

**VELS INSTITUTE OF SCIENCE, TECHNOLOGY AND ADVANCED STUDIES
(VISTAS) B.A. BHARATANATYAM**

COURSES OF STUDY AND SCHEME OF ASSESSMENT

(TOTAL NO OF CREDITS: 156)

Code No.	Course	Hours/Week				Credits	Maximum Marks		
		Lecture	Tutorial	Practical	CA		SEE	Total	

SEMESTER 1

LANG	Tamil I/ Hindi / French	5	0	0	5	40	60	100
ENG	English I	5	0	0	5	40	60	100
CORE	Basic Concepts - Theory	4	0	0	4	40	60	100
CORE	History of Bharatanatyam – 1	4	0	0	4	40	60	100
CORE	Practical – 1 Basic Adavu-s	0	0	4	4	40	60	100
CORE	Practical – 2 Advanced Adavus-s	0	0	4	4	40	60	100
		18	0	8	22			

SEMESTER 2

LANG	Tamil II / Hindi / French	5	0	0	5	40	60	100
ENG	English II	5	0	0	5	40	60	100
CORE	Theory of Bharatanatyam - 1	4	0	0	4	40	60	100
CORE	History of Bharatanatyam - 2	4	0	0	4	40	60	100
CORE	Practical – 3 Invocatory	0	0	4	4	40	60	100
CORE	Practical – 4 Nrithya	0	0	4	4	40	60	100
SEC	Skill Enhancement Course	2	0	0	2	40	60	100
		20	0	8	24			

CA - Continuous Assessment
SEE - Semester End Examination

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COURSES OF STUDY AND SCHEME OF ASSESSMENT

Code No.	Course	Hours/Week			Credits	Maximum Marks		
		Lecture	Tutorial	Practical		CA	SEE	Total
SEMESTER 3								
LANG	Tamil III / Hindi / French	5	0	0	5	40	60	100
ENG	English – III	5	0	0	5	40	60	100
CORE	Theory of Bharatanatyam - 2	4	0	0	4	40	60	100
CORE	History of Bharatanatyam - 3	4	0	0	4	40	60	100
CORE	Practical - 5 Pada Varnam	0	0	4	4	40	60	100
CORE	Practical - 6 Svarajati	0	0	4	4	40	60	100
DSE	Importance of Rhythm	2	0	2	4	40	60	100
GE	Appreciation of Karnatic Music	2	0	0	2	40	60	100
		22	0	10	32			

SEMESTER 4

LANG	Tamil IV / Hindi / French	5	0	0	5	40	60	100
ENG	English IV	5	0	0	5	40	60	100
CORE	Theory of Bharatanatyam - 3	4	0	0	4	40	60	100
CORE	History of Bharatanatyam - 4	4	0	0	4	40	60	100
CORE	Practical - 7 Padam	0	0	4	4	40	60	100
CORE	Practical – 8 Abhinaya	0	0	4	4	40	60	100
DSE	Nattuvangam	2	0	2	4	40	60	100
AECC	Environmental Studies	2	0	0	2	40	60	100
		22	0	10	32			

CA - Continuous Assessment
SEES - Semester End Examination

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COURSES OF STUDY AND SCHEME OF ASSESSMENT

Code No.	Course	Hour / Week				Maximum Marks		
		Lecture	Tutorial	Practical	Credits	CA	SEE	Total

SEMESTER 5

CORE	Theory of Bharatanatyam - 4	4	0	0	4	40	60	100
CORE	Practical – 9 Navasandhi	0	0	4	4	40	60	100
CORE	Practical – 10 Kavadicindu	0	0	4	4	40	60	100
DSE	Media and Arts	4	0	0	4	40	60	100
DSE	Dance Music	0	0	4	4	40	60	100
GE	Introduction to Indian Philosophy	2	0	0	2	40	60	100
SEC	Personality Development	2	0	0	2	40	60	100
		12	0	12	24			

SEMESTER 6

CORE	Theory of Bharatanatyam - 5	4	0	0	4	40	60	100
CORE	History of Bharatanatyam - 5	4	0	0	4	40	60	100
CORE	Practical -11 Group Choreography	0	0	4	4	40	60	100
CORE	Practical – 12 Performance- 1 Hour	0	0	4	4			100
CORE	Project Work – 50 Page Dissertation	4	0	0	4			100
GE	Generic Elective- 3	2	0	0	2	40	60	100
		14	0	8	22			

CA - Continuous Assessment
SEE - Semester End Examination

List of Discipline Specific Elective (DSE)

Subject code	Title of the Paper
DSE 1	Importance of Rhythm
DSE 2	Nattuvangam
DSE 3	Media and Arts
DSE 4	Dance Music

List of Generic Elective (GE)

