

Dr. MGR - JANAKI COLLEGE



VELS



INSTITUTE OF SCIENCE, TECHNOLOGY & ADVANCED STUDIES (VISTAS)
(Deemed to be University under Section 3 of the UGC Act, 1956)
(ADYAR CAMPUS)

UNDERGRADUATE DEGREE PROGRAMME

B.A. PERFORMING ARTS AND DIGITAL MEDIA

Three Years

CURRICULUM & SYLLABUS

REGULATION 2024

Learning Outcomes Based Curriculum Framework (LOCF)

Effective from the Academic Year

2026 -2027

Department of Music and Fine Arts

Dr. MGR - JANAKI COLLEGE



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DEPARTMENT OF MUSIC AND FINE ARTS

VISION OF THE DEPARTMENT

The Department 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 Department offers 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

M1	To Provide a holistic education in Classical Art forms
M2	To Encourage students to learn these arts forms as well as expose them to allied art forms.
M3	To Preserve traditional values which are integral to these Arts
M4	To Encourage in-depth research as well as interdisciplinary research in these arts

PROGRAMME EDUCATIONAL OUTCOMES (PEO)

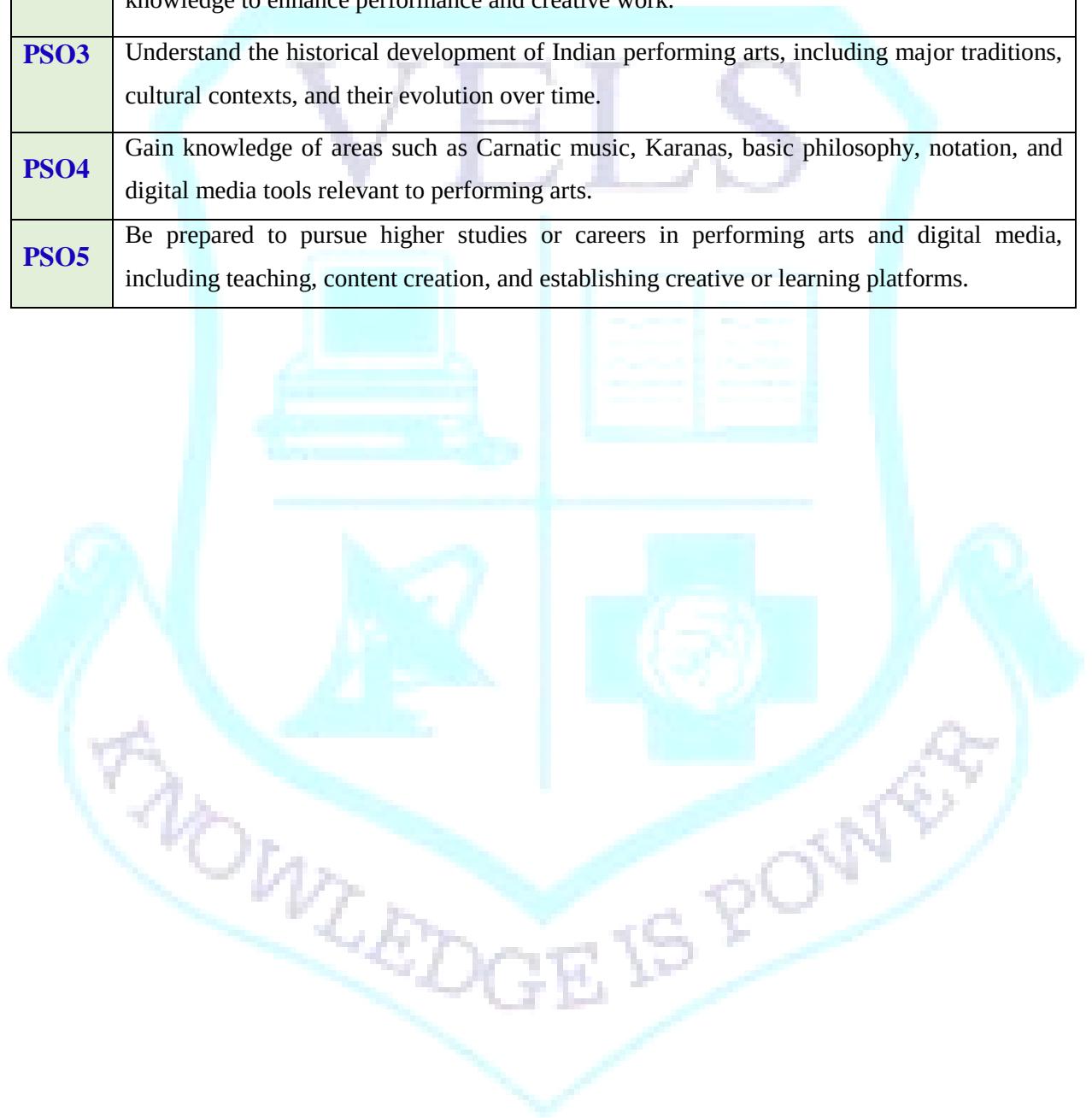
PEO1	Will gain strong knowledge and skills in performing arts, including Bharatanatyam, along with basic digital media techniques.
PEO2	Will apply theoretical and practical knowledge to create and present performances using digital media.
PEO3	Will understand and interpret classical performing arts concepts, including Karaṇas, and connect them with modern and digital contexts.
PEO4	Will develop an interest in research and higher studies and will share creative and academic work through presentations, publications, and digital platforms.
PEO5	Will use creative and analytical skills to integrate performing arts with digital media for innovation and cultural preservation.

PROGRAMME OUTCOMES (PO)

PO1	Gain comprehensive education in Performing Arts encompassing dance, music, theatre and Digital Media.
PO2	Build strong foundations in Bharatanatyam technique, theory, and practice.
PO3	To integrate classical texts, history, and philosophy with practical training.
PO4	To develop performance, teaching, and presentation competencies in students.
PO5	To encourage research aptitude and scholarly engagement in Performing Arts

PROGRAMME SPECIFIC OUTCOMES (PSO)

PSO1	Demonstrate competence in performing arts, including classical dance, with a strong foundation in traditional repertoire and stage presentation.
PSO2	Develop a clear understanding of the theoretical aspects of performing arts and apply this knowledge to enhance performance and creative work.
PSO3	Understand the historical development of Indian performing arts, including major traditions, cultural contexts, and their evolution over time.
PSO4	Gain knowledge of areas such as Carnatic music, Karanas, basic philosophy, notation, and digital media tools relevant to performing arts.
PSO5	Be prepared to pursue higher studies or careers in performing arts and digital media, including teaching, content creation, and establishing creative or learning platforms.



BOARD OF STUDIES

List of Members

Department of Music and Fine Arts

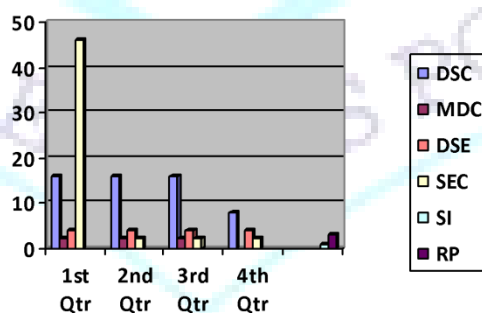
S. No	Name & Designation	Address	Role
1.	Dr. S. Sophia Assistant Professor,	Head and Chairperson Department of Music and Fine Arts, VISTAS	Chairperson
2.	Mrs. Vinothini Assistant Professor,	Department of Music and Fine Arts Vels Institute of Science, Technology and Advanced Studies, Chennai.	Internal Member
3.	Mr. S. Karthikesan Assistant Professor,	Department of Music and Fine Arts Vels Institute of Science, Technology and Advanced Studies, Chennai.	Internal Member
4.	Mr.S.R. Vinoth Assistant Professor,	Department of Music and Fine Arts Vels Institute of Science, Technology and Advanced Studies, Chennai.	Internal Member
5.	Dr. M.Subhasree Assistant Professor,	Vocalist University of Madras, Chennai	Academic Expert (External Member)
6.	Mrs. Padmini .S Managing Trustee , director	Sri Saraswati Gana Nilayam Trust, Chennai	Industry expert
7.	Mr. Suryanarayana Moorthy Assistant Professor	A TOP-Graded Artist Doordarshan Department of Bharathanatyam, Kalakshetra	Alumni

CREDIT DISTRIBUTION

B.A. PERFORMING ARTS AND DIGITAL MEDIA

Minimum credits to be earned: 140

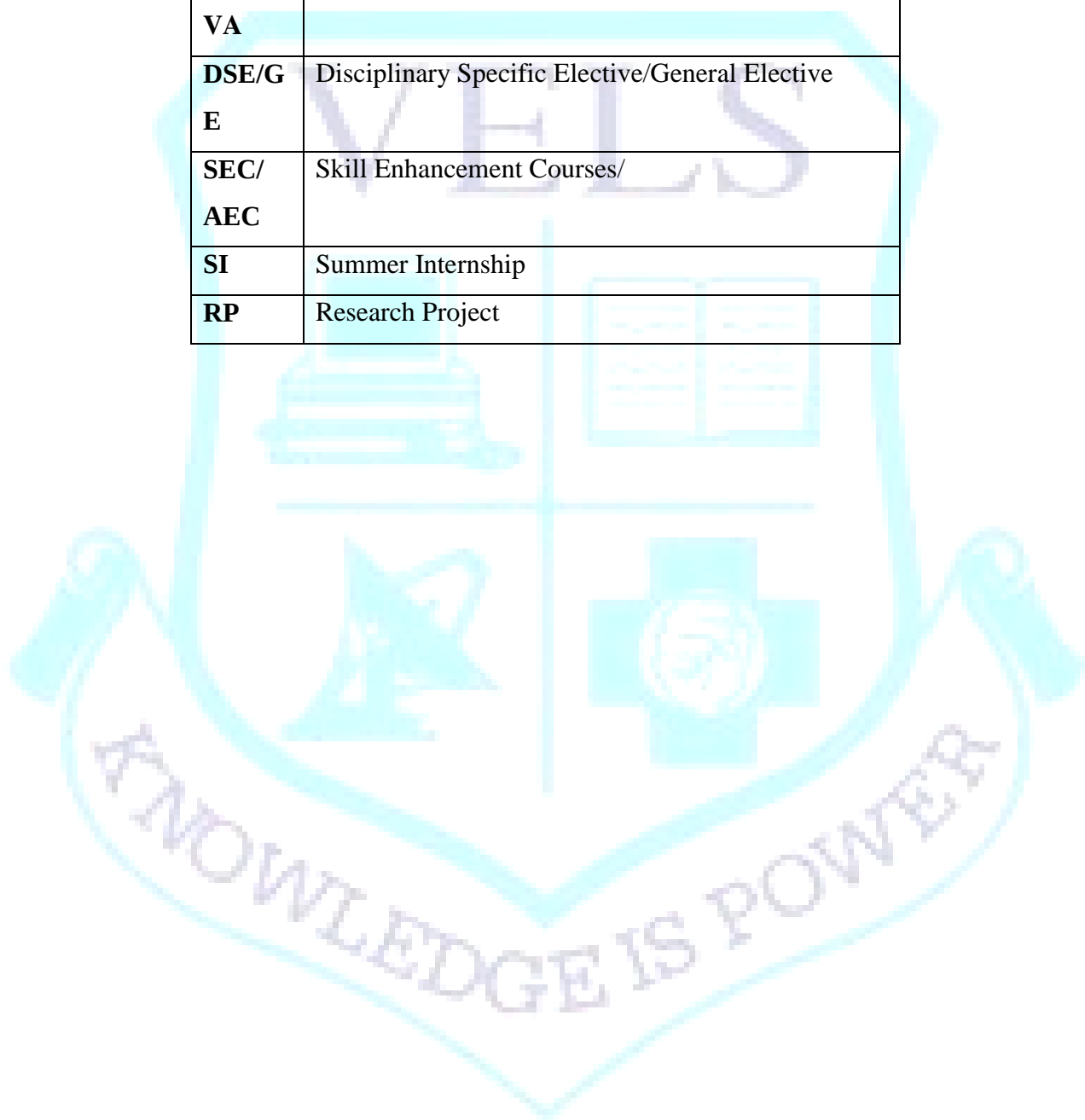
Component	I Sem	II Sem	III Sem	IV Sem	V Sem	VI Sem	3 Yrs. Total Credits
DSC	12	12	16	16	12	12	76
AEC	3	3	3	3	3	3	15
SEC	2	2	2	2	2	2	12
MDC/GE	3	3	3	3	3	3	15
RP	-	-	-	-	-	2	12
VA	2	2	2	2	2	-	10
Total Credits	22	22	26	26	22	22	140



Credit System

ABBREVIATIONS

DSC	Disciplinary Specific Core
MDC/ VA	Multi-disciplinary Core/ Value Added course
DSE/G E	Disciplinary Specific Elective/General Elective
SEC/ AEC	Skill Enhancement Courses/
SI	Summer Internship
RP	Research Project



CURRICULUM STRUCTURE
B.A. PERFORMING ARTS AND DIGITAL MEDIA
(Three Years)

Total number of Credits: 140

B.A., Performing Arts (Two Years)										
Hours/Week					Maximum Marks					
SEMESTER 1										
Category	Code	Course	L	T	P	SL	C	CIA	SEE	Total
DSC 1		INTRODUCTION TO NATYASATRA (DANCE, MUSIC, THEATRE) (THEORY)	4	0	0	4	4	40	60	100
DSC 2		FUNDAMENTALS OF NATYA I (PRACTICAL)	0	2	4	2	4	40	60	100
DSC 3		GLIMPSES OF INDIAN CULTURAL HISTORY (THEORY)	4	0	0	4	4	40	60	100
SEC 1/AEC 1		INTRODUCTION TO KARANAS (THEORY)	3	0	0	3	3	40	100	100
DSE 1/GE 1		INDIAN CLASSICAL DANCE FORMS (THEORY)	3	0	0	3	3	40	60	100
MDC 1/VA 1		FUNDAMENTALS OF MUSIC I (PRACTICAL)	0	1	2	1	2	40	60	100
SEC 2/AEC 2		BASIC RHYTHMIC SKILLS- (PRACTICAL)	0	1	2	1	2	40	60	100
			14	4	8	18	22	-	-	-

CIA - Continuous Internal Assessment

SEE - Semester End Examination

***L – Lecture, *T- Tutorial, *P- Practical, *SL - Self Learning**

SEMESTER 2										
Category	Code	Course	L	T	P	SL	C	CIA	SEE	Total
DSC 4		CONCEPTS AND CLASSIFICATIONS OF NATYASANGRAHA (THEORY)	4	0	0	4	4	40	60	100
DSC 5		NATYA PRACTICAL II	0	2	4	2	4	40	60	100
DSC 6		DANCE HISTORY- REVIVAL AND RECONSTRUCTION (THEORY)	4	0	0	4	4	40	60	100

SEC 3/AEC 3		ART AND ARCHITECTURE OF INDIA	0	2	4	2	4	40	60	100
DSE 2/GE 2		FUNDAMENTALS OF MUSIC II (PRACTICAL)	0	2	4	2	4	40	60	100
MDC 2/VA 2		BASIC RHYTHMIC SKILLS - II (Practical)	0	1	2	1	2	40	60	100
SEC 4/AEC 4		ANALYSIS OF IMPORTANT EPIC CHARACTERS (THEORY)	2	0	0	2	2	40	60	100
			10	7	14	17	24	-	-	-

SEMESTER 3

Category	Code	Course	L	T	P	SL	C	CIA	SEE	Total
DSC 7		TEXTUAL SOURCES OF NATYA (TAMIL) (THEORY)	4	0	0	4	4	40	60	100
DSC 8		NATYA PRACTICAL III	0	2	4	2	4	40	60	100
DSC 9		KARANAS BASICS I (HASTA KARANAS AND NRITHA HASTAS) (PRACTICAL)	0	2	4	2	4	40	60	100
DSC 10		DIGITAL MEDIA: BASIC PHOTOGRAPHY (PRACTICAL)	0	2	4	2	4	40	60	100
SEC 5/AEC 5		CULTURAL HERITAGE OF INDIA (THEORY)	3	0	0	3	3	40	60	100
DSE 3/GE 3		OTHER DANCE FORMS- MOHINIYATTAM /KUCHIPUDI (PRACTICAL)	0	2	2	2	3	60	100	100
MDC 3 /VA 3		BASIC TALA ASPECTS (THATTUKAZHI) (PRACTICAL)	0	1	2	1	2	40	60	100
SEC 6/AEC 6		FOLK DANCES OF INDIA (THEORY)	2	0	0	2	2			
			9	9	16	18	26	-	-	-

SEMESTER 4

Category	Code	Course	L	T	P	SL	C	CIA	SEE	Total
DSC 11		THEATRICAL EXPRESSIONS(THEORY)	4	0	0	4	4	40	60	100
DSC 12		NATYA PRACTICAL IV	0	2	4	2	4	40	60	100
DSC 13		DIGITAL MEDIA: AUDIO AND VIDEO EDITING (PRACTICAL)	0	2	4	2	4	40	60	100
DSC 14		KARANAS BASICS II (CHARIS: BHU AND AKASHA) (PRACTICAL)	0	2	4	2	4	40	60	100
SEC 7/AEC 7		OVERVIEW OF WORLD DANCE AND THEATRE (THEORY)	3	0	0	3	3	40	60	100
DSE 4/GE 4		NATYA THERAPY (THEORY)	3	0	0	3	3	40	60	100
MDC 4 /VA 4		ADVANCED TALA ASPECTS (NATTUVANGAM) (PRACTICAL)	0	1	2	1	2	40	60	100
SEC 8/AEC 8		CHOREOGRAPHY AND DIRECTION (PRACTICAL)	0	1	2	1	2	40	60	100
			10	8	16	18	26	-	-	-

SEMESTER 5

Category	Code	Course	L	T	P	SL	C	CIA	SEE	Total
DSC 15		TEXTUAL SOURCES OF NATYA (SANSKRIT) (THEORY)	4	0	0	4	4	40	60	100
DSC 16		NATYA PRACTICAL V	0	2	4	2	4	40	60	100
DSC 17		UNDERSTANDING KARANAS (PRACTICAL) I (1-50)	0	2	4	2	4	40	60	100
SEC 9/AEC 9		GLIMPSES OF INDIAN PHILOSOPHY (THEORY)	3	0	0	3	3	40	60	100

DSE 5/GE 5		DANCE EDUCATION: PEDAGOGY & RESEARCH (THEORY)	3	0	0	3	3	40	60	100
MDC 5/ VA 5		DIGITAL MEDIA: CULTURE, SOCIETY, LAW AND ETHICS (THEORY)	2	0	0	2	2	40	60	100
SI		INTERNSHIP	0	0	4	0	2	40	60	100
			12	4	12	16	22	-	-	-

SEMESTER 6

Category	Code	Course	L	T	P	SL	C	CIA	SEE	Total
DSC 18		ART &AESTHETICS (THEORY)	4	0	0	4	4	40	60	100
DSC 19		NATYA VI PRACTICAL	0	2	4	2	4	40	60	100
DSC 20		UNDERSTANDING KARANAS (PRACTICAL) II (51-108)	0	2	4	2	4	40	60	100
SEC 10/AEC 10		CONCERT- PERFORMANCE	0	1	4	1	3	40	60	100
DSE 6/ GE 6		WESTERN DANCE FORMS (SALSA/ZUMBA) (PRACTICAL)	0	1	4	1	3	40	60	100
SEC 11/AEC 11		RITUALISTIC AND ARTISTIC TRADITION (THEORY)	2	0	0	2	2	40	60	100
RP		PROJECT- VIVA VOCE	0	0	4	0	2	40	60	100
			6	6	20	12	22	-	-	-

DISCIPLINE SPECIFIC CORE COURSES

Category	Code	Course	L	T	P	SL	C
DSC 1		INTRODUCTION TO NATYASATRA (DANCE, MUSIC, THEATRE) (THEORY)	4	0	0	4	4
DSC 2		FUNDAMENTALS OF NATYA I (PRACTICAL)	0	2	4	2	4
DSC 3		GLIMPSES OF INDIAN CULTURAL HISTORY (THEORY)	4	0	0	4	4
DSC 4		CONCEPTS AND CLASSIFICATIONS OF NATYASANGRAHA(THEORY)	4	0	0	4	4
DSC 5		NATYA PRACTICAL II	0	2	4	2	4
DSC 6		DANCE HISTORY-REVIVAL AND RECONSTRUCTION (THEORY)	4	0	0	4	4
DSC 7		TEXTUAL SOURCES OF NATYA (TAMIL) (THEORY)	4	0	0	4	4
DSC 8		NATYA PRACTICAL III	0	2	4	2	4
DSC 9		KARANAS BASICS I (HASTA KARANAS AND NRITHA HASTAS) (PRACTICAL)	0	2	4	2	4
DSC 10		DIGITAL MEDIA: BASIC PHOTOGRAPHY (PRACTICAL)	0	2	4	2	4
DSC 11		THEATRICAL EXPRESSIONS(THEORY)	4	0	0	4	4
DSC 12		NATYA PRACTICAL IV	0	2	4	2	4
DSC 13		DIGITAL MEDIA: AUDIO AND VIDEO EDITING (PRACTICAL)	0	2	4	2	4
DSC 14		KARANAS BASICS II (CHARIS: BHU AND AKASHA) (PRACTICAL)	0	2	4	2	4
DSC 15		TEXTUAL SOURCES OF NATYA (SANSKRIT) (THEORY)	4	0	0	4	4

DSC 16		NATYA PRACTICAL V	0	2	4	2	4
DSC 17		UNDERSTANDING KARANAS (PRACTICAL) I (1-50)	0	2	4	2	4
DSC 18		ART & AESTHETICS (THEORY)	4	0	0	4	4
DSC 19		NATYA VI PRACTICAL	0	2	4	2	4
DSC 20		UNDERSTANDING KARANAS (PRACTICAL) II (51- 108)	0	2	4	2	4

DISCIPLINE SPECIFIC ELECTIVE COURSES

Category	Code	Course	L	T	P	SL	C
DSE 1/GE 1		INDIAN CLASSICAL DANCE FORMS (THEORY)	3	0	0	3	3
DSE 2/GE 2		FUNDAMENTALS OF MUSIC II (PRACTICAL)	0	2	4	2	4
DSE 3/GE 3		OTHER DANCE FORMS- MOHINIYATTAM/K UCHIPUDI (PRACTICAL)	0	2	2	2	3
DSE 4/GE 4		NATYA THERAPY (THEORY)	3	0	0	3	3
DSE 5/GE 5		DANCE EDUCATION: PEDAGOGY & RESEARCH (THEORY)	3	0	0	3	3
DSE 6/ GE 6		WESTERN DANCE FORMS (SALSA/ZUMBA) (PRACTICAL)	0	1	4	1	3

MULTY- DISCIPLINARY COURSE

Category	Code	Course	L	T	P	SL	C
MDC 1/VA 1		FUNDAMENTALS OF MUSIC I (PRACTICAL)	0	1	2	1	2
MDC 2/VA 2		BASIC RHYTHMIC SKILLS - II (Practical)	0	1	2	1	2

MDC 3 /VA 3		BASIC TALA ASPECTS (THATTUKAZHI) (PRACTICAL)	0	1	2	1	2
MDC 4 /VA 4		ADVANCED TALA ASPECTS (NATTUVANGAM) (PRACTICAL)	0	1	2	1	2
MDC 5/ VA 5		DIGITAL MEDIA: CULTURE, SOCIETY, LAW AND ETHICS (THEORY)	2	0	0	2	2

SKILL ENHANCEMENT COURSES

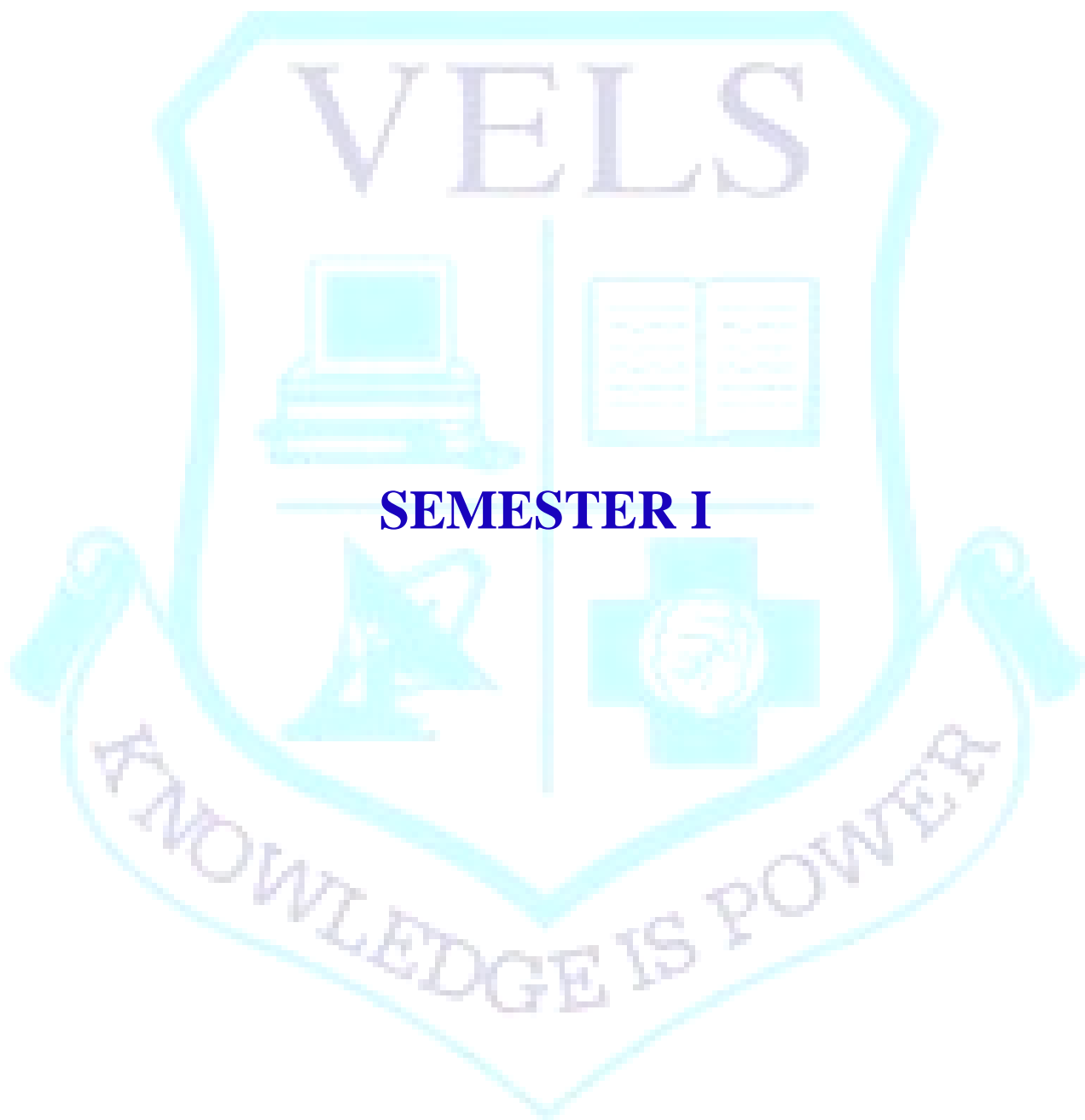
Category	Code	Course	L	T	P	SL	C
SEC 1		Specific Elective I South Indian Music Instruments	2	0	0	2	2
SEC 2		Specific Elective II North Indian Music Instruments	2	0	0	2	2

INTERNSHIP

Category	Code	Course	L	T	P	SL	C
SI		INTERNSHIP	0	0	4	0	2

RESEARCH PROJECT

Category	Code	Course	L	T	P	SL	C
RP		PROJECT- VIVA VOCE	0	0	4	0	2



SEMESTER I

**INTRODUCTION TO NATYASATRA (DANCE, MUSIC, THEATRE)
(THEORY) (DSC)**

L	T	P	S	C
4	0	0	4	4

COURSE OBJECTIVE:

- To provide knowledge about the origin of Nāṭya with reference to mythological and historical perspectives from the Natyashastra.
- To understand the definition, nature, and purpose of Nāṭya as an art form.
- To introduce the structure, authorship, and contents of the Nāṭyaśāstra, including its chapters.
- To develop understanding of body divisions such as Aṅgas and Upāṅgas used in performance.
- To explain the concepts of Rasa and Bhāva and their significance in aesthetic expression

UNIT- I ORIGIN OF NATYA

12Hours

Chapter 1 of natyasastra, Mythological origin, natyaveda, amruthamadanam, tripuradahanam, bharatamuni, tandu,apsaras, historical origin

UNIT-II NATYA

12Hours

Natya: Definition, nature, and purpose of Natya

UNIT-III CONTENTS OF NATYASHATSTRA

12Hours

Brief outline and contents of Natyashatstra, 33 chapters of Natyasastra, Author and period of Natyasastra.

