



Oriental Fine Arts Academy of London (OFAAL)

International Examination

Syllabus Kuchipudi Grade – 1

Practical:

All the following steps are to be learnt in 3 speeds along with their Talam and Sollukattu.

First half steps

(Chaturasra Jaathi , Adi Talam)

1. Tham digi digi thai—thatha hatha thai— (first 3 steps) –
2. Back going step (4 th step)
3. Thaihi-Thehi-Thatham-thathai-thehi-thatha tham / (10 steps) Tham thathai thathai hitta- tham thaihi thehi tham.
4. Going round steps (chuttu adugu) 3
5. Varieties of Tham digidigi coming forward (4 steps)
6. Tham tha tha didgidigi (full set of steps)

Theory

1. Prayer Slokas - The following All the six Slokas
1. Pranamyā ... 2. Devatanam ... 3. Vishnu..
4. Samudra.. 5. Katikarna.. 6. Prayena ...

Candidate should be able to recite all the 6 Prayer Slokas in Sanskrit and know the meanings.

2. At the end of the session the candidate will be tested orally in their grade1 theory and practical knowledge.

Sample oral Questions

- What type of dance are you learning?
- Which God is worshipped in the Prayer Slokas?
- Meaning and explanation about the Prayer Slokas?



Oriental Fine Arts Academy of London (OFAAL) International Examination

Syllabus Kuchipudi Grade – 2

In addition to grade 1 syllabus, the following are included for grade 2 examination.

Practical:

Second Half Steps

1. Varieties of Thai - Tha -Kita- Thaka. (8 steps) (Chaturasra Jaathi Tempo Thakadimi Thakajhanu)
2. Varieties of Tham -tha-tha-dimda (11 sitting steps) (Tisra Jaathi – Tempo Thakita-Thakita-Thakita)
3. Varieties of Thathai-hitta-thai -hitta (4 steps) (Chaturasra Jaathi- Tempo Thakadimi-Thakajhanu)
4. Varieties of Tho dhimhi (8steps) (Khanda Jaathi -Tempo –Thaka-Thakita—Thaka Thakita)
5. ThakitaVarieties of Thom Thom Thadha (3 steps) (Misra Jaathi —Tempo Thaka dhimmi- Thakita- Thaka dhimmi –Thakita)
6. Varieties of Dhi Dhi Thais 7 (Ditha tadhiginathom)
7. Mukthais / Tirmanams : All in 5 Jaathis- No Talam - Madhyamam (2 speed)
 1. **Tisra :**
Gi- Na-Tha (or) Tharikita thom (or) Thadiginathom
 2. **Chathurasra :**
Di- Gi – Na –Tha (or) Thaka Thadiginathom (or) That –That –Tharikita thom
 3. **Kandam :**
Tha –Di- Gi- Na- Tha (or) Kitathaka thari kitathom (or) That That That Tharikitathom
 4. **Misram :**
Tha- Ka-Tha-Di-Gi-Na-Tha (or) Tha kitathaka-Tharikitathom (or) Thath-Thath Kitathaka- tharikitathom
 5. **Sankeeranam :**
Tha –Ka-Di-Ku-Tha-Di-Gi-Na-Tha (or) Thaka dhimmi thakadhikuthaka Tha Dheem Geennamtha.

- Candidates are expected to know all the Sollukattu for all the above steps with Their Talam in 3 Speeds.

Theory (Oral, No written exam)

1. 24 Asamyutha Hastas - According to Natya Shastra

- | | | | |
|------------------------|------------------------|------------------------|------------------------|
| 1. <i>Pataka</i> | 2. <i>Tripataka</i> | 3. <i>Kartarimukha</i> | 4. <i>Ardhachandra</i> |
| 5. <i>Arala</i> | 6. <i>Sukatunda</i> | 7. <i>Musti</i> | 8. <i>Sikhara</i> |
| 9. <i>Kapittha</i> | 10. <i>Katakamukha</i> | 11. <i>Suchi</i> | 12. <i>Padmakosha</i> |
| 13. <i>Sarpasirsha</i> | 14. <i>Mrigasirsha</i> | 15. <i>Langula</i> | 16. <i>Alapadma</i> |
| 17. <i>Chatura</i> | 18. <i>Bhramara</i> | 19. <i>Hamsasya</i> | 20. <i>Hamsapaksha</i> |
| 21. <i>Sandamsa</i> | 22. <i>Mukala</i> | 23. <i>Urnanabha</i> | 24. <i>Tamrachuda</i> |

- Candidates should be able to show the Mudras along with Sanskrit Slokas and should be able to say the meanings and usages.

