

# BANASTHALI VIDYAPITH

## Master of Arts (Kathak Dance)



### Curriculum Structure

First Semester Examination, December, 2020  
Second Semester Examination, April/May, 2021  
Third Semester Examination, December, 2021  
Fourth Semester Examination, April/May, 2022

**BANASTHALI VIDYAPITH**  
**P.O. BANASTHALI VIDYAPITH**  
**(Rajasthan)-304022**

July, 2020

65

No. F. 9-6/81-U.3

**Government of India  
Ministry of Education and Culture  
(Department of Education)**

New Delhi, the 25th October, 1983

**NOTIFICATION**

In exercise of the powers conferred by Section 3 of the University Grants Commission Act, 1956 (3 of 1956) the Central Government, on the advice of the Commission, hereby declare that Banasthali Vidyapith, P. O. Banasthali Vidyapith, (Rajasthan) shall be deemed to be a University for the purpose of the aforesaid Act.

Sd/-

**(M. R. Kolhatkar)**

Joint Secretary of the Government of India

**NOTICE**

Changes in Bye-laws/Syllabi and Books may from time to time be made by amendment or remaking, and a Candidate shall, except in so far as the Vidyapith determines otherwise, comply with any change that applies to years she has not completed at the time of change.

<b>Sl. No.</b>	<b>Contents</b>	<b>Page No.</b>
1	Programme Educational Objectives	4
2	Programme Outcomes	5
3	Curriculum Structure	6
4	Evaluation Scheme and Grading System	9
5	Syllabus	11

## **Master of Arts (Kathak Dance)**

### **Programme Educational Objectives**

A complete dance is a sum total of all aspects of arts, be it performance as a dancer, a dance critic, dance therapists a researcher, basic knowledge of all and specialization in any of these, later helps in identifying the student as a choreographer / performer, a teacher, a student, a researcher or a knowledgeable audience.

Apart from all the basics education required in this field, M.A. syllabi mostly focuses on the professional aspect, of dance. Be it in the field of performance, in recording or editing, in writing as a critic, or as a composer/choreographer.

Hence, this curriculum has identified all the essential competencies in the respective areas, for which practical and professional training will be provided to the students specializing in any of the above said.

The programme has been initiated with the objective to basically enable the students

- To understand the basics of technical skills for a performer.
- It introduces the students to the nuances of abhinaya and the processes of its enumeration.
- To expose the students of dance in managing/dealing with the music components of dance performance in which they are involved either a performer or choreographer.
- To prepare the concepts of theme and theme based choreographer.
- Boost confidence and be able to perform onstage with full enthusiasm.
- To gain professional and practical education in the required field regarding pedagogy Performance and area of Research.
- The course prepares the students to be effective are managers and entrepreneur.

## Programme Outcomes

- **PO.1 Kathak knowledge** – Introduce students to the advance techniques of Kathak Dance regarding Prachilit and Aprachlit, taals helping and encouraging the students to perform and introduce them with techniques of research formulation in this area.
- **PO.2 Planning a syllabus and pedagogical techniques-** Demonstrate effective planning abilities including new techniques in the field of teaching, training, and appreciation and guided listening as well as time management, resource management and organizational skills.
- **PO.3 Modern Tool usage-** Learn, select and apply appropriate methods and procedures to understand the Basics of Technical Skills for choreography related areas.
- **PO.4 Professional Identity-**Understand and analyze the value of their professional roles in society as a teacher, a performer, a writer a researcher, to fulfill which learning professional presentation techniques is a must.
- **PO.5 Ethics and Values-** Honor personal values and apply ethical principal in professional and social context. Demonstrate behavior that recognizes cultural and personal variability in values. Communication and lifestyle. Use ethical frameworks; apply ethical principles while making decisions and take responsibility for the outcomes associate with the decisions.
- **PO.6 Life long Learning-** Recognize the need for, and have preparation and ability to engage in independent and life long learning in the broadest context of riyaz and performance as well as technological changes. Self access and use feedback effectively from other to identify learning needs and to satisfy these needs on an ongoing basis.

# Curriculum Structure

## Master of Arts (Kathak Dance)

### First Year

#### Semester - I

Course Code	Course Name	L	T	P	C*
DNCE 409	History of Indian Classical Dance - I	5	0	0	5
DNCE 411L	Performance of Abhinaya and Taal - I	0	0	16	8
DNCE 413	Principles of Kathak Dance - I	5	0	0	5
DNCE 415L	Stage Performance - I	0	0	16	8
<b>Semester Total:</b>		<b>10</b>	<b>0</b>	<b>32</b>	<b>26</b>

#### Semester - II

Course Code	Course Name	L	T	P	C*
DNCE 410	History of Indian Classical Dance - II	5	0	0	5
DNCE 412L	Performance of Abhinaya and Taal - II	0	0	16	8
DNCE 414	Principles of Kathak Dance - II	5	0	0	5
DNCE 416L	Stage Performance - II	0	0	16	8
<b>Semester Total:</b>		<b>10</b>	<b>0</b>	<b>32</b>	<b>26</b>

