



DAKSHINA KALAA PARIKSHA KENDRAA

BHARATNATYAM DANCE PRATHMA - I- PRACTICAL (For Small Children)

M.M. 200

1. Exercise in Bharatanatyam
2. Practice in all adavus in three Kalas
3. Drishti, Griva and Shirobheda
4. Sapta Taal and Panchal Jaatis

BHARATNATYAM DANCE PRATHMA - II - PRACTICAL

M.M. 200

1. Hastas: Asamyaukta, Samyukta.
2. Nadai Adaus.
3. Alarippu Tisram.
4. Jethiswaram.
5. Tala Knowledge of seven Talas in 5 Jatis with Clapping.



DAKSHINA KALAA PARIKSHA KENDRAA

BHARATNATYAM DANCE PRATHMA - II - THEORY

M.M. 200

1. Origin of Indian Dance in Mythology.
2. Technical terms used in Bharata Natyam (Nritta, Nritya, Natya).
3. General Introduction to the four main Classical dance forms in India.
4. Basic Knowledge on the South Indian Taal System.
5. Introduction to Abhinaya Darpan.
6. Contribution of the 4 brothers (Chinnaiah, Poniah, Shivanandam, (Vadivelu) to Bharata Natyam.
7. Ability to write all the bola and Talas learnt according to the south Indian Notation system.

BHARATNATYAM DANCE MADHYAMA - PRACTICAL

M.M.-200

- Hastas, Asamyukta, Viniyoga, Pada, Bhedas, Mandalam
- Sabdam 1
- Padam 2
- Tillana 1
- Kirtanam 1



DAKSHINA KALAA PARIKSHA KENDRAA

BHARATNATYAM DANCE MADHYAMA - THEORY

M.M.-100

Revision of the previous course.

1. Brief study of Natya Shastra pertaining to dance.
2. Basic knowledge of the North Indian Talas.
3. Broad knowledge of the story content of Mahabharat and Ramayana and the place of Dance in it.
4. The different schools of Bharata Natyam.
5. Introduction to the Origin and History of Bharata Natyam.
6. Definitions of the terms - Tandava/Lasya in Bharata Natyam.
7. Life sketches of Rukamani Devi, Bala Saraswati.
8. Ability to write all the Talas and Bols learnt according to the South Indian Notation system.

BHARATNATYAM DANCE VISHARAD PART I - PRACTICAL

M.M.-200

- Devata hastas, Jati Hastas, Bandhava Hastas.
- Kirtanam or Javali or Padam I.
- Kshetriya Padam or Ashtapadi (Jaideva) I.
- Varnam I.
- Slokam I.



DAKSHINA KALAA PARIKSHA KENDRAA

BHARATNATYAM DANCE VISHARAD PART I - THEORY

M.M.-100

1. Explanation of the term Abhinaya and its four parts.
2. Comparative study of the four main classical dance forms in India.
3. Broad outline of the history of Indian Dance (Chola Pallava Period).
4. Stories of the dance of Shiva (Tandavas).
5. Study of Nava Ras.
6. Comparative study of the Tal system of North and South India.

BHARATNATYAM DANCE VISHARAD PART II - PRACTICAL

M.M.-200

- | | |
|---|---|
| • Dashavatara hastas and Navgraha hasta | 1 |
| • Kautuvan | 1 |
| • Jetiswaram | 1 |
| • Shabdam | 1 |
| • Javali or Padam | 1 |
| • Kshetriya Padam or Ashtapadi | 1 |
| • Tillana | 1 |
| • Slokam | 1 |



DAKSHINA KALAA PARIKSHA KENDRAA

BHARATNATYAM DANCE VISHARAD PART II - THEORY

M.M.-100

1. Comparative study of Abhinaya Darpan and Natya Shastra.
2. Devadasi cult in Bharata Natyam.
3. Dance of Krishna (Ras Lila and Kaliya Maradan).
4. Nayak and Nayika Bhed in Indian Dance.
5. Renaissance in Indian Dance.
6. Details of study of the history of Bharata Natyam.
7. Introduction to the other relatively lesser-known classical dance Bhagwat mela, Yakshagana and Chou).
8. Ability to write all the bols and Talas learnt according to the South Indian Taal system.



