DPU

Dr. D. Y. PATIL VIDYAPEETH, PUNE

(Deemed to be University)

Syllabus of First Year of

Bachelor of Performing Arts in Bharatnatyam

Academic Year 2022-23 & onwards

DPU

Dr. D. Y. PATIL VIDYAPEETH, PUNE
(Deemed to be University)
(Accredited (3rd Cycle) by NAAC with a CGPA of 3.64 on four point scale at 'A++' Grade)
(Declared as Category - I University by UGC Under Graded Autonomy Regulations, 2018)
(An ISO 9001:2015 and 14001:2015 Certified University and Green Education Campus)

Dr. A. N. Suryakar
Registrar

Ref. No. : DPU/ 960-F(ii)/22
Date : 20.08.2022

NOTIFICATION

Whereas Dr. D. Y. Patil Vidyapeeth, Pune (Deemed to be University) is categorized as Category-I University by UGC as per UGC [Categorization of Universities (only) for Grant of Graded Autonomy] Regulations, 2018. As per the Clause No. 4.3 of the said Regulations, the Vidyapeeth proposed to Academic Council and the Board of Management to establish various Schools as Constituent Units of the Vidyapeeth.

And whereas in pursuance of the resolution passed by the **Academic Council** at its meeting held on **22nd March, 2022** vide **Resolution No. AC-16-22** regarding **to establish Dr. D. Y. Patil School of Liberal Arts, Pimpri, Pune** as a **Constituent Unit of the Dr. D. Y. Patil Vidyapeeth, Pune.**

And whereas in pursuance of the resolution passed by the **Board of Management** at its meeting held on **29th March, 2022 vide Resolution No. BM-15-22** regarding **to establish Dr. D. Y. Patil School of Liberal Arts, Pimpri, Pune** as a **Constituent Unit of the Dr. D. Y. Patil Vidyapeeth, Pune.**

And whereas in pursuance of the resolution passed by the **Academic Council** at its meeting held on **29th July, 2022** vide **Resolution No. AC-23(ii)-22** regarding the **syllabus of First Year of Bachelor of Performing Arts in Bharatnatyam Programme from Academic Year 2022-23 and onwards** for implementation.

And whereas in pursuance of the resolution passed by the **Board of Management** at its meeting held on **10th August, 2022 vide Resolution No. BM-35(ii)-22** regarding the **syllabus of First Year of Bachelor of Performing Arts in Bharatnatyam Programme from Academic Year 2022-23 and onwards** for implementation.

It is notified to all concerned that the **Regulations, Credits and Semester System Syllabus of First Year (Semester–I & Semester–II) of Bachelor of Performing Arts in Bharatnatyam Programme from Academic Year 2022-23 and onwards** is here by published.

The **Regulations, Credits and Semester System Syllabus of First Year (Semester–I & Semester–II) of Bachelor of Performing Arts in Bharatnatyam Programme from Academic Year 2022-23 and onwards** consist for following courses:

.....2...

Sant Tukaram Nagar, Pimpri, Pune - 411018, Maharashtra (India)
Phone : + 91-20-27805000, 27805001, Email : info@dpu.edu.in

DPU

Semester - I		Semester – II	
BPABN 101	Introduction and History of Indian Classical Dance	BPABN 201	Dance Asthetics
BPABN 102	Dance Technique 1	BPABN 202	Principles and Elements of Classical Dance style (Kathak, Odissi)
BPABN 103	Adavus - Basic Steps, Alarippu - Chatushra	BPABN 203	Dance Technique 2 (Bharatnatyam)
BPABN 104	Sanskrit & Kalidas	BPABN 204	Natyashastra - 1
BPABN 105	English	BPABN 205	Dance Programme Criticism
		BPABN 206	Tala Recitation

The Syllabus will be useful to all the concerned.

This will come into force with immediate effect.

(Dr. A. N. Suryakar)
Registrar

(Dr. A. N. Suryakar)
Registrar
Dr. D. Y. Patil Vidyapeeth
(Deemed to be University)
Pimpri, Pune- 18.

