

**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**  
**SY BPA**

**Subject: Dance: Kathak**

**Paper: 201 Principles of Dance- Kathak -II**

I.

1. Detailed study of Rasa (God of Rasa), Colour of Rasa etc, Bhava, Dharmi, Vrutti.
2. Co-relation between Dance Art & Rasa Bhava.
3. Detailed study of Laya & its various types like Aad, Priaad, Kuaad etc with example
4. The Role of Laya in presenting internal & external feelings of Dancer.
5. Types of Dance art of ancient period :
  - a. Shabha Nritya
  - b. Geet Nritya
  - c. Chamatkar Nritya
  - d. Kalpa Nritya
  - e. Kattari Nritya
  - f. Bandh Nritya
6. Detailed study of different types of Raas Nritya.

II.

1. Definitions of technical terms related to Catha Dance.
2. Definition of technical Terms related to Taal.
3. Importance of Ghughroo & Padhant in Dance Art.
4. The Place of Dance art in Painting, sculptures & iconography.
5. Scope of Dance Art.
6. Introduction to Vocal Gharana: - Origin, History & Speciality of Gwalior Gharana & Agra Gharana.
7. Introduction to Tabla Gharana :- Origin, History & Speciality of Ajarada Gharan & Delhi Gharana, Kirana Gharana & Jaipur Aatrohi Gharana, Lakhnau Gharana, Punjab Gharana, Banaras Gharana, Farukabad Gharana.

III.

Introduction to Thumari Aang:

1. Meaning of word thumari.
2. Origin of Thumari.
3. Different opinions related to the origin of Thumari.
4. Thumari in Kathak.

IV.

1. Detailed study of Naika Bhed according to Aaya & Dharma.
2. Detailed study of Maika Bhed according to Prakruti & Jati.
3. Detailed study of Naika Bhed according to Avastha.
4. Description of Satvik gunas of Nayak

5. Detailed study of Nayak according to Dharma, Prakruti & Avastha.
6. Components of Stage: Sound system.
7. Light design (system): Background music.
8. Stage Decoration.
9. Costume & Make-up.

V.

1. Definition of technical terms related to Dance.
2. Definition of Technical terms related to Taal.
3. Importance of Rasa- Bhava in Catha Dance.
4. The inter relating between Abhinayas & Catha Dance.
5. The implication of Dharmi & Vruti in Catha Dance.
6. Introduction of Kirana Gharana in Pashchim Aang of Thumari.
7. Detailed study of Origin, history, specialities of the following Gharana.  
Patiyala Gharana, Bhindi Bazar, Gharana, Indaur Gharana, Mevati Gharana
8. Introduction to thumari Aang.
9. Comparative Study of:-  
(a) Lakhnau & Banaras of purab Aang (b) Lakhnau of purab Aang & Punjab Gharana (c) Banaras Gharana of Purab Aang & Punjab Gharana of Paschim Aang (d) Bol-baat thumari & bol banav Thumari.
10. Introduction to Bharat Natyam Gharana (Bani):  
(a) Mausur Bani (b) Poddnur Bani (c) Tanjor Bani (d) Vallvur Bani.

**Paper: 202 Techniques of Dance- Kathak-II**

I.

1. Detailed study of Taal Rupak & Taal Kaherwa.
2. Detailed study of different classical Raags & Taals used in Catha Dance.
3. The keys of successful dance performance.
4. Brief acquaintances of Abhinay Darpan : (i) Introduction of A.D. its importance to dancers (ii) Angika Abhinaya as expounded in AD

II. Nine types of Shiro Pad Bhed

1. Detailed study of Pad Bhed.
2. Hands showing various relations & Professionals.
3. Navgrah Hasta.
4. Hands of God Goddesses

III.

1. Nritt, Nritya & Nutya in Manipuri Dance.
2. Technique & Accompanying instruments in Manipuri Dance.
3. Comparative study of: (a) Kathak & Bharat Natyam Dance (b) Different Gharanas of Kathak Dance (c) Ancient stage & Modern stage.
4. Detailed study of stage design described by Pt. Bharatmuni.

5. Detailed study of taal ektaal & taal Dadara.
6. Detailed study of Non-popular taals used in Catha Dance.
7. Definition of Technical Bandish of Catha Dance, Sadharan bol, Doharabol, Tiharabol, Chakradhar bol, Chaumukhi bol, Panchmukhi bol.
8. Examples of the above bandish.

