



ALAGAPPA UNIVERSITY

(A State University Established in 1985)
Karaikudi - 630003, Tamil Nadu, India



2017	2018	2018	2019	2019
 Accredited with A+ Grade by NAAC (CGPA : 3.84)	 MHRD Govt. of India  UGC University Grants Commission Graded as Category - 1 & Granted Autonomy	 MHRD GOVERNMENT OF INDIA Swachh Campus Rank : 4	 NIRF NATIONAL INSTITUTIONAL RANKING FRAMEWORK Rank : 28	 QS India Rank : 20 BRICS Rank : 194 Asia Rank : 216

DEPARTMENT OF FINE ARTS



M.P.A., BHARATHANATYAM

[Choice Based Credit System (CBCS)]

[For the candidates admitted from the academic year 2019-2020]

M.P.A BHARATHANATYAM

ProgrammeGeneral Objectives

The general objective of the M.P.A program in Bharathanatyam is to develop strong-minded graduates with high-quality skills in the field of Bharathanatyam. The curriculum designed to assist the students in understanding the vital concept of Nritta, Nrithya, Natya, Bhava and Rasa, Dance and Music in Ancient Tamil Literature, Nattuvangam, Talam, Vocal music. At the end of the program, the student will gain in-depth knowledge in Theory and Practical and play an active role in Dance research, government or non-government organization, and private sectors.

ProgrammeSpecific Objectives

1. To provide the student with pertinent information in the field of Bharathanatyam.
2. To teach the student with a broad understanding of Dance and their interactions with the Traditional Artists.
3. To make clear to work in arts, culture and heritage roles in cultural industries.
4. To provide in-depth knowledge to the students in the field of Dance that will give confidence to the student for self-employment in the field of Bharathanatyam.
5. To enable the students for preparing various government and private sectors competitive examinations

ProgrammeOutcome

On successful completion of the programme

1. The students will be able to engage in noteworthy, self-governing, and original research in Bharathanatyam.
2. The skill-based courses support the student to develop entrepreneurship in the field of Performing Arts.
3. The student acquired significant knowledge to clear the competitive examinations.

ALAGAPPA UNIVERSITY, KARAIKUDI – 630 003

CHOICE BASED CREDIT SYSTEM (CBCS)

REGULATIONS

MPA – BHARATHANATYAM

(Applicable to all the candidates admitted from the academic year 2019-20 onwards)

1. ELIGIBILITY:

i) For Admission:

- A pass in the B.F.A/B.P.A/B.A in Bharathanatyam or any degree with five Years experience in Barathanatyam (Experience certificate from Guru is must)
- Age limit: 55

ii) **For the Degree:** The candidates shall have subsequently undergone the prescribed course of study in the Department of Fine Arts, Alagappa University for a period of not less than Two academic years, passed the examinations prescribed and fulfilled such conditions as have been prescribed therefore.

2. DURATION:

The course is for a period of Two years.

Each academic year shall comprise of two semester viz. Odd and Even semesters. Odd semesters shall be from June / July to October / November and Even Semesters shall be from November / December to April /May. There shall be not less than 90 working days which shall comprise 450 teaching clock hours for each semester. (Exclusive of the days for the conduct of University end-semester examinations).

3. MEDIUM OF INSTRUCTION

The medium of instruction for Master of Performing Arts (M.P.A.) Programmes in Bharathanatyam is English and Tamil.

4. THE CBCS SYSTEM:

Master of Performing Arts (M.P.A.) Programmes in Bharathanayam shall be run on **Choice Based Credit System (CBCS)**. It is an instructional package developed to suit the needs of students to keep pace with the developments in higher education and the quality assurance expected of it in the light of liberalization and globalization in higher education.

5. COURSES IN PROGRAMMES:

The M.P.A.Programme consist many courses. The term ‘course’ is applied to indicate a logical part of the subject matter of the programme and is invariably equivalent to the subject matter of a ‘paper’ in the conventional sense. The following are the various categories of courses suggested for the PG programmes.

Core Course (CC), and Elective Course (EC).

- i) **Core courses** are the compulsorily required for each of the programme of study. These will be related to the subject of programme in which the candidate gets his / her degree. **The number of Core Theory Courses shall be 9 and Practical courses shall be 4 for Master of Performing Arts (M.P.A.) Programme in Bharathanatyam.**
- ii) **Elective Courses** are three in number for MPA Bharathanatyamprogramme. Each discipline shall provide three set of Elective Courses (each set contain Three Elective courses). Out of which, a student is required to choose Three Elective courses from the options given in the respective Discipline. Nine Elective Courses are given to the students. A student shall choose Three Elective Courses from the list of Elective Courses offered at their respective disciplines.

Selection of students to the EC:

The Department Committee shall follow a selection procedure on a first come first served basis, fixing the maximum number of students, giving counselling to the students etc. to avoid overcrowding to particular course (s) at the expense of some other courses. The Department shall provide all information relating to the ECs in each programme to all the students so as to enable them to choose their ECs.

Non-major Elective (NME):

MPA Bharathanatyamprogramme students have to undergo a total of two Non-Major Elective courses with 2 credits offered by other departments (one in III semester another in IV semester); alternately they can also choose MOOCs with only 2 credits (one in III semester another in IV semester). The earned credit will be transferred in the credit plan of programme.

A uniform time frame of 3 hours on a common day (Tuesday) shall be allocated for the Non-Major Electives.

Registration Process: Students have to register for the Non-Major Elective course within 15 days from the commencement of the semester either in the department or online. The list of registered candidates shall be submitted to Director, Curriculum Design and Development Cell.

i. Self-Learning courses (MOOCs):

MPA Bharathanatyamprogramme students have to undergo a total of 2 Self Learning Courses (MOOCs) one in III semester another in IV semester.