Subject Code	Title of the Paper
GE 1	Appreciation of Karnatic Music
GE 2	Introduction to Indian Philosophy
GE 3	Congregational Music (Multilingual)

List Of Languages

Subject Code	Title of the Paper
18LEN001	Foundation Course English I
18LTA001	Foundation Course Language I
18LHN001	Hindi Paper – I
18LFR001	French Paper - I
18LEN002	Foundation Course English II
18LTA002	Foundation Course Language II
18LHN002	Hindi Paper – II
18LFR002	French Paper - II
18LTA003	Foundation Course Language III
18LHN003	Hindi Paper – III
18LFR003	French Paper - III
18LTA004	Foundation Course Language IV
18LHN004	Hindi Paper – IV
18LFR004	French Paper – IV

List of Skill Enhancement Course (SEC)

Subject Code	Title of the Paper
SEC-1	Soft Skill -I
SEC-2	Soft Skill - II
SEC-3	Personality Development
SEC-4	National Service Scheme (NSS).
SEC-5	Ethics. Quantitative Aptitude.

List of Ability Enhancement Compulsory Course(AECC)

AECC1	Environmental Science
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BASIC CONCEPTS – THEORY **4 0 0 4**

COURSE OBJECTIVE:

This course is designed to give an overview into the technical terms used in Bharatanatyam and Music.

UNIT I **10**

Technical Terms- adavus

UNIT II **10**

Benefits of learning Bharatanatyam

UNIT III **10**

Introduction to Abhinaya

UNIT IV **10**

Technical Terms in Music- Nada, Sruti, Svaram, Raga, Tala

UNIT V **10**

Hastas

Total: 50h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Understand the technical terms used in Bharatanatyam

CO-2: Elucidate the benefits of learning Bharatanatyam

CO-3: Understand the essential aspect of Bharatanatyam - Abhinaya

CO-4: Give an overview on the technical terms in Music

CO-5: Get a basic understanding of hastas.

REFERENCE BOOKS:

1. Glossary Of Natya Sastra by Naresh Gupta
2. Laghu Bharatam - Hand Book On Bharathanatyam - Volume I by Sudharani Raghupathy, R Thangaswamy Sarma & Dr S Ramarathnam (Basic Material Essential For A Guide To Dance)
3. Nandikeswara Abhinaya Darpanam by Dr. Manmohan Gosh
4. A Dictionary Of Bharata Natyam by U S Krishna Rao
5. A Panorama Of Indian Dances by U S Krishna Rao & U K Chandrabagha Devi

HISTORY OF BHARATANATYAM -1 4004

COURSE OBJECTIVE:

This course will introduce the two important works in Sanskrit and Tamil tradition - Bharata's Natyasastra and Ilango's Silappadigaram along with an overview into the dancing tradition in temples and the Classical Dances of India.

UNIT I	12
Introduction to Natya Sastra	
UNIT II	12
Temple Dances	
UNIT III	12
Navarasa	
UNIT IV	12
Silappadigaram	
UNIT V	12
Classical Dances of India	

Total: 60h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Get an overview of Natyasastra and its contents

CO-2: Understand how music and dance became codified as part of Temple rituals

CO-3: Understand the Navarasas

CO-4: Get an overview of Silappadigaram and its contents

CO-5: Understand the Classical Dances of India in brief

REFERENCE BOOKS:

1. A Handbook On Natya Sastra by Vasanta Vedam
2. Bharathanatyam The Dance Of India Grammar And Technique by Jayanthi Raman
3. Bharatha Kalai Kotpadu by Dr. Padma Subramanyam
4. Bharata Natyam, The Tamil Heritage by Lakshmi Viswanathan
5. Karanas - Common Dance Codes Of India & Indonesia - 3 Volumes
Padma Subrahmanyam
6. Woman Of Pride The Devadasi Heritage by Lakshmi Ramaswamy
7. Silapathikaram By Dr.P. Saravan

PRACTICAL -1 BASIC ADAVU-S 0044

COURSE OBJECTIVE:

This paper will give the training for adavus to make the limbs acquire necessary flexibility.

UNIT I	10
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Exercises for Flexibility

UNIT II	10
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Exercises for warming up

UNIT III	10
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Thatadavu, Nattadavu

UNIT IV	10
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Marditha, Gudittametti

UNIT V	10
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Kuttadavu, Korvaiadavu

Total: 50h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Prepare the body for training by warming up and flexibility exercises

CO-2: Present Thattadavu and Nattadavu

CO-3: Present Mardita and Gudittametti

CO-4: Perform Kuttadavu and Korvaiadavu

CO-5: Understand and present the basic adavus

REFERENCE BOOKS:

1. Padma Subrahmanyam - Oru Sagaptham by Dr. V Raghavan.
2. Understanding Bharathanatyam” Mrialini Sarabhai
3. Adavu by Rathna Kumar
4. Bharathanatyam Adavu with music – CD
5. Learn Bharathanatyam - CD

PRACTICAL -2 ADVANCED ADAVU-S 0044

COURSE OBJECTIVE:

This course is to give further training in other adavu-s which will be used later but need to be perfected and performed without doubt and precisely.

