

PONDICHERRY UNIVERSITY

(A CENTRAL UNIVERSITY)



NATIONAL EDUCATION POLICY (NEP)

REGULATIONS & SYLLABUS

**BACHELOR OF PERFORMING ARTS
(BPA)**

IN

DANCE (BHARATANATYAM)

Professional Degree Course (4 Years)

2023-24 Onwards

**PONDICHERRY UNIVERSITY BPA DEGREE
PROGRAMME (DANCE-
BHARATHANATYAM)**

REVISED REGULATION & SYLLABUS
(UG PROGRAMME IN BPA DEGREE COURSE)

**The NEP syllabus shall be effective from the Academic Year
2023-24 (Onwards)**

PONDICHERRY UNIVERSITY AIM OF THE COURSE:

The vision of the Pondicherry University is to keep the faculty of dance in the event grade of Art Education in India by remaining open to new ideas and challenges and providing students with the maximum possible exposure to the continuous development as well as the fundamentals of Fine art with a blend of native arts region

OBJECTIVES:

1. Study of Various Traditional and modern visual and performing arts
2. To expose students to the best of world art with special emphasis in promoting the culture and heritage of the local along with the contemporary development by conducting workshop and lectures by distinguished artist
3. Constant evolution through tutorials, studio discussions and assignments

CURRICULAR ASPECTS:

The University offers 4 years course to BPA Degree with one specializations Bharatanatyam, two Allied subject 1. Mohiniyattam 2. Theatre Arts and elective subject Music

The students are encouraged to work in a creative way of their choice and develop their style by the end of the 4th year. A part from classical Traditional based seminar and workshop pattern, the students are encouraged to explore various other different type of performance space included. Students are encouraged to experiment with classical Dance techniques, Dance design and dance theatre techniques.

All courses are offered by the department are revised periodically by the board of studies.

It is mandatory to judge the students creative potential, knowledge and aptitude at entry level.

In this course, a method of weekly group discussion has been devised, where the students present their works in a small Performance presentation in their respective different type of stage- spaces followed by the discussion that involves teachers as well as other students.

The method of teaching is modern techniques practice guided by the teachers so the level of interaction between students and teachers is very high and these are supplemented adequately by outdoor study, slide lectures and weekly video shows.

ELIGIBILITY FOR ADMISSION:

Candidate for admission to the first year of the BPA (Dance) Degree shall require to have passed the Higher Secondary Course Examination (+2) of any Board recognized equivalent by the Pondicherry University.

LATERAL ENTRY ADMISSION:

Candidates who have passed Diploma in Dance (10+3) years can apply for the lateral entry in the second year of Degree course.

DURATION OF THE COURSE

The duration of the Bachelor of Performing Arts (Dance) Degree shall be of Four Academic years of Eight Semesters.

MEDIUM OF THE COURSE

The medium of instruction is Tamil for Tamil students the course is a professional and practical oriented. Students from other state and other countries can peruse the course In English medium.

AGE LIMIT:

The candidate should not have completed 23 years age as on 1st July of the Academic year under consideration for SC/ST candidates the age limits is relax able up to 3 years.

COURSE OF STUDY:

The course of study for BPA (Dance) Degree shall consist of the following:

Part-I: Language Tamil / Sanskrit - 1st Semester and 3rd Semester

Part-II: English – IInd Semester and IVth Semester

Part-III: Public administration Ist Semester Environmental Studies 2nd Semesters

The syllabus and Take books for the above said Languages, English, Public Administration, Environmental Studies papers, are As prescribed by the Pondicherry University from time to time.

- A) Both Theory and practical Bharatanatyam
- B) Allied Subject (Practical: Mohiniyattam & Theatre Arts)
- C) Elective Practical: Music.

All practical & Theory classes will be conducted in Semester wise.

COURSE STRUCTURE

Category	Course Name	Number of Papers	Credits Per Paper	Total No of Credits
MJD	Major Disciplinary Course	20	4	20 x 4 = 80
MID	Minor Disciplinary Course	8	4	8 x 4 = 32
MLD	Multi - Disciplinary Course	3	3	3 x 3 = 9
AEC	Language – I to VII	4	2	4 X 2 = 8
SEC	Skill Enhancement Course	1 2	3 3	1 X 3 = 3 2 X 3 = 6
VAC	NEP Value Added Common Course	4	2	4 X 2 = 8
Internship/WP	Community Engagement	1	2	1 X 2 = 2
MID	PROJECT WORK (Internship Training)	1	12	1 X 12 = 12
	Total	46		160

COMMON PAPERS:

AEC & VAC Syllabus Materials given by Pondicherry University

Branch - I	- BARATANATYAM
Branch - II	-
Branch - III	-

EXAMINATION

There's hall be examinations at the end of each semester i.e. December/May. A candidate who do not pass the examination in any subject(s) shall be permitted to appear in such failed Subject(s) in the subsequent semester examinations. After taking admission into a degree program each student will be given a registered number, without a University allotted registered number students are not allowed to write any exam.

The results of all the examinations will be communicated to the candidates through the Principals of the College.

PATTERN OF EXAMINATION

All the theory examinations will be of three hours duration. The maximum marks for each subject shall be 100. 75 marks for University Examination and 25 marks for Internal Assessment for all the papers.

Passing minimum for theory examination is 40. For practical examination 30 in University Examination and 10 in Internal Assessment.

The Internal marks are to be awarded on the basis of the continuous evaluation of Assignment, practical works and discipline

The Internal assessment marks for theorpaper will be calculated as follows.

submission of theory note book	10 Marks
Attendance	05 Marks
Discipline	05 Marks
Attending class room test in dance department	05 Marks

The Internal Assessment marks for Practicals /Project work/Internship subjects: Faculty member in -charge of practicals shall evaluate the practical subjects for 50 marks. The break up is as follows:

Observation note /Demo note/ Work dairy	20
Practical Record / Internship Report	30
Total	50

EVALUATION

Theory examinations will be evaluated by the Pondicherry University. Practical examinations will be evaluated by a team of two examinations, one by the faculty member who taught the subject during the particular year of study and the other an External expert in the subject from other academic institutions/universities selected by the Pondicherry University.

