

**SANJEEV AGRAWAL GLOBAL EDUCATION
SAGE UNIVERSITY, BHOPAL**

**Master of Performing Arts (Dance)MPA
2 Years Degree Program**



School of Performing Arts

ABOUT THE PROGRAM:

Master of Performing Arts(MPA) in Kathak is a unique 2 year i.e., 4 Semesters, Post graduate course that focuses on the training of the Dance Practitioners both from the Theory and the Practical Perspectives involving intense Research sessions. This is typically designed for Dance Practitioners who had intensive training in their specific dance form for at least 5 years. This Full Time dedicated course offers teaching under Full Time Faculty both for Theory and Practical with well-equipped Teaching aids and intricately framed Syllabus that is unparalleled.

PROGRAMME EDUCATIONAL OBJECTIVES (PEOs):

At the end of the program, the student will be:

PEO-1: Prospective Employment and Career Prospects-Become a professional performer (Dancer/Musician/Actor) with strong ethics & communication skills.

PEO-2: Research-Pursue research in reputed art institute's and centers of eminence at national & international level. Students will describe a range of techniques related to performing arts and rhetorical strategies used in texts, including their relationship to audience, purpose and cultural contexts.

PEO-3: Entrepreneurship/Artepreneurship- Establish dance institutes/studios and to work as entrepreneurs/Artepreneurs with an ability to develop new projects and choreographic works.

PEO-4: Continuous Learning-Adapt lifelong learning with continuous improvement by expanding the skill-set in response to a changing environment and new developments.

PEO-5: Postgraduates are offered jobs in the Entertainment Industry for the role of choreographers.

PROGRAMME OUTCOMES (POs):

On completion of program, the students will

1. **PO-1: Performing Arts knowledge:** Apply the knowledge of Performing Arts, World Dance History, Art History, Tangible and Intangible Heritage, Dance History and Cultural History for the solution of complex problems in various domains of life sciences including the cultural, societal, and anthropological concerns.
2. **PO-2: Problem analysis:** Identify, formulate and analyze problems related to the various domains of Performing Arts such as technical aspects of performing arts, ancient Sanskrit treatises, movement analysis, historical timelines, Indian cultural heritage and various branches of art and architecture.
3. **PO-3: Conduct investigations of complex problems:** Use research-based knowledge including design of experiments, analysis and interpretation of data, and synthesis of the information related to any problems in the field of Performing arts to provide valid conclusions.
4. **PO-4: Design complex choreography/art projects:** Create, design, compose, choreograph and critically evaluate dance choreography, music composition or a theatrical project with a professional approach.
5. **PO-5: Modern tool usage:** To create, select, and apply appropriate techniques, resources, and modern technology for theatre/dance and music productions which in turn benefit the audience.
6. **PO-6: Ethics:** Apply ethical principles and commit to professional ethics, responsibilities and norms in performing arts field.
7. **Individual and team work:** Perform/Act effectively as an individual, and as a member or leader in teams, and in multidisciplinary settings.
8. **PO-8: Communication:** Communicate effectively with the artiste's fraternity and with society at large. Be able to comprehend and write effective reports and documentation. Make effective presentations, and give and receive clear instructions.
9. **PO-9: Art management and finance:** Demonstrate knowledge and understanding of Performing Arts and management principles and apply these to one's own work, as a member and leader in a team. Manage art projects in multidisciplinary environments.
10. **PO-10: Life-long learning:** Recognize the need for, and have the preparation and ability to engage in independent and life-long learning in the broadest context of technological.

Master of Performing Arts (Dance)

Curriculum Components

Semester No.	Program Core	Discipline Specific Elective (DSE)	Project Based Learning (PBL)/ MOOCs	Project	Total Credit
I	16	4	6	-	26
II	14	3	6	-	23
III	14	3	6	-	23
IV				26	26
Total	44	10	18	26	98

DSE: Discipline Specific Elective

GE: Generic Elective

PBL: Project Based Learning

Scheme for MPA (Dance)

First Semester																
Course Code	Course Title	Contact Hours per Week			Credits	ESE Duration (Hours)	Theory						Practical			GRAND TOTAL
		L	T	P			MSE	ASG	TA	ATTD	ESE	TOTAL	CE	ESE	TOTAL	
PA20M101	History and Development of Indian Dance – I	4	-	-	4	3	30	05	05	10	50	100	--	--	--	100
PA20M102	Essay Composition Rhythmic Pattern and Fundamental Principles – I	4	-	-	4	3	30	05	05	10	50	100	--	--	--	100
	DSE-I		-	8	4	3	50(Two assessments by panel of Experts)						50	100	100	
PA20M105	Technical Study- I (Demonstration and Viva)	-	-	8	4	3	50(Two assessments by panel of Experts)						50	100	100	
PA20M106	Technical Study- I (stage presentation)			8	4	2	50(Two assessments by panel of Experts)						50	100	100	
PB20M101	Project Based Learning –I	-	-	12	6	2	50 (Two assessments by panel of Experts)						50	100	100	
		Total			26											

MSE- Mid Semester Exam, ASG- Assignment, TA- Teacher’s Assessment, ATTD-Attendance, ESE- End Semester Exam

Second Semester																
Course Code	Course Title	Contact Hours per Week			Credits	ESE Duration (Hours)	Theory						Practical			GRAND TOTAL
		L	T	P			MSE	ASG	TA	ATTD	ESE	TOTAL	CE	ESE	TOTAL	
PA20M201	History and Development of Indian Dance - II	4	-	-	4	3	30	05	05	10	50	100	--	--	--	100
PA20M202	Essay Composition Rhythmic Pattern and Fundamental Principles - II	4	-	-	4	3	30	05	05	10	50	100	--	--	--	100
	DSE-II	-	-	6	3	3	50 (2 assessments by panel of Experts)						50	100	100	
PA20M205	Technical Study- II (Demonstration and Viva)	-	-	6	3	2	50 (Two assessments by panel of Experts)						50	100	100	
PA20M206	Technical Study- II (stage presentation)			6	3	2	50 (Two assessments by panel of Experts)						50	100	100	
PB20M201	Project Based Learning - II	-	-	12	6	2	50 (Two assessments by panel of Experts)						50	100	100	
		Total			23											

MSE- Mid Semester Exam, ASG- Assignment, TA- Teacher's Assessment, ATTD-Attendance, ESE- End Semester Exam

Third Semester																
Course Code	Course Title	Contact Hours per Week			Credits	ESE Duration (Hours)	Theory						Practical			GRAND TOTAL
		L	T	P			MSE	ASG	TA	ATTD	ESE	TOTAL	CE	ESE	TOTAL	
PA20M301	History and Development of Indian Dance -III	4	-	-	4	3	30	05	05	10	50	100	--	--	--	100
PA20M302	Essay Composition Rhythmic Pattern and Fundamental Principles - III	4	-	-	4	3	30	05	05	10	50	100	--	--	--	100
	DSE-III		-	6	3	2	50 (Two assessments by panel of Experts)						50	100	100	
PA20M305	Technical Study- III (Demonstration and Viva)	-	-	6	3	3	50 (Two assessments by panel of Experts)						50	100	100	
PA20M306	Technical Study- III (stage presentation)	-	-	6	3	3	50 (Two assessments by panel of Experts)						50	100	100	
PB20M301	Project Based Learning - III	-	-	12	6	2	50 (Two assessments by panel of Experts)						50	100	100	
		Total			23											

MSE- Mid Semester Exam, ASG- Assignment, TA- Teacher's Assessment, ATTD-Attendance, ESE- End Semester

Fourth Semester																	
Course Code	Course Title	Contact Hours per Week			Credits	ESE Duration (Hours)	Theory						Practical			GRAND TOTAL	
		L	T	P			MSE	ASG	TA	ATTD	ESE	TOTAL	CE	ESE	TOTAL		
PA20M401	Degree Project or Research Dissertation or Internship in a production house with project report.		-	52	26	--	50	100	50	50		200	450	--	--	--	450
		Total			26										450		

MSE- Mid Semester Exam, ASG- Assignment, TA- Teacher's Assessment, ATTD-Attendance, ESE- End Semester Exam

Discipline Specific Elective (DSE) Tracks

Track I (Folk Dance)			
SN	Code	Semester	
1.	PA20M103	I	Indian Folk Dance – I
2.	PA20M203	II	Indian Folk Dance – II
3.	PA20M303	III	Indian Folk Dance – III
Track II (Experimental Fusion)			
SN	Code	Semester	
1.	PA20M104	I	Experimental Fusion – I
2.	PA20M204	II	Experimental Fusion – II
3.	PA20M304	III	Experimental Fusion – III

Project Based Learning

Learning Objectives:	<ul style="list-style-type: none"> • Integrating the knowledge and skills of various courses on the basis of multidisciplinary projects • Develop the skill of critical thinking and evaluation. • To develop 21st century success skills such as critical thinking, problem solving, communication, collaboration and creativity/innovation among the students. • To enhance deep understanding of academic, personal and social development in students. • Employ the specialized vocabularies and methodologies.
Course Outcomes:	<p>On successful completion of the course students will be able to:</p> <ul style="list-style-type: none"> • Apply³ a sound knowledge/skills to select and develop their topic and project respectively. • Develop⁶ plans and allocate roles with clear lines of responsibility and accountability. • Design⁶ solutions to complex problems following a systematic approach like problem identification, formulation and solution. • Collaborate⁶ with professionals and the community at large in written and oral forms. • Correlate⁴ the knowledge, skills and attitudes of a professional.
General Guidelines:	<ul style="list-style-type: none"> • PBL will be an integral part of UG/PG Programs at different levels. • Each semester offering PBL will provide a separate Course Code, two credits will be allotted to it. • Faculty will be assigned as mentor to a group of 30 students minimum by HoS. • Faculty mentor will have 4 hours/week to conduct PBL for assigned students. • Student will select a topic of their choice from syllabus of any course offered in respective semester (in-lines with sustainable development goals). • Student may work as a team maximum 3 or minimum 2 members for single topic. • For MSE, student's performance will be assessed by panel of three experts either from other department/school, or from same department/school based on chosen topic. This will be comprised of a presentation by student followed by viva-voce. It will be evaluated for 30 marks. • 20 marks would be allotted for continuous performance assessment by concerned guide/mentor. • For ESE, student will need to submit a project report in prescribed format, duly signed by concerned guide/mentor and head of the school. The report should be comprised of following components: <ol style="list-style-type: none"> 1. Introduction 2. Review of literature 3. Methodology 4. Result and Discussion 5. Conclusion and Project Outcomes 6. References • Student will need to submit three copies for 1. Concerned School 2. Central Library 3. Self • The integrity of the report should be maintained by student. Any malpractice will not be entertained. • Writing Ethics to be followed by student, a limit of 10 % plagiarism is permissible. Plagiarism report is to be attached along with the report. • Project could be a case study/ analytical work /field work/ experimental work/ programming or as per the suitability of the program.

