



# **Annamalai University**

**Faculty of Fine Arts**

**Department of Music**

**Diploma in Nattuvangam (One Year) Programme**

**Programme Code: FMUS85**

**Programme Structure**

**(For students admitted from the academic year 2019-2020)**

## **REGULATIONS**

### **Introduction**

A programme in "Nattuvangam" extending over a period of one year and conducted at the university (Department of Music) in accordance with regulations here-in-after laid down.

### **Objective**

On successful completion of the programme, the candidates who pass out will be able to perform the functions of a Nattuvanar during dance concerts to a moderate satisfaction level of the audience/ viewers and also he would have attained a moderate proficiency in teaching the dance students all the aspects and ingredients involved in the art of Bharathanattiyam. The quality of the performance will be 70% level compared to an accomplished Nattuvanar. The person conducting the nattuvangam will be able to rise to bear accomplished Nattuvanar, with regular practices and experiences of conducting nattuvangam over the next few years.

### **Eligibility for Admission**

The following qualification/criteria will make persons eligible to be admitted into the programme.

- a) A pass in "Nattiyakalaimani" title of the university or other universities accepted by the Syndicate as equivalent there to or passed higher grade in dance.
- b) Those candidates currently in touch with their profession as per the assessment carried out by A committee formed for that purpose to select candidates for admission.
- c) No age criteria is prescribed to undergo this programme.
- d) Those who are in the field already, if found suitable for induction into the program during the entrance test by the assessment committee, provided they have passed 10th

standard from higher schools recognized by the Directorate of School Education, Chennai.

### **Conduct of the programme.**

The program for the title shall comprise instruction on the following subjects according to the syllabi and / or text books prescribed from time to time.

- a) Theory and history of dance
- b) practical
- c) Project Assessment

### **Examination scheme**

There will be examinations at the end of the academic year, one for practical and viva-voce and the other on the theory of history portions. In addition, marks will be allotted as internal assessment, on the outcome project work which is included in the syllabus.

The written paper will be sent in Tamil & English and shall answer in English and Tamil.

The details of duration of total marks for each examination are appended in the table, here in after. Students having at least 75% of attendance in the academic year only will be allowed to take up examination.

**Syllabus/Examination Table**

<b>Course Code</b>	<b>Course Title</b>	<b>Examination Duration</b>	<b>Exam Marks</b>
11	Theory and History of Dance	As required	100
12	Practical	As required	100
13	Project Assessment & Viva voce	As required	50 + 50
	Total		300

### **Criteria for Pass and classification**

Being a highly professional oriented programme i.e. those obtaining at least 45% marks in each subject and an aggregate of 50% will be declared as passed.

- a) Those obtaining an aggregate of 75% or above in a single attempt shall be deemed as passed in first class with distinction.
- b) Those obtaining an aggregate of 60% and above in a single attempt shall be placed in first class.
- c) Those obtaining 50% or above in aggregate but less than 60% shall be placed in class.
- d) Those who cleared the papers in more than one attempt shall be placed in second class irrespective of aggregate.

**Course Code:11      Course Title : Theory and History of Dance**

**Learning Objective (LO)**

By introducing the course, it is intended to:

**LO1:** know the origin and development of Bharatanatyam and contributions of Tamizhagam to the art of Natya .

**LO2:** To know the content of Natya and impact of religion on dance.

**LO3:** To understand the method of writing notations for the given thalams and to study about the accompaniments of dance in Sadhir and Bharatanatyam and to have a detailed study of Natya in Arangetru Kathai (Silapadhigaram)

**LO4:** To study the life history of legendary Nattuvanars.

**LO5:** To study the life history of legendary Dancers.

**Unit 1**

**Details of the followings**

- a. The origin and development of Bharatanatyam.
- b. The contributions of Tamizhagam to the art of Natya.

**Unit 2**

- a. The importance of Natya.
- b. The relationship of religion to dance.

