

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 continues development as well as the fundamentals of Fine arts 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 specialization Bharatanatyam, two Allied subject 1.Mohiniyattam 2.Theatre Arts and elective subjects Music and Yoga. The students are encouraged to work in a creative way of their choice and develop their style by the end of the Fourth 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 revived 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 profession a land practical oriented. Students from other state and other countries can pursue 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 relaxable 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 – II Semester and IV Semester

All practical & Theory classes will be conducted in Semesterwise.

COURSE STRUCTURE

Category	Course Name	Number of Papers	Credits Per Paper	Total No of Credits
MJD	Major Disciplinary Course	20	4	20x4=80
MID	Minor Disciplinary Course	8	4	8x4 =32
MLD	Multi-Disciplinary Course	3	3	3x3 =9
AEC	Language– I to VII	4	2	4X2 =8
SEC	Skill Enhancement Course	1 2	3 3	1X3 =3 2X3 =6
VAC	NEP Value Added Common Course	4	2	4X2 =8
Internship/WP	Community Engagement	1	2	1X2 =2
MID	PROJECTWORK(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 shall 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 programme 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 theory paper will be calculated as follows.

Submission of theory note book	10 Marks
Attendance	05 Marks
Discipline	05 Marks
Attending classroom test in dance department	05 Marks

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

Observation note/Demonte/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 OUTCOME PERFORMING ARTS (DISCIPLINE)

On completion of their training the students will become professionals and get opportunities in Govt and private concerns to set 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. Nattuvanar/Guru/Dance Trainer in various dance institutions and Self Institution Making.
5. Vocalist/Song composer/singer in various studios.
6. Costume designer/make up technician/
7. Stage & Set designer/Lighting designer/
8. Theatre Architecture/Scriptwriter/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.

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 80% and below 60% will be allowed to write the examination under condonation category
3. Candidates securing below 60% Attendance will not be allowed to write the examination
4. Candidate securing below 40% attendance will not 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 /DISSERTATION

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 less than 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 and forwarded by the HOD/principal/guide of the institution.

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 (3X8=24 MARKS)

ANSWER ANY THREE OF THE FOLLOWING (Word limit 250-300) 8. 9.

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

SECTION-C (2X13=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 -I	5	50	20	50	20	100	40	4
2.	BPA-D-112	MID-I(T)	MID-1	Theory of Dance-I Theoretical Aspects of Dance	5	25	10	75	30	100	40	4
3.	BPA-D-113	MLD-I(p)	MLD-1	Mridangam	4	50	20	50	20	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 -II	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	50	20	50	20	100	40	3
11.	BPA-D-214	AEC-IV(T)	AEC-4	Regional Language -II Tamil/Sanskrit-I	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 CodeNo	NatureofCourse(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	50	20	50	20	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 CodeNo	NatureofCourse(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	RegionalLanguage-II Tamil/Sanskrit-II	4	25	10	75	30	100	40	2
26.	BPA-D-416	Project	WorkShop/Internship	Workshop & seminars	6	50	20	50	20	100	40	2
	Total				30					600		20

SEMESTER-V

SL: NO	Course CodeNo	NatureofCourse(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 CodeNo	NatureofCourse(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	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 –VI	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(T)	MID	Nattuvangam –III ,Konnakol, Project &Group Presentation	20	25	10	75	30	100	40	12
Total					30					300		20

