

Upcoming online classes by Indian Council for Cultural Relations (ICCR) for Kathak, Bharatnatyam and Odissi Dance

The Embassy of India, Doha is delighted to announce that the **Indian Council for Cultural relations (ICCR)** in cooperation with Routes2Routes and Centre for Cultural Resources and Training is conducting online beginner-level classes for Kathak, Bharatnatyam and Odissi dance by renowned artists as per the schedule below:

Dance Form	Teacher - 1	Teacher - 2	Day / Time of Class
Kathak	Richa Jain	Ragini Maharaj	Friday – 3:00 PM (IST)
Bharatnatyam	Kalashree Debasmita Thakur	Madhura Bhrushundi	Wednesday – 3:00 PM (IST)
Odissi	Vrinda Chadha	Arunima Ghosh	Monday – 3:00 PM (IST)

Duration of each Dance Training: One year – four trimesters of three months each

Beginning Date: 15 January 2024

Fee for one year: **QAR 73/- (≈US\$20) to be paid in cash at the Embassy**

Last date for applying: **31 December 2023**

Minimum age of the applicant: 17 Years old

Medium of Instruction: English



Candidates can register for one or more disciplines. There will be no midterm admission of candidates.

ICCR will conduct periodic evaluations of the students and issues certificates to the students on successful completion of the classes with a minimum 75% attendance.

Interested candidates may register by scanning the QR code below from ICCR and depositing the requisite fees. Registered candidates may share their details (Full Name, Father's/Mother's Name, Country, City, Email ID, Mobile number and registered discipline) at the link given below.

<https://forms.gle/ZaJEZbb4eFexPHkTA>

(B) BHARATANATYAM DANCE (CODE NO.057)
CLASS–XI (2022-23)

Total Marks: 100
Marks:30

Theory

Time-2 Hours

30 Period

1. A brief history of IndianDance.
2. Acquaintance with the themes of RAMAYANA-names of all Kandas, (Sita swayamvaram, Rama vanagamanam, Surpanakha prasangam, Sita haranam, Choodamani pradanam).BHAGAVATA PURANA - names of all Skandas (Sadhana Skanda Dashavatar, Purushartha Skanda - Daksha, Dhruva, Sthiti Skanda - The story of Manu and the description of the world, Vasana Skanda - Prahlada and Nirodha Skanda - Birth and life of Krishna). GITA GOVINDA - (Samoda Damodaram - Lalita lavangalata, Haririha, Aklesha Keshava - Rase harim iha, Mugdha Madhusudana - hari hari hatadarataya Vilakshya Lakshmipatih - yahi madhava Chatura Chaturbhuja - priye charushile: Sanjeevani ashtapadi). Acquaintance with other myths and legends pertinent to the Dance form, The Cosmic dance of Siva and significance of Nataraja, The story of Mahishasura Mardini, The legend ofGanesha.
3. A history of Bharatanatyam: Mythological reference from the Natyotpatti in the Abhinaya Darpanam, evolution of the different schools of Bharatanatyam - Tanjavur, Pandanallur and Vazhuvur, contribution of the Tanjore quartet and the present repertoire structure of the danceform.
4. Acquaintance with its repertoire and literary contents: Definition of the musical terms used in dancePushpanjali, Mallari, Kautuvam, Alaripu, Jatiswaram, Shabdham, Varnam, Keertanam, Padam, Ashtapadi, Javali and Thillana.
5. Distinctive aspects of Bharatanatyam: Costume and jewelry, Language and music style, Technical aspects of performance, Basicposture.

CLASS–XI (PRACTICAL)

Practical

Marks:70

100 Periods

1. Practice of basic standing and sitting positions: Pada and mandalabhedas.
2. Practice of stretching, rotation and flexing of different parts of the body-head, neck, shoulders, arms, waist, hips, knees, ankles, feet.
3. Practice of different movement of the head, eyes and neck: Shiro, Drishti and Greevabheda.
4. Adavus in Trikala:
 - (i) Tattu adavus 8
 - (ii) Nattu adavus 8
 - (iii) Ta tei tei ta adavus 4
 - (iv) Kudittu mettu adavus 4
 - (v) Tei ya teiyi standing adavus 2
 - (vi) Tat tei ta ha adavus 4
 - (vii) Tat tei Tarn adavus 4
 - (viii) Kattu adavu and allied utplavanaadavus 4
 - (ix) Tadhinginatom
 - (x) Kitatakatarikitatom
 - (xi) Mandiadvu 2
 - (xii) Sarukkai advu 2
 - (xiii) Simple Korvais (knitting together of adavus in sequence with an aradhi or finish) in Adi talam for 1-2avartana
 - (xiv) Simple forward and backward gaits in Tisra and Chatusra (count of 3 and 4)
 - (xv) Alarippu-Tisra EkaTalam
 - (xvi) Tala-Adi talam and Rupaka talam with hastakriya and ability to repeat the advu syllabi in Trikala in the appropriate talam.

