

## Program Syllabus

**Program Name: - M.P.A. Dance**

**Specialization: - Kathak**

**(NEP-2020)**

**Semester-1**

### **PAPER I**

Course Name: SIDDHANTA (THEORY)

Course Mode: Regular

Course Type: Major Mandatory

Course Credits: 3

Maximum Marks – 100 External-60 Marks, Internal-40 Marks

#### **Topics:**

1. Natyashastra - Ch. 1, 2, 3, 6
2. Abhinaya Darpanam - Shloka 1 – 80
3. Kathak - i) Note on Kathak ii) Relation of Kathak with Moghul Paintings iii) Influence of Vaishnavism on Kathak iv) Relation of Nayika bheda and Kathak.

### **PAPER II**

Course Name: PRAVARTAN (THEORY)

Course Mode: Regular

Course Type: Major Mandatory

Course Credits: 3

Maximum Marks – 100 External-60 Marks, Internal-40 Marks

#### **Topics:**

1. Ramayana – Bala kand, Ayudhya kand
2. Mahabharata - i) Character sketch of Arjun, Duryodhana, Karna, Bhishma, ii) Arsha Mahakavya, iii) Kurukshetra, iv) Role of any two female characters from Mahabharata, v) Stories from Adiparva, Viratparva, Sabhaparva, Aranyakaparva.
3. Puranas and Upapuranas - along with reference to stories from your repertoire with special emphasis on Abhinaya.
4. Biography & life sketch - of Famous Gurus, Dancers, Mridang players
5. Kathak - i) Brajraas and Kathak, ii) Importance of laya and layakari in Kathak, iii) Importance of ghungroo in Kathak, iv) Indian aesthetics and Kathak, v) Instruments of Kathak.

### **PAPER III**

Course Name: ROOP VIDYA (THEORY)

Course Mode: Regular

Course Type: Major Electives

Course Credits: 3

Maximum Marks – 100 External-60 Marks, Internal-40 Marks

#### **Topics:**

1. Sanskrit treatise on Dance – i) Bharatkosh Content, ii) Tandava Lasya, iii) Lokadharmi Natyadharmi, iv) Margi Deshi, v) Vrutti Pravrutti.
2. Comparative study of Dance & Yoga - i) Ashtanga Marga Yoga, ii) Drawing of Asanas, iii) Relation between dance and yoga, iv) Benefits of any Mudras common to dance and yoga, v) Avidya, Tapa, Aparigraha, vi) Prayers of Yoga, vii) Sutras of Sadhana Pada, viii) Kriya Yoga.
3. Dance & Journalism - i) Contribution of art critics in classical dance, ii) Medieval history of India, iii) Vedas, Upavedas, Puranas and Upanishads, iv) Journalism and media's help to preserve Indian tradition and arts.

**PAPER IV**

Course Name: NADA VIDYA (PRACTICAL)

Course Mode: Regular

Course Type: Major Mandatory

Course Credits: 3

Maximum Marks – 100 External-60 Marks, Internal-40 Marks

**Topics:****Dance, Practical & Expressive Arts viva**

1. **General knowledge** - Tala, Raga, composer, story of your own composition with special reference to Rasa, Bhava, Anubhava, Vyabhichari etc. ii) Knowledge of light, set design, sound technology, cultural economics – fund management, public & private funding, correlation between economic growth and culture, importance of social and cultural aspect to economic growth.
2. **Terms** - used in your dance style.
3. **Tala & Music** – Tala playing and song singing of all dance compositions learnt.

