



**UNIVERSITY OF RAJASTHAN  
JAIPUR**

**SYLLABUS**

**Faculty of Fine Arts**

**Master of Performing Art**

**Kathak**

**M.P.A. (Semester Scheme)**

**M.P.A. (I & II Semester) Examination , 2021-22**

**M.P.A. (III & IV Semester) Examination , 2022-23**

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**Scheme of Examination :**

Each theory paper EOSE shall carry 100 marks. The EOSE will be of 3 hours duration.

Part 'A' of theory paper shall contain 10 very short type Questions of 20 marks carrying weightage of 2 Marks each. Word limit for each answer will be 10-20.

Part 'B' of the theory paper will be consisting of 4 short answer type questions (carrying weightage of 5 marks each) of 20 marks. Word limit for each answer will be 60-80 words.

Part 'C' of the theory paper shall contain three questions (with internal choice) of 20 marks each. The word limit for each answer will be 700-800 words.

**First Semester**

❖ The document will be sent for the evaluation.

S.No.	Subject Code	Course Title	Course Category	Credit	Contact Hours Per Week		Work load in Hours	EOSE Duration Hours		EOSE Marks
					L	P		Thy	P.	
1.	MPA-901	Tala Study	CCC	4	4		60	3		100
2.	MPA-911	Stage Performance	CCC	2		3	30		1 Hour Per Candidate	100
3.	MPA-912	Presentation of Kathak	CCC	6		9	90		1.30 Hours Per Candidate	100
4.	MPA-913	Abhinaya & BhavPaksh	CCC	6		9	90		1.30 Hours Per Candidate	100
5.	MPA-A01	Principle & Techniquis of Dance	ECC	4	4		60	3		100
6.	MPA-A02	History of Indian Dance	ECC	4	4		60	3		100
7.	MPA-A03	Critical Appreciation of Dance	ECC	4			60		1 Hour Per Candidate	100
8.	MPA-A04	Harmonium Vadan	ECC	2		3	30		45 Minutes Per Candidate	100
9.	MPA-A05	TablaVadan	ECC	2		3	30		45 Minutes Per Candidate	100

**Second Semester**

S.No.	Subject Code	Course Title	Course Category	Credit	Contact Hours Per Week		Work load in Hours	EOSE Duration Hours		EOSE Mark
					L	P		Thy	P.	
1.	MPA-X01	Tala Study	CCC	4	4		60	3		100
2.	MPA-X11	Stage Performance	CCC	2		3	30		1 Hour Per Candidate	100
3.	MPA-X12	Presentation of Kathak	CCC	6		9	90		1.30 Hours Per Candidate	100
4.	MPA-X13	Abhinaya & BhavPaksh	CCC	6		9	90		1.30 Hours Per Candidate	100
5.	MPA-B01	Principle & Techniquis of Dance	ECC	4	4		60	3		100
6.	MPA-B02	History of Indian Dance	ECC	4	4		60	3		100
7.	MPA-B03	Critical Appreciation of Dance	ECC	4		6	60		1 Hour Per Candidate	100
8.	MPA-B04	Harmonium Vadan	ECC	2		3	30		45 Minutes Per Candidate	100
9.	MPA-B05	TablaVadan	ECC	2		3	30		45 Minutes Per Candidate	100

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### Third Semester

S.No.	Subject Code	Course Title	Course Category	Credit	Contact Hours Per Week		Work load in Hours	EOSE Duration Hours		EOSE Marks
					L	P		Thy	P.	
1.	MPA-XI01	Tala Study	CCC	4	4		60	3		100
2.	MPA-XI 11	Stage Performance	CCC	2		3	30		1 Hour Per Candidate	100
3.	MPA-XI 12	Presentation of Kathak	CCC	6		9	90		1.30 Hours Per Candidate	100
4.	MPA-XI 13	Abhinaya & BhavPaksh	CCC	6		9	90		1.30 Hours Per Candidate	100
5.	MPA-C01	Principle & Techniquis of Dance	ECC	6	6		90	3		100
6.	MPA-C02	History of Indian Dance	ECC	4		6	60		1 Hour Per Candidate	100
7.	MPA-C03	Critical Appreciation of Dance	ECC	2	3		30		45 Minutes Per Candidate	100
8.	MPA-C04	Seminar / Dissertation	ECC	2		3	30		45 Minutes Per Candidate	100

