



TAMILNADU COUNCIL FOR OPEN AND DISTANCE LEARNING

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POST GRADUATE DIPLOMA IN BHARATANATYAM SYLLABUS

S.No.	Subject Code	Subject	Max.Marks
1	PGDBN1	History & Evolution of Bharatanatyam	100
2	PGDBN2	Advanced Theory of Natyashastra & Tala	100
3	PGDBN3	Advanced Abhinaya & Dance Literature	100
4	PGDBN4	Repertoire & Choreographic Studies	100
5	PGDBN5	Practical1:Complete Margam Performance	100
6	PGDBN6	Practical2: Tala & Nattuvangam	100
7	PGDBN7	Project Work	100

PAPER – I

HISTORY & EVOLUTION OF BHARATANATYAM

UNIT-I – Prehistoric & Proto-Historic Period

Primitive expression and ritual movement - Dance as ritual, communication and communal expression - Fertility rites and seasonal celebrations - Hunting and harvest movements - Primitive rhythm and repetitive movement - Gesture-based communication - Storytelling through body movements and facial expressions - Archaeological evidence of early dance - Bhimbetka Rock Shelters - Indus Valley Civilization - Dancing Girl of Mohenjo-daro - Development of rhythm, expression and storytelling - Early foundations of Abhinaya.

UNIT-II – Ancient Period

Emergence of dance as a structured art - Transition from ritualistic expression to codified dance - Nāṭyaśāstra and Bharata Muni - Nāṭya as an integrated art of dance, drama and music - Āṅika Abhinaya - Facial expressions and Drishti - Hasta and body movements - Stage design and production - Rangas and performance spaces - Music and rhythm - Tāla and movement coordination - Rasa and Bhāva - Cultural and philosophical significance of dance - Rta and cosmic order - Spiritual dimension of dance - Beginning of dance-drama tradition.

UNIT-III – Early Medieval Period

Temple tradition and devotional expression - Pallava contribution to temple arts - Mahendravarman I - Rock-cut temple architecture - Mandagapattu and Mahendravadi traditions - Narasimhavarman I and Mamallapuram - Pancha Rathas - Arjuna's Penance - Temple sculpture and dance postures - Angika Abhinaya in sculpture - Chola dynasty and temple arts - Rajaraja Chola I - Brihadeeswarar Temple - Temple dancers, musicians and ritual specialists - Rajendra Chola I - Gangaikonda Cholapuram - Kulottunga Chola I - Temple administration and patronage - Integration of dance with temple worship.

UNIT-IV – Temple Tradition, Bhakti Movement & Emergence of Sadir

Bhakti movement and devotional expression - Dance as Seva and Nitya Seva - Shiva and Vishnu traditions - Puranic, epic and devotional themes - Temples as cultural institutions - Devadasi tradition - Training in dance, music and literature - Role of temple dancers in preserving performance traditions - Temple sculptures as visual archives - Chidambaram Nataraja Temple - Brihadeeswarar Temple - Kanchipuram Kailasanatha Temple - Emergence of Sadir - Characteristics of Sadir - Nritya and Abhinaya - Devotional repertoire - Sadir as the precursor of modern Bharatanatyam.

UNIT-V – Late Medieval Period

Court patronage and Devadasi tradition - Vijayanagara Empire - Krishnadevaraya - Nayak rulers of Thanjavur - Transition from temple to court performance - Development of refined court dance - Integration of music and expressive storytelling - Thanjavur as a centre of dance and music - Serfoji II - Thanjavur Quartet - Chinnayya, Ponnayya, Sivanandam and Vadivelu - Systematization of Margam - Alarippu - Jatiswaram - Varnam - Tillana - Integration of Carnatic music and dance.

UNIT-VI – Colonial Period

Colonial influence on traditional performing arts - Decline of temple and court patronage - Devadasi tradition during the colonial period - Social stigma and changing perceptions - Anti-Nautch Movement - Social reform movements - Muthulakshmi Reddy - British colonial policies - Decline of traditional performance spaces - Marginalization of dancers - Disruption of hereditary transmission - Social and cultural transformation of Bharatanatyam.

