FACULTY OF VISUAL ARTS & PERFORMING ARTS

SYLLABUS

FOR

M.A. DANCE
(SEMESTER: I – IV)

Session: 2019-20

GURU NANAK DEV UNIVERSITY
AMRITSAR

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(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:

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<tr>
<th>PAPER – I:</th>
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<th>M.Marks: 100</th>
</tr>
</thead>
<tbody>
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<td>PAPER – II:</td>
<td>PRACTICAL COMPOSITION &amp; ESSAY–I</td>
<td>Time: 3 Hrs</td>
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<td>PAPER – III:</td>
<td>PRACTICAL STAGE PERFORMANCE–I</td>
<td>Time: 30 Minutes</td>
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<td>PRACTICAL APPROACH OF KATHAK TERMINOLOGY (VIVA–VOCE)–I</td>
<td>Time: 30 Minutes</td>
<td>M.Marks:100</td>
</tr>
</tbody>
</table>
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
2. Detailed study of Tandava and Lasya

SECTION - B
4. Detailed study of Rasa and its relevance in dance.

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.
BOOKS RECOMMENDED:

1. Kathak : Sunil Kothari
2. Bharatiya Sanskriti mein kathak Parampara : Mandavi Singh
4. Dance in Thumri : Projesh Banerji
5. Dances of Asia : Kiets Sakakibera
8. Natya Shashstra of Bharatmuni :
10. Abhinaya Darpan : Dr. Aarohi Walia and Manmohan Ghosh
11. Nritya Abhigyan : Shobha Koser
14. Etihasik 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. Basantaal
   c. Teentaal
   d. Sooltaal
2. Role of Laya & Taal in Dance.
   Tukada in Teentaal, Basantaal and Jhatpaal.

SECTION - B

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

SECTION - C

5. Relation of Dance with Literature.

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 Shamra
   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:**

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<td>Bhartiya Lok Nritye Mein Haryana aur Rajasthan</td>
<td>Neera Sharma</td>
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<td>Nrit Saar</td>
<td>Dr. Sneh Lata</td>
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<td>19</td>
<td>Bells of Change</td>
<td>Dr. Pallabi Chakraborty</td>
</tr>
</tbody>
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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) Kavit–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:

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<td>PRACTICAL COMPOSITION &amp; ESSAY–II</td>
<td>Time: 3 Hrs</td>
<td>Max Marks: 100</td>
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<td>PAPER – III:</td>
<td>PRACTICAL STAGE PERFORMANCE–II</td>
<td>Time: 30 Minutes</td>
<td>Max Marks: 100</td>
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<td>PAPER – IV:</td>
<td>PRACTICAL APPROACH OF KATHAK TERMINOLOGY (VIVA–VOCE)–II</td>
<td>Time: 30 Minutes</td>
<td>Max Marks: –100</td>
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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.
### M.A. DANCE (SEMESTER – II)

**BOOKS RECOMMENDED:**

1. Kathak : Sunil Kothari
2. Bharatiya Sanskriti mein kathak Parampara : Mandavi Singh
4. Dance in Thumri : Projesh Banerji
5. Dances of Asia : Kiets Sakakibera
8. Natya Shashstra of Bharatmuni :
10. Abhinaya Darpan : Dr. Arohi Walia
11. Nritya Abhigyan : Shobha Koser
14. Ethasik 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:-
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SECTION - A
2. Detailed Knowledge of Notation system by Bhatkhande and Vishnu Digambar Paluskar.

SECTION - B
3. Notation of Technical terms: Tatkar, Thaat 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

9. Short notes on the following Gayan shallyes
   1. Dhrupad
   2. Dhamar
   3. Thumri
BOOKS RECOMMENDED:

1. Kathak : Sunil Kothari
2. Bharatiya Sanskriti mein kathak Parampara : Mandavi Singh
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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.
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. Kavit–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. Makan Chori.

4. Padant of Kathak Terminology in prescribed Taals.
6. Ability to perform dance on Tehai, Tukra, Paran on Bols Recited by Examiner
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,

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 Vastsysan
   Publication Division, Ministry of I. & B,
   Patiala House, New Delhi, Revised 1992.