**SEMESTER – I
(CORE SUBJECTS)**

CODE	CORE COURSE – I	Total Lecture:60
PA20M101	HISTORY AND DEVELOPMENT OF INDIAN DANCE - I	4-0-0-4
Learning Objectives	<ul style="list-style-type: none"> • To teach them the good and bad qualities of dancer. • To give a strong base in the Natyautpatti according to Natyashastra of dance. • To enable the understanding and interplay of human emotions. • To make participants understand subtle nuances of expression and movement. 	
Pre-requisite	Nil.	
UNIT	CONTENT	HOURS
I	<ul style="list-style-type: none"> • Describe basic knowledge of Vishay Vastu in Natyashastra created by Acharya Bharat Muni. • Knowledge of story of Natyautpatti according to Natyashastra (from first and last lesson) 	10
II	<ul style="list-style-type: none"> • Description of 8 Rasa and Rasa Nishpatti according to Natyashastra • Knowledge of “Impurity of Expression” according to Natyashastra. 	10
III	<ul style="list-style-type: none"> • Brief description of “Rangmanch(Stage)” according to Natyashastra. • History and Development of Ballet and its contribution in Kathak. 	15
IV	<ul style="list-style-type: none"> • “Poorvrag” in the context of Kathak Dance in the form of Ancient and Present (Modern) Era. • Explain Aaharya Abhinaya. 	10
V	<ul style="list-style-type: none"> • Brief Description of “Lokdharmi and Natyadharmi” • Salvation and development of Kathak dance in the Muslim court, making special mention of tenure of Nawab Wajid Ali Shah of Lucknow. 	15
Course Outcomes as per Bloom’s Taxonomy		
At the end of the course the students should be able to:		
CO1	Demonstrate different Bhavas and their corresponding Rasas.	
CO2	Develop the ability to dance the prescribed dance items.	
CO3	Grasp the various theoretical aspects of the prescribed dance items.	
CO4	Understand the good and bad qualities of dancer, which will be helpful to make performance successful.	
CO5	Introductory knowledge about the field.	
Text Books	Dr Mandavi Singh – Kathak Parampara – Swati Publication – 1 January 1990 Kathak Darpan – Late Shri Teerathram Azad – Bhartiya Technical Publication – 1 jan 2020 Dr Purudadheech – Kathak Nritya Siksha Vol 1– Bindu Prakashan – 9 th edition - 1 Jan 2016 Dr Purudadheech – Kathak Nritya Siksha Vol 1– Bindu Prakashan – 1 jan 2012	

Reference Books	Chetna Jyotish Beohar-Kathak Kalpdram- Swati Publication – 2019 Shri Lakshminarayan Garg Kathak Nritya Anubhav Publishing House 1 Jan 2016 Dr. Vidhi Nagar - Kathak Nartan – B R Rhythms – 1 jan 2013 Dr. Bhagwan Das Manik – Kathak Gharana Raigarh - B R Rhythms – 1 jan 2015 Vachaspati Gairola – Abhinaya Darpan – Chaukhamba Sanskrit Pratishthan – 2013 Tetiana Kapranova – Kathak – Indian Classical Dance – Independently Published – 5 June 2020
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CODE	CORE COURSE - II	Total Lecture:60
PA20M102	ESSAY COMPOSITION RHYTHMIC PATTERN AND FUNDAMENTAL PRINCIPLES – I	4- 0 -0- 4
Learning Objectives	<ul style="list-style-type: none"> To make them understand that spirituality is the core of all Indian classical dances. To make them aware about the author of different texts and their contribution towards dance. To give them thorough knowledge about different important texts on dance To give them detail knowledge on classification of instruments and the origin and development of different instruments. 	
Pre-requisites	Nil	
UNIT	CONTENT	HOURS
I	Essay on general topic related to dance: <ul style="list-style-type: none"> Role collaborators and instrumentalist in Kathak dance. Analysis of spiritual aspects in Kathak dance. Poetry aspect of Kathak. 	15
II	Rhythmic Variation: <ul style="list-style-type: none"> Brief description and importance of Rhythm in Kathak dance. Explain various rhythmic patterns in Kathak dance. 	10
III	Structure: <ul style="list-style-type: none"> Brief Description of 32 Anghaar according to Natyashastra. Knowledge of Nritya Hasta according to Natyashastra. 	10
IV	Lipibadh of Tala of all syllables: <ul style="list-style-type: none"> Teental (16 beats) Panchamsawari (15 Beats) Roodra (11 Beats) 	10
V	The capability of making the Nrityanatika on the following plot based on the following points. <ol style="list-style-type: none"> Mohini Bhasmasur Kaliya Daman Holika Dahan (Story, Stage management, Costume, Makeup, Background music, Rhythm and Bhava)	15
Course Outcomes as per Bloom's Taxonomy		
At the end of the course the students should be able to:		
CO1	Relate dance with mythology through special references to Kaliya Damana, Mohini Bhasmasura etc.	
CO2	Know about the origin of dance according to different important texts on dance.	
CO3	Understand the life sketches of different authors and their contributions to dance world.	
CO4	Acquire knowledge of different important texts related to dance, which will help them in the proper understanding of Indian classical dance as a whole.	
CO5	Explain origin and development of different instruments.	
Text Books:	Dr Mandavi Singh – Kathak Parampara – Swati Publication – 1 January 1990 Kathak Darpan – Late Shri Teerathram Azad – Bhartiya Technical Publication – 1 jan 2020 Dr Purudadheech – Kathak Nritya Siksha Vol 1– Bindu Prakashan – 9 th edition - 1 Jan 2016	

	Dr Purudadheech – Kathak Nritya Siksha Vol 1– Bindu Prakashan – 1 jan 2012
Reference Books:	Chetna Jyotish Beohar-Kathak Kalpdrum- Swati Publication – 2019 Shri Lakshminarayan Garg Kathak Nritya Anubhav Publishing House 1 Jan 2016 Dr. Vidhi Nagar - Kathak Nartan – B R Rhythms – 1 jan 2013 Dr. Bhagwan Das Manik – Kathak Gharana Raigarh - B R Rhythms – 1 jan 2015 Vachaspati Gairola – Abhinaya Darpan – Chaukhamba Sanskrit Pratishthan – 2013 Tetiana Kapranova – Kathak – Indian Classical Dance – Independently Published – 5 June 2020

CODE	CORE COURSE – III	Total Lecture: 60
PA20M105	TECHNICAL STUDY – I (DEMONSTRATION AND VIVA VOCE)	0-0-4-4
Learning Objectives	<ul style="list-style-type: none"> To develop basic concepts of Indian classical dance and its relation with mythology, so that theoretical foundation can be made strong. To make them aware of ancient dance styles of different Gods and Goddesses as mentioned in texts and different mythological stories related dance. To make them understand that spirituality is the core of all Indian classical dances. To give knowledge about all Tala. To make them understand the Pancham Savari and Roodra of Tala. 	
Pre-requisites	Nil	
UNIT	CONTENT	Hours
	<p><u>Teental in Dance form:</u></p> <ul style="list-style-type: none"> Capability of grand presentation of dance with complete syllables of this Tala. Two Bandish of Lucknow Gharana. <p><u>Abhinay Darpan:</u></p> <ul style="list-style-type: none"> Gatnikas – any Five Gatbhava – Gangavtaran <p><u>Capability of Dance presentation of any Tala:</u></p> <ul style="list-style-type: none"> Pancham Savari (15 beats) Roodra Tala (11 beats) <p><u>Expression:</u></p> <ul style="list-style-type: none"> Guru Vandana and Ganesh Vandana Expression on Bhajan and Taranas <p><u>Internal assessment</u></p> <ul style="list-style-type: none"> Interest and receptiveness to the subject Ability to teach dance in other classes. 	60
Course Outcomes as per Bloom's Taxonomy		
At the end of the course the students should be able to:		
CO 1	Understand the correlation between Dance & Mythology, which will help them in the proper understanding of not just Odissi Dance, but also Indian dance as a whole.	
CO 2	Know about the origin of dance and dances of Gods and Goddesses according to ancient texts and scriptures.	
CO 3	Acquire knowledge of Pancham Savar and Roodra Tala.	
CO 4	Understand that the foundation of Indian classical dance is spiritualism.	

