



CHRIST
UNIVERSITY
BANGALORE, INDIA

Declared as Deemed to be University under Section 3 of UGC Act 1956

DEPARTMENT OF PERFORMING ARTS

SYLLABUS 2012-2013

CHRIST UNIVERSITY
Bangalore-29
BACHELORS IN PERFORMING ARTS

COURSE DESCRIPTION

The Bachelors in Performing Arts is envisioned for students who have a flair for dance/music/theatre and are looking for structured intervention at the UG level. The course hopes to give a strong platform for our students to develop a passion for the Arts, sharpen their artistic skills and broaden their theoretical base.

The course attempts to transcend the definition of art across content and context while reaching out to individuals and communities. While the focus will be predominantly within the parameters of dance, music and theatre, other art forms would act as subsidiaries under this three-dimensional approach.

The primary aim of the course is not to make students experts in one art form or the other, but introduce them to the possibilities with art and to help them get an integrated sense of art. It is desirable that every student continues to work under an artist/group in one art form or the other outside the curriculum, toward long term development.

As of now, the Performing Arts papers will function in tandem with papers from English and Psychology as it is part of a triple major package. The combination will hopefully give linguistic, literary and psychological insights to the students.

Since there is scope for accommodating only one paper from the field in each of the first four semesters, the second year is conceptualised in a form where the students can start specialising in the art form of their choice. From second year on, the students can select their area of specialisation, through the elective option. However, they need to stick on to the same specialized area, till the last semester. In the third year, they shall have two papers per semester in their specialised area as it could help them have a hard core engagement. And there will be a rich pool of experts from the field who give training, guidance and opportunities for the students.

OBJECTIVES

- To address a spectrum of art concerns
- To give a base in dance, music and theatre
- To stimulate a composite sense of art
- To foster a blend of practical and theoretical understanding and practice in the arts
- To enable identification and growth opportunities in chosen field of dance/music/theatre

COURSE STRUCTURE

I SEMESTER

Sub Code	Subject Title	Hours per week	Marks	Credits
PEP 131	Introduction to Dance, Music and Theatre	6	100	4
PEP 101	Value-Added Course in Bharathanatyam	4	100	2

II SEMESTER

Sub Code	Subject Title	Hours	Marks	Credits
PEP 231	Dynamics of Dance, Music and Theatre	6	100	4
PEP 201	Value-added Course in Music	4	100	2

III SEMESTER

Sub Code	Subject Title	Hours	Marks	Credits
PEP 331 A PEP 331 B PEP 331 C	Viniyogas and Heritage of Devadasis Terms and Concepts in Carnatic Music Indian Theatre	6	100	4
PEP 301	Mandatory Certificate Course in Proscenium Theatre	4	100	2
PEP 341	First Internship	75	100	2

IV SEMESTER

Sub Code	Subject Title	Hours	Marks	Credits
PEP 431 A PEP 431 B PEP 431 C	History of Bharathanatyam Evolution of Carnatic Music Evolution of Indian Theatre – 1950 onwards	6	100	4
PEP 401	Value Added Course in Playback Theatre	4	100	2

V SEMESTER

Sub Code	Subject Title	Hours	Marks	Credits
PEP 531 A PEP 531 B PEP 531 C	Rasa and Bhaava Musical forms in Carnatic Style- I Brief Introduction to Western and Eastern Theatre	6	100	4
PEP 532 A PEP 532 B PEP 532 C	Introduction to Forms and Types of Dancing Musical forms in Carnatic Style- II Applied Theatre	6	100	4
PEP 501	Value-Added course in Art Entrepreneurship	4	100	2
PEP 541	Second Internship	75	100	2

VI SEMESTER

Sub Code	Subject Title	Hours	Marks	Credits
PEP 631 A PEP 631 B PEP 631 C	Mythology and Study of Stage, Sound and Light Advanced Musical forms in Carnatic Style- I Modern Theatre Concepts	6	100	4
PEP 632 A PEP 632 B PEP 632 C	Folk Dances of India Advanced Musical forms in Carnatic Style-II Theatre in Practice	6	100	4

I Semester - Introduction to Dance, Music and Theatre

Subject: Bachelors in Performing Arts

Paper title: Introduction to Performing Arts

Paper Code: PEP 131

Objectives:

- To give a strong base in the respective areas of dance, music and theatre
- To expose them to the terms and practice in the field
- To get an insider's perspective of the field

Level of Knowledge: Basic exposure to at least one art medium

Expected Outcome: Introductory knowledge about the field

Total no. of hours: 75

Unit I

25 Hrs

● Introduction to Bharathanatyam

1. Introduction to Indian Classical dance Forms – 9 hours

- Bharathanatyam
- Kathak
- Kathakali
- Kuchipudi
- Manipuri
- Mohiniatam
- Odissi
- Satriya

Origin and Development of Bharathanatyam – 4 hours

2. Fundamental technical terms – 4 hours

- Natya
- Nritta
- Nrithya
- Abhinaya

3. Details – 2 Hrs

- Adavu
- Korvai
- Jhathi
- Theermanam
- Solkattu
- Nattuvangam
- PanchaJaathi
- Panchanadai
- Kathi

4. Viniyogas – 6 hours

- AsamyuthaHasthas - Single Hand Gestures – From Pathakas to Trisulam
- SamyuthaHasthas - Combined Hand Gestures – From Anjali to Avahitha

Unit II

25 hours

● Introduction to Music

Theory – 15 hours

Brief history of Carnatic music with special reference to Saint Purandaradasa

Technical terms

- Nada
- Swara
- Swarasthana
- Shruthi
- Arohana
- Avarohana
- Stayi
- Kaala
- AksharaKaala
- Avartha
- PrakruthiSwara
- VikrithiSwara
- Shadangas
- Dhatu, Matu,
- Poorvanga
- Utharanga

Description about SapthaTaalas

Brief knowledge about few Ragas (Ragalakshana)

Classification of musical instruments – Structure and playing techniques of Tambura, Violin

Practicals – 10 hours

- SaralaiVarisai
- JantiVarisai
- Hechusthayi Varisai
- DaatuVarisai
- Alankaras – (Three)

Unit III

25 hours

- **Introduction to Theatre**

Theatre as a collaborative art - Understanding of personal knowledge and skill – 5 hours

Origin and development of Indian Theatre – 8 hours

- Ups and downs of Classical Indian Theatre
- Brief Introduction to Major Indian Folk Theatre Forms
- Regional Theatre

Play-reading and working on a scene for performance – 10 hours

Evaluation:

a) Group performance – 25 marks

(5 minutes of dance, 5 minutes of music and 5 minutes of theatre)

b) Written Review and Viva - Critical appreciation of a performance in - dance, music and theatre - 25 marks

c) Theory paper - 50 marks (5 questions need to be answered out of 6 (2 each of dance, music and theatre)

Reference Books– Dance

1. **Dance dialects of India** -Ragini Devi
2. **Indian Classical dance Tradition in transition** – LeelaVenkataraman
3. **HasthaPrayogaah** –Vocabulary of hand gestures in Bharathanatyam – JayalakshmiEshwar
4. **Nritanjali** – an introduction to hinduDancing - Sri .Ragini
5. **The story of a Dance** – Bharathanatyam - Krishna Sahai