NATIONAL EDUCATION POLICY
SYLLABUS FOR BACHELOR 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 (Bharatanatyam: Nirtha- I)</u></p> <p>UNIT-1: Thatadavu, Nattadavu UNIT-2 : Paravaladavu, Kudhithu Mettadavu UNIT-3 : Korvaiadavu, Thath thei thaha adavu (Kuthadavu) UNIT-4: Dhayna Slokam, Pushpanjali Slokam, Pathrasya Prana, Natyakrama UNIT-5: Shiro Bhedas, Drishti Bhedas, Griva Bedhas, Single Hand (Asamyutha hasthas) and Combined Hand (Samyutha hasthas) Gestures (All from Abinaya Darpanam)</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: Chaturvidha Abhinayam: Angika Abhinayam, Vachika Abhinayam, Aharya Abhinayam and Sathvika Abhinayam UNIT-2: Translation of Slokas with Meaning Dhanya Slokam, Natyakramam, Pathrasya Prana, Pushpanjali, Drishti, Shiro, Griva, Asamyutha Hasthas, Samyutha Hasthas UNIT-3: Adavus, their Constituents and Classification, Explain Adavu, and details of All Adavu's, Explain Making Korvai UNIT-4: Basic Knowledge of Talas, Saptha Talas, Chappu Talas, and root variation of 35 talas UNIT-5: Explanation of Nritham, Nrityam, Natyam, Thandavam, Lasyam, Abinayam, Korvai, Theermanam, Jathi, Loga darmi & Natya darmi Readings: 1. Bharathakalaikotpadu, 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 Isaiyil by P.T. Chelladurai, Publisher: Vaigarai Pathippagam; Sixth edition (2010) 4. Indiyaisaikaruvoolam, by Dr. K. Pakkiriswamy Pillai 5. Nadana Adavu by Batachandra Raju.</p>	BDTD-112	4

3.	MLD-1 (T)	<p><u>Paper-3:Mirdangam</u></p> <p>UNIT-1:Basic Fingeringlessons(tha,thi,dhom, num, ta, thim, thalamor tham) in chaturasrajathi tiriputathalam (athithalam) in three speed.</p> <p>UNIT-2: Fingering lesson in Chaturasrajathi-Tiriputathalam,athithalam, 10lessonsintthree speeds.</p> <p>UNIT-3:Fingering lessons in tisrajathiEkathalam (roopakathalam) -10 lessons in three speeds.</p> <p>UNIT-4:Tatha karam in 35 thalas.Karatalamand Konnakkol (Vaithari) with Notation.</p> <p>UNIT-5:Panjajathi Fingering lessons in three speaks</p>	BDIA-113	3
4.	AEC-1	<p><u>Paper-4:AbilityEnhancementCourses</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, Jandaivarisai</p> <p>UNIT-2:Thattuvarusai,Melsthayivarisai</p> <p>UNIT-3: Alangaram</p> <p>UNIT-4:Geetham</p> <p>UNIT-5:Noteswara(Shangarabharanam)</p> <p><u>Readings:</u></p> <p>1. South Indian Music Vol-1 by SAMBAMOORTHY,Publisher:IMPH; 2013edition(1950)</p> <p>2. Indiya Isai Karuvoolam, by Dr. K.A. PakkiriswamyBharathy,Publisher:Karnatic Book Centre, Chennai – 2004</p>	BDMU-115	3
6.	VAC-1	<p><u>Paper-6:ValueAddedCourses</u></p> <p>EnvironmentalEducation</p> <p>Prescribed by the Pondicherry University</p>	BDVA-116	2
7.	VAC-2	<p><u>Paper-7:ValueAddedCourses</u></p> <p>Understanding India</p> <p>Prescribed by the Pondicherry University</p>	BDVA-117	2