PROGRAM OUT COME PERFORMING ARTS (DISCIPLINE)

On completion of their training the students will become a professionals and getting opportunities in Govt and private concerns to seat themselves as an artist and to establish their own concern Performing Arts

The B.P.A. (Dance) Program has been designed aiming at preparing the students to face the professional challenges in the field of Dance. This program gives wide range of opportunities to the students learn both practically and theoretically and make the students to apply the techniques of Dance on their teaching, presentation, choreographies. After completion of BPA Degree Courses, find Placement themselves in the following dignitary jobs immediately

-- as Dance Teacher in Schools and Colleges, organizing Event Management Programs, establishing own Dance Academy, to give training to the students as a Performing Artist in local and international level, and can act as < Choreographer and Nattuvangam Artist.

1. Dance teacher In state GOVT School, Central school and private school
2. College dance Lecturers.
3. Dance choreographers in film industries and television.
4. Nattuvananar/ Guru/ Dance Trainer in various dance institutions and Self Institution Making.
5. Vocalist/Song composer/ singer in various studios.
6. Costume designer/ makeup technician/
7. Stage & Set designer/Lighting designer /
8. Theatre Architecture/Script writer/Director/Property Maker/
9. Stage Manager/ Event Manager in all Performing space and Theatre art and Dance Institutions.
10. Students Working as Freelance dance Artist, Technician and earning on their own leg.

EVALUATION

Theory examinations will be evaluated by the Pondicherry University.

Practical Examinations will be evaluated by a team of two examiner one the faculty member and who taught the subject during the particular year of study and the External Examiner deputed from Pondicherry University.

SCHEME OF EXAMINATION:

All the theory examinations will be three hours duration. The maximum marks for each subject shall be 75. All the practical examinations will be 3 hours. The maximum marks for each subject shall be 50/50

REQUIREMENT FOR APPEARING FOR UNIVERSITY EXAMINATION

A candidate shall be permitted to appear for university examination at the end of any semester only if:

- i) He / She secures not less than 75% overall attendance arrived at by taking into account the total number of periods in all subjects put together offered by the institution for the semester under consideration.

(Candidates who secure overall attendance greater than 60% and less than 75% have to pay a condonation fee as prescribed by University along with a certificate obtained from a medical officer not below the rank of Asst. Director)

- ii) He / She earn a progress certificate from the Head of the institution for having satisfactorily completed the course of study in all the subjects pertaining to that semester.
- iii) His / Her conduct is found to be satisfactory as certified by the Head of the institution.

ATTENDANCE

A candidate shall be permitted to appear for the examination in a subject of study only if
1.He/She secures not less than 80% attendance in the subject concerned

2.Candidate securing attendance below 80a and above 606will be allow to write the examination under condo nation category

3. Candidate securing below 601 Attendance will not be allowed to write the examination

4.Candidate securing below 40a attendance will not to be allowed to continue and they have to re do the examination.

AWARD OF DEGREE (GRADE)

The assessment of a course will be done on absolute marks basis. However, for the purpose of reporting the performance of a candidate, letter grades, each carrying certain points, will be as per the range of total marks (out of 100) obtained by the candidate, as detailed below:

Range of Marks	Letter Grade	Grade Points
96 to 100	O	10
86 to 95	A+	09
76 to 85	A	08
66 to 75	B+	07
56 to 65	B	06
46 to 55	C	05
40 to 45	P	04
Below 40	F	00
Lack of Attendance	FA	00

“F” denotes failure in the course. ‘FA’ denotes absent / detained as per clause 8 DISTINCTION whereas they are not eligible to be awarded.

PROJECT REPORT/DISSERATION

The project report has to be prepared by each student to be undertaken in the eight semester of BPA (Dance) degree course the report shall be prepared in not les then 40 pages and not more than 100 pages to typed sheets to be submitted to the university through the college before the end of the eight semester. The report must be countersigned forwarded by the HOD/principal/guide of the instruction.

REVISION OF REGULATIONS AND CURRICULUM

The University may from time to time revise, amend and change the Regulations and Curriculum, if found necessary.

IMPORTANT INFORMATION

As per NEP directions and guide lines the 4 years BPA course make the students eligible to get the Degree of BPA Honours.

Unlike in the former patterns, NEP provides an opportunity / choice to the students to decide whether they like to pursue course for 4 years / 3 years / 2 years / 1 year.

It means, after completion of

One years : “Certificate course” (PERFORMING ARTS)

Two years : “Diploma” (BHARATANATYAM)

Three years : “DEGREE”

Four years : “BPA HONOURS”

TIME: THREE HOURS

MAXIMUM: 75 MARKS

SECTION - A (5 X 5 = 25 MARKS)

ANSWER ANY FIVE OF THE FOLLOWING (Word limit 100-150) 1.

- 2.
- 3.
- 4.
- 5.
- 6.
- 7.

SECTION - B (3 X 8 = 24 MARKS)

ANSWER ANY THREE OF THE FOLLOWING (Word limit 250-300) 8.

- 9.
- 10.
- 11.
- 12.
- 13.

SECTION - C (2 X 13 = 26 MARKS)

ANSWER ANY TWO OF THE FOLLOWING (Word limit 500)

- 14.
- 15.
- 16.
- 17.

NATIONAL EDUCATION POLICY SYLLABUS - SCHEME OF EXAMINATION
BACHELOR OF PERFORMING ARTS (BPA DEGREE HONOUR)
I YEAR FOUNDATION COURSE
DANCE (BHARATANATYAM)

SEMESTER- I

SL: NO	Course Code` No	Nature of Course (P/T)	Paper	Title of the Course	Teaching Hours	IA	Min. IA Pass	Uni. Exam	Min. UE Pass	Total	Min Pass	Credit
1.	BPA-D-111	MJD-I (P)	MJD-1	Bharatanatyam Nirtha -1	5	50	20	50	20	100	40	4
2.	BPA-D-112	MID-I(T)	MID-1	Theory of Dance-1 Theoretical Aspects of Dance	5	25	10	75	30	100	40	4
3.	BPA-D-113	MLD-I (p)	MLD-1	Mridangam	4	25	10	75	30	100	40	3
4.	BPA-D-114	AEC-I (T)	AEC-1	Language - English-I	4	25	10	75	30	100	40	2
5.	BPA-D-115	SEC (p)	SEC-1	Music -1	4	50	20	50	20	100	40	3
6.	BPA-D-116	VAC-I (T)	VAC-1	Environmental Studies	4	25	10	75	30	100	40	2
7.	BPA-D-117	VAC-II (T)	VAC-2	Understanding India (Theory/Field based)	4	25	10	75	30	100	40	2
Total					30					700		20

