

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)

POSTGRADUATE DEGREE PROGRAMME

M.A Performing Arts

Two Years

CURRICULUM & SYLLABUS

REGULATION 2024

Learning Outcomes Based Curriculum Framework (LOCF)

Effective from the Academic Year

2024 -2025

Department of Music and Fine Arts



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 School offers courses at undergraduate and postgraduate courses in Indian Classical Karnatic Music, Bharatanatyam and Western Classical Music apart from various Certificate and Diploma level courses. Apart from this, it also offers a Ph.D program and research opportunities in Indian Music and Bharatanatyam.

MISSION OF THE DEPARTMENT

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)

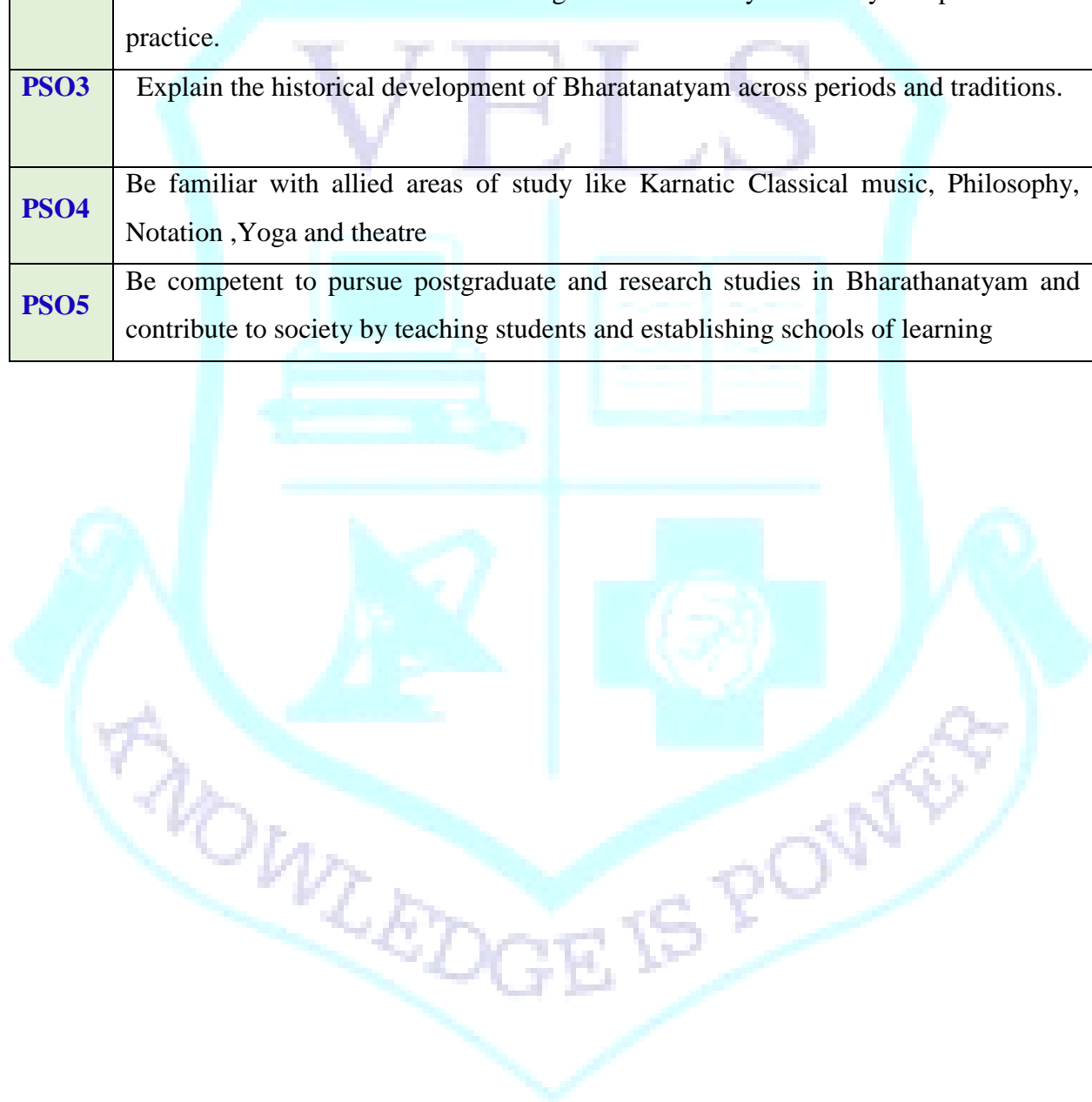
PEO1	Will acquire in-depth knowledge in the repertoire of Bharatanatyam.
PEO2	Will apply the theory of Bharatanatyam learnt into practical performance and develop the ability to codify practice.
PEO3	Will demonstrate in-depth understanding of Bharatanatyam theory, including Karaṇas, through the study of Sanskrit and Tamil treatises.
PEO4	Will develop an inquisitive mind to pursue higher studies and research in the field of Classical Arts and publish research findings and innovations in seminars and journals.
PEO5	Will exhibit analytical and creative skills in Bharatanatyam, contributing to its practice, research, and cultural preservation.

PROGRAMME OUTCOMES (PO)

PO1	Gain comprehensive education in Performing Arts encompassing dance, music, and theatre.
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 the domain of Performing Arts.

PROGRAMME SPECIFIC OUTCOMES (PSO)

PSO1	Be competent in performance of Classical Dance with rich traditional repertoire.
PSO2	Demonstrate advanced understanding of Bharatanatyam theory in performance practice.
PSO3	Explain the historical development of Bharatanatyam across periods and traditions.
PSO4	Be familiar with allied areas of study like Karnatic Classical music, Philosophy, Notation ,Yoga and theatre
PSO5	Be competent to pursue postgraduate and research studies in Bharathanatyam and contribute to society by teaching students and establishing schools of learning



BOARD OF STUDIES

List of Members

Department of Music and Fine Arts

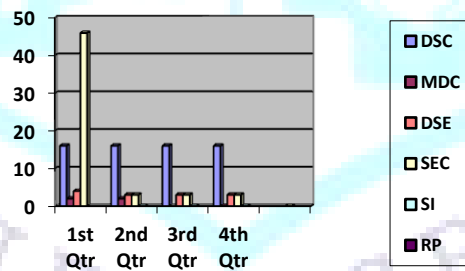
S. No	Name & Designation	Address	Role
1.	Dr. S. Sophia Assistant Professor	Head and Chairperson Department of Music and Fine Arts, VISTAS	Chairperson
2.	Mrs. Vinothini Assistant Professor	Department of Music and Fine Arts Vels Institute of Science, Technology and Advanced Studies, Chennai.	Internal Member
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.	Dr. S.Padmini Director	Sri Saraswathy Gana Nalayam Trust, Chennai	Industry Expert
7.	Mr. Suryanarayana Moorthy Assistant Professor	A Top -Grade Artist Doordarshan Department of Bharathanatyam, Kalakshetra Foundation	Alumni

CREDIT DISTRIBUTION

M.A. Performing Arts
Minimum credits to be earned: 90

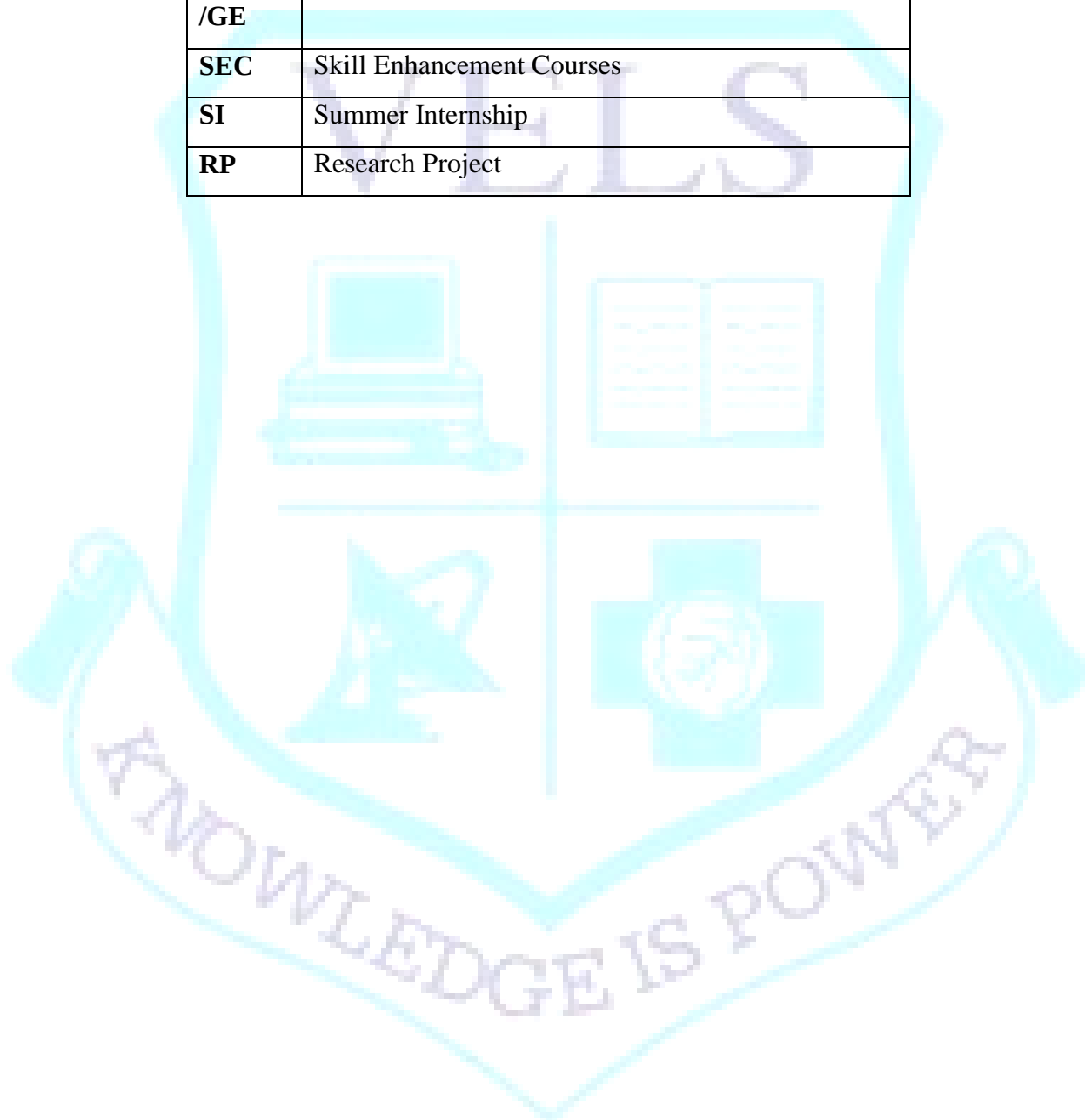
Component	I Sem	II Sem	III Sem	IV Sem	2 Yrs. Total Credits
DSC	16	16	16	16	64
DSE / IDC / Minor	3	3	3	-	9
MDC	2	2	-	-	4
SEC	-	3	3	3	9
SI	-	-	2	-	2
RP	-	-	-	2	2
Total Credits	21	24	24	21	90

Credit System



ABBREVIATIONS

DSC	Disciplinary Specific Core
MDC /VA	Multi-disciplinary Core, Value Added Course
DSE /GE	Disciplinary Specific Elective /General Elective
SEC	Skill Enhancement Courses
SI	Summer Internship
RP	Research Project



CURRICULUM STRUCTURE
M.A., Performing Arts (Two Years)

Total number of Credits: 90

M.A., Performing Arts (Two Years)

Hours/Week

Maximum Marks

SEMESTER 1

Category	Code	Course	L	T	P	SL	C	CIA	SEE	Total
DSC 1	24CMPA11	Early Sources For Natya And Koothu (Theory)	4	0	0	4	4	40	60	100
DSC 2	24CMPA12	Dance Sculptures In Temples (Theory)	4	0	0	4	4	40	60	100
DSC 3	24PMPA11	Bharatanatyam Repertoire – 1 (Practical)	0	2	4	2	4	40	60	100
DSC 4	24PMPA12	Understanding Karanas (Hasta Karanas, Nritya Hastas and Charis) (Practical)	0	2	4	2	4	40	100	100
MDC 1	24DMPA11	Diacritic Script and Usage (Theory)	2	0	0	2	2	40	60	100
DSE 1	24PMPA13	Specific Elective – I Exploration Of The Basics Of Karanas(Practical)	1	0	4	1	3	40	60	100
			11	4	12	15	21	-	-	-

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 5	24CMPA21	Nattuvanars and the Evolution of Banis (Theory)	4	0	0	4	4	40	60	100
DSC 6	24CMPA22	Natya in Space and Time (Theory)	4	0	0	4	4	40	60	100
DSC 7	24PMPA21	Bharatanatyam Repertoire – II (Practical)	0	2	4	2	4	40	60	100
DSC 8	24PMPA22	Understanding Karanas – II (Karanas 1-36) (Practical)	0	2	4	2	4	40	60	100
DSE 2	24PMPA23	Nattuvangam And Choreography	0	1	4	1	3	40	60	100

SEC 1	24SMPA21	Folk Dances of Madras (Practical)	0	1	4	1	3	40	60	100
MDC 2	24DMPA21	Cultural Scenario 14 th to 20 th Century AD	0	1	2	1	2	40	60	100
			8	7	18	15	24	-	-	-

SEMESTER 3

Category	Code	Course	L	T	P	SL	C	CIA	SEE	Total
DSC 9	24CMPA31	Study of Medieval Dance Treatises (Theory)	4	0	0	4	4	40	60	100
DSC 10	24CMPA32	Western Dance Schools and Movement Analysis (Theory)	4	0	0	4	4	40	60	100
DSC 11	24PMPA31	Bharatanatyam Repertoire- III (Practical)	0	2	4	2	4	40	60	100
DSC 12	24PMPA32	Understanding Karanas – III (Karanas 36-72) (Practical)	0	2	4	2	4	40	60	100
SEC 2	24SMPA31	Performance Management	0	2	2	2	3	40	60	100
DSE 3	24PMPA33	Advanced Carnatic Music (Practical)	0	1	4	1	3	60	100	100
SI	24INPG31	Internship	2	0	0	2	2	40	60	100
			10	6	12	17	24	-	-	-

SEMESTER 4

Category	Code	Course	L	T	P	SL	C	CIA	SEE	Total
DSC 13	24CMPA41	Research Methodology	4	0	0	4	4	40	60	100
DSC 14	24CMPA42	Nataraja Tattuvam	4	0	0	4	4	40	60	100
DSC 15	24PMPA41	Bharathanatyam Repertoire - IV	0	2	4	2	4	40	60	100
DSC 16	24PMPA42	Understanding Karanas – IV (Karanas 72- 108) (Practical)	0	2	4	2	4	40	60	100
SEC 3	24SMPA41	Concert Performance	0	1	4	1	3	40	60	100
RP	24RMPA41	Project - Dissertation	2	0	0	2	2	40	60	100
			10	5	12	15	21	-	-	-

DISCIPLINE SPECIFIC CORE COURSES

Category	Code	Course	L	T	P	SL	C
DSC 1	24CMPA11	Early Sources For Natya And Koothu (Theory)	4	0	0	4	4
DSC 2	24CMPA12	Dance Sculptures In Temples (Theory)	4	0	0	4	4
DSC 3	24PMPA11	Bharatanatyam Repertoire – I (Practical)	0	2	4	2	4
DSC 4	24PMPA12	Understanding Karanas (Hasta Karanas, Nritha Hastas and Charis) (Practical)	0	2	4	2	4
DSC 5	24CMPA21	Nattuvanars and the Evolution of Banis (Theory)	4	0	0	4	4
DSC 6	24CMPA22	Natya in Space and Time (Theory)	4	0	0	4	4
DSC 7	24PMPA21	Bharatanatyam Repertoire – II (Practical)	0	2	4	2	4
DSC 8	24PMPA22	Understanding Karanas – II (Karanas 1-36) (Practical)	0	2	4	2	4
DSC 9	24CMPA31	Study of Medieval Dance Treatises (Theory)	4	0	0	4	4
DSC 10	24CMPA32	Western Dance School and Movement Analysis	4	0	0	4	4
DSC 11	24PMPA31	Bharatanatyam Repertoire- III (Practical)	0	2	4	2	4
DSC 12	24PMNM32	Understanding Karanas – III (Karanas 36-72) (Practical)	0	2	4	2	4
DSC 13	24CMPA41	Research Methodology	4	0	0	4	4
DSC 14	24CMPA42	Nataraja Tattuvam	4	0	0	4	4
DSC 15	24PMPA41	Bharathanatyam Repertoire - IV	0	2	4	2	4
DSC 16	24PMPA42	Understanding Karanas – IV (Karanas 72- 108) (Practical)	0	2	4	2	4

