

Learning Outcome-based Curriculum Framework (LOCF) for  
Post-graduate Programme

**SYLLABUS OF M.A MUSIC & DANCE (Bharatanatyam)**

**(Syllabus effective from 2021 Admission on wards)**

**M.A. Music &MA Dance (Bharatanatyam)  
(CBCS – SEMESTER PATTERN)**

(Effective from 2021)

Sri Padmavati Mahila Visvavidyaayam



Department of Music & Fine Arts  
MA MUSIC &MA DANCE (Bharatanatyam) syllabus

(Effective from 2021)

## **1. Preamble**

The department of Music & Fine Arts is established in 1983 to train women in the knowledge and skills required to take up Music & Dance as a profession and contribute towards building a more aware, progressive and inclusive society. The department is one of the most dynamic ones in the University and provides women students with excellent opportunities for personal growth and professional excellence in the field of Music & Dance. We also reach the women community all over India and abroad through our Distance Mode and International Relations. The program meets the requirements of the industry and a knowledge society by training students in the skills of performance, composing, discipline, the systematic thinking, the micro analysis of the facts, coordination, physical and mental strength etc. The program will help students to work in industry as Academicians, Performers, Researchers and Media personal.

## **2. General Graduate Attributes:**

Core Attribute 1: Core knowledge of major concepts in Dance (Bharathanatyam), Music and various forms.

Core Attribute 2: Understanding & Analysis

Understand the dance and music as a subject and practice, systematic learning of dance and music both theoretical as well as practical by analyzing various aspects like music, tala and movement.

Core Attributes 3: Research Methods/ Project/Practical Knowledge

Can carry out a research project by identifying the research need, formulate hypothesis, adopt appropriate research design, methods and statistical tools and infer the outcome and present it in the form of a dissertation

Core Attribute 4: Professionalism, Ethics and Values

Understanding, objectivity, fairness, human values and ethical values reflect in the presentation and performance of an artist as well as research context.

Core Attribute 5: Communication Skills

Learn and execute effectively with deep knowledge of the subject matter. Dance and music is a powerful form of communication with a systematic understanding of dance and music as a subject one can become effective communicator.

Core Attribute 6: Learning and the application

Learnt dance and music techniques are applied in a classical and folk demonstrations, performances in solo and group choreographies.

Core Attribute 7: Theoretical technical and practical knowledge and skill is imparted to start

entrepreneurial projects like teaching, performing, choreographing, composing, writing, light designing and costume designing as well as establishing dance and music institutions

### **3. Vision:**

The Department of Music & Fine Arts will maintain high standards to train students in research and extension activities. It creates Knowledge partners in society by using advanced techniques and skills for the training maintaining values and ethics

### **4. Mission:**

The department of Music & Fine Arts will train the students as good Musicians, Performers, Choreographers, Academicians, Music & Dance Teachers, Researchers, Writers, Critics and Connoisseurs .It will make the students self- standing and financially independent. It provides opportunities to the students for enrollment into All India Radio, Doordarshan, Private TV Channels, Educational Institutes, Dubbing artists and Film Playback singers and Choreographers.

### **5. Candidate's eligibility for admission**

Any graduate with 45% aggregate marks at graduate level and should have qualified the Entrance Test conducted by the University.

### **6. Duration of the program**

Two years (four semesters)

<b>Programme Specific Outcomes (PSO) for (MA MUSIC)</b>	
<b>PSO 1</b>	<b>Identify the vast number of rachanas of different vaggeyakaras</b>
<b>PSO 2</b>	<b>Inculcate the rich Culture and Heritage of India</b>
<b>PSO 3</b>	<b>Music learning through Practice and Theory</b>
<b>PSO 4</b>	<b>Develop an understanding of the Aesthetics of Music</b>
<b>PSO 5</b>	<b>Understand Music as means for Cultural Integrity</b>
<b>PSO 6</b>	<b>Inculcate Application of teaching skills</b>
<b>PSO 7</b>	<b>Understand theoretical aspects and its application</b>
<b>PSO 8</b>	<b>Mould students as skillful stage performers</b>
<b>PSO 9</b>	<b>In-depth knowledge of important aspects of Music</b>
<b>PSO 10</b>	<b>Understand Recent Advances in Music</b>
<b>PSO 11</b>	<b>Enhance the ability to perform with technical skills</b>
<b>PSO 12</b>	<b>Skill to become students as the practitioners of the rich culture of India</b>
<b>PSO 13</b>	<b>Develop creativity, composing and skill in music among students</b>

**Programme Structure of M. A. MUSIC - SPMVV**

I	<b>Core Courses</b>		
	<b>MUS 1.1C.T</b>	Origin and Evolution of Music-I	<b>4</b>
		Theory I	
	<b>MUS 1.2C.T</b>	Musical Concepts –I	<b>4</b>
		Theory II	
	<b>MUS 1.3C.P</b>	Abhyasagana	<b>4</b>
		Practical I	
	<b>MUS 1.4C.P</b>	Musical forms-1	<b>4</b>
		Practical II	
	<b>MUS 1.5C.P</b>	Tyagaraja Ghanaraga Pancharatnas Practical III	<b>4</b>
II	<b>MUS 2.1C.T</b>	Origin and Evolution of Music-II Theory III	<b>4</b>
	<b>MUS 2.2C.T</b>	Musical Concepts-II Theory IV	<b>4</b>
	<b>MUS 2.3C.P</b>	Musical forms -2 Practical I	<b>4</b>
	<b>MUS 2.4C.P</b>	Compositions of Trinity Period Practical II	<b>4</b>
	<b>MUS 2.5C.P</b>	Group Kritis Practical III	<b>4</b>
III	<b>MUS 3.1C.T</b>	Origin and Evolution of Music-III Theory III	<b>4</b>
	<b>MUS 3.2C.P</b>	Manodharma Sangita (Practical-1 )	<b>4</b>
	<b>MUS 3.3C.P</b>	Traditional Folk And Patriotic Songs (practical-II)	<b>4</b>
	<b>MUS 3.4</b>	Trinity and Post Trinity Compositions	<b>4</b>

	<b>I.E.P</b>	(Practical-IV ) or Miscellaneous Compositions	
	<b>MUS 3.5 I.E.P</b>	Manodharma Sangita Or Guccha Kritis (Practical -V)	<b>4</b>
	<b>MUS 3.5.E.E.P(I.E .P)</b>	Foundation course	
<b>IV</b>	<b>MUS 4.1C.T</b>	Research And Contemporary Music, Musicologists Theory-1	<b>4</b>
	<b>MUS 4.2C.P</b>	Ragam – Tanam – Pallavi (Practical-1)	<b>4</b>
	<b>MUS 4.3C.P</b>	Concert Paper (Practical-II)	<b>4</b>
	<b>MUS 4.4 IE.</b>	Post Trinity compositions with Manodharma Practical-III	<b>4</b>
	<b>MUS 4.5 C.T</b>	Project work Theory -2	<b>4</b>

**SRI PADMAVATI MAHILA VISVAVIDYALAYAM : TIRUPATI**

**DEPARTMENT OF MUSIC&FINE ARTS**

**M.A. MUSIC**

**CHOICE BASED CREDIT SYSTEM (CBCS) COURSE STRUCTURE - 2020-21**

**Semester I (Previous)**

**15 Weeks**

Subject Code	Subject Type	Paper Title	Instruction Hours / Week		Total IH	Credits		Total Credits	Examination Maximum Marks						Total Marks
			Theory	Practical		Th	Pra		Theory			Practicals			
									IA	EA	Tot	IA	EA	Tot	
1.1C.T	CC	Origin and Evolution of Music-I	4		4	4		4	20	80	100				100
1.2C.T	CC	Musical Concepts-I	4		4	4		4	20	80	100				100
1.3C.P	CC	Abhyasa Gana		4	4		4	4				20	80	100	100
1.4C.P	CC	Musical Forms-1		4	4		4	4				20	80	100	100
1.5 C.P	CC	Tyagaraja Ganaraga Pancharatnas		4	4		4	4				20	80	100	100
<b>Total</b>			<b>8</b>	<b>12</b>	<b>20</b>	<b>8</b>	<b>12</b>	<b>20</b>	<b>40</b>	<b>160</b>	<b>200</b>	<b>60</b>	<b>240</b>	<b>300</b>	<b>500</b>
	CF	Communicative English	2		2	2		2			50				

Subject Type: CC – Core Course: Essential Course for the degree of M.A Music .

CF – Compulsory Foundation

**Semester II ( Previous)**

**15 Weeks**

Subject Code	Subject Type	Paper Title	Instruction Hours / Week		Total IH	Credits		Total Credits	Examination Maximum Marks						Total Marks
			Th	Pra		Th	Pra		Theory			Practicals			
									IE	EA	Tot	IE	EA	Tot	
2.1C.T	CC	Origin and Evolution of Music-II	4		4	4		4	20	80	100				100
2..2C.T	CC	Musical Concepts-II	4		4	4		4	20	80	100				100
2.3 C.P	CC	Musical Forms -2		4	4		4	4				20	80	100	100
2.4 C.P	CC	Compositions Of Trinity Period		4	4		4	4				20	80	100	100
2.5 C.P	CC	Group Kiti s		4	4		4	4				20	80	100	100
<b>Total</b>			<b>8</b>	<b>12</b>	<b>20</b>	<b>8</b>	<b>12</b>	<b>20</b>	<b>40</b>	<b>160</b>	<b>200</b>	<b>60</b>	<b>240</b>	<b>300</b>	<b>500</b>
	CF	Fundamentals of Computer Applications	2		2	2		2			50				

Subject Type: CC – Core Course: Essential Course for the degree of M.A Music .  
CF – Compulsory Foundation

**SRI PADMAVATI MAHILA VISVAVIDYALAYAM : TIRUPATI**  
**DEPARTMENT OF MUSIC&FINE ARTS**  
**CHOICE BASED CREDIT SYSTEM (CBCS) COURSE STRUCTURE**

**Semester III ( Final)**

**15 Weeks**

Subject Code	Subject Type	Paper Title	Instruction Hours / Week		Total IH	Credits		Total Credits	Examination Maximum Marks						Total Marks
			Th	Pra		Th	Pra		Theory			Practicals			
									IE	EA	Tot	IE	EA	Tot	
3.1 C.T	CC	Origin and Evolution of Music	4		4	4		4	20	80	100				100
3.2 C.P	CC	Manodharma Sangita		4	4		4	4				20	80	100	100
3.3 C.P	CC	Traditional Folk And Patriotic Songs		4	4		4	4				20	80	100	100
3.4 I.E.P	CC	Trinity and Post Trinity Compositions (or) Miscellaneous Compositions		4	4		4	4				20	80	100	100
3.5 I.E.P (OR) E.E	E.E	Manodharma Sangita (or) Guccha Kritis (or) Foundation Course		4	4		4	4				20	80	100	100
<b>Total</b>			<b>4</b>	<b>20</b>	<b>20</b>			<b>20</b>	<b>20</b>	<b>80</b>	<b>100</b>	<b>80</b>	<b>320</b>	<b>400</b>	<b>500</b>
	CF	Gender Studies	2		2	2		2			50				

Subject Type: CC – Core Course: Essential Course for the degree of M.A Music.

