



Suruchi Kendra follows the syllabus prescribed by Bhatkhande Sangeet Vidyapeeth, Lucknow for classical dance forms like kathak and Bharatnatyam and Vocal music (Hindustani Classical Music).

We encourage our students to pursue diploma along with their academic studies.

The teacher facilitates the diploma course by covering the syllabus and preparing the students for the examination.

Bhatkhande Sangeet Vidyapeeth conducts theory as well as Practical examinations for different classes. The examination fee is paid separately.

Appearing for the exam is not COMPULSORY it is left to the choice of the student.

For more details on the diploma you can visit the website <http://www.bsvidyapith.org>

DANCES – BHARATNATYAM

PRATHMA (First Year) - PRACTICAL

M.M.-200

- (1) Exercise in Bharata Natyam.
- (2) Practices in all adaus in three Kalas.
- (3) Drishti, Griva and Shirobhed.
- (4) Sapta Taal and Pancha Jatis.

PRATHMA (Second Year) - 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.

PRATHMA - THEORY

- (1) Origin of Indian Dance in Mythology.
- (2) Technical terms used in Bharata Natyam (Nitra, Nritya, Natya).
- (3) General Introduction to the four main Classical dance forms in India.
- (4) Basic Knowledge of the South Indian Tala System.
- (5) Introduction to Abhinaya Darpan.
- (6) Contribution of the 4 brothers (Chinich, Ponniah, Sivanadan, Vadivelu) to Bharata Natyam.



(7) Ability to write all the bols and talas learnt according to the South Indian Notation system.

MADHYAMA - PRACTICAL

M.M.-200

- (1) Hastas, Asamyaukta, Viniyoga, Pada, Bhedas, Mandalam.
- (2) Sabdam 1
- (3) Padam 2
- (4) Tillana 1
- (5) Kirtanam 1

MADHYAMA - THEORY

Revision of the portion of the previous course.

- (1) Brief study Natya Shastra pertaining to dance.
- (2) Basic knowledge of the North Indian Talas.
- (3) Broad acquaintance 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.

VISHARAD PART I - PRACTICAL

M.M.-200

- (1) Devata Hastas, Jatiya Hastas, Bandava Hastas.
- (2) Kirtanam or Javali or Padam 1
- (3) Kshetriya Padam or Ashtapadi (Jaideva) 1
- (4) Varnam 1
- (5) Slokam 1

VISHARAD PART I - THEORY

M.M.-200

- (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 Shive (Tandavas).
- (5) Study of Nava Ras.
- (6) Comparative study of the Tal system of North and South India.



VISHARAD PART II
PRACTICAL

M.M.-200

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|--------------------------------------|---|
| (1) Dashavatara Hastas and Navgraha. | |
| (2) Kavutwan | 1 |
| (3) Jetiswaram | 1 |
| (4) Shabdam | 1 |
| (5) Javali or Padam | 1 |
| (6) Kshetriya Padam or Ashtapad | 1 |
| (7) Tillana | 1 |
| (8) Slokam | 1 |

VISHARAD PART II – THEORY

M.M.-200

- (1) Comparative study of Abhinaya Darpan and Natya Shasta.
- (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) Detailed study of the origin and 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.