

Suro Bharati Sangeet Kala Kendra

ESTD: 1993

AN INTERNATIONAL ORGANIZATION OF MUSIC OF FINE ARTS EDUCATION

**For The Culture
With The Culture**



BHARATANATYAM

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BHARATANATYAM

Beginner Part - 1 (Adya)

Practical (Full Marks - 100)

1. Primary physical exercise.
2. Hand mudras (Combined & uncombined) definition.
3. Knowledge about Tishram & Chaturashram Jati.
4. Primary Stepping - Aadaau (1 to 8).
5. Oral question.

Beginner Part - 2 (Madhya)

Practical (Full Marks - 100)

1. Primary physical movements.
2. Any 5 primary hand mudras(Combined & uncombined).
3. Knowledge & Stepping of Tishram & Chaturashram Jati.
4. Aadaau (9 to 16), (any three Aadaau with variation).
5. Dance performance on 3 & 4 matras tala.
6. Oral question.
7. Inclusive of previous year's courses

Beginner Final (Purna)

Practical (Full Marks - 100)

1. Various types of foot & neck movement.
2. 8 combined hand mudras.
3. Dance performance on 5, 6 & 7 matras tala with definition.
4. Aadaau (17 to 24).
5. Performance of Alarippu either Tishram or Chaturashram.
6. Oral question.
7. Inclusive of previous year's courses.

Shree Part - I (1st Year)
Practical (Full Marks - 100)

1. Various types of neck movement.
2. Any 10 uncombined (asanyukto) mudras.
3. Any two creative dance (in Bharatanatyam dance style).
4. Tishram & Chaturashram Jati.
5. Inclusive of previous years' courses.
6. What is Bharatanatyam dance?
7. Jati.
8. Various types of south Indian taala (3, 4, 5 & 7 Matras)
9. Ability to recite all the Bolls and Taalas learnt according to syllabus.
10. Performance of Alarippu Tishram & Chaturashram.
11. South Indian Notation system.
12. Uncombined (asanyukto) mudras.
13. Description - Aadaau, Mudra, Patak, Triptap.

Shree Part - II (2nd Year)
Practical (Full Marks - 100)

1. Alarippu (Tisrajati, 12 & 7 Matras).
2. Practical sence about various types of head and neck movement (Shiro Sanchalana and Griba Sanchalana).
3. Aadaau (34 to 48).
4. Aadaau with hand clapping.
5. Creative dance (in Bharatanatyam dance style).
6. Knowledge of Modern Dance - a. Taala composed of seven matras. b. Taala composed of ten matras.
7. Inclusive of previous years' courses.
8. What is Bharatanatyam dance?
9. History of Bharatanatyam dance?

10. Chatusrajati rupak, Trisrajati tripud, Trisrajati aktalam.
11. Description - Aadaau, Kapitam, Anudratam, Tisram, Chaturasra, Mudra, Patak, Padmini.
12. Instruments, dresses & make up of the Bharatanatyam dance.
13. Debdasi.
14. Alarippu.
15. Biography - Minakshi Sundaram Pillai, Shivanandan, Jamini Krishnamurti.

Shree Final (3rd Year)
Practical (Full Marks - 100)

1. Knowledge about Panchajati & Saptatal.
2. Any two folk dances (South Indian).
3. Practice of jaatiswaram -
 - a. Adi Taala
 - b. Rupak Taala
4. Alarippu
 - a. Trishra jaati eka taalam
 - b. Trishra Jaati Rupak
5. Aadaau (49 to 60).
6. Inclusive of previous years' courses.

Theoretical (Full Marks - 50)
(Written Marks - 20 + Assignment Marks -30)

1. History of Bharatanatyam Dance.
2. South Indian tala.
3. Compare - Bharatanatyam & Kathak dance.
4. Importance of eye and neck movements in Bharatanatyam dance

5. Theoretical Knowledge of the followings -

- Rupak
- Namaskar
- Nataraj
- Laghu
- Karan
- Pindē
- Lasya
- Devadasi
- Mastak
- Suriya
- Chandra

6. Biography - Bala Swarasti, Kadappa Pillai.

7. Ability to write all the bolis and taalas learnt according to South Indian notation system.

8. Short Notes on the following subjects -

- Nritya
- Nritya
- Natya
- Sangita
- Anga
- Pratyanga
- Upanga

9. Inclusive of previous years' courses.

Visharad Part - I (4th Year)
Practical (Full Marks - 100)

1. Tisratala with Shabdam Ragmalika.
2. Any one jatiswaram (Tisrajati tripud taala).
3. Any five folk dances of any five states.
4. Complete idea about combined and uncombined mudras.
5. Adau (61 to 84).
6. Practice of the followings -
 - Kirtanam
 - Javali
 - Padam
7. Inclusive of previous years' courses.