EE – External Elective: Basic Course Offered to students of others courses. Minimum strength to offer

The course is 5 students. . \* CF – Compulsory Foundation

**Semester IV (Final)**

**15 Weeks**

Subject Code	Subject Type	Paper Title	Instruction Hours / Week		Total IH	Credits		Total Credits	Examination Maximum Marks						Total Marks
			Th	Pra		Th	Pra		Theory			Practicals			
									IE	EA	Tot	IE	EA	Tot	
4.1 C.T	CC	Research And Contemporary Music, Musicologists	4		4	4		4	20	80	100				100
4.2 C.P	CC	Ragam – Tanam – Pallavi		4	4		4	4				20	80	100	100
4.3C.P	CC	Concert Paper		4	4		4	4				20	80	100	100
4.4 C.P	CP	Post Trinity Composition with Manodharma		4	4		4	4				20	80	100	100
4.5C.T	C.T	Project Work		4	4		4	4				20	80	100	100

<b>Total</b>	4	16	20		20	20	80	100	80	320	400	500
											<b>Total</b>	<b>2000</b>

## 7. Examinations

Examinations are conducted in CBCS semester pattern. Continuous Internal assessment tests and end semester examinations are conducted during November/December for odd semesters and during April/May for even semesters. Candidates who fail to secure passing minimum marks in either theory or practical or project or internship will reappear as per University norms.

## 8. Scheme for Evaluation and Attainment Rubrics

The Continuous Internal assessment tests and end semester examination will be conducted adhering to the CBCS norms.

### *Attainment Rubrics for Theory Courses*

Internal (Max. Marks: 20)

External (Max. Marks: 80)

End Semester Question Paper Pattern (Theory)

<b>Section</b>	<b>Approaches</b>	<b>Mark Pattern</b>	<b>K Level</b>
A	Short Answer Questions (Choice of 5 out of 8 questions)	5X4 = 20	K1-K2
B	Long answer Questions (Analytical type, Internal choice between two questions)	5X12=60	K3-K4

<b>Semester 1</b>	<b>Course code</b> <b>1.1 (CT) Origin and</b> <b>Evolution of Music-I</b>	<b>Credits</b> <b>4</b>
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### Course outcomes

CO1: Comprehend the evolution of Music History

CO2: Apprehend the Music of Samagana

CO3: Knowledge about Lakshanagranthas

CO4: Knowledge about ancient Raga system and classification

CO5: Understand Divine musical forms

CO6: Concepts related to Classification of Instruments

CO7: Understand the Music in Temples and the Instruments used

### CO vs PSO

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10	PSO11	PSO12	PSO13
CO1		√	√				√		√				
CO2		√	√				√		√				
CO3		√	√				√		√				
CO4		√	√				√		√				
CO5		√	√				√		√				
CO6		√	√				√		√				
CO7		√	√				√		√				

## **Course content**

### **Module 1**

Outline knowledge of the contents of the following:

1. Saman chants
2. Bharata's Natya Sastra
3. Brihaddesi
4. Sangita Ratnakara

### **Module Outcomes**

Mo1: Able to learn about lakshana Granthas

### **Module II: Musical concepts**

- 1) Grama – Murchana – Jati – Palais – Raga – Mela – Janya
- 2) Swara nomenclatures

### **Module Out comes**

Mo1: understand the evolution from ' Grama to Janya '

Mo2: analyze the swara nomenclature

### **Module III: Outline knowledge of Musical forms**

### **Module Out comes**

Mo1: outline knowledge of Musical forms

Mo2: forms

Mo3: knowledge of various compositions

### **Module IV: Musical Instruments, Classification of Musical instruments, Kutapas**

### **Module Outcomes**

Mo1: understand the classification of Musical Instruments

Mo2: Analyze the classification of different Kutapas

### **Module V: Music in Temples**

A general study of Music & Musical Instruments in Temples

**Module Outcomes**

Mo1: Comprehend the role of Music in Temples

Mo2: Understand the different Instruments used in Temple Music

***Suggested books***

1. History of Indian Music, P. Sambamoorthy, Published by the Indian Music Publishing House, Chennai.  
www.carnaticbooks.com
2. Music of Vedas, G.U.Thitte, www.carnaticbook.com
3. History of South Indian (Carnatic) music, Rangaramanuja Ayyangar, Vipanchi cultural Trust, Bombay,1972
4. The Splendor of South Indian Music, Chelladurai. P.T, Vaigarai Publisher, 1991
5. Ragalakshanasangraha, Hema Ramanathan, Published by Dr. N. Ramanathan, Chennai. 2004
6. Essentials of Musicology The Indian music, Janakiraaman S.R, Publishing House, Chennai (2008)
7. South Indian Music Vol (I to VI), Prof P Sambamurthy, Indian Music Publishing House, Chennai
8. Music and Temples: A Ritualistic Approach, L Annapurna, Publisher-Sandeep Prakashan
9. Saman Chants: In Theory and Present Practice, G H Tarlekar

<b>Semester 1</b>	<b>Course code 1.2 C.T Musical Concepts –I</b>	<b>Credits 4</b>
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**Course outcomes**

CO1: Conceptual knowledge of various nomenclatures

CO2: Understanding the concept of Tala

CO3: In-depth knowledge of tala variations

CO4: Outline knowledge of rare talas

CO5: Conceptual knowledge of Madhura bhakti

CO6: Knowledge pertaining to Mudras, Prosody, Rasa theory

CO7: Understand the Raga lakshanas

**CO vs PSO**

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10	PSO11	PSO12	PSO13
--	------	------	------	------	------	------	------	------	------	-------	-------	-------	-------

CO1		√	√				√		√		√		
CO2		√	√				√		√		√		
CO3		√	√				√		√		√		
CO4		√	√				√		√		√		
CO5		√	√				√		√		√		
CO6		√	√				√		√		√		
CO7		√	√				√		√		√		

### Course content

#### Module 1: Detailed study of

1. Mela Nomenclatures
2. Janaka Janya systems

#### Module outcomes

Mo1: Analysis of different Mela Nomenclatures

Mo2: Understand Janaka –Janya classifications

#### Module II; Tala, Angas, Saptatalas, 2 sets of Laghujatis, Tala Dasa Pranas, Desadi, Madhyadi Talas, 108

Talas, 175 Talas, Chapu Talas, Talas used in Tiruppugazh, Navasandhi Talas

#### Module outcomes

Mo1: Understand the concepts of Tala

Mo2: Recognize the different Talas

Mo3: Recognize Talas used in Ancient forms

#### Module III:

Madhura Bhakti in Tiruppavai, Kshetranya padas , Ashtapadi,

Compositions of Annamacharya, Meera

**Module outcomes**

Mo1: Analyze the concept of Madhurabhakti

Mo2: References of the concept of Madhurabhakti in various compositions

**Module IV:**

1. Mudras
2. Musical prosody
3. Rasa Theory

**Module outcomes**

Mo1: Understand various Mudras used in compositions

Mo3: Theorize the concept of Rasa

Mo4: Recognize various Mudras

Mo5: Identify prosodical beauties

Mo5: Understand relation between Rasa and Musical Literature

**Module V:**

Raga Lakshanas

- |             |                    |
|-------------|--------------------|
| 1. Nata     | 6. Mayamalavagowla |
| 2. Gowla    | 7. Sankarabharanam |
| 3. Arabhi   | 8. Bhiravi         |
| 4. Varali   | 9. Kambhoji        |
| 5. Sriragam | 10.Todi            |

**Module outcomes**

Mo1: understand various raga lakshanas

Mo2: understand the role of Ragas in Music

***Suggested books***

1. Essentials Of Musicology In South Indian Music, S R Janakiraman, Chennai Publishing House(2008)
2. Ragalakshanasangraha, Hema Ramanathan, Published by Dr N Ramanathan
3. Ragas in Carnatic Music by S Bhagyalekshmi, CBH Publications, Trivandrum(1990)

4. Raga Lakshana Sangrahamu by Dr Nukala Chinna Satyanarayana, Published by Sangeeta Vidya Sagar

5. South Indian Music Vol II and III by Prof P Sambamurthy, Chennai Publishing House

<b>Semester 1</b>	<b>Course code</b> <b>1.3 C.P – ABHYASA GANA</b>	<b>Credits</b> <b>4</b>
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### Course out comes

Co1: Recognize swaras in different ragas

Co2: Ability to sing alankaras in important ragas

Co3: Understanding the singing pattern of Varnam

Co4: In-depth knowledge of technical singing of Varnam

Co5: Ability to sing Adi & Ata tala varnams in trikalam

Co6: Ability to sing different varnams

### CO vs PSO

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10	PSO11	PSO12	PSO13
CO1		√	√			√		√	√		√	√	√
CO2		√	√			√		√	√		√	√	√
CO3		√	√			√		√	√		√	√	√
CO4		√	√			√		√	√		√	√	√
CO5		√	√			√		√	√		√	√	√
CO6		√	√			√		√	√		√	√	√

### Course content

#### Module 1:

Alankaras in 7 ragas

**Module outcomes**

Mo1: Ability to sing alankaras in different Ragas

Mo2: Ability to sing with different permutations of swaras

**Module II:**

Tana Varnam – 1

**Module Out comes**

Mo1: Ability to sing Tanavarnams with gamakas

Mo2: Understand technicalities in singing varnam

**Module III:**

Pada Varnam – 1

**Module Out comes**

Mo1: Able to sing padavarnam

Mo2: Identify the importance of sahitya in uttaranga of a Varna

**Module IV:**

Navaragamalika – 1

**Module Out comes**

Mo1: Learn to sing Navaragamalika varna

Mo2: Understand the singing pattern of Ragamalika varna

**Module V:**

Adi Tala Varna – 1 (Trikalams)

**Module Out comes**

Mo1: Learn to sing Adi tala varna in 3 kalas

Mo2: Learn the balance of laya in singing 3 kalas

**Module VI:**

Ata Tala Varna – 1 Trikalams

**Module Out comes**

Mo1: Learn to sing Ata tala varna in 3 kalas

Mo2: Learn the balance of laya in singing 3 kalas in Ata tala Varna

<b>Semester 1</b>	<b>Course code</b> <b>1.4 C.P Musical form-1</b>	<b>Credits</b> <b>4</b>
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### Course out comes

Co1: Able to perform Temple related musical forms

Co2: learn to sing creative forms

Co3: Able to sing Ashtapadi

Co4: know the theoretical value of the Lakshana Geetam

### CO vs PSO

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10	PSO11	PSO12	PSO13
<b>CO1</b>	√	√	√	√	√	√			√		√	√	
<b>CO2</b>	√	√	√	√	√	√			√		√	√	
<b>CO3</b>	√	√	√	√	√	√			√		√	√	
<b>CO4</b>	√	√	√	√	√	√			√		√	√	

### Module 1: 10

Ashtapadi - 1

Ugabhogam - 1

Lakshana Gitam - 1

Dasa Padas - 2

Annamayya - 2

Tevaram - 1

Divya Prabandham - 1



**Course content**

**Module 1-**

Nata –Jagadananda karaka –Adi

**Module Outcomes**

Mo1: Ability to know the word for word meaning and paraphrase

**Module II-**

Gaula - Dudukugala - Adi

**Module Outcomes**

Mo1: Understand the socio and ethical values of the composition

**Module III:**

Arabhi - Sadhinchene - Adi

**Moudule Outcomes**

Mo1: To understand the Bhagavata related content in the kriti

**Module IV:**

Varali - Kana kana - Adi

**Module Outcomes**

Mo1: Acquaintance with complicated gamakas and raga bhava of the composition

**Module V:**

Sri - Endaromahanubhavulu - Adi

Mo1: Analyze shadja Panchama related sancharas in the composition

**SEMESTER- II**

<b>Semester 2</b>	<b>Course code 2.1 C.T : Origin and Evolution of Music-II</b>	<b>Credits 4</b>
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**Course out comes**

Co1: Learn the references of Music in Epics, Puranas

Co2: knowledge of Ancient compositions

Co3: knowledge of concept in Lakshanagranthas in Medieval period

Co4: understand the patronage offered in Vizianagaram and Venkatagiri

Co5: knowledge of Inscriptions

**CO vs PSO**

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10	PSO11	PSO12	PSO13
CO1		√	√				√		√				
CO2		√	√				√		√				
CO3		√	√				√		√				
CO4		√	√				√		√				
CO5		√	√				√		√				

**Course content**

**Module 1:** Music in Epics, Puranas, Kavyas, Tolkappiyam, Sangam Literature

**Module Outcomes**

Mo1: Comprehensive awareness of Music in Ancient Literature

**Module II:** Thaya, Suladi, Chitta Tanas, Alankaras

**Module Outcomes**

Mo1 : Evolution of Ancient compositions till the contemporary Musical forms

**Module III;** Raga Vibodha, Chaturdandi Prakasika, Sangita Saramrita, Sankirtana Lakshanmu

**Module Outcomes**

Mo1: Grasp the important contribution of the Musical Treatises with emphasis on Lakshana of Sankirtana , 72 Melakartas and so on.

