

PRARAMBHIK
BHARATANATYAM DANCE

Total Marks : 50 : Minimum Passing Marks : 18

Theory (Oral) :

- 1) Asamyuta hastaas from A. D. (not including viniyogas).
- 2) Paadabheda - (Uthghatita, sama, etc give according to N. S.)
- 3) Shirobheda (A. D.)
- 4) Mandala bhedas from A. D. (with their Tamil terminology like Aramandi, Murumandi, etc.)
- 5) Knowing the names of the four major classical dance styles : Bharata Natyam, Kathak, Manipuri, Kathakali, and sister styles : Odissi, Mohiniattam, Kuchipudi with reference to the place of origin.
- 6) Name of the Guru and the school the student follows.
- 7) Meaning of the term Bharata Natyam (Bhava+Raga+Tala).

Note : A. D. :— Abhinaya Darpan N. S. : — Naatya Shastra

Practical :

- 1) Namaskriya
- 2) Vyaayaam : Exercises corresponding to the Adavu-s
- 3) Adavu : Elementary steps

Demonstration of 4 steps each in the below mentioned groups in all three speeds :—

- | | | |
|------------------------------|---|----------------------|
| 1) Tatta Adavu | : | Tai ya tai |
| 2) Natta Adavu | : | Tai yum tat taa |
| 3) Metta Adavu | : | Tai tai taam |
| 4) Tatta Kuditta metta Adavu | : | Tai tai taa haa |
| 5) Tirmanam Adavu | : | Gi na tom |
| 6) Kuditta Metta Adavu | : | Tai kat (hat) tai hi |
| 7) Vishru Adavu | : | Taa tai tai taa |

PRAVESHUKAA PRATHAM BHARATANATYAM DANCE

Total marks : 75; Minimum passing marks : 26
Practical : 60
Theory (Oral) : 15

Theory (Oral - With demonstration wherever required) :

- 1) Samyukta Hastas (According to A. D)
- 2) Viniyoga shlokas of two Asamyuta and two Samyuta Hasta Mudras viz. Pataka, Tripataka, Anjali and Kapota. (A. D.)
- 3) Drishti bhedas (A. D.)
- 4) Grivaa bhedas (A. D.)
- 5) Sthaanaka (A. D.)
- 6) Hasta Prachaara (N. S.)
- 7) Reciting Chatushra jaati (ta ka di mi) and Tishra jaati (ta ki ta) in three speeds.
- 8) Explaining the following in short :
 - Adavu, Laya (Trikaalam)
 - Nritta, Nritya and Natya

Note : *Revision of the earlier course is compulsory ; and can be examined*

A. D. Abhinaya Darpan N. S. Naatya Shaastra.

Practical :

Adavu (Advance Level)

Clear demonstration of minimum three steps in the below mentioned groups in all three speeds :

- 1) Shikhara Adavu : Tat tai (tam-) taa haa dhit
tai (tam-) taa —
- 2) Sarikkal Adavu : Tai kat tai hi
- 3) Tiramanam Adavu : Tari kita tom
- 4) Mandi Adavu : Tat tai taa
- 5) Peri Adavu : Tai hat tai hi
- 6) Tatti metta Adavu : Ta ka di mi

**PRAVESHIKAA DWITIYA VARSHA (PURNA)
BHARATNATYAM DANCE**

Total marks : 125, Minimum passing marks : 44

Practical : 75 Minimum Passing Marks 26

Theory (written) : 50, Minimum Passing Marks 18

Theory (Written) :

1. Give definition of : Adavu, Korvai, Jati and Tirmaanam.
2. Basic information of the classical styles of India with special reference to :—
 - Place of origin
 - Style of dance (solo/group)
 - Salient features
 - Style of music (Hindustani or Carnatic)
3. Definitions :
 - Adavu
 - Mandala and Sthaanaka
 - Chaari
 - Bharmari
 - Utplavana
4. Basic information about Bharata Natyam :
 - Meaning of the term
 - Place of origin
 - Important features of the technique.
5. Short notes on :
Natyakrama, Paatrapraana, Paatra (Nartaki) Lakshana, Sabhaa Lakshana (A. D.)
6. Definitions :
 - Tala
 - Matra
 - Laya
 - Aavartana
 - Anga/Vibhaaga