Example : Sarpasheersha - shown as Snake

2. 13 Samyutha Hastas - According to Natya Shastra

- | | | | |
|-------------------------------|-------------------|----------------------|---------------------|
| 1. <i>Anjali</i> | 2. <i>Kapota</i> | 3. <i>Karkata</i> | 4. <i>Swastika</i> |
| 5. <i>Kataka Vardhamanaka</i> | 6. <i>Utsanga</i> | 7. <i>Nishadha</i> | 8. <i>Dola</i> |
| 9. <i>Pushpaputa</i> | 10. <i>Makara</i> | 11. <i>Gajadanto</i> | 12. <i>Avahitta</i> |
| 13. <i>Vardhamana</i> | | | |

- Candidates should be able to show the Mudras along with Sanskrit Slokas and should be able to say the meanings and usages.

Example: Anjali - shown as Namaskaram

3. At the end of the session the candidates will be tested orally in their grade 1 and grade 2 theory and practical knowledge.

Sample oral questions:

- What Mudra do you use to show fish/bird/flower/crescent moon/snake etc?
- Which country and State is this dance form from?
- How many counts in Sankeerana Jaathi?



Oriental Fine Arts Academy of London (OFAAL) International Examination

Syllabus Kuchipudi Grade – 3

In addition to grade 1 & 2 syllabus the following are included in grade 3 syllabus.

Practical:

First Half Jathis- Jathis in Chaturasara Jaathi (11 Jathis)

First line of sollukattu for all the First Half Jathis.

1. Thalanguthom Thaka thadiginathom – thalanguthom- Thaka-diku-
Thakathadi-Ginathom
2. Dhitha-Dhimitha-Kitathka-Thalangu-Thakadimi-Thakathadiginathom
3. Thatha Dhimitha- Dhimitha –kitathaka – Thaitha- Kitathaka- Thajamtha –Thom.
4. Thakathom Dikathom –Digi –Digi Thakathom-Thathalangu-Dhitha-Thai.
5. Dhi –Dhi- Dhinnakitathaka—Dhi Dhi Dhinnakitathaka
6. Thadhana Thajanu Thadimi thakita- Thaka diki Janu –Thadiginathom
7. Thongudu Thonga- Dhikki –Thaka- dhinna-Jhekudu- Jhekudu-kitathaka
8. Thomga Thothomga-Thothom-Gatho-Dhikki-Thaka
9. Thdharidha nam dhana -Thahatha kitathakajham
10. Thakkatho-Dhimda- Dhimda-Dhim-Tho-Dhikki-Thaka
11. Thadith- Tarikitathakadheem Thaddemginaha
 - Candidate should be able to recite and put the Talam for the First half Jathis (Adi Talam)
 - All Jathis made up to 3 Speeds with their own patterns
12. **Candidates are expected to recites both Asamyutha Hasta and Samyutha Hasta Slokas in Sanskrit and should be able to demonstrate with appropriate Mudras**
13. **Siro, Dristi and Greeva Bhedas** (according to AbhinayaDarpana)
 - Candidate should be able to demonstrate all the Bheadas with Sankrit Slokas

Theory:

Candidates will be required to take the **written theory** examination. In addition to the grade 1-2 syllabus contents, the following are included:

1. **24 Asamyutha Hastas** – According to Natya Shastra
 - Candidates should be able to write the full **Slokas in Sanskrit**, along with the definition and the usages of all the 24 Mudras.
2. **13 Samyutha Hastas** - According to Natya Shastra
 - Candidates should be able to write the full **Slokas in Sanskrit**, along with the definition and the usages of all the 13 Mudras.
3. **Siro , Dristi and Greeva Bhedas** -
 - Candidates should be able to write full **Slokas in Sanskrit** and explain the definition and the uses of all the Bhedas (According to Abhinaya Dharpanam)

* **Note :** Questions maybe set from Practical lessons for Theory Examination Papers.



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**Syllabus
Kuchipudi Grade – 4**

In addition to grade 1-3 syllabus the following are included in grade 4 syllabus.

Practical:

1. Second Half Jathis. (12 Jathis)

Jathis in Tisram	- 5
Jathis in Misram	- 3
Jathis in Kandam	- 2
Jathis in Sankeernam	- 2

- Candidates should be able to recite and able to say the Sollukattu along with Talam.

