

**DEPARTMENT OF BHARATNATYAM**  
**SACHIN DEB BARMAN MEMORIAL GOVT. MUSIC COLLEGE**

**Unit - I****Student Learning Outcome**

In the first semester, when students come to learn Bharatanatyam, they come with very general knowledge about dance. So they have to give the idea of classical dance first. Then step by step you will gain knowledge about the origin, evolution, musical instruments, rhythm, mudra, etc. of Bharatanatyam. As well as being attracted to learning dance.

**Subject Learning Outcome**

The syllabus of Unit 1 of the First Semester includes a definition of dance, classical dance, folk dance, and a general introduction to tribal dance. According to Indian mythology, the origin of dance, knowledge about dance and drama, knowledge about the unconnected currency according to the acting mirror. As one of the best classical dances, Introduction to Manipuri dance is one of the best classical dances and biography of Manipuri Bharatanatyam and Kathak dance guru

**Objective**

Any dance student needs to have basic dance knowledge. According to the definition of dance and Purana, one needs to have general knowledge about dance origins, classical dance, folk dance.

**Outcome**

The subjects of the Unit 1 syllabus of the first semester will help the dance students to get the basic idea about dance and take the students to the next level.

**Unit - II****Student Learning Outcome**

The syllabus of Unit 2 of the first semester contains the history of the origin of Bharatanatyam dance, knowledge of North Indian and South Indian rhythms, the role of drama in Bharatanatyam dance, knowledge of gribhavade according to the acting mirror, ideas about associative musical instruments used in Bharatanatyam dance.

**Subject Learning Outcome**

This unit includes ideas about similarities and differences between the North Indian and South Indian rhythms, as well as the concept of special features of Bharatanatyam dance, such as race,

caste, seating style, and Taramandi. Moreover, gaining access to the necessary musical instruments in this dance belongs to this unit.

### **Objectives**

At this stage, it is very important to get an idea about the North Indian and South Indian rhythms. You also need to know the dance gestures. Also, need to gain hold of musical instruments.

### **Semester - II**

#### **Student Learning Outcome**

**Theory:** Students will learn about the Indus civilization and the dance elements of the Vedic age, will learn the classification of acting. Nrityanatyam, Lok-natya, Tatsangyukta Hastamudra (13-28). Learn about Bharatanatyam as a classical dance. Moreover, you will know about the biographies of the dance gurus. You will know about the relationship between Bhagwat Mela Natakam and Bharatanatyam. Will gain insight into the development and renaissance of Bharatanatyam. Moreover, they will know in detail about several languages used in South Indian rhythm and Bharatanatyam dance. Besides, you will know about Karvai and Karvai and Alaripur inscription.

**Practical:** 75 Basic dance solo and investment Saha will learn unconnected palms (13-20) and (21-28). Alaripu, Tisra Jati and Alaripur will learn to say Sholakattu Bol

#### **Subject Learning Outcome**

Unit 1 of the second semester will give an idea about Indus civilization and Vedic dance. Moreover, the four classes of acting and acting will be discussed specially. Among other classical dances, the Kathak dance will also be discussed at this stage. The 13 28 unconnected coins as part of the acting mirror will also be discussed at this stage. Finally, you will know about dance gurus like Guru MB Singh, Tanjur brothers, and Sundar Prasad.

In Unit 2 of the second semester, students will discuss Bhagwat Mela Natakam and what is the relation of Bharatanatyam with it. You will also learn about the development and renaissance of Bharatanatyam, South Indian rhythms, dance costumes. In addition, some of the elements associated with the dance, such as Karvai, Solokattu, Nattubhangam, etc. will be given ideas. Moreover, how to use Alaripur will also be discussed.

### **Objective**

Students in the dance department need to have an idea about the dance history of the ancient era. For this purpose, the curriculum includes subjects to give an idea about the Indus civilization

and the dance prevalent in the Vedic civilization. Not only this, with the help of dance music you can do wonders. The unit also includes biographies and biographies of all the dance gurus who have helped in mass dance so that the students can know it specially.

### **Outcome**

It is very important to know the history of any subject before knowing or learning it. So it is necessary to know the history of dance before learning dance. Only then can you improve it by planting it. And to move forward, it is necessary to acquire knowledge about the collaborative elements of leadership such as the various categories of acting and acting, the associated hand gestures, etc. It is also necessary to know the progress and renaissance of Bharatanatyam dance in the next stage.

### **Semester - III**

#### **Student Learning Outcome**

The syllabus of Third Semester Unit 1 contains elements of dance in Ramayana and Mahabharata, Bharat's Natya Shastra as inspiration for Indian dance, knowledge about Kali dance as classical dance, Ramlila, Ankia Nat, Tamasha, etc. Moreover, there are ideas about folk drama. According to Abhinayadarpan, there is a detailed discussion about the attached hand gestures, the main dance festivals, and also a comparative discussion of North Indian and South Indian rhythms in Unit 2 of the third semester. The role of Devadasis in Bharatanatyam dance. From which students will learn more about the history of dance.