UNIT – IV ANGAS AND UPANGAS

12Hours

Classification of Angas and Upangas: Head, hand,chest, sides, waist, and feet ; eyes, eyebrows,nose,lower lip, cheek, chin.

UNIT- V RASA AND BHAVA

12Hours

Rasa and Bhava: Astarasas; Sringara, hasya, karuna, veera, roudra, bhayanaka, Adbhuta, bhibhatsa , sanchari bhavas, sthaya bhavas, satvika bhavas

Total: 60 Hours

Course Outcomes:

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

CO1: Explain the origin of Nāṭya including mythological concepts such as Nāṭyaveda and historical development.

CO2: Describe the definition, nature, and purpose of Nāṭya as presented in classical texts.

CO3: Summarize the structure, authorship, and major contents of the Nāṭyaśāstra.

CO4: Identify and classify Aṅgas and Upāṅgas and their role in dance and performance.

CO5: Analyze the concepts of Rasa and Bhāva, including various types such as Sthāyi, Sanchāri, and Sāttvika Bhāvas.

Text Books:

1. Ramaswamy L. *Shall We Know Natya*. Chennai
2. Karanas: Common Dance Codes in India and Indonesia
Subrahmanyam P. *Karanas: Common Dance Codes in India and Indonesia*. Chennai

Reference Books:

1. Bharata Muni. *Natya Shastra*. Vol. 1–2. Ghosh M, translator. Calcutta: Asiatic Society; 1951–1961.
2. Nandikeshwara. *Abhinaya Darpana*. Ghosh M, translator. Calcutta: Firma KLM; 1957.

FUNDAMENTALS OF NATYA I (PRACTICAL) (DSC)

L	T	P	S	C
0	2	4	2	4

COURSE OBJECTIVE:

- To provide training in basic Adavus of Bharatanatyam including Thattu and Nattadavu.
- To develop practical skills in advanced basic Adavus such as Paraval, Kudittu Mettu, Kuthadavu, and Thatti Mettu.
- To impart knowledge of the six Aṅgas (major body parts) used in dance movements.
- To introduce the fundamentals of theatre with reference to body, voice, and space as tools of an actor.
- To develop physical fitness and concentration through practice of selected Yoga āsanās, abhyāsa, and prāṇāyāma.

UNIT- I BASIC ADAVUS OF BHARATANATYAM

12Hours

Thattu Adavu: 1,2,3,4,5,6,7,8; Nattadavu; 1,2,3,4,5,6,7,8

UNIT-II BASIC ADAVUS OF BHARATANATYAM

12Hours

Paraval, Kudittu Mettu, Kuthadavu, and Thatti Mettu

UNIT – III 6 ANGAS

12Hours

Head, hand,chest, sides, waist, and feet

UNIT– IV THEATRE

12Hours

Actors medium–Body, Voice, Space

UNIT– V YOGA

12Hours

8 Asana,1Abhyasa and 1 pranayama

Total: 60 Hours

Course Outcomes:

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

CO1: Demonstrate basic Adavus such as Thattu and Nattadavu with proper technique and posture.

CO2: Perform additional Adavus including Paraval, Kudittu Mettu, Kuthadavu, and Thatti Mettu with coordination and rhythm.

CO3: Identify and apply the six Aṅgas in executing dance movements effectively.

CO4: Explain and utilize body, voice, and space as essential elements in theatrical performance.

CO5: Practice basic Yoga āsanās and prāṇāyāma techniques to improve flexibility, balance, and concentration.

CO	PO1	PO2	PO3	PO4	PO5
CO1	3	1	3	1	2
CO2	3	1	3	1	2
CO3	3	2	3	1	2
CO4	2	3	2	3	1
CO5	3	3	3	2	2

Text Books:

1. Ramaswamy L. Shall We Know Natya. Chennai
2. Karanas: Common Dance Codes in India and Indonesia
3. Subrahmanyam P. Karanas: Common Dance Codes in India and Indonesia. Chennai

Reference Books:

1. Bharata Muni. Natya Shastra. Vol. 1–2. Ghosh M, translator. Calcutta: Asiatic Society; 1951–1961.
2. Nandikeshwara. Abhinaya Darpana. Ghosh M, translator. Calcutta: Firma KLM; 1957.

GLIMPSES OF INDIAN CULTURAL HISTORY (DSC)

L	T	P	S	C
4	0	0	4	4

COURSE OBJECTIVE:

- To introduce and develop understanding of the socio-cultural, religious, and historical background of ancient Indian civilizations.
- To examine and understand the evolution of Indian society through Vedic, Mauryan, Gupta, and South Indian dynasties.
- To analyze the philosophical contributions of Jainism and Buddhism and their impact on Indian culture.
- To explore and interpret the cultural, literary, and artistic contributions of various dynasties, including Sangam, Pallavas, Cholas, Vijayanagara, Nayakas, and Marathas.
- To understand and evaluate the development of Indian art, architecture, and cultural heritage across historical periods.

UNIT- I INDUS VALLEY CIVILIZATION, EARLY AND LATER VEDIC AGE

12 Hours

Background, society, religion and culture of the Indus Valley Civilization, Early and Later Vedic Age, Great Bath, Great Granary, Dancing Girl-statue

UNIT-II JHANISM, BUDHISM, MAURYS, GUPTAS

12Hours

Origin, Philosophy and contributions of Jhanism, Budhism to the society, culture, religion and society during mauryas and guptas

UNIT-III SANGAM, PALLAVAS AND IMPERIAL CHOLAS

12 Hours

An Introduction; Kamba Ramayanam, society, religion and culture

UNIT-IV VIJAYANAGARAS AND NAYAKAS

12 Hours

Society, religion and culture of the Vijayanagaras and Nayakas and their contributions to arts.

UNIT – V MARATTAS

12 Hours

Society, religion and culture of the Marattas and their contributions to arts.

Total: 60 Hours

Course Outcomes:

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

CO1: Recall and describe the socio-cultural features of the Indus Valley Civilization and the Early and Later Vedic periods, including important findings such as the Great Bath, Great Granary, and Dancing Girl statue.

CO2: Explain and analyze the origin, philosophy, and societal contributions of Jainism and Buddhism, along with cultural developments under the Mauryas and Guptas.

CO3: Describe and interpret the cultural and literary contributions of the Sangam period, Pallavas, and Imperial Cholas, including works like the Kamba Ramayanam.

CO4: Analyze and evaluate the socio-cultural and artistic contributions of the Vijayanagara Empire and Nayaka period.

CO5: Assess and explain the cultural and artistic contributions of the Maratha Empire and their influence on Indian heritage.

Text Books:

1. Basham AL. The Wonder That Was India. New Delhi: Rupa Publications; 2004.
2. Thapar R. Early India: From the Origins to AD 1300. New Delhi: Penguin Books; 2003.
3. Kosambi DD. The Culture and Civilisation of Ancient India in Historical Outline. New Delhi: Vikas Publishing; 1997.
4. Majumdar RC. Ancient India. New Delhi: Motilal Banarsidass; 2011.
5. Indian Culture and Heritage - NCERT. Indian Culture and Heritage. New Delhi: National Council of Educational Research and Training; 2012.

Reference Books:

1. The Illustrated History of India, Keay J. India: A History. New York: Grove Press; 2000.
2. Singh U. A History of Ancient and Early Medieval India. New Delhi: Pearson; 2008.
3. Cultural History of India - Tara Chand. History of the Freedom Movement in India. New Delhi: Publications Division; 1972.

INTRODUCTION TO KARANAS (THEORY) (AEC)

L	T	P	S	C
0	2	4	2	4

COURSE OBJECTIVE:

- To introduce and develop understanding of the textual foundations of Karanas as described in the Nāṭyaśāstra.
- To examine and understand the structural components of Karanas, including body divisions and movement techniques.
- To analyze the classification, grouping, and functional aspects of the 108 Karanas and their combinations.
- To explore and interpret the representation of Karanas in temple sculpture and iconography.
- To understand and evaluate the revival and contemporary relevance of Karanas in Bharatanatyam.

UNIT- I TEXTUAL FOUNDATIONS OF KARANAS

12 Hours

Anga, Pratyanga, and Upanga involvement, Role of: Hasta (hand gestures), Pada (foot positions), Griva (neck movements), Drishti (eye movements)

UNIT-II COMPONENTS OF KARANAS

12 Hours

Concepts of Bhumi Charis, Akasha Caris, Nritha Hastas and Hasta Karanas

UNIT-III CLASSIFICATION AND ENUMERATION OF KARANAS

12 Hours

The 108 Karanas described in Nāṭyaśāstra, Grouping of Karanas, Concept of: Angaharas (combination of Karanas), Rechakas, Functional classification of Karanas

UNIT – IV KARANAS IN TEMPLE SCULPTURE AND ICONOGRAPHY

12 Hours

Representation of Karanas in temple architecture

UNIT– V REVIVAL OF KARANAS

12 Hours

Contributions of: Dr. Padma Subrahmanyam, Relevance of Karanas in present-day Bharatanatyam

Total: 60 Hours

Course Outcomes

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

CO1: Recall and explain the textual concepts of Anga, Pratyanga, Upanga, and associated elements such as Hasta, Pada, Griva, and Drishti in the context of Karanas.

CO2: Explain and apply the components of Karanas, including Bhumi Charis, Akasha Charis, Nritha Hastas, and Hasta Karanas.

CO3: Analyze and classify the 108 Karanas, their grouping, Angaharas, Rechakas, and functional applications.

CO4: Interpret and evaluate the depiction of Karanas in temple sculptures and their significance in Indian iconography.

CO5: Assess and appreciate the contributions of Padma Subrahmanyam and evaluate the relevance of Karanas in contemporary Bharatanatyam practice.

Text Books:

1. Karanas: Common Dance Codes in India and Indonesia - Subrahmanyam P. Karanas: Common Dance Codes in India and Indonesia. Chennai: Nrithyodaya; 2003.
2. Bharata's Art: Then and Now - Subrahmanyam P. Bharata's Art: Then and Now. Chennai: Nrithyodaya; 2007.
3. Natya Shastra - Bharata Muni. Natya Shastra. Vol. 1–2. Ghosh M, translator. Calcutta: Asiatic Society; 1951–1961.

Reference Books:

1. Natya Shastra - Bharata Muni. The Nāṭyaśāstra. Rangacharya A, translator. New Delhi: Munshiram Manoharlal; 1996.
2. The Natyasastra and the Body in Performance - Coorlawala U. The Natyasastra and the Body in Performance. New Delhi: D.K. Printworld; 2004.
3. Temple Sculptures of South India - Sivaramamurti C. South Indian Bronzes. New Delhi: Lalit Kala Akademi; 1963

INDIAN CLASSICAL DANCE FORMS (THEORY) (GE)

L	T	P	S	C
3	0	0	3	3

COURSE OBJECTIVE:

- To introduce and develop understanding of the origin and historical evolution of major Indian classical dance forms.
- To examine and understand the distinctive features of each dance form, including costume, makeup, music, and instruments.
- To analyze the repertoire structure and stylistic elements of different classical dance traditions.
- To identify and appreciate the contributions of eminent exponents in various dance forms.
- To understand and evaluate the role of Sangeet Natak Akademi in the recognition and promotion of Indian classical dances.

UNIT- I BHARATANATYAM AND KATHAK

6 Hours

Origin and history, Costume and makeup, Music and instruments, Repertoire structure, Exponents

UNIT-II KATHAKALI AND MOHINIYATTAM

6 Hours

Origin and history, Costume and makeup, Music and instruments, Repertoire structure, Exponents

UNIT-III ODISSI AND MANIPURI

6 Hours

Origin and history, Costume and makeup, Music and instruments, Repertoire structure, Exponents

UNIT – IV SATTRIYA AND KUCHIPUDI

6 Hours

Origin and history, Costume and makeup, Music and instruments, Repertoire structure, Exponents

UNIT– V ROLE OF THE SANGEET NATAK ACADEMY

6 Hours

Basic knowledge about Sangeet Natak Academy, role of Sangeet Natak Academy in recognising the dance forms.

Total: 30 Hours

COURSE OUTCOMES:

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

CO1: Recall and describe the origin and historical development of major Indian classical dance forms such as Bharatanatyam, Kathak, Kathakali, Mohiniyattam, Odissi, Manipuri, Sattriya, and Kuchipudi.

CO2: Explain and differentiate the costume, makeup, music, and instruments associated with each dance form.

CO3: Analyze the repertoire structure and stylistic features of different classical dance traditions.

CO4: Identify and assess the contributions of important exponents in the field of Indian classical dance.

CO5: Explain and evaluate the role of the Sangeet Natak Academy in recognizing and promoting Indian classical dance forms.

Text Books:

1. Classical Dances of India - Vatsyayan K. Classical Dances of India. New Delhi: Publications Division; 1974.
2. Indian Classical Dance: Tradition in Transition - Venkataraman L. Indian Classical Dance: Tradition in Transition. New Delhi: Roli Books; 2002.
3. Indian Dance: The Ultimate Metaphor - Vatsyayan K. Indian Dance: The Ultimate Metaphor. New Delhi: Indira Gandhi National Centre for the Arts; 1992.
4. The Sacred Dance of India - Massey R. India's Dances: Their History, Technique and Repertoire. New Delhi: Abhinav Publications; 2004.

Reference Books:

1. Dance in India - Bose M. Dance in India. New Delhi: Oxford University Press; 2001.
2. Bharatanatyam - Vaidyanathan S. Bharatanatyam. New Delhi: Ganesa Natyalaya; 2009.
3. Kathak Dance - Kothari S. Kathak Dance. New Delhi: Abhinav Publications; 1989.
4. Odissi Dance - Kothari S. Odissi Dance. New Delhi: Marg Publications; 2001.

FUNDAMENTALS OF MUSIC I (PRACTICAL) (VA)

L	T	P	S	C
0	1	2	1	2

COURSE OBJECTIVE:

- To remember and understand the fundamental concepts of Carnatic music, including Sapta Svaras.
- To develop and apply basic vocal exercises such as Saralivarisai, Janta Varisai, and Daatu Varisai.
- To understand and apply rhythmic and melodic patterns through Alankarams.
- To analyze the structure of Pancha Jathis, Sapta Talas, and the 35 Tala system.
- To apply and perform simple musical compositions such as Geethams with accuracy.

UNIT- I SARALIVARISAI

Sapta Svaras, Saralivarisai 1 – 14

12 Hours

UNIT-II JANTA VARISAI

Janta Varisai

12 Hours

UNIT-III DAATU VARISAI

Daatu Varisai

12 Hours

UNIT – IV ALANKARAMS

Alankarams , basic knowledge of pancha jathis and sapta talas, 35 tala concept

12 Hours

UNIT- V GEETHAM

Geetham 1 – Srigananatha

12 Hours

Total: 60 Hours

Course Outcomes:

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

CO1: Recall and identify the Sapta Svaras and basic elements of Carnatic music.

CO2: Demonstrate Saralivarisai, Janta Varisai, and Daatu Varisai with correct pitch and rhythm.

CO3: Apply Alankarams in different talas with proper understanding of rhythmic patterns.

CO4: Analyze and differentiate Pancha Jathis, Sapta Talas, and the concept of 35 Talas

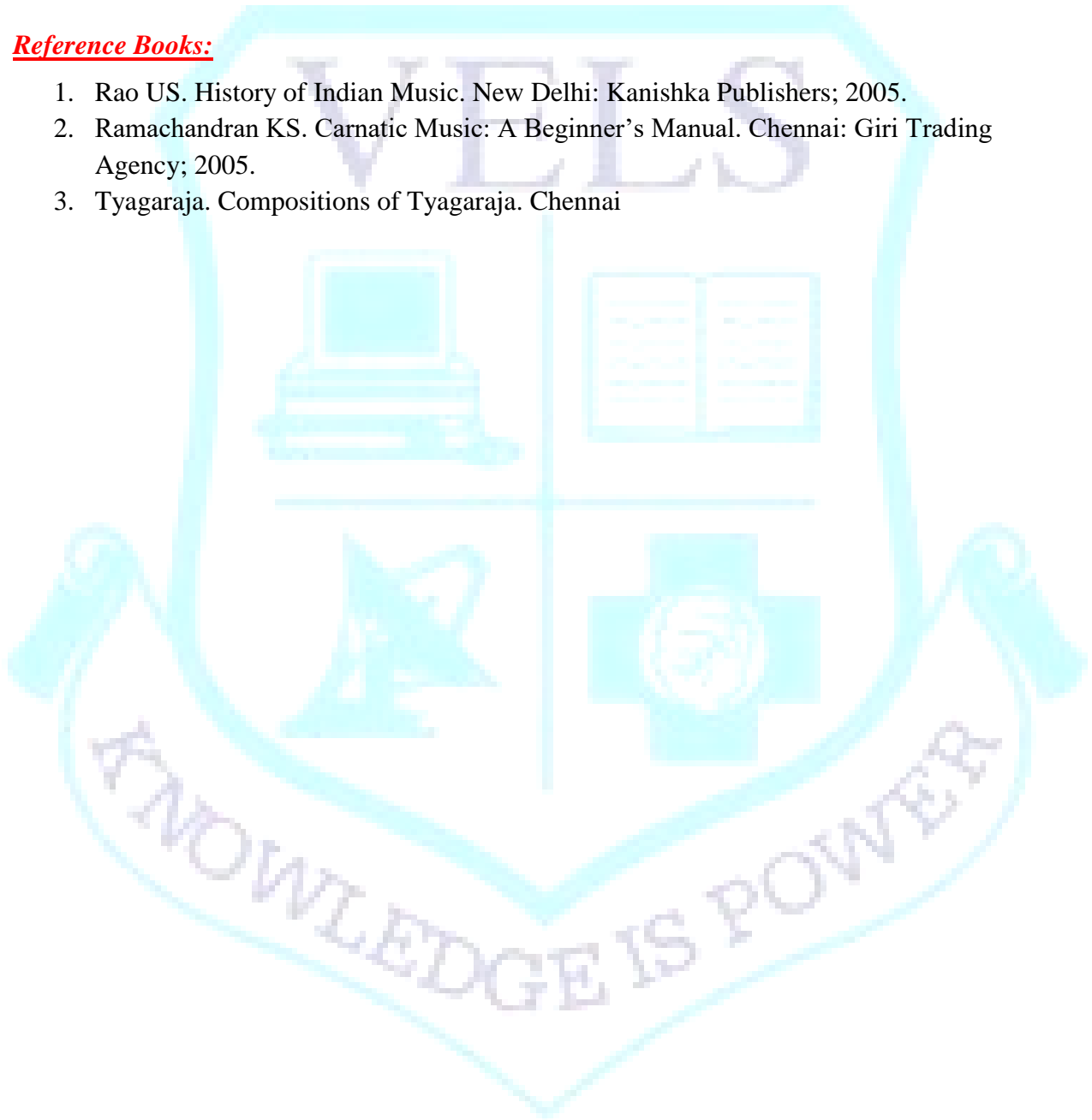
CO5: Perform simple Geethams (e.g., Sree Gananatha) with accuracy in melody, rhythm, and expression.

Text Books:

1. Sambamoorthy P. South Indian Music. Vol. 1–6. Chennai: The Indian Music Publishing House; 1959.
2. Prajnananda S. A Historical Study of Indian Music. Kolkata: Munshiram Manoharlal; 1981.
3. Sambamoorthy P. The Ragas of South Indian Music. Chennai: The Indian Music Publishing House; 1973.

Reference Books:

1. Rao US. History of Indian Music. New Delhi: Kanishka Publishers; 2005.
2. Ramachandran KS. Carnatic Music: A Beginner's Manual. Chennai: Giri Trading Agency; 2005.
3. Tyagaraja. Compositions of Tyagaraja. Chennai



BASIC RHYTHMIC SKILLS - (PRACTICAL) (SEC)

L	T	P	S	C
0	1	2	1	2

COURSE OBJECTIVE:

- To develop students' sense of tala and rhythmic stability through coordinated body movements and kriya practice.
- To train students to perform basic adavus within structured rhythmic frameworks with precision.
- To enhance the ability to execute adavus in multiple laya (speed) variations while maintaining balance and timing.
- To introduce and strengthen the practice of sollukattu and its coordination with movement.
- To enable students to apply rhythmic knowledge in simple korvais and basic improvisation.

UNIT I TALA AND BODY COORDINATION (KRIYA PRACTICE) 12 Hours

Practice of Adi Tala (8 beats) and Rupaka Tala (3/6 beats) using hand gestures, Coordination of clapping with foot stamping (tat tei ta ha), Maintaining avartanam (cycle) without break, Walking and simple steps in tala.

UNIT-II ADAVUS IN BASIC RHYTHMIC STRUCTURES 12 Hours

Practice of Tatta Adavu and Natta Adavu in Adi Tala, Performing adavus in 1st speed (eka kala), Emphasis on alignment of beat and movement, Repetition with nattuvangam syllables, Accuracy in finishing within tala cycle.

UNIT-III LAYA VARIATIONS IN ADAVUS 12 Hours

Performing adavus in 2nd speed (dwi kala) and 3rd speed (tri kala), Transition between different speeds, Practicing with metronome.

UNIT-IV SOLLUKATTU AND JATI PRACTICE 12 Hours

Recitation of basic sollukattu: tai ya tai, tai dhi tai, Co-ordination of recitation with adavus

UNIT- V APPLICATION IN SIMPLE KORVAIS 12 Hours

Combining adavus with rhythmic patterns, beginning-level improvisation within a cycle .

Total: 60 Hours

Course Outcomes:

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

CO1: Demonstrate accurate execution of tala (Adi and Rupaka) using kriyas with proper body coordination.

CO2: Perform Tatta Adavu and Natta Adavu in Adi Tāla with correct alignment to rhythmic structure.

CO3: Execute adavus in multiple laya variations (eka, dwi, tri kāla) with stability and timing accuracy.

CO4: Recite and coordinate basic sollukattu with adavus effectively.

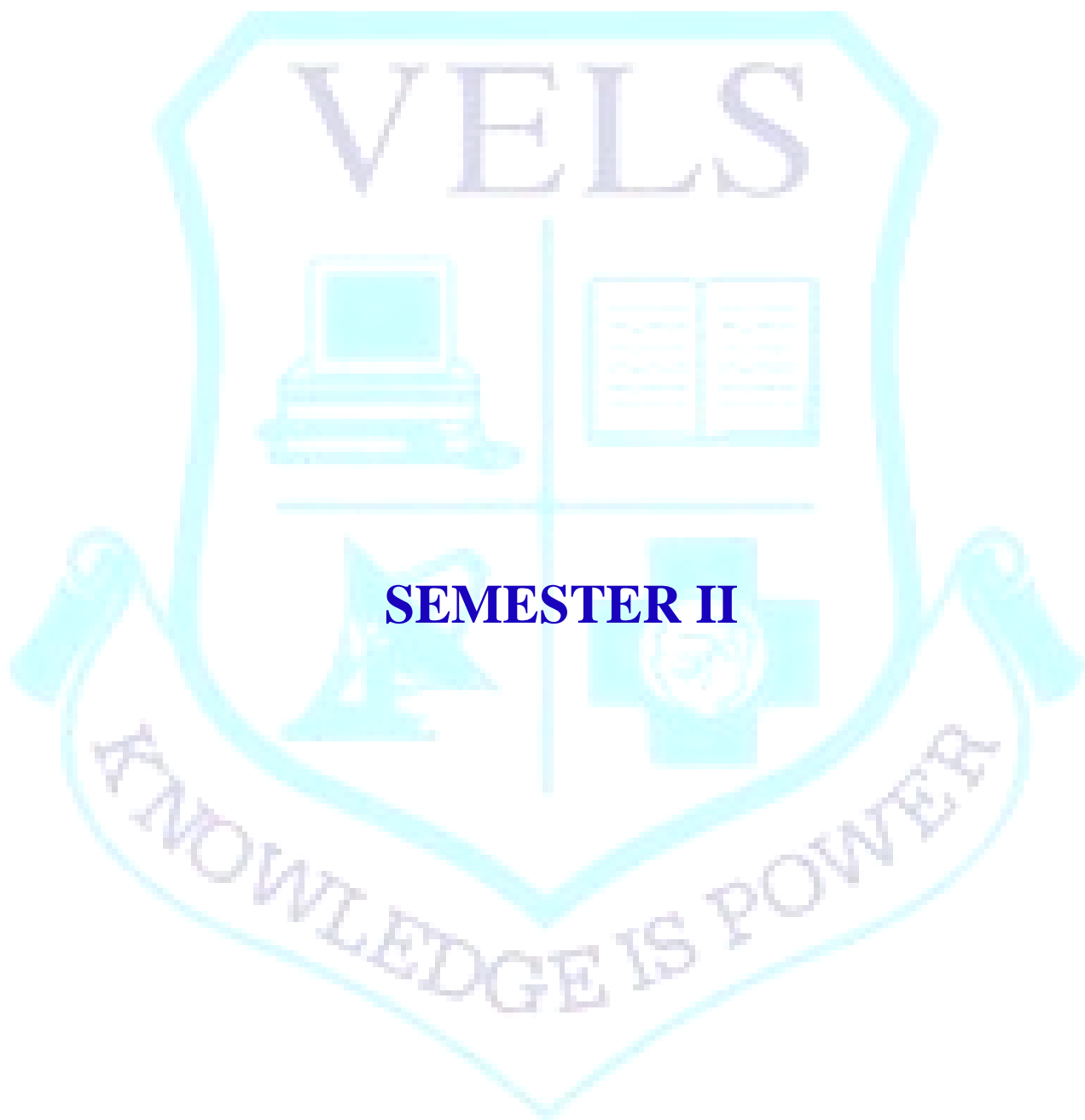
CO5: Apply rhythmic knowledge to perform simple korvais within a tāla cycle.

