



# Hindusthan Art & Music Society

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

## Kuchipudi

### PRE-PRIMARY LEVEL

Total Marks: 100 (Theory 25, Practical 75)

#### Theory (Oral)

1. Definitions of the following terms:  
*Lasya, Tandava, Natya, Nritya, Nritta, Patra, Apatra, Kinkini, Sabha.*
2. Names of the **Sapta Talas** with shlokas.
3. Explanation (as per *Natyashastra*) of:
  - o *Natyotpatti* (origin of dance-drama)
  - o *Padakarma* (footwork)
4. Recitation of the following shlokas:
  - o “*Shambhur Gauri Tatha...*” (creators of dance)
  - o “*Angikam Bhuvanam Yasya...*”
  - o “*Guru Brahma Guru Vishnu...*”
  - o “*Sabha Kalpa Tarorbhavati...*”
5. Origin and history of **Andhra Pradesh temple dance traditions.**

#### Practical

1. Knowledge of **Natyarambha shlokas** and basic body movements for dance.
2. Knowledge of all **Adavus (Adus)**.
3. Knowledge of **Padabhedas** (types of foot positions).
4. Knowledge of **Sandita and Asandita** footwork; *Paluguru Varusa* steps.
5. Practice of **small Tirmanams** and **Jatis**.
6. Practice of various **Bols**.
7. Presentation: **Vinayaka Kautvam**.

## PRIMARY LEVEL

Total Marks: 100 (Theory 25, Practical 75)

#### Theory (Oral)

1. Definitions: *Svara, Raga, Tala, Charanam, Alapana, Pallavi, Anupallavi, Laya.*
2. Characteristics and utility of:
  - o *Samyukta Hasta Mudras*
  - o *Shirobheda and Drishtibheda* (as per *Abhinaya Darpana*)
3. Overview of Indian classical dance forms and **Kuchipudi family traditions.**
4. Description of **Indian dance categories.**



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## Practical

1. Practice of prescribed **Jatis**.
2. **Shloka Abhinaya**.
3. Recitation of **Talas**.
4. Dance presentation: **Ganapati Vandana**.
5. **Jatiswaram**.

Revision of previous year's syllabus.

## Junior Diploma- 1st YEAR

Total Marks: 150 (Theory 50, Practical 100)

### Theory (Oral)

1. Definitions:  
*Abhinaya, Pratyanga, Upanga, Nartaki, Nartaka, Nayaka, Nayika, Ragam.*
2. Characteristics of:
  - o *Grivabheda* (neck movements)
  - o *Bhrubheda* (eyebrow movements)
  - o *Uttama, Madhyama, Adhama Nayika*
3. Detailed knowledge of **Deva Hastas**.
4. Origin, evolution, and development of:
  - o *Bhama Kalapam*
  - o *Yakshagana*
  - o *Natyakam*
  - o *Bhagavata Mela*
5. Biographies:
  - o **Jayadeva**
  - o **Bhadrachala Ramadasu**
  - o **Siddhendra Yogi**
6. Description of **Chappu Tala**.

### Practical

1. Recitation of **Jatis** and **Talas**.
2. **Sri Krishna Karunamritam**.
3. Basic **Kuchipudi footwork**.
4. Performance of:
  - o *Shabdham* (Ramayana)
  - o *Tarangam*
  - o *Padam* (Kshetranya)
5. Knowledge of ragas and talas used in earlier presentations.
6. Revision of previous syllabus.



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## Senior Diploma- Part 1- 2nd Year

Total Marks: 150 (Theory 50, Practical 100)

### Theory (Oral)

1. Definitions: *Nandi, Rangapuja*.
2. Definitions and explanations of:
  - *Bhava, Vibhava, Anubhava, Sthayi Bhava, Sanchari Bhava, Sattvika Bhava*
  - *Lokadharmi and Natyadharmi*
3. Differences between **Deva Hastas** and **Dashavatara Hastas**.
4. Composers of:
  - *Ashtapadi*
  - *Tarangam*
  - *Keertanam*
  - *Padam*
5. Biographies:
  - **Chinta Venkata Ramayya**
  - **Vedantam Lakshminarayana Shastri**
  - **Bhagavatula**
6. Detailed description of **Kuchipudi costume and makeup**.
7. Knowledge of **musical instruments** used in Kuchipudi.

