

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

FY BPA

Subject: Dance: Kathak

Paper: 101 Principles of Dance (Kathak)-I

I.

1. Nritya Kala (Dance Art) Meaning & Origin.
2. Importance of Dance art in Human life.
3. Spiritual importance of Dance Art.
4. Place of Dance in Education.
5. Dance art & Personality Grooming.
6. Margi & Deshi Nritya.
7. Lasya & Tandev Nritya.
8. Nrit, Nrutya & Natya.
9. Definition of Abhinaya (Acting) & types of Abinanaya.

II.

1. Definition of Laya & its types
2. Detailed definition of folk Dance & Classical Dance.
3. Detailed study of five regional folk Dance of India.
4. Detailed study of seven classical Dance of India.
5. Definition of Technical terms related to Kathak Dance.
6. Definition of Technical terms related to Indian Classical Music.
7. Definition of Gharana & Origin.
8. Recognition, development & limitation of Gharana.
9. The important elements, rules & discipline & importance of Gharana.

III.

1. Definition & Importance of Taal in Dance Art
2. Co-relation of Yoga & Dance Art.
3. The Physical & Mental health gained through Dance Art.
4. Definition of Naad & detailed study of its types.
5. Definition of Rasa & brief information about nine Rasa.
6. The place & importance of Ghunghroo in Dance performance.
7. Broad acquaintance with “Rang Manch (Stage) & its rules”.
8. The importance of Rangmanch in music art.
9. The impact of Dance Art on Dancer & Audience.
10. Definition of Sangeet (Music).
11. The role of Artists eye & ears in the training of Dance.

12. Detailed study of the technique of Notation writing & its importance.
13. Definition of Technical terms related to Kathak Dance, Vocal Music.

IV.

1. Origin & History of Jaipur Gharana.
2. Speciality of Jaipur Gharana.
3. Genealogy of Jaipur Gharana.
4. Bandish of Jaipur Gharana.
5. Contribution of Jaipur Gharana in Kathak Dance.
6. Origin & History of Lakhanau Gharana.
7. Speciality of Lakhanau Gharana.
8. Genealogy of Lakhanau Gharana.
9. Bandish of Lakhanau Gharana.
10. Contribution of Lakhanau Gharana in Kathak Dance.

V.

1. Conflict & Gharana.
2. Guru- Shishya Parampara
3. Characteristics of Guru Shishya
4. Brief information about different gharana like vocal, Tabla & kathak Dance.
5. Origin & History of Banaras Gharana.
6. Speciality of Banaras Gharana.
7. Genealogy of Banaras Gharana.
8. Bandish of Banaras Gharana.
9. Contribution of Banaras Gharana in Kathak Dance

Paper: 102 Techniques of Dance Kathak-I

I.

1. Alphabet & Meaning of Kathak word Dance (Kathak) Synonyms used form word Kathak.
2. Nrit, Nritya & Natya in Dance (Kathak).
3. Costume – Makeup & Instrument used in Dance Kathak.
4. Alphabet & meaning of word “Bharatnatyam”.
5. Nrit, Nritya & Natya in Bharat Natyam Dance.
6. Broad acquaintance with Tintaal.
7. Definition of Nagama.
8. Importance of Nagma Playing in Kathak Dance.

II.

1. Notation of different lahera in Tintaal.
2. Definition of Nrit Kruti of Kathak Dance.
3. The importance of Language in Dance.
4. Comparative study of Kathak Dance & Folk Dance.
5. Comparative study of Kathak Dance & Natwari Dance.
6. Detailed study of Tihai & various types of Tihai with example.
7. Detailed study of Taals useful in abinaya Kruti.

III.

1. Brief information about Tabla, Pakhavaj, Sitar, Sarangi, Violin, Flute, Harmonium.
2. The importance of above instrument in Kathak Dance.
3. The Nrit kruti of Kathak Dance (with example)
4. The Abhinay kruti
5. Detailed study of Ang, Upang & Pratyang of human Body.

IV.

1. Brief introduction of Abhinaydarpan
2. Meaning of “Mudra” its importance in Dance.
3. Detailed study of Asamyukt & its usage
4. Detailed study of samyukt hastmudra & its usage.
5. Detailed study of Greevabhed & its usage.

V.

1. Detailed study of Tintaal (Tabla Syllabus & Dance syllabus with Nagama Notation)
2. Detailed study of Jayptal (Tabla Syllabus & Dance Syllabus with Nagama Notation.)
3. Kathak Dance costume as per mughal Tradition & Rajput Tradition.
4. Comparative study of Kathak Dance & Bharat Natyam Dance.
5. The speciality of Dance (Kathak & Bharat Natyam.)

Paper: 103 History of Dance – (Kathak)-I

I.