- Sam
- Usi/Offbeat

Note : *Revision of the earlier course is compulsory.*
A. D. — Abhinaya Darpan, N. S. — Naatya — Shaastra

Practical :

1. Alaaripu - Tishra Ekam or Chatushra Ekam
 - (a) Presentation of the item.
 - (b) Identification of the raga and tala.
 - (c) Identifying Shira, Drishri, Mandala and Griva.
2. Pushpaanjali or Kautukam
 - (a) Presentation of the item.
 - (b) Identification of the raga and tala the item is composed to.
3. Presentation of a Tirmanam in Aadi or Rupak tala)

Theory (Oral-with demonstration wherever required) :

1. Demonstration of usage of Asamyuta and Samyuta hastas (four of each Ardhapataka, Kartarimukha, Mayura, Ardhachandra, Karkata, Swastika, Dola and Pushpaputa)
2. Ability to recite Chatushra, Tishra and Mishra Jaati in three speeds.



MADHYAMAA PRATIHAM

BHARATNATYAM DANCE

Total marks : 200, Minimum passing marks : 70
Practical marks : 125 Minimum passing marks : 44
Theory (written) : 75, Minimum passing marks : 26

Theory (written) :

1. Detailed knowledge of Bharata Natyam dance :
 - Brief history of the tradition.
 - Development of the style.
 - Prominent individuals and institutions that contribute to the development of the style.
 - Gharaana or 'Schools' and their indivisuality.
2. Abhinaya :
 - Definition of the term
 - Definition of four aspects of Abhinaya
 - (a) Aangika
 - (b) Vaachika
 - (c) Aahaarya
 - (d) Saatvika
3. Definition
 - Tandav and laasya
 - Anga, Pratyanga and Upaanga
4. Life histories and contributions of prominent personalities like :
 - Tanjore quartet
 - Rukmini Devi Arundale
 - Baalasaraswati
 - Kamalaa Laxman

Note : *Inculsion of earlier course is compulsory and can be a part of examination.*

A. D. — Abhinaya Darpan, N. S. — Naatya Shaastra

Practical :

1. Alaaripu – Mishra Chapu :

- Presentation of the item.
 - Identification of the raga and tala of the item.
 - Ability to recite the item keeping tala with Hastakriya.
2. Jatiswaram :
- Presentation of the item.
 - Identification of the raga and tala the item is composed to.
 - Ability to sing the item.
 - Reciting the korvai Adavus showing tala Hastakriya.
3. Shabdam or Kirtanam on Ganesh :
- Presentation of the item.
 - Identification of the raga and tala the item is composed to.
 - Knowledge of the theme/story done in the item/word meaning.
 - Ability to sing the item (Basic Level)

Theory (Oral - with demonstration wherever required) :

1. Presentation of Chatushra and Tishra Jaāti in combination with different Talas Eg. Aadi tala using Tishra and Chatushra.
2. Demonstration of the shloka and viniyogas of the Asamyuta Hastas from A. D. (10 Hastas).



MADHAYAMAA DWITIIYA VARSIIA (PURNA) BHARATNATYAM DANCE

Total marks : 250, Minimum passing marks : 88

Practical : 150, Minimum passing marks : 53

Theory (written) : 100, Minimum passing marks : 35

Theory (written) :

1. History of Bharata Natyam dance in term of :—
 - Period of revival from Daasiattam to Bharata Natyam.
 - Pioneers in the field and their contributions.
 - Present day famous artistes.
2. The Devdaasi tradition.
3. Knowledge about the following folk dances of India :—
Santhal, Lambadi Garba, Bhangra, Lavani, Kummi, Bihu, Korathi in terms of :
 - Name and place of origin/region
 - Aaharya
 - Mode/technique of presentation
4. Ability to write talas (Aadi, Rupaka, Eka) with Anga-s (Laghu, Druta and Anudruta)
Ex. Chatushra Jati Rupaka
0. 1
12. 1234
(Taka, Takadimi)
5. Knowledge of the stories and myths relating to Ganesh, Krishna, Shiva, Devi and Rama.
6. The difference between folk, classical and 'Bollywood' (Cinema) dance.