SEMESTER -II

SL: NO	Course Code No	Nature of Course (P/T)	Paper	Title of the Course	Teaching Hours	IA	Min. IA Pass	Uni. Exam	Min. UE Pass	Total	Min Pass	Credit
8.	BPA-D-211	MJD-II (P)	MJD-2	Bharatanatyam Nritha -1I	5	50	20	50	20	100	40	4
9.	BPA-D-212	MID-II(T)	MID-2	History of Dance-1 origin and development of Bharatanatyam	5	25	10	75	30	100	40	4
10.	BPA-D-213	MLD-II(p)	MLD-2	Konnakol	4	25	10	75	30	100	40	3
11.	BPA-D-214	AEC-IV(T)	AEC-4	Regional Language -II Tamil /Sanskrit-II	3	25	10	75	30	100	40	2
12.	BPA-D-215	SEC (p)	SEC-3	Music -2	2	50	20	50	20	100	40	3
13.	BPA-D-216	VAC-I (T)	VAC-3	Health & Wellness/Yoga Education	4	25	10	75	30	100	40	2
14.	BPA-D-217	VAC-II (T)	VAC-4	Digital Technology (Theory/Field based)	4	25	10	75	30	100	40	2
Total					30					700		20

SEMESTER - III

SIL: NO	Course Code No	Nature of Course (P/T)	Paper	Title of the Course	Teaching Hours	IA	Min. IA Pass	Uni. Exam	Min. UE Pass	Total	Min Pass	Credit
15.	BPA-D-311	MJD-III (P)	MJD-3	Bharatanatyam Nirtha -III	6	50	20	50	20	100	40	4
16.	BPA-D-312	MJD-IV (P)	MJD-4	Bharatanatyam Nruthya -I	6	50	20	50	20	100	40	4
17.	BPA-D-313	MID-III(T)	MID-3	Theory of dance -II Mythological studies of and Classical forms	6	25	10	75	30	100	40	4
18.	BPA-D-314	MLD-III(p)	MLD-3	Puppet Theatre	4	25	10	75	30	100	40	3
19.	BPA-D-315	AEC-V(T)	AEC-5	Language – English-II	4	25	10	75	30	100	40	2
20.	BPA-D-316	SEC-(P)	SEC-5	Mohiniyattam –I	4	50	20	50	20	100	40	3
	Total				30					600		20

SEMESTER-IV

SL: No	Course Code No	Nature of Course (P/T)	Paper	Title of the Course	Teaching Hours	IA	Min. IA Pass	Uni. Exam	Min. UE Pass	Total	Min Pass	Credit
21.	BPA-D-411	MJD-V (P)	MJD-5	Nirtha-IV	5	50	20	50	20	100	40	4
22.	BPA-D-412	MJD-VI (P)	MJD-6	Nrutha-II	5	50	20	50	20	100	40	4
23.	BFA-D-413	MJD-VIII (P)	MJD-7	Mohiniyattam –II	5	50	20	50	20	100	40	4
24.	BPA-D-414	MID-IV(T)	MID-4	History of dance- II Historical background of Bharatanatyam	5	25	10	75	30	100	40	4
25.	BPA-D-415	AEC-VIII(T)	AEC-8	Regional Language –II Tamil /Sanskrit-II	4	25	10	75	30	100	40	2
26.	BPA-D-416	Project	Work Shop/Internship	Workshop & seminars	6	50	20	50	20	100	40	2
	Total				30					600		20

SEMESTER-V

SL: NO	Course Code No	Nature of Course (P/T)	Paper	Title of the Course	Teaching Hours	IA	Min. IA Pass	Uni. Exam	Min. UE Pass	Total	Min Pass	Credit
27.	BPA-D-511	MJD-VIII (P)	MJD-8	Nirtha -V Nruthya-III	6	50	20	50	20	100	40	4
28.	BPA-D-512	MJD-IX (P)	MJD-9	Nattuvangam -I	6	50	20	50	20	100	40	4
29.	BPA-D-513	MJD-X(P)	MJD-10	Music & Choreography	6	50	20	50	20	100	40	4
30.	BPA-D-514	MID-V(T)	MID-5	Theory of Dance- III nattya Deep study	6	25	10	75	30	100	40	4
31.	BPA-D-515	SKD (P)	MJD-15	Theatre Arts: Theatre & stage techniques -I	6	50	20	50	20	100	40	4
Total					30					500		20

SEMESTER-VI

SL: NO	Course Code No	Nature of Course (P/T)	Paper	Title of the Course	Teaching Hours	IA	Min. IA Pass	Uni. Exam	Min. UE Pass	Total	Min Pass	Credit
32.	BPA-D-611	MJD-XI (P)	MJD-11	Nirtha-VI Nruthya- IV	6	50	20	50	20	100	40	4
33.	BPA-D-612	MJD-XII (P)	MJD-12	Folk dance of India	6	50	20	50	20	100	40	4
34.	BPA-D-613	MJD-XIII(P)	MJD-13	Choreography:	6	50	20	50	20	100	40	4
35.	BPA-D-614	MID-XIV(P)	MJD-14	Theatre Arts: Theatre & stage techniques -II	6	50	20	50	20	100	40	4
36.	BPA-D-615	MID-VI(T)	MID-6	History of dance - III study of Literature in dance aspects	6	25	10	75	30	100	40	4
Total					30					500		20

SEMESTER-VII

SL: NO	Course Code No	Nature of Course (P/T)	Paper	Title of the Course	Teaching Hours	IA	Min. IA Pass	Uni. Exam	Min. UE Pass	Total	Min Pass	Credit
37.	BPA-D-711	MJD-XVI (P)	MJD-16	Bharatanatyam Nirtha -V11	6	50	20	50	20	100	40	4
38.	BPA-D-712	MJD-XVII (P)	MJD-17	Choreography dance drama (35 minutes performance)	6	50	20	50	20	100	40	4
39.	BPA-D-713	MJD-XVIII(P)	MJD-18	Nattuvangam-II in Thalam	6	50	20	50	20	100	40	4
40.	BPA-D-714	MID-VII(T)	MID-7	Theory and history of dance -IV	6	25	10	75	30	100	40	4
41.	BPA-D-715	MID-VIII(T)	MID-8	Theatre Arts (Classical Theatre play Production)	6	25	10	75	30	100	40	4
	Total				30					500		20