IYEAR– II SEMESTER			TOTAL MARKS-700	
8.	MJD-I (P)	<p><u>Paper-8:Baratanatyam:Nruthya-II</u></p> <p>UNIT-1:Kuthadavu,UlthplavanaAdavu UNIT-2: SarukkalAdavu, MandiAdavu,Mandi Sarukkal Adavu,ThattiMettuAdavu PanchaNadai UNIT-3: Alarippu, Makuta Adavu (or) TheermanaAdavu,ThahathaJamtharitha adavu UNIT:4Pushpanjali(or) Kowthuvam(Traditional) UNIT-5: Devahastham and Bhandhava Hastham,NavagrahaHastham,Dashawadharam, AsamyuthaHastsaViniyogas</p>	BDPR-211	4
9.	MID-II (T)	<p><u>Paper-9:HistoryofDance-I</u> OriginandDevelopmentofBharatanatyam</p> <p>UNIT-1:Natyothpathi Origin and Development of Bharathanatyam Vedic Period, Epic Period, and Puranic Period UNIT-2: Concept of Nataraja, Dances of Siva and Krishna. Description of Nataraja - Dance in Temples UNIT 3: Explain Basic knowledge of South Indian dances forms 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: Repetioire in BharathaNatyam Allaripu to Thillana IncludingKowthuvam,Javali,Astapathi and Slokam</p> <p>Readings: 1. NATYASASTRA, translation of Manomohan Ghosh, Publisher: CHAUKHAMBHA;Firstedition(2016) 2. Natyashastra(Tamil)translaionof SN Sri Rama Desihan 3. Bharathakalaikotpadu,byPadma Subramanyam, Publisher: Vanathi Pathippagam, Chennai 2009. 4. Thamizhar Koothukal, by John Asirvatham,InternationalInstituteof Tamil Studies, Chennai, 1985. 5. Panorama of India? Dances, by Rao Krishna (Author), Devi Chandrabhaga (Author) Publisher:SouthAsiaBooks(1December1993 6. The Dance of Shiva: Fourteen Essays (Antiquities), by Ananda Coomaraswamy, Publisher:RupaPublicationsIndia(1March 2013)MohiniyattambyDr.NeenaPrasad.</p>	BDDT-212	4

10.	MLD-II (T)	Paper10: : <u>Konnakol</u> UNIT-1: TrikalamJathi– AdiTalam UNIT-2: TrikalamJathi-Tisrajathi-EkaTalam, Kanda Jathi - EkaTalam UNIT-3: TrikalamJathi-MisraChappu UNIT-4: Saptha Talam,Chathurasram Nadaito Tisra Nadai UNIT-5: Dance Jathiin Konnakol	BDFA-213	4
11.	AEC-1V (T)	<u>Paper11: AbilityEnhancementCourses</u> Tamil–I/Sanskrit– I Prescribed by the Pondicherry University	BDAE-214	3
12.	SEC-II	<u>Paper12:MUSIC-II(MusicfordanceItems)</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:ValueAddedCommon</u> Health And Wellness /Yoga Education	BDVA-216	4
14.	VAC-II (T)	<u>Paper14:ValueAddedCommon</u> Digital Technology Education(Theory/ Field Based)	BDVA-217	4

IIYEAR–IIISEMESTER			TOTALMARKS-600	
15.	MJD-III (T)	<u>Paper15: Core Practical - IIBharatanatyam-Nirtha- III</u> UNIT-1: Theermana Adavu in Pancha Jathies UNIT-2: Adavuson Pancha Jathies UNIT-3: Allarippu,jathiswaram UNIT-4: Invocatory Item:Pushpanjatior Thodayamangalam UNIT-5: Bada pedhas	BDGP-311	4
16.	MJD-IV (P)	<u>Paper16: Core practical - 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 Hastha Viniyogas(1to12) UNIT-5: Samyuktha Hastha Viniyogas(13to24)	BDPR-312	4