### Fourth Semester

S.No.	Subject Code	Course Title	Course Category	Credit	Contact Hours Per Week		Work load in Hours	EOSE Duration Hours		EOSE Mark
					L	P		Thy	P.	
1.	MPA-XII01	Tala Study	CCC	4	4		60	3		100
2.	MPA-XII 11	Stage Performance	CCC	2		3	30		1 Hour Per Candidate	100
3.	MPA-XII 12	Presentation of Kathak	CCC	6		9	90		1.30 Hours Per Candidate	100
4.	MPA-XII 13	Abhinaya & BhavPaksh	CCC	6		9	90		1.30 Hours Per Candidate	100
5.	MPA-D01	Principle & Techniquis of Dance	ECC	6	6		90	3		100
6.	MPA-D02	History of Indian Dance	ECC	4		6	60		1 hour Per Candidate	100
7.	MPA-D03	Critical Appreciation of Dance	ECC	2	3		30		45 minutes Per Candidate	100
8.	MPA-D04	Seminar / Dissertation	ECC	2		3	30		45 Minutes Per Candidate	100

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**M.P.A. – First Semester**

**MPA-901 Tala Study**

**Max. Marks. 100**

1. Classification of Indian Instruments and Historical Knowledge of Avanaddha Vadya used in Kathak Dance.
2. Detailed study of Laya and Layakari and Interrelationship of Layakaries and Jaties.
3. Comparative study of Western and north Indian Talas.

**MPA -911 Stage Performance (Practical)**

**Max. Marks. 100**

1. Solo performance with advanced and additional matters in any Taala.
2. Solo performance in Light Music Composition.

**MPA-912 Presentation of Kathak (Practical) Max. Marks. 100**

1. Presentation of Vandana ,Stuti or shlok .
2. Presentation the Composition of Kavita , Ganesh paran , Shiv paran.
3. **Taal Trital –**
  - ( a ) That
  - ( b ) Four advance Amad
  - ( c ) Advance Natwari Tukras , Parmelu , ChakkradarTodas
  - ( d ) Sada and Chakkradarparans ,one kamaliparan , Farmaishiparan , Jatiparans in tisra , chatusra .
  - ( e ) Three advance Gat Nikas .
  - ( f ) Gat Bhav – Draupadi Chee Haran .
4. **Tatkaar**
  - ( a ) Kramlaya upto Athgun
  - ( b ) Zarab
  - ( c ) Ladi
5. Ability to perform any taal as :- Ashtmangal , Shikhar, Matt
  - ( i ) That ( ii ) Two Amads ( iii ) One Simple and two chakkadaarTodas ( iv ) Two simple parans ( v ) Tihais.

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In any of two following Talas –

( i ) Ashtamangal ( ii ) Shikhar ( iii ) Matt

6. Collection of traditional compositions of Jaipur Gharana and their presentation .

**MPA-913 - Abinaya&Bhavpaksh (Practical)**

**Max. Marks. 100**

1. Presentation of Gathhav of Draupadi CheerHaran .
2. Presentation of following Composition –  
( i ) Bhajan ( ii ) Ghazal
3. Presentation of Bhav on any composition given by examiner .
4. Creation of Composition on Nrityabols given by examiner .

**Theory Paper I:**

**MPA-A01 - Principal & Techniques of Dance**

**Max. Marks – 100**

1. Detailed study of Natyashastra .
2. **Influence of Indian epic Ramayana on :**
  - a. Indonesia
  - b. Java
  - c. Sumatra
  - d. Bali
  - e. Thailand
  - f. Myanmar
3. **Other than Classical Dances in india -**
  - ( a ) Morden dance in 20<sup>th</sup> Century .
  - ( b ) Oriental Dance .
4. **Important aspect of Stage -**
  - ( a ) Acoustics ( b ) Lighting ( c ) Make – up ( d ) Stage setting (use of props etc.) ( e ) Costume and Jewellery.