(A) KATHAK DANCE (CODE NO. 056)
CLASS–XI(2022-23)

Total Marks: 100

Marks:30

Theory

Time: 2 Hours

30 Periods

1. A brief history of Indiandance.
2. Acquaintance with the themes of Ramayana, Mahabharata, Bhagvata Purana and Gita Govinda in context of Kathak. Acquaintance with other myths and legends pertinent to the dance drama or gat bhaav like Kalia daman, Govardhan lila, Panghatlila, Draupadi cheer haran, Makhan chori, Marich vadh, Bhasmasur vadh, Madan dahan, etc.
3. A brief history of Kathak dance.
(a) Reference from ancient text (vedic, puranic, epics and other scriptures). evolution of Kathak dance in Pracheen kal/Mandir kal (kathavachak and Rasdhar tradition, etc.) Madhya kal/ Darbarkal, Adhunik kal covering British and post independent era till the present time.
4. Acquaintance with its repertoire.
Rang pravesha / invocation, compositions (Bandish) from traditional technical dance part of Kathak. Literary contents - abhinaya, bhajans, thumri, dadra, ghazals, dhrupad, kavita, etc. Rhythmic musical composition like Tarana, Tirvat, Chaturang, etc.
5. Distinctive aspects of Kathak (using of ghungrus, chakkars, upaj, costume, etc).
6. Ability to write notation of teental and jhaptal (thah, dugun, chaugun).
7. Definition and short explanation: Nritta, Nritya, Natya, Tandava, Lasya, Anga, Upanga, Pratyanga.

CLASS–XI

Practical Paper

Marks:70

100 Periods

1. Practice of basic standing position and various patterns of Tatkar.
2. Practice of exercise of different parts of the human body particularly anga, pratyanga, upanga.
3. Practice of exercise of ten different movement {hastak} chakkars in teen taal in thah, dugun, chaudganlaya.
4. Parahant of teentaal, jhap taal with hast kriya in thah, dugun, chaugun.
5. Practice of tatkar set to teental in a slower tempo (thah laya) and in its double (dugun) and four times (chaugun).
6. The student should know the following compositions:
 - (a) Thaat 1
 - (b) Aamad 2
 - (c) Fast Aamad (tez aamad) 2
 - (d) Vandana 1
 - (e) Tukra/Toda 4
 - (f) Natwari ka tukra 4
 - (g) Gatnikaas 3
 - (h) Gatbhaav 1
 - (i) Paran 4
 - (j) Tihaayi 4
 - (k) Ladi/laya Baant 2
 - (l) Parahant of tukda / toda with hasta kriya 2

(D) ODISSI DANCE (CODE NO. 059)
CLASS–XI(2022-23)

Total Marks: 100
Marks:30

Theory

Time-2 Hours

30 Periods

1. A brief history of Indiandance.
2. Short notes on myths related to: Kaliya Daman, Dashavatar, Vastra haran, the concept of Nataraja, Draupadi Cheer haran, Neuni Chura (MakhanChor).
3. Definition of theterms:
 - a) Nritta, Nritya andNatya
 - b) Matra, Laya, Taal, Avartana, Vibhaga(Anga)
 - c) Tandava andLasya
 - d) Natyadharmi andLokdharmi
 - e) Devadasi andMahari
4. Brief explanation of the five segments of the basic repertoire ofOdissi:
 - a) Mangalacharan,
 - b) Batu orSthayi,
 - c) Pallavi,
 - d) Abhinaya,
 - e) Moksha/ or any TandavDance,