2. Brahmanjali OR Jayamu Jayamu -1

- Candidates should be able to Sing and be able to explain the items which they have learnt. Also should know the Ragam, Talam and the meanings of the Lyrics.

3. Pada Bhedas - Demonstrate practical. (6 Bheda According to Natya Sastra)

(i) Sama	(ii) Udghatitha	(iii) Agrathalasanchara
(iv) Anchitha	(v) Kunchitha	(vi) Suchipada

- Candidates should know all 6 Pada Bhedas and be able to demonstrate the movements with Sloka in Sanskrit.

Theory:

1. Padha Bhedas – Candidate should be able to write the Sanskrit Slokas and explain all the 6 bhedas with their meanings. (According to Natya Sastra)

(i) Sama	(ii) Udghatitha	(iii) Agrathalasanchara
(iv) Anchitha	(v) Kunchitha	(vi) Suchipada

2.. Knowledge Pancha Jaathi :

- Candidates should be able to write all 5 Jaathis along with their Sollukattu and Counts

3. History of Kuchipudi and its significance

Note: Candidate must bring the recorded music for the items along with the any player.

*** Note : Questions maybe set from Practical lessons for Theory Examination Papers.**



Oriental Fine Arts Academy of London (OFAAL) International Examination

Syllabus Kuchipudi Grade – 5

In addition to grade 1-4 syllabus the following are included in grade 5 syllabus.

Practical

1. **Jathiswaram** - 1
2. **Kowthvam** - 1
3. **Shabdham** - 1

- Candidates should be able to Sing with Lyrics and be able to explain the items which they have learnt. Also should know the Ragam, Talam and the meanings of the Lyrics. .

4. **Bhru Bhedas** - According to Abhinaya Dharpanam

- Candidates should be able to demonstrate and recite all 6 Bhru Bhedas along with Sanskrit Slokas .

5. **Stanakas** - Standing Postures of the Feet

- (i) Vaishnava (ii) Samapada (iii) Vaishaka (iv) Mandala (v) Alidha (vi) Pratyalidha

6. **Composing Jathi Steps for given Jaathi .**

Example: Chaturasra Jaathi - Adi Tala Jathi

Theory

1. **Definition of Nritta , Nritya and Natyam**

2. **Definition of the following:**

- | | | |
|---------------------|----------------------|------------------------|
| (i) Patra Lakshana | (ii) Apatra Lakshana | (iii) Kinkini Lakshana |
| (iv) Sabha Lakshana | (v) Thandavam | (vi) Lasyam |

3. **Brief knowledge of Bharatanatyam**

4. **Knowledge of following Slokas in Sanskrit**

- | | |
|--------------------------|------------------------------|
| (i) Natya Shastra Kartha | (ii) Angikam Bhuvanam |
| (iii) Gurur Brahma | (iv) Sabha Kalpatharu Bhathi |

5. **Bhru Bhedas** - According to Abhinaya Dharpanam

- Candidates should be able to write the **Slokas in Sanskrit** along with their meanings.

6. **Stanakas** - Standing Postures of the Feet

- (i) Vaishnava (ii) Samapada (iii) Vaishaka (iv) Mandala (v) Alidha (vi) Pratyalidha

- Candidates should be able to write the **Slokas in Sanskrit** along with their meanings.

Note: Candidate must bring the recorded music for the items along with the any player.

* **Note :** Questions maybe set from Practical lessons for Theory Examination Papers.



**Oriental Fine Arts Academy of London
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**Syllabus
Kuchipudi Grade – 6**

In addition to grade 1-5 syllabus the following are included in grade 6 syllabus.

Practical:

- Candidates should be able to Sing and be able to explain the items which they have learnt. Also should know the Ragam, Talam and the meaning of the Lyrics.

1. **Thillana** - 1
2. **Annamacharya Keerthana** - 1 (Non Traditional)
3. **Annamacharya Keerthana**- 1 (Traditional)
4. **Koluvaithiva Rangasai Daruvu OR Usha Daruvu** - 1
5. **Hastas** - According to Abhinaya Dharpanam

Candidates should Know the Slokas and be able to demonstrate the Hastas with appropriate Mudras

- (i) Deva Hasta
- (ii) Naragraha Hasta
- (iii) Dasavatara Hasta
- (iv) Baanthavya Hasta
- (v) Jaathi Hasta

FINE ARTS EXAMINATION

OFAAL

Theory:

