

**SYLLABUS FOR THE POST OF JUNIOR LECTURER IN  
BHARATHANATYAM (COLLEGIATE EDUCATION- MUSIC  
COLLEGES) - Direct Recruitment**

**(Cat.No: 683/2022)**

**Total Marks: 100**

**Module 1 – Detailed exploration of the history and evolution of Bharatanatyam (10 marks)**

Unit 1: Dance in pre- historic period

- ☛ Influence of nature in dance
- ☛ Bio rhythms
- ☛ Evolution of dance through the movements of nature
- ☛ Nature and gestures

Unit 2: Dance in Vedic and Epic Period

- ☛ Information of dance in Vedas
- ☛ References of dance in the epic – Ramayana
- ☛ References of dance in the epic – Mahabharatha
- ☛ Dance forms referred to in Kalidasa's Malavikagnimithram

**Module 2 – Devadasi system and Royal Patronage (10 marks)**

Unit 1: Devadasis and Bharathanatyam

- ☛ Historical perspective of Devadasis
- ☛ Classification of Devadasis
- ☛ Abolition and revival
- ☛ Contributions of Devadasis in the field of Bharathanatyam

Unit 2: Promotion of classical dance in various kingdoms

- ☛ Age of Pallavas
- ☛ Age of Cheras
- ☛ Age of Cholas

- ☛ Maratta kings

### **Module 3 – Nattuvanar Tradition and Different Bani-s (10 marks)**

#### **Unit 1: A detailed study of tradition of Nattuvanars and their contributions**

- ☛ Tanjavur – Tanjore quartet: their ancestors and descendants
- ☛ Pandanallur
- ☛ Vazhavur and Kancheepuram
- ☛ Kuttralam and Karaikkal

#### **Unit 2: Bani-s of Bharathanatyam**

- ☛ Hereditary Bani-s
- ☛ Non-hereditary Bani-s
- ☛ Recent Bani-s
- ☛ Interrelationship of Bani-s in the present scenario

### **Module 4 – Study of Natyasastra and other classical texts related to Bharatanatyam (10 marks)**

#### **Unit 1: A detailed study of Sanskrit texts related to Bharathanatyam**

- ☛ A general introduction to Natyasastra, its date, period and author and a detailed study of its chapters 1,2, 4, 20, 27
- ☛ A general introduction to Abhinayadarpana, its date, period and author and a detailed study of all relevant slokas of Abhinayadarpanam related to Bharathanatyam
- ☛ Treatment of dance in Sangitaratnakara and Bharatarnava
- ☛ An overview of Hastalakshanadeepika and Dhananjayan's Dasarupakam

#### **Unit 2: Tamil Literature of Dance**

- ☛ Aspects of dance in Silapadikaram and Tolkappiyam
- ☛ References of dance in Panchamarabu and Koothanool
- ☛ Major and Minor epics of Tamil literature.
- ☛ Sangam Period: Akam- Puram, Shaivite and Vaishnavite Poets, Ettutogai-Pattupattu, Tina concept.

## **Module 5 – Aesthetics of Bharathanatyam (10 marks)**

### Unit 1: Theory of Rasa according to Natyasastra

- ☛ Detailed study of Navarasas
- ☛ Sthayi bhava and Satvika bhava
- ☛ Sancharibhavas
- ☛ Natyasangraha

### Unit 2: Commentaries of Rasa Sidhantha

- ☛ Abhinavagupta, Sankuka
- ☛ Bhattalollata, Bhattanayaka
- ☛ Theory of western aesthetics – Aristotle and Plato
- ☛ Acting concept of Stanislavski

## **Module 6 – Basic principles of Bharathanatyam (10 marks)**

### Unit 1: A detailed study of the followings

- ☛ Concepts of the triads- Nritta, Nritya and Natya according to various texts.
- ☛ Chaturvidhabhinaya and its subdivisions, with special reference to Angikabhinaya mentioned in Abhinayadarpanam. (Padabhedas, Sthanaka bhedas, Mandala Bhetas, Charibhedas, Bhramaribhedas etc.) and the innovations occurred in all four types of abhinayas in post-independence era.
- ☛ Lokadharmi and Natyadharmi and its applications in Bharathanatyam
- ☛ Vritti and Pravritti according to Bharatha

### Unit 2: Nayaka- Nayika Bhedas

- ☛ Classifications of heroes (Nayaka) according to Natyasastra and its importance in Bharathanatyam
- ☛ General classifications of heroines (Nayika) according to Natyasastra and its importance in Bharathanatyam
- ☛ Ashtanayikas with slokas

