

Sardar Patel University, Anand
Smt. Hiraba Motibhai Patel Institute of Performing Arts
Syllabus of Bachelor of Performing Arts modified
As per Annual System 2015-16

TY BPA

Subject: Dance: Kathak

Paper: 301 Principles of Dance-III

I.

1. Dance art & scientific Aspect.
2. Experiments & Probabilities related to dance Art.
3. Detailed study of “Das Pranas” of taal.
4. Dance art & Body exercise.
5. Different types of Adhunik (modern) Nritya & its value out society.
6. Detailed study of following stories used as theme in Kathak Dance.
 - a Kaliya Daman
 - b Governadhan lila
 - c Ahaliya Uddhar
 - d Krishnavilla
 - e Shiva Tandav

II.

1. Definition of Gat.
2. Detailed study of various types of Gat.
3. Definition of Gat Bhava.
4. Detailed study of various stories depicted through gat Bhava.
5. The usage of different Techniques (described in Abhinay Darpan) in presentation of gat & Gat Bhava
6. Transformation & continuity of Tradition
7. From Temple to theater the early pioneers of classical style.
8. Dance after independence institutions patronage, teaching performing.

III.

1. The importance of Mathematics in Dance.
2. The mathematics of Tihai.
3. The mathematics of Farmayshi Chakradar.
4. The mathematics of Kamali, chakradar.
5. The mathematics of chakradar Toda.
6. Detailed study of the following stories used as them in Kathak Dance:
 - a Panghat lila
 - b Makhanchori
 - c Dasavatar
 - d Maharas
 - e Miri Giridhar

IV. Comparative study:-

1. Comparison of Nritya & nritya technique of all seven styles.
2. Comparison of Aharya & contemporary stage permeation.
3. Comparative study of dance art & Drama Art:
 - a. With reference to stage.
 - b. With reference to music.
 - c. With reference to acting.
 - d. With reference to Health.

V. A Secrets of successful execution of Dance performance.

B History Technique and exponents of oddissi & mohiniattam.

1. Origin History and development and exponents of odissi and mohiniattam.
2. Their nritya technique (with reference to four Abhinaya As well)

C Comparative study of all seven Indian classical Dance forms like:- Bharat Natyam, Kathak, Kathakali, Manipuri, Odissi, Kuchipudi, Mohiniattam.

1. History Technique and exponents of kuchipudi.
2. Comparative study of history, Patronage connection to the courts and the temple of all seven styles

Paper: 302 Techniques of Kathak Dance -III

I.

1. Detailed study of Taal Dhamar.
2. Detailed study of Taal Deepchand.
3. Detailed study of Nritya Karan.
4. Detailed study of Anghar & Rehek.
5. Detailed description of complete dance sequence of kruti of Kathak Dance Performance.
6. Detailed study of following traditional theaters.
 - a Ramlila
 - b Yakhagana
 - c Kuddiattam
 - d Bhavai
 - e Jatra

II.

1. Nritya, Nritya & Natya in odyssey Dance.
2. Techniques & accompanying Instruments in odyssey Dance.
3. Contribution of wajid-Alishah in the development of Kathak.
4. Contribution of Raja charadhar singh in the development of Kathak.
5. The place of painting sculpture & iconography in dance art.
6. Transformation & continuity of Tradition
7. From Temple to theater the early pioneers of classical style.
8. Dance after independence institutions patronage, teaching performing.

III.

1. Detailed study of Taal Savari.
2. Detailed study of Taal Addha.
3. Comparative study of Teentaal & Addha Taal.
4. Comparative study of Dhamar & Deepchandi.
5. Writing notation of Teentaal Aad, Biaad & Kuaad Laya.
6. Detailed study of following Traditional theaters:-
 - a Raaslila
 - b Swang
 - c Chau
 - d Bhagvat Mela
 - e Kuruvangi

IV.

1. Nritya, Nrutya & Natya in Kuchipudi Dance.
2. Techniques & accompanying instruments in kuchipudi Dance.
3. Nritya, Nrutya & Natya in Mohiniattam Dance.
4. Techniques & accompanying Instruments in Mohiniattam Dance.
5. Contribution of any two gurus of table & Pakhvaj in the development of Kathak.
6. History Technique and exponents of oddissi & mohiniattam.
7. Origin History and development and exponents of odissi and mohiniattam.
8. Their nritya technique (with reference to four Abhinaya As well)

V. A Comparative study:-

1. Comparison of Nritya & Nrutya technique of all seven styles.
2. Comparison of Aharya & contemporary stage permeation.

B Comparative study of all seven Indian classical Dance forms like:- Bharat Natyam, Kathak, Kathakali, Manipuri, Odissi, Kuchipudi, Mohiniattam.

1. History Technique and exponents of kuchipudi.
2. Comparative study of history, Patronage connection to the courts and the temple of all seven styles.

Paper: 303 Dance Drama & Ballet

I.