CLASS–XI

Practical

Marks:70

100 Periods

1. Ability to demonstrate the elementary steps: Ten steps each in Chauk and Tribhanga position set to Ektali in three speeds of Ekgun, Dugun and Chaugun.
2. Learning of one Arasa in chaturasra Jaati is ability to recite the Sthayi Ukuta of the Arasa by showing the matras by hands.
3. Learning of Mangalacharan:
 - a) Demonstration of the item
 - b) Recitation with hands of the ukutas of the item
 - c) Naming the raga and tala the item is composed to
 - d) Identification of the hastas used
 - e) Identification and demonstration of the various components of the item:
 - * Mancha Pravesha,
 - * Pushpanjali
 - * BhumiPranam
 - * IshtaDeva
 - * Vandana and Trikhandi/SabhaPranam
 - f) Explanation/meaning of the slôka in the Ishta Deva Vandana
4. Asamyuta Mudra from the Abhinaya Darpana.

Kathak Lesson Plan 2023-24

Welcome to this Kathak class which has been organized by Routes2 Roots in association with Indian Council for Cultural Relations. We will be conducting this class every Friday at 2 pm IST

LESSON 1 – RICHA JAIN 1st November PM IST

- Introduction about Kathak (pic on classical dance forms)
- Ppt on the history of kathak
- Elements of Kathak – Gharanas, Costume, Jewelleryetc
- Bhumi Pranam
- Rhythm -footwork, and Tatkaar (16 beat rhythm pattern Teentaal)
- Basic hand position

LESSON 2 -RAGINI MAHARAJ

- Footwork – Tatkaar (Revision of 16 beats footwork)
- 3 Hastak
- 3 hastaks coordination with footwork

LESSON 3- RICHA JAIN 23rd July, 2022

- Revision of footwork
- Revision of 3 hastaks with footwork
- Costumes of Kathak PPT
- Hand movements 4 and 5th

Coordination of 4 and 5th with footwork.

LESSON 4- Ragini Maharaj

- Revision of footwork
- Revision of 1-5thhand movements coordinated with footwork
- Introduction to spins using 5 feet & 4 feet alternately and their types

Lesson 5 - Richa Jain

- Revision of footwork
- Introduction and Teaching of Tihaai
- Instruments PPT

LESSON 6 - RAGINI MAHARAJ

- Warming up with Footwork
- Revision of Tihaai
- Introduction to Toda

LESSON 7 – 6th AUGUST 2022 -RICHA JAIN

- WARMING up with Tatkaar
- Usage of heels in Tatkaar
- Revision of Toda and Tihaai
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LESSON 8 – 10th August 2022 Ragini Maharaj

- Warming up with Tatkaar
- Introduction to Krishna Kavitt(Theory)

LESSON 9 – 13th AUGUST 2022 RICHA JAIN

- Warming up with Tatkaar
- Famous Kathak dancers of India PPT
- Krishna KavittTeaching (Practical)

17th August -Ragini Maharaj

- Warming up with Tatkaar
- Revising previously taught Tihaaiand Toda
- Teaching New Tihaai

20th August - Richa Jain

- Warming up with Tatkaar
- Revising New Tihaai
- Panghat Leela – Gat Bhav

24th August -Ragini Maharaj

- Warming up with Tatkaar
- Revising Panghat Leela
- New Hand movements with Footwork

27th August -Richa Jain

- Warming up with Tatkaar
- Teaching LayaBaant

31st August -Ragini Maharaj

- Revision of layabaant
- 'BhaavTihaai' - 'Playing with the Ball '

3rd September - Richa Jain

- Revision of 'BhaavTihaai' - Playing with the Ball '
- Ganesh shloka.

7th September Ragini Maharaj

- Revision of all the Tihaai s, and Toda s that have been taught.
- New Toda (3rd Toda).

10th September - Richa Jain

- Revision of Krishna Kavitt

- Ganesh Shloka&Teaching Ganpati Vandana (Om & Shloka)

- Teaching Spins/ Chakkar using 3 feet, 2 feet, and 1 foot.