1. Definition of Kala (Art) & brief study of its types.
2. Detailed study of Fine Arts.
3. Dance art in Pre-meddle Age.
4. Origin & Development of Kathak Dance.
5. Origin & Development of Bharat Natyam Dance.
6. Origin & Development of Tabla.
7. Detailed study of Dances of Shivas.
8. Broad acquaintances with Tabla & it's different parts.
9. Detailed study of Dance of Shivas.

10. Detailed study of Classical music & folk Music.
11. "Music is the best among Fine Art" Explain.

II.

1. Importance of Vocal in Kathak Dance.
2. Importance of Instrument playing in Kathak Dance.
3. Broad acquaintance with "Ramayan".
4. Story of Ramayan & its use as theme in Dance.
5. Dance reference in Ramayana.
6. Broad acquaintance with "Shrimad Bhagawata".
7. Story of Shrimad Bhagawata & its use as theme in Dance.
8. Dance reference in Shrimad Bhagawata.

III.

1. Detailed study of origin, development & Tradition of Tabla.
2. Origin of Dance art according to mythological stories.
3. Dance of Krishna.
 - a. Symbolism in Dance
 - b. Types of Raaslilla
4. Discussion about merit & Demerits:
5. Merits & Demerits of: (a) Female dancer (b) Male dancer (c) Dance teacher.
6. Broad acquaintance with Mahabharata.
 - a. Story of Mahabharata & its use as theme in Dance.
 - b. Dance reference in Mahabharata.
7. Detailed study of Hand Movement in Kathak Dance.
8. Detailed study of North Indian & South Indian Taal System.
9. Comparative study of North Indian & South Indian Taal System.
10. Origin & Development of 'Bandish' of Kathak Dance.

IV.

1. Comparative study of Kathak Dance & Natwari Nrutya.
2. Origin & Development of Indian Classical Music.
3. Detailed study of Classification of Instruments.
4. Indian Dance art and Religion.
5. The Characteristics & Duties of Dancer.

V. Life Sketches of Renowned following Kathak dances.

1 Pt. Bindadin Maharaj.	13 Pt. Kalka Prashad
2 Pt. Sundarlal Ggangani	14 Pt. Durga Prashad
3 Pt. Birju Maharaj	15 Pt. Achchchan Maharaj
4 Pt. Gopi Krishna	16 Maharaj Krishna Kumar
5 Pt. Durgalal	17 Shri Ram Gopal
6 Shushi Kumudini Lakhiya	18 Pt. Lachchu
7 Pt. Sunder Prasad	19 Shri Krishna Mohan Mishra

8 Pt. Shambhu Maharaj	20 Maharaj Krishnakumar
9 Prof. M.S. Kalyanpurker	21 Meclam Menka
10 Pt. uday Shankar	22 Sushri Uma Sharma
11 Sushri Damyanti Joshi	23 Sushri Shashvati Sen
12 Sushri Bhaswati Mishra	24 Sushri Rashmi Bajpeyi

Paper: 104 Costume & Makeup

I.

1. Definition of Costume.
2. History of Costume.
3. The Costume useful in Dance.
4. Aesthetics of Indian Dance Costume.
5. The material useful in Dance.
6. Aesthetics of Indian classical Dance Costume.
7. The Cosmetics used for makeup in Indian Classical Dance.
8. The Technique of applying Indian dance Makeup.

II.

1. The importance of Costume in Presentation of Dance.
2. The importance of Make up in Presentation of Dance.
3. The importance of learn Make up application for Indian Dancer.
4. The Detailed study of costume of Kathak Dance.
5. The Detailed study of makeup of Kathak Dance.
6. The Detailed study of costume of Bharat Natyam Dance.
7. The Detailed study of makeup of Bharat Natyam Dance.

III.

1. The detailed study of costume of Kuchipudi Dance.
2. The detailed study of Makeup of Kuchipudi Dance.
3. The detailed study of Makeup Manipuri Dance.
4. The impact of region on costume & Make up.

IV.

1. The detailed study of costume & Makeup Oddisi Dance.
2. The detailed study of costume & make up Mohini attam Dance.
3. The role of different colors in costume & Makeup.

V.

1. The detailed study of costume & Makeup of Kathkali Dance.
2. Changes in costume with different situations.
3. Changes in Makeup with different situations.
4. The costume & Makeup in Dance Drama.

Paper : 105 English-I

Unit: I

English for Non-Native Learners

1. Cleaner cities
2. Sardar Patel by Raj Mohan Gandhi
3. The Birth of Satyagraha by M.K. Gandhi
4. The Tusker's Train by Harry Miller

Unit: II

1. Articles
2. Noun
3. Pronouns
4. All Tenses

Unit: III

1. Verbs & Adverbs
2. Paragraph writing

Unit: IV

Introducing communication

- Concept, Definition and characteristics (Attributes) of Communication.
- The Process of communication. (Communication cycle)
- Objectives of communication.