The actual credits earned through MOOCs shall be transferred in the credit plan of programme as extra credits.

If the Self Learning Course (MOOCs) is without credit, 2 Credit/course shall be given and transferred as extra credit.

While selecting the MOOCs, preference shall be given to the courses related to employability skills.

Selection of Self Learning courses shall be made and intimated within 15 days from the commencement of the semester.

6. SEMESTERS:

An academic year is divided into two Semesters. In each semester, courses are offered in 15 teaching weeks and the remaining 5 weeks are to be utilized for conduct of examinations and evaluation purposes. Each week has 30 working hours spread over 5 / 6 days a week.

7. CREDITS:

The term “Credit” refers to the weightage given to a course, usually in relation to the instructional hours assigned to it. For instance, a six hour course is assigned four credits/. However, in no instance the credits of a course can be greater than the hours allotted to it.

One Credit is equivalent to one hour of teaching (lecture/tutorial) or two hours of practical work/project work/fieldwork. However, all courses need not carry the same weightage.

The total minimum credits, required for completing Master of Performing Arts (M.P.A.) Programmes in Bharathanatyam are 90. The details of credits for individual components and individual courses are given in Table – 1.

8. COURSE:

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

9. EXAMINATIONS:

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

10. CONDONATION:

Students must have 75% of attendance in each course for appearing the examination. Students who have 74% to 70% of attendance shall apply for condonation in the prescribed form with the prescribed fee. Students who have 69% to 60% of attendance shall apply for condonation in prescribed form with the prescribed fee along with the Medical Certificate.

Students who have below 60% of attendance are not eligible to appear for the examination. They shall re-do the semester(s) after completion of the programme.

11. QUESTION PAPER PATTERN:

Core Papers Elective Papers

(Theory)

Part A

Ten questions (No choice) 10 X 2 = 20 marks 10 X 2 = 20
Two questions from each unit

Part B

Five questions (either or type) 5 X 5 = 25 marks 5 X 5 = 25
One question from each unit

Part C

Three questions out of five 3 X 10 = marks 3 X 10 = 30
One question from each unit

Distribution of marks between Theory, Practical and Project:

<u>Core / Elective</u>	<u>Int.</u>	<u>Ext.</u>	<u>Total</u>
Theory papers	25	75	100
Practical papers	25	75	100
Project	25	75	100

12. EVALUATION:

The performance of a student in each course is evaluated in terms of percentage of marks with a provision for conversion to grade points. Evaluation for each course shall be done by a continuous internal assessment by the concerned course teacher as well as by an end semester examination and will be consolidated at the end of the course. The components for continuous internal assessment are:

Two tests	-	15 marks (third / repeat test for genuine absentees)
Seminar / Quiz	-	5 marks
Assignments	-	5 marks

Total	-	25 Marks

Attendance need not be taken as a component for continuous assessment, although the students should put in a minimum of 75% attendance in each course. In addition to continuous evaluation component, the end semester examination, which will be a written type examination of at least 3 hours duration, would also form an integral component of the evaluation. The ratio of marks to be allotted to continuous internal assessment and to

end semester examination is 25: 75. The evaluation of laboratory component, wherever applicable, will also be based on continuous internal assessment and on an end-semester practical examination.

13. PASSING MINIMUM:

The passing minimum for CIA shall be 40% out of 25/15* marks (i.e.10/6* marks) in Theory papers and 40% out of 40/10* marks (i.e. 16/4* marks) in Practical Examinations.

Failed candidates in the Internal Assessment are permitted to improve their Internal Assessment marks in the subsequent semesters. (2 chances will be given) by writing test and by submitting Assignments.

The passing minimum for University Examinations shall be 40% out of 75/60*marks (i.e.30/24* marks) for Theory papers and 40% out of 60/40* marks (i.e. 24/16* marks) for Practical papers.

* For allied courses

14. GRADING

Once the marks of the CIA and end-semester examinations for each of the courses are available, they will be added. The marks thus obtained will then be graded as per details provided in Table 3.

From the second semester onwards the total performance within a semester and continuous performance starting from the first semester are indicated respectively by **Grade Point Average (GPA)** and **Cumulative Grade Point Average (CGPA)**. These two are calculated by the following formulae.

$$\text{GPA} = \frac{\sum_{i=1}^n C_i G_i}{\sum_{i=1}^n C_i}$$

where ‘C_i’ is the Credit earned for the Course i in any semester ; ‘G_i’ is the Grade Point obtained by the student for the Course i and ‘n’ is the number of Courses **passed** in that **CGPA = GPA** of all the Courses starting from the first semester to the current semester.

Note: The GPA and CGPA shall be calculated separately for the following five parts:

15. CONFERMENT OF THE MASTER’S DEGREE

A candidate shall be eligible for the conferment of the Degree of Master of Performing Arts (M.P.A.) in Bharathanatyam only if he / she have earned the minimum required credits for the programme prescribed therefore (i.e.90 credits).

16. RANKING: UNIVERSITY RANK EXAMINATION

1. The University Rank Examination shall be conducted for the toppers (first toppers) of all the colleges (having passed their examinations in the first appearance within the prescribed duration of the programme. Absence from an examination shall not be taken as an attempt) including autonomous / non-autonomous ones and they are required to take two examinations.
2. The questions papers of the examinations comprise of objective type questions covering the core courses in each of the Programmes generally followed by both autonomous / non-autonomous streams.
3. The top scorers in this University Rank Examination would be declared as University Rank Holders, irrespective of their grades secured in their semester examinations.
4. Three Ranks shall be given for each of the Programmes if the student strength is below 20; upto 5 Ranks if the student strength is above 20 but below 50; upto 10 Ranks where the student strength exceeds 50 but less than 100; and upto 20 Ranks if the student strength is 100 and above.

