



## NRITYA BHASKAR PART-I

(SIXTH YEAR)

# BHARAT NATYAM DANCE

Total Marks : 500

Theory - 200

(1st Paper - 100, 2nd Paper - 100)

Practical - 300

(Performance with Viva - 150, Stage Performance - 150)

**Prescribed Taalas**: *Sapt Taalas* along with their *Jaaties*.

**Note** : The syllabi of previous year/class is combined with that of the current year/class.

### THEORY

#### FIRST PAPER

- (1) Detailed knowledge of the dances and dance balletes (*Nritya Naatikas*) of Ramayana, Mahabharata and Buddhist period.
- (2) Comparative study of Indian and Western dances and the impact of Western dances on Bharat Natyam.
- (3) Detailed study of presence of Bharat Natyam in ancient, medieval and modern periods.
- (4) Principles and characteristics of ancient, medieval and modern dance compositions.
- (5) Origin, development and characteristics of different *Gharanas* in the field of Bharat Natyam style.
- (6) Detailed study of the technical terms related to Bharat Natyam style
- (7) Detailed elements related to types and styles of ancient and modern dances.
- (8) Detailed study of ancient texts related to Bharat Natyam dance style in different eras.
- (9) Detailed study of folk dances of South India.
- (10) Ability to write essays related to Indian culture and folk dances.

- (11) Detailed study of the place of dancing art in the Vedic age.

## SECOND PAPER

- (1) Step by step evolution of Bharat Natyam in ancient, medieval and modern eras.
- (2) Detailed knowledge of the uses of single (*Asamyukta*) and double (*Samyukta*) hand gestures *Hasta Mudras*.
- (3) Principles of composing solo, duet and group dance.
- (4) Use of *Laya* and *Taala* in classical, light and folk dances.
- (5) History of different styles of dances, their comparison and characteristics.
- (6) Knowledge of Indian and Western *Swara* notation system.
- (7) Detailed study of the role played by the Indian kings in the development of Bharat Natyam.
- (8) Study of the effects of Indian folk dances on the common people.
- (9) Origin and development of *Ghungroo* and dance.
- (10) Knowledge, with *Shlokas*, of the followings:-  
a: Head movements (*Shirobheda*)  
b: Eye movements (*Drishtibheda*)  
c: Neck movements (*Greevabheda*)
- (11) Knowledge of the following:-  
*Karna, Nrit, Hasta, Rechit, Pindi Bandha, Tandav, Taal, Pushpaput* and *Kalakshetra*
- (12) Detailed knowledge of Carnatic *Taala* notation system, its various aspects, comparison of Carnatic and Northern *Taala* notation system, knowledge of writing Carnatic *Taala* notation system.

## PRACTICAL

- (1) Division of *Jaati Swaram* with seven *Taalas* which should be in *Tistra Jaati* or *Chatastra Jaati*.
- (2) Practical knowledge of other dancing styles of South India like Kuchipudi or Mohini Attam.
- (3) Folk dances of South India like *Janeri* or *Onam*.

**SYLLABUS: Bharat Natyam Dance**

- (4) Demonstration of ‘*Makhan Chori*’ or ‘*Pootna Vadha*’ in Bharat Natyam.
- (5) Converting South Indian *Taalas* according to the division of *Matras* into the *Bols* of North Indian *Taals*.
- (6) Ability to practically demonstrate any one of the following dance styles:-  
Manipuri or Kathak.
- (7) Knowledge of presenting some folk dances of Central India and North India.
- (8) Ability to perform modern dances.
- (9) Practical demonstration of *Ang*, *Pratiang* and *Upangas*.
- (10) Dance performance in any one of the following styles-
  - a. Uday Shankar dance style.
  - b. Modern dance style
- (11) Ability to perform *Karan* and *Anghaar* along with their all types.
- (12) Practice the following dance parts skillfully:-  
*Allarippu*, *Jatiswaram*, *Shabdham*, *Varnam*, *Padam*, *Kirtanam*,  
and *Shlokam*.

**STAGE PERFORMANCE**

Candidates has to perform dance prescribed in the syllabus on stage for 30 minutes.



**NRITYA BHASKAR FINAL**  
**(SEVENTH YEAR)**

**BHARAT NATYAM DANCE**

Total Marks : 500

Theory - 200

(1st Paper - 100, 2nd Paper - 100)

Practical - 300

(Performance with Viva - 150, Stage Performance - 150)

**Prescribed Taalas:** *Sapt Taalas* along with their *Jaaties*.

**Note :** The syllabi of previous year/class is combined with that of the current year/class.

**THEORY**

**FIRST PAPER**

- (1) History of origin and development of stage lighting and its relation with dance. Various improvements and changes in stage lightings in ancient, medieval and modern eras.
- (2) Comparison of *Nritya*, *Natya* and *Nritta*. Origin of *Natya*. Relationship of *Nritya*, *Natya* and *Nritta* with human life and their importance in Bharat Natyam.
- (3) Historical background and critical evaluation of *Lasya* and *Tandav*, its different types, their utility and effect on human life, their characteristics and their relation with Bharat Natyam.
- (4) a: Place and impact of costume in dance, relation of costume with *Bhava*.  
b: Changes which took place in Bharata Natyam in ancient, medieval and modern eras and their causes.  
c: Detailed knowledge of make-up and costumes used in ancient, medieval and modern eras.
- (5) Detailed study of the origin and development of the stage in ancient, medieval and modern ages and the necessity of the stage.

