

Faculty of Performing & Visual Arts

Syllabus

of

MA (Dance)

(Semester I-II-III-IV)

(Under Continuous Evaluation System)

SESSION: 2019–20



The Heritage Institution

**KANYA MAHA VIDYALAYA
JALANDHAR
(Autonomous)**

Programme specific outcomes

M.A- Indian Classical Dance

Session 2019-20

Upon Successful completion of this course , students will be able to :

P.S.O. 1 — Learning various Taals for stage performance and having knowledge of viva voce .

P.S.O .2 – Learn practical and theoretical terms of dance; Taal , That, Amad, Salami, Tora, Tihai, Paran, Chakardarparan& its uses in various ways in practical implication.

P.S.O. 3 – . With practice, gungroos will create different type of bols, according to taals. .During
M.A. Programme students are capable to perform on stage .

P.S.O. 4 – During the process of Indian classical dance ‘’Kathak’’ learning , students improve hand movements, eye movements, eyebrow movements, neck movements and head movements both practically and theoretically.

Scheme of Studies and Examination
M.A. (Dance) Session 2019-20

Semester I							
Course Code	Course Name	Course Type	Marks				Examination time (in Hours)
			Total	Ext.		CA	
				L	P		
MDCL-1151	HISTORICAL & THEORETICAL ASPECTS OF INDIAN CLASSICAL DACNE (KATHAK)	C	100	80	--	20	3
MDCL-1152	CLASSICAL DANCE KATHAK : THEORY AND COMPOSITION	C	100	80	--	20	3
MDCP-1153	PRACTICAL STAGE PERFORMANCE – I	C	100	--	80	20	40 min per student
MDCV-1154	PRACTICAL APPROACH OF KATHAK TERMINOLOGY – I (VIVA VOCE)	C	100	--	80	20	40 min per student
Total			400				

M.A. Semester II							
Course Code	Course Name	Course Type	Marks				Examination time (in Hours)
			Total	Ext.		CA	
				L	P		
MDCL-2151	HISTORICAL & THEORETICAL ASPECTS OF INDIAN CLASSICAL DACNE (KATHAK)	C	100	80	--	20	3
MDCL-2152	CLASSICAL DANCE KATHAK : THEORY AND COMPOSITION	C	100	80	--	20	3
MDCP-2153	PRACTICAL STAGE PERFORMANCE – I	C	100	--	80	20	40 min per student
MDCV-2154	PRACTICAL APPROACH OF KATHAK TERMINOLOGY – I (VIVA VOCE)	C	100	--	80	20	40 min per student
Total			400				

M.A. Dance (Session 2019-20)
Semester-I
HISTORY AND THEORETICAL ASPECTS OF CLASSICAL DANCE KATHAK
Course Code: MDCL-1151

Course outcome

M.A ICD is a post graduate course of Deptt of Performing Arts. It is two years Program and the course includes a comprehensive and thorough study and Practice of Classical Dance as a discipline at an advanced level. After completion of **M.A (ICD) Sem – I** .

Upon Completion of this course students would be able to:

- CO1. During the process of Post graduation course while taking up classical dance , students are actually toned physically , mentally and artistically
- Co2. Learning and practicing dance improves muscle tones , muscle strength , endurance and fitness.
- Co 3. It tones thighs, pelvis , arms , with peculiarities of body movements in art of dance .
- Co4. Regular training and practice enables flexibility in body and help in various body movements during performance.

M.A. Dance (Session 2019-20)
Semester-I
HISTORY AND THEORETICAL ASPECTS OF CLASSICAL DANCE KATHAK
Course Code: MDCL-1151

Total Marks 100

Time: 3 Hours

Theory : 80

CA : 20

Instructions given to the examiners are as follows:

The paper setter will set Eight questions of equal marks . Two in each of the four Sections (A-D). Questions of Sections A-D should be set from Units I-IV of the syllabus respectively. Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each section. The fifth question may be attempted from any Section.

Section- A

1. History of Kathak from ancient to Mugal Period.
2. Detailed study about “Gharanas of kathak”.

Section-B

3. Detailed study of:
 - a) Bharatnatyam,
 - b) Kathakali.
4. Detailed study of HASTA MUDRAS (Samyukta and Asamyukta)

Section- C

5. Detailed study of Rasa and Bhava.
6. Biographical sketches and contribution of Pt. Birju Maharaj and Guru Rajinder Gangani.

Section- D

7. Origin and development of Gungees .
8. Detailed study of Stage and Stage setting.

BOOKS RECOMMENDED

- | | | |
|--|---|-----------------|
| 1. Kathak | - | Sunil Kothari |
| 2. Dances of Asia | - | KietsSakakibera |
| 3. BharatiyaSanskritimeinKathakParampara | - | Mandavi Singh |
| 4. KathakDarpan | - | T.R. Azad |
| 5. KathakNrityaShiksha- Part- I | - | PuruDadhich |
| 6. KathakNrityaShiksha- Part- II | - | PuruDadhich |

M.A. Dance (Session 2019-20)
Semester-I
CLASSICAL DANCE KATHAK : THEORY AND COMPOSITION
Course Code : MDCL-1152

Course outcome

Upon successfully completion of this course student will be able to know the basic concepts of music , which are -

CO 1. Understand the basic note played on Harmonium, alongside singing various sargam phrases.

CO 2. Sa- Pa Samvaad is appealing to students' mind when they sing alankars and ragas ,thus understanding key features of Indian classical music.

CO 3. Students are able to sing Bandish in Teental and with continuous Riyaz , areable to perform.

