



BHARATI VIDYAPEETH, PUNE

(Founder-Chancellor : Hon'ble Dr. Patangrao Kadam)



SCHOOL OF PERFORMING ARTS

CERTIFICATE-DIPLOMA COURSE
UNDER BHARATI VIDYAPEETH

INDIAN CLASSICAL DANCE

KATHAK SYLLABUS

FOUNDATION TO ADVANCE DIPLOMA LEVEL 2



Bharati Vidyapeeth
School of Performing Arts, Pune (India)

Dance (Kathak) Syllabus

Foundation

Total Marks: 50

Duration of Examination – 15 Min

Minimum Marks: 18

Theory:

Total Marks: 15

There will not be any written examination for this Foundation Course. Theory will be asked at the time of the practical examination in the Viva.

1. Information about Kathak in brief.
2. Information about students, Guru and their institution in brief.
3. Information of Taal Teentaal – Sam, Matra, Tali, Kaal/Khali, Khand, Vibhag and Theka
4. Define the following terms. - Laya, Vilambit Laya, Madhya Laya, Drut Laya, Matra, Sam, Tali, Kaal/Khali, Khand.

Practical:

Total Marks: 35

1. Recitation of Barabar, Dugun and Chaugun of Taal Teentaal by showing Tali and Kaal/ Khali in the form of numbers or 16 Matras.
2. Recitation of Teentaal Theka by showing Tali and Kaal and its Barabar, Dugun and Chaugun.
3. Presentation and Recitation of the following compositions in Teentaal by showing Tali and Kaal/Khali.
 - a. Sadha Toda-s – 6
 - b. Chakradar Toda-s – 2
 - c. Tihai – 2
 - d. Tatkar – Barabar, Dugun of Teentaal

Notes –

- Recitation of all the compositions with Taali, Khali (Taal-Kriya) is compulsory.
- For practical examination live Tabla/ Digital Theka/ Metronome is optional.
- It is necessary to complete the prescribed Syllabus.
- No one other than the student, examiner and accompanists should be present in the examination hall.
- Recording or Videography of the practical examination by anybody other than Centre head is strictly prohibited.

Bharati Vidyapeeth
School of Performing Arts, Pune (India)

Dance (Kathak) Syllabus

Certificate –Level 1

Total Marks: 75

Duration of Examination – 20 Min

Minimum Marks: 27

Theory:

Total Marks: 15

There will not be any written examination for this examination. Theory will be asked at the time of practical examination in Viva

1. Define the following terms -
Laya, Vilambit Laya, Madhya Laya, Drut Laya, Tihai, Gat-palata, Gat-nikas, Bant.
2. Information of Taal Dadra and Keherva (Sam, Matra, Tali, Kaal/Khali, Khand, Vibhag and Theka).
3. Important symbols of Taal Lipi (According to Bhatkhande Notation System).
4. Names of five Senior Kathak Gurus.
5. Showing the following Asamyukta Hastmudra mentioned in Abhinayadarpan and its 3 uses - Pataka, Tripataka, Ardhapataka, Kartarimukha, Mayurhast, Ardhachandra, Aral, Shukatund, Mushthi, Shikhar, Kapitthya, Katakamukh, Suchi, Chandrakala, Padmakosh

Practical:

Total Marks: 60

1. Taal Teentaal
 - a) Thaat – 2
 - b) Sadha Amad – 1
 - c) Toda-s – 6
 - d) Chakradar Toda-s – 2
 - e) Paran – 2
 - f) Tihai – 1
2. Gat-nikas - Sidhi Gat, Mataki Gat, Bansuri Gat.
3. Tatkar – Barabar, Dugun, Chaugun and Tihai.
4. Recitation of Teentaal Theka (Barabar, Dugun, Chaugun, Tihai) and all the compositions from the presentation, with Taali, Khali (Taal-Kriya).
5. Bant in Teentaal (4 Palata-s and a Tihai).

6. One Abhinaya Geet in Keherva or Dadra Taal. Students must know the composition (lyrics) and its meaning.

Notes –

- Recitation of all the compositions with Taali, Khali (Taal-Kriya) is compulsory.
- For the practical examination, live accompaniment of Tabla/ Digital Theka/ Metronome is mandatory.
- In case of unavailability of the live accompaniment, only for out-side India students, usage of pre-recorded tracks for Abhinaya compositions and Taal compositions (with live accompaniment of Tabla/ Digital Theka/ Metronome and pre-recorded Padhant) mentioned in the syllabus will be allowed with prior permission of the center-head.
- It is necessary to complete the prescribed Syllabus.
- No one other than the student, examiner and accompanists should be present in the examination hall.
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- Students are supposed to know the definitions from the previous examinations, if asked in Viva.