IV.

1. Eight types of Drashti Bhed.
2. Vishnu Dasavatar Hasta.
3. Hands of Various casts & religion.
4. Nrity Hasta.
5. Five types of at plavana.

V.

1. Detailed study of chapters of Natyashashtra related to dance Art.
2. Nrity, Nruty & Natya in Kathakali.
3. Techniques & Accompanying Instruments of Kathkali Dance.
4. Five divine elements & Kathak Dance.
5. Seven Tandaves & Kathak Dance.

Reference Book: Bharatmuni's Natya Shashtra.

**Paper: 203 History of Dance-II**

I.

Art of Dances in:-

- |                       |                       |
|-----------------------|-----------------------|
| 1 Ancient Age         | 2 Pre-historic Age.   |
| 3 Vedic Age.          | 4 Ramayana Age.       |
| 5 Mahabharata Age.    | 6 Jain & Buddha Age.  |
| 7 Pre-middle Age:     | 8 Shung Age.          |
| 9 Kanishka Age.       | 10 Nash- Parvati Age. |
| 11 Harsh Vardhan Age. | 12 Rajput Age.        |

II.

- A. Detailed study of classification of Instruments:
- B. Tat Vitt Instrument (String & Woods)
- C. Tat Vitt Instrument (String & leather)
- D. Shushir Instrument (Air Instruments)
- E. (Ghan Instruments) Cubic Instruments
- F. (Avandh Instruments) Percussions Instruments.
- G. Origin & History of Manipuri Dance & Kathakali Dance.
- H. The impact of Mughal age on Kathak Dance

III.

1. History of Kathak Dance with reference to Mandir Tradition.

2. History of Indian dance in post middle to modern Age:
  - Dance art in Khilaji Age.
  - Dance art in Tughalaq & Lodi Age.
  - Dance art in Mughal Age.
3. Reference of Dance in different purans
4. Detailed study of Nrita Prakashan in following texts: (a) Natya Shashtra (b) Sangeet Ratnakar (c) Abhinaya Darpan (d) Kautilaya Arthshashtra

#### IV.

- A. Study of two stream in Catha tradition: Mandir & Darbar
- B. Detailed study of development & creators of Indian Modern Dance.
- C. The Place of Dance in Indian Sculpture, Painting, iconography in following temples.
  - (1) Sun Temple of Modhera – Gujarat. (2) Sun Temple of Orrisa (Konark) (3) Childambarem of Tamilnadu. (4) Khajuraho temples of Madhyapradesh. (5) Origin & History of Kuchipudi Dance.
- D. Life sketches of Renowned Kathak Dancers:
 

1 Pt. Kundanlal Gagan	9 Shree Bharti Gupta
2 Shree Malti Shyam	10 Shree Rani Karna
3 Sushri Sunayan	11 Rajkumar Sindhaji
4 Sushi Savita Mehta	12 Shrimati Tagore
5 Shree Rita Chatterge	13 Shree Priya Goplasen
6 Shushri Anjali Medha	14 Shushri Indrani Kaheman
7 Sushri Pratibha Pandit	15 Sushri Kanak Rele
8 Sushri Yamini Karishnamurti	

#### V.

- A. Life sketches of Kathak & Bharat Natyam Dancers
 

1 Raja Chakradharsinh	9 Pt. Jailal
2 Pt. Mohanlal	10 Pt. Munnalal Shukla
3 Shree Rajendra Gangani	11 Sushri Mayarao
4 Sushri Sitaradevi	12 Sushri Roshan Kumari
5 Sushri Nandini Singh	13 Sushri Reba Vidayarthi
6 Smt. Minaxi Sundaram Pillie	14 Smt. Rukshmanidevi Arudel
7 Guru Gopinath	15 Sushri Bala Saraswati
8 Smt. Mrinalini Sarabhai	
- B. Life sketches of Renowned Kathak Dancers including scholar of music & Tabla Players & Tumari Singers:
 

1 Pt. Bharat Muni	8 Acharya Nandikeshwar
2 Pt. Sarang Dev	9 Narad Muni
3 Dattill Kohal	10 pt. Kishan Maharaj
4 Ut. Allarakha Khan	11 ut. Zakir Hussain

5 Pt. Bhavani Sankar  
6 Pr. Sudhirkumar saxena  
7 Vidushi Shoba Mudgal

12 Bagam Aktar  
13 Vidushi Girijadevi  
14 Vidushi Shobha Gurtoo

**Paper : 204 Choreography**

I.