Copy to:

1. PS to Chancellor for kind information of Hon'ble Chancellor, Dr. D. Y. Patil Vidyapeeth, Pune.
2. PS to Vice Chancellor for kind information of Hon'ble Vice Chancellor, Dr. D. Y. Patil Vidyapeeth, Pune.
3. The Director, Dr. D. Y. Patil School of Liberal Arts, Pimpri, Pune
4. The Controller of Examinations, Dr. D. Y. Patil Vidyapeeth, Pune.
5. Director (Academics), Dr. D. Y. Patil Vidyapeeth, Pune.
6. Director (IQAC), Dr. D. Y. Patil Vidyapeeth, Pune.
7. Web Master for uploading on Website.

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REGULATION FOR BACHELOR OF PERFORMING ARTS IN BHARATNATYAM

1. **Eligibility Criteria**:

   1.1 Candidate passing grade at 12th std. from recognized Board or equivalent examination is however necessary for being eligible for admission to Bachelor of Performing Arts Programmes.

   1.2 The candidate shall have completed 17 years of age on or before 31 December of the year of admission. The Secondary School Certificate (i.e. S.S.C.) or equivalent examination certificate or the certificates of age and nationality endorsing the date of birth will constitute valid proof.

   1.3 The candidate may be an Indian National / NRI / PIO / Foreign National. The candidate is required to produce proof in his / her Nationality from a District Magistrate, Additional Magistrate or Metropolitan Magistrate. Valid Passport also shall be considered as sufficient proof of Nationality.

   1.4 The candidate must be medically fit and must submit a certificate of medical fitness.

2. **Duration of the Programme**

   The Bachelor of Performing Arts undergraduate degree programme is of four years (Total Eight semesters) duration.

   Duration of the course: 4 years or 8 semesters.

   Semesters - An academic year consists of two semesters

3. **Progarmme Pattern: Choice Based Credit System (CBCS)**

4. **Exit Point –**
   - 1st Year Exit - **Certificate Course**
   - 2nd Year Exit - **Diploma**
   - 3rd Year Exit - **Bachelor Degree**
   - 4th Year - **Bachelor Degree with Honours**

5. **Teaching Methodology:**
   - Lectures
   - Assignments And Project Work
   - Workshops And Seminars

6. Scheme of Examination for Theory

(a) Internal Assessment (40 Marks)

1. Class test held in the given semester – 15 marks

2. Subject specific term work module/assessment modes-as decided by the department in the beginning of the semester (like extension / field / experimental work, short quiz, objective test, open book test etc and written assignments, case study, projects, posters and exhibits etc for which the assessment is to be based on class presentations wherever applicable)-15 marks

3. Attendance and active participation in routine class instructional deliveries (and in practical work, tutorial, field work, cultural activities etc as the case may be) -10 marks

(b) University Examination :

(i) University Theory Examination Pattern

Section A		
MCQs	10 x 1 Mark each	10 Marks
Section B		
LAQs (Any 3 out of 4)	03 x 10 Marks each	30 Marks
Section C		
Short Questions (Any 4 out of 5)	04 x 05 Marks each	20 Marks
	Total	**60 Marks**

(ii) University Theory Examination Pattern

Section A		
MCQs	5 x 1 Mark each	5 Marks
Section B		
LAQs (Any 3 out of 4)	03 x 5 Marks each	15 Marks
Section C		
Short Questions (Any 4 out of 5)	5 x 2 Marks each	10 Marks
	Total	**30 Marks**

(iii) University Practical Examination Pattern

Presentation	30 Marks
Viva	30 Marks
Internal Assessment	40 Marks
Total	**100 Marks**

(iv) University Practical Examination Pattern

Presentation	15 Marks
Viva	15 Marks
Internal Assessment	20 Marks
Total	**50 Marks**

Total 100 Marks Combined Head of Passing

1. Internal Assessment will carry total of **40 marks**
2. University Examination will carry **60 marks**

Break –Up

1. University Exams 60 Marks
2. Internal Assessment Exams 40
3. Grand Total = 100 Marks (Each Subject)

(c) Standard of Passing:

1. The standard of passing shall be minimum 50% in each subject.
2. The marks of all heads combined (University Theory Exam + Internal Assessment Theory) shall be considered together for Passing of the candidate.

7. Grace Marks

The grace marks up to a maximum of FIVE (5) marks may be awarded to a student who has failed in not more than two subjects in the respective semester. Provided that these grace marks shall be awarded only if the student passes after awarding these marks.