14th September - Ragini Maharaj

- Warming up withTatkaar
- Ang, Pratyang and Upaang
- Face expressions while performing Toda and Tihaai

Richa Jain

- Hand gestures of the Puranic Kaal
- DarbaarKaal& its elements – Salami, Thaat, Ahmad, Tode, Tukde,

Ragini Maharaj

- Revision of the previous segment of the Vandana
- BandishSthayiBol

Richa Jain

- Revision of the Sthayi& Music
- Bandish Antara Bol
- Exit

Ragini Maharaj

- Revision of the complete Ganpati Vandana

Richa Jain

- Theory – Notation of Tihai (PPT)
- Recitation – Parhant and Revision of Tihai

Ragini Maharaj

- Recitation – Parhant of Toda
- Revising the Toda

Richa Jain

- Introduction to 6-beat pattern – Dadra Taal
- Footwork of Dadra Taal

Ragini Maharaj

- Combination of 8 beats and 6 beats - Tihai

** The rest of the topics will be taught in the subsequent months and added to the curriculum of the next few months.

Lesson Plan 2023-24

Welcome to this Odissi class which has been organized by Routes2 Roots in association with Indian Council for Cultural Relations. We will be conducting this class every Week on XXXX at XXXX pm

LESSON 1 – Vrinda Chadha

- Introduction to Odissi– A brief History (PPT)
- Teach Bhumi Pranam
- Tri Bhangis – Body Positions in Odissi
- First Taal
- Basic Technique Stepping Number 1 (Chowk & Tribhangi)
- First Five Hasta Mudras
- Closing with Bhumi Pranam & Shloka Recitation

LESSON 2 –Arunima Ghosh

- Mahari (Devdasi) – History of Odissi
- Bhumi Pranam
- Body Preparation Exercises
- Revise Tri Bhangis
- Pada Bheda – Foot Positions - 5
- Chin & Eye Movement
- Torso Movement
- Chowk & Tribhangi
- Hasta Bheda
- Bhumi Pranam & Shloka

LESSON 3- Vrinda Chadha

- History of Odissi (Gotipua)
- Bhumi Pranam
- Revision of Ektali (3 Speeds)
- Revision of Torso and Eye Movement
- Pada Bheda – Foot Positions - Next 5
- Stepping Number 2 in Chowk & Tribhangi
- Revision of Hasta Bheda
- Bhumi Pranam & Shlokas

LESSON 4- Arunima Ghosh

- The Four Pillars of Odissi– Details on 2 Gurus
- Introduction of New Bol in Ektali
- Pada Bheda – Foot Positions - Next 5
- Build on Stepping Number 2 in Chowk & Tribhangi – Hand Movements
- Hasta Bheda – Next 5

- Explaining the Angikam Shloka
- Bhumi Pranam & Shlokas

Lesson 5 –Vrinda Chadha

- The Four Pillars of Odissi – Details on Next 2 Gurus
- Bhumi Pranam
- Revision of the Hasta Bhedas – Add Next 5
- Application of Hasta Bhedas in New Shloka
- Brief body preparation followed by revision of Stepping Number 2 Chowk & Tribhangi (addition of torso, eye, chin movements)
- Completion of Pada Bhedas
- Bhumi Pranam & Shlokas

LESSON 6 –Arunima Ghosh

- Definition of Matra, Laya, Avartana
- Bhumi Pranam
- Body Preparation Exercises
- Torso, Chin & Eye Movement Revision
- Revision of Pada Bhedas
- Stepping Number 3 Chowk & Tribhangi
- Introduction of Viniyoga of Patakas
- Bhumi Pranam & Shlokas

LESSON 7 – Vrinda Chadha

- Instruments Used in Odissi (PPT)
- Bhumi Pranam
- Brief body preparation followed by building on Stepping Number 3 Chowk & Tribhangi (addition of torso, eye, chin movements)
- Continuation of Viniyoga of Patakas
- Revision of Yato Hasta Shloka
- Revision of Pada Bhedas
- Bhumi Pranam & Shlokas

LESSON 8 – Arunima Ghosh

- Nritya, Nritta, and Natya
- Bhumi Pranam
- Introduce Stepping Number 4 Chowk & Tribhangi
- Body Preparation Exercises
- Torso, Chin & Eye Movement Revision
- Revision of Pada Bhedas
- Utplavana (Jump)

- Continuation of Viniyoga of Patakas
- Bhumi Pranam & Shlokas

LESSON 9 – Vrinda Chadha

- Open with a Performance of a Shloka
- Bhumi Pranam
- Brief body preparation followed by building on Stepping Number 4 Chowk & Tribhangi (addition of torso, eye, chin movements)
- Revision of Viniyoga of Patakas
- Introduction of Bhramaris (Odissi Spins)
- Bhumi Pranam & Shlokas