DISCIPLINE SPECIFIC ELECTIVE COURSES

Category	Code	Course	L	T	P	SL	C
DSE 1	24PMPA13	Specific Elective – I Exploration Of The Basics Of Karanas(Practical)	1	0	4	1	3
DSE 2	24PMPA23	Nattuvangam And Choreography	0	1	4	1	3
DSE 3	24PMPA33	Advanced Carnatic Music (Practical)	0	1	4	1	3

MULTY- DISCIPLINARY COURSE

Category	Code	Course	L	T	P	SL	C
MDC 1	24DMPA11	Diacritic Script and Usage (Theory)	2	0	0	2	2
MDC 2	24DMPA21	Cultural Scenario 14 th to 20 th Century AD	0	1	2	1	2

SKILL ENHANCEMENT COURSES

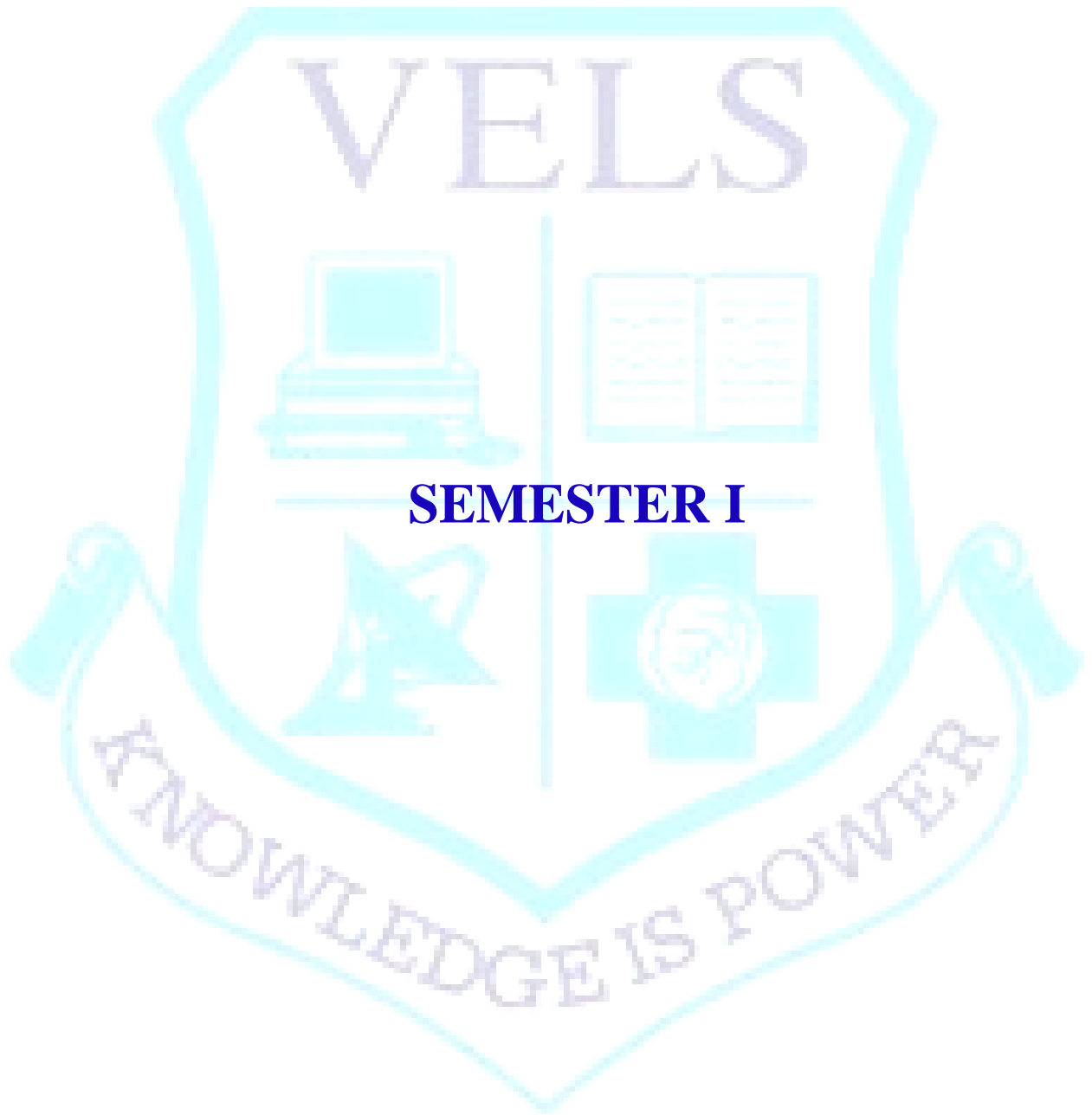
Category	Code	Course	L	T	P	SL	C
SEC 1	24SMPA21	Folk Dances of Madras (Practical)	0	1	4	1	3
SEC 2	24SMPA31	Performance Management	0	2	2	2	3
SEC 3	24SMPA41	Concert Performance	0	1	4	1	3

INTERNSHIP

Category	Code	Course	L	T	P	SL	C
SI	24INPG31	Internship	2	0	0	2	2

RESEARCH PROJECT

Category	Code	Course	L	T	P	SL	C
RP	24RMPA41	Project - Dissertation	2	0	0	2	2



SEMESTER I

**24CMPA11 EARLY SOURCES FOR NATYA AND KOOTHU
(THEORY)**

L	T	P	SL	C
4	0	0	4	4

COURSE OBJECTIVE:

- To understand the origins and evolution of Indian performing arts through textual and historical references
- To analyze the concept of Natya in Vedic, epic, and classical traditions
- To explore Tamil performance traditions like Koothu within Sangam literature
- To examine the theoretical distinctions between Natya, Nrta, and Nrtya
- To study the foundational text Natya Shastra and its impact on Indian art forms

UNIT- I REFERENCES TO NATYA IN THE VEDAS

12Hours

Natya in Rigveda and other Vedas, ritualistic origins of performance, dramatic elements in yajnas, references in Ramayana and Mahabharata, narrative performance traditions, Puranic stories and performative traditions, divine origin of drama, role of gods like Brahma and Shiva in Natya, symbolism and aesthetics in early texts

UNIT-II REFERENCES TO KOOTHU IN SANGAM LITERATURE

12Hours

Koothu in Sangam Literature, types of Koothu (Kuravai Koothu, Veriyattam), performance traditions in Silappatikaram, role of performers and communities, social and ritual significance of Koothu, music and dance elements in Sangam age, temple and folk performance traditions, evolution of Koothu into later forms

UNIT-III REFERENCES TO ART IN PRE-HISTORIC AND HISTORIC PERIOD OF INDIA

12Hours

Prehistoric cave art (Bhimbetka), symbolic and ritualistic meanings, Indus Valley artistic expressions (seals, figurines), Mauryan and post-Mauryan art, development of sculpture and painting, temple arts and performing traditions, integration of dance, music, and drama in early Indian art, patronage of arts in ancient kingdoms

UNIT – IV REFERENCES TO NATYA, NRTTA, AND NRTYA IN TEXTS

12Hours

Definitions of Natya, Nrta, Nrtya, distinctions and interrelationships, references in classical treatises, theoretical foundations of dance and drama, expressive elements (Abhinaya), technical aspects of pure dance (Nrta), interpretative dance (Nrtya), role of rasa and bhava

UNIT- V NATYA SASTRA – ORIGIN, EVOLUTION, DATE & MYTHOLOGIES

12Hours

Study of Natya Shastra, authorship and historical dating, mythological origin (Brahma creating Natya Veda)

Total: 60 Hours

Course Outcomes:

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

- CO1: Identify and explain references to performing arts in Vedic, epic, and Puranic texts
- CO2: Analyze Koothu traditions and their representation in Sangam literature
- CO3: Evaluate the development of art forms in prehistoric and historic India
- CO4: Differentiate between Natya, Nrta, and Nrtya with textual support
- CO5: Critically interpret the Natya Shastra and its relevance to contemporary performing arts

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.

24CMPA12 DANCE_SCULPTURES IN TEMPLES (THEORY)

L	T	P	SL	C
4	0	0	4	4

COURSE OBJECTIVE:

- To understand the role of temples as centres for the development of dance traditions
- To examine the relationship between *Natya Shastra* and *Agama Shastra*
- To analyze dance sculptures in South Indian temples
- To study the concept and representation of *karanas* in temple art
- To explore the connection between sculptural depictions and living dance traditions

UNIT- I TEMPLE AS THE FOCAL CENTRE FOR DANCE

12Hours

Temple architecture and performance spaces, role of temples in nurturing dance traditions, ritualistic functions of dance in temples, Devadasi system and temple dancers, festivals and dance performances, spiritual and cultural significance of temple dance, patronage by kings and institutions, transformation from temple to stage

UNIT-II RELATIONSHIP OF NATYA SASTRA WITH AGAMA SASTRA

12Hours

Concept and scope of *Natya Shastra*, overview of *Agama Shastra*, common philosophical foundations, ritualistic aspects of performance, temple worship and dance integration, codification of gestures and movements, influence on temple rituals and iconography, similarities and differences between *Natya* and *Agamic* traditions

UNIT – III DANCE SCULPTURES IN TEMPLES (KAILASANATHA TEMPLE KANCHIPURAM, AIRAVATESWARA TEMPLE DARASURAM)

12Hours

Dance sculptures in Kailasanatha Temple, iconographic features and stylistic elements, representation of *karanas* and dance poses, sculptures in Airavatesvara Temple, Chola architecture and artistic excellence, narrative depiction through sculpture, relationship between sculpture and performance practice

UNIT– IV KARANA SCULPTURE OF THANJAVUR, KUMBAKONAM

12Hours

Concept of *karanas* in dance, textual basis in *Natya Sastra*, *karana* sculptures in Brihadeeswarar Temple, stylistic representation and variations, sculptures in

Kumbakonam temples, interpretation of movement through stone, correlation with Bharatanatyam practice, preservation and documentation of karanas

UNIT- V KARANA SCULPTURE OF CHIDAMBARAM, THIRUVANNAMALAI, VRUDDHACHALAM **12Hours**

Karana sculptures in Nataraja Temple, significance of Nataraja and cosmic dance, sculptural depictions in Annamalaiyar Temple, regional stylistic differences, karana representations in Vriddhagiriswarar Temple, comparative study of karanas across temples, influence on contemporary dance traditions

Total: 60 Hours

Course Outcomes:

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

- CO1:** Explain the significance of temples in the evolution of Indian dance
- CO2:** Analyze the interrelationship between Natya and Agamic traditions
- CO3:** Interpret dance sculptures in major South Indian temples
- CO4:** Evaluate the concept of karanas through textual and sculptural sources
- CO5:** Relate temple sculptures to practical aspects of classical dance forms

Text Books:

1. Kapila Vatsyayan, Dance Sculpture in the Sarangapani Temple, 1982, Archaeological Survey of India
2. Manoranjan Pradhan, Odissi Dance in Sculpture Art of Temple, 2011, Discovery Publishing House

Reference Books:

1. Bindu S. Shankar, Dance Imagery in South Indian Temples: Study of the 108 Karana Sculptures, 2013, Indira Gandhi National Centre for the Arts
2. K. M. Munshi, Indian Temple Sculpture, 1957, Bharatiya Vidya Bhavan
3. M. Adinarayana, Decorative Arts of South Indian Temples, 1970, Sundeep Prakashan

L	T	P	SL	C
0	2	4	2	4

COURSE OBJECTIVE:

- To develop advanced technical skills in adavus with emphasis on angasuddhi
- To train students in the performance and understanding of Alarippu and Jathiswaram
- To provide in-depth knowledge of body divisions (angas) and their coordination
- To introduce musical training essential for dance through singing Jathiswaram
- To integrate yoga and theatre techniques for holistic performance development

UNIT- I ADVANCED ADAVUS**12 Hours**

Angasuddhi techniques, body conditioning

UNIT-II ALARIPPU AND JATHISWARAM**12 Hours**

Coordination, footwork, musicality: structure, rhythm, execution in different talas

UNIT-III SABDAM**12 Hours**

Learning any one sabdam

UNIT-IV MUSIC**12 Hours**

Learn to sing Jathiswaram and Sabdam

UNIT – V YOGA AND THEATRE**12 Hours**

8 Asanas in Yoga and Mythological play

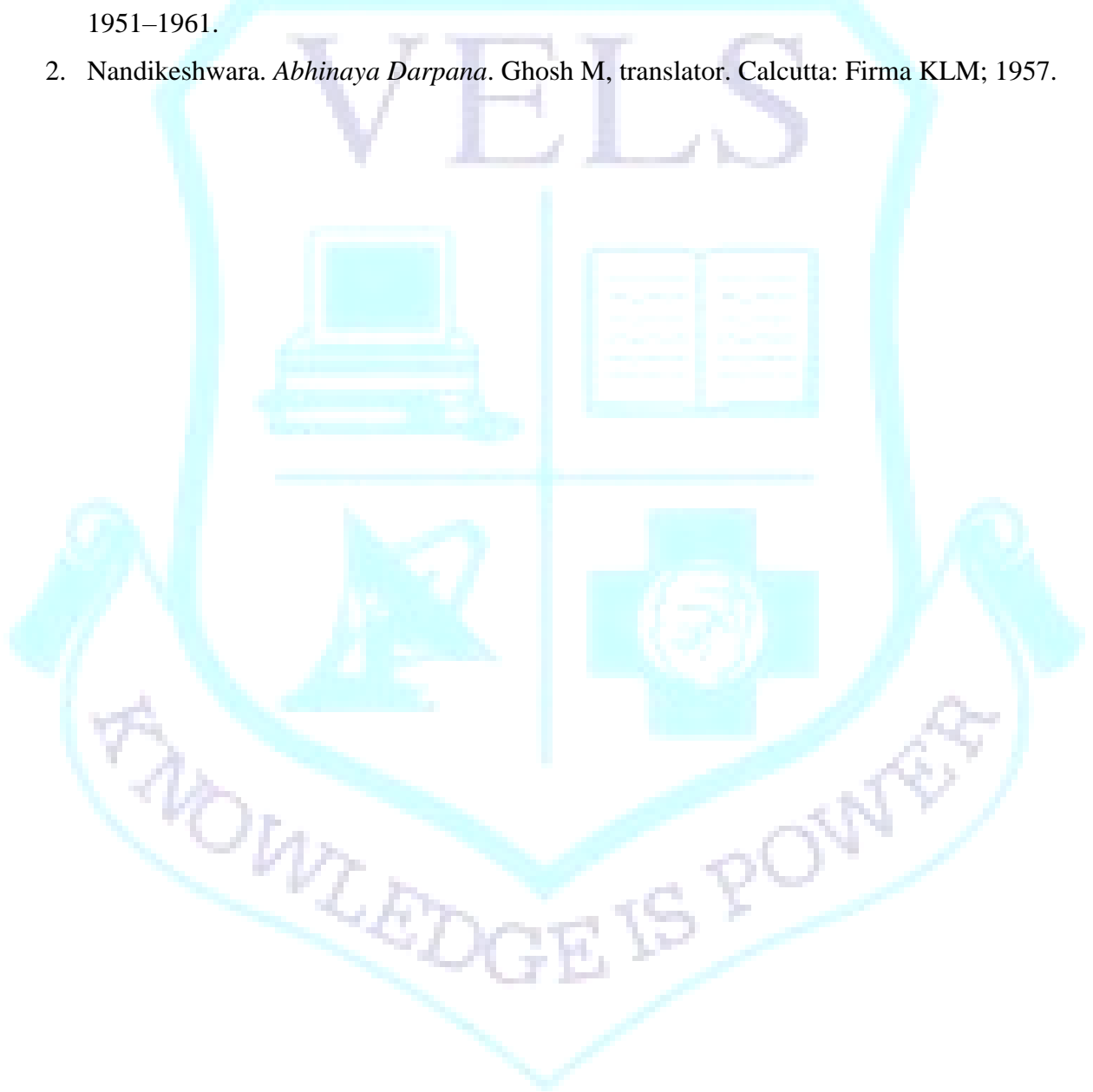
Total: 60 Hours**Course Outcomes:****At the end of this course students will be able to,****CO1:** Demonstrate advanced adavu techniques with proper angasuddhi and coordination**CO2:** Perform Alarippu and Jathiswaram with rhythmic accuracy and musical understanding**CO3:** Apply the concept of angas effectively in dance practice and performance**CO4:** Sing and interpret Jathiswaram with correct swara and tala alignment**CO5:** Incorporate yoga practices and basic theatre skills into dance 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.



24PMPA12 UNDERSTANDING KARANAS I (PRACTICAL)

L	T	P	SL	C
0	2	4	2	4

COURSE OBJECTIVE:

- To introduce the technical foundation of Karanas.
- To develop coordination of body segments.
- To understand Hasta, Charis, and movement grammar.
- To train in execution of basic Karanas.
- To apply Karanas in sequences.

UNIT- I INTRODUCTION TO KARANAS

12 Hours

Karanas Introduction, understanding the structure and components

UNIT-II HASTA KARANAS

12 Hours

Basic exercises for Hands and learning all 4 hasta karanas, basic practice

UNIT-III NRITTA HASTAS

12 Hours

All 30 Nritha Hastas – execution and coordination

UNIT – IV CHARIS

12 Hours

16 Bhumi Charis and 16 Akasha charis, practice

UNIT- V APPLICATION AND SEQUENCING

12 Hours

Application of Charis in present day repertoire

Total: 60 Hours

Course Outcomes:

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

CO-1: Demonstrate basic Karana movements.