UNIT I **10**

Ettadavu, Paidhal

UNIT II **10**

Mandi, Pancanadai

UNIT III **10**

Sharakkal – Sitting, Standing

UNIT IV **10**

Makuta adavu

UNIT V **10**

Combination of Adavus

Total: 50h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Perform and present more adavu-s which are essential for higher learning

CO-2: Present Ettadavu and Paidhal

CO-3: Present Mandi and Pancanadai

CO-4: Present Sharakkal and understand how it is performed in sitting and standing posture

CO-5: Perform makuta adavu

REFERENCE BOOKS:

1. Padma Subrahmanyam - Oru Sagaptham by Dr. V Raghavan.
2. Understanding Bharathanatyam” Mrialini Sarabhai
3. Adavu by Rathna Kumar
4. Bharathanatyam Adavu with music – CD
5. Learn Bharathanatyam - CD

THEORY OF BHARATANATYAM- 1 4 0 0 4

COURSE OBJECTIVE:

In this course, the references from texts with regard to the slokas which explain the various parts of the body in movements will be dealt with.

UNIT I **12**

Asamyuta Sloka, Samyuta Sloka

UNIT II **12**

Head, Eye and Neck movements

UNIT III **12**

Pada Bhedas

UNIT IV **12**

Mandala Sthanaka

UNIT V **12**

Nritta Hastas, Devata Hastas, Other Hastas

Total: 60h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Understand samyuta and asamyuta slokas

CO-2: Understand the various head, eye and neck movements

CO-3: Understand pada bhedas

CO-4: Understand Mandala sthanaka

CO-5: Grasp various hastas and specifically Nritta and Devata hastas

REFERENCE BOOKS:

1. An Approach To Bharata Natyam by Dr.Bhagya Lakshmi
2. A Handbook On Natya Sastra by Vasanta Vedam
3. Appreciating Bhartahanatyam by Ba Suresh
4. Bharathanatyam The Dance Of India Grammar And Technique by Jayanthi Raman
5. Dance Geatures by P. Ramachandra Sekhar

COURSE OBJECTIVE:

This course deals with the Pallava period along with the contents of the work Pancamarabu, the relationship of music and dance, sculptural representation and the evolution of dance forms.

UNIT I **12**

Contribution of Pallava and Pandiya Kings

UNIT II **12**

Pancamarabu

UNIT III **12**

Role of Music in Dance

UNIT IV **12**

Sculpture and Painting

UNIT V **12**

History of Alarippu, Jati, Korvai and Pushpanjali

Total: 60h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Elucidate the contribution of Pallava and Pandiya kings

CO-2: Get an overview of Pancamarabu and the contents

CO-3: Understand the importance of Music and Dance and the role of music in dance

CO-4: Understand the importance of Sculpture and Painting.

CO-5: Briefly understand the history of alarippu, jati, korvai and pushpanjali

REFERENCE BOOKS:

1. A Dictionary Of Bharata Natyam by U S Krishna Rao
2. A Panorama Of Indian Dances by U S Krishna Rao & U K Chandrabagha Devi
3. An Approach To Bharata Natyam by Dr. Bhagya Lakshmi
4. Bharathanatyam in Tamilnadu by Dr. R. Kalarani.
5. Bharata Natyam, The Tamil Heritage by Lakshmi Viswanathan

PRACTICAL - 3 INVOCATORY 0044

COURSE OBJECTIVE:

This paper is designed as yet another practical training to learn the compositions in a graded manner

UNIT I **10**

Alarippu

UNIT II **10**

Kavutuvam

UNIT III **10**

Todayam

UNIT IV **10**

Pushpanjali

UNIT V **10**

Jati Recitation

Total: 50h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Perform and present the invocatory items of a dance recital

CO-2: Perform Alarippu

CO-3: Present Kavutuvam

CO-4: Perform Pushpanjali

CO-5: Recite Jati for the items performed

PRACTICAL – 4 NRITHYA 0 0 4 4

COURSE OBJECTIVE:

This paper is a continuation of the previous one in teaching other items for performance from simple to a bit more complex.