5. Indian Performing Arts.: A Mosaic
   Utpal K. Banerjee

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

8 Dance in Thumari
   Projesh Bannerji
   Shakti Malik, Abhinav Publction, New

9 Indian Ballet Dancing
   Projesh Bannerji
   Shakti Malik, Abhinav Publction, New
### M.A. DANCE (SEMESTER – II)

10. Kathak  
   **Sunil Kothari**  

11. Dance Dialects of India  
   **Ragini Devi**  

12. Rangmanch  
   Bharati Printer, Sharhdara, Delhi.

13. Bhartia Sanskriti Main Kathak Pramapar: (Hindi)  
   **Mandvi Singh**  

14. Attendance  

15. Itihasik Paripakesh main Kathak Naritya (Hindi)  
   **Maya Tak Kanishak** Publication, New Delhi, First Edition : 2006.

16. Kathak  
   **Shovana Narayan**  

17. Kathak –Through Ages  
   **Projesh Banerjee**  
M.A. DANCE (SEMESTER SYSTEM)

**SEMESTER – III:**

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<th>PAPER – I:</th>
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<tr>
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<td>PAPER – III:</td>
<td>CLASSICAL DANCE KATHAK: STAGE PERFORMANCE–III</td>
<td>Time: 30 Minutes</td>
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<td>PRACTICAL APPROACH OF KATHAK TERMINOLOGY–III</td>
<td>Time: 30 Minutes</td>
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M.A. DANCE (SEMESTER – III)

PAPER – I: HISTORICAL & THEORETICAL ASPECTS OF INDIAN CLASSICAL DANCE (KATHAK) (THEORY) – III

Time: 3 Hrs  Max Marks: 100

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SECTION-A

1. Origin, development and revival of Kathak.
2. Study of Abhinaya and its BHEDHAS.

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 Tawailf legacy
11. Folk Dances of Haryana with their style, costumes and music.
12. Relation of dance with Drama/Theatre
### BOOKS RECOMMENDED:

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<td>Rosie Llewellyn- Jones</td>
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M.A. DANCE (SEMESTER – III)

PAPER – II: CLASSICAL DANCE KATHAK: THEORY & COMPOSITION – I

TIME: 3 Hrs

Marks: 100

Instructions for the Paper Setters:-
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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, tugun, chaugun, Arh, Kuarh and viarh Layakaries: 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 Lakhsmi Taal.

SECTION-D
7. Notation in Following Taals:
   a) **Teen Taal** : One Uthan, Two Thaat, 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, and One Tiserjati Paran.
   b) **Raas Taal** : One Uthan, One Thaat, One Tehai One Amad, One Tora, One Paran, One Chakkardar Paran, One Kavit, and One Ganesh Paran.
   c) **Shikhar Taal** : One Uthan, One Amad, One Thaat, One Tora, One Paran, One Chakkardar Paran, One Kavit 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
4. Dance in Thumri : Projesh Banerji
5. Dances of Asia : Kiets Sakakibera
8. Natya Shashstra of Bharatmuni :
10. Abhinaya Darpan : Dr. Aarohi Walia
11. Nritya Abhigyan : Shobha Koser
14. Etihasik 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, Kavit, 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 Kavit, 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 Kavit and One Ganesh Paran.
      (3) **Shikhar Taal** : One Uthan, One Amad, One Thaat, One Tora, One Paran, Chakkaradar Paran, One Simple Paran, One Kavit 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.
5. Practical demonstration of Folk Dances of HARYANA.
6. Demonstration of Aarh & Kuarh Layakaries on hand.
M.A. DANCE (SEMESTER – IV)

SEMESTER – IV:

<table>
<thead>
<tr>
<th>PAPER – I:</th>
<th>ESSAYS ON INDIAN CLASSICAL DANCE &amp; RESEARCH METHODOLOGY</th>
<th>Time: 3 Hrs</th>
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<td>PAPER – II:</td>
<td>CLASSICAL DANCE KATHAK: THEORY &amp; COMPOSITION–II</td>
<td>Time: 3 Hrs</td>
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<td>CLASSICAL DANCE KATHAK: STAGE PERFORMANCE–IV</td>
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<td>PAPER-V</td>
<td>RESEARCH PROJECT (Minor)</td>
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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.