UNIT-VII – Revival & Post-Independence Period

Revival of Bharatanatyam - Reconstruction and rebranding - Renaming of Sadir as Bharatanatyam - E. Krishna Iyer - Rukmini Devi Arundale - Establishment of Kalakshetra Foundation - Institutionalization of dance education - Transition from temple to proscenium stage - Reconstruction and standardization - Adavu, Abhinaya and Tāla - Integration of Carnatic music - Recognition of Bharatanatyam as a classical dance form - Sangeet Natak Akademi - Academic and institutional development - National identity and cultural representation - Spread across India and internationally.

UNIT-VIII – Contemporary & Global Period

Innovation and globalization - Fusion with other dance forms - Contemporary dance and theatre collaborations - Cross-cultural productions - Exploration of contemporary themes - Gender, feminism, human rights and environmental themes - Global Bharatanatyam diaspora - International dance schools and academies - Digital platforms and online teaching - YouTube and Zoom - Virtual performances and digital festivals - Modern lighting and multimedia - Contemporary choreography - New performance formats - Preservation of classical grammar - Bharatanatyam as a global classical art form.

PAPER – II

ADVANCED THEORY OF NĀṬYAŚĀSTRA & TĀLA

UNIT-I – Origin & Philosophy of Nāṭya

Nāṭya and Nāṭya Veda - Origin of Nāṭya - Bharata Muni - Nāṭya as the Fifth Veda - Anukaraṇa - Anukīrtana - Sādhāraṇīkaraṇa - Lokarañjana - Dharmopadeśa - Psychological purification - Nāṭya as entertainment, instruction and emotional refinement - Relationship between reality and artistic representation.

UNIT-II – Rasa Theory: Classical to Advanced

Rasa Sūtra - Vibhāva - Ālambana Vibhāva - Uddīpana Vibhāva - Anubhāva - Vyabhicāri Bhāva - Sthāyibhāva - Rasa Niṣpatti - Aesthetic realization - Structural model of Rasa - Transformation of emotion into aesthetic experience - Role of the spectator - Sahr̥daya - Aesthetic bliss - Relationship between performer, performance and spectator.

UNIT-III – The Nine Rasas

Śṛṅgāra Rasa - Sambhoga and Vipralambha - Vīra Rasa - Karuṇa Rasa - Raudra Rasa - Hāsyā Rasa - Bhayānaka Rasa - Bibhatsa Rasa - Adbhuta Rasa - Śānta Rasa - Sthāyibhāvas of the Rasas - Emotional expression - Aesthetic transformation - Application of Rasa in Bharatanatyam performance.

UNIT-IV – Advanced Interpretation of Rasa

Abhinavagupta's interpretation of Rasa - Sādhāraṇīkaraṇa - Universalization of emotion - Role of Sahr̥daya - Rasa as aesthetic bliss - Brahmānanda - Aesthetic experience and consciousness - Transformation from personal emotion to universal experience - Performer and spectator relationship - Rasa as a contemplative experience - Application through performance examples.

UNIT-V – Bhāva Theory

Classification of Bhāvas - Sthāyibhāva - Vyabhicāri Bhāva - Sāttvika Bhāva - Permanent and transitory emotional states - Thirty-three Vyabhicāri Bhāvas - Eight Sāttvika Bhāvas - Stambha - Sveda - Romāñca - Aśru - Kampa - Emotional psychology - Performance codes - Embodied cognition - Relationship between Bhāva and Rasa.

UNIT-VI – Abhinaya: Theory & Application

Chaturvidha Abhinaya - Āṅgika Abhinaya - Vācika Abhinaya - Āhārya Abhinaya - Sāttvika Abhinaya - Body movement and gesture - Speech and lyrical expression - Costume, jewellery and makeup - Inner emotional expression - Abhinaya communication model - Actor, Abhinaya, symbol and audience perception - Rasa as the outcome of communication - Application in Bharatanatyam.

UNIT-VII – Dramaturgy & Performance Structure

Plot construction - Five Sandhis - Mukha - Pratimukha - Garbha - Vimarsa - Nirvahana - Nāyaka - Nāyikā - Character classification - Lokadharmi - Nātyadharmi - Realistic representation - Stylized representation - Symbolic expression - Dramatic structure and performance organization.

