



VELS



INSTITUTE OF SCIENCE, TECHNOLOGY & ADVANCED STUDIES (VISTAS)
(Deemed to be University Estd. u/s 3 of the UGC Act, 1956)
PALLAVARAM - CHENNAI

ACCREDITED BY **NAAC** WITH '**A**' GRADE

*Marching Beyond **25** Years Successfully*

M. A . BHARATANATYAM

Curriculum and Syllabus

Regulations 2021

(Based on Choice Based Credit System (CBCS)

and

Learning Outcomes based Curriculum Framework (LOCF

Effective from the Academic year

2021-2022

School of Music and Fine Arts

**VELS INSTITUTE OF SCIENCE, TECHNOLOGY AND ADVANCED STUDIES
(VISTAS), CHENNAI**

CHOICE BASED CREDIT SYSTEM (CBCS)

M.A.BHARATANATYAM- REGULATIONS 2021

(Applicable to all the candidates admitted from the academic year 2021-22 onwards)

1. DURATION OF THE PROGRAMME

1.1. Two years (Four semesters)

1.2. Each academic year shall be divided into two semesters. The odd semesters shall consist of the period from July to November of each year and the even semesters from January to May of each year.

1.3 There shall be not less than 90 working days for each semester.

2. ELIGIBILITY FOR ADMISSION

2.1. The details of Eligibility for Admission

- a. B.A. Bharatanatyam
- b. B.A./B.Sc. with any subject as the main, and one of the following qualifications in

Dance:

- a. Diploma in Bharatanatyam (Course offered by VISTAS)
- b. Diploma in Dance of Madras University
- c. Five years training in Bharathanatyam
- d. Four years Diploma Course in Bharathanatyam offered by Kalakshetra Foundation, Chennai

Obtained at least 50% marks (45% marks in case of candidates belonging to reserved category) in the qualifying examination.

3. MEDIUM OF INSTRUCTION

The medium of instruction for all PG programme is English.

4. CREDIT REQUIREMENTS AND ELIGIBILITY FOR AWARD OF DEGREE

A Candidate shall be eligible for the award of Degree only if he/she has undergone the prescribed course of study in VISTAS for a period of not less than TWO academic years and passed the examinations of all the prescribed courses of FOUR Semesters earning a minimum of 102 credits as per the distribution given in the course structure.

5. COURSE

Each course / subject is to be designed under lectures / tutorials / laboratory or field work / seminar / practical training / Assignments / Term paper or Report writing etc., to meet effective teaching and learning needs.

6. COURSE OF STUDY AND CREDITS

The Course Components and Credit Distribution shall consist of:

The total number of subjects of study shall be 25 out of which 14 shall be compulsory Core subjects including 8 Practical and of the remaining 6 will be Electives, 3 soft skill courses, 1 Internship after Second semester and 1 Project Work in the Final Semester with a Viva-voce .

Internship: The students have to undergo an internship for thirty days in between second and third semester. The maximum marks for Internship will be 100. The Internship will be evaluated through Viva voce Exam by the guide and an External expert.

Project: The students will do a Project work for Four months in the Fourth Semester. The Maximum marks for Project Work will be 300. The project Work will be evaluated through Viva voce Exam by the guide and an External expert. The components of Project Work will be 100 marks for Dissertation and 200 marks for Viva voce.

To offer Elective Subjects to the students, a Minimum enrolment in the Elective Subjects shall be TEN.

For each course, credit is assigned based on the following:

Contact hour per week		CREDITS
1 Lecture hour	-	1 Credit
1 Tutorial hour	-	1 Credit
2 Practical hours	-	1 Credit

(Laboratory / Seminar / Project Work / etc.)

7. REQUIREMENTS FOR PROCEEDING TO SUBSEQUENT SEMESTER

- 7.1. **Eligibility:** Students shall be eligible to go to subsequent semester only if they earn sufficient attendance as prescribed therefor by the Board of Management from time to time.
- 7.2. **Attendance:** All Students must earn 75% and above of attendance for appearing for the University Examination. (Theory/Practical)
- 7.3. **Condonation of shortage of attendance:** If a Student fails to earn the minimum attendance (Percentage stipulated), the HODs shall condone the shortage of attendance on medical grounds up to a maximum limit of 10% (i.e. between 65% and above and less than 75%) after paying the prescribed fee towards the condonation of shortage of attendance. The students with attendance of less than 65 and more than 50% shall be condoned by VC on the recommendation of HODs on genuine grounds, will be permitted to appear for the regular examination on payment of the prescribed condonation fee.
- 7.4. **Detained students for want of attendance:** Students who have earned less than 50% of attendance shall be permitted to proceed to the next semester and to complete the Program of study. Such Students shall have to repeat the semester, which they have missed by rejoining

after completion of final semester of the course, by paying the fee for the break of study as prescribed by the University from time to time.

7.5. Transfer of Students and Credits: The strength of the credits system is that it permits inter Institutional transfer of students. By providing mobility, it enables individual students to develop their capabilities fully by permitting them to move from one Institution to another in accordance with their aptitude and abilities.

7.5.1. Transfer of Students is permitted from one Institution to another Institution for the same program with same nomenclature, provided, there is a vacancy in the respective program of Study in the Institution where the transfer is requested.

7.5.2. The marks obtained in the courses will be converted into appropriate grades as per the University norms.

7.5.3. The transfer students are not eligible for Ranking, Prizes and Medals.

7.5.4. Students who want to go to foreign Universities upto two semesters or Project Work with the prior approval of the Departmental / University Committee are allowed to transfer of their credits. Marks obtain in the courses will be converted into Grades as per the University norms and the students are eligible to get CGPA and Classification.

