

FACULTY OF FINE ARTS
DEPARTMENT OF MUSIC
BACHELOR OF FINE ARTS – DANCE (B.F.A)
(FOUR YEARS)
(On-Campus Programme) (2015-2016)
REGULATIONS AND SYLLABUS – ENGLISH MEDIUM
REGULATIONS

INTRODUCTION

B.F.A - Dance Degree Programme will extend over a period of 4 (four) years in Semester Pattern. The Programme will be considered at the Department of Music of this university in accordance with regulations and down here-in-after.

OBJECTIVE

On successful completion of the Programme, the candidates who pass out will be able to perform dance concerts with a proficiency level of 50% which is expected to rise to 70% proficiency level with regular practice and experience of performing over 3 to 4 years. The performing capability will be equivalent to successful candidates who pass “NATIYA KALAIMANI” Programme, in all respects. In addition the passing out students will possess knowledge in Tamil and English equivalent to “Bachelor of Arts” standards, thus having eligibility to join M.F.A - Dance Degree Programme.

ELIGIBILITY FOR ADMISSION

The following criteria will make the aspirant, eligible to be admitted in the B.Dance Programme.

- i) A Pass in Final Examination of +2 Higher Secondary Course (with Dance as an optional subject) conducted by the Board of Secondary Examination Tamilnadu Govt. or any other authority accepted by the syndicate at this university as equivalent there to. They shall satisfy the condition regarding qualifying Marks, Age, and Physical Fitness as may be prescribed by the syndicate of this university from time to time.
- ii) Candidates who have not taken dance (as an optional subject at the +2 level) may also be admitted to the B.F.A - Dance Degree Programme. If found fit as laid down in sub-para (c) below.
- iii) Candidates fulfilling the conditions prescribed in (a) and (b) above will be subjected to an entrance test where in their knowledge in dance will be adjudged. Those who possess at least the level of knowledge of a First Year passed candidate in “Nattiyakalaimani” Programme of this University. Only will be allowed to join the B.F.A - Dance Degree Programme.
- iv) The maximum Age of 21 Years completion as on 1st July of the year of entry shall only be eligible for admission. Those who has completed 22 years or above of age as of the date shall not be eligible for admission to B.F.A - Dance Programme.

CONDUCT OF PROGRAMME

The Programme of the B.F.A - Dance Degree shall comprise instructions of the following subjects according to the syllabi and/or text book prescribed from time to time.

- i) Theory of Dance
- ii) History of Dance
- iii) Practical
- iv) Tamil
- v) English
- vi) Acoustics and
- vii) Allied Practical

The subsidiary for students of dance will be “Vocal”

EXAMINATION SCHEME

There will be an Examination at the end of each year. Those who pass in all subjects will attend the Programme of the subsequent year.

Candidates shall be permitted to appear for the University Examination, provided he/she secures not less than 75% attendance for valid reasons, on the recommendations of the Head of the Department. Those not permitted, to write the examination shall repeat the Programme.

All subjects except the subject “English” will be set with Examination papers in “Tamil” and shall be answered in Tamil.

The Details of subjects of Examination year wise are appended below:

Bachelor of Fine Arts - Dance - B.F.A
(Bharathanattiyam)

I – Year - Semester - I

Part	Course	Inst. Hours	Credit	Exam Hrs	Marks		Total
					Int.	Ext.	
I	Language Course (LC) Tamil – I	6	3	3	25	75	100
II	English Language (ELC) English – I	6	3	3	25	75	100
III	Core Course – I Theory of Dance – I	6	4	3	25	75	100
	Core Course – II Practical – I	6	4		25	75	100
	Allied Practical – I	6	3		25	75	100
	Total →	30	17				500

I – Year - Semester - II

Part	Course	Inst. Hours	Credit	Exam Hrs	Marks		Total
					Int.	Ext.	
I	Language Course (LC) Tamil – II	6	3	3	25	75	100
II	English Language (ELC) English – II	6	3	3	25	75	100
III	Core Course – III History of Dance – I	6	4	3	25	75	100
	Core Course – IV Practical – II	6	4		25	75	100
	Allied Practical – II	6	3		25	75	100
	Total →	30	17				500

II – Year - Semester - III

Part	Course	Inst. Hours	Credit	Exam Hrs	Marks		Total
					Int.	Ext.	
I	Language Course (LC) Tamil – III	6	3	3	25	75	100
II	English Language (ELC) English – III	6	3	3	25	75	100
III	Core Course – V Theory of Dance – II	6	4	3	25	75	100
	Core Course – VI Practical – III	6	4		25	75	100
	Allied Practical – III	6	4		25	75	100
	Total →	30	18				500

II – Year - Semester - IV

Part	Course	Inst. Hours	Credit	Exam Hrs	Marks		Total
					Int.	Ext.	
I	Language Course (LC) Tamil – IV	6	3	3	25	75	100
II	English Language (ELC) English – IV	6	3	3	25	75	100
III	Core Course – VII History of Dance – II	6	4	3	25	75	100
	Core Course – VIII Practical – IV	6	4		25	75	100
	Allied Practical – IV	6	4		25	75	100
	Total →	30	18				500

III – Year - Semester - V

Part	Course	Inst. Hours	Credit	Exam Hrs	Marks		Total
					Int.	Ext.	
III	Core Course – IX Theory of Dance – III	6	4	3	25	75	100
III	Core Course – X Practical – V	6	4		25	75	100
III	Allied Practical – V	6	4		25	75	100
III	Elective Theory – I	6	6		25	75	100
III	Major Based Elective – I Practical – I	6	4		25	75	100
	Total →	30	22				500

