

FACULTY OF VISUAL ARTS & PERFORMING ARTS

SYLLABUS

FOR

M.A. DANCE

(SEMESTER: I – IV)

Session: 2019-20



GURU NANAK DEV UNIVERSITY

AMRITSAR

Note: (i) Copy rights are reserved.
Nobody is allowed to print it in any form.
Defaulters will be prosecuted.

(ii) Subject to change in the syllabi at any time.
Please visit the University website time to time.

M.A. DANCE (SEMESTER SYSTEM)

SEMESTER – I:

PAPER – I:	HISTORICAL & THEORETICAL ASPECTS OF INDIAN CLASSICAL DANCE (KATHAK) – I (THEORY)	Time: 3 Hrs	M.Marks: 100
PAPER – II:	PRACTICAL COMPOSITION & ESSAY–I	Time: 3 Hrs	M.Marks: 100
PAPER – III:	PRACTICAL STAGE PERFORMANCE–I	Time: 30 Minutes	M.Marks: 100
PAPER – IV:	PRACTICAL APPROACH OF KATHAK TERMINOLOGY (VIVA–VOCE)–I	Time: 30 Minutes	M.Marks:100

M.A. DANCE (SEMESTER – I)

**PAPER – I: HISTORICAL & THEORETICAL ASPECTS OF INDIAN
CLASSICAL DANCE (KATHAK) (THEORY) – I****Time: 3 Hrs****Max Marks: 100****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. Knowledge of basic technical terms:– Stuti Uthan, Thaata, Salami, Amad, Paran, Chakardar Paran, Farmaishi Paran, Pakshi Paran, Parmelu, Tehai.
2. Detailed study of Tandava and Lasya
3. Study of Abhinaya Darpan Granth in the context of Dance.

SECTION - B

4. Detailed study of Rasa and its relevance in dance.
5. Knowledge of Asanyukta and Sanyukta Hast Mudras with special reference to Abhinaya Darpan.

SECTION - C

6. Contribution of Uday Shankar in the field of dance.
7. Critical and Comparative study of following classical dances:
 - a) Kathak
 - b) Bharatnatyam
 - c) Odissi

SECTION - D

8. Study of Folk Dances of Punjab with their style, Costumes and Music.
9. Relevance of following Indian Classical Instruments in Dance:
 - a) Sarangi
 - b) Sitar
 - c) Flute
 - d) Tabla
 - e) Pakhawaj
 - f) Harmonium
10. Career Opportunities in Dance in modern context.

M.A. DANCE (SEMESTER – I)

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
and Manmohan Ghosh |
| 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 Kalpdrum | : | Dr. Chetna Jyotshi |
| 18. | Nrit Saar | : | Dr. SneH Lata |

M.A. DANCE (SEMESTER – I)

PAPER – II: PRACTICAL COMPOSITION & ESSAY – I**Time: 3 Hrs****Max Marks: 100****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. Critical & Comparative Study and Notation of following Taals in Ekgun, Dugun, Tigun, Chogun, Aad, Kuaad & Beaad Layakarie.
 - a. Jhaptaal
 - b. Basanttaal
 - c. Teentaal
 - d. Sooltaal
2. Role of Laya & Taal in Dance.
Tukada in Teentaal, Basantaal and Jhaptaal.

SECTION - B

3. Notation of the following Technical terms in Dance: Tatkar, Thaat, Salami, Amad, Paran, Chakkaradas Paran, Kavita Tihai, Tora and
4. Role of Dance in Hindu Mythology.

SECTION - C

5. Relation of Dance with Literature.
6. Role of Dance in Society.

SECTION - D

7. Contribution of Indian Cinema in promoting Indian Classical Dance.
8. Contribution of Female dance exponents in promoting Kathak Dance with special reference to:
 - a) Uma Sharni
 - b) Sitara Devi
 - c) Shovana Narayan
 - d) Damanti Joshi
 - e) Roshan Kumari
9. Dances of India (Brief Introduction)

M.A. DANCE (SEMESTER – I)

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 Kalpdrum | : | Dr. Chetna Jyotshi |
| 18. | Nrit Saar | : | Dr. Sneh Lata |
| 19. | Bells of Change | | Dr. Pallabi Chakraborty |

M.A. DANCE (SEMESTER – I)

PAPER – III: PRACTICAL STAGE PERFORMANCE – I**Time: 30 Minutes****Max Marks: 100**

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:

- TATKAR
- PALTAS
- THAAT
- AMAD
- PARAN
- CHAKKARDAR PARAN
- FARMAISHI PARAN
- TISRAJATI PARAN
- CHATUSH JATI PARAN
- TUKRA TORA
- KAVIT
- GAT NIKAS
- GAT BHAVA
- TARANA

And Demonstration and performance on Shalokas/Vandana and Bhajan incorporating Abhinaya with the understanding character.