8. EXAMINATION AND EVALUATION

8.1. EXAMINATION:

- i) There shall be examinations at the end of each semester, for odd semesters in the month of October / November, for even semesters in April / May. A candidate who does not pass the examination in any course(s) shall be permitted to appear in such failed courses in the subsequent examinations to be held in October / November or April / May.
- ii) A candidate should get registered for the first semester examination. If registration is not possible owing to shortage of attendance beyond condonation limit / regulations prescribed OR belated joining OR on medical grounds, the candidates are permitted to move to the next semester. Such candidates shall re-do the missed semester after completion of the programme.

iii) The results of all the examinations will be published through University Website. In the case of passed out candidates, their arrear results, will be published through University Website.

8.2 To Register for all subjects: Students shall be permitted to proceed from the First Semester up to Final Semester irrespective of their failure in any of the Semester Examination, except for the shortage of attendance programs. For this purpose, Students shall register for all the arrear subjects of earlier semesters along with the current (subsequent) Semester Subjects.

8.3. Marks for Continuous Internal Assessment (CIA) Examinations and End Semester Examinations (ESE)

8.3.1 There shall be no passing minimum for Continuous Internal Assessment (CIA) Examinations.

8.3.2 For End Semester examination, passing minimum shall be 50% (Fifty Percentage) of the maximum marks prescribed for the Course/Practical/Project and Viva-Voce.

8.3.3 In the aggregate (CIA and ESE) the passing minimum shall be of 50%.

8.3.4. He / She shall be declared to have passed the whole examination, if he/she passes in all the courses wherever prescribed in the curriculum by earning 102 CREDITS

9.Question Paper Pattern for End Semester Examination

Duration: 3 Hours Max. Marks: 100

Part A	: 8 out of 10 questions	(8 X 5 = 40)
Part B	: 4 out of 6 questions	(4 X 10 = 40)
Part C	: 1 Case Study or Problem is Compulsory	(1 X 20 = 20)

Total Marks for each subject 100 Marks

University Exam 60 Marks

Internal Assessment 40 Mark

10. SUPPLEMENTARY EXAMINATION: Supplementary Examinations are conducted for the students who appeared in the final semester examinations. Eligible criteria for appearing in the Supplementary Examinations are as follows:

10.1. Eligibility: A Student who is having a maximum of two arrear papers is eligible to appear for the Supplementary Examination.

10.2. Non-eligibility for those completed the program: Students who have completed their Program duration but having arrears are not eligible to appear for Supplementary Examinations.

11. RETOTALLING, REVALUATION AND PHOTOCOPY OF THE ANSWER SCRIPTS:

11.1. Re-totalling: All PG Students who appeared for their Semester Examinations are eligible for applying for re-totalling of their answer scripts.

11.2. Revaluation: All current batch Students who have appeared for their Semester Examinations are eligible for Revaluation of their answer scripts. Passed out candidates are not eligible for Revaluation.

11.3. Photocopy of the answer scripts: Students who have applied for revaluation can download their answer scripts from the University Website after fifteen days from the date of publication of the results.

12. The examination and evaluation for MOOCs will be as per the requirements of the regulatory bodies and will be specified at the beginning of the Semester and notified by the university NPTEL-SWAYAM Coordinator (SPOC).

13. CLASSIFICATION OF SUCCESSFUL STUDENTS

13.1. CORE SUBJECTS, PRACTICAL, ELECTIVES COURSES AND PROJECT: Successful Students passing the Examinations and securing the marks

- a) CGPA 9.00 to 10.00 shall be declared to have passed the examination in **First class with Outstanding**.
- b) CGPA 7.50 to 8.99 shall be declared to have passed the examination in **First class with distinction**.
- c) CGPA 6.00 to 7.49 shall be declared to have passed the examination in **First Class**.
- d) CGPA 5.00 to 5.99 in the aggregate shall be declared to have passed the examination in the **SECOND** Class.

14.MARKS AND GRADES:

The following table shows the marks, grade points, letter grades and classification to indicate the performance of the student:

14.1. Computation of Grade Point Average (GPA) in a Semester, Cumulative Grade Point Average (CGPA) and Classification

GPA for a Semester: = $\sum_i C_i G_i \div \sum_i C_i$ That is, GPA is the sum of the multiplication of grade points by the credits of the courses divided by the sum of the credits of the courses in a semester.

Where, C_i = Credits earned for course i in any semester,

G_i = Grade Points obtained for course i in any semester

n = Semester in which such courses were credited.

CGPA for the entire programme: $= \frac{\sum n \sum_i C_n i G_n}{\sum n \sum_i C_n i}$ That is, CGPA is the sum of the multiplication of grade points by the credits of the entire programme divided by the sum of the credits of the courses of the entire programme

Overall Performance - PG		
CGPA	GRADE	CLASS
5.00 - 5.99	D	Second Class
6.00 - 6.99	C	First Class
7.00 - 7.49	B	
7.50 - 7.99	B+	First Class with Distinction*
8.00 - 8.49	A	
8.50 - 8.99	A+	
9.00 - 10.00	O	First Class - Outstanding*

Grade Conversion Table - PG			
Range of Marks	Grade Points	Letter Grade	Description
90 - 100	10	O	Outstanding
85 - 89	9	A+	Excellent
80 - 84	8	A	Very Good
75 - 79	7.5	B+	Good
70 - 74	7	B	Above Average
60 - 69	6	C	Average
50 - 59	5	D	Minimum for pass
0 - 49	0	RA	Reappear
		AAA	Absent

14.2.Letter Grade and Class CGPA

The students who have passed in the first appearance and within the prescribed semester of the PG Programme (Major and Elective courses only) are eligible.