UNIT I 10

Jatisvaram

UNIT II 10

Shabadam

UNIT III 10

Kirtanam - Tamil

UNIT IV 10

Krti- Sanskrit

UNIT V 10

Basics in Music and learn to sing the above items

Total: 50h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Perform and present a Jatisvaram

CO-2: Perform and present a Shabdam

CO-3: Perform a kirtana in Tamil

CO-4: Perform a kirtana in Sanskrit and knowing the texts of the songs and emoting and conveying the contexts through abhinaya.

CO-5: Sing the compositions that were learnt

COURSE OBJECTIVE:

This paper deals with the various hand gestures or mudras, where and how to use these them.

UNIT I **12**

Viniyoga: Pataka- Arala

UNIT II **12**

Sukatunda - Chandrakala

UNIT III **12**

Padmakosa- Catura

UNIT IV **12**

Brahmara-Trisula

UNIT V **12**

Anjali- Kartari Svastika

Total: 60h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Understand Viniyoga - Pataka and Arala

CO-2: Comprehend sukatunda and candrakala

CO-3: Understand the definitions of Padmakosa and catura

CO-4: Define brahmara and trisula

CO-5: Understand Anjali and Kartari Svastika

REFERENCE BOOKS:

1. An Approach To Bharata Natyam by Dr.Bhagya Lakshmi
2. A Handbook On Natya Sastra by Vasanta Vedam
3. Appreciating Bhartahanatyam by Ba Suresh
4. Bharathanatyam The Dance Of India Grammar And Technique by Jayanthi Raman
5. Dance Geatures by P. Ramachandra Sekhar

HISTORY OF BHARATANATYAM -3 4 0 0 4

COURSE OBJECTIVE:

In this course, the history of Bharatanatyam will be studied with reference to Works on Dance and the contribution of the Tanjore Quartet.

UNIT I **12**

Navasandhi

UNIT II **12**

Works on Dance - Outline study of Cilappadikaram, Natyasastra and Abhinaya Darpana

UNIT III **12**

Music and Dance (Pada Varnam, Padam, Tillana)

UNIT IV **12**

Biography and contribution of the Tanjore Quartet

UNIT V **12**

Sculpture and Painting

Total: 60h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Understand the theoretical concepts of Navasandhi

CO-2: Elucidate an outline of Cilappadigaram, Natyasastra and Abhinaya Darpana

CO-3: Understand the musical forms Pada Varnam, Padam and Tillana

CO-4: Comprehend the contribution of the Tanjore quartet

CO-5: Understand the role of Sculpture and Painting in Bharatanatyam

REFERENCE BOOKS:

1. Sangitha Ratnakara K. Kunjunni Raja and Radha Burnier
2. A Panorama Of Indian Dances by U S Krishna Rao & U K Chandrabagha Devi
3. Bharathantyam in Tamilnadu by Kalarani.
4. Bharata Natyam, The Tamil Heritage by Lakshmi Viswanathan
5. Dance Dancers And Musicians by Nandini Ramani

PRACTICAL-5 PADA VARNAM 0 0 4 4

COURSE OBJECTIVE:

This paper will focus in teaching the major item, the Pada Varnam with all the creative aspects of the Jatis, meaning, the rich music and the slow pace in dancing for the music and abhinaya.

UNIT I 10

Pada Varnam

UNIT II 10

Jati-s and Tirmanam-s

UNIT III 10

Meaning of Sahitya

UNIT IV 10

Choreography

UNIT V 10

Learn to sing the Pada Varnam

Total: 50h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Understand the aspects of a Pada Varnam

CO-2: Understand the meaning of the lyric and its interpretation

CO-3: Appreciate the choreography of a Pada Varnam

CO-4: Perform a traditional Pada Varnam from the Bharatanatyam repertoire

CO-5: Perform Jati-s and Tirmanam-s for the Varnam

PRACTICAL - 6 SVARAJATI 0 0 4 4

COURSE OBJECTIVE:

In this paper, the svarajati which is the next in importance to Pada Varnam will be taught with aspects of Abhinaya, Nrta, elements of choreography and learning to sing this.

UNIT I 10

Svarajati

UNIT II 10

Jati-s and Tirmanam-s

UNIT III 10

Meaning of Sahitya

UNIT IV 10

Choreography

UNIT V 10

Learn to sing the Svarajati

Total: 50h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Understand the aspects of a Svarajati

CO-2: Understand the meaning of the lyric and its interpretation

CO-3: Appreciate the choreography of a Svarajati

CO-4: Perform a traditional Svarajati from the Bharatanatyam repertoire

CO-5: Perform Jati-s and Tirmanam-s for the Svarajati

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IMPORTANCE OF RHYTHM

2 0 2 4

COURSE OBJECTIVE:

This elective which is discipline oriented, is designed to impart the importance of rhythm with all its concepts, a vital aspect for a dancer to understand the laya and maintain it through the body especially the feet.