M.A. DANCE (SEMESTER – I)

**PAPER – IV: PRACTICAL APPROACH OF KATHAK TERMINOLOGY – I
(VIVA VOCE)****Time: 30 Minutes****Max. Marks: 100**

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. Teen taal, Basant Taal and Jhaptaal with the following technical terms of Dance:–
 - a) Two Varieties of Tatkar
 - b) Thaat–I
 - c) Amad–I
 - d) Salami–I
 - e) Tehai–2
 - f) Tora–2
 - g) Paran–1
 - h) Chakardaar Paran–1
 - i) Kavrit–1
 2. Ability to perform dance in following Taals in term of Tatkar, Tehai and Two Toras :–
 - a) Laxmitaal
 - b) Sooltaal
 3. Ability to perform dance on any one of the following: Gat–Bhava:–
 - a. Panghat Ki Chher–Chhar
 - b) Holi Leela
 4. Padhant of Kathak Terminology in prescribed Taals.
 5. Demonstration of Dugun, Tigun, Chogun& Aarh Layakaries on hands in prescribed Talas..
 6. Ability to perform dance on the Tehai, Tukra's , Paran on bols recited by the examiner.
 7. Ability to play Nagma on Harmonium of teen taal, Basant Tala and Jhaptaal.
 8. Ability to play Thekas on Tabla of Teen–taal Basant Tala & Jhaptaal.
 9. Ability to perform Layakaries such as 3/2, 2/3, 4/3, 3/4.
 10. Ability to perform any folk Dance of Punjab

M.A. DANCE (SEMESTER SYSTEM)

SEMESTER-II:

PAPER – I:	HISTORICAL & THEORETICAL ASPECTS OF INDIAN CLASSICAL DANCE (KATHAK)–II (THEORY)	Time: 3 Hrs	Max Marks: 100
PAPER – II:	PRACTICAL COMPOSITION & ESSAY–II	Time: 3 Hrs	Max Marks: 100
PAPER – III:	PRACTICAL STAGE PERFORMANCE–II	Time: 30	Max Marks: 100
PAPER – IV:	PRACTICAL APPROACH OF KATHAK TERMINOLOGY (VIVA–VOCE)–II	Time: 30 Minutes	Max Marks:–100

M.A. DANCE (SEMESTER – II)

**PAPER – I: HISTORICAL & THEORETICAL ASPECTS OF
INDIAN CLASSICAL DANCE (KATHAK) – II (THEORY)****Time: 3 Hours****Max Marks: 100****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. Knowledge of Nritta, Nritya and Natya.
2. Loka Dharmi/Natya Dharmi, Vrittis
2. A study of two streams (Pravaha) in the Kathak Dance Tradition i.e Mandir and Darbar.

SECTION - B

3. Detailed study of classical styles of Kathakali and Manipuri
4. Detailed Study & Practical approach of following movements of different parts of body with special reference to Abhinaya Darpan :-
 - a) Neck –Movements
 - b) Head –Movements
 - c) Eye– Glances
 - d) Eyebrow –Movements

SECTION - C

5. Role and relevance of Bhajan, Gazal and Thumri in Kathak Dance.
6. Comparative Study of different Gharanas of Kathak.
7. Folk Dances of Himachal Pardesh with their historical background, styles, costumes and music etc.

SECTION - D

8. Origin & development of Rang Manch (Stage) in special context of dance.
9. Detailed Study of Bhavas.
10. Critical Study of Bharat's Natya–Shastra in the context of Dance.

