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AKHIL BHARTIYA SANGEET KALA MAHAVIDHYALAY DELHI

BHARATANATYAM DANCE



ABOUT BHARATANATYAM DANCE

Bharatanatyam is one of the oldest and most prominent classical dance forms of India, originating from the state of Tamil Nadu in South India. It is a beautiful combination of dance, music, expressions, and storytelling. Through body movements, hand gestures, footwork, and facial expressions, Bharatanatyam presents various emotions, stories, and cultural themes.

Bharatanatyam has its own unique techniques and style, where Adavus (basic steps), Hasta Mudras (hand gestures), Abhinaya (expressions), Tala (rhythm), Laya (tempo), and Bhava (emotional expression) play an important role. This dance form allows dancers to express their feelings, ideas, and stories in a graceful and artistic manner. Regular practice of Bharatanatyam helps dancers develop flexibility, balance, strength, concentration, confidence, discipline, and stage performance skills.

Bharatanatyam is not only a performing art but also an important medium to represent Indian culture, traditions, and spiritual values. It beautifully portrays mythological stories, devotion, and human emotions through dance movements and expressions. It is widely performed in stage shows, cultural programs, competitions, and traditional events.

Today, Bharatanatyam is popular not only in India but across the world. It continues to preserve its traditional beauty while adapting to modern times, making it one of the most respected and versatile classical dance forms. It provides artists with a wonderful platform to showcase their talent, creativity, and emotional expression.



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AKHIL BHARTIYA SANGEET KALA MAHAVIDHYALAY DELHI

षड्ज (FIRST YEAR) (FULL MARKS- 50)

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

ऋषभा (SECOND YEAR) (FULL MARKS - 100)

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

गंधर्व (THIRD YEAR) (FULL MARKS -125) (PRACTICAL MARKS-75)

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



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AKHIL BHARTIYA SANGEET KALA MAHAVIDHYALAY DELHI

VIVA (FULL MARK - 50)

- Introduction to Bharatanatyam – History, origin and basic elements.
- Hasta Mudras – Asanyukta Mudras, Pataka & Tripataka with uses.
- Taala & Jati – Knowledge of Tishram, Chaturashram Jati and South Indian Taala.
- Dance Technique – Adavu, Alarippu, rhythm and expressions.
- Music & Notation – South Indian notation system and recitation of Bols & Taalas.

मध्यमा (FOURTH YEAR) (FULL MARKS -150) (PRACTICAL MARKS-100)

- Alarippu (Tisrajati, 12 & 7 Matras).
- Practical sence about various types of head and neck movement (Shiro Sanchalana and Griba Sanchalana).
- Aadaau (34 to 48).
- Aadaau with hand clapping.
- Creative dance (in Bharatanatyam dance style).
- Knowledge of Modern Dance - a. Taala composed of seven matras. b. Taala composed of ten matras.
- Inclusive of previous years' courses.
- What is Bharatanatyam dance?
- History of Bharatanatyam dance?
- Chatushrajati rupak, Trisrajati triput, Trisrajati aktalam.
- Description - Aadaau, Kapitam, Anudratam, Tisram, Chaturasra, Mudra, Patak, Padmini.
- Instruments, dresses & make up of the Bharatanatyam dance.
- Debdasi.
- Alarippu.
- Biography - Minakshi Sundaram Pillai, Shivanandan, Jamini Krishnamurti.

VIVA AND THEORY (FULL MARK - 50)

- Knowledge of Bharatanatyam – History, Natya Shastra and basic elements of dance.
- Hasta Mudras – Meaning and uses of Asanyukta and Samyukta Mudras.
- Taala & Jati – Knowledge of Tishram, Chaturashram and other South Indian Taala.
- Dance Compositions – Questions related to Alarippu, Jatiswaram and Adavu techniques.
- Abhinaya & Music Knowledge – Knowledge of expressions, Rasa, Bols, Taala and South Indian notation system.





