

Department of Music Tripura University

Choice Based Credit System (CBCS)

Programme : M.A in Classical Dance -Kathak

Programme Educational Objectives

This programme focuses on the rigorous and systematic training and promotes practice, and awareness of 'Kathak Dance' as a Indian Dance Performing Art tradition of the rich classical heritage of the India .This programme aims to indoctrinate students and scholars advanced pedagogy through the ICT enabled platforms produce to talented, skilled, accomplish 'Kathak dance performers' as well as excellence teachers and researchers.

This curriculum focuses on professional dimensions and aspects of Kathak classical dance . Also provides professional, practical as well as theoretical training to the students.

This curriculum opens path to the students in a various ways like - Independent entrepreneur Solo Kathak Dancer/Performing Artist ,Core Dancer in Dance Company , 'Freelancing Kathak Choreographer, Kathak Dance teacher and Lecturer in the schools, colleges and universities , Independent Researcher , Dance critic, 'Kalarasikas' in the field of Kathak Classical Dance.

Programme: M.A in Classical Dance - Kathak

After obtaining advanced professional technical skills and ethics of the 'kathak dance performing' in this Master degree curriculum, Students can be benefited in the following ways:

This programme will be enable the student to

● PO.1	Cognizance of advanced skills
	Develop a cognizance of advanced skills about the stage performance of the Kathak repertoire (Amad, Toda's, Tukda's, Paran's, Kavitta's, Tihai's, Thumari etc.) on the stage.
● PO.2	Command over major basic Taal and complicated Compositions, syllables etc
	Demonstrate and recite traditional compositions in basic Talas of Kathak with elaborated manner :Teentaal, Jhaptaal , Dhamar Taal, Pancham Sawari Taal etc.
● PO.3	Advanced Abhinaya Skills
	Express, perform and educate the depth of 'Sanchari Bhava' and 'Abhinaya' part of Kathak in the Thumari, Dadra, Gazal, and multidimensional 'Bhava-Abhinaya' aspects of 'Gatbhava' of Kathak Dance.
● PO.4	Speedy footwork and breathtaking spins (Bhramari's)
	Gripe over complicated footwork in Ladi, Palta's, Chalan, Upaj etc . and various breathtaking spins 'Bhramari's in drut Laya.
● PO.5	Knowledge of Traditional Indian and Global Dance culture
	Indoctrinate the literature part of the Traditional Indian classical, Folk, Tribal dance forms, Western and Modern Dance, Contemporary Dance forms as well as Dance culture of South East Asian countries etc. To carry out future higher studies NET examinations, Research and Project work etc.

Curriculum Structure

Semester-I

Course Code	Name of the course	Course Structure Core/Elective Theory/Practical	Total Marks	L	T	P	C
MD-701 C	History of Sangeeta	Theory core	100	4	0	0	4
MD-702 C	Origin and History of Dance	Theory Core	100	4	0	0	4
MD-703 C	Special paper Kathak: Teental (Nritta and Abhinaya)	Practical Core	100	0	0	8	4
MD-704 E	Stage Demonstration and Project Work.	Practical Elective	100	0	0	8	4
		Sub Total	400	08	0	16	16

Semester -II

Course Code	Name of the course	Course Structure Core/Elective Theory/Practical	Total Marks	L	T	P	C
MD-801 C	History and Technique of Kathak	Theory core	100	4	0	0	4
MD-802 E	Indian Classical Dances	Theory Core	100	4	0	0	4
MD-803 C	Special Paper Kathak: Jhaptal (Nritta and Abhinaya)	Practical Core	100	0	0	8	4
MD-804 C	Stage Demonstration and Project Work	Practical Elective	100	0	0	8	4
		Sub Total	400	08	0	16	16

Semester -III

Course Code	Name of the course	Course Structure Core/Elective Theory/Practical	Total Marks	L	T	P	C
MD-901 C	Study of Ancient Texts on Dance	Theory core	100	4	0	0	4
MD-902 C	South East Asian Dance and Western & Modern Dance	Theory Core	100	4	0	0	4
MD-903 C	Special paper Kathak: Dhamar Taal(Nritta and Abhinaya)	Practical Core	100	0	0	8	4
MD-904 E	Creative Dance : Examination and Stage Demonstration and Project Work	Practical Elective	100	0	0	8	4
CSK - I	Computer Skills						4
		Sub Total	400	8	0	16	16

Semester -IV

Course Code	Name of the course	Course Structure Core/Elective Theory/Practical	Total Marks	L	T	P	C
MD-1001 C	General Culture Aspects and Knowledge of Indian Music: History, Melody, Rhythm	Theory core	100	4	0	0	4
MD-1002 C	Aesthetics and Western & Modern Dance.	Theory Core	100	4	0	0	4
MD-1003 C	Special paper Kathak: Pancham Sawari (Nritta and Abhinaya)	Practical Core	100	0	0	8	4
MD-1004 E	Stage Demonstration, Teaching & Project work	Practical Elective	100	0	0	8	4
		Sub Total	400	08	0	16	16

Programme: M.A in Classical Dance -Kathak

Detailed Syllabus and Course Specific Outcome

Semester-I

MD-701 C

Course Code	Name of the course	Course Structure Core/Elective Theory/Practical	Credit Distribution			Total Credit	Total Marks
			L	T	P		
MD-701 C	History of Sangeeta	Theory core	4	0	0	04	100

At the end of the course, students able to

- ❖ Illustrate the historical status of Music in the Ancient, Medieval, and Modern Periods.
- ❖ Explain comparative differences between Hindustani Music and Carnatic Music.
- ❖ Upskill about Gharana traditions of Indian classical Vocal Music, Percussion, and Instrumental Music.
- ❖ Spread the importance of renowned Musicologists of Hindustani Classical Vocal Music, Carnatic Music, Tabla, Sitar, etc.
- ❖ Share the knowledge of the Indian Classical Music Instruments Hindustani and Carnatic Music Instruments -Tabla, Pakhawaj, Veena, Violin, Mridangam, Flute, Ghatam, Sarangi, etc

Unit - I

1. Origin and, historical study of Indian Music.

- a. Ancient Period Music.
- b. Medieval Period Music.
- c. Modern Period Music.