15.RANKING

- Students who pass all the examinations prescribed for the Program in the FIRST APPEARANCE ITSELF ALONE are eligible for Ranking / Distinction.
- In the case of Students who pass all the examinations prescribed for the Program with a break in the First Appearance are only eligible for Classification.
- Students qualifying during the extended period shall not be eligible for RANKING.

16. MAXIMUM PERIOD FOR COMPLETION OF THE PROGRAMS TO QUALIFY FOR A DEGREE

16.1. A Student who for whatever reasons is not able to complete the programs within the normal period (N) or the Minimum duration prescribed for the programme, may be allowed two years period beyond the normal period to clear the backlog to be qualified for the degree. (Time Span = N + 2 years for the completion of programme)

16.2. In exceptional cases like major accidents and child birth an extension of one year considered beyond maximum span of time (Time Span= N + 2 + 1 years for the completion of programme).

17. REVISION OF REGULATIONS, CURRICULUM AND SYLLABI

The University may from time-to-time revise, amend or change the Regulations, Curriculum, Syllabus and Scheme of examinations through the Academic Council with the approval of the Board of Management.

VISION OF THE DEPARTMENT

The School of Music and Fine Arts was set up in VISTAS with an aim to nurture and cultivate an appreciation and education in traditional Classical Art forms. Today, the School offers courses at undergraduate and postgraduate courses in Indian Classical Karnatic Music, Bharatanatyam and Western Classical Music apart from various Certificate and Diploma level courses. Apart from this, it also offers a Ph.D program and research opportunities in Indian Music and Bharatanatyam.

MISSION OF THE DEPARTMENT

The School of Music and Fine Arts aims to:

- Provide a holistic education in Classical Art forms
- Encourage students to learn these arts forms as well as expose them to allied art forms
- Preserve traditional values which are integral to these Arts
- Encourage in-depth research as well as interdisciplinary research in these arts

PROGRAM EDUCATIONAL OBJECTIVES

The aim and objectives of the M.A. Bharatanatyam course program essentially focus to develop skills of student for a successful career.

- The course structure emphasizes to acquire an in-depth knowledge in the repertoire of Bharatanatyam.
- The course includes project work that would develop and nourish the scientific approach and research attitude of the students.
- The course structure emphasizes understanding theoretical concepts through a study of treatises in Sanskrit and Tamil from ancient to modern times.
- It is compulsory & essential for the students to read research papers, publications and deliver seminars that would better help them to know the recent advances in the subject and also develop the communication skills. It will aid to publish research findings and innovations in various forums and publication of research articles in peer reviewed and indexed conferences and journals.
- The course is structured to help a student apply the theory of Bharatanatyam learnt into practical music and develop the ability to codify practice.

PROGRAM OUTCOMES

- i. A advanced and systematic or coherent understanding of the academic field of Bharatanatyam, its different learning areas and applications, and its linkages with related disciplinary areas/subjects.
- ii. Be well versed in the various theoretical concepts with an outline study of musical treatises in Sanskrit and Tamil from ancient to modern times.
- iii. Be able to present and perform Indian Classical Bharatanatyam with a good repertoire of compositions.
- iv. The skills and knowledge gained has intrinsic beauty, which also leads to proficiency in analytical reasoning.
- v. Skills in areas related to one's specialisation area within the disciplinary and current and emerging developments in the field of Music and Fine Arts.

PROGRAM SPECIFIC OUTCOMES

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

- **Understand Performing Art in depth:** Understand and go into the depths of the practice of performing arts by revisiting basics and progressively delving into advanced forms as well.
- **Understand Art from a Historical perspective:** Study and analysis of Art forms in Music and dance from treatises, manuscripts and oral tradition.
- **Bridge Theory and Practice of Art:** Continuing the legacy and tradition of our Indian heritage by recording practice and performance as theoretical concepts for future generations by initiating the student into research studies.

BOARD OF STUDIES

SNo.	Name of the Members	Address	Subject
1.	Dr. S.Subbulakshmi	Director and Chairperson	Karnatic Music
2.	Dr. Rajshri Sripathy Asst. Professor & Head i/c	HOD, Dept. of Indian Music, University of Music	Karnatic Music
3.	Dr. R. Abhiramasundari Associate Professor	Dept. of Music, Queen Mary's College, Chennai	Karnatic Music
4.	Dr. Rajkumar Bharathi	Musician and Music Composer No.72, New No.13, 'AB' Block, 3 rd Street, Anna Nagar, Chennai- 600040	Karnatic Music
5.	Dr. Lakshmi Ramaswamy Guest Faculty	Dept. of Indian Music, University of Music	Bharatanatyam

M.A. BHARATANATYAM

Total number of Credits: 90

Code No.	Course	Hours/Week			Maximum Marks			Total
		Lecture	Tutorial	Practical	Credits	CA	SEE	
SEMESTER I								
Core	Historical and Theoretical Concepts of Fine Arts (Theory)	4	0	0	4	40	60	100
Core	A Literary Survey of Dance Concepts (Theory)	4	0	0	4	40	60	100
Core	Bharatanatyam Repertoire – 1 (Practical)	2	0	4	4	40	60	100
Core	Foundation Course in Performance-1 (Practical)	1	0	2	2	40	60	100
DSE	Foundation Course in Dance Music - 1 (Practical)	2	0	4	4	40	60	100
DSE	Bharatanatyam Repertoire -2 (Practical)	0	3	2	4	40	60	100
SEC	Soft Skill 1/ Sector Skill Course	2	0	0	2	40	60	100
		15	3	12	24			
SEMESTER II								
Core	Historical and theoretical Concepts of Fine Arts - 2(Theory)	4	0	0	4	40	60	100
Core	Sahitya Appreciation, Pronunciation(Theory)	4	0	0	4	40	60	100
Core	Bharatanatyam Repertoire -3(Practical)	2	0	4	4	40	60	100
Core	Bharatanatyam Repertoire -4(Practical)	1	0	2	2	40	60	100
Core	Foundation Course in Dance Music - 2 (Practical)	1	0	2	2	40	60	100
DSE	Percussion Instruments(Theory)	4	0	0	4	40	60	100
SI	Internship	0	0	4	2	40	60	100
SEC	Soft Skill 2/ Sector Skill Course	2	0	0	2	40	60	100
		18	0	12	24			