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:

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Author/Editor</th>
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<td>1.</td>
<td>Kathak</td>
<td>Sunil Kothari</td>
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<td>2.</td>
<td>Bharatiya Sanskriti mein kathak Parampara</td>
<td>Mandavi Singh</td>
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<td>Sangeet Mein Anusandhan Ki Smasayian Aur Kshetar</td>
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<td>Shodh Parvidhi</td>
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<td>10.</td>
<td>Problems and Areas of Research in Music</td>
<td>Dr. Subhadra Chaudhary</td>
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<td>Research Methodology</td>
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<td>Dr. Alka Nagpal</td>
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<td>Bhartiya Sangeet Mein Anusandhan Ki Smasayian</td>
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<td>Foundation of Behavioral Research IInd Edition</td>
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<td>Fred N.Kerlinger</td>
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<td>Research Methods in Social Relations</td>
<td>Selltiz, Johda, Morton, Deutsch and Stuart Cook</td>
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<td>Research Methodology</td>
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<td>Research in Education</td>
<td>John W. Best, James V. Kahan</td>
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<td>Shaikshik Anusandhan ke mool Tatv</td>
<td>Sukhia and Mehrotra</td>
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<td>22.</td>
<td>Sangeet Kala Ke Vividh Ayaam</td>
<td>Sanjay Prakashan</td>
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<td>23.</td>
<td>Psychological Effects of Music, Cyber Tech Publications</td>
<td>Dr. M.P. Mehta</td>
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</table>
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.
   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 Kavit, 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 Kavit 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
## BOOKS RECOMMENDED:

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<td>Kathak Nritya Shiksha– Part– I &amp; Part– II</td>
<td>Puru Dadhich</td>
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<td>Natya Shashstra of Bharatmuni</td>
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<td>9</td>
<td>Abhinaya Darpan aur Geet –Gobind</td>
<td>Dr. Laxmi Narayan Garg.</td>
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</table>
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

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 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 Kehrva 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.
<table>
<thead>
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<th>Books Recommended for Practical Paper III &amp; IV:</th>
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<tr>
<td><strong>1. Kathak Darpan</strong></td>
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<tr>
<td>Tirath Ram Azad</td>
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<td>Nateshwar Kala Mandir, Nawab Ganj</td>
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<td><strong>2. Kathak Nritya Shiksha Part–I, II</strong></td>
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<tr>
<td>Puru Dhadich</td>
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<tr>
<td>Bindu Parakashan Ujjain, M.P, First Edition</td>
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<td>1987.</td>
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<td><strong>3. Kathak Nritya</strong></td>
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<tr>
<td>Lakshmi Narayan Garg.</td>
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<tr>
<td>Sangeet Karayalaya ,Hatras, U.P, Sixth</td>
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<td>Edition : 1994</td>
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<td><strong>4. Indian Classical Dance</strong></td>
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<tr>
<td>Kapila Vatsyan</td>
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<tr>
<td>Publication Division, Ministry of I. &amp; B,</td>
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<td>Patiala House, New Delhi, Revised 1992.</td>
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<tr>
<td><strong>5. Indian Peforming Arts.: A Mosaic</strong></td>
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<td>Utpal K. Banerjee</td>
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<td><strong>6. Classical Dance in Literature: and Arts</strong></td>
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<td>Publication Division, Ministry of I. &amp; B,</td>
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<td>Patiala House, New Delhi, Revised 1992.</td>
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<td><strong>7. Krishna Theatre in Dance</strong></td>
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<td>M.L. Vardhpande</td>
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<td>Shakti Malik, Abhinav Publication, New Delhi, First</td>
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<td><strong>8 Dance in Thumari</strong></td>
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<td>Projesh Bannerji</td>
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<td>Shakti Malik, Abhinav Publication, New Delhi, First</td>
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<td><strong>9 Indian Ballet Dancing</strong></td>
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<td><strong>10. Kathak</strong></td>
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### M.A. DANCE (SEMESTER – IV)

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<tr>
<td>11</td>
<td>Dance Dialects of India</td>
<td>Ragini Devi</td>
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<td>12</td>
<td>Rangmanch</td>
<td>Balwant Gargi (Punjabi)</td>
<td>Bharati Printer, Sharhdara, Delhi.</td>
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<td>Pramapar: (Hindi)</td>
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<td>14</td>
<td>Attendance</td>
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<td>(The Dance Annual of India) Magazine</td>
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<td>Udai Shankar and Choreography Special – 200,</td>
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<td>Naritya (Hindi)</td>
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<td>18</td>
<td>Movement and Mimesis- The Idea of Dance in the Sanskritic Traditions</td>
<td>Dr. Mandakranta Bose</td>
<td>The University of British Colombia, Asian Center,</td>
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<td>Vancouver, Canada</td>
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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 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.