LESSON 10 – Arunima Ghosh

- Open with a Performance of a Pallavi
- Bhumi Pranam
- Revision of Stepping Number 4 Chowk & Tribhangi
- Body Preparation Exercises
- Torso, Chin & Eye Movement Revision
- Revision of Pada Bhedas
- Taal
- Introduction to Stepping Number 5 Chowk & Tribhangi
- Completion of Utplavana
- Bhumi Pranam & Shlokas

LESSON 11 – Vrinda Chadha

- Quiz Session
- Bhumi Pranam
- Brief body preparation followed by Completion of Stepping Number 5 Chowk & Tribhangi (addition of torso, eye and chin movements)
- Revision of Stepping Number 1 & 2
- Revision of Pataka Hasta Viniyogas
- Revision of all the Hasta Bhedas plus Yato Hasta Shloka
- Revision of Bhramaris (Odissi Spins)
- Bhumi Pranam & Shlokas

LESSON 12 – Arunima Ghosh

- Quiz Session
- Bhumi Pranam
- Body Preparation Exercises
- Revision of Stepping Number 3 to 5 Chowk & Tribhangi

- Revision of Utplavanas
- Torso, Chin & Eye Movement Revision
- Revision of Pada Bhedas
- Revision of Taal
- Revision of Pataka Hasta Viniyogas
- Bhumi Pranam & Shlokas

** The rest of the topics will be taught in the subsequent months and added to the curriculum of the next few months.

Lesson Plan 2023-24

Welcome to this Bharatnatyam class which has been organized by Routes 2 Roots in association with Indian Council for Cultural Relations. We will be conducting this class every Week on XXXX at XXXX pm

LESSON 1 – Debasmita Thakur

- Introduction to Bharatanatyam – A brief History (PPT)
- Introduce Bhumi Pranam and its meaning
- Teach Bhumi Pranam
- Warm Up Exercises: stretching, rotation and flexing of different parts of the body-head, neck, shoulders, arms, waist, hips, knees, ankles, feet etc.
- Introduction to the Three Basic Postures- Araimandi, Murumandi & Samapadam
- Demonstration of the three postures
- Ending with Bhumi Pranam

LESSON 2 – Madhura Bhrushundi

- Revision of First Class
- Continued discussion of history of Bharatanatyam: Tanjore Quartet
- Bhumi Pranam
- Warm Up Exercises
- The Three Basic Postures
- First 5 Asamyuta hastas (Single-handed Hastas)
- Ending with Bhumi Pranam

LESSON 3- Debasmita Thakur

- Revision of 2nd Class
- Continued discussion of history of Bharatanatyam: Different banis/styles
- Bhumi Pranam
- Warm Up Exercises
- The Three Basic Postures
- Revision of first 5 Hastas
- Introduction of next 5 Hastas
- Ending with Bhumi Pranam

LESSON 4 – Madhura Bhrushundi

- Revision of Third Class
- Bhumi Pranam
- Warm Up Exercises
- The Three Basic Postures
- Revision of first 10 Hastas
- Introduction of Carnatic Music system: tala, laya etc. (Can be in the form of a PPT)

- Introduction to Adavu
- Ending with Bhumi Pranam

Lesson 5 – Debasmita Thakur

- Revision of Fourth Class
- Bhumi Pranam
- Warm Up Exercises
- The Three Basic Postures
- Revision of first 10 Hastas
- Introduction of next 5 Hastas
- Introduction of first set of adavus: Tattadavu
- Teaching Tattadvu Number 1
- Ending with Bhumi Pranam

LESSON 6 – Madhura Bhrushundi

- Revision of Fifth Class
- Bhumi Pranam
- Warm Up Exercises
- The Three Basic Postures
- Revision of the 15 Hastas
- Revision of Tattadvu Number 1
- Introduction of Next 5 Hastas
- Ending with Bhumi Pranam

LESSON 7 – Debasmita Thakur

- Revision of 6th Class
- Bhumi Pranam
- Discussion of Nritta, Nritya and Natya, as mentioned in the Abhinaya Darpanam
- Warm Up Exercises
- Introduction of Tattadvu Number 2
- Ending with Bhumi Pranam