Theoretical (Full Marks - 50)

(Written Marks - 20 + Assignment Marks - 30)

1. Compare - Bharatanatyam and Manipuri dance.
2. Importance of taala in dance.
3. 'Nayaka & Nayika' (Hero and Heroine) in dance.
4. Knowledge about 'Nabarasa'.
5. Various styles of Bharatanatyam dance.
6. Compare between Bharatanatyam and Kathakali talaas.
7. Biography - Brindadeen Maharaj, Vidyapati, Jaydeb.
8. Description - Chinnaia, Chattu, Pullaia, Kutap, Anchita, Puspapat, Tuianole, Upanga, Kunchita, Nrityahasta, Kalakhetra.
9. Study of all the technical terms used in Bharatanatyam school of dance.

10. Inclusive of previous years' courses.

Visharad - Final (5th Year) Practical (Full Marks - 200)
Paper - 1 (Full Marks - 100) + Paper - 2 (Full Marks - 100)

1. Varnam chatusrajati with triput of rupak taala.
2. Saral & tandab Padam. (Any two)
3. Any five folk dances (South Indian and North Indian).
4. Tillana: either in Chatusrajaati Triputa taala or in Chatusrajaati, Rupak Taala.
5. Padam in Nayaka and Nayika Bhaba.
6. Shlokam - In Hanshadhwani or Ashabari raagaa. (Tisrajati triput taala).
7. Combined, uncombined & mixed mudras.
8. Knowledge about various jati in aditalam.
9. Practical demonstration of one shlokam, Dasavatar Hastas and Nabagraha hastas.
10. Inclusive of previous years' courses.

Theoretical (Full Marks - 100)
Written Marks - 50 + Assignment Marks - 50)

1. History of South Indian dance.
2. Origin of taala and dashpran of talaas.
3. Changing of the styles of the Indian dance in various periods.
4. Compare - Bharatanatyam and Manipuri dance.
5. Western Ballet Dance
6. Acting in Bharatanatyam dance.
7. Compare - Folk dance and classical dance.
8. Compare - solo dance, group dance and dance drama.

9. Dance of Krishna (Raasleela and Kalia Daman)
10. Study of south Indian taala system.
11. Knowledge of Various characteristics of Lasya and Tandava ith special reference to Bharat Natyam.
12. Various instruments used in Bharatanatyam from time to time.
13. Renaissance in Indian Dance.
14. Study of twenty four combined hand gesture (Sangyukta Hasta Mudraas) and their uses in dance.
15. Ability to composed new dance based in new themes
16. Detailed study of Dasavatars.
17. Biography -
 - Dhananjayans
 - Mrinalini Sarabhai
 - Maylapor Gauri
 - Amma
 - E. Krishna Iyer
 - Ram Gopal.
 - Inclusive of previous years' courses.

Ratnabhushan Part - I (6th year) Practical (Full Marks - 200)
Paper - 1 (Full Marks - 100) + paper - 2 (Full marks - 100)

1. One jatiswaram with basanta raaga and khandjati rupak taala.
2. Jyoti of Tillana & Varnam.
3. Practice of different types of Varnam.
4. Converting the bolls of the north Indian taalas in accordance with the division of the Matras of the south Indian Taalas.

5. Practical Knowledge of the followinngs.
6. To demonstrate Karana and Anghaar, their various aspects practically together with raasa and Bhava.
7. Formation of sentence with the hand gesture (Hasta Mudras) in the time of dance.
8. Various types of hand mudraas.
9. Any two North Indian and south Indian folk dances.
10. Ability to demonstrate skillfully of the following -
 - Alarippu
 - Jaatiswaram
 - Shabdam
 - Padam
 - Kirtanam
 - Shlokam
11. Inclusive of previous years' courses.

Theory (Full Marks - 100)

(Written Marks - 50 + Assignment Marks - 50)

1. Comparative Study between Classical and Folk Dance.
2. A comparative study of Indian and Western Dances and the influence of western dances on Bharatanatyam dance.
3. Kinds of compositions the principles and characteristics of ancient and modern dance composition.
4. Detailed study of the ancient Shastras (Granthas) pertaining to Bharat Natyam School of Dances, during the different periods.
5. Detailed study of the status of the Art of dancing in Vedic period.

6. Biography of any one famous south Indian dancer.
7. Practices to writing of the taalās are included in the syllabus.
8. Importance of the expression of feelings in dance.
9. Importance of dance in the field of culture in India.
10. Detailed knowledge of single hand gesture and combined hand gesture with their uses (Viniyoga Shlokas).
11. The principles of production of solo dances, Duet dances and group dances.
12. Rhythm in relation to classical, light and folk dance.
13. Detailed knowledge of the following according to abhinaya darpana with shlokas -
 - Shiro - Bheda (Head Movements)
 - Drishti - Bheda (Eye Movements)
 - Greeva - Bheda (Neck Movements)
14. Complete knowledge of the following -
 - Karana
 - Nritya Hasta
 - Rechaka
 - Pindi Bandha
 - Tandava
 - Lasya
15. Detailed study of the Carnatic Taala system, its various aspects, comparison between Carnatic and Hindustani Taala system, Knowledge of writing notation of Carnatic Taala system.
16. Detailed knowledge of various
17. Connection between Music and dance.