Text Books:

1. Sambamoorthy P. South Indian Music. Vol. 1–6. Chennai: The Indian Music Publishing House; 1959.
2. Indian Music
3. Sambamoorthy P. Indian Music. Chennai: The Indian Music Publishing House; 1960.

Reference Books:

1. Nandikeswara C. *The Mridangam*. Chennai
Janakiraman SR. *Carnatic Music Theory*. Chennai
2. Rhythm in Indian Music
Ramanathan N. *Rhythm in Indian Music*.



SEMESTER II

**CONCEPTS AND CLASSIFICATIONS OF NATYASANGRAHA
(THEORY) (DSC)**

L	T	P	S L	C
4	0	0	4	4

COURSE OBJECTIVE:

- To introduce students to the fundamental concepts of Rasa and Bhava.
- To develop understanding of various modes of Abhinaya in performance.
- To familiarize students with classical styles of expression such as Dharmi, Vritti, and Pravritti.
- To provide knowledge of music, instruments, and success factors in theatrical performance.
- To understand the structure and types of traditional Indian theatre (Ranga).

UNIT- I RASA & BHAVA

12 Hours

Rasa & Bhava (Chapters 6 & 7): Concept and definition of Rasa, Types of Rasas (Navarasas),

Components of Rasa: Sthayi Bhava, Vibhava (Alambana & Uddipana), Anubhava, Vyabhichari (Sanchari) Bhavas, Concept and classification of Bhava, Types of Bhavas: Sthayi Bhava, Vyabhichari Bhava, Sattvika Bhava

UNIT-II CHATURVIDHA ABHINAYA

12 Hours

Definition and importance of Abhinaya, Four types of Abhinayas: Angika Abhinaya (body movements), Vachika Abhinaya (speech and dialogue), Aharya Abhinaya (costume and makeup), Sattvika Abhinaya (inner emotional expression), Detailed study of each type, Application in classical dance and theatre

UNIT-III STYLES OF EXPRESSION

12 Hours

Dharmi, Vritti, Pravritti and their Varieties: Concept of Dharmi; Lokadharmi, Natyadharmi, Concept of Vritti: Bharati Vritti, Kaisiki Vritti, Arabhati Vritti, Sattvati Vritti, Concept of Pravritti: Avanti, Dakshinati, Panchali, Odramagadhi, Characteristics and differences, Application in performance traditionS, Regional influences on expression styles

UNIT – IV SIDDHI, SWARA, ATODAYA, GANA

12 Hours

Concept of Siddhi (success in performance): Daivi Siddhi, Manushi Siddhi, Factors influencing successful performance, Concept of Swara (musical notes), Types and classification of Swaras, Concept of Atodaya (musical instruments): Tata (string instruments), Avanaddha (percussion instruments), Sushira (wind instruments), Ghana (solid instruments), Concept of Gana (music/singing), Role of music and instruments in theatre

UNIT- V RANGA (TYPES OF THEATRE)

12 Hours

Definition and concept of Types of theatre/stage: Vikrishta, ChaturasrA, Tryasra, Structure and construction of stage, Stage divisions and spatial arrangement, Importance of Ranga in performance, Audience arrangement and viewing aesthetics, Rituals related to stage (Ranga Puja – brief idea)

Total: 60 Hours

Course Outcomes:

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

CO1: Explain the fundamental concepts of Rasa and Bhava and their role in aesthetic experience.

CO2: Describe the principles and applications of Chaturvidha Abhinaya in dance and theatrical performance.

CO3: Analyze the different styles of expression such as Dharmi, Vritti, and Pravritti along with their varieties in performance traditions.

CO4: Interpret the concepts of Siddhi, Swara, Atodaya, and Gana and their significance in theatrical and musical presentation.

CO5: Evaluate the structure and types of Ranga (theatre) and their importance in stagecraft and performance.

Text Books:

1. Ramaswamy L. Shall We Know Natya. Chennai
2. Karanas: Common Dance Codes in India and Indonesia Subrahmanyam P. Karanas: Common Dance Codes in India and Indonesia. Chennai

Reference Books:

1. Bharata Muni. Natya Shastra. Vol. 1–2. Ghosh M, translator. Calcutta: Asiatic Society; 1951–1961.
2. Nandikeshwara. Abhinaya Darpana. Ghosh M, translator. Calcutta: Firma KLM; 1957.

NATYA PRACTICAL II (DSC)

L	T	P	S	C
0	2	4	2	4

COURSE OBJECTIVE:

- To develop advanced technical proficiency in Bharatanatyam through Adavus and repertoire.
- To enhance expressive skills using Hastas and Abhinaya techniques.
- To introduce improvisation and character development in performance.
- To improve physical fitness, flexibility, and body control through Yoga.
- To integrate theory and practice for holistic performance training.

UNIT- I ADAVUS- ADVANCED

12 Hours

Adavus angasuddhi techniques, advanced adavus including theermanam adavu.

UNIT-II PUSHPANJALI, ALARIPPU

12 Hours

Any one Pushpanli, Any one Alarippu

UNIT-III ABHINAYA HASTAS

12Hours

Samyutha Hastas, Asamyutha Hastas

UNIT – IV THEATRE

12 Hours

Introduction to role play -Improvisation and character development

UNIT- V YOGA

12 Hours

Surya Namaskaram, 8 Asanas - Tadasana, Bhujangasana, Vajrasana, Veerabhathrasana, baddha konasana, Trikonasana, Uthkatasana, Shishuasana, Chakrasana,

Total: 60 Hours

Course Outcomes:

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

CO1: Demonstrate advanced Adavus with precision, coordination, and control in different speeds.

CO2: Perform Pushpanjali and Alarippu with proper technique, rhythm, and expressive quality.

CO3: Apply Samyukta and Asamyutha Hastas effectively in dance sequences and storytelling.

CO4: Analyze and perform basic role play through improvisation and character development techniques.

CO5: Practice selected Yoga Asanas to enhance flexibility, balance, and overall performance efficiency.

Text Books:

1. Ramaswamy L. Shall We Know Natya. Chennai
2. Karanas: Common Dance Codes in India and Indonesia Subrahmanyam P. Karanas: Common Dance Codes in India and Indonesia. Chennai

Reference Books:

1. Bharata Muni. Natya Shastra. Vol. 1–2. Ghosh M, translator. Calcutta: Asiatic Society; 1951–1961.
2. Nandikeshwara. Abhinaya Darpana. Ghosh M, translator. Calcutta: Firma KLM; 1957.

**24CMNM23 DANCE HISTORY- REVIVAL AND RECONSTRUCTION
(THEORY) (DSC)**

L	T	P	S	C
4	0	0	4	4

COURSE OBJECTIVE:

- To provide knowledge of the historical development and transformation of Bharatanatyam.
- To understand the contributions of key personalities in the revival and growth of the dance form.
- To examine traditional systems such as Devadasi and Nattuvanar traditions.
- To analyze the shift from hereditary practices to institutionalized learning.
- To develop critical understanding of socio-cultural influences on Bharatanatyam.

UNIT- I POST-INDEPENDENCE DEVELOPMENTS

12 HOURS

Cultural revival of Bharatanatyam after Independence, Contributions of T. Balasaraswati to abhinaya tradition, Role of E. Krishna Iyer in revival and reform, Contributions of Rukmini Devi Arundale in institutionalization and Kalakshetra style, Differences in artistic approaches of the three pioneer, Impact on modern Bharatanatyam practice

UNIT-II INSTITUTIONALISATION

12 HOURS

Meaning and need for institutionalisation in dance, Emergence of dance institutions in India, Role of Kalakshetra Foundation, Role of Sangeet Natak Academy, Curriculum development and formal training systems, Shift from hereditary to institutional learning, impact on pedagogy and performance

UNIT-III DEVADASI TRADITIONS

12 HOURS

Definition and historical background of Devadasi system, Social, cultural, and religious roles of Devadasis, Temple traditions and ritual performances, Contribution of Devadasis to dance and music, Decline of the Devadasi system, Legal and social reforms (Devadasi Abolition Acts), Contemporary perspectives and debates

UNIT – IV EVOLUTION FROM SADIR TO BHARATANATYAM

12 HOURS

Meaning and characteristics of Sadir, Social stigma and decline during colonial period, Revival movement and renaming as Bharatanatyam, Changes in costume, repertoire, and presentation, Role of reformers and revivalists, Transformation in audience and performance context, Continuity and change in technique and aesthetics

UNIT– V INTRODUCTION TO NATTUVANAR TRADITION

12 HOURS

Meaning and role of Nattuvanar, Guru–Shishya Parampara, Responsibilities of a Nattuvanar in performance, Elements of Nattuvangam (cymbals, recitation, rhythm), Contribution of hereditary families, Training methods and pedagogy, Role in choreography and repertoire development

Total: 60 Hours

Course Outcomes:

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

- CO1:** Explain the post-independence developments in Bharatanatyam with reference to contributions of pioneers like T. Balasaraswati, E. Krishna Iyer, and Rukmini Devi Arundale.
- CO2:** Describe the process of institutionalization and its impact on the teaching and dissemination of Bharatanatyam.
- CO3:** Analyze the Devadasi tradition and its cultural, social, and historical significance in the development of dance.
- CO4:** Examine the evolution of Bharatanatyam from Sadir, highlighting major transformations in style, presentation, and social context.
- CO5:** Evaluate the role and contribution of the Nattuvanar tradition in preserving and transmitting Bharatanatyam repertoire and performance practice.

Text Books:

1. Vatsyayan K. Classical Dances of India. New Delhi: Publications Division; 1974.
2. Vatsyayan K. Indian Dance: The Ultimate Metaphor. New Delhi: Indira Gandhi National Centre for the Arts; 1992

Reference Books:

1. Viswanathan L. Bharatanatyam: The Tamil Heritage. Chennai: [Publisher]; 1984.
2. Kersenboom S. Nityasumangali: Devadasi Tradition in South India. Delhi: Motilal Banarsidass; 1987.
3. Massey R. India's Dances: Their History, Technique and Repertoire. New Delhi: Abhinav Publications; 2004.
4. Bose M. Dance in India. New Delhi: Oxford University Press; 2001.

ART AND ARCHITECTURE OF INDIA (AEC)

L	T	P	S A L	C
0	2	4	2	4

COURSE OBJECTIVE:

- To introduce the historical background and evolution of Indian architecture across different periods.
- To develop understanding of regional styles and architectural features of temples and monuments.
- To examine the contributions of various dynasties and empires to Indian art and architecture.
- To analyze the stylistic elements of Mughal architecture and painting traditions.
- To enable critical appreciation of structural, aesthetic, and cultural aspects of Indian architecture.

UNIT- I BACKGROUND OF INDIAN ARCHITECTURE

12 HOURS

Background of Indian Architecture: Kushanas- Gandhara Art, Gupta, Background and evolution of Indian architecture, Kushana period: architectural developments

UNIT-II KONARK AND KHAJURAHO

12 HOURS

Architectural features of Konark Sun Temple, Architectural features of Khajuraho Temple

UNIT-III MUGHAL ARCHITECTURE AND PAINTING

12 HOURS

Introduction to Mughal architecture, Important monuments, Development of Mughal painting, Themes, techniques, and patronage, Contribution of Mughal rulers to art and architecture.

UNIT – IV SOUTH INDIAN DYNASTIES

12 HOURS

Pallavas, Cholas, Chalukyas, Hoysalas: Pallava Dynasty, architecture, structural temples and features, Chola Dynasty, Dravidian style temples, Brihadeeswara temple features, Bronze sculpture tradition, Chalukya Dynasty, Hoysala Empire.

UNIT- V VIJAYANAGAR,NAYAK & MARATHA ARCHITECTURE

12 HOURS

Vijayanagara Empire, Temple complexes (Hampi) Pillared halls and gopurams, Nayak period, Temple expansions, Mandapas and corridors (e.g., Madurai Meenakshi temple), Maratha architecture, Forts, palaces, and temples.

Total: 60 Hours

Course Outcomes:

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

CO1: Explain the background and evolution of Indian architecture with reference to Kushana, Gandhara, and Gupta periods.

CO2: Describe the architectural features of major North Indian temples such as Konark Sun Temple and Khajuraho Temples.

CO3: Analyze the characteristics of Mughal architecture and painting, including major monuments, themes, and patronage.

CO4: Examine the architectural contributions of South Indian dynasties such as Pallavas, Cholas, Chalukyas, and Hoysalas.

CO5: Evaluate the features of Vijayanagara, Nayak, and Maratha architecture with reference to structural elements and regional variations.

Text Books:

1. Basham AL. The Wonder That Was India. New Delhi: Rupa Publications; 2004.
2. Thapar R. Early India: From the Origins to AD 1300. New Delhi: Penguin Books; 2003.
3. Kosambi DD. The Culture and Civilisation of Ancient India in Historical Outline. New Delhi: Vikas Publishing; 1997.
4. Majumdar RC. Ancient India. New Delhi: Motilal Banarsidass; 2011.
5. Indian Culture and Heritage
6. NCERT. Indian Culture and Heritage. New Delhi: National Council of Educational Research and Training; 2012.

Reference Books:

1. The Illustrated History of India, Keay J. India: A History. New York: Grove Press; 2000.
2. Singh U. A History of Ancient and Early Medieval India. New Delhi: Pearson; 2008.
3. Cultural History of India
4. Tara Chand. History of the Freedom Movement in India. New Delhi: Publications Division; 1972.

FUNDAMENTALS OF MUSIC II (PRACTICAL) (GE)

L	T	P	S	C
0	2	4	2	4

COURSE OBJECTIVE:

- To introduce students to fundamental Carnatic music compositions such as Geetham, Svarajathi, and Varnam.
- To develop basic singing skills with emphasis on raga and tala.
- To enhance understanding of melodic structures through arohana and avarohana.
- To build a foundation for higher-level musical learning and performance.
- To cultivate rhythm, pitch accuracy, and musical expression.

UNIT- I GEETHAM

12 HOURS

Varaveena in Mohana Ragam, Padhumanabha in Malahari ragam

UNIT-II GEETHAM

12 HOURS

Any other geetham

UNIT-III SVARAJATHI

12 HOURS

1 Svarajathi- Raravenu

UNIT – IV VARNAM

12 HOURS

Ninnu kori in Mohana Ragam

UNIT– V BASICS OF 5 OTHER RAGAS

12 HOURS

Arohana and avarohana of any five other basic ragams

Total: 60 Hours

Course Outcomes:

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

CO1: Explain and perform Geethams such as Varaveena in Mohana Ragam and Padhumanabha in Malahari ragam with correct swara and tala.

CO2: Demonstrate the ability to learn and render any one additional Geetham with proper melody and rhythm.

CO3: Perform the Svarajathi Raravenu with accuracy in swara, sahitya, and tala.

CO4: Render the Varnam Ninnu Kori in Mohana Ragam with appropriate speed variations and expression.

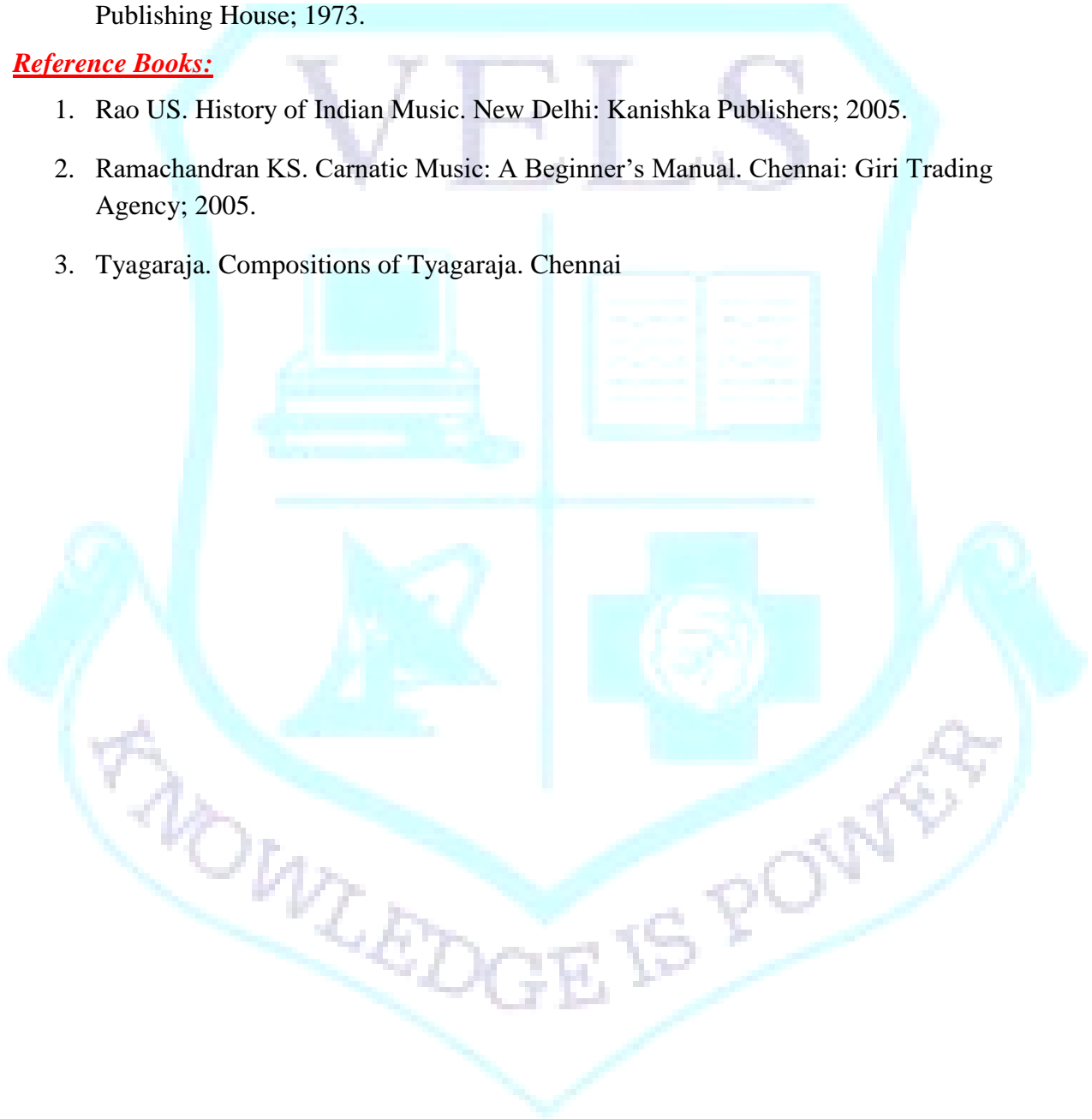
CO5: Identify and explain the arohana and avarohana of five basic ragas and apply them in simple musical exercises.

Text Books:

1. Sambamoorthy P. South Indian Music. Vol. 1–6. Chennai: The Indian Music Publishing House; 1959.
2. Prajnananda S. A Historical Study of Indian Music. Kolkata: Munshiram Manoharlal; 1981.
3. Sambamoorthy P. The Ragas of South Indian Music. Chennai: The Indian Music Publishing House; 1973.

Reference Books:

1. Rao US. History of Indian Music. New Delhi: Kanishka Publishers; 2005.
2. Ramachandran KS. Carnatic Music: A Beginner's Manual. Chennai: Giri Trading Agency; 2005.
3. Tyagaraja. Compositions of Tyagaraja. Chennai



BASIC RHYTHMIC SKILLS - II (Practical) (VA)

L	T	P	S	C
0	1	2	1	2

COURSE OBJECTIVE:

- To develop a strong foundation in rhythmic structures (Jathis) used in dance.
- To train students in recitation (sollukattu) and coordination of rhythm with body movements.
- To enhance understanding of different Jathi patterns and their applications in Adavus and choreography.
- To improve timing, balance, and control through progressive rhythmic complexity.
- To prepare students for advanced rhythmic execution in Bharatanatyam performance

UNIT- I CHATUSRA JATHI PATTERNS

12 HOURS

Concept of Jathi and its importance in rhythm, Structure of Chatusra Jathi (4 counts), Basic sollukattus (ta ka dhi mi), Clapping (kriya) and recitation practice, Simple korvais in Chatusra Jathi, Application in Adavus

UNIT-II TISRA JATHI PATTERNS

12 HOURS

Structure of Tisra Jathi (3 counts), Basic sollukattus (ta ki ta), Kriya practice and recitation, Transition from Chatusra to Tisra patterns, Simple Tisra korvais

UNIT-III KHANDA JATHI PATTERNS

12 HOURS

Structure of Khanda Jathi (5 counts), Basic sollukattus (ta ka ta ki ta), Recitation and clapping technique, Practice of Khanda korvais

UNIT – IV MISRA JATHI PATTERNS

12 HOURS

Structure of Misra Jathi (7 counts), Basic sollukattus (ta ki ta ta ka dhi mi), Kriya and recitation practice, Coordination of complex rhythmic cycles, Simple Misra korvais

UNIT- V SANKEERNA JATHI PATTERNS

12 HOURS

Structure of Sankeerna Jathi (9 counts), Basic sollukattus (ta ka dhi mi ta ki ta ta ka), Recitation and hand gestures, Advanced coordination techniques, Practice of Sankeerna korvais, Speed variations and control, Application in complex rhythmic sequences

Total: 60 Hours

Course Outcomes:

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

CO1: Explain and demonstrate Chatusra Jathi patterns with correct sollukattu, kriya, and coordination.

CO2: Apply Tisra Jathi patterns and perform basic korvais with proper rhythmic accuracy.

CO3: Demonstrate Khanda Jathi patterns through recitation and coordinated body movements.

CO4: Analyze and perform Misra Jathi patterns with improved control over complex rhythmic cycles.

CO5: Evaluate and execute Sankeerna Jathi patterns with advanced coordination, speed variations, and application in dance sequences.

Text Books:

1. Sambamoorthy P. *South Indian Music*. Vol. 1–6. Chennai: The Indian Music Publishing House; 1959.
2. IndianMusic
Sambamoorthy P. *Indian Music*. Chennai: The Indian Music Publishing House; 1960.

Reference Books:

1. Nandikeswara C. *The Mridangam*. Chennai
2. Janakiraman SR. *Carnatic Music Theory*. Chennai
3. Ramanathan N. *Rhythm in Indian Music*. Chennai:

ANALYSIS OF IMPORTANT EPIC CHARACTERS (THEORY)

(SEC)

L	T	P	S	C
2	0	0	2	2

COURSE OBJECTIVE:

- To introduce students to major characters from the Ramayana and Mahabharata.
- To develop understanding of character traits, values, and ethical dimensions in epic literature.
- To enhance analytical skills in interpreting mythological characters.
- To relate epic characters to performance traditions like dance and drama.
- To encourage critical thinking and comparative study of characters.

UNIT- I RAMA, RAVANAN, SITA, VISHWAMITHRA

12 HOURS

Introduction to Ramayana, character analysis of Rama (virtues, dharma, leadership), character analysis of Ravana (strengths, flaws, ego), character analysis of Sita (ideal womanhood, patience, strength), role of Vishwamitra, moral and ethical values.

UNIT-II OTHER IMPORTANT CHARACTERS - RAMAYANA

12 HOURS

Study of characters Lakshmana, Hanuman, Bharata, Kaikeyi, their roles and contributions, devotion and loyalty, sacrifice, comparative character traits, relevance in storytelling and dance

UNIT-III KARNAN, BHISHMA, DURYODHANA, GANDHARI

12 HOURS

Introduction to Mahabharata, character analysis of Karna (generosity, tragedy), character analysis of Bhishma (vow, duty, sacrifice), character analysis of Duryodhana (ambition, jealousy), character analysis of Gandhari (motherhood, sacrifice), ethical dilemmas and moral conflicts

UNIT – IV OTHER IMPORTANT MAHABHARATA CHARACTERS

12 HOURS

Study of characters Krishna, Arjuna, Draupadi, Yudhishtira, role in Kurukshetra war, dharma and righteousness, interpersonal relationships and conflicts, representation in dance and drama

UNIT- V ANALYSING OF OTHER CHARACTERS

12 HOURS

Methods of character analysis, comparative study of Ramayana and Mahabharata characters, character portrayal in dance (abhinaya), rasa and bhava connection, interpretation and improvisation, contemporary relevance of epic characters.

Total: 60 Hours

Course Outcomes:

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

CO1: Explain the characteristics and significance of major characters such as Rama, Ravana, Sita, and Vishwamitra.

CO2: Describe the roles and contributions of important supporting characters in the Ramayana and their relevance to the narrative.

CO3: Analyze the personalities and ethical dilemmas of Mahabharata characters such as Karna, Bhishma, Duryodhana, and Gandhari.

CO4: Examine the roles of key Mahabharata characters and their influence on the themes of dharma and conflict.