**SYLLABUS: Bharat Natyam Dance**

- (6) Detailed study of texts related to Bharat Natyam in ancient, medieval and modern eras. Life Profile and Contribution of renowned Bharat Natyam artistes of these eras.
- (7) Comparative study of Indian classical dances, their origin and characteristics.
- (8) Detailed comparative study of folk dances of India and their importance in life.
- (9) a: Place and importance of the orchestra in Bharata Natyam.  
b: Principles of orchestra.
- (10) Origin and development of *Ghungroos*, place of *Ghungroos* in dance, means to get best effect from *Ghungroos*.
- (11) Detailed and critical study of Ballet, Opera, *Rasleela*, etc.
- (12) Knowledge of *Devdasi* tradition from Egypt to India.
- (13) Detailed critical study of the different *Gharanas* of Bharata Natyam.
- (14) Detailed study of ancient and historical traditions in Indian dance in the context of Bharat Natyam dance.
- (15) Ability to write essays on the different subjects related to art of dancing.
- (16) Knowledge of '*Dash Avatar*' or '*Dash Gati*' propounded by Nandikeshwar.
- (17) Knowledge of *Anghara*, their different types and their importance in Bharat Natyam dance.

**SECOND PAPER**

- (1) Definition of different aspects of *Abhinaya* and the relation of *Abhinaya* with dance.
- (2) a: Relation of dance with painting, sculpture and other fine arts.  
b: Study of the paintings and sculptures of Ajanta and Ellora caves in relation to Indian classical dances.
- (3) Relationship of *Rasa* and *Bhava* and their impact on human life.

- (4) History of famous dances of West, their characteristics and names of their accomplished artists, their life profiles. Place of orchestra in western dances. Importance of demonstrating Bhaav, *Taala* and *Laya* in Western dances.
- (5) a: Detailed and critical study of different aspects of Bharat Natyam dance style.  
b: Place of *Rasa* and *Bhava* in Bharatanatyam.  
c: Necessity of stage, stage lighting, orchestra and costumes in Bharata Natyam.
- (6) a: Detailed study of Manipuri dance style.  
b: Historical background, *Ras*, *Bhava* (Expression), Hand Gestures, Costume, Make-up, Stage lighting etc. of Manipuri Dance style.
- (7) Comparative study of Manipuri and Bharat Natyam dance styles.
- (8) a: Detailed study of historical background of *Ras*, *Bhava* (Expression), Hand Gestures, Stage lighting, Make-up, Orchestra, background etc. of Kathakali dance style.  
b: Comparison of Kathakali and Bharat Natyam dance styles.
- (9) a: The origin & development and their different aspects of modern dances.  
b: Place of *Rasa* and *Bhava* in Modern Dances.  
c: Study of background music, its necessity and importance in modern dances.
- (10) Hand gestures used in Indian dances, their use in different dances and their relation with *Rasa* and *Bhava*.
- (11) Definition of *Chari*, its different types and their importance in different dances, their relationship with *Rasa* & *Bhava* and their importance in Bharatanatyam dance.
- (12) Definition of *Mandal*, their different aspects in different dances and its importance in dances and their relation with *Rasa* & *Bhava* and importance in Bharata Natyam dance.
- (13) Different types of *Naayak* (hero) and *Naayika* (heroine), their dissimilarities and importance in Bharata Natyam dance.

**SYLLABUS: Bharat Natyam Dance**

- (14) Suggestions to create a new *Swara* notation system.
- (15) Contribution of poet Rabindranath Tagore and Udayashankar in modern Indian dance.
- (16) Detailed study of renaissance movement in the field of modern dance art.

**PRACTICAL**

- (1) Composition of *Shlokam* in *Raaga Asavari* or *Adana*.
- (2) Knowledge of ornamentation in South Indian Kuchipudi dance and its difference from '*Allarippu*'.
- (3) Complete knowledge of *Swara*, *Yati* and *Jati Swaram* and their main features.
- (4) Detailed knowledge of *Karan* and *Anghaar*.
- (5) Demonstration of some part of Kuchipudi dance.
- (6) Performing dance with some devotional songs composed by poet Jayadev.
- (7) Performing of Bharat Natyam dance in dance composition of *Meera Bhajan*, *Radhika* or *Sati*.
- (8) One *Padam* with *Krishna Begni Baro-Geet*.
- (9) Practical knowledge of all the hand gestures used in Bharata Natyam dance and *Lasya* and *Tandav*.
- (10) Demonstrating with perfection different parts of *Abhinaya*.
- (11) Practical demonstration of the different types of *Naayak* (hero) and the *Naayika* (heroine).
- (12) Expertise in presenting different *Rasas* and *Bhaavs*.
- (13) Ability to perform any one of the following dance styles:-  
Kathakali or Manipuri.
- (14) Ability to perform five types of folk dances of different states.

**STAGE PERFORMANCE**

The candidate will have to perform a dance on stage for 45 minutes showcasing the chronological sequence of performance including all the important aspects of the Bharatnatyam dance style.