CO 5	Understand the Taala system of Hindustani tala system.
Text Books	Dr Mandavi Singh – Kathak Parampara – Swati Publication – 1 January 1990 Kathak Darpan – Late Shri Teerathram Azad – Bhartiya Technical Publication – 1 jan 2020 Dr Purudadheech – Kathak Nritya Siksha Vol 1– Bindu Prakashan – 9 th edition - 1 Jan 2016 Dr Purudadheech – Kathak Nritya Siksha Vol 1– Bindu Prakashan – 1 jan 2012
Reference Books	Chetna Jyotish Beohar-Kathak Kalpdrum- Swati Publication – 2019 Shri Lakshminarayan Garg Kathak Nritya Anubhav Publishing House 1 Jan 2016 Dr. Vidhi Nagar - Kathak Nartan – B R Rhythms – 1 jan 2013 Dr. Bhagwan Das Manik – Kathak Gharana Raigarh - B R Rhythms – 1 jan 2015 Vachaspati Gairola – Abhinaya Darpan – Chaukhamba Sanskrit Pratishthan – 2013 Tetiana Kapranova – Kathak – Indian Classical Dance – Independently Published – 5 June 2020

CODE	CORE COURSE - IV	Total Lecture: 60
PA20M106	TECHNICAL STUDY – I (STAGE PERFORMANCE)	0-0-4-4
Learning Objectives	<ul style="list-style-type: none"> To develop basic concepts of Indian classical dance and its relation with mythology, so that theoretical foundation can be made strong. To make them aware of ancient dance styles of different Gods and Goddesses as mentioned in texts and different mythological stories related dance. To make them understand that spirituality is the core of all Indian classical dances. To give knowledge about all Tala. To make them understand the Pancham Savari and Roodra of Tala. 	
Pre-requisites	Nil	
UNIT	CONTENT	HOURS
	<p><u>Teental in Dance form:</u></p> <ul style="list-style-type: none"> Capability of grand presentation of dance with complete syllables of this Tala. Two Bandish of Lucknow Gharana. <p><u>Abhinay Darpan:</u></p> <ul style="list-style-type: none"> Gatnikas – any Five Gatbhava - Gangavtaran <p><u>Capability of Dance presentation of any Tala:</u></p> <ul style="list-style-type: none"> Pancham Savari (15 beats) Roodra Tala (11 beats) <p><u>Expression:</u></p> <ul style="list-style-type: none"> Guru Vandana and Ganesh Vandana Expression on Bhajan and Taranas <p><u>Internal assessment</u></p> <ul style="list-style-type: none"> Interest and receptiveness to the subject Ability to teach dance in other classes. 	
Course Outcomes as per Bloom's Taxonomy		
At the end of the course the students should be able to:		
CO 1	Understand the correlation between Dance & Mythology, which will help them in the proper understanding of not just Odissi Dance, but also Indian dance as a whole.	
CO 2	Know about the origin of dance and dances of Gods and Goddesses according to ancient texts and scriptures.	
CO 3	Acquire knowledge of Pancham Savar and Roodra Tala.	
CO 4	Understand that the foundation of Indian classical dance is spiritualism.	
CO 5	Understand the Taala system of Hindustani tala system.	
Text Books	Dr Mandavi Singh – Kathak Parampara – Swati Publication – 1 January 1990 Kathak Darpan – Late Shri Teerathram Azad – Bhartiya Technical Publication – 1 jan 2020 Dr Purudadheech – Kathak Nritya Siksha Vol 1– Bindu Prakashan – 9 th edition - 1 Jan 2016	

	Dr Purudadheech – Kathak Nritya Siksha Vol 1– Bindu Prakashan – 1 jan 2012
Reference Books	Chetna Jyotish Beohar-Kathak Kalpdrum- Swati Publication – 2019 Shri Lakshminarayan Garg Kathak Nritya Anubhav Publishing House 1 Jan 2016 Dr. Vidhi Nagar - Kathak Nartan – B R Rhythms – 1 jan 2013 Dr. Bhagwan Das Manik – Kathak Gharana Raigarh - B R Rhythms – 1 jan 2015 Vachaspati Gairola – Abhinaya Darpan – Chaukhamba Sanskrit Pratishthan – 2013 Tetiana Kapranova – Kathak – Indian Classical Dance – Independently Published – 5 June 2020

DISCIPLINE SPECIFIC ELECTIVES
DSE - I

CODE	DISCIPLINE SPECIFIC ELECTIVES – I (TRACK – I)	Total Lecture:60
PA20M103	ELEMENTRY OF FOLK DANCE -1	0-0-4-4
Learning Objectives	To make them aware about different folk dances of different states of India. To make them aware about the contribution of folk dance or folk art forms in enriching the classical dance forms of India. To make them aware about different folk dances of different states of India, this will help in their professional career. To get knowledge about Costume, Make up, Properties, Instrument and Dance style in various Folk Dance of Madhya Pradesh.	
Pre-requisites	Nil	
UNIT	CONTENT	HOURS
I	<u>Basic knowledge of Madhya Pradesh Folk Dance</u>	10
	<ul style="list-style-type: none"> • Rai Folk Dance • Badhai Folk Dance • Aheer Folk Dance • Maanch Folk Dance • Matki Folk Dance 	
II	<u>Choreography of Folk Dance</u>	10
	<ul style="list-style-type: none"> • Formation with Group • Formation with single or in pair • Dancing in Circles, in pairs and in straight line. • Process of express emotions in dance. 	
III	<u>Tala</u>	15
	<ul style="list-style-type: none"> • Knowledge of dancing tempo • Knowledge of betas • Knowledge of Instruments 	
III	<u>Practice of Footwork</u>	15
	<ul style="list-style-type: none"> • Using of toes • Stepping on heels • Stomping with feet. • Cross leg session 	
III	<u>Practice of Hand Gestures</u>	15
	<ul style="list-style-type: none"> • Way of Hands movement according to dance • Clearance of hand gestures 	
IV	<u>Costume</u>	15
	<ul style="list-style-type: none"> • Knowledge about selection of costume according to different style of 	

	<p>Folk Dance of Madhya Pradesh.</p> <p><u>Ornaments:</u></p> <ul style="list-style-type: none"> Ornaments related to folk dance (jewelry used in dance like Hair and Head Ornaments, Neck, Arms, Hands, Body, Feet etc) <p><u>Make up</u></p> <ul style="list-style-type: none"> Facial make up related with folk dance. <p><u>Props</u></p> <ul style="list-style-type: none"> Using of properties in Dance Practice with the properties Knowledge about Props according to dance. 	
V	<p><u>Stage Performance</u></p> <ul style="list-style-type: none"> Learn presentation on stage with full concepts (Costume, Make up, 10 Properties, Dancers, Musicians) 	
Course Outcomes as per Bloom's Taxonomy		
CO1	Acquire knowledge of different folk dances of India.	
CO2	Understand the culture related to each folk dances and the beauty of these dances.	
CO3	Make comparative study between all folk dance forms.	
CO4	Understand different movements, foot works and techniques of folk dance forms.	
CO5	Perform and demonstrate different folk dance forms. Understand the culture related to each folk dances and the beauty of these dances. Having understood the basic concepts of different folk dance forms the student will be on course to becoming a performing artiste in dance.	
Text Books:	<p>Kapila Vatsyayan-Tradition of Indian Folk Dance-Clarion Books, 2nd revised edition- 1 January 1976</p> <p>Romila Chawla-Folk Dances of India-USB Publishers and Distributors – 1 September 2014</p> <p>Ajay Kumar-Lok Nritya Evam Lok Sangeet-Rawat Prakashan, 1st edition (1 January 2019)</p>	
Reference Books:	<p>Dr Suchitra Sharma- Nritya Gatha-Notion Press, 1st Edition (30 July 2019)</p> <p>Biren Baruah- Festivals and Folk Dances of Northeast India-Shubhi Publications(2 September 2013)</p> <p>Prof Sharif Mohamnad Bharat ke Lok Nritya-MP University (1 January 2020)</p> <p>Angela Williams-Dance Ministry-A Williams publishing/illtainment publication(8 December 2020)</p> <p>The Multitasking Mom-My choreography book-Independently publish (10 July 2019)</p>	

CODE	DISCIPLINE SPECIFIC ELECTIVE – I (TRACK – II)	Total Lecture:60
PA20M104	EXPERIMENTAL FUSION - I	0-0-4-4
Learning Objectives	To perform solo on stage with full costume and make. Exposure to the practical aspects of Indian dance. To provide a platform to practically experiment and exhibit the learning of the subject. To provide a deeper understanding of Rhythm and tempo. To explore advanced options of learning in the chosen field.	
Pre-requisites	None	
UNIT	CONTENT	HOURS
I	<u>Indian Mythology :</u> <ul style="list-style-type: none"> • Presentation of Guru Vandana with Expression. • Modus of Bhoomi pranam 	10
II	<u>BASIC:</u> <ul style="list-style-type: none"> • Tatkaar (Leg Movements) in Teentaal in Thah, Dugun, Chaugun etc. • Hastak (Hand Movements) in Teental in Thah, Dugun, Chaugun etc. • Types of Tatkar. 	10
III	<u>TAL-PAKSH:</u> <u>Presentation of Teental:</u> Thaata, Namaskar, Aamad, Tukda and Toda, Paran, Tihaayi, Chakradar – Paran or Toda, Kavitt. <u>Reading of Syllables of Tal:</u> Teentaal Jhaptaal Dadra Kaharwal Practice of tal on Hand in Ekgun, Dugun, Tigun And Chaugun.	20
IV	<u>BHAV-PAKSH:</u> <u>Gatbhava:</u> <ul style="list-style-type: none"> • Makhan Chori • Panghat (Paniharan) <u>Gatnikasa:</u> <ul style="list-style-type: none"> • Mukut • Murli • Matki 	10
V	Preparation for semi classical on: Classical Track	10