Note : Inclusion of earlier course is compulsory and can be a part of examination.

A. D. – Abhinaya Darpan, N. S. Naatya Shaastra

Practical :

1. Tillana :
 - Presentation of the item.

- Identification of the poet raga and tala of the item.
 - Ability to sing the item.
 - Reciting the korvai-s (Adavu-s).
2. Keertanam based on theme of either Shiva, Murugam, Devi or Krishna :
- Presentation of the item.
 - Identification of the raga and tala of the item.
 - The composer of the lyrics.
 - Knowledge of the theme/story done in the item.

Theory (Oral - with demonstration wherever required) :

1. Demonstration of the shloka and viniyoga-s of the Samyuta Hasta-s from A. D. (20 Hasta-s)
2. Presentation of Khanda, Misra and Sankcerna jaatis in combination with different talas Eg. Aadi tala using Khanda, Misra and Sankcerna.
3. Reciting Khanda and Sankcerna Jaati-s in Trikaalams.
4. Reciting Tillana korvai-s with Tala - Hastakriya.



VISHAARAD PRATHAMVARSHA BHARATNATYAM DANCE

Total marks : 400, Minimum passing marks : 180
Practical : 250 (Viva. 200 + Demon. 50), Minimum passing marks : 128
Theory (Written) ; 150, Minimum passing marks : 52
(26 Marks in each paper)

Theory Paper I

1. Technical knowledge of Bharat Natyam dance :
 - Features of the technique.
 - Repertoire
 - Music and musical instruments
 - Aahaarya (costume and jewellery)
2. Concept of Ashtanaayikaa based on the Avasthaabheda :
 - Vaasakasajjaa
 - Virahokantihaa
 - Svaadhinapatikaa
 - Kalahaantaritaa
 - Khanditaa
 - Vopralabdhaa
 - Proshitbhartrukaa
 - Abhisarikaa
3. Definition of Rasa and explanation of the nine Rasa-s (Navarasa-s)
4. Definition and explanation of the Ten Praana-s of tala (Dashapraana)
5. Complete information on A. D. (It's author, contents, etc.)
6. Story of the origin of Natya and its significance.
7. Short Notes on :
 - Naatyadharmi and Lokadharmi (Desi and Maargi styles)
 - Four Vrittis - Bharati, Saatvati, Aarabhati and Kaisiki

- Taandava and Laasya
8. Short essay on Western Ballet and Modern Dance.

Theory Paper II

1. Notation of the items learnt (Alaripu, Jatiswaram)
2. Naayika and Naayak bheda :
 - (a) Types of Naayak according to :
 - Four bhedas of shringaar rasa : Anukula, Dakshina, Dhrishta and Shatha
 - Character types : Dheera-lalita, Dheerodaatta, Dheeroddhata and Dheera - Prashaanta
 - (b) Types of Naayikaa according to :
 - Social Status : Sviyaa, Parakiyaa, and Saamaanyaa.
 - Age : Mugdhaa, Madhyamaa, and Pragalbhaa
 - Character / Temperament : Uttamma, Madhyamaa and Adhamaa.
3. Karnatic tala system - (175 talas) : Sapta talas with their names and their variants along with Anga, Matra-s, Jaati etc.
4. Information on Karana-s and Angahaara-s (N.S.)
5. Major differences between the tala systems : Karnatic and Hindustaani with reference to terms like :
 - Shollu
 - Jaati-bheda
 - Hasta Kriya
 - Gati-Bheda
 - Tirmaanam
 - Griha (Atceta, Anagata)

Note : *Inclusion of earlier course is compulsory and can be included in the examination*

A. D. Abhinaya Darpan, N. S. - Naatya Shaastra

Practical :