Unit - II

2. Study of Historical Development of Indian Music.

- a. Basic concept of Hindustani Music.
- b. Basic concept of Carnatic Music.

Unit - III

3. Lifesketch and Contribution of eminent Artists/Guru (Any two Artists/Gurus from a. and b.)

- a. Classical Vocal Music (Hindustani & Carnatic Music)
- b. Instrumental Music (Sitar, Veena etc.)
- c. Percussion Music (Tabla, Mridangam etc.)

Unit-IV

4. Important Gharanas of Indian Classical Music (Any Two Major Gharanas from the following.)

- a. Indian Classical Vocal Music
- b. Instrumental Music-Sitar
- c. Percussion Music- Tabla

Unit-V

5. Introduction of Indian Classical music Instruments. (Hindustani and Carnatic Music Instruments)

- a. Tabla , b. Pakhawaj , c. Sitar , d. Bansuri/flute e. Veena f. Mridangam, g. Sarangi , h. Sarod , i. Santoor , Ghatam etc.

Suggested Readings/Reference Books:

1. Swami Prajananda, A Historical Study Of Indian Music, Munshiram Manoharlal Publishers , 2002.
2. Dr. Sharaccandra Paranjape, The History of Indian Music :Vedic Period to Gupta Period , , Chaukhamba Vidyabhavan Publi. 2015
3. Geetha Ravikumar ,The Concept and Evolution of Raga in Hindustani and Karnatic Music, 2002
4. Jauhari Shruti, Elements of Hindustani Classical Music, D.K. Print world, 2015
5. Dr. Sashi Kumar, An Introduction to Karnatic Music, Manish Prakashan, 2016.

MD-702 C

Course Code	Name of the course	Course Structure Core/Elective Theory/Practical	Total Credit	Total Marks
MD-702 C	Origin and History of Dance	Theory Core	04	100

At the end of the course students enable to

- ❖ Illumine the origin of Indian Dance in reference to Archeology, Sculpture, Painting, Music, Literature, etc.
- ❖ Spread the knowledge of the Indian Classical Music Instruments Hindustani and Carnatic Music Instruments -Tabla, Pakhawaj, Veena, Violin, Mridangam, Flute, Ghatam, Sarangi,etc
- ❖ Teach the students aboutmajor Ancient Indian texts of Dance Natyashastra, Abhinayadarpana, Sangeet Ratanakara, etc.
- ❖ Illuminate the theory of Indian Major and famous folk dances of North and south India.
- ❖ Share Knowledge of Major and famous Tribal dances of North-East and South India.
- ❖ Describe the information's about 'Tagore Dance Style'and contribution of Pt. Uday Shankar to Indian Modern Dance.

Unit-I

1. Study of the origin of Indian Dance with reference to the following.
 - a. Archeology & Sculpture
 - b. Panting & Music
 - c. Literature etc.

Unit-II

2. Introduction and study of Major Ancient Indian texts of Dance.
 - a. Natyashastra.
 - b. Abhinayadarpana.
 - c. Sangeet Ratanakara etc.

Unit- III

3. Introduction and Study of Indian folk Dances.
 - a. Major and famous folk dances of North India(Any five)
 - b. Major and famous folk dances of South India (Any five)

Unit-IV

1. Introduction and Study of Indian Tribal Dances.
 - a. Major and famous Tribal dances of North-East India(Any five)
 - b. Major and famous Tribal dances of South India(Any five)

Unit- V

1. Study of "Tagore Dance Style" and "Indian Modern Dance"
 - a. Tagore's concept of Dance
 - b. Study of Tagores famous Dance Drama.(Any two)
 - c. Introduction of Modern Dance and the contribution of Pt. Uday Shankar to Indian Modern Dance

Suggested Readings/Reference Books:

1. Amitkumar ,History of Dance,Cyber Tech Publications,2014
2. Ramchandran.C, Abhinayadarpanam , New Bhartiya Book Co.New Delhi, 2007
3. Reddy Smitha, Encyclopedia of Indian Dances,Cyber Tech Publications,2014
4. N.P.Unni, Natyashastra, NBBC publishers,2014
5. Mahuwa Mukherjee, Dance And Rabindranath Tagore,N.E Publishers,2014
6. Rakeshkumar, Folk Dances in India, Pushpanjali Prakashan,2007

MD-703 C

Course Code	Name of the course	Course Structure Core/Elective Theory/Practical	Total Credit	Total Marks
MD-703 C	Special paper Kathak: Teental (Nritta and Abhinaya)	Practical Core	04	100

At the end of the course students enable to

- ❖ Train the Kathak repertoire in Teental : Basic footwork of Tatkar (Kramalaya) , Thaata ,Ganesh Paran , Paran Judi Aamad,Farmaishi Chakradar Paran, Kavitta, toda Tukda ,Chakradhar tihai etc.
- ❖ Command over the complicated speedy footwork -Ladi, Rela, etc. in Drut laya Teental.
- ❖ Improve 'Bhav Pakshya- Abhinaya' on Shloka, stuti, stotra, Vandana etc.
- ❖ Demonstrate and perform 'Abhinaya' of various characters of mythological story in the 'Gata Bhava': on the theme of ' Panghat' Or 'Panihari.'
- ❖ Gain the ability to recite 'Padhant' of all learned technical compositions, Bols and syllables etc. with Taali, Khali, Sama, etc.