III – Year - Semester - VI

Part	Course	Inst. Hours	Credit	Exam Hrs	Marks		Total
					Int.	Ext.	
III	Core Course – XI History of Dance – III	6	4	3	25	75	100
III	Core Course – XII Practical – VI	6	6		25	75	100
III	Allied Practical – VI	6	4		25	75	100
III	Elective Practical – II	6	4		25	75	100
III	Non - Major Based Elective (Theory) – II	6	4		25	75	100
	Total →	30	22				500

IV – Year - Semester - VII

Part	Course	Inst. Hours	Credit	Exam Hrs	Marks		Total
					Int.	Ext.	
III	Core Course – XIII Theory of Dance – IV	6	4	3	25	75	100
III	Core Course – XIV Practical – VII	6	6		25	75	100
III	Allied Practical – VII	6	4		25	75	100
III	Elective Practical – III	6	5		25	75	100
III	Non - Major Based Elective (Theory) – III	6	4		25	75	100
	Total →	30	23				500

IV – Year - Semester – VIII

Part	Course	Inst. Hours	Credit	Exam Hrs	Marks		Total
					Int.	Ext.	
III	Core Course – XV History of Dance – IV	6	4	3	25	75	100
III	Acoustic – I	6	4		25	75	100
III	Core Course – XVI Practical – VIII	6	6		25	75	100
III	Allied Practical – VIII	6	4		25	75	100
III	Elective Practical - IV	6	5		25	75	100
	Total →	30	23				500

CRITERIA FOR PASS & CLASSIFICATION

The successful candidates who pass by fulfilling the above stipulations will be arranged in the following classes:

- i) A candidate securing 75% or above in aggregate in all the three years of curriculum put together will be declared as passed in First Class with Distinction.
- ii) Those securing 60% or above in Aggregate (but below 75%) in all the three years will be declared as pass in First Class.
- iii) Those securing 50% or above (but below 60%) in aggregate in all the three years will be declared as pass in Second Class.
- iv) The rest of the candidates who have passed all the examination as per rule 9 (a) & (b) shall be declared to have passed the Programme. Those who completed the Programme. Those who completed the Programme in more than three years will also be declared to have passed the Programme only, irrespective or the marks obtained but fulfilling conditions at paragraph 9(a) and (b) above.

I YEAR – I SEMESTER

BFA .Bharathanatyam

Kiyhk; Mz;L - Kjw;gUtk;

Part-I – Language – jkpo;

jhs;:-1 - ITAC-11 - nra;ASk; ciueilAk;

kjpg;ngz;: 75

fpubl;: 3

myF:-1 - FWe;njhif

ghly; vz;fs;:- 3> 6> 16> 18> 24> 28> 32> 37> 40> 54> 57>
60> 69> 74> 77> 83> 85> 93> 97> 99

(,UgJ ghly;fs; kl;Lk;)

myF:-2 - GwehD}W

ghly; vz;fs;:- 9> 19> 27> 34> 38> 45> 51> 55> 66> 71> 76>
82> 86> 92> 96

(gjpide;J ghly;fs; kl;Lk;)

myF:-3 - jpUf;Fws;

md;Gilik> nra;ed;wp mwpjy;> mlf;fKilik>
Gwq;\$whik> <if> mUSilik (MW mjpfhuq;fs; kl;Lk;)
ehybahu; fy;tp> fy;yhik (20
ghly;fs;)

myF:-4 - fk;guhkhazk;

Ffg;glyk; (mNahj;jpah fhz;lk;)

myF:-5 – ciueil

kh. nguparhkp J}ud; - rpw;gp. ghyRg;gpukzpad;

fhg;gpaj;jpwd; - Nrhk. ,stuR

ghu;it E}y;fs;:

- 1 FWe;njhif - c.Nt.rh. gjpg;G
2. GwehD}W - c.Nt.rh. gjpg;G
3. jpUf;Fws; - gupNkyofu; ciu
4. fk;guhkhazk; - mz;zhkiyg; gy;fiyf;fofg;
gjpg;G
5. FWe;njhifr; nrhw;nghopTfs;
6. FWe;njhifj; jpwdha;T - Nrh.e. fe;jrhkp
7. vl;Lj;njhifr; nry;tk; - ny.g.fU. ,uhkehjd; nrl;bahu;
8. kh.nguparhkp J}ud; - rpw;gp. ghyRg;gpukzpad;>
rhfpj;amfhnjpk> Kjw;gjpg;G 2000
9. fhg;gpaj;jpwd; - Nrhk. ,stuR- kzpthrfu; gjpg;gfk;> nrd;id

I YEAR – I SEMESTER

Paper – II

B.F.A (Bharathanattiyam) English Medium

2.	IENC 12	English Through Literature I: Prose	03	50	100
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Objective:

To develop the communicative competence of learners in the English Language through training them in the skills of listening, speaking, reading and writing.

Unit - I

Bonnie Chamberlain

“The Face of Judas Iscariot”

Swami Vivekananda

“Speech at World Parliament of Religion”

Unit - II

Stephen Leacock

“My Financial Career”

Bhimrao Ambedkar

“Speech on 4th November 1948 in the Constituent Assembly”

Unit - III

Robert Lynd

“On Forgetting”

Nirad C. Chaudhuri

“Indian Crowds”

Unit - IV

A. G. Gardiner

“All about a Dog”

Ruskin Bond

“My Eccentric Guests”

Unit - V

Martin Luther King (Jr.)