### Second Year

#### Semester - III

Course Code	Course Name	L	T	P	C*
DNCE 509	Aesthetic Sense of Kathak Dance - I	5	0	0	5
DNCE 511	Analytical study of Taals - I	5	0	0	5
DNCE 515L	Performance of Abhinaya and Taal - III	0	0	14	7
DNCE 517L	Stage Performance - III	0	0	14	7
	Discipline Elective	0	0	4	2
<b>Semester Total:</b>		<b>10</b>	<b>0</b>	<b>32</b>	<b>26</b>

**Semester - IV**

<b>Course Code</b>	<b>Course Name</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>C*</b>
DNCE 510	Aesthetic Sense of Kathak Dance - II	5	0	0	5
DNCE 512	Analytical study of Taals - II	5	0	0	5
DNCE 516L	Performance of Abhinaya and Taal - IV	0	0	14	7
DNCE 518L	Stage Performance - IV	0	0	14	7
	Open Elective	0	0	4	2
<b>Semester Total:</b>		<b>10</b>	<b>0</b>	<b>32</b>	<b>26</b>

**List of Discipline Elective**

<b>Course Code</b>	<b>Course Name</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>C*</b>
DNCE 513L	Knowledge of Choreography	0	0	4	2
DNCE 514L	Nagma Playing for Kathak	0	0	4	2
DNCE 519L	Supportive Singing of Kathak	0	0	4	2
DNCE 520L	Technical Knowledge of Make-up and Costume	0	0	4	2

\* **L - Lecture hrs/week; T - Tutorial hrs/week; P-Project/Practical/Lab/All other non-classroom academic activities, etc. hrs/week; C - Credit Points of the Course**

Student can opt open (Generic) elective from any discipline of the Vidyapith with prior permission of respective heads and time table permitting.

Every Student shall also opt for:

Five Fold Education: Physical Education I, Physical Education II,

Five Fold Education: Aesthetic Education I, Aesthetic Education II,

Five Fold Education: Practical Education I, Practical Education II

one each semester

## Five Fold Activities

<b>Aesthetic Education I/II</b>	<b>Physical Education I/II</b>
BVFF 101 Classical Dance (Bharatnatyam)	BVFF 201 Aerobics
BVFF 102 Classical Dance (Kathak)	BVFF 202 Archery
BVFF 103 Classical Dance (Manipuri)	BVFF 203 Athletics
BVFF 104 Creative Art	BVFF 204 Badminton
BVFF 105 Folk Dance	BVFF 205 Basketball
BVFF 106 Music-Instrumental (Guitar)	BVFF 206 Cricket
BVFF 107 Music-Instrumental (Orchestra)	BVFF 207 Equestrian
BVFF 108 Music-Instrumental (Sarod)	BVFF 208 Flying - Flight Radio Telephone Operator's Licence (Restricted)
BVFF 109 Music-Instrumental (Sitar)	BVFF 209 Flying - Student Pilot's Licence
BVFF 110 Music-Instrumental (Tabla)	BVFF 229 Aeromodelling
BVFF 111 Music-Instrumental (Violin)	BVFF 210 Football
BVFF 112 Music-Vocal	BVFF 211 Gymnastics
BVFF 113 Theatre	BVFF 212 Handball
<b>Practical Education I/II</b>	BVFF 213 Hockey
BVFF 301 Banasthali Sewa Dal	BVFF 214 Judo
BVFF 302 Extension Programs for Women Empowerment	BVFF 215 Kabaddi
BVFF 303 FM Radio	BVFF 216 Karate - Do
BVFF 304 Informal Education	BVFF 217 Kho-Kho
BVFF 305 National Service Scheme	BVFF 218 Net Ball
BVFF 306 National Cadet Corps	BVFF 219 Rope Mallakhamb
	BVFF 220 Shooting
	BVFF 221 Soft Ball
	BVFF 222 Swimming
	BVFF 223 Table Tennis
	BVFF 224 Tennis
	BVFF 225 Throwball
	BVFF 226 Volleyball
	BVFF 227 Weight Training
	BVFF 228 Yoga

Every Student shall also opt for:

Five Fold Education: Physical Education I, Physical Education II,

Five Fold Education: Aesthetic Education I, Aesthetic Education II,

Five Fold Education: Practical Education I, Practical Education II

one each semester

## Evaluation Scheme and Grading System

Continuous Assessment (CA) (Max. Marks)				End-Semester Assessment (ESA) (Max. Marks)	Grand Total (Max. Marks)	
Assignment		Periodical Test				Total (CA)
I	II	I	II			
10	10	10	10	40	60	
					100	

In all theory, laboratory and other non classroom activities (project, dissertation, seminar, etc.), the Continuous and End-semester assessment will be of 40 and 60 marks respectively. However, for Reading Elective, only End semester exam of 100 marks will be held. Wherever desired, the detailed breakup of continuous assessment marks (40), for project, practical, dissertation, seminar, etc shall be announced by respective departments in respective student handouts.