Reference Books– Music

1. **Indian Music Series** – Book IV, Dr S V Leela, TheBharathiGanaNilayam
2. **Indian Music Series** – Book I, II, III, Dr S V Leela, TheBharathiGanaNilayam
3. **Splendour of South Indian Music** – P T Chelladurai,
4. **South Indian Music** – Prof P Sambamurthy

Reference books – Theatre

1. **Natyashastra** - AdyaRangacharya
2. **Performance Tradition in India** – SurseshAwasthi, Ed, Year 2009, ISBN 978-81-237-3618-1
3. **From the Wings**(Notes on Indian Theatre) – Nemichandra Jain
4. **What we do – Working in the Theatre** – Bo Metzler – Publishers – Infinity Publishing. Com
5. **Directing Drama** – by John Miles Brown – Publishers – Peter Owen Ltd, London
6. **William Shakespeare** - Romeo and Juliet
7. **William Shakespeare** – Julius Ceaser
8. **Karnataka Theatre** – H K Ranganath
9. **Adhunika Kannada Rangabhoomi**– Dr K S Marulasiddappa
10. **Folk Theatre Forms of India** – Balwanth Gargi
11. **Ranga Prapancha**– K V Akshara
12. **Natanaya Pathagalu**– Prasanna

Value Added Course in Bharathanatyam

Paper title: Value Added Course in Bharathanatyam

Paper Code: PEP 101

Marks 100

Credits: 2

Total no. of hours: 45

Level of Knowledge: Basic dance exposure

Expected learning Outcome: Confidence to do Bharathanatyam

Objectives

- To introduce participants to the basics of Bharathantyam
- To enable the understanding and interplay of human emotions
- To make participants understand subtle nuances of expression and movement

Unit I

60 Hrs

BHARATHANATYA ADAVUS- 60 hours

- Thattadavu - 8
- Naattadavu - 8
- Paravaladavu - 4
- Kuthithu mettadavu - 4
- Theiyatheiyeeadavu - 4
- Thattheithamadavu - 6
- Thattheitha ha adavu - 4
- Kathi adavu - 1
- Karthari adavu - 1
- Sarukkal adavu - 1
- Mandiadavu - 1
- Paaichaladavu - 2
- Theitheithaththaadavu - 2
- Tha hatha jhomtharithaadavu - 1
- Theermanaadavu - 2
- PanchaNadai - 1

II Semester - Dynamics of Dance, Music and Theatre

Subject: Bachelors in Performing Arts

Paper title: Dynamics of Dance, Music and Theatre

Paper Code: PEP 231

Objectives:

- To understand the dynamic nature of the three forms - dance, music and theatre
- To provide deeper understanding of the subject and enable participants to choose their area of specialization

Level of Knowledge: Understanding of subject, individual learning patterns and capabilities

Expected Outcome: Basic experience to enable individuals to decide area of specialization

Total no. of hours: 75

Unit I

25 Hrs

● Understanding the dynamics of Dance/Movement

1. Viniyogas – 13 hours

- Paadha Bedhas
- Shiro Bedhas
- Greeva Bedhas
- Dhrishti Bedhas

2. Viniyogas – 5 hours

- Devatha Hasthas
- Jaathi Hasthas
- BhandhavyaHasthas
- Navagraha Hasthas
- Dhasavathara Hasthas
- Ashtadhikpaalakaas

3. Definition – 4 Kinds of Abhinayas – 4 hours

- Angikam
- Vachikam
- Sathvikam
- Aharyam

4. Two kinds of Dharmis

- NatyaDharmi
- LokaDharmi

4. Bharathanatya Repertoire – 3 hours

- Alarippu to Thillana

Unit II

25 Hrs

- **Understanding the dynamics of Music**

Theory 10 hours

1. The scheme of 72 Melakartha,
2. Raga classification in Indian Music,
3. Notations used in Indian Music,
4. Raga Lakshana of Mohanam & Shankarabaranam,
5. Trinity of Music,

Practicals 15 hours

1. Saphathaala Alankaras
2. Geetham - 4
3. Jathiswaram - 1

Unit III

25 Hrs

- **Dynamics of Theatre**

1. Working on Body, Mind, Voice - 10
2. Improvisation and imagination - 2
3. Theatre design - Direction, Stage Mgt, Sets and Props, Costumes, Light and Sound, Backstage (Practicals) - 3
4. Rehearsals towards class room performance - 10

Evaluation –

- a) Class room performance and Front of House – Dance, Music and Theatre – 25 marks
(10 minutes of dance, 10 minutes of music and 10 minutes of theatre)
- b) Research and Viva -Paper presentation on chosen art form – dance/music/theatre - 25 marks
- c) Theory paper - 5 questions need to be answered out of 6 (*minimum of two each for dance/music and theatre*) – 50marks

Reference Books – Dance

1. **Understanding of Bharathnatyam**– Mrinalini Sarabhai
2. **AbhinayaDarpana**– Nandi Keshwaran
3. **Naatyasastra** – Unni
4. **LaguBharatham** – SudhaRanirugupathi
5. **Bharathnatyam, Indepth Study** – SarojVaithyanathan

Reference Books – Music

1. **The story of Music** – Ullmann
2. **A History of Musical Style** - Richard L Crocker
3. **Musical Knowledge** – James Murray Brow
4. **Theory of Music - Work book** - Trinity College

Reference books – Theatre

1. **Minding the Body and Mending the Mind**- JoanBorysenko, Ph.d, publishers- The bantam books
2. **All about Theatre** - Off Stage– by Chris Hogget
3. **IMPROV** – Improvisation and the theatre – Keith Johnstone
4. **A Phaidon Theatre Manual (Series)** – Phaidon Press Ltd, London
- a) Directing a Play b) Costumes and Make-up c)Lighting and Sound d) Stage Management and Theatre Administration e) Stage Design and Props
5. **The Elements of Playwriting**-by Louis Catron
6. **An Actor Prepares** – Stanislavsky
7. **RangadalliAntaranga**-K.V.Subbanna

Value-Added Course in Music

Paper title: Value-Added Course in Music

Paper code: PEP 201

Marks 100

Credits: 2

Total no. of hours: 45

Level of Knowledge: Exposure to the practical aspects of music

Expected learning Outcome: Understanding and re-presentation of concepts related to music.

Section A

My knowledge and understanding of music – sing the song I like/play the instrument I know/sing and play

Unit 1

1. Raga malika
2. Ashtapathi
3. Thillana

Unit 2

4. Patham
5. Bhajan
6. Javali

Section B

Our creation of music based on the learning's – sing the song we like/play the instrument we know/sing and play

Unit 3

7. Divyanamakeerthana
8. Utsavasamprathayakeerthana
9. Oothukadu VenkataSubbaiyar songs

Unit 4

10. Panchalinkasthalakeerthana
11. AnnamarcharyaKeerthana

Section C

Preparing for performance - Individual and group

- a) Classical music
- b) Created music – Based on emotions, topics and themes.

Evaluation

Performance to invited audience/program

Reference Books

1. **Indian Music Series** – Book IV, Dr S V Leela, TheBharathiGanaNilayam
 2. **Indian Music Series** – Book I, II, III, Dr S V Leela, TheBharathiGanaNilayam
 3. **Splendour of South Indian Music** – P T Chelladurai,
 4. **South Indian Music** – Prof P Sambamurthy
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III Semester

Paper Title: Viniyogas and Heritage of Devadasis

Paper code: PEP 331 A

Marks 100

Credits: 4

Total no. of hours: 75

General Description: The paper is structured as an advanced level of learning to help our students get an understanding of the chosen subject – dance

Objectives:

- To advance the knowledge and skill level of the chosen subject
- To provide a platform to practically experiment and exhibit the learning of the subject

Level of Knowledge: Deeper understanding of the chosen subject through theory and practice.