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Bharati Vidyapeeth
School of Performing Arts, Pune (India)

Dance (Kathak) Syllabus

Certificate - Level 2

Total Marks: 125

Theory:

Duration of Examination – 2 Hours

Total Marks – 50

Minimum Marks – 18

Written examination will be there for this Certificate – level 2 Course.

1. History of Kathak in short (Origin, Gharanas, Tradition, Costumes, names of Gurus, etc.)
2. Definitions: Aamad, Toda, Tukada, Tatkar, Paran, Chakradar Paran, Chakradar Toda, Kavitta, Ang, Pratyang, Upang, Gatbhav, Hastmudra, Taal.
3. Writing the information & notation of Teentaal Theka in Barabar and Dugun.
4. Names of Indian Classical Dances and their States of origin.
5. Biography of any one Kathak Guru in short. (Birthdate, personal life, Gharana, Lineage, Contribution, disciples etc.)
6. Write names of five Tabla accompanists to Kathak dance performance.
7. Names and 3 uses of the following Asamyukta Hastmudra.
Sarpshirsha, Mrigshirsha, Simhmukh, Kangul, Alpadma, Chatur, Bhramar, Hansasya, Hanspaksh, Sandansh, Mukul, Tamrachuda, Trishul, Vyaghra, Ardhasuchi, Katak, Palli.

Practical:

Duration of Examination – 20 Min

Total Marks – 75

Minimum Marks – 27

1. Taal Teentaal:
Thaat – 3, Paran – 2, Paran Aamad – 1, Chakradar Paran –1, Ranga Manch Pranam – 1, Kavitta –1, Toda-s –4, Tihai – 1, Chakradar Toda –1, Chakradar Tihai – 1.
2. Gatnikas – Sidhi Gat, Mataki Gat, Bansuri Gat, Mormukut, Ghungat.
3. Gatbhav – Panihari – Gopi goes to fetch the water, Krishna breaks her pot, Gopi gets angry and Krishna laughs at her.
4. Names of all Hastmudras used in Gatbhav and Gatnikas.
5. Tatkar - Adhi, Barabar, Dugun, Chaugun and Aathgun with Tihai in Taal Teentaal.

6. Bant in Teentaal – minimum 4 palata-s and Tihai
7. Information of Taal Jhaptaal presenting on hand (Taal-Kriya) with Barabar, Dugun, Chaugun and Tihai.
8. Taal Jhaptaal:
Thaat- 2, Sadha Aamad – 1, Ranga Manch Pranam – 1, Toda – 1, Chakradar Toda – 1, Paran – 1, Chakradar Paran – 1, Tihai – 1.
9. All the compositions and Tatkars should be different from the previous Examinations

Notes –

- Recitation of all the compositions with Taali, Khali (Taal-Kriya) is compulsory.
- For the practical examination, live accompaniment of Tabla/ Digital Theka/ Metronome is mandatory.
- In case of unavailability of the live accompaniment, only for out-side India students, usage of pre-recorded tracks for Abhinaya compositions and Taal compositions (with live accompaniment of Tabla/ Digital Theka/ Metronome and pre-recorded Padhant) mentioned in the syllabus will be allowed with prior permission of the center-head.
- It is necessary to complete the prescribed Syllabus.
- No one other than the student, examiner and accompanists should be present in the examination hall.
- Recording or Videography of the practical examination by anybody other than Centre head is strictly prohibited.
- Students are supposed to know the definitions from the previous examinations, if asked in Viva.

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Bharati Vidyapeeth
School of Performing Arts, Pune (India)

Dance (Kathak) Syllabus

Higher Certificate - Level 1

Total Marks: 200

Theory:

Total Marks: 75

Duration of Examination – 3 Hours

Minimum Marks – 27

Written examination will be there for this Higher Certificate – level 1 examination.

1. Information of Nritya, Nritya and Natya part of dance.
2. Information about Lasya and Tandav Ang with reference to Kathak dance.
3. Grivabhed (4 types) Shirobhed (9 types) with their Viniyoga/ uses from Abhinayadarpan,
4. Short biographies of Pt. Kalka Maharaj, Pt. Bindadin Maharaj, Pt. Harihar Prasad and Pt. Hanuman Prasad. (Birthdate, Gharana, Lineage, Contribution, Disciples etc.)
5. Define Folk dance. Write the states of origin of the following folk dances – Bhangra, Bihu, Garba, Lavni, Ghumar.
6. Give detailed information of any two types of Folk dances from India with following points – Region, Specialty, Costumes, Music, Instruments, etc.
7. Salient features of Lucknow and Jaipur Gharana with five names of dancers of each Gharana.
8. Importance and three uses of the following Samyukta Hastmudras (Abhinayadarpan). Anjali, Kapot, Karkat, Swastik, Dola, Pushpput, Utsang, Shivling, Katakavardhan, Kartari Swastik, Shakat, Shankh, Chakra, Samput, Pash.
9. Writing the notation of all the Taal compositions stated in the practical syllabus of Teentaal, Jhaptaal, and Ektaal.
10. Short biography of Saint Mirabai. (Birthdate, personal life, contribution, poetry/ compositions etc.)