18. GRIEVANCE REDRESSAL COMMITTEE

The University shall form a Grievance Reprisal Committee for each course in each department with the Course Teacher and the HOD as the members. This Committee shall solve all grievances relating to the Internal Assessment marks of the students.

20. TRANSFER OF CREDITS

Students are permitted to transfer their course credits from Centre for Distance Education (CDE) of AlagappaUniversity to Regular Stream and vice-versa.

21. REVISION OF REGULATIONS AND CURRICULUM

The University may from time to time revise, amend and change the Regulations and Curriculum, if found necessary.



TABLE – 1

**Details on the number of courses and credits per course in
Master of Performing Arts (M.P.A.) Programmes in Bharathanatyam**

Sl. No.	Study Components	M.P.A			
		Number of Courses	Credits per Course	Total Credits	Total Weekly hours / 180 weekly hours
1	Core Course (CC) (Theory)	10	5	50	71
2	Core Course (CC) (Practical)	3	4	12	73
3	Elective Courses (EC)	3	4	12	19
4	Project (P)	1	12	12	15
5	Major / Non-major Electives	2	2	4	10
	TOTAL				-
				90	240

Distribution of Marks:(1) Core / Allied / Elective

	Internal	External	Total
Theory papers	25	75	100
Practical papers	25	75	100

Table 2

Grading of the Courses

Marks	Grade Point	Letter Grade
96 and above	10	S⁺
91 – 95	9.5	S
86 – 90	9.0	D⁺⁺
81 – 85	8.5	D⁺
76 – 80	8.0	D
71 – 75	7.5	A⁺⁺
66 – 70	7.0	A⁺
61 – 65	6.5	A
56 – 60	6.0	B⁺
51 – 55	5.5	B
46 – 50	5.0	C⁺
40 – 45	4.5	C
Below 40	0	F

Table 3

Final Result

CGPA	Letter Point	Classification of Final Result
9.51 and above	S⁺	First Class – Exemplary
9.01 – 9.50	S	
8.51 – 9.00	D⁺⁺	First Class – Distinction
8.01 – 8.50	D⁺	
7.51 – 8.00	D	
7.01 – 7.50	A⁺⁺	First Class
6.51 – 7.00	A⁺	
6.01 – 6.50	A	
5.51 – 6.00	B⁺	Second Class
5.01 – 5.50	B	
4.51 – 5.00	C⁺	Third Class
4.00 – 4.50	C	
Below 4.00	F	Fail

Credit based weighted Mark System is adopted for individual semesters and cumulative semesters in the column 'Marks Secured' (for 100)



DEPARTMENT OF FINE ARTS
MPA – BHARATHANATYAM

COURSE CODE – 428

FIRST YEAR

SEMESTER	COURSE	PRACTICAL/ THEORY	COURSE NAME	COURSE CODE	CREDITS	HOURS PER WEEK	MARKS		
							INTERNAL	EXTERNAL	TOTAL
	CC - 1	T	History of Bharathanatyam	428101	5	5	25	75	100
	CC - 2	T	Abinaya in Bharathanatyam	428102	5	5	25	75	100
	CC - 3	T	Nritta	428103	5	5	25	75	100
	CC- 4	T	Nritya	428104	5	5	25	75	100
	CC- 5	P	Practical – 1: Abinaya in Bharathanatyam, Nritta, Nritya	428105	4	8	25	75	100
				Library/ Yoga/Career Guidance			2		
TOTAL					21	30			500
	CC- 6	T	Natya	428201	5	5	25	75	100
	CC- 7	T	Indian Aesthetics	428202	5	5	25	75	100
	CC- 8	T	Folk Dances of Tamil Nadu	428203	5	5	25	75	100
	Elective -1	T	1.Physical Exercise For Dance 2.Classical Dances of India 3.Traditional Music	XXXYYYYZZZ	4	4	25	75	100
	CC- 9	P	Practical – 2 : Natya, Indian Aesthetics, Folk Dances of Tamil Nadu	428204	4	8	25	75	100
	NME -1				2	3	25	75	100
	SLC - 1		Self-Learning course		Extra credits				
		6	TOTAL		25	30			600

DEPARTMENT OF FINE ARTS
ALAGAPPA UNIVERSITY, KARAIKUDI

MPA – BHARATHANATYAM

COURSE CODE – 428

SECOND YEAR

SEMESTER	COURSE	PRACTICAL/ THEORY	COURSE NAME	COURSE CODE	CREDITS	HOURS PER WEEK	MARKS		
							INTERNAL	EXTERNAL	TOTAL
III	CC- 10	T	Indian Dance Theatre	428301	5	5	25	75	100
	CC- 11	T	Ancient Tamil Literature	428302	5	5	25	75	100
	CC- 12	T	Research Methodology	428303	5	5	25	75	100
	Elective - 2	T	1. Costumes and Make up 2. Dance Therapy 3. Contemporary Dances	XXXYYYYZZZ	4	4	25	75	100
	CC -13	P	Practical – 3: Indian dance Theatre, Ancient Tamil Literature	428304	4	8	25	75	100
	NME-2	T/P			2	3	25	75	100
	SLC-2	T/P	MOOCs		Extra Credit	-	-	-	-
		7	TOTAL		25 +	30			600
IV	Elective - 2	T	1. SabthaTalaJathi/ 2. Instruments used for Bharathanatyam/ 3. Teaching Methodology	XXXXYYYYZZZ	4	4	25	75	100
	CC - 14	P	Project Work	428999	12	24	50	150	200
			Library /Yoga/ Career guidance			2	-	-	-
			TOTAL		16	30	-	-	300
			Over all Total		90+	-			2000

