

## **Bharatanatya Syllabus**

### **Level – 1 - Pravesha**

#### **Theory**

1. Natyotpatti and brief introduction about Classical dances of India
2. Importance of Bharatanatya
3. Technical terms- Nritya, Nritya, Natya, Bharata, Adavu, Sholkattu, Angashuddhi, Hastasthana, Deha sthana
4. Adavus- Tattadavu, Mettadavu, Natadavu, Kattadavu, Kuditta tattadavu, Kuditta mettadavu, Tattumettadavu, Jaradavu, Mandi adavu, Rangakramana adavu, Tirmana adavu, Mai adavu, Bhramari, Utplavana
5. Chaturvidha abhinaya
6. Navarasa
7. Asamyuta and Samyuta hasta (According to Abhinaya Darpana)
8. Bedhas- Drishti, Shiro, Bhru, Greeva (According to Abhinaya Darpana)
9. Tala – Saptatalas, Five jatis
10. Division of instruments and Hemmela for Bharatanatya
11. Characteristics of dance compositions- Alaripu, Jatiswara, Koutva, Devaranama, Devata sloka

#### **Music and dance music**

1. Any five saralevarase
2. Any three jantivarase
3. Alaripu recitation
4. Jatiswara singing
5. Koutvam singing
6. Devaranama singing
7. Adavu recitation with tala – Tattadavu, Mettadavu, Natadavu, Egaru tattadavu, Tattu mettadavu

#### **Dance**

1. Vyayama kriye – Tadakriye, Janu kriye, Aramandala kriye, Hasta padotthana kriye, Manibandha kriye, Vartula kriye, Vrikshasana – Its usages

2. Adavu presentation in three speeds
3. Asamyuta and Samyuta hasta (According to Abhinaya Darpana)
4. Bedhas- Drishti, Shiro, Bhru, Greeva (According to Abhinaya Darpana)
5. Tisra alaripu
6. One aditala JAtiswara
7. One koutvam
8. One devaranama
9. One devata sloka (sanchari is not compulsory)

## **Level 2 - Parichaya**

### **Theory**

#### **Paper 1**

1. Technical terms:
  - a. Dharmi: Natyadharmi and Lokadharmi
  - b. Vritti
  - c. Tandava and Lasya
  - d. Rechaka
  - e. Jathi
  - f. Jaati
  - g. Trikala
  - h. Mukmaya
2. Detailed knowledge about Adavu and notation of the same it in three speeds
3. Viniyogas of Asamyuta and Samyuta hastas (According to Abhinaya Darpana)
4. Devata hasta
5. Chaturvidha Padabedha
6. Chaturvidha abhinaya
7. 35 tala system

8. Characteristics of dance compositions- Alaripu, Jatiswara, Shabda, Varna, Pada, Javali, Kriti, Devaranama, Tillana

## **Paper 2**

1. Introduction to dance treatises: Natyashastra, Abhinayadarpana, Dasharupaka
2. Temple and dance sculptures
3. Philosophical significance and symbolism of the Nataraja sculpture
4. Detailed study about Bharatanatya: Its origin and development
5. Life histories:
  - a. Gurus: B. Ramgopal, K. Venkatalakshamma, U S Krishnarao and Chandrabhagadevi, M. Vishnudas, Ullal Mohankumar
  - b. Dance Luminaries: Guru B. Bhanumathi, Guru H.R. Keshavamurthy, K.Muralidhar Rao, Guru Maya Rao.
6. Brief knowledge about South Indian Dance forms: Kuchipudi, Mohini Attam, Kathakali

## **Nritya Sangita**

1. Suladi Alankaras
2. Singing of dance compositions: Alaripu, Jatiswara, Shabda, Varna, Pada, Devaranama/ Kriti, Javali, Tillana
3. Reciting of Mukmaya adavu in three speeds
4. Adavu in five jaatis and three speeds

## **Nritya Nartana – Paper 1**

1. Vyayama/Yoga
2. Devata hasta with sloka
3. Asamyuta and Samyuta hasta viniyoga with sloka
4. Alaripu- Chaturasra and Khanda
5. Jatiswara in Rupaka tala
6. Shabda- On Krishna only

## **Nritya Nartana – Paper 2**

1. Padavarna – Bhakti bhava only
2. Pada of any composer: Should have Nayika Avastha bhava
3. Kriti
4. Kannada Javali
5. Tillana in Aditala

(Student should know the raga, tala and composer of each composition along with the Bhavartha)

