

# TAMILNADU COUNCIL FOR OPEN AND DISTANCE LEARNING

Approved by International Council for Open & Distance Education (ICDE), Oslo, Norway

Internationally Recognized Institution Registered under Tamilnadu Govt Act

## Syllabus for Grade-5 Examination

### I.PRACTICAL

#### Dance forms

- Thodaya Mangalam
- Mallari
- Pushpanjali
- Kouthuvam
- Allaripu
- Navarasa In Ramayana or Dasavatara

( Note : Should know to sing & dance to the above given items)

### II.THEORY

#### 1.Viniyogas of Hasthas (ORAL)

Asamyutha Hasthas 11 - 28 (Kapitham to Trisoolam)

Samyutha Hasthas : 11 - 24 (Shakata - Avahitham)

### WRITEN

#### I. Short Notes:

1. **Bharatham:** Derived from Bha (Bhava – expression), Ra (Raga – melody), Tha (Tala – rhythm). It represents the complete art form combining expression, music, and rhythm.
2. **Thandavam:** A vigorous, powerful dance style associated with Lord Shiva. It emphasizes strength, energy, and masculine movements.
3. **Lasyam:** A graceful, soft, and delicate dance style associated with Goddess Parvati. It reflects beauty, elegance, and femininity.
4. **Jaathi:** A sequence of rhythmic syllables or patterns performed in dance or music, often used in pure dance passages.

5. **Jathi:** Often used interchangeably with Jaathi, but can also refer to classification of rhythmic patterns or combinations of steps set to specific beats.
6. **Gathi:** Refers to gait or movement pattern, indicating how a dancer moves (e.g., walking styles or rhythmic variations).
7. **Solkattu:** Spoken rhythmic syllables (like ta ka dhi mi) used to teach and recite rhythmic patterns in dance and percussion.
8. **Adavu:** Basic dance steps in Bharatanatyam that combine footwork, hand gestures, and body movements; the foundation of the dance.
9. **Theermanam:** A concluding sequence of movements or rhythmic pattern, usually repeated thrice to end a segment.
10. **Nritham:** Pure dance without expression; focuses only on rhythm, movement, and technique.
11. **Nrithyam:** Expressional dance combining rhythm and facial expressions (abhinaya) to convey meaning.
12. **Natyam:** Dramatic representation; includes storytelling with acting, dance, and music.
13. **Abhinayam:** The art of expression using face, hands, and body to convey emotions and stories.
14. **Mudra:** Hand gestures used to communicate ideas, emotions, or objects in dance.
15. **Loka Dharmi:** A natural style of expression that imitates real-life behavior and everyday actions.
16. **Dharmi:** Refers to the mode or style of presentation in performance (mainly Loka Dharmi and Natya Dharmi).
17. **Natya Dharmi:** A stylized and theatrical mode of expression, not realistic, used in classical dance and drama.
18. **Angasudham:** Purity and perfection in body movements; maintaining correct posture, alignment, and clarity.

## 19. A) Navarasam: The nine basic emotions in Indian aesthetics:

- 1) Shringaram (love)
- 2) Hasya (laughter)
- 3) Karuna (compassion)
- 4) Raudra (anger)
- 5) Veera (heroism)
- 6) Bhayanaka (fear)
- 7) Bibhatsa (disgust)
- 8) Adbhuta (wonder)
- 9) Shanta (peace)

**B) Navarasa in Ramayana:** The Navarasa are the nine basic emotions expressed in Indian art forms, as explained in the Natya Shastra by Bharata Muni. The epic Ramayana beautifully portrays all nine rasas through different incidents and characters.

**1. Shringara (Love):** This rasa represents love and beauty. It is seen in the relationship between Rama and Sita, especially during their time in Ayodhya and forest life.

**2. Hasya (Laughter):** This rasa represents joy and humor. It can be seen in light-hearted moments involving Hanuman and the Vanara (monkey) army.

**3. Karuna (Compassion):** Karuna rasa expresses sorrow and sympathy. It is seen when Rama is exiled from Ayodhya and when Sita is abducted by Ravana.

**4. Raudra (Anger):** This rasa represents anger and fury. It is shown when Rama becomes furious during the battle against Ravana.