DEPARTMENT OF FINE ARTS
ALAGAPPA UNIVERSITY, KARAIKUDI

COURSE STRUCTURE UNDER CBCS PATTERN

NON-MAJOR ELECTIVE COURSES
Offered from
Department of Fine Arts

BHARATHANATYAM

SEMESTER	COURSE	PRACTICAL/ THEORY	COURSE NAME	COURSE CODE	CREDITS	HOURS PER WEEK	MARKS		
							INTERNAL	EXTERNAL	TOTAL
III	NME - 1	P	Basic Practice in Bharathanatyam	NMEDFA1	2	3	25	75	100
IV	NME - 2	P	Folk dances	NMEDFA2	2	3	25	75	100

SEMESTER I			
Course code:428101	HISTORY OF BHARATHANATYAM	Credits:5	Hours: 5
Objectives	To learn about the origin and development of Bharathanatyam in various periods		
Unit -I	MYTHOLOGY Detailed study of origin of Bharathanatyam in Prevedic period .According to Natyasasthra		
Unit-II	PRE HISTORIC PERIOD Ancient cave paintings, engravings, older civilization, vedic references		
Unit III	THE MEDIEVAL PERIOD 2 nd Century BC through 9 th Century A.D		
Unit IV	MODERN PERIOD The last phase of the period covered from 10 th Century A.D to present time		
Unit V	TEMPLE DANCER History of Temple Dancers Viz: Devaradiar, Koothiyar, Pathiyilar, Viraliar		
Reference and Textbooks:- Dhandayuthapanipillai K.N. - <i>Adalisaiamutham</i> Dr.padamasubramaniam - <i>Bharathakalaikotpadu</i> Dr.Kalaikoven- <i>CholarkalathuNattanangal</i> Dr.Rasamanickam- <i>CholarPallavarvaralaru</i> Dr. Rraguraman - <i>Thamilarnatarvaralaru</i>			
Outcomes	<ul style="list-style-type: none"> • Students will be able to know the origin and development of Bharathanatyam 		

SEMESTER I			
Course code:428102	ABINAYA IN BHARATHANATYAM	Credits:5	Hours: 5
Objectives	To Learn about a nuanced understanding of four types of Abinayas To Know about the Abinaya of Realistic and Artistic		
Unit -I	ANGIKA ABINAYA Expression of the limbs Detailed study - Anga, Upanka and Prathyanga		
Unit-II	VACHIKA ABINAYAM Expression of Speech and songs Detailed study of lyrical or narrative poetry set to swaras in arhythmic cycle		
Unit III	AAHARYA ABINAYA Costumes and Makeup Detailed study of decoration of body by means of Costumes and Makeup		
Unit IV	SATHVIKA ABINAYA Expression of emotions Detailed study of motionless, perspiration, state of being horrified, change of voice		
Unit V	DHARMI Detailed study of Natyadharmi and Lokadharmi		
Reference and Textbooks:-			
VaidyanathanSaroja., <i>Bharathanatyam an in depth study</i> , (1996)			
GhoshManomohan., <i>The NatyasastraVol I</i>			
RagupathySudha rani., <i>LaghuBharatham</i> ,GiriTrading Agency pvt.Ltd			
Ragavan., <i>Studies on Sanskrit Drama</i>			
Mrinalini Sarabhai <i>Understanding BharathaNatyam</i>			
Outcomes	Students will learn the values and methods of Abinayas		

SEMESTER I			
Course code:428103	NRITTA	Credits:5	Hours: 5
Objectives	To Learn the rhythmic patterns of movement and intricate footwork		
Unit -I	ADAVU TattadavuNattadavu, Tatimettadavu, Kuthaadavu, Kuthithumettadavu, Marthithadavu, Korvaiadavu, Mandiadavu, Saukaladavu, Sarikaiadavu,Paichaladavu, and Mandiadavu		
Unit-II	HASTHAS AND BHEDHAS Samyutha, Asamyutha, Devetha, Navagraha, Dasaavathara, Bandava, Jathi, Chathurvarna, NrittaHasthas and Siro, Drusti, Greeva, Uruga, Uthara, Gati, Uru, Sthanaka,PathaBhedhas		
Unit III	CHARIS Detailed study of Aghashachari and Bhoomichari		
Unit IV	BASIC ITEMS IN BHARATHANATYAM Detailed study of Mallari, Allaripu, Pushpanjali, Jathiswaram		
Unit V	VIRITIS Detailed study of four types of virits and praviritis Viz; Aarabadi, Kaichigi, Bharathi, and Sathvathi		
Reference and Textbooks:-			
<i>. Divyasena.S.,Essence and Essentials of Dance</i> <i>GoshManmohan.,The Natyasastra</i> <i>Dr.Raghavan. V.,Natyakalai</i> <i>Dr.Padmasubramanian.,Bharathakalaikotpaadu</i> <i>Mrinalini SarabhaiUnderstanding BharathaNatyam</i>			
Outcomes	Students will learn the basic Adavus , Hasthas , Charis and Bhedhas		

SEMESTER I			
Course code:428104	NRITYA	Credits:5	Hours: 5
Objectives	To Understand the expressive dance, includes the facial expression and body Language to portray mood and ideas with the rhythmic movements		
Unit -I	KOWTHUVAM Description of Kowthuvam Detailed study of Navasanthikowthuvam		
Unit-II	KEERTHANAI Detailed study of Description and Structure of Keerthanai		
Unit III	PATHAM Detailed study of Description and Classification of Pathams		
Unit IV	JAVALI Detailed study of Description and structure of Javali		
Unit V	COMPOSERS Biography Kowthuvam, Keerthanai, Patham, Javali composers Gangaimuthunattuvanar, Tanjorequaratte, Annamachariyar,		
Reference and Textbooks:- . Balachandarraju.S- <i>NatanamanikalinKaiyedu</i> Dr.Sarala.M.S - <i>Basics of Bharathanatyam</i> Divyasena. S. Balachandarraju- <i>Essence and Essentials of Dance</i> Mirunalini Sarabhai - <i>Under standingBharathanatyam.</i> VaidyanathanSaroja., <i>.Bharathanatyam an in depth study,(1996)</i>			
Outcomes	Students can enrich their knowledge in Abinaya through Nritya		

SEMESTER I**Course code:428105****PRACTICAL -I NRITTA AND NRITYA****Credits:4****Hours: 8**

Adavus , charis, Hasthas and Bhedhas, Pushpanjali, Alarippu, Mallari, Jathiswaram, Navasandhikowthuvam,Keerthanai, Patham, Javali
Tattukali and Nattuvangam practice for all the above said items.