1. Definition of "Dance Drama."
2. The origin & Development of Dance Drama.
3. The place of Dance Drama in the Present age.
4. The opinion of present Dance guru about Dance Drama.
5. Dance Drama & Abhinaya:-
 - (a) Aangik Abhinaya
 - (b) Aahanja Abhinaya
 - (c) Vachik Abhinaya
 - (d) Satvik Abhinaya
6. The stage components in used in Dance Drama.
 - (a) Light Design
 - (b) Back ground music with sound efforts
 - (c) Stage Decoration
 - (d) Use of stage properties.

II.

1. Brief acquaintance of Ballet Dance.
2. Stage of ballet Dance.
3. Costume of Ballet Dance.
4. Origin of Ballet Italy & its development in France.
5. The Romantic period & its production & Stars.
6. Ballet in 19th Century.
7. The classical period its productions, choreographer & its stars.
8. The beginning & development of ballet in England in the 18th & 19th centuries.

III.

- a. Dance, Drama Direction.
- b. The use of ancient stories as a theme of Dance Drama.
- c. The use of contemporary issues as the theme of Dance Drama.
- d. Major difference in depiction old stories & contemporary stories.
- e. Western Dance Drama
- f. Ballroom Dance
- g. Opera
- h. Ballet

IV.

1. The effects of Dance Drama on oriental Dance Style.
2. The effect of dance Drama on classical Dance.
3. The effects of Dance Drama on traditional theater.
4. The effect of Dance Drama on folk Dance.
5. Origin & development of type of different ballet.
Ballet in England: History, growth, Theaters, schools, Stars.
Choreographers & Production.
Ballet in America: History, growth, Theaters, schools, Stars.
Choreographers & Production.
Ballet in Russia: History, growth, the golden periods, Choreographers &
Production, Stars & Theaters, schools.

V.

1. Life sketches of Ballet Dancers:-
(a) Merry Tegliony (b) Carlo Blesis (c) Merce Cunningham
2. Comparative study of Kathak Dance & Ballet Dance with reference to stage.
3. Comparative study of Kathak Dance & Ballet Dance with reference to technique.
4. Comparative study of Kathak Dance & Ballet Dance with reference to music.
5. Comparative study of Kathak Dance & Ballet Dance with reference to Health.

Paper: 304 Folk Dance & Modern Dance

I.

1. The origin & importance of folk arts.
2. Definition of term “folk Dance”.
3. Definition of term “Classical Dance.”
4. Comparative study of folk Dance & Classical Dance.
5. The Instruments used in folk Dance.
6. The Taal used in folk Dance.
7. The theme story of Folk Dance.
8. Types of Abhinaya & folk Dance.
9. The instruments used in folk Dance.
10. The Taal used in folk Dance.
11. The Theme story of folk Dance.
12. Types of Abhinaya & Folk Dance.
13. The folk Dance of: (a) Gujarat (b) Maharashtra (c) Rajasthan (d) Uttarpradesh.

II.

1. Introduction to modern Dance in the west.
2. What is modern dance its origin.
3. History in brief & early pioneers.
4. History of Dances of the world:
 - (a) England (c) Spain
 - (b) United States (d) India
5. Dance art in modern India.
6. Dance art during the rule of British Emperor.

III. A The folk dances of Madhya Pradesh, Punjab, West Bengal, Kashmir, Bihar & Manipur.

B The folk & Tribal Dances of South India.

- (a) Orissa (d) Tamilnadu
- (b) Kerala (e) Assam
- (c) Andrapredesh (f) Karnataka

IV.

1. Dances of the East & the South.
 - a. Folk & classical Dances of Srilanka.
 - b. Dance & Dance Drama of Japan.
 - c. Dances of the south East Asia.
 - d. Dances & dance Dramas of Java & Bali.
 - e. Dances of Thailand, Mayanmar & Cambodia.

2. Origin & Development of western Modern dance
3. Contribution of pioneer modern dancers (any five)
 - a. Elvin alley
 - b. Sir Fredic William Astron
 - c. Vasva Nijinsky
 - d. Anna Pavlov

V.

1. Folk & Tribal Dances of South India
2. Two folk dances of each state of the South India.
3. Tribal Dances of South Indian States.
4. Costumes of different states of folk Dance.
5. Make-up & properties of different state of folk dance.

Paper: 305 English-III

Unit: I

1. The Post Master by Rabindr Nath Tagore
2. Sweets for Angles by R. K. Narayan
3. The Golden Touch by Nathaniel Hawthorne
4. Selfish Giant - by Oscar Wild

Unit: II

1. Modern forms of communication
Fax, E-mail, Internet
2. Non Verbal aspects and communication
Body Language, Kinesics, Proxemics, Paralanguage.
3. Development of short drama skills

Unit: III

1. Vocabulary
2. Modals
3. Framing the sentences

Unit: IV Drafting speeches

1. Welcoming speeches
2. Celebration of Important days and National Holidays
3. Vote of Thanks
4. Consolation ceremony speech

Unit: V

1. Resume and Bio-data
2. Idioms and Usage
3. Words that confused

Reference:-

1. An Anthology of Popular Essays and Poems by A. G. Xavier, Macmillan.
2. Intermediate English Grammar by Raymond Murphy, Cambridge University Press, 1994.
3. Essentials of Business Communication by Rajendra Pal and J. S. Korlahalli (Sultan Chand & Sons).
4. Effective Business Communication by Asha Kaul (Prentice Hall of India Pvt Ltd, New Delhi.)
5. Oxford Practice Grammar by Eastward (OUP).

