TAMILNADU COUNCIL FOR OPEN AND DISTANCE LEARNING
Approved by International Council for Open & Distance Education (ICDE), Oslo, Norway
Internationally Recognized Institution Registered under Tamilnadu Govt Act

Syllabus for Undergraduate Programme
Department of Dance – Bharatanatyam

Eligibility : +12th pass

Duration : 3 Year

Examination : Academic (May) / Calendar (November)

Baccalaureate of Arts (BA) Bharatanatyam

S. No	Subject Code	Subject	Max. Marks
1	BAB101	Paper I – Practical: Bharatanatyam Technique (Adavus)	100
2	BAB102	Fundamentals of Bharatanatyam	100
3	BAB103	Indian Music for Bharatanatyam	100
4	BAB104	Tala and Laya Basics	100
5	BAB105	Communication English	100


Sambhranta.


Viskhambha.

Subject 1: Bharatanatyam Technique Adavus : PRATICAL- I

(Students are expected to **perform and demonstrate**)

Unit I – Preparatory Exercises

- Warm-up (Vyayama) and yogic stretches for body alignment
- Body postures: Samam ,Araimandi, , Muzhumandi
- Balance, footwork readiness, rhythmic movement training

Unit II – Basic Adavus (Techniques)

Students are expected to **perform and demonstrate**:

Traditional Adavus (Basic nritta steps):



- Tattadavu
- Nattadavu
- Mettadavu
- Kudittu Mettadavu
- Egaru Tattadavu / Egaru Mettadavu
- Paraval / Madyatha Adavu
- Mandi Adavu
- Muktaya / Sarikal Adavu

Perform adavus with:

- Sollukattu (rhythmic syllables)
- On **Tala** in (slow-medium-fast)
- Depending on curriculum, range may be around 5 – 10 adavus

Unit III – Hand Gestures (Hastas) & Movements



- Asamyukta Hastas (single hand gestures)
- Samyukta Hastas (double hand gestures)
- Understanding and applying hastas in adavu execution



Unit IV – Bhedas and Body Parts

- Shiro Bheda *(Head movements)*
- Drishti Bheda *(Eye movements)*
- Griva Bheda *(Neck movements)*
- Bhru Bheda *(Eyebrow movements)*

Unit V – Basic Items & Performance

Typical items in an introductory Bharatanatyam practical include:

- Dhyanasloka / Namaskar / Pushpanjali *(dance invocation)*
- Ability to sing/recite slokas or Devaranamas *(practical component)*
- Alarippu *(introductory dance item)*
  (This may be included depending on institution's scheme)

Unit VI Oral Practical / Viva

- Definitions: Adavu, Jati, Korvai, Nritta, Nritya, Natya
- Tala and Laya basics
- Role of Natyashastra in Bharatanatyam
- Terminology related to technique and rhythmic patterns



Subject 2: Fundamentals of Bharatanatyam (THEORY)

UNIT I – History and Evolution of Bharatanatyam

- Origin and development of Bharatanatyam in Tamil Nadu
- Devadasi tradition
- Revival movement in the 20th century
- Contribution of Rukmini Devi Arundale
- Role of temples and royal courts

UNIT II – Basic Concepts of Indian Classical Dance

- Meaning and concept of *Nritta, Nritya, Natya*
- Introduction to Natya Shastra
- Tandava and Lasya
- Abhinaya – Angika, Vachika, Aharya, Satvika
- Navarasas (Nine emotions)

UNIT III – Technique and Terminology

- Definition and classification of Adavus
- Araimandi (basic posture)
- Hastas (Hand gestures): Asamyuta Hastas and Samyuta Hastas
- Drishti Bhedas (Eye movements)
- Griva Bhedas (Neck movements)
- Shiro Bhedas (Head movements)





UNIT IV – Music and Rhythm in Bharatanatyam

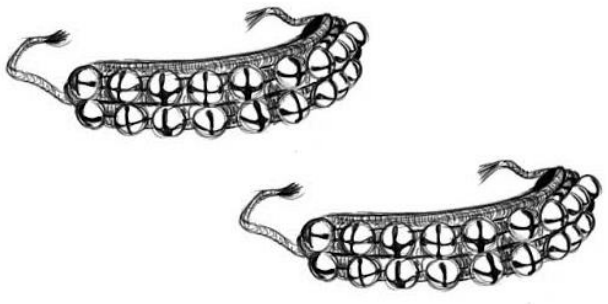
- Concept of Tala and Laya
- Basic Talas: Adi Tala and Rupaka Tala
- Jathi and Korvai
- Role of Carnatic music in Bharatanatyam
- Musical instruments used in Bharatanatyam (Mridangam, Nattuvangam, Violin, Flute)

UNIT V – Repertoire and Stagecraft (20 Marks)

- Traditional Margam structure:
    - Alarippu
    - Jatiswaram
    - Shabdam
    - Varnam
    - Padam
    - Tillana
- Costume and ornaments
- Stage discipline and performance etiquette
- Importance of Guru–Shishya Parampara