SEMESTER II			
Course code:428201	NATYA	Credits:5	Hours: 5
Objectives	To understand the combination of Nritta and Nritya		
Unit -I	THODAYAMANGALAM Detailed study of Thodayamangalam		
Unit-II	SABTHAM Detailed study of Description and structure of Sabtham		
Unit III	VARNAM Detailed study of Varnam and its Classifications		
Unit IV	THILLANA Detailed study of Thillana		
Unit V	COMPOSERS Biography of Sabtham, Varnam, Thillana Composers		
Reference and Textbooks:- . SarojaVaidyanathan .(1996) <i>Bharathanatyamand in depth study</i> Dr.ManomohanGhosh. <i>The Natyasastra</i> Vol I . Dr.SudhaRani Ragupathy. <i>LaghuBharatham</i> Dr.Ragavan. <i>Studies on Sanskrit Drama</i> Mrinalini Sarabhai. <i>Understanding BharathaNatyam</i>			
Outcomes	<ul style="list-style-type: none"> The students would be able to understand the subtle nuances of expression and movement 		

SEMESTER II			
Course code:428202	INDIAN AESTHETICS	Credits:5	Hours: 5
Objectives	To learn about nuanced understanding of Bhavaand Rasa		
Unit -I	BHAVA Detailed study of Vibhava, Anubhava, Vyabhicharibhava, Sthayibhava		
Unit-II	NAVARASAM Definition of Navarasam Anger, Disgust, Valour, Laughter, Delight, Sorrow, Fear, Wonder, Peace with suitable example		
Unit III	ASTAVITHA NAYIKA A study in eight types of Nayikas Vasakasajja, Uirahotkanthita, Svadhinabhartruca, Kalahantarita, Khandita, Vipra labdha, Proshitabhartruca – with suitable example		
Unit IV	MANUPULATE THE RASAS IN DANCE ITEMS Relavant Ragas for Rasa in KambaRamayanam		
Unit V	THOOTHATHOOTH Characters of Thootha and Thoothi Uttama, Mathima,Athama		
Reference and Textbooks:- SarojaVaidyanathan .(1996). <i>Bharathanatyam an in depth study</i> Dr.ManomohanGhosh. <i>The Natyasastra</i> Vol I . Dr.Sudha rani ragupathy. <i>LaghuBharatham</i> Dr.Ragavan. <i>Studies on Sanskrit Drama</i> Mrinalini Sarabhai. <i>Understanding BharathaNatyam</i>			
Outcomes	Students will be able to understand in depth of Bhava and rasa		

SEMESTER II			
Course code:428203	FOLK DANCES OF TAMILNADU	Credits:5	Hours: 5
Objectives	To Understand the relation of art form life style		
Unit -I	ORIGIN OF TAMIL NADU FOLK DANCES Introduction on folk lore, Origin of performing arts and evolution of Art form		
Unit-II	TYPES OF TAMIL NADU FOLK DANCE FORMS Devotional Dances, War Arts, Community Dances, Entertainment Dances, Ceremonial Dances, Seasonal Dances		
Unit III	ARTIST AND ENVIRONMENT OF TAMILNADU FOLK PERFORMING ARTS Lifestyle , Economic status , Traditional background of Artists and performing types and status		
Unit IV	SPIRITUAL DANCES Kaliattam,Kanniyankoothu,Samiattam		
Unit V	COSTUMES AND MAKEUP Detailed study ofCharacteristic make up and costumes		
Reference and Textbooks:- Sekar.S.,Nattupurakalaivadiyangalumkalangarkalum Ramanadan.AR., <i>Nattupurakalaikal</i> Anandasayanam.P., <i>Kanniyanattam - Ooraivu</i>			
Outcomes	Students will able to know the culture and art form of folk people		

SEMESTER II			
Course code:428204	PRACTICAL -2	Credits:4	Hours: 8
	NATYA, INDIAN AESTHETICS AND FOLK DANCES OF TAMIL NADU Thodayamangalam, Sabtham, Varnam, Thillana, Compositions of Items on Navarasam and AstavithaNayika Karakattam, Kavadiattam, Kummi, Kollatam,Sakkaikucchiattam		

SEMESTER II			
Course code:	TRADITIONAL INDIAN MUSIC Elective -I	Credits:4	Hours: 4
Objectives	To Learn about basic knowledge of classical music		
Unit -I	KNOWLEDGE OF TECHNICAL TERMS Nada, sruthi, svara, svarasthana, sthyai, tala, raga, dhatu, matu, arohana, avarohana, Names of 12 svarasthanas and 16 svara names		
Unit-II	TECHNICAL TERM RELATING TO TALA Anga, matra, aksharakala, avarta, kriya, jati, kala, laya. Brief knowledge of Marga Talas and desitalas. Structure of aditala, rupakatala, and caputalas		
Unit III	CLASSIFICATION OF MUSICAL FORMS Kalpitha, Mano dharma, Abhyasagana – sabhagana. Outline Knowledge of forms Figuring in other allied art forms like Bharathanatya and Harikatha		
Unit IV	LAKSHANAS Gita, Jathisswara, varna		
Unit V	MODERN CLASSIFICATION OF RAGAS Sampurna – Shadava – Audava ragas, Upanga – Bhashanga ragas, Krama-Vakra ragas, Nishadantya, Dhaivatantya ragas.		
Reference and Textbooks:- Ullmaan., <i>The story of Music</i> Richard L. Crocker., <i>A history of Musical style</i> James Murray Brow., <i>Musical Knowledge</i> Trinity College, Workbook., <i>Theory of Music</i>			
Outcomes	<ul style="list-style-type: none"> • Students will be able to get knowledge in music 		