1. Chaturvidha Abhinayam and its explanation.

- (i) Angika Abhinayam
- (ii) Vachika Abhinayam
- (iii) Aharya Abhinayam
- (iv) Satvika Abhinayam

2. Hastas - According to Abhinaya Dharpanam

- (i) Deva Hasta
- (ii) Naragraha Hasta
- (iii) Dasavatara Hasta
- (iv) Baanthavya Hasta
- (v) Jaathi Hasta

• Candidates should be able to write the Hastas with Mudras

3. Natyotpatti - Origin of Dance (According to Natya Sastra)

4. Brief Knowledge of the following Dances :

- (i) Odisi (ii) Mohiniattam (iii) Manipuri

5. Life History and the contribution of following Kuchipudi Legends:

- (i) Chinta Venkata Ramayya
- (ii) Vedantam Lakshminarayana Sastri
- (iii) Vempati Venkatanarayana Sastri

6. Musical & Tala Notations and Scheme of 35 Talas

Name of the Tala / Angas of the Tala / Aksharas of the Tala

Note: Candidate must bring the recorded music for the items along with the any player.

* Note : Questions maybe set from Practical lessons for Theory Examination Papers.



**Oriental Fine Arts Academy of London
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**Syllabus
Kuchipudi Grade – 7**

In addition to grade 1-6 syllabus the following are included in grade 7 syllabus.

Practical

1. **Bhamakalapam (Pravesha Daruvu) -1**
2. **Brundavana Nilayee**
3. **Pada Varnam- 1 Optional**
4. **Ashtapathi - 1**
5. **Javali - 1**
6. **Thandavam- 1**
7. **Perform Navarasa**

Candidates should be able to demonstrate the Navarasa (9 varieties) with appropriate stories and facial expressions. **(From Epics such as Ramayana, Mahabharata and Mythological stories.)**

8. **Chari and Mandala Bheda - According to Natya Shastra**

- Candidates should be able to demonstrate the bhedas along with its **Sanskrit Slokas.**
- **Candidates should be able to Sing and be able explain the items which they have learnt. Also should know the Ragam, Talam and the meaning of the Lyrics. .**

FINE ARTS EXAMINATION

OFAAL

Theory

1. Ashta Nayakis:

- Candidates should be able to explain the 8 different types of Nayakis , along with their characteristics and examples

2. 4 Types of Nayakas :

- Candidates should be able to explain 4 types of Nayakas along with their characteristics and examples.

3. Explanation of Navarasa:

- Candidates should have the knowledge of each Rasa with its Sthayi Bhava , Sentiment and it's deity.

4. Explanation of Bhava :

- Sthayi Bhava
- Vibhava
- Anubhava
- Vyabhicari Bhava

5. Chari and Mandala Bheda - According to Natya Shastra

- Candidates are expected to write the Bhedas with meanings along with Sanskrit Sloka .

6. Brief Knowledge of the following:

- (i) Kathak (ii) Kathakali (iii) Sattriya,

7. Biography of SidhendraYogi and his Bhamakalapam.

8. Explain Vakshagana and Bhagavatamela origin and development .

Note: Candidate must bring the recorded music for the items along with the any player.

* Note : Questions maybe set from Practical lessons for Theory Examination Papers.



**Oriental Fine Arts Academy of London
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**Syllabus
Kuchipudi Grade – 8 -Diploma**

Title - NATYA KALAJOTHY

Candidates applying for Diploma grade should be above 14 years of age and have completed Grade 7 Practical and Theory examination on the relevant subjects conducted by OFAAL. In addition to grade 1-7 syllabus the following are included in grade 8 (Diploma) syllabus.

Practical

1. Tharangam -1

2. Padam -1

3. Thiyagarajah Keerthanam – 1

Raga - Natai - Jagadananda Karaka

4. Keerthanam – 1 - From one of the following Composers

Muthuswami Dikshitar
SwathiThirunal Maharaj
Oothukadu Venkata Kavi

5. Swarajathi-1

6. Shivastakam -1

Candidates should be able to Sing and be able explain the items which they have learnt. Also should know the Ragam, Talam and the meaning of the Lyrics.

7. Teaching Method -

Candidates should be able to demonstrate that they can teach any item of the Kuchipudi Repertoire to a student. Should be able to do Nattuvangam for all the items.

- The candidates can teach any students from grade 3 onwards.
- Should explain the nature of the composition
- Should say the name of the composition along with its Ragam and the Talam. #
- While teaching, the candidate should correct his/her student's mistakes.