SEMESTER-VIII

SL: NO	Course Code No	Nature of Course (P/T)	Paper	Title of the Course	Teaching Hours	IA	Min. IA Pass	Uni. Exam	Min. UE Pass	Total	Min Pass	Credit
42.	BPA-D-811	MJD-XIX(P)	MJD-19	Nruthya-V	5	50	20	50	20	100	40	4
43.	BPA-D-812	MJD-XX (P)	MJD-20	Presentation Margam	5	50	20	50	20	100	40	4
44.	BPA-D-813	MID(p)	MID	Nattuvangam -III, Konnakol, Project & Group Presentation	20	25	10	75	30	100	40	12
	Total				30					300		20

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NATIONAL EDUCATION POLICY
SYLLABUS FOR BEACHELOR OF PERFORMING ARTS (B.P.A) IN DANCE
(BHARATANATYAM / MOHINIYATTAM /THEATRE ARTS/ MUSIC

I YEAR – I SEMESTER			TOTAL MARKS-700	
SL. NO	PAPERS	SUBJECTS	SUBJECT CODE	CREDITS
1.	MJD -1 (P)	<p><u>Paper -1: Core Practical - I</u> <u>(Baratanatyam: Nirtha - I)</u></p> <p>UNIT-1 : Thatadavu, Nattadavu UNIT-2 : Paravaladavu, Kudhithu Nattadavu UNIT-3 : Kudhithu Mettadavu/korvaiadavu, Magudaadavu, Thaita thai thaha UNIT-4 : Dhayna Sloga, Pushpanjati sloga, Pathrasya Prana, Natyakrama UNIT-5 : Shiro Bheda, Drishti Bheda, Griva Bedha, Single Hand Combined Hand Gesture s (A/I from Abinaya Drpanam)</p>	BDCP-111	4
2.	MID-1 (T)	<p><u>Paper- 2: Theory of Dance - I (Theoretical Aspects of Dance)</u></p> <p>UNIT-1: Chaturvitha Abhinayam: Angika Abhinayam, Vachika Abhinayam, Aharya Abhinayam, Sathvika Abhinayam UNIT-2: Transtation of Slokas with Meaning DhanyaSloka, NatyaXramam, PathrasyaPrana, Pushpanjali, Drishti, Shiro, Griva, Asamuyuhtha Hastham, Samyuktha Hastham UNIT-3: Adavus their Constituents and Classification, Explain Adavu, Verities of Detaits of All Adavu's, Explain Making Korvai UNIT-4: Basic Knowledge of Talas, SapthaTala, ChappuTalas, And root variation of 35 talas UNIT-5: Exptanations Nritham, Nrityam, Natyam, Thandavam, Lasyam, Abinayam, Korvai, Theermanam, Jathi. Readings: 1. Bharatha kalai kotpadu, by Padma Subramanyam, Publisher: Vanathi Pathippagam, Chennai 2009. 2. The Mirror Of Gesture: Being The Abhinaya Darpana, by Nandikesvara, Publisher: Kessinger Publishing (29 January 2010) 3. Thennaga Isaiyiyal by P.T. Chetladurai, Publisher: Vaigarai Pathippagam; Sixth edition (2010) 4. Thala isai haruvoolam, by Dr.K. Pakkirisamy Pillai 5. Nadana Adavuka by batachandra Raju.</p>	BDTD-112	4

3.	MLD-1 (T)	<p><u>Paper-3: Mirdangam</u></p> <p>UNIT-1: Basic Fingering lessons (tha, thi, dhom, num, ta, thim, thalam or tham) in chaturasrajathi tiriputathalam (athithalam) in three speed.</p> <p>UNIT-2: Fingering lesson in Chaturasrajathi-Tiriputathalam, athithalam, 10 lessons in three speeds.</p> <p>UNIT-3: Fingering lessons in tisrajathi Egathalam (roopakathalam) -10 lessons in three speeds.</p> <p>UNIT-4: Tathakaram in 35 thalas. Karatalam and Konnakol (Vaithari) with Notation.</p> <p>UNIT-5: Panjajathi Fingering lessons in three speeds</p>	BDIA-113	3
4.	AEC-1	<p><u>Paper-4: Ability Enhancement Courses</u></p> <p>English – I</p> <p>Prescribed by the Pondicherry University</p>	BDAE-114	2
5.	SEC-1	<p><u>Paper- 5: Music (Practical) -I</u></p> <p>UNIT-1: SaraliVarisai, Jandivarisai</p> <p>UNIT-2: Thattuvarisai, Mel sthayi varisai</p> <p>UNIT-3: Alangaram</p> <p>UNIT-4: Geetham</p> <p>UNIT-5: Note swara (Shangara bharanam)</p> <p><u>Readings:</u></p> <p>1. South Indian Music Vol-1 by SAMBAMOORTHY, Publisher: IMPH; 2013 edition (1950)</p> <p>2. Indian Isai Karuootam, by Dr. K.A. Pakkiriswamy Bharathy, Publisher: Karnatic Book Centre, Chennai – 2004</p>	BDMU-115	3
6.	VAC-1	<p><u>Paper-6: Value Added Courses</u></p> <p>Environmental Education</p> <p>Prescribed by the Pondicherry University</p>	BDVA-116	2
7.	VAC-2	<p><u>Paper-7: Value Added Courses</u></p> <p>Understanding India</p> <p>Prescribed by the Pondicherry University</p>	BDVA-117	2