17.	MID-III (T)	<p>Paper-17: Theory of Dance- II Mythological Study and Classical Forms</p> <p>UNIT-1: Sabdha Thandavam, Supplementary lasya Dasavatharam stories, Matsyama to Katki vishnu's incarnation</p> <p>UNIT-2: Introductory Benediction, Origin of Natya, Rules of Natya Rituals in dance and dance as ritual Karagam, Kavadi, Theiyam, Thiruvattam</p> <p>UNIT-3: Regional dance drama's of India - Kathakali, Melattur or Bhagavatha Mela, Yakshagana, Therukoothu</p> <p>UNIT-4: Study in general classical dance forms of India Bharathanatyam, Mohiniyattam, Kathakali, Kuchipudi, Kathak, Manipuri, Odissi</p> <p>UNIT-5: Study of Bharata and Rasas with reference to Indian dances - Nava rasa and examples of dance forms where in they occurs.</p> <p>Readings:</p> <ol style="list-style-type: none"> 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. Bhagyalshetty, Publisher: CBH Publications; 2nd revised edition (2013) 6. The Natyasatra, by Adya Rangacharya, Publisher: Munshiram Manoharlal Publishers; Rev. Edition (1 December 1996) 	BDDT-313	4
18.	MLD-III (T)	<p>Paper-18: Puppet theatre:</p> <p>UNIT 1. Define Puppet Theatre, History Puppet Show</p> <p>UNIT 2. Types of Puppet (Stick Puppet, Wooden, Leather)</p> <p>UNIT 3. Process of making Puppet</p> <p>UNIT 4. Purpose and function of Puppet Show</p> <p>UNIT 5. Practice with one type of Puppet</p>	BDAE-314	3
19.	AEC-V (T)	<p>Paper 19: Ability Enhancement Courses English – II</p> <p>Prescribed by the Pondicherry University</p>	BDAE-315	3

20.	SEC (P)	<u>Paper20:Mohiniattam-I</u> UNIT-1: Mei Sadakam UNIT-2: KanSadakkam UNIT-3: ChuzhIppu UNIT-4: Adavukal (10) UNIT-5: Adavukat(10)	BDSE-316	3
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IIYEAR–IVSEMESTER			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>Paper22:Bharatanatyam-Nruthya-II</u> UNIT1: Javali UNIT2: Bharathiar song/papanasamsivan UNIT 3: Shiro Bedha viniyogas UNIT 4: Dristi Bedha viniyogas UNIT5: GreevaBedhaviniyogas	BDPR-412	4
23.	MJD-VII (P)	<u>Paper-23:Mohiniyattam–II</u> UNIT1: Adavukal 10 UNIT2: Cholkettu UNIT3: Mudhras from Hasthalakshanadepika UNIT4: Mudhras 1to11 UNIT5: Mudhras 13to 24	BDPR-413	4
24.	MID-IV (T)	<u>Paper-24: History of Dance – II</u> Fundamental Technique and Historical Background of Bharatanatyam) UNIT1: Dance information from Ramayana and Mahabharatha UNIT2: 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 UNIT4: Contribution of Important personalities and their life sketch(Tanjore Quarters, Rukminidevi Arundale, E.Krishna Iyar Bafasaraswathi, Gowri Ammal, K.N.Dandayutha Pani Pillai, Vazhavor Ramaya Piffai. UNIT 5: Contribution of important institution teaching Bharatanatyam (Kalakshetra, Shanthi Niketan, Kalamandalam, Tamilnadu Govt. Music College Sankaracharya University, Kaladi, RLV College, Thripunithura, Kalai Kaveri)	BDDT-414	4