Based on the cumulative performance in the continuous and end-semester assessments, the grade obtained by the student in each course shall be awarded. The classification of grades is as under:

Letter Grade	Grade Point	Narration
O	10	Outstanding
A+	9	Excellent
A	8	Very Good
B+	7	Good
B	6	Above Average
C+	5	Average
C	4	Below Average
D	3	Marginal
E	2	Exposed
NC	0	Not Cleared

Based on the obtained grades, the Semester Grade Point Average shall be computed as under:

$$SGPA = \frac{CC_1 * GP_1 + CC_2 * GP_2 + CC_3 * GP_3 + \dots + CC_n * GP_n}{CC_1 + CC_2 + CC_3 + \dots + CC_n} = \frac{\sum_{i=1}^n CC_i * GP_i}{\sum_{i=1}^n CC_i}$$

Where n is the number of courses (with letter grading) registered in the semester,  $CC_i$  are the course credits attached to the  $i^{\text{th}}$  course with letter grading and  $GP_i$  is the letter grade point obtained in the  $i^{\text{th}}$  course. The courses which are given Non-Letter Grades are not considered in the calculation of SGPA.

The Cumulative Grade Point Average (CGPA) at the end of each semester shall be computed as under:

$$CGPA = \frac{CC_1 * GP_1 + CC_2 * GP_2 + CC_3 * GP_3 + \dots + CC_n * GP_n}{CC_1 + CC_2 + CC_3 + \dots + CC_n} = \frac{\sum_{i=1}^n CC_i * GP_i}{\sum_{i=1}^n CC_i}$$

Where n is the number of all the courses (with letter grading) that a student has taken up to the previous semester.

Student shall be required to maintain a minimum of 4.00 CGPA at the end of each semester. If a student's CGPA remains below 4.00 in two consecutive semesters, then the student will be placed under probation and the case will be referred to Academic Performance Review Committee (APRC) which will decide the course load of the student for successive semester till the student comes out of the probationary clause.

To clear a course of a degree program, a student should obtain letter grade C and above. However, D/E grade in two/one of the courses throughout the UG/PG degree program respectively shall be deemed to have cleared the respective course(s). The excess of two/one D/E course(s) in UG/PG degree program shall become the backlog course(s) and the student will be required to repeat and clear them in successive semester(s) by obtaining grade C or above.

**After successfully clearing all the courses of the degree program, the student shall be awarded division as per following table.**

Division	CGPA
Distinction	7.50 and above
First Division	6.00 to 7.49
Second Division	5.00 to 5.99
Pass	4.00 to 4.99

**CGPA to % Conversion Formula: % of Marks Obtained = CGPA \* 10**

---

## Detailed Syllabus

### First Semester

#### DNCE 409 History of Indian Classical Dance – I

**Max. Marks : 100**

**(CA: 40 + ESA: 60)**

**L T P C**

**5 0 0 5**

#### Learning Outcome

- Understand the depth of dancing history and different Indian Classical dance forms.
- Explain, texts, based on Nritta, Nritya and Natya and have knowledge of different Gharanas of Kathak.
- Appreciate famous ancient Indian Theatrologists of Classical Dance

#### Content -

##### Unit – I

1. Origin of Dance and development (Ancient to Medieval Period)
2. Origin of Kathak Dance and their development .

##### Unit – II

1. Origin and development of following Classical Dances-
  - (a) Bharat Natyam
  - (b) Manipuri
  - (c) Kathakali
2. Introduction of following Granth :-
  - (a) Natyashastra
  - (b) Abhinaya Darpan

**Unit – III**

1. History of famous School (Gharana) of Kathak Dance -
  - (a) Lucknow
  - (b) Jaipur
  - (c) Banaras
  - (d) Raigarh
2. Contribution and life sketch :-
  - (a) Acharya Bharat
  - (b) Acharya Nandikeshwar
  - (c) Pt. Sharang Dev
  - (d) Abhinav Gupt (Podacharya)
  - (e) Dhananjay

**Suggested Readings:**

1. Dadhich, Dr. Puru (1998), Kathak Nritya Shiksha, Part-II, Bindu Prakashan, Indore.
2. ‘Azad’ Pt. Tirathram (2015), Kathak Gyaneshwari, Nateshwar Kala Mandir, New Delhi.
3. Singh, Mandvi (1990), Bhartiya Sanskriti main Kathak Nritya Parampara, Swati Publications, Delhi.

**DNCE 411L Performance of Abhinaya and Taal - I**

**Max. Marks : 100**  
**(CA: 40 + ESA: 60)**

L	T	P	C
0	0	16	8

**Learning Outcome**

- Learn the characteristics of different Gharana’s of Kathak.
- Understand the basic technique and their improvisation in Kathak.
- Know about the technique of footwork in Kathak.
- Improve Expression through the use of Rasa.

**Content -**

(Practical- One and half hour each student)

1. Performance in selected taal	16 Marks
2. Dance performance by according to examiner	10 Marks
3. Abhinaya in Shlok and Thumari	10 Marks
4. Abhinaya in Shringar and Karun Rasa	07 Marks
5. Abhinaya of Vasaksajja and Virohat Kanthita-Nayika	07 Marks
6. Foot work-Zarab, Tihai in different Laya	<u>10 Marks</u>

**Total - 60 Marks****List of Taals :**

(a) Trital (b) Chautal (c) Jhaptal (d) Pancham savari (e) Dhamar Taal (f) Rudra Taal (g) Shikar Taal

**Suggested Readings:**

1. Dadhich, Dr. Puru (1998), Kathak Nritya Shiksha, Part-II, Bindu Prakashan, Indore.
2. 'Azad' Pt. Tirathram (2015), Kathak Gyaneshwari, Nateshwar Kala Mandir, New Delhi.