1. Todayamangalam / Mallari / Pushpanjali
 - Presentation of the item.
 - Identification of the raga and tala the item is composed to.
 - The composer of the lyrics.
 - Knowledge of the theme / story done in the item.
 - Special features of the item.
2. Jatiswaram other than Rupak tala.
3. Varnam (Aadi tala) First half (Upto chitta swara sahitya)
 - Presentation of the item.
 - Identification of the raga and tala of the item.
 - Knowledge of the theme/sotry done in the item.
 - Ability to sing the item.
4. Padam - Vaatsalya :
 - Presentation of the item.
 - Identification of the poet, raga and tala of the item.
 - Knowledge of the theme/story done in the item.
 - Explanation / Meaning of the verses/lines used.
 - Analysis of the Bhaava-s used in the song.
 - Ability to sing the item.
5. Dashaavataar Hasta and Devataa Hasta from A. D.
6. Natuvangam - the basic rendition of the song and playing Adavu-s on Tattkali.
 - Manch Pradarshan : DemonstrationPerformance of any items as per choice (20-30 minutes)



VISHAARAD DWITIYA VARSHA (PURNA) BHARATNATYAM DANCE

Total marks : 400, Minimum passing marks : 180
Practical : 250 (Viva : 200 + Demon : 50), Minimum passing marks : 128
Theory (Written) : 150, Minimum passing marks : 52
(26 Marks in each paper)

Theory Paper I

1. Comparative study of the main classical dance styles in terms of :
 - Repertoire
 - Technique
 - Nritta content
 - Abhinaya content
 - Music
 - Costume
2. Knowledge of the dance - drama styles :
 - Bhaagavat Mela Naatakam
 - Kudiyattam
 - Yakshgaanam
3. Concept of Sthaayi and Sanchaari / Vyabhichaari Bhaava-s
4. Concept of Bhaava, Vibhaava (Aalambana and Uddipana) and Anubhava
5. Knowledge about the following great poets and composers (any six) :
 - Jayadeva
 - Meerabai
 - Kshetrayya
 - Swati Thirunal

- Tanjavur Sarfoji Maharaaj
- Paapnaasam Sivam
- Arunachala kavirayar
- Ganam Krishna Iyer
- Tanjore Quartet
- Gopaal Krishna Bhaarti
- Oothukadu Venkata Subbier
- Dharmapuri Subbaram Iyer
- Purandaradaasa

Theory Paper II

1. Complete notation of the items learnt in a systematic way.
2. A study of Rang – Manch
 - As mentioned in the N. S.
 - As required for a present day dance recital in terms of decor, lighting and acoustics.
3. A brief note on the development of the art of dance from the times of Natya Shastra to the present times.
4. Knowledge about the mythological characters like Shiva / Natraraja, Krishna, Rama, Devi in her various forms and stories related to them portrayed in Indian classical Dance such as :
 - Sapta Tandava
 - Symbolism of Nataraja Swaruppa
 - Leelas of Krishna
 - Jatayu Moksha
 - Raavana Mardana
 - Draupadi Vastra Harana
 - Rama Vanavasa
 - Dashavatar

Note : *Inclusion of earlier course is compulsory and can be a part of the examination*

A. D. - Abhinaya Darpan, N. S. - Naatya - Shaastra

Practical :

1. Varnam (completion of the Varnam, learnt earlier) :
 - Presentation of the item.
 - Identification of the poet, raga, and tala of the item.
 - Knowledge of the Rasa and bhaava-s that feature in the item.
 - Explanation / Meaning of the verses / lines used.
 - Ability to sing the item.
 - Reciting Tirmaanam-s.
2. Jaavali / Shringara Padam and one Bhakti Padam (in any Indian Language) :
 - Presentation of the item.
 - Identification of the poet, raga and tala of the item.
 - Knowledge of the theme / story done in the item.
 - Explanation / Meaning of the verses / lines used.
 - Analysis of the Nayika and the type of Bhakti (Ability to sing the item.)

