. Temple Studies
 - a. Iconography
 - b. Types of South Indian Architecture
2. Shaiva Mythology (Select)
3. Vaishnava Mythology (Select)
4. Field Visit to a temple
5. Journaling a temple
6. The History of Bharatanatyam
7. Dance of Shiva

Reference Books:

1. V. Ganapathi, Indian Sculpture and Iconography (Sri Aurobindo Society, 2002)
2. V. Dehejia et al., The Sensuous and the Sacred: Chola Bronzes from South India (American Federation of Arts, 2002)

Practical 1 Bharatanatyam Preliminary

Course Objective: The objective of the course is to give the student the necessary grounding in order to pursue the art of Bharatanatyam.

Course Outcome:

1. Know the essential warmups to maintain general fitness for Bharatanatyam
2. Understand the elemental steps of Bharatanatyam
- 1. 3 S– Stretch, Sweat and Strengthen (Core, Legs, Arms, Torso and Balance)**
- 2. Adavus for Quad Strength and Forward bends**
 - a. Tattadavu series
 - b. Nattadavu 5
 - c. Didi Tei Side Alapadma
 - d. 2nd Paraval
 - e. Movement phrase with response to Sounds
- 3. Adavus with Natyarambham, leans, bends**
 - a. Back Svastikam Didi Tei
 - b. Dhit Ta Dhit Ta
 - c. Kudittumettadavu 2
 - d. Kudittumettadavu 3
- 4. Adavus with Shift**
 - a. Rolling Alapadma Tei Tei didi Tei
- 5. Attitude Adavus**
 - a. Nattadavu 7
 - b. Tei Ya Tei Yi 1
 - c. 6th Nattadavu
 - d. Shikharam didi Tei
- 6. Moving Adavus**
 - a. 2nd Paraval Adavu
 - b. 3rd Paraval Adavu
 - c. 4th Paraval Adavu
 - d. 1st Tei Ya Tei Yi
 - e. 1st Tat Tei Tam
 - f. Bhramari Adavu

Practical 2 - Specific Adavus and Performable Pieces

Course Objective: The objective of the paper is to enable the student to build the basics and prepare for performance of certain pieces.

Course Outcome:

1. Construct and perform Bharatanatyam pieces which are included in the Syllabus
2. Evaluate the Bharthanatayam art form
3. Conduct a programme with explanations to communicate to the audience

1. Challenging Adavus:

- a. 1st Teermanam
- b. 1st Tat Tei Ta Ha
- c. 3rd Tat Tei Ta Ha
- d. 1st Utplavana Adavu

2. Essentials:

- a. Walk
- b. Attami
- c. Aesthetics of Movements
- d. Direction orientation
- e. Meiyadavu

3. Svaramala

4. Shloka

Practical 3 - Dance Appreciation

Course Objective: The course is meant to bridge the gap between theory and practice in Bharatanatyam.

Course Outcome: Students would be able to notate the rhythmic patterns which are practically performed, form the basics of the emotive aspect of dance(Abhinaya) and to maintain journals for dance and music observation.

1. Talam 1:

- a. Matra, Akshara and Avartana
- b. Pancha Jathis
- c. Suladhi Sapta Tala
- d. Kalapramanam

2. Talam 2:

- a. Dance Notation
- b. Yati and Teermanam
- c. Prastara
- d. Composing a Korvai

3. Abhinaya 1:

- a. Glances
- b. Torso and expression
- c. Breath and expression
- d. Gesture exploration

4. Abhinaya 2:

- a. Staying with the Basic emotion
- b. Layering with transient emotions
- c. Usage of the gesture language with the torso and the breath

5. Listening Schedule for Musicality

6. Dance Observation: Maintaining a Journal of Performances attended

7. Poetry appreciation: Maintaining a Journal of Poetry sessions

8. Field visit observation and the application in dance

Reference Books:

1 A. Vallabh, Abhinaya Darpanam: An Illustrated Translation (B.R. Rhythms, 2013)