**Module IV:** Royal Patronage in Vizianagaram, Venkatagiri Samsthanams

**Module Outcomes**

Mo1: Learn about the support extended to Musicians and other Artists by Samsthanas

**Module V:** Musical Inscriptions, Iconography, Music in Kudimiyamalai, Stone pillars and Tirumayam

**Module Outcomes**

Mo1: Understand the role of Inscriptions in the development of History

***Suggested Books:***

1. *Dr. V. Raghavan Commemoration Volume: Selected Articles of the Late Dr. V. Raghavan on the Epics & the Puranas, Published by All-India Kashiraj Trust, 1991*
2. *Essentials Of Musicology In South Indian Music, S R Janakiraman, Chennai Publishing House(2008)*
3. *Lakshana Grandhas in Music, S.Bhagyalekshmy - CBH Publications, Trivandrum (1991)*
4. *Andhradesa Samsthanalu - Sangitha Vangmayam by Challa Vijayalakshmi*
5. *Tirumala Tirupathi Devasthanam Inscriptions Published by TTD(8 volumes)*
6. *A monograph on Kuduminamalai Inscription of Music by V Premalatha(1937)*

<b>Semester 1</b>	<b>Course code</b> <b>2. 2 C.T : Musical Concepts-II</b>	<b>Credits</b> <b>4</b>
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**Course outcomes**

Co1: Knowledge of different nomenclatures and classifications of srutis

Co2: Derivations of cycles of 4ths and 5ths

Co3: Grasp the contribution of digital recording and computer, understand the use of technology in contemporary times

Co4: Knowledge of Acoustics and precautionary measures in construction of Auditoriums

Co5: Knowledge of the ragalakshanas of the most popular ragas of great practical relevance

### CO vs PSO

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10	PSO11	PSO12	PSO13
CO1		√	√				√		√				
CO2		√	√				√		√				
CO3		√	√				√		√				
CO4		√	√				√		√				
CO5		√	√				√		√				

### Course content

#### Module I:

Sruti nomenclature

Bharata's experiment related to Dhruva Vina and Chala Vina, Significance of the experiment; various views regarding the number of Srutis used in Indian Music.

#### Module Outcomes

Mo1: Identify number of srutis used in Indian Music and knowledge of Chala veena Dhruva veena experiment

#### Module II:

Cycles of Fourths and Fifths; Discussion of the Validity of Derivation of 22 Srutis by the method of cycles of fourths and fifths. Musical intervals expressed in fractions and cyclic cents

#### Module Outcomes

Mo1: Grasp the musical intervals through fractions and cyclic cents

**Module III:**

Science of Music: Use of Technology in the propagation and Preservation of Music, Tape Recorder, Compact disk, Radio, Television and Computer

**Module Outcomes**

Mo1: Understand the contribution of Radio and Television since inception

**Module IV:**

Acoustics of concert halls, Echo, requirements of open-air theatre and concert hall.

**Module Outcomes**

Mo1: Awareness of fool proof construction of concert halls with focus on Echo and acoustics

**Module V:**

Ragalakshanas of

- 1) Anandabhairavi, 2) Kalyani 3) Bhairavi 4) Kharaharapriya 5) Saveri
- 6) Begada 7) Sriranjani 8) Madhayamavati

**Module Outcomes**

Mo1: Learning the theoretical and practical relevance of the most popular ragas

***Suggested Books:***

1. South Indian Music Volume 6 by Prof P Sambamurthy, Indian Music Publishing House, Chennai.
2. Essentials Of Musicology In South Indian Music, S R Janakiraman, Chennai Publishing House(2008)
3. Raga Lakshana Sangrahamu by Dr Nukala Chinna Satyanarayana, Published by Sangeeta Vidya Sagar

<b>Semester 2</b>	<b>Course code</b> <b>2.3C.P Musical forms -2</b>	<b>Credits</b> <b>4</b>
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**Course outcomes**

Co1: Learn the important compositions of the Pre-Trinity period

Co2: Understand the role of music in other Art forms

Co3: Learn the compositions from Geyanatakam

### CO vs PSO

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10	PSO11	PSO12	PSO13
CO1	√	√	√	√	√	√		√		√	√	√	√
CO2	√	√	√	√	√	√		√		√	√	√	√
CO3	√	√	√	√	√	√		√		√	√	√	√
CO4	√	√	√	√	√	√		√		√	√	√	√
CO5	√	√	√	√	√	√		√		√	√	√	√
CO6	√	√	√	√	√	√		√		√	√	√	√

### Course Content

#### Module 1-Module 10

Bhadrachala Ramadasa Kirtana	-	1
Narayana Tirtha Tarangam	-	1
Kshetrayya	-	1
Sadasiva Brahmendra	-	1
Nandanar charitram	-	1
Nowkacharitram	-	1
Prahaladha bhaktivijayam	-	1
Namavalis	-	1
Adhyamaramayana keerthana	-	1
Ramanataka keerthana	-	1

### Module Outcomes

MO1: Able to perform songs of Pre-Trinity period in various languages

MO2: Learn the importance of Musical setting while depicting a story

MO3: Knowledge of Effective singing in Bhajana Sampradaya

MO4: Comprehend various styles of singing Ramadasa keertanas an Tarangams

<b>Semester 2</b>	<b>Course code 2.4C.P Compositions Of Trinity Period</b>	<b>Credits 4</b>
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**Course outcomes**

Co1: Learn the important compositions of Trinity

Co2: Able to perform in Ranjaka ragas

Co3: Learn the compositions of Swatitirunal

**CO vs PSO**

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10	PSO11	PSO12	PSO13
CO1	√	√	√	√	√	√		√		√	√	√	√
CO2	√	√	√	√	√	√		√		√	√	√	√
CO3	√	√	√	√	√	√		√		√	√	√	√

**Course Content**

**Module 1:**

Tyagaraja – 2 Kritis

**Module Outcomes**

Mo1: Skill to perform any famous Tyagaraja kritis

**Module II:**

Syama Sastry – 2 Kritis

**Module Outcomes**

Mo1: Skill to perform Syamasastri's compositions and awareness of the sancharas and meaning of those compositions

**Module III:**

Muthuswami Dikshitar -2

**Module Outcomes**

Mo1: Able to perform Dikshitar's Kriti by knowing the meaning and the intricacies of the compositions

**Module IV:**

Swati Tirunal -2

**Module Outcomes**

Mo1: able to perform Swati Tirunal's compositions

<b>Semester 2</b>	<b>Course code 2.5 C.P Group kriti</b>	<b>Credits 4</b>
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**Course outcomes**

Co1: Understand the importance of Group kriti in Music

Co2: Able to perform Group kriti

Co3: Learn various Group kriti

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10	PSO11	PSO12	PSO13
CO1	√	√	√	√	√	√		√		√	√	√	√
CO2	√	√	√	√	√	√		√		√	√	√	√
CO3	√	√	√	√	√	√		√		√	√	√	√

**CO vs PSO****Course content****Module 1:**

1.Navavarana Kriti - 1

**Module Outcomes**

Mo1: Skill to perform Navavarana Kriti

**Module II:**

1.Navagraha Kriti -1

**Module Outcomes**

Mo1: Able to perform Navagraha kriti understand its importance

**Module III:**

1.Navarathri Kriti -1

**Module Outcomes**

Mo1: Comprehend knowledge of Navaratri kriti

**Module IV:**

1.Panchalingasthala Kriti - 1

**Module Outcomes**

Mo1: Able to perform Panchalingasthala kriti and know its importance

**Module VI:**

Syamasastri Swarajatis- 3

**Module Outcomes**

Mo1: Know the importance of Swarajais as concert forms and performance skill

**III SEMESTER**

<b>Semester 3</b>	<b>Course code</b>	<b>Credits</b>
	<b>3.1 C.T Origin and Evolution of Music-III</b>	<b>4</b>

**Course outcomes**

Co1: Comprehend knowledge of Lakshanagranthas

Co2: understand the Telugu Lakshanagranthas and its importance

Co3: understand the structure and able to analyze the Musical forms

Co4: learn the musical importance of other arts

Co5: understand the Musical, Lyrical, Prosodical contribution of Trinity

Co6: knowledge of Physiology of Music, understand the role of Ear, Larynx and

Vocal chords

**CO vs PSO**

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10	PSO11	PSO12	PSO13
CO1		√	√				√		√				
CO2		√	√				√		√				
CO3		√	√				√		√				
CO4		√	√				√		√				
CO5		√	√				√		√				
CO6		√	√				√		√				

**Course content****Module 1:**

1. Sangraha Chudamani

2. Sangita Sampradaya Pradarsini

### 3. Telugu Works from 1850 A.D

#### **Module Outcomes**

Mo1: In-depth knowledge of Sagraha chudamani and its value

Mo2: Understand Sangita sampradayapradarshini as the first Telugu Printed

lakshanagrantha

#### **Module II:**

Structure & Analysis of the Musical compositions: Tarangam, Padam, Kriti, Kirtana, Ragamalika and

Tillana

#### **Module Outcomes**

Mo1: Understand the structure and ability to analyze prescribed Musical forms

Mo2: Knowledge of the role of various Musical forms

#### **Module III:**

Katha Kalakshepam, Yakshagana, Vidhi Natakam, Kuravanji Natakam, Burrakatha, Tolubommalata

#### **Module Outcomes**

Mo1: understand the importance of Music in other Art forms

Mo2: thorough knowledge of each Art form

#### **Module IV:**

Study of Life and contribution of Musical Trinity

#### **Module Outcomes**

Mo1: understand the great Musical contribution of Trinity

Mo2: acquire individual contribution of Trinity with details

#### **Module V:**

Physiology of Music.

Ear, larynx, vocal chords, Gayakagunadhoshas

#### **Module Outcomes**

Mo1: Awareness of Physiology of Music.