**5. Veera (Heroism):** Veera rasa expresses bravery and courage. It is seen in Rama, Lakshmana, and Hanuman during battles and heroic deeds.

**6. Bhayanaka (Fear):** This rasa shows fear and terror. It is experienced by Sita in Ashoka Vatika under the threat of Ravana.

**7. Bibhatsa (Disgust):** This rasa represents disgust. It is seen in the battlefield scenes where demons are killed and destruction occurs.

**8. Adbhuta (Wonder):** Adbhuta rasa expresses amazement. It is seen when Hanuman leaps across the ocean to Lanka and performs miraculous acts.

**9. Shanta (Peace):** This rasa represents peace and calmness. It is seen at the end of the epic when Rama returns to Ayodhya and is crowned king, bringing harmony and order.

The Ramayana is a perfect example of how all the Navarasas are beautifully expressed through different characters and situations. These emotions make the story powerful, engaging, and meaningful, especially in classical dance and drama performances.

### C) Navarasa in Dasavatara

The Navarasa are the nine fundamental emotions described in the **Natya Shastra by Bharata Muni**. These rasas are beautifully expressed in the Dasavatara, which depict the ten incarnations of Lord Vishnu taken to protect the world from evil and restore dharma.

Each avatar presents different emotions through various stories and actions:

- 1. Shringara (Love):** This rasa is seen in the Krishna avatar, especially in his divine love for Radha and the Gopis.
- 2. Hasya (Laughter):** Hasya rasa is expressed through the playful and mischievous acts of Krishna during his childhood, such as stealing butter and teasing the Gopis.
- 3. Karuna (Compassion):** Karuna rasa is seen in the Rama avatar, especially during his exile and the suffering of Sita, which evokes deep sympathy.
- 4. Raudra (Anger):** Raudra rasa is strongly expressed in the Narasimha avatar when he destroys the demon Hiranyakashipu in intense fury.
- 5. Veera (Heroism):** Veera rasa is seen in avatars like Rama and Krishna, who show courage and bravery in protecting dharma and defeating evil forces.
- 6. Bhayanaka (Fear):** This rasa is experienced by demons and evil forces when facing powerful avatars like Narasimha and Kalki.
- 7. Bibhatsa (Disgust):** Bibhatsa rasa appears in violent scenes such as the destruction of demons by avatars like Narasimha.
- 8. Adbhuta (Wonder):** Adbhuta rasa is seen in miraculous acts like the Vamana avatar measuring the universe in three steps and the extraordinary deeds of other avatars.
- 9. Shanta (Peace):** Shanta rasa represents peace and harmony, seen when balance is restored after each avatar completes its mission, especially in the calm and divine nature of Buddha.

The Dasavatara beautifully illustrates all nine rasas through different avatars and their actions. These emotions enrich storytelling in classical dance and drama, making performances more expressive and meaningful.

### 2. History of Bharatanatyam

Bharatanatyam is one of the oldest and most respected classical dance forms of India. It originated in the temples of Tamil Nadu and has a rich cultural and spiritual history that dates back thousands of years.

The roots of Bharatanatyam can be traced to the ancient Sanskrit text Natya Shastra, written by Bharata Muni. This text laid down the principles of dance, drama, music, and expression. Bharatanatyam is based on the concepts of Bhava (expression), Raga (melody), and Tala (rhythm), which together form the essence of this art form.

In ancient times, Bharatanatyam was performed in temples by Devadasis, who were dedicated to serving the deity. The dance was then known as Sadir or Dasi Attam and was considered a form of devotion and spiritual expression. The dancers used graceful movements, hand gestures (mudras), and facial expressions (abhinaya) to narrate stories from Hindu mythology.

However, during the British colonial period, the Devadasi system came under criticism, and Bharatanatyam faced a decline. It was considered inappropriate, and many temples stopped supporting the dance. As a result, this ancient art form nearly disappeared.

The revival of Bharatanatyam began in the early 20th century due to the efforts of several dedicated individuals. Rukmini Devi Arundale played a major role in restoring the dignity of the dance and presenting it on the modern stage. She founded the famous institution Kalakshetra and gave Bharatanatyam a new structure and respectability. Balasaraswati preserved the traditional expressive style, while E. Krishna Iyer worked actively to promote and support the revival movement.