Practical:
Total Marks – 125

Duration of Examination – 25 Min
Minimum Marks – 44

1. Vandana (Any one).
2. Teentaal:
Thaat – 3, Paran – 3 (One Tishra Jaati), Sadha Aamad – 1, Paran Aamad – 1, Chakradar Paran – 2, Kavitta – 2, Toda-s – 2, Chakradar Toda-s – 3, Chakradar Tihai – 2.
3. Recitation and Tatkar of Adhi, Barabar, Dugun, Tigun, Chaugun, Aathgun of Teentaal by showing Taali and Khali (Taal-Kriya).
4. Bant / Chalan in Teentaal.
5. Teentaal Gatnikas: Bindi, Kalai, Various types of Mataka
6. Gatbhav: Makhanchori.
7. Jhaptaal:
Thaat – 2, Aamad – 1, Toda-s – 3, Chakradar Toda-s – 2, Paran – 2, Chakradar Paran – 2, Tihai – 1, Chakradar Tihai – 1, Kavitta – 1, Tatkar (Barabar, Dugun, Chaugun and Tihai).
8. Ektaal:
Thaat – 2, Aamad – 1, Toda-s – 2, Chakradar Toda – 1, Paran – 1, Chakradar Paran – 1, Tihai – 1, Tatkar (Barabar, Dugun, Chaugun and Tihai).
9. Abhinaya: One Bhajan (Student must know the Poet's name, lyrics, and meaning of the composition)
10. All the Compositions in the practical are expected to be different from those in the Certificate Level -2 Examination. Their level should be appropriate for the Higher Certificate Level - 1 Examination.

Notes –

- Recitation of all the compositions with Taali, Khali (Taal-Kriya) is compulsory.
- Live Tabla and Harmonium accompaniment is mandatory for this examination.
- In case of unavailability of the live accompaniment, only for out-side India students, usage of pre-recorded tracks for Abhinaya compositions and Taal compositions (with live accompaniment of Tabla/ Digital Theka/ Metronome and pre-recorded Padhant) mentioned in the syllabus will be allowed with prior permission of the center-head.
- Padhant accompaniment is essential with performance.
- It is necessary to complete the prescribed Syllabus.
- Students are supposed to know the definitions from the previous examinations, if asked in Viva.
- The compositions danced should be suitable to the level of examination.

- No one other than the student, examiner and accompanists should be present in the examination hall.
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BV SPA CERTIFICATE DIPLOMA

Dance (Kathak) Syllabus

Total Marks: 250

Duration of Examination – 3 Hours

Minimum Marks – 35

1. Information of Temple and Court tradition in Kathak.
2. a. Information of Banaras Gharana.
b. Lineage of Lucknow and Jaipur Gharana.
3. a. Information and Viniyoga/ uses of following Samyukta Hastmudras.
(Abhinayadarpan)
Kilak, Matsya, Kurma, Varah, Garud, Nagbandh, Khatva, Bherund.
b. Information of eight types of Drushtibheda with Viniyoga/ uses as mentioned in Abhinayadarpan.
4. Writing notation of Teentaal Theka in following Laya -
Adhi $\frac{1}{2}$, Pauni $\frac{3}{4}$ (Paunpat), Kuaad $1\frac{1}{4}$ (Sawwapat), Aadi $1\frac{1}{2}$ (Deedpat),
Biad $1\frac{3}{4}$ (Pawne don pat),
5. What is Abhinaya? Give information in detail of Angik, Vachik, Aaharya and Satvik Abhinaya.
6. Biographies of the following Gurus with these points - Birthdate, personal life, Gharana, Lineage, Contribution, disciples etc.
1.Pt. Achhan Maharaj
2. Pt. Shambhu Maharaj
3.Pt. Lachhu Maharaj
4. Pt. Sukhadev Maharaj.
7. Writing the notation of all the Taal compositions stated in the practical syllabus.
8. Names of Dashapran. Explanation of Jaati and Yati mentioned in Dashapran with example.
9. Writing of any one story from Shri Krishna Charitra.
10. Definition: Farmaishi Chakradar Paran, Paramelu, Ganesh Paran, Tishra Jaati and Chatushra Jaati Paran, all types of Tihai (Sadhi, Chakradar, Bedam, Ginati, Farmaishi).
11. Information of Bharatnatyam, Manipuri, Kathakali, Odissi, with the help of following points –
a. Evolution
b. Development
c. Presentation style/ Repertoire (Kram)
d. Accompaniment
e. Costumes
f. Famous Dancers.