DAKSHINA KALAA PARIKSHA KENDRAA

NIPUN PART 1 (BHARATNATYAM) THEORY PAPER 1

M.M.-200

1. Detailed study of Bharatnatyanam - History, renaissance and development.
2. Bharatnatyam Bani.
3. Knowledge about all the items in Bharatnatyam Margam.
4. Detailed study about devasasi tradition in india.
5. Life sketch of following Gurus and their contribution in dance
 - a. Tanjore Brothers.
 - b. E. Krishna Iyer
 - c. Rukmini Devi Arundel
 - d. Balasaraswati
6. Detailed study of four types of abhinaya.
7. Study of Tala Das- Prana.
8. Study of Technique of Bharatnatya - Nritta, Nritya, natya.
9. Dance of Shiva.
10. Lasya in dance.
11. Brief knowledge of Natya Shasta and Abhiyana Darpan.
12. Ability to write in notation dance items learned in class.
13. Describe Arangetram
14. Study of dance in Ramayana and Mahabharat.
15. General study on classical dances of India.



DAKSHINA KALAA PARIKSHA KENDRAA

NIPUN PART 1 (BHARATNATYAM) THEORY PAPER 2

M.M.-100

1. An essay on any topic of dance of general interest.

NIPUN PART 1 (BHARATNATYAM) PRACTICAL

1. Revision of all Adavus
2. Alarippu
3. Jatiswaram
4. Shabdam
5. Tillana
6. Choreography of two korvais in Aadi Taal.
7. Demonstration of Shiro bheda, Drishti bheda, Greeva bheda.
8. Demonstration of Mandal bheda and Sthanak bheda
9. Asamyukta hasta bheda with viniyoga
10. Ability to present in tala all the dance items learned in class



DAKSHINA KALAA PARIKSHA KENDRAA

NIPUN PART 2 (BHARATNATYAM) THEORY PAPER 1

M.M. 100

1. Detailed study of Rasa - bhava.
2. Study of Ashta Naiyka in the context of dance.
3. Study of Nayaka Bheda.
4. Comparative study of North Indian Tala System and South Indian Tala System.
5. Introduction to various Folk dances of India.
6. Detailed study of Prekshagraha (Auditorium) according to Natya Shastra.
7. Brief introduction of Western dance, its history and development.
8. Detailed study of Indian classical dances.
9. Life sketch of:
 - a. Tyaga Raja
 - b. Shyama Shastri
 - c. Muttuswami Dixitar
 - d. Maharaja Swathi Tirunal
- 10 . Aesthetics in dance
11. Brief study of Karnas
12. Ability to write in notation items learned in class
13. Story of Key Characters of Ramayan & Mahabharat
14. Brief study of Natya Shastra and Abhinaya Darpan.



DAKSHINA KALAA PARIKSHA KENDRAA

NIPUN PART 2 (BHARATNATYAM) THEORY PAPER 2

M.M.100

An essay on any topic of dance of general interest.

NIPUN PART 2 (BHARATNATYAM) PRACTICAL

1. Pushpanjali / Kautvam
2. Varnam
3. Padam
4. Choreography of two korvai in Rupak Tala.
5. Demonstration of samyukta hasta bheda with viniyoga
6. Demonstration of Deva hasta, Bandhav hasta, Navgraha hasta, Dashavatara hasta
7. Ability to present in tala all the dance items learned in class.



DAKSHINA KALAA PARIKSHA KENDRAA

NIPUN PART 3 (BHARATNATYAM)

There shall be no Theory Paper. Only Practical Examination in two part shall be conducted.

STAGE PERFORMANCE

M.M. 200

1. Revision of all the dance items learned in previous years
2. Swarjathi
3. Ashtapadi / Dashavatara
4. Javali
5. Keertanam/Bhajan

VIVA VOICE

M.M. 200

1. Revision of the previous year's syllabus
2. Choreography of any item learned by you
3. Demonstration of Chari Bheda, Utplavan Bheda, and Bhramari Bheda .
4. Ability to present in tala all the items learnt in class.

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