M.A. Dance (Session 2019-20)
Semester-I
CLASSICAL DANCE KATHAK : THEORY AND COMPOSITION
Course Code : MDCL-1152

Total marks 100

Time : 3 Hours

Theory : 80

CA : 20

Instructions given to the examiners are as follows:

The paper setter will set Eight questions of equal marks . Two in each of the four Sections (A-D). Questions of Sections A-D should be set from Units I-IV of the syllabus respectively. Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each section. The fifth question may be attempted from any Section.

Section- A

1. Study of Technical Terms of Kathak—
Uthan,
Stuti,
Thaat,
Amad,
Salami,
Toda,
Tukda,
Paran,
CharkardarParan,
Kavit,
Tihai.

2. Detailed Study of Abhinaya

Section- B

3. Detailed study of Folk Dances of Punjab
4. Contribution of Indian Cinema in promoting Indian Classical Dance.

Section-C

5. Role of Laya&Taal in Dance.
6. Notation of following Taals in Dugun ,Tigun, Chaugun, Arh, Kuarh and BearhLayakararies : a) Teen Taal b) Jhaptal c) EkTaald) Sooltaal

Section -D

7. Role of Dance in Hindu Mythology.

8. a) Notation of the following material in Teen taal, Jhaptaal and Ektaal :

- One Amad,
- Thaat, Uthan,
- One Tukra,
- One Tora,
- One ChakkardarTora,
- One Paran,
- One PharmaishichakardarParan
- One Kavita,
- One PakshiParan,
- One Ganesh Paran
- One PremeluParan in Teen taal.

b) Comparative study of above mentioned Taals having Similar Matras.

BOOKS RECOMMENDED

- | | | |
|---------------------------------|---|--------------------|
| 1. Indian Classical Dance | - | KapilaVatsyayan |
| 2. KathakNrityaShiksha Part- II | - | PuruDadhich |
| 3. KathakDarpana | - | T.R. Azad |
| 4. KathakShingara | - | T.R. Azad |
| 5. KathakNritya | - | Laxmi Narayan Garg |
| 6. KathakGyaneshwari | - | T.R Azad |

M.A. Dance (Session 2019-20)

Semester-I

PRACTICAL STAGE PERFORMANCE – I

Course Code : MDCP-1153

Course outcome

Upon successfully completion of this course student will be able to know the basic concepts of music , which are -

CO 1. Understand the basic note played on Harmonium, alongside singing various sargam phrases.

CO 2. Sa- Pa Samvaad is appealing to students' mind when they sing alankars and ragas ,thus understanding key features of Indian classical music.

CO 3. Students are able to sing Bandish in Teental and with continuous Riyaz , areable to perform.

M.A. Dance (Session 2019-20)
Semester-I
PRACTICAL STAGE PERFORMANCE – I
Course Code : MDCP-1153

Total marks 100
Practical : 80
CA : 20

Time : 40 Min.

INSTRUCTIONS FOR THE PAPER-SETTER/ EXAMINER

1. The Practical examination will be conducted by a Board of Examiners, which will consist of Head of the Department /his or her Nominee , Internal Teacher and External Expert.
 2. There should not be more than five students in a group for this practical paper. The examiner may examine each student individually for evaluation.
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1. Candidates are required to give stage performance in any taal of the following:
 - TATKAR
 - PALTAS
 - THAAT
 - AMAD
 - TUKRA
 - TORA
 - PARAN
 - CHAKKARDAR PARAN
 - FARMAISHI PARAN
 - TISRAJATI PARAN
 - KAVIT
 - GAT NIKAS
 - TARANA
 2. Taals prescribed: TEEN TAAL or JHAPTAAL.
 3. Demonstration of Gat bhava based on panghatkichherchar.
 4. Demonstration of kathak based on composition of Tarana.
 5. Demonstration of bhavang based on any bhajan or geet.

M.A. Dance (Session 2019-20)

Semester-I

Course Code : MDCV-1154

CLASSICAL DANCE KATHAK (VIVA VOCE)

Course outcome

Upon successfully completion of this course student will be able to know the basic concepts of music , which are -

CO 1. Understand the basic note played on Harmonium, alongside singing various sargam phrases.

CO 2. Sa- Pa Samvaad is appealing to students' mind when they sing alankars and ragas ,thus understanding key features of Indian classical music.

CO 3. Students are able to sing Bandish in Teental and with continuous Riyaz , areable to perform.

M.A. Dance (Session 2019-20)
Semester-I
Course Code : MDCV-1154

CLASSICAL DANCE KATHAK (VIVA VOCE)

Total marks 100
Viva : 80
CA : 20

Time : 40 Min.

INSTRUCTIONS FOR THE PAPER-SETTER/ EXAMINER

1. The Practical examination will be conducted by a Board of Examiners, which will consist of Head of the Department /his or her Nominee , Internal Teacher and External Expert.
2. There should not be more than five students in a group for this practical paper. The examiner may examine each student individually for evaluation.

Unit- I

Practical demonstration and Padhant of following technical elements in the given taals :

- i) In **Teen Taal** - One Uthan, One ParanLagiAmad, One Thaata, One Tihai , One Tukra, One Tora, One Simple Paran, One PharmaishiParan, One Kavit and Four Kinds ofPaltas with Tihai, One Parmelu and One Ganesh Paran.
- ii) In **JhapTaal** - One Uthan, One Thaata, One BedamTihai, One Amad, One Tukra, One Tora, One Simple Paran, One PharmaishiParan, One Kavit.

Unit-II

- a) Playing of Theka of Teen Taal ,JhapTaal and EkTaal on Tabla.
- b) Ability to play Nagma on harmonium in Teen TaalandJhapTaal
- c) Practical demonstration of Asamyukta Mudras.
- d) Practical demonstration of Folk Dances of Punjab.