SEMESTER II			
Course code:	CLASSICAL DANCES OF INDIA (Elective -1)	Credits:4	Hours: 4
Objectives	<ul style="list-style-type: none"> To understand and exploring theory and practice as two sides of the same coin For introduction to other classical forms 		
Unit -I	MOHINIATTAM Introduction to Mohiniattam in terms of origin, history, technique, repertoire, costume and make up and accompaniments		
Unit-II	KUCCHUPUDI Introduction to Kucchupudi in terms of origin, history, technique, repertoire, costume and make up and accompaniments		
Unit III	KATHAK Introduction to Kathak in terms of origin, history, technique, repertoire, costume and make up and accompaniments		
Unit IV	MANIPURI Introduction to Manipuri in terms of origin, history, technique, repertoire, costume and make up and accompaniments		
Unit V	SATHRIYA Introduction to Manipuri in terms of origin, history, technique, repertoire, costume and make up and accompaniments		
Reference and Textbooks:-			
Balachandarraju.S - <i>NatanamanikalinKaiyedu</i>			
Dr.Sarala.M.S - <i>Basics of Bharathanatyam</i>			
Divyasena. S. Balachandarraju - <i>Essence and Essentials of Dance</i>			
Mirunalini Sarabhai - <i>UnderstandingBharathanatyam</i>			
Outcomes	<ul style="list-style-type: none"> Students will get the knowledge of other forms of classical dances of India 		

SEMESTER II			
Course code:	PHYSICAL EXERCISE FOR DANCE (Elective -1)	Credits:4	Hours: 4
Objectives	To strengthening our body a good warm up is very essential before a Bharathanatyam recital		
Unit -I	MOUNTAIN POSE Just because these poses are simple doesn't mean that they are going to be easy Bringing new awareness to apposition you think you know can actually be very Challenging		
Unit-II	STANDING FORWARD BEND If the hamstrings feel a little tight aat first, bend the knees so that you can release Your spine.		
Unit III	GARLAND POSE It's great for the hips and to counteract the effects of too much sitting in chairs And riding in cars.		
Unit IV	STAFF POSE The legs stay strong with the feet flexed. The shoulders stack over the hips so That the spine is long and straight.		
Unit V	SEATED FORWARD BEND Keeping the feet flexed.		
Outcomes	Students will become stronger to perform Bharathanatyam		

SEMESTER III			
Course code:428301		INDIAN DANCE THEATERS	
		Credits:5	Hours: 5
Objectives	<ul style="list-style-type: none"> To introduce the basic knowledge in Indian Dance Theatre 		
Unit -I	THERU KOOTHU Definition of Therukoothu Performance, Stage, Characters, Make up, Dresses		
Unit-II	KOODIYATTAM Definition of Koodiyattam Performance, Stage, Characters, Make up, Dresses		
Unit III	BHAGAVATHAMELA Definition of Bhagavathamela Performance, Stage, Characters, Make up, Dresses		
Unit IV	YAKSHAGANAM Definition of Yakshaganam Performance, Stage, Characters, Make up, Dresses		
Unit V	ANKIYANAAT Definition of Ankiyanaat Performance, Stage, Characters, Make up, Dresses		
Reference and Textbooks:- Sathasivan Annamalai.(1860). <i>Therukoothu:A Traditional South Indian Dance Drama Form as Manifest in Natal Since</i> Deepa H. Ramakrishnan., <i>Insightful book on Koodiyattam</i> Indhumathi Raman., <i>BhagavathaMela- My Tryst with Tradition</i> Martha Bush Ashton ., <i>Yakshagana</i> Sharma,S.K.& Sharma, Usha, <i>Discovery of North-East India: Geography, History, Culture, Religion, Politics, Sociology, Science, Education and Economy</i>			
Outcomes	<ul style="list-style-type: none"> The students would be grasp and appreciate the variety and abundance of Indian theatres 		

SEMESTER III			
Course code:428302	THE ANCIENT TAMIL LITERATURE	Credits:5	Hours: 5
Objectives	To learn about the earliest extant work of Ancient Tamil Literature		
Unit -I	THOLKAPPIYAM – MEIPPATIYAL Definition of Nagai, Alugai, Eliviral, Marutgai, Acham, Perumitham, Veguli, Uvagai		
Unit-II	SILAPATHIKARAM Detailed study of Arangetrukathai Pathinooradal, Thalikul, Stage, Madhavi's Dance, Musicians, Nattuvanar		
Unit III	ETTUTHOGAI Detailed study of Eight Anthologies Related to Dance and Music		
Unit IV	PANCHAMARABHU Detailed study of Panchamarabhu and its Classifications		
Unit V	KOOTHANOL Description of Koothanol and its Classification Suvainool and Thogainool		
Reference and Textbooks:- SarojaVaidyanathan 1996. <i>Bharathanatyam an in depth study</i> Dr.ManomohanGhosh. <i>The Natyasastra</i> Vol I Dr.Sudha rani ragupathy. <i>LaghuBharatham</i> Dr.Ragavan. <i>Studies on Sanskrit Drama</i> Mrinalini Sarabhai. <i>Understanding BharathaNatyam</i>			
Outcomes	<ul style="list-style-type: none"> The Students will be initiated into becoming more cultural, social, religious and ethnic diversities in India 		