- ☛ Classifications of Nayaka-Nayika according to Dhananjaya

## **Module 7 – Fundamentals of Bharathanatyam (10 marks)**

### Unit 1: Different hand gestures used in Bharathanatyam

- ☛ Samyuta-Asamyuta hastas, its viniyogas with slokas and meaning
- ☛ Dasavathara Hastas and Navagraha Hastas
- ☛ Devatha hastas
- ☛ Bandhava Hastas and Jati Hastas

### Unit 2: Repertoire of Bharathanatyam

- ☛ Alarippu, Jatiswaram and Sabdam – its structure, importance, musical forms used. Notating the talas of the Alarippus – Tisra Ekam, Chaturasra Ekam, Misrachappu; and Teermanam and Nritta Korvais used in different Jatiswarams.
- ☛ Padavarnam - its structure, importance, musical forms used. Peculiarities of traditional Padavarnam and its choreography and music composers. Notating the talas of Trikala Jathi and other Jathis used in traditional Padavarnam.
- ☛ Different types of Padams and other Abhinaya important items used in Bharathanatyam and its method of choreography.
- ☛ Origin and importance of Tillana and notating Panchanadai Korvai used in Tillana.

## **Module 8 – Musical aspects in Bharathanatyam (10 marks)**

### Unit 1: Music in Bharathanatyam

- ☛ Study of 72 Melakarta Scheme.
- ☛ Musical forms figuring in Bharathanatyam.
- ☛ Instruments used in Bharathanatyam performance.
- ☛ Influence of Bhakti tradition in Bharathanatyam and its musical forms– Tevarnam, Divyaprabandham, Ariyarsevai.

### Unit 2: Tala system in Bharathanatyam

- ☛ Importance of Tala in Dance.
- ☛ Saptatala-s and 35 Tala system.
- ☛ Study of Taladasaprana-s. Margi and Desi tala-s.
- ☛ Composers of musical forms in Bharathanatyam. (Tyagaraja, Muthuswami Dikshitar, Syamasastri, Papanasam Sivan, Kshetrajna, Uttukkadu Venkitakavi, Arunachala Kavirayar, Swati Tirunal, Gopalakrishna Bharati, Muttu Tandavar and Jayadeva)

## **Module 9 – Different Dance and Theatre forms- National and International (10 marks)**

### Unit 1: Classical, ritual and folk dance and theatre forms of India

- ☛ A detailed study of Indian Classical Dance forms
- ☛ Pre-forms of classical dances: Sadir Nautch, Bhagavatamela, Natyamela-Nattuvamela, Chinnamelam-Periyamelam
- ☛ An overview of major folk/ ritual dances and theatre forms of South India (Kudiyattam, Krishnanattam, Theyyam, Padayani, Therukkuthu, Kurathi-Kummi, Karagattam, Silabattam, Yakshaganam, Vilasininatyam, Veeranatyam, Vidhi Natakam, Perani, Bhagavatanadanam)
- ☛ An overview of major folk/ ritual dances and theatre forms of North India (Ankianatt, Nautanki, Gotipua, Thamasha, Jatra, Chau, Lavani, Bangara, Garbha, Ghoomar, Rauf, Dollukonita, Bhavai)

### Unit 2: World Dance Practices

- ☛ Ballet, Flamingo
- ☛ Belly dance, Tango
- ☛ Kabuki, Salsa
- ☛ Candian, Samba

## **Module 10 – Dance Legends, Institutions and Major Dance Festivals (Pre-Independence and Post- Independence) (10 marks)**

### Unit 1: Contributions of performers, scholars, critics and revivalists for the renaissance of Bharathanatyam

- ☛ Mylapore Gouri Ammal, Balasaraswati, Rugmini Devi Arundale, Shanta Rao, U.S. Krishna Rao, Mrinalini Sarabhai
- ☛ Venkata Lakshamma, Muguru Jajamma, Jetty Tayamma
- ☛ E. Krishna Iyyer, Udayshankar, Padma Subrahmanniam, Kalanidhi Narayanan
- ☛ Dr. V. Raghavan, Manmohan Ghosh, Ananda Kumara Swami

## Unit 2: Major Dance Institutions and Dance Festivals

- ☛ Adayar Kalakshetra, Kerala Kalamandalam, Shantiniketan
- ☛ Major dance festivals in India and abroad
- ☛ Pedagogy of Bharathanatyam- then and now
- ☛ Bharathantyam as an academic study – its merits and demerits

***NOTE: - It may be noted that apart from the topics detailed above, questions from other topics prescribed for the educational qualification of the post may also appear in the question paper. There is no undertaking that all the topics above may be covered in the question paper***

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