“I Have a Dream”

Khushwant Singh

“The Portrait of a Lady”

Text Book:

Ayyappa Raja. S., Shanmugasundari. P., Deivasigamani. T., SaravanaPrabhakar. N., Karthikeyan. B.

English Through Literature: Prose.

I YEAR – I SEMESTER

Paper – III

Theory of Dance - I

Unit - I

Translation from Abinaya Tharpanam, Dhyana Slokam, Pushpanjali, Natyakramam.

Unit - II

Viniyogas of Hasthas, Asamyutha hasthas, Samyutha hasthas, Devatha, Bandhavi, Dasavathara Hasthas.

Unit – III

Explanations for 12 types of Adavus.

Unit – IV

Natyam, Nirutham, Nrithiyam – Details

Unit – V

Tala and the Varieties.

Reference Books

1. Music and BharathaNatiyam – S. Bhakya Lakshmi
2. Tandava Lakshanam – Venkata Narayana Samy Naidu
3. Indian Dancing – Ramgopal
4. Indian Classical Dance – Kapila Vatsyayan
5. jhsKk; mDgtKk; - nfhd;df;Nfhy; gf;fpupah gps;is
6. gujf; fiyf; Nfhl;ghL – Dr . gj;kh Rg;ukzpak;

Paper – IV

Practical – I

1. 12 types of adavus and the korvais in adi and Rupaka Talas
2. Alarippu – Tisra Ekam

Paper – V

Allied Practical – I

Swara Exercises, Swaravali Exercises, Janta Varisai.

Viva – Voce

Writing the learnt dance compositions in notation. Oral presentation of Jati and Adavu Korrais set in learnt compositions.

I YEAR – II SEMESTER

Kjyhz;L - ,uz;lhk; gUtk;

Paper – VI

Part-I – Language – jkpo;

jhs;:-2 -ITAC-21 – gad;ghl;Lj;jkpOk; nrk;nkhop tuyhWk;

kjpg;ngz;: 75

fpubl;: 3

Nehf;fk;

nkhopaikg;gpId tpsf;Fjy;

nkhopg; gad;ghl;by; cUthd - cUthFk; khw;wq;fisg; Gyg;gLj;Jjy;

jpirnkhopfspd; fyg;gpdhy; jkpo;nkhopapy; Vw;gLk; khw;wq;fis tpsf;Fjy;

nkhopf; FLk;gq;fs; Fwpj;Jk; nrk;nkhopj; jkpopd; rpwg;Gfs; Fwpj;Jk; nrk;nkhop Vw;Gf;
Fwpj;Jk; tpsf;Fjy;

myF-1

vOj;Jf;fspd; vz;zpf;ifAk; tiffSk;> vOj;Jf;fspd; khj;jpiu>fhy ,ilepiyfs;>%tifg; Nghypfs;
> ,Utifg; gjq;fs;> Gzh;r;rpfs;.

myF-2

nrhw;nwhlh; tiffs; (%tif nkhop) njhlhpyf;fzj;jpy; fhzg;ngWk; tOTk; tO mikjpAk;
gj;jpaikg;Gk; epWj;jw; FwpaPLfs; gad;ghLk;. ciueil vOJk; NghJ Nkw;nfhS;s Ntz;ba
tpjpKiwfs;.

myF -3

Nkilj;jkpo;

ePq;fSk; Ngr;rhsh; Mfyhk;-Fkhp mde;jd; Nkilg;Ngr;Rf;Fj; jahh; nra;jy;-
Ngr;rhsUf;Fhpa jFjpfS;- NgRk; Kiwfs; - gof;f tof;fq;fs;.

myF-4

gilg;Gj;jpwd;

rpWfij- ftpij- fl;Liu- Xuq;f ehlfk; - E}y; Fwpj;j jpwdha;T

vOjg; gapw;rpjuy;:.

myF-5**gad;ghl;Lj; jkpOk; nrk;nkhop tuyhWk;**

மொழி- விளி கி - மொழி 1 1 1 பி கி - உலகி செ மொழிகி - இ தியி
 செ மொழிகி - செ மொழி தி திகி - வரையறைகி - வரி 1 செ மொழி தயி -
 தமிழி தெரி மை- தமிழி சிறி 1 1 கி - தயி 1 செ மொழி 1 1 கி . தயி
 செ மொழி அறி தே 1 - பி திமரி கலைஞி 1 தி தி கால அறிஞி கி வரை
 (அறிஞி கி - அமை 1 கி - நி வனி கி - இயி கி கி தொட் 1 யி சிகி -
 அறி பேரரி பி கி - உலி தயி 1 செ மொழி மாநரி , கோவை-2010)

ghh;it Ehy;fs;