**Online references:**[https://youtu.be/Grsl\\_1\\_rFZA](https://youtu.be/Grsl_1_rFZA)

(Interview of Pt. Birju Maharaj, Published on 11 Jan, 2015)

<https://youtu.be/piP4AB0Kzoo>

(Kathak Performance by Kajal Sharma)

**DNCE 413 Principles of Kathak Dance – I****Max. Marks : 100****(CA: 40 + ESA: 60)**

<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>5</b>	<b>0</b>	<b>0</b>	<b>5</b>

**Learning Outcome**

- Discuss the Tandava, Lasya and Hastabhinaya.
- Understand the technical terms of Kathak and Musical aspects of Dance

- Know about the contribution of Kathak maestro.
- Learn about notation skills.

### **Content -**

#### **Unit – I**

1. Types of Tandav and Lasya  
Study of Tandav and Lasya with their types.
2. Study of Hastmudras according to Abhinaya Darpan :  
(a) Nritya Hastmudra (b) Dev Hastmudra (c) Jati Hastmudra

#### **Unit – II**

1. Detail study of the following –  
(i) Amad (ii) That (iii) Parmelu  
(iv) Paran (with their types) (v) Kavitt  
(vi) Salami (vii) Gatbhav (viii) Gat Nikas
2. Detailed study of Laya and Layakari

#### **Unit – III**

1. Life Sketch and Contribution of Kathak Dance  
(a) Pt. Krishna Kumar  
(b) Pt. Mohan Rao Kalyanpurkar  
(c) Pt. Lachhoo Maharaj
2. Ability to write in notation all the boles learnt in practical.

#### **Suggested Readings:**

1. Khare, Shikha (2005), Kathak Saundaryatmak Shastriya Nritya, Kanishk Publishers, Distributers, New Delhi.
2. Shukla, Babulal Shastri (2017), Natyashastra, Chaukhambha Sanskrit Sansthan, Varanasi.

3. Dadhich, Dr. Puru (1948), Kathak Nritya Shiksha, Part-II, Bindu Prakashan, Indore.
4. Tak, Dr. Maya (2006), Aitihāsik Pariprekshya main Kathak Nritya, Kanishk Publishers, Distributers, New Delhi.
5. Misra, Susheela (1992) Some Dancers of India, Manjit Singh Harman Publishing House, New Delhi.

### **DNCE 415L Stage Performance - I**

<b>Max. Marks : 100</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>(CA: 40 + ESA: 60)</b>	<b>0</b>	<b>0</b>	<b>16</b>	<b>8</b>

#### **Learning Outcome**

- Execute and perform Kathak techniques.
- Demonstrate advance terms of Kathak Dance.
- Present solo items on stage.

#### **Content -**

1. Solo performance (30 minutes) selected by student according to syllabus
2. Ability to recite the Boles giving Taal during the performance as in a Traditional Kathak recital.

#### **Note**

1. Performance of any three taals according to syllabus.
2. Special Attention of used Bandish in performance.
3. Compulsory practice in variety of Bandish and Layakari.

#### **Online references:**

<https://youtu.be/x6ArP5ne1wk>

(Origin of Kathak presented by Doordarshan archives)

## Second Semester

### DNCE 410 History of Indian Classical Dance - II

**Max. Marks : 100**  
**(CA: 40 + ESA: 60)**

L	T	P	C
5	0	0	5

#### Learning Outcome

- Understand the development of Dance through ages.
- Appreciate the knowledge of Master's who contributed significantly in its Growth.
- Understand dance in different context.
- Explain and apply the different regional dancing forms.

#### Content -

##### Unit – I

1. Development of Dance (Medival to Modern Period)
2. Origin and development of following Classical Dance  
 (a) Kuchipudi      (b) Odissi      (c) Mohiniattam

##### Unit – II

1. Origin of Dance According to Raas.
2. Relation between Raas and Kathak Dance

##### Unit – III

1. Introduction of following Granth :-  
 (a) Sangeet Ratnakar    (b) Dashroopak
2. Introduction of Indian Folk Dance  
 (a) Special Context of Rajasthani Folk Dance

**Suggested Readings:**

1. Dadhich, Dr. Puru (1998), Kathak Nritya Shiksha, Part-II, Bindu Prakashan, Indore.
2. 'Azad' Pt. Tirathram (2015), Kathak Gyaneshwari, Nateshwar Kala Mandir, New Delhi.
3. Gupta, Bharti (2001), Kathak aur Aadhyatma, Radha Publication, New Delhi.
4. Srivastava, Ranjana (2008), Kathak The Tradition : Fusion and Diffusion, New Delhi: D.K. Printworld (P) Ltd.