1. Meaning of Choreography.
2. Types of Dance with reference to number of Dancers (Solo, Couple & Group Dance).
3. Importance of Choreography with reference to solo dance.
4. Importance of Choreography with reference to couple Dance.
5. Importance of Choreography with reference to Group Dance.
6. Brief information about elements of Choreography like synchronization, understanding among dancers, costume, entry exit movement, poses, several stage components, use of properties etc.
7. Importance of : (a) synchronization in Choreography (b)costume & Properties in Choreography (c) Stage components in Choreography (d) Music in Choreography.

II.

1. Choreography in Indian folk Dance.
2. Choreography in Indian classical dances.
3. Comparative study between Choreography of folk dance & classical dance of India.
4. Heading Choreography of India.
5. Importance of Choreography in Modern era.

III.

1. Costume of Indian folk Dance & its impact on Choreography.
2. Costume of Indian classical Dance & its impact on Choreography.
3. Make up of Indian folk Dance & its impact on Choreography.
4. Make up of Indian classical Dance & its impact on Choreography.
5. Experiments with costume & Make up in Indian classical dance to enhance the effect of Choreography.
6. Old Choreography & folk Dance.
7. Modern Choreography & folk Dance.
8. Old Choreography & classical Dance.

IV.

1. Modern Choreography & classical Dance with reference to Kathak Dance.
2. Comparative study of Modern classical Dance & folk Dance with their old forms.
3. Importance of Choreography.
4. Techniques of Choreography.

V.

1. Choreography as a carrier.
2. Indian Choreography (any five).

3. Views on Choreography by some expert classical Dancers.

**Paper: 205 English-II**

**Unit: I**

Short Stories

1. The gift of Magi by O' Henry
2. The Child by Premchand
3. A slip of the Tongue by F. E. B. Gray
4. The Cabuliwallah by Rabindranath Tagore

**Unit: II**

1. Active Voice & Passive Voice
2. Direct Speech & Indirect Speech
3. Vocabulary

**Unit: III**

1. Types of communication
2. Barrier Communication  
(Wrong choice of medium/Physical/Semiotic/Socio-Psychological barriers to communication)
3. Dialogue writing

**Unit: IV**

- |                   |                                 |
|-------------------|---------------------------------|
| 1 Phrasal Verbs   | 4 Preposition                   |
| 2 Conjunctions    | 5 Punctuation marks             |
| 3 Precise writing | 6 Synonyms, Antonyms & Homonyms |

**Unit: V**

1. Presentation skill
2. Developing self confidence
3. Use of Audio visual Aids

**Reference:-**

1. *Glimpses of Life* An Anthology of Short Stories and Business Communication by Board of Editors, Orient Blackswan Private Ltd, 2009.
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: 206- I**

I.

- A. Teentaal: Vilambit Laya : Ganesh Paran
- B. Teentaal: Vilambit Laya : One That with Tihai
- C. Teentaal: Vilambit Laya : One sada Aamad
- D. Teentaal: Vilambit Laya : Two Chakradhar toda
- E. Teentaal: MadhyaLaya : Two Sada Toda
- F. Teentaal: MadhyaLaya : Two Sada Tukada
- G. Teentaal: MadhyaLaya : Two Chakradhar Toda
- H. Teentaal: MadhyaLaya : Palta (four variations)Art

II.

- A. Jhaptaal : One that with Tihai
- B. Jhaptaal : Two Chakradhar Toda
- C. Jhaptaal : One sada paran
- D. Ektaal: foot Movement of Taal Ektaal in Thah, Duguns & Chaugun.
- E. Recitation of Bandish of Vilambit Teentaal.
- F. Ganesh Paran, That, Tihai
- G. Sada Aamad, Chakradhar Toda.
- H. Recitation of Bandish of Madhyalaya Teentaal.
- I. Sada Toda & Sada Tukada.
- J. Chakradhar Toda, Kavita & Palta

III.