Theory (Oral - with demonstration wherever required :

1. Viniyogas of shir, Griva, Drishti.
2. Natuvangam using Tattakali of all the items learnt up to Vishaarad Dwitiya Varsha (Purna) level.
3. Presentation of a line of a composition given on the spot (Both Abhinaya and Nritta)
 - Manch Pradarshan : DemonstrationPerformance of any items as per choice (20-30 Minutes)



ALANKAAR PRATHAM BHARATNATYAM DANCE

Total marks : 500, Minimum passing marks : 225
Practical : 300 (Viva : 200 + Demon : 100), Minimum passing marks :
155
Theory (Written) : 200 Minimum passing Marks : 70
(35 Marks in each paper)

Theory Paper I

1. Bharata's rasa theory.
2. Other Indian aestheticians like Abhinavagupta and Bhoja.
3. Exposition of Rasa / Bhaava in dance, the concept of 'Sanchaari'.
4. Hinduism : it's various philosophical and spiritual aspects.
5. Concepts from western aesthetics : It's pioneers (Socrates, Plato, Aristotle)
6. Comparative study of Indian South – East Asian and Western concepts related to beauty and art.

Theory Paper II

1. Understanding what is :
 - Naatya - Shaastra and its relation to present day dance traditions, author of N. S. it's period and contents.
2. Relation of Shaastra and Paramparaa.
3. A. D. and it's importance in the context of Bharata Natyam.
4. Nrittaratnaavali, and Sangitasaramrita - The Sanskrit texts and its relevance to Bharata Natyam.
5. The contribution of Chola, Naayak and Marathaa–The Tanjore Dynasties to the upliftment of Art–Dance and Music in South.
6. A brief note on the ancient Tamil and Sanskrit plays like Shilapadikaram, Tirutavai, Shakuntal Malavikagnimitra Rutasamharam etc.

Note : *Inclusion of earlier course is compulsory and can be a part of the examination.*

A. D. – Abhinaya Darpan, N. S. – Naatya Shaastra

Practical :

1. Varnam in the Ata taala or Rupaka.
2. Ashtapadi
3. Tillana in a tala other than in a tala in which already learnt.
4. Chorcography and presentation of :
 - 1) A Tirmanam
 - 2) Two Korvai-s of a given line of Tillana or jatiswaram (time allotted one hour).

Theory (Oral) :

1. Natuvaangam (Cymbals) - Alaaripu, Jatiswaram (For the performance of another student)
2. Answering questions on the overall performance.
 - Manch Pradarshan : DemonstrationPerformance of any items is per choice (30 Minutes)



ALANKAAR DWITIYA VARSHA (PURNA)

BHARATNATYAM DANCE

Total marks : 500, Minimum passing marks : 225

Practical : 300 (Viva : 200 + Demon : 100), Minimum passing marks : 155

Theory (written) : 200, minimum passing marks : 70
(35 Marks in each paper)

Theory Paper I

1. The meaning and history of the term 'Choreography' and its parallel concept – "Bandha" found in N. S.
2. "Choreography" in modern context, its application its past, present and future.
3. Contribution of Udaya Shankar, Rabindranath Tagore and Rukminidevi.
4. Choreography in the context of solo Bharat Natyam - concept of Bharata Natyam Maargam.
5. Choreographic special features of Maargam compositions - Alaaripu, Jatiswaram, Shabdham, Varnam, Padam, Jaavali, Tillaana, Shloka.
6. Information on Bharat Natyam related creative choreography in modern times :—
Bharatnryyam – Dr. Padma Subramanyam
Navanritya – Chandralekha
Nritya Ganga – Dr. Sucheta Chapekar
7. History of Uparupaka-s, the various forms of dance-dramas and their traditions from various parts of India.

Theory Paper II

1. Guru-Shishya Paramparaa it's meaning, ancient form and basic Principles (Difference between Guru, Adhyaapak and Shikshak)
2. Importance of Guru-Shishya relation in modern educational system.
3. Attributes of an ideal dance teacher.

4. Attributes of an ideal dance student.
5. Basic principles of teaching whole-part-whole, from known to unknown, in the concept of dance.
6. Different levels of dance training and their aims and objects like :
 - School level i.e in the school.
 - Hobby classes.
 - Private training for potential performers
 - University courses.
7. Dance training for personality development.
8. Dance as profession-performer teacher and its morals.