#### **Subject Learning outcome**

**Theory:** Unit 1 of the third semester will discuss the origins of dance in Ramayana and Mahabharata. How Bharat's Natyashastra has influenced Indian dance will be discussed. Apart from this, the origin and spread of classical dance Kathakali dance will also be discussed. Ramlila, Ankia Nat, Tamasha, etc. will be discussed as elements of folk drama. The attached host currency will be discussed at this stage. Moreover, the importance of various dance festivals, discussion meetings, workshops will be discussed in detail. Besides, Shirveda, the role of Devadasis in Bharatnatyam dance, etc. will also be discussed in the form of an acting mirror. Finally, the biographies of some of the scholars who have contributed to the advancement of Bharatnatyam dance will be discussed.

**Practical:** Tutorial will be taught in Unit 4 of the Third Semester. The types of headaches and attached hands will be taught in terms of acting mirrors. Moreover, punctuation will be taught to

be in tune. In Unit 2, students will learn about the similarities and differences between North Indian rhythms and South Indian rhythms, which is very important for an artist. Implants can enhance the quality of her dance. As well as after applying the Jati by shooting the Jati.

## **Semester - IV**

### **Student Learning Outcome**

**Theory:** Semester students will learn the classification of the heroine and the ten souls of the rhythm. Folk dances from different provinces of North and East India will be introduced. You will know the role of Abhinaya Darpan in Indian dance. He will know about it according to this book. The classical dance will gain ideas about the Odyssey. You will learn to write Yati Swarup, Tillana, Mishra Alaripu, Tal Lipi, etc. Sheikh of the previous semester will learn to pronounce the verses of the word. Moreover, you will get an idea about Tandab, Lossi, Aradhi, Arangatram, etc.

**Practical:** Students of Bharatanatyam will learn to serve Tillana. Learn to apply vision differences. They will learn Alaripur and will learn to say bolbani and sing the appropriate rhythm of Tillana. Puspanjali and the Mishron jati and will learn to apply the hand.

### **Subject Learning Outcome**

The syllabus of Unit 1 of the fourth semester includes the importance of the book 'Abhinaya Darpan' in Indian dance, classification of heroines, knowledge about vision, ten souls of rhythm, complete knowledge about classical dance Odyssey. Discussion of Eastern and Northeast folk dances.

**Objective:** Abhinaya Darpan is very important in Indian dance. Students in each dance department are in dire need of this study. Every student should know in detail about the classification, vision, etc. of the heroine, rhythm plays a special role in dance so there should be a clear idea about rhythm. Not only Bharatanatyam but also other classical dances like Odyssey should have a yes. There should be an idea about classical dance as well as folk dance. This folk dance is the lifeblood of folk culture.

### **Outcome**

Dance education is to move forward step by step. So every subject of each semester is well learned and the subjects of the next semester are. Abhinaya Darpan contains extensive discussions on various aspects of Indian dance which are studied by the students. Moreover, the acting episode is clear if the heroine has a clear idea about the class division. If you have a good

idea about the vision, the different aspects of the dance can be clearly expressed which is understandable to the audience. In the end, perfect rhythm knowledge, if there is perfect dance can be performed

## **Semester – V**

### **Student Learning Outcome**

**Theory:** In the fifth semester, students will learn about the elements of dance in the Harivansh Purana and Bhagavata Purana. You will know about the eight heroines and the types of heroes according to the scriptures and about the juices and feelings. Will gain ideas about new juices. Kuchipudi and Mohini will get the idea of Attam dance as a classical dance. The guru-disciple will gain a comparative knowledge between tradition and formal education. Learn about the contributions of Rabindranath Tagore, Udaya Shankar, and Rukmini Devi in Indian dance and dance drama. You will know the elements of dance in the composition of the poet Kalidasa, you will know the importance of Joydev and his song Govinda Kavya in dance. Discussion between folk dance and classical dance. You will know the importance of the creation of South Indian poets in Bharatanatyam dance. Moreover, how classical dance has gained popularity in the twentieth century through the efforts of dance education institutions and artists. Learn about Navagraha Hasta according to Abhinaya Darpan, about the contribution of dance artists like Sathi Tirunel, Kalanidhi, and Kamalalakshi to classical dance. You will know how much the creation of North Indian poets like Mirabai, Tulsidas, Surdas has influenced Bharatanatyam dance. You will know about Margam, Devta Hasta, Khandha Alaripur Notation, Kirtanam, Javeli, Varjaniya Patra, Sabha Rachna, Sabhalakshana, Natyaprasanna, Natakarma, Anghara, etc. Learn about the contribution of South Indian dancers like Chokalingam Pillai, Mahalingam Pillai, and Muttukumar Pillai to Bharatanatyam dance.

