



NRITYA BHASKAR PART-I

(SIXTH YEAR)

KATHAK DANCE

Total Marks : 500

Theory - 200

(1st Paper - 100, 2nd Paper - 100)

Practical - 300

(Performance with Viva - 150, Stage Performance - 150)

Prescribed Taalas: *Madan* (12 beats), *Aada Pann* (15 beats),
Chudamani (17 beats), *Rasa* (13 beats)

Note: The syllabi of previous year/class is combined with that of the current year/class.

THEORY

FIRST PAPER

- (1) Definitions of *Niti Paath*, *Nritya Ankan Vidhaan*, *Hasta Pad*
- (2) Types of ancient and modern dances and their detailed study.
- (3) Detailed study of technical terms of classical dances.
- (4) Critical analysis of the dances of ancient, medieval and modern era.
- (5) Comparative study of Indian and Western dance styles and effect of Western dances on that of Indian.
- (6) Principle, characteristics and types of ancient and modern dance compositions.
- (7) Detailed knowledge of the following:-
Thaat, *Lakshan*, *Nritaang*, *Jaati*, *Shoonya*, *Bhav Rang*, *Ishta Pad*, *Gati Bhav*, *Tarana* etc.
- (8) Detailed study of ancient texts related to Indian classical dances.
- (9) Origin, development and characteristics of different *Gharanas* of Kathak *Natwari* dance tradition.
- (10) The place of *Rasa Bhava*, *Sthai*, *Sanchaari Bhav*, *Anubhaav* etc in the demonstration the various dances.

- (11) Knowledge of the folk dances of Eastern and Southern Indian alongwith their characteristics.
- (12) Knowledge and illustration of the following:-
Bhoomichaari, Akashachari, Bhumi Mandala, Akasa Mandala, Vishnumala, Jivamaal, Gunmaal, Yugamaal, Tattvamaal and Ritumaal
- (13) Knowledge of the following:-
Bhaanvi, Maanvi, Gajgamini, Turangani, Hansini, Mrigi, Khanjariti, Bhava path, Nain Path, Bol Bhav, Bhav Mudra, Anukaran Mudra, Arth Bhaav, Nritya Bhav, Gat Arth Bhaav, Sam Bhava.
- (14) Place of *Gat Bhaav, Thumri* and *Kavit* etc. in Kathak dance style.
- (15) Definition and description of the following:-
A) *Aarohi Ang, Avrohi Ang, Chanchal Gati, Prabhaav Gati, Khand Gati, Bhramri Gati, Gaman Aagaman Kriya.*
B) *Chakra, Vipreet Chakra, Ardh Chakra*
- (16) Ability to write essays related to the subjects of Classical dance and Folk dances.

SECOND PAPER

- (1) Progressive development of Indian dance in Ancient, Medieval and Modern eras.
- (2) History of Indian and Western *Swara* notation systems.
- (3) Single (*Asamyukt*) hand gestures and double (*Samyukt*) hand gestures and their uses.
- (4) Practice of writing *Swara* notations in Bhatkhande and Vishnu Digambar systems.
- (5) Knowledge of writing rhythms in *Thaah, Dugun, Tigun, Chaugun, Aad, Kuaad, Biaad Layakaries.*
- (6) Origin of *Taala* and relation of *Taala* and *Laya* with dance.
- (7) Definition of *Taal, Ataal, Sataal, Shabadtaal, Mooktaal* etc.

SYLLABUS: Kathak Dance

- (8) Principles of selecting *Taalas* and *Laya* used in classical, light (*Sugam*) and folk dances.
- (9) Principles and conventions of Solo dance, Duet dance, Group dance.
- (10) History of different dance styles, their comparison and characteristics.
- (11) Ability to write *Paran*, *Chakkardaar Paran*, *Farmaishi Paran* etc. in *Taala* notation.
- (12) Ability to write *Paran* and *Chakkardaar Paran* of different *Jaatis* in *Taala* notation.
- (13) Essay:- (a) *Nritya* and *Rasa* (b) Classification of Dances (c) Contribution of music schools in the development of Indian classical dances (d) Regional folk dances of India (e) Artistical and Spiritual aspects of Indian classical dances (f) Dance and Religion (g) Dance and Literature.