Mo2: Practical understanding of the role of Ear, larynx, vocal chords in sound production

***Suggested Books:***

1. Lakshana Grandhas in Music, S.Bhagyalekshmy - CBH Publications, Trivandrum (1991)
2. Essentials of Musicology in South Indian music, Janakiraaman S.R, Publishing House, Chennai (2008)
3. Sangita Sarvartha Sara Sangrahamu by Tiruvallikkeni Ramanuja
4. Manodharma Sangeetam By Dr Sripada Pinakapani, Shivaji Press 1992
5. Voice Culture The Art of Voice Cultivation by SAK Durga

<b>Semester 3</b>	<b>Course code</b> <b>3.2 C.P Manodharma sangita</b>	<b>Credits</b> <b>4</b>
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**Course outcomes**

Co1: understand the importance of Manodharma

Co2: learn the techniques related to Manodharma

Co3: knowledge of application of Kalpana swaras

Co4: knowledge of application of Ragalapana

Co5: knowledge of application of Neraval

**CO vs PSO**

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10	PSO11	PSO12	PSO13
CO1	√	√	√	√	√	√		√	√	√	√	√	√
CO2	√	√	√	√	√	√		√	√	√	√	√	√
CO3	√	√	√	√	√	√		√	√	√	√	√	√
CO4	√	√	√	√	√	√		√	√	√	√	√	√
CO5	√	√	√	√	√	√		√	√	√	√	√	√

**Module 1-5****Module Outcomes**

MO1: Understand the Manodharma in Music

MO2: Learn the different steps in improvisation of a raga

MO3: Able to perform the Raga sancharas with the help of simple sancharas

MO4: Learn to sing Neraval

MO5: Able to perform Kalpana swaras efficiently

<b>Semester 3</b>	<b>Course code 3.3 C.P Traditional Folk &amp;Patriotic songs</b>	<b>Credits 4</b>
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**Course outcomes**

Co1: understand the evolution of Folk music

Co2: learn the Traditional Folk songs

Co3: Learn the patriotic songs

Co4: understand the role of Patriotism in Freedom Movement

**CO vs PSO**

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10	PSO11	PSO12	PSO13
<b>CO1</b>	√	√	√	√	√	√		√	√	√	√	√	√
<b>CO2</b>	√	√	√	√	√	√		√	√	√	√	√	√
<b>CO3</b>	√	√	√	√	√	√		√	√	√	√	√	√
<b>CO4</b>	√	√	√	√	√	√		√	√	√	√	√	√

**Course content****Module 1- 12:**

Traditional Folk& Patriotic songs-12

**Module Outcomes**

Mo1: Able to perform different genres of Folk songs

Mo2: Learn to sing Patriotic songs

<b>Semester 3</b>	<b>Course code</b> <b>3.4 I.E.P Trinity And Post Trinity Compositions</b> <b>(or ) Miscellaneous Compositions</b>	<b>Credits</b> <b>4</b>
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**Course outcomes**

Co1: Learn to sing Trinity's compositions

Co2: Able to sing Post-Trinity's compositions

Co3: Able to perform simple Manodharma like Swarakalpana , raga alapana to the compositions learnt

**CO vs PSO**

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10	PSO11	PSO12	PSO13
CO1	√	√	√	√	√	√		√	√	√	√	√	√
CO2	√	√	√	√	√	√		√	√	√	√	√	√
CO3	√	√	√	√	√	√		√	√	√	√	√	√
CO4	√	√	√	√	√	√		√	√	√	√	√	√

**Course content**

Any 6 compositions from the following composers

**Module Outcomes**

**Module I:**

Vina Kuppayyar

Mo1: Ability to perform Vina Kuppayar's kriti

**Module II:**

Subbarayasastry

**Module Outcomes**

Mo1: Ability to perform Subbaraya sastry's composition

**Module III:**

Patnam Subrahmanya Iyer

**Module Outcomes**

Mo1: Ability to sing Patnam Subrahmanya Iyer's kriti

**Module IV:**

Mysore Vasudevachar

**Module Outcomes**

Mo1: Ability to perform Mysore Vasudevachar's rachana

**Module IV:**

Oothukkadu Venkata Subbayyar

**Module Outcomes**

Mo1: Ability to perform Oothukkadu Venkata Subbayyar's composition

**Module VI:**

Papanasan Sivan

**Module Outcomes**

Mo1: Ability to perform Papanasam Sivan's kriti

**Module VII:** Basic Manodharma training for the above compositions

**Module Outcomes:**

Mo1: Ability to perform simple Manodharma like swarakalpana, Ragalpana,

Neraval for the above kritis learnt

<b>Semester 3</b>	<b>Course code</b> <b>3.4 I.E.P Miscellaneous Compositions</b>	<b>Credits</b> <b>4</b>
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**Course outcomes**

Co1: Understand the musical value of other compositions

Co2: Learn to sing miscellaneous compositions

**CO vs PSO**

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10	PSO11	PSO12	PSO13
CO1	√	√	√	√	√	√		√	√	√	√	√	√
CO2	√	√	√	√	√	√		√	√	√	√	√	√

**Course content****Module I: Padam****Module Outcomes**

MO1: Ability to perform Padam

**Module II: Javali****Module Outcomes**

Mo1: Ability to perform Javali

**Module III: Tiruppugazh****Module Outcomes**

Mo1: Ability to sing Tiruppugazh

**Module IV: Utsava sampradaya Kirtana****Module Outcomes**

Mo1: Able to sing Utsava sampradaya Kirtana

**Module IV: Tillana****Module Outcomes**

Mo1: Ability to perform Tillana

**Module IV: Ragamalika****Module Outcomes**

Mo1: Ability to sing Ragamalika

**Module IV. Daru**

**Module Outcomes**

Mo1: Ability to render Daru

**Module IV: Divyanama kirtana****Module Outcomes**

Mo1: Ability to perform Divyanama kirtana

<b>Semester 3</b>	<b>Course code</b> <b>3.5 I.E. P Manodharma Sangita Or</b> <b>Guccha Kritis</b>	<b>Credits</b> <b>4</b>
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**Course outcomes**

Co1: Understand the importance of Manodharma

Co2: Learn the techniques related to Manodharma

Co3: Knowledge of application of Kalpana swaras

Co4: Knowledge of application of Ragalapana

Co5: Knowledge of application of Neraval

**CO vs PSO**

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10	PSO11	PSO12	PSO13
CO1	√	√	√	√	√	√		√	√	√	√	√	√
CO2	√	√	√	√	√	√		√	√	√	√	√	√
CO3	√	√	√	√	√	√		√	√	√	√	√	√
CO4	√	√	√	√	√	√		√	√	√	√	√	√
CO5	√	√	√	√	√	√		√	√	√	√	√	√

**Course content****Module 1-5**

Mo1: Understand the Manodharma in Music

Mo2: Learn the different steps in improvisation of a raga

Mo3: Able to perform skillfully the Raga sancharas with the help of single sancharas

Mo4: Learn to sing Neraval

Mo5: Able to perform Kalpana swaras efficiently

<b>Semester 3</b>	<b>Course code</b> <b>3.5 I.E.P Guccha Kritis</b>	<b>Credits</b> <b>4</b>
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**Course outcomes**

Co1: Understand the importance of Group kritis in Music

Co2: Able to perform Group kritis

Co3: Learn various Group kritis

**CO vs PSO**

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10	PSO11	PSO12	PSO13
CO1	√	√	√	√	√	√		√	√	√	√	√	√
CO2	√	√	√	√	√	√		√	√	√	√	√	√
CO3	√	√	√	√	√	√		√	√	√	√	√	√

**Course content**

**Module 1: Navavarana Kritis - 1**

**Module outcomes**

Mo1: Skill to perform Navavarana Kritis

Mo2: Understand the importance of Navavaranam

**Module II: Navagraha Kritis – 1**

**Module Outcomes**

Mo1: Able to perform Navagraha kritis understand its importance

Mo2: Understand the importance of Navagrahas and their influence

**Module III: Navaratri Kritis - 1**

**Module Outcomes**

Mo1: Comprehend knowledge of Navaratri kritis

Mo2: Understand the importance of Navaratri kritis in Dasara festival

**Module IV: Panchalingastala Kriti - 1****Module Outcomes**

Mo1: Able to perform Panchalingasthala kriti and know its importance

**Module VI: Syamasastri's Swarajati- 3****Module Outcomes**

Mo1: Know the importance of Swarajatis as concert forms and performance skill

<b>Semester 3</b>	<b>Course code</b> <b>3.5 E.E (for students of other</b> <b>departments who take music as</b> <b>External Elective)</b>	<b>Credits</b> <b>4</b>
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**Course outcomes**

Co1: Understand the basics of Carnatic Music

Co2: Learn basics in a systematic manner

Co3: Creates interest for further study

**CO vs PSO**

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10	PSO11	PSO12	PSO13
CO1		√	√		√				√		√		
CO2		√	√		√				√		√		
CO3		√	√		√				√		√		

**Course content****Foundation Course**

1. Sarali Svaras -8
2. Janta Svaras -2
3. Hetchusthayi -1
4. Taggusthayi -1
5. Datu -2
6. Alankarams - 7

7. Gitam -1

8. Sulabha Kirtanas - anyone

**Module out comes**

**Module 1-6**

Mo1: Able to perform sarali exercises

Mo2: Sarali exercises in 3 speeds

Mo3: Ability to sing Jantaswaras

Mo4: Sing Hetchusthayi swaras

Mo5: Able to sing Taggastayi swaras

Mo6: Ability to identify sthayis of swaras

Mo7: Able to sing jumbling swaras

Mo8: Able to sing Aankaras in different talas

Mo9: Ability to sing swara along with sahitya

Mo10: Introduction to sing small kritis

**SEMESTER – IV**

<b>Semester IV</b>	<b>Course code 4.1 C.T: RESEARCH AND CONTEMPORARY MUSIC, MUSICOLOGISTS</b>	<b>Credits 4</b>
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**Course outcomes**

Co1: Understand the aspect of Research in Music

Co2: Knowledge of latest innovations of electronic instruments.

Co3: Awareness of national and International music institutions of Indian music.

Co4: Learning about contribution of noted musicologists of Hindustani Music.

Co5: Comprehend the professional ethics, gender bias and basic principals of music therapy

**CO vs PSO**

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10	PSO11	PSO12	PSO13
CO1		√	√				√		√				
CO2		√	√				√		√				
CO3		√	√				√		√				
CO4		√	√				√		√				
CO5		√	√				√		√				

**Course content**

**Module 1:** Research in Music, Research areas, Electronic Instruments

**Module outcomes**

Mo1: Awareness of various concepts in Research of Music.

Mo2: Knowledge of latest electronic instruments.

**Module II:** Indian Music institutions and Music Education

1. National 2. International

**Module outcomes**

Mo1: Understanding of the contribution of National and International Institutions of Indian Music.

**Module III:** Hindusthani Music – That system, Dhrupad, Khyal.

Life and contribution of

Pt. Ratanjankar

T.V. Subba Rao

BC. Deva

Prajnanananda

**Module outcomes**

Mo1: Awareness of the Thaata system and main compositions of Hindustani Music and its Musicologists

**Module IV:**

Study of the following

1. Professional Ethics
2. Gender bias in the field of Arts
3. Basic Knowledge of Music Therapy

**Module outcomes**

Mo1: Acquiring awareness about professional ethics, gender bias and effective basic principles of Music therapy.