Practical:
Total Marks – 150

Duration of Examination – 25 Min.
Minimum Marks – 53

1. Shri Krishna Vandana or Shiv Vandana.
2. Taal Teentaal:
Uthan, Thaata, Aamad, Bedam Tihai -1, Natavari Toda – 1(With the syllables like - Ta, Thai, Tat), Paramelu – 1, Ganesh Paran – 1, Farmaishi Paran -1, Tatkar – Ladi.
3. Ektaal:
Thaata – 3, Paran Aamad – 1, Toda-s – 4, Chakradar Toda-s – 2, Paran – 2, Chakradar Paran – 2, Tihai – 2, Kavitta – 1, Tatkar (Barabar, Dugun, Tigun, Chaugun and Tihai).
4. Taal Rupak:
Thaata – 2, Sadha Aamad – 1, Toda-s – 4, Chakradar Toda-s – 2, Paran – 2, Chakradar Paran – 2, Kavitta – 1, Tihai – 2, Tatkar (Barabar, Dugun, Chaugun and Tihai)
5. Taal Jhaptal: Tatkar or Padhant - Barabar, Dugun, Tigun, Chaugun and Tihai.
6. Gatnikas: Rukhsaar, Chhedchhad, Aanchal, Various types of Ghungat
7. Gatabhav: Kaliyadaman
8. Abhinaya on Hori. (Students must know the Poet's name, lyrics, and meaning of the composition, use of Mudra-s)
9. All the compositions and Kramalaya of all Taal-s is for reciting with Taali, Khali (Taal Kriya).

Notes –

- Recitation of all the compositions with Taali, Khali (Taal-Kriya) is compulsory.
- For the practical examination, live accompaniment of Tabla and Harmonium is mandatory.
- In case of unavailability of the live accompaniment, only for out-side India students, usage of pre-recorded tracks for Abhinaya compositions and Taal compositions (with live accompaniment of Tabla/ Digital Theka/ Metronome and pre-recorded Padhant) mentioned in the syllabus will be allowed with prior permission of the center-head.
- Padhant accompaniment is essential with performance.
- It is necessary to complete the prescribed Syllabus.
- Students are supposed to know the definitions from the previous examinations, if asked in Viva.
- The compositions danced should be suitable to the level of examination.
- No one other than the student, examiner and accompanists should be present in the examination hall.
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Bharati Vidyapeeth
School of Performing Arts, Pune (India)

Dance (Kathak) Syllabus

Diploma - Level 1

Total Marks: 400

Theory:

Total Marks – 150

Duration of Examination – 3 Hours / Paper

Minimum Marks – 30 / Paper

Two Written papers will be there for this Diploma – level 1 Course examination.

Paper - 1

Total Marks: 75

1. Definition of all the terms up to Higher Certificate 2 examination.
2. a. Story of evolution of Natya. (Natyotpatti).
b. Description of the Natyaprayog done by Bharat Muni.
3. Explain four types of Nayak according to Abhinayadarpan with examples -
Dhiroddhat, Dhirlalit, Dhirprashant and Dhirodatta
4. What is Navaras? Explanation of each Rasa in detail.
5. Information about the following Nayikas from Ashtanayika -
Abhisarika, Khandita, Vipralabdha and Proshitpatika
6. Information on Dashavtaar. Information about the Hastamudras used for the same and
detailed story about any one Avtaar from Dashavtaar.
7. “Physical and Mental development occurs in body with the help of Kathak”. Explain.
8. Write the notations of the compositions from the syllabus in Taal Teentaal, Ektaal,
Jhaptal, Rupak, Dhamar, Raas, and Gajajhampa.