M.A. DANCE (SEMESTER – II)

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 Kalpdrum : Dr. Chetna Jyotshi
18. The Last King in India-Wajid Ali Shah : Rosie Llewellyn-Jones

M.A. DANCE (SEMESTER – II)

PAPER - II: PRACTICAL COMPOSITION & ESSAY - II**Time: 3 Hours****Practical Composition: 100 Marks****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. Critical & Comparative Study and Notation of following Taals: Ektal, Dhamartaal, Pancham Sawari, Chartaal, Ada Chautaal, Rupaktaal with Ekgun , dugun, Tigun, Chaugun, Aad and Kuaad layakaries.
2. Detailed Knowledge of Notation system by Bhatkhande and Vishnu Digambar Paluskar.

SECTION - B

3. Notation of Technical terms: Tatkar, Thaata salami Amad, Paran, Chakkardar Paran,
4. Famaishi Paran, Tistrajati Paran, Tora, Kavit, Tehai and Palta in Ektaal, Dhamar taal and Pancham Swaritaal

SECTION - C

5. Relation of Dance with fine arts-Sculptures, paintings and also inscriptions about dance
6. Role of Krishana legend in Kathak.

SECTION - D

7. Contribution of male exponents in the promotion of Kathak Dance with special reference to:-
 - a) Birju Maharaj
 - b) Rajender Gagnani
 - c) Durga Lal
 - d) Gopy Krishan
 - e) Dr. Puru Dadich
 - f) Kundan Lal Gagnani
 - g) Kalika Prasad
8. Traditions & New Trends in Kathak.
9. Short notes on the following Gayan shallyes
 1. Dhrupad
 2. Dhamar
 3. Thumri

M.A. DANCE (SEMESTER – II)

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 Kalpdrum : Dr. Chetna Jyotshi

M.A. DANCE (SEMESTER – II)

PAPER – III: PRACTICAL STAGE PERFORMANCE – II**Time: 30 Minutes****Max Marks: 100**

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 :-

- ❖ TATKAR
- ❖ PALTAS
- ❖ THAAT
- ❖ AMAD
- ❖ PARAN
- ❖ CHAKKARDAR PARAN
- ❖ FARMAISHI PARAN
- ❖ TISRAJATI PARAN
- ❖ CHUTASTRA JATI
- ❖ TUKRA TORA
- ❖ KAVIT
- ❖ GAT NIKAS
- ❖ GAT BHAVA
- ❖ TARANA

And

Demonstration and performance on Shalokas/Vandana and Thumri incorporating Abhinaya with the understanding character.

M.A. DANCE (SEMESTER – II)

**PAPER – IV: PRACTICAL APPROACH OF KATHAK
TERMINOLOGY – II (VIVA VOCE)****Time: 30 Minutes****Max Marks: 100**

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. Ektaal, Dhamar and Pancham Sawari

- a. Two varieties of tatkar
- b. That –1
- c. Amad–1
- d. Salami–1
- e. Tehai–1
- f. Toras–2
- g. Paran–1
- h. Chatuastra Jati Paran–1
- i. Kaviti–1
- j. Tisra Jati Paran–1
- k. Farmaishi Paran–1
- l. Chakardar Paran–1
2. Ability to perform dance in the following Taals in terms of Tatkar, Toda and Tehai:
 - i. Asht Mangal
 - ii. Ada Chautal
3. Ability to perform dance on any one of the following Gat Bhava:
 - iii. Goverdhan Leela
 - iv. Makhan Chori.
4. Padant of Kathak Terminology in prescribed Taals.
5. Demonstration of Dugun, Tigun Chougan & Aarh Layakaries on Hands Prescribed Taals.
6. Ability to perform dance on Tehai, Tukra, Paran on Bols Recited by Examiner
7. Ability to play Nagma on Harmonium of Taal in Prescribed Syllabus ie Ektaal, Dhamar & Pancham Sawari.
8. Ability to perform Layakaries of 3/2,2/3,4/3,3/4.
9. Ability to play following Thekas on Tabla :–
Ektala, Dhamar, Pancham Sawari.
10. Ability to sing one folk song of Punjab.