8. Rules for ATKT:

The candidate shall be promoted to subsequent semester (from I semester to II semester, II semester to III semester, III semester to IV semester, from IV semester to V semester, V semester to VI semester, VI semester to VII semester, VII semester to VIII semester,) even if he/she fails in one or two subjects/ courses in the current semester of study. However, he/she must pass in these subjects/ courses within six months. To appear for subsequent examinations, he/she must pass in all subjects/ courses of the previous semester (i.e. a candidate shall be promoted from I semester to II semester even if he/she has failed in two course or less, the candidate shall be permitted to appear for both I & II semester during his/her term of second semester. However, he/she shall not be permitted to appear for the III semester unless he/she completely clears the first semester, this continues for rest of the semesters). A candidate failing in more than two subjects/ courses will not be permitted to proceed to the next class. It is mandatory for the candidate to pass in all subjects/ courses of the previous odd semester to be eligible for the next odd semester, and to pass in all subjects/ courses of the previous even semester to be eligible for the next even semester. The candidate shall be eligible for obtaining the degree only after successful completion of the VIII semesters.

9. Grade Points: UGC 10-point Grading Scale

Marks	Letter Grade	Grade Point
90 To 100	**O** : Outstanding	10
80 To 89	**A+** : Excellent	9
70 To 79	**A** : Very Good	8
60 To 69	**B+** : Good	7
55 To 59	**B** : Average	6
50 To 54	**P** : Pass	5
00 To 49	**F** : Fail	0
-	**AB** : Absent	0

Computation of SGPA and CGPA

The UGC recommends the following procedure to compute the Semester Grade Point Average (SGPA) and Cumulative Grade Point Average (CGPA):

i. The SGPA is the ratio of sum of the product of the number of credits with the grade points scored by a student in all the courses taken by a student and the sum of the number of credits of all the courses undergone by a student, i.e.

   SGPA (Si) = Σ(Ci x Gi) / ΣCi

   where Ci is the number of credits of the course and Gi is the grade point scored by the student in the course.

ii. The CGPA is also calculated in the same manner taking into account all the courses undergone by a student over all the semesters of a programme, i.e.

   CGPA = Σ(Ci x Si) / Σ Ci

   where Si is the SGPA of the semester and Ci is the total number of credits in that semester.

iii. The SGPA and CGPA shall be rounded off to 2 decimal points and reported in the transcripts.

Illustration of Computation of SGPA and CGPA and Format for Transcripts

i. Computation of **SGPA** and **CGPA**
Illustration for SGPA

Course	**Credit**	**Grade letter**	**Grade point**	**Credit Point (Credit x Grade)**
Course 1	3	A	8	3 X 8 = 24
Course 2	4	B+	7	4 X 7 = 28
Course 3	3	B	6	3 X 6 = 18
Course 4	3	O	10	3 X 10 = 30
Course 5	3	C	5	3 X 5 = 15
Course 6	4	B	6	4 X 6 = 24
	20			**139**

Thus, **SGPA** =139/20 =**6.95**
Illustration for CGPA

Semester 1	**Semester 2**	**Semester 3**	**Semester 4**	**Semester 5**	**Semester 6**
Credit : 20 SGPA : 6.9	Credit : 22 SGPA : 7.8	Credit : 25 SGPA : 5.6	Credit : 26 SGPA : 6.0	Credit : 26 SGPA : 6.3	Credit : 25 SGPA : 8.0

Thus,

$$\textbf{CGPA} = \frac{20 \times 6.9 + 22 \times 7.8 + 25 \times 5.6 + 26 \times 6.0 + 26 \times 6.3 + 25 \times 8.0}{144} = \mathbf{6.73}$$

ii. **Transcript (Format):** Based on the above recommendations on Letter grades, grade points and SGPA and CCPA, the Institute may issue the transcript for each semester and a consolidated transcript indicating the performance in all semesters.

10. Passing Criteria:

The learners to pass a programme shall have to obtain a minimum of 50% marks in aggregate for each course consists of continues internal evaluation and semester end examination.