**Online references:**

[www.inflibnet.ac.in](http://www.inflibnet.ac.in) (A full text articles On Classical Dances Covering a Vast area related to its History and Development)

**DNCE 412L Performance of Abhinaya and Taal - II****Max. Marks : 100****L T P C****(CA: 40 + ESA: 60)****0 0 16 8****Learning Outcome**

- Attain proficiency in advance technique of Kathak.
- Improve Abhinaya skill.
- Develop an ability to perform on stage with the use of stagecraft (Light, Props etc.)

**Content -**

Performance of one and half hour each student

1. Performed by selected taal (One Paran-in each Jati-Chatasra, Tisra, Khand, Mishra and Sankeern) 17 Marks
2. Performance- According to Examiner 10 Marks
3. Abhinaya in Bhajan and gat-Bhav Kaliya Mardan, Madan Dahan 13 Marks

4. Performance of any three Rasa and Nayikas. 10 Marks

5. Foot-work-Tihai in various Layas, Kram Laya

(Thah to Athgun)

10 Marks

**Total - 60 Marks**

**List of Taals :**

(a) Trital (b) Ektal (c) Sooltaal (d) Gaj-Jhampa Taal

(e) Aadachautal (f) Ashtmangaltaal (g) Matt taal

**Suggested Readings:**

1. 'Azad' Pt. Tirathram (2015), Kathak Gyaneshwari, Nateshwar Kala Mandir, New Delhi.

**DNCE 414 Principles of Kathak Dance - II**

**Max. Marks : 100**

**L T P C**

**(CA: 40 + ESA: 60)**

**5 0 0 5**

**Learning Outcome**

- Learn technical terms of Natyashastra used in Kathak dance.
- Develop the complete knowledge of Aangikabhinaya and have presentation skills of different vocal styles used in Kathak.
- Write taal in various layakari and notation of technical terms of Kathak Dance.

**Content -**

**Unit – I**

1. Brief Study -

(a) Paad-Bheda (b) Karan (c) Rechak (d) Anghaar (e) Mandal

2. According to Abhinaya Darpan :-

- (a) Shiro-Bheda                      (b) Drishti Bheda  
 (c) Greeva Bheda                    (d) Bhrikuti Bheda

## Unit – II

### 1. Short Notes :-

- (a) Poorvarang    (b) Sutradhar        (c) Nat-Nati    (d) Nautanki  
 (e) Nakkali        (f) Nritya-Natika    (g) Bellet        (h) Opera

### 2. Introduction of following vocal styles in Kathak Dance

- (a) Pada and Bhajan    (b) Thumari    (c) Dadra    (d) Hori  
 (e) Gazal                      (f) Tarana        (g) Tirvat    (h) Chaturang

## Unit – III

1. Ability to write taal in various Layakari (Aad, Kuaad, Biaad) according to syllabus.
2. Ability to write notation of all the boles learnt.

### Suggested Readings:

1. Dadhich, Dr. Puru (2016), Kathak Nritya Shiksha, Part-I, Bindu Prakashan, Indore.
2. Dadhich, Dr. Puru (1998), Kathak Nritya Shiksha, Part-II, Bindu Prakashan, Indore.
3. Tak, Dr. Maya (2006), Aitihasik Pariprekshya main Kathak Nritya, Kanishk Publishers, Distributers, New Delhi.
4. 'Azad' Pt. Tirathram (2015), Kathak Gyaneshwari, Nateshwar Kala Mandir, New Delhi.

## DNCE 416L Stage Performance - II

<b>Max. Marks : 100</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>(CA: 40 + ESA: 60)</b>	<b>0</b>	<b>0</b>	<b>16</b>	<b>8</b>

### Learning Outcome

- Perform solo Kathak on stage.
- Improvise expression during presentation.
- Have command over difficult Layakari.

### Content -

1. Solo performance (30 minutes) selected by student according to syllabus.
2. Ability to recite the boles giving taal during the performance as in a traditional Kathak recital.

### Note :

1. Performance of any three taals according to syllabus.
2. Special Attention of used Bandish in performance.
3. Compulsory Practice in variety of Bandish and Layakari.

### Online references:

<https://youtu.be/UYT-IHNg9AM>

(Performance of Pt. Birju Maharaj accompanied by Zakir Husain)

[www.sangeetnatak.gov.in](http://www.sangeetnatak.gov.in)

(Schemes of various scholarships in different Classical Dance and Music forms by Ministry of Culture, Govt. of India)

[www.narthaki.com](http://www.narthaki.com)

(A complete knowledge source of Indian Classical Dance forms)

## Third Semester

### DNCE 509 Aesthetic Sense of Kathak Dance – I

**Max. Marks : 100**

**L T P C**

**(CA: 40 + ESA: 60)**

**5 0 0 5**

#### **Learning Outcome**

- Understand and explain the aesthetic sense, Nav-Ras and Nayika Bhed.
- Develop an ability to enhance the knowledge of Rangshala.
- Demonstrate the Bhav and Rasa.