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AKHIL BHARTIYA SANGEET KALA MAHAVIDHYALAY DELHI

पंचमा(प्रथम) (FIFTH YEAR) (FULL MARKS -200) (PRACTICAL MARKS-125)

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

VIVA AND THEORY (FULL MARK - 75)

- Bharatanatyam Knowledge – History, Natyashastra and dance terminology.
- Mudras & Abhinaya – Samyukta–Asamyukta Mudras, expressions and their uses.
- Taala & Jati – Knowledge of different South Indian Taala, Jati and rhythmic patterns.
- Dance Compositions – Alarippu, Jatiswaram, Shabdam and Adavu techniques.
- Music & Performance Knowledge – Rasa, Bhava, Bols, notation system and stage presentation.



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AKHIL BHARTIYA SANGEET KALA MAHAVIDHYALAY DELHI

पंचमा (पूर्ण) (SIXTH YEAR) (FULL MARKS -200) (PRACTICAL MARKS-175)

1. Tisra Tala Shabdam (Ragamalika)

- Performance with correct tala, rhythm, expressions (Abhinaya), and coordination.

2. Jatiswaram (Tisra Jati Triputa Tala)

- Perform any one Jatiswaram with proper Adavus, posture, footwork, and laya.

3. Folk Dances of Five States

- Basic knowledge and demonstration of any five Indian folk dances from different states.

4. Combined & Uncombined Mudras

- Practical demonstration and application of Asamyukta (single-hand) and Samyukta (double-hand) Hastas in dance.

5. Adavus (61-84)

- Practice and performance of Adavus 61 to 84 with correct technique, balance, and rhythm.

6. Repertoire Performance

- Practical performance of:
 - Kirtanam
 - Javali
 - Padam
- with proper Abhinaya, expressions, and stage presentation.

7. Previous Years' Practical

- Revision and performance of all practical topics covered from 1st to 5th Year.

VIVA AND THEORY (FULL MARK - 75)

- Tisra Tala, Ragamalika Shabdam & Tisra Jati Triputa Tala – Basic theory and rhythm.
- Combined & Uncombined Mudras – Names, meanings, and practical uses of Samyukta and Asamyukta Hastas.
- Adavus (61-84) – Names, techniques, and applications in Bharatanatyam.
- Kirtanam, Javali & Padam – Meaning, characteristics, and differences.
- Folk Dances & Previous Course – Basic knowledge of five Indian folk dances and revision of all topics from 1st to 5th Year.



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AKHIL BHARTIYA SANGEET KALA MAHAVIDHYALAY DELHI

पुर्णा (विशारदा) (SEVENTH YEAR) (FULL MARKS -250) (PRACTICAL MARKS-100)

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

VIVA AND THEORY (FULL MARK - 50)

- Advanced knowledge of Margam, Varnam, Padam, Javali, Tillana, and Shlokam.
- Detailed study of Nritta, Nritya, Natya, Rasas, Bhavas, and Abhinaya.
- Advanced Tala system, Jatis, Gatis, and rhythmic calculations.
- Classical dance traditions, costume, ornaments, stage presentation, and great Bharatanatyam exponents.
- Comprehensive revision of all theory topics from 1st to 6th Year.

INTERNSHIP (FULL MARKS - 100)

- Assist in teaching junior students and conduct basic Bharatanatyam classes.
- Choreograph a short classical dance item or group presentation.
- Participate in stage performances, rehearsals, and event management.
- Prepare a report on Bharatanatyam history, repertoire, or a renowned dancer.
- Maintain an internship diary and submit a final performance/project report.



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भरतनाट्यम संपूर्ण (FULL MARKS -250) (PRACTICAL MARKS-100)

- One Jatiswaram with basanta raaga and khandjati rupak taala.
- Jyoti of Tillana & Varnam.
- Practice of different types of Varnam.
- Converting the bols of the north Indian taalas in accordance with the division of the Matras of the south Indian Taalas.
- Practical Knowledge of the followings.
- To demonstrate Karana and Anghaar, their various aspects practically together with raasa and Bhava.
- Formation of sentence with the hand gesture (Hasta Mudras) in the time of dance.
- Various types of hand mudraas.
- Any two North Indian and south Indian folk dances.
- Ability to demonstrate skillfully of the following -
 1. Alarippu
 2. Jatiswaram
 3. Shabdam
 4. Padam
 5. Kirtanam
 6. Shlokam
- Inclusive of previous years' courses.

