



Hindusthan Art & Music Society

(ISO 9001 Certified Examination Board of Indian Art & Culture)
Estd- 2010

Bharatanatyam

Pre-Primary Level

Total Marks: 100 (Practical: 100)

Practical

1. Basic *Adavu* steps (Adavu 1 to 14).
2. Knowledge and execution of *Ekam Tala* in *Chatushra Jati*.
3. Knowledge of four *Asamyukta Hastas* (as per *Abhinaya Darpana*).
4. Introduction to Bharatanatyam dance.
5. Knowledge of *Jati* and *Tala*.
6. Oral practical questions.

Primary Level

Total Marks: 100 (Theory: 25, Practical: 75)

Theory (Oral)

1. Knowledge of the divisions of Bharatanatyam.
2. Terminology: *Laya*, *Samam*, *Tali*, *Khali*, *Matra*, *Chhanda*, *Vibhaga*.
3. Knowledge of *Jati*-s in Bharatanatyam talas.
4. Knowledge of the first 20 *Asamyukta Hastas*.

Practical

1. Adavu 1 to 23.
2. Any dance in 6-beat or 8-beat tala.
3. Knowledge of Carnatic tala system and recitation with hand gestures.
4. Knowledge of four types of basic *Shira Bheda* (head movements).

Junior Diploma – 1st Year

Total Marks: 150 (Theory: 50, Practical: 100)



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Theory

1. Origin and evolution of Bharatanatyam.
2. Knowledge of groups of *Asamyukta Hastas*.
3. Knowledge of 15 *Asamyukta* and 10 *Samyukta Hastas*.
4. Knowledge of:
 - *Chatushra Jati Rupaka Tala*
 - *Tishra Jati Ektalam*
 - *Tishra Jati Tripura Tala*
5. Knowledge of *Anga, Pratyanga, Upanga*.
6. Biographies: Balasaraswati, Meenakshi Sundaram Pillai.

Practical

1. Adavu 24 to 50.
2. Any modern dance in 6-beat or 8-beat tala.
3. Practical knowledge of 32 basic *Asamyukta Hastas*.
4. Knowledge of types of *Shira Bheda*.

Senior Diploma – Part I (2nd Year)

Total Marks: 150 (Theory: 50, Practical: 100)

Theory

1. Knowledge of music and instruments used in Bharatanatyam.
2. Historical evolution of Bharatanatyam.
3. Introduction to the *Sapta Talas*; recitation of 8-beat talas with hand gestures.
4. Terminology: *Rupaka, Tishram, Mudra, Kediram, Avartanam, Padmini*.
5. Detailed knowledge of Devadasi tradition.
- 6.

Practical

1. Adavu 51 to 76.
2. *Alarippu* in *Tishra Jati Ektalam* and *Tishra Jati Rupaka Tala*.
3. Recitation of *Alarippu* and *Jatiswaram* with hand gestures.
4. Practical knowledge of *Drishti Bheda* (eye movements).



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Senior Diploma – Final (3rd Year)

Total Marks: 150 (Theory: 50, Practical: 100)

Theory

1. Knowledge of *Nritta Hastas*.
2. Knowledge of divisions of *Abhinaya*.
3. Writing *Jatiswaram* in notation.
4. Comparison of Bharatanatyam with Kathak and Manipuri dance styles.
5. Terminology: *Lasya, Tandava, Laghu Adavu, Drutam, Anudrutam*.
6. Biographies: Rukmini Devi Arundale, Yamini Krishnamurthy.

Practical

1. *Alarippu, Jatiswaram, Shabdham*.
2. Any one South Indian folk dance.
3. Full practical knowledge of *Sapta Tala* and *Pancha Jati*.
4. Practical application of *Pataka Hasta*.
5. *Shabdham* in Tishra Jati Triputa Tala with Ragamalika.

Nritya Visarad – Part I (4th Year)

Total Marks: 150 (Theory: 50, Practical: 100)

Theory

1. Full knowledge and application of the *Navarasa*-s.
2. Terminology: *Karkata, Kutapa, Talanga, Anchita, Sundari, Kampita, Nataraja*.
3. Knowledge of Carnatic and North Indian tala systems.
4. Importance of tala in music and dance.
5. Knowledge of Adavu based on foot positions.
6. Influence of external art forms on South Indian music and dance.
7. Biographies: Ellappa, Chinnayya, Ponnayya.