Note : *Inclusion of earlier course is compulsory and can be a part of the examination.*

A. D -- Abhinaya Darpan., N. S. -- Naatya Shastra.

Practical : (Time allotted - 45 minutes)

1. One rare Nritya composition (20/30 minutes) like Swarajati or Raagmaalika.
2. Daru-New composition having single theme with Nritta and Abhinaya.
3. Shloka/Viruttam-Abhinaya composition without taala.

Theory (Oral) :

1. Chorcography and presentation of any given Padam. (Time allotted for chorcography - one hour, for performance - 0 Minutes max).
2. Natuvaangam for Tillana, Varnam (part) performed by another student.
3. Answering questions on performance as a whole.
 - Manch Pradarshan : Demonstration
 Performance of any items as per choice (30 Minutes)



**Marksheets as per new syllabus
BHARATNATYAM DANCE**

**Prarambhik :- Total Marks - 50,
Time :- 10 min. to each candidate**

	Adavus (30)	Theory (Oral) (20)			
Footwork	Angashuddha	Rhythm	Recitation	Demonstration	Total
10	10	10	10	10	50

**Praveshika Pratham : Total Marks-75,
Time : 20 min. to each candidate**

	Practical (Adavus) (50)			
Footwork	Angashuddha	Rhythm		Total 75
15	20	15		
	Theory (Oral) (25)			
Viniyogas	Other Bhedas	Explanation		
10	10	5		

**Praveshika Purna : Total Marks-75,
Time : 20 min. to each candidate**

	Practical (50)							
Alaripu		Pushpanjali/ Kautukan						Total 75
(25)		(25)						
Footwork	Angashuddha	Rhythm	Angashuddha	Rhythm	Abhinay			
5	10	10	8	7	10			
		Theory (Oral) (25)						
Tirmanam		Viniyoga	Jaati	Sthanaka				
		(10)						
	Shariraja	Mukhaja						
5	5	5	5	5	5			

Madhyama Pratham :— Total Marks - 125,
Time:— 35 min. for each candidate
Practical
(100)

	Alaripu (20)					
Footwork	Angashuddha		Rhythym			
6	6		8			
	Jathiwaram (40)					
Footwork	Aganshuddha	Rhythm	Singing			
10	10	15	5			
	Shabdham or Kcertañam (40)		Viniyoga (15)	Tala Recitation		
Footwork	Abhinaya	Singing and Rhythm	Shariraja	Mukhaja		
10	20	10	7	8	10	Total 125

Madhyama Purna :— Total Marks - 150,
Time :— 40 min. to each candidate
Practical
(125)

	Tillana (50)					
Footwork	Angashuddha	Rhythm	Singing			
20	15	10	5			
	Kirtanam (50)					
Footwork	Abhinaya	Singing & Rhythm	Jatiswaram	Keertanam on Ganesh or Shabdham		
10	30	10	12	13		
	Theory (Oral) (25)					
	Viniyoga		Tala Recitatin			
	15		10			Total 150

**Visharad Pratham :— Total Marks 250, Time :— 50 min. for
practical and 30 min. for performance in front of Audience for each candidate**
Practical (130)

	Todayamangalam Mallari/Pushpanjali (20)				
Footwork	Angashuddha	Rhythym	Singing		
5	5	5	5		

Jatiswaram						Total
(40)						
Footwork	Angashuddha	Rhythym	Singing			
10	15	10	5			
Varnam						
(50)						
Footowrk	Angashuddha	Abhinaya	Rhythm			
10	15	15	10			
Vatsalaya Padam (20)						
Mukhaja Abhinaya	Shariraja Abhinaya					
10	10					
Theory (Oral)			Manch Pradarshan			250
(70)			(50)			
Nattuvangam	Viniyoga	Tirmanam	Nritta	Abhinaya	Presentation	
20	25	25	15	15	20	
Recitation						
Visharad Purna :- Total Marks - 250, Time :- 60 min. for practical and 30 min. for performance in front of Audience (Manch Pradarshan) to each candidate						
Practical (130)						
Jaavali or Shringara Padam			Bhakti Padam			
(20)			(20)			
Mukhaja Abhinaya	Shariraja Abhinaya	Mukhaja Abhinaya	Shariraja Abhinaya			
10	10	10	10			
Varnam			Previous Years item			
(60)			(30)			
Footwork	Angashuddha	Abhinaya	Rhythm	Nritta	Abhinaya	
10	20	20	10	15	15	
Theory (Oral) (70)			Manch Pradarshan (50)			Total
(70)			(50)			
Natuvangam	Viniyoga	Choreography	Nritta	Abhinaya	Presentation	
30	20	20	15	15	20	
Alankar Pratham : Total Marks-300, Time:90 min. for practical and 30 min. for performance in front of Audience to each candidate						
Practical (140)						
Varnam (50)						
Footwork	Angashuddha	Abhinaya	Rhythm			
10	15	15	10			
Ashtapadi (20)			Tillana (30)			
Mukhaja Abhinaya	Shariraja Abhinaya	Footwork	Angashuddha	Rhythm		
10	10	15	10	5		