UNIT I 10

Definition of Tala

UNIT II 10

Sapta Talas

UNIT III 10

Dasangas

UNIT IV 10

35 Talas

UNIT V 10

Various Nadai-s

Total: 50h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Understand the role of rhythm in Dance

CO-2: Define tala and the importance of Tala

CO-3: Elucidate the sapta talas and the formation of the 35 talas

CO-4: List the Dasangas

CO-5: Understand the concept of Nadai and gati

REFERENCE BOOKS:

1. Padma Subrahmanyam - Oru Sagaptham by Dr. V Raghavan.
2. Appreciating Bharatanatyam by Ba Suresh
3. Bharatha Kalai Kotpadu by Dr. Padma Subramaniam
4. Bharata Natyam, An Indepth Study by Saroja Vaidyanathan

APPRECIATION OF KARNATIC MUSIC 2002

COURSE OBJECTIVE:

To get an idea of what Karnatic Music is with regard to Terms used, Musical Instruments an outline of Hindustani Music, composers and personalities along with an ability to play 6Mela Ragas in Ascent and Descent in the Keyboard. This GE is designed and offered to the students belonging to other disciplines, for a better understanding and appreciation of our South Indian Classical Music.

UNIT I

8

The following Technical terms in Karnatic Music will be defined and explained.

1. Raga 2.Tala 3.Sruti 4.Svara 5.Harmony 6.Melody

UNIT II

8

The following Musical Instruments will be explained with regard to their construction and basic techniques.

1. Vina 2.Flute 3.Mridangam 4.Tabla 5.Violin 6. Pakhawaj 7.Sarangi 8.Sarod 9.Nagaswaram. 10. Tavil .

UNIT III

8

The Hindustani Classical Music may also need to be introduced to the students with regard to the above mentioned instruments such as Pakhawaj, Sarangi and Sarod and also the Thats corresponding to our Ragas.

1. Yaman 2.Bhairav 3. Kafi 4.Bhairavi 5.Bilawal 6.Poorvi 7.Asaveri 8.Thodi

UNIT IV

8

As a practical demonstration for the students to get a feel of the sound of the svaras, they will be taught to play the notes of the following 6 Melas

Keyboard, or Veena Arohanam and Avarohanam of Mayamalavagaula, Kharaharapriya, Harikambhoji, Shankarabharanam, Kalayani

UNIT V

8

Basic outline of the life and contribution of The Trinity namely Tyagaraja, Muttusvami Dikshitar and Syama Sastri will be taught along with a brief introduction to the following musicians of the 20th century.

1. G.N.Balasubramaniam 2. M.S.Subbalakshmi 3. M,L.Vasanthakumari
4. D.K.Pattamal 5. Semmangudi Sreenivasa Iyer 6. T.N.Rajaratnam Pillai
7. Palakkad Mani 8. S.Balachander 9.T.R.Mahalingam 10. Lalgudi Jayaraman

Total: 40h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Understand terms such as Sruti, Svara, Harmony and Melody

CO-2: Understand what Raga and Tala means

CO-3: Classify musical instruments and explain how each instrument functions

CO-4: Give an outline about Hindustani music

CO-5: Understand the contribution of great composers and musicians of Karnatic Music

TEXT BOOK:

1. South Indian Music Book 1, Prof P. Sambamoorthy, The Indian Music Publishing House, 2005 (18th Edition)
2. Catalogue of the Musical Instruments Exhibited in the Government Museum, Madras, Superintendent, Government Press, 1931

COURSE OBJECTIVE:

This paper deals in depth with the Natya Sastra, Silappadigaram, and the details of stage construction.

UNIT I **12**

Concept of Abhinaya

UNIT II **12**

Devotional Music

UNIT III **12**

Arangetrukkadai of Silappadigam

UNIT IV **12**

Asiriyam Illakanam - Adal Asiriyam, Tannumai Asiriyam

UNIT V **12**

Construction of Stage and other aspects

Total: 60h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Understand the concept of abhinaya and the types of abhinaya

CO-2: Understand the forms in Devotional music

CO-3: Comprehend the aspects of dance in Silappadigaram

CO-4: Understand Asiriyam Ilakkanam as given in Silappadigaram

CO-5: Elucidate the construction of stage and other aspects given in various works

REFERENCE BOOKS:

1. Naatya Sastra I & II by Dr. Manmohan Gosh
2. Indian Classical Dance: Tradition In Transition by Leela Venkataraman
3. Introduction To Bharata's Natyasastra by Adya Rangacharya
4. A Dictionary Of Bharata Natyam by U S Krishna Rao
5. Bharathanatyam The Dance Of India Grammar And Technique by Jayanthi Raman
6. Bharatha Kalai Kotpadu by Dr. Padma Subramaniam
7. Bharata Natyam, An Indepth Study by Saroja Vaidyanathan

COURSE OBJECTIVE:

This paper will deal with the Nayak period and the Telugu compositions. How these are vital today along with the Nayak Kings, the courtesans and Dance Drama literature.