SEMESTER III								
Core	Advanced theory (Theory)	4	0	0	4	40	60	100
Core	Contemporary Dance Compositions(Theory)	4	0	0	4	40	60	100
Core	Bharatanatyam Repertoire – 5 (Practical)	2	0	4	4	40	60	100
Core	Bharatanatyam Repertoire – 6 (Practical)	0	0	4	2	40	60	100
DSE	Tala and Nattuvangam (Practical)	2	0	4	4	40	60	100
DSE	Folk Dance Styles of Tamil Nadu – An Appreciation(Theory)	4	0	0	4	40	60	100
SEC	Soft Skill 3/ Sector Skill Course	2	0	0	2	40	60	100
		18	0	12	24			
SEMESTER IV								
Core	Practical – Performance	2	0	4	4	40	60	100
GE	Introduction to Karnatic Music (Theory)	4	0	0	4	40	60	100
Core	Project Work	0	0	20	10	40	60	100
		6	0	24	18			

CA - Continuous Assessment ,

SEE - Semester End Examination

HISTORICAL AND THEORETICAL CONCEPTS OF FINE ARTS -1 4004

Course Objective:

This course is designed to teach the historical details of musicology made available in the Tamil treatises in detail

UNIT I	12
Introduction to Cilappadikaram and its commentaries References to Natyam in Cilappadikaram	
UNIT II	12
Pancammarabu	
1. Introduction to Pancamarabu 2. Chapterisation of the work with specific references to Natyam.	
UNIT III	12
1. Tala Terms: Pani, Kottu, Asai, Tukku, Alavu, Sir 2. Study of 108 talas and tala concepts in Pancamarabu, Talasamuttiram, Caccaputavenba 3. Candams of Tiruppugazh	
UNIT IV	12
Classification of Musical Instruments in Cilappadikaram and references	
1. Wind 2. String 3. Percussion	
UNIT V	12
Technical Terms in Dance (i) – Nrta, Nritya, Abhinaya, Tandavam, Lasyam, Natya, Natyadharni, Lokadharmi, bhava, Anu bhava, sthayibhava, vibhava, Sanchari bhava, vyabhichari bhava, Four varieties of abhinaya, rasa, anga, Upanga, pratyanga, Ashta nayikas, four types of nayakas Technical Terms – Percussion – tala, jati and playing technique History of Pushpanjali, Alarippu, Kavuttuvam, Jatisvaram and Sabdam	

Total: 60h

COURSE OUTCOME:

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

CO-1: Trace the references to music and dance in Cilappadikaram

CO-2: Understand the references to music and dance in Pancamarabu

CO-3: Comprehend the concept of 108 talas and various tala concepts in Tamil Music tradition

CO-4: Classify musical instruments and give a detailed description of ancient musical instruments and the evolution of the current day instruments

CO-5: Understand the various technical terms in Music and Dance

Text book:

1. South Indian Music Book- 4, Prof P. Sambamoorthy, The Indian Music Publishing House, 1994
2. A History of South Indian Music from Vedic Times to the Present by Rangaramanuja Iyengar, 1972
3. History of Indian Music, Prof P. Sambamoorthy, The Indian Music Publishing House,
4. Music through the Ages, V.Premalatha, Sundeep Prakashan, Delhi, 1985
5. Panchamarabu by Arivanar, Isai Tamil Nool, 1975
6. Silappadigaram and the commentaries by U.Ve. SwaminthaIyer
7. Silappadigarattisainunukka Vilakkam, S.Ramanathan, 1956
8. Silappadigarattil Isai Selvangal, Dr. Salem S. Jayalakshmi, Ulaga Tamizharaicchi Niruvanam, 2000
9. Pancamarabu, V.P.K Sundaram, 1991
10. Mahabharata Chudamani, T.Chandrasekharan, Madras Government Oriental Series, 1955
11. Catalogue of the Musical Instruments Exhibited in the Government Museum, Madras, Superintendent, Government Press, 1931

Reference Books:

1. Tanjore as a Seat of Music (During the 17, 18, 19th centuries) by Dr. S. Seetha, University of Music, 1981
2. Mysore as a Seat of Music, Dr.M.B. Vedavalli, 2009
3. Tamizhan Isai -Dr. A.N. Perumal, International Institute of Tamil Studies, 1983
4. A Historical study of Indian Music, Swami Prajnanada, Munshiram Manoharlal Publishers Ltd., 2002

LITERARY SURVEY OF DANCE CONCEPTS

4 0 0 4

Course Objective:

This course is created with an objective to peruse treatises in Sanskrit and Tamil, gain outline knowledge about devotional music, learn about the different performing traditions and contribution of modern scholars.