#### **Content -**

##### **Unit – I**

1. Abhinaya and their Types-(Aangik, Vachik & Aaharya, Satvik)
2. Nayika Bheda : According to Dharm, Age, Jati, Nature and Awastha) All are according to Abhinaya Darpan

##### **Unit – II**

1. Types of Rangshala Described by Bharat Natya Shastra  
(a) Vikrisht (b) Chaturastra (c) Trasyastra Rangshala
2. Description of Nav-Rasa (Special Context of Shringar Rasa)

##### **Unit – III**

1. Bhav and Rasa in Kathak Dance
2. Guru Shishya Parampara

#### **Suggested Readings:**

1. Dadhich, Dr. Puru (1998), Kathak Nritya Shiksha, Part-II, Bindu Prakashan, Indore.
2. 'Azad' Pt. Tirathram (2015), Kathak Gyaneshwari, Nateshwar Kala Mandir, New Delhi.
3. Singh, Mandvi (1990), Kathak Nritya Parampara, Swati Publications, Delhi.

4. Banerji, Projesh (1982), Kathak Through Ages, B. R. Publications Corporation, Delhi.
5. Jyotishi, Chetana (2009), Nayika Bheda in Kathak, Agam Kala Prakashan, Delhi.

**Online references:** [www.inflibnet.ac.in](http://www.inflibnet.ac.in)(A full text articles On Classical Dances Covering a Vast area related to its and development)

### **DNCE 511 Analytical study of Taals – I**

**Max. Marks : 100**

**(CA: 40 + ESA: 60)**

L	T	P	C
5	0	0	5

#### **Learning Outcome**

- Apply and explain the knowledge of origin and development of Taal.
- Explain the non-prevalent taals.
- Formulate the notation of various taals and Layakaris.

#### **Content -**

##### **Unit – I**

1. Origin and Development of Taal
2. Dus Prans of Taal

##### **Unit – II**

1. Technical Terms (Explain with Example)
  - (a) Tatkar    (b) Palta    (c) Kram Laya    (d) Zarab    (e) Ladi
  - (g) Tihai and its types    (h) Chala
2. Introduction of non-prevalent taal.
  - (a) Brahm Taal (28)    (b)Laxmi Taal (18)    (c) Vishnu Taal (17)
  - (d) Ganesh Taal (21)    (e) Matt Taal (18)

**Unit – III**

1. Study of prevalent Taals.
2. Ability to write notation of all learnt Bandish
3. Notation of following Layakari  
2/3, 3/2, 5/4, 4/5, 9/4, 4/9, 7/4, 4/7

**Suggested Readings:**

1. Dadhich, Dr. Puru (1998), Kathak Nritya Shiksha, Part-II, Bindu Prakashan, Indore.
2. 'Azad' Pt. Tirathram (2015), Kathak Gyaneshwari, Nateshwar Kala Mandir, New Delhi.

**DNCE 515L Performance of Abhinaya and Taal - III****Max. Marks : 100****(CA: 40 + ESA: 60)**

<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>0</b>	<b>0</b>	<b>14</b>	<b>7</b>

**Learning Outcome**

- Recognize and execute the previous bols and bandish.
- Perform the prevalent Taals.
- Perform Abhinaya in various vocal styles.

**Content -****1. Teen Taal :-****17 Marks**

1. Ganesh Paran
2. That
3. Advanced Aamad
4. Aamad-Tisra Jati
5. Kamali Paran-One
6. Pakhawaj Paran-One simple-One-Chakradar
7. Parmelu
8. Gat Nikas

2. **Foot-Work :-** **09 Marks**  
 (a) Advanced Zarab  
 (b) Advanced Tihais in different Laya
3. **Abhinaya :-** **17 Marks**  
 (a) Abhinaya of any two-geet, gazal, gat-bhav (Draupadi cheer Haran, Menka Vishvamitra)
4. Ability to perform any two taal-Raas Taal Jhap-Taal, Ashtmangal, Laxmi Taal, Roopak, Gaj-jhampa Taal **17**

**Marks**

**Total - 60 Marks**

**Suggested Readings:**

1. 'Azad' Pt. Tirathram (2015), Kathak Gyaneshwari, Nateshwar Kala Mandir, New Delhi.

**DNCE 517L Stage Performance-III**

**Max. Marks : 100**

**(CA: 40 + ESA: 60)**

L	T	P	C
0	0	14	7

**Learning Outcome**

- Perform independent Kathak Dance Performance.
- Understand the Stage Sense.
- Play instruments with Kathak Dance.

**Content -**

1. A perfect independent Kathak Dance performance (30 minutes)
2. Ability to recite the Boles giving taal during the performance as in a traditional way.

**Online references:**

1. [https://youtu.be/Grsl\\_1\\_rFZA](https://youtu.be/Grsl_1_rFZA)  
 (Interview of Pt. Birju Maharaj, Published on 11 Jan, 2015)
2. <https://youtu.be/XZlyOAHwDOO>  
 (Kathak Documentary by Mukta Joshi)

## Fourth Semester

### DNCE 510 Aesthetic Sense of Kathak Dance – II

Max. Marks : 100  
(CA: 40 + ESA: 60)

L	T	P	C
5	0	0	5

#### Learning Outcome

- Appreciate Aesthetic sense in Kathak Dance.
- Understand and apply the concept of Rasa-Siddhant.
- Apply knowledge of new experiments taking place in Kathak Dance

#### Content -

##### Unit – I

1. Methods of Aesthetic Sense in Dance :- Nayan bhav, Bol Bhav, Arth Bhav, Sabha Bhav, Gat Arth Bhav, Ang Bhav.
2. Types of Nayak :- According to swabhav Dharm, Awastha.