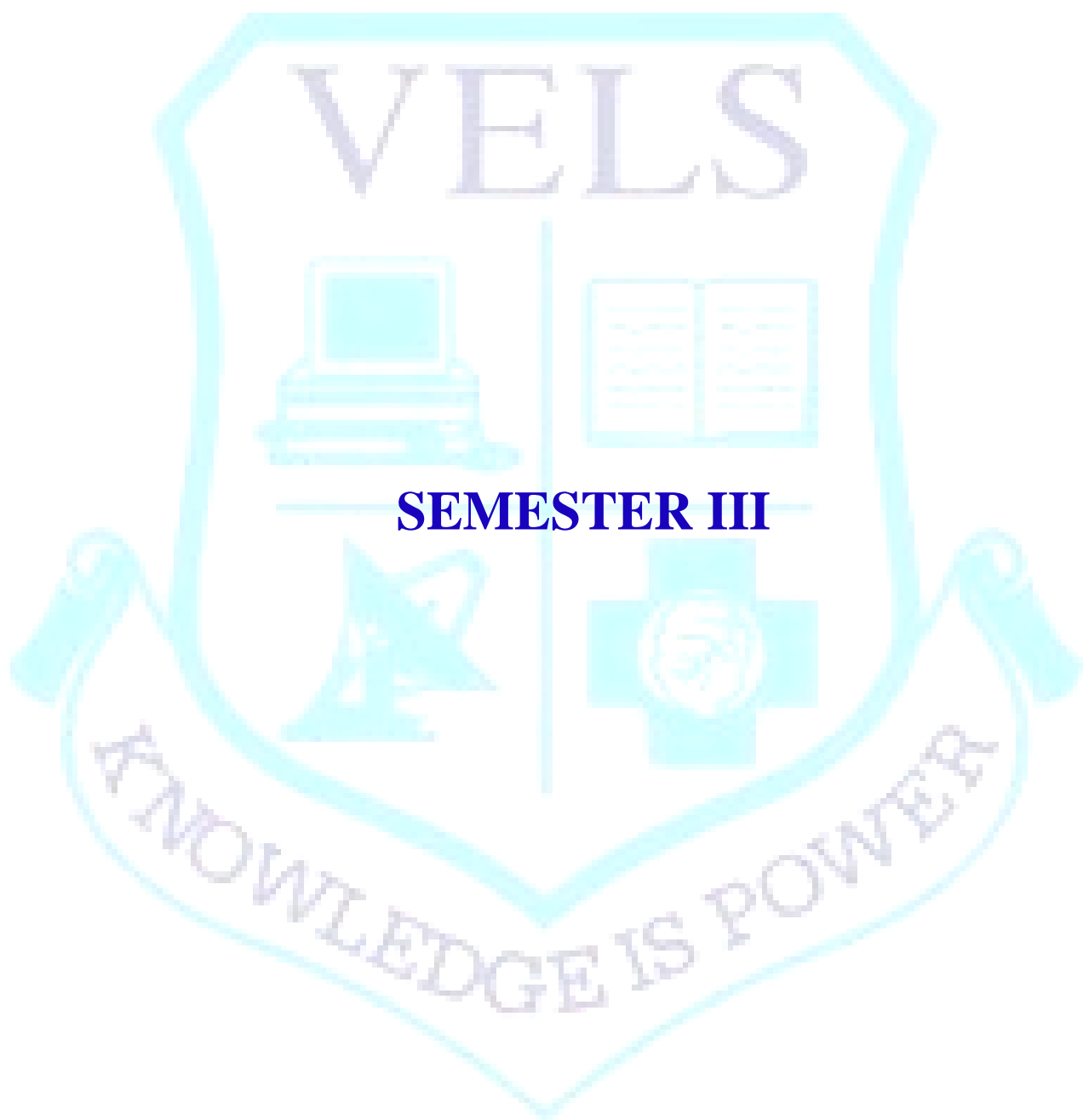
CO5: Evaluate and interpret epic characters through comparative analysis and apply them in performance contexts such as dance and drama.

Text Books:

1. Valmiki Ramayana Valmiki. The Ramayana. Translated by Goldman RB. Princeton: Princeton University Press; 1984–2009.
2. The Ramayana Narayan RK. The Ramayana: A Shortened Modern Prose Version of the Indian Epic. New Delhi: Penguin Books; 2006.
3. Kamba Ramayanam Kamban. Kamba Ramayanam. Chennai: [Publisher]; [Year].
4. Mahabharata Vyasa. The Mahabharata. Translated by Ganguli KM. New Delhi: Munshiram Manoharlal; 2004.

Reference Books:

1. Vyasa. *The Mahabharata*. Translated by Debroy B. New Delhi: Penguin Books; 2010–2014.
2. The Mahabharata: A Modern Rendering



SEMESTER III

TEXTUAL SOURCES OF NATYA (TAMIL)

(DSC)

L	T	P	S	C
4	0	0	4	4

COURSE OBJECTIVE:

- To introduce students to classical Tamil texts related to dance and aesthetics.
- To develop understanding of emotional expression and literary concepts in performance.
- To familiarize students with Sangam literature and epic traditions.
- To analyze traditional treatises related to dance such as PanchaMarabu and Koothanool.
- To connect literary concepts with practical application in dance and abhinaya.

UNIT-I INTRODUCTION TO TOLKAPPIYAM

12 HOURS

Meippaattiyal: meaning and scope of Meippaattiyal, classification of emotions, expression of feelings (meyppadu), relationship between body and emotion, relevance to performance and abhinaya

UNIT-II INTRODUCTION TO PATHUPPATTU AND ETTUTHOGAI

12 HOURS

overview of Sangam literature, themes and structure, akam and puram concepts, poetic conventions, cultural and social background, relevance to dance and literature Exponents, Musical Instruments.

UNIT – III ARANGETRU KATHAI FROM SILAPPADIKARAM AND KAANAL VARI

12 HOURS

Story and context of Arangetru Kathai, dance debut of Madhavi, performance elements described, musical and rhythmic aspects, Kaanal Vari – theme and poetic imagery, emotional expressions and dramatic elements

UNIT – IV PANCHAMARABU – NIRUTTA MARABU (CHAPTER 4)

12 HOURS

Concept of Pancha Marabu, definition of Nirutta, types of movements, body techniques and coordination, rhythmic patterns, application in classical dance

UNIT- V KOOTHANOO – SUVAI NOOL

12 HOURS

Concept of Suvai (aesthetic taste), types of Suvai, relationship between Suvai and Rasa, emotional experience in performance, application in dance and drama.

Total: 60 Hours

Course Outcomes:

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

CO1: Explain the concepts of Meippaattiyal from Tolkappiyam and their relevance to emotional expression in performance.

CO2: Describe the structure and themes of Pathuppattu and Ettuthogai with reference to cultural and literary context.

CO3: Analyze the performance elements and narrative aspects of Arangetru Kathai and Kaanal Vari from Silappadikaram.

CO4: Examine the principles of Nirutta Marabu from PanchaMarabu and their application in dance techniques.

CO5: Evaluate the concept of Suvai from Koothanool and its connection to aesthetic experience in dance and drama

Text Books:

1. Swaminatha Iyer UV, editor. Pathuppattu (Ten Idylls). Chennai: U. Ve. Swaminatha Iyer Library; 1986.
2. Swaminatha Iyer UV, editor. Ettuthogai (Eight Anthologies). Chennai: U. Ve. Swaminatha Iyer Library; 1986.

Reference Books:

1. Hart GL, Heifetz H. The Four Hundred Songs of War and Wisdom (Purananuru). New York: Columbia University Press; 1999.
2. Ramanujan AK. Poems of Love and War: From the Eight Anthologies and the Ten Long Poems of Classical Tamil. New Delhi: Oxford University Press; 1985.

L	T	P	S	C
0	2	4	2	4

COURSE OBJECTIVE:

- To develop practical skills in Bharatanatyam repertoire such as Jathiswaram and Sabdam.
- To enhance musical understanding through singing and rhythmic coordination.
- To train students in the application of Hastas with proper meaning and expression.
- To improve communication skills through theatre techniques like diction and script reading.
- To introduce students to global dance forms and broaden their performance perspective.

UNIT- I JATHISWARAM, SABDAM**12 HOURS**

Any one Jathiswaram, Any one sabdam

UNIT-II MUSIC – JATHISWARAM, SABDAM**12 HOURS**

Learning to sing the items learnt

UNIT-III VINIYOGAS**12 HOURS**

Viniyogas of Asamyutha Hastas (till Soochi hastha) , Sloka and meanings

UNIT – IV THEATRE: DICTION AND SCRIPT**12 HOURS**

Tongue exercises for voice clarity, pronunciation techniques, basic voice modulation, introduction to script reading, understanding dialogue delivery, expression through speech, coordination of voice and body

UNIT– V INTERNATIONAL DANCE FORMS**12 HOURS**

Learning of any one international dance form

Total: 60 Hours

Course Outcome:

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

CO1: Demonstrate the performance of any one Jathiswaram and Sabdam with correct technique, rhythm, and expression.

CO2: Apply musical knowledge by singing Jathiswaram and Sabdam with proper raga and tala alignment.

CO3: Explain and apply the viniyogas of Asamyutha Hastas (first half) along with sloka recitation and meanings.

CO4: Demonstrate effective communication skills through improved diction, voice modulation, and script-based performance.

CO5: Perform and analyze any one international dance form with understanding of its basic technique and style.

Text Books:

1. Ramaswamy L. Shall We Know Natya. Chennai
2. Karanas: Common Dance Codes in India and Indonesia - Subrahmanyam P. Karanas: Common Dance Codes in India and Indonesia. Chennai

Reference Books:

1. Bharata Muni. Natya Shastra. Vol. 1–2. Ghosh M, translator. Calcutta: Asiatic Society; 1951–1961.
2. Nandikeshwara. Abhinaya Darpana. Ghosh M, translator. Calcutta: Firma KLM; 1957.

**24PMNM31 KARANAS BASICS I (HASTA KARANAS AND NRITHA HASTAS
(PRACTICAL) (DSC)**

L	T	P	S	C
0	2	4	2	4

COURSE OBJECTIVE:

- To train students in performing fundamental movement patterns through basic exercises for Hasta Karanas and Nritha Hastas.
- To enhance interpretative skills by learning the application and meaning of Abhinaya Hastas in Karanas
- To introduce students to the concept and practice of selected Hasta Karanas.
- To improve rhythmic awareness and hand coordination through systematic practice of these Nritha Hastas.
- To strengthen overall performance skills by integrating all learned Hastas into cohesive movement practice.

UNIT- I BASIC EXERCISES

12 HOURS

Basic exercises for Hasta karanas and Nritha hasthas

UNIT-II ABHINAYA HASTAS AND UPANGAS

12 HOURS

Learning the Upangas and understanding the abhinaya hastas as required for karanas

UNIT-III HASTA KARANAS

12 HOURS

Four Hasta Karanas

UNIT – IV NRITHA HASTAS

12 HOURS

First half of nritha hastas 1-15

UNIT– V NRITHA HASTAS

12 HOURS

Second half of nritha hastas 16- 30

Total: 60 Hours

Course Outcome:

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

CO1: Demonstrate basic exercises of Hasta Karanas and Nritha Hastas with improved coordination and control.

CO2: Identify and use Upangas and Abhinaya Hastas with basic understanding.

CO3: Perform the four Hasta Karanas with clarity and correct technique.

CO4: Execute Nritha Hastas (1–15) with proper rhythm and hand coordination.

CO5: Perform Nritha Hastas (16–30) smoothly and integrate them in practice.

Text Books:

1. Ramaswamy L. Shall We Know Natya. Chennai
2. Karanas: Common Dance Codes in India and Indonesia Subrahmanyam P.
Karanas: Common Dance Codes in India and Indonesia. Chennai

Reference Books:

1. Bharata Muni. Natya Shastra. Vol. 1–2. Ghosh M, translator. Calcutta: Asiatic Society; 1951–1961.
2. Nandikeshwara. Abhinaya Darpana. Ghosh M, translator. Calcutta: Firma KLM; 1957.

24PMNM32

**DIGITAL MEDIA: BASIC PHOTOGRAPHY
(PRACTICAL) (DSC)**

L	T	P	S	C
0	2	4	2	4

COURSE OBJECTIVE:

- To introduce students to basic camera handling and photography skills.
- To develop understanding of shooting techniques, lighting, and angles.
- To enhance creativity through composition and visual framing.
- To provide practical exposure to outdoor and thematic photography.
- To develop basic editing skills and presentation of photographic work.

UNIT- I CAMERA HANDLING PRACTICE

12 HOURS

Identifying camera parts, switching on/off and basic settings, holding the camera correctly, taking first simple photographs, practice capturing still objects

UNIT-II BASIC SHOOTING TECHNIQUES

12 HOURS

Adjusting focus (auto/manual), using light properly (daylight shooting), trying different angles (top, eye-level, low angle), practice capturing same subject in different angles

UNIT-III COMPOSITION PRACTICE

12 HOURS

Rule of thirds (basic use), framing the subject, background selection, practice composing simple shots (people/objects)

UNIT – IV OUTDOOR & THEMATIC PHOTOGRAPHY

12 HOURS

Nature photography (plants, sky, surroundings), candid photography (natural expressions, movement capture (walking, simple action), practice through outdoor photo session

UNIT- V BASIC EDITING & PRESENTATION

12 HOURS

Transferring photos to computer/mobile, simple editing (crop, brightness, contrast), selecting best photos, creating a small photo collection or portfolio, final presentation of work

Total: 60 Hours

Course Outcome:

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

CO1: Identify camera parts and demonstrate basic handling and simple photography techniques.

CO2: Apply basic shooting techniques such as focus, lighting, and angles in capturing images.

CO3: Demonstrate understanding of composition principles like rule of thirds and framing.

CO4: Capture photographs in outdoor settings using different themes such as nature, candid, and movement.

CO5: Edit and present photographs by creating a basic portfolio with selected images.

Text Books:

1. Digital Media and Society, Lindgren S. Digital Media and Society. London: SAGE Publications; 2017.
2. New Media: A Critical Introduction, Lister M, Dovey J, Giddings S, Grant I, Kelly K. New Media: A Critical Introduction. London: Routledge; 2009.

Reference Books:

1. The Language of New Media, Manovich L. The Language of New Media. Cambridge: MIT Press; 2001.
2. Digital Performance, Dixon S. Digital Performance: A History of New Media in Theater, Dance, Performance Art, and Installation. Cambridge: MIT Press; 2007.

24DMNM31 CULTURAL HERITAGE OF INDIA (THEORY)**(AEC)**

L	T	P	S	C
3	0	0	3	3

COURSE OBJECTIVE:

- To introduce students to cultural sites, institutions, and festivals related to performing arts.
- To develop awareness of organizations that promote and preserve Indian art and culture.
- To study the role of major dance institutions in training and dissemination.
- To understand the significance of cultural festivals in promoting performing arts.
- To familiarize students with the contributions of great achievers in Indian dance.

UNIT-I CULTURAL SITES, HERITAGE CENTERS, FAIRS AND FESTIVALS**12 HOURS**

Meaning and importance of cultural sites, major heritage centres in India, role of fairs and festivals in preserving culture, relationship between art and cultural spaces, significance for performing arts

UNIT-II CULTURAL CENTERS FOR DANCE IN INDIA**12 HOURS**

Nalanda Nritya Kala Mahavidyalaya, Darpana Academy of Performing Arts, Sri Rajarajeswari Bharatanatya Kala Mandir, Kerala Kalamandalam, Kalakshetra Foundation, Nrityodaya, role of institutions in dance training, contribution to preservation and promotion of classical dance

UNIT-III ORGANISATIONS PROMOTING ART AND CULTURE**12 HOURS**

Indian Council for Cultural Relations, Sangeet Natak Academy, Tamil Nadu Eyal Isai Nataka Manram, National Centre for the Performing Arts, Ministry of Culture India, National School of Drama, role in promotion and funding of arts, cultural policies and initiatives

UNIT – IV POPULAR DANCE AND MUSIC FESTIVALS IN INDIA**12 HOURS**

Konark Dance Festival, Khajuraho Dance Festival, Thanjavur Dance Festival, Natyanjali Dance Festival, Mahabalipuram Dance Festival, features of festivals, role in cultural exchange, importance for performers

UNIT- V GREAT ACHIEVERS**12 HOURS**

Uday Shankar, Ram Gopal, Mrinalini Sarabhai, Maya Rao, Rukmini Devi Arundale, Padma Subrahmanyam, contributions and achievements, awards and recognitions, impact on Indian dance

Total: 60 Hours

Course Outcome:

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

CO1: Explain the importance of cultural sites, heritage centres, and festivals in the promotion of performing arts.

CO2: Describe the role of major dance institutions in India in preserving and promoting classical dance traditions.

CO3: Analyze the contribution of organizations such as Sangeet Natak Akademi and Indian Council for Cultural Relations in cultural development.

CO4: Examine the significance of major dance and music festivals in India and their role in artistic exchange.

CO5: Evaluate the contributions of eminent personalities like Uday Shankar and Rukmini Devi Arundale to Indian dance.

Text Books:

1. The Wonder That Was India , Basham AL. The Wonder That Was India. New Delhi: Rupa Publications; 2004.
2. The Cultural Heritage of India , Ramakrishna Mission. The Cultural Heritage of India. Vol. 1–6. Kolkata: Ramakrishna Mission Institute of Culture; 1990.

Reference Books:

1. Indian Culture and Heritage NCERT. Indian Culture and Heritage. New Delhi: National Council of Educational Research and Training; 2012.
2. Indian Art and Culture Singhanian N. Indian Art and Culture. New Delhi: McGraw Hill; 2018.
3. A History of Fine Arts in India and the West Tomory E. A History of Fine Arts in India and the West. Hyderabad: Orient BlackSwan; 2011. Indian Art.

24PMNM31 OTHER DANCE FORMS- MOHINIYATTAM/KUCHIPUDI

COURSE OBJECTIVE:

- To develop basic practical skills in Mohiniyattam/Kuchipudi through foundational steps and repertoire.
- To train students in performing invocatory, nritta, and abhinaya items.
- To enhance coordination, rhythm, and expressive abilities.
- To introduce musical understanding through singing of dance compositions.
- To build confidence in performance and stage presentation

L	T	P	S	C
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UNIT- I BASIC STEPS

12 Hours

Basic Steps of any one dance form

UNIT-II INVOCATORY ITEM

12 Hours

Invocatory Item of any one dance form

UNIT-III NRRTA ITEM

12 Hours

Nrta item of any one dance form

UNIT – IV ABHINAYA ITEM

12 Hours

Abhinaya item of any one dance form

UNIT– V MUSIC

12 Hours

To sing any one of the above.

Total: 60 Hours

Course Outcome:

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

CO1: Demonstrate basic steps with proper posture, coordination, and rhythm.

CO2: Perform an invocatory item with correct technique and devotional expression.

CO3: Execute a nritta item with accuracy in rhythm, footwork, and body movements.

CO4: Perform an abhinaya item with appropriate facial expressions and emotional interpretation.

CO5: Sing any one of the learnt items with proper understanding of melody and rhythm.

Text Books:

1. Shivaji B. Mohiniyattam. New Delhi: Sangeet Natak Akademi; 2006.
2. Gopalakrishnan K. Mohiniyattam: The Lyrical Dance. Thrissur: Kerala Kalamandalam; 1999.

Reference Books:

1. Vatsyayan K. Classical Dances of India. New Delhi: Publications Division; 1974.



BASIC TALA ASPECTS (THATTUKAZHI) (PRACTICAL) (VA)

L	T	P	S	C
0	1	2	1	2

COURSE OBJECTIVE:

- To develop basic skills in handling the Thattukazhi (Nattuvangam) for dance accompaniment.
- To train students in executing rhythmic patterns such as Panchajathis, Yathis, and Theermanams.
- To enhance coordination between rhythm, recitation, and hand movements.
- To apply nattuvangam techniques in dance items like Alarippu, Pushpanjali, and Jathiswaram.
- To build confidence in rhythmic leadership and performance accompaniment.

UNIT- I BASICS

12 Hours

Basics of handling Thattukazhi- Adavus (all three speeds)

UNIT-II PANCHA JATHIS

12 Hours

Tisram, Caturasram, Khandam, Misram, Sankirnam

UNIT-III YATHIS

12 Hours

Yathis and theermanams in different types

UNIT-IV HANDLING OF THATTUKAZHI

12 Hours

Handling of thattukazhi -Alarippu,

UNIT- V HANDLING OF THATTUKAZHI

12 Hours

Handling of thattukazhi - Pushpanjali, Jathiswaram

Total: 60 Hours

Course Outcomes:

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

CO1: Demonstrate the basic handling of Thattukazhi with Adavus in all three speeds.

CO2: Perform and apply Panchajathis with correct rhythm and recitation.

CO3: Analyze and execute Yathis and Theermanams with proper structure and timing.

CO4: Apply Thattukazhi handling techniques in Alarippu with coordination and accuracy.

CO5: Demonstrate nattuvangam for Pushpanjali and Jathiswaram with proper rhythm control and synchronization.

Text Books:

1. Sambamoorthy P. South Indian Music. Vol. 1–6. Chennai: The Indian Music Publishing House; 1959.
2. Indian Music
3. Sambamoorthy P. Indian Music. Chennai: The Indian Music Publishing House; 1960

Reference Books:

1. Nandikeswara C. The Mridangam. Chennai
2. Janakiraman SR. Carnatic Music Theory. Chennai
3. Rhythm in Indian Music Ramanathan N. Rhythm in Indian Music. Chennai

FOLK DANCES OF INDIA (THEORY) (SEC)

L	T	P	S	C
2	0	0	2	2

COURSE OBJECTIVE:

- To introduce students to the concept and cultural significance of Indian folk dances.
- To develop understanding of regional folk dance traditions across India.
- To enhance knowledge of costumes, music, and performance contexts of folk dances.
- To train students in basic practical skills of selected folk dances.
- To promote coordination, teamwork, and stage performance skills.

UNIT-I INTRODUCTION TO FOLK DANCE

12 Hours

Meaning and definition of folk dance, importance of folk dances in Indian culture, difference between folk and classical dance, role of festivals, rituals, and community meaning and definition of folk dance, importance of folk dances in Indian culture, difference between folk and classical dance, role of festivals, rituals, and community

UNIT-II FOLK DANCES OF SOUTH INDIA

12 HOURS

Karagattam, Kummi, Kolattam, Yakshagana, costumes, music, and occasions

UNIT-III FOLK DANCES OF NORTH INDIA

12 HOURS

Bhangra, Giddha, Garba, Dandiya Raas, cultural context and performance style

UNIT-IV FOLK DANCES OF EAST AND WEST INDIA

12 HOURS

Bihu, Chhau, Lavani, Dandiya, regional variations and themes

UNIT- V PRACTICAL AND PERFORMANCE ASPECTS

12 HOURS

Basic steps of selected folk dances, rhythm and coordination, group formations and patterns, costumes and props, stage presentation and performance.

Total: 60 Hours

Course Outcomes:

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

CO1: Explain the meaning, characteristics, and cultural importance of folk dances in India.

CO2: Describe the features of major South Indian folk dances such as Karagattam, Kummi, Kolattam, and Yakshagana.

CO3: Analyze the styles and cultural context of North Indian folk dances like Bhangra, Giddha, Garba, and Dandiya Raas.

CO4: Examine the regional variations and themes of East and West Indian folk dances such as Bihu, Chhau, and Lavani.

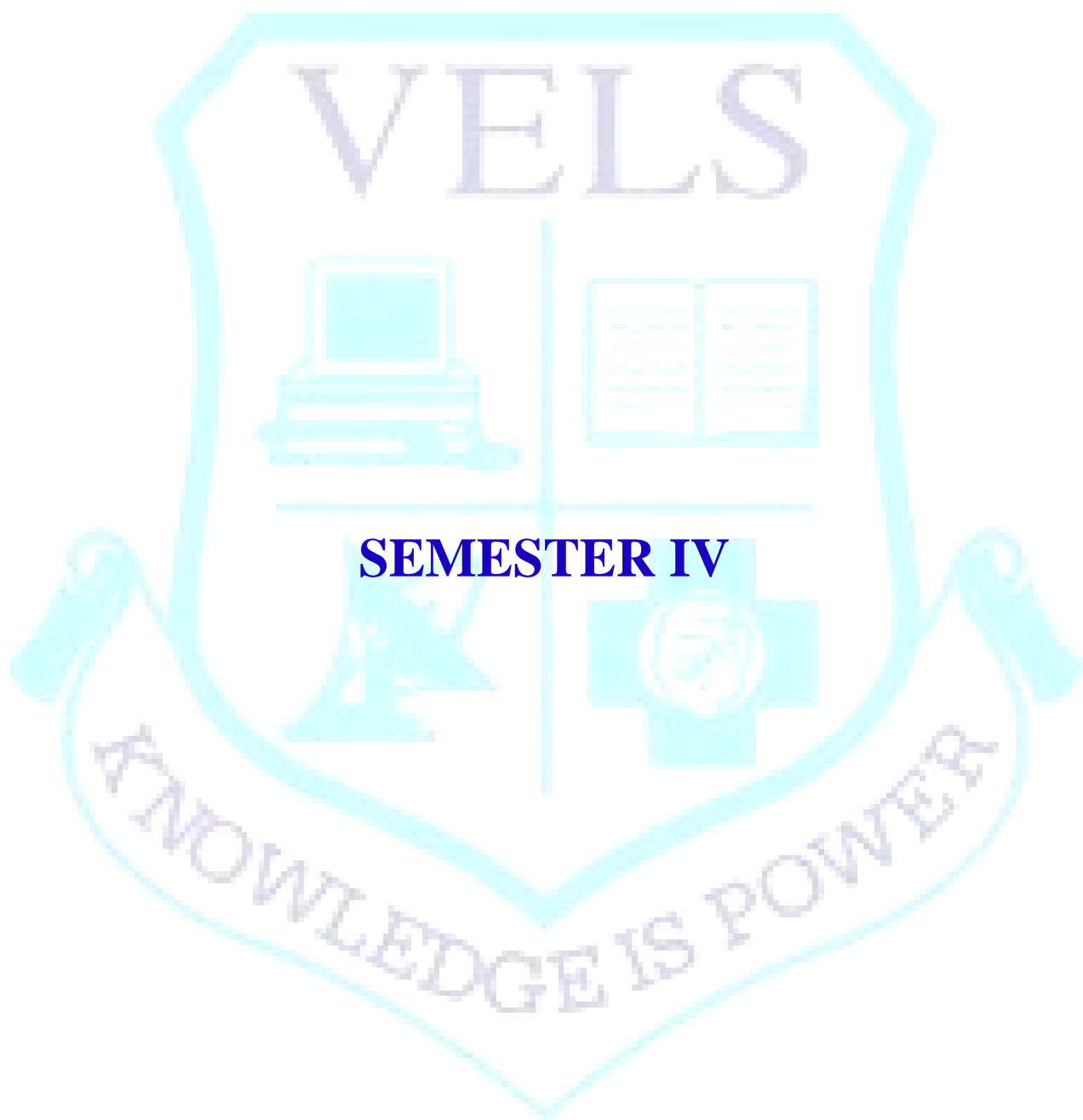
CO5: Demonstrate basic steps, coordination, group formations, and stage presentation of selected folk dances

Text Books:

1. Folk Dances of India
2. Banerji P. Folk Dances of India. New Delhi: Abhinav Publications; 1983.
3. Folk Dance Traditions of India
4. Vatsyayan K. Folk Dance Traditions of India. New Delhi: Indian Book Company; 1976.

Reference Books:

1. Indian Folk Dances, Desai S. Indian Folk Dances. New Delhi: Roli Books; 2003.
2. Folk Culture of India, Randhawa MS. Folk Culture of India. New Delhi: Publications Division; 1961.
3. Performing Arts in India, Kothari S. Folk Dance Traditions of India. New Delhi: Clarion Books; 2005.



SEMESTER IV

THEATRICAL EXPRESSIONS (DSC)

L	T	P	S	C
4	0	0	4	4

COURSE OBJECTIVE:

- To introduce students to various forms of drama and theatrical traditions in India.
- To develop understanding of stage construction and performance techniques from classical texts.
- To familiarize students with regional theatre forms and storytelling traditions.
- To provide knowledge of visual aspects of theatre such as costume, makeup, and stage aesthetics.
- To enhance analytical and practical understanding of theatrical expression in dance and drama.