	Tarana Thumri Gazal Bhajan	
Course Outcomes as per Bloom's Taxonomy		
CO1	Perform solo on stage, which will help them to be confident on stage in their professional career.	
CO2	Understanding and re-presentation of concepts related to dance.	
CO3	Showcasing the learning through practical demonstration.	
CO4	Basic level of knowledge and understanding of the tala and laya.	
CO5	Deeper ability to perform as per the requirement of the art form.	
Text Books:	<ul style="list-style-type: none"> • Shri Lakshminarayan Garg Kathak Nritya Anubhav Publishing House 1 Jan 2016 • Dr Purudadheech – Kathak Nritya Siksha Vol 1– Bindu Prakashan – 9th edition - 1 Jan 2016 • Dr. Purudadheech – Abhinaya Darpan – Bindu Prakashan – 2010 • Shri Bhagwatsharan Sharma – Tal Prakash – Sangeet Karyalaya – 1 jan 2014 • Shri Damodar Pandit – Sangeet Darpan – Sangeet Karyalaya – 1 JAN 2015 	
Reference Books:	<ul style="list-style-type: none"> • . Manmohan Ghosh- Nandikeshwar's Abhinaya Darpan – Indian Mind/Dist. By Indica – 12 april 2018 • Dr Mandavi Singh - Kathak Parampara – Swati Prakashan – 1 jan 1990 • Shri Kartikram ji - Raigarh mein Kathak – Vijaya Books – 1 jan 2016 • Dr. Vidhi Nagar - Kathak Nartan – B R Rhythms – 1 jan 2013 • Mansi Saxena – The kathak quiz book – Independently Published – 21 August 2020 • Tetiana Kapranova – Kathak – Indian Classical Dance – Independently Published – 5 June 2020 	

**SEMESTER – II
(CORE SUBJECTS)**

CODE	CORE COURSE – I	Total Lecture:60
PA20M201	HISTORY AND DEVELOPMENT OF INDIAN DANCE – II	4-0-0-4
Learning Objectives	<ul style="list-style-type: none"> • To get knowledge of Folk Dances. To know about Sthanak Bheda. • To understand Aangik Abhinaya. To learn text related to art of dancing or choreography. • To get knowledge of Raja Chakradhar Maharaja the king of Raigarh and his contribution in Kathak dance. To understanding of various form of Indian Dance. 	
UNIT	CONTENT	HOURS
I	<ul style="list-style-type: none"> • Evolution and development of Loknritya in India. • Relation of folk dances to Indian social life. 	10
II	<ul style="list-style-type: none"> • “Sthanak Bheda” according to Natyashastra created by Acharya Bharat Muni. • Brief description of Aangik Abhinaya according to Natyashastra. • Introduction of contemporary famous female artists in Kathak Dance and their contribution in Kathak dance. Vidhushi Kumudni Lakhiya, Vidhushi Rohini Bhate, Vidhushi Sunayna Hajari Lal, Vidhushi Sitara Devi. 	10
III	<ul style="list-style-type: none"> • New experiments and possibilities in kathak dance. • Explanation of Karna’s from 1 to 30 according to Natyashastra. • Brief Introduction of Folk Drama – Ramleela, Yakshgaan, Notanki and Nakkali etc. 	10
IV	<ul style="list-style-type: none"> • Development of kathak dance during tenure of Raja Chakradhar Singh of Raigarh and their contributions. • Brief Study of Vishaya Vastu described in Abhinaya Darpan composed by Achayara Nandikeshwar. 	15
V	<ul style="list-style-type: none"> • Study of various dance forms of India (a) Kathakali (b) Odissi (c) Bharatnatyam (d) Manipuri • Correlation of Literature and Choreography in art of Dance. • Knowledge of Historical references of dance in Post- Vedic Period. 	15
Course Outcomes as per Bloom’s Taxonomy		
At the end of the course the students should be able to:		
CO1	Able to Learn about Folk Dances.	
CO2	Understand Sthanak Bheda according to Natyashastra.	
CO3	Able to Knowledge about body language in acting by Natyashastra.	

CO4	Get knowledge of Raja Chakradhar Maharaja the king of Raigarh and his contribution in Kathak dance.
CO5	Basic knowledge of various form of Indian dance.
Text Books	Dr Mandavi Singh – Kathak Parampara – Swati Publication – 1 January 1990 Kathak Darpan – Late Shri Teerathram Azad – Bhartiya Technical Publication – 1 jan 2020 Dr Purudadheech – Kathak Nritya Siksha Vol 1– Bindu Prakashan – 9 th edition - 1 Jan 2016 Dr Purudadheech – Kathak Nritya Siksha Vol 1– Bindu Prakashan – 1 jan 2012
Reference Books	Chetna Jyotish Beohar-Kathak Kalpdrum- Swati Publication – 2019 Shri Lakshminarayan Garg Kathak Nritya Anubhav Publishing House 1 Jan 2016 Dr. Vidhi Nagar - Kathak Nartan – B R Rhythms – 1 jan 2013 Dr. Bhagwan Das Manik – Kathak Gharana Raigarh - B R Rhythms – 1 jan 2015 Vachaspati Gairola – Abhinaya Darpan – Chaukhamba Sanskrit Pratishthan – 2013 Tetiana Kapranova – Kathak – Indian Classical Dance – Independently Published – 5 June 2020

CODE	CORE COURSE - II	Total Lecture:60
PA20M202	Essay composition rhythmic pattern and Fundamental Principles – II	4 -0- 0- 4
Learning Objectives	<ul style="list-style-type: none"> To learn about types of Abhinaya and types of drama according to it. To provide knowledge of Yoga and its correlation with Kathak dance. To get deeper understanding of Bhava. To get know about modern dance ballet. To provide skills of writing notation in so many format of Tala and Laya and To develop skill of composing syllables. 	
UNIT	CONTENT	HOURS
I	Essay: <ul style="list-style-type: none"> Uses of Ashtnayika in Kathak. Aangik and Vaachik abhinaya in Kathak Dance. Correlation between Kathak dance and Yoga Nature and Tradition of Indian Dance. 	15
II	Choreography : <ul style="list-style-type: none"> Study of Vishaya Vastu of “Shardatanaya ka Bhava Prakash”. Importance of Bhava, Vibhava, Anubhava and Sanchari Bhava in Kathak dance. Knowledge of “Tal ke Dus Pran”. 	10
III	Structure: <ul style="list-style-type: none"> Study of Modern dance. Study of Asayukta and Sayukta Hasta Mudra according to Natyashastra. Explanation of Nayika Bheda with example and its important in dance. 	15
IV	Tala: <ul style="list-style-type: none"> Basant Tala (9 beats) and Shikhar (17 beats) Practice on Lipibadh(notation) of these tala. Lipibadha on Layakari in Aad, kuaad, biaad. Capability of composing dance syllables based on given letters: (Tat, thun, tak, dhaa, dhilaang, tacit, dhikit, nagetit, kaddhatit, taa theyi, tat theyi, aa theyi, tigdadigdig, theyi)	10
V	The capability of Structuring the Nrityanatika (dance drama) on the following plot based on the following points. <ol style="list-style-type: none"> Draupadi Vastra Haran Abhisarika Nayika Vishwamitra Menka (Story, Casting, Stage management, Costume, Make up, Background Music, Rhythmic Expression)	10
Course Outcomes as per Bloom’s Taxonomy		

At the end of the course the students should be able to:	
CO 1	Knowledge about Abhinaya and Drama in Natyashastra.
CO 2	Understand correlation between Yoga and Kathak dance.
CO 3	Basic and deeper understanding of Bhava.
CO 4	Development of writing and composing skills of syllables (notation) of dance.
CO 5	Understanding to do Dance drama in various concepts.
Text Books	Dr Mandavi Singh – Kathak Parampara – Swati Publication – 1 January 1990 Kathak Darpan – Late Shri Teerathram Azad – Bhartiya Technical Publication – 1 jan 2020 Dr Purudadheech – Kathak Nritya Siksha Vol 1– Bindu Prakashan – 9 th edition - 1 Jan 2016 Dr Purudadheech – Kathak Nritya Siksha Vol 1– Bindu Prakashan – 1 jan 2012
Reference Books	Chetna Jyotish Beohar-Kathak Kalpdram- Swati Publication – 2019 Shri Lakshminarayan Garg Kathak Nritya Anubhav Publishing House 1 Jan 2016 Dr. Vidhi Nagar - Kathak Nartan – B R Rhythms – 1 jan 2013 Dr. Bhagwan Das Manik – Kathak Gharana Raigarh - B R Rhythms – 1 jan 2015 Vachaspati Gairola – Abhinaya Darpan – Chaukhamba Sanskrit Pratishthan – 2013 Tetiana Kapranova – Kathak – Indian Classical Dance – Independently Published – 5 June 2020

Code	CORE COURSE – III	Total Lecture:60
PA20M206	TECHNICAL STUDY – II (DEMONSTRATION AND VIVA VOCE)	0-0-4-4
Learning Objectives	<ul style="list-style-type: none"> To facilitate oral and written communication skill development of the students. To make the students familiar with the structural and functional aspects of the Sanskrit language in general. To teach students Shiva Stuti and Vishnu Vandana in Mangalacharana & identification and demonstration of different components of the items and the meaning of the song and recitation with hands of the items and also the detail information of the raga and Tala the items. To provide capability to teach dance in other classes. 	
UNIT	CONTENT	HOURS
	<p>Tala: Basant Tala (9 Beats) or Shikhara Tala (17 beats)</p> <ul style="list-style-type: none"> That-1 Namaskar-1 Aamad-1 Paran-1 Tukda-2 Toda-2 Chakradar Paran and Toda Tihayi Kavit Practice on Tatkar (footwork's) <p>Gatnikas:</p> <ul style="list-style-type: none"> Various types of Ghoonghat <p>Gatbhava:</p> <ul style="list-style-type: none"> Ratikamdev Seeta Haran. Study of Modern dance (Modern Ballet) Description of 10 types of Drama according to Natyashastra. <p>Expressional Presentation:</p> <ul style="list-style-type: none"> Shiv Vandana Vishnu Vandana <p>Internal assessment</p> <ul style="list-style-type: none"> Interest and receptiveness to the subject <p>Ability to teach dance in other classes.</p>	60
Course Outcomes as per Bloom's Taxonomy		
At the end of the course the students should be able to:		
CO 1	Able to understand the structure and function of the Sanskrit language.	
CO 2	Speak and write in Sanskrit, which will help in their professional Career.	