Expected Outcome: Showcasing the learning through practical demonstration

VINIYOGAS AND HERITAGE OF DEVADASIS

75 hours

Viniyogas, Heritage and Bharathanatyam styles

a) Viniyogas - 17 Hours

1. Asamyuta Hasthas
2. Samyuta Hasthas

b) Viniyogas- 9 Hours

1. Shiro Bheda

2. Griva Bheda
 3. Dhrishti Bheda
- c) Dance heritage of Devadasis - 5 Hours
- d) Styles of Bharathanatyam (Pandanallur, Vazhuvoor, Tanjore) - 4 Hours
- e) Alarippu- 12 Hours
 - f) Pushpanjali - 13 Hours
 - g) Jathiswaram - 15 Hours

Evaluation:

CIA I – Written test on sections a and b of Unit 1

Mid Semester – Practical test on sections b, c, e, f and g of Unit 1
Written test on sections a, b, c and d of Unit 1

CIA 3– Viva/ Student Seminar on an allotted topic (each student is allotted a different topic)

End Semester – Theory paper of Chosen Subject (5 questions need to be answered out of 8 each carrying 10 marks) Practical exam on the Chosen Subject

Reference Books – Dance

1. **Understanding of Bharathnatyam**– Mrinalini Sarabhai
2. **AbhinayaDarpana**– Nandi Keshwaran
3. **Naatyasastra** – Unni
4. **LaguBharatham** – SudhaRanirugupathi
5. **Bharathnatyam, Indepth Study** – SarojVaithyanathan

Paper Tile: Terms and Concepts in Carnatic Music

Paper code: PEP 331 B

Marks 100

Credits: 4

Total no. of hours: 75

General Description: The paper is structured as an advanced level of learning to help our students get

an understanding of the chosen subject – music

Objectives:

- To advance the knowledge and skill level of the chosen subject
- To provide a platform to practically experiment and exhibit the learning of the subject

Level of Knowledge: Deeper understanding of the chosen subject through theory and practice.

Expected Outcome: Showcasing the learning through practical demonstration

TECHNICAL TERMS AND CONCEPTS IN CARNATIC MUSIC

Technical terms, forms and Keerthanas

Theory (20 hours)

1. Fundamental technical terms and their meaning
 - a. AkaraSadhaka
 - b. Abhyasagana
 - c. Saba gana
 - d. Alapana
 - e. Kriya
 - f. Chaturthakala
 - g. Dhirga
 - h. Hrasva
 - i. Sanchari
 - j. Sanchara
 - k. Dhat
 - l. Opera
 - m. Navarasa
2. Gayakagunas&Gayakadhoshas
3. Mudras figuring in musical compositions
4. Gamakas
5. Taladasapranas
6. Biography of “Jayadevar”

Music Practical (55 hours)

1. Rendering musical forms
 - a. Swarajathi
 - b. Jathiswaram
 - c. Aditalavarna

2. Rendering keerthanas in the following Ragas
 - a. Hamsadvani
 - b. Mohana
 - c. Hindolam

Evaluation:

CIA I – Written test on Unit 1

Mid Semester – Practical test on Unit 1 of Music Practical
Written test on Units 1-3

CIA 3– Viva/ Student Seminar on an allotted topic (each student is allotted a different topic)

End Semester – Theory paper on Chosen Subject (5 questions need to be answered out of 8 each carrying 10 marks) Practical exam on the Chosen Subject

Reference Books

1. **Indian Music Series** – Book IV, Dr S V Leela, TheBharathiGanaNilayam
2. **Indian Music Series** – Book I, II, III, Dr S V Leela, TheBharathiGanaNilayam
3. **Splendour of South Indian Music** – P T Chelladurai,
4. **South Indian Music** – Prof P Sambamurthy

Paper Title: Indian Theatre

Paper code: PEP 331 C

Marks 100

Credits: 4

Total no. of hours: 75

General Description: The paper is structured as an advanced level of learning to help our students get an understanding of the chosen subject – theatre

Objectives:

- To advance the knowledge and skill level of the chosen subject
- To provide a platform to practically experiment and exhibit the learning of the subject

Level of Knowledge: Deeper understanding of the chosen subject through theory and practice.

Expected Outcome: Showcasing the learning through practical demonstration

INDIAN THEATRE

- NatyaSastra – An introduction to the fundamentals (15 hours)
- Types and forms of theatre (Semi practical) (25 hours)
- Yakshagana, Tamasha, Chau
- Analysing Indian plays - Scripts and Performances (Semi practical) (25)
- Sanskrit play – Kalidasa/Bhasa/Shudraka
- Regional play
- Character Psychology (Theory+Practicals)(10)

Evaluation:

CIA I – First stage performance combining dance music and theatre under faculty guidance

Mid Semester – First stage performance combining dance music and theatre without faculty guidance
Written test on

- NatyaSastra – An introduction to the fundamentals
- Types and forms of theatre (Semi practical)
- Yakshagana, Tamasha, Chau

CIA 3– Viva/ Student Seminar on research paper presented from the III semester syllabus (each student is allotted a different topic)

End Semester – Theory paper on Chosen Subject (5 questions need to be answered out of 8 each carrying 10 marks) Practical for 50 marks

Reference Books

1. **The NatyaSastra of Bharatamuni**– Translated into English by A Board of Scholars – Sri Satguru Publications – A division of Indian Books Centre, Delhi, India.
2. **Performance Tradition in India** – Author: SurseshAwasthi, Ed, Year 2009, ISBN 978-81-237-3618-1

3. **Kalidasa's Abhignana Shakuntala** , English translation by M R Kale.
 4. **The Indian Theatre**, Hemendra Nath Das Gupta, Year: 2009, ISBN: 8121201403
 5. **Actors Audition's** – David Black – Publishers – Vintage Books – A division of Random House, New York
 6. **A Practical Hand Book for the Actor** – by Milisa Bruder, Lee Michel Cohn, Madeleine Oliek, Pollock, Robert Previto, Scott, Zigler – Publishers – Vintage Books – A division of Random House, New York.
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Mandatory Certificate Course in Proscenium Theatre

Paper title: Mandatory Certificate Course in Proscenium Theatre

Paper code: PEP 301

Marks 100

Credits: 2

Total no. of hours: 45

Level of Knowledge: Integration of Dance, Music and Theatre to create an integrated Performing arts presentation.

Expected learning Outcome: Basic skills in exploring creative ideation, managing resources and talent to create and showcase a team performance.

Unit 1

1. Working on theme
2. Creating a framework and script
3. Designing and Stage management
4. Budgeting and Marketing

Unit 2

5. Incorporating dialogue and acting
6. Incorporating music
7. Incorporating dance

Unit 3

8. Working with sets
9. Working with lights
10. Working with costumes and make-up

Unit 4

11. Combined Rehearsal and integration
12. Run-through and corrections

13. Technical rehearsal to invited audience

Unit 5

14. Show

15. Learning outcomes and feedback

Evaluation

Showcasing integrated thematic presentation to audience and individual file presentation of learnings.