PRACTICAL

- (1) Practice of performing various *Layakaries* with *Taali* on hand.
- (2) Ability to play *Nagma* of *Taalas* prescribed in your any syllabus on any music instrument.
- (3) Ability to perform dance on the following stories:-
Vaaman Avatar, Sati Anusuya, Kansa Vadh, Shakuntala and Dushyanta, Holi-Leela, Krishna-Sudama, Krishna Kubja Milan, Gopi Virah, Makhan Chori Dance.
- (4) Ability to perform either Manipuri or Bharatnatyam dance style.
- (5) Ability to perform some folk dances of North India, Central India and Western India.
- (6) Practical knowledge of the following:-
A. Modern Indian Dance,
B: *Raas Nritya*.
- (7) Demonstration of different types of *Layakaries* and *Aamad, Paran, Chakradaar Paran, Kavita, Chhand, Gat, Gat Bhava* etc.
- (8) Ability to play *Tabla* and *Nagma* with *Tabla*.

- (9) Ability to dance on *Toda, Tukda, Paran, Chakradaar Paran* etc. and on the *Bols* recited by some another person.
- (10) Ability to perform rhythms with *Taali* and *Khaali*.
3/2, 2/3, 3/4, 4/3, 5/4, 4/5, 7/4, 4/7
- (11) Eligibility to perform with perfection- *Tatkaar, Thaata, Aamad, Salami, Paran, Chakradaar Paran, Farmaishi Paran, Mishra Jaati Paran, Tistra Jaati Paran, Chautra Jaati Paran, Kavita* etc. in following *Taalas* - *Tritaal, Sooltaal, Dhamaar, Kumbh, Basant, Farodast, Shikhar, Aada Chautaal, Ashtamangal* (22 beats).
- (12) Ability to demonstrate only- *Tatkaar, Theka, Beats, Vibhaag, Taali, Khaali* etc. in the following *Taalas* - *Madan* (12 beats), *Aada Pann* (15 beats), *Chudamani* (17 beats), *Rasa* (13 beats)
- (13) Practice of recitation.

STAGE PERFORMANCE

The candidate will have to perform with perfection *Tatkaar, Palta Thaata, Aamad, Salami, Tukda Paran, Farmaishi Paran, Tistra Jati Paran, Mishrajati Paran, Pramlu Paran, Kavita* etc. in the prescribed *Taalas* for 30 minutes. One *Thumri* or one *Tarana* is mandatory.



NRITYA BHASKAR FINAL
(SEVENTH YEAR)
KATHAK DANCE

Total Marks : 500

Theory - 200

(1st Paper - 100, 2nd Paper - 100)

Practical - 300

(Performance with Viva - 150, Stage Performance - 150)

Prescribed Taalas: *Chautaal, Tritaal, Ek Taal, Jhumra, Adachautaal, Gajjhampa, Jat, Basant.Lakshmi* (18 beats), *Savari* (15 beats), *Arjuna* (24 beats), *Bramha* (26 beats), *Ganesha* (21 beats).

Note- The syllabi of previous year/class is combined with that of the current year/class.

THEORY
FIRST PAPER

- (1) Critical study of Indian Classical dances, their origin and characteristics.
- (2) Detailed study of texts related to classical dances of ancient, medieval and modern eras, biographies of prominent dancers of these eras.
- (3) Origin of stage in ancient, medieval and modern eras and detailed study of its development and need of stage.
- (4) Stage lighting, its origin and its history, relationship between dance and stage, relationship of stage lighting with dance in ancient, medieval, modern times. Development of stage lighting from time to time.
- (5)
 - (a) Place and importance of costume in dances, interrelationship of costume and *Bhava*.
 - (b) Study of the makeup and costumes in ancient, medieval and modern periods and the changes which took place in them.

- (6) Comparison of *Nritya*, *Natya* and *Nritta* – Origin of *Natya*, dance in human life, relation of *Natya* and *Nritta*.
- (7) Detailed knowledge of historical background of *Lasya* and *Tandav*, their different types and their effect on human life.
- (8) Detailed comparative study of folk dances of India and their significance in the lives of the people.
- (9) Interrelation of vocal and instrumental music and their relation with dance.
- (10) Place and importance of Orchestra (*Vadyavrinid*) in dance
- (11) Origin and development of *Ghughroos*, function and utility of *Ghughroos* in dance.
- (12) Detailed and critical study of Ballet, Opera, *Rasleela* etc. Relationship between *Raasa* and *Bhava*, their effect on human life.
- (13)
 - (a) Relationship of dance with painting, sculpture and other fine arts.
 - (b) Study of the paintings and sculptures of caves of *Ajanta* and *Ellora* in the context of Indian classical dances
- (14) Definition *Abhinaya* and its different aspects, place of *Abhinaya* in dance.
- (15) Names and characteristics of Western dances, life profiles of their accomplished dancers. Place of orchestra, importance of *Taal*, *Laya* and expression of emotions in Western dances.
- (16)
 - (a) Detailed and critical study of different aspects of Bharata Natyam style.
 - (b) Place of *Rasa* and *Bhava* in Bharata Natyam.
 - (c) Stage lighting, orchestra and costumes of Bharata Natyam.
- (17)
 - (a) Detailed study of Manipuri dance style.
 - (b) Its historical background, style, *Ras*, *Bhav*, *Mudra*, costumes, stage lighting, etc.
- (18) Comparative study of Manipuri and Kathak dance styles.

