

# University of Rajasthan Jaipur

## SYLLABUS

### SCHEME OF EXAMINATION AND COURSES OF STUDY BACHELOR OF PERFORMING ARTS DANCE (KATHAK)

<b>B.P.A. (Kathak) Part-I Examination</b>	<b>2023-24</b>
<b>B.P.A. (Kathak) Part-II Examination</b>	<b>2024-25</b>
<b>B.P.A. (Kathak) Part-III Examination</b>	<b>2025-26</b>
<b>B.P.A. (Kathak) Part-IV Examination</b>	<b>2026-27</b>

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## NOTICE

1. The Ordinance governing the examinations in the Faculties of Arts, Fine Arts, Social Sciences, Science, Commerce and Law are contained in a separate booklet. The students are advised to refer to the same.
2. Changes in Statutes/ Ordinances / Rules/ Regulations/ Syllabi and Books may, from time to time, be made by amendment or re-making and a candidate shall, except in so far as the University determines otherwise comply with any change that applies to years he has not completed at the time of change.
3. All court cases shall be subject to the jurisdiction of the Rajasthan University headquarter at Jaipur only and not any other place.

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**B.P.A. (Dance) Part – I**  
**(Foundation)**

**COMPULSORY PAPERS :-**

	Paper	Duration	Max Marks	Min Marks
(i)	Gen. English	3 Hours	100	36
(ii)	Gen. Hindi	3 Hours	100	36
(iii)	Environmental Studies	3 Hours	100	36
(iv)	Elementary Computer Application	3 Hours	100	36

**OPTIONAL PAPERS**

**Practical :-**

(i)	Presentation of Kathak	1 Hour	150	60
(ii)	Viva-Voce and Critical and Comparative Study of Kathak Dance and Tala	1 Hour	150	60
(iii)	Stage Performance	30 Minutes	100	40
(iv)	Harmonium/Tabla Vadan	20 Minutes	50	20

**Theory:-**

(i)	Applied & General	3 Hour	100	36
(ii)	Indian Culture & Art	3 Hour	100	36
Total Marks		Practical 450	Theory 200	Total 650

**Teaching Hours**

**Practical**

Paper –I	6 Hours Per Week
Paper –II	6 Hours Per Week
Paper-III	4 Hours Per Week
Paper- IV	2 Hours Per Week

**Theory**

Optional	4 Hours Per Week
Compulsory	3+3+3+3=12 Hours Per Week

**Total Teaching Hours for practical – 18, Theory 16 Hours Per Week**

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**B.P.A. (Dance) Part – I**  
**(Foundation)**

**DETAIL OF COURSES**  
**OPTIONAL PAPERS**

**Practical Paper– I**

**Max. Marks150**

**Kathak Dance**

- |   |    |
|---|----|
| (1) Rang manchpranam                      | 10 |
| (2) Basic Knowledge of Thaata, Aamad      | 20 |
| (3) Tihai, Toda, Tukra                    | 20 |
| (4) Gat - Gat Nikas, Kavita               | 20 |
| (5) Sadaparan                             | 10 |
| (6) Tatkar, Palte                         | 20 |
| (7) Tihai (sada, chakardar)               | 20 |
| (8) Padhant                               | 20 |
| (9) Exercise of hand neck & eye movements | 10 |

**Practical Paper – II**

**Max. Marks150**

**Viva-Voce and Critical and Comparative Study of Kathak Dance & Talas**

- |  |    |
|--|----|
| (1) Study of Kathak Dance and Talas Prescribed<br>under paper I <sup>st</sup> and II <sup>nd</sup> | 40 |
| (2) Comparative Study of Talas   | 10 |
| (3) Lay Kari (DugunChaugun)  | 10 |
| (4) Identification of Bols & different movements   | 20 |
| (5) Padhant  | 20 |

**Practical Paper – III**

**Max. Marks100**

**Stage Performance**

- |                              |    |
|------------------------------|----|
| Presentation of Kathak Dance | 60 |
| Including Bhaav              | 40 |

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**Note:- All the above items are to be performed in all three lays: Vilamvit, Madhya & Drut.**

**Practical Paper- IV**

**Harmonium Vadan / Tabla Vadan**

Max. Marks 50

**1. For Tabla Vadan:**

Kaharwa, Teen-Taal and Dadra to be played on Tabla with Layakaries such as Thah and Dugun.