M.A. DANCE (SEMESTER – II)

Books Recommended for Practical Paper III & IV:

- | | |
|--|---|
| 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 ,Hatras, U.P, Sixth
Edition : 1994 |
| 4. Indian Classical Dance | Kapila Vastsyan
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 Publcation, New
Delhi, First Edition : 1982. |
| 8 Dance in Thumari | Projesh Bannerji
Shakti Malik, Abhinav Publcation, New
Delhi, First Edition : 1983. |
| 9 Indian Ballet Dancing | Projesh Bannerji
Shakti Malik, Abhinav Publcation, New
Delhi, First Edition : 1983. |

M.A. DANCE (SEMESTER – II)

- | | |
|---|--|
| 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. Bhartiya Sanskriti Main Kathak
Pramapar: (Hindi) | Mandvi Singh
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
Naritya (Hindi) | Maya Tak Kanishak Publication, New Delhi,
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. |

M.A. DANCE (SEMESTER SYSTEM)

SEMESTER – III:

PAPER – I:	HISTORICAL & THEORETICAL ASPECTS OF INDIAN CLASSICAL DANCE (KATHAK) (THEORY)–III	Time: 3 Hrs	M.Marks: 100
PAPER – II:	CLASSICAL DANCE KATHAK THEORY& COMPOSITION–I	Time: 3 Hrs	M.Marks: 100
PAPER – III:	CLASSICAL DANCE KATHAK: STAGE PERFORMANCE–III	Time: 30 Minutes	M.Marks: 100
PAPER – IV:	PRACTICAL APPROACH OF KATHAK TERMINOLOGY–III	Time: 30 Minutes	M.Marks:100

M.A. DANCE (SEMESTER – III)

PAPER – I: HISTORICAL & THEORETICAL ASPECTS OF INDIAN CLASSICAL DANCE (KATHAK) (THEORY) – III**Time: 3 Hrs****Max Marks: 100****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
 - e 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

M.A. DANCE (SEMESTER – III)

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 Kalpdrum | : | Dr. Chetna Jyotshi |
| 18. | The last King in India-Wajid ali Shah | : | Rosie Llewellyn- Jones |

M.A. DANCE (SEMESTER – III)

PAPER – II: CLASSICAL DANCE KATHAK: THEORY & COMPOSITION – I**TIME: 3 Hrs****Marks: 100****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, tigun, chaugun, Arh, Kuarh and viarh Layakaries :
Teen Taal, Raas Taal and Shikhar Taal.
 - b) Writing of Layakaries $\frac{3}{4}$, $\frac{6}{5}$, $\frac{7}{8}$, $\frac{5}{3}$ and $\frac{5}{7}$ 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 Kavita, One Parmelu, and One Tiserjati Paran.
 - b) **Raas Taal** : One Uthan, One Thaat, One Tehai One Amad, One Tora, One Paran, One Chakkardar Paran, One Kavita, and One Ganesh Paran.
 - c) **Shikhar Taal** : One Uthan, One Amad, One Thaat, One Tora, One Paran, One Chakkaradar Paran, One Kavita and One Tipalli.
8. Bol Banavat : Composition of any dance bols given in the following Taals:
Raas Taal, Teen Taal, Shikhar Taal.

M.A. DANCE (SEMESTER – III)

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 Kalpdrum | : | Dr. Chetna Jyotshi |
| 18. | A number of Rasas | : | Dr. V.Raghavan |

M.A. DANCE (SEMESTER – III)

**PAPER – III: CLASSICAL DANCE KATHAK STAGE PERFORMANCE) – III
(PRACTICAL)****Time: 30 Minutes****Max Marks: 100**

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 :-

TATKAR, PALTAS, THAAT, AMAD, TUKRA, TORA, PARAN, CHAKKARDAR PARAN,
FARMAISHI PARAN, TISRAJATI PARAN, GAT NIKAS, GAT BHAVA, TARANA.

And

A Thumari, Kaviti, Sloka or Vandana, incorporating abhinaya with the understanding of characters.

M.A. DANCE (SEMESTER – III)

**PAPER – IV: PRACTICAL APPROACH OF KATHAK TERMINOLOGY – III
(PRACTICAL TEST & VIVA–VOCE)****Time: 30 Minutes****Max. Marks: 100**

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 and 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 Kavita and One Ganesh Paran.
 - (3) **Shikhar Taal :** One Uthan, One Amad, One Thaat, One Tora, One Paran, Chakkaradar Paran, One Simple Paran, One Kavita and One Tipalli.
 2. Playing of Theka of Teen Taal and Jhaptaal 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.