M.A. Dance (Session 2019-20)
Semester-II
Course Code : MDCL-2151

HISTORY AND THEORETICAL ASPECTS OF CLASSICAL DANCE KATHAK

Course outcome

Upon successfully completion of this course student will be able to know the basic concepts of music , which are -

CO 1. Understand the basic note played on Harmonium, alongside singing various sargam phrases.

CO 2. Sa- Pa Samvaad is appealing to students' mind when they sing alankars and ragas ,thus understanding key features of Indian classical music.

CO 3. Students are able to sing Bandish in Teental and with continuous Riyaz , areable to perform.

M.A. Dance (Session 2019-20)

Semester-II

Course Code : MDCL-2151

HISTORY AND THEORETICAL ASPECTS OF CLASSICAL DANCE KATHAK

Total marks 100

Time : 3 Hours

Theory : 80

CA : 20

Instructions given to the examiners are as follows:

The paper setter will set Eight questions of equal marks . Two in each of the four Sections (A-D). Questions of Sections A-D should be set from Units I-IV of the syllabus respectively. Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each section. The fifth question may be attempted from any Section.

Section – A

- 1 Detailed study & Practical approach of Following movements of different parts of body with special reference to AbinayaDarpan :
 - (a) Neck – Movement
 - (b) Head – Movement
 - (c) Eye – Glances
 - (d) Eye - Movements
2. Detailed study of Guru Shishyaparampara.

Section- B

3. Detailed study of Natya Shastra.
4. Detailed study of Natya, Nritya, Nritta.

Section- C

5. Detailed study of Chari .
6. Detailed study of Tandava and Lasya.

Section- D

7. Comparative study of Classical, Folk and Tribal dances.
8. Detailed study of Classical Dance Forms :- Manipuri, Kuchipudi.

BOOKS RECOMMENDED

- | | | | |
|-----|-------------------------------|---|------------------------------|
| 1. | Dance in Thumri | - | Projesh Banerji |
| 2. | Kathak | - | Sunil Kothari |
| 3. | Dances of Asia | - | KietsSakakibera |
| 4. | BharatiyaSanskriti Mein | - | Mandvi Singh KathakParampara |
| 5. | BhartiyaNritya Kala | - | KeshavChanderVerma |
| 6. | Bharat KeLokNritya | - | Laxmi Narayan Garg |
| 7. | KathakDarpan | - | T.R.Azad |
| 8. | KathakNrityaShiksha- Part-I | - | PuruDadhich |
| 9. | KathakNrityaShiksha - Part-II | - | PuruDadhich |
| 10. | Folk Dances of Punjab | - | Dr.AarohiWalia |

M.A. Dance (Session 2019-20)

Semester-II

Course Code : MDCL-2152

CLASSICAL DANCE KATHAK : THEORY AND COMPOSITION

Course outcome

Upon successfully completion of this course student will be able to know the basic concepts of music , which are -

- CO 1. Understand the basic note played on Harmonium, alongside singing various sargam phrases.
- CO 2. Sa- Pa Samvaad is appealing to students' mind when they sing alankars and ragas ,thus understanding key features of Indian classical music.
- CO 3. Students are able to sing Bandish in Teental and with continuous Riyaz , areable to perform.

M.A. Dance (Session 2019-20)

Semester-II

Course Code : MDCL-2152

CLASSICAL DANCE KATHAK : THEORY AND COMPOSITION

Total marks 100

Time : 3 Hours

Theory : 80

CA : 20

Instructions given to the examiners are as follows:

The paper setter will set Eight questions of equal marks . Two in each of the four Sections (A-D). Questions of Sections A-D should be set from Units I-IV of the syllabus respectively. Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each section. The fifth question may be attempted from any Section.

Section –A

1. Relation between Dance and Theatre.
2. Study of Ballets & Modern dances.

Section- B

3. Study of contribution of Pt. Uday Shankar towards NrityaNatika.
4. Impact of Sufi Sangeet on Dance.

Section -C

5. Notation of following Taals in Dugun, Tigun, Chaugun , Arh, Kuarh and Bearh
Layakaries : a) RupakTaal b) BasantTaal c) DhamarTaal
6. Writing following Layakaries such as 4/9, 7/5, 3/2, 4/7, 5/6 and 7/8 in RupakTaal, BasantTaal, DhamarTaal.

Section-D

7. BolBanavat - Recognition of compositions based on bols given by paper setter such as in above mentioned taals.

8. a) Notation of the following material in Rupak, BasantTaal and DhamarTaal :

One Uthan,
One Amad,

One Tihai,
One Tukra,
One Tora,
One ChakkardarTora,
One Paran
One Kavit.

- b) One PakshiParan and One Ganesh Paran in DhamarTaal.
- c) Comparative study of Taals mentioned in Part (a) with other Taals of similar Matras.
- d) Notation for a systematic performance in any of the Taals mentioned in part (a).

