

Bharatnatyam
1st year

Urvashi Kala Srishti, Pune

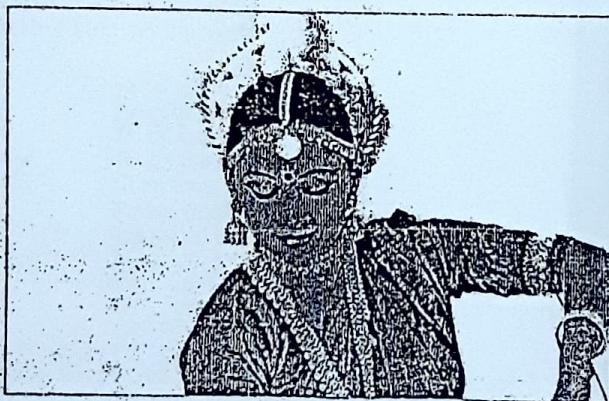
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Guru

Dr. Urvashi Shrivastava,

Ph.D(Psycho.), D.Sc.(Dance Therapy-Netherlands), D.Lit.(Dance
Therapy-Iowa , U.S.A.)

B.A (bharatnatyam Dance), Visharad (kathak and Odissi Dance),
Dance Exponent , Choreographer and Psychologist, Specialist in
Guidance & Counseling , Stress Therapy and Dance Therapist.



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Prarambhik (First Year)

Total marks: 50

Minimum passing marks: 18

Oral Theory: 15 + Practical: 35

Oral Theory

- Q.1- Asamayukta Hasta, according to Abhinaya Darpanam
- Q.2- Pada Bheda from Natya Shastra.
- Q.3- Shiro Bheda, according to Abhinaya Darpanam
- Q.4- Mandal Bheda, according to Abhinaya Darpanam
- Q.5- 7 classical dance styles with reference to the place of origin
- Q.6- Name of the guru and the school the student follow
- Q.7- Meaning of the term Bharatanatyam

Practical

Q.1- Namaskriya Shloka

Q.2- Vyayaam: exercise corresponding to adavus

Q.3- Adavus: 7 at least in each 4 steps in 3 speeds

1.Tatta Adavu:	Tai ya tai
2.Natta Adavu:	Tai yum tat taa
3.Metta Adavu:	Tai tal taam
4.Tatta Kuditta matta Adavu:	Tat tal taa haa
5.Tirmanam Adavus (Small):	Gi na tom
6.Kuditta metta Adavu:	Tal kat (hat) tai hi
7.Vishru Adavu:	Taa tal tai taa

Oral Theory Answers

A.1- Āsamyukta Hasta: It means single hand gestures. There are 28 single hand gestures. They are taken from Abhinaya Darpanam book written by Nandikeshvara.

1. Pataka
2. Tripataka
3. Ardhapataka
4. Kartarimukha
5. Mayura
6. Ardhachandra
7. Arala
8. Shukatunda
9. Mushti
10. Shikhara
11. Kapittha
12. Katakamukha
13. Suchi
14. Chandrakala
15. Padmakosha
16. Sarpaśirsha
17. Mrigashirsha
18. Simhamukha
19. Kangula
20. Alapadma
21. Chatura
22. Bhramara
23. Hamsasya
24. Hamsapaksha
25. Sandamsham
26. Mukula
27. Tamrachuda
28. Trishula

Shloka

Patakastripatako Ardhapataka Kartarimukhaha
 Mayurakhya Ardhachandrashch Arala Shukatundakaha
 Mushtishch Shikharakhyashcha Kapittha Katakamukhaha
 Suchi Chandrakalachaiyava Padmakosha Sarpaśirastatha
 Mrigshirsha Simhamukhaha Kangulashchalapadmakaha
 Chatura Bhramarashchayava Hamsasya Hamsapakshkaha
 Sandamsham Mukulshchayava Tamrachuda Strishulakaha
 Iti Asamyukta Hastanam Ashta Vimshati Riritaha

A.2- Pada Bheda: According to Natya Shastra. Few leg positions. They are 5 in numbers. They are taken from Natya Shastra, book by Bharata Muni.

1. Udgatita: By standing on the toes and hitting the ground with the heel, is Udgatita
2. Sama: Natural placement of feet on the floor is sama
3. Agratalasanchara: Raise the heel, big toe is put forward and other toes are

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4. **Agratalasanchara**

4. **Anchita:** Place the heel on the ground and lift the forepart of the foot and walk with all the toes extending
5. **Kunchita:** Lifting the heel and bending the middle foot with widened toes bent
6. **Kunchita Pada**

Shloka

Uaghacchata samachaiva tatha agratalasanchara
Anchita kunchitachaita pada panchdiddha smrutaha

2.3-**Siro Bheda:** It means head movement. They are 9 in numbers. They are taken from Abhinaya Darpanam book, which is written by Nandikeshvara.

1. **Sama:** straight
2. **Udvahita:** upwards
3. **Adhomukha:** downwards
4. **Alolita:** round
5. **Dhuta:** both sides
6. **Kampita:** up and down
7. **Paravrutta:** one side
8. **Utkshipta:** one side up
9. **Parivahita:** both side up

Shloka

Samam Udvahitam Adhomukham Alolitam Dhutam
Kampitamcha Paravrttam Utkshiptam Parivahitam
Navadha Kathitam Shirsham Natyashastra Visharadaihi

2.4-**Mandala Bheda:** They are standing position. They are 10 in numbers. It is taken from Abhinaya Darpanam book, which is written by Nandikeshvara.