**2. For Harmonium Vadan:**

10 varieties of alankaar to be practiced on Harmonium and Exercise of 10 Thaths.

**Note:- Student can opt any one either Tabla or Harmonium.**

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**B.P.A. (Dance) Part – I**  
**(Foundation)**

**OPTIONAL PAPERS**

**Theory Paper –I**

Max. Marks100

**Applied & General**

- (a) Description of kathak dance and Comparative Study Gharanas of Kathak.
- (b) Definition : Thaata, Aamad, Toda, Tukra, Gat, Gat Nikas Tali, Khali, Tihai, Tatkaar
- (c) Writing Laykaris of Taal- Teentaal, Ektaal, Chautaal, Roopak, Dadra, Kaharwa
- (d) Writing of Nritya/NrityaBol
- (e) Types of Instruments
- (f) Elementary Knowledge of Matra, Sum, Avartana, Vibhag, Theka, Palta, Laya, Taal
- (g) NatanBhed
- (h) Asamyuta Hasta according to AbhinayaDarpan.
- (i) Anga, Pratyang and Upang

**Theory Paper–II**

Max. Marks100

**Indian Culture and Art**

- (a) Elementary Knowledge of Sanskrit Tradition - Vedas, Upanishad, Dharmshastra, Puran, Darshan, Agama, Tantra - Mantra.
- (b) Folk Dance of Rajasthan.
- (c) Ancient Indian architecture, Sculpture and Painting with special reference to Dance.
- (d) Brief description of music in theatrical Arts and Indian Classical dance forms.
- (e) Famous Kathak dancers of 20<sup>th</sup> century- Knowledge about five dancers :-  
Pt. Lacchhu Maharaj, Pt. Gauri Shankar, Sitara Devi, Pt. Birju Maharaj, Pt. Krishan Kumar.

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## B.P.A. (Dance) Part –II

### Practical :-

	Paper	Duration	Max Marks	Min Marks
(i)	Presentation of Kathak Dance (Nritha-Bol)	½-1 Hour	150	60
(ii)	Viva-Voce and Presentation of Nritya&Natya	½-1 Hour	150	60
(iii)	Stage Performance	40 Minutes	100	40
(iv)	Harmonium Vadan / Tabla Vadan	20 Minutes	50	20

### Theory:-

(i)	Elementary Theory of Indian Dance, Music & Drama	3 Hour	100	36
(ii)	History of Indian Dance	3 Hour	100	36
<b>Total Marks</b>		<b>Practical 450 Theory 200 Total 650</b>		

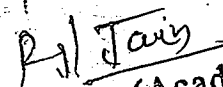
### Teaching Hours

#### Practical

Paper –I	8 Hours Per Week
Paper –II	6 Hours Per Week
Paper-III	4 Hours Per Week
Paper-IV	2 Hours Per Week

#### Theory

Paper - I	4 Hours Per Week
Paper-II	4 Hours Per Week

  
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B.P.A. (Dance) Part –IIDETAIL OF COURSESPractical Paper– I

Max. Marks 150

Presentation of Kathak Dance (Nritta.Bol)

- |     |   |    |
|-----|---|----|
| (1) | Introduction of Theka in Trital and Syllables of dance (Nritta-bol)   | 10 |
| (2) | Practice of dance syllables in Thah, Dugun and Chaugun  | 10 |
| (3) | Practise of basic exercise of hand movements and angles required for the formation of Kathak dance in its Nritta            | 10 |
| (4) | Various patterns of circles (Chakkars)  | 10 |
| (5) | Guru Vandana  | 10 |
| (6) | Tritaal Continued:-   | 50 |
|     | - Thaat   |    |
|     | - Aamad   |    |
|     | - Toda lamchhad (2 avartans) and Chakradhartoda   |    |
|     | - Sada and ChakardarParan   |    |
|     | - Tukda, Chakradahrtukda  |    |
|     | - Tihai, Chakradahrtihai  |    |
|     | - Introduction to Paramelu  |    |
|     | - Usage of different rhythmic patterns by using following Jatis(tistra and chaturtras)-padasanchalan (footwork) and bandish |    |
|     | - Knowledge of Dadra, Kaharwa&Roopak  |    |