1. Nrhk. ,stuR> ed;D}y; fhz;bif ciu> kzpthrfh; gjpg;gfk;> nrd;id.
2. m.fp gue;jhkdh;> ey;y jkpo; vOj Ntz;Lkh? ghhp > epiyak;> nrd;id.
3. Ngr;Rf;fiy- Nf. tP. tPuuhftd;> tyk;Ghp gjpg;gfk;> jpUepd;wT+h;-
602 024.
4. Fkhp mde;jd;> ePq;fSk; Ngr;rhsh; Mfyhk;> G+k;Gfhu; gpuRuk;> nrd;id.
5. vOJtJ vg;gb? kfuk; (njh. M) godpag;gh gpujh;];> nrd;id.
6. k. jpUkiy- Ngr;Rf;fiy- kPdh;rp Gj;jf epiyak;-2008> kJiu.
7. சாலினி இனி திரையி , தயி செ மொழி ஆவணி , மணிவாசகி பதி பகி ,
செி னை, 2005.
8. கரி 1 வெி , "திராவிட மொழிகளி ஓ பிலி கணி "- கழக வெளியி , செி னை.
9. ச. சாரதரி பரி - சி கி செ வியி , மினரி சி 1 1 தக
நிலையி , மி ரை,(1993)
10. வா.செ. 1 ழி தைசாமி - உலகி செ வியி மொழிகளி வி சையி
தயி , பாரதி பதி பகி , செி னை.
11. ஜி. ஜரி சரி வேி - செ மொழிகி வி சையி தயி , செி னை
2004.
12. சாலினி இனி திரையி - தயி 1 செ மொழி ஆவணி , மணிவாசகி
பதி பகி செி னை-2005
13. ச. அகி தியலி கி -சி கஇலி கியி -செி வியி பரி வை
மெி யி பி பதி பகி , சிதி பரி - 2004.
14. மணவை. 1 1 தபா - செ மொழி உி 1 1 1 றி 1 , அறிவியி
தயி அறி கி டளை, செி னை.

I YEAR – II SEMESTER

PAPER – VII

ENGLISH

8.	IENC 22	English Through Literature II: Poetry	03	50	100
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Objective:

To ensure and enhance:

- The ability of the learner to comprehend and appreciate poems in English
- The competence of the learner in using English language, and
- The interest of the learner in human values and perceptions

Unit I

- | | |
|------------------------|-------------------|
| 1. William Shakespeare | “Sonnet 29” |
| 2. William Blake | “A Poison Tree” |
| 3. Robert Bridges | “A Red, Red Rose” |

Unit II

- | | |
|--------------------|--------------|
| 4. PB Shelley | “Ozymandias” |
| 5. Alfred Tennyson | “The Brook” |
| 6. HillaireBellock | “Matilda” |

Unit III

- | | |
|-----------------|--|
| 7. Robert Frost | “Stopping by Woods on a Snowy Evening” |
| 8. Walt Whitman | “O Captain, My Captain” |
| 9. Sylvia Plath | “Mirror” |

Unit IV

- | | |
|----------------------|---|
| 10. Toru Dutt | “The Lotus” |
| 11. A. K. Ramanujan | “A River” |
| 12. Keki N. Daruwala | “Pestilence in Nineteenth Century Calcutta” |

Unit V

- | | |
|-------------------|---------------------------|
| 13. Gabriel Okara | “Once Upon a Time” |
| 14. Maki Kureshi | “The Kittens” |
| 15. Robert Finch | “Peacock and Nightingale” |

Text Book:

Karthik Kumar. S., Gnanaprakasam.V., Arputhavel Raja. G., Shanmugasundaram. C., Vijaya. R. **English Through Literature: Poetry**

I YEAR – II SEMESTER

Paper – VIII

History of Dance – 1

Unit – I

Origin and Development of Natyam, Art and Culture.

Unit – II

Ancient Indian Culture and its origin, Importance of Dance

Unit – III

Music and Dance in Vedic Period, Sadhir, Chianamelam, Periya melam

Unit – IV

The Role of Tamil Nadu for the Art of Dance, Dance in association with Religion.

Unit – V

Life History of Tanjore Quartette, Pandhanai Nallur Menakshi Sundaram Pillai, Thanjai K.P. Kittappa Pillai

Reference Books

1. Journey Through the Tradition Dr. V. Ragavan
2. Indian Classical Dance – Kapila Vatsyayan
3. The Pre-Historic Background and Indian Culture – D.H. Gordon.
4. Indian Performing Arts – Utpal K Banerjee.
5. Journey Through the Tradition Dr. V. Ragavan
6. Indian Classical Dance – Kapila Vatsyayan

Paper – IX**Practical – II**

1. Pancha Moorthy Kovuthuvam – Ganapathy
2. Jathiswaram – I
3. Sabdham – I
4. Tamil Padham – I
5. Kirtanai – I

Paper – X**Allied Practical – II**

Swara Exercises, Tarnsthayi Varisai, Sapthatala, Alankaras

Viva – Voce

Writing the learnt dance compositions in Notation. Oral presentation of Jati and Adavu Korrais set in learnt compositions.

II YEAR – III SEMESTER

,uz;lhk; Mz;L - %d;whk; gUtk;

Paper – XI

Part-I – Language – jkpo;

jhs;-3- ITAC-31 - ciueilAk; ehlfKk;

kjpg;ngz;fs;: 75

fpubl;:3

Nehf;fk;: ,yf;fpaq;fspd; rpwg;GfisAk; fUj;JfisAk; ciueil topahfg; Gyg;gLj;jy; -
ciueilj;jpwid vLj;Jiuj;jy;

myF-1

,yf;fpa tpsf;fk; - Mrpupau; (t.Rg. khzpfk;)