Paper - 2

Total Marks: 75

1. Write the notations of the compositions from the syllabus in Taal Teentaal, Ektaal,
Jhaptal, Rupak, Dhamar, Raas, and Gajajhampa.
2. Information of the following terms -
Hori, Chatarang, Thumari, Chaiti, Kajari, Dhrupad, Ashtapadi, Trivat, Tarana,
Saragam
3. Definition: Tripalli, Kamali Chakradar Paran, Tribhang, Kasak - Masak, Bhramari,
Ginati.
4. Biography of Saint Soordas (Birthdate, personal life, contribution,
poetry/compositions etc.).
5. Detailed information of Rasa Siddhant -
Sthayi Bhav, Bhav, Vibhav, Anubhav, Vyabhichari Bhav

6. Contribution of Nawab Wajid Ali Shaha and Maharaja of Raigad Chakradhar Singh in Kathak.
7. Biographies of the following Kathak dancers with the following points -
Birthdate, personal life, Gharana, Lineage, Contribution, disciples etc.
Pt. Narayan Prasad, Pt. Jaylaal, Pt. Gopikrishn, Pt. Birju Maharaj.
8. Essay:
 - a. Importance of Guru – Shishya Tradition.
 - b. Qualities of Student and duty towards Guru
 - c. Thumari and Kathak Dance.

Practical: Total Marks – 250

Duration of Examination – 30 Min

a. Stage Performance -

Total Marks - 75

Minimum Marks – 30

Stage Performance (20 min) (consisting of Vandana, Taal and Abhinaya)

(Selection of the compositions should be according to the level of the examination)

b. Viva Examination -

Total Marks - 175

Minimum Marks – 70

1. Saraswati Vandana / Guru Vandana / Vishnu Vandana (any one)
2. Intensive study of Taal Teentaal, Jhaptaal, and Ektaal. (Including Special compositions like Paramelu, Farmaishi, Kavitta, Bedam, etc.)
3. Following compositions in Gajajhampa, Raas and Dhamar Taal.
Thaat – 3, Aamad – 1, Toda-s – 2, Chakradar Toda-s – 2, Paran – 1,
Chakradar Paran – 1, Kavitta – 1, Tihai – 1, Ginati – 1, Tatkar in above mentioned
Taal with Barabar, Dugun, Tigun, Chaugun and Tihai.
4. Gatnikas: a. Aanchal b. Sidhi Gat
5. Gatbhav: Draupadi Chiraharan or Any one Raam-katha.
6. One Tarana / Trivat.
7. Presentation of the following Nayikas with the help of Pad/ Thumari/ Gatbhav,
(Abhisarika, Khandita, Vipralabdha, Proshitpatika)
8. Presenting one Bhajan of Saint Soordas with Abhinaya.
9. Recitation of compositions from all the Taal with Tali and Khali. (Padhant with Taal-Kriya)
Presentation of 1 composition from each Taal on Theka.
10. Information of Raag and Taal of Musical compositions used in practical examination.

Notes –

- Recitation of all the compositions with Taali, Khali (Taal-Kriya) is compulsory.
- For the practical examination, live accompaniment of Tabla and Harmonium is mandatory.
- In case of unavailability of the live accompaniment, only for out-side India students, usage of pre-recorded tracks for Abhinaya compositions and Taal compositions (with live accompaniment of Tabla/ Digital Theka/ Metronome and pre-recorded Padhant) mentioned in the syllabus will be allowed with prior permission of the center-head.
- Padhant accompaniment is essential with performance.
- It is necessary to complete the prescribed Syllabus.
- Students are supposed to know the definitions from the previous examinations, if asked in Viva.
- The compositions danced should be suitable to the level of examination.
- No one other than the student, examiner and accompanists should be present in the examination hall.
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Bharati Vidyapeeth
School of Performing Arts, Pune (India)

Dance (Kathak) Syllabus

Diploma - Level 2

Total Marks: 400

Theory:
Total Marks – 150

Duration of Examination – 3 Hours / Paper
Minimum Marks – 30 / Paper

Two Written Papers will be there for this Diploma – level 2 Course examination.

Paper - 1

Total Marks: 75

1. Evolution of Dance and its progress up to a classical dance form.
2. References of dance in Ramayan, Mahabharat and Puran period.
3. Detailed description of Nayika Bheda
 - a. According to Ayu Bheda – Mugdha, Madhya, Praudha.
 - b. According to Dharma Bheda – Swakiya, Parakiya, Samanya.
 - c. According to Prakruti Bheda – Uttama, Madhyama, Adhama.
 - d. According to Jaati Bheda – Padmini, Chitrani, Shankhini, Hastini.
 - e. According to Paristhiti Bheda – Ashtnayika (Vasakasajja, Swadheenpatika, Kalahantarita, Virahotkanthita)
4. Explanation of Kuchipudi, Mohiniattam, Chhau, and Sattriya Dance Styles on the basis of the following points
Evolution, Development, Presentation sequence, Accompanying instruments, Costumes, senior exponents.
5. Evolution of Laya and Taal and its importance in Kathak dance style.
6. Similarities and differences between Samyukta and Asamyukta Hastmudras from Natyashastra and Abhinayadarpan.
7. Write down the notations of the following compositions in Pancham Sawari - 15 beats, Shikhar - 17 beats or Matt - 9/ 18 beats -
Sadha Aamad, Paran Aamad, Toda, Chakradar Toda, Paran, Chakradar Paran, Tihai etc.
8. Detailed information on Adhunik Nritya by Pt. Udayshankar.
9. Importance of stage arrangement, sound and light arrangements and Set design in solo dance presentation.
10. Definition – All the definitions from foundation course to this course are compulsory.