BOOKS RECOMMENDED

- | | | | |
|----|-------------------------------|---|--------------------|
| 1. | Indian Classical Dance | - | KapilaVatsyayan |
| 2. | Indian Performing Arts | - | Utpal K. Banerjee |
| 3. | Classical Dance in Literature | - | KapilaVatsyayan |
| 4. | KathakNrityaShiksha Part- II | - | PuruDadhich |
| 5. | Krishna Theatre in Dance | - | M.L. VardhPande |
| 6. | KathakDarpana | - | T.R. Azad |
| 7. | KathakShingara | - | T.R. Azad |
| 8. | KathakNritya | - | Laxmi Narayan Garg |
| 9. | KathakGyaneshwari | - | T.R. Azad |

M.A. Dance (Session 2019-20)

Semester-II

Course Code : MDCP-2153

PRACTICAL STAGE PERFORMANCE – II

Course outcome

Upon successfully completion of this course student will be able to know the basic concepts of music , which are -

- CO 1. Understand the basic note played on Harmonium, alongside singing various sargam phrases.
- CO 2. Sa- Pa Samvaad is appealing to students' mind when they sing alankars and ragas ,thus understanding key features of Indian classical music.
- CO 3. Students are able to sing Bandish in Teental and with continuous Riyaz , areable to perform.

M.A. Dance (Session 2019-20)
Semester-II
Course Code : MDCP-2153

PRACTICAL STAGE PERFORMANCE – II

Total marks 100
Practical : 80
CA : 20

Time : 40 Mins.

INSTRUCTIONS FOR THE PAPER-SETTER/ EXAMINER

1. The Practical examination will be conducted by a Board of Examiners, which will consist of Head of the Department /his or her Nominee , Internal Teacher and External Expert.
 2. There should not be more than five students in a group for this practical paper. The examiner may examine each student individually for evaluation.
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1. Candidates are required to give stage performance in any taal of the following:
 - TATKAR
 - PALTAS
 - THAAT
 - AMAD
 - TUKRA
 - TORA
 - PARAN
 - CHAKKARDAR PARAN
 - FARMAISHI PARAN
 - TISRAJATI PARAN
 - KAVIT
 - GAT NIKAS
 2. TaalsprescribedTeentaal and BasantTaal
 3. Demonstration of GAT NIKAS based on HOLI.
 4. Demonstration of bhavang on Sargam and Thumari.
 5. Demonstration of tarana in kathak.

M.A. Dance (Session 2019-20)

Semester-II

Course Code : MDCV-2154

CLASSICAL DANCE KATHAK : VIVA - VOCE

Course outcome

Upon successfully completion of this course student will be able to know the basic concepts of music , which are -

CO 1. Understand the basic note played on Harmonium, alongside singing various sargam phrases.

CO 2. Sa- Pa Samvaad is appealing to students' mind when they sing alankars and ragas ,thus understanding key features of Indian classical music.

CO 3. Students are able to sing Bandish in Teental and with continuous Riyaz , areable to perform.

M.A. Dance (Session 2019-20)
Semester-II
Course Code : MDCV-2154

CLASSICAL DANCE KATHAK : VIVA - VOCE

Total marks 100
Viva : 80
CA : 20

Time : 40 Mins.

INSTRUCTIONS FOR THE PAPER-SETTER/ EXAMINER

1. The Practical examination will be conducted by a Board of Examiners, which will consist of Head of the Department /his or her Nominee , Internal Teacher and External Expert.
2. There should not be more than five students in a group for this practical paper. The examiner may examine each student individually for evaluation.

SECTION - A

- i) Practical Demonstration of kathak in any one of the taal: Basanttaal, Dhamartaal, Rupaktaal.
- ii) Practical demonstration and Padhant of following technical elements in the given Taals : **BasantTaal, RupakTaal, DhmarTaal.**
 - One Uthan
 - One Thaat
 - One Amad,
 - One Tihai,
 - One Tukra,
 - One Tora,
 - One ChakkardarTora,
 - OneParan
 - One ChakkardarParan
 - One Kavit.

SECTION- B

- iii) Playing of Theka of Teen Taal and RupakTaal on Tabla.
- iv) Ability to Play Nagma on Harmonium in Teen Taal andRupaktaal.
- v) Practical demonstration of Folk Dances of Haryana.

Master of Arts (Indian Classical Dance Kathak) Semester-III

Session 2019-20

**HISTORICAL & THEORETICAL ASPECTS OF INDIAN CLASSICAL DANCE
(KATHAK)**

Course Code: MDCL-3151

Course outcome

Upon successful completion of this course student will be able to know the basic concepts of Dance, which are -

CO1: Knowledge of dance and theatre.

CO2: Knowledge of Kathak exponents.

CO3: History of Kathak dance.

Master of Arts (Indian Classical Dance Kathak) Semester-III

Session 2019-20

HISTORICAL & THEORETICAL ASPECTS OF INDIAN CLASSICAL DANCE (KATHAK)

Course Code: MDCL-3151

Examination Time: 3 Hours

Total Marks: 80

Theory: 60

CA: 20

Instructions for the Paper Setters:

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section.

SECTION-A

1. Origin, development and revival of Kathak.
2. Study of Abhinaya and its BHEDHAS.
3. Study of Lok Natya with special reference to Dance –Nautanki, Yakshagana, Chhau, Swang, Bhavai.

SECTION-B

4. Study of Chari and its different kinds.
5. Detailed study of Kuchipudi and Mohiniattam.
6. Bharamari, Sthanak and Utpalavan Bhedas according to Abhinaya Darpan.