##### Unit – II

1. Study of Asht-Nayika according to Natyashastra (with example)
2. Ras Theory as described in Sanskrit Literature Prominent authors :-
  - (1) Bhatt Lollat
  - (2) Bhatt Nayak
  - (3) Shri Shankuk
  - (4) Abhinav Gupt

##### Unit – III

1. Importance of Thumri in Kathak Dance
2. Navin Prayog in Kathak Dance
3. Aesthetic Sense in Kathak Dance

**Suggested Readings:**

1. Dadhich, Dr. Puru (1998), Kathak Nritya Shiksha, Part-II, Bindu Prakashan, Indore.
2. 'Azad' Pt. Tirathram (2015), Kathak Gyaneshwari, Nateshwar Kala Mandir, New Delhi.
3. Gaharwar, Neeta (2005), Bhartiya Sanskriti main Nritya, B.R. Rhythms, Delhi.
4. Garg, Lakshminarayan (1981), Kathak Nritya, Sangeet Karyalaya, Hathras, UP.
5. Bakhshi, Dr. Ku. Jyoti (2009), Kathak Bhav Paksha ke Srijnatmak Aayam, Sahitya Sansthan, Gaziabad.
6. Vajpai, Rashmi (1999), Kathak Prasang, Second Edition, Vani Prakashan, New Delhi.
7. Raghuveer, Dr. Geeta (2000), Kathak ke Prachin Nrattang, Publication Scheme, Jaipur.
8. Mishra, Kamal. K. (2005), Kathak The World of Shovana Narayan, Kanishka Publishers, Distributors, New Delhi.
9. Saxena, Jyoti (2015), New Directions in Indian Dance, Cyber Tech Publications, New Delhi.
10. Massey, Reginald (1999), India's Kathak Dance : Past, Present, Future, Shakti Malik, Abhinav Publications, New Delhi.
11. Venkataraman, Leela (2014), Indian Classical Dance : Tradition and Transition, Roli Books, New Delhi.
12. Singh, Serbjeet Shanta (2000), Indian Dance : The Ultimate Metaphor, Bookwise (India) Pvt. Ltd., New Delhi.
13. Swarnamanjri, Dr. Sandhya (2002), Lord Krishna in Kathak Amidst The Contemporary Trends, Amar Granth Publications, Delhi.
14. Vatsyayan, Kapila (2011), Asian Dance, B.R. Rhythms, Delhi.

**Online references:**

1. <https://youtu.be/iB6wKNk6ju8>  
(Trailblazers-An Interview with Kumudini lakhia, eminent Kathak Dancer and Choreographer by Doordarshan Published on 20 Nov, 2014)
2. [www.inflibnet.ac.in](http://www.inflibnet.ac.in)  
(A full text articles On Classical Dances Covering a Vast area related to its History and Development)
3. [www.sangeetgalaxy.co.in](http://www.sangeetgalaxy.co.in)  
(Browse and contribute articles, references and theories of Dance)

**DNCE 512 Analytical Study of Taals – II**

**Max. Marks : 100**  
**(CA: 40 + ESA: 60)**

L	T	P	C
5	0	0	5

**Learning Outcome**

- Understand and explain the origin and development of Taal.
- Recognize and apply the non-prevalent taals.
- Formulate the notation of various taals and Layakaris.

**Content -****Unit – I**

1. Northern and Southern Taal System
2. Comparative study of Northern and Southern tal System

**Unit – II**

1. Described “Jati” and “Yati” (with example)
2. Introduction of Instruments related to Kathak Dance

**Unit – III**

1. Contribution in Development of Indian Classical Dance -
  - (a) Rabindra Nath Tagore
  - (b) Rukmani Devi Arundel
  - (c) Mahakavi Vallthol
  - (d) Pt. Udaya Shankar
  - (e) Madam Menka
2. Comparative study of Saman Matrik Taal
  - (a) Rudra Taal-Ashtamangal
  - (b) Pancham Sawari-Gaj-Jhampa taal
  - (c) Ektaal-Chautaal
  - (d) Aada Chautaal-Dhamar Taal

**Suggested Readings:**

1. Dadhich, Dr. Puru (1998), Kathak Nritya Shiksha, Part-II, Bindu Prakashan, Indore.
2. ‘Azad’ Pt. Tirathram (2015), Kathak Gyaneshwari, Nateshwar Kala Mandir, New Delhi.
3. Khokar, Mohan (1984), Traditions of Indian Classical Dance, Clarion Books, New Delhi.
4. Massey, Reginald (1999), India’s Kathak Dance : Past, Present, Future, Shakti Malik, Abhinav Publications, New Delhi.
5. Misra, Susheela (1992), Some Dancers of India, Manjit Singh Harman Publishing House, New Delhi.