**Module V**

Study of Musicologists –Any 4

Contribution of Women composers (Any 4) and Women Musicians (Any 4) of the 20<sup>th</sup> century**Module outcomes**Mo1: Grasping the contribution of Musicologists (any 4) Women composers (any 4) and women musicians (any 4) of the 20<sup>th</sup> century***Suggested Books:***

1. Research Methodology for Music by SAK Durga, [www.musicresearchlibrary.net](http://www.musicresearchlibrary.net)
2. Music through Ages by V Premalatha
3. Tanjore as a seat of music, during the 17th, 18th, and 19th centuries by Dr S Seetha(1981)
4. Hindustani Sangeet Paddhati by Pt VN Bhatkhande
5. Practical Music Therapy: Handbook of Indian Classical Music Therapy by Dr Krishna N Sharma, 2016

<b>Semester IV</b>	<b>Course code</b> <b>4.2 C.P: RAGAM – TANAM – PALLAVI</b>	<b>Credits</b> <b>4</b>
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**Course outcomes**

Co1: Knowledge of the Most complicated performance of Ragam Tanam Pallavi.

Co2: Awareness of a nada Pallavi and a 4 kala Pallavi.

Co3: Understanding of Ragamalika Neraval

Co4: Grasping the principles of performing Ragamalika Swarakalpana.

Co5: Calculation of Muktayis

**CO vs PSO**

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10	PSO11	PSO12	PSO13
CO1	√	√	√	√	√	√		√	√	√	√	√	√
CO2	√	√	√	√	√	√		√	√	√	√	√	√
CO3	√	√	√	√	√	√		√	√	√	√	√	√
CO4	√	√	√	√	√	√		√	√	√	√	√	√

**Course content****Module 1-5:**

4 Pallavis out of which one is a four kalai chowkam.

And one is a Nada Pallavi

Ragamalika Neraval and ragamalika swarakalpana are to be introduced

Two Muktayis in each pallavi must be taught

**Module outcomes**

Mo1: Awareness of structure of Pallavi

Mo2: Understanding Nada pallavi

Mo3: Acquiring efficiency of Ragamalika neraval.

Mo4: Grasping of performing ragamalika, Swarakalpana.

Mo5: Understanding of setting Mukhtayis to pallavis in particular

<b>Semester IV</b>	<b>Course code</b> <b>4.3 C.P: CONCERT PAPER</b>	<b>Credits</b> <b>4</b>
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**Course outcomes**

Co1.Knowledge of performance of concerts.

Co2.Ability of framing of concert.

Co3.Understanding the planning of compositions

Co4: Compositions in sequence for a concert.

Co5. Awareness of usage of various Talas.

Co6. Thematic learning and scheduling of a concert.

**CO vs PSO**

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10	PSO11	PSO12	PSO13
CO1	√	√	√	√	√	√		√	√	√	√	√	√
CO2	√	√	√	√	√	√		√	√	√	√	√	√
CO3	√	√	√	√	√	√		√	√	√	√	√	√
CO4	√	√	√	√	√	√		√	√	√	√	√	√
CO5	√	√	√	√	√	√		√	√	√	√	√	√
CO6	√	√	√	√	√	√		√	√	√	√	√	√

**Course content**

**Module 1-5 - CONCERT PAPER**

Mo1: Planning of one hour concert.

Mo2: Understanding of sequential order of various compositions  
in a concert.

Mo3: Awareness of the procedure to include compositions of various composers.

Mo4: Grasping the technical aspects in a concert related to laya , varieties of talas and its incorporation in

planning of the concert.

Mo5: Focusing on acquiring the skills and planning of various Vaggeyakaras in using various languages in their compositions.

<b>Semester IV</b>	<b>Course code 4.4 I.E - Post Trinity Compositions with Manodharma</b>	<b>Credits 4</b>
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#### **Course outcomes**

Co1: Understanding the structure of Post-Trinity compositions.

Co2: Awareness of the languages used in the Post-Trinity compositions.

Co3: Grasping the importance of Post-Trinity compositions in the contemporary times.

Co4: Acquire skills of Manodharma concepts to the Post-Trinity compositions taught.

Co5: Analyze the Post-Trinity compositions.

#### **CO vs PSO**

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10	PSO11	PSO12	PSO13
CO1	√	√	√	√	√	√		√	√	√	√	√	√
CO2	√	√	√	√	√	√		√	√	√	√	√	√
CO3	√	√	√	√	√	√		√	√	√	√	√	√
CO4	√	√	√	√	√	√		√	√	√	√	√	√
CO 5	√	√	√	√	√	√		√	√	√	√	√	√

#### **Course content**

##### **Module 1-5:**

Post Trinity Compositions with Manodharma

##### **Module outcomes**

Mo1: Understand the contribution of Post-Trinity composers whose compositions are learnt.

Mo2: Ability to analyze the Post-Trinity compositions.

Mo3: Acquire the knowledge to compare the post-trinity compositions with trinity compositions.

Mo4: Tracing out the evolution of musical compositions.

Mo 5: Application of Manodharma Sangita concepts to Post-Trinity compositions.

<b>Semester IV</b>	<b>Course code</b> 4.5 C.T : Project work	<b>Credits</b> 4
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### Course outcomes

Co1: Knowledge of working for projects

Co2: Awareness of selection of a topic

Co3: Understanding the methods to obtain material through various primary, secondary and other sources.

Co4: Analyze the material and present in proper chartarization.

Co5: Knowledge of compilation, Documentation and basic research methodology principles for the project work.

### CO vs PSO

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10	PSO11	PSO12	PSO13
CO1		√	√			√	√		√	√			√
CO2		√	√			√	√		√	√			√
CO3		√	√			√	√		√	√			√
CO4		√	√			√	√		√	√			√
CO 5		√	√	√		√	√		√	√			√

### Module outcomes

Mo1: Understanding the various topics suitable for a project work.

Mo2: Learning about various methods of acquiring material and different kinds of sources.

Mo3: Knowledge of cauterization and compiling material in the proper chapter.

Mo4: Skills of documentation.

Mo5: Knowledge of basic research methodology implementation in the project work.

**SRI PADMAVATI MAHILA VISVAVIDYALAYAM : TIRUPATI**

**DEPARTMENT OF MUSIC&FINE ARTS**

**M.A. DANCE (Bharatanatyam)**

**CHOICE BASED CREDIT SYSTEM (CBCS) COURSE STRUCTURE - 2020-21**

Semester I (Previous)

15 Weeks

**5. Program Objectives and Outcomes:**

**Programme Specific Outcomes (PSO) for  
MA Dance (Bharatanatyam)**

<b>PSO1</b>	<b>Explain the Dance and its Origin through ages as per different treatises</b>
<b>PSO2</b>	<b>Explain the Technical terms in Dance</b>
<b>PSO3</b>	<b>Identify the Folk dances and its traditions of India.</b>
<b>PSO4</b>	<b>Identify the theatre forms of India.</b>
<b>PSO5</b>	<b>Acquaint with the History of Indian Dance, Devadasi Tradition, Royal Patronage for dance &amp; Classical dances of India.</b>
<b>PSO6</b>	<b>Understand of dance compositions prescribed in practical with study of composers.</b>
<b>PSO7</b>	<b>Systematic study of Dance practical</b>
<b>PSO8</b>	<b>Compare the dance aspects &amp; elements with different treatises</b>
<b>PSO9</b>	<b>Create an awareness of Tala &amp; Musical aspects of dance.</b>
<b>PSO10</b>	<b>Understand the Culture, Mythology &amp; Society in Modern India.</b>
<b>PSO11</b>	<b>Overview of International Dances &amp; Ballets.</b>
<b>PSO12</b>	<b>Identify the importance of Theatre, Costume, Documentation and Public relations in Dance.</b>
<b>PSO13</b>	<b>Identify the prominent Institutions, academies and artists and their contribution for the development of Dance</b>
<b>PSO14</b>	<b>Develop Creativity &amp; Choreography skills in dance</b>
<b>PSO15</b>	<b>Inculcate qualities to become good performers and teachers</b>
<b>PSO16</b>	<b>Apply the technical and theoretical knowledge in the subject</b>

**Programme Structure of M. A. Bharatanatyam - SPMVV**  
**SRI PADMAVATI MAHILA VISVAVIDYALAYAM : TIRUPATI**

Semester	Course Code	Name of the course	Credits
<b>I</b>	<b>1.1 C. T</b>	Evolution of Dance (Theory –I)	4
	<b>1.2 C. T</b>	History of Indian Dance – I (Theory-II)	4
	<b>1.3 C. T</b>	Comparative Studies – I (Theory-III)	4
	<b>1.4 C. P</b>	Practical –I	4
	<b>1.5 C. P</b>	Practical –II	4
<b>II</b>	<b>2.1 C. T</b>	Comparative Studies –II	4
	<b>2.2 C. T</b>	Talas & Music for Dance	4
	<b>2.3 C.T</b>	Rasa – Bhava	4
	<b>2.4 C.P</b>	Margam – I	4
	<b>2.5 C.P</b>	Margam – II	4
<b>III</b>	<b>3.1 C.T</b>	Culture to Include the Epics and society in Modern India	4
	<b>3.2 C.T</b>	History of Indian Dance –II	4
	<b>3.3 C.P</b>	Abhinaya	4
	<b>3.4 C.P</b>	Margam III	4
	<b>3.5 I.E.P</b>	Jaanapada Nrityam	4
	<b>3.5 E.E.P</b>	Praveshika	4
<b>IV</b>	<b>4.1C.T</b>	Overview of International Dances & Ballets	4
	<b>4.2 C.T</b>	Dance – An overview of Theatre, costume, Documentation & Public Relations	4
	<b>4.3 C. P</b>	Nattuvangam	4
	<b>4.4 C.P</b>	Choreography	4
	<b>4.5 C.T</b>	Dissertation (Project Work)	4

**DEPARTMENT OF MUSIC & FINE ARTS**  
**CHOICE BASED CREDIT SYSTEM (CBCS) COURSE STRUCTURE**

M.A. Dance (Bharatanatyam) - SYLLABUS 2021-22

**Semester I**

**15 Weeks**

Subject Code	Subject Type	Paper Title	Instruction Hours / Week		Total IH	Credits		Total Credits	Examination Maximum Marks						Total Marks
			Theory	Practical		Th	Pra		Theory			Practical			
									IA	EA	Tot	IA	EA	Tot	
1.1C.T	CC	Evolution of Dance	4		4	4		4	20	80	100				100
1.2C.T -	CC	History Of Indian Dance - I	4		4	4		4	20	80	100				100
1.3C.T	CC	Comparative Studies - I	4		4	4		4	20	80	100				100
1.4C.P	CC	Practical-I		4	4		4	4				20	80	100	100
1.5 C.P	CC	Practical-II		4	4		4	4				20	80	100	100
<b>Total</b>			<b>12</b>	<b>8</b>	<b>20</b>	<b>12</b>	<b>8</b>	<b>20</b>	<b>60</b>	<b>240</b>	<b>300</b>	<b>40</b>	<b>160</b>	<b>200</b>	<b>500</b>
	CF	Communicative English	2		2	2		2			50				

Subject Type: CC – Core Course: Essential Course for the degree of M.A. Bharatanatyam.  
 CF – Compulsory Foundation

**Semester II**

**15 Weeks**

Subject Code	Subject Type	Paper Title	Instruction Hours / Week		Total IH	Credits		Total Credits	Examination Maximum Marks						Total Marks
			Th	Pra		Th	Pra		Theory			Practical			
									IE	EA	Tot	IE	EA	Tot	
2.1C.T	CC	Comparative Studies – II	4		4	4		4	20	80	100				100
2.2C.T	CC	Talas & Music For Dance	4		4	4		4	20	80	100				100
2.3 C.T	CC	Rasa – Bhava	4		4	4		4	20	80	100				100
2.4 C.P	CC	Margam – I		4	4		4	4				20	80	100	100
2.5 C.P	CC	Margam – II		4	4		4	4				20	80	100	100
<b>Total</b>			<b>12</b>	<b>8</b>	<b>20</b>	<b>12</b>	<b>4</b>	<b>20</b>	<b>60</b>	<b>240</b>	<b>300</b>	<b>40</b>	<b>160</b>	<b>200</b>	<b>500</b>
	CF	Fundamentals of Computer Applications	2		2	2		2			50				