First Half**A) Nritta Pakshya(40 Marks) Taal : Teentaal (16 Beats)****Unit - I**

Vilambit Laya

- i) Basic footwork of Tatkar (Kramalaya)
Ekgun, Dugun, Tigun, Chaugun, Chegun, Athgun Etc.
- ii) Thaata : Elaborated at least 02 Stances and variations (In Vilambit Laya)
- iii) One Ganesh Paran (In Vilambit Laya)
- iv) One Simple Aamad
- v) One Paran Judi Aamad (Lucknow Gharana-in Vilambit Laya)

Unit-II

Madhya Laya/ Drut Laya

- vi) One Farmaishi Chakradar Paran (in Any Laya)
- vii) One Kavitta (in any Laya and Any Jati)
- viii) One toda or Tukda
- ix) One Chakradhar tihai

Unit -III

x) Footwork : One Ladi/Rela or any Other Rhythmic composition in Drut Laya of teentaal in any jati.

xi) Basic Introduction of Raas Taal (13 Matra) with demonstration of theka Taal on hand(including Taali and Khali) and with Tatkar– Ekgun ,Dugun speed.

Second Half**B) Bhav Pakshya- Abhinaya (30 Marks)****Unit-IV**

1.Gatnikas- “ Sidhi Gat” in Drut laya of Teental.

2.Abhinaya on Shloka/stuti/stotra/Vandana :

Ganesh or Sarswati

Unit -V

3.Gata Bhava : Abhinaya on the theme of Panghat Or Panihari. In Drut laya of Teentaal.

* Instructions:

1.Meanings of all the technical terms must be learnt and may be asked by the examiner.Any of the above may be asked to be performed to plain theka of teentaal during the Practical examination.

2. The student must be able to perform Padhant of all learnt compositions, Bols and syllables etc. with Taali, Khali,Sama etc

MD-704 E

Course Code	Name of the course	Course Structure Core/Elective Theory/Practical	Total Credit	Total Marks
MD-704 E	Stage Demonstration and Project Work.	Practical Elective	04	100

At the end of the course students enable to.....

- ❖ Share Knowledge and experience to perform on stage: traditional Kathak repertoire in Teental : Basic footwork of Tatkar (Kramalaya) , Thaat ,Ganesh Paran , Paran Judi Aamad,Farmaishi Chakradar Paran, Kavitta, toda Tukda ,Chakradhar tihai, Ladi ,Rela etc. in Drut laya Teental etc.technical compositions.
- ❖ To gain the ability to perform on Stage 'Bhav Pakshya- Abhinaya' on Shloka ,stuti,stotra,Vandana etc.
- ❖ Demonstrate to perform 'Abhinaya'of various characters of mythological story in the 'Gata Bhava' : on the theme of ' Panghat'or 'Panihari.'
- ❖ Recite Padhant of kathak syllables and narrate with the audience.

*Stage Demonstration of 15 minutes choosing from the content of Any Taal maintaining the traditional format of Classical presentation and repertoire of kathak dance.

(Note. Taal and Content will be selected by Guru/Teacher according to students Practice level, capacity,riyaz etc.)

*Assesment Criteria :

a)Comand over Taal and Laya

b)Clarity and beauty of Movement in Nritta and use of Stage.

c) Bhava-Abhinaya-expressions of student.

d) Accompaniment with music instruments and accompanists.

e)Make-up and Costume etc.

Semester-II
MD-801C

Course Code	Name of the course	Course Structure Core/Elective Theory/Practical	Total Credit	Total Marks
MD-801 C	History and Technique of Kathak	Theory core	04	100

At the end of the course students enable to

- ❖ Edify the origin and development of Kathak Dance during various era: Ramayana, Mahabharata Period ,Mogul Period , Modern period etc.
- ❖ Explain the history , Specialties ,Comparative study of the various Gharana's of Kathak Dance. Jaipur Gharana, b.Lucknow Gharana, C.Bararas Gharana, d.Raigarh Gharana etc.
- ❖ Illustrate the life sketch and Contribution of eminent Artists/Gurus of the major Kathak Gharana's.
- ❖ Elucidate the Comparative study and Essays of Kathak Dance.
- ❖ Expound the technical terms and aspects of Bhavpaksha(Songs) of Kathak Dance : a. Gat,Gatnikas,Gatbhava,Aadi-Kuaadi-Biaadi, laya,Kasak-masak,Upaj,Parmelu ,Thumari,Dadra,Sadra,Bhajan,Ghazal,Tarana,Chaturang,Trivat, Chaiti, Kajari ,Hori, Dhruvad,Dhamar etc.

Unit- I

1.Origin and, development of Kathak Dance

- a. References of Kathak Dance During Ramayana, Mahabharata Period
- b. Kathak Dance During Mughl Period
- c. Kathak Dance in the Modern period.