SECTION-C

7. Origin and development of Ghungroos with its use, function and importance in Kathak.
8. Contribution of the following exponents/Gurus of Kathak :– a) Guru Shambhu Maharaj Ji b) Guru Narayan Prasad Ji c) Guru Sunder Prasad Ji d) Guru Bindadin Maharaj Ji

SECTION-D

9. Role of patrons like Wajid Ali Shah to Kathak
10. Tradition and transition of the Tawaif legacy
11. Folk Dances of Haryana with their style, costumes and music.
12. Relation of dance with Drama/Theatre

BOOKS RECOMMENDED:

1. Kathak : Sunil Kothari

2. Bharatiya Sanskriti mein kathak Parampara : Mandavi Singh
3. Bharatiya Nritya Kala : Keshav Chander Verma.
4. Dance in Thumri : Projesh Banerji
5. Dances of Asia : Kiets Sakakibera
6. Kathak Darpan : T.R.Azad 7. Kathak Nritya Shiksha Part – I & Part – II : Puru Dadhich
8. Natya Shashstra of Bharatmuni : 9. Abhinaya Darpan aur Geet –Gobind : Dr. Laxmi Narayan Garg.
10. Abhinaya Darpan : Dr. Aarohi Walia
11. Nritya Abhigyan : Shobha Koser
12. Kathak Gyaneshwari : T. R. Azad
13. Bhartiya Lok Nritye Mein Haryana aur
Rajasthan : Neera Sharma
14. Etihask Paripexh Mein Kathak Nritya : Maya Tak
15. Kathak : Shikha Khare
16. Bhartiye Sangeet Vadya : Lal Mani Mishra
17. Kathak Kalpdram : Dr. Chetna Jyotshi
18. The last King in India-Wajid ali Shah : Rosie Llewellyn- Jones

Master of Arts (Indian Classical Dance Kathak) Semester-III

Session 2019-20

CLASSICAL DANCE KATHAK: THEORY & COMPOSITION – I

Course Code: MDCL-3152

Course outcome

Upon successfully completion of this course student will be able to know the basic concepts of Dance , which are -

CO1: Knowledge of Bols Banavat In Taals.

CO2: Knowledge of raas leela.

Master of Arts (Indian Classical Dance Kathak) Semester-III

Session 2019-20

CLASSICAL DANCE KATHAK: THEORY & COMPOSITION – I

Course Code: MDCL-3152

Examination Time: 3 Hours

Total Marks: 80

Theory: 60

CA: 20

Instructions for the Paper Setters:

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section.

SECTION-A

1. Relation between Raas leela and Raas Nritya.
2. Detailed Study of Nayak– Nayika Bhedas in Dance
3. Detailed Study of Poorva Rang and Pindi Bandh.

SECTION-B

4. Contribution of Indian dance toward world culture.
5. Impact of Indian mythology on Indian Dance.

SECTION-C

6. a) Notation of following Taals with their dugun, tigung, chaugun, Arh, Kuarh and viarh Layakaries : Teen Taal, Raas Taal and Shikhar Taal.
b) Writing of Layakaries $3/4$, $6/5$, $7/8$, $5/3$ and $5/7$ in Teen Taal, Raas Taal, and Shikhar Taal.
c) Comparative Study of Tals with other Tals of Similar matras — Teen Taal, Raas Taal, Shikhar Taal, Sool Taal, Adhachoutaal, Asht Mangal and Lakshmi Taal.

SECTION-D

7. Notation in Following Taals :

a) Teen Taal :

One Uthan,

Two Thaats,

Two Tehais(Damdar and Bedam),

One Amad,
Two Tukras,
Two toras,
Two Chakkaradar Toras,
One Simple Paran,
One Chakkardar Paran,
One Pharmaishi Chakkaradar Paran,
One Kavit,
One Parmelu,
One Tiserjati Paran.

b) Raas Taal :

One Uthan,
One Thaat,
One Tehai
One Amad,
One Tora,
One Paran,
One Chakkardar Paran,
One Kavit,
One Ganesh Paran.

c) Shikhar Taal :

One Uthan,
One Amad,
One Thaat,
One Tora,
One Paran,
One Chakkaradar Paran,
One Kavit

One Tipalli.

8. Bol Banavat : Composition of any dance bols given in the following Taals: Raas Taal, Teen Taal , Shikhar Taal.

BOOKS RECOMMENDED:

1. Kathak : Sunil Kothari
2. Bharatiya Sanskriti mein kathak Parampara : Mandavi Singh
3. Bharatiya Nritya Kala : Keshav Chander Verma.
4. Dance in Thumri : Projesh Banerji
5. Dances of Asia : Kiets Sakakibera
6. Kathak Darpan : T.R.Azad 7. Kathak Nritya Shiksha– Part– I & Part– II : Puru Dadhich
8. Natya Shashstra of Bharatmuni : 9. Abhinaya Darpan aur Geet –Gobind : Dr. Laxmi Narayan Garg.
10. Abhinaya Darpan : Dr. Aarohi Walia
11. Nritya Abhigyan : Shobha Koser
12. Kathak Gyaneshwari : T. R. Azad
13. Bhartiya Lok Nritye Mein Haryana aur Rajasthan : Neera Sharma
14. Etahasik Paripeksh Mein Kathak Nritya : Maya Tak
15. Kathak : Shikha Khare
16. Bhartiye Sangeet Vadya : Lal Mani Mishra
17. Kathak Kalpdram : Dr. Chetna Jyotshi
18. A number of Rasas : Dr. V.Raghavan

Master of Arts (Indian Classical Dance Kathak) Semester-III

Session 2019-20

CLASSICAL DANCE KATHAK STAGE PERFORMANCE) – III (PRACTICAL)

Course Code: MDCP-3153

Course outcome

Upon successfully completion of this course student will be able to know the basic concepts of Dance , which are -

CO1: Knowledge of play Tabla.

CO2: learn different abhinaya with different expressions.