18. Importance of taala in Bharatanatyam.
19. Detailed study of Bharatanatyam prevalent in ancient, mediveal and modern periods and different types of gharanas in those periods.
20. South Indian folk dance.
21. History of different styles of dances, their comparison and characteristics.
22. Indian and western notation system.
23. Origin and evolution of 'Ghungroo'.
24. Different Gharanas of Bharatanatyam
25. Inclusive of previous years' courses.

Ratnabhushan - Final (7th Year) Practical (Full Marks - 200)
Paper - 1 (Full Marks - 100) + Paper - 2 (Full Marks - 100)

1. Dance composition in south Indian style.
2. One Shloka & Padam.
3. Acting of 'Dashabatar' & 'Putanabadh'.
(In the style of Bharatanatyam Dance).
4. Thorough knowledge of 'Karana' and 'Aghara'.
5. Demonstration of certain parts of the 'Kuchipudi Dance'.
6. Dance performance with few devotional songs composed by Kavi Jaydeva.
7. One Padam with the song 'Krishna Nee Begane Baro'.
8. To demonstrate skillfully the various parts of Abhinaya.
9. Jatiswaram & Swarajoti.
10. Mudras of Tandab & Lasya dance.
11. One Dance drama.
12. Inclusive of previous years' courses.

Theoretical (Full Marks - 100)
Written Marks - 50 + Assignment Marks - 50)

1. The history of the origin and development of stage lighting and the relation of stage lighting to dance, the various improvements and innovations in stage lighting during the ancient, medieval and modern period.
2. Comparison between Nritya, Natya and Nritya. The origin of Natya, the relation of Nritya, Natya and Nritya with human life and its importance in Bharat Natyam Dance.
3. The place and bearing costumes in dances, the relation between costume and bhava.
4. Detailed knowledge of makeup and costumes used during the ancient, medieval and modern period.
5. Critical study of the Shashtra (Granthas) pertaining to Bharat Natyam dance during ancient, medieval and modern periods, biographical sketches of well - known dance exponents of these periods.
6. Critical study on Indian classical dances, their origin and characteristics.
7. The place and importance of orchestration in Bharat Natyam Dance.
8. Details and critical study of Ballet, Opera, Raasleela, Abhinaya etc.
9. Knowledge of the tradition of Devdasis from Egypt to India.
10. Knowledge of Angahara, its various aspects and its importance in Bharat Natyam dance.

11. Importance of Drama in the field of dance.
12. The relation between Raasa and Bhava and their influence in dance.
13. Detailed study of Mudras used in Indian dance and their applications in various dances, their relation with Raasa and Bhava.
14. Definition of Mandala, its different aspects and importance in various dances and relations to Raasa and Bhava and Bharat Natyam Dance.
15. Bhedas of Nayak and Nayika, their variations and importance in Bharat Natyam Dance.
16. Importance of Indian folk dance.
17. Quality of a good Bharatanatyam Artist.
18. Comparative study between Bharatanatyam, Rabindra Nritya & Manipuri Dance.
19. Knowledge about the importance of acting in dance.
20. Comparative study between Tandav & Lasya Dance.
21. Various styles of Bharatanatyam Dance.
22. Spiritual background of Bharatanatyam Dance.
23. Biography -
 - Yamini Krishna Murty
 - Kalanidhi narayanan
 - Indrani Rehman
 - U.S Krishna Rao
 - Chandra Bhaga Devi
 - C.V. Chandra Sekhar
24. Notes of following -
 - Sadir Nritta Bhag

- Kuravanjai
- Kalakshtetra
- Mysore school of Bharatanatyam
- Chidambaram Temple
- Karna
- Nataraj
- Inclusive of previous years' courses.

Acharya Ratna - Final (8th Year) Practical (Full Marks - 200)
Paper - 1 (Full Marks - 100) + Paper - 2 (Full Marks - 100)

1. Performance in Tillana Chatusrajati Triputa taala or Chatusrajati Rupak Taala.
2. Performance of North Indian folk dance (Any Three)
3. Presentation of 'Dasavatar' and 'Putanabhadh'.
4. Showing of 'Mishrachapu' and 'Alurupu'
5. Demonstrate the Bhedas of Nayak and Nayika.
6. Mastery of demonstrating Raasa and Bhava.
7. Ability to demonstrate practically any dance style from the following
 - Kathakali
 - Kuchipudi
8. Saptataalam and Jyoti of Tillana and Varnam.
9. Detailed knowledge of 'Jyotishwaram' and 'Swarajyoti'.
10. Shree of 'Satir Dehatyaga' or 'Manabhanjan of Sri Radhika'.
11. Creative dance composition in the style of Bharatanatyam.
12. Detailed knowledge of Panchajyati and 'Saptataala'.

13. Demonstration -

- Gribabheda
- Drishtibheda
- Shirobheda

14. 30 minute stage performance.

15. Inclusive of previous years' courses.