SEMESTER III			
Course code:428303	RESEARCH METHODOLOGY	Credits:5	Hours: 5
Objectives	<ul style="list-style-type: none"> To Provide an understanding of Fundamentals of research To understand the scientific nature of research and various steps involved in it. 		
Unit -I	RESEARCH Definition, Nature and Purpose; Formulation of Research Problem; Steps in Social Research; Problem of objectivity and Subjectivity in Research		
Unit-II	STAGES IN RESEARCH Selection and Formulation of Research Problem; Literature survey; Formulation of Hypothesis & Significance		
Unit III	RESEARCH METHOD Research Designs; Social Survey; Sampling and Sampling Procedure		
Unit IV	TECHNIQUES OF DATA COLLECTION Types of Data; Techniques – Observation, Interview and case study , Tools; Interview Schedule, Questionnaire		
Unit V	RESEARCH REPORT WRITING AND STATUS FOR RESEARCH Interpretation of data; Report writing; contents and steps; Bibliography Mean, Mode, Media, standard deviation, Standard error		
Reference and Textbooks:- Aravind Kumar .(2003) <i>Research Methodology in socialResearch</i> , Sarup and Sons NewDelh Yogesh Kumar Singh.(2005) <i>Research Methodology</i> RuchikaNath .A.P.H. Publication Corporation, Gupta S.P., (1984), <i>Statistical Methods</i> , New Delhi , Sulthan Chand and sons. Dr.porko., <i>AivuneriyialKotpaadu</i>			
Outcomes	<ul style="list-style-type: none"> Students will Learn the criteria of good research and the different types of research 		

SEMESTER III			
Course code:	COSTUME- MAKE UP AND ORNAMENTS (Elective -2)	Credits:4	Hours: 4
Objectives	<ul style="list-style-type: none"> To Understand the grace on the stage as well as to know the unique of the dance form 		
Unit -I	COSTUME VARIETY Detailed study of variety of costumes for men and women Viz: Bharathanatyam, Folk dance, Semi classical, Western dance and characteristic costume		
Unit-II	MAKE UP Detailed study of applying make up things like base, pancake, eyebrows Eyelids, rouge, lipstick, alta Viz: Bharathanatyam, Folk dance, Semi classical, Western dance and characteristic Costume		
Unit III	JEWELRY Detailed study of Wearing jewels Viz: Bharathanatyam, Folk dance, Semi classical, Western dance and characteristic Costume		
Unit IV	CHARACTERISTIC MAKE UP Detailed study of applying make up for different characters Viz: Krishnan, Demons , Devars, Dasavathar, etc		
Unit V	HAIR STYLE Detailed study of Hair does for different characters Viz: Krishnan, Demons , Devars, Dasavathar, etc		
Reference and Textbooks:-			
SarojaVaidyanathan .(1996) <i>Bharathanatyam an in depth study</i> Dr.ManomohanGhosh. <i>The Natyasastra</i> Vol I Dr.Sudha rani ragupathy. <i>LaghuBharatham</i> Dr.Ragavan. <i>Studies on Sanskrit Drama</i> Mrinalini Sarabhai. <i>Understanding BharathaNatyam</i>			
Outcomes	<ul style="list-style-type: none"> Students will able to know the essential of make up for stage performance Practically and theoretically 		

SEMESTER III			
Course code:	DANCE THERAPY (Elective -2)	Credits:4	Hours: 4
Objectives	To promote emotional, mental, and physical growth and healing		
Unit -I	UNDERLYING PRINCIPLES OF DANCE THERAPY Dance therapy is based on several psychological principles Both physical and mental health are impacted by the body's current state		
Unit-II	HISTORY Detailed study of pioneer of dance therapy		
Unit III	TYPES OF DANCE / MOVEMENT THERAPY Types of dance and movement used in this type of therapy will vary, depending On several factors		
Unit IV	DISORDERS, ISSUES AND CONDITIONS THAT CAN BENEFIT FROM DANCE THERAPY Anxiety, post-traumatic stress disorder/ unresolved trauma, Addiction recovery Depression , Social phobia, Eating disorders, etc.		
Unit V	BENEFITS OF DANCE THERAPY Increased self awareness, Improved mood, Greater sense of joy, Greater awareness And understanding of the mind-body connection, etc.		
Reference and Textbooks:-(APA Format)			
Outcomes	<ul style="list-style-type: none"> • Students may find expressing themselves through therapeutic dance and Movement brings rewards and never thought possible 		

SEMESTER III			
Course code:	CONTEMPORARY DANCES (Elective -2)	Credits:4	Hours: 4
Objectives	<ul style="list-style-type: none"> To understand the terms and technique of contemporary dance 		
Unit -I	HISTORY Detailed study of origin and development of contemporary dances		
Unit-II	CUNNINGHAMS KEY IDEAS It includes the necessarily narrative form of art, nevertheless relies on technique		
Unit III	CHOREOGRAPHER'S ROLE Detailed study of choreographer role and the choreography for the contemporary dances		
Unit IV	DANCE TECHNIQUE Dance techniques and movement philosophies employed in contemporary dance May include Contemporary ballet, Dance improvisation, Modern dance styles		
Unit V	DANCERS Biography of contemporary dancers		
Outcomes	<ul style="list-style-type: none"> Students will demonstrate technical proficiency and artistic expression In ballet or modern dance by performing selected choreography of classic And contemporary works on stage. 		