Master of Arts (Indian Classical Dance Kathak) Semester-III

Session 2019-20

CLASSICAL DANCE KATHAK STAGE PERFORMANCE) – III (PRACTICAL)

Course Code: MDCP-3153

Examination Time: 3 Hours

Total Marks: 100

Theory: 80

CA: 20

1. There should not be more than fifteen students in a batch for practical examination.
2. Basic Talas on Hand and Tabla will be compulsory.
3. Candidates are required to give stage performance of 30 minutes in any taal of the course with Demonstration of different Layakarie

TATKAR,

PALTAS,

THAAT,

AMAD,

TUKRA,

TORA,

PARAN,

CHAKKARDAR PARAN,

FARMAISHI PARAN,

TISRAJATI PARAN,

GAT NIKAS,

GAT BHAVA,

TARANA.

And Thumari, Kavit, Sloka or Vandana, incorporating abhinaya with the understanding of characters.

Master of Arts (Indian Classical Dance Kathak) Semester-III

Session 2019

**PRACTICAL APPROACH OF KATHAK TERMINOLOGY – III
(PRACTICAL TEST & VIVA–VOCE)**

Course Code: MDCV-3154

Course outcome

Upon successfully completion of this course student will be able to know the basic concepts of Dance , which are -

CO1: Knowledge of play Tabla.

CO2: How to play nagma.

CO3.: Technical Elements of Stage Performance.

Master of Arts (Indian Classical Dance Kathak) Semester-III

Session 2019

**PRACTICAL APPROACH OF KATHAK TERMINOLOGY – III
(PRACTICAL TEST & VIVA–VOCE)**

Course Code: MDCV-3154

Examination Time: 3 Hours

Total Marks: 100

Theory: 80

CA: 20

1. There should not be more than fifteen students in a batch for practical examination.
2. Basic Talas on Hand and Tabla will be compulsory.
3. Candidates are required to give stage performance of 30 minutes in any taal of the course with Demonstration of different Layakaries :

1. Practical demonstration and Padhant of the following technical elements in the given Taals:

(1.) Teen Taal:

One Uthan,

One Thaat,

One Tehai,

One Amad,

One Tora,

One Tukra,

One Chakkaradar Tora,

One Simple Paran,

One Chakkardar Paran,

One Pharmaishi Paran,

One Kavita,

One Tiserjati Paran

Four kinds of Paltas with Tihai.

(2) Raas Taal :

One Uthan,
One Amad,
One Thaat,
One Tihai,
One Tora,
One Simple Paran,
One Chakkardar Paran,
One Kavit
One Ganesh Paran.

(3) Shikhar Taal :

One Uthan,
One Amad,
One Thaat,
One Tora,
One Paran,
One Chakkaradar Paran,
One Simple Paran,
One Kavit
One Tipalli.

2. Playing of Theka of Teen Taal and Jhaptal on Tabla.

3 Ability to Play Nagma on Harmonium in Teen Taal and Raas Taal.

4 Practical Demonstration of Technical Elements only & The Systematic Stage Performance of Kathak in Teen Taal.

5 Practical demonstration of Folk Dances of HARYANA.

6. Demonstration of Aarh & Kuarh Layakaries on hand.

Master of Arts (Indian Classical Dance Kathak) Semester-IV

Session 2019-20

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ESSAYS ON INDIAN CLASSICAL DANCE & RESEARCH METHODOLOGY

Course Code: MDCL-4151

Course outcome

Upon successfully completion of this course student will be able to know the basic concepts of Dance , which are -

CO 1. To Develop the Research aptitude.

CO2: The course will add to the knowledge of student , the wider scope of research in Music.

CO3. Candidates also know about the Kathak Shastra.

Master of Arts (Indian Classical Dance Kathak) Semester-IV

Session 2019-20

ESSAYS ON INDIAN CLASSICAL DANCE & RESEARCH METHODOLOGY

Course Code: MDCL-4151

Examination Time: 3 Hours

Total Marks: 75

Theory: 60

CA: 15

Instructions given to the examiners are as follows:

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section. Each Question Carries 12 Marks.

Section- A

1. Meaning, Scope and Types of Research in Music.
2. Priority Areas of Research in music.

Section-B

3. Concept and Pre Requirement of Selection of a Topic.
4. Preparation of Synopsis and Research Proposal.

Section-C

5. Interrelationship study of Yoga And Dance.
6. Contribution of the following Dance Scholars to Indian Classical Dance :
Bharata ,Nandikeshwara & Sharangdeva.

Section-D

7. Role of Music (Vocal and Instrumental) in Kathak Dance.
8. Role and relevance of Cosmetology in Stage Performance of Danceposal.

BOOKS RECOMMENDED:

1. Kathak Sunil Kothari
2. Bharatiya Sanskriti mein kathak Parampara Mandavi Singh
3. Nritya Abhigyan Shobha Koser
4. Kathak Gyaneshwari T. R. Azad
5. Etahasik Paripeksh Mein Kathak Nritya Maya Tak
6. Kathak Shikha Khare
7. Sangeet Mein Anusandhan Ki Smasayian Aur Kshetar Dr. Subhadra Chaudhary
8. Sangeet Evam Shodh Parvidhi Dr. Manorma Sharma
9. Shodh Parvidhi Dr. Vinay Mohan Sharma
10. Problems and Areas of Research in Music Dr. Subhadra Chaudhary
11. Research Methodology Dr. B.M. Jain
12. Bhartiya Sangeet Mein Shodh Parvidhi Dr. Alka Nagpal
13. Bhartiya Sangeet Mein Anusandhan Ki Smasayian Dr. Vandana Sharma
14. Foundation of Behavioral Research IInd Edition Fred N.Kerlinger
15. Behavioral Research—A Conceptual Approach Fred N.Kerlinger
16. Foundation of Behavioral Research IIIrd Edition Fred N.Kerlinger
17. Research Methods in Social Relations Selltitz, Johda, Morton, Deutsch and Stuart Cook
18. Research Methodology Ranjit Kumar
19. Research in Education John W. Best, James V. Kahan
20. Shaikshik Anusandhan ke mool Tatv Sukhia and Mehrotra
21. Shaikshik Anusandhan Dr. Lokesh Kaul
22. Sangeet Kala Ke Vividh Ayaam Sanjay Prakashan
23. Psychological Effects of Music, Cyber Tech Publications Dr. M.P. Mehta

Master of Arts (Indian Classical Dance Kathak) Semester-IV

Session 2019-20

CLASSICAL DANCE KATHAK: THEORY & COMPOSITION – II

Course Code : MDCL 4152

Course outcome

Upon successfully completion of this course student will be able to know the basic concepts of Dance , which are -

CO 1. Knowledge about Mythological stories.