LESSON 8 – Madhura Bhrushundi

- Revision of 7th Class
- Bhumi Pranam
- Warm Up Exercises
- Revise the 20 Hastas
- Revision of Tattadvus
- Introduction to last 8 Hastas
- Ending with Bhumi Pranam

LESSON 9 – Debasmita Thakur

- Revision of 8th Class
- Introduction to the four types of Abhinaya: Angika, Vachika, Acharya, Satvika
- Bhumi Pranam
- Warm Up Exercises
- Introduction of Tattadvu Number 3
- Ending with Bhumi Pranam

LESSON 10 – Madhura Bhrushundi

- Revision of 9th Class
- Continued discussion of the four types of Abhinaya: Angika, Vachika, Acharya, Satvika
- Bhumi Pranam
- Warm Up Exercises
- Revision of 28 Hastas
- Introduction of Tattadvu Number 4
- Ending with Bhumi Pranam

LESSON 11 – Debasmita Thakur

- Revision of 10th Class
- Bhumi Pranam
- Warm Up Exercises
- Introduction of 2 Eye Movements – Drishti Veda (Sachi & Pralokita)
- Introduction of Tattadvu Number 5
- Ending with Bhumi Pranam

LESSON 12 – Madhura Bhrushundi

- Revision of 11th Class
- Bhumi Pranam
- Warm Up Exercises
- Introduction of Attami
- Revision of Tattadvus Number 1 to 5
- Introduction of Asamyuta Hasta Shloka
- Ending with Bhumi Pranam

Please note that this syllabus is indicative of only the first three months of classes. More topics will be explored in the subsequent months



International Kathak Class

Kathak dancer Richa Jain started her formal training in Kathak at the age of three under the guidance of her parents, Kathak exponents Late Guru Shri Ravi Jain (Disciple of Padmashree Shambhu Maharaj of Lucknow gharana and Alaknanda Devi of Benaras gharana) and Guru Smt. Nalini Malhotra Jain (Disciple of Pt. Sunder Prasad ji and Pt. Kundan Lal Gangani, Jaipur Gharana).

Because of her extensive training under her parents, Richa's Kathak performances are a blend of the Lucknow, Jaipur and Benaras gharanas (Styles) of Kathak. She also received her initial vocal music training from Shri Ajit Kumar Mishra and later was groomed in Hindustani classical vocal music under the guidance of renowned guru and exponent, Sangeet Natak Academy awardee Pt. A. Maheshwar Rao of the Gwalior Gharana. She is making a humble effort to bring back the Katha Vachan parampara from where Kathak originated.

Besides being an A grade performing artist of National Television of India (Doordarshan - Ministry of Information and Broadcasting), Richa is an empanelled artist





भारतीय सांस्कृतिक सम्बंध परिषद
Indian Council For Cultural Relations

*Routes 2 Roots*TM

International Kathak Glass

Ragini Maharaj is the granddaughter of Padma Vibhushan Pt Birju Maharaj and a prolific Kathak dancer herself. She belongs to the Lucknow Kathak Gharana. Ragini did her schooling from The Banyan Tree School, New Delhi. She then pursued her graduation in Sociology from Sri Venkateswara College. She is about to finish her Masters from IGNOU in Social Work. She was raised in New Delhi.

Ragini's grandfather was from Lucknow and her grandmother from Varanasi and hence she was raised in a mix of cultures and influences. Ragini has been performing extensively across India as well as abroad for the past 20 years.



Ragini Maharaj



भारतीय सांस्कृतिक सम्बंध परिषद
Indian Council For Cultural Relations

Routes 2 Roots™

International Bharatnatyam Class

Kalashree Debasmita Thakur is a senior disciple of Late Guru Dr Saroja Vaidyanathan. She has completed her diploma in dance and Masters in Public Administration. She has played the leading role in 'Swachh Bharat', one of her guru's unique productions. She has not only performed in India but also internationally along with her guru. Debasmita has assisted her guru Dr. Saroja Vaidyanathan for workshops across India and abroad. She also went for workshops and demonstration programmes at Shikhoabad, UP with Dakshina Vaidyanathan and conducted other workshops under the guidance of her guru at the Bharatiya Vidya Bhawan, Jaipur.

She has also conducted summer workshops with NDMC for many years.

Debasmita has been awarded the Nataraj Nritta Samman, Nritya Suvarna Mani Samman,

Nritya Vilasini and the Kameshwari Nritya Samman.

