



Shri Laxmi Narayan Nrityashram Sanstha

Bhatkhande Sangit Vidyapith (Kathak Dance)

NIPUN PART I - PRACTICAL

M.M.-200

Trital

- (1) Ganesh Paran.
- (2) Two Amads (advanced type).
- (3) Ta Thei Tat Thei variety (eight Tukdas).
- (4) Three Premelu Tukdas (Sada and Chakradar).
- (5) Ten Natavari Tukdas (Sada and Chakradar).
- (6) Pakhawaj Paran-Four Sada and two Chakradar.
- (7) Jatis with Boles –
 - (a) Chatustra (b) Tisra (c) Khanda (d) Misra (e) Sankirna.
- (8) Tatkar –
 - (a) Kramlaya I(Thah, Dugun, Tigun, Chaugun, Panchagun, Chhegun, Satagun, Athagun).
 - (b) Zarab (Simple)
 - (c) Bol Jati and Laya Jati
 - (d) Advanced Bant of Sada Tatkar.
 - (e) Tihais of different varieties.
- (9) Gats I – Gat Nikas advance.
Gats II – Gat Bhava – (a) Elaborate Govardhan, (b) Elaborate Holi, (c) Kaliya Daman.
Attention should be paid to the accuracy in Chals.
- (10) Abhinaya in two Thumris and two Bhajans (ability to sing while performing is expected. Correct use of the eyes i.e. Nigah or Drishti as applied to Abhinaya in Kathak Dance.
- (11) Ability to perform elaborately on the following talas –
Jhaptal, Dhamar, Chautal, Ashtamangal, Sawari & Matras.
- (12) General knowledge of the following talas with simple tukdas tihais etc. and ability to perform with elaboration any one of them –
Shikar, Matta, Brahma & Rudra.
- (13) Playing on Tabla the following prevalent Talas in Thah, Dugun and Chougun –
Trital, Dadra, Rupak, Kaharwa & Sooltal.

Note:– The student is expected to perform Chakkar and Tatkar with speed and perfection attention should be paid to the neat performance of Anga and also to the correct use of the eyes i.e. Nigah or Drishti as practised in Abhinaya of Kathak Dance. Importance should be given to correct expressions in the performance of Gats and Abhinaya.

Padhant:– Ability to recite the Boles giving Taal during the performance as in a traditional Kathak recital.
Ability to perform all the boles on simple Theka and Nagma.

Naika:– Natyashastra. A knowledge of the main nine Rasas in general and the ability to demonstrate them.



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NIPUN PART I - THEORY - Paper I

M.M.-100

Revision of the theory course of the previous year.

- (1) A general knowledge of the history of Indian Music.
- (2) The evolution of dance in Indian from the earliest time to the Mohammedan period.
- (3) A brief study of the Rasa theory as explained in Sanskrit literature. Prominent authors, their period and their individual contribution etc. if any.
- (4) A general knowledge of the folk dance forms prevalent in Uttar Pradesh.
- (5) A comparative study of the Tala system of North South India.
- (6) The description and study of the various form of the stage (Rangshala) as explained by Bharata in his Natya Shastra.
- (7) A general study of the western concept of dance.
- (8) A study of the following Naikas according to their different stages, Subdivisions : Mugdha, Madhya and Praudha.
- (9) Detailed knowledge of Jatis and yatis with illustrations.
- (10) Liksketches of the following exponents of the Dance –
 - (a) Bindadin Maharaj
 - (b) Shambho Maharaj
 - (c) Lachhoo Maharaj
 - (d) Narain Prasad
 - (e) Sunder Prasad.

Paper II

M.M.-100

An essay on any topic of dance of general interest.