SYLLABUS: Kathak Dance

- (19) (a) Detailed study of Kathakali dance style, its historical background, *Rasa, Bhav, Mudra*, Stage performance, Make-up, Orchestra etc.
- (b) Comparative study of Kathakali and Kathak dance styles.
- (20) (a) Study of the origin and development of modern dances and their different aspects.
- (b) Place of *Rasa* and *Bhava* in modern dances.
- (b) Study of background music, its necessity and their importance in modern dances.

SECOND PAPER

- (1) Definition and description of the following: *Aamad, Gat, Bhav, Anubhaav, Thaata, Toda, Tukda, Aavriti, Laya, Matra, Taal, Ada, Paran, Tatkaar, Thaata, Ghumaria, Salami, Palta, Kavitt, Paran, Nikaas, Tihayee, Sam, Thaali, Khaali, Kaal, Marg, Kriya, Ang, Yati, Prastaar, Vibhaag, Greh, Kala, Jaati, Anachit, Anumol, Pratilom, Agratal Kuttan, Drishti, Utpalayan Bhramari, Apakant, Uthaan, Upaang, Ekpaad, Kinkini, Kunchit, Chakra, Bhramari, Chakramaan, Chanchal, Chalan-Chaari, Greeva, Mohit, Rang, Sarpa, Sarpayan, Uramai, Sulap, Urap, Tirap, Shudhamudra, Laag, Chalan, Firan, Shobha, Pindi, Kasak, Kataksha, Gat Bhaav, Toda, Mukhyilaas, etc.*
- (2) Detailed study of hand gestures (*Mudras*) used in Indian dance and their use in different dances, their relation with *Rasa, Bhava*.
- (3) Definition of *Mandal*, its different aspects and their importance in different dances. Relation of *Mandal* with *Rasa* and *Bhava*.
- (4) Definition of *Chaari*, its different aspects and their importance in different dances. Relation of *Chaari* with *Rasa* and *Bhava*.
- (5) Life Profiles, Contributions and Characteristics of the dance styles of famous artists of Kathak dance style.
- (6) Differences types of hero (*Naayak*) and heroine (*Naayika*) and differences in them.

- (7) Origin of *Raas* dance, its history, costumes, make-up, stage lighting, orchestra, *Ras*.
Knowledge of *Rasa*, *Bhava* of Kathak dance.
- (8) Definition of *Taala* notation system and knowledge of writing *Tukra*, *Parans*, *Todas*, *Chakkardaar Paranas* etc. in *Taal* notation system.
- (9) Definition of *Layakari* and its different types e.g. *Thaah*, *Dugun Tigun*, *Chaugun*, *Panchgun*, *Chagun*, *Satgun*, *Athgun* and others types $3/2$, $2/3$, $6/4$, $4/7$, $7/4$, $5/2$ and knowledge of $2/5$.
- (11) Knowledge of writing in notation all the *Layakaries* prescribed in syllabi of previous years.
- (12) Knowledge of writing *Nagmas* in the *Taalas* prescribed in syllabi of previous years.
- (13) Ability to write *Tukra*, *Todas*, *Parans*, *Chakkardaar Parans* and the *Thekas* of *Taala* prescribed in the previous years in *Taala* notation.
- (14) Origin of *Thumri*, its characteristics and its importance in Kathak dance.
- (15) Detailed study of Carnatic *Taala* notation system, its different aspects, comparison of Northern and Carnatic *Taala* notation system and Knowledge of writing Carnatic *Taala* notation system.
- (16) Essays:- (a) The relationship between Dance, *Taala* and *Laya*. (b) Importance of exercise for impressive dance. (c) Effect of dance as a medium of expression of emotions. (d) Scientific aspects of dance. (e) Place of *Laya* in dance. (f) Dance and other fine arts. (g) Classical and folk dance. (h) Effect of Western dances on Indian dances. (i) Role of dance in education. (j) Need of dance in life. (k) Dance is the greatest of all the fine arts. (l) Deterioration of 'ARTS' in general and 'DANCE' in particular in 15th and 17th centuries. (m) Future and ideals of dance in India. (n) Film and Stage.