Today, Bharatanatyam is performed all over the world and is recognized as a symbol of Indian culture and heritage. It has moved from temples to theaters and global stages, while still retaining its spiritual essence. The dance includes three important aspects: Nritham (pure dance), Nrithyam (expressional dance), and Natyam (dramatic storytelling).

In conclusion, Bharatanatyam has evolved from a sacred temple dance into a globally admired classical art form. Despite facing decline, its revival has ensured that this rich tradition continues to flourish and inspire future generations.

### 3.Eight Classical Dances of India

India is well known for its rich cultural heritage, especially in the field of dance. The classical dances of India are deeply rooted in tradition and are based on the principles of the **Natya Shastra written by Bharata Muni**. These dance forms combine rhythm, expression, music, and storytelling, and each one represents the culture of a particular region. There are eight major classical dances of India.

The first is **Bharatanatyam**, which originated in Tamil Nadu. It is one of the oldest dance forms and is known for its graceful movements, fixed posture, and expressive gestures (abhinaya). It was traditionally performed in temples.

The second is **Kathak** from North India. It developed in the courts and temples and is characterized by fast footwork, spins (chakkars), and storytelling. It often reflects influences from Mughal culture.

**Kathakali** from Kerala is a highly stylized dance-drama known for its elaborate makeup, costumes, and facial expressions. It mainly depicts stories from epics like the Ramayana and Mahabharata.

Another important dance is **Kuchipudi** from Andhra Pradesh. It combines dance and drama, and performers often speak dialogues and sometimes dance on a brass plate.

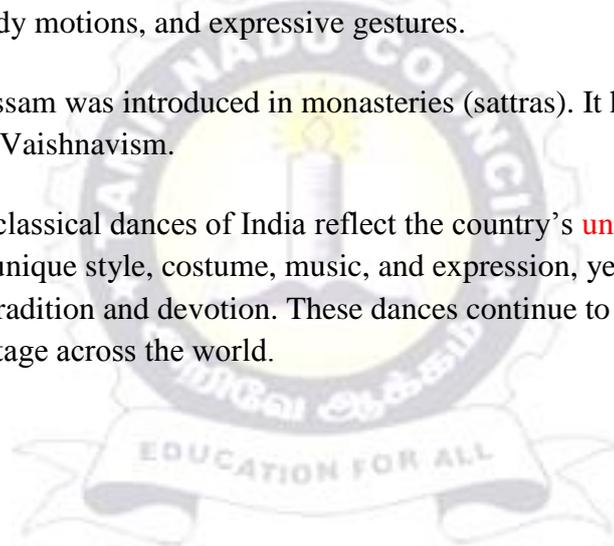
Odissi from **Odisha** is one of the oldest surviving dance forms. It is known for its tribhangi posture (three bends) and soft, lyrical movements.

**Manipuri** from Manipur is a gentle and devotional dance form. It mainly portrays themes of Lord Krishna and Radha and is known for its grace and fluidity.

**Mohiniyattam**, also from Kerala, is a soft and feminine dance style. It is characterized by slow movements, swaying body motions, and expressive gestures.

Finally, **Sattriya** from Assam was introduced in monasteries (sattras). It has a strong spiritual base and depicts stories from Vaishnavism.

In conclusion, the eight classical dances of India reflect the country's **unity in diversity**. Each dance form has its own unique style, costume, music, and expression, yet all are connected by a common foundation of tradition and devotion. These dances continue to preserve and promote India's rich cultural heritage across the world.



## Model Question - Grade 2

### Grade 2 Bharatanatyam Examination

Practical, Oral & Written (Total: 100 Marks)

Part A – PRACTICAL  
60

MARKS

#### I. Dance Performance (40 Marks)

Perform the following items with proper Abhinaya, rhythm, posture, and expression.