- 50% Marks in Internal Assessment (i.e., 20 out of 40)
- 50% Marks in University Examination (i.e., 30 out of 60)

CBCS PATTERN FOR BACHELOR OF PERFORMING ARTS IN BHARATNATYAM

- Theory: 1 credit = 15 Contact Hours
- Practical: 1 credit = 30 Contact Hours
- Hours per Day x 6 Days per Week x 15 Weeks = 450 Hours each Semester

Subject/ Course Code	Name of Subject/ Course	Theory Credits	Practical Credits	Total Credits	Theory Hours	Practical Hours	Total Hours	Scheme of Examinations		
								Theory Marks	Practical Marks	Total Marks
1st Year - Semester -1										
BPABN 101	Introduction and History of Indian Classical Dance	3	1	4	45	30	75	50	50	100
BPABN 102	Dance Technique 1	1	4	5	15	120	135	50	100	150
BPABN 103	Adarus - Basic Steps, Alarippu - Chatrushra	1	4	5	15	120	135	50	100	150
BPABN 104	Sanskrit and Kalidasa	1	2	3	15	60	75	50	50	100
BPABN 105	English	2	0	2	30	0	30	100	0	100
	Total	**08**	**11**	**19**	**120**	**330**	**450**	**300**	**300**	**600**

Subject/ Course Code	Name of Subject/ Course	Theory Credits	Practical Credits	Total Credits	Theory Hours	Practical Hours	Total Hours	Scheme of Examinations		
								Theory Marks	Practical Marks	Total Marks
1st Year - Semester 2										
BPABN 201	Dance Asthetics	2	1	3	30	30	60	50	50	100
BPABN 202	Principles and Elements of Classical Dance style (Kathak, Odissi)	1	1	2	15	30	45	50	50	100
BPABN 203	Dance Technique 2 (Bharatnatyam)	1	4	5	15	120	135	50	50	100
BPABN 204	Natyashastra - 1	2	1	3	30	30	60	50	50	100
BPABN 205	Dance Programme Criticism	1	2	3	15	60	75	50	50	100
BPABN 206	Tala Recitation	1	2	3	15	60	75	50	50	100
	Total	**08**	**11**	**19**	**120**	**330**	**450**	**300**	**300**	**600**

Subject/ Course Code	Name of Subject/ Course	Theory Credits	Practical Credits	Total Credits	Theory Hours	Practical Hours	Total Hours	Scheme of Examinations		
								Theory Marks	Practical Marks	Total Marks
2nd Year - Semester - 3										
BPABN 301	The Comparative study of Dance and Drama	2	1	3	30	30	60	50	50	100
BPABN 302	Principles and Elements of Two Classical Dance style (Kuchipudi and Mohiniattam)	2	1	3	30	30	60	50	50	100
BPABN 303	Dance Technique 3	1	4	5	15	120	135	50	100	150
BPABN 304	Natyashastra - 2	2	2	4	30	60	90	100	50	150
BPABN 305	Pushpanjali & Jathiswaam	1	3	4	15	90	105	50	50	100
	Total	**08**	**11**	**19**	**120**	**330**	**450**	**300**	**300**	**600**

Subject/ Course Code	Name of Subject/ Course	Theory Credits	Practical Credits	Total Credits	Theory Hours	Practical Hours	Total Hours	Scheme of Examinations		
								Theory Marks	Practical Marks	Total Marks
2nd Year – Semester- 4										
BPABN 401	Folk Dances in India	2	1	3	30	30	60	50	50	100
BPABN 402	Principles and elements of two classical Dance Styles (Kathakali and Manipuri)	2	1	3	30	30	60	50	50	100
BPABN 403	Dance Technique 4	1	4	5	30	120	150	50	100	150
BPABN 404	Abhinaya Darpanam	2	2	4	30	60	90	100	50	150
BPABN 405	Shabdam, Keertanam	1	3	4	30	60	90	50	50	100
	Total	**08**	**11**	**19**	**120**	**330**	**450**	**300**	**300**	**600**

Subject/ Course Code	Name of Subject/ Course	Theory Credits	Practical Credits	Total Credits	Theory Hours	Practical Hours	Total Hours	Scheme of Examinations		
								Theory Marks	Practical Marks	Total Marks
3rd Year – Semester - 5										
BPABN 501	Bharatnatyam Past, Present and future	2	1	3	30	30	60	50	50	100
BPABN 502	Principles and elements of Classical Dance Stles (Satriya)	1	0	1	15	0	15	50	0	50
BPABN 503	Dance Technique 5	1	4	5	15	120	135	50	100	150
BPABN 504	Asamyuta hasta Viniyogas (14)	3	2	5	45	60	105	100	50	150
BPABN 505	Varnam - Adi Tala	1	4	5	15	120	135	50	100	150
	Total	**08**	**11**	**19**	**120**	**330**	**450**	**300**	**300**	**600**