8. Nattuvangam –

Should be able to do Nattuvangam for Brahmanjali or Jayamu Jayamu

9. To be able to compose Folk dances.

- (i) Kollattam -2 (South Indian -1, North Indian -1)
- (ii) Village Folk Dance- 2 (South Indian -1, North Indian -1)

Theory

In addition to Grade 1 -7 theory, the following,

- 1. An overview of Western Dance Forms:**
 - (i) Ballet
 - (ii) Salsa
 - (iii) Tap Dance
- 2. Comparison on Eastern and Western Dance (Similarity & Difference)**
- 3. Brief knowledge of accompanying instruments for Kuchipudi Dance**
 - (i) Mruthangam
 - (ii) Nattuvangam (Cymbals)
 - (iii) Violin
 - (iv) Veena
 - (v) Flute
- 4. Stage Organisation, Light and Sound Management**
- 5. Present development of Kuchipudi**
- 6. Knowledge of Life History and contribution of Famous Gurus of Traditional Kuchipudi Families;**
 - (i) Sri. Vempati Chinna Satyam
 - (ii) Sri. Vedanandam Prahallada Sharma
- 7. Explanation of 4 Types of Vrithi and Pravirithi**
 - (i) Bharathi Virithi - Verbal Style
 - (ii) Sathvathi Virithi - Grand Style
 - (iii) Kasiki Virithi- Graceful Style
 - (iv) Arabhti Virithi- Energetic Style
 - (v) Pravirithi - Local Usages
- 8. Explanation of 4 Types of Avanti :**
 - (i) Dakshinathya
 - (ii) Panchali
 - (iii) Odhra
 - (v) Magadhi

Note: Candidate must bring the recorded music for the items along with the any player.

*** Note :** Questions maybe set from Practical lessons for Theory Examination Papers.



**Oriental Fine Arts Academy of London
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**Syllabus
Kuchipudi -Post Diploma**

Title - NATYA KALARATNAM

Candidates applying for Post Diploma Grade should have completed the OFAAL Diploma Grade, achieved the Kala Jothy Title and Completed a Subsidiary subject at Grade 4 minimum of the OFAAL Examination

Practical

Items	No of items
1 Brahmanjali	1
2 Gowthavam	2
3 Jathiswaram	2
4 Shabdham	2
5 Keerthanam	3 (Tradiional - with three different composers)
6 Tharangam	2
7 Padam	2
8 Ashtapati	2
9 Javali	2
10 Thillana	2
11 Full Bhamakalapam	
12 Shivathandavam/ Anandathandavam	

Note:

1. Candidates should be able to dance the above items with Talam and Sing as well .
2. Candidate should be able to say the Jathis and play Nattuvangam for a Tharangam and Bhamakalapam .
3. Prepare and dance to a given Thillana with in 30 mins time (short piece 4 to 5 mins)
4. Prepare and present Sanchari Bhava for a given Padam OR Keerthanam

Post – Diploma Topic Suggestions for Dissertations Title: Natya Kala Ratnam

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Candidates applying for Post Diploma Grade should have completed the OFAAL Diploma Grade and have achieved the Kala Jothy Title. They should also have completed a Sub subject at Grade 4 minimum of the OFAAL Examination.

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There is no written theory examination for this grade. However students are expected to submit a dissertation prior to the post diploma practical examination.

The candidates have the freedom to choose one of the following topics and write a dissertation on **(Minimum) 5000 words**. The dissertation should include bibliography, quotations, page reference captions and illustrations.

Candidates must submit their dissertation together with the Application Form in preparation for the VIVA part of the examination, (please use bamini font for Tamil letter presentation.)

Once the written dissertation is approved, the candidate is expected to bind the article in a presentable booklet form and submit three copies to the examination board.

The Post-Diploma candidate is expected to summarize and present to the board and audience the dissertation using PowerPoint slides emphasizing the salient points of the dissertation subject. This will be an interactive question and answer session involving the examination panel and questions and the invited audience, duration 60 minutes.

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Please Note: #

The dissertation must be submitted with the application form.

The details of the topics given below are only a guideline.

Candidates must work with their teacher to research and explore more about the chosen topic.

Please submit the dissertation through your teacher. OFAAL Music committee will only be able to comment on the dissertation once it has approved by your teacher.