CO 3	Perform and demonstrate Shiva Stuti with its theoretical aspects.
CO 4	Experimental knowledge to compose Gatnikas and Gatbhava.
CO 5	Development of experience to their own choreography and teach dance to other students
Text Books	Dr Mandavi Singh – Kathak Parampara – Swati Publication – 1 January 1990 Kathak Darpan – Late Shri Teerathram Azad – Bhartiya Technical Publication – 1 jan 2020 Dr Purudadheech – Kathak Nritya Siksha Vol 1– Bindu Prakashan – 9 th edition - 1 Jan 2016 Dr Purudadheech – Kathak Nritya Siksha Vol 1– Bindu Prakashan – 1 jan 2012
Reference Books	Chetna Jyotish Beohar-Kathak Kalpdram- Swati Publication – 2019 Shri Lakshminarayan Garg Kathak Nritya Anubhav Publishing House 1 Jan 2016 Dr. Vidhi Nagar - Kathak Nartan – B R Rhythms – 1 jan 2013 Dr. Bhagwan Das Manik – Kathak Gharana Raigarh - B R Rhythms – 1 jan 2015 Vachaspati Gairola – Abhinaya Darpan – Chaukhamba Sanskrit Pratishthan – 2013 Tetiana Kapranova – Kathak – Indian Classical Dance – Independently Published – 5 June 2020

CODE	CORE COURSE – IV	Total Lecture:60
PA20M207	TECHNICAL STUDY – II (STAGE PRESENTATION)	0-0-4-4
Learning Objectives	<ul style="list-style-type: none"> To facilitate oral and written communication skill development of the students. To make the students familiar with the structural and functional aspects of the Sanskrit language in general. To teach students Shiva Stuti and Vishnu Vandana in Mangalacharana & identification and demonstration of different components of the items and the meaning of the song and recitation with hands of the items and also the detail information of the raga and Tala the items. To provide capability to teach dance in other classes. 	
UNIT	CONTENT	HOURS
	<p>Tala: Basant Tala (9 Beats) or Shikharā Tala (17 beats)</p> <ul style="list-style-type: none"> That-1 Namaskar-1 Aamad-1 Paran-1 Tukda-2 Toda-2 Chakradar paran and toda Tihayi Kavit Practice on tatkar (footwork's) <p>Gatnikas:</p> <ul style="list-style-type: none"> Various types of Ghoonghat <p>Gatbhava:</p> <ul style="list-style-type: none"> Ratikamdev Seeta Haran. Study of Modern dance (Modern Ballet) Description of 10 types of Drama according to Natyashastra. <p>Expressional Presentation:</p> <ul style="list-style-type: none"> Shiv Vandana Vishnu Vandana <p>Internal assessment</p> <ul style="list-style-type: none"> Interest and receptiveness to the subject Ability to teach dance in other classes. 	60
Course Outcomes as per Bloom's Taxonomy		
At the end of the course the students should be able to:		
CO 1	Able to understand the structure and function of the Sanskrit language.	
CO 2	Speak and write in Sanskrit, which will help in their professional Career.	

CO 3	Perform and demonstrate Shiva Stuti with its theoretical aspects.
CO 4	Experimental knowledge to compose Gatnikas and Gatbhava.
CO 5	Development of experience to their own choreography and teach dance to other students
Text Books	Dr Mandavi Singh – Kathak Parampara – Swati Publication – 1 January 1990 Kathak Darpan – Late Shri Teerathram Azad – Bhartiya Technical Publication – 1 jan 2020 Dr Purudadheech – Kathak Nritya Siksha Vol 1– Bindu Prakashan – 9 th edition - 1 Jan 2016 Dr Purudadheech – Kathak Nritya Siksha Vol 1– Bindu Prakashan – 1 jan 2012
Reference Books	Chetna Jyotish Beohar-Kathak Kalpdram- Swati Publication – 2019 Shri Lakshminarayan Garg Kathak Nritya Anubhav Publishing House 1 Jan 2016 Dr. Vidhi Nagar - Kathak Nartan – B R Rhythms – 1 jan 2013 Dr. Bhagwan Das Manik – Kathak Gharana Raigarh - B R Rhythms – 1 jan 2015 Vachaspati Gairola – Abhinaya Darpan – Chaukhamba Sanskrit Pratishthan – 2013 Tetiana Kapranova – Kathak – Indian Classical Dance – Independently Published – 5 June 2020

DISCIPLINE SPECIFIC ELECTIVES
DSE - II

CODE	DISCIPLINE SPECIFIC ELECTIVE – II (TRACK – I)	Total Lecture:60
PA20M203	ELEMENTRY OF FOLK DANCE – II	0-0-4-4
Learning Objectives	<ul style="list-style-type: none"> • To make them aware about different folk dances of different states of India. • To make them aware about the contribution of folk dance or folk art forms in enriching the classical dance forms of India. • To make them aware about different folk dances of different states of India, this will help in their professional career. • To get knowledge about Costume, Make up, Properties, Instrument and Dance style in various Folk Dance of Rajasthan. 	
Pre Requisites	Nil	
UNIT	CONTENT	HOURS
I	Basic knowledge of Rajasthan Folk Dance <ul style="list-style-type: none"> • Ghoomer Folk Dance • Kalbeliya Folk Dance • Kathputli Folk Dance • Terah Tali Folk Dance • Gair Folk Dance • Chari Folk Dance 	15
II	Choreography of Folk Dance <ul style="list-style-type: none"> • Formation with Group • Formation with single or in pair • Dancing in Circles, in pairs and in straight line. Process of express emotions in dance. Tala: <ul style="list-style-type: none"> • Knowledge of dancing tempo • Knowledge of betas • Knowledge of Instruments 	15
III	Practice of Footwork <ul style="list-style-type: none"> • Using of toes • Stepping on heels • Stomping with feet. • Cross leg session Practice of Hand Gestures <ul style="list-style-type: none"> • Way of Hands movement according to dance • Clearance of hand gestures 	15

IV	<p>Costume</p> <ul style="list-style-type: none"> Knowledge about selection of female costume and male attire according to different style of Folk Dance of Rajasthan in India. <p>Ornaments:</p> <ul style="list-style-type: none"> Ornaments related to folk dance (jewelry used in dance like Hair and Head Ornaments, Neck, Arms, Hands, Body, Feet etc) <p>Make up</p> <ul style="list-style-type: none"> Facial make up related with folk dance. <p>Props</p> <ul style="list-style-type: none"> Using of properties in Dance <p>Practice with the properties</p>	05
V	<p>Stage Performance</p> <p>Learn presentation on stage with full concepts (Costume, Make up, Properties, Dancers, Musicians)</p>	10

Course Outcomes as per Bloom's Taxonomy

At the end of the course the students should be able to:

CO 1	Acquire knowledge of different folk dances of India.
CO 2	Understand the culture related to each folk dances and the beauty of these dances.
CO 3	Make comparative study between all folk dance forms
CO 4	Understand different movements, foot works and techniques of folk dance forms.
CO 5	Perform and demonstrate different folk dance forms. Understand the culture related to each folk dances and the beauty of these dances. Having understood the basic concepts of different folk dance forms the student will be on course to becoming a performing artiste in dance.
Text Books	<p>Kapila Vatsyayan-Tradition of Indian Folk Dance-Clarion Books, 2nd revised edition- 1 January 1976</p> <p>Romila Chawla-Folk Dances of India-USB Publishers and Distributors – 1 September 2014</p> <p>Ajay Kumar-Lok Nritya Evam Lok Sangeet-Rawat Prakashan, 1st edition (1 January 2019)</p>
Reference Books	<p>Dr Suchitra Sharma- Nritya Gatha-Notion Press, 1st Edition (30 July 2019)</p> <p>Biren Baruah- Festivals and Folk Dances of Northeast India-Shubhi Publications (2 September 2013)</p> <p>Prof Sharif Mohamnad Bharat ke Lok Nritya-MP University (1 January 2020)</p> <p>Angela Williams-Dance Ministry-A Williams publishing/illatainment publication (8 December 2020)</p> <p>The multitasking mom-My choreography book-Independently publish (10 July 2019)</p>

CODE	DISCIPLINE SPECIFIC ELECTIVE – II (TRACK – II)	Total Lecture: 60
PA20M204	EXPERIMENTAL FUSION – II	0-0-4-4
Learning Objectives	<ul style="list-style-type: none"> To perform solo on stage with full costume and make. Exposure to the practical aspects of Indian dance. To provide a platform to practically experiment and exhibit the learning of the subject. To provide a deeper understanding of Rhythm and tempo. To explore advanced options of learning in the chosen field. 	
Pre-requisites	Nil	
UNIT	CONTENT	HOURS
I	<u>Indian Mythology:</u> Expressional work on Vandana with leg and hand movements. <ul style="list-style-type: none"> Guru vandana Ganesh Vandana Krishna Vandana Saraswati Vandana Shakti Vandana Vishnu Vandana Shiv Vandana 	15
II	<u>Tal-Paksh-I:</u> <u>Notation and Applied Of Teental (16 Beats)</u> <ul style="list-style-type: none"> Chaturast Jati Syllables Tistra Jati Syllables Khand Jati Syllables Mishra Jati Syllables Sankeen Jati Syllables Navhakka 	15
III	<u>Tal-Paksh-II:</u> <u>Notation and Applied Of Teental (16 Beats)</u> <ul style="list-style-type: none"> Syllables on Mythology Syllables on Nature Syllables of ateet and anagat Various types of Kavitt Various types of Tatkar Types of Chakradar 	10
	<u>Reading of Syllables of Taal:</u> <ul style="list-style-type: none"> Teentaal Jhaptaal Sooltal Ektaal Chartaal Practice of Ekguna, Duguna, Tiguna And Chauguna on hand. 	10