,yf;fpa tpsf;fk; - ,yf;fzf; Fws;fs; - tupirg;ghl;L – tho;thq;F – J}a ,yf;fpak; - eilKiw
mwq;fs; - ,yf;fpaf;fiy

myF-2

Fwszpf; - ,yf;fpa nts;sk; - jd;neQ;rk; - ,yf;fpaj;jsk; - Fws;

tps;fk; - ek;gpf;if E}y; - ePjp tpsf;fk;

myF-3

k.g.nguparhkpj;J}ud; - (Mrpupau; - rpw;gp ghyRg;gpukzpak;)

tho;Tk; gzpAk; - md;gpy; jpis;j ftpij – rpWfijg; gilg;Gfs;

ehlfq;fSk; fPu;j;jidfSk; - fl;Liur; nry;tk;

myF-4

rpWtu; ,yf;fpak; mwptpay; E}y;fSk; gpwTk; - fiyf;fsQ;rpag; gzp –

ghujp jkpo; - J}ud; vd;nwhU kdpju;.

myF-5

ehlfk; - Njhif tz;zk; (Mrpupau; - lhf;lh; r. rtfu;yhy;)

ghlE}y;fs;

1. t.Rg.khzpf;fk; - ,yf;fpa tpsf;fk;
kzpthrfu; E}yfk;> Kjw;gjjpg;G-1971
2. rpw;gp ghyRg;gpukzpad; &
kh. g.nguparhkpj;J}ud; - rhfpj;a mfhnjkp> Kjw;gjjpg;G-2000
3. lhf;lu; r. rtfu;yhy; - Njhif tz;zk;>
godpak;khs; ntspaPL> nrd;id>
Kjw;gjjpg;G-2008
lq;fud; mLf;ffk;> iraj;fhjh; mntd;A+-
tpUfk;ghf;fk;> nrd;id-92.

II YEAR – III SEMESTER

Paper – XII

ENGLISH

14.	IENC 32	English Through Literature III: Drama	03	50	100
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Objective:

To enhance the conversational competence of the learner by introducing to him to dramas in English

Unit I

Stanley Houghton "The Dear Departed"

Kenneth Sawyer Goodman "The Game of Chess"

Unit II

A. A. Milne "The Princess and the Woodcutter"

Anton Chekhov "A Marriage Proposal"

Unit III

Arnold Bennett "The Stepmother"

Arthur Miller "Grandpa and the Statue"

Unit IV

William Shakespeare *King Lear* (Act I, Scene i)

William Shakespeare *Julius Caesar* (Act III, Scene ii)

Unit V

Frances Goodrich & Albert Hackett *The Diary of Anne Frank* (Act I)

Betty Keller "Tea Party"

Text Book:

Florence. S., Aruna Devi. G., Rajamohan. R., Bhuvanewari. S., Soundararajan. M. ***English Through Literature: Drama***

II YEAR – III SEMESTER

Paper – XIII Theory of Dance – II

Unit – I

Triyangas – Anga, Prathyangam and Upangam

Unit – II

Details of Dharmi – Lokadharmi, Natyadharm, Anga suddha

Unit – III

Suladi Sapta Talas – 35, 175 Talas.

Unit – IV

Abinayam – Angikam, Vachikam – Details

Unit – V

Siras, Kreva, Dhrishti, Bhava, Rasa, Nayaka

Reference Books .

1. Abhinaya – P.S.R. Apparaj
2. Students in Nayaka Nayiki bheda – Rakesha Gupta
3. The number of Rasas – V. Ragavan
4. Tandava Lakshanam – Venkata Narayana Samy
5. Bharathanatyam – Devesh Soniji

Paper – XIV Practical – III

1. Alarippu – Misra Chapu
2. Panchamoorthi Kavuthuvam – Subramaniyar
3. Jathisvaram – I
4. Sabtham – I
5. Thiruvagasam – I

Paper – XV Allied Practical – III

Swaravali, Janta, Tarasthayi, Dhatu Exercises in Sankarabaranam, Kalyani and Harikamboji Ragas.

Viva – Voce

Writing the learnt dance compositions in Notation. Oral presentation of Jati and Adavu Korrais set in learnt compositions.

II YEAR – IV SEMESTER

,uz;lhk; Mz;L – ehd;fhk; qUtk;

Paper – XVI Part-I – Language – jkpo; -

jhs;; 4 - ITAC-41- jkpopyf;fpa tuyhW

kjpg;ngz;fs;: 75

fpubl;: 3

Nehf;fk;: jkpo; ,yf;fpa tsh;r;rp tuyhw;wpid tpthpj;J jkpo;
 ,yf;fpaq;fs; Fwpj;J mwpKfk; nra;jy;.

myF-1 rq;f fhyk; > rq;f kUtpafhyk;

njhy;fhg;gpak;- rq;ffhyk;- Kw;rq;fq;fs; - ghl;Lk; njhifAk;- njhFg;Gkiw-
 rpwg;Gfs;- rq;fg; Gyth;fs;- njhy;fhg;gpak;- gjpndz;fPo;f;fzf;F E}y;fs;>
 Kw;fhg;gpaq;fs;.

myF-2 gy;yth;> Nrhoh;fhyk;

irt ,yf;fpaq;fs;- gd;dpUjpUKiwfs;- itzt ,yf;fpaq;fs;- ehyhapu jpt;tp;a
 gpuge;jk; - lQ;rpWfhg;gpaq;fs;- fk;guhkhazk;- nghpaGuhzk;- gpw
 ,yf;fpaq;fs;

myF-3 ehaf;fu; fhyk;

rpw;wpyf;fpaq;fs;- me;jhj- J}J-khiy- Nfhit- guzp- fyk;gfk;- cyh-
 gps;is;jkpo;- Nfhit- gs;S- FwtQ;rp- mUzfphpejh;- FkuFUguu;-
 fhsNkfg;Gyth; -rptg;gpufhrh; - jdp;ghly;fs;.