**Theory Paper II:**

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**MPA-A02 - History of Indian Dance**

**Max. Marks. 100**

1. Detail study of Indian Belly Dancing and Dance.
2. Salient Features of main Gharana of kathak dance.
3. **Study of main folk dance of India** – Garba, Dandia, Ghoomer, Terahtali, Bhangra, Giddha, Saira, Jhoda, Holi, Charkula, Bihu, ChholiyaBhortal, Baul, lezim, LavaniKummi, Kollattan.
4. Devdasi system and its Contribution to Indian Classical dances.

**MPA-A03- Critical Appreciation of Music**

**(Max.Marks -100 Min.Marks- 40)**

A candidate is required to review two classical music concerts.  
The student should submit a written document consisting of not less than 2000 words for each concert incorporating all the impact factors leading to the success of the concert.

**Note- A student is required to seek guidance from of the concerning teacher.  
A student is required to submit Three Copies(Typed) of the review of Classical music concerts latest by one week prior to the commencement of the theory examination.**

**MPA- A04 -Harmonium Vadan (Practical)**

**(Max.Marks -100 Min.Marks- 36)**

- (1) Presentation of Alankaras in selected five Thaats. The Candidate is required to present five Alankaras in each That on Harmonium.
- (2) Student is required to prepare any two Ragas with Vilambit and Drut gat from the Ragas mentioned below :-

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- (1) Yaman (2) Brindavani Sarang (3) Hansdhwani (4) Bhairavi.
- (3) Ability to demonstrate in Ektal, Teental, Jhaptal, Kehrva and Roopak
- (4) Ability to play Nagma with the accompaniment of Tabla.
- (5) To Play 2 Rajasthani Folk songs on Harmonium.
- (6) Ability to accompany a Vocal recital.
- (i) Light composition with Chords  
(ii) Classical Composition.
- Assessment of the paper will be done along with the other practical examinations.

**MPA-A05 - TablaVadan (Practical)**

**(Max.Marks -100 Min.Marks- 36)**

- (1) Knowledge of Ten Varnas of Tabla and its (Vadan Vidhi) Techniques of Playing.
- (2) Ability to play Teental, Keharwa, Dadra, Roopak on Tabla.
- (3) Ability to play solo Tabla for ten minutes duration with the accompaniment of Harmonium.
- (4) Ability to present Teental with various Tukras, Peshkaras, Kayedas and Paltas, Relas and a few Tihais on Tabla.
- (5) Candidate is required to Recognize the Talas prescribed in the syllabus when played on Tabla.
- (6) A Candidate is required to render Thaah, Dugun, Tigun and Chaugun of Ektal, Teental, Sooltal, Teevra on hands showing tali & Khali.

➤ Assessment of the paper will be done along with the other practical examinations.

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## M.P.A. Second Semester

### MPA-X01 Tala Study

Max. Marks. 100

1. Importance of Taal in Indian Music.
2. General Study of Avanaddha Vadya of north Indian and karnatik ( South Indian ) Music .
3. Comparative and Critical study of Bhatkhande and Vishnu Digamber Tala Paddhati .
4. Knowledge of Pingal Shastra and relation in Taala and Chhanda .
5. Formula for making Compositions of FarmaishiKamaali ,Sada and Chakkardaar and Nauhakka.

### MPA -X11 Stage Performance (Practical)

Max. Marks. 100

1. Solo performance with advanced and additional matters in any Taala.
2. Solo performance in Light Music Composition.

### MPA-X12 Presentation Of Kathak (Practical) Max. Marks. 100

1. Presentation of Vandana ,Stuti or shlok .
2. Presentation the Composition ofKaliya Daman ( Krishna Tandava ) , Rasa paran , solahsingaar
3. **Taal Trital –**
  - ( a ) That
  - ( b ) Four advance Amad
  - ( d ) Sada and Chakkradarparans ,one kamaiparan , Farmaishiparan , Jatiparans in khand , mishra and sankirnajatis .
  - ( e ) Three advance Gat Nikas .
  - ( f ) Gat Bhav – Madan Dahan
4. **Tatkaar**
  - ( a ) Kramlaya uptoAthgun
  - ( b ) Zarab
  - ( c ) Ladi
5. Ability to perform any taal as :- Ashtmangal , Shikhar , Matt

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( i ) That ( ii ) Two Amads ( iii ) One Simple and two chakkadaarTodas ( iv ) Two simple parans ( v ) Tihais.