I YEAR – II SEMESTER			TOTAL MARKS-700	
8.	MJD-2	<p><u>Paper -8: Baratanatyam: Nruthya - II)</u></p> <p>UNIT-1: Kuthadavu,Ulthptavana Adavu UNIT-2: SarukkalAdavu, MandiAdavu,Mandi Sarukka(Adavu,ThattuMettu Adavu PanchaNadai UNIT-3: AllarIppu, MagUda Adavu (or) TheermanaAdavu,ThahathaJamitharith UNIT:4 Pushpanjali (or) Kowthuvam(Traditional) UNIT-5: Devahastham and Bhandhava Hastham,Navagraha Hastham, Dashawadharam, Asamyuktha Hastsa Viniyogas</p>	BDPR-211	4
9.	MID-I (T)	<p><u>Paper-9: History of Dance - I</u> Origin and Development of Bharatanatyam</p> <p>UNIT-1: Natyothpathi Origin and Development of Bharathanatyam Vedic Period, Epic Period, Purunic Period UNIT-2: Concept of Nataraja Dances of Siva and Krishna, Description of Nataraja and concept of Nataraja Saivam - Dance in Temples UNIT 3: Explain South Indian dance forms Knowledge of Basics Text on south Indian classical dances Knowledge of musical instruments ,painting and sculpture and Its influence in south Indian classical dance forms UNIT-4: Bharathas Concept of Theatre (Stage)Dasaroopagam From Natyasastra and Stage UNIT-5: Repetoire in BharathaNatyam Allaripu to Thillana Including Xouthvam, Javali, Astapathi and Slogam</p> <p>Readings: 1. NATYASASTRA, translation of Manomohan Ghosh, Publisher: CHAUKHAMBHA; First edition (2016) 2. Natyashastra (Tamil) translation of SN Sri Rama Desihan 3. Bharatha kalai kotpadu,by Padma Subramanyam, Publisher: Vanathi Pathippagam, Chennai 2009. 4. Thamizhar Koothukal, by John Asirvatham, International Institute of Tamil Studies, Chennai, 1985. 5. Panorama of India? Dances, by Rao Krishna (Author), Devi Chandrabhaga (Author) Publisher: South Asia Books (1 December 1993 6. The Dance of Shiva: Fourteen Essays (Antiquities), by Ananda Coomaraswamy, Publisher: Rupa Publications India (1 March 2013) Mohiniyattam by Dr. Neena Prasad.</p>	BDDT-212	4

10.	MLD-II (T)	Paper 10: : <u>Konnakol</u> UNIT-1: TrikalamJathi – AdiTalam UNIT-2: TrikalamJathi - Tisrajathi - EkaTalam, Kanda Jathi - EkaTalam UNIT-3: TrikalamJathi - MisraChappu UNIT-4: SapthaTalam, ChathurasramNadai to TisraNadai UNIT-5: Dance Jathi in Konnakol	BDFA-213	4
11.	AEC-1V (T)	<u>Paper 11: Ability Enhancement Courses</u> Tamil – I / Sanskrit – I Prescribed by the Pondicherry University	BDAE-214	3
12.	SEC-II	<u>Paper12: MUSIC-II (Music for dance Items)</u> UNIT I: Swarajathi UNIT2: jathiswaram UNIT3: kawthuvam, puspanjali UNIT4: Thgirupugazh UNIT5: Music for Dance items – II nd year portion	BDMU-215	3
13.	VAC-1 (T)	<u>Paper13: Value Added Common</u> Health And Wellness / Yoga Education	BDVA-216	4
14.	VAC-II (T)	<u>Paper 14: Value Added Common</u> Digital Technology Education (Theory / Field Based)	BDVA-217	4

II YEAR – III SEMESTER			TOTAL MARKS-600	
15.	MJD-III (T)	Paper15: Core Practical -II <u>Bharatanatyam -Nirtha-III)</u> UNIT-1: Theermana Adavu in Pancha Jathies UNIT-2: AdavusonPancha Jathies UNIT-3: Allarippu, jathiswaram UNIT-4: Invocatory Item: Pushpanjati or Thodayamangalam UNIT-5: Bada pedhas	BDCP-311	4
16.	MJD-IV (P)	Paper16: Core practical - <u>Bharatanatyam - Nruthya - 1</u> UNIT-1: Shabdham (Traditional) Ist 2 Ragas UNIT-2: Sabdham (Traditional) Next 2 Ragas UNIT-3: Padam -(Traditional) UNIT-4: Samyuktha HasthaViniyogas (1 to 12) UNIT-5: SamyukthaHasthaViniyogas (13 to 24)	BDPR-312	4
17.	MID-III (T)	Paper-17: Theory of Dance- II Mythological Study and Classical Forms UNIT-1: Sabdha Thandavam, Supplementary lasya Dasavatharam stories Matsyam to Katki vishnu's incarnation UNIT-2: Introductory Benediction, Origin of Natya, Rules of Natya Rituals in dance and dance as ritual Karagam, Kavadi, Theiyam, Thira UNIT-3: Regional dance drama's of India - Kathakali,Melato or BhagavathaMela, Yakshaghanam, Therukoothu UNIT-4: Study in general classical dance forms of India Bharathanatiam, Mohiyattam, Kadhakali, Kuchupudi, Kathak, Manipuri, Odissi UNIT-5: Study of Bhava and Pasas with reference to Indian dances -Nava rasa and examples of dance forms where in they occurs. Readings: 1. NATYASASTRA, translation of Manomohan Ghosh, Publisher: CHAUKHAMBHA; First edition (2016) 2. Bharatanatyam (Dances of India), by Prathibha Prahlad, Publisher: Wisdom Tree (2003) 3. Mohiniyattam Sidhanthavum Prayogavum, by Prof. Katamandalam Leelamma, Publisher: Sahitya Pravarthaka Co-operative Society Ltd., Kerala; 2016 edition (April 1, 2016) 4. Mudras in Bharatanatyam, by C. Venugopalan Nair, Publisher: New Bharatiya Book Corporation; 1st edition (2011) 5. Approach to Bharathanatyam, by S.Bhagyalheshmy, Publisher: CBH Publications; 2nd rev. ed edition (2013) 6. The Natyasatra, by Adya Rangacharya, Publisher: Munshiram Manohartal Publishers; Rev. Ed edition (1 December 1996)	BDDT-313	4