Practical

1. *Varnam* and all dances from previous years.
2. Three types of Indian folk dances.
3. One simple *Lasya* and one *Tandava* based *Padam*.
4. *Panchanadai* and *Utsanga Adavu*.
5. *Shabdham* or *Tillana* in Mishra Chapu or Triputa Tala.
6. *Dashavatara Mudras*.



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Nritya Visarad – Final (5th Year)

Total Marks: 400 (Theory: 200, Practical: 200)

Theory

First Paper

1. Costumes and makeup of Manipuri, Bharatanatyam, Kathakali.
2. *Drishti Bheda* with shlokas (Natya Shastra & Abhinaya Darpana).
3. Differences between solo, group, and dance-drama.
4. Explanation of *Tillana*.
5. Performance structure of *Alarippu*, *Jatiswaram*, *Shabdham*.
6. Influence of Bharatanatyam on Rabindra-Nritya.
7. Essays:
 - o Need for group music in dance
 - o Indian dance & Uday Shankar
8. Knowledge of *Tandava* & *Lasya* and their types.

Second Paper

1. Discussion on other South Indian dance forms.
2. *Dashavatara*, *Nayaka–Nayika Bheda*.
3. Place of Abhinaya, Mudra, Navarasa, Karana, Angahara in Bharatanatyam.
4. Recitation of all talas and dance bols.
5. Differences between Odissi and Bharatanatyam.
6. Role of religion and deities in Indian dance.
7. Contributions of Vadivelu and Sivananda.

Practical

1. 15-minute stage performance.
2. One *Tillana* in any raga and tala.
3. One *Jatiswaram* in Chatushra Jati Rupaka Tala (Raga Basant).
4. One *Tandava* based *Padam*.
5. Application of *Navarasa Mudras*.
6. Two North Indian folk dances.



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Nritya Kalaratna – Part I (6th Year)

Total Marks: 500 (Theory: 200, Practical: 300)

Theory

First Paper

1. Use of stage design in classical and modern dance-drama.
2. Comparison of Bharatanatyam with other classical dances of India.
3. Application of *Natya*, *Nritya*, *Nritta* in *Natya Shastra*.
4. Origin, development, and importance of *Ghungroo*.
5. *Gati Bheda* and *Sthana Bheda*.
6. Explanation of *Shabdham*.
7. Importance of group music and instruments in dance performance.

Second Paper

1. Performance structure of Bharatanatyam recital.
2. Evolution of Bharatanatyam.
3. Detailed study of Bharata Muni.
4. Special knowledge of *Pindi Baddha*.
5. Special knowledge of *Jati Hastas*.
6. Writing *Varnam* in tala notation.
7. Importance of *Mridangam* in Bharatanatyam.

Practical

1. 25-minute stage performance.
2. Demonstration of all hand gestures.
3. One *Shloka* of Jayadeva.
4. Basic knowledge of Kuchipudi & Mohiniyattam.
5. Dance from *Javari* or *Onam* festival.
6. Practical knowledge of *Navagraha Hastas*.
7. Knowledge of mapping North Indian tala bols into South Indian tala divisions.



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Nritya Kalaratna – Final (7th Year)

Total Marks: 500 (Theory: 200, Practical: 300)

Theory

First Paper

1. Knowledge of ancient historical evidence of Indian dance.
2. Knowledge of Bharatanatyam gharanas.
3. Explanation of classical vs. Western dance.
4. Evolution of human artistic consciousness through dance.
5. Contributions of Rabindranath's Santiniketan and Rukmini Devi's Kalakshetra.
6. Importance of stage lighting in dance and types of lights used.

Second Paper

1. Philosophy of Indian dance.
2. Evolution and history of *Dasi Attam*.
3. Qualities of an ideal dancer.
4. Terminology: *Karana*, *Nritya Hasta*, *Rechaka*, *Pindi*, *Tandava*, *Kalakshetra*.
5. Comparative study of Bharatanatyam, Kathakali, Manipuri, Kuchipudi, Odissi.
6. Knowledge of *Shira Bheda*, *Chakshu Bheda*, *Drishti Bheda*.

Practical

1. Full practical knowledge of *Sapta Tala*.
2. Demonstration of *Deva Hasta*, *Dashavatara Hasta*, *Bandhava Hasta*, *Navagraha Hasta*, *Jati Hasta* as per Abhinaya Darpana.
3. Presentation of one part of Kuchipudi dance.
4. One *Keertanam* in any raga.
5. Self-composed dance in any two talas of *Sapta Tala*.
6. 30-minute stage performance.
7. Composition of a *Shlokam* in Raga Ashabari.
8. *Alarippu* in Mishra Chapu Tala.