	Chorcography (40)		Theory (60)		
Tirmanam	Korvi	Natuvangam	Viva on		
	(15 for each)		Presentation		
10	30	45	15		
	Manch Pradarshan (100)				
Nritta	Abhinaya	Presentation			Total
25	25	50			300

Alankar Purna : Total Marks-300, Time: 90 min. for practical and 30 min. for performance in front of Audience (Manch Pradarshan) to each candidate

	Practical (140)				
	Rare Composition	Daru	Shloka		
	(40)	(40)	(20)		
Footwork	Angashuddha	Nritta	Abhinaya	Mukhaja	Shariraja
				Abhinaya	Abhinaya
20	20	20	20	10	10
	Chorcography (40)		Theory (60)		
	Presentation	Creativity	Natuvangam	Viva on	
				Presentation	
	25	15	45	15	
	Manch Pradarshan (100)				
Nritta	Abhinaya	Presentation			Total
25	25	50			300



Clarifications regarding revised syllabus of Bharata Natyam- Prarambhik - theory oral -

1. Pada Bheda- the following shloka has to be taught. Hence the 'etc'.

पाद भेदा :

उद्धटितं समंचैव तथा अग्रतल संचर : । अंचित कुंचित सूची पाद षोढा प्रकीर्तित
: ॥

2. Shirobheda - the students do not have to learn viniyoga shlokas of shirobhedas, drishtibheda or greevabheda, but should know where they are used. eg., which shirobheda are used in Alaripu etc.
3. Mandala bhedas- Murumandi or Mazumandi.
4. Sister styles of major classical styles- though today all seven classical styles are known as major dance styles, because of the similarity between the styles often they are referred to as sister styles.
5. Name of the Guru- the child should know the name and the style that the teacher follows when she is learning from that person.
6. The meaning of the term Bharata Natyam as given in the syllabus book is the most commonly known. Some scholars also feel the name has been given because Bharata Natyam borrows a lot from Bharata muni's Natya Shastra.

Practical :—

1. Vyayaam - one does not have to change the regular exercises to look like adavus but the child has to know which exercise is helpful for which adavu because the child is made to do certain stretching, bending exercises in the beginning with the purpose that they (exercises) will make certain muscles flexible and execution of adavus will be easy.
2. The names of the Adavus given in the syllabus. There may be a difference in pronunciation and hence the difference in spelling. That is precisely why the shollus (Bol) of the adavus have been printed alongside. There are some different names of adavus

also; hence the shollus would make things clear.

Praveshika Pratham

'Oral with demonstration wherever required'

It is clearly stated '**demonstration wherever required**' – it means demonstration for shlokas like mandal bheda, shirobheda, or recitation of chatushra and tishra jaatis in three speeds etc. and not for **Nritta** and **Nritya**. These terms are to be explained to the child and the child has to answer questions regarding these terms orally for the examinations.

Praveshika Purna

Theory (written)

1. Give definitions of - the word mentioned is Jati (pure dance piece danced on shollus) not jaati. What is tirmanam ? The term tirmanam is generally used in Bharata Natyam for the ending pattern of a korvai. This pattern of adavus is repeated thrice like a 'tihai' of Hindustani music. Usually tirmanam adavus - Ginatom or Tarikitatom are used for tirmanam patterns.
2. Classical dances, most of them are performed solo except Kathakali and Manipuri. This is to be told to the student when information about classical dance styles is given to the child.