In any of two following Talas –

( i ) Ashtamangal ( ii ) Shikhar ( iii ) Matt

6. Collection of traditional compositions of Lucknow Gharana and their presentation .

**MPA-X13 - Abinaya&Bhavpaksh (Practical)**

**Max. Marks. 100**

1. Presentation of Gatbhav Madandahan .
2. Presentation of following Composition –  
( i ) Thumri ( ii ) Tarana
3. Presentation of Bhav on any composition given by examiner .
4. Creation of Composition on Nrittbols given by examiner

**Theory Paper I:**

**MPA-B01 - Principal & Techniques of Dance**

**Max. Marks – 100**

1. **Preparation for a Successful performance in suitable or adverse condition .**  
(a) Place ( b ) Occasions ( c ) Time ( d ) Audience ( e ) Natural Conditions ( Effect of rain , fog , cold , sunlight etc . on performance )
2. Relationship between performer and accompanying artistes , selection and role of accompanying artistes .
3. **Elements of Performances –**  
( a ) Sence of Preparation in presenting the program .  
( b ) Division of time in presenting a program .  
( c ) Selection of items according to occasions .  
( d ) Emphasis on improvisation .

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( e ) Psychology of audience , relationship between artists and audience .

( f ) Spirituality in Indian Dance .

( g ) Total impact of the performance .

( h ) Aesthetic vision in presenting items . ( Tabla or Raga based Composition ) .

4. Rasa theory and Nava rasa and Bhava according to Natyashastra .

### **Theory Paper II:**

#### **MPA-B02 - History of Indian Dance**

**Max. Marks. 100**

1. **Study of Main Folk theatres of India** – Ramlee!a , Nautanki , Tamasha , Nacha , Pandwa , Bidesia , Jatra .

2 . Study of the following according to Natya shastra

( a ) Lakadharmi , Natyadharmi and Purvaranga according to Natyashastra .

( b ) Desi & Margi ( c ) Vritti and Pravritti

3. Description of Charees according to Natya shastra –

( a ) Aakashacharees

( b ) Bhoomi Charees

4. Study of following according to Abhinaya – Darpan

( a ) Pada Bheda

( b ) GatiBheda

5. Notation of the Bandish and Talas Prescribed in Syllabus .

#### **MPA-B03- Critical Appreciation of Music**

**(Max.Marks -100 Min.Marks- 40)**

A candidate is required to review two classical music concerts.

The student should submit a written document consisting of not less than 2000 words for each concert incorporating all the impact factors leading to the success of the concert.

**Note- A student is required to seek guidance from of the concerning teacher.**

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**A student is required to submit Three Copies(Typed) of the review of Classical music concerts latest by one week prior to the commencement of the theory examination.**

**MPA- B04 - Harmonium Vadan (Practical)**

**(Max.Marks -100 Min.Marks- 36)**

- (1) Presentation of Sargams in selected five Thaats. The Candidate is required to present five Alankar in each Thaats on Harmonium.
- (2) Student is required to prepare any two Ragas with Vilambit and DrutKhyal/gat from the Ragas mentioned as below :-
  - (1) Bageshree (2) Bhairav (3) Darbari Kanhda (4) Vibhas.
- (3) Ability to demonstrate to prescribed Talas on hands palm showing Tali and Khali-Chautal, Sooltal, Jhoomara and Deepchandi.
- (4) Ability to play varieties of Nagma to accompany Tabla.
- (5) To play Ramdhun, National Anthem and one Bhajan on Harmonium.
- (6) Ability to accompany a Vocal recital.
  - (i) Light composition with Chords
  - (ii) Classical Composition

➤ **Assessment of the paper will be done along with the other practical examinations.**

**MPA-B05 - TablaVadan (Practical)**

**(Max.Marks -100 Min.Marks- 36)**

- (1) Ability to Padhant and play Ektal, Jhaptal, Kehrava and Roopak on tabla and proficiency in rendering padhant.
- (2) Ability to play Ektal with Peshkar, One Kayda Two Paltas, One Tihai and two Tukras.

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- (3) Ability to play one simple Paran and ChakradarParan in Sooltal and Teevratal.
- (4) Knowledge of showing on hand palm Thaah, Dugun, Tigun and Chaugun.
- (5) Tablasangat knowledge of Tabla tuning.
- (6) Ability to play Taal Kahrva and Dadra to accompany vocal Music.