**PAPER V**

Course Name: PRAYOGA SIDDHANT (PRACTICAL)

Course Mode: Regular

Course Type: Major Mandatory

Course Credits: 9

Maximum Marks – 300 External-180 Marks, Internal-120 Marks

**Topics:**

1. **Taal: Shikharā taal and Matta taal**
  - Gat Nikas – Matki, Bansuri, Seedhi.
  - Gat Bhava – Hori, Maakhan Chori, Khandita Nayika.
  - Vandana – Saraswati, Ganesh.
  - Kavī - Any three Gods.
  - Tarana – In any two Talas of the year.
  - Dhrupad – In any one taal.
  - Chaturang – In any one taal.
2. **Nritta, Abhinaya, Shastra, Tala, Padhant, Music.**

**PAPER VI**

Course Name: GRANTHIKA (THEORY)

Course Mode: Regular

Course Type: Research Methodology

Course Credits: 3

Maximum Marks – 100 External-60 Marks, Internal-40 Marks

**Topics:**

1. **Research Methodology**
  - a) Philosophy And Ethics
  - b) Scientific Conduct
  - c) Publication Ethics
  - d) Open Access Publishing
  - e) Publication Misconduct
  - f) Databases And Research Metrics
  - g) Sodha-Pravidhi (Research Methodology)
  - h) Data & Information and Communication Technology (ICT)
  - i) Functional Sanskrit
2. **Journals of All Theory courses and Viva-voce.**
3. **Notations - of all dance compositions.**

## Semester-2

### PAPER I

Course Name: SIDDHANTA (THEORY)

Course Mode: Regular

Course Type: Major Mandatory

Course Credits: 3

Maximum Marks – 100 External-60 Marks, Internal-40 Marks

#### Topics:

1. **Natyashastra** – Ch 4, 5, 7, 8 & 9.
2. **Abhinaya Darpanam** – Shloka 81 - 160
3. **Indian Dance Drama**- Write a note on traditional Indian drama, theatre, personalities in Indian theatre, forms, companies, regional theatre, Indian theatre schools, famous plays, history, abhinaya, Note of Bandi, Pethir, Ankhiya Naach, Bhauriya, Shadow theatre, Shumang leela and Swang. Also traditional Indian dances like: i) Bhagvatmela natakam, ii) Chhau, iii) Sattriya, iv) Mallari, v) Folk dances of India.
4. **Kathak** - i) Genealogy of traditional families in Kathak ii) Gharanas of Kathak iii) Detailed note on four Kathak gurus and four Kathak dancers of each gharana iv) Write note on the gharanas of Kathak

### PAPER II

Course Name: PRAVARTAN (THEORY)

Course Mode: Regular

Course Type: Major Mandatory

Course Credits: 3

Maximum Marks – 100 External-60 Marks, Internal-40 Marks

#### Topics:

1. **Ramayana** – Aranya kand, Kishkindha kand
2. **Mahabharata** – Sabha Parva, Viraat Parva
3. **Puranas – Upapuranas** – Krishna & Shiva stories with reference to your dance.
4. **Kathak** - Short notes on i) Rasa leela, ii) Origin of laya and tala in Kathak, iii) Muslim dominance on Kathak, iv) Influence of Mughals on Kathak. v) Importance of kavita and thumri vi) Shringara rasa in Kathak.

### PAPER III

Course Name: ROOP VIDYA (THEORY)

Course Mode: Regular

Course Type: Major Electives

Course Credits: 3

Maximum Marks – 100 External-60 Marks, Internal-40 Marks

#### Topics:

1. **Sanskrit Treatise on Dance** – Dasharupak content.
2. **Comparative study of Dance & Painting - Vishnudharmottar Purana** - Interrelation of Indian arts from Vishnudharmottar Purana through Ajanta Painting,
3. **Dance & Travel, Tourism** - i) Folk dances of India from Tamil Nadu, Madhya Pradesh, Uttar Pradesh and Odissa, ii) Location, Fair and festivals, Temples, Classical dances, Folk dances of any three states, iii) Medieval Buddhist paintings.

### PAPER IV

Course Name: NADA VIDYA (PRACTICAL)

Course Mode: Regular

Course Type: Major Mandatory

Course Credits: 3

Maximum Marks – 100 External-60 Marks, Internal-40 Marks

#### Topics:

**Dance, Practical & Expressive Arts viva**

1. **General Knowledge** - Tala, Raga, composer, story of your own composition with special reference to Rasa, Bhava, Anubhava, Vyabhichari etc.