		Readings: 1. Indian Classical Dance, by Kapila Vatsyayan, Publisher: Publications Division, Ministry of Information and Broadcasting, Government of India; 2014 ed. edition (1989) 2. Dancing for themselves: Folk, tribal, and ritual dance of India, by Mohan Khokar, Publisher: Distributed by English Book Store (1987) 3. South India, by Saskia C. Kersenboom, Publisher: Motilal Banarsidass; 4 edition (2016) 4. Mahabharata by C. Rajagopalachari, Publisher: Bharatiya Vidya Bhavan (2010) 5. Ramayana by C. Rajagopalachari, Publisher: Bharatiya Vidya Bhavan (16 July 2015) Varalatri (Devathasigal – CSMurugesan 6. Bharathataiyum Thanjavur Natvarum KP Kittappa Pillai		
25.	AEC-VIII (T)	<u>Paper 25: Ability Enhancement Courses</u> Tamil – II / Sanskrit – II Prescribed by the Pondicherry University	BDAE-415	2
26.	PROJECT	Paper 26: Internship/Workshop/seminars	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 Unit-5: Padabhedas NRUTHIYA-III UNIT-1: sabdham UNIT- 2: sabdham UNIT-3: Padavarnam UNIT-4: Padavarnam 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: PanchaJathi 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 Natya sastra Brief study of 36 Chapters First 18 Slokas of abhaya Darpana UNIT-2: Innovation of contemporary Dance UNIT-3: The Dharmi and vrithi: 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: ThaladasaPranam and Nadai Bedas, Gathi and Gathi Bedas Readings: 1. NatyaSashram-BharathaMuni 2. BharthaNatyam-Dr.V.Ragavan BharathakalaiKotpadu - Dr. PadhmaSubramaniam NatyaSashram-Bharatha//tuni-ManmohanGosh 5. Tholkappiyam- Vellaivanar 6. IndhiyaIsaiKaruvoolam-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: Elements 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 Thozhil Nunukkam Katchiyamaipu, R. Paju, Tamil University, Silver Jubilee Published, Tanjore, 1st Pub. - 2005. 	BDPR-515	4
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III YEAR – V SEMESTER			TOTAL MARKS-500	
32.	MJD-XI (P)	<u>Paper-32: Nruthya-IV</u> UNIT-1: Keerthanai UNIT-2: Thillana 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: Andhra Pradesh Folk Dance Folk dance of north India UNIT-1: Garbha Deepa or Manjira UNIT-2: Dandia Ras 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 Chawla, Publisher: UBS Publishers and Distributors (2014) 3. NATYASASTRAM, translation of Manomohan Ghosh, Publisher: CHAUKHAMBHA; First edition (2016) Bharathanatyam Dr. V Ragavan 5. Bharatha kalai kotpadu, by Padma Subramanyam, Publisher: Vanathi Pathippagam, Chennai 2009. 6. Tandava Lakshanam by Vedha Bandhu	BDPR-612	4
34.	MJD-XIII (P)	<u>Paper-34: Choreography</u> Jathiswaram and Padam	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 MICH and ling Mike equipment Sound Mixer Operating sound Equipment Sound Technology Acoustics.</p> <p>UNIT-4: Stage Management in Tamil Traditional Theatres: TheruKoothu, TholPaavaiKoothu, kaniyan Kuthu, Bharathanatyam</p> <p>UNIT-5: Event Management: Effective communication, Planning and executing, Stagemanager, Artistsmanager, Program manager, Accounts for the event.</p> <p>Readings:</p> <ol style="list-style-type: none"> 1. Raju.r., Nadaga thozhironunukkamkaatchiyamaippu, Tamil university, Thanjavur, 2005. 2. Ramasami.Mu., (E.A) Irrubatham Nurttrandu Tamil Nadaganal, , International Institute of Tamil Studies, 1999. 3. Sakthiperumal, Arangaviyal, kaviya Pathipagam, Bangalore, 1998. 4. Shajakan kani. Mu., Arankettru kaatai Arachi, International institute of tamil studies, Chennai-2009. 5. Stanislavski., oru nadiganuruvathal, (An actor prepares) Translated: jarjaniyakumar, kannadasan pathipagam, Chennai-2011. 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- Arankettra Kathai (Natya /Mandapam according to Elango Adigal) Kanalvari, Varikoothu, Aichiyar Kuravai</p> <p>UNIT-3: Panacha Marapu- Nirtya Marabund Abhinaya marabu Kutha Nool</p> <p>UNIT-4: Nondi, Kuravanchi, Pallu – Nattayanadaganal</p> <p>UNIT -5: Bakthi Ilakkiyankal, pathinen keezh kanakku noolgal</p> <p>Readings:</p> <ol style="list-style-type: none"> 1. Tholkappiam- Tholkappiar 2. Silapathikaram- Ilangovadigal 3. Akananooru, 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, Publisher: Vanathi Pathippagam, Chennai 2009. 7. Tandava Lakshana by Vedha Bandhu 8. Thamizharnadanavaralaru, Dr. S. Ragurama 	BDDT-615	4