M.A. DANCE (SEMESTER – IV)

SEMESTER – IV:

PAPER – I:	ESSAYS ON INDIAN CLASSICAL DANCE & RESEARCH METHODOLOGY	Time: 3 Hrs	M.Marks: 75
PAPER – II:	CLASSICAL DANCE KATHAK: THEORY & COMPOSITION–II	Time: 3 Hrs	M.Marks: 75
PAPER – III:	CLASSICAL DANCE KATHAK: STAGE PERFORMANCE–IV	Time: 30 Minutes	M.Marks: 100
PAPER – IV:	PRACTICAL APPROACH OF KATHAK TERMINOLOGY–IV	Time: 30 Minutes	M.Marks: 100
PAPER-V	RESEARCH PROJECT (Minor)		M.Marks: 50

M.A. DANCE (SEMESTER – IV)

**PAPER – I: ESSAYS ON INDIAN CLASSICAL DANCE & RESEARCH
METHODOLOGY****TIME: 3 Hrs****Max. Marks: 75****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. 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 Dance.

M.A. DANCE (SEMESTER – IV)

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 IIInd Edition	Fred N.Kerlinger
17.	Research Methods in Social Relations	Selltiz, 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

M.A. DANCE (SEMESTER – IV)

PAPER – II: CLASSICAL DANCE KATHAK: THEORY & COMPOSITION – II**TIME: 3 Hrs****Max. Marks: 75****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 $\frac{3}{4}$, $\frac{6}{5}$, $\frac{7}{8}$, $\frac{5}{3}$, and $\frac{5}{7}$ 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 Kavita, One Parmelu, One Tiserjati Paran and One Tipalli.
 - ii) **Rudra Taal** : One Thaat, One Amad, One Tehai, One Paran, One Chakkardar Paran, and One Shiv Paran.
 - iii) **Swari Taal** : One Uthan, One Amad, One Thaat, One Tora, One Paran, One Chakkardar Paran, One Kavita and 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

M.A. DANCE (SEMESTER – IV)

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 | : | Dr. Lal Mani Mishra |
| 17. | Kathak Kalpdrum | : | Dr. Chetna Jyotshi |

M.A. DANCE (SEMESTER – IV)

PAPER – III: CLASSICAL DANCE KATHAK STAGE PERFORMANCE – IV**Duration: 30 Minutes****Marks: 100**

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.

M.A. DANCE (SEMESTER – IV)

PAPER - IV: PRACTICAL APPROACH OF KATHAK TERMINOLOGY - IV
(PRACTICAL TEST: VIVA-VOCE - IV)

Duration: 30 Minutes**Marks: 100**

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 Kaviti, 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 Kaviti 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, Tivara 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.

M.A. DANCE (SEMESTER – IV)

Books Recommended for Practical Paper III & IV:

- | | |
|--|--|
| 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 ,Hatras, U.P, Sixth
Edition : 1994 |
| 4. Indian Classical Dance | Kapila Vastsyan
Publication Division, Ministry of I. & B,
Patiala House, New Delhi, Revised 1992. |
| 5. Indian Peforming 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 Publcation, New
Delhi, First
Edition : 1982. |
| 8 Dance in Thumari | Projesh Bannerji
Shakti Malik, Abhinav Publcation, New
Delhi, First
Edition : 1983. |
| 9 Indian Ballet Dancing | Projesh Bannerji
Shakti Malik, Abhinav Publcation, New
Delhi, First
Edition : 1983. |
| 10. Kathak | Sunil Kothari
Shakti Malik, Abhinav Publcation, New
Delhi,first Edition : 1989. |

M.A. DANCE (SEMESTER – IV)

- | | |
|---|--|
| 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. Bhartia Sanskriti Main Kathak
Pramapar: (Hindi) | Mandvi Singh
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
Naritya (Hindi) | Maya Tak Kanishak Publication, NewDelhi,
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-
The Idea of Dance in the Sanskritic Traditions | Dr. Mandakranta Bose,
The University of British Colombia, Asian
Center, Vancouver, Canada
ISBN 978-94-010-55949 |

M.A. Dance (Semester – IV)

Paper–XVII: Research Project

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 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.