Subject Type: CC – Core Course: Essential Course for the degree of M.A. Dance (Bharatanatyam).  
 CF – Compulsory Foundation

**SRI PADMAVATI MAHILA VISVAVIDYALAYAM : TIRUPATI**  
**DEPARTMENT OF MUSIC&FINE ARTS**  
**CHOICE BASED CREDIT SYSTEM (CBCS) COURSE STRUCTURE**

**Semester III**

**15 Weeks**

Subject Code	Subject Type	Paper Title	Instruction Hours / Week		Total IH	Credits		Total Credits	Examination Maximum Marks						Total Marks
			Th	Pra		Th	Pra		Theory			Practical			
									IE	EA	Tot	IE	EA	Tot	
3.1 C.T	CC	Culture To Include The Epics And Society In Modern India	4		4	4		4	20	80	100				100
3.2 C.T	CC	History Of Indian Dance – II	4		4	4		4	20	80	100				100
3.3 C.P	CC	Abhinaya		4	4		4	4				20	80	100	100
3.4 C.P	CC	Margam III		4	4		4	4				20	80	100	100
3.5 I.E. P	IE	Jaanapada Nrityam		4	4		4	4				20	80	100	100
<b>Total</b>			<b>8</b>	<b>12</b>	<b>20</b>	<b>8</b>	<b>12</b>	<b>20</b>	<b>40</b>	<b>160</b>	<b>200</b>	<b>60</b>	<b>240</b>	<b>300</b>	<b>500</b>
	CF	Gender Studies	2		2	2		2			50				

**EXTERNAL ELECTIVE**

Subject Code	Subject Type	Paper Title	Instruction Hours / Week		Total IH	Credits		Total Credits	Examination Maximum Marks						Total Marks
			Th	Pra		Th	Pra		Theory			Practical			
									IE	EA	Tot	IE	EA	Tot	
3.5 E.E	EE	Praveshika (Foundation Course in Bharatanatyam)		4	4		4	4				20	80	100	100

Subject Type: CC – Core Course: Essential Course for the degree of M.A Dance (Bharatanatyam)

EE – External Elective: Basic Course Offered to students of others courses. Minimum strength to offer

the course is 5 students. . \* CF – Compulsory Foundation

**Semester IV****15 Weeks**

Subject Code	Subject Type	Paper Title	Instruction Hours / Week		Total IH	Credits		Total Credits	Examination Maximum Marks						Total Marks
			Th	Pra		Th	Pra		Theory			Practical			
									IE	EA	Tot	IE	EA	Tot	
4.1 C.T	CC	Overview Of International Dances & Ballets	4		4	4		4	20	80	100				100
4.2 C.T	CC	Dance : An Overview of Theatre, Costume, Documentation and Public Relations		4	4		4	4	20	80	100				100
4.3C.P	CC	Nattuvangam		4	4		4	4				20	80	100	100
4.4C.P	CC	Choreography		4	4		4	4				20	80	100	100
4.5 C.T	CC	Dissertation (Project) /		4	4		4	4				20	80	100	100
<b>Total</b>			<b>4</b>	<b>16</b>	<b>20</b>	<b>4</b>	<b>16</b>	<b>20</b>	<b>40</b>	<b>160</b>	<b>200</b>	<b>60</b>	<b>240</b>	<b>300</b>	<b>500</b>
<b>Total</b>														<b>2000</b>	

**7. Examinations**

Examinations are conducted in CBCS semester pattern. Continuous Internal assessment tests and end semester examinations are conducted during November/December for odd semesters and during April/May for even semesters. Candidates who fail to secure passing minimum marks in either theory or practical or project or internship will reappear as per University norms.

**8. Scheme for Evaluation and Attainment Rubrics**

The Continuous Internal assessment tests and end semester examination will be conducted adhering to the CBCS norms.

*Attainment Rubrics for Theory Courses*

Internal (Max. Marks: 20)

External (Max. Marks: 80)

End Semester Question Paper Pattern (Theory)

Section	Approaches	Mark Pattern	K Level
A	Short Answer Questions (Choice of 5 out of 8 questions)	5X4 = 20	K1-K2
B	Long answer Questions (Analytical type, Internal choice between two questions)	5X12=60	K3-K4

**M.A. Dance (Bharatanatyam) (CBCS –SEMESTER PATTERN)**

**GENERAL INSTRUCTIONS:**

1. 'C' means Core
2. 'T' means Theory
3. 'P' means Practical
4. 'EE' means External Elective
5. 'IE' means Internal Elective

**SEMESTER-I**

**PAPER CODE 1.1 C.T EVOLUTION OF DANCE**

**Unit – I**

Art Introduction and Origin of dance through the ages.

**Unit – II**

Comparative study of Natya Sastra, Abhinayadarpanam, Nrutta Ratnavali and Silappadikaram (regarding dance contents)

**Unit –III**

Technical terms – Adavu, Nrutta, Nritya, Natya, Mudras, Abhinaya, Jati.

**Unit – IV**

Ethnic Dances of Andhra Pradesh Kolatam, Kuravanji, Koya, Gonds, Dimsa, Lambadi, Gussadi, Gobbillu and Batakamma.

**Unit – V**

BurraKatha, Tolubommalata, Oggukatha, VedhiNatakas, Theyyam, Kudiyattam and ChavittihNatakam.

**Suggested Reading:**

1. C. Rajendran, Abhinayadarpanam( 2007),Published by New Bharatiya Book Corperation.
2. P. Banerji, Aesthetics of Indian Folk Dance, Published by Cosmo Publications (1982).
3. E.L. Urlin, Dancing Ancient & Modernity, Published by Herbert and Daniel(1911).
4. Regnald Massey, Indian Dances,Published by Abhinav Publications(2012).
5. Madava Chakyar, Into the World of Kudiyattam.

6. C. Rajendran , Living Traditions of Natyasastra, Published by New Bharatiya book Corporation Publication(2002).
7. C. Venugopalan Nair, Mudras in Bharatanatyam, Published by New Bharatiya book Corporation Publication(2002).
8. V. Jayarajan, Teyyam: A Divine Dance Tradition of Kerala, Published by Indira Gandhi Rashtriya manav Sangrahalaya .
9. ADAVU –a basic dance units of bharathanatyam: a unique dance notation by Rathna Kumar published by Madras Sudarshan Graphics(1975).
10. A.K. Coomaraswamy, The Mirror of Gesture, Published by Harvard University Press(1917).
11. Hema Govindarajan, The Natyasastra and Bharat Natya by published by Harman publishing house(1992).
12. Dr. Chigicharla Krishna Reddy, Janapada Nrityakala, Published by Venu Graphics(2014).
13. Prof. P.S.R. Apparao, (1997), Abhinaya Darpanam of Nandikeshwar, Published by Naatyamaala.

### **PAPER CODE 1.2 C.T HISTORY OF INDIAN DANCE - I**

#### **Unit – I**

History of Dance from the Ancient to Modern time from the data available from sculpture, paintings, Literature and Music.

#### **Unit – II**

Temple dances and Devadasi Tradition.

#### **Unit – III**

The Contribution of Royal Patronization for the development of Sadi Nritya.

#### **Unit – IV**

South Indian Classical Dances.

#### **Unit – V**

North Indian Classical Dance.

#### **Suggested Reading:**

1. E.L. Ullin , Dancing Ancient & Modernity, Published by Herbert and Daniel(1911).
2. Nataraja in South Indian Art: J.Soudararajan, Published by Sharada Publishing House(2004).
3. Ashish Khokar, The Dance of Orissi, Published by Abhinav Publications(2011).
4. G. Venu, The Language of Kathakali. Published by Natana Kairali(2000).

5. "DANCES OF INDIA" - set of 7 books, Published by

Kathak by *Shovana Narayan*

Odissi by *Sharon Lowen*

Bharatanatyam by *Prathibha Prahlad*

Kuchipudi by *Raja and Radha Reddy*

Mohiniattam by *Bharati and Vijayalakshmi Shivaji* .

Manipuri by *Singhajit Singh*

Kathakali by *Sadanam Balakrishnan*

Published by Wisdom Tree .

6. Kapila Vatsyayan,(2007),*Indian Classical Dance*", Published by director, Publications Division.

7. Davesh Soneji,(2010), *Bharatanatayam-A Reader*, Published by Oxford University Press.

### **PAPER CODE 1.3 C.T COMPARATIVESTUDIES - I**

#### **Unit –I**

Detailed study of the dance compositions prescribed in practical with study of composers.

#### **Unit – II**

- A) Asamyutha Hastas  
C) Nritta Hastas

- B) Samyutha Hastas  
D) Dasavathara Hastas

#### **Unit – III**

- A) Dwadasa Hastas  
C) Bhandava Hastas

- B) Devatha Hastas  
D) Navagraha Hastas

#### **Unit – IV**

Anga , Prathyanga & Upanga

#### **Unit – V**

Dasarupakas

#### **Suggested Reading:**

1. Dr. Manmohan Ghosh, (1975) Published by Satya Bhattacharjee, Nandikesvara's Abhinayadarpanam
2. Natyacharya Sambasiva, Nishumbitha Publications, 'Hastabhinayam'.
3. Manjul Gupta, A Study of Abhinavbharati on Bharata's Natyasastra and Avaloka on Dhananjaya's Dasarupaka. Published by Gian Publishing House(1987).

### **PAPER CODE 1.4 C.P – Practical I**

Adavus

Alarippu / Pushpanjali / Kowthvam

**PAPER CODE 1.5 C.P – Practical II**

Jathiswaram

Shabdham

**SEMESTER-II****PAPER CODE 2.1 C.T COMPARATIVE STUDIES – II (FOUR STANDARD WORKS ON DANCE)****Unit – I:**

Comparative study: A) Rangam &amp; Dharmi B) Vritti &amp; Pravritti

**Unit – II:**

Mukhajabhinayam -

A) Nasika , Karna, Jihva, Adara &amp; Kapola

B) Siro bhedas, Dristi Bhedhas, Greeva Bhedas, Bhru Bhedas.

**Unit – III:**

A) Paada Bhedas      B) Mandala Bhedas      C) Sthanaka

**Unit – IV:**

A) Bhramari      B) Chari      C) Utplavana Bhedas

**Unit – V:**

Chaturvidha Abhinayas

**Suggested Reading:**

1. C. Rajendran , Abhinayadarpanam(2007),Published by New Bharatiya Book Corporation..
2. C. Rajendran , Living Traditions of Natyasastra, Published by New Bharatiya book Corporation Publication(2002).

**PAPER CODE 2.2 C.T TALAS & MUSIC FOR DANCE****Unit – I**

- |                   |                      |
|-------------------|----------------------|
| 1) TalaDasapranas | 2) 35 Talas          |
| 3) 175 Talas      | 4) Nava SandhiTalas. |

**Unit –II**

Construction of Jatis for Dance

- 1) Mukthayi
- 2) TrikalaJati
- 3) GatiBhedas.