UNIT I **12**

Contribution of the Nayaks

UNIT II **12**

Tamil Works - Kirtana, Padam, Tillana

UNIT III **12**

Contribution of Chozhas

UNIT IV **12**

Dance Dramas

UNIT V **12**

Kshetrajna and his Pada-s

Total: 60h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Comprehend the contribution of the Nayak Kings

CO-2: Give an overview of the forms in Tamil related to Dance

CO-3: Comprehend the contribution of the Chola Kings

CO-4: Understand the structuring of a Dance drama

CO-5: Understand the contribution of Kshetrajna and Padas composed by him

REFERENCE BOOKS:

1. Fragrance of Padams by Dr. Pappu Venugopala Rao
2. Bharathanatyam in Tamilnadu by Dr. R.Kalarani
3. Dance Sculpture In Sarangapani Temple by Kapila Vatsyayan
4. Dance Vocabulary Of Classical India by Mandakranta Bose
5. Nrithiyasumangali by Smt. Shobhana
6. Devadasi System In Mediavel Tamilnadu by Dr.Sadasivam
7. Classical Indian Dance by Ashish Mohan Khokar

PRACTICAL – 7 PADAM 0 0 4 4

COURSE OBJECTIVE:

This paper will deal with the items to be performed post the pada varnam, a vital part of a recital.

UNIT I	10
Nrittapadam	
UNIT II	10
Ragamalika	
UNIT III	10
Tillana	
UNIT IV	10
Tamil Padam	
UNIT V	10
Music of the above	
Total: 50h	

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Perform a Nrttapadam

CO-2: Perform and present a Ragamalika

CO-3: Perform a Tillana

CO-4: Perform a Tamil Padam

CO-5: Sing the items learnt in a basic manner

PRACTICAL - 8 ABHINAYA 0 0 4 4

COURSE OBJECTIVE:

This practical paper will focus on further items still lighter to complete the dance repertoire with variety

UNIT I **10**

Tevaram

UNIT II **10**

Arunachala Kavirayar - Nataka Kirtanam

UNIT III **10**

Javali

UNIT IV **10**

Tiruppugazh

UNIT V **10**

Music of the above

Total: 50h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Perform and present a Tevaram

CO-2: Perform and present a Nataka kirtana of Arunchala Kavirayar

CO-3: Perform and present a Javali

CO-4: Perform and present a Tiruppugazh

CO-5: Sing the above items in a basic manner

NATTUVANGAM

2024

COURSE OBJECTIVE:

This elective is meant to understand an important aspect – the Nattuvangam, how it is important to clearly recite the syllables and use the cymbals which will make a dancer a perfect teacher.

UNIT I **10**

Role of Nattuvangam

UNIT II **10**

Playing of Nadai-s on Tattu-Kazhi

UNIT III **10**

Understanding Karvais

UNIT IV **10**

Knowing and playing Yatis

UNIT V **10**

Creating simple korvais

Total: 50h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Appreciate the role and importance of Nattuvangam

CO-2: Play nadai on Tattu-Kazhi

CO-3: Understand Karvais

CO-4: Understand and recite Yatis

CO-5: Create simple korvais

REFERENCE BOOKS:

1. Essence Of Nattuvangam by Kamala Rani Volumes 1 to 15

THEORY OF BHARATANATYAM - 4 4 0 0 4

COURSE OBJECTIVE:

This paper is meant for the student to study and compare various treatises in depth

UNIT I **12**

Musical Forms (Svarajati, Jatisvaram, Javali)

UNIT II **12**

Classification of Ragas

UNIT III **12**

Tala dasa pranas

UNIT IV **12**

Classification of Musical Instruments

UNIT V **12**

Biography and contribution of the Trinity of Karnatic Music

Total: 60 h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Understand the musical forms Svarajati, Jatisvaram and Javali

CO-2: Understand the Classification of Ragas in Karnatic music

CO-3: Understand the Tala dasa pranas

CO-4: Comprehend classification of musical instruments

CO-5: Get a brief overview into the biography and contribution of the Trinity of Karnatic music

REFERENCE BOOKS:

1. South Indian Music by Prof. P. Sambamurti Vol 1 to 5

PRACTICAL – 9 NAVASANDHI 0044

COURSE OBJECTIVE:

In this paper, an additional list of items will be taught to enhance repertoire

UNIT I **10**

Navasandhi-s

UNIT II **10**

Mallari

UNIT III **10**

Alarippu - 2

UNIT IV **10**

Jatisvaram - 2

UNIT V **10**

Mangalam

Total: 50h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Perform and present Navasandhi

CO-2: Perform and present Mallari

CO-3: Perform and present another Alarippu

CO-4: Perform and present another Jatisvaram

CO-5: Perform and present a Mangalam

PRACTICAL – 10 KAVADI CINDU 0044

COURSE OBJECTIVE:

Like Tukkada in music concerts, light items in Dance done as solo and groups is important for a variety which will be taken up here.