### Practical

1. **Puja Nrityam**.
2. *Rama Karunamritam* or *Soundarya Lahari*.
3. Keertanas of **Bhadrachala Ramadasu** or other poets.
4. Demonstration of movements of **hands, feet, neck**, etc.
5. Presentation of:
  - 1 Shloka
  - 1 Devi Stuti
  - 1 Daruvu

Revision of previous syllabus.



# Hindusthan Art & Music Society

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## Senior Diploma- Final- 3rd Year

Total Marks: 150 (Theory 50, Practical 100)

### Theory (Oral)

1. Characteristics of:
  - *Sviya, Parakiya, Samanya Nayika*
  - *Ashtavidha Nayika*
  - Kuchipudi dancer's qualities
2. Detailed study of **Kuchipudi Natya** (evolution, unique features).
3. Comparative study:
  - Kuchipudi vs. Bharatanatyam
  - *Natyashastra* vs. *Abhinaya Darpana* mudras
4. History and contribution of Kuchipudi families:
  - *Bhagavatula*
  - *Chinta Bandanam*
  - *Vempati Mahankali*
5. Characteristics and usage of:
  - *Bandhava Hasta*
  - *Navagraha Hasta*
  - *Chaturvarna Hasta*
6. Detailed study of:
  - Types of *Bhava* and *Rasa*
  - *Upakramanika* chapter of *Natyashastra*

### Practical

1. Presentation of:
  - *Ashtapadi*
  - *Padam*
  - *Keertana (Shringara Lahari)*
  - *Annamacharya Keertanam*
2. Practice of *Padantham* and Tyagaraja Keertanas.
3. Dance based on a **mythological story**.
4. Abhinaya of any **Telugu or Sanskrit shloka**.
5. Presentation of **Kshetravya Padam** (*Sviya Nayika* for girls, *Nayaka Padam* for boys).

Revision of previous syllabus.



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## Nritya Visharad- Part I-4th YEAR

Total Marks: 150 (Theory 50, Practical 100)

### Theory (Oral)

1. Origin and detailed history of Indian classical dance forms; history of the **Nayaka**.
2. Distinction between:
  - *Margi* and *Desi*
  - *Vrtti* and *Pravrtti*
3. Knowledge of **Kuchipudi makeup**, and introduction to ancient texts on Kuchipudi.
4. Importance of:
  - Dance and allied arts
  - *Aharya Abhinaya* in Kuchipudi Yakshagana
5. Knowledge of *Sthanaka* and *Nupura Lakshana* through shlokas.
6. Detailed explanation of **Abhinaya**; story of *Bhama Kalapam*.
7. Relationship of dance with **religion, education, and life**.

### Practical

1. Presentation of:
  - *Maduka Shabdham*
  - *Bhama Kalapam*
  - *Pravesa Daruvu*
2. Shloka Abhinaya, Vachika Abhinaya, and Jati presentations.
3. Demonstration of **Samyukta** and **Asamyukta Mudras**.
4. Recitation of Kuchipudi talas in various layas.
5. Practical knowledge of **Javali**.

Revision of previous syllabus.



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## Nritya Visharad – Final- 5th YEAR

Total Marks: 400 (Theory 200, Practical 200)

### Theory

#### Paper 1

1. All technical terms related to Kuchipudi from previous years.
2. Comparative study of **Bharatanatyam and Kathakali**; ancient ornaments of dancers.
3. Importance of:
  - o Music
  - o Literature
  - o Jatiswaram
  - o Drama
  - o Dance presentation in Kuchipudi
4. Biography: **Siddhendra Yogi** (with emphasis on his contribution).
5. Detailed study of the four types of Abhinaya; shlokas from *Abhinaya Darpana* on *Sabha Lakshana*, *Yada (Beni) Vruttantam*, *Yada Bharatam*.
6. Explanation of: *Hasyam*, *Vachanam*, *Mukhtaiyumpu*.

#### Paper 2

1. Essays on:
  - o Importance of unity in Indian dance
  - o Lighting in classical dance
2. Study of **23 Samyukta Hasta Mudras** and their usage.
3. Detailed study of talas used in classical, semi-classical, and folk dance.
4. Importance of **Ghungroo** in Kuchipudi.
5. Detailed knowledge of **Carnatic and Hindustani tala systems**.
6. Knowledge of solo, duet, and group dance formats.