2. **Terms** - i) Korvai, ii) Graha, iii) Laya, iv) Adavu, v) Meyya, vi) Jaati, vii) Swara, its origin, Sapta Swara, Aarohana, Avarohana, viii) Nada, ix) Tala, x) Talangas, xi) Sapta talas, xii) Dasha tala prana.
  3. **Tala & Music** – Tala playing and song singing of all dance compositions learnt.
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### **PAPER V**

Course Name: PRAYOGA SIDDHANT (PRACTICAL)

Course Mode: Regular

Course Type: Major Mandatory

Course Credits: 9

Maximum Marks – 300 External-180 Marks, Internal-120 Marks

#### **Topics:**

1. **Taal: Basant taal and Ashta Mangal taal**
    - Gat Nikas – Mor mukut, Ghoongat.
    - Gat Bhava – Kaliyadaman, Radha-Krishna Chhed chhaad, Virahotkanthita, Swadhinbhartruka.
    - Vandana – Shiva, Bhoomi.
    - Kavita – Any three Goddesses.
    - Tarana – In any two talas of the year.
    - Ashtapadi – Any one from Gita Govinda.
    - Trivet – Any one.
  2. **Nritta, Abhinaya, Shastra, Tala, Padhant, Music.**
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### **PAPER VI**

Course Name: GRANTHIKA (PRACTICAL)

Course Mode: Regular

Course Type: On Job Training/ Field Project

Course Credits: 3

Maximum Marks – 100, Internal-100 Marks

#### **Topics:**

1. **Internship/ Field work**
2. **Journals of All Theory courses and Viva-voce.**
3. **Notations - of all dance compositions.**

### Semester-3

#### PAPER I

Course Name: SIDDHANTA (THEORY)

Course Mode: Regular

Course Type: Major Mandatory

Course Credits: 3

Maximum Marks – 100 External-60 Marks, Internal-40 Marks

#### Topics:

1. **Natyashastra** – Ch 10, 11, 12, 13, 14, 16
2. **Abhinaya Darpanam** – Shloka 161 – 240
3. **Sangita Ratnakara** - Nrityadhyaya of Sangita Ratnakara and Karavartana in detail.
4. **Kathak** - i) Notation of all the talas and all the items as for example - Kavit, Tukda, Toda, Paran, Chakradhar Toda, Tihai, Thumari in Rudra Taal & Ganesh Taal. ii) Define - Nautanki, Tamasha. iii) Explain the following songs in Kathak - Ashtapadi, Dhurpad, Thumri, Chaturang, Trivat, Tarana, Chaiti, Kajri, Hori, Gazal, Tarana iv) Explain the following terms in detail with an example - Aamad, Palta, Bant, Parmelu, Kasak-masak, Chaal, Thaata, Haav-bhava, Utthaan, Kavit

#### PAPER II

Course Name: PRAVARTAN (THEORY)

Course Mode: Regular

Course Type: Major Mandatory

Course Credits: 3

Maximum Marks – 100 External-60 Marks, Internal-40 Marks

#### Topics:

1. **Ramayana** – Sunder kand, Yudha kand
2. **Mahabharata** – Bhishma Parva, Karna Parva
3. **Puranas** – i) Note on Upanishadas, ii) Devi & Ganesha stories with reference to your dance.
4. **Indian Knowledge System** – Vedic literature, Mathematics, Astronomy, Holistic understanding, Philosophy, Spitiual-Scientific-Artistic knowledge
5. **Kathak** – i) Contribution of Nawab Bajid Ali Shah and Raigad Chakradharsingh ii) Contribution of Vishnu Narayan Bhatkhande. iii) Modern Choreographies in Kathak iv) Write note on any text books on Kathak dance.