IV	<p><u>Bhav-Paksh:</u></p> <p><u>Gatnikas:</u></p> <ul style="list-style-type: none"> • Matki • Ghoonghat • Naanv <p><u>Gatbhay:</u></p> <p>Holi</p>	
V	<p>Preparation for semi classical on:</p> <p>Classical Track</p> <p>Tarana</p> <p>Thumri</p> <p>Gazal</p> <p>Bhajan</p>	10

Course Outcomes as per Bloom's Taxonomy

At the end of the course the students should be able to:

CO 1	Perform solo on stage, which will help them to be confident on stage in their professional career.
CO 2	Understanding and re-presentation of concepts related to dance.
CO 3	Showcasing the learning through practical demonstration.
CO 4	Basic level of knowledge and understanding of the tala and laya.
CO 5	Deeper ability to perform as per the requirement of the art form.
Text Books	<p>Shri Lakshminarayan Garg Kathak Nritya Anubhav Publishing House 1 Jan 2016</p> <p>Dr Purudadheech – Kathak Nritya Siksha Vol 1– Bindu Prakashan – 9th edition - 1 Jan 2016</p> <p>Dr. Purudadheech – Abhinaya Darpan – Bindu Prakashan – 2010</p> <p>Shri Bhagwatsharan Sharma – Tal Prakash – Sangeet Karyalaya – 1 jan 2014</p> <p>Shri Damodar Pandit – Sangeet Darpan – Sangeet Karyalaya – 1 JAN 2015</p>
Reference Books	<p>Manmohan Ghosh- Nandikeshwar's Abhinaya Darpan – Indian Mind/Dist. By Indica – 12 april 2018</p> <p>Dr Mandavi Singh - Kathak Parampara – Swati Prakashan – 1 jan 1990</p> <p>Shri Kartikram ji - Raigarh mein Kathak – Vijaya Books – 1 jan 2016</p> <p>Dr. Vidhi Nagar - Kathak Nartan – B R Rhythms – 1 jan 2013</p> <p>Mansi Saxena – The kathak quiz book – Independently Published – 21 August 2020</p> <p>Tetiana Kapranova – Kathak – Indian Classical Dance – Independently Published – 5 June 2020</p>

**SEMESTER – III
(CORE SUBJECTS)**

CODE	CORE COURSE - I	Total Lecture:60
PA20M301	HISTORY AND DEVELOPMENT OF INDIAN DANCE - III	4-0-0-4
Learning Objectives	To Teach Them Stylist Features Of Kathak Gharana And Development Of Kathak Nritya In The Pre-Middle And Mughal Era. To Give A Strong Base In The Karana Is According To Natyashastra And Hasta Mudra According To Abhinaya Darpan In Dance. To Enable The Understanding And Interplay Of Human Emotions. To Make Students Understand About Ballet And Western Dance. To Get Knowledge Of Soulah Shringaar And Baraha Abhushana. To Understand Gativeda According To Abhinaya Darpan Subtle Nuances Of Expression And Movement.	
Pre-requisite	Nil.	
UNIT	CONTENT	HOURS
I	<ul style="list-style-type: none"> • History Of Indian Dance – Information About The Development Of Indian Dance In The Pre-Middle And Mughal Era. • Kathak Dance Forms And Stylistic Features – Lucknow And Banaras Gharana. • Kathak Dance Forms And Stylistic Features – Jaipur And Raigarh Gharana. 	10
II	<ul style="list-style-type: none"> • Detail Study Of Karana In Order Of 31 To 60 According To Natyashastra. • Comparative Study Of Hands Postures (Hasta Mudra) Described By Acharya Nandikeshwar According To Abhinaya Darpan And Acharya Bharat Muni According To Natyashastra. • Study Of The Following Classical Dance Forms – Kuchipudi, Mohiniyattam, Shatriya. 	10
III	<ul style="list-style-type: none"> • Origin And Elaborate Study Of Rasleela And Its Relation With Kathak Nritya. • Origin And Brief Study Of Western Dance And Ballet. • Efforts Made By The Government Of India And Institutions To Popularize Kathak Dance. 	15
IV	<ul style="list-style-type: none"> • The Appearance Of Natya According To The Bhava Prakash Of Shardatanaya In Mrityulok. • Status Of Classical Dance In The 20th Century. • Detailed Study Of Nrityadhayay (Seventh) By Sangeet Ratnakar. 	10
V	<ul style="list-style-type: none"> • Description Of Gativeda According To Abhinaya Darpan Created By Acharya Nandikeshwar. • Brief Study Of Soulah Shringaar And Barah Abhushan According To Acharya Bharat Muni, Sangeet Ratnakar And Nartan Sarvaswama. • Dance And Spirituality 	15
Course Outcomes as per Bloom's Taxonomy		

At The End Of The Course The Students Should Be Able To:	
CO1	Demonstrate Different Stylistic Features Of Kathak Gharana.
CO2	Develop The Ability To Dance With Help Of Karanas.
CO3	Grasp The Various Theoretical Aspects Of The Western Dance And Ballet.
CO4	Understand The Proper Way Of Hand Gestures, Which Will Be Helpful To Make Performance Successful.
CO5	Introductory Knowledge About The Field Of Indian Classical Dance.
Text Books	Dr Mandavi Singh – Kathak Parampara – Swati Publication – 1 January 1990 Kathak Darpan – Late Shri Teerathram Azad – Bhartiya Technical Publication – 1 Jan 2020 Dr Purudadheech – Kathak Nritya Siksha Vol 1– Bindu Prakashan – 9 th Edition - 1 Jan 2016 Dr Purudadheech – Kathak Nritya Siksha Vol 1– Bindu Prakashan – 1 Jan 2012
Reference Books	Chetna Jyotish Beohar-Kathak Kalpdram- Swati Publication – 2019 Shri Lakshminarayan Garg Kathak Nritya Anubhav Publishing House 1 Jan 2016 Dr. Vidhi Nagar - Kathak Nartan – B R Rhythms – 1 Jan 2013 Dr. Bhagwan Das Manik – Kathak Gharana Raigarh - B R Rhythms – 1 Jan 2015 Vachaspati Gairola – Abhinaya Darpan – Chaukhamba Sanskrit Pratishtan – 2013 Tetiana Kapranova – Kathak – Indian Classical Dance – Independently Published – 5 June 2020

CODE	CORE COURSE – II	Total Lecture:60
PA20M302	ESSAY COMPOSITION RHYTHMIC PATTERN AND FUNDAMENTAL PRINCIPLES – III	4 -0- 0- 4
Learning Objectives	To Learn About Bonding Of Guru With Shishya. To Provide Knowledge Of Bhava In Bahavapaksh Geet, Baithki Bhava, Thumri Etc And Its Correlation With Kathak Dance. To Get Deeper Understanding Of Nayak Bheda And Nayika Bheda. To Get Know About Modern Kathanak. To Provide Skills Of Writing Notation In So Many Format Of Tala And Laya And To Develop Skill Of Composing Syllables.	
UNIT	CONTENT	HOURS
I	Essay On General Topic Related To Dance: <ul style="list-style-type: none"> • Comparative Study Of Guru Shishya Tradition And Institutional System.. • Nayak Bheda And Kathak Nritya. • Role Of Media In The Development Of Dance. • Muslim Influence On Medieval Dance Tradition. • Popularity Of Indian Classical Dance In Abroad. 	15
II	Choreography : <ul style="list-style-type: none"> • Performance Related To Bhava In Kathak Nritya – Study Of Baithki Bhava And Thumri. • Brief Study Of Jati And Yadi Bhedon. • Detailed Study Of Bhrukuti Bheda With Shloka According To Natyashastra. 	10
III	Structure: <ul style="list-style-type: none"> • Detail Study Of Karana In Order From 61 To Till 108 According To Natyashastra. • Detailed Study Of Nayika Bheda According Nature And Condition. • Brief Study Of Vishaya Vastu Of The Chapter Of Dance Of Ashokmal. 	15
IV	Tala: <ul style="list-style-type: none"> • Calibrate Of Learning To Write Syllables Of Tal Lakshmi (18 Beats), Matt-Taal (18 Beats), Which Was Learnt In Practical Aspects. Workability To Composed Dance Lyrics Based On The Given Quixote's. Like – Tigdha, Digdig, Dhilang, Kittak, Kuku, Jhanjhan, Ta Theyi, Tat Theyi, Aa Theyi, Tigdadigdig Theyi.	10
V	The Capability Of Structuring The Nrityanatika (Dance Drama) On The Following Plot Based On The Following Points. <ol style="list-style-type: none"> (a) Sita Haran (b) Khandita Nayika (c) Jatayu Moksh 	10

	(Story, Casting, Stage Management, Costume, Make Up, Background Music, Rhythmic Expression)	
Course Outcomes as per Bloom's Taxonomy		
At The End Of The Course The Students Should Be Able To:		
CO 1	Knowledge About Nayak And Nayika Bheda.	
CO 2	Understand Correlation Between Teacher And Student In Guru Shishya Parampara.	
CO 3	Basic And Deeper Understanding Of Bhava.	
CO 4	Development Of Writing And Composing Skills Of Syllables (Notation) Of Dance.	
CO 5	Understanding To Do Dance Drama As In Kathanaka In Various Concepts.	
Text Books	Dr Mandavi Singh – Kathak Parampara – Swati Publication – 1 January 1990 Kathak Darpan – Late Shri Teerathram Azad – Bhartiya Technical Publication – 1 Jan 2020 Dr Purudadheech – Kathak Nritya Siksha Vol 1– Bindu Prakashan – 9 th Edition - 1 Jan 2016 Dr Purudadheech – Kathak Nritya Siksha Vol 1– Bindu Prakashan – 1 Jan 2012	
Reference Books	Chetna Jyotish Beohar-Kathak Kalpdrum- Swati Publication – 2019 Shri Lakshminarayan Garg Kathak Nritya Anubhav Publishing House 1 Jan 2016 Dr. Vidhi Nagar - Kathak Nartan – B R Rhythms – 1 Jan 2013 Dr. Bhagwan Das Manik – Kathak Gharana Raigarh - B R Rhythms – 1 Jan 2015 Vachaspati Gairola – Abhinaya Darpan – Chaukhamba Sanskrit Pratishthan – 2013 Tetiana Kapranova – Kathak – Indian Classical Dance – Independently Published – 5 June 2020	

