



University of Rajasthan Jaipur **SYLLABUS**

B.P.A. - Kathak (Dance) III & IV Sem.

Examination, 2025-26

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Board Of Studies 'Music'
University of Rajasthan
Jaipur**

B.P.A. Kathak (Dance) III Sem. 2025-26

Practical :-

	Subject/Paper Code	Paper	Duration Hour per week	Max Marks	Min Marks	Credit
(i)	UG05KTH 63P201	Presentation of Kathak Dance	12- Hour	150	60	06
(ii)	UG05KTH 63P202	Critical and Comparative Study of Kahtak Dance	12-Hour	150	60	06
(iii)	UG05KTH 63P203	Stage Performance of Kathak	04-Hour	50	20	02

Theory:-

(i)	UG05KTH 63T204	Elementary theory of Indian dance music and drama	04- Hour	100	40	04
(ii)		Multidisciplinary Elective Course (MEC)				
		(a). Theory	02- Hour	50	20	02
		(b). Practical	04- Hour	50	20	02
(iii)		Skill Enhancement Course (SEC)	02- Hour	50	20	02
(iv)		Value Added Course (VAC)	02- Hour	50	20	02

BPA Kathak (Dance) III Sem.- 2025-26

Objectives of the Course:-

- Students should be able to differentiate the various Gharanas of kathak.
- Knowledge of various terms of kathak dance.
- Knowledge of various talas and layakarries.
- Knowledge of mudras, That, Amad, Padhant and exercise of hand, neck and eye movements.
- Ability to performance.

Theory Paper-I (UG05KTH63T204)

Max. Marks -100

Min. Marks-60

Elementary theory of Indian dance music and drama.

Unit-I

Elementary theory of dance.

Elementary knowledge of classical dance forms of India:- Kathak, Kuchipudi, Bharatnatyam, Kathakali, Manipuri, Odissi, Mohiniattam & Satriya.

(With reference to Costume, Instruments & Presentations.)

Unit-II

1. Difference between Classical and folk dance
2. Indian folk dance and its types
3. Folk dance of Rajasthan.

Unit-III

Elementary theory of Music

(A). Elementary Knowledge of Saptak (Mandra, Madhya and Taar). Aroha, Avroha, Tivra and Komal Swara, Alankar, Aalap, Taan.

(B). Study of the Laya (Vilambit, Madhya, Drutta, Matra, Sum, Khali, Taali, Khand, Toda, Dugun, Chaugun, Thah).

Unit-IV

Elementary theory of Drama

1. Introduction to the art of dramatics origin of drama and type of Indian Drama.
2. Stage and its types according to Natya Shatra.
3. Stage lights.

BPA III Sem. Kathak (Dance)- 2025-26

Practical Paper– I (UG05KTH63P201) **Max. Marks 150**

Presentation of Kathak Dance **Min. Marks-60**

1. Shiv shlok
2. Practice of basic exercise of hand movements and angles required for the formation of kathak dance in its Nritya.
3. Various patterns of circles chakkars.

Teen Taal:-

Tatkar (Thah, Dugun, Chaugun and Athgun)

Thaat

Uthan

Aamad (Sada)

Toda (more than 2 Avartan) Sada and chakkradar

Paran (Sada and chakkradar)

Tihai (Sada and chakkradar)

Introduction to Tisra and chatusra Jaati (uses of different rhythmic patterns)

Introduction to Taal JapTaal:-

Takkar (Barabar, Dugun)

Tihai

Theka

Practical Paper– II (UG05KTH63P202)

Max. Marks- 150

Min. Marks-60

Critical and Comparative Study of Kathak Dance

1. Definition of technical terms
2. Gat Nikas (Murli gat, Mukut, Matki)
3. Kavitt
4. Gat bhaav (Chedchaad)
5. Padhant of all the items learnt.

Practical Paper– II (UG05KTH63P203)

Max. Marks-50

Stage Performance

Min. Marks-20

1. Presentation of Kathak dance
2. Bhaav

B.P.A. Kathak (Dance) IV Sem. 2025-26

Practical :-

	Subject/Paper Code	Paper	Duration Hour per week	Max Marks	Min Marks	Credit
(i)	UG05KTH 64P205	Presentation of Kathak Dance	12- Hour	150	60	06
(ii)	UG05KTH 64P206	Critical and Comparative Study of Kahtak Dance	12-Hour	150	60	06
(iii)	UG05KTH 64P207	Stage Performance of Kathak	04-Hour	50	20	02

Theory:-

(i)	UG05KTH 64T208	Theory Paper History of Indian Dance	04- Hour	100	40	04
(ii)		Multidisciplinary Elective Course (MEC)				
		(a). Theory	02- Hour	50	20	02
		(b). Practical	04- Hour	50	20	02
(iii)		Skill Enhancement Course (SEC)	02- Hour	50	20	02
(iv)		Value Added Course (VAC)	02- Hour	50	20	02

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Theory Paper-I (UG05KTH64T208)

Theory Paper History of Indian Dance

Max. Marks -100

Min. Marks-60

Unit-I

1. Origin of Indian Dance in Mythology.

(A). Definition and concept of myth and reality illustrated with examples.

(B). Myths the origin of dance according to in Natyashastra, Abhinayadarpana and other sources.

(C). Tandaw and Lasya.

Unit-II

2. Dances of Shiva and Krishna their symbolism and significance

(A). Dances of Shiva the stories of difference Tandvas their significance.

(B). The concept of Natvar and Shiva with factual evidence from sculpture painting and iconography.

(C). Krishna the dancer with special reference to Kaliyamardan and Raaslila.

Unit-III

1. According to Abhinaya Darpan

(A). Greeva Bheda.

(B). Shiro Bheda.

(C). Samyukta Hastas.

Unit-IV

1. History technique and exponents of Kathak

(A). Origin history and development of Kathak through the age with factual evidence wherever available and its exponents.

(B). Nritya Nritya and Natya technique of Kathak.

(C). Famous Artist of Kathak:-

- Pt. Narayan Prasad
- Pt. Sundar Prasad
- Pt. Jailal
- Pt. Gopi Krishna.
- Pt. Kundan lal Gangani.

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Practical Paper– I (UG05KTH64P205)

Max. Marks 150

Presentation of Kathak Dance

Min. Marks-60

(A). Tritaal Continued.

- Thaat
- Utthan
- Aamad (Paran Judi)
- Paran (Sada/chakardar)
- Toda (Sada/chakardar)
- Ganesh Paran

(B). Jhaptal

- Thaat
- Aamad
- Paran (Sada/chakardar)
- Toda (Sada/chakardar)
- Kavitt

Practical Paper– II (UG05KTH64P206)

Max. Marks- 150

Min. Marks-60

Critical and Comparative Study of Kahtak Dance

1. Definition of Technical Terms.
2. Padhant
3. Gat Nikas (Jhumar, Mormukut)
4. Kavitt
5. Gat Bhav (Panihari)
6. Theka of Sooltaal.

Practical Paper– III (UG05KTH64P207)

Max. Marks-50

Stage Performance

Min. Marks-20

(a) Presentation of Kathak Dance

(b) Bhaav

Course Learning outcomes:-

By the end of the course, students should be able to:

- Describe the kathak dance.
- Compare the various Gharana of kathak dance.
- Perform the various mudras, Tatkar, That, Amad and hand, Neck and eye movements.
- Presentation of kathak dance