UNIT-VIII – Introduction to Tāla System

Concept of Tāla - Cyclical time structure - Rhythmic organization - Akṣara - Avartana - Strong and weak beats - Kriyā - Clap and wave - Tāla cycle - Coordination of movement, music and expression - Tāla notation - Rhythmic stability and synchronization.

UNIT-IX – Suladi Sapta Tāla System

Dhruva Tāla - Matya Tāla - Rūpaka Tāla - Jhampa Tāla - Tripuṭa Tāla - Āṭa Tāla - Eka Tāla - Structure of Sapta Tālas - Laghu - Dhruva - Anudhruva - Jāti - Tripuṭa Tāla in Chatusra Jāti - Tāla notation - Rhythmic application in dance and music.

UNIT-X – Laya, Gati, Layakāri, Kriyā & Yati

Vilambita Laya - Madhya Laya - Druta Laya - Gati - Tisra Gati - Chatusra Gati - Khanda Gati - Misra Gati - Sankirna Gati - Layakāri - Rhythmic speed variations - Śabda Kriyā - Niḥśabda Kriyā - Sama Yati - Gopuccha Yati - Srotovaha Yati - Rhythmic patterns and aesthetic variation.

UNIT-XI – Prastāra & Integration of Rasa and Tāla

Prastāra - Rhythmic mathematics - Permutation and combination of rhythmic units - Rhythmic patterns - Mathematical structure of rhythm - Relationship between Tāla and Rasa - Influence of tempo on emotional intensity - Vilambita Laya and Karuṇa Rasa - Druta Laya and Vīra or Raudra Rasa - Rhythmic expression and aesthetic experience.

UNIT-XII – Modern Interpretations & Contemporary Relevance

Nāṭyaśāstra and Semiotics - Tāla and mathematical rhythm systems - Performance studies - Dance and theatre analysis - Cognitive science and rhythm - Gesture and emotional processing - Contemporary relevance of classical theory - Dance therapy - Digital learning - Tāla notation and practice - Application of classical theory in contemporary performance.

PAPER – III

ADVANCED ABHINAYA & DANCE LITERATURE

UNIT-I – Concept of Abhinaya

Meaning and purpose of Abhinaya - Advanced understanding of Abhinaya - Āṅgika Abhinaya - Vācika Abhinaya - Āhārya Abhinaya - Sāttvika Abhinaya - Physical expression - Facial expression - Mudras - Drishti - Body coordination - Lyrical interpretation - Costume and stage symbolism - Inner emotional experience - Integration of the four types of Abhinaya.

UNIT-II – Rasa Theory & Aesthetic Experience

Concept of Rasa - Rasa Niṣpatti - Śṛṅgāra - Karuṇa - Raudra - Vīra - Bhayānaka - Bibhatsa - Hāsyā - Adbhuta - Śānta - Relationship between Rasa and Bhāva - Emotional subtlety - Aesthetic experience - Application of Rasa in Abhinaya.

UNIT-III – Classical Dance Literature

Nāṭyaśāstra - Abhinaya Darpana - Sangita Ratnakara - Classical dance literature - Rasa and Bhāva - Four types of Abhinaya - Hasta Mudras - Drishti Bhedas - Body coordination - Raga and Tāla - Sahitya and lyrical interpretation - Application of classical texts in choreography - Comparative interpretation by different gurus and performers - Classical theory and contemporary performance.

UNIT-IV – Padam, Javali & Ashtapadi Interpretation

Padam - Characteristics of Padam - Vilambita Laya - Nāyikā-Nāyaka Bhāva - Pallavi - Anupallavi - Charanam - Layered interpretation - Literal meaning - Symbolic meaning - Spiritual meaning - Javali - Characteristics of Javali - Lively expression - Spontaneity - Ashtapadi - Gita Govinda - Radha-Krishna Bhāva - Devotional interpretation - Romantic interpretation - Spiritual interpretation - Subtext and silence.

UNIT-V – Nāyikā-Nāyaka Bheda

Concept of Nāyikā-Nāyaka Bheda - Aṣṭa Nāyikās - Vasakasajja - Virahotkanthita - Kalahantarita - Abhisarika - Khandita - Vipralabdha - Proshitabhartrika - Svadhinabhartrika - Nāyaka classification - Viraha - Emotional transitions - Character psychology - Layered emotional states - Application in Padam and other expressive repertoire.

