



NRITYA VISHARAD PART-I

(FOURTH YEAR)

KATHAK DANCE

Total Marks : 200

Theory - 100; Practical -100

Prescribed Taalas: *Tritaal, Ektaal, Jhaptaal, Dhamaar, Aadachautaal, Sooltaal, Rupak, Sawari.*

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

THEORY

- (1) **Definitions:-** *Kalasha (Ghara), Bhramari, Pakshi Paran, Pramilu, Nikas, Ek Pada Bhramari, Chalanchari, Bhava, Anubhav, Stuti, Mudra, Geet, Jati, Paran, Balle etc.*
- (2) Introduction of different *Gharanas* of Kathak dance and their comparative analysis
- (3) Knowledge about the Indian dances like Kathak, Manipuri, Kathakali, Bharat Natyam, Odissi, Kuchipudi etc.
- (4) Study of folk dances of North India and their characteristics.
- (5) Importance of *Rasa* in dance.
- (6) Detailed study of *Abhinaya* (Acting). Detailed knowledge about the place of *Abhinaya* in dance and its different types.
- (7) Knowledge of different types of *Naayak* (Hero) and *Naayika* (heroine).
- (8) Origin of *Taala* and its utility in dance.
- (9) **Life Profile and Contribution** of the following dancer artists:-
Shri Ram Gopal (Kathak), Pt. Charangiridhar Chand, Pt. Tirath Ram Azad, Smt. Shovana Narayan.
- (9) **Essay** (a) Dance and other Indian Arts
(b) Difference between yoga and dance.
- (11) Knowledge of Make-up and costumes of Kathak dance.

SYLLABUS: Kathak Dance

- (12) Practice of writing *Tukda, Toda, Paran, Chakkardaar Paran* etc. of *Taalas* prescribed in the syllabus in Bhatkhande and Vishnu Digambar *Taal* notation system.
- (13) Knowledge of the following texts:
Abhinaya Darpana, Nattyashastra, Dhanjaya's Dasharupaka-

PRACTICAL

- (1) In *Tritaal* -
- a: Difficult *Tatkaar* and their different types,
 - b: Two *Chakkardaar Paran*,
 - c: *Tistra Jaati Paran*,
 - d: Two *Pramilu Toda*,
 - e: Three *Kavits*
 - f: Demonstration of *Gat* of *Holi, Makhan Chori, Kaliya Daman, Ghooghat*,
Demonstration of *Govardhan Leela, Aanchal (Ghoonghat), Matki etc.* through *Gat Nikas aur Gat Bhav*.
- (2) In *Ektaal*-
- a: *Tatkaar* and its types.
 - b: two *Aamad*
 - c: Two *Parans*.
 - d: Two *Chakradaar Parans*.
 - e: Six *Todas*.
- (3) In *Aadachautaal*-
- a: *Tatkaar* in different *Layakaries*
 - b: One *Aamad*
 - c: One *Salami*
 - d: Two *Parans*
 - e: Six *Todas*
- (4) Special practice of dance in *Tritaal, Ektaal, Jhaptaal* and *Dhamaar Taal*.

- (5) Practice of playing *Thaah, Dugun, Tigun* and *Chougun Layakaries* in *Tritaal, Ektal, Jhaptaal* and *Dhamaar Taalas* on tabla.
- (6) *Tatkaar* in two *Todas* in *Sooltaal, Rupak, Sawari Taal*.
- (7) Demonstration of *Aadi* and *Kuaadi Laya* in dance.
- (8) Practice of reciting *Tukda, Paran, Chakkardaar Paran* etc. in different *Layakaries* on hand showing *Taali* and *Khaali*.
- (9) Practice of playing *Nagma* on Harmonium in *Tritaal, Jhaptaal, Ektaal*.

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NRITYA VISHARAD FINAL
(FIFTH YEAR)
KATHAK DANCE

Total Marks : 400 Theory - 200 (1st Paper - 100, 2nd Paper - 100)
Practical - 200 (Performance with Viva - 125,
Stage Presentation - 75)

Prescribed Taalas: *Teen Taal*, *Sawari* (15 beats), *Sooltaal* and *Rupak Taal*, *Matt Taal* (18 beats), *Pancham Savari* (15 beats), *Ashta Mangal* (11 Beats), *Shikhar* (17 beats), *Lakshmi* (18 beats).