CO-2: Apply Hasta Karanas and Nritha Hastas

CO-3: Execute Charis with coordination.

CO-4: Analyze structure of Karanas.

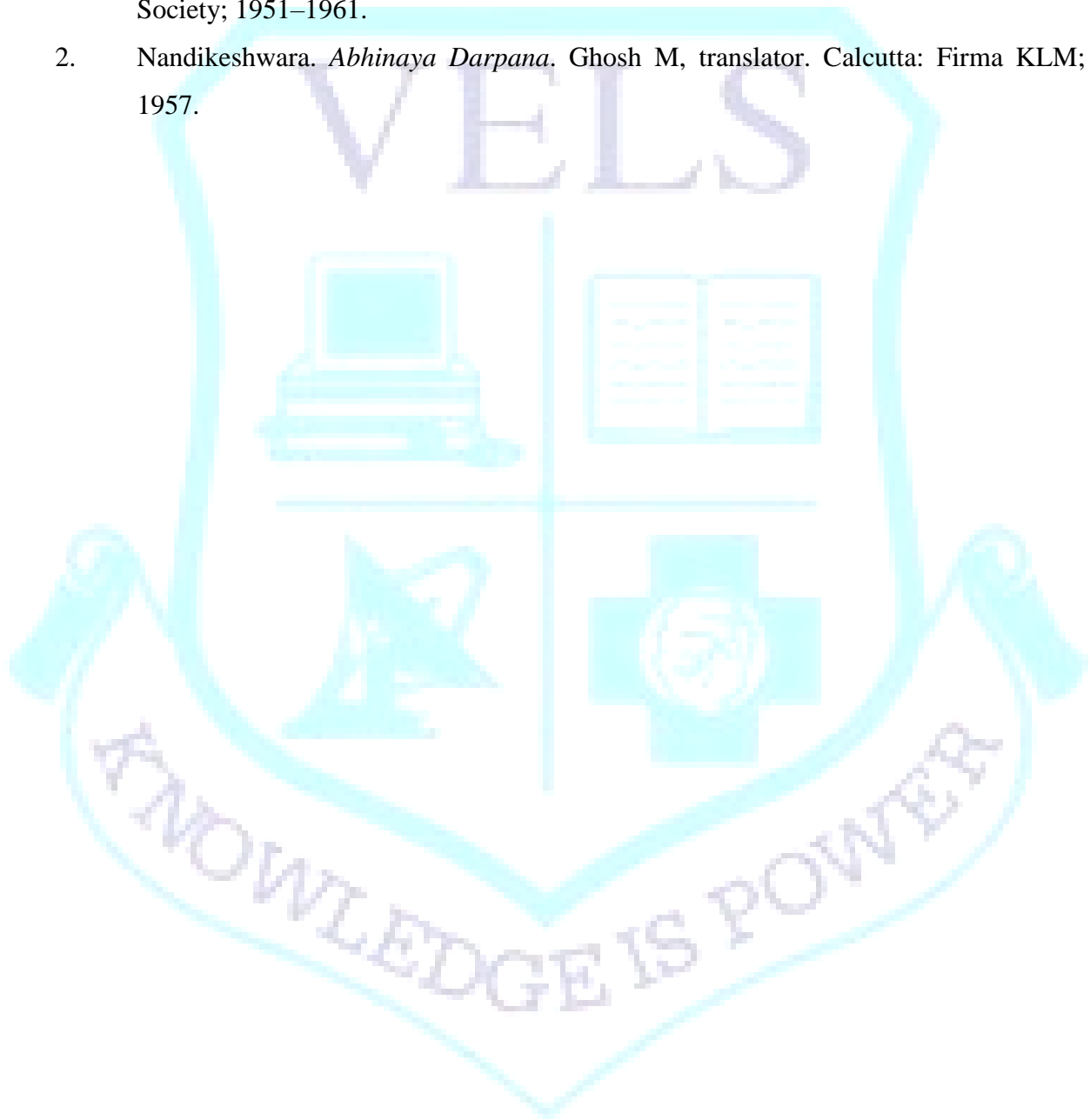
CO-5: Perform simple Karana sequences.

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.



**24PMPA13 EXPOLARTION OF THE BASICS OF KARANAS
(PRACTICAL)**

L	T	P	SL	C
1	0	4	1	3

COURSE OBJECTIVE:

- To develop knowledge and practical skill in performing hand gestures.
- To understand and apply the concept of Angas for effective body coordination.
- To train students in the use of Upangas for facial expression and emotive communication.
- To enhance movement quality through the understanding of Pratyangas.
- To develop proper body positions (Sthanas) for masculine and feminine presentation.

UNIT- I NATYASAstra HAND GESTURES 12 Hours

Asamyutha and samyutha hastas

UNIT-II ANGAS 12 Hours

6 Angas - Head, hand (Samyuktha Hastas and Asamyuka Hastas), chest, sides, waist, and feet

UNIT-III UPANGAS 12 Hours

Eyes, Eyebrows, Nose, Lower Lip, Cheek, Chin.

UNIT – IV PRATHYANGAS 12 Hours

Skanda, Bahu, Pashtam, Udara, Uru, Janghas

UNIT- V STHANAS 12Hours

Positions for Male and Female

Total: 60 Hours

COURSE OUTCOMES:

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

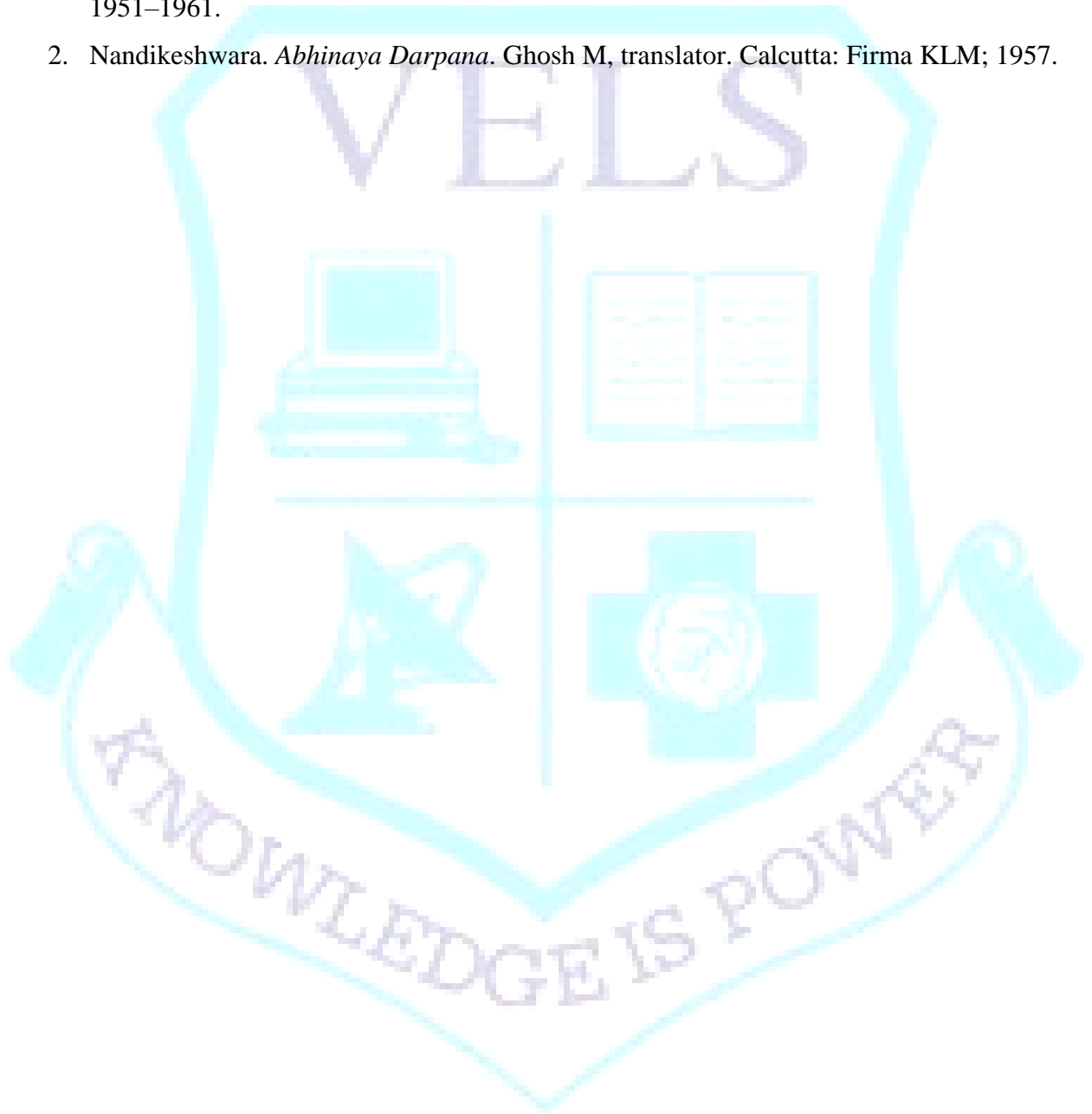
- CO1:** Demonstrate proficiency in Natyasastra hand gestures.
- CO2:** Apply the concept of Angas for effective body coordination and movement.
- CO3:** Utilize Upangas to express emotions with clarity and control.
- CO4:** Integrate Pratyangas to improve posture, balance, and movement dynamics.
- CO5:** Perform appropriate Sthanas for masculine and feminine styles in dance.

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.



24DMPA11 DIACRITIC SCRIPT AND USAGE (THEORY)

L	T	P	SL	C
2	0	0	2	2

COURSE OBJECTIVE:

- To understand phonetics and diacritical marks.
- To apply transliteration systems.
- To read classical texts accurately.
- To support academic writing and research.
- To develop linguistic precision.

UNIT- I PHONETICS AND SOUND SYSTEM

12 Hours

Speech sounds and classification, vowels and consonants

UNIT-II DIACRITICAL MARKS AND SYMBOLS

12 Hours

Definition and importance of diacritics, types of diacritical marks, representation of vowels and consonants, use of macrons, dots, and accents, pronunciation guidance through symbols, standardization of diacritics, common errors and corrections

UNIT-III TRANSLITERATION SYSTEMS

12 Hours

Introduction to IAST, principles of transliteration, mapping of Devanagari to Roman script, representation of long and short vowels, consonant clusters, use of diacritics in IAST, comparison with other transliteration system.

UNIT – IV APPLICATION IN TEXTS

12 Hours

Application of transliteration in classical texts, reading and writing transliterated scripts, accuracy in pronunciation, use in scriptures and literary works, editing and proofreading transliterations, interpretation of transliterated passages

UNIT– V USAGE IN RESEARCH AND DOCUMENTATION

12 Hours

Role of transliteration in academic research, citation standards and referencing, documentation of manuscripts, digital text encoding, consistency in transliteration practices, preparation of research papers and critical editions

Total: 60 Hours

Course Outcomes:

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

CO1: Identify diacritical symbols.

CO2: Apply transliteration rules.

CO3: Read Sanskrit/Tamil texts accurately.

CO4: Use diacritics in documentation.

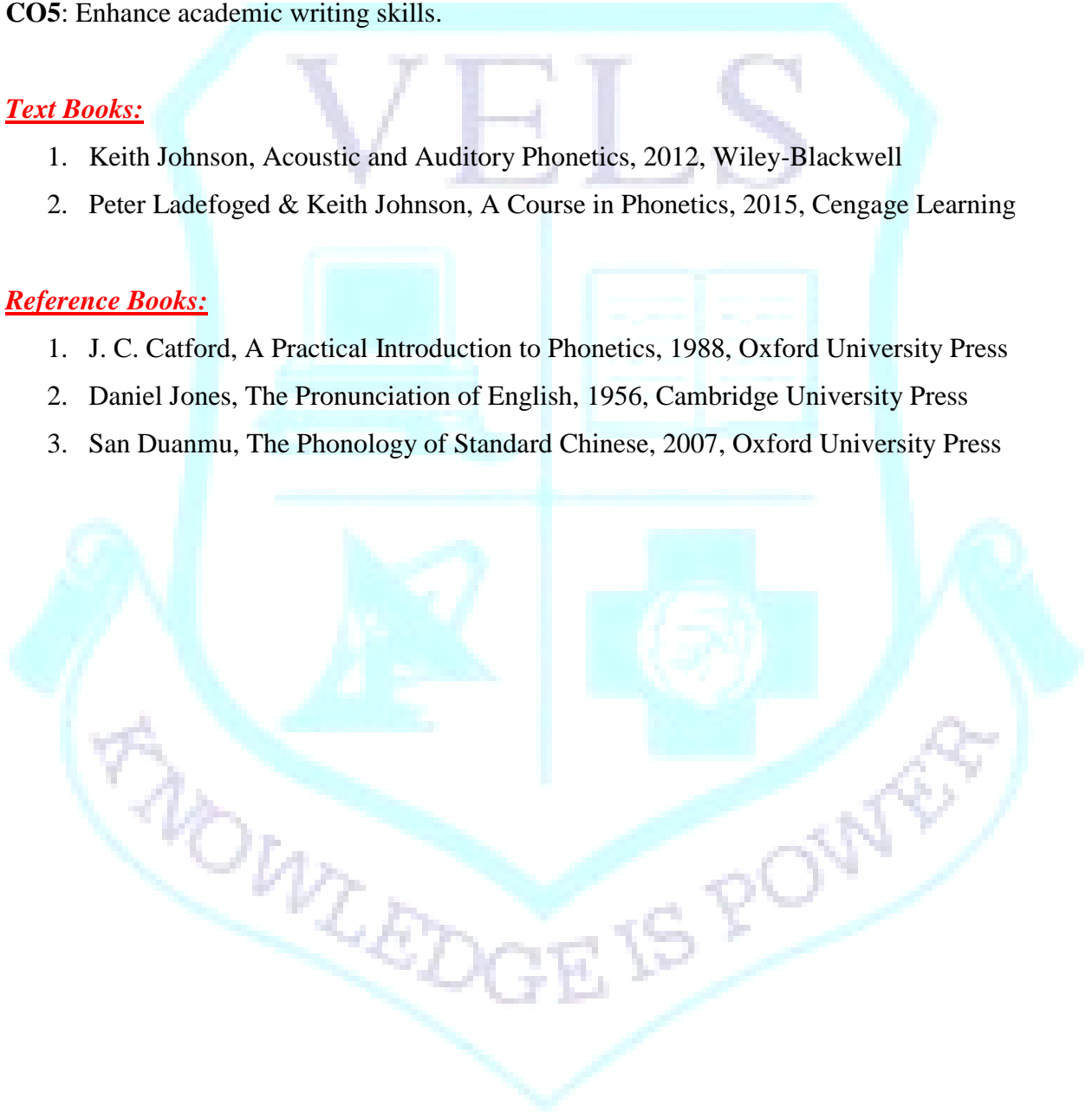
CO5: Enhance academic writing skills.