Unit- II

2.Study of the various Gharanas of Kathak Dance.

(History, Specialties, Comparative study)

- a. Jaipur Gharana
- b. Lucknow Gharana
- c. Bararas Gharana
- d. Raigarh Gharana

Unit-III

3.Lifesketch and Contribution of eminent Artists/Guru(Any two Artists/Gurus from major Kathak Gharana's of the following)

- 1.Jaipur Gharana (Pt. Narayan Prasad, Pt. Sundar Prasad)
- 2.Lucknow Gharana(Pt. Bindadin Maharaj, Pt. Birju Maharaj)
3. Banaras Gharana (Vidushi Sitaradevi, Pt. Gopikrishna)
- 4.Raigarh Gharana(Pt. Kalyan das Mehant, Pt. Kartikram)

Unit-IV**4. Comparative study and Essays of Kathak Dance**

- a. Rasleela and Kathak
- b. Influence of Vaishnavism on Kathak Dance
- c. The role of 'Nagma (Lehara)' in Kathak Dance
- d. The Influence of Islamic Culture on Kathak Dance

Unit - V**3. Technical terms and Abhinaya Item(Songs) aspects of Kathak Dance**

- a. Gat, Gatnikas, Gatbhava, Aadi-Kuaadi- Biaadi laya, Kasak-Masak, Upaj, Parmelu etc.
- b. Thumari, Dadra, Sadra, Bhajan, Ghazal, Tarana, Chaturang, Trivat, Chaiti, Kajari, Hori, Dhrupad, Dhamar etc.
- C. Notation of the following Compositions learnt in Practical syllabus.
 - i) Toda, Chakkardar Toda, Paran,
 - ii) Tishra Jati tukda, toda, Tihai,
 - iii) Farmaishi chakkrdar, Kavitta, Parmelu

Suggested Readings/Reference Books:

1. Rachna Ramya, Kathak The Dance of Storytellers, Niyogi Books, Delhi, 2019
2. Smitha Reddy, Great Indian Dancers: Biography, Cyber tech publi. 2014
3. Dadhich Dr. Puru, Kathak Nritya Shiksha part-II, Bindu Prakashan, Indore
4. Pt. Tirathram Azad, Kathak Darpan, Nateshwar Kala Mandir publi.

MD-802 E

Course Code	Name of the course	Course Structure Core/Elective Theory/Practical	Total Credit	Total Marks
MD-802 E	Indian Classical Dances	Theory Core	04	100

At the end of the course students enable to.....

- ❖ Illuminate about descriptions of Indian dances in Indian Religious Literature: a.Vedas, b.Ramayana and Mahabharata c.Buddhist and Jain literature.
- ❖ Edify about the importance of the temples and the Devdasi's culture and contribution in Classical Dance.
- ❖ Educate about the importance of the court and the contribution of Hindu Raja and Muslim Nawab's in Classical Dance.
- ❖ Explicate about the study of the Major Classical Dance forms of the India: History, technique, Repertoire, Costume, and Make-Up etc. a.Bharatnatyam b.Kathakali c. Manipuri d.Odissie.Kuchipudi f. Mohiniattam g. Sattriya etc.
- ❖ Delineate the life sketch and contribution of eminent Gurus, Artists : a)Pt.Bindadin Maharaj b)Pt. Kelucharan Mahapatra c) Yamini Krishnamurtyd) Raja and Radha Reddy e) Madam Menkaf) Pt.Uday Shankar.

Unit-I**Descriptions of Indian Dances in Indian Religious Literature.**

- a.Vedas
- b.Ramayana and Mahabharata
- c.Buddhist and Jain literature

Unit –II**1.Temples and Devdasi culture.**

- a.The Historical references of dance on ancient temples.
- b.Contribution of Devdasi 's in Classical Dance.

Unit –III**1.The importance of the court and the contribution of Kings towards classical dance.**

- a.Hindu Kings (Hindu court)- (Any two)
- b.Muslim Nawab's (Mugal Court) (Any two)

Unit - IV**1. Study of the Major Classical Dance forms of India: History, technique, repertoire, Costume, and Make-Up etc.**

- | | | |
|-----------------|----------------|-------------|
| a. Bharatnatyam | b. Kathakali | |
| c. Manipuri | d. Odissi | |
| e. Kuchipudi | f. Mohiniattam | g. Sattriya |

Unit -V

1. The Life sketch and contribution of eminent Gurus, Artists :
 - i) Pt. Shambhu Maharaj
 - ii) Pt. Kelucharan Mahapatra
 - iii) Yamini Krishnamurthy
 - iv) Raja and Radha Reddy
 - v) Madam Menka
 - vi) Pt. Udayshankar

Suggested Readings/Reference Books:

1. Deepika Biswas, Classical Dances of India, ABD Publi. Jaipur, 2009
2. Smitha Reddy, Great Indian Dancers: Biography, Cyber tech publi. 2014
3. Dadhich Dr. Puru, Kathak Nritya Shiksha part-II, Bindu Prakashan, Indore
4. Pt. Tirathram Azad, Kathak Darpan, Nateshwar Kala Mandir publi.

MD-803 C

Course Code	Name of the course	Course Structure Core/Elective Theory/Practical	Total Credit	Total Marks
MD-803 C	Special Paper Kathak: Jhaptaal (Nritya and Abhinaya)	Practical Core	06	100

At the end of the course students enable to.....