### Practical

1. Presentation of:
  - o Any **Tillana**
  - o Any **Navarasa** with shloka
  - o Any **Annamacharya Keertana**
2. Practical demonstration and distinction between:
  - o *Lasya* and *Tandava*
  - o *Nayaka–Nayika Bheda*
3. Dance based on **Satyabhama's Krishna Leela** (Srimad Ratnakara).
4. *Golla Kalapam – Pravesa Daruvu*.
5. Practice of **Tarangam** and Tyagaraja Keertanas.
6. *Kshetravya Padam* (Parakiya Nayika for girls, Upapati Nayaka for boys).
7. A **35-minute stage performance** on any topic from the 5th-year syllabus.



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## Nritya Kalaratna – Part I -6th YEAR

Total Marks: 500 (Theory 200, Practical 300)

### Theory

#### Paper 1

1. Definitions: *Sutradhara, Kutillaka, Jharjhara*.
2. Distinction between:
  - *Vidhinatakam, Bhagavatam, Yakshaganam*
  - *Kuchipudi, Bharatanatyam, Kathak*
3. Detailed study of the **Murti-Traya** of Kuchipudi and their contribution.
4. Description of:
  - *Gati Bhedas*
  - *Charis*
  - *Rechakas*
  - *Karanas*
  - *Angaharas*
5. Notes on dance-hastas as per *Natyashastra* and *Abhinaya Darpana*.
6. Three components of **Shariri Bhibhanga** and their role in Kuchipudi.
7. Biographies of **five revivalists** of Kuchipudi.

#### Paper 2

1. Comparative study of classical dance styles.
2. Role of **Ghungroo** in Kuchipudi.
3. History of Indian and Western dance styles.
4. Detailed knowledge of **Abhinaya** and its divisions.
5. Knowledge of **Western Ballet**.
6. Influence of folk dance on human life.
7. Evolution of Kuchipudi from ancient to modern times.

### Practical

1. Presentation of:
  - *Abhisarika Nayika* or *Khandita Nayika*
  - *Ardhanarishvara*
  - *Vachika Abhinaya* with *Hasta* and *Mukha Abhinaya*
  - *Usha Parinayam – Pravesa Daruvu*
2. Demonstration and distinction of **Tandava** and **Lasya**.
3. Demonstration of **Charis** (*Akasiki Chari, Bhumi Chari*).
4. *Prahlada Charitram – Hiranyakashipu Pravesa Daruvu*.
5. Presentation of *Prahlada Pattabhisheka Shabdham*.
6. **45-minute Kuchipudi stage performance** in any tala.



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## 7th YEAR (Nritya Kalaratna – Final)

Total Marks: 500 (Theory 200, Practical 300)

### Theory

#### Paper 1

1. Definitions: *Chari, Pindibandham, Hasta Vinayoga, Karana, Manodharma.*
2. Distinction between:
  - Padam, Shabdam, Javali in Kuchipudi
  - Nattumelu and Nattuvangam
  - Kuchipudi, Melattur, and Karnataka Yakshagana
3. Study of internal and external qualities of a Kuchipudi dancer; history and role of *Kalapam, Ashtapadi, and Tarangam.*
4. Significance of **male dancers performing female roles** in Kuchipudi.
5. Role of the **stage** in dance and related arts.
6. Relationship between Kuchipudi, Yakshaganam, and Bhagavatam.

#### Paper 2

1. Relationship between **Rasa** and **Bhava**.
2. Definitions of various aspects of **Abhinaya**.
3. Influence of **Ajanta–Ellora sculptures and paintings** on Indian classical dance.
4. Comparative study of:
  - Kuchipudi
  - Kathak
  - Bharatanatyam
  - Odissi
5. Short notes on the contributions of **Rabindranath Tagore** and **Uday Shankar** to modern Indian dance.
6. Relationship of dance with other fine arts.
7. Spiritual foundations of Kuchipudi.

### Practical

1. Presentation of any **Tarangam** of Narayana Teertha.
2. Presentation of **Abhinayam** or any other dance item.
3. Dramatic scenes from:
  - *Usha Parinayam*
  - *Draupadi Vastra Haranam*
4. Presentation of **Ananda Tandava** and **Shiva Stuti**.
5. Presentation of a **new choreography** created by the guru or institution.
6. Recitation of **Jatis** in various talas.
7. Presentation of any **Nayaka-based** dance item.
8. **45-minute stage performance** in any tala.

Revision of previous syllabus.