**Unit – III**

1. Significance of Music to Dance.
2. Accompaniments used in Dance concerts.

**Unit – IV**

1. Technical Definitions of Music
2. Basic Knowledge of Nada, Swara, Raga and Dwadasa Swarasthanas.

**Unit – V**

A study of Dance compositions prescribed in practical.

**Suggested Reading:**

1. C. Rajendran , Abhinayadarpanam(2007),Published by New Bharatiya Book Corperation..
2. C. Rajendran , Living Traditions of Natyasastra, Published by New Bharatiya book Corperation Publication(2002).
3. In two Vols. Neetu Kumari ,.International Encyclopedia of Dance and Music Published by Charles Scriber’s Sons(1998).

**PAPER CODE 2.3 C.T RASA - BHAVA**

**Unit –I :**

Rasa Meemamsa

**Unit – II:**

Sathvika & SthayiBhavas

**Unit – III:**

SanchariBhava

**Unit – IV :**

Nava Rasas

**Unit – V :**

Nayika & Nayaki Bhedas

**Suggested Reading:**

1. C. Rajendran , Abhinayadarpanam(2007), Published by New Bharatiya Book Corperation..
2. C. Rajendran , Living Traditions of Natyasastra, Published by New Bharatiya book Corperation Publication(2002).
3. A. Coomaraswamy, The Eight Nayikas, Published by Munshiram Manoharlal Publishers(2000).

**PAPER CODE 2.4 C.P Margam-I**

Keertanam

**PAPER CODE 2.5 C.P Margam-II**

Pada Varnam / Swarajathi

**SEMESTER-III**

**PAPER CODE 3.1C.T CULTURE TO INCLUDE THE EPICS AND SOCIETY IN MODERN**

**INDIA****Unit – I :**

Ramayana

1) Bala Kanda 2) Ayodhya Kanda

**Unit – II:**

Bhagavatham

1) Sri Krishna Leelas 2) Sri Krishna Parijatam

**Unit – III :** Professional Ethics and Human values through the characters from Ramayana & Mahabharatam.

Stories like Bheeshma, Ganga, Droupadi, Karna, Arjuna, Geethopadesam.

**Unit – IV**

Dhakshayagnam, ParvathiKalyanam, MohiniBasmasura.

**Unit – V**

MahishasuraMardhini, Dasavatharas of Lord Vishnu, KsheraSagaraMadhanam.

**Suggested Reading:**

1. Pullela Sree RamaChandrudu(2013),Valmiki Ramayanam, Published by Kalajyothi process Private Limited.

**PAPER CODE 3.2 C.T HISTORY OF INDIAN DANCE - II****Unit – I**

Transition of the tradition of Sadir into the present day performance.

**Unit – II**

Dance Institution and dance academies

**Unit – III**

The Renaissance of Indian Dance.

**Unit – IV**

Study of the Composers.

Jayadeva, Annamacharya, Siddendra Yogi, SwathiTirunal, Muvvuluri SabhapathiIyer, SyamaSatry.

**Unit – V:**Study of 21<sup>st</sup> Century Dancers:

Rukmini Devi Arundal, Ram Gopal, BalaSaraswathi Chandra Lekha,

E. Krishna Iyyer –Uday Shankar.

**Suggested Reading:**

1. E.L. Urlin ,Dancing Ancient & Modernity, Published by Herbert and Daniel(1911).

2. D. Pathy, Jayadeva and Gitagovinda: In the traditions of Orissa. Published by Harman Publishing House (1995).
3. *Rustom Bharucha*, Published by Harper Collins, "CHANDRALEKHA WOMAN - DANCE – RESISTANCE.
4. Some selected speeches and writings of Rukmini devi volume -2, Published by the kalakshetra foundation.
5. Leela Samson, "Rukmini Devi"-A life, Published by Penguin Books India(2010).
6. Dr.T.Sai Krishna,(2010) Sri Jayadevas Sri Gita Govinda Kavyam, Published by Prajahita.

**PAPER CODE 3.3 C. P Abhinaya**

Padam / Javali

**PAPER CODE 3.4 C.P –Margam-III**

Thillana

**PAPER CODE 3.5 I.E. P – Jaanapada Nrityam**

Traditional Folk Dance of Andhra Pradesh.

OR

**PAPER CODE 3.5E.E.**

**(For students of the department of Music and Fine Arts that opt ANY SUBJECT OFFERED BY OTHER DEPARTMENTS OF SPMVV)**

**Syllabus as given by the concerned departments**

**PAPER CODE 3.5E.E. P - Praveshika: (for students of other departments who take Dance as External Elective)**

Appreciation of Bharatanatyam, Body conditioning exercises.

Introduction to Bharatanatyam

**SEMESTER-IV**

**PAPER CODE – 4.1 C.T**

**OVERVIEW OF INTERNATIONAL DANCES & BALLETS**

**Unit – I**

Ballet – History – France, England, Russia.

**Unit – II**

20<sup>th</sup> Century – Modern Dance – France -America.

**Unit – III**

South East Asia – Jawa – Bali

**Unit – IV**

Japanes Dance – Noh – Kabuki

**Unit – V**

Other Dances with Modern concepts.

**Suggested Reading:**

1. Madhavi Puranam, An Indian Analysis of Aesthetics: The Dance, The Dancer and The Spectator, Published by Abhinav Publications (2015).
2. Jack Anderson, Ballet and Modern Dance, Published by Princeton Book Company.
3. Richard Kraus, Sarah Chapuan Hinsendage, Brenda Dixon, History of the dance in Art and Education, Published by Pearson.
4. Beryl De Zoete (2001), Dance and Drama in Bali, Published by Periplus Editors.

### **PAPER CODE 4.2 C.T**

#### **Dance: An Overview of Theatre, Costume, Documentation and Public Relations:**

##### **Unit – I**

Make – up and ornamentation for solo and dance drama.

##### **Unit – II**

Costumes of Different Characters and Performances.

##### **Unit – III**

Stage Management - Stage Properties – Hand Properties – Lighting Effects & Sound systems.

##### **Unit – IV**

Public relations Via – Media – Journals – Magazines – Website – Festivals – Workshops - Seminars.

##### **Unit – V**

Dance & Filming

#### **Suggested Reading:**

1. Palmer Richard H, The lighting art: the aesthetics of stage lighting design, Published by Prentice – Hall (1994).
2. Tom Wolsky, Video Production Workshop: DMA Series, Published by Taylor and Francis (2005).
3. David Miles Huber, Modern Recording Techniques, Published by CRC Press(2013).

### **PAPER CODE 4.3 C.P - Nattuvangam**

Nattuvangam, Jati Construction.

### **PAPER CODE 4.4 C.P - Choreography**

Choreography for selected item from Bharatanatyam Repertoire

### **PAPER CODE 4.5 C.T Dissertation:**

Project Work

**Semester I**

**Credits: 20**

**Name of the course: PAPER CODE 1.1 C.T - Evolution of Dance**

**Course Outcomes:****CO1:** Understand Origin of dance through ages**CO2:** Study on dance contents through different treatises**CO3:** Define the Technical terms in dance**CO4:** Identify the Ethnic dances of Andhra Pradesh**CO5:** Identify the Theatre forms of Andhra Pradesh**CO vs PSO**

	PSO 1	PS O2	PS O3	PS O4	PS O5	PS O6	PS O7	PS O8	PS O9	PS O10	PS O11	PS O12	PS O13	PS O14	PS O15	PS O16
CO1	✓															
CO2								✓								
CO3		✓														
CO4			✓													
CO5				✓												

**COURSE CONTENT:****Module I:****History of Music and Dance at Different Periods/through ages:**

- Ancient Period – Pre historic to Bharata
- Medieval Period – Nandikeswara, Abhinava Gupta, Jayaprasenani
- Modern Period- Kapila vatsayan, A.K Coomaraswamy, Manmohan Gosh.

**Module Outcomes:****MO1:** Origin and Evolution of dance through the ages.**MO2:** Understand the dance from the primitive period**MO3:** The evolution of Natya**MO3:** Understand various treatises and the technical terms in dance.**Module II:****Comparative study of Natya Sastra, Abhinayadarpanam, Nritta Ravali and Silappadikaram****MO1:** Comprehend Sanskrit, English, Telugu literature**MO2:** Identify the dance contents in sacred and secular Sanskrit works.**MO3:** Identify the dance contents in sacred and secular Telugu works.**Module III:****Technical aspects of dance****MO1:** Detailed study on Nritta, Nritya, Natya.**MO2:** Understand the concepts of Adavus and Hastas.**MO3:** Analyse the term, concept and technique of Abhinaya and Jati.

**Module IV:****Ethnic dances of Andhra Pradesh****MO1:** Detailed Study of Kolatam, Kuravanji, Koya**MO2:** Detailed Study of Gonds, Dimsa, Lambadi, Gussadi**MO3:** Detailed Study of Gobbillu and Bathukamma**Module V:****Theatre forms of Andhra Pradesh****MO1:** Detailed Study of Theyyam, Kudiyaattam**MO2:** Detailed Study of Burrakatha, Oggukatha, Tholubommalata**MO3:** Detailed Study of Veedinatakam, Chavithi Natakam**Name of the course: PAPER CODE 1.2. C.T - History of Dance I****Course Outcomes:****CO1:** Prepare the data available regarding dance from Ancient to modern time**CO2:** Understand the devadasi Tradition and Temple dances.**CO3:** Explain the contribution and development of Sadir Nritya**CO4:** Develop an overview on South Indian Classical Dances.**CO5:** Develop an overview on North Indian Classical Dances.**CO vs PSO**

	PS O1	PS O2	PS O3	PS O4	PS O5	PS O6	PS O7	PS O8	PS O9	PS O10	PS O11	PS O12	PS O13	PS O14	PS O15	PS O16	
CO1	✓																
CO2					✓												
CO3					✓												
CO4																✓	
CO5					✓												

**Module-I:****History of Indian dance from ancient – modern time from data available from sculptures, paintings, literature and Music.****MO1:** Understand the History of dance from the data available from sculptures.**MO2:** Understand the History of dance from the data available from paintings.**MO3:** Understand the History of dance from the data available from literature & Music.**Module-II****Temple dances & Devadasi Tradition.****MO1:** Appreciate various temple dances and their history.**MO2:** Appreciate the devadasi tradition for securing act during colonial era

**Module-III****The Royal Patronization for the development of Sadir Nritya****MO1:** Realize the efforts of Kingship for protecting arts.**MO2:** Appreciate the Royal Patronization for the development of Sadir tradition.**Module-IV****South Indian classical dance****MO1:** Appreciate the aesthetics of Bharatanatyam**MO2:** Appreciate the aesthetics of Kuchipudi**MO3:** Appreciate the aesthetics of Mohiniyattam and kathakali**Module-V****North Indian classical dance****MO1:** Appreciate the aesthetics of Kathak**MO2:** Appreciate the aesthetics of Manipuri and Sattriya**MO3:** Appreciate the aesthetics of Odissi**Name of the course: PAPER CODE 1.3 C.T COMPARATIVESTUDIES - I****Course Outcomes:****CO1:** Detailed study of dance compositions and its composers**CO2:** Conceptualize Hasta Abhinaya**CO3:** Understand Anga Lakshana**CO4:** Classify the “Dasarupakas” (Ten acts of Play)

	PS O1	PS O2	PS O3	PS O4	PS O5	PS O6	PS O7	PS O8	PS O9	PS O1 0	PS O1 1	PS O1 2	PS O1 3	PS O1 4	PS O1 5	PS O1 6
CO1						✓										
CO2								✓								
CO3								✓								
CO4								✓								
CO5								✓								

**Module I:****Detailed study of the dance compositions Prescribed in Practical with study of composers.****Module Outcomes:****MO1:** Appreciate the compositions prescribed in Bharatanatya Margam**MO2:** Acquire Practical Knowledge on Shabdams, Varnam, Padam, Javali, Devaranamam, Ashtapadi etc.**Module II:****Hasta Abhinaya –I****MO1:** Acquire Practical Knowledge on Asamyuta and Samyuta Hastas.