- ❖ Demonstrate a basic footwork of Tatkar, Kramalaya, Upaj Ang, Thaat Elaborated, Aamad, Paran Judi Aamad etc. in Jhaptaal (10 Matra)
- ❖ Apply and demonstrate of traditional repertoire of Kathak presentation: Tukda, Toda, Paran, One toda or tukda with multiple pirouettes (feri/Chakkar/Bhramari) Ladi, etc in Tall- Jhaptaal. (10 Matra)
- ❖ To perform on Gatnikas- Matki gat, Murli Gat in Drut Laya -Teentaal.
- ❖ To presentation of Shloka/stuti/stotra/Vandana : Shiva stuti Or Krishna vandana.
- ❖ Learn to express a multi character Abhinaya of Gat Bhava : Abhinaya on the theme of 'Govardhan leela' In Drut laya of Teentaal.
- ❖ Perform and express on Bhaktipada or Bhajan Composition of – Meera, Surdas, Tulsi, Kabir etc.

First Half (50 Marks) Nritya- JhapTaal (10 Matra)

Unit - I

Vilambit Laya

1. Basic footwork of Tatkar (Kramalaya) in single, double, triple, quadruple the original tempo Ekgun, Dugun, Tigun, Chaugun Etc.
2. Tihai beginning from different matras (ideally each of fourteen matras of the taal coming to the sama. (upaj Ang)
3. Thaat : Elaborated at least 02 Stances and variations (In Vilambit Laya)
4. One Simple Aamad
5. One Paran Judi Aamad (Jaipur Gharana-in Vilambit Laya)

Unit-II

Madhya Laya

1. Tukda (01)
2. Toda (01 plain and 01 Chakkardar)
3. Paran (01 plain, 01 Chakkardar)
4. One toda or tukda with multiple pirouettes (feri/Chakkar/Bhramari)
5. Tihai (02 Simple, One farmaishi)
6. Ladi or other footwork in Madhya Laya of Jhaptaal (Any Jati)

*Note: Meanings of the all the technical terms must be learnt and may be asked by examiner. Any of the above may be asked to be performed to plain theka during the examination. Every composition of above should be recited with claps in the traditional manner (Padhant) and then executed through dance *Revision of the Nritya Part-learnt in earlier Semester should be must.

Second Half

B) Abhinaya Part (30 Marks)

Unit-III

1. Gatnikas- Matki gat, Murli Gat in Drut Laya -Teentaal.
2. Abhinaya on Shloka/stuti/stotra/Vandana :
Shiva stuti Or Krishna vandana

Unit-IV

3. Gat Bhava : Abhinaya on the theme of
'Govardhan leela' In Drut laya of Teentaal.

Unit-V

4. Abhinaya on Bhaktipada or Bhajan .(Any One). Composition of – Meera, Surdas ,Tulsi , Kabir, or any Traditional Kathak legend Artist /Guru

* Instructions:

1. Meanings of all the technical terms must be learnt and may be asked by the examiner. Any of the above may be asked to be performed to plain theka of teentaal during the Practical examination.
2. The student must be able to perform Padhant of all learnt compositions, Bols and syllables etc. with Taali, Khali, Sama etc

MD-804 C

Course Code	Name of the course	Course Structure Core/Elective Theory/Practical	Total Credit	Total Marks
MD-804 C	Stage Demonstration and Project Work	Practical Elective	04	100

At the end of the course students enable to.....

- ❖ Demonstrate and perform on the stage: A traditional Kathak repertoire in taal teental , Jhaptaal etc. Basic footwork of Tatkar(Kramalaya) , Thaat ,Ganesh Paran , Paran Judi Aamad,Farmaishi ChakradarParan, Kavitta, toda Tukda ,Chakradhar tihai,
- ❖ Perform speedy footwork : Ladi ,Rela etc. in Drut laya Teental.
- ❖ Demonstrate on the stage any Item of 'Bhav Pakshya- Abhinaya'on Shloka ,stuti,stotra,Vandana, Thumari,Dadra etc.
- ❖ Improve recitation of 'Padhant' of the syllables of kathak and to narrate with audience.

*Stage Demonstration of 15 minutes choosing from the content of Any Taal maintaining the traditional format of Classical presentation and repertoire of Kathak dance.

(Note. Taal and Content will be selected by Guru/Teacher according to students Practice level, capacity , Riyaz etc.)

***Assessment Criteria :**

- a)Command over Taal and Laya
- b)Clarity and beauty of Movement in Nritta and use of Stage.
- c) Bhava-Abhinaya-expressions of student.
- d) Accompaniment with music instruments and accompanists.
- e)Make-up and Costume etc.

Semester -III

MD- 901 C

Course Code	Name of the course	Course Structure Core/Elective Theory/Practical	Total Credit	Total Marks
MD-901 C	Study of Ancient Texts on Dance	Theory core	04	100

At the end of the course students enable to

- ❖ Educate the contents of the 'Natyashastra': Dance Drama, Abhinaya, Karana, Chari, Angahara.
- ❖ Edify the elements of Bhava and Rasa : Bhava , Vibhava, Anubhava, Sanchari Bhava, Vyabhichari Bhava, Sthayi Bhava,Rasa concept and Navrasas, Dharmi, Vrittiti, Pravrittiti.
- ❖ Illuminate the concept of Nritta , Natya,Nritya, Nayak and Nayika Bheda.
- ❖ Upskill the Hastas of 'Abhinaya Darpana': Dashavatara Hasta, Devta Hasta , Navgraha Hasta,Jati Hasta, Bandhav hasta etc.
- ❖ Training of the types of feet movements : Mandala Bheda,Sthanaka ,Bheda ,Utplavana Bheda, Bhramari Bheda ,Gati Bheda etc.