1. Ashta Nayakis and Dance

- General Introduction - The reasons for choosing this topic
- Introduction to the study - The division of chapters in brief
- Kuchipudi
- Ashta Nayakis in detail
- Four types of Nayakas in brief
- Saka & Sakis of Nayaka & Nayaki in brief
- Ashta vitha Nayaki's in Kuchipudi Pieces
- Contributions of Navarasa in connection with Nayaka Nayaki Bhavam
- Ashta Nayaki in other Classical Dance forms
- Is there any traces of Ashta Nayaki in Western dances?
- Bibliography
- Footnotes/Appendix
- Illustrations - maps, pictures, charts, – if not inserted within the main text.

2. Kuchipudi Natya Literature and their authors

#

- General Introduction - The reasons for choosing this topic
 - Introduction to the study - The division of chapters in brief
 - The role of literature in Kuchipudi natya and impact on dance students
 - Older texts - Sanskrit literature
 - Current texts – texts in Telugu and English
 - Review and describe Dance literatures:
 - The benefits of reading such literature for dance students
 - The contribution of such literature on the development of Kuchipudi Natya
 - The comparison of older and newer texts
 - Conclusion #
 - Bibliography #
 - Footnotes/Appendix #
- Illustrations - maps, pictures, charts, – if not inserted within the main text.

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3. Kuchipudi and Rasaprakaramam

#

- General Introduction - The reasons for choosing this topic
- Introduction to the study - The division of chapters in brief
- Detailed description on dance #
- Description of Rasaprakaramam
- Description of the following#
 - Bhavam
 - Sthayi Bhavam
 - Vibhavam
 - Anubhavam
 - Sathvika Bhavam
 - Vyabichari Bhavam
 - Sanchari Bhavam
- Description of Navarasas and its subdivisions
- Describe each of the rasa in detail:
- Shrinkara Rasa and its subdivisions
- Hasya Rasa and its divisions#
- Veera Rasa and its divisions #
- The candidates opinion on the role of Rasa in Kuchipudi
- The role of Bhava, Abhinaya and Rasa in audiences who do not understand the language of dance performed
- The contribution of accompanying artists and instruments in showing different rasas
- Description of how Rasas improve the performing art
- Conclusion #
- Bibliography #
- Footnotes/Appendix #
- Illustrations - maps, pictures, charts, – if not inserted within the main text.

4. The role of accompanying instruments in Kuchipudi Natya Concerts

- General Introduction - The reasons for choosing th
- Introduction to the study - The division of chapters in b
- Detailed description of Kuchipudi
- Similarities and differences between Kuchipudi Natya in the past and pre
- The items traditionally performed in a Kuchipudi Natya Repeto
- The use of accompanying instruments in the past and present in aranget#
- Description of how each instrument adds to the Arangetram
- Candidates opinions and views and performing Arangetrams without accompanying artists/ live orchestra
- Conclusion #
- Bibliography #
- Footnotes/Appendix #
- Illustrations - maps, pictures, charts, – if not inserted within the main text.

5. The use of Kuchipudi Mudras

- General Introduction - The reasons for choosing this topic
- Introduction to the study - The division of chapters in brief
- Description of Kuchipudi Natya #
- Description of Mudras/Hastas
- Description of Aboorva hastas – the use of these in Kuchipudi Natya
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- The use of Mudras in#
 - Adavus
 - Abhinayas
 - Navarasas
- The use of Mudras in Natya Dharmi and Loka Dharmi
- The use of Mudra, Viniyogas in Kuchipudi
- The use of Mudras in religious Hindu poojas
- The candidate's opinion on the use of Mudras in religion and dance
- Description of what the candidate has learnt from researching the topic
- Description/imagination of what dance would be like without the use of Mudras
- Conclusion #
- Bibliography #
- Footnotes/Appendix #
- Illustrations - maps, pictures, charts, – if not inserted within the main text

6.Traditional Indian dances and dance dramas

- General Introduction - The reasons for choosing this topic
- Introduction to the study - The division of chapters
- Detailed description of the main classical indian dances
- Conventional dances in south India
- Lakshanas of Dance Drama
- Description of conventional/ traditional dance dramas of south India such as Kuravanji
- The similarities and differences of dance dramas of other languages.
- The use of: #
 - Stage decorations and arrangements
 - Lighting -
 - Sound
 - Accompanying instruments
 - Costumes
 - Jewellery
 - Make up
 - Props #
- The similarities and differences between dance dramas performed before and after the 19th century
- Conclusion #
- Bibliography #
- Footnotes/Appendix #
- Illustrations - maps, pictures, charts, – if not inserted within the main text