Suggested Readings

- Natya Shastra (selected chapters)
- *Bharatanatyam – A Reader*
- Standard Bharatanatyam theory notes by reputed institutions



Subject 3: Indian Music for Bharatanatyam

UNIT I – Introduction to Indian Music

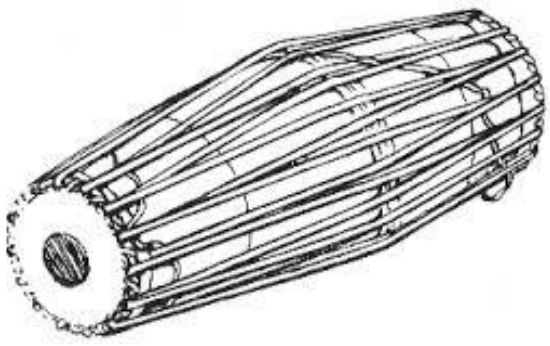
- Origin and development of Indian music
- Classification: Hindustani and Carnatic systems
- Basic concepts: Swara, Shruti, Saptaswara
- Arohana and Avarohana
- Melakarta system (brief introduction)

UNIT II – Elements of Carnatic Music

- Concept of Raga and its components
- Janya ragas
- Important ragas used in Bharatanatyam (e.g., Mayamalavagowla, Shankarabharanam, Kalyani, Mohanam)
- Gamakas (ornamentation)
- Voice culture basics for dancers

UNIT III – Tala System and Rhythm

- Concept of Tala and Laya
- Sapta Tala system
- Adi Tala, Rupaka Tala, Misra Chapu
- Jathi (Tisra, Chatusra, Khanda, Misra, Sankeerna)
- Nattuvangam – meaning and role



UNIT IV – Musical Forms in Bharatanatyam

- Structure and musical aspects of:
  - Alarippu
  - Jatiswaram
  - Shabdam
  - Varnam
  - Padam
  - Tillana
- Sollukattu and Jathis
- Coordination between dancer and orchestra

UNIT V – Instruments and Accompaniment

- Role of singer in Bharatanatyam
- Mridangam – structure and function
- Nattuvangam – cymbals and recitation
- Violin and Flute in dance performance
- Stage setting and orchestra arrangement

Subject 4: Tala and Laya Basics

UNIT I – Fundamentals of Tala

- Meaning and definition of Tala
- Concept of Laya (Vilamba, Madhya, Druta)
- Angas of Tala (Laghu, Drutam, Anudrutam)
- Sapta Tala system
- Importance of Tala in Bharatanatyam



UNIT II – Structure and Classification of Talas

- Jathis (Tisra, Chatusra, Khanda, Misra, Sankeerna)
- Suladi Sapta Tala system
- Basic Talas:
    - Adi Tala
    - Rupaka Tala
    - Misra Chapu
- Calculation of Aksharas and Matras

UNIT III – Laya and Tempo Variations

- Concept of Kala (First, Second, Third speed)
- Gati / Nadai (Tisra, Chatusra, Khanda, Misra, Sankeerna)
- Theoretical structure of Korvai
- Teermanam – concept and formation
- Role of rhythm in dance composition

UNIT IV – Practical Application of Tala in Bharatanatyam

- Recitation of Sollukattu
- Clapping and counting Talas
- Writing Talas in notation form
- Simple Jathi composition (theory structure)
- Understanding Nattuvangam

UNIT V – Rhythm in Classical Texts and Tradition

- Tala concepts in Natya Shastra
- Rhythmic principles in Sangita Ratnakara
- Role of Mridangam in maintaining Laya
- Coordination between dancer and percussionist
- Importance of rhythmic discipline in stage performance



Suggested Readings



- Natya Shastra (relevant chapters)
- Sangita Ratnakara
- Introductory texts on Carnatic Tala system

Subject 5 :Communication English *(Programme: B.A. Bharatanatyam)*

UNIT I – Basics of English Language

- Parts of Speech
- Tenses (Present, Past, Future)
- Articles, Prepositions, Conjunctions
- Subject–Verb Agreement
- Sentence types (Simple, Compound, Complex)

UNIT II – Vocabulary and Functional Grammar

- Synonyms and Antonyms
- One-word substitutions
- Idioms and Phrases
- Common errors and correction
- Framing questions and responses

UNIT III – Communication Skills

- Listening skills and note-taking
- Introducing oneself and others
- Conversation in formal and informal situations
- Group discussion skills
- Public speaking basics

UNIT IV – Writing Skills

- Paragraph writing
- Letter writing (Formal and Informal)
- Report writing (Event/Performance report)
- Notice and Email writing
- Resume preparation for performers

UNIT V – English for Performing Arts

- Writing a brief profile of a dancer
- Compere script for a dance programme
- Writing programme notes for Bharatanatyam performance
- Interview skills for artists
- Basic presentation skills for seminars

Suggested Texts

- Functional English textbooks (UG level)
- Communication Skills manuals
- English Grammar reference books (Wren & Martin or equivalent)