1. **Sthanaka:** Standing with Samapada feet in the same line and touching the hip with ardhachandra hands, will be Sthanaka
2. **Ayatam:** Standing with two feet, half a cubit apart from each other in a chaturasra posture and at the same time bending knees a little apart and placing one of them upon the other, will give rise to the Ayata posture
3. **Alidha:** Place the left foot before the right one at a distance of one cubit and a half, make Shikhara with the left hand and Katakamukha with the right one; this, according to Bharata and other, will give rise to the Alidha posture
4. **Pratyalidha:** If hands and feet are interchanged in the Alidha posture, it will be called Pratyalidha
5. **Prenkhana:** Putting one foot by the side of another heel and having Kurma hands, will be give rise to the Prenkhana posture
6. **Prerita:** Putting one foot violently (on the earth) at a distance of one cubit and half from another and standing with knees bent and one of them put across another, and holding the Shikhara hand on the breast and showing the Pataka hand stretched out, will give rise to the Prerita posture
7. **Swastika:** The right foot should be put across the left hand; thus will be the Swastika posture
8. **Motita:** Rest on the earth with the forepart (toes) of the feet and touch the earth with each knee alternately and make Tirpataka with both the hands; this will give rise to the Motita posture
9. **Samasuchi:** A posture in which the earth is touched with toes and knees is called Samasuchi

10. Parshvasuchi: A posture in which the earth is touched with toes and by one knee on one side, is called Parshvasuchi

Shloka

*Sthanakamcha Ayatham Alidha Prenkhana Preritanicha
Pratyalidham Swastikamcha Motita Samasuchika
Parshvasuchi Iticha Dasha Mandalani Ritanika*

A.5- There are 7 classical dance styles in India with reference to the place of origin.

1. Bharatanatyam from Tamilnadu
2. Kathak from Uttar Pradesh
3. Kathkali from Kerala
4. Manipuri from Manipur
5. Kuchipudi from Andhra Pradesh
6. Odissi from Orissa
7. Mohini Attam from Kerala

A.6- Name of the guru and the school the student is Rajguru Sumitra is from Nalanda dance institution, which follows Tanjavur style.

A.7- Meaning of the term Bharatanatyam. It is the combination of Bha, Ra And Ta. It is a combination of Bhava Raga and Tala.

- Bha means Bhava (expression)
- Ra means Raga (music)
- Ta means Tala (rhythm)

Practical

A.1- Namaskriya Shloka

*Angikam bhuvanam yasya vaachikam sarva vaangmayam
Aahaaryam chandra thaaraadee thum numas saathvikam shivam*

Meaning: We bow to that Lord Shiva, whose body is the whole Universe, whose speech is the entire world's languages and whose ornament is the moon, stars etc.
Word-to-word meaning

Words	Meanings
Aangikam	body
Bhuvanam	Universe
Yasya	whose
Vaachikam	speech
Sarva	all
Vaangmayam	language (sound)
Aahaaryam	ornaments
Chandra	moon
Taara	stars
Aadi	etc

Term	that
Numas	bow
Saathvicam	pure
Shivam	Lord Shiva

(10)

8.2 Vyayaam: Exercises corresponding to the Adavus

8.3- **Adavus:** Elementary steps. Demonstration of 4 steps each in the below mentioned groups in all 3 speeds. Adavu means basic steps or basic unit of particular rhythmic movement.

Tatta Adavu: 8 steps. Rhythmic syllables are *Tai ya tai*.

Tatta means to strike flat. The body adopts the arai mandi (half sitting) Stance and the feet strike flat in various rhythms on the floor alternately. General Hastas are used in Tatta Adavu are Pataka.

Matta Adavu: 8 steps. Rhythmic syllables are *Tai yum tat tat, tai hi ya ha*.

Matta means to stretch. From the arai mandi (half sitting) stance, when the leg is extended and the heel of the foot strikes the floor. This is Anchita feet, which is variation in Tamil.

Metta Adavu: 4 steps. Rhythmic syllables are *Tai tai taam*.

Metta adavu can also be called the swinging adavu since the body and the hands make a full swing in front and side during the movement. The second and fourth positions of the feet are prominent. The hand gestures are Katakamukha, Alapadma, Dola.

Tatka Metta Adavu: 8 steps. Rhythmic syllables are *Tat tai taa haa*.

A unique feature of this adavu is the graceful bending of the body, complemented by the firmness in execution of the movement, which reveals an architectonic beauty of the adavus. Another feature is that the adavus makes use of only the Tripataka hand gesture.

Tirmanam Adavus (Small): 6 steps. Rhythmic syllables are *Gi na tom*.

Tirmanam means combination of three units. The adavu, which are joined at the end of a korval or jaati. It is a combination of 3 or unit of 3.

Kuditta metta Adavu: 8 steps. Rhythmic syllables are *Tai hat tai hl*.

Kuditta means jumping with both the feet simultaneously when in basic position jumping on toes and then stamping with the heel. The hastas used in this adavus are Katakamukha & Alapadma.

Vishru Adavu: 8 steps. Rhythmic syllables are *Taa tai tai taa*.

Vishru word is come from word 'veesi' means to spread. Vishru means spread legs in sideways. The right foot is stuck on the floor at the distance from the left foot, then the left crosses the right and then the right is brought to its side. The hands accord with the feet. The hastas used are Katakamukha, Alapadma and Tripataka.