



**Oriental Fine Arts Academy of London  
( OFAAL )  
International Examination**

**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

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- 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

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- 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 19<sup>th</sup> century
- Conclusion #
- Bibliography #
- Footnotes/Appendix #
- Illustrations - maps, pictures, charts, – if not inserted within the main text