- A. Recitation of Bandish of Jhaptaal.
- B. That, chakradhar, Sada paran, Kavita.
- C. Recitation of Ektaal Theka in Thah.
- D. Recitation of Ektaal Theka in Dugun & Chaugun.
- E. Recitation of Ektaal Nritya in Thah, Dugun & Chaugun.
- F. Introduction to Asamyukta Hasta.
- G. Recitation of Asamyukta Hasta.
- H. Introduction to Samyukta Hasta.
- I. Recitation of Samyukta Hasta.

IV.

- A. Teentaal: Vilambit Laya:-
  - A. One that with chal & Tihai in Vilambit Teentaal.
  - B. Paran Judi Aamad in Vilambit Tintaal.
  - C. One Parmelu Toda in Vilambit Tintaal.
  - D. Palta in Vilambit Tintaal.
- B. Teentaal Madhyalaya
  - 1. One Paran & One Chakradhar Paran in Madhyalaya teentaal.
  - 2. Sada Aamad & Chakradhar Aamad in Taal Jhaptaal.
  - 3. One Tihai, Shiv Paran, two sada toda & one chakradhar Toda in Taal Ektaal.

V.

A. Recitation of Bandish of vilambit Teentaal:

1. Thaat, Chaal & Tihai
2. Paran Judi Aamad
3. Parmelu toda & Palta

B. Recitation of Bandish of Madhyalay Teentaal (i) Paran & Chakradar toda

C. Recitation of Bandish of Jhaptaal:-

1. Sada Aamad
2. Chakradar Aamad

D. Recitation of Bandish of Ektaal:-

1. Tihai, Sadatoda
2. Chkradar toda

VI.

A. Introduction to Shirobhed.

B. Recitation of Shirobhed.

C. Introduction to Drashtibhed.

D. Recitation of Drashtibhed.

### **Practical: 207- II**

I.

1. Preparation of Kavitt in Teentaal.
2. Performance of Kavitt with Tabla & Nagara.
3. Preparation of Kavitt in Jhaptaal.
4. Performance of Kavitt with Tabla & Nagara.
5. Preparation of New variations of Gat-Nikas.
6. Preparation of New variations of Murali – Gat.
7. Preparation of New variations of of Ghunghar- Gat.
8. Performance of Gat-Nikas, Murali-Gat & Ghunghat Gat with Tabla & Nagara.

II.

1. Preparation of Bhajan.
2. Preparation of Sholka.
3. Performance of Bhajan & Sholka with Tabla & Singing.
4. Writing Ganesh Paran in Vilambit Taal Teentaal.
5. Writing That & Tihai in Vilambit Taal Teentaal.
6. Writing Sada Aamad in Vilambit Taal Teentaal.
7. Writing Chakradhar Toda in Vilambit Taal Teentaal.

III.

1. Writing Sada Toda & Tukada in Madhya laya Teentaal.
2. Writing Chakradhar Toda in Madhya laya Teentaal.
3. Writing Kavitt madhayalaya Teentaal.
4. Writing Palta madhayalaya Teentaal.
5. Writing that Tihai & Chakradhar Toda in Jhaptaal.



6. Writing sada paran & kavitt in Jhaptaal.
7. Writing Ektaal theka & Nritya bol in thah, Dugun & Chaugun.
8. Assignment on any one topic from core courses of theory.

IV.

1. Preparation of Kavitt in Teentaal.
2. Performance of Kavitt in Teentaal with Tabla & Nagama.
3. Preparation of Kavitt in Ektaal.
4. Performance of Kavitt in Ektaal with Tabla & Nagama.
5. Introduction to Mukut Gat.
6. Preparation of simple Mukut Gat.
7. Preparation of variations of Mukut Gat.
8. Performance of Mukut Gat with Tabla & Nagama.

V.

1. Introduction to Pad.
2. Preparation of Pad.
3. Performance of Pad with Tabla & Singing.
4. Writing that, Chaal & Tihai in Vilambit Teentaal.
5. Writing Paran judi Aamad in vilambit Teentaal.
6. Writing Paramelu toda in vilambit Teentaal.

VI.

1. Writing paran & Chakradar Paran in Madhyalay Teentaal.
2. Writing sada Aamed in Jhaptaal.
3. Writing chakradar Aamed in Jhaptaal.
4. Writing Kavitt in Teentaal & Ektaal.
5. Writing Shiv Paran in Ektaal.
6. Writing Tihai in Ektaal.
7. Writing Sadatoda & Chakradar toda in Ektaal.
8. Assignment on any one topic from core courses theory.