18.	MLD-III (T)	<u>Paper-18: Puppet theatre:</u> UNIT 1. Define Puppet Theatre, History Puppet Show UNIT 2. Types of Puppet (Stick Puppet, Wooden, Leather) UNIT 3. Process of making Puppet UNIT 4. Purpose and function of Puppet Show UNIT 5. Practice with one type of Puppet	BDAE-314	3
19.	AEC-V (T)	<u>Paper19: Ability Enhancement Courses</u> English – II Prescribed by the Pondicherry University	BDAE-315	3
20.	SEC (P)	<u>Paper 20: Mohiniattam-I</u> UNIT-1: Mei Sadakam UNIT-2: Kan Sadakkam UNIT-3: ChuzhIppu UNIT-4: Adavukal (10) UNIT-5: Adavukat (10)	BDSE-316	3

II YEAR – IV SEMESTER			TOTAL MARKS-600	
21.	MJD-V (P)	<u>Paper21:Bharatanatyam - Nirtha - IV</u> UNIT1: Devarnama UNIT2: Kawthuvam UNIT3: Jathiswaram UNIT4: Keerthanai UNIT5: Thillana	BDCP-411	4
22.	MJD-VI (P)	<u>Paper 22: Bharatanatyam - Nruthya - II</u> UNIT 1: Javali UNIT 2: Bharathiar song/ papanasam sivan UNIT 3: Sri Bedha viniyogas UNIT 4: Dristi Bedha vinoyogas UNIT 5: Greeva Bedha viniyogas	BDPR-412	4
23.	MJD-VII (P)	<u>Paper-23: Mohiniyattam – II</u> UNIT 1: Adavukal 10 UNIT 2: Cholkettu UNIT 3: Mudhras from Hasthalakshana depika UNIT 4: Mudhras 1 to 11 UNIT 5: Mudhras 13 to 24	BDPR-413	4
24.	MID-IV (T)	<u>Paper-24: History of Dance – II</u> Fundamental Technique and Historical Background of Bharatanatyam) UNIT 1: Dance information from Ramayana and Mahabharatha UNIT 2: Contribution of South Indian Kingdom for the Development of Arts. (Chera, Sozha, Pandiyan and Pallavas) UNIT 3: Devadasi System of South India:Contribution of Devathasi in Temple Contribution of Devathasito Natyam UNIT 4: Contribution of Important personalities and their life sketch(Tanjore Quarters, Rukminidevi Arundale, E.Krishna Iyar Bafasaraswathi,GowriAmmal,K.N.Dandayutha Pani Pillai, Vazhavor Ramaya Piffai. UNIT 5: Contribution of important institution teaching harathanatyam (Kalakshetra, Shanthi Niketan, Kalamandalam, Tamilnadu Govt. Music College Sankaracharya University, Kaladi, RLV College, Thripunithura, Kalai Kaveri)	BDDT-414	4

		<p>Readings:</p> <p>1. Indian Classical Dance, by Kapila Vatsyayan, Publisher: Publications Division, Ministry of Information and Broadcasting, Government of India; 2014 ed. edition (1989)</p> <p>2. Dancing for themselves: Folk, tribal, and ritual dance of India, by Mohan Khokar, Publisher: Distributed by English Book Store (1987)</p> <p>3. South India, by Saskia C. Kersenboom, Publisher: Motilal Banarsidass; 4 edition (2016)</p> <p>4. Mahabharata by C.Rajagopalachari, Publisher: Bharatiya Vidya Bhavan (2010)</p> <p>5. Ramayana by C.Rajagopalachari, Publisher: Bharatiya Vidya Bhavan (16 July 2015) Varalatri (Devathasigal – C S Murugesan</p> <p>6. Bharathataiyum Thanjavur Natvarum K P kittapa Pillai</p>		
25.	AEC-VIII (T)	<p><u>Paper25: Ability Enhancement Courses</u></p> <p>Tamil – II / Sanskrit – II</p> <p>Prescribed by the Pondicherry University</p>	BDAE-415	2
26.	PROJECT	<p>Paper26: Internship / Workshop/ seminars</p>	BDIWS-416	2

III YEAR – V SEMESTER			TOTAL MARKS-500	
27.	MJD-VIII (P)	<u>Paper-27:Bharatanatyam-Nirtha-V/ Nruthya-III</u> Nirtha-V Unit-1: Allarippu Mishram/ Kandam Unit-2: Pushpanjali / Thodayamangalam Unit-3: Kawthuvam Unit-4: Jathiswaram NRUTHIYA-III UNIT-1: sabdham UNIT- 2: sabdham UNIT-3: badhavarnam UNIT-4: badhavarnam UNIT-5: javali	BDPR-511	4
28.	MJD-IX (P)	<u>Paper -28:Nattuvangam-I</u> UNIT-1: Knowledge on Fixing Theermanas in Nattuvangam UNIT-2: Singing of Recital items UNIT-3: Pancha Jathi Adavus in 3 speeds-On Nattuvangam UNIT-4: Recitation of Rhythmic syllabus of the Nirtha item UNIT-5: Recitation of Rhythmic syllabus of the Nruthya item	BDPR-512	4
29.	MJD-X (P)	<u>Paper- 29: Music & Choreography</u> Music - dance Items Choreography - Jathishwaram	BDPR-513	4
30.	MID-V (T)	<u>Paper-30: Theory of Dance- III</u> Nattya in Deep Study- UNIT -1 : Study of Natyasastra Brief study of 36 Chapters First 18 Slokas of abnaya Darpana UNIT-2: Innovation of contemporary Dance UNIT-3: The Dharmi and vrithj: Chinnamelan and its Constitution – accompaniments Used in dance’ concerts of the past and present, Kinkinilakshanam. UNIT-4: Divisions of nayaka and Nayakees, Explain all nayakees, Ashtavitha Nayakee, Doothika UNIT-5: Thaladasa Pranam and Nadai Bedas, Gathi and Gathi Bedas Readings: 1.Natya Sashram - Bharatha Muni 2.BharthaNatyam - Dr. V. Ragavan BharathakalaiKotpadu - Dr. PadhmaSubramaniam NatyaSashram- Bharatha //tuni - Manmohan Gosh 5.Tholkappiyam - Vellai varanar 6.Indhiya Isai Karuvoolam - Dr.K.Pakirisamy bharathy	BDDT-514	4