**Unit 3**

a. The method of writing notations for the following:

- (i) Adhi                      (ii) Rupakam                      (iii) Misram

b. The explanation of the accompaniments of dance (Sadhira and Bharatanatyam)

c. The details of Natya in Arangetru Kathai (Silapathikaram)

#### **Unit 4**

Life history of the following legendary Nattuvanars

- 1)Gangaimuthu Nattuvanar.
- 2) Tanjore Quarttet.
- 3) Pandanallur Meenakshisundaram Pillai.
- 4) K.N. Dandayuthapani Pillai
- 5) Tanjai K.P Kittappa Pillai
- 6) VazhuvurRamaiah Pillai

#### **Unit 5**

Life history of the following legendary Dancers

- 1) Thiruvazhaputhur KalyaniAmmal
- 2) AmmanaAmmal
- 3) Smt. Balasaraswathi
- 4) Mylapore Gowri Ammal
- 5) Rukmani Arundale
- 6) Mrinalini Sarabhai
- 7) Dr.Padma Subramaniam

#### **Supplementary Reading**

1. Bharata Kalai Kotpadu – Dr. Padma Subramaniam
2. Indian Classical Dance - Kapila Vatsyayan
3. Indian Dancing – Ramagopal
4. Thalamum Anubavamum – Konnakol Pakkiriya Pillai222
5. The Pre – Historic Background and Indian Culture – D.H.Gordon
6. Journey Through the Tradition – Dr.V.Raghavan
7. Vakkeyakarargal Charithram – Prof.Sambamoorthy
8. Marabhu Thantha Manikkam – B.M.Sundaram
9. Bharatha Perasangal – B.M.Sundaram

<b>CO1</b> :	A thorough understanding of the origin and development of Bharatanatyam and how Tamizhagam contributed to the glory of Natya.
<b>CO2</b> :	A detailed understanding of Natya and how religion had an impact on the development of dance .
<b>CO3</b> :	Students can tend to get familiarized in writing the notations for various thalas . They also can get to know about the accompaniments in Sadhir form and Bharatanatyam have undergone a change over a period of time . They can also get the knowledge of how the dance form existed in Sangam age.
<b>CO4</b> :	Students can get to know how the legendary Nattuvanars have given us the treasures of compositions and set a Paddhathi what we call as Margam today.
<b>CO5</b> :	Students can get to know about the life of legendary dancers and their valuable contributions to the field of Natya.

**Course Code:12    Course Title : Practical**

### **Learning Objective (LO)**

**LO1:** Competency in knowledge of Thala skills.

**LO2:** To attain the flow of Thala skills through Nattuvangam.

**LO3:** Proficiency in Calculating the Adavus and Notating.

**LO4:** To Choreograph the Conclusion Portion of Adavukkorvai and Jathees.

**LO5:** Learner can ensure the Capability of doing Nattuvangam for Natya Uruppadis.

### **Unit 1**

AdhitalaTheermanams.

Edupu: Samam,  $\frac{1}{4}$  Edam,  $\frac{1}{2}$  Edam,  $\frac{3}{4}$  Edam

### **Unit 2**

Pancha Nadai Theermanams

a) Chathusram b) Thisram c) Misram d) Kandam e) Sangeernam

### **Unit 3**

The method of writing notations for Aduvukorvais and Theermanams.

### **Unit 4**

## Yathis

- 1) Samayathi
- 2) VishamaYathi
- 3) GopuchaYathi
- 4) SrothovagaYathi
- 5) DamaruYathi
- 6) MridangaYathi

## Unit 5

Doing Nattuvangam for the Natya Urupadi

1. Kavuthuvam
2. Alarippu
3. Jathiswaram
4. Sabdham
5. Padavarnam
6. Padham
7. Jaavali
8. Thillana

### **Course Code:13 PROJECT WORK**

**LO1:**Learner can ensure about the choreography of traditional and innovative methods.

1. Choreographing a Padavarnam with suitable Theermanams, Nritta and Abhinaya

**CO1:**Students can come up with new ideas while choreography of padhavarnams and Keertanams from different perspectives.