

BHARATANATYAM

PRIMARY COURSE

ADYA

Full marks in practical – 100

Practical

1. Any 4 Vyayama Kriyas (Exercises)
2. Demonstration of 5 Adavus – a) Tattadavu, b) Naatadavu, c) Mettadavu, d) Egaru Tattadavu / Kudittu Tattadavu, e) Egaru Mettadavu / Kudittu Mettadavu.
3. Demonstration of all above Adavus on Tala with Sollukattu in 3 speeds.
4. Demonstration of Dhyanashloka and its meanings

Oral Theory

1. Importance of Namaskara
2. Jaathi description of Tala in Bharatanatyam
3. Knowledge of Asamyukta Hastas
4. Knowledge of Shiro Bheda
5. Introduction of Guru, Institution and form of learning in Dance

MADHYA

Full marks in practical – 100

Practical

1. Any 10 Vyayama Kriyas (Exercises)
2. Demonstration of 5 Adavus – a) Paraval / Madyath Adavu , b) Mandi Adavu, c) Muktaya Adavu, d) Jaaradavu / Sarikal Adavu and, e) Tattumettadavu / Jaathi Adavu with 5 jaathis
3. Demonstration of all above Adavus on Tala with Sollukattu in 3 speeds
4. Ability to perform Shloka and Devaranama

Oral Theory

1. Knowledge of Samyukta Hastas

2. Hasta Viniyoga till Kartarimukha Hasta in Asamyukta Hasta.
3. Hasta Viniyoga till Dola Hasta in Samyukta Hasta.
4. Origin of Dance in Mythology
5. Name the classical dance forms of India
6. Ability to sing Shloka and Devaranama
7. Knowledge of Drishti Bheda

PURNA

Full marks in practical – 100

Practical

1. Knowledge of Dashavidha Adavus
2. Perform Tishra Jaati Alaripu
3. Perform Jatiswaram
4. Ability to sing Alaripu and Jatiswaram with Tala
5. Explain the term Alaripu and Jatiswaram

Oral Theory

1. Knowledge of Sapta Tala and Sapta Swara
2. Hasta viniyoga till Shikhara Hasta in Asamyukta Hasta.
3. Hasta Viniyoga till Kartari Swastika Hasta in Samyukta Hasta.
4. Knowledge of Greeva and Bhru Bheda
5. Explain the Terminologies – Adavu, Jati, Korve, Nritta, Nrithya and Natya
6. Name the different styles of Bharatanatyam

Note: Previous years portions also to be covered.

NRITYA MANJARI

(JUNIOR DIPLOMA)

Full marks in practical – 100

Practical

1. Ability to perform Chaturashra Jaati Alaripu, Jatiswaram, Pushpanjali and Kauthvam
2. Ability to sing all the above Nritta bhandas
3. Explain term Alaripu, Jatiswaram, Pushpanjali and Kauthvam
4. Any 5 Adavus to demonstrate with Trikala and Jaati bheda

Oral Theory

1. Significance of Nataraja
2. Define the term Sapta Tandava, Laghu, Drutha, Laya, Sabha Lakshana and Natyakrama with shloka
3. Briefly explain the classical forms of India
4. Explain any 2 Folk forms of your respective state
5. Hasta viniyoga till Simhamukha Hasta in Asamyukta Hasta
6. Hasta viniyoga till Keelaka Hasta in Samyukta Hasta.

NRITYA SREE (I)

Full marks in practical – 100

Full marks in Oral Theory – 50

Practical

1. Ability to perform Mishra Jaati Alaripu, 2 Jatiswaram in different Talas, 1 Shabdham and Keerthane
2. Demonstrate Navarasas, Pada Bheda, Mandala and Bhramari
3. Ability to sing, describe and explain the meaning of the above Nritta bhandas
4. Perform Dashavidha Adavus in Trikala with Jaati bheda

Oral Theory

1. Explain Chaturvidha Abhinaya, Paatra Anthaprana, Paatra Bhahiprana, Patra Lakshana, Neecha Natya Lakshana and Kinkini lakshana.
2. Abiliti to sing Alankara
3. Briefly explain Sapta Tala
4. Explain any 2 folk forms if India
5. Hasta viniyogas of all Asamyukta and Samyukta Hastas.