VIVA AND THEORY (FULL MARK - 50)

- Advanced Bharatanatyam Theory – In-depth study of Nritta, Nritya, Natya, Abhinaya, Rasa, and Bhava.
- Margam & Repertoire – Detailed knowledge of Alarippu, Jatiswaram, Shabdam, Varnam, Padam, Javali, Tillana, and Mangalam.
- Tala, Laya & Nattuvangam – Advanced Tala system, Jatis, Gatis, Sollukattus, and rhythmic calculations.
- History & Classical Literature – History of Bharatanatyam, contributions of renowned gurus, and the Natya Shastra.
- Previous Years' Course – Comprehensive revision of all theory topics from 1st to 7th Year.



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INTERNSHIP (FULL MARKS - 100)

- Teaching Practice – Conduct Bharatanatyam classes for junior students under faculty guidance.
- Choreography & Production – Plan and choreograph a solo or group Bharatanatyam presentation.
- Performance & Stage Management – Participate in rehearsals, stage coordination, costume, makeup, and event management.
- Research Project – Prepare a report on a Bharatanatyam topic, renowned guru, temple tradition, or classical repertoire.
- Internship Record & Evaluation – Maintain an internship diary, teaching log, and submit a final internship/project report.

भरतनाट्यम आचार्य (NINTH YEAR) (FULL MARKS -250) (PRACTICAL MARKS-100)

- Dance composition in south Indian style.
- One Shlokam & Padam.
- Acting of 'Dashabatar' & 'Putanabadh'. (In the style of Bharatanatyam Dance).
- Thorough knowledge of 'Karana' and 'Aghara'.
- Demonstration of certain parts of the 'Kuchipudi Dance'.
- Dance performance with few devotional songs composed by Kavi Jaydeva.
- One Padam with the song 'Krishna Nee Begane Baro'.
- To demonstrate skillfully the various parts of Abhinaya.
- Jatiswaram & Swarajoti.
- Mudras of Tandab & Lasya dance.
- One Dance drama.
- Inclusive of previous years' courses.



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VIVA AND THEORY (FULL MARK - 50)

- **Advanced Theory & Classical Literature** – Detailed study of Natya Shastra, Abhinaya Darpana, Sangita Ratnakara, Rasa–Bhava theory, and Bharatanatyam philosophy.
- **Advanced Tala & Nattuvangam** – Complex Tala system, rare Jatis, Gatis, Korvais, Teermanams, Sollukattus, and practical Nattuvangam.
- **Choreography & Dance Pedagogy** – Advanced choreography, production design, teaching methodology, lesson planning, and student evaluation.
- **Research & Comparative Study** – Comparative study of Bharatanatyam with other Indian classical dance forms, temple traditions, Banis (styles), and contributions of legendary Gurus.
- **Comprehensive Revision** – Complete revision of all theory topics from 1st to 8th Year with analytical discussion.

INTERNSHIP (FULL MARKS - 100)

- **Professional Teaching Practice** – Independently conduct regular classes, prepare lesson plans, assess students, and mentor junior teachers.
- **Major Choreography Project** – Conceptualize, choreograph, rehearse, and direct a full-length Bharatanatyam production.
- **Performance & Production Management** – Handle stage direction, Nattuvangam coordination, orchestra management, costume planning, lighting, and overall production.
- **Research Dissertation** – Prepare and present a detailed research project on Bharatanatyam repertoire, Banis, Gurus, or classical dance aesthetics.
- **Professional Portfolio** – Submit a complete internship portfolio including teaching records, choreography documentation, research work, performance evaluation, and viva presentation.



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