



# Shri Laxmi Narayan Nrityashram Sanstha

## Bhatkhande Sangit Vidyapith (Kathak Dance)

### NIPUN PART II – PRACTICAL

M.M.-200

#### Trital

- (1) Advance Amads.
- (2) Eight additional 'Ta Thai Tat Thei, variety Tukdas.
- (3) Advance Natavari Tukdas, Sada and Chakradar.
- (4) Three Paramelu Tukdas, Sada and Chakradar.
- (5) Pakhwaj Parajans –  
Two varieties of Badhaiya Parans.  
Two Farmaishi Parans.  
Two Kamali Parans.
- (6) Kavitts and Chhand.
- (7) Few more Parans in Jati.
- (8) Tatkar –
  - a. Kramlaya (Naugun, Dasgun, Gyarahgun, Barahgun, Terahgun, Chaudahgun, Pandrahgun and Solahgun).
  - b. Zarab (Advance)
  - c. Bol Jati and Laya Jati (Advance).
  - d. Advance varieties of Layabant.
  - e. Elaborate Tihais in different Layas.
- (9) Cat: a. Advance Gat Nikas  
b. Gat Bhava – (i) Makhanchori (Elaborated) (ii) Madan Dahan (iii) Ahilya Uddhar  
Attention should be paid to the accuracy of Chals.
- (10) Abhinaya on two more Thumris, Bhajan and one Gazal.
- (11) Ability to perform (elaborately) on the following Talals –  
Rupak, Sool Tal, Ada Chautal, Gajajhampa & Shikhar.
- (12) General knowledge of following Taals with simple Tukds, Tihais etc. and ability to perform with elaborations, any two of them –  
Lakshmi, Ganesh, Vishnu, Basant, Mani & Chitra.
- (13) Ability to play on Tabla the following prevalent Taals with Thai, Dugun, Chougun etc. –  
Ektal, jhaptal, Dhmar, Ada Chautal, Deepchandi & Punjabi.
- (14) Padhant: Ability to recite the boles giving Taal during the performance as in a traditional Kathak dance recital and to independently dance on Theka or Nagma.
- (15) Naikas: Swakeeya Parkeeya, Samanya, Mugdha, Madhya and Praudha with possible sub-division etc.



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## NIPUN PART II - THEORY - Paper I

M.M.-100

Revision of the theory course of the previous year.

- (1) A comprehensive study of the origin and evolution of Dance in Indian from the Mohammedan period to Modern times.
- (2) A general study of the Rasa theory as expounded in Hindi Literature.
- (3) Knowledge of origin and evolution of Ballet.
- (4) Knowledge study of the origin and evolution their subdivisions –  
Swakeeya, Parkeeya and Samanya.
- (5) The contribution of Guru Deva Ravindra Nth Tagore, Poet Vallathol narain Menon, Madam Menaka in the renaissance of Indian Dance.
- (6) Knowledge of the following terms –  
Dhwani, Auchitta, Natya Dharmi, Lok Dharmi, Nautanki, Natak, Naqqali, Sootradhar, Nati, Anghar, Karana, Opera, dance Drama, Rasa Poorvaranga.
- (7) Life sketches giving special reference to the literary contributions of Bharata, Nandikeshwar, Dhananjaya and Abhinavagupta in Dance.
- (8) Life sketch and contribution of the following exponents of Dance –  
Pandit Jailal, Achchhan Maharaj & Udai Shankar
- (9) Aesthetical aspect of Kathak Dance.

## Paper II

M.M.-100

An essay on any topic of dance of general interest.