UNIT- I Types of Drama

12 Hours

Dasarupaka: definition of drama, concept of Dasarupaka, ten types of Dasarupaka (Nataka, Prakarana, Bhana, Prahasana, Dima, Vyayoga, Samavakara, Vithi, Ihamriga, Anka), characteristics and examples, relevance in performance

UNIT-II Types of Theatre Constructions

12 Hours

Stage construction according to Natyashastra, types of stage (Vikrishta, Chaturasra, Tryasra), stage construction in Silappadikaram, spatial arrangement and stage divisions, audience and performance space

UNIT-III Traditional Theatre Forms

12 Hours

Kuravanji Natakam, Terukoothu, Pulluvan Pattu, Pallu, Tala Maddale, Udukkadipattu, Theyyam, origin and development, performance style, music and costume, cultural significance

UNIT – IV Storytelling Traditions

12 Hours

Harikatha Kalakshepam, puppet theatre, types of puppetry, narrative techniques, role of music and narration, audience interaction and communication

UNIT– V Basics of Aharya

12 Hours

Concept of Aharya Abhinaya, costume design for Bharatanatyam (solo and dance drama), makeup techniques, jewellery and ornaments, mask making and mask-like makeup, visual aesthetics in performance

Total: 60 Hours

Course Outcome:

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

CO1: Explain the different types of drama including Dasarupakas and their characteristics.

CO2: Describe the principles of theatre construction based on the Natyashastra and Silappadikaram.

CO3: Analyze various traditional theatre forms such as Kuravanji Natakam, Terukoothu, and other regional performance traditions.

CO4: Examine storytelling traditions like Harikatha Kalakshepam and puppet theatre in the context of performance.

CO5: Apply the basics of Aharya including costume design, makeup, jewellery, and maskmaking in Bharatanatyam and dance drama.

Text Books:

1. Dhananjaya. Dasarupaka. Translated by Haas GC. New York: Columbia University Press; 1912.
2. Bharata Muni. Natya Shastra. Vol. 1–2. Ghosh M, translator. Calcutta: Asiatic Society; 1951–1961.

Reference Books:

1. Bharata Muni. The Nāṭyaśāstra. Rangacharya A, translator. New Delhi: Munshiram Manoharlal; 1996.
2. Ilango Adigal. Silappadikaram. Chennai

NATYA PRACTICAL IV (DSC)

L	T	P	S	C
0	2	4	2	4

COURSE OBJECTIVE:

- To develop advanced performance skills in Bharatanatyam through Varnam.
- To enhance understanding of tala and music in dance compositions.
- To train students in the application of Asamyutha Hasta viniyogas.
- To improve acting and stage performance through theatre practice.
- To promote physical fitness and flexibility through Yoga.

UNIT- I Varnam

12 Hours

Structure of varnam, components (pallavi, anupallavi, charanam), integration of nritta and abhinaya, stamina and performance techniques, expressive interpretation

UNIT-II Talam and Music for the Learnt Varnam

12 Hours

Tala structure and counting, rhythmic patterns, musical composition, coordination between music and dance, recitation practice

UNIT-III Viniyogas of Asamyutha Hastas

12 Hours

Second set of Asamyutha hastas, viniyogas and meanings, application in dance, coordination with eye and body movements

UNIT – IV Theatre

12 Hours

One Act Play: Introduction to one-act play, characterisation, dialogue delivery, voice modulation, stage coordination and performance

UNIT- V Yoga

12 Hours

Importance for dancers, basic Asanas, breathing techniques, flexibility and balance exercises, relaxation and injury prevention

Total: 60 Hours

Course Outcome:

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

CO1: Perform Varnam with proper technique, rhythm, stamina, and expressive quality.

CO2: Apply knowledge of tala and music while rendering the learnt Varnam.

CO3: Demonstrate the viniyogas of Asamyutha Hastas (second half) with correct usage and meaning.

CO4: Perform a one-act play with effective acting, dialogue delivery, and stage coordination.

CO5: Practice Yoga techniques to improve flexibility, balance, and overall performance.

Text Books:

1. Ramaswamy L. Shall We Know Natya. Chennai
2. Karanas: Common Dance Codes in India and Indonesia ,Subrahmanyam P. Karanas: Common Dance Codes in India and Indonesia. Chennai

Reference Books:

1. Bharata Muni. Natya Shastra. Vol. 1–2. Ghosh M, translator. Calcutta: Asiatic Society; 1951–1961.
2. Nandikeshwara. Abhinaya Darpana. Ghosh M, translator. Calcutta: Firma KLM; 1957.

DIGITAL MEDIA: AUDIO AND VIDEO EDITING (PRACTICAL)

(DSC)

L	T	P	S	C
0	2	4	2	4

COURSE OBJECTIVE:

- To introduce students to basic audio and video editing techniques.
- To develop creative skills in producing audio content such as advertisements, jingles, and programs.
- To train students in video editing including transitions, effects, and composition.
- To enhance storytelling abilities through digital media production.
- To build technical proficiency in multimedia creation and presentation.

UNIT- I Audio Editing Exercises

12 Hours

Creating an advertisement, creating a PSA, creating a storybook audio, voice recording techniques, basic editing tools

UNIT-II Audio Editing Exercises

12 Hours

Creating a jingle, creating an interview program, creating audio effects, layering sound, editing and mixing techniques

UNIT-III Video Editing Exercises

12 Hours

Creating a title card, creating a video song using available clips, creating a collage using movie clips, basic video editing tools

UNIT – IV Video Editing Exercises

12 Hours

Creating a video clip using various transitions, types of transitions, sequencing and timing, smooth scene changes

UNIT- V Video Editing Exercises

12 Hours

Creating a video clip using various effects, visual effects application, color correction basics, enhancing video quality

Total: 60 Hours

Course Outcome:

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

CO1: Create basic audio content such as advertisements, PSAs, and story-based recordings using editing techniques.

CO2: Develop audio productions including jingles, interview programs, and sound effects with clarity and creativity.

CO3: Apply video editing skills to create title cards, video songs, and collages using available media.

CO4: Demonstrate the use of transitions in video clips to enhance visual storytelling.

CO5: Create video clips using various effects to produce engaging and polished multimedia content.

Text Books:

1. Digital Media and Society Lindgren S. Digital Media and Society. London: SAGE Publications; 2017.
2. New Media: A Critical Introduction Lister M, Dovey J, Giddings S, Grant I, Kelly K. New Media: A Critical Introduction. London: Routledge; 2009.

Reference Books:

1. The Language of New Media, Manovich L. The Language of New Media. Cambridge: MIT Press; 2001.
2. Digital Performance, Dixon S. Digital Performance: A History of New Media in Theater, Dance, Performance Art, and Installation. Cambridge: MIT Press; 2007.

**KARANAS BASICS II (CHARIS: BHU AND AKASHA) (PRACTICAL)
(DSC)**

L	T	P	S	C
0	2	4	2	4

COURSE OBJECTIVE:

- To introduce students to the concept and execution of Charis in Bharatanatyam.
- To develop body coordination, balance, and movement techniques.
- To train students in Bhumi and Akasha Charis with proper alignment.
- To enhance rhythmic accuracy and spatial awareness.
- To prepare students for advanced movement sequences in dance.

UNIT- I Bhumi Charis (1–8)

12 Hours

Definition of bhumi charis, first set of charis (1–8), body posture and alignment, coordination of legs and torso, practice with rhythm

UNIT-II Bhumi Charis (9–16)

12 Hours

Second set of charis (9–16), movement techniques, balance and stability, coordination with tala, application in adavus

UNIT-III Akasha Charis (1–5)

12 Hours

Definition of akasha charis, first set (1–5), jumping and elevation techniques, coordination and control, practice sequences

UNIT – IV Akasha Charis (6–11)

12 Hours

Second set (6–11), advanced movement patterns, balance and landing techniques, rhythmic execution, spatial awareness

UNIT– V Akasha Charis (12–16)

12 Hours

Third set (12–16), complex movements, speed variations, integration into dance sequences, performance techniques

Total: 60 Hours

Course Outcome:

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

CO1: Demonstrate Bhumi Charis (1–8) with correct posture, coordination, and rhythm.

CO2: Perform Bhumi Charis (9–16) with improved control and precision.

CO3: Demonstrate Akasha Charis (1–5) with proper elevation and coordination.

CO4: Execute Akasha Charis (6–11) with balance and rhythmic accuracy.

CO5: Perform Akasha Charis (12–16) with confidence and application in dance sequences

Text Books:

1. Ramaswamy L. *Shall We Know Natya*. Chennai
2. Karanas: Common Dance Codes in India and Indonesia
Subrahmanyam P. *Karanas: Common Dance Codes in India and Indonesia*. Chennai

Reference Books:

1. Bharata Muni. *Natya Shastra*. Vol. 1–2. Ghosh M, translator. Calcutta: Asiatic Society; 1951–1961.
2. Nandikeshwara. *Abhinaya Darpana*. Ghosh M, translator. Calcutta: Firma KLM; 1957.

OVERVIEW OF WORLD DANCE AND THEATRE (AEC)

L	T	P	S	C
3	0	0	3	3

COURSE OBJECTIVE:

- To introduce students to the evolution of world dance and theatre traditions.
- To develop understanding of ancient and classical theatre forms across cultures.
- To familiarize students with Asian and Western performance traditions.
- To analyze the development of ballet and modern dance.
- To explore contemporary theatre practices and their global influence.

UNIT- I Introduction to Ancient Theatre

12 Hours

Greek, Roman, French: origin of ancient theatre, features of Greek Theatre, contributions of Roman Theatre, development of French theatre, stage structure and performance style, major themes and playwright traditions

UNIT-II East Asian Theatre (China, Japan, Korea)

12 Hours

Overview of Asian theatre traditions, features of Chinese theatre, Japanese theatre forms (Noh, Kabuki), Korean theatre traditions, music, costume and performance techniques, cultural symbolism

UNIT-III South East Asian Dance and Theatre

12 Hours

Traditions of Indonesia, Thailand, Vietnam, Laos, Philippines, Cambodia, Myanmar, Sri Lanka, ritual and temple-based performances, costume and mask traditions, influence of religion and mythology, regional variations

UNIT – IV Classical Ballet and Modern Dance

12 Hours

History and development of ballet in Europe, growth of ballet in Russia and America, technique and training methods, emergence of modern dance, key characteristics of modern dance, influence on Indian dance forms

UNIT– V Popular and Contemporary Theatre Forms

12 Hours

Introduction to contemporary theatre, experimental theatre practices, fusion and interdisciplinary performance, globalisation and cultural exchange, modern stagecraft and technology

Total: 60 Hours

Course Outcome:

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

CO1: Explain the features of ancient theatre traditions in Greece, Rome, and France.

CO2: Describe the characteristics of East Asian theatre forms in countries such as China, Japan, and Korea.

CO3: Analyze the development of South East Asian dance and theatre traditions and their cultural significance.

CO4: Examine the history and evolution of classical ballet in Europe, Russia, and America and the emergence of modern dance.

CO5: Evaluate the influence of Western modern dance on Indian dance and identify features of contemporary theatre forms.

Text Books:

1. Beaman PL. World Dance Cultures: From Ritual to Spectacle. New York: Routledge; 2018.
2. Buckland T. Dance in the Field: Theory, Methods and Issues in Dance Ethnography. London: Macmillan; 1999.

Reference Books:

1. Cohen SJ, editor. International Encyclopedia of Dance. New York: Oxford University Press; 1998.
2. Kaeppler AL. Dance and the Concept of Style. Philadelphia: University of Pennsylvania Press; 2001.
3. Kealiinohomoku J. An Anthropologist Looks at Ballet as a Form of Ethnic Dance. New York: [Publisher]; [Year].

NATYA THERAPY (THEORY) (GE)

L	T	P	S	C
3	0	0	3	3

COURSE OBJECTIVE:

- To introduce the concept of therapy in relation to dance and theatre.
- To develop understanding of physiological and psychological benefits of Natya.
- To explore therapeutic applications of movement, expression, and performance.
- To enhance awareness of speech and music as healing tools.
- To promote holistic well-being through performing arts.

UNIT- I Therapy for Dancers and Actors

12 Hours

Meaning of therapy, need for therapy in performing arts, physical fitness and injury prevention, stress management techniques, role of movement in healing

UNIT-II Therapy through Natya – Physiology

12 Hours

Body systems involved in dance, impact on muscles and joints, breathing and circulation, posture and alignment, physical benefits of natya

UNIT-III Therapy through Natya – Psychology

12 Hours

Emotional expression through performance, stress relief and relaxation, role of rasa and bhava, mental well-being, therapeutic use of abhinaya

UNIT – IV Speech Therapy

12 Hours

Basics of speech therapy, voice exercises, pronunciation and clarity, breathing techniques for speech, improving communication skills

UNIT– V Music Therapy

12 Hours

Concept of music therapy, role of rhythm and melody, relaxation techniques, emotional healing through music, application in dance and daily life.

Total: 60 Hours

Course Outcome:

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

CO1: Explain the role of therapy for dancers and actors in maintaining physical and mental health.

CO2: Describe the physiological aspects of therapy through Natya and its impact on the body.

CO3: Analyze the psychological benefits of Natya in emotional expression and mental wellbeing.

CO4: Demonstrate basic concepts of speech therapy for improving voice and communication skills.

CO5: Evaluate the role of music therapy in relaxation, healing, and performance enhancement.

Text Books:

1. Dance Medicine in Practice Solomon R, Solomon J, Minton S. Preventing Dance Injuries: An Interdisciplinary Perspective. Champaign: Human Kinetics; 2005.
2. Dance Anatomy and Kinesiology Clippinger K. Dance Anatomy and Kinesiology. Champaign: Human Kinetics; 2016.

Reference Books:

1. The Science of Bharatanatyam Vaidyanathan S. The Science of Bharatanatyam. New Delhi: Ganesa Natyalaya
2. Anatomy of Movement Calais-Germain B. Anatomy of Movement. Seattle: Eastland Press; 2007.

ADVANCED TALA ASPECTS (NATTUVANGAM) (PRACTICAL)

(VA)

L	T	P	S	C
0	1	2	1	2

COURSE OBJECTIVE:

- To develop advanced skills in Nattuvangam and tala handling.
- To train students in recitation and execution of rhythmic patterns.
- To enhance coordination between hand gestures, rhythm, and dance movements.
- To apply Nattuvangam techniques in Bharatanatyam repertoire.
- To build confidence in conducting and accompanying dance performances.

UNIT- I Basics of Handling

12 Hours

Adavus (All Three Speeds): Introduction to nattuvangam, holding cymbals, recitation of sollukattus, coordination with adavus, practice in vilambita, madhya and druta kala

UNIT-II Panchajathis in Nattuvangam

12 Hours

Concept of jathis, chatusra, tisra, khanda, misra, sankeerna jathis, recitation techniques, application in rhythmic patterns

UNIT-III Yathis and Theermanams in Nattuvangam

12 Hours

Definition of yathi, types of yathis, structure of theermanams, rhythmic variations, practical execution

UNIT – IV Nattuvangam – Alarippu

12 Hours

Structure of alarippu, recitation with cymbals, coordination with dance, maintaining tala accuracy, performance practice

UNIT– V Nattuvangam – Jathiswaram

12 Hours

Structure of jathiswaram, swara and rhythm coordination, recitation and playing, synchronization with dancer, stage application

Total: 60 Hours

Course Outcome:

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

CO1: Demonstrate the basics of handling Nattuvangam with Adavus in all three speeds.

CO2: Perform Panchajathis with correct rhythm, clarity, and recitation.

CO3: Analyze and execute Yathis and Theermanams with proper structure and timing.

CO4: Apply Nattuvangam techniques in Alarippu with coordination and accuracy.

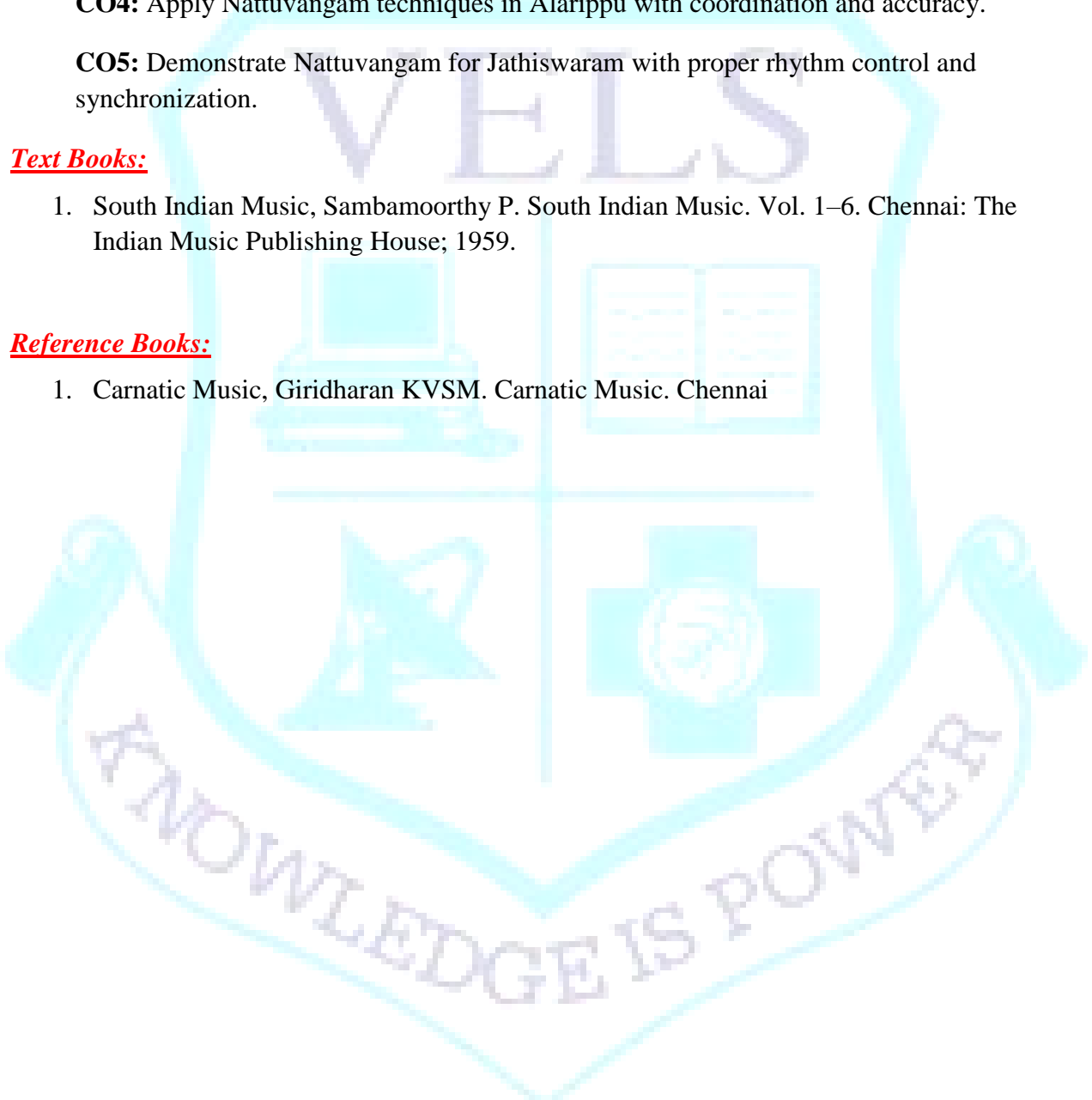
CO5: Demonstrate Nattuvangam for Jathiswaram with proper rhythm control and synchronization.

Text Books:

1. South Indian Music, Sambamoorthy P. South Indian Music. Vol. 1–6. Chennai: The Indian Music Publishing House; 1959.

Reference Books:

1. Carnatic Music, Giridharan KVSM. Carnatic Music. Chennai



CHOREOGRAPHY AND DIRECTION (PRACTICAL) (SEC)

L	T	P	S	C
0	1	2	1	2

COURSE OBJECTIVE:

- To train students in practical choreographic skills within the Bharatanatyam repertoire.
- To develop the ability to compose and present solo and group dance items.
- To impart hands-on experience in stage direction and production elements.
- To enhance creativity through improvisation and thematic exploration.
- To enable students to independently conceptualize and direct dance performances.

UNIT- I Basic Choreographic Practice in Bharatanatyam

12 Hours

Adavu-based choreography, korvai composition, structuring Alarippu , coordination of movement and rhythm, improvisation in adavu

UNIT-II Choreography of Repertoire Items

12 Hours

Choreography of Jatiswaram

UNIT-III Group Choreography Technique

12 Hours

Formation design, symmetry and asymmetry, spatial patterns, synchronization, group coordination, choreography for small ensembles

UNIT – IV Direction and Stage Presentation

12 Hours

Stage entry and exit techniques, use of space, coordination with orchestra (Nattuvangam, mridangam, vocal), costume and makeup application, lighting basics for performance

UNIT– V Production and Performance Project

12 Hours

Concept development, choreography of a complete item

Course Outcome:

Total: 60 Hours

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

CO1: Demonstrate practical skills in Bharatanatyam choreography.

CO2: Compose and present structured repertoire items.

CO3: Execute group choreography with proper coordination and formations.

CO4: Apply stage direction techniques in live performance settings.

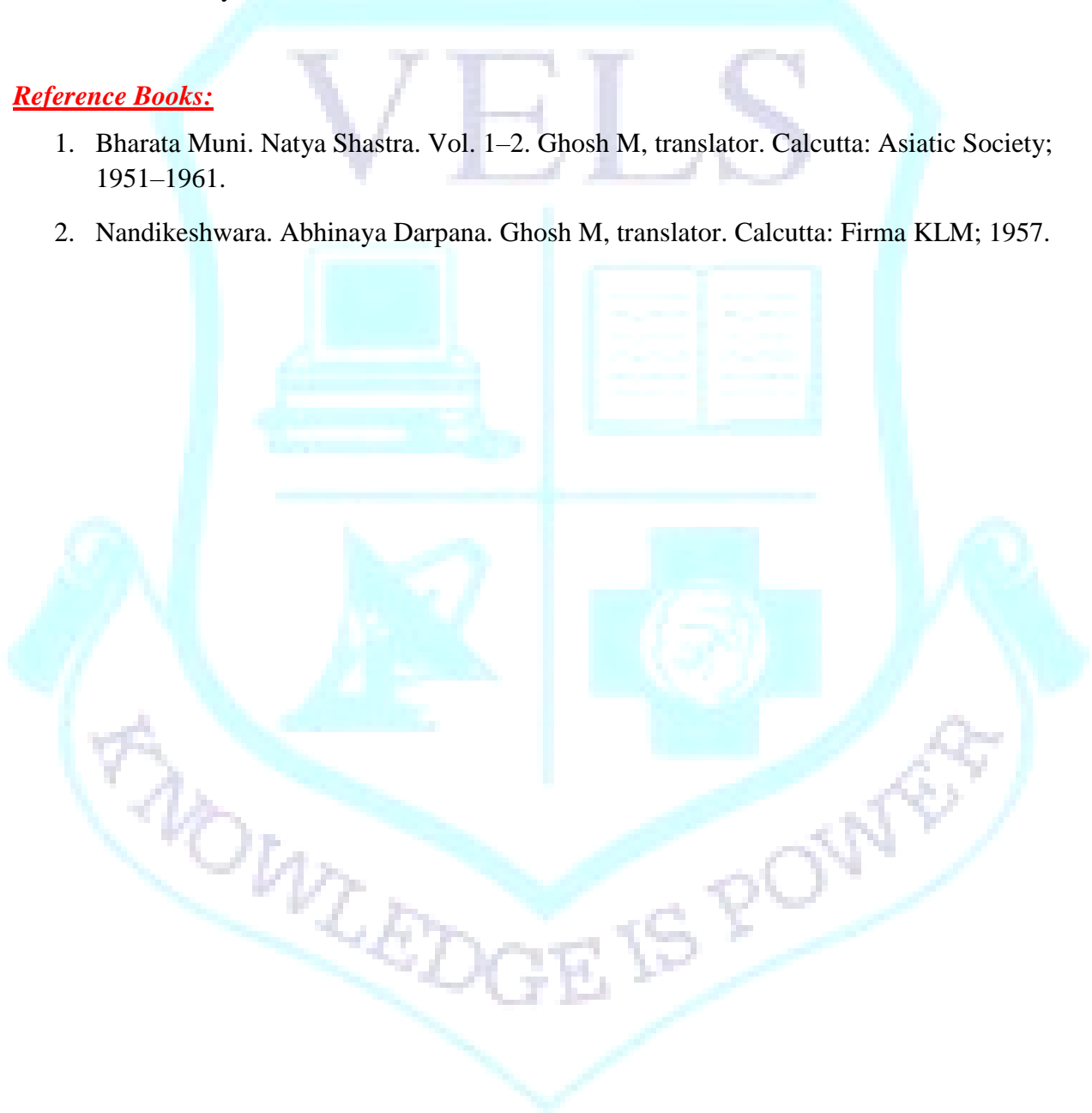
CO5: Conceptualize and perform a complete Bharatanatyam production independently.