PRACTICAL

- (1) Practical knowledge of all hand gestures used in *Lasya* and *Tandava* dance.
- (2) Practical knowledge of *Abhinaya* (Acting) and its different types.
- (3) Practical demonstration of *Gharanas* of Kathak dance style and their characteristic features.
- (4) Ability to dance efficiently in all the *Taalas* studied so far.
- (5) Ability to present the following correctly – *Aamad, Gat Bhaav, Anubhaav, Thaata, Toda, Tukda, Paran, Tatkara, Ghumaria, Salaami, Palta, Kavitta, Nikaas, Tihayee, Pramela Ka Toda, Badhaiya Ki Paran, Chakradaar Paran, Farmaishi Chakradaar Paran, Aad, Kuaad, Biaad, Kamaali Ki Paran, Navahakka Paran, Shiv Paran, Krishna Paran, Durga Paran, Vishnu Paran, Saraswati Paran, Ganesh Paran, Natwari Tode, Sangeet Tode, Badal Paran, Bijli Paran* etc.
- (6) Skillfully performing different types of *Tihayees* in different *Layakaries* of different *Taals*.
- (7) Practical demonstration of the differences types of *Naayak* (Hero) & *Naayika* (Heroine).
- (8) Ability to perform *Thumri* dance on any five of the following *Raagas* -
Khamaaj, Peelu, Jhijhoti, Maand, Bhairavi, Desh, Tilak Kamod, Pahadi, Kaafi, Tilang.
- (9) Ability to demonstrate *Mandal, Chaari, Karan, Anghaar* with *Rasa* and *Bhava*.
- (10) Ability to perform functional demonstrations of *Angas, Pratiangas* and different *Upangas*.
- (11) Ability to practically demonstrate *Taalas* in *Thaah, Dugun, Tigun, Chaugun, Panchgun, Shatgun, Satgun, Athgun, Aad, Kuaad Biaad Layakaries* in all the prescribed *Taals*. Ability to present *Layakaries* with and without *Tabla* support i.e. $2/3, 3/2, 4/7, 4/5, 5/4, 3/4, 4/3, 5/3, 3/5$.

- (12) Ability to play *Nagma* on any musical instrument.
- (13) Proficiency in recitation.
- (14) Ability to demonstrate different *Rasas* and *Bhaavas*.
- (15) Ability to present different types of *Tatkaar* and different *Layakaries* alongwith *Paltas* in different *Taals*.
- (16) Ability to perform dance on any six of the following stories (*Kathankaars*) - Dadhichi Tup, Danveer Karan, Shankar Vivaha, Buddha Tup, Rukmani Haran, Parvati Tup, Uttara - Abhimanyu, Ram Sita Milan in Pushpa Vatika etc.
- (17) Ability to give practical demonstration of any one of the following dances - Kathakali, Manipuri or Bharata Natyam.
- (18) Ability to present at least 5 types of folk dances from different regions of India.
- (19) Practical knowledge of any two of the following:- (a) Modern Dance. (b) Tagore style (c) Uday Shankar style (d) *Rasa Nritya*.
- (20) Ability to performance dance, with perfection, in the following *Taalas* - *Chautaat*, *Tritaal*, *Ek Taal*, *Jhumra*, *Adachautaal*, *Gajjhampa*, *Jat*, *Basant*.
- (21) Ability to perform dance in the following *Taalas* in the context of *Tatkaar*, *Theka*, *Vibhag*, *Matra*, *Taali*, *Khaali*, *Lakshmi* (18 beats), *Savari* (15 beats), *Arjuna* (24 beats), *Bramha* (26 beats), *Ganesha* (21 beats).

STAGE PERFORMANCE

The examinee should be able to present 30 minutes stage performance in any of the prescribed *Taalas* of syllabus including *Tatkaar*, *Thaat*, *Aamad*, *Salami Paran*, *Chakradar Paran*, *Farmaishi Paran*, *Tistrajati Paran*, *Mishrajati Paran*, *Parmelu Paran*, *Shiv Paran*, *Ganesh Paran*, *Sawali Paran*, *Jawabi Paran*, *Kavit* and *Thumri* etc.