UNIT I 12

A study of Abhinaya Darpana and Bharatasepatiyam

UNIT II 12

Study of Bharatacatiram

UNIT III 12

Devotional Music and Dance

UNIT IV 12

Performing Tradition - Nattuvanars and Bani

UNIT V 12

Modern day Scholars

Total: 60 h

COURSE OUTCOME:

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

CO-1: Understand the various dance aspects as discussed in the treatises Abhinaya Darpana and Bharatasepatiyam.

CO-2: Carry out in-depth study of the Tamil work Bharatacatiram

CO-3: Understand the genre of Devotional music and how dance is performed for these compositions

CO-4: Understand the various performing traditions in Bharatanatyam and the contribution of Nattuvanars in codifying the dance form as is present today.

CO-5: Understand the contribution of modern day scholars to Bharatanatyam

REFERENCE BOOKS:

1. Lakshanagranthas in Music, Dr. S. Bhagyalekshmy, CBH Publications, 2011
2. A Dictionary of Bharatanatyam by U.S. Krishna Rao
3. An Approach to Bharatanatyam by Dr. Bhagya Lakshmi
4. Appreciating Bharatanatyam by Ba Suresh
5. Bharatanatyam by Ashish Mohan Khokar
6. Bharatanatyam by P.V. Subramanyam
7. Panchamarabu by Arivanar, Isai Tamil Nool, 1975
8. Silappadigaram and the commentaries by U.Ve. SwaminthaIyer
9. SilappadigarattisainunukkaVilakkam, S.Ramanathan, 1956
10. Silappadigarattil Isai Selvangal, Dr. Salem S. Jayalakshmi, Ulaga Tamizharaicchi Niruvanam, 2000

Course Objective:

This paper will help in acquiring knowledge about alarippu in different talas, Jatisvaram and Kavuthuvam.

UNIT I **12**

Pushpanjali - 1

UNIT II **12**

Alarippu – Khandam/Sankirnam, Two from the 175 talas

UNIT III **12**

Kavuthuvam - 1

UNIT IV **12**

Jatisvaram – Adi talam & Rupakam/Misra Capu - 2

UNIT V **12**

Sabdam – Tanjore Quartet - 1

Total: 60h

COURSE OUTCOME:

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

CO-1: Perform a Pushpanjali

CO-2: Present Alarippu in different gati-s

CO-3: Understand Kavuthuvam and its varieties

CO-4: Dance for Jatisvaram-s in various ragas and talas

CO-5: Perform Shabdam

FOUNDATION COURSE IN PERFORMANCE

0 0 4 2

Course Objective:

The objective of this paper is to understand adavus, samyuta, asamyuta hastas and the different types of bhedas.

UNIT I

6

Adavus: History of Adavus

UNIT II

6

Perfecting Adavus and Writing notation for Adavus

UNIT III

6

Learning slokas from Abhinaya Darpana

UNIT IV

6

Asamyutha hasta, Samyutha hasta

UNIT V

6

Siro bheda, Grivabheda, Dristibheda, Pada bhedas, Mandalas, Stanakas, Utplavanas & Bramaris

TOTAL:30 h

COURSE OUTCOME:

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

CO-1: Acquire in-depth knowledge about adavus

CO-2: Learn to write the notation for adavus.

CO-3: Get an overview on the various aspects of Natya as describes in Abhinaya Darpana

CO-4: Understand the concept of Asamyuta hastas and samyuta hastas

CO-5: Gain knowledge on the different types of Bheda-s

REFERENCE BOOKS:

1. A Dictionary of Bharatanatyam by U.S. Krishna Rao
2. Adavu by Rathnakumar
3. An Approach to Bharatanatyam by Dr. Bhagya Lakshmi
4. Appreciating Bharatanatyam by Ba Suresh
5. Bharatanatyam by Ashish Mohan Khokar

FOUNDATION COURSE IN DANCE MUSIC-1

2044

Course Objective:

The objective of this paper to learn basics of Vocal music in different ragas and talas.

Unit I

12

Basics of singing svaravali, alankaram, Fourgitam-s, One varnam

Unit II

12

Structure of 5 Major ragas like Mayamalavagaula, Sankharabaranam, Kalyani, Todi and Harikambhoji

Unit III

12

Tala exercises in Adi, Rupaka and Chapu

Unit IV

12

Ability to sing items learnt

Unit V

12

Nattuvangam for items learnt

Total: 60 h

COURSE OUTCOME:

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

CO-1: Sing svara exercises, gitam-s and varnam.

CO-2: Rendaralankarams in major raga-s like Sankarabharanam, Todi and Harikambhoji

CO-3: Sing tala exercises in Adi, Rupakam and Chapu

CO-4: Sing Pushpanjali and Kauthuvam

CO-5: Perform Nattuvangam for the items learnt.

REFERENCE BOOKS:

1. GanamruthaBodhini,A.S. PanchapakesaIyer,Ganamrutha Prachuram,1997
2. GanamrutaVarnamalika, A.S. PanchapakesaIyer, GanamruthaPrachuram, 1953
3. A Practical Course in Karnatic Music -1 by P.Sambamurthy, Indian Music Publishing House, 1960

Course Objective:

The objective of this paper is to make the student familiar with Pada Varnam and Svarajati.

UNIT I **12**

Purvangam of Pada Varnam

UNIT II **12**

Uttarangam of Pada Varnam

UNIT III **12**

Svarajati-1

UNIT IV **12**

Interpretation of the Sahitya in the above Pada Varnam and Svarajati

UNIT V **12**

Sahitya analysis of the above Pada Varnam and Svarajati

Total: 60h

COURSE OUTCOME:

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

CO-1: Understand the structure of a Pada Varnam

CO-2: Perform the Pada Varnam that has been learnt

CO-3: Comprehend the structure of Svarajati and learn to perform

CO-4: Understand the Sahitya aspect in the musical forms, Pada Varnam and Svarajati

CO-5: Analyse the sahitya in a Pada Varnam/Svarajati and be able to perform abhinaya understanding the theme of the composition

HISTORICAL AND THEORETICAL CONCEPTS OF FINE ARTS -2**Course Objective:**

The objective of this course is to teach the historical development of theoretical concepts and a study of the lakshanagranthas in Sanskrit.