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

THEORY
FIRST PAPER

- (1) Complete study of all the technical terms prescribed in the previous years.
- (2) Knowledge of make up and costumes of Manipuri, Bharatnatyam and Kathakali, Odissi and Kuchipudi dances.
- (3) Introduction and simple knowledge of all the classical dance styles prevalent in India.
- (4) Knowledge regarding the folk dances of Central Indian and their development.
- (5) Principles of presenting a dance ballet (*Nritya Natika*)
- (6) Special study of western dance ballet
- (7) Knowledge of all musical instruments used in Kathak since ancient times to modern period.
- (8) History of the changes, in Indian Dance, which took place at different time periods.
- (9) Study of solo, duet, group dance-their characteristics and requirements.

- (10) Study of texts on the subject of dance. (from ancient to modern times)
- (11) Description of 10 incarnations (*Dashavatar*) of Lord Vishnu.
- (12) Introduction, characteristics and contribution of modern dance artists.
- (13) Knowledge of the movement of *Angas* and *Pratiangas* in Modern dance.
- (14) (a) The place of *Kavit* and *Thumri* in folk dance.
(b) Place of *Rasa* and *Bhav* in *Thumri* and *Kavit*.
- (15) Studies in relation to ballet and opera.
- (16) Knowledge of *Tandav* and *Lasya*.
- (17) Detailed knowledge of history of Indian stage (*Rangamanch*), Stage composition, Light design, Make-up etc

SECOND PAPER

- (1) *Abhinaya* and its different types.
- (2) Origin of *Taala* and its Ten *Pranas*
- (3) Special study of *Dakshin* (Southern) *Taala* notation system and ability to write South Indian *Taalas* in *Uttari* (Northern) *Taala* Notation system and vice-versa.
- (4) Study of all double handed hand gestures (*Samyukta Hasta Mudras*) of Indian dance.
- (5) Special knowledge regarding the following hand gestures:-
Jaati, Dasavatar, Devi and *Devta*.
- (6) Practice of writing in *Taala* notation *Tukda, Paran, Toda, Chakkardaar Paran* etc. in different *Taals*.

WRITING PRACTICE

- (7) Comparative study of all *Taalas* prescribed in the syllabus.
- (8) Essays:- (a) Folk dance and classical dance. (b) Contribution of different *Gharanas* in the development of dance. (c) Indian Ensemble / Orchestra (*Vrind Vadan*). (d) Ideals of Indian classical dance. (e) Popularity of Indian dances in foreign

SYLLABUS: Kathak Dance

countries. (f) Place of *Vrindvadan* in Indian dance. (g) Place of spirituality in dance.

- (9) Importance of *Rasa* and *Raaga* in dance.
- (10) Ability to write essay on other topics related to dance.
- (11) **Life Profile and Contribution:**
Guru Kundan Lal Gangani, Guru Sitara Devi, Guru Madanlal Koser

PRACTICAL

- (1) **Teen Taal**
 - a: Two *Tisra Jaati Aamad*,
 - b: Two *Mishra Jaati Parans*,
 - c: Two *Pramelu Parans*,
 - c: Four *Kavits*
- (2) **Sawari** (15 beats), *Sooltaal* and *Rupak Taal*
 - a: *Tatkaar* and its types,
 - b: One *Aamad*,
 - c: Five *Todas*,
 - d: Four *Chakradaar Parans*,
 - e: Two *Kavits*.
- (3) Practice of *Tatkaar*, *Tukda* and *Paran* in any of the prescribed four *Taals*- *Matt Taal* (18 beats), *Pancham Savari* (15 beats), *Ashta Mangal* (11 Beats), *Shikhar* (17 beats), *Lakshmi* (18 beats).
- (4) Practice of demonstrating following *gat Bhavas*:
Draupadi-Cheerharan, *Ahilya Uddhaar*, *Vishwamitra Menaka*, *Abhisarika*, etc.
- (5) Dance performance on *Thumri* and *Bhajan* singing with *Bhava*.
- (6) Separate dance performance on the following:
 - a: *Lasya Tandav*
 - b: *Nritya – Nritya – Natya*
 - c: *Naayak (Hero)– Naayika (Heroin)*.

- (7) Ability to perform dance and practice of reciting the *Thekas* of all syllabus prescribed *Taals*, in *Thaah*, *Dugun*, *Chougun*, *Aad* and *Biad* etc. *Layakaries* along with demonstration of *Taali* and *Khaali* on hand.
- (8) Practice of reciting the *Bols* of *Tukda*, *Paran* etc. in syllabus prescribed *Taals* along with demonstration of *Taali* and *Khaali*.
- (9) Ability of reciting and presenting *Paran* and *Chakkardaar Parans* of different *Jaaties*

STAGE PERFORMANCE

20 minutes is mandatory for the student.

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