Debasmita Thakur



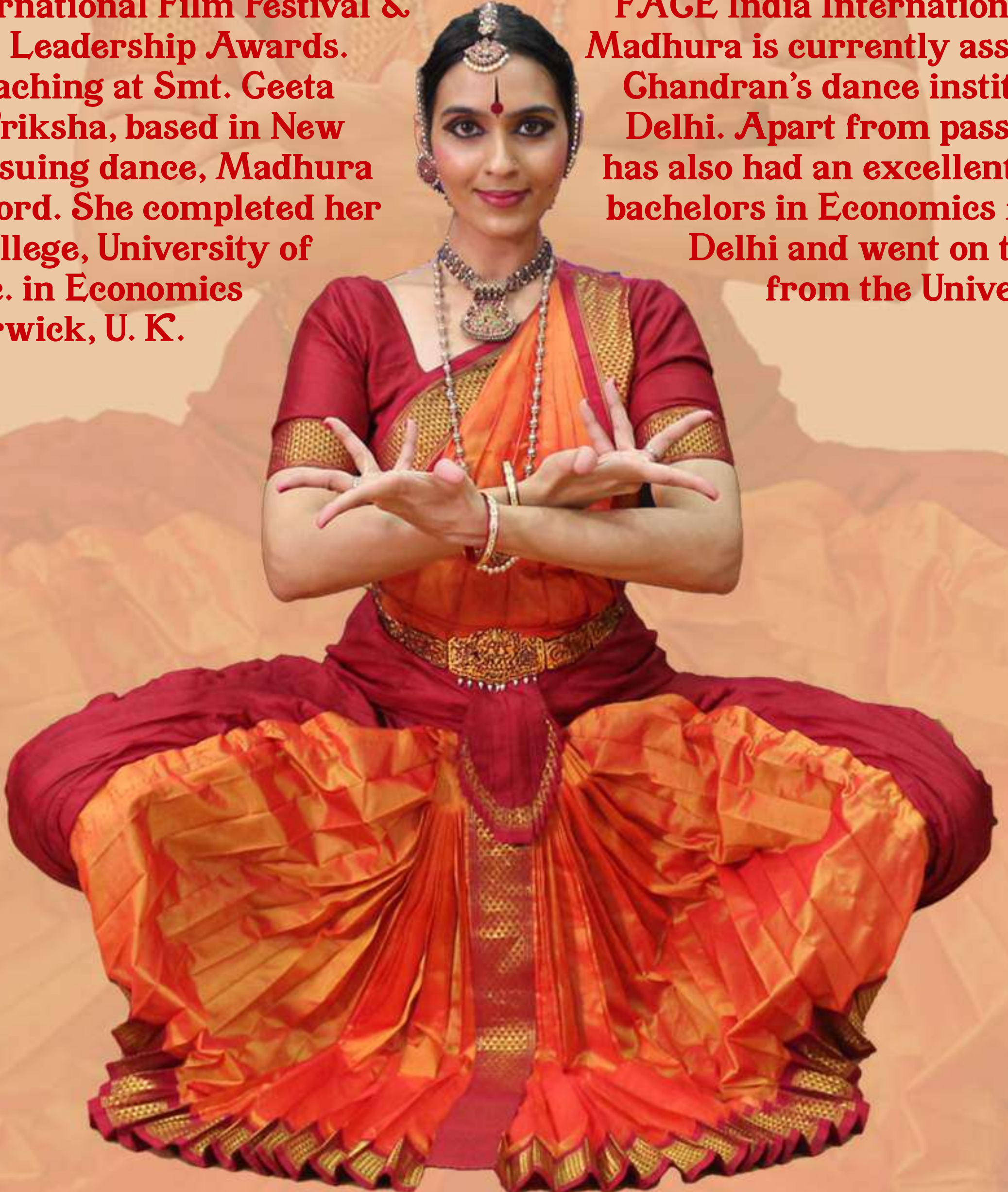


भारतीय सांस्कृतिक सम्बंध परिषद
Indian Council For Cultural Relations

Routes 2 Roots™

International Bharatnatyam Class

Madhura Bhrushundi, a dancer based in New Delhi, has been training in Indian classical dance form of Bharatanatyam under the tutelage of (Padmashri) Guru Geeta Chandran for the last 13 years. She presented her formal solo debut performance, the *Arangetram*, in the year 2014. A recipient of the scholarship to Young Artistes awarded by the Ministry of Culture, Government of India, she is also a Grade B artist of the Doordarshan & Madhura is a senior dancer with her Guru Smt. Geeta Chandrans Natya Vriksha Dance Company. As part of the company, Madhura has performed in group choreographies for diverse audiences across the country. She has been a part of major productions at numerous festivals such as the Khajurajo Dance Festival, Sahitya Kala Parishad's Youth Festival, Ganga Mahotsav, Uday Shankar Choreography Festival, Kalidas Samaroh, Naadaneeranjam Festival, National Festival of Creative Arts & Hampi Utsav among several others. She has also had the opportunity to be part of dance productions that were presented at the Rashtrapati Bhawan in the august presence of the President, Vice-President and the Prime Minister of India. As a solo performer, Madhura has presented performances at various platforms such as the Amritanjali Mahotsav, 3rd Bangla Film Festival, Karur Natyanjali, Sai Nrityotsav, Delhi International Film Festival & Women Leadership Awards. Madhura is currently assisting with teaching at Smt. Geeta Natya Vriksha, based in New Delhi. Apart from passion-ately pursuing dance, Madhura has also had an excellent academic record. She completed her bachelors in Economics from Hindu College, University of Delhi and went on to do her M. Sc. in Economics from the University of Warwick, U. K.



Madhura Bhrushundi



International Odissi Class

Vrinda Chadha is a senior disciple of renowned Odissi dance exponent Guru Ranjana Gauhar (Padmashri and SNA awardee). Vrinda has trained under her Guru from a very young age and is a professional Odissi performing artist, repertoire member & teaching faculty at her Guru's academy. She holds a Master's degree in Philosophy from Lady Shri Ram College for Women, Delhi University and has received the National scholarship, in the past for Odissi Dance, from the Ministry of Culture (Gov. of India). She is empanelled with the Indian Council for cultural relations as well as with Doordarshan. She's also been nominated by the President of International Dance Council (CID) UNESCO, Paris and made a member of this community.