myF-4 lNuhg;gpah; fhyk;

ciueil tsh;r;rp- jhAkhdth; ghly;fs;- kPdhl;rp Re;juk;gps;is-,uhkypq;f
 mbfs;- Ntjehafk; gps;is- fwpj;jth;fspd; jkpo;g;gzp- ,j;yhkpah;fspd; jkpo;j;
 njhz;L- ehlfj; jkpo;- kNdhd;kzpak; Re;juk;gps;is- gk;ky; rk;ge;jKjypahu;-
 R+hpaehuhaz rh];jphpahu;-; gpwh;.

myF-5 ,f;fhyk;

kuGf;ftpij – ghujpahu;- ghujpjhrd;- ftpkzp – ehkf;fy; ftpQh; thzpjhrd;>
 Kbaurd;- fz;zjhrd;. ciueil- ghjpkhw;fiyQh;- c.Nt.rh.- kiwkiy mbfs;- v];
 itahGhpg;gps;is- uh.gp. NrJg;gps;is- jpU.tp.f. – K.t .- t.Rg. khzpf;fk;;- rpWfij
 –GJikg; gpj;jd;- F.g.uh.- yh.rh.uh.- F.mofphprhkp-jp.[h- Re;juuhkrhkp-
 tpe;jd;;- K.t - ehty;- khA+uk; Ntjehafk;gps;is- khjitah – fy;fp- mfpyd; - jp.
 [hdfpuhkd; - eh. ghh;j;jrhujp- uh[k;fpU\;zd;> GJf;ftpij – vOj;J - e.
 gpr;r%u;j;jp> ty;ypf;fz;zd;> gRitah> rp. kzp> Qhdf;\$j;jd; > thdk;ghb ,af;fk;-
 eh.fhkuhrd;> rpw;gp>Nkj;jh>kPuh - mwptpay; jkpo;- ,izaj;jkpo;

ghh;it E}y;fs; :

1. K.tujuhrd;> -jkpo; ,yf;fpa tuyhW>
rhfpj;jpa mfhnjkp ntspaPL 1998.
2. G+tz;zd;> -jkpo; ,yf;fpa tuyhW>
fof ntspaPL nrd;id.
3. jkpoz;zy;> -Gjpa Nehf;fpy; jkpo; ,yf;fpa
tuyhW> kPdhl;rp Gj;jf epiyak;>
1998.
4. rp. ghyRg;gpukzpad;> -jkpo; ,yf;fpa tuyhW>
ghhpepiyak;> nrd;id. 1987
5. vk;.Mh; milf;fyrhkp> -jkpo; ,yf;fpa tuyhW>
fof ntspaPL> nrd;id 1994.
6. kJ .r. tpykhde;jk; - jkpo; ,yf;fpa tuyhw;Wf; fsQ;rpak;>
1987.

II YEAR – IV SEMESTER

Paper – XVII

ENGLISH

21.	IENC 42	English Through Literature IV: Short Story	03	50	100
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Objective:

To develop the communicative competence of learners in the English Language through training them in the skills of listening, speaking, reading and writing

Unit I

- | | |
|---------------------|----------------------|
| 1. O' Henry | “After Twenty Years” |
| 2. Ernest Hemingway | “A Day's Wait ” |

Unit II

- | | |
|----------------------|---------------------|
| 1. Flora Annie Steel | “Valiant Vicky” |
| 2. Oscar Wilde | “The Selfish Giant” |

Unit III

- | | |
|---------------------|-----------------------|
| 1. R. K. Narayan | “An Astrologer's Day” |
| 2. Shashi Deshpande | “I Want” |

Unit IV

- | | |
|---------------------|-------------------------------|
| 1. Leo Tolstoy | “Where Love is God is” |
| 2. Somerset Maugham | “The Ant and the Grasshopper” |

Unit V

- | | |
|------------------|--------------------------------|
| 1. Chinua Achebe | “Marriage is a Private Affair” |
| 2. Bessie Head | “Heaven is not Closed” |

Text Book:

Selvaraj. A., Dinakaran. P., Madhavan. M., Ganeshram. K., Shanthi. SP. **English Through Literature: Short Story**

II YEAR – IV SEMESTER

Paper – XVIII History of Dance – II

Unit – I

Classical Dance of Western Countries, Western modern Dance

Unit – II

Folk Dances of Tamil Nadu – Kummi, Kolattam, Pinnal Kolattam, Kavadi, Karagam, Poikkal Kudhirai, Oyillattam, Mayilattam, Pavai Koothu.

Unit – III

Life History of Nattuvanars – Kattumannar Koil Muthukumara Samy Pillai, K.N. Dhandnynthapani Pillai

Unit – IV

Life History of Dancers – Pandhanainallur, Jayalakshmi, Rajalakshmi

Unit – V

Life history of Sirkazhi Trinity – Muthuthandavar, Marimutha Pillai, Arunachala Kavirayar.