**Practical:** Students of the dance department of the fifth semester will learn to perform Barnan, Alaripu, Bhojan, Kirtanam, etc. They will learn to recite Thirmanas, Chittaiswar, Charanswar, Khand Alaripur balls. He will learn to recite verses like Padabheda, Mandal Veda, Kinkini Lakshan, Patra Lakshan, Patra Pran, Bhajaniya Patra, Sabha Rachna, Savalakshana, Natya Prasansa, Natyakarma, etc. Navagraha will gain practical knowledge about hands and god hands.

### **Subject Learning Outcome**

**Unit 1** of the fifth semester contains material on the elements of dance in fulfillment of Harivansh and Bhagavata. There is also a classification of heroes according to Bharata's Natya Shastra and Ashtanayaka. Also included in this semester is a detailed knowledge of Ross, Bhava,

Navras, discussion of classical dance Kuchipudi. Gurusishya tradition and school music education are compared here. The contribution of wise people like Rabindranath, Udayashankar, and Rukmini Devi in Indian dance and dance drama is discussed here.

**The second unit** contains the importance of Kalidasa, Joydev, and his Gitagovinda, a comparative discussion between classical dance and folk dance, a comparative discussion between classical dance and Mohini Attam, a discussion on the faults of the dancer, and ideas about folk dances in North and West India.

**The third unit** discusses the contribution of South Indian poets like Gopal Krishna Bharati, Purandar Das to Bharatanatyam dance. The contribution of dancers to making Bharatanatyam dance more popular in the twentieth century. The contributions of prominent dance gurus are discussed here.

**The fourth unit** discusses the richness of North Indian poets like Mirabai, Tulsidas, and Surdas and their works. The hand of the deity according to the acting mirror is discussed here. The contribution of dance artists like Chokalingam Pillai, Mahalingam Pillai, and Mutyuswami Pillai in dance is discussed here. Pieces of Alaripu, Kirtanam, Gavili notation are given here.

### **Objectives**

Students in the dance department need to know how the dance evolved. The importance of ancient dance texts is immense. According to Natyashastra, one should have an idea about the hero distinction, just the classification of the heroine, the sense of humor, and the new juice. One of the classical dances is the idea of Kuchipudi dance, the role of different poets and writers in dance, etc. should be known. Just as there are elements of dance in Kalidasa's literature, so Indian dance is important in Joydev and his Gitagovinda. These are the things students need to know. Since Bharat Natyam is a South Indian dance, every student will be able to know about South Indian dancers and their contributions. Besides, students will be able to know about the contribution of pious poets of North India like Mirabai, Tulsidas, Surdas.

### **Outcome**

Students of the fifth semester will gain an idea about the elements of Harivansh and Bhagavat Purana and will try to take the dance forward. If the hero knows about the classification of the heroine, it will play an effective role in dancing. Students need to know each classical dance so that there will be no error in performing it. If there is knowledge about Bhab, Ras, Navras, etc., the excellence of students in dance will increase. Students will be able to understand the creation of classical dance from folk dance. To become a successful dancer, they will be able to know

about the biographies of the dance gurus, their dance practice, hard work, their creation, contribution, etc., and prepare themselves in that way.

## **Semester – VI**

### **Student Learning Outcome**

Students of the sixth semester can learn about the elements in the plays of Sanskrit playwrights like Vishnu Dharmottar Shiva, K. Sarangapani, Nilkantha Shivam, Dharmapuri Subbarao, and other Deccan Indian poets and their works have contributed to the development of Bharatanatyam dance. Gains an idea about the active dance of Assam as a classical dance. You will be able to know about the contribution of Krishnalila, especially Ramlila Kaliyadaman, Chandralekha, Kumudini Lakhia, Gopal, etc. in the field of contemporary dance. You will be able to know in detail about spot violence, lasya, maid scholarship, instinct, desi, etc. You will gain comparative knowledge of dance style, costumes, decorations, associated musical instruments of dances like Kathak, Bharatanatyam, Manipuri, Kathakali, etc. Learn about the importance of music in general education, the place of music in fine arts, the intricacies of sculpture and dance, and the origins and evolution of dance in the Western Hemisphere. Students will gain a thorough understanding of folk dances from different provinces of South and southeast India.

The dance found in sculptures, paintings, and pottery will give you an idea of the symbolism and significance of Nataraja. You will gain knowledge about old texts, the events of Shilpadikaran, and the elements of dance, Utplavan, Chariveda, limbs, limbs, appendages, etc. Moreover, the Students will be able to know about the biographies and contributions of dance gurus like U.S. Krishnarao, Chandrabhag Devi, Mantamanikutti, Sonalman Singh, Ramaiya Pillai, Vijayantimala, Saroj Vidyanaman.