FIRST INTERNSHIP

Paper code: PEP 341

Marks 100

Credits: 2

Total no. of hours: 75

PEP students have to undertake an internship of not less than 26 working days in any performing arts or fine arts institution or any other approved by the programme coordinator.

Following are the objectives the internship:

- to enable students to get exposure to the field of area of interest
- to give an opportunity for students to get a practical experience in their field of interests
- to strengthen the curriculum based on internship-feedback wherever relevant
- to help student choose their career through practical experience

The internship is to be undertaken after the second semester break. The internship is a mandatory requirement for the completion of the PEP programme. The students will have to give an internship proposal with the following details: organization where the student proposes to do the internship; reasons for the choice, nature of the internship, period of internship, relevant permission letters, if available, name of the mentor in the organization, and email, telephone and mobile numbers of the person in the organization with whom Christ University could communicate matters related to internship. Typed proposals will have to be given at least a month before the end of the second semester.

The coordinator of the programme in consultation with the HOD will assign faculty members from the department as guides at least two weeks before the end of the second semester.

The students will have to be in touch with the guides during the internship period either through personal meetings, over the phone, or through internet.

At the place of internship, the students are advised to be in constant touch with their mentors.

At the end of the required period of internship the candidates will submit a report in not less than 1,500

words. The report should be submitted within the first month after the commencement of the third semester.

Apart from a photocopy of the letter from the organization stating the successful completion of the internship, the report shall have the following parts.

- Introduction to the place of internship
- Reasons for the choice of the place and kind of internship
- Nature of internship
- Objectives of the internship
- Tasks undertaken

- Learning outcome
- Suggestions, if any
- Conclusion

A photocopy of the portfolio, if available may be given along with the report. However, the original output, if available should be presented during the internship report presentation.

The report shall be in the following format.

12 font size; Times New Roman or Garamond font; one and half line spaced; Name, Register No, and Programme Name, Date of Submission on the left-hand top corner of the page; below that in the centre title of the report 'Report of internship undertaken at ____ from ____ (date, month in words, year); no separate cover sheet to be attached.

The evaluation criteria may be as follows

Report: 75 (Job done and learning outcome: 40, regularity: 15; language: 10, adherence to the format: 10) Report presentation: 25 (clarity: 10, effectiveness: 10, impression: 5)

IV Semester

Paper Title: History of Bharathanatyam

Paper code: PEP 431 A

Marks 100

Credits: 4

Total no. of hours: 75

General Description: The paper is a deeper exploration of the identified Art form. The overall aim is to create an aesthetic experience for the artist and audience.

Objectives:

- To provide a deeper knowledge and skill of the chosen main subject.
- To provide a learning framework

- To understand the aesthetics and dynamics of integration and create a wholesome experience of Performing Arts.

Level of Knowledge: Skill, aesthetics, basic management and execution of performance.

Expected Outcome: Deeper understanding and integrated performance

HISTORY OF BHARATHANATYAM

- a) Royal patronage to Dance from Pallava, Chera, Chola, Pandiya Period - 10 Hours
- b) Expression of Dance Through sculpture, Painting in the temples of Tanjore, Chidambaram, Kumbakonam, Dharasuram- 15 Hours
- c) Short biography and their contribution to Dance -Tanjore Quatrette- 10 Hours
- d) Kauthvam - 14 Hours
- e) Shabdham- 12 Hours
- f) Keerthana- 14 Hours

Evaluation:

CIA I – Performance of 10 minutes in Dance based on area of specialization – Practical

Mid Semester – 20 minute performance – Practical
Written test on sections a, b, and c

CIA 3 – Organizing a student level workshop/festival on Performing Arts for interested participants

End Semester – Theory paper of Main subject (5 questions need to be answered out of 8 each carrying 10 marks) Practical test of Main subject

Reference Books – Dance

1. **Understanding of Bharathnatyam**– Mrinalini Sarabhai
2. **AbhinayaDarpana**– Nandi Keshwaran
3. **Naatyasastra** – Unni
4. **LaguBharatham** – SudhaRanirugupathi
5. **Bharathnatyam, Indepth Study** – SarojVaithyanathan

Paper Title: Evolution of Carnatic Music

Paper code: PEP 431 B

Marks 100

Credits: 4

Total no. of hours: 75

General Description: The paper is a deeper exploration of identified Art form. The overall aim is to arrive at a platform to integrate and understand the inter-relation of Performing arts - to create an aesthetic experience for the artist and audience.

Objectives:

- To provide a deeper knowledge and skill of the chosen main subject.
- To provide a learning framework
- To understand the aesthetics and dynamics of integration and create a wholesome experience of Performing Arts.

Level of Knowledge: Skill, aesthetics, basic management and execution of performance.

Expected Outcome: Deeper understanding and Integrated performance

EVOLUTION OF CARNATIC MUSIC

Unit I

Music Theory (20 hours)

1. Biography of swathithirunal
2. General knowledge of the structure of tambura & its playing technique
3. Accompaniments figuring in kalakshepam, duties & rights of accompanists
4. Musical forms & their classifications
5. Folk music & its characteristics

Music Practical (55 hours)

1. Rendering the musical forms
 - a. Ata thalavarnam
 - b. Adithalavarnam
 - c. Padam
 - d. Tharangam
2. Rendering krithis in the following ragas
 - a. Nelambari
 - b. Suddasaveri

Evaluation:

CIA I – Performance of 10 minutes in Music based on area of specialization – Practical

Mid Semester – 20 minute performance – Practical
Written test on sections 1, 2, 3 and 4

CIA 3 – Written test on sections 1 to 5

End Semester – Theory paper of Main subject (5 questions need to be answered out of 8 each carrying 20 marks) Practical test of Main subject

Reference Books

1. **Indian Music Series** – Book IV, Dr S V Leela, TheBharathiGanaNilayam
2. **Indian Music Series** – Book I, II, III, Dr S V Leela, TheBharathiGanaNilayam
3. **Splendour of South Indian Music** – P T Chelladurai,
4. **South Indian Music** – Prof P Sambamurthy

Paper Title: Evolution of Indian Theatre – 1950 onwards

Paper code: PEP 431 C

Marks 100

Credits: 4

Total no. of hours: 75

General Description: The paper is a deeper exploration of identified Art form. The overall aim is to arrive at a platform to integrate and understand the inter-relation of Performing arts - to create an aesthetic experience for the artist and audience.

Objectives:

- To provide a deeper knowledge and skill of the chosen main subject.
- To provide a learning framework
- To understand the aesthetics and dynamics of integration and create a wholesome experience of Performing Arts.

Level of Knowledge: Skill, aesthetics, basic management and execution of performance.