UNIT I **10**

Kavadicindu

UNIT II **10**

Kummi

UNIT III **10**

Kolattam

UNIT IV **10**

Unjal

UNIT V **10**

Lali, Talattu

Total: 50h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Perform and present a Kavadicindu

CO-2: Perform and understand the significance of Kummi

CO-3: Perform Kolattam and understand the significance of Tamil folk forms

CO-4: Perform and present unjal songs

CO-5: Perform and present Lali and Talattu.

MEDIA AND ARTS

2024

COURSE OBJECTIVE:

Media plays an important role and that will be critically analysed.

UNIT I **10**

All India Radio

UNIT II **10**

Television

UNIT III **10**

Reviews

UNIT IV **10**

Computer and Music

UNIT V **10**

Music Festivals

Total: 50h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Understand the role of Radio in promoting Classical arts with specific reference to All India Radio

CO-2: Appreciate the role to Television in promoting Classical arts

CO-3: Understand the importance of reviews of a performance by critics and the masses

CO-4: Comprehend the importance of technology and the influence of the internet in performing arts

CO-5: Appreciate the significance of Music and Dance Festivals in India and abroad

DANCE MUSIC

2024

COURSE OBJECTIVE:

This discipline specific elective is designed to create an interest for the student in learning to enhance skill in music, a vital component for dance. This will achieve a great understanding between dance and music correlation.

UNIT I **10**

Tevaram

UNIT II **10**

Tamil Padam - 1

UNIT III **10**

Folk Music

UNIT IV **10**

Tillana - 1

UNIT V **10**

Slokam - 1

Total: 50h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Present a Tevaram and understand the intricacies of the form

CO-2: Present a Tamil Padam with bhava.

CO-3: Present a song from the genre of folk music

CO-4: Present a Tillana and understand the musical form.

CO-5: Present a slokam with focus on sahitya and raga bhava

INTRODUCTION TO INDIAN PHILOSOPHY 2 0 0 2

COURSE OBJECTIVE:

To get an idea of our various systems of Indian Philosophy to understand our Culture and Heritage. In Fine Arts, whether Music or Dance, the composers have understood and assimilated the tenets of philosophical concepts to pour out these doctrines in their compositions in various languages. Studying this elective will enable the students to get an idea of the great saints of our country, which will also benefit in understanding the various schools of Indian Philosophy in a nutshell to broaden their horizon of knowledge and also in building a better personality for the mental well-being and thirst for deeper knowledge regarding Bharatiya Cultural Heritage.

UNIT I

8

The meaning and scope of Indian Philosophy, The various schools of Indian Philosophy

UNIT II

8

Authority & Reasoning & Development of Indian Systems

UNIT III

8

Common Characteristics: Space and Time

UNIT IV

8

Brief Sketch of the following systems

(a) Carvaka (b) Jaina (c) Bauddha (d) Nyaya (e) Vaisesika (f) Sankhya (g) Yoga (h) Mimamsa

UNIT V

8

(a) Schools of Vedanta, Advaita, Vishistadvaita, Dvaita and Saiva Siddhanta (b) Slokas – Sankara's Bhaja Govindam selected verses- Dasara Padas & Pasurams of Azhwars, Panniru Tirumurai

Total: 40h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Understand the scope and meaning of Indian Philosophy

CO-2: Grasp the Development of the Indian Systems

CO-3: Understand the concepts of Space and Time

CO-4: Get an overview of various systems of philosophy

CO-5: Get an overview of the schools of Vedanta, Advaita, Vishistadvaita and Dvaita

TEXT BOOK:

Introduction to Indian Philosophy, Satishchandra Chatterjee and Dhirendramohan
Datta.Rupa&Co, 2010

THEORY OF BHARATANATYAM - 5 4 0 0 4

COURSE OBJECTIVE:

This paper is designed to create knowledge regarding aspects of theatre, a dancer's quality, initial rituals, Tandava and its varieties, Rasa concept in Sanskrit and Suvai in Tamil

UNIT I **12**

Natakam - Rama Natakam and Nandanar Charitram

UNIT II **12**

Lakshana of Dancer

UNIT III **12**

Margam

UNIT IV **12**

Tandava Lakshanam

UNIT V **12**

Rasa and Bhava

Total: 60h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Appreciate the famous Natakas - Rama Natakam and Nandanar Charitram