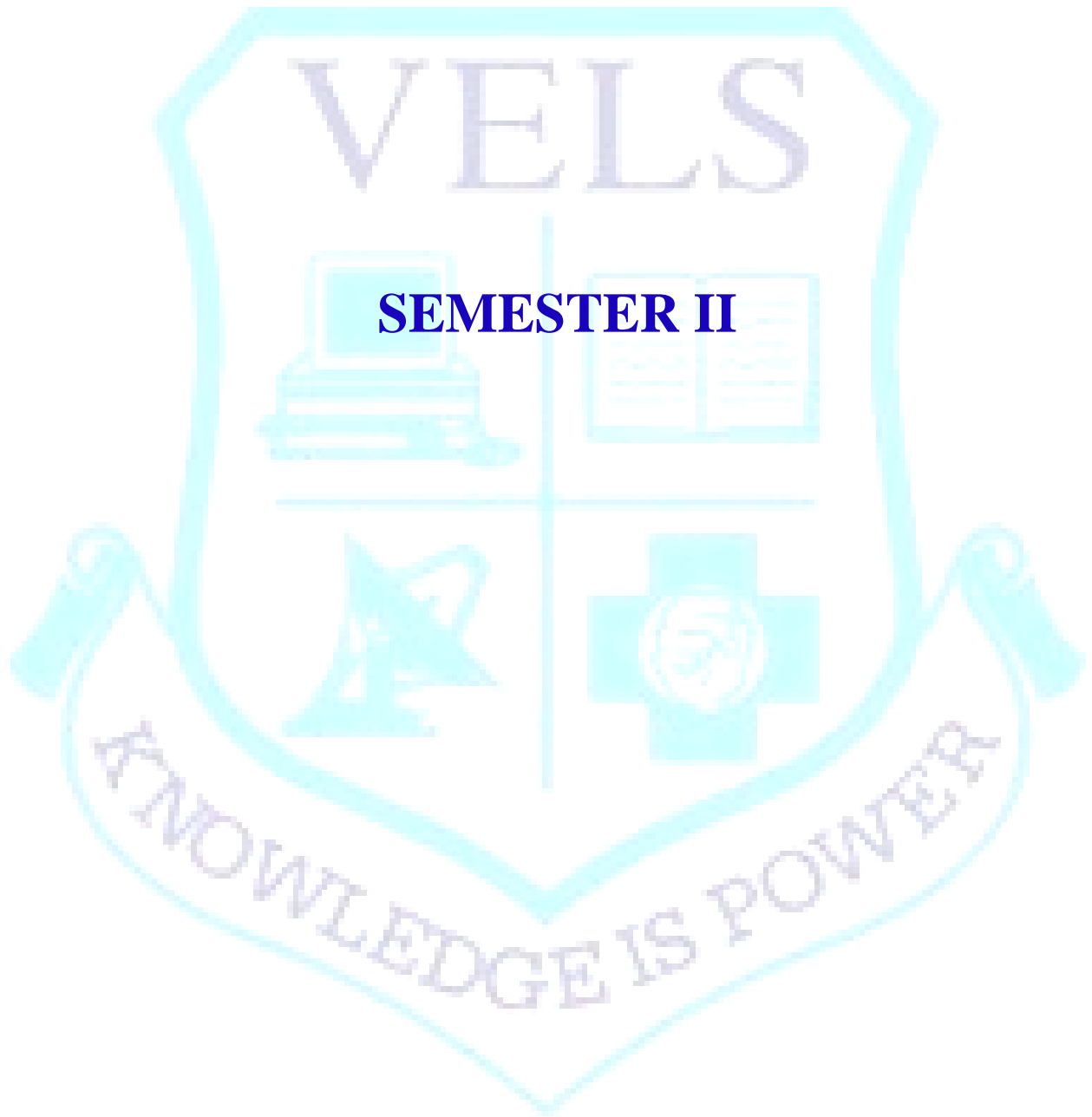
Text Books:

1. Keith Johnson, Acoustic and Auditory Phonetics, 2012, Wiley-Blackwell
2. Peter Ladefoged & Keith Johnson, A Course in Phonetics, 2015, Cengage Learning

Reference Books:

1. J. C. Catford, A Practical Introduction to Phonetics, 1988, Oxford University Press
2. Daniel Jones, The Pronunciation of English, 1956, Cambridge University Press
3. San Duanmu, The Phonology of Standard Chinese, 2007, Oxford University Press





SEMESTER II

KNOWLEDGE IS POWER

24CMPA21

NATTUVANARS AND THE EVOLUTION OF BANIS (THEORY)

L	T	P	SL	C
4	0	0	4	4

COURSE OBJECTIVE:

- To study the historical role of Nattuvanars in the development of Bharatanatyam.
- To analyze the origin and evolution of different Banis (styles).
- To understand lineage, pedagogy, and stylistic distinctions.
- To examine the contributions of prominent Nattuvanars.
- To develop critical understanding of stylistic diversity in Bharatanatyam.

UNIT- I INTRODUCTION TO NATTUVANAR TRADITION

12 Hours

Definition and role of Nattuvanar, historical background, responsibilities in performance, nattuvangam as an art, guru–shishya parampara

UNIT-II EVOLUTION OF BANIS

12 Hours

Concept of Bani, origin of stylistic schools, factors influencing stylistic development, regional and hereditary traditions

UNIT-III MAJOR BANIS OF BHARATANATYAM

12 Hours

Pandanalur, Vazhuvoor, Kalakshetra, Melattur styles—characteristics, technique, repertoire differences

UNIT – IV CONTRIBUTIONS OF EMINENT NATTUVANARS

12 Hours

Study of prominent gurus, their teaching methods, choreographic innovations, preservation of repertoire

UNIT- V CONTEMPORARY PERSPECTIVES

12 Hours

Transformation of Banis in modern context, institutionalization, globalization, fusion and adaptation

Total: 60 Hours

Course Outcomes:

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

CO1: Explain the role and contributions of Nattuvanars in dance tradition.

CO2: Identify and differentiate major Bani of Bharatanatyam.

CO3: Analyze stylistic features of various schools.

CO4: Examine guru–shishya parampara and transmission of knowledge.

CO5: Evaluate the contemporary relevance of Bani traditions.

Text Books:

1. Davesh Soneji, *Unfinished Gestures: Devadāsīs, Memory, and Modernity in South India*, 2012, University of Chicago Press
2. Amrit Srinivasan, *Temple Women of South India*, 1985, Mapin Publishing

Reference Books:

1. Avanthi Meduri, *Bharatanatyam: What Are You?*, 1988, Journal of Arts & Ideas Publications
2. Kapilā Vatsyāyan, *Indian Classical Dance*, 1974, Publications Division, Government of India
3. Sunil Kothari, *Bharatanatyam*, 1979, Marg Publications

L	T	P	SL	C
4	0	0	4	4

COURSE OBJECTIVE:

- To understand the relationship between Natya Sastra and martial arts traditions
- To explore the pan-Indian and pan-Asian spread of Natya Sastra and Karanas
- To study traditional and folk performance forms across India
- To analyze cultural, historical, and regional influences in performance traditions
- To develop critical appreciation of diverse theatrical and dance practices

UNIT- I NATYA SASTRA AND MARTIAL ARTS**12 Hours**

Relationship between Natya Sastra and martial traditions, body kinetics and combat techniques, influence of Kalaripayattu and other martial arts, application of Karanas in combat movement, integration of strength, flexibility, and balance

UNIT-II PAN INDIAN NATURE OF NATYA SASTRA**12 Hours**

Karanas in Satara: Concept of Karanas in Natya Sastra, historical spread across India, study of Karanas in Satara temples, sculptural representations, regional adaptations of Karanas, continuity in classical dance traditions

UNIT-III PAN ASIAN VIEW OF NATYA SASTRA**12Hours**

Karanas in Prambanam (Indonesia): Transmission of Natya Sastra to Southeast Asia, Karanas in Prambanan temple reliefs, similarities and variations with Indian tradition, cultural exchange between India and Indonesia, relevance in contemporary studies

UNIT – IV TRADITIONAL INDIAN NATYA FORMS**12 Hours**

Ramleela, Rasleela, Ankianat, Jatra: Overview of traditional theatre forms, narrative structures and themes, performance techniques and music, regional variations, religious and cultural significance

UNIT- V TRADITIONAL INDIAN FOLK FORMS**12 Hours**

Bhavai, Tamasha, Garbha, Chau: Introduction to Indian folk traditions, stylistic features of each form, music and costume, community participation, role in cultural preservation

Total: 60 Hours

Course Outcomes:

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

- CO1:** Explain the connection between Natya Sastra and martial arts practices
- CO2:** Analyze the pan-Indian presence of Karanas with reference to Satara
- CO3:** Evaluate the pan-Asian influence of Natya Sastra through Prambanan studies
- CO4:** Demonstrate understanding of traditional Indian Natya forms and their significance
- CO5:** Identify and interpret major Indian folk forms and their cultural relevance

Text Books:

1. Kapilā Vatsyāyan, The Square and the Circle of the Indian Arts, 1983, Roli Books
2. Padma Subrahmanyam, Karaṇas: Common Dance Codes of India and Indonesia, 2011, Nrityodaya Publications

Reference Books:

1. Farley P. Richmond, Darius L. Swann & Phillip B. Zarrilli, Indian Theatre: Traditions of Performance, 1990, University of Hawaii Press
2. Phillip B. Zarrilli, When the Body Becomes All Eyes: Paradigms, Discourses and Practices of Power in Kalaripayattu, 1998, Oxford University Press

L	T	P	SL	C
0	2	4	2	4

COURSE OBJECTIVE:

- To develop in-depth understanding and performance skills in Varnam including structure, sahitya, and expression
- To train students in musical aspects through singing and rhythmic understanding
- To impart knowledge of Viniyogas of Asamyukta Hastas
- To enhance physical and mental discipline through Yoga practices
- To introduce theatre techniques and performance presentation skills

UNIT- I VARNAM

Structure, sahitya interpretation, expression

12 hours**UNIT-II MUSIC**

Singing the Varnam learnt

12 hours**UNIT-III VINIYOGAS**

Viniyogas of Asamyukta Hastas first half

12 hours**UNIT – IV YOGA**

8 Asanas, Pranayama

12 hours**UNIT- V THEATRE**

Performance practice and presentation of a social play

12 hours**Total: 60 Hours****Course Outcomes:****At the end of this course the students will be able to,**

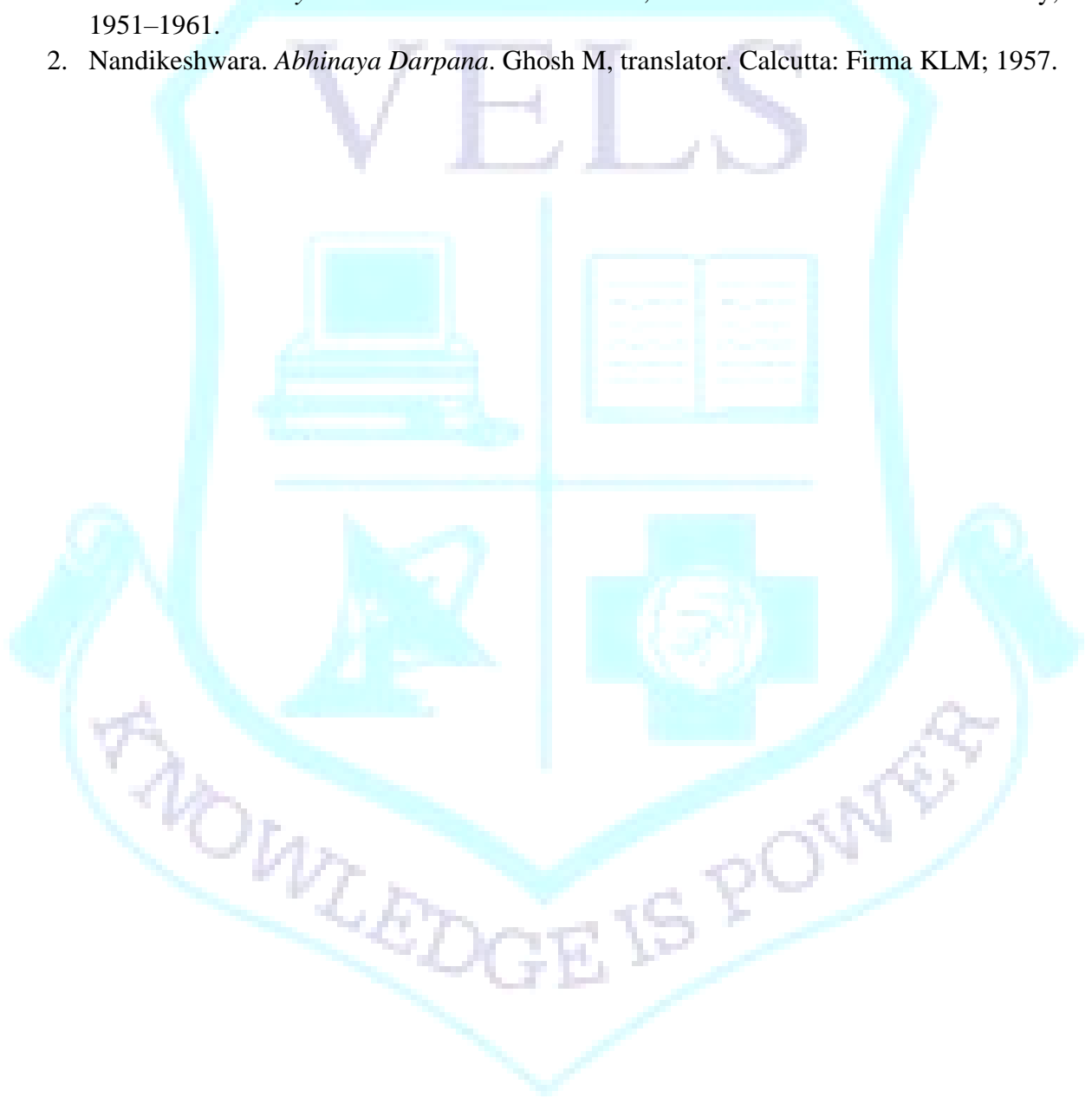
- CO1:** Demonstrate comprehensive understanding and performance of Varnam with proper expression and interpretation
- CO2:** Sing the learnt Varnam with correct melody and rhythm
- CO3:** Apply Viniyogas of Asamyukta Hastas in dance practice
- CO4:** Perform basic Yoga Asanas and Pranayama with improved control and flexibility
- CO5:** Present a social play demonstrating theatre skills and stage performance techniques

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.



24PMPA22

**UNDERSTANDING KARANAS II (KARANAS 1–36)
(PRACTICAL)**

L	T	P	SL	C
0	2	4	2	4

COURSE OBJECTIVE:

- To train students in the execution of the first set of Karanas.
- To develop body coordination and alignment.
- To understand the technical structure of movements.
- To integrate rhythm with Karana execution.
- To prepare for advanced Karana practice

UNIT- I KARANAS 1–10

Technique and execution

12 Hours

UNIT-II KARANAS 11–20

Coordination and rhythm

12 Hours

UNIT-III KARANAS 21–30-

Refinement and alignment

12Hours

UNIT – IV KARANAS 31–36

Advanced practice

12 Hours

UNIT- V KARANAS 1–36

Sequencing and application

12 Hours

Total: 60 Hours

Course Outcomes:

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

CO1: Demonstrate Karanas 1–36 with accuracy.

CO2: Apply proper posture and alignment.

CO3: Coordinate rhythm and movement.

CO4: Analyze Karana structure.

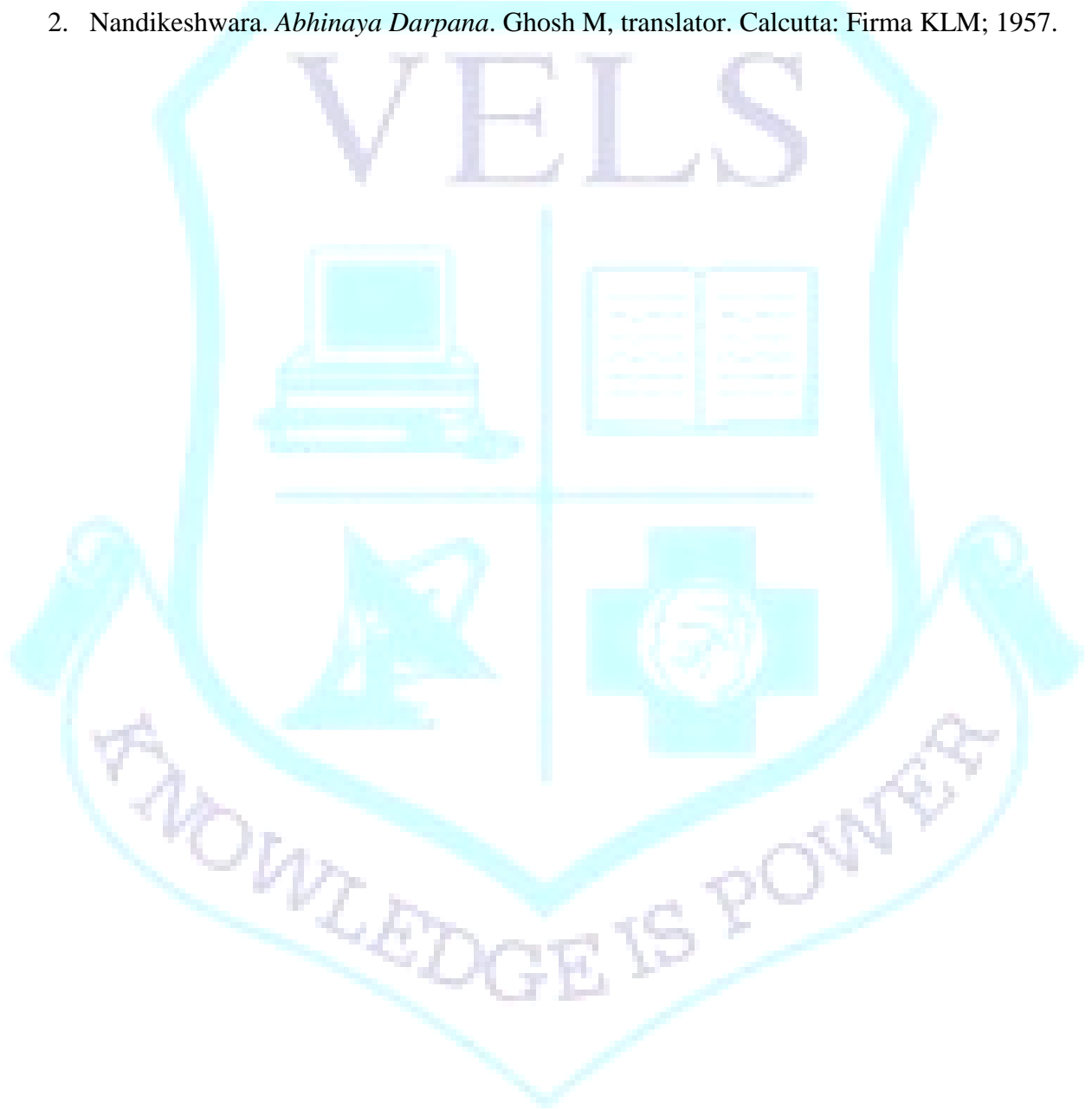
CO5: Perform sequences with confidence.