Part –I

Unit- I

'Natyashastra'

- a. Origin, Aim, Nature and Development of Dance Drama
- b. Four types of Abhinaya
- c. Karana, Chari, Angahaar

Unit- II

Bhava and Rasa

- a. Bhava , Vibhava, Anubhava, Sanchari Bhava, Vybhichari Bhava, Sthayi Bhava
- b. Rasa concept & Navrasa
- c. Dharmi, Vrittiti, Pravrittiti

Unit-III

- a. Concept of Nritta , Natya,Nritya
- b. Nayak and Nayika Bheda

Part -II

Unit-IV

'Abhinaya Darpana'

1. Study of the following Hastas According to Abhinayadarpana.
 - a. Dashavatara Hasta
 - b. Devta Hasta
 - c. Navgraha Hasta
 - d. Jati Hasta
 - e. Bandhav hasta

Unit – V

1. Study of the types of feet movements
 - a. Mandala Bheda
 - b. Sthanaka Bheda
 - c. Utplavana Bheda
 - d. Bhramari Bheda
 - e. Gati Bheda etc.

Suggested Readings/Reference Books:

1. Ramchandran. C, Abhinayadarpanam , New Bhartiya Book Co. New Delhi, 2007
2. Reddy Smitha, Encyclopedia of Indian Dances, Cyber Tech Publications, 2014
3. N. P. Unni, Natyashastra, NBBC publishers, 2014
4. Dadhich Dr. Puru, Kathak Nritya Shiksha part-II, Bindu Prakashan, Indore
5. Pt. Tirathram Azad, Kathak Darpan, Nateshwar Kala Mandir publi.

MD- 902 E

Course Code	Name of the course	Course Structure Core/Elective Theory/Practical	Total Credit	Total Marks
MD-902 C	South East Asian Dance and Western & Modern Dance	Theory Core	04	100

At the end of the course students enable to

- ❖ Delineate the Dance culture of Java , Bali , Srilanka, Burma, Thailand .
- ❖ Elucidate about the dance forms of Japan,China, Cambodia etc.
- ❖ Illumine the Ramayana tradition and its effect on South east Asian Dance.
- ❖ Introduce of about Yakshagana, Bhagwattmela,Kathakali , and Kudiyattam etc. and their influence on south east Asian Dance.
- ❖ Explicate and study about Rabindranath Tagore and South East Asian Dance tradition.

Unit -I

- a. The Dance forms of Java & Bali
- b. The Dance forms of Srilanka

Unit - II

- a. The dance forms of Burma
- b. The dance forms of Thailand

Unit- III

- a. The dance forms of China
- b. The Dance forms of Japan

Unit- IV

- a. The Dance forms of Combodia
- b. The Ramayana tradition and its effect on South east Asian Dance. **Unit -V**
- a. Introduction of Yakshagana, Bhagwattmela,Kathakali , and Kudiyattam etc. and their influence on south east Asian Dance.
- b. Rabindranath Tagore and South East Asian Dance tradition.

Suggested Readings/Reference Books:

1. Reddy Smitha, Encyclopedia of Indian Dances, Cyber Tech Publications, 2014
2. Deepika Biswas, Classical Dances of India, ABD Publi. Jaipur, 2009
3. Kapila Vatsyayan , Asian Dance, B.R.Rhythms, 2011
4. Christian Racci, The Sacred dances of Bali, Buratwangi, 1998

MD-903 C

Course Code	Name of the course	Course Structure Core/Elective Theory/Practical	Total Credit	Total Marks
MD-903 C	Special paper Kathak: Dhamar Taal(Nritta and Abhinaya)	Practical Core	04	100

At the end of the course students enable to

- ❖ Application of basic footwork of Tatkar , Kramalaya , Upaj Ang , Thaat, Aamad, ParanJudiAamad, etc.in Taal Dhamar-14 Matra.
- ❖ Demonstration application of traditional repertoire of kathak presentation: Tukda, Toda, Paran, One toda or tukda with multiple pirouettes (feri/Chakkar/Bhramari) Ladi, etc in Taal Dhamar (14 Matra)
- ❖ Perform of various mudras of Gatnikas.
- ❖ Demonstrate on Shloka/stuti/stotra/Vandana :Durga stuti or Ardhnarishwar Vandana.
- ❖ Performance of the Abinaya of the multicharacters of Gat Bhava : Abhinaya on the theme of'Draupadi Vastra Harana .'.
- ❖ Express abhinaya and Bhava presentation on Thumri or Dadra.

Part -I Nritta Part

Unit-I

1. Basic footwork on Pancham Sawari tala(15 Matra) theka and Kramlaya of basic Tatarak
In single ,double,triple,and Quadruple the original tempo,thah(ekgun) dugun, tigon,chaugun
2. Upaj : Tihais from different matras of the tala.
3. Thaat : With two different stances with variations.

Unit-II

- 1.Padhant of the following with Demonstration:
 - a. One Aamad
 - b. One Tukda
 - c. Toda (One simple and one Chakkardar)
 - d. Paran (One simple and one chakkardar)

Unit –III

- a. Various types of Tihai-(One simple Tihai, One tihai in any Jati, One Ginati ki tihai)
- b. Foot work –Ladi or any other rhythmic composition in Madhya laya.