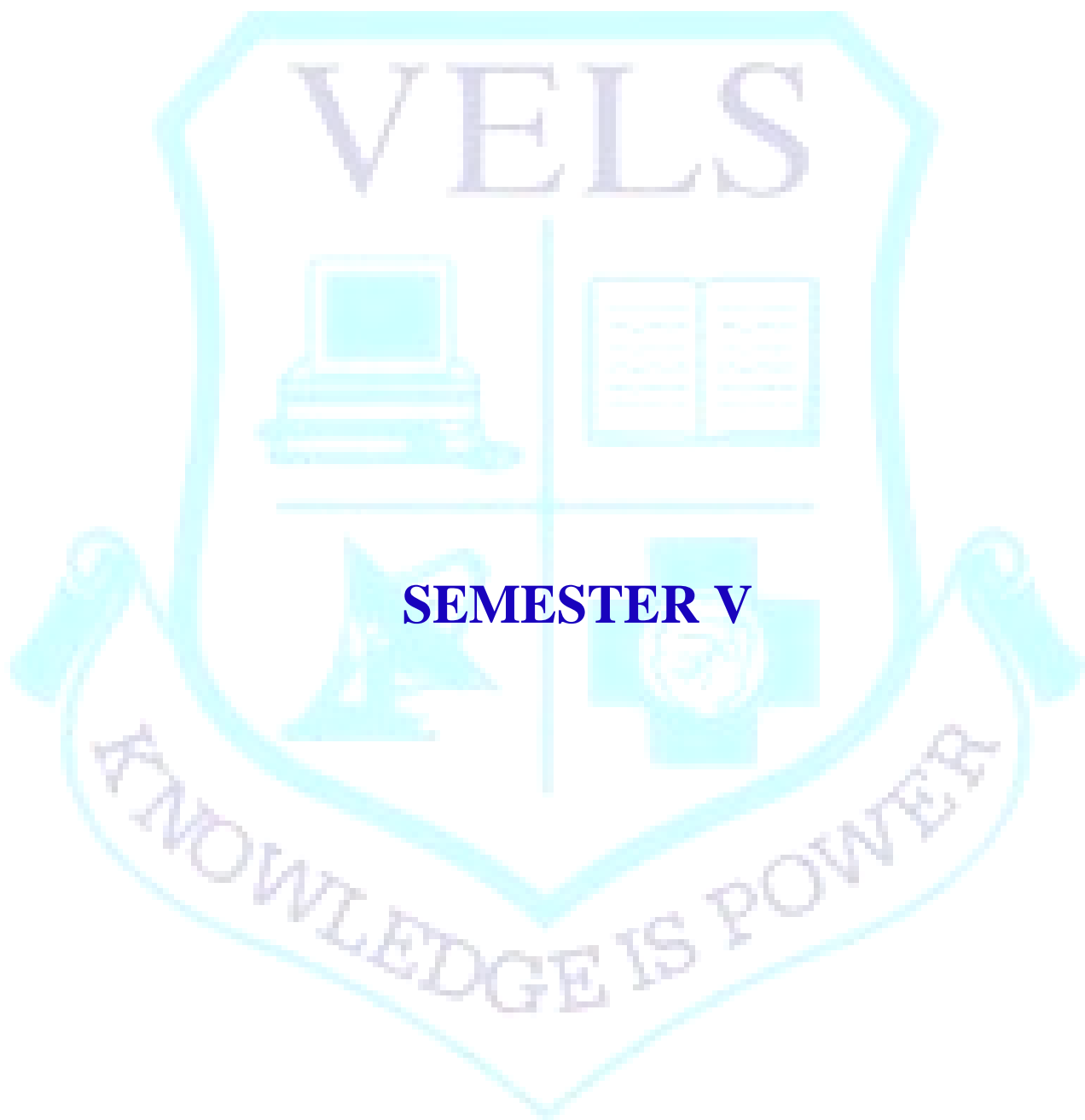
Text Books:

1. Ramaswamy L. Shall We Know Natya. Chennai
2. Karanas: Common Dance Codes in India and Indonesia
Subrahmanyam P. Karanas: Common Dance Codes in India and Indonesia. Chennai

Reference Books:

1. Bharata Muni. Natya Shastra. Vol. 1–2. Ghosh M, translator. Calcutta: Asiatic Society; 1951–1961.
2. Nandikeshwara. Abhinaya Darpana. Ghosh M, translator. Calcutta: Firma KLM; 1957.





SEMESTER V

TEXTUAL SOURCES OF NATYA (SANSKRIT)

(DSC)

L	T	P	S	C
4	0	0	4	4

COURSE OBJECTIVE:

- To introduce important Sanskrit texts related to Natya and aesthetics.
- To develop understanding of Rasa, Bhava, and classical commentaries.
- To familiarize students with major treatises on dance and music.
- To study features of Sanskrit drama through select texts.
- To explore traditional theatre forms and their structure.

UNIT- I Bhava and Rasa

12 Hours

Abhinavabharati: concept of bhava, types of bhava, rasa theory, Abhinavagupta's interpretation, aesthetic experience

UNIT-II Nrta Ratnavali and Sangita Ratnakara

12 Hours

Overview of nrta ratnavali, dance elements, nartana adhyaya, music and dance correlation, theoretical framework

UNIT-III Abhinaya Darpana

12 Hours

Angika abhinaya, hasta mudras, drishti bhedas, body movements, application in dance

UNIT – IV Sanskrit Drama

12 Hours

Abhijnanasakuntalam: features of Sanskrit drama, plot of Act I, characters, dramatic structure, literary aesthetics

UNIT- V Traditional Theatre Forms

12 Hours

Structure of Koodiyattam, Bhagavata Mela Natakam, Yakshagana, costume and music, performance conventions

Total: 60 Hours

Course Outcome:

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

CO1: Explain the concepts of Rasa and Bhava with reference to Abhinavabharati.

CO2: Describe the contents of Nrta Ratnavali and Sangita Ratnakara.

CO3: Analyze the principles of Abhinaya Darpana.

CO4: Examine features of Sanskrit drama through Abhijnanasakuntalam.

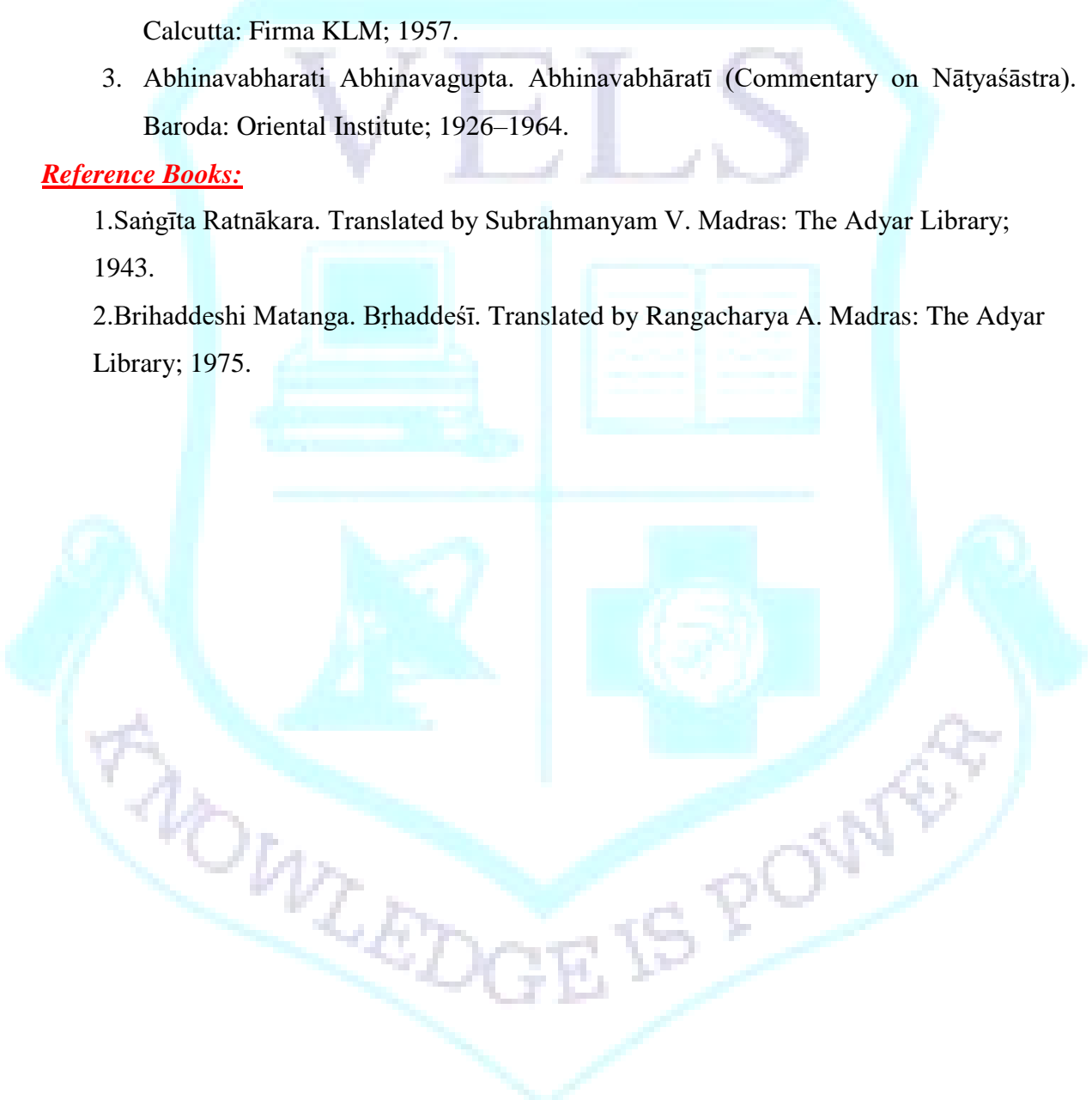
CO5: Evaluate the structure of traditional theatre forms like Koodiyattam and Yakshagana

Text Books:

1. Natya Shastra Bharata Muni. Nāṭyaśāstra. Ghosh M, translator. Calcutta: Asiatic Society; 1951–1961.
2. Abhinaya Darpana Nandikeshwara. Abhinayadarpaṇa. Ghosh M, translator. Calcutta: Firma KLM; 1957.
3. Abhinavabharati Abhinavagupta. Abhinavabhāratī (Commentary on Nāṭyaśāstra). Baroda: Oriental Institute; 1926–1964.

Reference Books:

1. Saṅgīta Ratnākara. Translated by Subrahmanyam V. Madras: The Adyar Library; 1943.
2. Brihaddeshi Matanga. Bṛhaddeśī. Translated by Rangacharya A. Madras: The Adyar Library; 1975.



NATYA PRACTICAL V (DSC)

L	T	P	S	C
0	2	4	2	4

COURSE OBJECTIVE:

- To develop expressive performance skills through Padam and Javali.
- To enhance musical understanding in dance.
- To train students in Samyukta Hasta viniyogas.
- To improve theatrical performance skills.
- To promote physical well-being through yoga practices.

UNIT- I Padam, Javali – Dance

12 Hours

Expressive techniques, abhinaya practice, interpretation, emotional content

UNIT-II Padam, Javali – Music

12 Hours

Raga understanding, sahitya meaning, singing practice, rhythm coordination

UNIT-III Samyutha Hasta Viniyogas

12 Hours

Definition, types, viniyogas, application in dance

UNIT – IV Theatre – Sanskrit Play

12 Hours

Introduction to play, characterisation, dialogue delivery, stage performance

UNIT- V Yoga

12 Hours

Pranayama techniques, suryanamaskar steps, breathing control, flexibility exercises

Total: 60 Hours

Course Outcome:

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

CO1: Perform Padam and Javali with expressive abhinaya.

CO2: Sing Padam and Javali with musical understanding.

CO3: Demonstrate viniyogas of Samyukta Hastas.

CO4: Perform scenes from Abhijnanasakuntalam effectively.

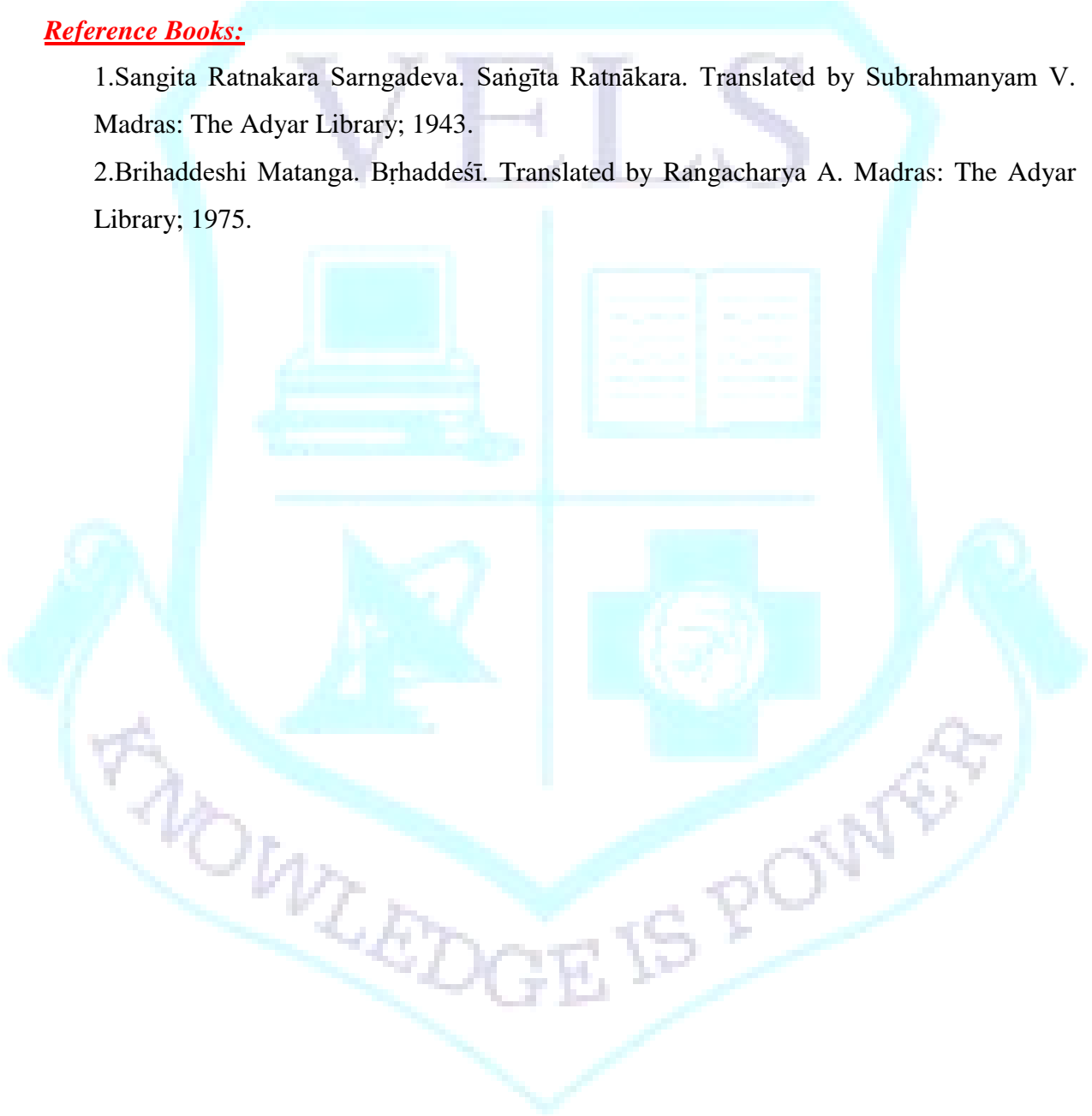
CO5: Practice pranayama and suryanamaskar for fitness.

Text Books:

1. Natya Shastra Bharata Muni. Nāṭyaśāstra. Ghosh M, translator. Calcutta: Asiatic Society; 1951–1961.
2. Abhinaya Darpana Nandikeshwara. Abhinayadarpaṇa. Ghosh M, translator. Calcutta: Firma KLM; 1957.
3. Abhinavabharati Abhinavagupta. Abhinavabhāratī (Commentary on Nāṭyaśāstra). Baroda: Oriental Institute; 1926–1964.

Reference Books:

1. Sangita Ratnakara Sarngadeva. Saṅgīta Ratnākara. Translated by Subrahmanyam V. Madras: The Adyar Library; 1943.
2. Brihaddeshi Matanga. Bṛhaddeśī. Translated by Rangacharya A. Madras: The Adyar Library; 1975.



UNDERSTANDING KARANAS (PRACTICAL) (1-50) (DSC) (PRACTICAL)

(DSC)

L	T	P	S	C
0	2	4	2	4

COURSE OBJECTIVE:

- To introduce the concept of Karanas in Bharatanatyam.
- To develop body coordination and movement techniques.
- To train students in executing Karanas systematically.
- To enhance rhythm, balance, and flexibility.
- To prepare students for advanced dance practice.

UNIT- I Karanas 1–10

12 Hours

Introduction to karanas, first set of movements, posture and alignment, coordination

UNIT-II Karanas 11–20

12 Hours

Second set, movement techniques, balance and rhythm, practice sequences

UNIT-III Karanas 21–30

12 Hours

Third set, advanced coordination, body control, application

UNIT – IV Karanas 31–40

12 Hours

Fourth set, complex movements, speed and balance, performance practice

UNIT- V Karanas 41–50

12 Hours

Fifth set, refinement, integration into dance, stage application

Total: 60 Hours

Course Outcome:

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

CO1: Demonstrate Karanas 1–10 with correct posture and coordination.

CO2: Perform Karanas 11–20 with improved control.

CO3: Execute Karanas 21–30 with rhythmic accuracy.

CO4: Demonstrate Karanas 31–40 with balance and precision.

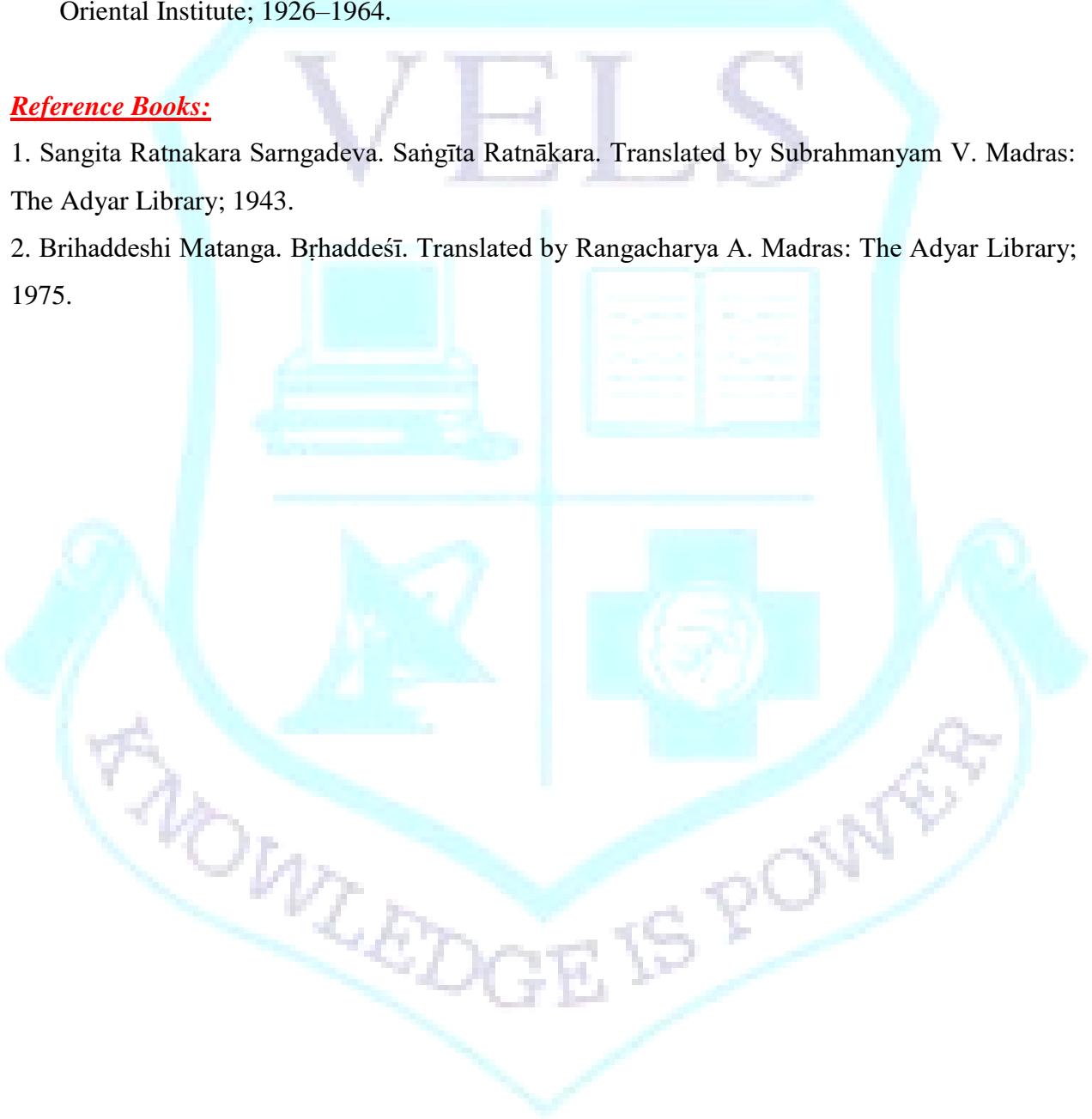
CO5: Perform Karanas 41–50 with confidence and application.

Text Books:

3. Natya Shastra Bharata Muni. Nāṭyaśāstra. Ghosh M, translator. Calcutta: Asiatic Society; 1951–1961.
4. Abhinaya Darpana Nandikeshwara. Abhinayadarpaṇa. Ghosh M, translator. Calcutta: Firma KLM; 1957.
5. Abhinavabharati Abhinavagupta. Abhinavabhāratī (Commentary on Nāṭyaśāstra). Baroda: Oriental Institute; 1926–1964.

Reference Books:

1. Sangita Ratnakara Sarngadeva. Saṅgīta Ratnākara. Translated by Subrahmanyam V. Madras: The Adyar Library; 1943.
2. Brihaddeshi Matanga. Bṛhaddeśī. Translated by Rangacharya A. Madras: The Adyar Library; 1975.



GLIMPSES OF INDIAN PHILOSOPHY (AEC)

L	T	P	S	C
3	0	0	3	3

COURSE OBJECTIVE:

- To introduce basic concepts of Indian philosophy.
- To familiarize students with major philosophical texts and schools.
- To develop analytical understanding of philosophical thought.
- To relate philosophy with culture and performing arts.
- To understand the spiritual and ethical dimensions of Indian traditions.

UNIT- I Vedas, Upanishads, Bhagavad Gita

12 Hours

Introduction to vedas, Upanishads, philosophical ideas, karma and dharma, teachings of gita

UNIT-II Jainism and Buddhism

12 Hours

Founders, principles, ethics, philosophy of non-violence, cultural impact

UNIT-III Six Schools of Philosophy

12 Hours

Nyaya, vaisheshika, sankhya, yoga, mimamsa, core concepts and theories

UNIT – IV Vedanta Schools

12 Hours

Advaita philosophy, dvaita philosophy, vishishtadvaita philosophy, comparative study

UNIT– V Saiva Siddhanta

12 Hours

Origin and development, core principles, concept of soul and liberation

Total: 60 Hours

Course Outcome:

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

CO1: Explain the teachings of Vedas, Upanishads, and Bhagavad Gita.

CO2: Describe the principles of Jainism and Buddhism.

CO3: Analyze the six orthodox schools of philosophy.

CO4: Examine major Vedanta schools like Advaita, Dvaita, and Vishishtadvaita.

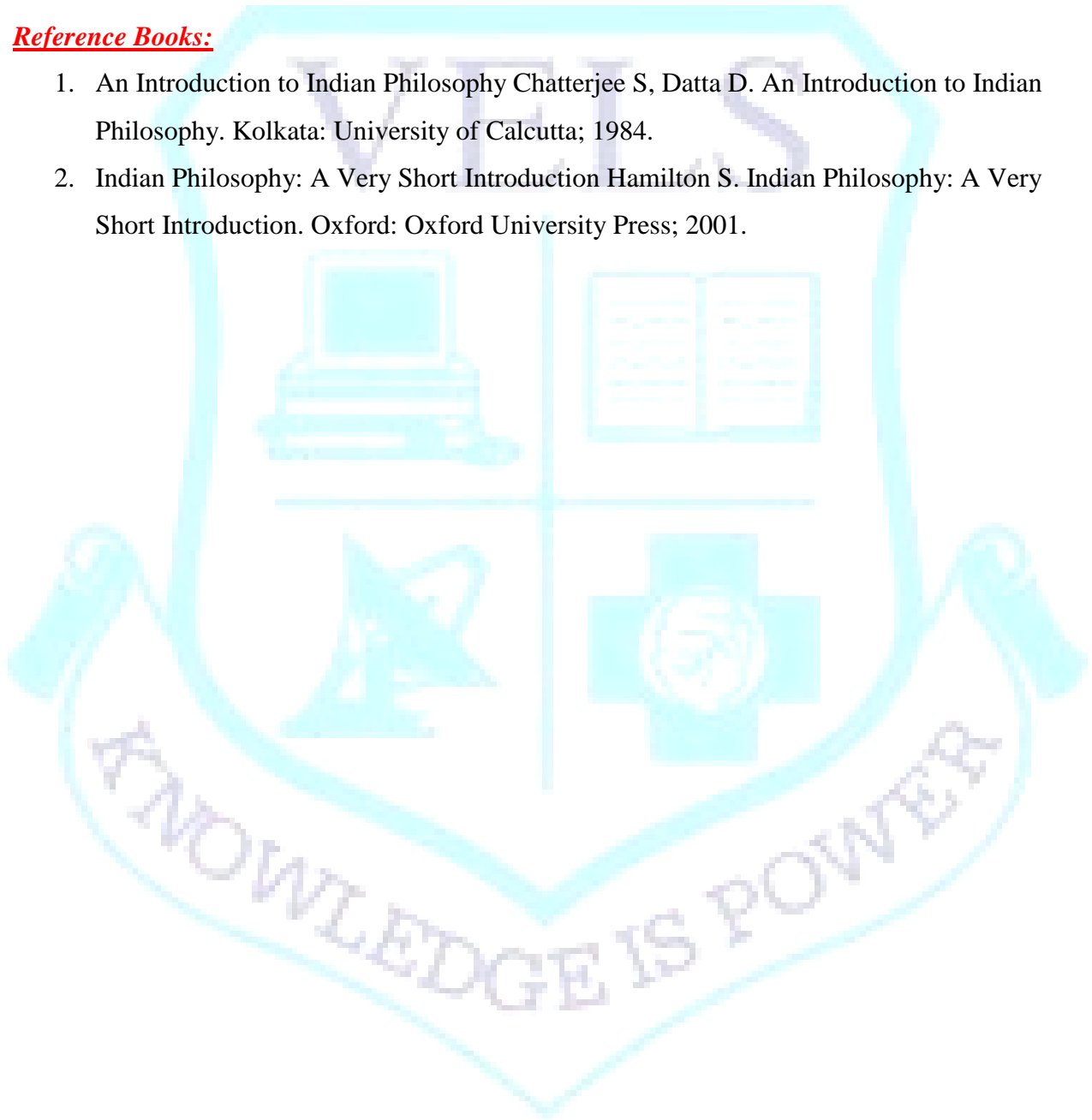
CO5: Evaluate the basic concepts of Saiva Siddhanta.

Text Books:

1. A History of Indian Philosophy Dasgupta SN. A History of Indian Philosophy. Vol. 1–5. Cambridge: Cambridge University Press; 1922–1955.
2. Indian Philosophy Radhakrishnan S. Indian Philosophy. Vol. 1–2. New Delhi: Oxford University Press; 2008.

Reference Books:

1. An Introduction to Indian Philosophy Chatterjee S, Datta D. An Introduction to Indian Philosophy. Kolkata: University of Calcutta; 1984.
2. Indian Philosophy: A Very Short Introduction Hamilton S. Indian Philosophy: A Very Short Introduction. Oxford: Oxford University Press; 2001.



DANCE EDUCATION: PEDAGOGY & RESEARCH (GE)

L	T	P	S	C
3	0	0	3	3

COURSE OBJECTIVE:

- To introduce principles of dance education and teaching methods.
- To develop skills in curriculum design and evaluation.
- To provide basic knowledge of research in dance.
- To train students in research tools and documentation.
- To promote academic and professional development in dance.