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- (7) TaalJaptaal:- 50
- Thaat
  - Aamad
  - Sada and chakardarparan
  - Sada and chakardartukda
  - Kavit
  - Tatkaar and tihai

**Practical Paper– II**

Max. Marks150

**Viva-Voce and Presentation of Kathak Dance (Nritya&Natya**

- |  |    |
|--|----|
| (1) Gat Nikas                                    | 40 |
| -Murli gat, mukut, matki, bainya                 |    |
| -Ghoonghat gat                                   |    |
| (2) Kavit (two)                                  | 30 |
| (3) Gat bhaav- chedchaad                         | 40 |
| (4) Notation and Padhant of all the items taught | 40 |

**Practical Paper – III**

Max. Marks100

**Stage Performance**

Presentation of Kathak Dance 60

Including Bhaav 40

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Note:- All the above items are to be performed in all three lays: Vilamvit, Madhya & Drut.

Practical Paper - IV

Harmonium Vadan / Tabla Vadan

1. For Tabla Vadan – Teevra, Roopak and Dhamar with Layakaries as thaah and Dugun.
2. For Harmonium Vadan – Practice on Harmonium of RashtraGeet, two bhajan and two DrutKhyal prescribed in syllabus

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## B.P.A. (Dance) Part –II

### Theory Paper –I

Max. Marks 100

### Elementary theory of Indian Dance, Music & Drama

#### Part –I Elementary theory of Dance

- |     |   |    |
|-----|---|----|
| (1) | Basic technical of following Indian dance (their reference to Dance Styles) Kathak, Bharatnatyam, Kathakali, Manipuri | 20 |
|     | (a) Textual technical terms.  |    |
|     | (b) Dress and jewellery   |    |
| (2) | Broad acquaintance with the story content of Ramayana.  | 20 |
|     | (c) Story of Ramayana and its use as a theme in dance.  |    |
|     | (d) Dance references in Ramayana.   |    |
| (3) | Broad acquaintance with the story content of Mahabharata.   | 20 |
|     | (e) Study of Mahabharata and its use as a theme in dance.   |    |
|     | (f) Dance references in Mahabharata.  |    |
| (4) | What is Dance? Overview of the World History of dance with reference to different countries.                          | 20 |
|     | (g) Dance and magic, War dance, with reference to different countries.  |    |
|     | (h) Dance of Religion, Love and Courtship.  |    |
| (5) | Folk Dance.   | 10 |
|     | (i) Two folk dances of each region of North India.  |    |
|     | (j) Tribal and Ritual dances of North Indian states.  |    |
| (6) | Grivabhed according to Abhinaya Darpan  | 10 |

#### Part –II Elementary Theory of Music

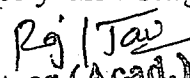
(25 Marks)

- |     |  |  |
|-----|--|--|
| (a) | Elementary of Saptak (Mandra, Madhya and Taar).<br>Aroha, Avroha, Tivra and Komal Swara, Alankar, Aalap, Taan. |  |
| (b) | Study of The Laya-(Vilambit, Madhya, Drutta, Matra, Sam, Khali, Taali, Khand, Toda, Dugun)                     |  |

#### Part –III Elementary Theory of Drama

(25 Marks)

- |     |   |  |
|-----|---|--|
| (a) | Introduction to the art of Dramatics, Origin of drama. Types of India Drama.  |  |
| (b) | Stage and its use for different types of production viz. those of Music, Dance and Drama. Stage geography and stage lights. |  |