Reference Books

1. Bharathanatyam – Lakshmi Viswanathan
2. Folk Arts of Tamil Nadu – Nanditha Krishnan
3. Folk Dance of South India – Hilde gard L. Spreen
4. thf;Nfaf;fhuh;fs; rupj;jpuk;- Prof. rhk;g%h;j;jp
5. kuG top gujg; Nguhrhd;fs; - B.M. Re;juk;
6. kuG je;j khzpf;fq;fs; - B.M.Re;juk;

Paper – XIX

1. Padhavarna – I
3. Thevaram – I

Practical – IV

2. Tamil Padham – I
4. Virutham – I

Paper – XX

Allied Practical – IV

Any two sanchari gitas

Viva – Voce

Writing the learnt dance compositions in notation. Oral presentation of Jati and Adavu Korrais set in learnt compositions.

III YEAR – V SEMESTER

Paper – XXI

Theory of Dance – III

Unit – I

The objectives and order of items in a traditional dance program.

Unit – II

Navavidha Bhakthi, Madhura Bhakthi, Pushpa Banas of Manmadha.

Unit – III

Three features of Sangitha – Details of Prabandham, Tayam, Suladi & Daru.

Unit – IV

Dance references mentioned in arangetrukadhai of Silappadhikaram, Natya Sastra, Abinayadharpanam.

Unit – V

Comparative study of jathiswaram, swarajathi – Tanavarnam, Padhavaranam – Geyanatakam, Natyanatakam.

Reference Books

1. Abhinaya – P.S.R. Apparaj
2. Music and Bharatha Natyam – Bhegya Lakshmy
3. Natya Sastra - Dr. Padma Subramenyam
4. Natya Sastra Sangraha – P. Parswanathan
5. Students in Nayaka nayiki bheda – Rakesha Gupta
6. The Number of Rasas – V. Ragavan

Paper – XXII

Practical – V

1. Alarippu – Chatusra Ekam
2. Panchamoorthi Kavuthuvam – Natesar
3. Jathiswaram – I
4. Sabdham – I
5. Padavarnam – I

Paper – XXIII

Allied Practical – V

1. Swarajathi - I
2. Tana Varnam – I

Viva – Voce

Writing the learnt dance compositions in notation. Oral presentation of Jati and Adavu Korrais set in learnt compositions.

Paper – XXIV **Elective Theory – I**

Folk Music and Folk Arts of Tamil Nadu

Unit – I

General Information about Folk music and Folk Arts of Tamil Nadu.

Unit – II

The Role of Folk Music in the Social life of People – Folk Arts for Recreation.

Unit – III

Folk forms : Karagam, Kavadi, Poykkal Kudhirai, Kaniyan Koothu, Thorppavai Koothu, Theru Koothu, Pagal Vesham, Thevarattam, Oyilattam, Villuppattu, Kummi, Kolattam.

Unit – IV

Musical Instruments used in Folk Arts – Structure and method of playing of the following instruments : Nagaswaram, Thavil, Pambai, Urumi, Vil, Kidukitti

Unit – V

Ragas used in Folk music and Folk Arts – Mettu (Tunes) – Kilikanni – Chindu, Nondi Chindu – Themmangu.

Paper – XXV **Non Major Elective – Practical – 1**

1. Choreographing for any three of the compositions of Arunachalakavirayar, Muthuthandavar, Marimutha Pillai, Ganam Krishna Iyer and Subbarama Iyer

(or)

2. Choreographing for pancharatna Kirtanas of Gopala Krishna Bharathi Set in Nattai, Gowlai, Arabhi, Varali, and Sriragas.

III YEAR – VI SEMESTER

Paper – XXVI

History of Dance – III

Unit – I

Indian sculptures, Paintings, and Dance forms in idols

Unit – II

Ancient Music and Dance

Unit – III

Life History of Dance composers: Jaya Deva, Narayana Tirthar, Kshetrager, Oothukadu Venkata subha iyer, GopalaKrishna Bharathi, Swathi Tirunal, Kavikunjara Bharathi, Ganam Krishna iyer, Vaidheswarankoil Subharama Iyer, Pattabi Rama Iyer.

Unit – IV

Dance Music Developed by king – Pandya and Pallava periods.

Unit – V

The Arts of Dance in Chola period from 10th century onwards – Dance information's.

Reference Books

1. Essence of Nattuvangam – Kamala Rani
2. Under Standing Bharathanatyam – Mrinalini Sarabhai
3. Bharathanatyam – D. Janardhena Sharma
4. Elevents of Hindu Iconography – A.T. Gopinatha Rao
5. Universal History of Music – S.M. Tagore
6. Dance Sculpture in Saranga Pani Temple – Kapila vatshyayan.
7. India dance History and Technique – Ram Autar Vir

Paper – XXVII

Practical – VI

1. Kannada Padham – I
2. Ashtapathi –I
3. Thilana – I
4. Thirupugazh – I

Paper – XXVIII Allied Practical – VI

1. Tana Varanam
2. Kirtanas - Mayamalava Goulai, Mohanam, Kalyani.

Viva – Voce

Writing the learnt dance compositions in notation. Oral presentation of Jati and Adavu Korrais set in learnt compositions.

Paper – XXIX Elective – Practical – II

Choreographing and doing Nattuvangam for Andal Pasuram

Paper – XXX Non Major Elective - II(Theory)

Elective Course II Opera – Theory

- Unit – I : Evolution
- Unit – II : Forms
- Unit – III : Characters
- Unit – IV : Raga and Tala
- Unit – V : Literary beauties and Raga with special reference to any one of the following.