CO 2. They know the contribution of dance in Indian cinemas.

**Master of Arts (Indian Classical Dance Kathak) Semester-IV
(Session 2019-20)**

**CLASSICAL DANCE KATHAK: THEORY & COMPOSITION – II
Course Code: MDCL:4152**

TIME: 3 Hrs

Max. Marks: 75

Theory: 60

C.A.: 15

Instructions for the Paper Setters:

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four).

Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section.

SECTION-A

1. Contribution of Indian Dances to Indian Cinema.
2. Study of ballet & its kinds.

SECTION-B

3. Comparative study of Raas Leela & Raas Nritya.
4. Contribution of Following Kathak exponents : a) Guru Rajinder Gangani b) Pt. Tirath Ram Azad c) Guru Shovana Narayan

SECTION-C

5. a) Notation of following Taals with their Dugun, Tigun, Chaugun, Arh, Kuarh and Viarh Layakaries :
Teen Taal, Rudra Taal, and Sawari Taal.
b) Writing of Layakaries $3/4$, $6/5$, $7/8$, $5/3$, and $5/7$ in Teen Taal, Rudra Taal, and Sawari Taal.
c) Detailed introduction of following Taals : Teen Taal, Rudra Taal, Sawari Taal, Raas Taal, Shikhar Taal, Deep Chandi and Jhumra Taal.

SECTION-D

6. Notation in Following Taals :

i) Teen Taal :

One Uthan
Two Thaats
Two Tehais (Damdar and Bedam)
One Amad
One Simple Paran
One Chakkardar Tora
One Kaviti
One Parmelu
One Tiserjati Paran and One Tipalli.

ii) Rudra Taal :

One Thaat
One Amad
One Tehai
One Paran
One Chakkardar Paran
One Shiv Paran.

iii) Swari Taal :

One Uthan,
One Amad
One Thaat
One Tora
One Paran
One Chakkardar Paran
One Kaviti
Pharmaishi Paran.

7. i) Bol Banavat :

Composition of any dance bols given in the following taals : Rudra Taal , Sawari Taal, Raas Taal.

ii) Taal Pehchan: Recognition of the following taals through given bols : Raas Taal, Shikhar Taal, Rudra Taal, Sawari Taal and Jhumra Taal.

8. Knowledge of following Mythological stories on which Gat Bhava can be composed :

a) Draupadi Chir Haran b) Vishwa Mitra Menka

BOOKS RECOMMENDED:

1. Kathak : Sunil Kothari
2. Bharatiya Sanskriti mein kathak Parampara : Mandavi Singh
3. Bharatiya Nritya Kala : Keshav Chander Verma.
4. Dance in Thumri : Projesh Banerji
5. Dances of Asia : Kiets Sakakibera
6. Kathak Darpan : T.R.Azad
7. Kathak Nritya Shiksha– Part– I & Part– II : Puru Dadhich
8. Natya Shashstra of Bharatmuni :
9. Abhinaya Darpan aur Geet –Gobind : Dr. Laxmi Narayan Garg.
10. Abhinaya Darpan : Dr. Aarohi Walia
11. Nritya Abhigyan : Shobha Koser
12. Kathak Gyaneshwari : T. R. Azad
13. Bhartiya Lok Nritye Mein Haryana aur Rajasthan : Neera Sharma
14. Etihāsik Parīpeksh Mein Kathak Nritya : Maya Tak
15. Kathak : Shikha Khare
16. Bhartiye Sangeet Vadya : Dr. Lal Mani Mishra
17. Kathak Kalpdram : Dr. Chetna Jyotshi

Master of Arts (Indian Classical Dance Kathak) Semester-IV
(Session 2019-20)

CLASSICAL DANCE KATHAK STAGE PERFORMANCE – IV

Course Code: MDCP-4153

Course outcome

Upon successfully completion of this course student will be able to know the basic concepts of Dance , which are -

CO 1: How to show nayak nayika bhedas in kathak dance.

Co2: They Know how To Perform Different Taals in Stage.

Master of Arts (Indian Classical Dance Kathak) Semester-IV
(Session 2019-20)

CLASSICAL DANCE KATHAK STAGE PERFORMANCE – IV

Course Code: MDCP-4153

Examination Time: 30 Minutes

Total Marks: 100

Practical: 80

C.A: 20

1. There should not be more than fifteen students in a batch for practical examination.
2. Basic Talas on Hand and Tabla will be compulsory.
3. Candidates are required to give stage performance of 30 minutes in any taal of the course with Demonstration of different Layakaries :

1. Systematic performance of Kathak Dance depicting following elements in any one of the following Taals : Rudra Taal, Sawari Taal, Raas Taal, Shikhar Taal and Teen Taal.