Paper – 2

Total Marks: 75

1. Relation of Kathak and other arts like, singing, instrumental music, literature, drawing, sculpture etc.
2. Information of following concepts according to Bharat Natyashastra,
 - a. Dharmi – Lokdharmi, Natyadharmi
 - b. Vritti – Bharati, Satwati, Kaishiki, Aarabhatti
 - c. Abhinaya – Sharir, Mukhaj
3. Explain why Tihai was needed? And explain following types of Tihai-s with examples. Sadhi Tihai, Chakradar Tihai, Ginati Tihai, Bedam Tihai, Farmaishi Tihai
4. Write biographies with these points. (Birthdate, personal life, contribution, poetry/ compositions etc.)
Pt. Kundanlal Gangani, Pt. Durgalal, Pta. Sitaradevi, Pta. Rohini Bhate.
5. Detailed information on Taal-Dashpran.
6. “Kathak has blend of Lokdharmi and Natyadharmi” - your opinion.
7. Writing of all the compositions from the syllabus.
8. Explain – “Classical dance style can be considered as base for other dance styles.”

Practical:

Total Marks – 250

Duration of Examination – 30 Min

a. Stage Performance –

Total Marks - 75

Minimum Marks – 30

Stage Performance (20 min) (Vandana, Taal and Abhinaya)

(Vilambit, Madhya and Drut Laya compositions should be presented in Taal presentation)

(Selection of the compositions should be according to the level of the examination)

b. Viva Examination -

Total Marks - 175

Minimum Marks – 70

1. Any one Vandana.
2. Following compositions in Shikhar (17 beats), Matta (9/ 18 beats), and Pancham Savari (15 beats)

Thaat, Aamad, Toda-s – 2, Chakradar Toda-s – 2, Paran – 2, Chakradar Paran – 2, Kavitta – 1, Tihai – 2. Tatkar – Barabar, Dugun, Tigun, Chaugun & Tihai of Theka

3. Any two compositions from Bant, Ladi, Chalan, Rela, Kayda in Tatkar in any Taal.
4. One Toda / Paran only on Theka in Teentaal, Jhaptaal, Ektaal, Rupak, Dhamar.

5. Gatnikas - Special presentation.
6. Gatbhav –
 - a. On one Rasa from Navarasa.
 - b. On one Avtar from Dashavtar.
7. Showing Navrasa only with the help of face.
8. Presentation of Vasakasajja, Swadheenpatika, Virahotkanthita, Kalahantarita, Nayika by Pad / Thumari / Gatbhav.
9. Any one Thumari other than Nayika Bheda.
10. Saragam / Chatarang.
11. Showing Sanchari Bhav only on one line of song.
12. A. Singing / Playing of Nagma / Lehera on Harmonium.
B. Rhythmic movement of neck and eyebrows in Teentaal.
13. Making Tihai by using the syllables given by examiners in Teentaal, Jhaptaal, Ektaal, Rupak.
14. Compulsory Padhant of all the compositions with Tali and Khali. (Taal-Kriya).

Notes –

- Recitation of all the compositions with Taali, Khali (Taal-Kriya) is compulsory.
- For the practical examination, live accompaniment of Tabla and Harmonium is mandatory.
- In case of unavailability of the live accompaniment, only for out-side India students, usage of pre-recorded tracks for Abhinaya compositions and Taal compositions (with live accompaniment of Tabla/ Digital Theka/ Metronome and pre-recorded Padhant) mentioned in the syllabus will be allowed with prior permission of the center-head.
- Padhant accompaniment is essential with performance.
- It is necessary to complete the prescribed Syllabus.
- Students are supposed to know the definitions from the previous examinations, if asked in Viva.
- The compositions danced should be suitable to the level of examination.
- No one other than the student, examiner and accompanists should be present in the examination hall.
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Bharati Vidyapeeth
School of Performing Arts, Pune (India)

Dance (Kathak) Syllabus

Advance Diploma - Level 1

Total Marks: 500

Theory:
Total Marks – 200

Duration of Examination – 3 Hours / Paper
Minimum Marks – 40 / Paper

Two Written Papers will be there for this Advance Diploma – level 1 Course examination.