UNIT-VI – Music-Abhinaya Relationship

Relationship between Raga and Bhāva - Laya and emotional expression - Sahitya and interpretation - Role of music in Abhinaya - Vocal expression - Musical phrasing - Gamaka - Tempo and emotional intensity - Synchronization between dancer and musician - Raga selection for emotional expression - Integration of music and dance.

UNIT-VII – Improvisation & Manodharma

Concept of Manodharma - Improvisation in classical dance - Spontaneous interpretation - Sanchari Bhāva - Creative elaboration - Unwritten sub-stories - Interpretation of Sahitya - Emotional spontaneity - Classical grammar and creative freedom - Manodharma in Padam - Manodharma and musical response - Individual artistic interpretation.

UNIT-VIII – Choreographic Application

Meaning of choreographic application - Literature to movement - Interpretation of Shloka - Padam and Javali choreography - Devotional poetry - Movement design - Symbolic storytelling - Literal storytelling - Abhinaya-based choreography - Minimalism - Elaboration - Stage presentation - Integration of text, music, emotion and movement.

UNIT-IX – Advanced Interpretation & Performance Analysis

Analysis of Padam and Ashtapadi - Rasa and Bhāva transitions - Character transitions - Comparative styles of Abhinaya - Role of pause and stillness - Eye movement - Facial expression - Subtle emotional communication - Sahitya interpretation - Psychological depth in characterization - Relationship between text and performance.

UNIT-X – Practical Training in Abhinaya

Mirror-less Abhinaya practice - Drishti practice - Facial expression exercises - Stillness and controlled movement - Hasta interpretation - Sattvika expression - Emotional transitions - Rasa exercises - Characterization exercises - Padārtha Abhinaya - Vakyaṛtha Abhinaya - Sanchari practice - Performance refinement - Audience communication.

PAPER – IV

REPERTOIRE & CHOREOGRAPHIC STUDIES

UNIT-I – Concept of Repertoire & Margam Structure

Meaning of Margam - Etymology of Margam - Margam as a path or journey - Historical genesis of Margam - Thanjavur Quartet - Chinnayya - Ponnayya - Sivanandam - Vadivelu - Physical and spiritual progression - Alarippu - Jatiswaram - Shabdam - Varnam - Padam - Ashtapadi - Tillana - Mangalam - Nritta to Nritya progression.

UNIT-II – Architectural & Expressive Foundations of Bharatanatyam

Araimandi - Anga Shuddhi - Rekha - Sthana - Chari - Hasta - Drishti - Body geometry - Spatial awareness - Stage space - Brahmasthana - Relationship between architecture and movement - Temple architecture and dance - Geometric principles - Precision and alignment - Expressive use of space.

UNIT-III – Repertoire Learning & Practice

Adavu practice - Jati - Korvai - Sollukattu - Tāla coordination - Kalapramanam - Nritta precision - Abhinaya practice - Music and dance synchronization - Rehearsal methodology - Stage discipline - Physical preparation - Stamina development - Technical refinement - Performance preparation.

UNIT-IV – Choreographic Process: From Concept to Creation

Theme selection - Vishaya - Mythological themes - Bhakti themes - Social themes - Literary source selection - Sahitya - Padam - Kriti - Ashtapadi - Raga selection - Tāla structure - Movement design - Adavu selection - Korvai construction - Anga Shuddhi - Padartha Abhinaya - Vakyaartha Abhinaya - Sanchari development - Final choreographic presentation.

UNIT-V – Tradition & Innovation: The Middle Path

Concept of Parampara - Tradition and innovation - Classical grammar - Anga Shuddhi - Tāla Shuddhi - Rasa Siddhi - Pratibha and creative expression - Thematic expansion - Modern themes - Manodharma - Sanchari Bhāva - Contemporary stagecraft - Modern lighting - Minimalist presentation - New Korvais using traditional Adavus - Balance between classical identity and innovation.