UNIT I 12

Introduction to Natyasastra

1. Introduction and Arrangement of chapters
2. Origin and importance of Natya
3. Tandavalakshana
4. 108 Karanas

UNIT II 12

Detailed study of Natyasastra

1. Rasa
2. Abhinaya and its varieties
3. Dasarupaka
4. Bhava
5. Brief study of Grama MurchanaJati system
6. Nayaka- Nayika types

UNIT III 12

Detailed Study of Abhinaya Darpana

1. Introduction
2. Origin of Natya, Characteristics, essential qualities of a dancer
3. Classification of Natya
4. Abhinaya and varieties

UNIT IV 12

Study of the above concepts in the following texts

1. Sangita Ratanakara
2. Bharatarnava
3. NrttaRatnavali

UNIT V 12

Marga tala system, Desi tala system

Total: 60h

COURSE OUTCOME:

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

CO-1: Gain an overview of the origin of Natya, Tandavalakshanas and Karanas as described in Natyasastra

CO-2: Acquire in-depth knowledge about various aspects on Natya described in Natyasastra

CO-3: Understand the above concepts as discussed in Abhinaya Darpana

CO-4: Understand the above concepts as described in Sangita Ratnakara, Bharatarnava and NrtaRatnavali

CO-5: Comprehend the evolution of the tala system

TEXT BOOK:

1. South Indian Music Book- 4, Prof P. Sambamoorthy, The Indian Music Publishing House, 1994
2. A History of South Indian Music from Vedic Times to the Present by Rangaramanuja Iyengar, 1972
3. History of Indian Music, Prof P. Sambamoorthy, The Indian Music Publishing House,
4. Music through the Ages, V. Premalatha, Sundeep Prakashan, Delhi, 1985
5. Sangeeta Ratnakaram - A study, R. Rangaramanuja Ayyangar, Wilco Publishing House, Bombay, 1978
6. Chozhargal Book-1 by Dr. K.A. Nilakanta Sastri, 2013
7. The Form and Function of Music in Ancient India, Swami Prajnananda, Ramakrishna Vedanta Math, 1989
8. The Music of India – A Scientific Study, B. Chaitanya Deva, Munshiram Manoharlal Publishers Ltd., 1995
9. Lakshanagranthas in Music, Dr. S. Bhagyalekshmy, CBH Publications, 2011

REFERENCE BOOKS:

1. Tanjore as a Seat of Music (During the 17, 18, 19th centuries) by Dr. S. Seetha, University of Music, 1981
2. Mysore as a Seat of Music, Dr. M.B. Vedavalli, 2009
3. A Historical study of Indian Music, Swami Prajnanada, Munshiram Manoharlal Publishers Ltd., 2002
4. A treatise on Ancient Hindu Music, Arun Bhattacharya, K.P. Bagchi & Co, 1978
5. Essentials of Musicology in South Indian Music, Prof S.R. Janakiraman, The Indian Music Publishing House, 2008

Course Objective:

The objective of this course is to get a feel of each language in which compositions are learnt to understand the meaning, to understand the emotional output and to understand the right pronunciation of the text.

UNIT I**12**

A study on the aspects to note in a composition

1. Structure of the composition
2. Prasa/ Edugai-Monai
3. Decorative elements - Madhyamakala sahitya, Cittasvara, Solkattu
4. Sangati

UNIT II**12**

Sahitya alankaras - Svaraksara, Yati, Yamakam, Manipravala

UNIT III**12**

Analysis of a Varnam

UNIT IV**12**

Analysis of any one kirtana in Tamil

UNIT V**12**

Analysis of any one kirtana of the Trinity

Total: 60h**COURSE OUTCOME:**

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

CO-1: Identify the various decorative elements in a composition

CO-2: Analyse a Composition in detail from the lyrical perspective

CO-3: Identify the various sahitya alankaras like Yati, Yamakam and Svaraksaram

CO-4: Analyse a Varnam in detail

CO-5: Analyse a Tamil and Sanskrit kirtana

TEXT BOOK:

1. Essentials of Musicology in South Indian Music, Prof S.R.Janakiraman, The Indian Music Publishing House, 2008

BHARATANATYAM REPERTOIRE -3

2044

Course Objective:

The objective of the paper is to make the students familiar with Sloka, Virutham, Kirtana, Tevaram and Divya Prabandam.

UNIT I	12
Sloka/Viruttam - Tamil	
UNIT II	12
Sloka/ Viruttam - Sanskrit	
UNIT III	12
Two Kirtanam-s	
UNIT IV	12
Tevaram	
UNIT V	12
Divya Prabandham	

Total: 60h

COURSE OUTCOME:

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

CO-1: Understand the mode of singing Viruttams

CO-2: Perform dance for Viruttams in Tamil and Sanskrit bringing out the mood of the lyrics

CO-3: Perform dance for Kirtanas learnt

CO-4: Understand the devotional content in the hymns of Tevaram and Divya Prabandham

CO-5: Perform nritya and abhinaya for the above musical compositions that has been learnt

Course Objective:

The objective of this paper is to learn about Mallari, Todayamangalam, Ashtapadi, Tiruppugazh and Kavadicindu.

