



Shri Laxmi Narayan Nrityashram Sanstha

Bhatkhande Sangit Vidyapith (Kathak Dance)

PRATHAMA (Second Year) - PRACTICAL

A. Trital

- (1) Athgun of the basic Tatkar with speed.
- (2) One variety of Tatkar and at least ten variation (Paltas).
- (3) A simple That.
- (4) Four variations of 'Th Thei Tht' Amada.
- (5) Four variations of 'Th thei Tat Thei' Amads.
- (6) Ten Tukdas (sada) and Four Tukdas (Chakradar).
- (7) Practice of performing Chakradar with more speed.
- (8) Three more Gatas of Nikhas Ghoongat and Gat Bhavas of 'Ched Chaad'.
- (9) Five more Tihais.

B. Jhaptal

- (1) Tatkar in Barabar, Dugun and Chaugun Layas.
- (2) Five Tihais.
- (3) Two 'Ta Thei Tat' Amads.
- (4) Two 'Ta Thei Tat Thei' Amads/
- (5) Rang Manch-Ke-Tukda (Salami).
- (6) Four simple Tukdas and Two Chakkardar Tukadas.
- (7) Practice of Padhant.

PRATHAMA - THEORY

M.M.-100

- (1) Classical dance forms of India:- their names and province to which they belong.
- (2) A smimple knowledge of the Kathak Dance.
- (3) Definition and knowledge of them term Tatkar.
- (4) General definitions of the following terms –
Sangit, Natya, Nritta, Nritya, Laya, Taal, Matra, Sam, Khali, Tali, Theka, Avartan, Palta, Thah, Barabar, Dugun, Chaugun, Padhant, Gat, Chal, Bant.
- (5) Four neck moments as given in Abhinaya Darpan.
- (6) The following single hand mudras as given in Abhinaya Darpan –
Pataka, Tripataka, Aradhapataka, Ardachandra, Arala, Kartarimukh, Mayur, Kapitta, Katakamukh, Soochi, Chandrakal, Shukatunda, Mushti, Shikhara.
- (7) Six Angas, Six Pratyangas and their various Upangas. Qualities of Ghungaroos.
- (8) Qualities of Ghungaroos.
- (9) Essential qualities of a patra as given in Abhinaya Darpan.
- (10) Basic knowledge of the Thekas of the following Talas – Dadra, Kaharwa, Roopak and Ektal.
- (11) Brief life sketches of Thakur Prasad, Maharaj, Bindadeen and Kalka Prasad.
- (12) Ability to write in notation all the Talas and Bols learnt.