### **Level 3 - Proudha**

#### **Theory – Dance Philosophy**

1. Technical terms:
  - a. Nritta hastas
  - b. Chari
  - c. Karana
  - d. Angahara
  - e. Mandala
2. Creative writing: Rangapravesha – Is it for celebration or for learning
3. Navagraha and Bandhavya hasta in sloka
4. Introduction to Bhava and Rasa and its division
5. Nayaka and Nayika classification according to Natyashastra and dasharupaka
6. Introduction to Taladashapranas
7. Dance compositional forms: Padavarna, Daru, Pada, Javali, Kannada Kavya tradition, Tillana

### **Paper 2**

1. Brief explanation about the Classical dances of North India
2. Desi dances of Karnataka: Dollu kunitha, Veeragase, Nandidhvaja kunita, Ummattaat, Bhutadakola, Chennu kunitha, Kamsale, Kolata
3. Sabha lakshana, Patra lakshana, Kinkini lakshana, Sabha nayaka lakshana as prescribed in Abhinaya Darpana
4. Aharya abhinaya in Bharatanatya and its importance
5. Development of Bharatanatya from 1900- 1950: Journey of Sadir to Bharatanatya
6. Dance drama tradition - Yakshagana

## **Nritya Sangita**

1. Reciting Misra alaripu with nattuvanga
2. Singing of Jatiswara along with nattuvanga playing
3. Singing of Padavarna: Pallavi and Trikala jathi only
4. Singing of Shabda/ Pada/ Javali/ Kavya gayana
5. Ability to merge the given muktaya to Aditala or Rupaka tala
6. Navagraha and Bandhavya hasta with sloka

## **Nritta Nartana- Paper 1**

1. Dance composition for given jathi by the Examiner: Aditala or Rupaka tala
2. Alaripu – Misra
3. Jatiswara in Misra chapu tala
4. Shabda – Other than Krishna
5. Student's favourite dance composition

## **Paper 2**

1. Padavarna in Aditala: Should have Nayaka and Nayika bhava
2. Kshetravya pada
3. Kannada Javali (Excluding the javali done in level 2)
4. Lines from Kannada Kavya tradition
5. Sloka from Srikrishna Karnamruta or Amarushataka
6. Tillana in Rupaka tala

(Student should know the raga, tala and composer of each composition along with the Bhavartha)

## **Level 4- Kovida**

### **Theory**

### **Paper 1**

1. Comparative studies on technicalities of Bharatanatya with other South Indian dances

2. Yoga and Bharatanatya
3. Dashavatara hastas with sloka
4. Detailed study of Navarasas – Ashtarasa to Navarasa
5. Different aspects of Bhakti
6. Taladashaprana
7. Marga system formed by Tanjore Quartet

## **Paper 2**

1. Western dances, Geyanatakas- Its influence
2. Explain the process in a production of a dance drama
3. Responsibility of a Bharatanatya dancer and Bharatanatya teacher
4. Knowledge of Indian Values and culture through learning Bharatanatya
5. Art Criticism in Bharatanatya
6. North Indian Desi dance forms

## **Nrityanvaya**

1. Sankirna alaripu reciting with nattuvanga
2. Padavarna/ daruvarna /Suladi singing with Nattuvanga
3. Pada singing with Nattuvanga
4. Dashavatara Hasta with sloka
5. Composition of Jathi along with a muktaya for given yati (Aditala or Rupaka tala)
6. Abhinaya for given Puranic story in accordance with rasasutra
7. Abhinaya for given kannada composition
8. Knowledge about Nayaka and Nayika divisions

## **Nrityaamruta manthana**

1. Sankirna Alaripu
2. Padavarna (Other than Virahotkantita Nayika)
3. Ashtapadi: One sarga along with the sloka (All 8 charanas are compulsory)
4. Antahpuragite along with kandapadya

5. Navarasa Abhinaya - With sloka or literature
6. Nartanapada or Vatsalya pada

**Margaamruta – Ranga pradarshana** (Student should give a brief introduction about each composition)

1. Pushpanjali
2. Jatiswara – Khanda chapu or any other jatiswara which was not performed in previous level exams)
3. Shabda - any other shabda which was not performed in previous level exams
4. Daruvarna or Suladi
5. Nayaka nayika bhava pada
6. Javali
7. Tillana – In different tala (Aditala and Rupaka tala are not allowed)

(Student should know the raga, tala and composer of each composition along with the Bhavartha, pen name of composer, Antarartha, detail about dance composition)