UNIT-VI – Analysis of Bharatanatyam Repertoire

Tāla analysis - Eduppu - Kalapramanam - Yati patterns - Raga and Bhāva - Sahitya analysis - Dhvani - Vachika Abhinaya - Structural analysis of Margam - Alarippu and Jatiswaram - Shabdam - Varnam - Padam - Tillana - Mangalam - Nritta-Nritya balance - Rasa and Bhāva analysis - Anga Shuddhi - Rekha - Kshetra - Stage utilization.

UNIT-VII – Art & Science of Bharatanatyam Performance

Stage geometry - Spatial awareness - Brahmasthana - Body alignment - Neuromuscular coordination - Performance psychology - Stamina - Precision - Nattuvangam - Nattuvanar - Dancer and musician coordination - Stage presentation - Costume and jewellery - Aharya - Lighting - Audience engagement - Performance discipline - Professional stage practice.

UNIT-VIII – Documentation, Research & Practical Synthesis

Documentation of Bharatanatyam - Notation of Adavus - Notation of choreography - Sollukattu notation - Hasta notation - Direction of movement - Reflective journals - Video recording - Self-analysis - Research on composers and texts - Tanjore Quartet - Purandara Dasa - Swathi Thirunal - Nāṭyaśāstra - Abhinaya Darpana - Research documentation - Practical synthesis - Margam performance - Varnam mastery - Individual choreography - Group choreography - Viva Voce.

PAPER – V

PRACTICAL – I: COMPLETE MARGAM PERFORMANCE

UNIT-I – Margam Structure & Performance Preparation

Understanding the Margam as a structured artistic journey - Physical and spiritual progression of the Margam - Alarippu - Jatiswaram - Shabdam - Varnam - Padam - Tillana - Mangalam - Nritha to Nritya progression - Selection and preparation of repertoire - Performance planning - Rehearsal discipline - Sadhana and physical preparation.

UNIT-II – Nritha Technique & Adavu Precision

Adavu practice - Araimandi - Anga Shuddhi - Saushtavam - Sthanakam - Chari - Hasta coordination - Drishti coordination - Basic and advanced Adavu sequences - Jati execution - Korvai construction and execution - Kalapramanam - Rhythmic precision - Body alignment - Spatial awareness - Technical consistency.

UNIT-III – Alarippu, Jatiswaram & Shabdam

Performance of Alarippu - Coordination of body and rhythm - Tala awareness - Performance of Jatiswaram - Integration of Swara and rhythmic movement - Adavu combinations - Precision and clarity of Nritha - Performance of Shabdam - Sahitya interpretation - Basic Abhinaya - Transition from Nritha to Nritya - Stage presentation.

UNIT-IV – Varnam: Technical & Expressive Mastery

Varnam as the centerpiece of the Margam - Pallavi and Anupallavi - Jatis and rhythmic passages - Sahitya interpretation - Padartha Abhinaya - Vakyardha Abhinaya - Sanchari Bhava - Rasa and Bhava transitions - Integration of Nritha and Abhinaya - Maintenance of Araimandi - Stamina and endurance - Musical and rhythmic coordination - Emotional depth and storytelling.

UNIT-V – Padam, Tillana & Mangalam

Performance of Padam - Nāyikā-Nāyaka Bhāva - Sattvika Abhinaya - Rasa expression - Subtle facial expression - Drishti and Hasta application - Interpretation of Sahitya - Performance of Tillana - Rhythmic precision - Speed and energy - Coordination of movement and Tala - Performance of Mangalam - Devotional expression - Complete repertoire continuity.

UNIT-VI – Complete Margam Presentation & Performance Evaluation

Full or partial Margam presentation - Sequential performance of repertoire items - Stage entry and exit - Stage space utilization - Nattuvangam and musical coordination - Costume and Aharya presentation - Salangai and rhythmic clarity - Audience communication - Performance discipline - Maintaining continuity between items - Self-analysis through video recording - Identification of technical and expressive corrections - Final Margam performance.

PAPER – VI

PRACTICAL – II: TĀLA & NATTUVANGAM

UNIT-I – Fundamentals of Tāla & Rhythm

Concept of Tāla - Tāla as cyclical rhythmic structure - Akṣara - Avartana - Samam - Kriyā - Clap and wave - Tāla maintenance - Rhythmic counting - Coordination of body movement and rhythm - Tala awareness during performance - Kalapramanam - Rhythmic stability.