UNIT I **6**

One Mallari

UNIT II **6**

Todayamangalam

UNIT III **6**

One Ashtapadi

UNIT IV **6**

Tiruppugazh

UNIT V **6**

Kavadichindu

Total: 30h

COURSE OUTCOME:

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

CO-1: Understand the concept of Mallari and its varieties and be able to dance

CO-2: Perform dance for Todayamangalam

CO-3: Comprehend the Sringara rasa in the Ashtapadis of Jayadeva and bring out the bhava while dancing

CO-4: Understand the chandams in Tiruppugazh and be able to perform for a tiruppugazh

CO-5: Learn the folk element in Kavadichindu

Course Objective:

The objective of this paper is to acquire the ability to sing and to teach the items learnt with nattuvangam.

UNIT I **6**

Ability to sing Pada Varnam

UNIT II **6**

Ability to sing Svarajati

UNIT III **6**

Tala exercises

UNIT IV **6**

Nattuvangam for Pada Varnam

UNIT V **6**

Nattuvangam for Svarajati

Total: 30h

COURSE OUTCOME:

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

CO-1: Understand the structure of the musical forms Pada Varnam and Svarajati

CO-2: Render Pada Varnam and Svarajati with clear understanding of the sahitya

CO-3: Perform exercises in various talas and nadai-s

CO-4: Understand the concept of performing Nattuvangam

CO-5: Perform Nattuvangam for Varnam and Svarajati-s learnt

PERCUSSION INSTRUMENTS

4 0 0 4

Course Objective:

The objective of this elective is to make the students get familiar with the Indian percussion instruments

UNIT I **12**

Mridangam

UNIT II **12**

Chenda, Panchamukhavadyam

UNIT III **12**

Khanjira, Ghatam

UNIT IV **12**

Suddhamaddalam, Tavil

UNIT V **12**

Khol, Tabla, Pakhavaj

Total: 60h

COURSE OUTCOME:

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

CO-1: Understand the different types of Indian percussion instruments

CO-2: Learn the construction and playing technique of Mridangam as also comprehend the importance that Mridangam assumes in a Karnatic music concert

CO-3: Learn the construction and playing technique of Chenda and Panchamukhavadyam

CO-4: Learn the construction and playing technique of SuddhaMaddalam and Tavil

CO-5: Learn the construction and playing technique of the instruments of North India like Khol, Tabla and Pakhavaj

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:

The objective of this paper is to comprehend and analyse advanced theoretical concepts. Also to know the developments in various areas after the advent of 18th century and the impact of 20th century developments.

UNIT I**12**

Biography and contribution of Composers of Musical forms used in Bharatanatyam

UNIT II**12**

Concept of Art Music

1. Music in Dance
2. Music and Dance in Cinema
3. Music and Dance in Drama
4. Music and Dance in the Arts of story telling
5. Music and Dance in other spheres
6. Music and Dance in Temple rituals
7. Music and Dance in Social festivals
8. Kalpita forms- Krti, Melody, Laya and Tala, Text/Sahitya
9. Semi-Classical and Light Music and Dance
10. Concert format and Structure

Trends and developments in music in the 20th century with reference to

1. Musical instruments
2. Compositions and composers
3. Concerts
4. Books
5. Journals and Research
6. Music and Dance Education
7. Music, Dance and communication

UNIT III**12**

The comparative study of structure of musical forms

1. Varnam- Tana and Pada Varnam
2. Kirtanai
3. Jatisvaram-Svarajati
4. Padam, Javali
5. Ragamalika

UNIT IV**12**

Role of Tala and its elements in present day musical forms

1. Various types of Talas - Capu, Desadi, Madhyadi
2. Tala dasa pranas

UNIT V

12

Study of Musical instruments

1. Classification systems for Musical instruments
2. Detailed study of - Tambura, Vina, Violin, Gottuvadyam, Flute, Nagasvaram, Mridangam, Tavil, Khanjira, Ghatam, Morsing

Total: 60h

COURSE OUTCOME:

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

CO-1: Understand the contribution of various composers of Musical forms used in Bharatanatyam

CO-2: Elucidate in detail about the role of Music in allied art forms

CO-3: Understand in depth about various musical forms

CO-4: Understand the role of Tala and its elements

CO-5: Have an indepth understanding of various musical instruments.

TEXT BOOK:

1. South Indian Music Book- 4, Prof P. Sambamoorthy, The Indian Music Publishing House, 1994
2. A History of South Indian Music from Vedic Times to the Present by Rangaramanuja Iyengar, 1972
3. History of Indian Music, Prof P. Sambamoorthy, The Indian Music Publishing House,
4. Music through the Ages, V.Premalatha, Sundeep Prakashan, Delhi, 1985
5. The Form and Function of Music in Ancient India, Swami Prajnananda, Ramakrishna Vedanta Math, 1989
6. The Music of India – A Scientific Study, B.Chaitanya Deva, Munshiram Manoharlal Publishers Ltd., 1995
7. Musical Instruments of India, S. Krishnaswami, Publications Division, Ministry of I & B, 1993
8. Vadya Marabu, Dr. A.N. Perumal, Ulaga Tamizharaicci Niruvanam, 1987
9. Raga Lakshana Part 1, Prof S.R. Janakiraman, The Music Academy, Madras, 1995
10. Raga Lakshana Part 2, Prof S.R. Janakiraman, The Music Academy, Madras, 1996
11. Raga Lakshana Part 3, Prof S.R. Janakiraman, The Music Academy, Madras, 1997

REFERENCE BOOKS:

1. A Historical study of Indian Music, Swami Prajnanada, Munshiram Manoharlal Publishers Ltd., 2002
2. Essentials of Musicology in South Indian Music, Prof S.R. Janakiraman, The Indian Music Publishing House, 2008

CONTEMPORARY DANCE COMPOSITIONS

4 0 0 4

Course Objective:

The objective of the paper is to learn and get exposed to the various dance forms of India.