  
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**Theory Paper –II**

Max. Marks 100

**History of Indian Dance**

1. **Origin of India Dance in Mythology:** 25
- (a) Definition and concept of myth and reality, illustrated with examples.
- (b) Myths of The origin of dance according to in Natyashastra, Abhinayadarpana and other sources.
2. **Dances of Shiva and krishna; their symbolism and significance:** 25
- (c) Dances of Shiva-the stories of difference Tandvas; their significance
- (d) The concept of Natvarand shivawith factual evidence from Sculpture, painting and iconography.
- (e) Krishna- the dancer with special reference to Kaliyamardanand Raslila.
3. **Following according to AbhinayaDarpan:** 25
- (f) DrishtiBhed and BhrikutiBhed.
- (g) SamyuthaHastas.
4. **History, technique and exponents of Kathak:** 25
- (h) Origin, History and development of Kathak (through the ages with factual evidence wherever available) and its exponents.
- (i) Nritya, Nritya and Natya technique of Kathak with reference to Four Abhinaya as well.)

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## B.P.A. (Dance) Part –III

### Practical :-

	Paper	Duration	Max Marks	Min Marks
(i)	Presentation of Kathak Dance (Nritta-Bol)	½-1 Hour	150	60
(ii)	Viva-Voce and Presentation of Nritya&Natya	½-1 Hour	150	60
(iii)	Stage Performance	40 Minutes	100	40
(iv)	Harmonium / TablaVadan	20 Minutes	50	20

### Theory:-

(i)	Indian Dance & Literature	3 Hour	100	36
(ii)	Different aspects of Indian Dance	3 Hour	100	36
<b>Total Marks</b>		<b>Practical 450</b>	<b>Theory 200</b>	<b>Total 650</b>

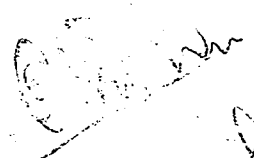
### Teaching Hours

#### Practical

Paper –I	8 Hours Per Week
Paper –II	6 Hours Per Week
Paper-III	4 Hours Per Week
Paper-IV	2 Hours Per Week

#### Theory

Paper - I	4 Hours Per Week
Paper-II	4 Hours Per Week

  
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**B.P.A. (Dance) Part –III****DETAIL OF COURSES****Practical Paper– I****Max. Marks150****Presentation of Kathak Dance (Nritta-Bol)**

- (1) Tal Tritaaland Chautaal:-
- Ganesh Paran or Shiv Paran 10
  - Introduction of ThaatVistaar 20
  - Aamad, Introduction to Paran, Judi-Aamad 20
  - Paran 10
  - Chakradhartoda, ChakradharParan 10
  - Paramelu 10
  - Pure Natawaribol . 20
- (2) Different rhythmic patterns of various Jatis: Khand, Tishra, Mishra and Chathushrajati into forming various Palts and concluding with a Tihai.
- Knowledge of Rudrataal&BasantTaal 50

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**Practical Paper– II****Max. Marks 150****Viva-Voce and presentation of Nritya & Natya**

- |  |       |
|--|-------|
| (1) Gat Nikas (with different chals)                       | 25    |
| - Murli gat,   |       |
| - Ghoonghat gat,   |       |
| (2) Kavita   | 25    |
| (3) Taal & Ektal.  |       |
| - Introduction of theka of taal                            | 25    |
| - Jhaptal, Ektal, Sooltaal, Teevra & Deepchandi.           |       |
| - All the items of Paramparik Kathak in Dhamaar -          | 25    |
| - Thaata, Amad, Sada Paran, Sada Tukda, Tatkaar and Tihai. |       |
| - Notation and Padhant in above mentioned taals            | 25+25 |

**Practical Paper – III****Max. Marks 100****Stage Performance**

- |   |    |
|---|----|
| (1) Presentation of Kathak Dance (Jaipur Gharana)<br>Other than Teen taal | 40 |
| (2) Gat Nikas with different chals  | 20 |
| (3) Bhajan  | 20 |
| (4) Gat Bhaav [ Makhanchori ]   | 20 |

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**Practical Paper - IV****Harmonium & tabla Vadan**

- (a) **For Tabla Vadan**- Practice of Jhoomra Tilwara, Adachautal and Deepchandi on Tabla with Thaah, Dugun and Chaugun.
- (b) **For Harmonium Vadan**- Practice of playing two LokGeet, Two nagamas in any two ragas. Two classical compositions in syllabus with two Bhajan.