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.



**24DMPA21 CULTURAL SCENARIO 14TH TO 20TH CENTURY AD
(THEORY)**

L	T	P	SL	C
0	1	2	1	2

COURSE OBJECTIVE:

- To understand the historical revival of music and dance traditions in South India.
- To study major composers and their contributions to dance and music repertoire.
- To analyze the evolution of theatre traditions in Tamil Nadu.
- To examine socio-cultural movements affecting Bharatanatyam.
- To explore the ethical and pedagogical foundations of Indian performing arts.

**UNIT- I CONTRIBUTION TO THE REVIVAL OF ARTS (MUSIC AND DANCE) IN
SOUTH INDIA (VIJAYANAGAR, NAYAK AND MARATHAS)**

12 Hours

Patronage under Vijayanagar rulers, temple-centered art traditions, development of dance and music under Nayak rulers, court culture of Thanjavur, Maratha contributions to Bharatanatyam and Carnatic music, role of temples and devadasi system, evolution of repertoire, influence on present-day performance traditions

UNIT-II DANCE COMPOSITIONS & COMPOSERS (14TH – 20TH CENTURIES)

12 Hours

Evolution of dance compositions, structure of margam, contribution of Music Trinity—Tyagaraja, Muthuswami Dikshitar, Syama Sastri, contribution of Tamil Trinity—Muthu Thandavar, Marimutthu Pillai, Arunachala Kavi, padams and javalis, varnams and kritis, influence on Bharatanatyam repertoire

UNIT-III THEATRE STYLES OF TAMIL NADU DURING 19TH – 20TH CENTURIES

12 Hours

Thanjavur Marathi theatre tradition, development of Madurai theatre, Tamil theatre movement, contributions of Bhaskara Das, Sankaradas Swamigal, Pammal Sambandha Mudaliar, evolution of stagecraft, social themes in theatre, transition from traditional to modern theatre.

UNIT – IV CULTURAL SCENARIO OF BHARATANATYAM DURING 19TH – 20TH CENTURIES (ANTI-NAUTCH MOVEMENT)

12 Hours

Devadasi system and its decline, Anti-Nautch movement and its impact, colonial influence on performing arts, social reform and stigma, revival of Bharatanatyam, role of reformers and institutions, transformation from temple to stage, redefinition of cultural identity

UNIT– V GURU–SHISHYA RELATIONSHIP IN INDIAN CULTURE AND PURPOSE AND ETHICS OF NATYA

12 Hours

Traditional Guru–Shishya parampara, methods of transmission of knowledge, discipline and values in training, ethical principles in Natya, spiritual dimensions of art, role of teacher and student, relevance in modern education, purpose of Natya in society

Total: 60 Hours

Course Outcomes:

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

CO1: Explain the contribution of Vijayanagar, Nayak and Maratha rulers to the revival of music and dance in South India.

CO2: Identify and analyze major dance composers and their contributions from the 14th to 20th centuries.

CO3: Evaluate the development of theatre traditions in Tamil Nadu and the contributions of key theatre personalities.

CO4: Assess the cultural impact of the Anti-Nautch movement on the evolution of Bharatanatyam.

CO5: Understand and apply the principles of Guru–Shishya relationship and ethical values in Natya practice.

Text Books:

1. Davesh Soneji, Unfinished Gestures: Devadāsīs, Memory, and Modernity in South India, 2012, University of Chicago Press
2. Avanthi Meduri, Bharatanatyam: What Are You?, 2008, Indira Gandhi National Centre for the Arts

Reference Books:

1. Amrit Srinivasan, Temple Women of South India, 1985, Mapin Publishing
2. Matthew Harp Allen, Rewriting the Script for South Indian Dance, 1997, Wesleyan University Press
3. Sunil Kothari, Bharatanatyam, 1979, Marg Publications

24PMPA23 NATTUVANGAM AND CHOREOGRAPHY

L	T	P	SL	C
0	1	4	1	3

COURSE OBJECTIVE:

- To develop skills in singing and nattuvangam for basic dance items.
- To understand and apply choreography techniques in Jathiswaram.
- To train students in advanced nattuvangam for Varnam.
- To introduce principles of group choreography and performance.
- To enhance expressive abilities through characterisation and vachana recitation.

UNIT- I SINGING AND NATTUVANGAM FOR ALARIPPU, JATHISVARAM

12 hours

Concept of choreography, structure of Jathiswaram, designing korvais, rhythmic patterns, alignment with tala, spatial arrangements, body coordination, creative improvisation

UNIT-II CHOREOGRAPHY OF JATHISWARAM (SETTING UP OF KORVAIS)

12 hours

Ability to sing Svarajati - It is a composition which usually has a pleasing melody and are suitable for singing in early lessons, musical concerts and dance concerts.

UNIT-III NATTUVANGAM FOR VARNAM

12 hours

Structure of Varnam, advanced tala handling, nattuvangam syllables for Varnam, coordination with sahitya and swara passages, maintaining tempo variations, accompaniment techniques

UNIT – IV GROUP CHOREOGRAPHY

12 hours

Principles of group composition, formations and patterns, synchronization among dancers, stage usage, thematic presentation, coordination and timing, aesthetics in group performance

UNIT- V NADAI FOR CHARACTERS AND RECITATION OF VACHANAS

12 hours

Character-specific gait (nadai), abhinaya for different roles, voice modulation, recitation techniques, expressive delivery of vachanas, integration of movement and dialogue

Total: 60 Hours

Course Outcomes:

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

CO1: Demonstrate singing and nattuvangam for Alarippu and Jathiswaram with proper coordination.

CO2: Design and perform korvais in Jathiswaram choreography effectively.

CO3: Apply nattuvangam techniques for Varnam with rhythmic accuracy.

CO4: Create and perform group choreography with synchronization and stage awareness.

CO5: Perform character-based nadai and recite vachanas with appropriate expression and clarity.

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.

24SMPA21 FOLK DANCES OF MADRAS (PRACTICAL)

L	T	P	SL	C
0	1	4	1	3

COURSE OBJECTIVE:

- To introduce regional folk dance traditions of Chennai (Madras).
- To develop practical skills in folk performance.
- To understand cultural context of folk arts.
- To enhance coordination and group performance.
- To appreciate diversity in dance traditions.

UNIT- I INTRODUCTION TO FOLK TRADITIONS OF MADRAS 12 hours

Basic steps of karagam, kummi, kolattam

UNIT-II KARAGATTAM AND KUMMI 12 hours

Steps and performance

UNIT-III KOLATTAM 12 hours

Coordination and rhythm

UNIT – IV PERFORMANCE 12 hours

Music, costume, and performance context

UNIT– V PRESENTATION 12 hours

Group choreography and stage presentation

Total: 60 Hours

Course Outcomes:

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

CO1: Identify major folk dances of Madras region.

CO2: Demonstrate basic steps of selected folk dances.

CO3: Understand cultural and social significance.

CO4: Perform in group formations.

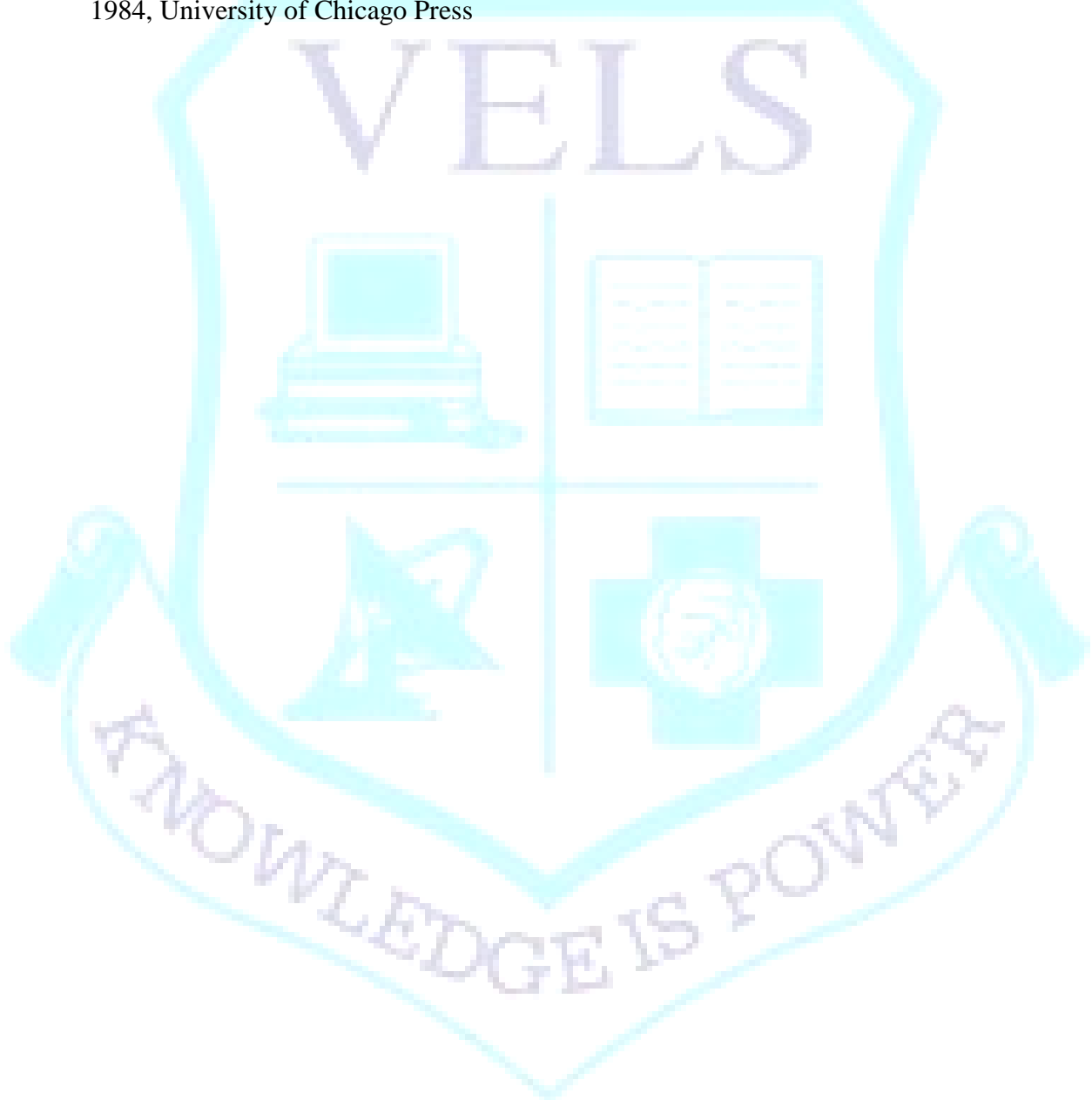
CO5: Present folk-dance performance.

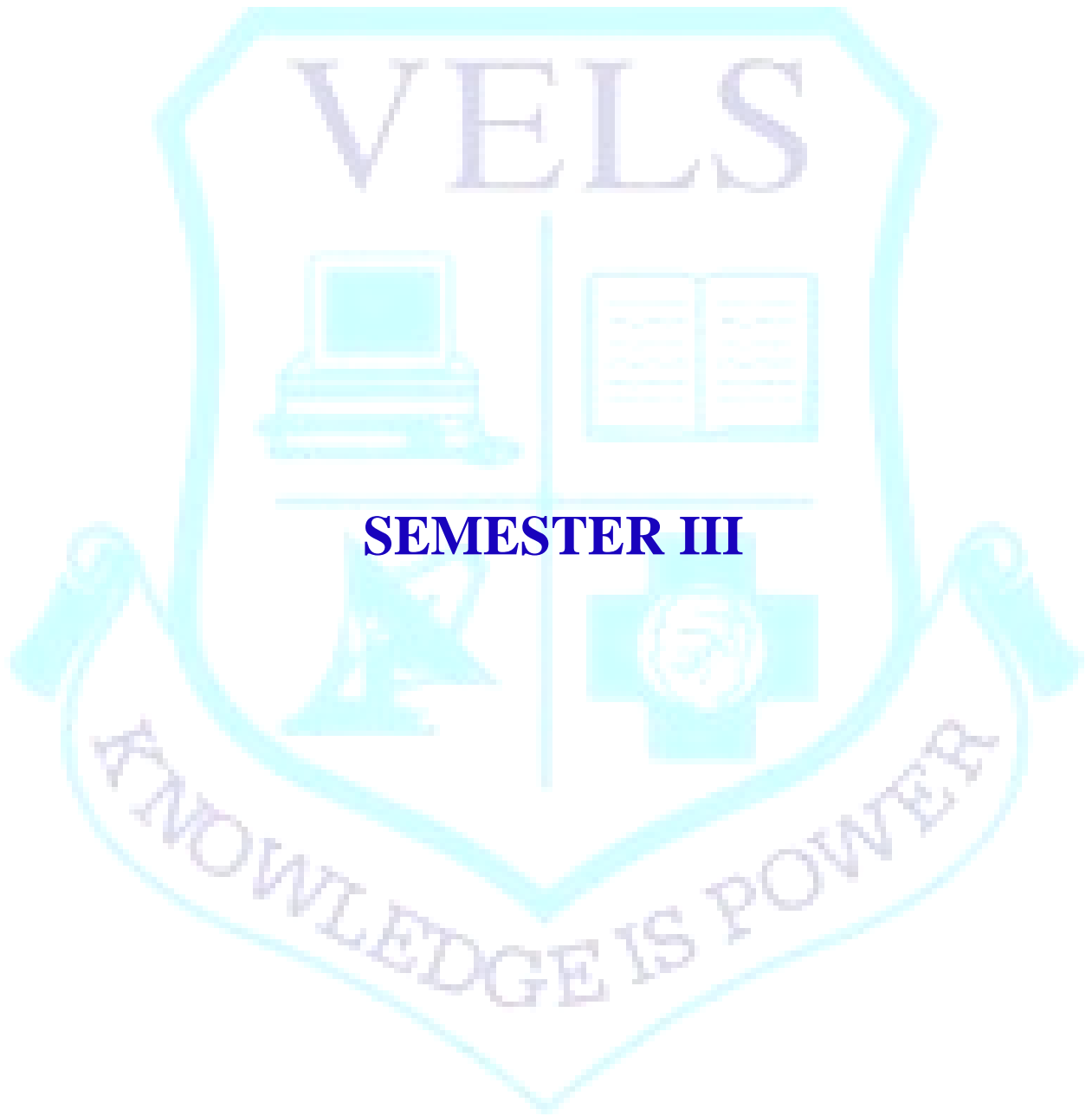
Text Books:

1. K. A. Gunasekaran, Folk Dances of Tamil Nadu, 1987, New Century Book House
2. S. N. Sriram Desikan, Folk Dances of India, 1972, Publications Division, Government of India

Reference Books:

1. E. Krishna Iyer, Bharatanatyam, 1955, The Adyar Library
2. Margaret Egnor, The Sacred Spell and Other Conceptions of Life in Tamil Culture, 1984, University of Chicago Press





SEMESTER III

24CMPA31 STUDY OF MEDIEVAL DANCE TREATISES (THEORY)

L	T	P	SL	C
4	0	0	4	4

COURSE OBJECTIVE:

- To study important medieval dance treatises and their contributions.
- To analyze theoretical developments in Sangita Ratnakara
- To understand continuity and transformation in dance theory according to Natyasastra
- To examine important treatises.
- To develop critical and research-oriented reading skills.

UNIT-I INTRODUCTION TO MEDIEVAL TREATISES

12 hours

Historical context, transition from classical to medieval scholarship, importance of textual tradition

UNIT-II SANGITA RATNAKARA

12 hours

Author Sarangadeva, structure of the text, chapters related to dance and music, theoretical contributions

UNIT – III ABHINAYA DARPANA

12 hours

Author Nandikeshvara, focus on abhinaya, hasta mudras, eye and body movements

UNIT – IV OTHER IMPORTANT TREATISES

12 hours

Texts like Nritta Ratnavali, Sangita Makaranda, regional texts and their contributions

UNIT– V RELEVANCE AND APPLICATION

12 hours

Interpretation in Bharatanatyam, continuity of concepts, modern adaptation

Total: 60 Hours

Course Outcomes:

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

CO1: Identify major medieval dance treatises.

CO2: Analyze concepts presented in key texts.

CO3: Compare Nāṭyaśāstra with later treatises.

CO4: Interpret theoretical ideas in practical dance.