CO-2: Elucidate the Lakshanas of a Dancer

CO-3: Understand and detail the aspects of Margam

CO-4: Understand Tandava lakshanas

CO-5: Understand Rasa and bhava and its types

REFERENCE BOOKS:

1. Thandava Lakshanas by Narayanaswamy Naidu
2. Dance Sculpture In Sarangapani Temple by Kapila Vatsyayan
3. Bharatanatyam By Prathibha Prahlad
4. Indian Classical Dance by Kapila Vatsyayan
5. Indian Classical Dance: The Renaissance And Beyond by Leela Venkataraman
6. Indian Classical Dance: Tradition In Transition by Leela Venkataraman
7. Introduction To Bharata's Natyasastra by Adya Rangacharya

HISTORY OF BHARATANATYAM - 5 4 0 0 4

COURSE OBJECTIVE:

In this paper, the Maratha contribution, the Tanjore Quartet, the Margam, Marathi works aid for Dance drama of this period will be taught.

UNIT I **12**

Biography of Arunachala Kavirayar and Gopalakrishna Bharati

UNIT II **12**

Biography and Contribution of Arunagirinatar and Chandams of Tiruppugazh

UNIT III **12**

Natyanjali

UNIT IV **12**

Contribution of Tevara muvar

UNIT V **12**

Pallaki Seva Prabandam

Total: 60h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Understand the contribution and biography of Arunachala Kavirayar and Gopalakrishna Bharati

CO-2: Elucidate the contribution of Arunagirinadar and the Chandams of Tiruppugazh

CO-3: Understand Natyanjali

CO-4: Appreciate the contribution of the Tevara Muvar

CO-5: Understand Pallaki Seva prabandam

REFERENCE BOOKS:

1. Tanjore as a Seat of Music (During the 17,18, 19th centuries) by Dr. S. Seetha, University of Music, 1981
2. The five Marathi Dramas of Tanjore kings by Viswanathan.N
3. Tamilar valartha alagu kalaigal by Venkataswamy
4. Tamilisai padalgalum Natya Padalgalum by Vasudevakavi

PRACTICAL – 11 GROUP CHOREOGRAPHY 0 0 4 4

COURSE OBJECTIVE:

This paper enables the student to plan for a dance program and guides him/her to organise it.

UNIT I 10

Group Choreographies and Productions

UNIT II 10

Group Anjali

UNIT III 10

Group Jatisvaram, Tillana

UNIT IV 10

Nandanar Charitram

UNIT V 10

Slokas and Viruttam-s

Total: 50h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Understand the various aspects of Group choreography and production

CO-2: Choreograph a group Anjali

CO-3: Choreograph a group jatisvaram and tillana and understand the difference in dynamics from a solo performance

CO-4: Understand the choreography of a group drama production like Nandanar charitram

CO-5: Choreograph slokams and viruttams with bhava

PRACTICAL – 12 -PERFORMANCE 1 HOUR 0 0 4 4

COURSE OBJECTIVE:

This paper is a practical to chart out a programme for an hour where the student will perform

UNIT I 10

Planning of Items

UNIT II 10

Alarippu

UNIT III 10

Svarajati

UNIT IV 10

Pada Varnam

UNIT V 10

Tillana

Total: 50 h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Plan the items to perform a recital for one hour

CO-2: Present and Perform a traditional Alarippu

CO-3: Present and Perform a traditional Svarajati

CO-4: Present and Perform a traditional Pada Varnam

CO-5: Present and Perform a traditional Tillana

CONGREGATIONAL MUSIC (MULTILINGUAL) 0 0 2 2

COURSE OBJECTIVE:

To get an idea of our various Devotional songs composed by various composers in Sanskrit, Tamil, Telugu, Kannada and Hindi to enable the students to sing as a group giving them and the listeners a sense of relaxation coupled with bhakti.

UNIT I **8**

Tevaram, Tiruppugazh

UNIT II **8**

Namavalis, Abhangas

UNIT III **8**

Bhajans in Praise of Ganesha

UNIT IV **8**

Bhajans in praise of Shiva, Parvati, Shiridi Sai and Anjaneya

UNIT V **8**

Dasara Padas, Annamacharya

Total: 40h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Render devotional songs in Tamil

CO-2: Present Namavalis and Abhangs

CO-3: Sing bhajans in praise of various deities

CO-4: Render padas by Dasas of Karnataka

CO-5: Present famous telugu kirtanas of Annamacharya

TEXT BOOKS:

1. Hari Hara Bhajanamrutam, A.K.Gopalan, A.K.Gopalan Publishers, 1982