UNIT-II – Laya, Gati & Speed Control

Vilambita Laya - Madhyama Laya - Druta Laya - Laya control - Tisra Gati - Chatusra Gati - Khanda Gati - Misra Gati - Sankirna Gati - Rhythmic speed variation - Maintaining Tala during changes of speed - Coordination of Adavu and Laya - Practical exercises in rhythmic control.

UNIT-III – Suladi Sapta Tāla & Practical Application

Dhruva Tāla - Matya Tāla - Rūpaka Tāla - Jhampa Tāla - Tripuṭa Tāla - Āṭa Tāla - Eka Tāla - Laghu - Dhruva - Anudhruta - Jāti variations - Chatusra Jāti - Practical Tala exercises - Tala recitation - Application of Tala in Adavus and repertoire.

UNIT-IV – Sollukattu, Jati & Korvai

Sollukattu - Rhythmic syllables - Jati patterns - Adavu-based rhythmic combinations - Korvai construction - Korvai recitation - Samam and Eduppu - Yati patterns - Sama Yati - Gopuccha Yati - Srotovaha Yati - Rhythmic expansion and contraction - Coordination between Sollukattu and movement.

UNIT-V – Nattuvangam Practice & Performance Coordination

Introduction to Nattuvangam - Role of the Nattuvanar - Nattuvangam and Tala coordination - Cymbal technique - Recitation of Sollukattu - Maintaining Kalapramanam - Conducting Adavus - Conducting Jatis and Korvais - Coordination with dancer - Coordination with vocalist and instrumentalists - Beginning and ending cues - Samam coordination - Performance discipline.

UNIT-VI – Advanced Tāla Practice & Nattuvangam Application

Practical recitation of complex rhythmic patterns - Layakāri - Gati variations - Jati combinations - Yati application - Prastāra concepts - Rhythmic mathematics - Tala application in Varnam and Tillana - Nattuvangam for repertoire - Dancer-Nattuvanar synchronization - Full practical Tala demonstration - Nattuvangam performance - Viva Voce.

PAPER – VII

PROJECT WORK

UNIT-I – Selection of Project Topic & Research Orientation

Identification of a Bharatanatyam research area - Selection of project topic - Formulation of title - Statement of the problem - Objectives of the study - Scope of the study - Selection of repertoire, composer, text, style, Bani or choreographic theme - Preliminary literature survey - Research planning.

UNIT-II – Literature, Text & Source Study

Study of classical dance literature - Nāṭyaśāstra - Abhinaya Darpana - Study of Sahitya - Padam - Javali - Ashtapadi - Kritis - Study of composers - Tanjore Quartet - Purandara Dasa - Swathi Thirunal - Collection of primary and secondary sources - Interpretation of literary and dance material.

UNIT-III – Field Study, Observation & Documentation

Observation of dance performances - Study of repertoire and performance practices - Documentation of Adavus - Documentation of Sollukattu - Recording of Hastas and movement directions - Study of Nritya and Abhinaya - Performance observation - Interviews or interaction with Guru, dancer or Nattuvanar where applicable - Collection and organization of research material.

UNIT-IV – Choreographic / Practical Component

Selection of Vishaya - Theme development - Selection of Sahitya - Raga and Tala consideration - Movement design - Adavu selection - Korvai construction - Padārtha Abhinaya - Vakyaṛtha Abhinaya - Sanchari development - Integration of Nritya and Abhinaya - Individual choreography - Group choreography where applicable - Practical demonstration of the project.

UNIT-V – Documentation, Video Analysis & Reflective Study

Preparation of reflective journal - Recording of rehearsal process - Video documentation of performance or choreography - Self-analysis of Rekha and Tala - Identification of technical corrections - Analysis of Anga Shuddhi - Analysis of Abhinaya and Rasa - Documentation of creative process - Organization of photographs, videos, notes and references - Preservation of project materials.

UNIT-VI – Project Report, Presentation & Viva Voce

Preparation of project report - Introduction - Objectives - Methodology - Literature review - Main study - Analysis and interpretation - Practical findings - Choreographic or performance component - Conclusion - Bibliography and references - Appendices - Submission of documented project - Project presentation - Practical demonstration where applicable - Viva Voce.