Part-II- Abhinaya Part

Unit- IV

- a. Abhinaya on shloka- Durga stuti or Ardhnarishwar Vandana.
- b. Gat nikas in Drut laya of Teental:
One Matki Gat, One Ghungat Gat

Unit – V

- a. Gatbhava - 'Draupadi Vastra Harana'
- b. Bhava presentation on Thumri or Dadra
(Composed by prestigious guru of any Kathak Gharana or Traditional
Thumari or Dadra)

MD-904 E

Course Code	Name of the course	Course Structure Core/Elective Theory/Practical	Total Credit	Total Marks
MD-904 E	Creative Dance : Examination and Stage Demonstration and Project Work	Practical Elective	04	100
<p>At the end of the course students enable to</p> <ul style="list-style-type: none"> ❖ Perform Stage Demonstration of 15 minutes choosing from the content of – 1.Teentaal 2. Rupak taal3. Chautaal 4.Jhaptaal 5.Dhamar etc. maintaining the traditional format of Classical presentation and repertoire of kathak dance. ❖ Command over Taal and Laya on the stage. ❖ Direct the use of Stage in reference to kathak solo choreography . ❖ Direct and to choreograph/Compose a solo composition of 05 to 10 minutes choosing from the contents (Pure classical or semi classical Song ,recorded or Live, Kathak Bol syllables composition ,or any script on Contemporary theme) maintaining the traditional format of classical Kathak presentation. 				

*Stage Demonstration of 15 minutes choosing from the content of – 1.Teentaal 2. Rupak taal
3. Chautaal 4.Jhaptaal 5.Dhamar etc. maintaining the traditional format of Classical presentation and repertoire of kathak dance.
(Note. Taal and Content will be selected by Guru/Teacher according to students Practice level, capacity,riyaz etc.)

*Assesment Criteria :

- a)Comand over Taal and Laya
- b)Clarity and beauty of Movement in Nritta and use of Stage.
- c) Bhava-Abhinaya-expressions of student.
- d)Accompaniment with music instruments and accompanists.
- e)Make-up and Costume etc.

Semester-IV

MD-1001 C

Course Code	Name of the course	Course Structure Core/Elective Theory/Practical	Total Credit	Total Marks
MD-1001 C	General Culture Aspects and Knowledge of Indian Music: History, Melody, Rhythm	Theory core	04	100
<p>At the end of the course students enable to.....</p> <ul style="list-style-type: none"> ❖ Educate the Knowledge of the cultural history of India: contribution of major emperors and empires both of north and south India. ❖ Edify the Knowledge of the major epics such as the Ramayana, Mahabharata, Bhagavat, Shilappadikaram in terms of their content, characters and relevance to Indian theatrical and dance traditions. ❖ Teach about Study of Indian mythology. ❖ Indoctrinate History, background, style, gharanas and some eminent gurus & artistes of the Hindustani Classical Music and Carnatic Classical Music. ❖ Educate the basic concept of the seasonal, diurnal ragas, romantic ragas. 				

Unit –I

1. Knowledge of the Cultural History of India
 - a. Contribution of Major emperors and Empire both of South India
 - b. Contribution of Major emperors and Empire both of North India

Unit -II

2. Knowledge major Indian epics in terms of their content, Characters and relevance to Indian theatrical and Dance traditions.
 - a. Ramayana,
 - b. Mahabharata,
 - c. Bhagwat,
 - d. Shilppadikaram

Unit –III

- a. History, Background, style, Gharana and some eminent gurus & artists Of Hindustani Classical Music.
- b. History Background, Style, Gharana and some eminent Gurus & artists of Carnatic Classical Music.

Unit-IV

a. Knowledge of following Ragas (Raagroop including arohan, Avrohan, Chalan and Bhava rasa.

Two Seasonal raga , Two Diuranal Raga , Two Romantic Ragas

b. Knowledge of the following Talas With practice of transcribing them as per Tallipi in Single, Double, Triple, Quadruple tempo.

Teentaal, Jhaptaal, Dhamar, Rupak, Ektaal, Chautaal, Dadra, Kehrava

Unit- V

1. Detailed study of Talas and Technical Terms

a. Structure of tala

b. Carnatic Tala Pattern

c. Definitions: Tali, Khali, Vadi, Samvadi, Jati, Yati and Tihai.

Suggested Readings/Reference Books:

6. Swami Prajananda, A Historical Study Of Indian Music, Munshiram Manoharlal Publishers , 2002.

7. Dr. Sharaccandra Paranjape, The History of Indian Music :Vedic Period to Gupta Period, , Chaukhamba Vidyabhavan Publi. 2015

8. Geetha Ravikumar ,The Concept and Evolution of Raga in Hindustani and Karnatic Music, 2002

9. Jauhari Shruti, Elements of Hindustani Classical Music, D.K. Print world, 2015

10. Dr. Sashi Kumar, An Introduction to Karnatic Music, Manish Prakashan, 2016.

MD-1002 C

Course Code	Name of the course	Course Structure Core/Elective Theory/Practical	Total Credit	Total Marks
MD-1002 C	Aesthetics and Western & Modern Dance.	Theory Core	04	100

At the end of the course students to enable

- ❖ Elucidate the History of Ballet: Origin, early beginnings & development.
- ❖ Explicate the description, well known ballet productions & presentations, choreographers & dancers of Classical ballet and Romantic ballet.
- ❖ Illumine the origin and development of American Modern Dance and its subsequent development.
- ❖ Delineate the comparison of Indian and western ballet and choreographic productions.
- ❖ Indoctrinate about the importance of modern stage technique, the media & technological advances.