#### PAPER III

Course Name: ROOP VIDYA (THEORY)

Course Mode: Regular

Course Type: Major Electives

Course Credits: 3

Maximum Marks – 100 External-60 Marks, Internal-40 Marks

#### Topics:

1. **Sanskrit treatise on Dance** – Malvikagnimitram Content
2. **Comparative note on Dance & Sculptures** - i) Ellora, ii) Elephanta, iii) Chidambaram, iv) Konark. **Vishnudharmottar Purana**
3. **Dance & Stage Management** - i) Advanced knowledge of Stage Light, Sound, Setting and Stage aesthetics. ii) Importance of camera and stage makeup, costume design for stage production and event management.
4. **Contemporary Arts** - i) Origin and development of Ballet, ii) Modern dance, iii) Indian and western dance, iv) Origin of dance and classical dance, 'now and then', v) Evaluation of contemporary Indian dance and ballet, vi) Evolution and present position of ballet, vii) Modern dance experiments in Indian dance, viii) Modern equipments in dance.
5. **Body Language** - - i) Movements of major and minor limbs and its importance in Indian dance w.r.t your dance style, ii) Position of Chari and Gati bhedas from your compositions

#### PAPER IV

Course Name: NADA VIDYA (PRACTICAL)

Course Mode: Regular

Course Type: Major Mandatory

Course Credits: 3

Maximum Marks – 100 External-60 Marks, Internal-40 Marks

#### Topics:

**Dance, Practical & Expressive Arts viva**

1. **General Knowledge** - Basic computer application, public speaking, communication skill and letter writing
  2. **Terms** - Chari, Gati, Utplavana, Bhramari, Rechaka, Angahara, Karana, Bhava and Rasa.
  3. **Tala & Music** – Tala playing and song singing of all dance compositions learnt.
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**PAPER V**

Course Name: PRAYOGA SIDDHANT (PRACTICAL)

Course Mode: Regular

Course Type: Major Mandatory

Course Credits: 9

Maximum Marks – 300 External-180 Marks, Internal-120 Marks

**Topics:****1. Taal: Rudra taal and Ganesh taal**

- Gat Nikas – Jhoomar, Andaaz, Chhahka.
- Gat Bhava – Hanuman-Sita Samvaad, Draupadi Cheerharan, Abhisarika Nayika.
- Chaiti – Anyone.
- Vandana – Guru, Devi, Vishnu.
- Kaviti – Hanuman, Garuda.
- Tarana – In any two talas of the year.

**2. Nritya, Abhinaya, Shastra, Tala, Padhant, Music.**

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**PAPER VI**

Course Name: GRANTHIKA (PRACTICAL)

Course Mode: Regular

Course Type: Research Project/ Dissertation

Course Credits: 3

Maximum Marks – 100 Internal-100 Marks

**Topics:**

1. **Research based Performance**
2. **Internship/field work of 20 hours**
3. **Dissertation on Dance references from Ancient Indian Treatises and Viva-Voce/PPT presentation**
4. **Journals of Mandatory & elective topics and Viva-Voce**
5. **Notations - of all dance compositions.**

## Semester-4

### PAPER I

Course Name: SIDDHANTA (THEORY)  
Course Mode: Regular  
Course Type: Major Mandatory  
Course Credits: 3  
Maximum Marks – 100 External-60 Marks, Internal-40 Marks

#### Topics:

1. **Natyashastra** – i) Ch. 24, 25, 26, 27, 29, 30
2. **Abhinaya Darpanam** – Shlokas 241 - 325
3. **Sangeet Darpanam** - Content
4. **Kathak** - i) Notation of all the talas and all the items as for example: Kavit, Tukda, Toda, Paran, Chakradhar Toda, Tihai, Thumari in Arjun Taal & Rudra Taal. ii) Notation - Any one rachana based on Shringara bhakti, Thumri in Virhotkanthita Nayika, Thumri of Khandita Nayika, any three kavits, 2 tihai in raas tala, 2 chakradhar tukda in Jhaptala, 2 Paran in dadra, 2 paran in chautal, Sada toda in rupak tala, 2 tukda in basant tala, Chakradhar toda in Dhamaar tala, Kavit in Jhaptala, Tarana in Dhamar tala, Thumri in Vasakasajja Nayika, Any four gat bhava and gat nikas, Tarana in Jhap tala, tihai in 5 jaati.