UNIT- I Foundations of Dance Education

12 Hours

Meaning and scope, objectives, role of teacher, holistic development

UNIT-II Teaching Methods

12 Hours

Traditional methods, modern pedagogy, lesson planning, teaching aids, classroom management

UNIT-III Curriculum and Evaluation

12 Hours

Syllabus design, assessment methods, feedback systems, institutional role

UNIT – IV Research in Dance

12 Hours

Meaning of research, types, research process, areas of study

UNIT– V Research Tools

12 Hours

Data collection methods, documentation, report writing, ethics, referencing

Total: 60 Hours

Course Outcome:

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

CO1: Explain the foundations of dance education.

CO2: Apply teaching methods and pedagogy in dance training.

CO3: Design curriculum and assessment methods.

CO4: Analyze basic research concepts in dance.

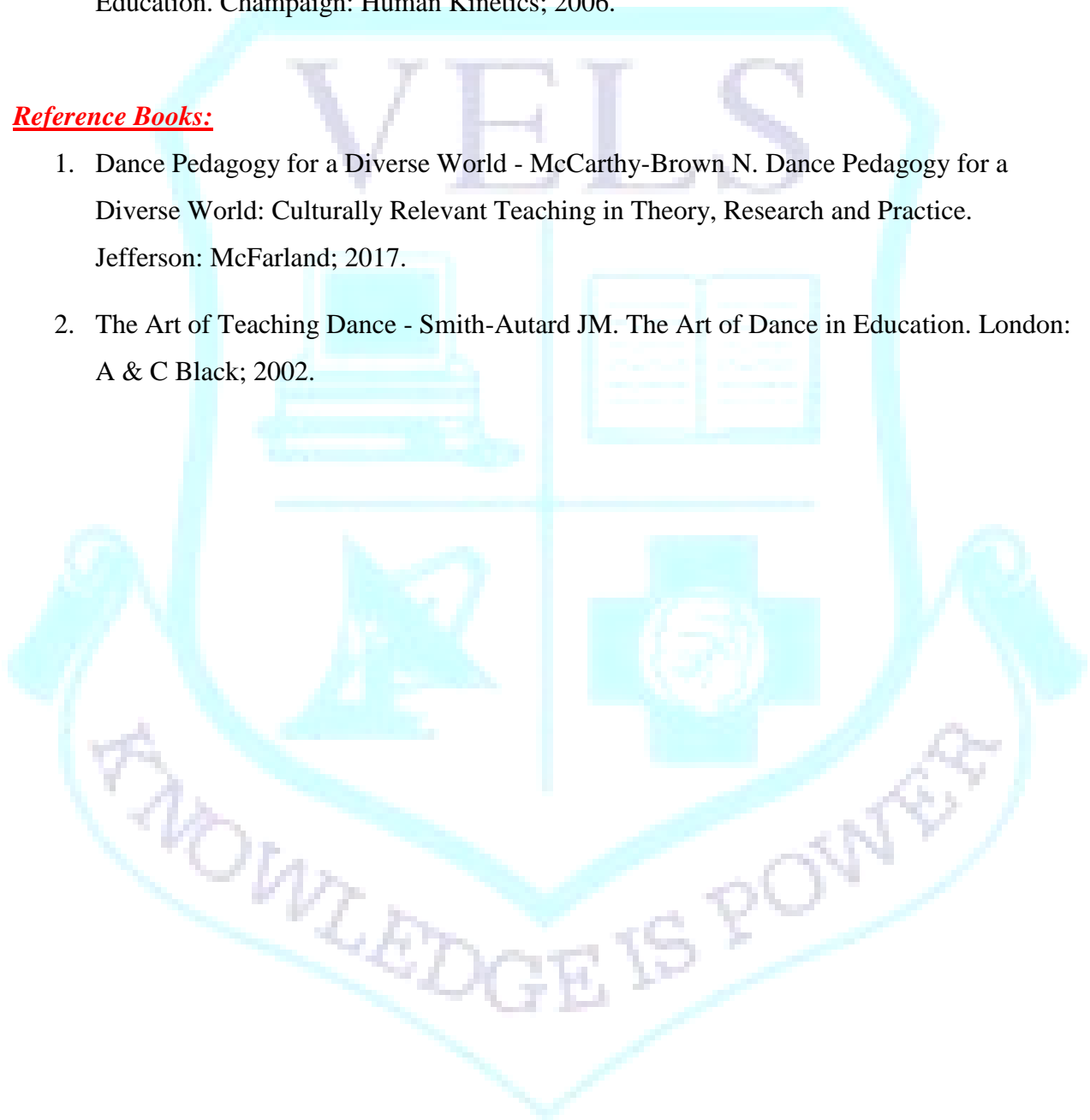
CO5: Apply research tools and documentation techniques.

Text Books:

1. Dance Teaching Methods and Curriculum Design, Kassing G, Jay DM. Dance Teaching Methods and Curriculum Design: Comprehensive K–12 Dance Education. Champaign: Human Kinetics; 2003.
2. Teaching Dance as Art in Education, McCutchen BP. Teaching Dance as Art in Education. Champaign: Human Kinetics; 2006.

Reference Books:

1. Dance Pedagogy for a Diverse World - McCarthy-Brown N. Dance Pedagogy for a Diverse World: Culturally Relevant Teaching in Theory, Research and Practice. Jefferson: McFarland; 2017.
2. The Art of Teaching Dance - Smith-Autard JM. The Art of Dance in Education. London: A & C Black; 2002.



DIGITAL MEDIA: CULTURE, SOCIETY, LAW AND ETHICS (VA)

L	T	P	S	C
2	0	0	2	2

COURSE OBJECTIVE:

- To introduce digital media concepts and their societal impact.
- To develop awareness of digital culture and communication.
- To understand media laws and intellectual property rights.
- To promote ethical use of digital platforms.
- To analyze the role of digital media in arts and culture.

UNIT- I Introduction to Digital Media

12 Hours

Meaning, types, evolution, role in daily life, comparison with traditional media

UNIT-II Digital Media and Society

12 Hours

Social impact, communication patterns, digital identity, cultural influence

UNIT-III Digital Culture

12 Hours

Globalization, cultural exchange, representation of arts, opportunities and challenges

UNIT – IV Media Laws

12 Hours

Cyber laws, copyright, plagiarism, privacy, regulations

UNIT– V Ethics in Digital Media

12 Hours

Ethical usage, fake news, responsible content creation, digital etiquette

Total: 60 Hours

Course Outcome:

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

CO1: Explain the concept and evolution of digital media.

CO2: Analyze the impact of digital media on society.

CO3: Examine digital culture and its influence on arts.

CO4: Describe media laws and intellectual property rights.

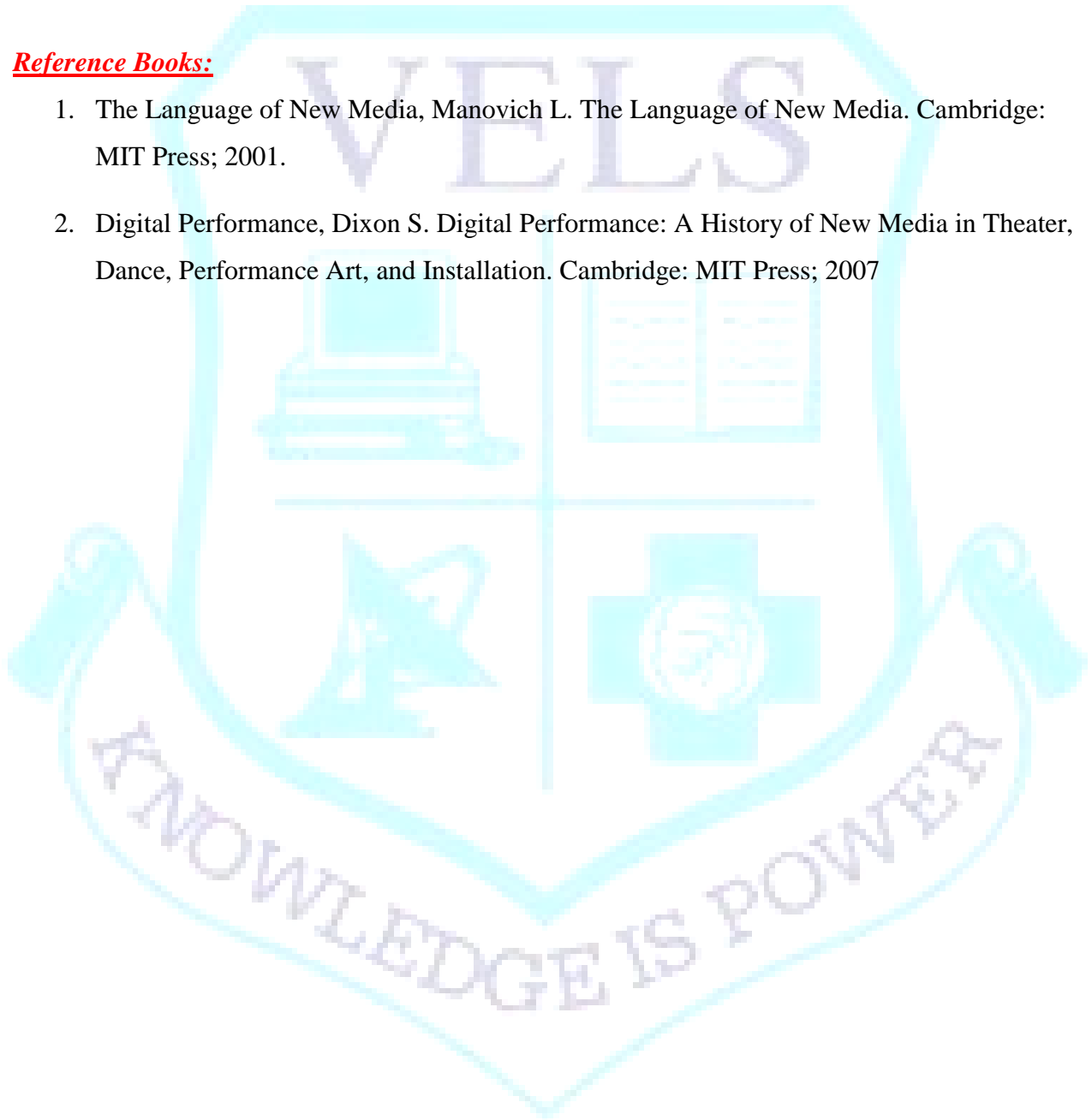
CO5: Evaluate ethical issues in digital media usage.

Text Books:

1. Digital Media and Society, Lindgren S. Digital Media and Society. London: SAGE Publications; 2017.
2. New Media: A Critical Introduction, Lister M, Dovey J, Giddings S, Grant I, Kelly K. New Media: A Critical Introduction. London: Routledge; 2009.

Reference Books:

1. The Language of New Media, Manovich L. The Language of New Media. Cambridge: MIT Press; 2001.
2. Digital Performance, Dixon S. Digital Performance: A History of New Media in Theater, Dance, Performance Art, and Installation. Cambridge: MIT Press; 2007



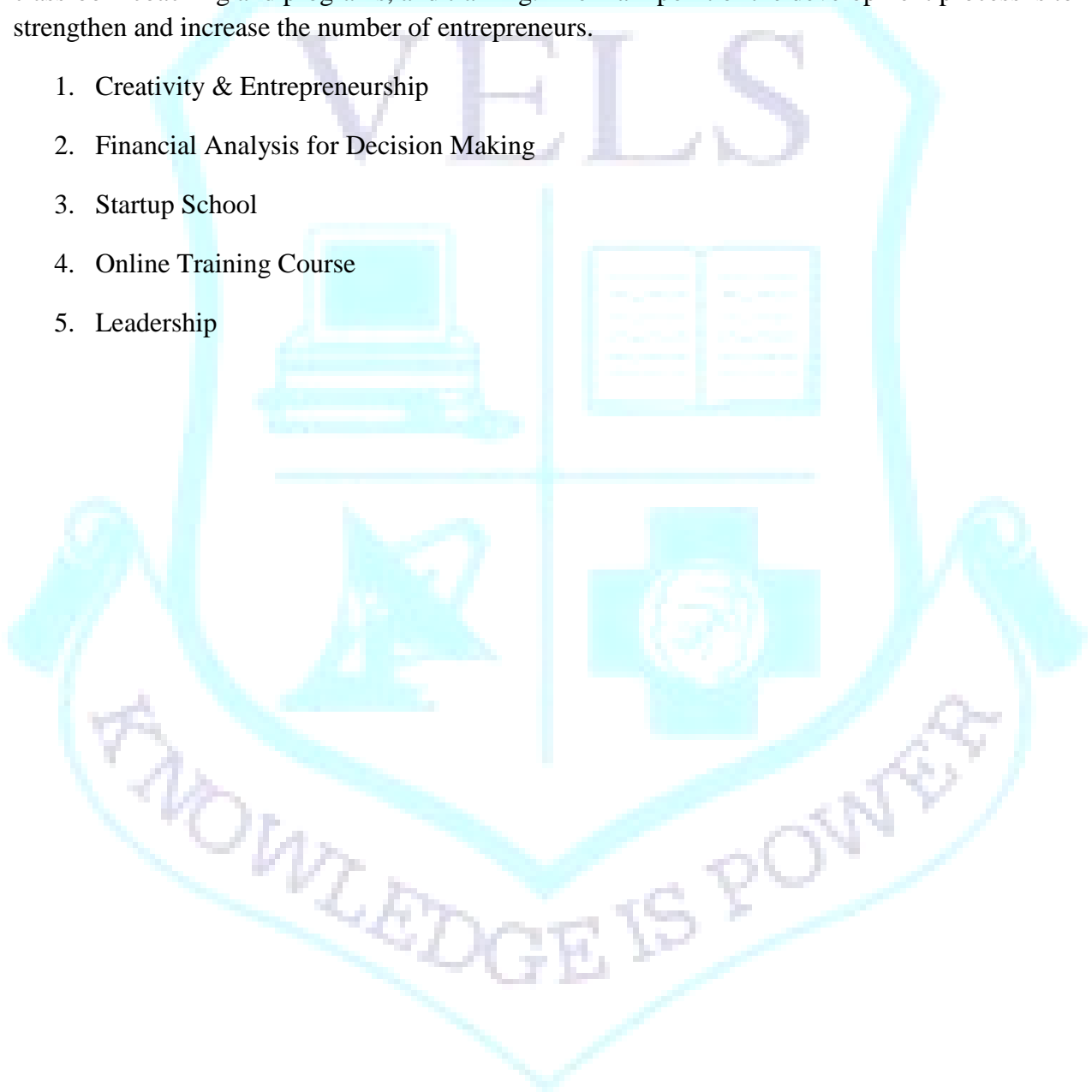
INTERNSHIP (SEC)

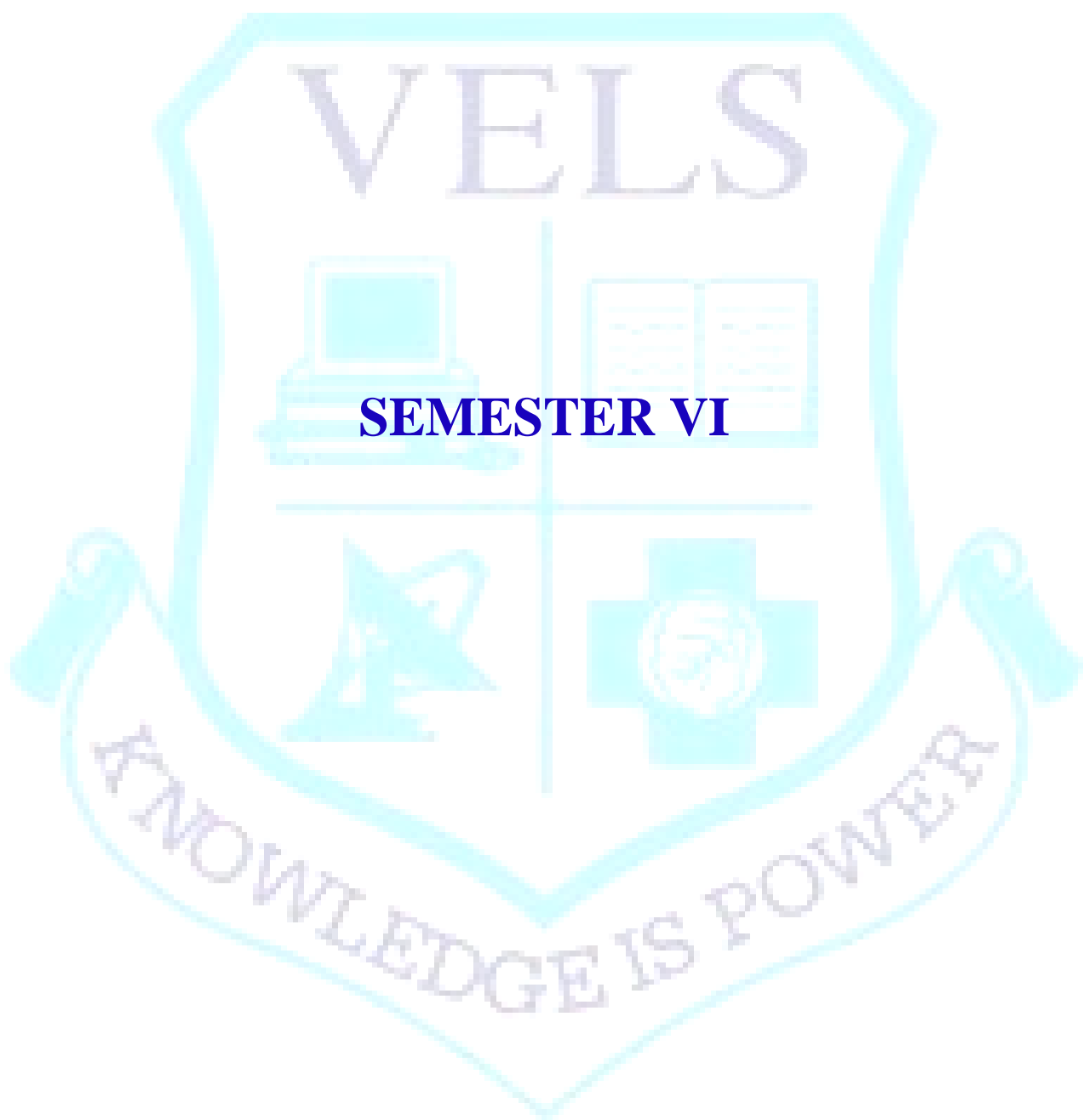
L	T	P	S	C
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COURSE OBJECTIVE

This Paper is designed to enhancing the knowledge and skill of entrepreneurs through several classroom coaching and programs, and training. The main point of the development process is to strengthen and increase the number of entrepreneurs.

1. Creativity & Entrepreneurship
2. Financial Analysis for Decision Making
3. Startup School
4. Online Training Course
5. Leadership





SEMESTER VI

ART & AESTHETICS (THEORY) (DSC)

L	T	P	S	C
4	0	0	4	4

COURSE OBJECTIVE:

- To introduce the concepts of Rasa, Bhava, and aesthetic theory.
- To develop an understanding of beauty in art and nature.
- To familiarize students with literary theories and poetic devices.
- To explore classical aesthetic concepts in Natya.
- To analyze Nayaka–Nayika classifications in performance.

UNIT- I Bhava, Rasa, Meippadu, Suvai

12 Hours

Concept of bhava, rasa theory, meippadu in Tamil tradition, suvai concept, comparative analysis

UNIT-II Aesthetics

12 Hours

Definition of beauty, views of Indian and Western aestheticians, branches of aesthetics, philosophy of art

UNIT-III Beauty in Nature and Art

12 Hours

Natural beauty, artistic beauty, merits and limitations, aesthetic perception

UNIT – IV Literary Theory

12 Hours

Figures of speech, poetic language, auchitya, vakrokti, nindastuthi, apahnuti, application in natya

UNIT– V Nayaka and Nayika Bheda

12 Hours

Types of nayakas, types of nayikas, ashtanayika states, characterization in dance

Total: 60 Hours

Course Outcome:

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

CO1: Explain Rasa theory and compare Bhava, Rasa, Meippadu, and Suvai.

CO2: Describe various definitions and branches of aesthetics.

CO3: Analyze the concept of beauty in nature and art.

CO4: Examine literary theories and figures of speech such as Auchitya and Vakrokti.

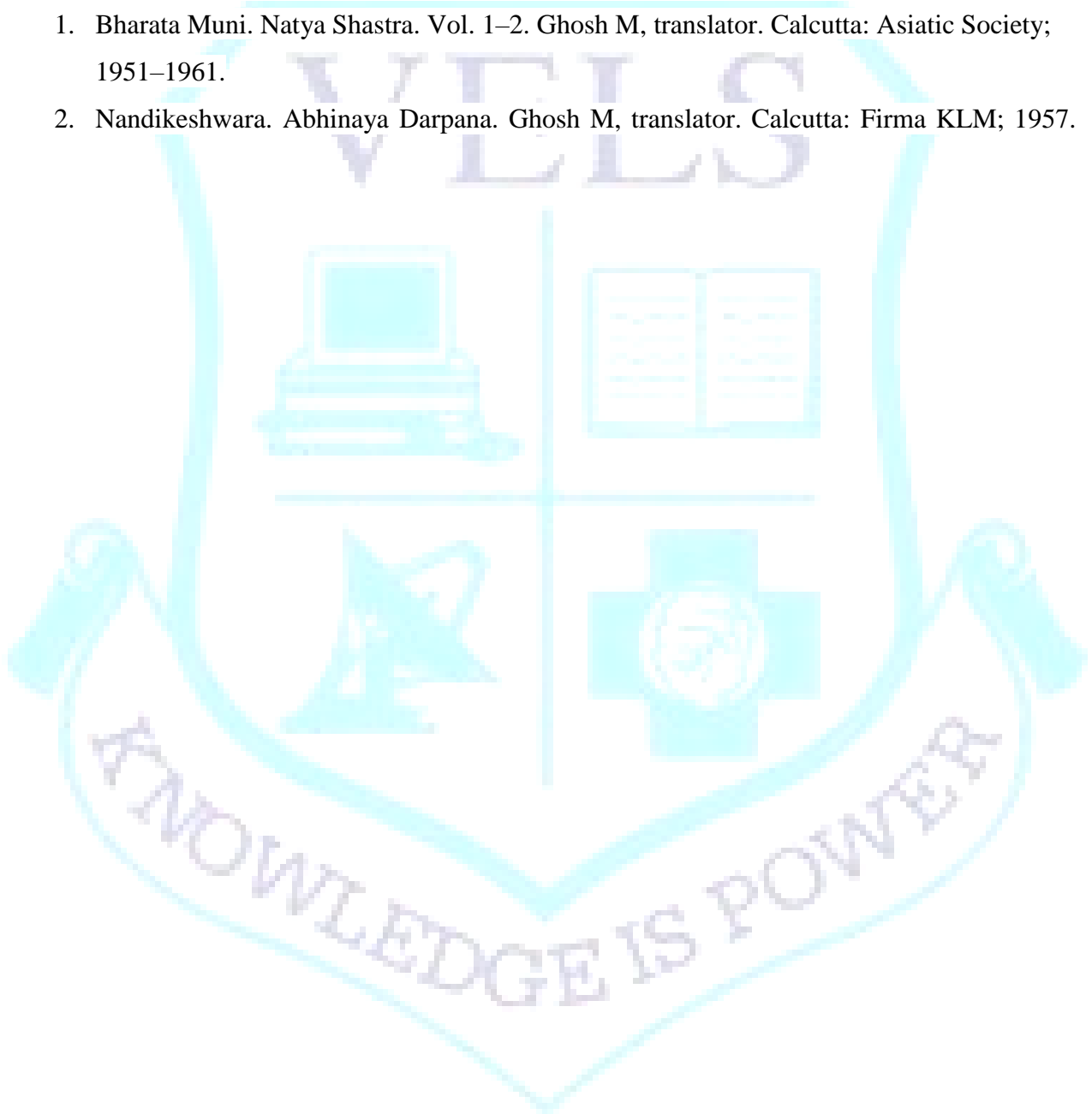
CO5: Evaluate Nayaka–Nayika bhedas and Ashtanayika avasthas.

Text Books:

1. Ramaswamy L. Shall We Know Natya. Chennai
2. Karanas: Common Dance Codes in India and Indonesia
Subrahmanyam P. Karanas: Common Dance Codes in India and Indonesia. Chennai

Reference Books:

1. Bharata Muni. Natya Shastra. Vol. 1–2. Ghosh M, translator. Calcutta: Asiatic Society; 1951–1961.
2. Nandikeshwara. Abhinaya Darpana. Ghosh M, translator. Calcutta: Firma KLM; 1957.



NATYA PRACTICAL VI (DSC)

L	T	P	S	C
0	2	4	2	4

COURSE OBJECTIVE:

- To develop advanced performance skills in Bharatanatyam repertoire.
- To enhance musical and expressive abilities.
- To train students in yoga practices for performance.
- To improve theatrical presentation skills.
- To prepare students for stage performance.

UNIT- I Astapadi

12 Hours

Lyrical meaning, abhinaya techniques, expressive interpretation, performance

UNIT-II Thillana

12 Hours

Structure, rhythmic patterns, footwork, coordination, performance techniques

UNIT-III Music – Javali, Thillana

12 Hours

Raga and tala understanding, sahitya meaning, singing practice, coordination

UNIT – IV Yoga

12 Hours

Asanas, pranayama, breathing techniques, flexibility and balance

UNIT– V Theatre

12 Hours

Social Play: contemporary themes, characterisation, dialogue delivery, stage presentation

Total: 60 Hours

Course Outcome:

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

CO1: Perform Astapadi with expressive abhinaya.

CO2: Demonstrate Thillana with rhythmic precision and energy.

CO3: Sing Javali and Thillana with musical understanding.

CO4: Practice yoga for flexibility and control.

