

Akhil Bharatiya Gandharva Mahavidyalaya Kathak Visharad Purna

Level- 2: VISHARAD PURNA

TOTAL MARKS: 400 PRACTICAL: 150 THEORY: 250

GRADES

MINIMUM PASSING: 140

- * Knowledge about aicent events/incidences which were related to dance.
- * Knowledge of verious Granthas written during the “ Madhya – Yuga” period.
- * Detail knowledge of Navrasas.
- * Detail knowledge of NAYIKA BHED.
 - a. As per Dharma Bheda – Swakiya , Parkiya, Samanya.
 - b. As per Age – Mugdha, Madhya, Pragalbha/ Proudha.
 - c. As per nature/character : Uttama, Madhyamaa, Adhama.
 - d. As per physis/Jati: Padmini, Chitrini, Shamkhini and Hastini
 - e. As per situation – All the Ashta-Nayikas
- * Knowledge about other dance styles - Oddissi, Kuchipudi and Manipuri :
 - a. their presntation format,
 - b. musical and percussion instruments used, and
 - c. their constumes and jewellery.

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Kathak Visharad Purna

- * Evolution of Laya and Tal and it's importance in Kathak
- * Comparative study of Asanyukta and Sanyukta Hasta Mudras as per Natya- Shastra and Abhinay-Darpan.
- * Ability to write the notations of Aamad, Tihai, Toda, Paran in
 - a. Chhoti Sawari (15 matra)
 - b. Shikhar Taal (17 matra)
- * Knowledge of Ramayan, Mahabharat, Bhagwat Puran and Geet-Govind.
- * Ability to show the Hasta-mudras of following characters as per Abhinay Darpan.
 - a. Gods and Goddesses: Brahma, Vishnu, Saraswati, Parvati, Lakshmi, Indra, Agni, Yama, Warun and Wayu.
 - b. Dashaawtar Mudras of: Matsya, Kurma, Waraah, Narsimha, Waman, Parshuram, Ram, Balram, Krishna and Kalanki.
- * References of dance in Ancient Literature.
- * Life Stories of :
 - a. Guru Sundar Prasad,
 - b. Guru Mohanrao Kalyanpurkar,
 - c. Maharaj Krishna Kumar &
 - d. Pandit Birju Maharaj
- * Definition and implementation of Lok-dharmi and Natya-Dharmi in Dance.

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Kathak Visharad Purna

- * Essay : Popularity of Indian dance in foreign countries.
- * Essay :New techniques like : modern theaters, lights, stage settings, sound effects, cyclirama, back projections etc. used in presenting dance today.
- * Importance and position of Kavittas and Thumari in Kathak.
- * Connection of vocal - instrmental music, drawing-painting and scupting with Dance.
- * Ability to write notations of Aamad, Toda, Paran, Chakradar Toda, Farmaishi Paran, Parmelu in
 - a. Matta-Taal (18 matra)
 - b. Raas Taal (13 matra)

PRACTICAL:

- * Vishnu wandana – (with knowledge of Raag, Taal and meaning of the words)
- * Advance preparation in
 - a. Chhoti Sawari (15 matra)
 - b. Shikhar Taal (17 matra)
 - c. Matta-Taal (18 matra)
 - d. Raas-Taal (13 matra)
- * Ability to perform Teetaal, Shaptaal and Rupak on simple theka without support of padhant.

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Kathak Visharad Purna

- * Ability to create short dance choreography on short stories.
- * Ability to present Baant, Ladi, Chalans with Vistar(expansion/more variations) in Tatarak.
- * Command over previous year's Gat-Bhav with additional two Gat-bhav on
 - a. Kanchan-mrug till the sequence of Seeta-haran,
 - b. Kans-Vadh (Killing of Kans)
- * Ability to perform various Sanchari bhav on Thumari and any Pada while sitting.
- * Ability to recite every rhythmic composition of every taal that you are performing.
- * Presentation of any two (with information of Raag, taal and meaning of words)
 - a. Tirwat,
 - b. Tarana,
 - c. Ashta-padi
 - d. Chaturang,
 - e. Stuti
- * Ability to express all the Niv-rasas only thru facial expressions while sitting.
- * Presentation of a composition based on any story of Dashaawtar.
- * Ability to move, eyebrows and neck (bhrukuti and greeva) as per Teentaal nagama.
- * Ability to sing or play on Harmonium/keyboard Nagama of Teentaal.

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Akhil Bharatiya Gandharva Mahavidyalaya Kathak Visharad Purna

* Ability to improvise and perform immediately on any story given by the examiner at the time of practical exam.

* Abhinay/Bhav presentation on Ashta-Nayikas.

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