

# SCHEME & SLLYABUS OF BHARATANATYAM B.P.A. REGULAR 2024-25 to 2027-28

## B.P.A Ist YEAR 2024-25 SCHEME

No	Subject Nature	Mid Term (MAX.)	Mid Term (MIN.)	End Term (MAX.)	End Term (MAX.)	Total Mark	Min Mark
1.	<b>A. CORE SUBJECT</b> <b>Bharatanatyam Theory Core 1</b>						
	1. History and Development of Indian Dance-I C1-BDBN-101	30	10	70	23	100	33%
	2. Textual Tradition –I C1-BDBN-102	30	10	70	23	100	33%
2.	<b>Technical Course Practical Core 2</b>						
	3. Demonstration & Viva – C2-BDBN-101	30	10	70	23	100	33%
	4. Textual Demonstration - C2-BDBN-101	30	10	70	23	100	33%
	<b>B. ELECTIVE OPEN SUBJECT</b>						
	5. (Carnatic Music, Folk Dance, Sound Operating) - EO-BDBN-101	30	10	70	23	100	33%
	<b>GRAND TOTAL</b>					500	

## SYLLABUS

### Theory I History and Development of Indian Dance-I

Max-70  
Min-23

#### Unit 1

1. History and Development of Bharatanatyam
2. Detail study on Devadasi Tradition

#### Unit 2

1. Details description of Adavus used in Bharatanatyam
2. Study on the Repertoire (Margam) of Bharatanatyam

*Crowmi*

*Hrishwari*

Unit 3

1. South Indian Folk Dances - Kolannalu, Karagattam, Koli dance, Veeragaase, Kolkali
2. Study of Koodiyattam

Unit 4

1. Life history and contribution of Rukmini Devi Arundale
2. Life history and contribution of E. Krishna Iyer

## **Theory II**

### **Textual Tradition-I**

Max-70

Min-23

Unit 1

1. Story of Origin of Natya (Natyotpatti) according to Abhinayadarpana
2. Definition of Adavu, Jathi, Korvai, Avartana, Laya

Unit 2

1. Introduction to Abhinaya – Angika and Vachika Abhinaya
2. Shlokas of Pushpanjali and Patra Lakshana

Unit 3

1. Asamyuta Hastas and Viniyogas according to Abhinayadarpana
2. Shiro bheda and Viniyogas according to Abhinayadarpana

Unit 4

1. Carnatic Taala system – Sapta Taalas with Jaathi
2. Notation of Adavus

## **Practical I**

### **Demonstration & Viva**

Max-70

Min-23

1. Basic exercises
2. All Adavus
3. Demonstration of Tala of Adavus in 3 speeds
4. Demonstration of Sapta Taala with Jaathis

*Cecilia*

*Arishuvar*

## Practical II

### Textual Demonstration

Max-70  
Min-23

1. Demonstration of Asamyuta Hasta Viniyogas according to Abhinayadarpana
2. Demonstration of Shiro Bheda and Viniyogas according to Abhinayadarpana

*Cecilia*

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*Hiteshwar*

## B.P.A – IInd YEAR 2025-26 SCHEME

No	Subject Nature	Mid Term (Max.)	Mid Term (Min.)	End Term (Max.)	End Term (Max.)	Total Mark	Min Mark
	<b>A. CORE SUBJECT</b>						
	<b>Bharatanatyam Theory Core 1</b>						
1.	1. History and Development of Indian Dance-II C1-BDBN-203	30	10	70	23	100	33%
	2. Textual Tradition –II, C1-BDBN-204	30	10	70	23	100	33%
2.	<b>Technical Course Practical Core 2</b>						
	3. Demonstration & Viva – C2-BDBN-203						33%
	4. Textual Demonstration - C2-BDBN-204	30	10	70	23	100	33%
		30	10	70	23	100	
	<b>B. ELECTIVE OPEN SUBJECT</b>						
	5. (Mridangam, Kathak, Makeup Techniques) - EO-BDBN-202	30	10	70	23	100	33%
	<b>GRAND TOTAL</b>					500	

## SYLLABUS

### Theory I

#### History and Development of Indian Dance-II

Max-70

Min-23

Unit 1

1. History and Development of Kathak Dance
2. History and Development of Odissi Dance

Unit 2

1. Aharya (Costume and Ornaments) of Bharatanatyam
2. Details Introduction of Instruments used in Bharatanatyam

Unit 3

1. North Indian Folk Dances- Garba, Karma, Bhangra, Ghoomar, Kalbelia
2. Study of Chhau

*Cecomi*

*Hishkuri*

Unit 4

1. Life history and contribution of Uday Shankar
2. Life history and contribution of Balasaraswati

**Theory II**  
**Textual Tradition-II**

Max-70

Min-23

Unit 1

1. Introduction to the Chapters of Natyasastra
2. Notes on Dharmi, Vritti, Pravritti

Unit 2

1. Introduction to Abhinaya – Aharya and Sattvika Abhinaya
2. Shlokas of Natyakrama and Rangahidevata Sthuthi

Unit 3

1. Samyuta Hastas and Viniyogas according to Abhinayadarpana
2. Drishtibheda and viniyoga according to Abhinayadarpana

Unit 4

1. Sahityam and Meaning of Shabdham
2. Notation of Alarippu and Jathiswaram

**Practical I**  
**Demonstration & Viva**

Max-70

Min-23

1. Alarippu
2. Jathiswaram
3. Sabdam
4. Demonstration of Taalas of the items learned

*Crowmi*

*Hithuwaai*

## Practical II

### Textual Demonstration

Max-70  
Min-23

1. Demonstration of Samyuta Hasta Viniyogas according to Abhinayadarpana
2. Demonstration of Drishtibhedas and Viniyogas according to Abhinayadarpana