CODE	CORE NAME	Total Lecture:60
PA20M306	TECHNICAL STUDY – III (DEMONSTRATION AND VIVA VOCE)	0-0-4-4
Learning Objectives	To Facilitate Oral And Written Communication Skill Development Of The Students. To Make The Students Familiar With The Structural And Functional Aspects Of The Sanskrit Language In General. To Teach Students Krishna Stuti And Saraswati Vandana In Mythology & Identification And Demonstration Of Different Components Of The Items And The Meaning Of The Song And Recitation With Hands Of The Items And Also The Detail Information Of The Raga And Tala The Items. To Provide Capability To Teach Dance In Other Classes.	
Pre-requisites	Nil	
UNIT	CONTENT	HOURS
	<p>Tala: Lakshmi Tala (9 Beats) Or Matt Tala (17 Beats)</p> <ul style="list-style-type: none"> • That-1 • Namaskar-1 • Aamad-1 • Paran-1 • Tukda-2 • Toda-2 • Chakradar Paran And Toda • Tihayi • Kaviti • Practice On Tatkar (Footwork's) <p>Ablity To Do High Level Performance With Dalbadal Paran, Gajparan, Tripalli, Laybaant Etc In Trital. Presentation Of Bol Bandishein In Khand, Mishra And Sankeen Jati. Demonstration Of Gharanedar Two Bandish From Acient Era Of Jaipur Gharana.</p> <p>Gatnikas:</p> <ul style="list-style-type: none"> • Various Types Of Murlis <p>Gatbhava:</p> <ul style="list-style-type: none"> • Draupadi Vastra Haran. • Study Of Modern Dance (Modern Ballet) • Description Of 10 Types Of Drama According To Natyashastra. <p>Expressional Presentation:</p> <ul style="list-style-type: none"> • Krishna Vandana • Saraswativandana • Thumri, Ghazal And Chaturang. <p>Internal Assessment</p> <ul style="list-style-type: none"> • Interest And Receptiveness To The Subject • Ability To Teach Dance In Other Classes. 	60

Course Outcomes as per Bloom's Taxonomy

At The End Of The Course The Students Should Be Able To:

CO 1	Able To Understand The Structure And Function Of The Sanskrit Language.
CO 2	Speak And Write In Sanskrit, Which Will Help In Their Professional Career.
CO 3	Perform And Demonstrate Krishna And Saraswati Stuti With Its Theoretical Aspects.
CO 4	Experimental Knowledge To Compose Gatnikas And Gatbhava.
CO 5	Development Of Experience To Their Own Choreography And Teach Dance To Other Students.
Text Books	Dr Mandavi Singh – Kathak Parampara – Swati Publication – 1 January 1990 Kathak Darpan – Late Shri Teerathram Azad – Bhartiya Technical Publication – 1 Jan 2020 Dr Purudadheech – Kathak Nritya Siksha Vol 1– Bindu Prakashan – 9 th Edition - 1 Jan 2016 Dr Purudadheech – Kathak Nritya Siksha Vol 1– Bindu Prakashan – 1 Jan 2012
Reference Books	Chetna Jyotish Beohar-Kathak Kalpdram- Swati Publication – 2019 Shri Lakshminarayan Garg Kathak Nritya Anubhav Publishing House 1 Jan 2016 Dr. Vidhi Nagar - Kathak Nartan – B R Rhythms – 1 Jan 2013 Dr. Bhagwan Das Manik – Kathak Gharana Raigarh - B R Rhythms – 1 Jan 2015 Vachaspati Gairola – Abhinaya Darpan – Chaukhamba Sanskrit Pratishthan – 2013 Tetiana Kapranova – Kathak – Indian Classical Dance – Independently Published – 5 June 2020

CODE	CORE COURSE – IV	Total Lecture:60
PA20M307	TECHNICAL STUDY – III (STAGE PRESENTATION)	0-0-4-4
Learning Objectives	To Facilitate Oral And Written Communication Skill Development Of The Students. To Make The Students Familiar With The Structural And Functional Aspects Of The Sanskrit Language In General. To Teach Students Krishna Stuti And Saraswati Vandana In Mythology & Identification And Demonstration Of Different Components Of The Items And The Meaning Of The Song And Recitation With Hands Of The Items And Also The Detail Information Of The Raga And Tala The Items. To Provide Capability To Teach Dance In Other Classes.	
Pre- requisites	Nil	
UNIT	CONTENT	HOURS
	<p>Tala: Lakshmi Tala (9 Beats) Or Matt Tala (17 Beats)</p> <ul style="list-style-type: none"> • That-1 • Namaskar-1 • Aamad-1 • Paran-1 • Tukda-2 • Toda-2 • Chakradar Paran And Toda • Tihayi • Kaviti • Practice On Tatkar (Footwork's) <p>Ablity To Do High Level Performance With Dalbadal Paran, Gajparan, Tripalli, Laybaant Etc In Trital. Presentation Of Bol Bandishein In Khand, Mishra And Sankeen Jati. Demonstration Of Gharanedar Two Bandish From Acient Era Of Jaipur Gharana.</p> <p>Gatnikas:</p> <ul style="list-style-type: none"> • Various Types Of Murla <p>Gatbhava:</p> <ul style="list-style-type: none"> • Draupadi Vastra Haran. • Study Of Modern Dance (Modern Ballet) • Description Of 10 Types Of Drama According To Natyashastra. <p>Expressional Presentation:</p> <ul style="list-style-type: none"> • Krishna Vandana • Saraswativandana • Thumri, Ghazal And Chaturang. <p>Internal Assessment</p> <ul style="list-style-type: none"> • Interest And Receptiveness To The Subject • Ability To Teach Dance In Other Classes. 	60

Course Outcomes as per Bloom's Taxonomy

At The End Of The Course The Students Should Be Able To:

CO 1	Able To Understand The Structure And Function Of The Sanskrit Language.
CO 2	Speak And Write In Sanskrit, Which Will Help In Their Professional Career.
CO 3	Perform And Demonstrate Shiva Stuti With Its Theoretical Aspects.
CO 4	Experimental Knowledge To Compose Gatnikas And Gatbhava.
CO 5	Development Of Experience To Their Own Choreography And Teach Dance To Other Students.
Text Books	Dr Mandavi Singh – Kathak Parampara – Swati Publication – 1 January 1990\ Kathak Darpan – Late Shri Teerathram Azad – Bhartiya Technical Publication – 1 Jan 2020 Dr Purudadheech – Kathak Nritya Siksha Vol 1– Bindu Prakashan – 9 th Edition - 1 Jan 2016 Dr Purudadheech – Kathak Nritya Siksha Vol 1– Bindu Prakashan – 1 Jan 2012
Reference Books	Chetna Jyotish Beohar-Kathak Kalpdrum- Swati Publication – 2019 Shri Lakshminarayan Garg Kathak Nritya Anubhav Publishing House 1 Jan 2016 Dr. Vidhi Nagar - Kathak Nartan – B R Rhythms – 1 Jan 2013 Dr. Bhagwan Das Manik – Kathak Gharana Raigarh - B R Rhythms – 1 Jan 2015 Vachaspati Gairola – Abhinaya Darpan – Chaukhamba Sanskrit Pratishthan – 2013 Tetiana Kapranova – Kathak – Indian Classical Dance – Independently Published – 5 June 2020

DISCIPLINE SPECIFIC ELECTIVES
DSE - III

CODE	DISCIPLINE SPECIFIC ELECTIVE – III (TRACKS – I)	Total Lecture:60
PA20M303	ELEMENTRY OF FOLK DANCE – III	0-0-4-4
Learning Objectives	To Make Them Aware About Different Folk Dances Of Different States Of India. To Make Them Aware About The Contribution Of Folk Dance Or Folk Art Forms In Enriching The Classical Dance Forms Of India. To Make Them Aware About Different Folk Dances Of Different States Of India, This Will Help In Their Professional Career. To Get Knowledge About Costume, Make Up, Properties, Instrument And Dance Style In Various Folk Dance Of Gujarat.	
Pre Requisites	Nil	
UNIT	CONTENT	HOURS
I	Basic Knowledge Of Gujrati Folk Dance <ul style="list-style-type: none"> • Garba Folk Dance • Dandiya Folk Dance • Terah Tali Folk Dance • Bhavai Folk Dance • Tpanni Folk Dance • Hudo Folk Dance 	15
II	Choreography Of Folk Dance <ul style="list-style-type: none"> • Formation With Group • Formation With Single Or In Pair • Dancing In Circles, In Pairs And In Straight Line. Process Of Express Emotions In Dance. Tala: <ul style="list-style-type: none"> • Knowledge Of Dancing Tempo • Knowledge Of Betas • Knowledge Of Instruments 	15
III	Practice Of Footwork <ul style="list-style-type: none"> • Using Of Toes • Stepping On Heals • Stomping With Feet. • Cross Leg Session Practice Of Hand Gestures <ul style="list-style-type: none"> • Way Of Hands Movement According To Dance • Clearance Of Hand Gestures 	15
	Costume <ul style="list-style-type: none"> • Knowledge About Selection Of Female Costume And Male Attire According To Different Style Of Folk Dance Of Gujarat In India. Ornaments:	05