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**B.P.A. (Dance) Part –III**

**Theory Paper –I**

**Max. Marks 100**

**Indian Dance & Literature (Vedic to Medieval Period)**

- (1) **Dance in Ved & Puranas** 20
- (j) Dance references in Vedic Sahitya  
(ii) Dance references from Harivansh and Bhagavat Puran  
(iii) Dance references from Vishnudharmottar Purana.
- (2) **Sanskrit Literatur and Dance** 20
- (i) Brief study of texts such as Bhava Prakash, Nartan Nirnaya.  
(ii) Kavya/MahaKavya of Harsh, Bhaas Kalidas.
- (3) **Study of Natyashastra**
- (i) Introduction of Natya Shastra and its importance to Dance.  
(ii) Detail of Contents of 36 chapters 20
- (4) **Study of Abhinaya Darpana**
- (i) Introduction of Abhinaya Darpan and its relevance to dance.  
(ii) Four Bhed of Abhinaya as expounded in Abhinaya Darpan. 20
- (5) **Study of Nritya Ratna Kosh**
- (i) Introduction of Nritya Ratna Kosh and its importance to dance  
(ii) Detail of contents of chapters. 20

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**Theory Paper-II****Max. Marks 100****Different aspects of Indian Dance****(1) The Concept of Rasa 20**

- (i) What is Rasa:- Ras-Sutra of Bharata and Various Constituents.
- (ii) Study of Nav-Sutra and their application in practice.

**(2) Application of Rasa Theory 20**

- (i) Story content and study of Geet-Govind of Jaidev with special reference to the Shringara Rasa and the Ashtha-Nayikas.
- (ii) Nayak and Nayika -Bheda.

**(3) Dances of the neighboring countries 20**

- (i) Folk and Classical Dances of Shri-Lanka
- (ii) Dances of Mynmar and Bangladesh.

**(4) Following according to Abhinaya Darpan 20**

Dev Hasta and Jaati Hasta

**(5) Introduction of Percussion instrument Mridangam/Tabla**

- (i) What is percussion instrument & types of percussion instrument. Knowledge of the constitution and parts of Mridangam/ Tabla, Their Bols and playing styles. Explaining the Taal Angas.
- (ii) Brief study of the different School/Gharanas of Mridangam/Tabla and their exponents.
- (iii) Difference in playing the instrument while accompanying for dance and playing with music

20

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## B.P.A. (Dance) Part -IV

### Practical:-

	Paper	Duration	Max Marks	Min Marks
(i)	Presentation of Kathak Dance (Nritta-Bol)	½-1 Hour	150	60
(ii)	Viva-Voce and Presentation of Nritya&Natya	½-1 Hour	150	60
(iii)	Stage Performance	40 Minutes	100	40
(iv)	Harmonium / TablaVadan	20 Minutes	50	20

### Theory:-

(i)	Comparative Study of Indian Classical Dance Forms	3 Hour	100	36
(ii)	Inter Relationship of Dance	3 Hour	100	36
<b>Total Marks</b>		<b>Practical 450 Theory 200 Total 650</b>		

### Teaching Hours

#### Practical

Paper -I	8 Hours Per Week
Paper -II	6 Hours Per Week
Paper-III	4 Hours Per Week
Paper-IV	2 Hours Per Week

#### Theory

Paper - I	4 Hours Per Week
Paper-II	4 Hours Per Week

  
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**B.P.A. (Dance) Part –IV****DETAIL OF COURSES****Practical Paper– I****Max. Marks150****Presentation of Kathak Dance (Nritta-Bol)**

- |  |    |
|--|----|
| (1) Stuti/Vandana/Bhajan(Tritaal)          | 20 |
| (2) TritaalParamparikKathak continued:-    |    |
| - Ganesh Paran                             | 10 |
| - Elaborated form of Uthan& That           | 10 |
| - Paran with layakaris                     | 10 |
| - Different types of chakradaara.          | 25 |
| - Farmaishi and KamaliChakradhars.         | 25 |
| - Toda, Tukda, ParameluNav-hakka           | 25 |
| - Tatkar with layakari and variety of Ladi | 25 |