- a) Uthan, Stuti , Technical Elements in Vilambit Laya, Madhya Laya, Dhrut Laya and Gat Nikas.
- b) Performance of Tarana composition or Sargam based composition.
2. Demonstration of Gat Bhava– Kalia Daman.
3. Practical Demonstration of any one of the following through facial expression, movements of body and gestures:
Ghazal, Bhavang based on Sufi Gayaki
4. Demonstration of Nayak– Nayika bhedas.

Master of Arts (Indian Classical Dance Kathak) Semester-IV
(Session 2019-20)

PRACTICAL APPROACH OF KATHAK TERMINOLOGY - IV

(PRACTICAL TEST: VIVA-VOCE - IV)

Course Code: MDCV: 4154

Course outcome

Upon successfully completion of this course student will be able to know the basic concepts of Dance , which are -

CO1: Understand the note played on harmonium.

CO2: To have knowledge of theka in table.

Master of Arts (Indian Classical Dance Kathak) Semester-IV
(Session 2019-20)

PRACTICAL APPROACH OF KATHAK TERMINOLOGY - IV

(PRACTICAL TEST: VIVA-VOCE - IV)

Course Code: MDCV: 4154

Examination Time: 30 Minutes

Total Marks: 100

Practical: 80

C.A: 20

1. There should not be more than fifteen students in a batch for practical examination.
2. Basic Talas on Hand and Tabla will be compulsory.
3. Candidates are required to give stage performance of 30 minutes in any taal of the course with Demonstration of different Layakaries :

1. Practical demonstration and Padhant of the following technical elements in the given Taals :

a) Teen Taal:

One Uthan, Two Thaats, Two Tehais, (Damdar and Bedam)

One Paran Judi Amad, One Simple Paran, One Chakkardar Tora,

One Kavit, One Parmelu, One Tiserjati Paran and One Tipalli.

b) Rudra Taal: One Thaat , One Amad, One Tehai, One Paran, One Chakkardar Paran, and One Shiv Paran.

c) Ashta Mangal or Tiwara Taal: One Uthan, One Amad, One Thaat, One Tora, One Paran, One Chakkaradar Paran, One Kavit and Pharmaishi Paran.

2. Playing of Theka of Teen Taal and Kehuva on Tabla.
3. Ability to play Nagma on harmonium in Teen Taal and Rudra Taal.
4. Practical demonstration of Technical Elements only from the systematic Stage Performance of Kathak in any one of the taals: Rudra Taal, Tiwara Taal and Teen Taal.
5. Practical demonstration of Folk Dances of Rajasthan or Punjab or Haryana.
6. Demonstration of Aarh & Kuarh Biarh Layakaries on hand.

Books Recommended:

1. Kathak Darpan Tirath Ram Azad Nateshwar Kala Mandir, Nawab Ganj, Delhi–6 First Edition : 1990.
2. Kathak Nritya Shiksha Part–I, II Puru Dhadich Bindu Parakashan Ujjain, M.P, First Edition 1987.
3. Kathak Nritya Lakshmi Narayan Garg. Sangeet Karayalaya ,Hatrass, U.P, Sixth Edition: 1994
4. Indian Classical Dance Kapila Vatsyan Publication Division, Ministry of I. & B, Patiala House, New Delhi, Revised 1992.
5. Indian Performing Arts.: A Mosaic Utpal K. Banerjee Harman, New Delhi, Edition : 2006.
6. Classical Dance in Literature: and Arts Kapila Vatsyan. Publication Division, Ministry of I. & B, Patiala House, New Delhi, Revised 1992.
7. Krishna Theatre in Dance M.L. Vardhpande Shakti Malik, Abhinav Publication, New Delhi, First Edition : 1982.
8. Dance in Thumari Projesh Bannerji Shakti Malik, Abhinav Publication, New Delhi, First Edition : 1983.
9. Indian Ballet Dancing Projesh Bannerji Shakti Malik, Abhinav Publication, New Delhi, First Edition : 1983.
10. Kathak Sunil Kothari Shakti Malik, Abhinav Publication, New Delhi, first Edition : 1989
11. Dance Dialects of India Ragini Devi Motilal Banarsidass Publication, New Delhi, IIIrd Edition: 2002.
12. Rangmanch Balwant Gargi (Punjabi) IInd Edition: 1999. Bharati Printer, Sharhdara, Delhi.
13. Bharti Sanskriti Main Kathak Mandvi Singh Pramapar: (Hindi) Swati Publication, New Delhi, First Edition: 1990.
14. Attendance (The Dance Annual of India) Magazine Udai Shankar and Choreography Special – 200, Rupa & Co., New Delhi.
15. Itihasik Paripakesh main Kathak Maya Tak Kanishak Publication, New Delhi, Nritya (Hindi) First Edition: 2006.
16. Kathak Shovana Narayan Wisdom tree, New Delhi, Edition: 2004.
17. Kathak –Through Ages Projesh Banerjee Humanities Press, Atlantic Highlands (N.J) Edition: 1983.
18. Movement and Mimesis- Dr. Mandakranta Bose, The Idea of Dance in the Sanskritic Traditions The University of British Colombia, Asian Center, Vancouver, Canada ISBN 978-94-010-55949

Master of Arts (Indian Classical Dance Kathak) Semester-IV

(Session 2019-20)

Research Project

Course Code: MDCD : 4155

Max. Marks: 50

Note:

Student is required to prepare one research project. Submitted projects must reach to the Secrecy

Branch of Guru Nanak Dev University in time i.e. 30 April of the IV semester.

- Research project should be based on any topic prescribed in the syllabus of Semester I to IV of M.A.
- Project should not be less than 25-30 pages. Research methodology to be duly adopted in the project properly.