Subject/ Course Code	Name of Subject/ Course	Theory Credits	Practical Credits	Total Credits	Theory Hours	Practical Hours	Total Hours	Scheme of Examinations		
								Theory Marks	Practical Marks	Total Marks
3rd Year – Semester - 6										
BPABN 601	Stage related necessary things, Lights, Sound, Propertied	2	1	3	30	30	60	50	50	100
BPABN 602	Abhinaya Darpanam- Shir, Drusti, Griva, Shloka, Viniyogas	2	2	4	30	60	90	50	50	100
BPABN 603	Dance Technique 6	1	4	5	15	120	135	50	100	150
BPABN 604	Asamyuta hasta Viniyogas (14)	2	2	4	30	60	90	100	50	150
BPABN 605	Padam - Vatsalya or Shringara	1	2	3	15	60	75	50	50	100
	Total	**08**	**11**	**19**	**120**	**330**	**450**	**300**	**300**	**600**

Subject/ Course Code	Name of Subject/ Course	Theory Credits	Practical Credits	Total Credits	Theory Hours	Practical Hours	Total Hours	Scheme of Examinations		
								Theory Marks	Practical Marks	Total Marks
4th Year – Semester - 7										
BPABN 701	Aesthetics in Indian Classical Dance	2	1	3	30	30	60	50	50	100
BPABN 702	Sangeet Ratnakar of Sharandev	1	0	1	15	0	15	50	0	50
BPABN 703	Natyashastra - 3	2	2	4	30	60	90	50	50	100
BPABN 704	Abhinaya Darpanam Samyukta hasta Viniyogas	2	4	6	30	120	150	100	100	200
BPABN 705	Javali	1	4	5	15	120	135	50	100	150
	Total	**08**	**11**	**19**	**120**	**330**	**450**	**300**	**300**	**600**

Subject/ Course Code	Name of Subject/ Course	Theory Credits	Practical Credits	Total Credits	Theory Hours	Practical Hours	Total Hours	Scheme of Examinations		
								Theory Marks	Practical Marks	Total Marks
4th Year - Semester - 8										
BPABN 801	Natyashastra - Rasa , Bhava, Nayaka-Nayika	2	2	4	30	60	90	50	50	100
BPABN 802	Abhinaya Darpanam - Devata, Dashavatar Hasta and Padabhedas	2	2	4	30	60	60	50	50	100
BPABN 803	Tala Recitation and Nattuvangam (Tattakali)	1	2	3	15	60	75	50	100	150
BPABN 804	Dance Drama Treditions- Bhagwat Mela Matakas, Kuravanji	2	2	4	30	60	90	100	50	150
BPABN 805	Thillana - Aditala	1	3	4	15	90	105	50	50	100
	Total	**08**	**11**	**19**	**120**	**330**	**450**	**300**	**300**	**600**
	Grand Total	**64**	**88**	**152**	**960**	**2640**	**3600**	**2400**	**2400**	**4800**

SEMESTER I

SEMESTER - I

BPABN 101: Introduction and History of Indian Classical Dance

A) The stream of the origin of Natya teaches as that drama is an integral part of our Society, having its roots in four Vedas, the greatest of Indian Scriptures.

B) The detailing of the Tripura Daha and Amrutmanthan tells us that first plays were based on the Gods & Goddesses, extolling their virtues & bravery.

C) The Story of the in corporation of Dance in Drama shows that dance was an indivisible part of drama since its outset Dance & Drama have had a symbolic relation since times immemorial.

D) Then in early 20th Century dance became classical with norms, rules and regulations.

E) The contribution of Rabindranath Tagore, Vallathol, E krishna Iyyer, Rukmini Devi Arundale

F) The Decline of drama at the time of British Rule with anti – nauch movement

G) Today again classical dance is looked up and majority of people look at it as a cultural important on our young generation and it is recognized in every field – cultural, Government & universities This is today's Scenario.

BPABN 102: Dance Technique 1

A) Bharatnatyam is a Dance style has come a long way one hundreds of years, from devadasi tradition to the current on stage performance it has seen several technical – revolutions, like Tanjore Brothers – they have totally set the Thaargam, the methodology the way it is today.

B) A number of distinct geometric configurations of the body are the characteristic to the technique of that dance style.