### M.P.A. Thiru Semester

#### MPA-XI01 Tala Study

**Max. Marks. 100**

1. Detailed Knowledge of the Principals of Talas .
2. Concept and Importance of Tala in Indian music .
3. Inter – Relation of Swar and Talas and use of Talas in the process of Rasanubhooti .
4. Write the notation of the following :- Toda , Tukda , Parans and different types of Tihais by the given Bols .

#### MPA -XI11 Stage Performance (Practical)

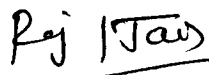
**Max. Marks. 100**

1. Solo performance with advanced and additional matters in any Taala.
2. Solo performance in Light Music Composition.

#### MPA-XI12 Presentation Of Kathak (Practical)Max. Marks. 100

1. Other than Taal Trital –
  - ( a ) Two advance varieties of Amads .
  - ( b ) Ganesh paran , Pakhawajparan and chakkadarparan .
  - ( c ) Practice of differnse Composition of Farmaishi , kamali , Navhakka , Dupalli , Tipalli , Jatiparan , RituParan , pakshiparan
2. Tatkaar –
  - ( a ) Kramlayauptosolahgun . ( b ) LayaJati ( c ) bolJati ( d ) different varieties of Tihais .

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3. Collection of traditional Compositinos of Jaipur and Banaras and their presentation.

**MPA-XI 13 - Abhinaya & BhavPaksh**

1. Presentation of Gat Bhava on mohini – Bhasmasur and Jatayumoksh .
2. Presentation of Nava Rasa and AshtaNayikas .
3. Abinaya on the following – Dhrupad ,Dhamar , Chaturang , Triwat , Tarana .
4. Choreography of dance on theme of Mahabharata by the student .
5. Creation of Composition of Nrihbols given by the examiner .

**Theory Paper I:**

**MPA-C01 - Principal & Techniques of Dance**

**Max. Marks – 100**

1. Influence of Vaishnavism andshaivism on Dance .
2. Sanskrit Texts on Dance and poets / Vageyakar .
3. Knowledge and introduction of Nayak and Ashta – Nayikas .
4. General Knowledge of ballet , opera and ballroom dance .
5. Give the definition of the following – Karan ,Anghaar , Rechak , Sthanak , Sutradhar , Nat ,Nati .

**Theory Paper II:**

**MPA-C02 - History of Indian Dance**

**Max. Marks. 100**

- 1- Write an essay on any one of the topics of general interest with reference to dance –
  - (a) Inter relation of classical dance with other field –
  - (b) Concept of Tabla and its important in dance –
  - (c) Importance and use of table in Kathak –

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( d ) Nayak – Nayika bheda and their application / Presentation in dance –

( e ) New experiments in dance –

( f ) Importance of Bhava and rasa in kathak dance –

( g ) Origin and development of Thumri –

( h ) Effect of Lordkrishana's character on all classical dance of india .

2- Preparation of choreography of the following themes -  
Kaliamardan , Sitaharan , Dakshayagya.

### **MPA-C03- Critical Appreciation of Music**

**(Max.Marks -100 Min.Marks- 40)**

A candidate is required to review two classical music concerts.

The student should submit a written document consisting of not less than 2000 words for each concert incorporating all the impact factors leading to the success of the concert.

**Note- A student is required to seek guidance from of the concerning teacher.**

**A student is required to submit Three Copies(Typed) of the review of Classical music concerts latest by one week prior to the commencement of the theory examination.**

### **MPA-C04 – Seminar**

**(Max.Marks -100 Min.Marks- 40)**

Students shall submit a written document of minimum 1000 words, in three copies on any Musical topic chosen by the candidate in consultation with the concerned teacher on the basis of the document the Candidate will be required to present a paper before the evaluation Board along with Faculty and students of the Department.

The format of the seminar document must consist –

1. Introduction
2. Reasons for choosing the topic
3. Relevance of the topic
4. Arguments/Logics/Ideas/Concepts
5. Justification
6. Conclusion

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7. Bibliography

**The Evaluation Board will be as follows :**

1. Supervisor
2. One External Expert

Or

**MPA-C04 – Dissertation**

**(Max.Marks -100 Min.Marks- 40)**

Dissertation writing on any Musical Topic.