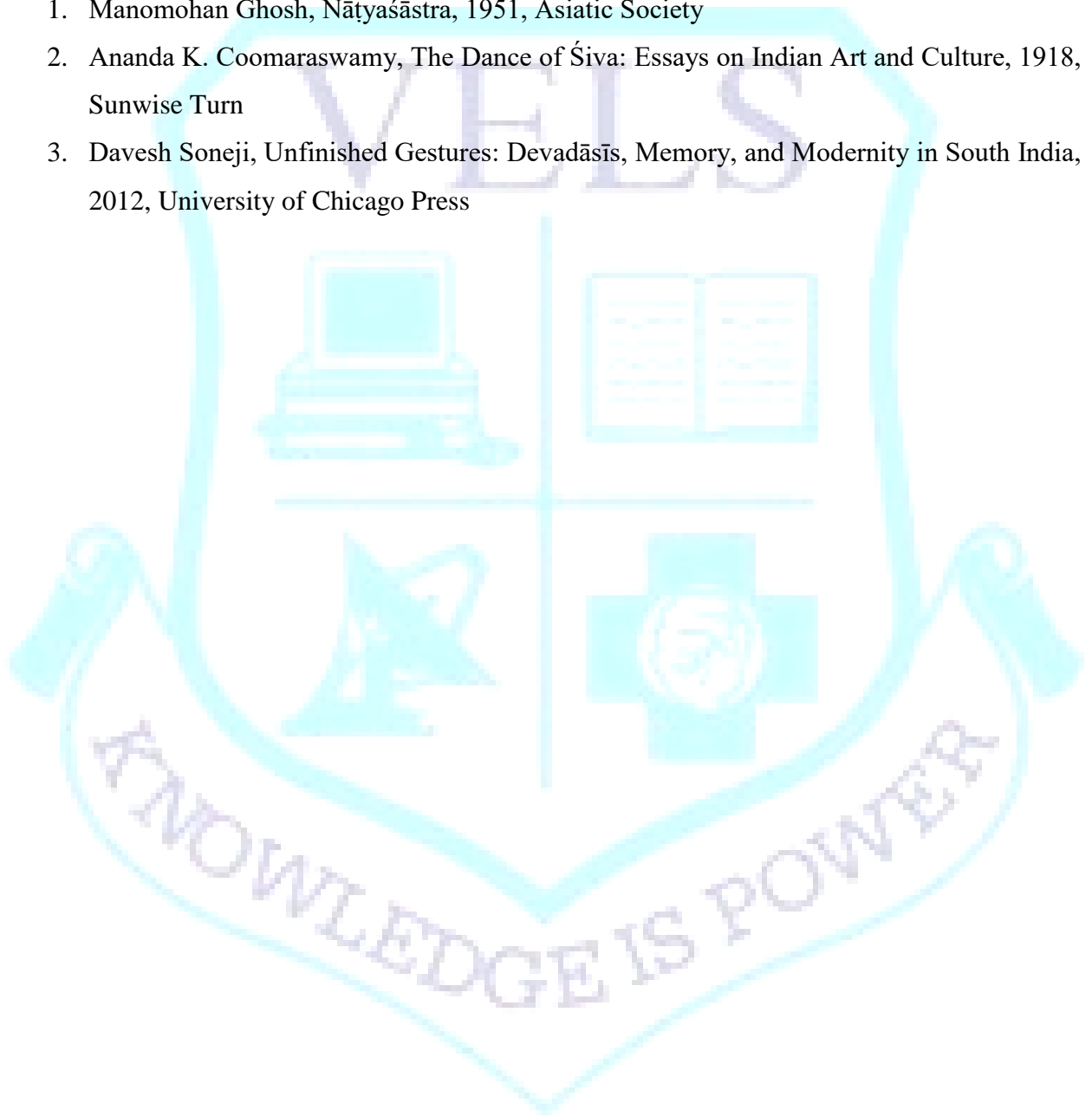
CO5: Evaluate the relevance of medieval texts in modern practice.

Text Books:

1. Kapila Vatsyayan, Classical Indian Dance in Literature and the Arts, 1968, Sangeet Natak Akademi
2. Sunil Kothari, Bharatanatyam, 1979, Marg Publications

Reference Books:

1. Manomohan Ghosh, Nāṭyaśāstra, 1951, Asiatic Society
2. Ananda K. Coomaraswamy, The Dance of Śiva: Essays on Indian Art and Culture, 1918, Sunwise Turn
3. Davesh Soneji, Unfinished Gestures: Devadāsīs, Memory, and Modernity in South India, 2012, University of Chicago Press



24CMPA32

**WESTERN DANCE SCHOOLS AND MOVEMENT
ANALYSIS (THEORY)**

L	T	P	SL	C
4	0	0	4	4

COURSE OBJECTIVE:

- To introduce major Western dance traditions.
- To understand differences between Indian and Western dance systems.
- To study movement analysis techniques.
- To explore modern and contemporary dance forms.
- To develop comparative analytical skills.

UNIT- I INTRODUCTION TO WESTERN DANCE

12 Hours

Origins, evolution, overview of Western dance traditions

UNIT-II BALLET

12 Hours

Classical ballet technique, positions, aesthetics, major schools

UNIT-III MODERN AND CONTEMPORARY DANCE

12 Hours

Pioneers (Martha Graham, Isadora Duncan), concepts, techniques

UNIT – IV MOVEMENT ANALYSIS

12 Hours

Laban Movement Analysis: body, effort, space, shape

UNIT– V COMPARATIVE STUDY

12 Hours

Indian vs Western dance, aesthetics, philosophy, training methods

Total: 60 Hours

Course Outcome:

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

CO1: Identify major Western dance schools.

CO2: Explain key characteristics of ballet and modern dance.

CO3: Analyze movement using basic analytical frameworks.

CO4: Compare Indian and Western dance techniques.

CO5: Evaluate contemporary dance practices

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.

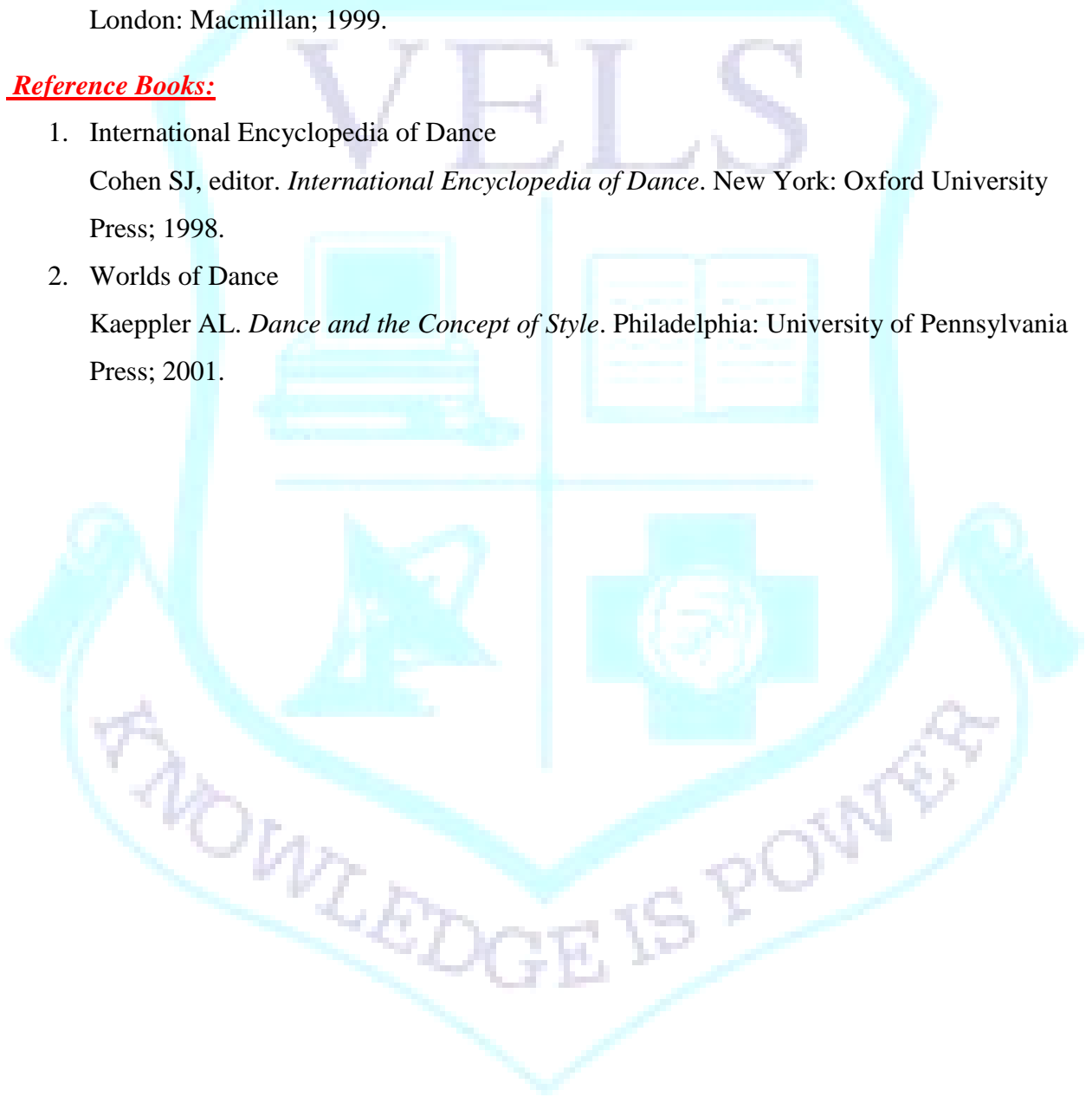
Reference Books:

1. International Encyclopedia of Dance

Cohen SJ, editor. *International Encyclopedia of Dance*. New York: Oxford University Press; 1998.

2. Worlds of Dance

Kaepler AL. *Dance and the Concept of Style*. Philadelphia: University of Pennsylvania Press; 2001.



24PMPA31

BHARATANATYAM REPERTOIRE III (PRACTICAL)

L	T	P	SL	C
0	2	4	2	4

COURSE OBJECTIVE:

- To develop advanced repertoire skills.
- To refine padam and javali performance.
- To enhance knowledge in viniyogas.
- To improve singing skills.
- To improve yoga and theatre components.

UNIT-I PADAM

12 Hours

Structure and execution

UNIT-II JAVALI

12 Hours

Expressive interpretation

UNIT-III VINIYOGAS

12 Hours

Viniyogas of Asamyutha Hastas Second half

UNIT – IV MUSIC

12 Hours

Learning to sing the padam and Javali

UNIT- V YOGA

12Hours

8Asanas, Suryanamaskar

Total: 60 Hours

Course Outcome:

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

CO1: Perform padam and javali with technical precision and expression.

CO2: Demonstrate advanced abhinaya techniques.

CO3: Interpret viniyogas with emotional depth.

CO4: Maintain rhythm and music skills.

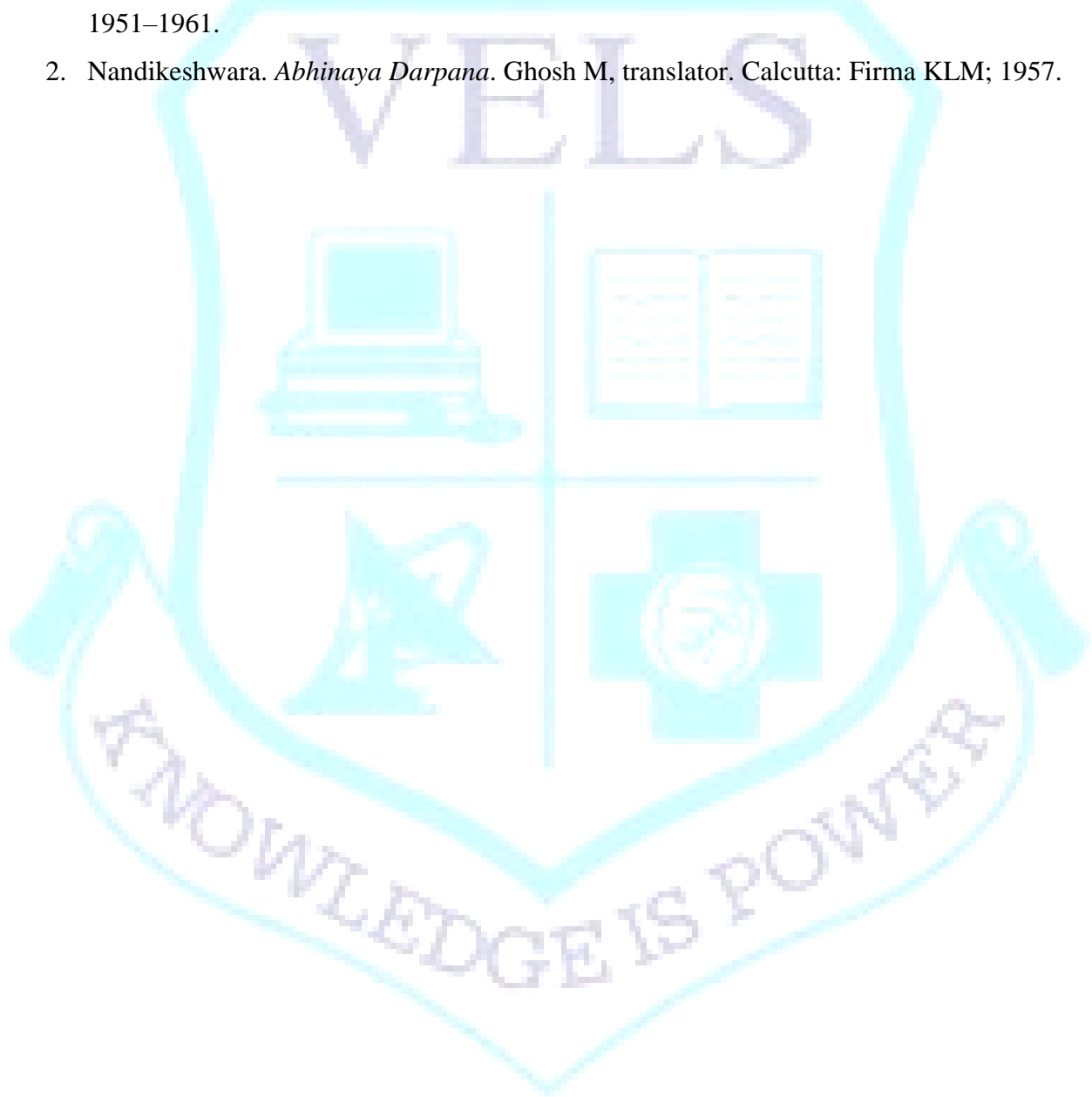
CO5: Present theatre and yoga.

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.



24PMPA32 UNDERSTANDING KARANAS III (KARANAS 36–72)
(PRACTICAL)

L	T	P	SL	C
0	2	4	2	4

COURSE OBJECTIVE:

- To train students in intermediate-level Karanas.
- To enhance body control and flexibility.
- To refine coordination and rhythm.
- To analyze movement complexity.
- To prepare for advanced Karana practice.

UNIT- I KARANAS 36–45

12 Hours

Execution and practice

UNIT-II KARANAS 46–55

12 Hours

Coordination and alignment

UNIT-III KARANAS 56–65

12 Hours

Refinement

UNIT – IV KARANAS 66–72

12 Hours

Advanced execution

UNIT- V KARANAS 36–72

12 Hours

Sequencing and choreography

Total: 60 Hours

Course Outcome:

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

CO1: Demonstrate Karanas 36–72 accurately.

CO2: Apply proper alignment and coordination.

CO3: Execute sequences with rhythm.

CO4: Analyze complex Karana movements.