Practical: 306 - I**I.**

1. Special preparation in Teentaal with :
(a) One Tishra Jati Paran. (c) One Mishra Jati Paran.
(b) One Chaupalli. (d) One Farmayshi Bandish
2. Special Preparation in Jhaptaal with :
(a) One Tishra Jati Paran. (c) One Farmayshi Paran.
(b) Two Chakradar paran. (d) One Bandish of Doharabot or Tiharabol.
3. Some Bandishes in Ektaal:
(a) Ganesh Paran. (c) Paran Judi Aamad.
(b) Chakradar Tukada. (d) Palta.

II.

1. Recitation of Bandish of Teentaal & Jhaptaal with Tabla & Nagma:
2. Bandish based on different Jaati.
3. Farmaushi Bandish.
4. Chaupalli.
5. Kavitt.
6. Recitation of Ektaal Bandish with Tabla & Nagma:
(a) Paran (c) Paran Judi Aamad
(b) Chakradar Tukada & Palta (d) Kavitt
7. Recitation of Bandish of Teentaal & Jhaptaal with Tabla & Nagma.
(a) Kamali Paran (c) Tripalli
(b) Tishra Jali Farmayshi Paran (d) Palta & Kavitt

III.

1. Recitation of ektaal Bandish with Tabla & Nagma.
a. Parmelu toda & Natwari bol toda.
b. Chakradar paran & Toda, Kavitt
2. Recitation of Dhamar theka bol & Nritya bol in tihai, dugun & chaugun.

3. Recitation of Bandish in Dhamar
 - a. That, Tihai, Paran judi Aamad,
 - b. Chakaradhar Toda, & Paran
 - c. Kavitt.

IV.

1. Teentaal & Jhaptaal.
2. One Kamali Paran: One tripalli, Palta, One Tishra Jati, Farmayshi Paran
3. Special preparation in Ektaal:
 - (a) One parmelu toda
 - (b) One chakradar Paran
 - (c) One Natwari Toda
 - (d) One chakradar Toda
4. Some Bandishes in Dhamar Taal:-
5. Foot Movements of Taal Dhamar in Thah, Dugun & Chaugun.
6. That & Tihai.
7. Paran judi Aamad
8. One chakradar Paran.

V.

1. Introduction to Grivabhed.
2. Recitation of Grivabhed
3. Introduction to Dasavtar Hasta.
4. Recitation of Dasavtar Hasta.
5. Introduction to Devi Devta Hasta.
6. Recitation of Devi Devta Hasta.
7. Introduction of Navgrah Hasta.
8. Recitation of Navgrah Hasta.

Practical: 307 - II

I.

1. Preparation of Kavitt in Teentaal, Jhaptaal & Ektaal.
2. Performance of Kavitt in Teentaal, Jhaptaal & Ektaal with Tabla & Nagma.
3. Introduction of Gat Bhava.
4. Preparation of Gat on Any Story.
5. Performance of Gat Bhava with Tabla & Nagma.
6. Preparation & performance of Matki Gat with Tabla & Nagma.
7. Introduction of Tarana.
8. Preparation of Tarana.
9. Performance of Tarana with Tabla & Signing.

II.

1. Writing Bandish in Teentaal :
2. Tishri Jati Paran.
3. Mishra Jati Paran.
4. Chauppalli

5. Farmayshi Bandish
6. Writing Bandish of Jhaptaal :
7. Tishra Jati Paran.
8. Mishra Jati Paran.
9. Chaupalli
10. Dohara /Tihara bol Bandish.
11. Writing Bandish of Ektaal :
 - (a) Shib/Ganesh Paran.
 - (b) Chakradar Tukada & Palta.
 - (c) Paran Judi Aamad.
 - (d) Assignment on any one topic from core courses of theory.

III.

- a. Preparation of performance of Kavitt in: Teentaal, Jhaptaal, Ektaal, Dhamar.
- b. Preparation & Performance of Rikhasar Gat.
- c. New variation of Gat-Nikas, Ghunghat Gat, Murali Gat, Mukut Gat with Tihai.
- d. Preparation of Gat Bhava.
- e. Performance of Gat Bhava.
- f. Introduction to Hori.
- g. Preparation of Hori.
- h. Performance of Hori with Tabla & Singing.

IV.

1. Writing Bandish of Teentaal & Jhaptaal.
 - (a) Kamali Paran
 - (b) Tishra Jati Farmayshi Bandish
 - (c) Tripalli
 - (d) Palta & Kavitt
2. Writing Bandish of Ektaal:-
 - (a) Parmelu Toda
 - (b) Natwari & Chakradar Toda
 - (c) Chakradar Paran
 - (d) Kavitt
3. Writing Bandish in Dhamar.
4. Theka bol & Nritya bol (Thah, Dugun & Chaugun).
5. That, Tihai, Paran judi Aamad.
6. Chakradar toda, Paran & Kavitt.
7. Assignment on nay topic from core courses of Theory.