Unit-I

- a. Study of Rassutra of Bharat with reference to later commentators such as Bhatta Lollata, Sri Shankuka, Bhatta Nayaka, Abhinav Gupta
- b. Definition of Art & aesthetics, its nature, scope, purpose, method

Unit- II

- a. Plato's Concept of Aesthetics.
- b. Aristotle's concept of Aesthetics.

Unit-III

Study of western Ballets

- a. Ballet : Origin & Development
- b. Classical Ballet:
Definition, Description, Productions, Choreographer-Dancers

Unit - IV

- a. Musical accompaniment in Ballet
- b. Life and contribution of eminent Ballet Dancers

Unit-V

- a. Comparative study of Indian and western Ballet

- b. Origin And Development of American Modern Dance
- c. Social relevance of dance & drama in the contemporary dance scene.

Suggested Readings and Reference Books:

1. N. P. Unni, Natyashastra, NBBC publishers, 2014
2. Dadhich Dr. Puru, Kathak Nritya Shiksha part-II, Bindu Prakashan, Indore
3. Pt. Tirathram Azad, Kathhak Darpan, Nateshwar Kala Mandir publi.

MD-1003 C

Course Code	Name of the course	Course Structure Core/Elective Theory/Practical	Total Credit	Total Marks
MD-1003 C	Special paper Kathak: Pancham Sawari (Nritta and Abhinaya)	Practical Core	04	100
<p>At the end of the course students enable to</p> <ul style="list-style-type: none"> ❖ Demonstrate and application of basic footwork of Tatkar , Kramalaya , Upaj Ang , Thaata : Elaborated at least 02 Stances, Aamad, Paran Judi Aamad etc.in Taal Pancham Sawari -15 Matra. ❖ Instruct the Knowledge and application of traditional repertoire of kathak presentation: Tukda, Toda, Paran, One toda or tukda with multiple pirouettes (feri/Chakkar/Bhramari) Ladi, etc in Taal- Pancham Sawari (15 Matra) ❖ Perform Gatnikas : At least three each of Nayaka (Dhirodatta, Dhiroddhata, Dhir-Prasanta, Dhir-Lalita) and Nayika types and Nayika Bhedas (Ashta-Avastha). ❖ Performance of Gat Bhava : Abhinaya on “Marich Vadh”. ❖ Demonstrate and perform Abhinaya on Thumri/Bhajan/Dadra: composed by Bindadin Maharaj and one traditional Ashtapadi, Kirtan , Bhajan etc 				

I- Taal Paksha

Unit –I

1. Basic footwork on Pancham Sawari Taal theka (15 Matra) and Kramalaya of this basic footwork in single, double, triple and quadruple tempo. (ekgun, dugun, tigung, chaugun)
2. Upaj Ang
3. Thaata variation (03 stances)

Unit –II

1. The following should be recited with claps in the traditional manner (padhant) and then executed through dance.
 - a. Amad (02),
 - b. Tukda (01) ,
 - c. Toda- (one simple one chakkardar)

Unit- III

- a. One toda with multiple feri/chakkars
- b. Paran
 - c. Tihai
 - d. Ladi

*Meaning of the all technical terms must be asked by examiner any of the the above may be asked and to be performed to plain theka during examination.

*Revision of all practical syllabus learnt in earlier semester.

Part II- Abhinaya

Unit-IV

1. Revision of earlier stuti,Vandana
2. Gatnikas in teentaal representing any Nayak or naiyka bhed.
3. Gatbhava- Marich Vadh

Unit-V

1. Thumari/ dadra/ Gazal (any One)
2. Astapadi/ Bhajan/ Kirtan (any one)

MD-1004 E

Course Code	Name of the course	Course Structure Core/Elective Theory/Practical	Total Credit	Total Marks
MD-1004 E	Stage Demonstration, Teaching & Project work	Practical Elective	04	100
<p>At the end of the course students enable to.....</p> <ul style="list-style-type: none"> ❖ Perform Stage Demonstration of 15 minutes choosing from the content of – 1.Teentaal 2. Rupak taal3. Chautaal 4.Jhaptaal 5.Dhamar 6. Rass Taal 7. Basant Taal 8. Pancham Sawari Taal etc. maintaining the traditional format of Classical presentation and repertoire of kathak dance. ❖ Command over Taal and Laya on the stage. ❖ Direct the use of stage while performing solo or group kathak Dance on the stage 				

Part –I

***Stage Demonstration of 15 minutes choosing from the content of – 1.Teentaal 2. Rupak taal**

3. Chautaal , maintaining the traditional format of Classical presentation and repertoire of kathak dance.

(Note. Taal and Content will be selected by Guru/Teacher according to students Practice level, capacity,riyaz etc.)

*Assesment Criteria :

- a)Comand over Taal and Laya
- b)Clarity and beauty of Movement in Nritta and use of Stage.
- c) Bhava-Abhinaya-expressions of student.
- d)Accompaniment with music instruments and accompanists.
- e)Make-up and Costume etc.

Part –II

Project – 40 Mark

Project work on Kathak Dance and folk Dance