Paper - 1

Total Marks: 100

1. Writing the notation of all the compositions from all the Taal-s in the syllabus and Barabar, Dugun, Tigun, Chaugun and Tihai of the Theka for all Taal-s.
(Raas – 13 Matra, Gajajhampa – 15 Matra, Basant – 9 Matra, Rudra – 11 Matra)
2. Information on Five Jaati-s and writing the notation of these Jaati's in five different Taal-s. (One Jaati in one Taal)
3. Writing the notation of Teentaal & Jhaptaal Theka in the following speeds -
 $\frac{1}{2}$ Aadhi, $\frac{3}{4}$ Pauni, $1 \frac{1}{4}$ Kuaad, $1 \frac{1}{2}$ Aad, $1 \frac{3}{4}$ Biaad.
4. Explanation about Kathak tradition and its new dimensions in current era.
5. Tribal dance, rural dance and Classical dance.
6. Information of Nautanki, Tamasha, Rasmandal.
7. Information on Kathak dance and its literature
8. Write biographies with these points - Birthdate, personal life, contribution, poetry/compositions etc.
Pt. Tirathram Azad, Dr. Puru Dadhich, Pta. Damayanti Joshi, Pta. Maya Rao.
9. Your views on the importance, need and role of accompanists in Kathak recital.
(Vocal and instrumental both)

Paper - 2

Total Marks: 100

1. The references on dance from Vedic and epic period.
2. Information of following concepts from Nattyashastra,
 - a. Types of instruments – Tat, Sushir, Avanaddha, Ghana.
 - b. Types of Stage (Rangamanch) – Tryastra, Chaturastra, Vrutta
 - c. Karan, Angahar, Chaari, Gati, Mandal, Sthanak.
3. Your views on ideal Vastukram of Kathak. (keeping in mind that program is of one hour)

4. Criticism on any one presentation of Kathak. (Negative & constructive both)
5. Importance of learning Shri Krishna biography to Kathak dancers
6. Importance of (Riyaz) practice in Kathak
7. Navarasa concept and explanation of any one Rasa in detail.
8. Explanation with example, how the thought of Mugdha, Madhya, and Praudha is important in the presentation of Ashtanayika
9. Writing the notation of all the compositions from all Taal-s.

Practical:

Duration of Examination – 45 Min

Total Marks – 300

a) Stage Performance –

Total Marks – 125

Minimum Marks – 50

Stage Performance - (Detailed presentation of Vandana, Taal and Abhinaya - 25 to 35 Min) (Vilambit, Madhya and Drut Laya compositions should be presented in Taal presentation)

Selection of the compositions should be according to the level of the examination.

b) Viva Examination :

Total Marks – 175

Minimum Marks – 70

1. Any one Vandana / Stuti. (Should be in Taal)
2. Presentation in Teentaal and Jhaptaal in detail according to the level of Advanced Diploma.
3. Presentation of the following compositions in Rudra taal (11 Matra) or Basant Taal (9 Matra)
Thaat, Aamad – 1, Toda-s – 2, Chakradar Toda-s – 2, Paran – 2, Chakradar Paran – 2, Kavittaa – 1, Tihai – 2, Tatkar – Barabar, Dugun, Tigun, Chaugun and Tihai of Theka
4. One special composition in each Taal like Paramelu, Farmaishi Paran, special Paran, Jaati Paran etc in Raas, Gajajhampa, Shikhar, Pancham Savari and Matta.
5. Composing of any Composition or Tihai on the basis of syllables given by the examiner.
6. Tatkar on Theka.(Chalan, Rela, Kayada etc)
7. Presenting all the compositions on Theka.
8. One Ashtapadi or Dhrupad (any one)
9. Presentation of compositions based on Jaati in different Taal-s
10. Any one composition from Chaiti, Dadra, Jhula, Savan.
11. Gatbhav – Kanchanmriga or Shri Krishna Tula.

12. Padhant of all the composition is mandatory.

13. Presenting any one story, event or modern story given by examiner through Gatbhav.

Notes –

- Recitation of all the compositions with Taali, Khali (Taal-Kriya) is compulsory.
- For the practical examination, live accompaniment of Tabla and Harmonium is mandatory.
- In case of unavailability of the live accompaniment, only for out-side India students, usage of pre-recorded tracks for Abhinaya compositions and Taal compositions (with live accompaniment of Tabla/ Digital Theka/ Metronome and pre-recorded Padhant) mentioned in the syllabus will be allowed with prior permission of the center-head.
- Padhant accompaniment is essential with performance.
- It is necessary to complete the prescribed Syllabus.
- Students are supposed to know the definitions from the previous examinations, if asked in Viva.
- The compositions danced should be suitable to the level of examination.
- No one other than the student, examiner and accompanists should be present in the examination hall.
- Recording or Videography of the practical examination by anybody other than Centre head is strictly prohibited.