**Practical Paper– II****Max. Marks150****Viva-Voce and presentation of Kathak Dance (Nritya)**

- |   |       |
|---|-------|
| (1) Gat Nikas (with different chals)                                      | 15    |
| - Murli gat, Ghoonghat gat, Panghat gat etc                               |       |
| - Gat bhav  |       |
| (2) Kavitta ( Two )   | 15    |
| (3) Gat Bhava – Holi and Kaliyadaman                                      | 25    |
| (4) All the Talas taught till, S.Y. with the addition of two other talas. |       |
| Dhamar and Savari (15 beats)  | 25    |
| Notation and Padhant of all the items taught.                             | 15+10 |

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(4) Thumri	25
(5) Tarana	20

**Note:-** Practice given in a manner that the candidate its able to perform for minimum 20-30 mints in all the other talas taught till T.Y.

**Practical Paper – III**

**Max. Marks100**

**Stage Performance**

(1) Presentation of ParamparikKathak Dance (Jaipur Gharana)	60
(2) Thumri/ Tarana	40

**Practical Paper-IV**

**Harmonium / TablaVadan**

- (a) **For Harmonium Vadan-** Practice of four LokGeet; Two Light Music and Two Classical music compositions.
- (b) **For TablaVadan-** Practice of playing Punjabi, Adhha, Ektal and Chautal withLayakarries- thah, dugun and chaugun.

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**B.P.A. (Dance) Part –IV**

**Theory Paper –I**

**Max. Marks100**

**Comparative Study of Indian Classical Dance forms**

- |  |    |
|--|----|
| (1) Comparison of Nritya, Nritya technique, Aharya, Music and contemporary stage presentation of Kathak Dance. | 10 |
| (2) Bharatnatyam   | 10 |
| (3) Kathakali  | 10 |
| (4) Manipuri   | 10 |
| (5) Odissi   | 10 |
| (6) Kuchipudi  | 10 |
| (7) Mohiniattam  | 10 |
| (8) Kshatriya(Chhau)   | 10 |
| (9) Musical Instrument of these Dances   | 10 |
| (10) Dance Criticism.  | 10 |

**Theory Paper–II**

**Max. Marks100**

**Inter relationship of Dance**

- |  |    |
|--|----|
| (1) <b><u>Inter-relationship of the arts</u></b>                             | 20 |
| (i) The unifying Indian Philosophy Ref. to Vishnudharmottar Purana etc.      |    |
| (2) <b><u>Inter-relationship of dance with Sculpture and Iconography</u></b> |    |

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- 20
- (i) Temple architecture, its design and styles. Importance of each part of temple. Icons of Gods.
- (ii) 4 Categories of sculptures, their detail study with examples of each in detail.
- (3) **Introduction to Dance, Painting & Music**
- (i) Difference Schools of Painting Dance paintings. Dance scenes, Dance like scenes, Raga-Ragini Painting.
- (ii) Inter-relationship of Music and Dance 20
- (4) **Inter-relationship between Theatre & Dance** 20
- (5) **Inter-relationship between Literature & Dance** 20

**:- Educational Tour**

**BOOKS RECOMMENDED FOR STUDY**  
**B.P.A.(Dance) Course**

1. Kathak Nritya Shiksha (Part I) – Dr. PuruDadhich
2. Kathak Nritya Shiksha (Part II) – Dr. PuruDadhich
3. KathakNartan – Dr. Vidhi Nagar
4. BhartyaSanskriti me KathakParmpara – Dr. Mandvi Singh
5. Kathak Nritya – Shri Laxmi Narayan Garg
6. NatwariNritya Mala – Guru Vikram
7. AbhinayaDarpan – VachaspatiGairolla
8. Raigarh me Kathak – Shri Kartik Ram
9. KathakKalpdram – Dr. ChetnaJyotishiVyohar
10. Sangeet Mani Part-I,II- Maharani Sharma
11. SangeetSwarit- Ramakantdivedi

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