31.	SKD (P)	<p>Paper – 31: Allied Practical - III Theatre and Stage Techniques - I</p> <p>UNIT-1: Fundamentals of Visual Design: Element of Design :Dot, Line, Shape, Colour and Pattern Principles of Design</p> <p>UNIT-2: Introduction to Theatre Architecture: Physical Stage and its importance, Stage geography of modern indoor and outdoor theatre Proscenium Stage, Open Stage, Open air theatre, mobile theatre, end stage, flexible theatre, profile theatre, sandwich, thrust, intimate theatre, garden - fairground - street - arena Theatre.</p> <p>UNIT-3: Introduction to Stage Techniques: Make up Costume Ornaments Set & Properties, Lighting and sound.</p> <p>UNIT-4: Make-Up Design: Introduction to Makeup, Purpose and Principles of Make-up, Objectives of Make-up. Types of Face, Anatomy of Face, Introduction of Make-up Materials, Types of Make-up, role of Makeup. Application of Base, Highlighting, Shading, Straight, Character, Old Age, Special effect, Traditional make up.</p> <p>UNIT - 5: Costume And Ornaments Introduction of costume and Ornaments. Costume and ornaments: Types, Usages, Color, Fabric, Texture, Style, Traditional(Dance Ornaments and Costume</p> <p>Readings:</p> <ol style="list-style-type: none"> 1. Theatrical Design and Production: An Introduction to Scene Design and Construction, Lighting, Sound, Costume, and Makeup (4th Edition) By J. Michael Gillette, (Mountain View, Ca: Mayfield Publishing Company, 2000) 2. Fundamentals of Theatrical Design By Karen Brewster, Melissa Shafer, Allworth Press. 3. Designing with Light: An Introduction to Stage Lighting, 4th Ed., By J. Michael Gillette. 4. Naadaga ThozhilNunukkamKatchiyamaipu, R.Paju, Tamil University, Silver Jubilee Published, Tanjore, 1st Pub. - 2005. 	BDPR-515	4
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III YEAR – VI SEMESTER			TOTAL MARKS-500	
32.	MJD-XI (P)	<u>Paper-32:Nirtha-VI & Nruthya-IV</u> UNIT-1: Keerthanai UNIT-2: Thilana UNIT-3: Padam UNIT- 4: Stokams UNIT-5: Thirupavai	BDPR-611	4
33.	MID-XII (P)	<u>Paper:33 Folk dance of India</u> Folk Dance of south india UNIT-1: Karagam or Kavadi UNIT-2: kumi or Kolattam UNIT-3: Kaikottikali UNIT-4:Karnataka folk dance UNIT-5: Andra Pradesh Folk Dance Folk dance of north India UNIT-1: Garbha Deepa or Manjira UNIT-2: DandiaRas UNIT-3: Karam UNIT-4: Thipini UNIT-5: Naga Readings: 1. Thanjai Valartha Adarkatai by N. Ka(arani 2. Folk Dances of India by Romila Chaw(a, Publisher: UBS Publishers and Distributers (2014) 3. NATYASASTRAM, translation of Manomohan Ghosh, Publisher: CHAUKHAMBHA; First edition (2016) Bharathanatyam Dr. V Ragavan 5. Bharatha kalai kotpadu,by Padma Subramanyam, Pub(isher: Vanathi Pathippagam, Chennai 2009. 6. Tandava Lakshanam by Vedha Bandhu	BDPR-612	4
34.	MJD-XIII (P)	<u>Paper-34: Choreography</u> Thillana & badham (Performance)	BDPR-613	4
35.	MJD-XIV(P)	<u>Paper-35: Theatre and Stage Techniques-II</u> UNIT - 1: Set Design and Properties: Basic of set And property, principles of Set and property, elements of set and property design, functions, of set and property. Types of stage setting, symmetrical and asymmetrical Properties - set Props, Hand Props, and Special Props UNIT - 2: Lighting Design: Introduction to Lighting Design, Purpose and Principles of Lighting Design Types of lights and their symbols, objectives of light design, functions of light design, lighting ground plan, and cue- sheet. Lighting Methods, shade and shadows, Lighting the action areas, Blending and toning, background lighting, Motivation Lighting.	BDPR-614	4

		<p>UNIT-3: Sound Design Arranging MIC Handling Mike equipment Sound Mixer Operating sound Equipment Sound Technology Acoustics.</p> <p>UNIT-4: Stage Management in Tamil Traditional Theatres: TheruKoothu, Thol PaavaiKoothu, kaniyan Kuthu, Bharathanatyam</p> <p>UNIT-5: Event Management: Effective communication, Planning and executing, Stage manager, Artists manager, Program manager, Accounts for the event.</p> <p>Readings:</p> <ol style="list-style-type: none"> 1. Raju.r., Nadaga thozhir nunukkam kaatchiyamaippu, Tamil university, Thanjavur, 2005. 2. Ramasami. Mu.,(E.A) Irrubatham Nurttrandu Tamil Nadagangal, , International Institute of Tamil Studies, 1999. 3. Sakthi perumal, Arangaviyal, kaviya Pathipagam, Bangalore, 1998. 4. Shajakaan kani. Mu., Arankettru kaatai Arachi, International institute of tamil studies,Chennai-2009. 5. Stanislavski., oru nadigan uruvathal, (An actor prepares)Translated: jarjaniya kumar, kannadasan pathipagam, Chennai-20011. 6. Awasthi Suresh., Performance Tradition of India, National Book Trust of India, new Delhi, 2009. 		
36.	MJD-XIV (P)	<p><u>Paper-36: History of dance –III</u> Study of literature in dance aspects</p> <p>UNIT-1: Tamil Literature-Tholkapiyam, Sangam Literature</p> <p>UNIT-2: Silapathikaram-ArankettraKathai (Natya /Mandapam according to Elangoadigal) Kanalvari, Varikoothu, AciyarKuravai</p> <p>UNIT-3: Panacha Marapu - Nirtya Marabu and Abhinaya marabu Kutha Noo</p> <p>UNIT-4: Nondi, Kuravanchi, Pallu – Nattaya nadagangal</p> <p>UNIT -5: Pakthi Ilakkiyankal, pathinen keezh kanakku nulkal</p> <p>Readings:</p> <ol style="list-style-type: none"> 1. Tholkappiam - Tholkappiar 2. Silapathikaram -Ilangovadigal 3. Akana nooru, Purana nooru – sangam Literature 4. NATYASASTRAM, translation of Manomohan Ghosh, Publisher: CHAUKHAMBHA; First edition (2016) 5. Bharathanatyam Dr. V Ragavan 6. Bharatha kalai kotpadu,by Padma Subramanyam, Pub(isher: Vanathi Pathippagam, Chennai 2009. 7. Tandava Lakshanam by Vedha Bandhu 8. Thamizhar nadana varalaru, Dr. S.Ragurama 	BDDT-615	4