Expected Outcome: Deeper understanding and Integrated performance

EVOLUTION OF INDIAN THEATRE – 1950 ONWARDS

Indian Modern Theatre - 1950 onwards – 25 hours

Introduction to Aesthetics and Cultural Significance – 15 hours

Art Management - Marketing - creating content, planning, designing and execution (Semi-practical) – 15 hours

Direction, Rehearsals and Run through - Creating a team with double casting, Scheduling, Stage Management, Blocking and Incorporating movement with music (Practicals) 20 hours

Evaluation:

CIA I – Performance of 40 minutes in Theatre – Practical

Mid Semester – 60-minute performance - Practical

Written test on

- Indian Modern Theatre - 1950 onwards
- Introduction to Aesthetics and Cultural Significance
- Art Management - Marketing - creating content, planning, designing and execution

CIA 3 – Organising a student level workshop/festival on Performing Arts for interested participants

End Semester – Theory paper of Main subject (5 questions need to be answered out of 8 each carrying 20 marks)

Reference Books

1. **Poetics and Performance** – VasudhaDalmia
2. **Art of Management and Theatre** – by Norman Dublin
3. **Foundations Of Indian Aesthetics**, VidyaNiwasMisra, Year: 2008, ISBN: 9788182901391
3. **Theatres of India**- Author: AnandaLal, Ed, Year: 2008, ISBN: 9780195699173
4. **Collection of Plays** – Vijay Tendulkar, GirishKarnad, Mahesh Dattani

Value-Added Course in Playback Theatre

Paper Title: Certificate Course on Introduction to Playback Theatre

Paper code: PEP 401

Marks 100

Credits: 2

Total no. of hours: 45

Level of Knowledge: Basic theatrical exposure

Expected learning Outcome: Confidence to do playback theatre

Objectives

- To introduce participants to the basics of Playback Theatre
- To enable the understanding and interplay of human emotions
- To make participants work as a team

Unit 1 – 6 hrs

Learning the basics of Playback Theatre – An improvisational theatre form of enacting real-life stories on the spot without preparation – Practiced in 32 countries across the globe.

Unit 2 – 6 hrs

The beginnings of Playback Theatre

The sense of story

Scene and other forms

Being a playback actor

Unit 3 – 6 hrs

Conducting

Unit 4 – 6 hrs

Growing in the world

Unit 5 – 6 hrs

Breathing and voice exercises, Knowing fellow actors, Team work and co-operation, Exaggerating and Limiting body expressions, Developing alertness and awareness of floor space

Unit 6 – 6 hrs

Rituals of Playback theatre, Acting in different stages of life, Real life stories, Creative visualization

Unit 7 – 6 hrs

Scene setting, Music in stories, Activity for the soul, exploring movement with fellow actor.

Unit 8, 9 and 10* – 18 hrs

- Three Playback Theatre shows
- Performance for institutional assessment
- Performance for family and friends
- Performance for general public

* The last set of sessions will be used for evaluation purposes.

V Semester

Paper title: Rasa and Bhaava

Paper code: PEP 531 A

Marks 100

Credits: 4

Total no. of hours: 75

General Description: The paper aims at a practical and formal introduction for the performing artist - to the identified performance stage after basic training in Bharathanatyam

Objectives:

- To provide a deeper understanding of practical performance
- To explore advanced options of learning in the chosen field

Level of Knowledge: Basic level of knowledge and understanding of the chosen art form

Expected Outcome: Basic ability to perform as per the requirement of the art form

RASA AND BHAAVA

- Padam-13 hours
- Padavarnam -25 hours

- Thillana-12 hours
- Description of Bhaavaas -8 hours
 - a) SthaayiBhaava
 - b) SanchaariBhaava
 - c) SaatvikaBhaava
- Description of Rasaas -8 hours
 - a) Shringaara
 - b) Veera
 - c) Karuna
 - d) Adhbutha
 - e) Haasya
 - f) Bhayanaka
 - g) Bheebatsya
 - h) Roudra
 - i) Shantha
- Ashta Nayikaas - 4 hours
 - a) Swadheenapatika
 - b) VasakaSajjitha
 - c) VirahotKandita
 - d) Vipralabdha
 - e) Kandita
 - f) Kalahantarita
 - g) ProshitaBhartita

h) Abhisarika

- Nayakaas - 2 hours
 - a) Dheerodatta
 - b) Dheerodhatta
 - c) Dheeralalita
 - d) Dheerashanta
- Viniyogas -ShiroBedha, GrivaBedha, DrishtiBedha - 3 hours

Evaluation:

CIA I – Written test on Units 4, 5 and 6

Mid Semester – 60 minute performance on chosen subject by the group
Written test on Units 4-8

CIA 3 – 30 day detailed schedule of potential work as a Performing Art graduate

End Semester – Theory paper of Main subject 50 marks (5 questions need to be answered out of 8 each carrying 10 marks) Practical: 50 marks

Reference Books – Dance

1. **Understanding of Bharathnatyam**– Mrinalini Sarabhai
 2. **AbhinayaDarpana**– Nandi Keshwaran
 3. **Naatyasastra** – Unni
 4. **LaguBharatham** – SudhaRanirugupathi
 5. **Bharathnatyam, Indepth Study** – SarojVaithyanathan
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Paper Title: Musical forms in Carnatic Style- I

Paper code: PEP 531 B

Marks 100

Syllabus 2012

Credits: 4

Total no. of hours: 75

General Description: The paper aims at a practical and formal introduction for the performing artist - to the identified performance stage after basic training in Carnatic Music.

Objectives:

- To provide a deeper understanding of practical performance
- To explore advanced options of learning in the chosen field

Level of Knowledge: Basic level of knowledge and understanding of the chosen art form

Expected Outcome: Basic ability to perform as per the requirement of the art form

MUSICAL FORMS IN CARNATIC STYLE-1

Theory of Music (26 hours)

1. Manodharmasangeetha and its forms in developing raga alaphana, niraval, karpanaiswaram& outline of pallavi exposition – 2 hours
2. General knowledge of the structure of Gottuvadhyam,Sitar& its playing technique – 1 hour
3. Seats of music in south India during 18th& 19th century – 2 hours
4. Raga lakshanas – 3 hours
 - a. Keeravani
 - b. Abhogi
 - c. Arabhi
 - d. Madhyamavathi
 - e. Dharmavathi
 - f. Amirthavarshini
 - g. Sri Rangani
 - h. Karaharapriya
5. Define: Musical sound & noise, pitch, intensity & Timbre, sympathetic vibration, resonance, echoes – 2 hours

6. 22 srutis – 8 hours
7. Bio-Graphy and contribution of the following composers – 8 hours
 - a. BadhrachalaRamadasar
 - b. Sadasivabrahmendarar
 - c. OothukaduVenkatasubbaiyer
 - d. Famous kacheri artist at present

Music Practical(49)

1. Kalpithasangeetha
 - a. All previous varnas – 9 hours
 - b. Jampathalavarna – 20 hours
 - c. Thiruvottriyur or Srirangampancharatnam – 10 hours
 - d. Nava varnam – 10 hours

Evaluation:

CIA I – Written test on Units 1-3

Mid Semester – 60 minute performance on chosen subject by the group
Written test on Unit 1-5

CIA 3 – 30 day detailed schedule of potential work as a Performing Art graduate

End Semester – Theory paper of Main subject 50 marks (5 questions need to be answered out of 8 each carrying 10 marks) Practical: 50 marks

Reference Books

1. **Indian Music Series** – Book IV, Dr S V Leela, TheBharathiGanaNilayam
 2. **Indian Music Series** – Book I, II, III, Dr S V Leela, TheBharathiGanaNilayam
 3. **Splendour of South Indian Music** – P T Chelladurai,
 4. **South Indian Music** – Prof P Sambamurthy
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Paper Title: Brief Introduction to Western and Eastern Theatre

Paper code: PEP 531 C

Marks 100

Credits: 4

Total no. of hours: 75

General Description: The paper aims at a practical and formal introduction for the performing artist - to the identified performance stage, after basic training in the area of interest.