Practical -

1. The child should know the tala of the Alaripu she is performing- identify the tala of the Alaripu she performs. Regarding Raga of Alaripu- some teachers ask the singer to sing the shollus of the Alaripu- hence the student should know the raga if at all the Alaripu shollus are sung.
2. Kautukam/Kavtuvam/ Kavitam - all these terms mean the same thing. The item is a short pure dance having some sahitya (words) in praise of a god or goddess.

Madhyama Pratham

Theory

1. Today there may be as many schools as there are regions, but we are sure all the dancers will agree that mainly Vazuvuor, Kalakshetra, Pandanallur, Mysore are the few 'gharanas' that are recognised. The special features of each of these gharanas have to be known by the student.

Theory Oral

Presentation of tishra and mishra jatis -----:- this needs to be clarified as there is lot of confusion about this point. The panel members who revised the syllabus feel the wording should be- "The student should be able to recite each of the five Jaatis in all three speeds, keeping Chatushra Ekam tala. This will help the students in the next year when they learn Tillana having Korvais in all the five Jaatis".

Eg. Saying tishra jaati keeping chatushra ekam tala -

1	2	3	4
ता	की	ट	ता॥
की	ट	ता की	ट ता॥
की ट	ता की	ट ता	की ट॥
ता की ट ता	की ट ता की	ट ता की ट	ता की ट ता॥
की ट ता की	ट ता की ट	ता की ट ता	की ट ता की॥
ट ता की ट	ता की ट ता	की ट ता की	ट ता की ट॥

OR

1	2	3	4
ता	की	ट	ता की॥
ट ता	की ट	ता की ट ता	की ट ता की॥
ट ता की ट	ता की ट ता	की ट ता की	ट ता की ट॥

Madhyama Purna

Theory (written)

1. Present day Bharata Natyam is certainly the Dasiattam of the earlier centuries. But we are sure all the dancers and scholars will agree that it is not danced in the same manner as it was some 300 years ago. This is simply because the dance has come a long way from the temple to the auditoriums. The repertoire, the duration of each item presented, the occasions on which Bharata Natyam is presented today and was presented in those times; many things have changed. The students of Bharata Natyam should know about this.
2. Bollywood dance- the difference between folk, classical and Bollywood dance. We are not asking the student to perform 'Bollywood' dance, rather we would like our students to realise how rich our tradition of Indian Classical dance is compared to so-called dances shown in the films. It is our responsibility as a teacher to teach the students to see things in the proper perspective.

Visharad Pratham

Practical

Varnam - Varnam in Aadi tala has to be taught.

Visharad Purna

Theory Paper - 1

The "any six" option regarding knowledge about poets is confusing. The students should know about all the 13 poets mentioned in the syllabus.

Theory Paper - 2

We do not expect a thesis on the development of dance from Natya Shastra to present times. The student be able to touch upon the important milestones in the development of dance in a brief manner and give enough relevant information for a 15 marks answer.

Some regulations to be printed along with the syllabus :

1. Dress code for practical examinations-
 1. For examinations up to Madhyama Purna costume should be traditional half - sari (practice costume) or salwar kameez with dupatta.
 2. The student may put on ghungroos but it is not mandatory except for Manch Pradarshan.
 3. For Visharad and Alankar examinations (for Manch Pradarshan) traditional Bharata Natyam costume with jewellery and make-up is compulsory.
2. For practical examinations - one nattuvanar should accompany the student along with a vocalist if nattuvanar cannot sing. No recorded music should be allowed at any level of the examinations.
3. Accompanying musicians are compulsory for Visharad Purna, Alankar Pratham and Alankar Purna levels. Natuvanar, Carnatic vocalist and mridangam player should accompany the student during Manch Pradarshan
4. Manch Pradarshan at Visharad and Alankar levels is to mainly judge the candidate's presentation skills. This should be kept in mind when planning and performing during Manch Pradarshan. The student can perform items of her choice from the traditional items she has learnt during the course.