SEMESTER III			
Course code:428304	PRACTICAL	Credits:4	Hours: 8
	INDIAN DANCE THEATERS AND ANCIENT TAMIL LITERATURE Therukoothu, devaram, Thirupugal, Thiruvagam, Thirupaavai, Thiruvempaavai, Pillaitamil,		

SEMESTER IV			
Course code:	SABTHA TALA JATHI (Elective -2)	Credits:4	Hours: 4
Objectives	<ul style="list-style-type: none"> To understand the tool for measuring the tempo and also to some extent the structure of the song. 		
Unit -I	SHADANGAA Description of six types of angas Lagu, Dhrutham, Anudhrutham, Guru, Plutham, Kakapaadham		
Unit-II	SHODASHAANGA Detailed study of Description and types of shodashaanga		
Unit III	VARIOUS TYPES OF THAALAM Detailed study of soolathi, desathi, madhyadhi, chappu, navasandhi, Simhanandanam, sarapanandhana and Aparoopatalams		
Unit IV	RELATION BETWEEN THE CHAPPU AND SOOLATHI THALAMS Detailed study based on the no. of aksharas per aavarthanam		
Unit V	CHART Description of chart for 7 talas, 35 talas, and 175 talas		
Outcomes	<ul style="list-style-type: none"> Students will get the knowledge of talas for their own choreography 		

SEMESTER IV			
Course code:	CLASSICAL INSTRUMENTS (Elective -2)	Credits:4	Hours: 4
Objectives	To understand the nuances of five major musical instruments		
Unit -I	WIND INSTRUMENT Detailed study of any one wind instrument making, structure,etc.		
Unit-II	STRING INSTRUMENT Detailed study of any one string instrument making, structure, etc.		
Unit III	PERCUSSION INSTRUMENT Detailed study of any one percussion instrument making, structure,etc		
Unit IV	BRASS INSTRUMENT Detailed study of any one brass instrument making, structure,etc.		
Unit V	BIOGRAPHY Biography of one wind, string, percussion, brass instrument players		
Outcomes	<ul style="list-style-type: none"> • Students will get the knowledge of instruments 		

SEMESTER IV			
Course code:	TEACHING METHODOLOGY (Elective -2)	Credits:4	Hours: 4
Objectives	<ul style="list-style-type: none"> To Learn about a nuanced understanding of Teaching Methodology in dance 		
Unit -I	Dance Choreography for KG students		
Unit-II	Dance choreography for 1st to 5 th standard students		
Unit III	Dance choreography for higher class students		
Unit IV	Dance choreography for Non classical dancer		
Unit V	Dance choreography for blind students		
Outcomes	<ul style="list-style-type: none"> Students will be able to know the methods of Teaching 		

SEMESTER IV			
Course code:428999	PROJECT	Credits:12	Hours: 4
	Submission of Dissertation and viva		

Course code: NMEDFA1	BASIC PRACTICE IN BHARATHANATYAM PRACTICAL	Credits: 2	Hours: 3
Objectives	To Learn the basic steps , Mudras		
Unit -I	Tattadvu , Nattadavu, Kuthithumettadavu, Kuthadavu, Paichaiadavu, Makudaadavu		
Unit-II	Korvaiadavu, Tattimattadavu, Paravaladavu		
Unit III	AsamyuthaHasthas		
Unit IV	SamyuthaHasthas		
Unit V	Pushpanjali		
Outcomes	<ul style="list-style-type: none"> • Students can enrich their knowledge in basic steps and Mudras 		

Semester - IV			
Course code: NMEDFA2	FOLK DANCES OF TAMIL NADU PRACTICAL	Credits: 2	Hours: 3
Objectives	To understand the relation of art form life style		
Unit -I	Kummi		
Unit-II	Oyil		
Unit III	Kollatam		
Unit IV	Karagam		
Unit V	Kavadi		
Outcomes	<ul style="list-style-type: none"> • Students will be able to Know the culture and art form of folk people 		

CURRICULUM VITAE



Name: **Dr.UshanthyNesakanthan**

Designation: Senior Lecturer,**(Bharathanatyam)**Department of Dance, Drama & Theatre
Address: Swami Vipulananda Institute of Aesthetic, StudiesEastern University Kallady, Srilanka

Phone:: (0094) 065 2222663

Res: (0094) 065 2226457

Mobile:0776181841

Email::nanthujee645@gmail.com

Educational qualification:

- **PhD BharathanatIAM** - Tamil University, Thanjayvur, India 2015
- **MFA Bharathanattiyam , 1st Class** -Bharathithashan University, India, 2007
- **BFA Bharathanattiyam, 1st Class** - Bharathithasan University, 2005
- **Certificate in Mohiniyattam - 03 Years Part time Course, 1st Class**
Kalaikavery College of Fine Arts, India, 1999

Professional experience:

- Examiner NCOMS
- visiting lecturer –National College of Education , ThalankudhaBatticaloa- 2008 to 2009
- Examiner – Dance Teacher Selection Panel, Province Puplic Service Commission Eastern Province Trincomalee 5th may 2011.
- Teacher Guide Research Member – BharathanatyamGrade 9& 13 – National Institute of Education.
- Bharathanatyamcurriculum designed for the national institute of Education 2016.
- PhD external examiner tamil university Thanjavur 2016.
- Appointment for the syndicate member 2016.
- Member of Suruthi Research Magazine

Honours and Awards:

- YuvakalaBharathy Award
(Swami Vivekanandar Award-1999, India)
- RajeevGandhi Award 2011
- TheivathamilKalaichsudar Award – Malaysia -2013
- UlahThamilMaamany Award – International Movement for Tamil Culture, Canada - 2017

Recent publications:

- Thevarathilaadalkoorugal - International Conference Germany 2014
- ThirukoyilValarthaAadaalKalaigalumAadalMagalirum International Conference, thanjavur
- Yalpirathesathilaadalmagalirum International Conference, in tamil university thanjavurindia 2016.
- International conference SVIAS Eastern university October 15th&16th 2016