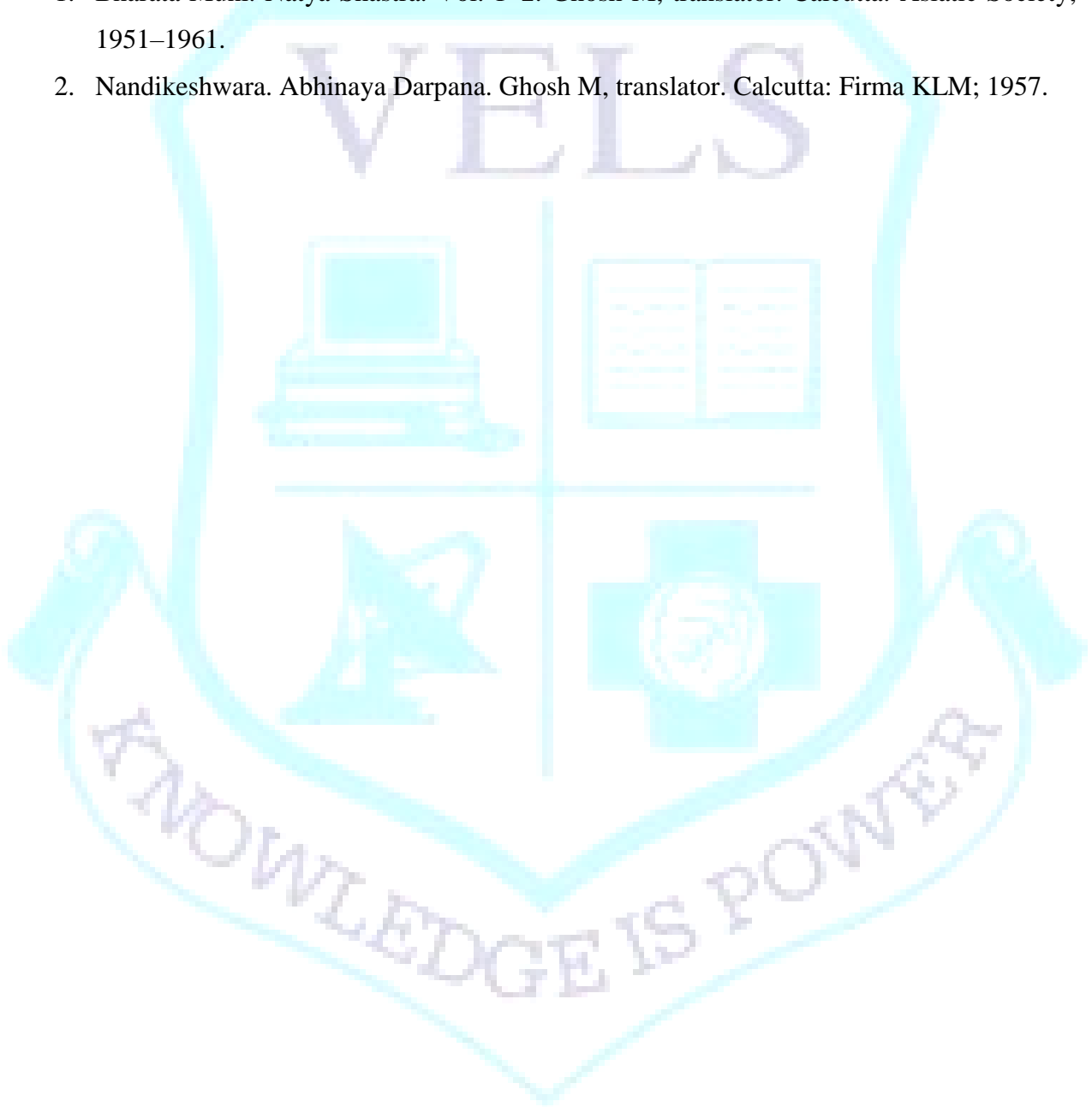
CO5: Perform a social play with effective acting skills.

Text Books:

1. Ramaswamy L. Shall We Know Natya. Chennai
2. Karanas: Common Dance Codes in India and Indonesia Subrahmanyam P. Karanas: Common Dance Codes in India and Indonesia. Chennai

Reference Books:

1. Bharata Muni. Natya Shastra. Vol. 1–2. Ghosh M, translator. Calcutta: Asiatic Society; 1951–1961.
2. Nandikeshwara. Abhinaya Darpana. Ghosh M, translator. Calcutta: Firma KLM; 1957.



UNDERSTANDING KARANAS (PRACTICAL II)

L	T	P	S	C
0	2	4	2	4

COURSE OBJECTIVE:

- To train students in advanced Karanas.
- To improve coordination, flexibility, and rhythm.
- To develop precision in movement execution.
- To enhance performance quality.
- To prepare for advanced choreography.

UNIT- I Karanas 51–60

12 Hours

Movement techniques, posture, coordination, rhythmic practice

UNIT-II Karanas 61–70

12 Hours

Advanced movements, balance, alignment, practice sequences

UNIT-III Karanas 71–80

12 Hours

Complex coordination, rhythm, application

UNIT – IV Karanas 81–90

12 Hours

Speed variations, control, performance practice

UNIT- V Karanas 91–108

12 Hours

Advanced execution, integration into dance, stage application

Total: 60 Hours

Course Outcome:

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

CO1: Perform Karanas 51–60 with correct technique.

CO2: Demonstrate Karanas 61–70 with coordination.

CO3: Execute Karanas 71–80 with rhythm and control.

CO4: Perform Karanas 81–90 with balance and precision.

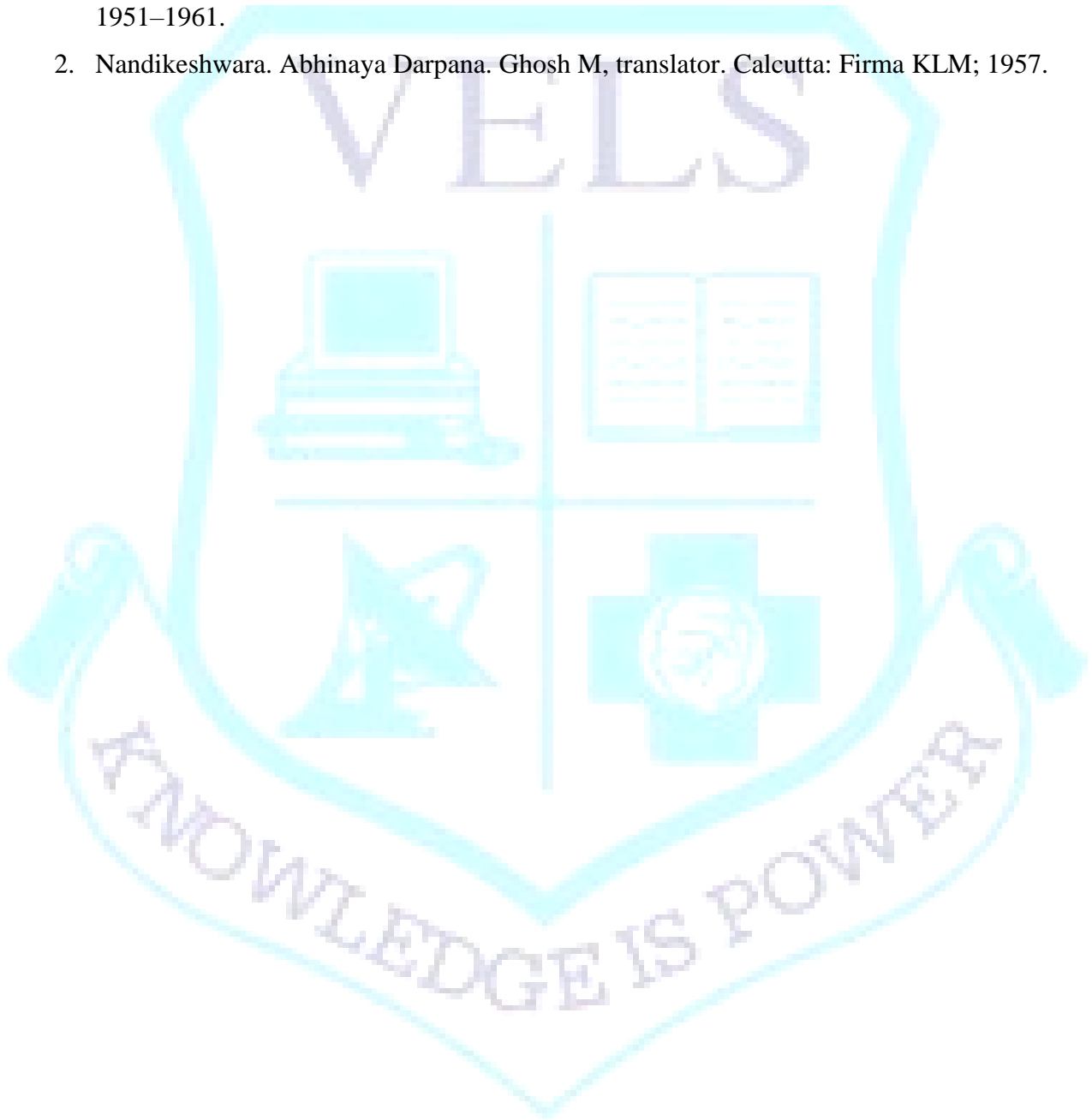
CO5: Demonstrate Karanas 91–108 with confidence and application.

Text Books:

1. Ramaswamy L. Shall We Know Natya. Chennai
2. Karanas: Common Dance Codes in India and Indonesia Subrahmanyam P. Karanas: Common Dance Codes in India and Indonesia. Chennai

Reference Books:

1. Bharata Muni. Natya Shastra. Vol. 1–2. Ghosh M, translator. Calcutta: Asiatic Society; 1951–1961.
2. Nandikeshwara. Abhinaya Darpana. Ghosh M, translator. Calcutta: Firma KLM; 1957.



CONCERT – PERFORMANCE (AEC)

L	T	P	S	C
0	1	4	1	3

COURSE OBJECTIVE:

- To prepare students for full-length Bharatanatyam performance.
- To develop stage confidence and presentation skills.
- To integrate various dance items into a concert format.
- To enhance expressive and technical abilities.
- To train students in professional performance standards

UNIT- I Alarippu, Jathiswaram

12 Hours

Performance structure, rhythm, coordination, stage presentation

UNIT-II Sabdam, Varnam/Svarajathi

12 Hours

Expressive and technical integration, stamina, performance

UNIT-III Padam, Astapadi/Keerthanam

12 Hours

Abhinaya, interpretation, emotional expression

UNIT – IV Javali

12 Hours

Expressive nuances, character portrayal, performance

UNIT- V Thillana

12 Hours

Rhythm, speed, concluding performance techniques

Course Outcome:

Total: 60 Hours

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

CO1: Perform Alarippu and Jathiswaram with precision.

CO2: Demonstrate Sabdam and Varnam/Svarajathi with coordination.

CO3: Perform Padam and Astapadi/Keerthanam with abhinaya.

CO4: Present Javali with expressive clarity.

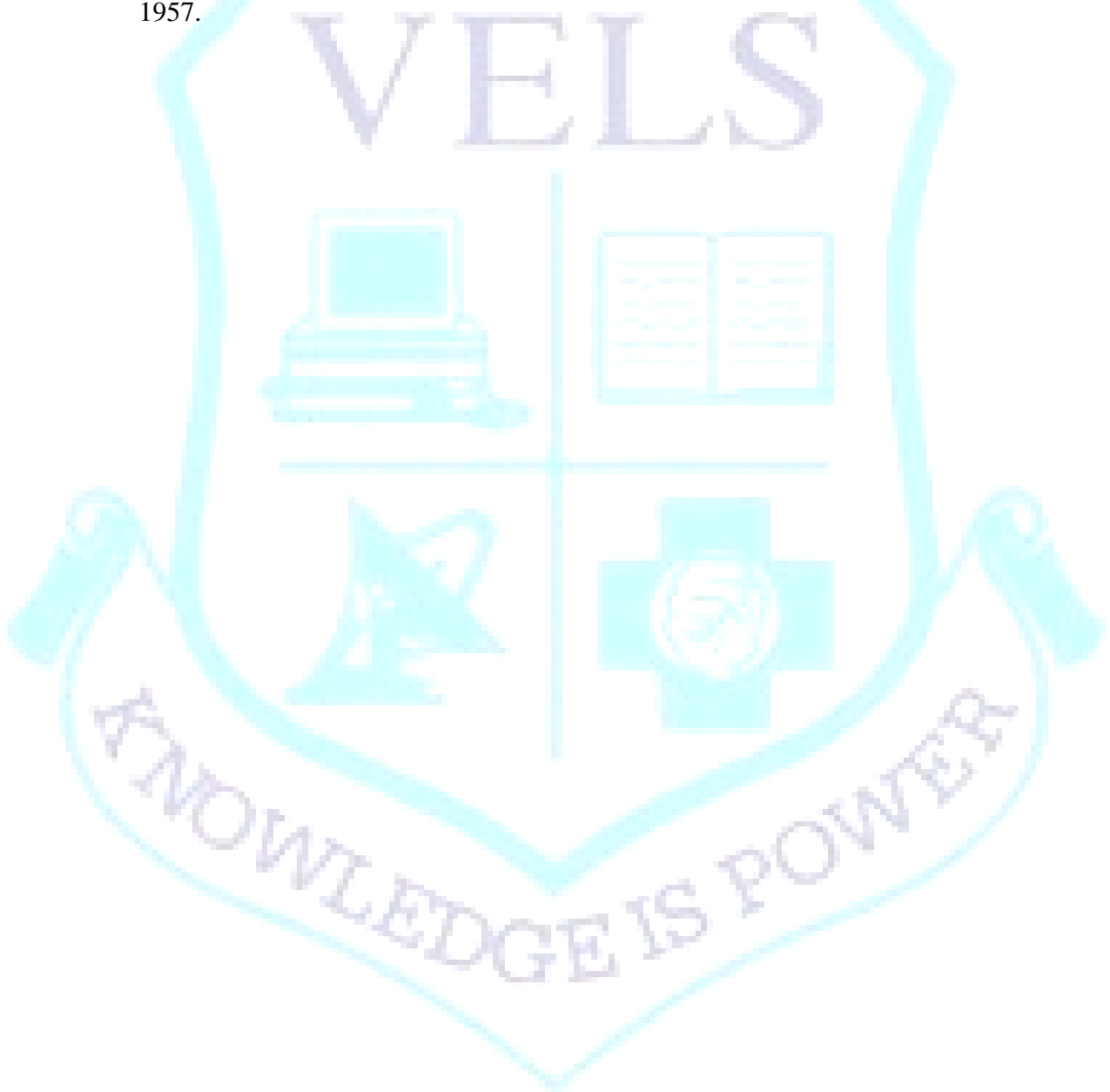
CO5: Perform Thillana with energy and stage presence

Text Books:

1. Ramaswamy L. Shall We Know Natya. Chennai
2. Karanas: Common Dance Codes in India and Indonesia Subrahmanyam P. Karanas: Common Dance Codes in India and Indonesia. Chennai

Reference Books:

1. Bharata Muni. Natya Shastra. Vol. 1–2. Ghosh M, translator. Calcutta: Asiatic Society; 1951–1961.
2. Nandikeshwara. Abhinaya Darpana. Ghosh M, translator. Calcutta: Firma KLM; 1957.



WESTERN DANCE FORMS (SALSA / ZUMBA) (GE)

L	T	P	S	C
0	1	4	1	3

COURSE OBJECTIVE:

- To introduce basic Western dance techniques.
- To develop body conditioning and fitness.
- To enhance coordination and rhythm.
- To familiarize students with global dance styles.
- To prepare students for a performance presentation.

UNIT- I Basic Body Conditioning

12 Hours

Flexibility exercises, strength training, posture, balance

UNIT-II Warm-up

12 Hours

Stretching, mobility exercises, injury prevention, preparation

UNIT-III Basic Steps

12 Hours

Fundamental steps, rhythm coordination, footwork patterns

UNIT – IV Basic Movements

12 Hours

Body movements, coordination, transitions, practice

UNIT– V Performance and Presentation

12 Hours

Choreography, group coordination, stage presentation

Course Outcome:

Total: 60 Hours

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

CO1: Demonstrate body conditioning techniques.

CO2: Perform warm-up exercises correctly.

CO3: Execute basic steps of Salsa/Zumba.

CO4: Apply basic movements with coordination.

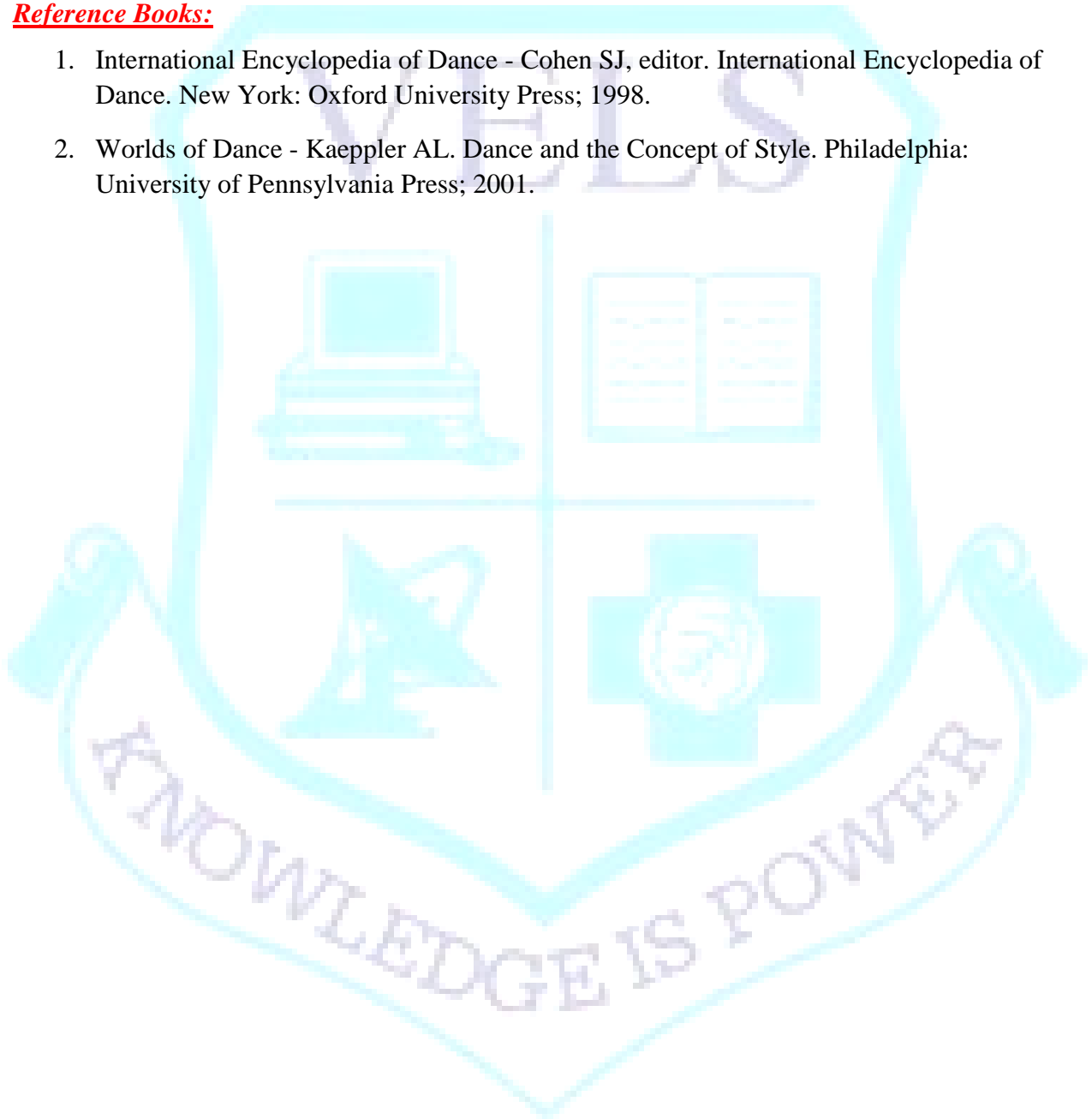
CO5: Perform a complete routine with presentation skills.

Text Books:

1. World Dance Cultures - Beaman PL. World Dance Cultures: From Ritual to Spectacle. New York: Routledge; 2018.
2. Dance Around the World - Buckland T. Dance in the Field: Theory, Methods and Issues in Dance Ethnography. London: Macmillan; 1999.

Reference Books:

1. International Encyclopedia of Dance - Cohen SJ, editor. International Encyclopedia of Dance. New York: Oxford University Press; 1998.
2. Worlds of Dance - Kaeppler AL. Dance and the Concept of Style. Philadelphia: University of Pennsylvania Press; 2001.



RITUALISTIC AND ARTISTIC TRADITION (SEC)

L	T	P	S	C
2	0	0	2	2

COURSE OBJECTIVE:

- To introduce ritualistic traditions in dance and music.
- To explore rare and traditional art forms.
- To study contributions of hereditary artists.
- To understand lineage and bani traditions.
- To appreciate the role of Devadasis in art history.

UNIT- I Ritualistic Dance and Music

12 Hours

Navasandhi, kudamurai, araiyar sevai, ahamargam, temple traditions

UNIT-II Rare Dance Forms

12 Hours

Simhanartanam, perani, prenkhani, performance features

UNIT-III Isai Vellalars

12 Hours

History, contribution to music and dance, vocal and instrumental traditions

UNIT – IV Nattuvanars and Banis

12 Hours

Tanjore quartet, bani system, lineage, stylistic differences

UNIT– V Devadasis

12 Hours

History, temple traditions, artistic contribution, social context

Course Outcome:

Total: 60 Hours

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

CO1: Explain ritualistic practices like temple dance traditions.

CO2: Describe rare dance forms such as Simhanartanam and Perani.

CO3: Analyze the contribution of Isai Vellalars.

CO4: Examine Nattuvanars and bani traditions including the Tanjore Quartet.

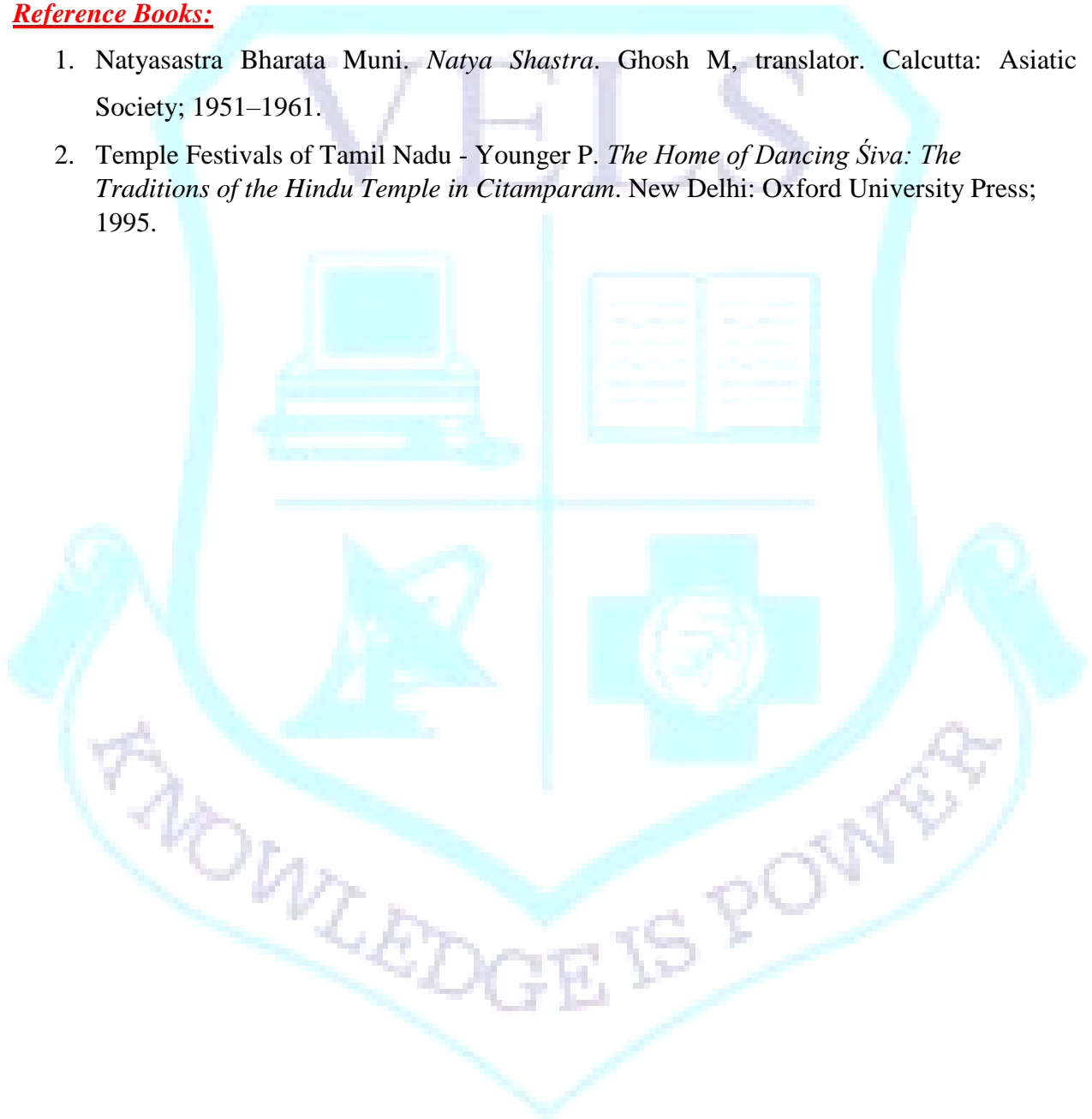
CO5: Evaluate the role of Devadasis in art and temple traditions.

Text Books:

1. The Sacred Dance of India - Vatsyayan K. The Square and the Circle of the Indian Arts. New Delhi: Abhinav Publications; 1997.
2. Bharatanatyam: The Tamil Heritage - Viswanathan L. Bharatanatyam: The Tamil Heritage. Chennai: 1984.

Reference Books:

1. Natyasastra Bharata Muni. *Natya Shastra*. Ghosh M, translator. Calcutta: Asiatic Society; 1951–1961.
2. Temple Festivals of Tamil Nadu - Younger P. *The Home of Dancing Śiva: The Traditions of the Hindu Temple in Citamparam*. New Delhi: Oxford University Press; 1995.



PROJECT – VIVA VOCE (RP)

L	T	P	S	C
0	0	4	0	2

COURSE OBJECTIVE:

- To develop research skills in dance studies.
- To train students in identifying research problems.
- To enhance analytical and critical thinking.
- To improve academic writing and presentation skills.
- To prepare students for dissertation and viva

UNIT- I Research Area Identification

12 Hours

Defining topic, framing research question, scope

UNIT-II Data Collection

12 Hours

Identifying sources, gathering information, evaluating reliability

UNIT-III Analysis

12 Hours

Interpretation, critical thinking, forming arguments

UNIT – IV Documentation

12 Hours

Structuring report, writing, formatting, presentation

UNIT- V Presentation and Viva

12 Hours

Presentation skills, defense, discussion, evaluation

Course Outcome:

Total: 60 Hours

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

CO1: Identify and define a research problem in dance.

CO2: Collect and evaluate relevant data and sources.

CO3: Analyze information and form logical conclusions.

CO4: Organize and present research findings effectively.

CO5: Defend research work through viva voce.

Text Books:

1. Research Methodology, Kothari CR. Research Methodology: Methods and Techniques. New Delhi: New Age International; 2004.
2. Research Methods in Education, Cohen L, Manion L, Morrison K. Research Methods in Education. London: Routledge; 2018.

Reference Books:

1. The SAGE Handbook of Qualitative Research
2. Denzin NK, Lincoln YS, editors. The SAGE Handbook of Qualitative Research. Thousand Oaks: SAGE Publications; 2018.