IV YEAR – VII SEMESTER			TOTAL MARKS-500	
37.	MJD-XVI (P)	<u>Paper-37: Nirtha – VII</u> UNIT-1:Devaram UNIT-2: Allarippu Mishram/ Sageernam UNIT-3: Thodayamangalam UNIT-4: Kawthuvam UNIT-5: Jathiswaram	BDPR-711	4
38.	MJD-XVII (P)	<u>Paper-38: Choreography</u> Dance Drama 35 Minutes choreography and performance	BDPR-712	4
39.	MJD-XVIII(P)	<u>Paper-39: Nattuvangam-II –In Thalam</u> UNIT-1: Knowledge on Fixing Theermanas in Nattuvangam UNIT-2: Singing of Recital items UNIT-3: Pancha Jathi Adavus in 3 speeds-On Nattuvangam UNIT-4: Recitation of Rhythmic syllabus of the Nirtha item UNIT-5: Recitation of Rhythmic syllabus of the Nruthya item	BDPR-714	4
40.	MID-VII (T)	<u>Paper-40:Theory and History of Dance- IV</u> Text and Personalities of Nattiyam UNIT-1: Life History of Choreographers and Nattuvanars: Nattuvanars: X.N. Dhanyathunapani Pillai, Vazhuvur Ramaiya Pillai, Rajarathinam Pi(tai, K.P.KittapaPillai, /ñeenakshuSundaram PiflaiChoreographers : Udyashankar, Sonal Mansing,Kelucharan//tahabathra (1923 -2004), ChandraLekha,C.V.Chandrasekar,MatavikaSarukkai ,KalamandalamKalyanikuttiyamma,Dr.Padmasubramaniam, Dr.Anita Ratnam UNIT-2: Physical, interllrctual and mental status of dance UNIT-3: Note on Bharatharnavam, NiruthaRathanavali, HasthaLakshanaDeepika, SangeethaRathanakaram UNIT-4: Dance as an important facets of Indian Culture from Indus Valley upto The 21 Century. UNIT-5: Indian scutpture,lconography and painting and Inscription Readings: 1. Indian Art and Culture by Nitin Singhanian, Publisher: McGraw Hill Education; Second edition (25 October 2017) 2. NATYASASTRAM, translation of Manomohan Ghosh, Publisher: CHAUXHAMBHA; First edition (2016) 3. Bharatharnavam by Vasu Deva Shastri 4. SANGEET RATNAKAR-1 AND 2 by AACHARYA BRIHASPATI, Publisher: Sangeet Karyalaya (2006)	BDDT-714	

		<p>5. Hastha Lakshana Deepika by Kadathanattu Udyavarma Thampuran, Printed at Janranjinee Achukoodam (Printers), Nadapuram in 1892.</p> <p>6 . INDIAN ARCHITECTURE BUDDHIST AND HINDU by BROWN P. Publisher: CBS; 1ST edition (2016)</p> <p>7. Indain paintings by Sivagnanamurthy</p> <p>8. Encyclopaedia of Architecture in the Indian Subcontinent Hardcover, by E.B. Havel Publisher: Aryan Books International; 2004 edition (1 May Z002)</p>		
41.	MID-VII (P)	<p><u>Paper-41: Theatre Arts</u></p> <p>Classical Theatre – Play production</p> <p>Selecting a play for production (a) How to select a play – Guidelines: Target Audience – Dramatic merits – Staging abilities – Universality – Challenging the audience. (b) Interpretation of the Text: Plot – Character – Language – Style – Tempo & Rhythm.</p> <p>PLAY PRODUCTION (a) The Process of Play Production – Choosing the Cas –Tryouts - Casting (b) Stages of Rehearsals: Reading – Blocking – Run-throughs - Dress Rehearsals - Technical Rehearsals - Preview & Performance</p> <p>The student has to mandatorily participate either as an Actor or as a Stage Hand, in a major play production, which will be directed by the faculty, for which he/she has to undergo rigorous training and rehearsal process on regular basis during the course of study. The student will be evaluated on his / her regularity, commitment, discipline and performance skills.</p>	BDPR-715	4

IV YEAR – VIII SEMESTER			TOTAL MARKS-500	
42.	MJD-XIX (P)	<u>Paper-42: Nruthya – IV</u> UNIT-1: Shdbdam UNIT-2: Padavarnam/ dharu varnam UNIT-3: Padavarnam- Charana Swarm and Sahithyam UNIT-4: Ashthapathi UNIT-5: Padam’kShathanjar	BDPR-811	4
43.	MJD-XX (P)	<u>Paper-43: Learning margam for presentation</u> One Margam: Pushpanjali to Thillana:	BDPR-812	4
44.	MID-XXI (P)	<u>Paper-44 Nattuvangam –III /Konakoal/ Group presentation/ Research project:</u> NATTUVANGAM: Nattuvangam in Thalam with dancer any item from Alaarippu to Thillana KONNAKOAL: UNIT-1: Trikalamjathi - Adi Tatam UNIT-2: YrikatamJathi - Tisrajathi - EkaTatam, Kanda Jathi - EkaTalam UNIT-3: Trika(amJathi - MisraChappu UNIT-4: SapthaTalam, ChathurasramNadai to TisraNadai UNIT-5: Dance Jathi in Konnakol GROUP PRESENTATION: Short Dance Drama not Exceeding 20 Minutes. RESEARCH PROJECT: The project report has to be prepared by each student to be undertaken in the eight semester of BPA(Dance)degree program. There port shall be prepared in not less than 40 pages and not more than 100 pages in typed sheets to be submitted to the University through the college before the end of the eighth semester. The report must be countersigned and forwarded by the HOD / Principal / Guide of the institution.	BDPR-813	4