

NATYA VISHARADA -KUCHIPUDI DANCE
CERTIFICATE COURSE SYLLABUS

(NOTE: SUBJECT TO CHANGES)

FIRST YEAR - THEORY

1. ORIGIN OF NATYA – AS PER BHARATA’S NATYA SASTRA
2. DEFINITIONS OF THE FOLLOWING TECHNICAL TERMS – NATYA, NRUTTA, NRUTYA, LASYA, PAATRA, APAATRA, KINKINI, SABHA
3. SLOKA DIPICTING SAPTA TAALAS
4. ASAMYUTHA HASTAS, THEIR SIGNIFICANCE AND USAGE (AS PER ABHINAYA DARPANA)
5. PAADA KARMA – AS PER NATYA SASTRA
6. INDIAN DANCE FORMS – BRIEF DESCRIPTION; INTRODUCTION TO CLASSICAL DANCE FORMS
7. SIGNIFICANCE OF SAMYUTHA HASTAS AND THEIR USAGE (ABHINAYA DARPANA)
8. BRIEF DESCRIPTION OF CHATURVIDHA ABHINAYA (ABHINAYA DARPANA)
9. 12 HASTA PRANAS
10. MEMORISING THE FOUR SLOKAS: SAMBHUR GOWRI
TATHA.... (NAMES OF THE AUTHORS OF NATYA SASTRA)
AANGIKAM, BHUVANAM, GURURBRAHMA, SABHA KALPATARU
11. SIRO BEDAS, DRISHTI BEDAS, THEIR SIGNIFICANCE AND USAGE AS PER ABHINAYA DARPANA
12. LIFE HISTORY OF SIDDHENDRA YOGI AND NARAYANA TEERTHA

PRACTICALS

1. EXERCISES FOR MALE - GUNJEELU, KAALI SAAMU, KUPPI ETC.,
EXERCISES FOR FEMALE - RELATED TO ANGA VINYASA (RELATED TO LASYA)
2. PRACTICE OF THE FOLLOWING PADA BHEDA
 1. UDGHATTITA
 2. SAMA
 3. AGRA TALA SANCHARA
 - 4 .ANCHITA
 5. KUNCHITA 6. SOOCHI PADA
3. ADUGULU
 1. USI
 2. TAAM TEHI HIDA! TTATEHI HIDA
 3. TEHIHI DATTAAM – 3 TYPES
 4. STEPPING BACK NADAKA
 5. TAAM DIGI DIGI TAI / TATTA HITTA TEI – 4 TYES
 6. CHUTTU ADUGULU
 7. CHAUKAM – 3 TYPES
 8. TAAM.....DIGI
TEI.....DIGI
DIGI DIGITAA DIGIDIGITEI
TAAM DIGI DIGITAA, TATTA DIGIDIGITEI
TAAM DIGI (12) TAAM DIGI (12) TAAM DIGI (12) TAAM
 9. TEI TAA KITA TAKA – 20 TYPES
 10. TATEHITTA – TE HITTA
 11. KATTERA NAATU-4 TYPES
 12. MANDE KOPPU
 13. TAAM TATTADINDA
4. JATI SWARAM, ATHAANA RAAGAM, AADI TAALA
5. TULUVA RAAJENDRA SABDAM-JHANUTHA SABDAM
6. RAMAYANA SABDAM
7. KRISHNAM KALAYA SAKHI – TARANGAM

SECOND YEAR - THEORY

1. BRIEF HISTORY OF KUCHIPUDI NATYA: EVOLUTION AND DEVELOPMENT OF YAKSHAGANA, BHAGAVATA MELA, BHAMAKALAPAM
2. NAVA RASAS – THEIR DESCRIPTION AS PER NATYA SASTRA
3. GREEVA & BHRU BHEDAS– THEIR SIGNIFICANCE AND USAGES AS PER ABHINAYA DARPANA
4. SIGNIFICANCE OF UTTAMA-MADHYAMA-ADHAMA NAYAKAS
5. SIGNIFICANCE AND USAGE OF DEVATA HASTAS
6. LIFE HISTORY OF JAYADEVA AND TYAGARAJA
7. BIOGRAPHY OF VEDANTAM LAKSHMI NARAYANA SASTRY, VEMPATI VENKATA NARAYANA, CHINTA VENKATRAMAYYA
8. QUALITIES OF SVEEYA, PARAKEEYA AND SAMANYA NAYIKAAS AND ASHTA VIDHA NAYIKAAS AND THEIR STAGES.
9. SIGNIFICANCE AND USAGE OF DASAVATARA HASTAS.
10. BRIEF DESCRIPTION OF LOKADHARMI AND NATYADHARMI
11. **LIFE HISTORIES OF** : KSHETRAYYA, RAMADASU, ANNAMACHARYA, MUNIPALLE SUBRHAMANYA KAVI

PRACTICALS

1. ONE RAMADASU KEERTANA
2. NEELAMEGHA SAREERA – TARANGAM
3. ONE KSHETRAYYA PADAM
4. ONE JAVALI OF DHARMAPURI
5. ONE SLOKA FROM SRIKRISHNA KARNAMRUTAM
6. PRACTICE JATIS WITH TALA AND DEMONSTRATE ORALLY, LEARN THE RAGA AND TALA OF THE SONGS
OF THE DANCE NUMBERS THAT THEY LEARNT
7. MANDUKA SABDAM
8. DASAVATARA SABDAM
9. ONE ANNAMAYYA KEERTANA
10. ANY ONE PADAM
11. ANY ONE PADA VARNAM
12. DEVI STUTI SLOKA WITH ABHINAYAM
13. ANY ONE DARUVU
14. ONE ADHYATMA RAMAYANA KEERTANA