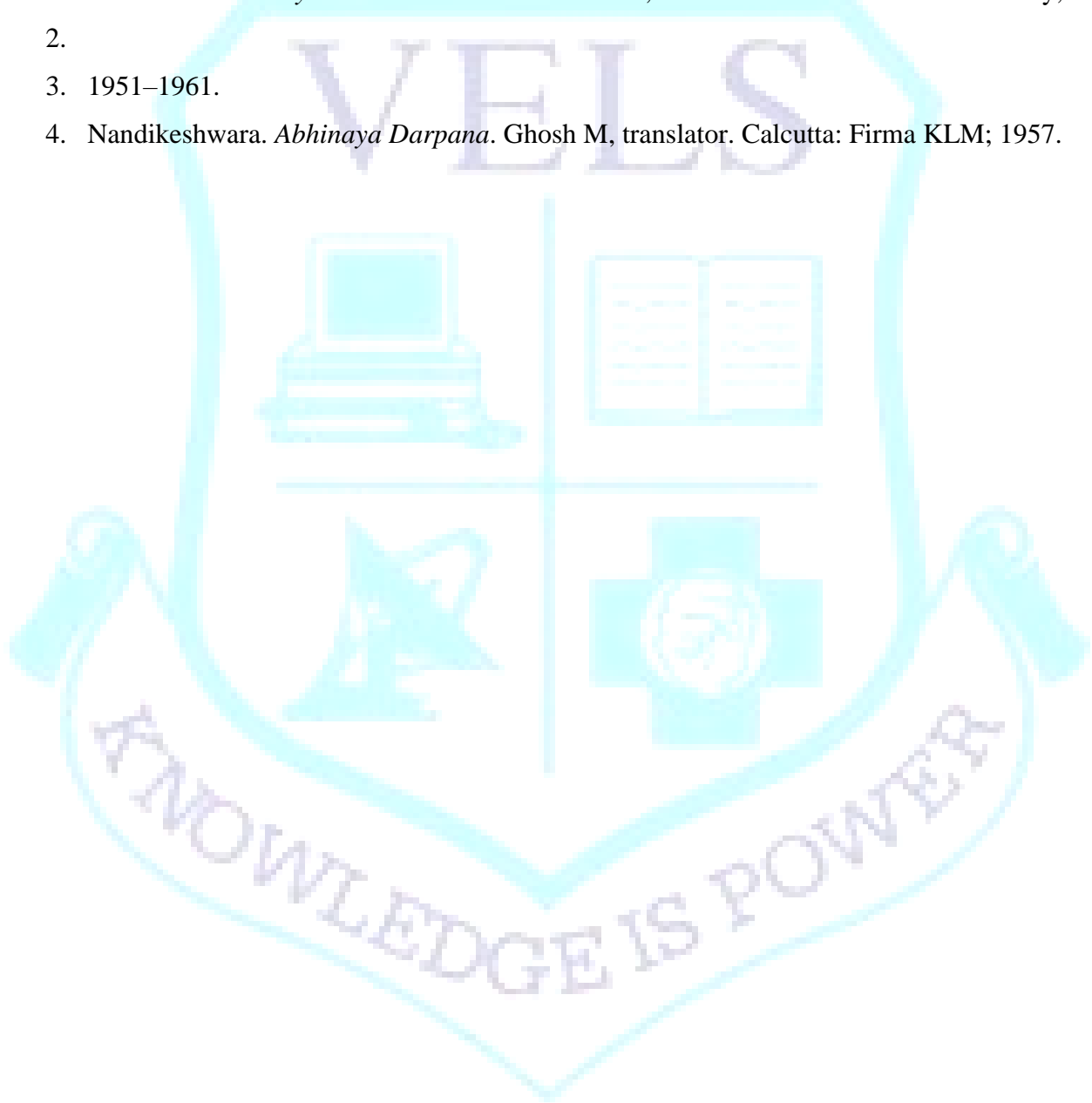
CO5: Perform intermediate-level Karana combinations.

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;
- 2.
3. 1951–1961.
4. Nandikeshwara. *Abhinaya Darpana*. Ghosh M, translator. Calcutta: Firma KLM; 1957.



L	T	P	SL	C
0	2	2	2	3

COURSE OBJECTIVE:

- To introduce students to the fundamentals of event management and organization
- To develop technical skills in light and sound management for stage performances
- To enhance anchoring and communication skills for effective stage presentation
- To provide knowledge of stage décor and creative design techniques
- To train students in professional make-up techniques suitable for performances

UNIT- I EVENT MANAGEMENT**12 Hours**

Types of events, planning and budgeting, advertisement strategies, media coordination, program scheduling and sequencing, drafting press releases, audience management, permissions and logistics

UNIT-II TECHNIQUES**12 Hours**

Basics of lighting design, types of stage lights, sound systems and acoustics, microphone handling, synchronization of light and sound, troubleshooting technical issues, backstage coordination

UNIT-III ANCHORING SKILLS**12 Hours**

Role of an anchor, voice modulation and diction, script writing, stage presence and confidence, audience engagement techniques, improvisation skills, time management during events

UNIT – IV STAGE DECORS - DESIGNING**12 Hours**

Principles of stage design, theme-based decoration, use of props and materials, color coordination, spatial arrangement, traditional and contemporary designs, eco-friendly stage decor

UNIT- V MAKE-UP TECHNIQUES**12 Hours**

Basics of stage make-up, types of make-up products, skin preparation, character-based make-up, corrective make-up techniques, lighting effects on make-up, hygiene and maintenance

Total: 60 Hours

Course Outcome:

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

CO1: Plan and organize events, including advertisement, scheduling, and press release preparation

CO2: Apply techniques of light and sound management for stage performances

CO3: Demonstrate effective anchoring skills with proper communication and stage presence

CO4: Design and execute creative stage décor based on themes and requirements

CO5: Apply appropriate make-up techniques for various performance and stage needs

Text Books:

1. Herman Aguinis, Performance Management, 2019, Pearson
2. Michael Armstrong, Armstrong's Handbook of Performance Management, 2017, Kogan Page

Reference Books:

1. Aubrey Daniels, Performance Management: Changing Behavior that Drives Organizational Effectiveness, 2004, Performance Management Publications
2. Robert S. Kaplan & David P. Norton, The Balanced Scorecard, 1996, Harvard Business School Press
3. Gary Dessler, Human Resource Management, 2020, Pearson

24PMPA33 ADVANCED CARNATIC MUSIC (Practical)

L	T	P	SL	C
0	1	4	1	3

COURSE OBJECTIVE:

- To deepen understanding of Carnatic music.
- To study advanced raga and tala structures.
- To integrate music with dance performance.
- To enhance listening and analytical skills.
- To develop musical interpretation abilities

UNIT- I RAGA

12 Hours

Advanced raga structures and classification, janaka raga, janya raga, melakarta system

UNIT-II TALA

12 Hours

Tala system and complex rhythms

UNIT-III KRITI

12 Hours

2 kritis and 1 bhajan

UNIT – IV MUSIC AND DANCE

12 Hours

Singing for a full padavarnam

UNIT- V PERFORMANCE

12 Hours

Learn to sing arohana avarohana of 5 different ragas.

Total: 60 Hours

Course Outcome:

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

CO1: Identify advanced ragas and talas.

CO2: Analyze musical compositions.

CO3: Apply music knowledge in dance.

CO4: Interpret kritis and sahitya.

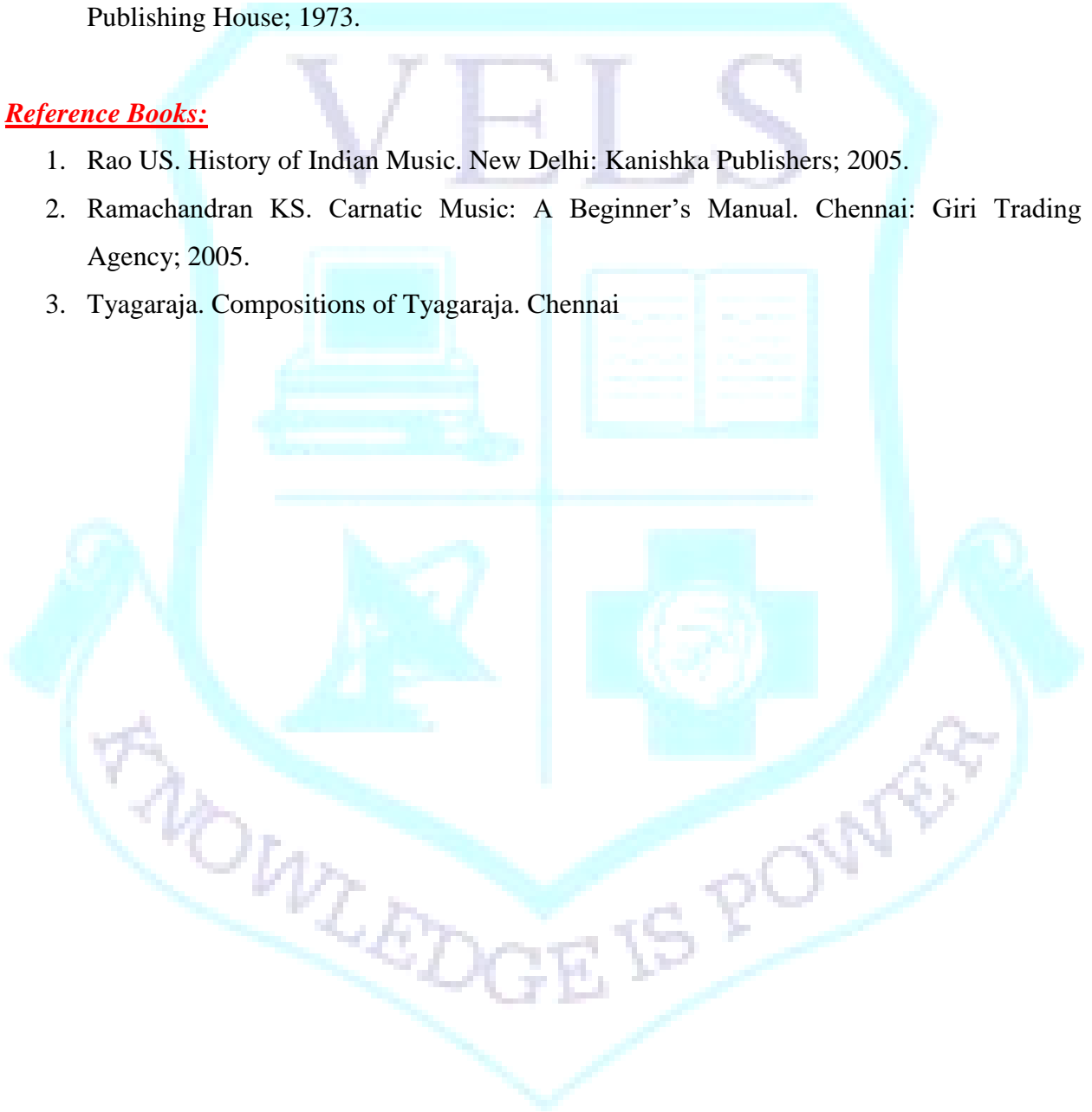
CO5: Demonstrate musical understanding in performance

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



L	T	P	SL	C
0	1	2	1	2

COURSE OBJECTIVE:

- To provide practical exposure in performing arts field.
- To bridge theory and professional practice.
- To develop documentation and reporting skills.
- To enhance experiential learning.
- To prepare for career opportunities.

UNIT- I ORIENTATION AND SELECTION OF INTERNSHIP**12 Hours**

Orientation and selection of internship

UNIT-II FIELD WORK AND OBSERVATION**12 Hours**

Field work and observation

UNIT-III PARTICIPATION IN ACTIVITIES**12 Hours**

Participation in activities

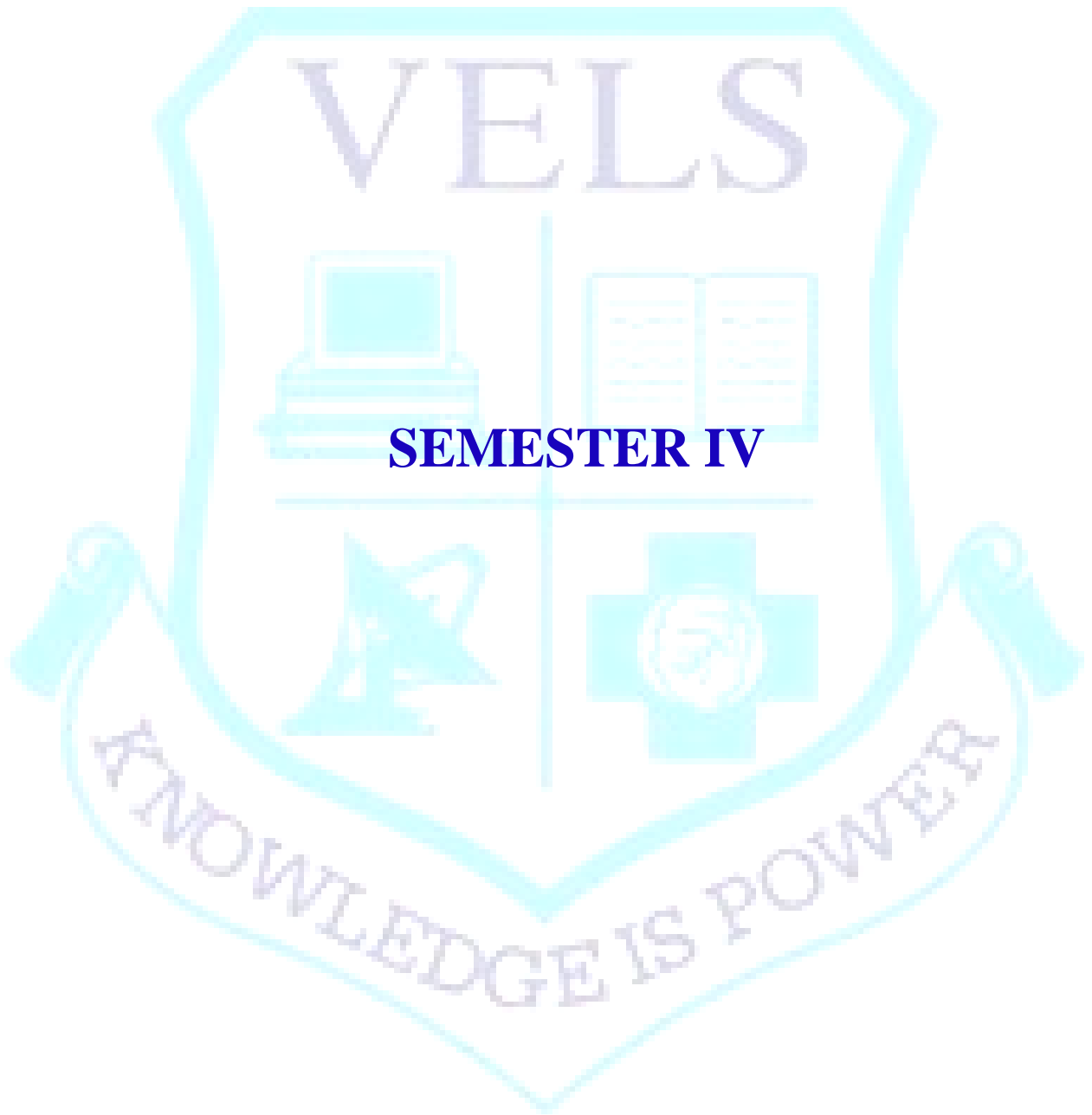
UNIT-IV DOCUMENTATION AND REPORTING**12 Hours**

Documentation and reporting

UNIT- V PRESENTATION AND EVALUATION**12 Hours**

Presentation and evaluation

Total: 60 Hours**Course Outcomes:****At the end of this course students will be able to,****CO1:** Gain field experience in performing arts.**CO2:** Apply theoretical knowledge in practice.**CO3:** Document and analyze experiences.**CO4:** Develop professional skills.**CO5:** Present internship report.



SEMESTER IV

L	T	P	SL	C
4	0	0	4	4

COURSE OBJECTIVE:

- To introduce the fundamentals and significance of research in academic studies
- To develop skills in identifying research problems and formulating hypotheses
- To train students in data collection and use of primary and secondary sources
- To impart knowledge of research methodology and structuring of research work
- To enable students to write research proposals and reports effectively

UNIT-I INTRODUCTION TO AIM, PURPOSE & TYPES OF RESEARCH**12 Hours**

Meaning and scope of research, objectives of research, types of research (qualitative, quantitative, interdisciplinary), significance of research in arts and humanities.

UNIT-II PROBLEM & HYPOTHESIS**12 Hours**

Data Collection: Identification of research problem, formulation of hypothesis, research questions, methods of data collection, tools and techniques, field work and documentation.

UNIT-III PRIMARY AND SECONDARY SOURCES**12 Hours**

Definition and types of primary sources, secondary sources, methods of source collection, verification and authentication, referencing sources

UNIT – IV CHAPTERISATION AND METHODOLOGY**12 Hours**

Structuring chapters, research design, qualitative and quantitative methods, analytical approaches, use of methodology in research writing

UNIT– V RESEARCH DESIGN & WRITING A RESEARCH PROPOSAL AND REPORT**12 Hours**

Components of research design, proposal writing, synopsis preparation, report writing techniques, citation styles, bibliography and documentation

Total: 60 Hours

Course Outcome:

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

CO1: Understand the aim, purpose, and various types of research

CO2: Identify research problems and formulate hypotheses using appropriate methods

CO3: Collect, analyze, and utilize primary and secondary data effectively

CO4: Apply suitable research methodologies and organize research into structured chapters

CO5: Prepare and present research proposals and reports following academic standards

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

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

L	T	P	SL	C
4	0	0	4	4

COURSE OBJECTIVE:

- To introduce the concept and variations of Tandava in Indian dance tradition
- To provide knowledge of sculptural and iconographic representations of Nataraja
- To understand the philosophical and symbolic meanings associated with Nataraja
- To study the cultural and religious significance of Chidambaram and Uttara Chidambaram
- To familiarize students with important literary works on Nataraja

UNIT- I CONCEPT OF TANDAVA – 7, 12, 108**12 Hours**

Meaning of Tandava, types of Tandava, Ananda Tandava, Rudra Tandava, significance in dance tradition, references in texts, symbolic interpretations

UNIT-II SCULPTURAL REPRESENTATION**12 Hours**

Iconography of Nataraja, posture and mudras, depiction in temples, Chola bronzes, stylistic variations, symbolism in sculpture, evolution of Nataraja imagery

UNIT-III PHILOSOPHICAL SIGNIFICANCE**12 Hours**

Concept of cosmic dance, Panchakritya (five acts of Shiva), relation to Shaiva philosophy, symbolism of creation and destruction, spiritual interpretation, metaphysical aspects

UNIT-IV CHIDAMBARAM – TAMIL NADU, UTTARA CHIDAMBARAM – SATARA, MAHARASHTRA**12 Hours**

Historical background of temples, architectural features, significance in Shaivism, temple rituals and traditions, cultural importance, comparison of both sites

UNIT- V TWO MAJOR WORKS ON NATARAJA**12 Hours**

Study of classical texts on Nataraja, analysis of key

Total: 60 Hours

Course Outcome:

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

CO1: Understand the concept and various forms of Tandava in theory and practice

CO2: Analyze the sculptural and iconographic representations of Nataraja

CO3: Interpret the philosophical and symbolic significance of Nataraja

CO4: Examine the historical and cultural importance of Chidambaram and Uttara Chidambaram

CO5: Critically evaluate major literary works related to Nataraja

Text Books:

1. Representation in Bharatanatyam, choreography, spiritual expression
2. Ananda K. Coomaraswamy, The Dance of Śiva: Essays on Indian Art and Culture, 1918, Sunwise Turn

Reference Books:

1. C. Śivarāma Mūrti, Naṭarāja in Art, Thought and Literature, 1974, National Museum, New Delhi
2. Kapila Vatsyayan, Indian Classical Dance, 1974, Publications Division, Government of India
3. Stella Kramrisch, The Presence of Śiva, 1981, Princeton University Press

24PMPA41 BHARATANATYAM REPERTOIRE IV (PRACTICAL)

L	T	P	SL	C
0	2	4	2	4

COURSE OBJECTIVE:

- To prepare students for full-length stage performance.
- To refine advanced repertoire.
- To enhance expressive and technical mastery.
- To develop individuality in performance.
- To integrate all aspects of dance training.