*Cecomi*

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*Hishwari*

# B.P.A IIIrd YEAR 2026-27

## SCHEME

No	Subject Nature	Mid Term (Max.)	Mid Term (Min.)	End Term (Max.)	End Term (Min.)	Total Mark	Min Mark
1.	<b>A. CORE SUBJECT</b> <b>Bharatanatyam Theory Core 1</b> 1. History and Development of Indian Dance-III, C1-BDBN-305	30	10	70	23	100	33%
	2. Textual Tradition –III, C1-BDBN-306	30	10	70	23	100	33%
2.	<b>Technical Course Practical Core 2</b> 3. Demonstration & Viva – C2-BDBN-305	30	10	70	23	100	33%
	4. Stage Performance - C2-BDBN-306	30	10	70	23	100	33%
3.	<b>B. ELECTIVE OPEN SUBJECT</b> 5. (Nattuvangam, Light Music, Light Techniques) - EO-BDBN-303	30	10	70	23	100	33%
<b>GRAND TOTAL</b>						500	

## SYLLABUS

### Theory I

#### History and Development of Indian Dance-III

Max-70

Min-23

#### Unit 1

1. History and Development of Kathakali Dance
2. History and Development of Mohiniattam Dance

#### Unit 2

1. Describe the Basis of Bharatanatyam
2. Importance of Institutions in Indian Dance

*Crowmi*

*Hrishwari*

Unit 3

1. History and Development of Folk Theatre
2. Study on Yakshagana

Unit 4

1. Life history and contribution of Rabindranath Tagore
2. Life history and contribution of Tanjore Brothers

**Theory II**  
**Textual Tradition-III**

Max-70

Min-23

Unit 1

1. Description of Tandava and Lasya
2. Natanabhedas – Nritta, Nritya, Natya

Unit 2

1. Study of Karanas and Angaharas
2. Introduction to Rechaka

Unit 3

1. Brief study of Talaa Dasha Prana
2. Greevabheda and Viniyoga according to Abhinayadarpana

Unit 4

1. Sahityam and Meaning of Padam and Keertanam
2. Notation of Thillana

*Chowmi*

*Hrishikeshi*



## **Practical I**

### **Demonstration & Viva**

Max-70  
Min-23

1. Padam
2. Keertanam
3. Thillana
4. Demonstration of Taalas of the items learned
5. Demonstration of Greevabheda and Viniyogas according to Abhinayadarpana

## **Practical II**

### **Stage Performance**

Max-70  
Min-23

1. Stage Performance (Live orchestra) of one item

*Cecomi*

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*Hithwaxi*

## B.P.A –IVth YEAR 2027-28 SCHEME

No	Subject Nature	Mid Term (Max.)	Mid Term (Min.)	End Term (Max.)	End Term (Min.)	Total Mark	Min Mark
	<b>A. CORE SUBJECT</b>						
	<b>Bharatanatyam Theory Core 1</b>						
1.	1. History and Development of Indian Dance-IV C1-BDBN-407	30	10	70	23	100	33%
	2. Textual Tradition –IV C1-BDBN-408	30	10	70	23	100	33%
2.	<b>Technical Course Practical Core 2</b>						
	3. Demonstration & Viva – C2-BDBN-407	30	10	70	23	100	33%
	4. Stage Performance - C2-BDBN-408	30	10	70	23	100	33%
	5. Choreography – C2-BDBN-409	30	10	70	23	100	33%
	<b>GRANT TOTAL</b>					500	

## SYLLABUS

### Theory I

#### History and Development of Indian Dance-IV

Max-70

Min-23

#### Unit 1

1. History and Development of Manipuri Dance
2. History and Development of Sattriya Dance

#### Unit 2

1. Introduction to Ballet Dance
2. Life history and contribution of Annapaulova in the field of Ballet dance

#### Unit 3

1. Introduction to Modern Dance
2. Life history and contribution of Chandralekha in the field of Modern dance

*Cecilia*

*Hrishvati*

Unit 4

1. Life history and contribution of Maharaja Swati ThirunnaI
2. Life history and contribution of Balasaraswati

**Theory II**  
**Textual Tradition-IV**

Max-70

Min-23

Unit 1

1. General Introduction to Rasa
2. General Introduction to Bhava

Unit 2

1. Description of Nayika and Nayaka Bhedas
2. Ashtanayika Avastas

Unit 3

1. Deva Hastas according to Abhinayadarpana
2. Padabhedas according to Abhinayadarpana

Unit 4

1. Sahityam and Meaning of Varnam and Ashtapadi
2. Notation of Varnam

**Practical I**  
**Demonstration & Viva**

Max-70

Min-23

1. Varnam
2. Ashtapadi
3. Demonstration of Talaas of the items learned
4. Demonstration of Deva Hastas according to Abhinayadarpana
5. Demonstration of Padabhedas according to Abhinayadarpana

*Cecomi*

*Hiteshwar*

**Practical II**  
**Stage Performance**

Max-70  
Min-23

1. Stage Performance (Live orchestra) of one item

**Practical III**  
**Choreography**

Max-70  
Min-23

1. Choreography of one item

*Crewmi*

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*Hishuori*