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Bharati Vidyapeeth
School of Performing Arts, Pune (India)

Dance (Kathak) Syllabus

Advance Diploma - Level 2

Total Marks: 500

Theory:

Total Marks – 200

Duration of Examination – 3 Hours / Paper

Minimum Marks – 40 / Paper

Two Written Papers will be there for this Advance Diploma – level 2 Course examination.

Paper - 1

Total Marks: 100

1. Explanation of Temple, Court and Stage tradition of Kathak dance
2. Short information on “Nrityadhyay” from Natyashastra.
3. Explanation on Rasa Siddhant according to Natyashastra
4. Important features of following Kathak Gharanas - Lucknow, Banaras, Jaipur
5. The use of new ideas, experiments in Kathak choreography
6. The basic fundamentals of Choreography and its examples
7. Biography of Saint Tulsidas, Saint Kabir and one regional saint poet. Explain one of their poetic compositions with reference to Kathak dance
8. The comparative study of the interdependency of Kathak dance, singing and instrument playing
9. Writing the notation of Kramalaya for all the Taal-s and Farmaishi Paran, Kamali Chakradar Paran, Kavitta, Tishra Jaati and Mishra Jaati Tihai

Paper - 2

Total Marks: 100

1. All the definitions from the syllabus of foundation course to this course with explanation.
2. Explain -
 - a. Kathak’s development in Mughal Period.
 - b. Kathak’s degradation in Mughal period.

3. Comparison of Pt. Bhatkhande and Pt. Paluskar Taal notation system. Writing the notation of any one composition from any taal in both the notation systems.
4. Your views - 'Importance of Traditional boundaries to Kathak dance in modern era'.
5. Patralakshan and Nartakilakshan Sanskrit Shloka's and its' explanation from Abhinayadarpan
6. Biography of any one Guru from other Indian classical dance styles.
7. Information of the following terms -
 1. Ghumariya, 2. Lom – Vilom, 3. Ghuran – Muran, 4. Lag - Dant, 5. Urap – Tirap Sulap, 6. Sanch, 7. Jamanka, 8. Pohopajuri, 9. Uramai, 10. Ughatat.
8. Describe "Dev Hast" from Abhinayadarpan
9. Importance of Ghungaru in Kathak
10. Importance of Padhant in Kathak
11. Writing compositions from all the Taal

Practical: Total Marks – 300

Duration of Examination – 45 Min

a) Stage Performance -

Total Marks – 125

Minimum Marks – 50

Stage Performance - (Detailed presentation of Vandana, Taal and Abhinaya - 25 to 35 Min) (Vilambit, Madhya and Drut Laya compositions should be presented in Taal presentation)

Selection of the compositions should be according to the level of the examination.

b) Viva Examination :

Total Marks – 175

Minimum Marks – 70

1. Ganesh Stuti, Durga Stuti, Ram Stuti (any one)
2. Special compositions of Pakhawaj in Chautaal and Dhamar.
(5 compositions in each Taal)
3. Dhrupad and Lamchhad Kavitta.
4. Gathbav – One impressive story from Ramayan, Mahabharat, or Bhagvata.
5. Special compositions in following Taal-s from syllabus,
Raas, Gajajhampa /Pancham Sawari, Shikhar, Matta, Basant / Lakshmi
Tatkar in any one of the above mentioned Taal-s Barabar, Dugun, Tigun, Chaugun and Tihai.
6. One Thumari (Pt. Bindadin Maharaj)
7. Detailed study of Ashtanayika-s.
8. Presentation of any five compositions in different Taal-s on Theka.
9. Mastery on Tatkar is essential. Presenting Kayada, Rela and Chalan only on Theka.

10. Playing Theka of Teentaal, Jhaptaal and Rupak on Tabla and playing Lehara for these Taal-s on Harmonium is essential.
11. Impressive Padhant is necessary.
12. Overall Impression

Notes –

- Recitation of all the compositions with Taali, Khali (Taal-Kriya) is compulsory.
- For the practical examination, live accompaniment of Tabla and Harmonium is mandatory.
- In case of unavailability of the live accompaniment, only for out-side India students, usage of pre-recorded tracks for Abhinaya compositions and Taal compositions (with live accompaniment of Tabla/ Digital Theka/ Metronome and pre-recorded Padhant) mentioned in the syllabus will be allowed with prior permission of the center-head.
- Padhant accompaniment is essential with performance.
- It is necessary to complete the prescribed Syllabus.
- Students are supposed to know the definitions from the previous examinations, if asked in Viva.
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