

SVYASA Society
SPEC project- Kalājñānavīksha
Bharatanatya Syllabus

Prelevel - Arambha - 7 to 11 years

Level 1 - Pravesha - For 10 years and above

Level 2 - Parichaya - Three years after completing the Level 1 /Junior /equivalent exam, or if they wish to apply directly for Level 2, applicants must be at least 15 years of age and have a minimum of 5 years of training in the respective field. They should provide the training certificate from their teacher.

Level 3 - Praudha - Three years after completing the Level 2 /Senior /equivalent exam, or if they wish to apply directly for Level 3, applicants must be at least 18 years of age and have a minimum of 8 years of training in the respective field. They should provide the training certificate from their teacher.

Level 4 - Kovida - One year after completing the Level 3 /Pre Vidwath/ equivalent exam, or if they wish to apply directly for Level 4, applicants must be at least 18 years of age and have a minimum of 10 years of training in the respective field. They should provide the training certificate from their teacher.

Note: Before student registration, their teacher or the Institute should register first

Pre Level- Arambha for Bharatanatya

Theory (Viva only) 25 marks	Practical – 75 marks
Namaskara Shloka (Angikam Bhuvanam) with Meaning	Exercises- Loosening & Dynamic & benefits
Guruvandana Shloka (Guru Brahma) with Meaning	Yoga- Breathing Exercises- Hands in and Out breathing, Hand Stretch Breathing & benefits
Yoga- Opening Prayer- Sahana Vavatu Shloka, Shanti Mantra- Sarve Bhavantu Shloka	Dance- Kriyes (exercises) & benefits
Origin of Dance/Natyaveda Ugama (Story)	Pada Bedas
Indian Classical Dances & States	Mandala Bedas
Introduction to Bharatanatya in 3-4 lines	Sthanaka Bedas
Authors of Natyashastra and Abhinaya Darpana	Dashavidha Adavus
Dashavidha Adavu	Asamyuta Hastas Shloka According to Abhinaya Darpana
Shlokas of Shirobedha and Drishtibedha According to Abhinaya Darpana	Shirobedha and Drishtibedha According to Abhinaya Darpana
Name of Gurus, Style of Bharatanatya, Institution name	Four Shlokas- To perform and to recite separately

Level 1- Pravesha for Bharatanatya

Theory: 100 marks

1. Natyotpatti and brief introduction about Classical dances of India
2. Importance of Bharatanatya
3. Technical terms- Nritta, 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
12. Two uses for all the hasthas and upanga bhedas.

Practical: 100 marks

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)
10. Two uses for all the hasthas and upanga bhedas

Level 2 – Parichaya for Bharatanatya

Theory: 200 marks

Paper 1: 100 marks

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 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: 100 marks

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

Practicals: 200 marks

Nritya Sangita

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

Nritya Nartana - 1

1. Vyayama/Yoga: Baddhakonasana, Trikonasana, Padmasana, Bhujangasana, Mandukasana, Vrukshasana and Tratakas with their usages.
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 - 2

1. Padavarna – Bhakti bhava or Shrungara Bhava.
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 - Praudha for Bharatanatya

Theory – Paper 1: 100 marks

1. Technical terms:

- a. Nritta hastas (according to Abhinaya Darpana and Natyashastra)
- b. Chari (according to Natyashastra)
- c. Karana (according to Natyashastra)
- d. Angahara (according to Natyashastra)
- e. Mandala (according to Natyashastra)

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: 100 marks

1. Brief explanation about the Classical dances of North India
2. Desi dances of Karnataka: Dollu kunitha, Veeragase, Nandidhvaja kunita, Ummattaat, Bhutadakola, Karaga, Kamsale, Kolata
3. Sabha lakshana, Patra lakshana, Kinkini lakshana, Sabha nayaka lakshana and Natyakrama 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

Practicals: 200 marks

Nritya Sangita

1. Reciting Misra alaripu with nattuvanga
2. Singing of Jatiswara along with nattuvanga playing
3. Singing of full Padavarna should be known with the ability to play Nattuvanga for trikala jathi with Arudhi.
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

Nritya Nartana - 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

Nritya Nartana - 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. Kannada Kavya Parampare - (any one verse of Pampa, Ponna, Ranna, Janna, Kumaravyasa, Harihara, Rathnakara Varni from their book)
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 for Bharatanatya

Theory: 200 marks

Paper 1: 100 marks

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: 100 marks

1. Influence of Ballets and Geyanatakas on Classical dance
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

Practicals: 300 marks

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 (In Rupaka tala in any nayika Avastha bhava)
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 other than Aditala and Rupaka tala

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