IV	<ul style="list-style-type: none"> Ornaments Related To Folk Dance (Jewelry Used In Dance Like Hair And Head Ornaments, Neck, Arms, Hands, Body, Feet Etc) Make Up <ul style="list-style-type: none"> Facial Make Up Related With Folk Dance. Props <ul style="list-style-type: none"> Using Of Properties In Dance Practice With The Properties	
V	Stage Performance Learn Presentation On Stage With Full Concepts (Costume, Make Up, Properties, Dancers, Musicians)	10

Course Outcomes as per Bloom's Taxonomy

At The End Of The Course The Students Should Be Able To:

CO 1	Acquire Knowledge Of Different Folk Dances Of India.
CO 2	Understand The Culture Related To Each Folk Dances And The Beauty Of These Dances.
CO 3	Make Comparative Study Between All Folk Dance Forms
CO 4	Understand Different Movements, Foot Works And Techniques Of Folk Dance Forms.
CO 5	Perform And Demonstrate Different Folk Dance Forms. Understand The Culture Related To Each Folk Dances And The Beauty Of These Dances. Having Understood The Basic Concepts Of Different Folk Dance Forms The Student Will Be On Course To Becoming A Performing Artist In Dance.
Text Books	Kapila Vatsyayan-Tradition Of Indian Folk Dance-Clarion Books, 2 nd Revised Edition- 1 January 1976 Romila Chawla-Folk Dances Of India-USB Publishers And Distributors – 1 September 2014 Ajay Kumar-Lok Nritya Evam Lok Sangeet-Rawat Prakashan,1 st Edition (1 January 2019)
Reference Books	Dr Suchitra Sharma- Nritya Gatha-Notion Press, 1 st Edition (30 July 2019) Biren Baruah- Festivals And Folk Dances Of Northeast India-Shubhi Publications (2 September 2013) Prof Sharif Mohamnad Bharat Ke Lok Nritya-MP University (1 January 2020) Angela Williams-Dance Ministry-A Williams Publishing/Illatainment Publication (8 December 2020) The Multitasking Mom-My Choreography Book-Independently Publish (10 July 2019)

CODE	DISCIPLINE SPECIFIC ELECTIVE – III (TRACKS – II)	Total Lecture: 60
PA20M304	EXPERIMENTAL FUSION – III	0-0-4-4
Learning Objectives	To Perform Solo On Stage With Full Costume And Make. Exposure To The Practical Aspects Of Indian Dance. To Provide A Platform To Practically Experiment And Exhibit The Learning Of The Subject. To Provide A Deeper Understanding Of Rhythm And Tempo. To Explore Advanced Options Of Learning In The Chosen Field.	
Pre- requisites	Nil	
UNIT	CONTENT	HOURS
I	<u>Indian Mythology:</u> Expressional Work On Bhajan With Leg And Hand Movements. <ul style="list-style-type: none"> • Ganesh Vandana • Krishna Vandana • Saraswati Vandana • Shakti Vandana • Vishnu Vandana • Shiv Vandana 	15
II	<u>Tal-Paksh-I:</u> <u>Notation And Applied Of Teental (16 Beats)</u> <ul style="list-style-type: none"> • Chaturast Jati Syllables • Tistra Jati Syllables • Khand Jati Syllables • Mishra Jati Syllables • Sankeen Jati Syllables • Navhakka 	15
III	<u>Tal-Paksh-Ii:</u> <u>Notation And Applied Of Teental (16 Beats)</u> <ul style="list-style-type: none"> • Syllables On Mythology • Syllables On Nature • Syllables Of Ateet And Anagat • Various Types Of Kavitt • Various Types Of Tatkar • Types Of Chakradar 	10
IV	<u>Reading Of Syllables Of Taal:</u> <ul style="list-style-type: none"> • Teentaal • Jhaptaal • Sooltal • Ektaal • Chartaal • Practice Of Ekguna, Duguna, Tiguna And Chauguna On Hand. <u>Bhav-Paksh:</u>	10

	<p><u>Gatnikas:</u></p> <ul style="list-style-type: none"> • Matki • Ghoonghat • Naanv <p><u>Gatbhay:</u> Holi</p>	
V	<p>Preparation For Semi Classical On: Classical Track Tarana Thumri Gazal Bhajan</p>	10
Course Outcomes as per Bloom's Taxonomy		
At The End Of The Course The Students Should Be Able To:		
CO 1	Perform Solo On Stage, Which Will Help Them To Be Confident On Stage In Their Professional Career.	
CO 2	Understanding And Re-Presentation Of Concepts Related To Dance.	
CO 3	Showcasing The Learning Through Practical Demonstration.	
CO 4	Basic Level Of Knowledge And Understanding Of The Tala And Laya.	
CO 5	Deeper Ability To Perform As Per The Requirement Of The Art Form.	
\ Text Books	<p>Shri Lakshminarayan Garg Kathak Nritya Anubhav Publishing House 1 Jan 2016 Dr Purudadheech – Kathak Nritya Siksha Vol 1– Bindu Prakashan – 9th Edition - 1 Jan 2016 Dr. Purudadheech – Abhinaya Darpan – Bindu Prakashan – 2010 Shri Bhagwatsharan Sharma – Tal Prakash – Sangeet Karyalaya – 1 Jan 2014 Shri Damodar Pandit – Sangeet Darpan – Sangeet Karyalaya – 1 Jan 2015</p>	
Reference Books	<p>Manmohan Ghosh- Nandikeshwar's Abhinaya Darpan – Indian Mind/Dist. By Indica – 12 April 2018 Dr Mandavi Singh - Kathak Parampara – Swati Prakashan – 1 Jan 1990 Shri Kartikram Ji - Raigarh Mein Kathak – Vijaya Books – 1 Jan 2016 Dr. Vidhi Nagar - Kathak Nartan – B R Rhythms – 1 Jan 2013 Mansi Saxena – The Kathak Quiz Book – Independently Published – 21 August 2020 Tetiana Kapranova – Kathak – Indian Classical Dance – Independently Published – 5 June 2020</p>	

SEMESTER – IV
(Core Subjects)

Code	CORE COURSE	Total Lecture:60
PA20M401	DEGREE PROJECT	0-0-26-26
Learning Objectives	To Facilitate Oral And Written Communication Skill Development Of The Students. To Make The Students Familiar With The Structural And Functional Aspects Of The Sanskrit Language In General. To Teach Students Krishna Stuti And Saraswati Vandana In Mythology & Identification And Demonstration Of Different Components Of The Items And The Meaning Of The Song And Recitation With Hands Of The Items And Also The Detail Information Of The Raga And Tala The Items. To Provide Capability To Teach Dance In Other Classes.	
Pre- requisites	Nil	
UNIT	CONTENT	HOURS
	<p>Tala: Lakshmi Tala (9 Beats) Or Matt Tala (17 Beats)</p> <ul style="list-style-type: none"> • That-1 • Namaskar-1 • Aamad-1 • Paran-1 • Tukda-2 • Toda-2 • Chakradar Paran And Toda • Tihayi • Kaviti • Practice On Tatkar (Footwork's) <p>(a) Presentation Of Traditional Gharanedaar Bandishein. (b) Presentation With Developed Tihaayi, Thaati, Uthaan, Primalu, Kamali Paran, Tripalli.</p> <p>Gatnikas:</p> <ul style="list-style-type: none"> • Completeness Of Gatnikas Which Was Learned With Previous Periods. <p>Gatbhava:</p> <ul style="list-style-type: none"> • Dashavtar • Krishna Radha Chhed Chhaad <p>Expressional Presentation:</p> <ul style="list-style-type: none"> • Presentation Of Expression In Durgastuti And Ramstuti. • Presentation Of Thumri, Dhrupad And On The Composition Of Famous Poets. <p>Dance Presentation Of Any Taal Are Following Given Below:</p> <ul style="list-style-type: none"> • Ras Taal (13 Beats) • Char Taal (12 Beats) 	60

	<p>Degree Project Or Research Dissertation Or Internship In A Production House With Project Report.</p> <p><u>Internal Assessment</u></p> <ul style="list-style-type: none"> • Interest And Receptiveness To The Subject • Ability To Teach Dance In Other Classes. • Development Of Ability For Dance Direction, Mythological And Instrumental Music. 	
Course Outcomes as per Bloom's Taxonomy		
At The End Of The Course The Students Should Be Able To:		
CO 1	Able To Understand The Structure And Function Of The Sanskrit Language.	
CO 2	Speak And Write In Sanskrit, Which Will Help In Their Professional Career.	
CO 3	Perform And Demonstrate Krishna And Saraswati Stuti With Its Theoretical Aspects.	
CO 4	Experimental Knowledge To Compose Gatnikas And Gatbhava.	
CO 5	Development Of Experience To Their Own Choreography And Teach Dance To Other Students.	
Text Books	<p>Dr Mandavi Singh – Kathak Parampara – Swati Publication – 1 January 1990</p> <p>Kathak Darpan – Late Shri Teerathram Azad – Bhartiya Technical Publication – 1 Jan 2020</p> <p>Dr Purudadheech – Kathak Nritya Siksha Vol 1– Bindu Prakashan – 9th Edition - 1 Jan 2016</p> <p>Dr Purudadheech – Kathak Nritya Siksha Vol 1– Bindu Prakashan – 1 Jan 2012</p>	
Reference Books	<p>Chetna Jyotish Beohar-Kathak Kalpdrum- Swati Publication – 2019</p> <p>Shri Lakshminarayan Garg Kathak Nritya Anubhav Publishing House 1 Jan 2016</p> <p>Dr. Vidhi Nagar - Kathak Nartan – B R Rhythms – 1 Jan 2013</p> <p>Dr. Bhagwan Das Manik – Kathak Gharana Raigarh - B R Rhythms – 1 Jan 2015</p> <p>Vachaspati Gairola – Abhinaya Darpan – Chaukhamba Sanskrit Pratishtan – 2013</p> <p>Tetiana Kapranova – Kathak – Indian Classical Dance – Independently Published – 5 June 2020</p>	