**Online references:**

[www.inflibnet.ac.in](http://www.inflibnet.ac.in)

(A full text articles On Classical Dances Covering a Vast area related to its and development)

## DNCE 516L Performance of Abhinaya and Taal - IV

**Max. Marks : 100**  
(CA: 40 + ESA: 60)

L	T	P	C
0	0	14	7

### Learning Outcome

- Recognize and execute the previous bols and bandish.
- Perform the prevalent taals.
- Perform a complete repertoire.

### Content -

1. **Teen taal :-** **17 Marks**
  - (a) Stuti Paran
  - (b) That
  - (c) Aamad
  - (d) Aamad any two jati
  - (e) Badhaiya Paran
  - (f) Chakradar Permelu
  - (g) Kavitt and Chhand
  - (h) Gat Nikas
2. **Foot-Work :-** **09 Marks**
  - (a) Kramlaya-(Athgun to Solagun)
  - (b) Laya Bant and Bol Bant
3. **Abhinaya :-** **17 Marks**
  - (a) Abhinaya in any two-Thumari, Gazal Nayika, Gat-Bhav
4. Ability to perform any two taals :-Dhamar, Basant, Pancham Sawari, Teevra, Matt and Sool Taal. **17 Marks**
5. Ability to play Harmonium (Nagma) in Kathak Dance (basic taals)

**Total - 60 Marks**

**Suggested Readings:**

1. Dadhich, Dr. Puru (1998), Kathak Nritya Shiksha, Part-II, Bindu Prakashan, Indore.
2. 'Azad' Pt. Tirathram (2015), Kathak Gyaneshwari, Nateshwar Kala Mandir, New Delhi.

**Online references:**

<https://youtu.be/stljuVEYgGy>

(Kathak Dance by Damayanti Joshi, Roshan Kumari and other eminent Artist of Kathak)

**DNCE 518L Stage Performance - IV**

**Max. Marks : 100**  
**(CA: 40 + ESA: 60)**

L	T	P	C
0	0	14	7

**Learning Outcome**

- Perform live Show.
- Execute the self-made composition.
- Apply the technique of voice modulation during 'PADHANT'.

**Content -**

1. A perfect independent Kathak Dance performance (30 minutes)
2. Ability to recite the Boles giving Taal during the performance as in traditional way.

**Online references:**

<https://youtu.be/piP4AB0Kzoo>

(Kathak Performance by Kajal Sharma)

<https://youtu.be/w9j7ZMIv5vQ>

(Best of Indian Classical Dance on Doordarshan Archives)

[www.sangeetnatak.gov.in](http://www.sangeetnatak.gov.in)

(Schemes of various scholarships in different Classical Dance and Music forms by Ministry of Culture, Govt. of India)

[www.narthaki.com](http://www.narthaki.com)

(A complete knowledge source of Indian Classical Dance forms)

## Discipline Elective

### DNCE 513L Knowledge of Choreography

<b>Max. Marks : 100</b>	<b>L T P C</b>
<b>(CA: 40 + ESA: 60)</b>	<b>0 0 4 2</b>

**Content -**

1. Brief knowledge of Choreography in the context of Indian Classical Dance.
2. Tools of Choreography: use of space, movements vocabulary, literature, music, stage- craft, lights, costumes, ornaments etc.
3. Technique of music arrangement according to prescribed theme.
4. Different patterns of Chorography in Indian Classical Dance repertoire and dance-drama (Ballet).
5. Use of Make-up and costumes according to theme.

### DNCE 514L Nagma Playing for Kathak Dance

<b>Max. Marks : 100</b>	<b>L T P C</b>
<b>(CA: 40 + ESA: 60)</b>	<b>0 0 4 2</b>

**Content -**

1. Introduction of Harmonium's Key-Board.
2. To Set fingers on Harmonium with its appropriate technique.
3. Practice of Simple and Complex Alankaars.
4. Practice of Sargam Geet with Rhythem and Taal.
5. Practice of playing Geets.

### **DNCE 519L Supportive Singing of Kathak**

<b>Max. Marks : 100</b>	<b>L T P C</b>
<b>(CA: 40 + ESA: 60)</b>	<b>0 0 4 2</b>

**Content -**

1. Practice of Swar and alankar.
2. Basic knowledge of vocal styles used in Kathak Presentation like pad, thumari, bhajan, tarana, gazal etc.
3. Ability to recognize raga used in prescribed thumari, bhajan, gazal etc.
4. Some shloka and their vocal presentation.
5. Elementary practice of thumari based on Shringar Rasa.

### **DNCE 520L Technical Knowledge of Make-up and Costume**

<b>Max. Marks : 100</b>	<b>L T P C</b>
<b>(CA: 40 + ESA: 60)</b>	<b>0 0 4 2</b>

**Content -**

1. Basic elements of Make-up: use of Primer, Foundation, Concealer, Eyeshadow, Eyeliner, Blusher etc.
2. Different types of hairstyle used in a decorative manner.
3. Character based stylized Make-up technique.
4. Basic characteristics of costumes used in Classical Dances their Material, Colour, Texture and Pattern, Construction.
5. Costume designing according to theme based Choreography.