C) The Fundamental Stage of Bharatnatyam, it is seen as a series of trangles stacked upon one another.

D) To achieve that exercises are must for stamina building

E) Yoga is necessary for balance

F) Adavus Basic steps in three speeds will be taught

G) Carnatic style of rhythmic techniques with recitations and hand counts will be taught along with 175 tala variatious.

BPABN 103: Adavus - Basic Steps, Alarippu – Chatushra

A) Adavus- The Fundamental steps of Bharatnatyam Dance

B) Alarippu- The concept of Bharatnatyam Open with item Alarippu.

C) Tala Recitation- Chatushra, Tishra, Mishra, Khanda, Sankeerna in Concert , Dhruva Mathya, Rupak Zamba, Triputata, Ata & Eka.

D) Head, Eyes and Neck Movement as per Abhinaya Darpanam

E) Hand Gestures

BPABN 104: Sanskrit & Kalidas

A) Introduction & Life history of Kavi Kulaguru Kalidas

B) About his poetic works, Dramas in reference to his books will be taught in short.

C) The Dance situations in his works like Shaakuntal, Vaasavadattaa will be interestingly taught & demonstrated to the students.

D) The artistic & literary values of his works will be taught & discussed, with special reference to dance and especially Bharatnatyam

BPABN 105: English

A) English grammar in a glimpse just as a language.

B) English literature – Dramas and Poetry

C) The literatures of Shakespeare (his contributions and literary values)

D) The poetic aspects of famous poets Wordsworth & Robert Frost

SEMESTER II

SEMESTER - II

BPABN 201: Dance Aesthetics

The Devadasi Tradition

The literal meaning of the word devdasi is Servant of God. The Women of ancient India who dedicated their entire lives to the service of the temple's deity, living day & night in the temple, were devadasis.

A) The History of devadasis from Sangam dynasty around 300 BC

B) Mythological Origin-The matsya purana story of Uravshi Comes who became Madhavi and her dance became the basis of Tamil epic shilapadikaram.

C) The History of Indian Aesthetics

D) Bhattatauta, Bhattalollata, Abhinava Gupta-Their Works & their Philosophy and the relevance to dance.

BPABN 202: Principles and Elements of Classical Dance Styles

(Kathak & Odissi)

A) History of both dance styles

B) Origin

C) Body kinetics

D) Instruments & Style of music used in both dance styles.
* Samyuta (double) and Asamyuta (Single) hand gestures used in Both. Also, the reference books

E) Aharyabhinya- i.e. the particular costumes used in kathak and Odissi and the origins in people staying in those regions.

BPABN 203: Dance Techniques -2

A) Five Single and five double hand gestures usages (Vini Yoga) Shlokas with performance & meanings from Acharya Nandikeshwar's Abhinaya Darpanam

B) Composition Jathiswaram in tala Roopakam-
   1) The Performance
   2) Ability to sing
   3) Recitation of tala
   4) Analysis of the composition in written paper.

C) Kautuvam – based on Ganesh or Natesh or Devi
   1) The Performance
   2) Ability to Sing
   3) Recite the tala
   4) Analysis of the composition in Written Paper

BPABN 204: Natyashastra-1

A) Author & History and tentative date of Natyashastra

B) Importance in all Classical Dance Styles

C) The detailed study of first eight chapters of Natyashastra with special references a to Bharatnatyam

BPABN 205: Dance Program Criticism

1) The Basic knowledge about journalism

2) Full analysis of seen and experienced Dance Program with Special reference to all four types of Abhinaya, angika, Vachika, Anarya and Satvika.

3) Stage Presentation – Solo or group choreographies, the movements, rhythmic patterns, geometrical movements Covering the stage,

4) Light Arrangements - how the lights are used to enhance the quality of expressions

5) How emotions and Sentiments are portrayed with different characters.

BPABN 206: Tala Recitation-

Shruti Mata Laya Pita (श्रुती माता लय पिता) is the team underlines the importance of rhythm in the field of classical Dance so theoretically and practically learning the rhythmic patterns are very important to give the good performance as well as choreograph different composition

A) Learning the Panchajathi & seven talas has been already done on basic level. Here the advance level of tala- recitation with Singing will be seen

B) Basic lessons of Carnatic music are taught in this year, regarding Shruthis.

C) Recitation in their speeds and variations of gathis in co-relation to total 175 talas.