Unit: V

- Layout and letter writing
- Formal and Informal

Reference:-

1. Advanced English for Non-Native Learners by D.S. Mishra, R.P. Jadeja, P. S. Joshi, Oxford University Press, 1999.
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 : 106-I

I.

1. Recitation of Taal Tintaal in Thah laya with Tali & Khali.
2. Foot movement with Taal Tintaal in Thah, Barabar, dugun and Chaugun Laya.
3. Hand movement with Taal Tintaal in Barbar laya (type 1 to 10).
4. Hand movement with Taal Tintaal in Dugun laya.
5. Practice of pirouette (five, three & one step)
6. Practice of angles required for the formation of kathak Dance.
7. One simple Tihai in Tintaal.
8. One chakradhar tihai in tintaal.

II.

1. Sada toda & chakradar toda
2. Paran & chakradar paran
3. Palta
4. Recitation of Tintaal Theka in Dugun & Chaugun.
5. Recitation of Tintaal Nritya bol in Thah, Barabar, Dugun, Chaugun.
6. Full Preparation of above with Tabla & Nagama.
7. Recitation of: (a) Sada & Chakradar Toda (b) Paran & Chakradhar Paran. (c) Palta & Kavita. (d) Gat Pattern.
8. Definition of basic technical terms related to Kathak Dance.

III.

1. Foot Movement with Taal Tintaal in Thah, Barabar, Dugun & Chaugun laya followed by Tihai.
2. Hand Movement with Tinttal in Barabar (Type 11 to 20).
3. Hand Movements with Taal Tintaal in Dugun laya.
4. Practice of various types of pirouette & angles required for the formation of Kathak Dance.
5. Recitation of : (a) Chakradar toda & Parmelu Toda (Tintaal) (b) Natwari toda & Chakradhar Paran (Tintaal) (c) Tihai (Jhaptaal) (d) Sada toda. (Jhaptaal).

IV.

1. Recitation of Jhaptaal Theka in Jhaptaal.
2. Recitation of Jhaptaal Theka in Dugun & Chaugun.

3. Recitation of Jhaptaal Nritya bol in Thah, barabar, Dugun & Chaugun.
4. Recitation of Tintaal & Jhaptaal Theka Nrityabol with Tabla & Nagama.
5. Recitation of Jhaptaal in Thah, Dugun & Chaugun laya with Tali & Khali.
6. Foot Movement of Taal Jhaptaal in Thah, Dugun & Chaugun Laya.
7. Two Tihai & Four Sada Toda in Jhaptaal.

V.

1. Tintal with two chakradar Toda.
2. Two parmolu toda, two Natwari Toda.
3. Two chakradhar paran & Palta.
4. Recitation of Palta.
5. Recitation of Kavita.
6. Recitation of Gat Paran.
7. Definition of basic technical terms related to Kathak Dance.

Practical : 107-II

I.

1. Introduction of Madhyalaya in Tintaal.
2. Introduction & Preparation of Kavita
3. Performance of Kavita with Tabla & Nagama.
4. Introduction of Drutlaya Tintaal
5. Introduction of Gat 0 Nikas & Muraligat.
6. Preparation of Gat 0 Nikas & Muraligat.
7. Performance of Gat- Nikas & Muraligat with Tabla & Nagama.
8. Introduction of Bhav & Abhinay.
9. Introduction of sholka, Bhajan & Prathna.
10. Preparation of sholka, Bhajan & Prathna.
11. Performance of sholka, Bhajan & Prathna with singing.

II.

1. Introduction of system of Notation.
2. Writing Tintaal Theka in Notation.
3. Writing Tintaal Nritya bol in Notation.
4. Writing Theka & Nritya bol in Dugun & Chaugun.
5. Writing Sadatoda, Chakradar Toda, Paran & Chakradar Paran.
6. Writing Palta, Kavita Tihai & Chakradar Tihai.

III.

1. Preparation of Kavita in Taal Tintaal.
2. Performance of Kavita with Tabla & Nagama.
3. Preparation of Kavita with Taal Jhaptaal.
4. Performance of Kavita with Tabla & Nagama.

5. Introduction to Ghunghat Gat.
6. Preparation of Gat- Nikas.
7. Preparation of Ghunghat Gat.
8. Performance of Gat- Nikas & Ghunghat Gat with Tabla & Nagama.

IV.

1. Introduction & Preparation of Thumari.
2. Preparation of Sholka.
3. Performance of Thumari & Sholka with Singing.
4. Writing chakradhar Toda, Parmelu Toda, Chakradhar Paran & Natwari toda inTintaal.

V.

1. Writing Jhaptaal Theka in Thah, Dugun & Chaugun.
2. Writing Jhaptaal Nritya bol in Thah, Dugun & Chaugun.
3. Writing Tihai & Chakradhar Tihai.
4. Writing Kavita in Tintaal & Jhaptaal.
5. Writing Palta in Tintaal.
6. Assignment.