UNIT- I ASTAPADI

12 Hours

Learn to perform one astapadi

UNIT-II KEERTHANAM AND THILLANA

12 Hours

Learn to perform one astapadi any one Keerthanam and any one Thillana

UNIT-III SAMYUTHA HASTAS VINIYOGAS

12 Hours

Viniyogas of all Samyutha Hastas

UNIT – IV YOGA

12 Hours

8 Asanas

UNIT- V THEATRE

12 Hours

Childrens play

Total: 60 Hours

Course Outcome:

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

CO1: Perform complete Bharatanatyam recital.

CO2: Demonstrate mastery in technique and expression.

CO3: Interpret complex compositions.

CO4: Exhibit stage presence and confidence.

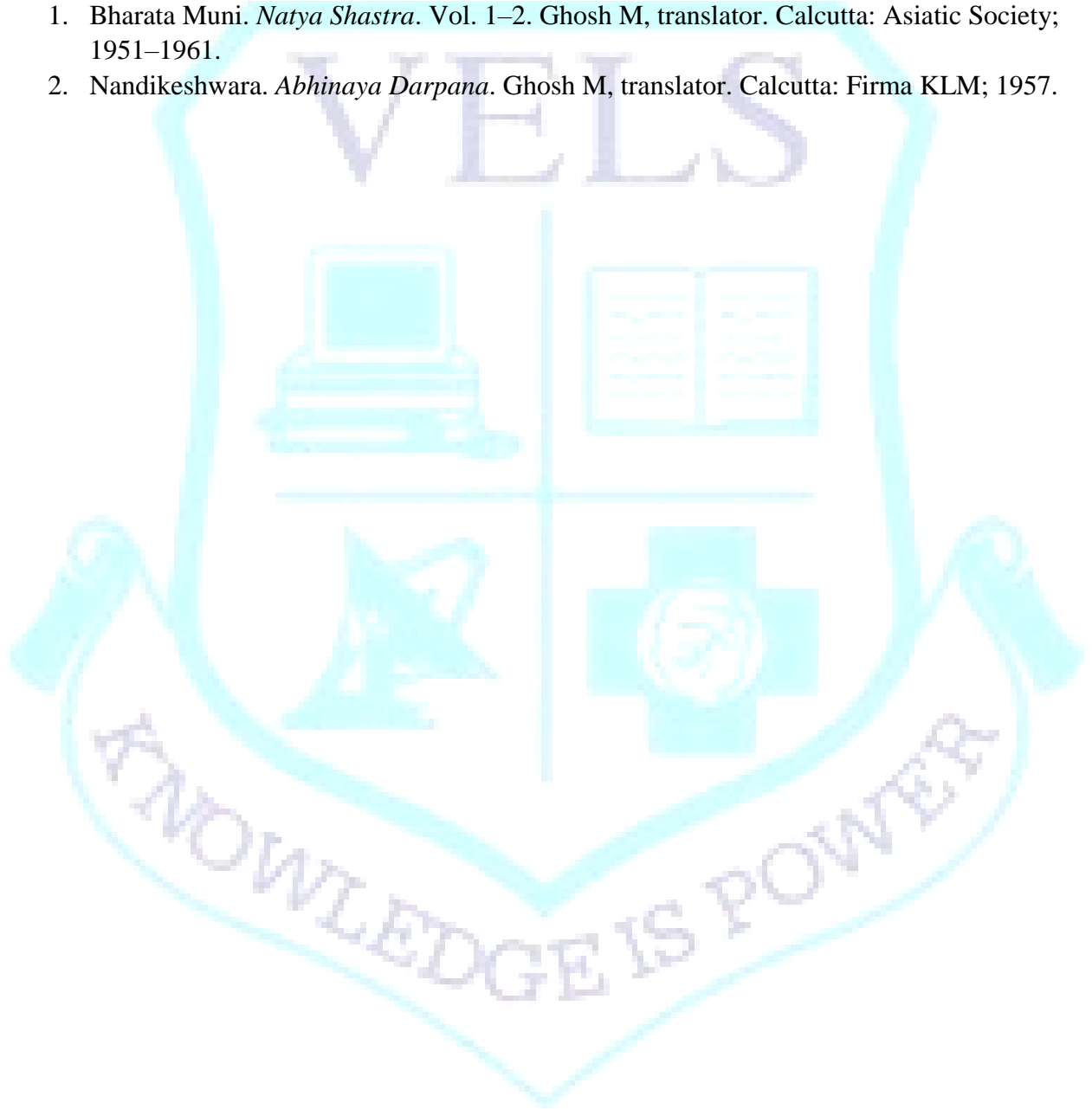
CO5: Present professional-level performance.

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.



24PMPA42 UNDERSTANDING KARANAS IV (KARANAS 72–108)

(PRACTICAL)

L	T	P	SL	C
0	2	4	2	4

COURSE OBJECTIVE:

- To train students in advanced Karanas.
- To achieve mastery in movement coordination.
- To refine technique and precision.
- To integrate Karanas into choreography.
- To prepare for performance application.

UNIT- KARANAS 72–80

12 Hours

Advanced execution

UNIT-II KARANAS 81–90

12 Hours

Coordination and refinement

UNIT-III KARANAS 91–100

12 Hours

Complexity and contro

UNIT – IV KARANAS 101–108

12 Hours

Mastery

UNIT- V KARANAS 72–108

12 Hours

Choreographic application

Course Outcome:

Total: 60 Hours

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

CO1: Demonstrate Karanas 72–108 accurately.

CO2: Execute movements with precision and control.

CO3: Integrate Karanas into sequences.

CO4: Analyze advanced Karana structures.

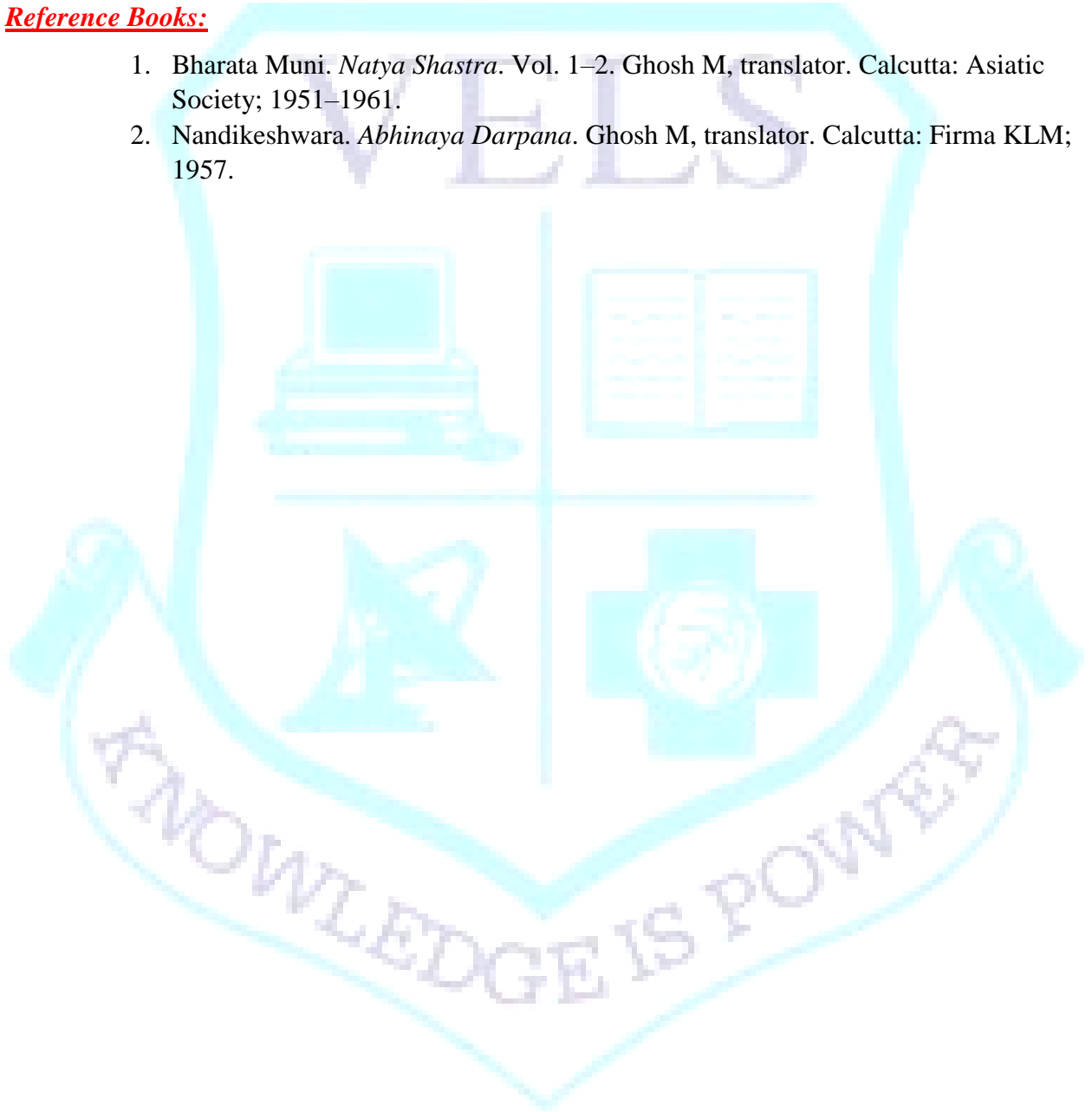
CO5: Perform complex combinations confidently.

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.



24SMPA41 CONCERT – PERFORMANCE

L	T	P	SL	C
0	1	2	1	3

COURSE OBJECTIVE:

- To provide platform for stage performance.
- To develop professional presentation skills.
- To enhance coordination with musicians.
- To build confidence and stage discipline.
- To evaluate performance quality.

UNIT- CONCERT PLANNING AND PREPARATION

12 Hours

Concert planning and preparation

UNIT-II REHEARSAL WITH MUSICIANS

12 Hours

Rehearsal with musicians

UNIT-III STAGE PRESENTATION TECHNIQUES

12 Hours

Stage presentation techniques

UNIT – IV LIVE PERFORMANCE

12 Hours

Live performance

UNIT– V FEEDBACK AND EVALUATION

12 Hours

Feedback and evaluation

Course Outcome:

Total: 60 Hours

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

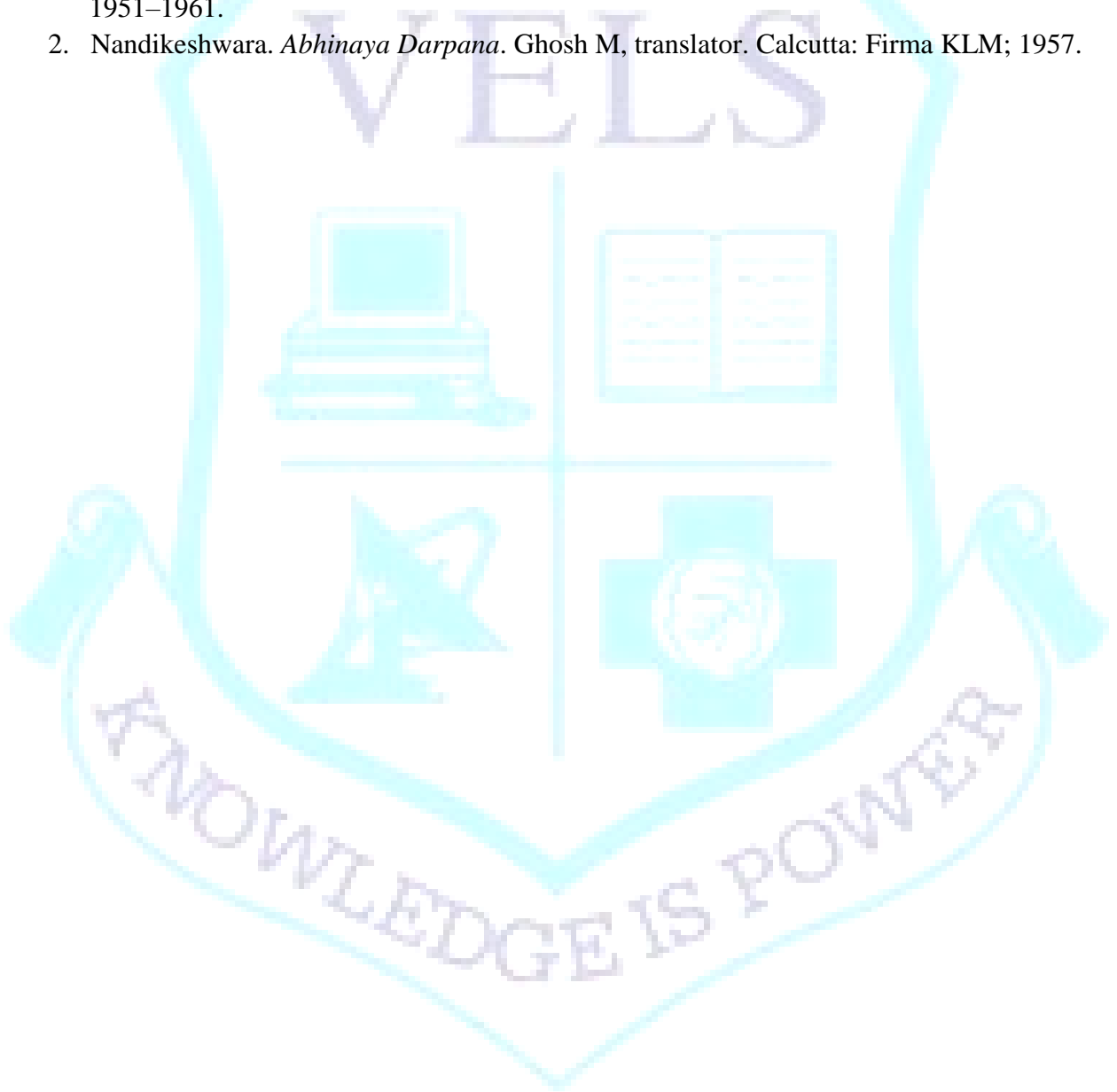
- CO1:** Present a structured dance concert.
- CO2:** Coordinate effectively with orchestra.
- CO3:** Demonstrate stage discipline and professionalism.
- CO4:** Apply technical and expressive skills.
- CO5:** Evaluate and improve performance quality.

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.



24RMPA41 PROJECT - DISSERTATION

COURSE OBJECTIVE:

- To enable independent research in performing arts.
- To develop analytical and critical thinking skills.
- To apply research methodology in practice.
- To enhance academic writing skills.
- To prepare students for higher research and careers.

L	T	P	SL	C
2	0	0	2	2

UNIT- TOPIC SELECTION AND PROPOSAL

12 Hours

Topic selection and proposal

UNIT-II LITERATURE REVIEW

12 Hours

Literature review

UNIT-III DATA COLLECTION AND ANALYSIS

12 Hours

Data collection and analysis

UNIT – IV REPORT WRITING

12 Hours

Report writing

UNIT– V SUBMISSION AND VIVA VOCE

12 Hours

Submission and viva voce

Course Outcome:

Total: 60 Hours

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

CO1: Identify and formulate a research problem.

CO2: Conduct independent research.

CO3: Analyze and interpret data.

CO4: Present findings in structured format.

CO5: Defend research 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

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