**M.P.A. Fourth Semester**

**MPA-XII01 Tala Study**

**Max. Marks. 100**

1. Detailed study of Ten Pranas of Talas and its Coordination from the Current Tala Paddhati .
2. Write in Difficult Layakaaries of the Ras prescribed in the Syllabus .
3. Study of Theory and forms of Tala Paddhati in ancient , Mediaeval and Modern Periods.
4. Detail study of Different Gharana's of Tabla& Pakhavaj.

**MPA -XII11 Stage Performance (Practical)**

**Max. Marks. 100**

1. Solo performance with advanced and additional matters in any Taala.
2. Solo performance in Light Music Composition.

**MPA-XII12 Presentation Of Kathak (Practical)** Max. Marks. 100

1. Taal Lakshmi and Taal Raas .

- ( a ) Two Amads ( b ) Five simple Tukdas , two chakradarTukdas
- ( c ) One simple permelu ( d ) Two simple parans and two chakradarparans ( e ) Tatkaar - Barabar , Dugun , Tigun , Chaugun
- . Three simple Tihais and two chakkardarTihais .

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2. Collection of traditional Compositinos of Lucknow and Raigarh Gharanas and their presentation.
3. Different varieties of Gat Nikas and Gat Bhav Topic given by Examiner .

Different types of Tihaes .

**MPA-XII 13 - Abhinaya & BhavPaksh**

**Max. Marks 100**

1. Presentation of Gat Bhava on goverdhanleela .
2. Presentation of Nava Rasa and Gat Bhav or Thumri .
3. Abinaya on the following – Ashtapadi ,Jhula , Kajri , Chaiti , Hori .
4. Choreography of dance on themes of Mahabharata or Ramayana by the student .
5. Creation of Composition of Nrihbols given by the examiner .

**Theory Paper I:**

**MPA-D01 - Principal & Techniques of Dance**

**Max. Marks – 100**

1. Historical study and evolution of the traditions in the music – education ( Vocal , Swarvadya , Taal vadya ) .
2. Definition of research , its necessity , opportunities and different dimensions with reference to music and dance .
3. Study of Abinaya Darpan –  
(a )Bhandhava Hasta ( b ) Jat Hasta ( c ) Deva Hasta ( d )  
Nava Graha Hasta
4. Knowledge of Asthetics, give the Astheticaldescription of Kathak Dance .
5. Notation of the Bandish and Talas prscribed in syllabus .

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## Theory Paper II:

### MPA-D02 - History of Indian Dance

Max. Marks. 100

- 1- Preparation of choreography of the following themes - Mohini Bhasmasur , Ahilyauddhar
- 2- On the basis of points like – story , character , background music , Stage – Setting , Number of sequences , Costume and make-up .
- 3- Notation in different layakaries of talas given in syllabus – Aad ( 1 ½ ) kuad ( 1¼ ) and Biad ( 1¾ ) .

### MPA-D03- Critical Appreciation of Music

(Max.Marks -100 Min.Marks- 40)

A candidate is required to review two classical music concerts. The student should submit a written document consisting of not less than 2000 words for each concert incorporating all the impact factors leading to the success of the concert.

**Note- A student is required to seek guidance from of the concerning teacher. A student is required to submit Three Copies(Typed) of the review of Classical music concerts latest by one week prior to the commencement of the theory examination.**

### MPA-D04 – Seminar

(Max.Marks -100 Min.Marks- 40)

Students shall submit a written document of minimum 1000 words, in three copies on any Musical topic chosen by the candidate in consultation with the concerned teacher on the basis of the document the Candidate will be required to present a paper before the evaluation Board along with Faculty and students of the Department.

The format of the seminar document must consist –

8. Introduction
9. Reasons for choosing the topic
- 10.Relevance of the topic
- 11.Arguments/Logics/Ideas/Concepts

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12. Justification
13. Conclusion
14. Bibliography

**The Evaluation Board will be as follows :**

3. Supervisor
4. One External Expert

**Or**

**MPA-D04 – Dissertation**

**(Max.Marks -100 Min.Marks- 40)**

Dissertation writing on any Musical Topic.

**:- Educational Tour**

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