##### 1. Invocation Items (Any TWO) – 15 Marks

Thodaya Mangalam

Mallari

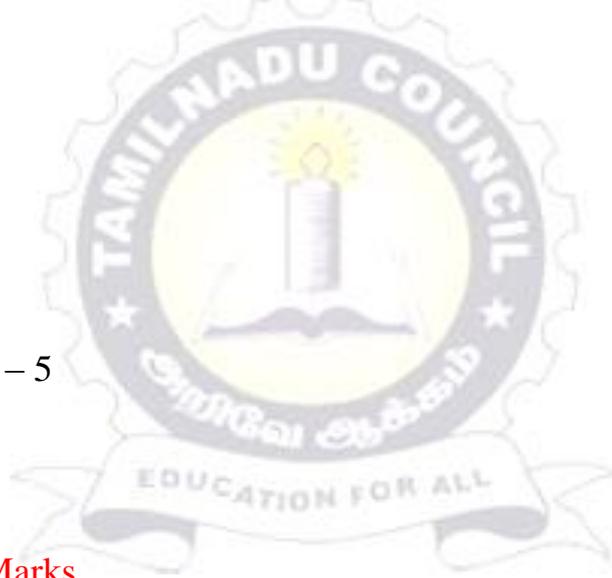
Pushpanjali

☞ Evaluation:

Expression – 5

Rhythm & Footwork – 5

Presentation – 5



##### 2. Kouthuvam – 10 Marks

Correct execution of Jathis + Bhava

##### 3. Allaripu – 10 Marks

Maintain perfect laya & body coordination

##### 4. Expressional Item (Any ONE) – 5 Marks

Navarasa in Ramayana

OR

Dasavatara

## II. Singing & Sollukattu (20 Marks)

### 1. Singing (10 Marks)

Sing any one item:

Thodaya Mangalam / Pushpanjali / Kouthuvam

### 2. Sollukattu Recitation (5 Marks)

Recite Jathi from any one item

### 3. Jathi Demonstration (5 Marks)

Show with hand gestures and rhythm

## **Part B – Theory (Oral) (15 Marks)**

### I. Hastha Viniyogas (10 Marks)

#### A. Asamyutha Hasthas (Kapitham to Trisoolam) – 5 Marks

Explain any 5 with usage (Viniyoga)

#### B. Samyutha Hasthas (Shakata to Avahitham) – 5 Marks

Explain any 5 with usage

### II. Short Notes (5 Marks)

Answer any 2:

Bharatham

Thandavam & Lasyam

Adavu

Theermanam

Abhinaya



## **Part C – Theory (Written) (25 Marks)**

### **I. Short Notes (10 Marks)**

Answer any 5 (2 marks each):

Bharatanatyam

Thandavam

Lasyam

Jaathi

Gathi

Solkattu

Adavu

Theermanam

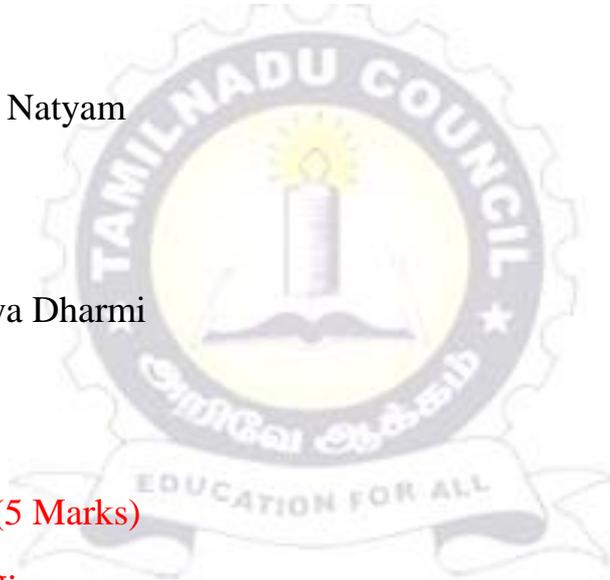
Nritham / Nrithyam / Natyam

Abhinaya

Mudra

Loka Dharmi vs Natya Dharmi

Angasudham



### **II. History of Dance (5 Marks)**

Answer the following:

Write a brief history of Bharatanatyam

OR

Explain the origin and development of Indian classical dance

### **III. Classical Dances of India (10 Marks)**

Answer the following:

1) Name the eight classical dances of India – 4 Marks

Bharatanatyam

Kathak

Kathakali

Kuchipudi

Odissi

Manipuri

Mohiniyattam

Sattriya

2) Write short notes on any three dance forms – 6 Marks

**Points to be followed at the time of Exams**

Emphasize:

Abhinaya clarity in Navarasa

Laya control in Allaripu

Understanding of Hastha viniyogas

Concept clarity in written answers