UNIT I

12

An insight into Bhagavatamela and Yakshagana

UNIT II

12

A study of Kathakali and Mohiniyattam - Origin, Forms, Specialty, Special instruments and orchestra arrangements, Pioneers and Artistes

UNIT III

12

A study of Bharatanatyam - Origin, Forms, Specialty, Special instruments and orchestra arrangements, Pioneers and Artistes

UNIT IV

12

Kuchipudi and Odissi - Origin, Forms, Specialty, Special instruments and orchestra arrangements, Pioneers and Artistes

UNIT V

12

Kathak and Manipuri - Origin, Forms, Specialty, Special instruments and orchestra arrangements, Pioneers and Artistes

Total: 60h

COURSE OUTCOME:

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

CO-1: Understand the performance and presentation method of Bhagavatamela and Yakshagana

CO-2: Get an overview about Kathakali and Mohiniyattam

CO-3: Learn and appreciate the depth of Bharatanatyam

CO-4: Get an overview about Kuchipudi and Odissi

CO-5: Get an overview about Kathak and Manipuri

Course Objective:

The objective of this paper is to know about dance forms like Padam, Javali and Tillana

UNIT I **12**

Padams in Tamil

UNIT II **12**

Padams in Telugu

UNIT III **12**

One Javali

UNIT IV **12**

One Thillana

UNIT V **12**

One Thillana- Telugu

Total: 60h

COURSE OUTCOME:

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

CO-1: Understand the structure of dance forms Padam, Javali and Thillana

CO-2: Dance for a Tamil Padam and Telugu Padam

CO-3: Understand the Sringara rasa in a Padam and aesthetically present it while dancing

CO-4: Present nritta and Abhinaya for Javali

CO-5: Perform dance for a thillana

Course Objective:

The objective of this paper is to know how to present a variety of compositions ranging from Thevaram to Meera Bhajan

UNIT I	6
Navasandhi Kauthuvam	
UNIT II	6
Thevaram	
UNIT III	6
Rama Natakam Kirtanai	
UNIT IV	6
Kuravanji	
UNIT V	6
Meera Bhajan	

Total: 30h**COURSE OUTCOME:**

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

CO-1: Understand a Thevaram and present it

CO-2: Dance for a Rama Nataka Kirtanai

CO-3: Understand a Kuravanji

CO-4: Present Navasandhi Kauthuvam

CO-5: Perform a Meera Bhajan

Course Objective:

The objective of this paper is to learn the various nadai-s, rendering and composing korvai-s and sollukattu and perform Nattuvangam.

UNIT I **12**

Playing various nadai-s with cymbals

UNIT II **12**

Rendering Sollukattu-s

UNIT III **12**

Composing Korvai-s and Sollukattu-s

UNIT IV **12**

Nattuvangam for items learnt - Korvai

UNIT V **12**

Nattuvangam for items learnt - sollukattu

Total: 60h

COURSE OUTCOME:

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

CO-1: Understand the technique of playing various nadai-s using cymbals

CO-2: Render Sollukkattu-s with clear enunciation

CO-3: Compose korvai-s and sollukattu-s for various tala-s and nadai-s

CO-4: Perform Nattuvangam for the Korvai-s learnt

CO-5: Perform Nattuvangam for the Sollukattu-s learnt

TEXT BOOKS:

1. Essence of Nattuvangam by Kamala Rani

FOLK DANCE STYLES OF TAMILNADU

4 0 0 4

Course Objective:

The objective of this course is to give an introduction to the folk dances of Tamilnadu like Oyilattam, Mayilattam, Kavadi, Karakam, Poikkal Kudirai and Thappattam.

UNIT I **12**

Oyilattam

UNIT II **12**

Mayilattam

UNIT III **12**

Kavadi

UNIT IV **12**

Karakam

UNIT V **12**

Poikkalkuthirai, Thappattam

Total: 60h

COURSE OUTCOME:

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

CO-1: Gain knowledge about the various folk dances of Tamilnadu

CO-2: Have a basic knowledge about Oyilattam and Mayilattam

CO-3: Understand the folk dance form, Kavadi

CO-4: Understand the style of Karakam

CO-5: Comprehend the dancing style of Poikkalkuthirai and Thappattam

COURSE OBJECTIVE:

This paper is a practical to chart out a programme where the student will perform traditional items.

UNIT I **12**

Mallari/Navasandhi Kauthuvam

UNIT II **12**

Nandanar Charitram -1 song

UNIT III **12**

Rama Nataka Kirtanai

UNIT IV **12**

Thiruppugazh

UNIT V **12**

Kavadi Chindu

Total: 60 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 half an hour

CO-2: Present and Perform a song from Nandanar Charitram

CO-3: Present and Perform a Rama Nataka Kirtanai

CO-4: Present and Perform a Thiruppugazh

CO-5: Present and Perform a Kavadichindu

INTRODUCTION TO KARNATIC MUSIC

4 0 0 4

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 6 Mela 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

12

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

12

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. Taval .

UNIT III

12

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

12

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 VeenaArohanam and Avarohanam of Mayamalavagaula, Kharaharapriya, Harikambhoji, Shankarabharanam, Kalyani

UNIT V

12

Basic outline of the life and contribution of The Trinity namely Tyagaraja, Muttusvami Dikshitar and SyamaSastri 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: 60h

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