Objectives:

- To provide a deeper understanding of practical performance
- To explore advanced options of learning in the chosen field

Level of Knowledge: Basic level of knowledge and understanding of the chosen art form

Expected Outcome: Basic ability to perform as per the requirement of the art form

BRIEF INTRODUCTION TO WESTERN AND EASTERN THEATRE

Introduction to Western Theatre - Greek, Roman, Elizabethan, European - 20 hours

Introduction to Eastern Theatre – Chinese, Japanese, Indonesian – 20 hours

- a) Voice and Speech - Rhetoric Theatre – 10 hours
- b) Music – Musical Theatre – 5 hours
- c) Body and Mind – Physical Theatre – 5 hours

Applied Theatre (Basic)- Theatre and its application across content and context – 15 hours

Evaluation:

CIA I – Interview format on subjects covered in the Performing Arts Course

Mid Semester – 60 minute performance on chosen subject by the group

Written test on

- Introduction to Western Theatre - Greek, Roman, Elizabethan, European
- Introduction to Eastern Theatre – Chinese, Japanese, Indonesian

CIA 3 – 30-day detailed schedule of potential work as a Performing Art graduate

End Semester – Theory paper of Main subject (5 questions need to be answered out of 8 each carrying 20 marks)

Reference Books

1. **Greek Theatre Performance** – David Willes, Cambridge university press
2. **Some aspects of Sanskrit drama and dramaturgy**, S.S.Janaki- The KuppuswamySastri Research Institute
3. **Shakespeare** – Collection of plays
4. **Learning through theatre** – new perspectives on theatre-in-education edited by Tony Jackson – Routledge – Taylor & Francis Group
5. **Leadership presence** – Belle Linda Halpern and Kathy Lubar – Gotham Books
6. **Role Play** – Book of activities – David Turner
7. **Cash Flow Quadrant** b) Rich Dad, Poor Dad – Robert Y Kiyosaki with Sharon L Lechter – Warner Books, New York
8. **The secrets of Word of Mouth Marketing** – George Silverman – Amacom Publications, American Management Association, New York.

V Semester Paper-2

Paper Title: Introduction to Forms and Types of Dancing

Paper code: PEP 532 A

Marks 100

Credits: 4

Total no. of hours: 75

General Description: The paper aims to explore the various forms and types of performances in Classical Dance.

Objectives:

- To provide an understanding of the breadth of knowledge existing
- To enable the student to choose from a wide range of options in the chosen stream of study

Level of Knowledge: Basic level of knowledge and understanding in relation to the context

Expected Outcome: Ability to understand and apply the learning

INTRODUCTION TO FORMS AND TYPES OF DANCING

- Introduction to Contemporary Dance-20 hours
- Basic Dance movements of Kathak Dance Form-20 hours
- Keerthanam-10 hours
- Nattuvaangam-5 hours
- Shlokam- 5 hours
- Dance Theory on basics of Kathak and Contemporary Dance-5 hours
- Short Biography and Contribution to Dance -5 hours
 - a) Jayadevar
 - b) Narayana Theerthar
 - c) Swathithirunal Maharaja
 - d) MuthuThandavar
- Talaas and their classification- 5 hours
 - a) SapthaThaalas
 - b) 35 Thaalas

Evaluation:

CIA I – Interviewing a dancer and creating a short biography through photos and video

Mid Semester – Showcasing snippets of the various forms of dance learnt during the semester
Written test on
Short Biography and Contribution to Dance -5 hours

CIA 3– A 500 word understanding and possible areas of application for any 3 identified forms of dance form

End Semester – Theory paper of Main subject 50 marks (5 questions need to be answered out of 8 each carrying 10 marks) Practical: 50 marks

Reference Books – Dance

1. **Understanding of Bharathnatyam**– Mrinalini Sarabhai
2. **AbhinayaDarpana**– Nandi Keshwaran
3. **Naatyasastra** – Unni
4. **LaguBharatham** – SudhaRanirugupathi
5. **Bharathnatyam, Indepth Study** – SarojVaithyanathan

Paper Title: Musical forms in Carnatic Style- II

Paper code: PEP 532 B

Marks 100

Credits: 4

Total no. of hours: 75

General Description: The paper aims to explore the various forms in Carnatic Music.

Objectives:

- To provide a understanding of the breadth of knowledge existing
- To enable the student to choose from a wide range of options in the chosen stream of study

Level of Knowledge: Basic level of knowledge and understanding, in relation to the context

Expected Outcome: Ability to understand and apply the learning

MUSICAL FORMS IN CARNATIC STYLE-2

Music Practical (75 hours)

1. Kalpithasangeetha

Swarajathi of ShyamaSasthri – 30 hours

2. Manodharmasangeetham (Kriti and Raga aalapana for the following ragas) – 45 hours

e. Shankarabaranam

f. Mohanam

g. Saveri

h. Hindolam

Evaluation:

CIA I – Interviewing a musician and creating a short biography through photos and video

Mid Semester – Showcasing snippets of the various ways rendering music learnt during the semester
Written test on Unit 1

CIA 3– A 500 word understanding and possible areas of application for any 3 identified musical forms

End Semester – Theory paper of Main subject 50 marks (5 questions need to be answered out of 8 each carrying 10 marks) Practical: 50 marks

Reference Books

1. **Indian Music Series** – Book IV, Dr S V Leela, TheBharathiGanaNilayam

2. **Indian Music Series** – Book I, II, III, Dr S V Leela, TheBharathiGanaNilayam
3. **Splendour of South Indian Music** – P T Chelladurai,
4. **South Indian Music** – Prof P Sambamurthy

Paper Title: Applied Theatre

Paper code: PEP 532 C

Marks 100

Credits: 4

Total no. of hours: 75

General Description: The paper aims to explore the various forms and types of applied theatre.

Objectives:

- To provide an understanding of the breadth of knowledge existing
- To enable the student to choose from a wide range of options in the chosen stream of study

Level of Knowledge: Basic level of knowledge and understanding in relation to the context

Expected Outcome: Ability to understand and apply the learning.

APPLIED THEATRE

Mime – 20 hours

Puppetry – 15 hours

Clown – 15 hours

Mask – 10 hours

Applied Theatre (Advanced) - Theatre and its application across content and context – 15 hours

Evaluation:

CIA I – Interviewing an artist and creating a short biography through photos and video

Mid Semester – Showcasing snippets of the various forms of art learnt during the semester
Written test on theory of mime, puppetry and clown

CIA 3– A 500 word understanding and possible areas of application for any 3 identified forms of art

End Semester – Theory paper of Main subject(5 questions need to be answered out of 8 each carrying 20 marks)

Reference Books

1. **MIME – The Next Step** – J. Geoffrey Stevenson
 2. **Indian puppets**- Sampa Ghosh and Utpal Banerjee, Abhinav publications
 3. **The art of clowning** – Eli Simon.
 4. **Masking the unmasked** – Eli Simon
-

Value-Added Course in Art Entrepreneurship

Paper title: Value Added Course in Art Entrepreneurship

Paper code: PEP 501

Marks 100

Credits: 2

Total no. of hours: 45

Level of Knowledge: Understanding and experiencing the Entrepreneurship way of working

Expected learning Outcome: Identifying and creating options for growth as an Art Entrepreneurs.