NRITYA SREE

(SENIOR DIPLOMA)

Full marks in practical – 100

Full marks in Theory – 50

Practical

1. Ability to perform Khanda Jaati Alaripu, Jatiswaram in Mishra chapu Tala, Nritta Padam, Kriti or Keerthane, 2 Thillana in different Raga and Talas
2. Demonstrate Sthanaka Bheda, Chari Bheda, Utplavana Bheda and Nritha Hastas
3. Ability to sing, describe and explain the meaning of the above Nritha bhandas
4. Perform any 1 folk dance of India with introduction of the form

Oral Theory

1. Knowledge of Bhava, Vibhava and Sanchari Bhava
2. Explain and demonstrate Devatha Hasta, Dashavatara Hasta, Ashtadikpala and Navagraha Hastas
3. Knowledge of any 4 Ragalakshanas
4. Name the Temples of south India which has reference to dance in Sculptures

Theory

1. Origin and Development of Bharatanatyam dance
2. Ability to write the Jatiswaram in Talalipi
3. Explanation of Shirobheda with Shloka
4. Knowledge of Carnatic Tala system
5. Description of the parts of instruments used in Bharatanatyam
6. Explain the types of Abhinaya
7. Life sketch of Smt. Rukmini Devi Arundale, Kancheepuram Ellappa Pillai, Yamini Krishnamurthy, Chinnaiah and Ponnaiah
8. Compose and write Jathis for Jatiswaram

NRITYA VIBHAKAR (I)

Full marks in practical – 100

Full marks in Theory – 50

Practical

1. Ability to perform Mishra jaati and Sankeerna Jaati Alaripu.
2. Perform a Padavarna 1 st half (Poorvardha)
3. Perform Kshetrajna Padam .
4. Perform two Tillanas in different Ragas.
5. Ability to sing songs for above.
6. Ability to put Tala on Tattumane and say the Sollukattu of Alaripu, Varna and Tillana.

Oral Theory

1. Explain Viniyoga of all Samyukta Hastas and Asamyukta Hastas as per Abhinaya Darpana.
2. Explain Natyakrama.
3. Music knowledge: Alankara, Geethe and Swarajathi
4. Meanings of term Alaripu, Padam, Tillana and Varnam

Theory

1. Complete knowledge of Navarasa and their applications
2. Knowledge of Drishtibedha, Shirobheda and Greevabheda with shloka according to Abhinayadarpana
3. History of Bharatnatyam dance during the period of revival from Dasi Attam to Bharatanatyam.
4. Explain the application of Samyukta, Asamyukta Hastas and Nrutha Hastas.
5. Place of Music in Bharatanatyam dance.
6. Classification of Devadasis and their contribution in dance
7. Life sketch of: Smt Rukmini Devi Arundale, Yamini Krishnamurthy, Shivananda and Dhananjayas.

NRITYA VIBHAKAR

Full marks in practical – 200

2 papers (100 + 100)

Full marks in Theory – 100

2 papers (50 + 50)

Practical - First paper

1. Margam list: Pushpanjali, Keerthane, Pada varna, Javali and Tillana.
2. Performance of a complete Margam giving introduction and summary of each item
3. Ability to put Tala on Tattumane / Tattukali for above items.

Practical - Second paper

1. Ability to choreograph a sequence from any character of Lord Vishnu
2. Ability to explain and demonstrate Navarasa
3. Explain and demonstrate the construction of 35 Talas in Carnatic system.

Oral Theory

1. Types of Rangamantapas
2. Name the Folk dances of India with origin of state.
3. Explain Lokadharmi and Natyadharmi.

Theory – First Paper

1. Life style of South Indian Devadasis
2. Explain the types of Abhinaya, Nayaka and Nayika Bhedas
3. Explain the role of Nattuvangam in Bharatanatyam dance
4. Explain the Musical Instruments used in Bharatanatyam dance.

Theory - Second paper

1. Knowledge of Drishtibedha, Shirobheda and Greevabheda with shloka according to Natyashastra and Abhinayadarpana
2. Contribution of Tanjore Quartrets in Bharatanatyam.
3. Life sketch of Balasaraswathi and the Tanjaore Brothers
4. Write the difference between Folk dance and Classical dance.