1. Rama Natakam
2. Nandanar Charithram
3. Azhagar Kuravanji
4. Nowka Charithram
5. Prahaladha bhakthi vijayam

IV YEAR – VII SEMESTER

Paper – XXXI **Theory of Dance – IV**

Unit – I

Structure of Swarajathi, Structure of Daruvarnam.

Unit – II

Aruthi, Theermanam, Srkattu – Structure and details, Korvai, Jathi, Yathi – Structure Details.

Unit – III

Thandavam, Iasyam, Nrithyanatakas, Kathakali, Kuchupudi, Bhagavatha Melam, Yakshaganam.

Unit – IV

Indian Classical Dances – Their Varieties, Lakshanas, Kinkini, Dance Teacher, Nattuvan, Mridangist.

Unit – V

Dance Characters – Gunas, Dhoshas, Dance Group – Details.

Reference Books

1. The Music and Musical Instruments – C.R. Day
2. A Study of Abinava Bharathi – Manjal Gupta
3. Appreciating Carnatic Music – N. Ravikiran
4. Maths in Music and Dance – Vidya Bhavani Suresh
5. A Dictionary Bharathanatyam – U.S. Krishna Rao

Paper – XXXII

Practical – VII

1. Pushpanjali – I
2. Panchamoorthy kavuthuvam, Sambandhar
3. Jathiswaram – I
4. Sabdham – I

Paper – XXXIII

Allied Practical – VII

1. Tanavarnam – I
2. Thevaram – I
3. Thiruppugazh – I
4. Kirtanas – 2

Viva – Voce

Writing the learnt dance compositions in notation. Oral presentation of Jati and Adavu Korraais set in learnt compositions.

Paper – XXXIV **Elective – Practical – III**

Choreographing for the songs of Devotional literatures

1. Thevaram -1
2. Divyaprabandham -1
3. Thiruvagasam -1
4. Thirumandhiram -1

Paper – XXXV **Non Major Elective Theory – IV**

Music of Ancient Tamil

Unit – I

Music in ancient Tamil Literatures – Tholkappiyam, Pathupattu, Ettuthogai.

Unit – II

Raga System in Ancient Tamil Music – Origin of Swarans, Seven major palais, 103 pannas.

Unit – III

Musical instruments – String and percussion instruments.

Unit – IV

Music references in silappadhikaram and panchamarabu.

Unit – V

Music in devotional literature –Thevaram, Divya prabandham, Periyapuranam.

Reference Books

1. Students in Natya Sastra – G.H. Tarlaker
2. Chidambaram and Nataraja – B.G.L. Swamy
3. Andal Thirupavai Nachiyar Thirumozhi – P.S. Sundaram
4. The Tanjore Quartette - Sivanandam
5. Thillai and Nataraja - B. Natarajan
6. Indian Performing Arts – Utpal K Banerjee

VI YEAR – VIII SEMESTER

Paper – XXXVI **History of Dance – IV**

Unit – I

Traditional Dance performed in temple, Panjamurthy Kouthuvam, Navasanthi Kouthuvam.

Unit – II

Dance of Shiva and Krishna, Philosophy of lord Nat raja, History of Indian Dance – up to the present.

Unit – III

Padha Bedham, uthpalavanam ,Brahmari, Chari, Mandalam.

Unit – IV

Abinaya and its types, Aharyam, Sathvikam.

Unit – V

McKenzie – Structure and details.

Paper – XXXVII **Acoustics of Music**

Unit – I

Sound propagation – Production of sound – method of Propagation – Types of sound waves – wave length, velocity, Frequency – Relation between them – Human ear – Structure and action

Unit – II

Laws of vibration – Transverse laws of string – sonometer – calculation of frequency – sympathetic vibrations – resonance – Beats – uses – characteristics of sound inside tube – calculation of velocity through resonance column experiment – effect of velocity by temperature and pressure.

Unit – III

Music scale – melody – harmony – musical interval – major, minor and semi tones – Natural and diatonic scale – equal temperament – Relative pitch – Absolute pitch.

Unit –IV

Musical instruments – Characteristics of Musical sound – stringed instruments (Tambura, Vennai, Violin) – Wild instruments (Flute, Nagaswaram) – Percussion instruments (Mridangam, Thavil) – vibration patterns and functioning.

Unit – V

Analysis of musical sound – Soft waves used for analysis – Sound transmission – Radio, Television – Microphones – Sound recording – compact disc – General information – Music Auditoriums – Echo – Reverberation – Interference effects – characteristics of halls good auditorium – important acoustical – buildings.

Reference Books

1. Prof. R.K. Viswanathan, The Physics of Music, Annamalai University Publication .
2. Prof. R.K. Viswanathan, °í,£¾ ´Äç áø Annamalai University Publication.
3. The Text Book of Sound, Khanna & Bedi Munshilal Publication, New Delhi.
4. Prof. C. Subramaniyan Iyer, Acoustics for Students.

Paper – XXXVIII

Practical – VIII

1. Swarajathi – I
2. Ashtapathi – I
3. Thillana – I

Paper – XXXIX

Allied Practical – VIII

1. Kirtanas – Hindolam, Abhogi, Suddha Saveri
2. Thevaram -1
3. English Notes – I

Viva – Voce

Writing the learnt dance compositions in notation. Oral presentation of Jati and Adavu Korrais set in learnt compositions.

Paper – XXXX **Elective Practical – IV**

1. 'Bhavayami Raguramam'- Ragamalika (or) any two Navasandhi Kouthuvam - Choreography and doing Nattuvangam.