Unit 1

1. Defining the Art Entrepreneur
2. Identification, defining and redefining the Entrepreneur
3. Principles of Entrepreneurship
4. Creating a Vision and Mission

Unit 2

5. Understanding business model/s
6. Experiencing an Entrepreneurship forum
7. Creating a business plan

Unit 3

8. The three pillars – Capital, Manpower and Organization
9. Identifying specific area of Art Entrepreneurship
10. Validating the business plan

Unit 4

11. Working with existing business of Art
12. Art Management

13. Government procedures

Unit 5

14. Books of Accounts

15. Branding, Marketing and Communication

16. Making the Art business work.

Evaluation

Adding value, growth of art and generating income through art entrepreneurship

SECOND INTERNSHIP

Paper code: PEP 541

Marks 100

Credits: 2

Total no. of hours: 75

PEP students have to undertake a second internship of not less than 26 working days in any performing arts or fine arts institution or any other approved by the programme coordinator.

Following are the objectives of the internship:

- to enable students to get exposure to the field of area of interest
- to give an opportunity for students to get a practical experience in their field of interests
- to strengthen the curriculum based on internship-feedback wherever relevant
- to help student choose their career through practical experience

The internship is to be undertaken after the fourth semester break. The internship is a mandatory requirement for the completion of the PEP programme. The students will have to give an internship proposal with the following details: organization where the student proposes to do the internship; reasons for the choice, nature of the internship, period of internship, relevant permission letters, if available, name of the mentor in the organization, and email, telephone and mobile numbers of the person in the organization with whom Christ University could communicate matters related to internship. Typed proposals will have to be given at least a month before the end of the second semester.

The coordinator of the programme in consultation with the HOD will assign faculty members from the department as guides at least two weeks before the end of the fourth semester.

The students will have to be in touch with the guides during the internship period either through personal meetings, over the phone, or through internet.

At the place of internship, the students are advised to be in constant touch with their mentors.

At the end of the required period of internship the candidates will submit a report in not less than 1,500 words. The report should be submitted within the first month after the commencement of the fifth

semester.

Apart from a photocopy of the letter from the organization stating the successful completion of the internship, the report shall have the following parts.

- Introduction to the place of internship
- Reasons for the choice of the place and kind of internship
- Nature of internship
- Objectives of the internship
- Tasks undertaken

- Learning outcome
- Suggestions, if any
- Conclusion

A photocopy of the portfolio, if available may be given along with the report. However, the original output, if available should be presented during the internship report presentation.

The report shall be in the following format.

12 font size; Times New Roman or Garamond font; one and half line spaced; Name, Register No, and Programme Name, Date of Submission on the left-hand top corner of the page; below that in the centre title of the report 'Report of internship undertaken at ____ from ____ (date, month in words, year); no separate cover sheet to be attached.

The evaluation criteria may be as follows

The report: 75 (Job done and learning outcome: 40, regularity: 15; language: 10, adherence to the format: 10) Report presentation: 25 (clarity: 10, effectiveness: 10, impression: 5)

VI Semester

Paper Title: Mythology and Study of Stage, Sound and Light

Paper code: PEP 631 A

Marks 100

Credits: 4

Total no. of hours: 75

General Description: The paper aims to explore Mythology and Study of Stage, Sound and Light in classical Indian Dance.

Objectives:

- To provide an understanding of the breadth of knowledge existing
- To enable the student to choose from a wide range of options in the chosen stream of study

Level of Knowledge: Basic level of knowledge and understanding in relation to the context

Expected Outcome: Ability to understand and apply the learning

MYTHOLOGY AND STUDY ON STAGE, SOUND AND LIGHT

- Thodayamangalam-7 hours
- Ashtapadhi-13 hours
- Contemporary Dance-15 hours
- Kathak-15 hours

- Mythological Stories - 5 hours
 - a) Ramayana
 - b) Mahabharatha
 - c) SrImadhBhagavatham
 - d) Shiva Puranam
 - e) Vishnu Puranam\

- Vritti - 7 hours
 - a) Kaishiki Vritti
 - b) Satvatee Vritti
 - c) Aarabhati Vritti
 - d) Bharathee Vritti

- Stage ,Orchestra, Sound & Light for Dance 13 hours

Evaluation:

CIA I– Showcasing paired performances applying the nuances learnt in the semester and written test on Unit 5

Mid Semester – Performance of 10 minutes with non Performing Art students – preferably professionals

Written test on Units 5, 6 and 7

CIA 3 – Research paper on theories and practices of one chosen dance form

End Semester – Theory paper of Main subject 50 marks (5 questions need to be answered out of 8 each carrying 10 marks) Practical: 50 marks

Reference Books

1. **Indian Dances** by Raja singha and Reginald Massey, Published by MadrapuriSangeetVidvatSabha
2. **NatyaShastraSangraha**, Published by SaraswathiMahal Library – Tanjore
3. **Dance and Costumes of India** by Kay Ambrose, Published by Adam and Charles Black- London
4. **Panorama of Indian Dances** by US. KrishnaRao & UK. Chandrabhaga Devi, Sri Satguru Publications, Indian books centre , Delhi – India
5. **Nandikesvara's Abhinaya Darpana**, edited and translated by Dr. Manmohan Ghosh, Calcutta-2006, Published by Satya Bhattacharjee for the Manisha Granthalaya Pvt Ltd.
6. **Natya Bala Bodhini**, by K. Swanambigai , Published by Peripharaal Services.

Paper Title: Advanced Musical forms in Carnatic Style- I

Paper code: PEP 631 B

Marks 100

Credits: 4

Total no. of hours: 75

General Description: The paper aims to explore advanced musical forms in Carnatic Style- I.

Objectives:

- To provide an understanding of the breadth of knowledge existing

- To enable the student to choose from a wide range of options in the chosen stream of study

Level of Knowledge: Basic level of knowledge and understanding, in relation to context

Expected Outcome: Ability to understand and apply the learning

ADVANCED MUSICAL FORMS IN CARNATIC STYLE-1

Theory of Music (20 hours)

1. Decorative angas figuring in krithis - 2 hours
2. Shadangam & Shodasangam, Chaputhala and its varieties, Desadhimathyathitalas, 35 talas, 175 & 108 talas – 3 hours
3. General knowledge of the structure of Mirudhangam, Taval, Tabla and its playing techniques – 3 hours
4. Biography of “Narayanatheerthar”, “Kshetrajna”, “Papanasam Sivan” – 2 hours
5. Devotional music, western music, Hindustani music – 2 hours
6. Musical prosody – 1 hour
7. Ragalakshnas – 2 hours
 - a. Banthavarali
 - b. Shanmugapriya
 - c. ReetiGowlai
 - d. Kamboji
 - e. Simhendramadhyamam
 - f. Thodi
 - g. Kanada
 - h. Behag

Music Practicals (55 hours)

1. Kalpithasangeetham

- a. All previous varnas - 5 hours
- b. Thyagarajarganaragapancharathnam – 30 hours
- c. Vilambakalakrithi – 10 hours

Evaluation:

CIA I– Showcasing paired performances of previously learnt songs

Mid Semester – Performance of 10 minutes with non Performing Art students – preferably professionals

Written test on all the units

CIA 3 – Research paper on theories and practices of one chosen art form

End Semester – Theory paper of Main subject 50 marks (5 questions need to be answered out of 8 each carrying 10 marks) Practical: 50 marks

Reference Books

1. **Indian Music Series** – Book IV, Dr S V Leela, TheBharathiGanaNilayam
2. **Indian Music Series** – Book I, II, III, Dr S V Leela, TheBharathiGanaNilayam
3. **Splendour of South Indian Music** – P T Chelladurai,
4. **South Indian Music** – Prof P Sambamurthy

Paper Title: Modern Theatre Concepts

Paper code: PEP 631 C

Marks 100

Credits: 4

Total no. of hours: 75

General Description: The paper aims to explore Modern Theatre Concepts.