IV YEAR – VI SEMESTER			TOTAL MARKS-500	
37.	MJD-XVI(P)	<u>Paper-37:Nirtha–VI</u> UNIT-1: Devaram UNIT-2: AllarippuMishram/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: Items with Nattuvangam UNIT-3: Pancha Jathi Adavus in 3speeds-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:TheorvandHistoryofDance-IV Text and Personalities of Nattiyam</u> UNIT-1: Life History of Choreographers and Nattuvanars:Nattuvanars:K.N.DhandayuthapaniPillai, Vazhuvur Ramaiya Pillai, Rajarathinam Pi(tai, K.P.KittapaPillai, /MeenakshiSundaram PillaiChoreographers : Udyashankar, Sonal Mansing,Kelucharan Mahabathra (1923 -2004), ChandraLekha,C.V.Chandrasekar,MalavikaSarukkai ,KalamandalamKalyanikuttiyamma,Dr.Padmasubramaniam, Dr.Anita Ratnam UNIT-2: Physical,interllrctual and mental status of dance UNIT-3: Note on Natyasasthram Bharatharnavam,NiruthaRathanavali, Hastha LakshanaDeepika, 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. IndianArtandCulturebyNitinSinghania, Publisher: McGraw Hill Education;Secondedition(25October 2017) 2. NATYASASTRAM, translation of Manomohan Ghosh,Publisher:CHAUXHAMBHA;Firstedition (2016) 3. BharatharnavambyVasuDeva Shastri 4. SANGEETRATNAKAR-1AND2by AACHARYABRIHASPATI,Publisher:Sangeet Karyalaya (2006)	BDDT-714	

		<p>5. Hastha Lakshana Deepika by Kadathanattu UdyavarmaThampuram,PrintedatJanranjinee Achukoodam (Printers), Nadapuram in 1892.</p> <p>6. INDIANARCHITECTUREBUDDHISTAND HINDUbyBROWNP.Publisher:CBS;1STedition (2016)</p> <p>7. IndainpaintingsbySivagnanamurthy</p> <p>8. Encyclopaedia ofArchitectureintheIndian SubcontinentHardcover,byE.B.HavelPublisher:Aryan Books International; 2004 edition (1 May 2002)</p>		
41.	MID-VII (P)	<p><u>Paper-41:TheatreArts</u> ClassicalTheatre–Play production</p> <p>Selectinga play for production(a)Howto select a play– Guidelines:Target Audience–Dramaticmerits–Staging abilities – Universality – Challenging the audience. (b) Interpretation of theText:Plot – Character – Language – Style – Tempo & Rhythm.</p> <p>PLAY PRODUCTION (a) The Process of Play Production–Choosingthe C as–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 under gorigorous training and rehearsal process on regular basis during the course of study.Thestudent 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–V</u> UNIT-1: Shdbdam UNIT-2: Padavarnam/dharuvarnam UNIT-3: Padavarnam-CharanaSwarmandSahithyam UNIT-4: Ashthapathi UNIT-5: Padam'kshethragna	BDPR-811	4
43.	MJD-XX(P)	<u>Paper-43:Learningmargam forpresentation</u> OneMargam:Pushpanjali to Thillana:	BDPR-812	4
44.	MID-XXI(P)	<u>Paper-44Nattuvangam–</u> <u>III/Konakoal/Grouppresentation/ Research project:</u> NATTUVANGAM: Nattuvangam inThalam with dancer any item from Alaarippu to Thillana KONNAKOAL: UNIT-1: Trikalamjathi-AdiTatam UNIT-2: YrikatamJathi-Tisrajathi-EkaTatam,Kanda Jathi - EkaTalam UNIT-3: TrikalaJathi- MisraChappu UNIT-4: SapthaTalam,ChathurasramNadaito TisraNadai UNIT-5: DanceJathiinKonnakol GROUPPRESENTATION: ShortDanceDramanot Exceeding 20 Minutes. RESEARCHPROJECT: 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