**Module II:****Mukhaja Abhinayam**

**MO1:** Learn Siro bhedas, Drishti bhedas, Greeva bhedhas, Bhru bhedas.

**MO2:** Learn facial movements.

**Module III:****Sarira bhinayam (Leg & feet positions)**

**MO1:** Learn Pada bhedas

**MO2:** Learn Sthanaka bhedas

**Module IV:**

a) Bhramari

b) Chari

**MO1:** Acquire Practical knowledge on Bhramari (circular movements in dance).

**MO2:** Acquire Practical knowledge on Chari (different types of walk)

**Module V:****Chaturvidha Abhinaya**

**MO1:** Interpret the “Angika & Vachika” Abhinaya

**MO2:** Interpret the “Aharya & Satvika” Abhinaya

**Name of the course: 2.2 C.T TALAS & MUSIC FOR DANCE****Course Outcomes:**

**CO1:** Comprehend the musical aspects in dance.

**CO2:** Understand the significance of music and accompaniments used in dance performances.

**CO3:** Analyze the concepts of Jati construction.

**CO4:** Explain the technical definitions of music.

**CO5:** Understand dance compositions prescribed in practical

	PS O1	PS O2	PS O3	PS O4	PS O5	PS O6	PS O7	PS O8	PS O9	PS O10	PS O11	PS O12	PS O13	PS O14	PS O15	PS O16	
CO1									✓								
CO2									✓								
CO3									✓								
CO4									✓								
CO5						✓											

**Module I:**

1) Tala Dasapranas

2) 35 Talas

3) 175 Talas







CO5										✓						
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**Module I:****Ramayana**

- 1) **Bala Kanda**
- 2) **Ayodhya Kanda**

**MO1:** Detailed study of the miraculous birth of Rama– Bala kanda

**MO2:** Overview of the early life of Rama in Ayodhya and education with “Rishi Vasishta”- Ayodhya Kanda

**MO3:** Summarize the events of Sri Rama’s coronation as a prince and his exile into the forest - Ayodhya Kanda

**Module II****Bhagavatam**

- 1) **Sri Krishna leelas**
- 2) **Sri Krishna Parijatham**

**MO1:** Describe the story of lord Krishna and in his leelas (acts)

**MO2:** Understand the story of Parijatapaharanam

**Module III:****Stories from Mythology**

**MO1:** Story of Bheesma and Ganga

**MO2:** Understand the ethics from Characters of Arjuna and Draupadi

**MO3:** Understand the ethics from the Story of Karna and Geethopadesam

**Module IV:****Stories from Mythology**

**MO1:** Understand the story of Parvati Kalyanam

**MO2:** Understand the story of Daksha yagnam

**MO3:** Knowledge on Mythological stories like Mohini Bhasmasura

**Module V:****Stories from Mythology**

**MO1:** Insight into the story of Godess Durga as Mahishasura Mardhini

**MO2:** Analyse the purpose and motives behind the incarnations of lord Vishnu (Dasavathara)

**MO3:** Study the story of “Ksheerasagara Madhanam” and draw moral out of it.

**Name of the course: Paper Code 3.2.C.T. History of Indian dance – II**

**Course Outcomes:**

**CO1:** Explain the transition of Sadir Nritya to the present-day performance.

**CO2:** Identify the prominent Dance institutions and academies

**CO3:** Understand the renaissance of Indian Dance.

**CO4:** Explain the compositions of great Vaggeyakaras.

**CO5:** Understand the contribution of prominent dance artists of 21<sup>st</sup> century

	PS O1	PSO2	PS O3	PS O4	PS O5	PS O6	PS O7	PS O8	PS O9	PS O10	PS O11	PS O12	PS O13	PS O14	PS O15	PS O16
CO1					✓											
CO2													✓			
CO3					✓											
CO4						✓										
CO5													✓			

**Module I:**

**Sadir to Bharatanatyam**

**MO1:** In-depth study of the Sadir Nrityam's transition into present day Bharatanatyam.

**MO2:** Understand the Devadasis association with Sadir, a traditional form of solo dance performed in temples and Royal courts and to specific audiences in private places.

**Module II:**

**Dance institutions and dance academies**

**MO1:** Study the role of dance institutions and academies in training and promotion of Indian Classical dances.

**MO2:** Understand and appreciate the efforts of dance institutions and academies

**Module III:**

**The Renaissance of Indian Dance**

**MO1:** Study the dance (Bharatanatyam) history and development and revive.

**MO2:** Analyse the Bharatanatyam dance, its transcend identity at global level

**Module IV:**

**Study the works of Vaggeyakaras**

**MO1:** Study the life histories and contribution of vaggeyakaras to dance.

**MO2:** Study and analyse the compositions of Jayadeva, Annamacharya.

**MO3:** Study and analyse the compositions of Siddendra Yogi, Swati Tirunal.

**MO4:** Study and analyse the compositions of Muvvaluri Sabhapati Iyer, Syama Sastri.

**Module V:**

**Study of 21<sup>st</sup> century Dance**

**MO1:** Study and understand the efforts and contribution of Prominent Dancers for the development of Bharatanatyam.

**MO2:** Critical insight into the role of legendary dancers like Rukmini devi Arundale, Ram Gopal, Bala Saraswati, Uday Shankar etc., for the development of dance.

**Name of the course: Paper Code 3.3.C.P – Abhinaya****Course Outcomes:****CO1:** Learn to be aware of and to perform an abhinaya item Padam/Javali**CO2:** Gain ability to sing the Song**CO3:** Identify the Nayaka & Nayika Prakaranam in Padam/Javali

	PS O1	PS O2	PS O3	PS O4	PS O5	PS O6	PS O7	PS O8	PS O9	PS O10	PS O11	PS O12	PS O13	PS O14	PS O15	PS O16	
CO1							✓										
CO2							✓										
CO3														✓			

**Module Outcomes:****MO1:** Learn a Padam of a vaggeyakara.**MO2:** Learn a Javali of a vaggeyakara.**Name of the course: 3.4. C.P - Margam III****Course Outcomes:****CO1:** Learn to be aware of and to perform an item Thillana**CO2:** Analyze the calculations in the Korvais**CO3:** Demonstrate the Song, Korvais and Jatis**Module Outcomes:****MO1:** Learn the Thillana

	PS O1	PS O2	PS O3	PS O4	PS O5	PS O6	PS O7	PS O8	PS O9	PS O10	PS O11	PS O12	PS O13	PS O14	PS O15	PS O16
CO1							✓									
CO2									✓							
CO3									✓							

**Name of the course: Paper Code 3.5. I.E.P – Jaanapada Nrityam****Course Outcomes:****CO1:** Learn to be aware of and to perform a traditional folk dance of Andhra Pradesh

	PS O1	PS O2	PS O3	PS O4	PS O5	PS O6	PS O7	PS O8	PS O9	PS O10	PS O11	PS O12	PS O13	PS O14	PS O15	PS O16
CO1															✓	

**Module Outcomes:****MO1:** Learn a traditional folk form of Andhra Pradesh

(or)

**Name of the course: PAPER CODE 3.5 E.E. P – Praveshika****Course Outcomes:****CO1:** Describe the dance form Bharatanatyam**CO2:** Create an awareness of the body**CO3:** Demonstrate the fundamental steps in Bharatanatyam

	PS O1	PS O2	PS O3	PS O4	PS O5	PS O6	PS O7	PS O8	PS O9	PS O10	PS O11	PS O12	PS O13	PS O14	PS O15	PS O16	
CO1							✓										
CO2							✓										
CO3																✓	

**Module Outcomes:****MO1:** Appreciation of Bharatanatyam, Body flexibility exercises.**MO2:** Introduction to Bharatanatyam**Semester IV****Credits: 20****Name of the course: Paper Code 4.1.C.T. Overview of International Dances & Ballets****Course Outcomes:****CO1:** Explain the history of Ballet dance**CO2:** Identify the modern dances**CO3:** Identify the South-east Asian dance**CO4:** Identify the Japanese dances.**CO5:** Describe the modern concepts in dance.

	PS O1	PS O2	PS O3	PS O4	PS O5	PS O6	PS O7	PS O8	PS O9	PSO 10	PS O11	PS O12	PS O13	PS O14	PS O15	PS O16
CO1											✓					
CO2											✓					
CO3											✓					
CO4											✓					
CO5										✓						

**Module I:****History of ballet dance.****MO1:** Apprehend the history and evolution of ballet dances.**MO2:** Ballet – History of France, England, Russia.**Module II:****Modern Dance (20<sup>th</sup> century)**

**MO1:** Evolution of modern dance in France.

**MO2:** Evolution of modern dance in America.

**MO3:** Study about Prominent modern dance artists.

**Module III:**

**South-east-Asian dances**

**MO1:** An overview of Javanese dance (Jawa)

**MO2:** An overview of Bali dances.

**Module IV:**

**Japanese dances**

**MO1:** Knowledge on “NOH” Dance.

**MO2:** Knowledge on “Kabuki” Dance.

**Module V and Outcomes:**

**An overview of other dances with modern concepts.**

**Name of the course: Paper Code 4.2.C.T. Dance-An overview of Theatre, Costume, Documentation & Public Relations**

**Course Outcomes:**

**CO1:** Analyse the Makeup and Ornamentation in dance and theatre.

**CO2:** Analyse the concept of Costume design for different characters and performances.

**CO3:** Gain knowledge on aspects of Stage Management, Property utilization, lighting and sound effect.

**CO4:** Create an awareness of public relations in arts.

**CO5:** Describe the importance of film and documentation in arts

	PS O1	PS O2	PS O3	PS O4	PS O5	PS O6	PS O7	PS O8	PS O9	PS O1 0	PS O1 1	PS O1 2	PS O1 3	PS O1 4	PS O1 5	PS O1 6
CO1												✓				
CO2												✓				
CO3												✓				
CO4												✓				
CO5												✓				

**Module I:**

**Make-up and Ornamentation**

**MO1:** Understand the makeup and ornamentation for solo dances.

**MO2:** Understand the makeup and ornamentation for dance dramas.

**Module II:**

**Role of Costumes**

**MO1:** Understand the Significance of costume for different characters in dance performances.



CO1																		✓	
CO2								✓											
CO3																		✓	
CO4																		✓	
CO5																			✓

**Name of the course: paper Code 4.5 C.T – Dissertation (Project Work)**

**Course Outcomes:**

**CO1:** Understand the research methodology

**CO2:** Identify the area of study for the project

**CO3:** Analyse the project work

**CO4:** Compile the project work

	PS O1	PS O2	PS O3	PS O4	PS O5	PS O6	PS O7	PS O8	PS O9	PS O1 0	PS O1 1	PS O1 2	PS O1 3	PS O1 4	PS O1 5	PS O1 6	
CO1																	✓
CO2																	✓
CO3																	✓
CO4																	✓

**Module Outcomes:**

**MO1:** Introduction to research and methodology

**MO2:** Develop writing, drafting, presenting skills