### PAPER II

Course Name: PRAVARTAN (THEORY)  
Course Mode: Regular  
Course Type: Major Mandatory  
Course Credits: 3  
Maximum Marks – 100 External-60 Marks, Internal-40 Marks

#### Topics:

1. **Ramayana** – Uttar kand
2. **Mahabharata** – Shalya Parva, Shanti Parva
3. **Puranas** – i) Note on 18 Smrutis, ii) Kartikeya & Dashavatar stories with reference to your dance.
4. **Bhagvad Gita** - Content of Bhagvadgita with special reference to its philosophical concepts.
5. **Kathak** – i) Notation of Thumri of Virhotkanthita Nayika, Kavit on Shiva, Tukda in Choti savari, Toda in Lakshmi tala, Chakradhar toda in raas tala, Paran in Lakshmi tala, Ladi in Rupak tala, Mishra jaati paran, Tihai in Chautal, Bhajan on Tulsidas and Mira in Kaherva tala, 2 kavit on Krishna, Thumri in Vipralmabha shringara, 3 kavits. ii) Ancient dance-drama tradition in Andhra Pradesh/ Tamilnadu/ Odissa/ Karnataka.

### PAPER III

Course Name: ROOP VIDYA (THEORY)  
Course Mode: Regular  
Course Type: Major Electives  
Course Credits: 3  
Maximum Marks – 100 External-60 Marks, Internal-40 Marks

#### Topics:

1. **Sanskrit treatise on Dance** – Bharatarnav Content.
2. **Comparative study of Dance & Literature** – Ancient Sanskrit literature.
3. **Dance & Event management** – Note on any 3 events managed by you.
4. **Indian Folk theatre** - Theme, origin, rituals and festivals of folk theatre of Karnataka/ Odissi/ Andhra Pradesh/ Tamil Nadu.

### PAPER IV

Course Name: NADA VIDYA (PRACTICAL)  
Course Mode: Regular  
Course Type: Major Mandatory  
Course Credits: 3  
Maximum Marks – 100 External-60 Marks, Internal-40 Marks

#### Topics:

**Dance, Practical & Expressive Arts viva**

1. **General Knowledge** - Knowledge of Indian civilization ii) Study of Indology w.r.t philosophy, culture and history iii) Importance of Folk art, Fine art and performing arts in Indian Culture. iv) Art administration
  2. **Terms** -Ashtapadi, Champu, Bhajan, Kritti, Shloka.
  3. **Tala & Music** – Tala playing and song singing of all dance compositions learnt.
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### **PAPER V**

Course Name: PRAYOGA SIDDHANT (PRACTICAL)  
 Course Mode: Regular  
 Course Type: Major Mandatory  
 Course Credits: 9  
 Maximum Marks – 300 External-180 Marks, Internal-120 Marks

#### **Topics:**

1. **Taal: Arjun taal and Brahma taal**
    - Gat Nikas – Varieties of Ghoonghat, Nauka.
    - Gat Bhava – Sita Swayamvar, Nayika Bheda.
    - An episode from Ramayana or Mahabharata.
    - Vandana – Durga, Nataraja, Any other Gods.
    - Kaviti – Any Ten Kaviti.
    - Tarana – In any two talas of the year.
    - Kajrihori – Any one.
  2. **Nritta, Abhinaya, Shastra, Tala, Padhant, Music**
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### **PAPER VI**

Course Name: GRANTHIKA (PRACTICAL)  
 Course Mode: Regular  
 Course Type: Research Project/ Dissertation  
 Course Credits: 3  
 Maximum Marks – 100 Internal-100 Marks

#### **Topics:**

1. **Research based Performance**
2. **Internship/field work of 20 hours**
3. **Dissertation on Dance references from Ancient Indian Treatises and Viva-Voce/PPT presentation**
4. **Journals of Mandatory & elective topics and Viva-Voce**
5. **Notations - of all dance compositions.**