Vrinda has travelled extensively in her Guru's troupe as well as for solo performances for various prestigious dance festivals in India and abroad. She has performed in Spain, Argentina, Korea, Japan, China, Singapore, 9 cities of the United Kingdom, Madagascar, Seychelles and the Dominican Republic to name a few. She has been conferred with the Nalanda Nritya Nipuna Award in Mumbai, the Young Talent Award by the International Academy of Mohiniyattam in Delhi, the title of Odissi Ratna in Bhubaneswar and the Kameshwari award in Guwahati amongst other accolades.



Vrinda Chadha



International Odissi Class

Arunima Ghosh is a renowned Odissi classical dancer with over 20 years of experience in the field. She was born in a small town in north Bengal and began learning Odissi at a young age under the guidance of Guru Monalisa Ghosh in Kolkata. She later moved to Delhi to study under Guru Sharon Lowen. Arunima has performed extensively across India and abroad, including at the Yuva Shrastriya and Aarambh festivals in New Delhi, the Kala Samagam festival in Guwahati, and the

Octave festival in New Delhi. She has also performed at the Bangladesh High Commission in New Delhi, The Times of India in Chennai, Bhavan's Naatya Utsav in Delhi, the Yog Parv festival in New Delhi, the Mandu Festival, and the Delhi Odissi Utsav. In addition to being a performing artist, she is also a dance teacher and the

founder of Manasija School of dance and music. The school has been providing training on dance and music for over a decade now, and its students have received numerous awards and accolades across the country. Arunima believes in imparting not just the technique of the dance form, but also the rich cultural heritage and philosophy that underlies it. Arunima is also an active choreographer and has created several works that have been well-received by audiences. Some of her notable work includes 'Khel ek anand ki khoj' for kids and young adults and 'Varsha Var-

nanam'. She has received several awards for her dance, including the Nritya Nandan title, a Gold Medal in Odissi dance final year exam, and multiple state level awards. In addition to her passion for dance, Arunima is also actively involved in social causes and uses her art as a means of spreading awareness and promoting cultural exchange. She is an inspiration to many young dancers and continues to push the boundaries of Odissi dance with her innovative choreography & performances.



Arunima Ghosh