Objectives:

- To provide an understanding of the breadth of knowledge existing
- To enable the student to choose from a wide range of options in the chosen stream of study

Level of Knowledge: Basic level of knowledge in relation to context

Expected Outcome: Ability to understand and apply the learning

MODERN THEATRE CONCEPTS

Stanislavsky's – 15 hours

Brecht's – 15 hours

Artaud's – 15 hours

Grotowski's – 10 hours

Meyerhold's – 10 hours

Augusto Boal's – 10 hours

Evaluation:

CIA I– Showcasing paired performances

Mid Semester – Performance of 10 minutes with non Performing Art students – preferably professionals

Written test on

Stanislavsky's, Brecht's and Artaud's

CIA 3 – Research paper on theories and practices of one chosen art form

End Semester – Theory paper of Main subject (5 questions need to be answered out of 8 each carrying 20 marks)

Reference Books

1. **Encyclopedia of World Drama** – John Gassnel
 2. **The theatre of Bertolt Brecht** – John willet
 3. **At work with Grotowski on physical actions** – Thomas Richards - published by Routledge
 4. **Games for Actors and Non-actors** – Augusto Boal
 5. **The theatre of Bertolt Brecht** – John willet
 6. **At work with Grotowski on physical actions** – Thomas Richards - published by Routledge
 7. **An Actor Prepares** – by Stanislavsky
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Paper Title: Folk Dances of India

Paper code: PEP 632 A

Marks 100

Credits: 4

Total no. of hours: 75

General Description: The paper aims to explore Folk Dances of India.

Objectives:

- To provide an understanding of the breadth of knowledge existing
- To enable the student to choose from a wide range of options in the chosen stream of study

Level of Knowledge: Basic level of knowledge and understanding in relation to the context

Expected Outcome: Ability to understand and apply the learning

FOLK DANCES OF INDIA

Folk Dances and their importance in the lives of people - 10 hours

Ritualistic Dance - 10 hours

- a) Arayarsevai
- b) NavasandiKowthvam

Folk Dances of India - 10 hours

- a) Karnataka
- b) Andhra
- c) Tamil Nadu
- d) Kerala
- e) Maharashtra
- f) Gujarat
- g) Bihar
- h) Orissa
- i) Assam

j) Panjab

k) Kashmir

Folk Instruments - 9 hours

a) Taval

b) Pampai

c) Urumi

d) Paanai

e) Kadikatti

f) Vil

g) Nadaswaram

- Dances in Modern Times - 3hours
- Tradition and Innovation - 3 hours
- Kathak and Contemporary Dance-30 hours

Evaluation:

CIA I– Showcasing paired performances applying the nuances learnt in the semester and written test on Unit 5

Mid Semester – Performance of 10 minutes with non Performing Art students – preferably professionals

Written test on Units 5, 6 and 7

CIA 3 – Research paper on theories and practices of one chosen dance form

End Semester – Theory paper of Main subject 50 marks (5 questions need to be answered out of 8 each carrying 10 marks) Practical: 50 marks

Reference Books

1. **Indian Dances** by Raja singha and Reginald Massey, Published by MadrapuriSangeetVidvatSabha
2. **NatyaShastraSangraha**, Published by SaraswathiMahal Library – Tanjore

3. **Dance and Costumes of India** by Kay Ambrose, Published by Adam and Charles Black- London
4. **Panorama of Indian Dances** by US. Krishna Rao & UK. Chandrabhaga Devi, Sri Satguru Publications, Indian books centre, Delhi – India
5. **Nandikesvara's Abhinaya Darpana**, edited and translated by Dr. Manmohan Ghosh, Calcutta-2006, Published by Satya Bhattacharjee for the Manisha Granthalaya Pvt Ltd.
6. **Natya Bala Bodhini**, by K. Swanambigai, Published by Peripharal Services.
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Paper Title: Advanced Musical forms in Carnatic Style-II

Paper code: PEP 632 B

Marks 100

Credits: 4

Total no. of hours: 75

General Description: The paper aims to explore Advanced Musical forms in Carnatic Style-II.

Objectives:

- To provide an understanding of the breadth of knowledge existing
- To enable the student to choose from a wide range of options in the chosen stream of study

Level of Knowledge: Basic level of knowledge and understanding of forms and types in relation to context

Expected Outcome: Ability to understand and apply the learning

ADVANCED MUSICAL FORMS IN CARNATIC STYLE-2

1. Kalpithasangeetham

- a. Thillana or Thirupugal – 10 hours
- b. Ashtapathi – 10 hours
- c. Javali – 10 hours

2. Manodharmasangeetham – 45 hours

- d. Krithis & Raga alapana, karpanaiswaras for the following Ragas

- i. Kalyani
- ii. Banthavarali
- iii. Shanmugapriya
- iv. Thodi

Evaluation:

CIA I– Showcasing paired performances of previously learnt songs

Mid Semester – Performance of 10 minutes with non Performing Art students – preferably professionals
Written test on all the units

CIA 3 – Research paper on theories and practices of one chosen art form

End Semester – Theory paper of Main subject 50 marks (5 questions need to be answered out of 8 each carrying 10 marks) Practical: 50 marks

Reference Books

1. **Indian Music Series** – Book IV, Dr S V Leela, TheBharathiGanaNilayam
2. **Indian Music Series** – Book I, II, III, Dr S V Leela, TheBharathiGanaNilayam
3. **Splendour of South Indian Music** – P T Chelladurai,
4. **South Indian Music** – Prof P Sambamurthy

Paper Title: Theatre in Practice

Paper code: PEP 632 C

Marks 100

Credits: 4

Total no. of hours: 75

General Description: The paper aims to explore Theatre in Practice, in different contexts.

Objectives:

Syllabus 2012

- To provide a understanding of the breadth of knowledge existing
- To enable the student to choose from a wide range of options in the chosen stream of study

Level of Knowledge: Basic level of knowledge and understanding of forms and types in relation to context

Expected Outcome: Ability to understand and apply the learning

THEATRE IN PRACTICE

Intervention of eminent theatre personality - 20 hours

Student Theatre Festival with public performance and documentation
Organizing and Re-staging of all the performances of the course as a Theatre Festival – 55 hours

Evaluation:

CIA I – Showcasing paired performances

Mid Semester – Performance of 10 minutes with non Performing Art students – preferably professionals
Written test on the learnt aspects of the semester

CIA 3– Research paper on theories and practices of one chosen topic

End Semester – Theory paper of Main subject (5 questions need to be answered out of 8 each carrying 20 marks)

Reference Books

1. **The Invisible Actor** – by Peter Brook
2. **Encyclopedia of World Drama** – John Gassnel
3. **The theatre of Bertolt Brecht** – John willet
4. **At work with Grotowski on physical actions** – Thomas Richards - published by Routledge
5. **Games for Actors and Non-actors** – Augusto Boal
6. **The theatre of Bertolt Brecht** – John willet
7. **At work with Grotowski on physical actions** – Thomas Richards - published by Routledge
8. **An Actor Prepares** – by Stanislavsky