**REFERENCE BOOKS**  
**MPA Dance (Kathak)**

Natyashastra	Edited by R.S.Nagar,K.L.Joshi-Parimal Publication Delhi Edited by Manmohan Singh,K.L.Joshi-Chowkhamba sanskrit Series ,Varanasi Bharatamuni Virachita Natyashastra Vol.1 by Dr. Sandhya V. Purecha & Dr. Shreehari Gokarnakar – Published by Maharashtra Rajya Sanskruti Sahitya Mandal.
Abhinaya Darpanam	Edited by manomohan Ghosh - Manisha Granthalay Culcutta
Kathak	Nrityasaurabh– byManjariDev Kathak Nritya Shiksha – Vol. 1 & 2 – Dr. Puru Dadheech Bhartiya Nritya Ki Varnamala – Dr. Vibha Dadheech Kathak Nritya – Laxminarayan Garg –sangget Karyalaya – HathrasNrityaSaurabhini byDamayantiJoshi-Granthali publication Kathak Varnamala by Dr. Padma Sharma. Gaurisvara Sangita Darpana Published for the first time from the ancestral manuscript belonging to Pt. Birju Maharaj, With a preface by Pt. Birju Maharaj, Critical editing, Introduction, and English translation by Arjun Bharadwaj, Hindi translation by Sudarshan Muralidhara.
Ramayana	By Tulsidas, Khemraj Shrikrishna Das, Mumbai
Mahabharata	Pandit Ramachandra Shastri, Chitrashala Press, Pune
Puranas and Upapuranas	Siva Mahapurana by Shanti Lal Nagar, Parimal Publication, Delhi
Bharatkosha	By Ramkrishna Kavi – Munshiram Manoharlal Publishers Pvt. Ltd
Dasharupaka	Tripathi Ramashankar, Vishvavidyala Prakashan, Varanasi Kangle, Maharashtra Sankriti & Sahitya Mandal
Malvikagnimitra	By Pandit Ramtek Shastri – Kalidas Granthavali
Bharatarnav	Bharatarnav of Nandikeshwara by Thanjavur Maharaja Serfoji's Sarasvati mahal Library, Thanjavur
Yoga	Yoga by Gandhi Chotu, Yogik Arogya Prakashan Total Health - by Tagaria S. N. Mukti Sadhana Trust
Journalism	The Elements of Journalism by Bill Kovach Broadcast Journalism by K. M. Shrivastava Communication, Culture & Confruntation by Bernard Dell
Traditional Indian drama	Dance, Drama Tradition in India, Sunil Kothari, Marg Publications, New Delhi, Kuttiattam by Gowardhan Panchal, Sangita Natak Academi Dramatic Concept Bharata Gupta - D. K. Book World Kathakali Dance Drama by K. Bharata Iyer, Deva Publisher Traditional Indian Theatre by Kapila Vatsayan by National Book Trust, Traditional Sanskrit Theatre of Kerala, by D. C. Rajendran, University of Calicut
Vishnudharmottar Purana	Vishnudharmottar Purana by Dr. Priyabala Shah, Parimal Publication, Delhi
Travel & Tourism	Travel & Tourism by Aruna Deshpand
Sangita Ratnakara	Edited by Pandit S Subramaniam Shastri - Addayar Library, Chennai
Sculpture & Dance	The Hindu Temple by Dr. R. Champaka Laxmi, Art & Architecture by B. K. Mohan
Stage Aesthetics	Aesthetic by R. C. Gupta, Delhi Publication Dance Basic concept of Indian Dance - Projesh Banerjee, Chaukhamba Publications

Light & Sound	Arpanam by Latafat Hussain Kazi, Nehru Centre
Contemporary Arts	Blood Memory by Martha Grahama Introduction to Modern Dance Technique, Joshuaelegg The Modern Dance by John Josheph Martin
Sangita Darpanam	Sangita Darpanam by Dr. Sandhya V. Purecha, Published by Shri Sarfojiraje Bhosale Research Centre, Mumbai Chatur Damodar - TMSSM Library
Bhagvadgita	By Geeta Press Gorakhpur By Lokmanya Tilak
Dance & Literature	Classical Indian Dance – Kapila Vatsyan
Folk Traditions	Tradition of Indian Folk Dance by Dr. Kapila Vatsyayan Studies in Indian Folk Traditions by Ved Prakash Vatuk
Other Dance forms	Theatre in India - Kamaladevi Chattopadhyaya - International Theatre Institute.