

The logo for DPU (Dr. D. Y. Patil Vidyapeeth) features the letters 'DPU' in a bold, serif font. A stylized white swoosh or underline is positioned under the 'D' and extends towards the 'P'.

**Dr. D. Y. PATIL VIDYAPEETH, PIMPRI, PUNE**  
(Deemed to be University)

**Syllabus of First Year of  
Master of  
Performing Arts  
in Kathak Dance**

**Academic Year  
2023-24 & onwards**

**Dr. Narendra M. Kadu**  
Registrar (Offg)

Ref. No. : DPU/ 922- D (iii) / 23  
Date : 29 / 09 / 2023

### NOTIFICATION

Whereas in pursuance of the resolution passed by the **Academic Council** at its meeting held on **31<sup>st</sup> July, 2023** vide **Resolution No. AC-18(iii)-23** regarding the syllabus for the first year of the **Master of Performing Arts in Kathak Dance Programme** from the academic year **2023-24** and onwards for implementation.

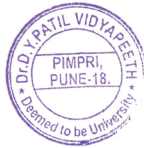
And whereas in pursuance of the resolution passed by the **Board of Management** at its meeting held on **13<sup>th</sup> August, 2023** vide **Resolution No. BM-23(iii)-23** regarding the syllabus for the first year of the **Master of Performing Arts in Kathak Dance Programme** from Academic Year **2023-24** and onwards for implementation.


It is notified to all concerned that the **Regulations, Credits and Semester System Syllabus of the First Year (Semester-I & Semester-II) of the Master of Performing Arts in Kathak Dance Programme** from Academic Year **2023-24** and onwards are now officially published.

The **Regulations, Credits and Semester System Syllabus of the First Year (Semester-I & Semester-II) of the Master of Performing Arts in Kathak Dance Programme** from Academic Year **2023-24** and onwards consist for the following courses:

Semester - I		Semester - II	
MPAKD 101	Cultural development of Kathak Dance	MPAKD 201	Musicality in Classical Dance
MPAKD 102	Abhinaya Darpan	MPAKD 202	Chaturang & Trivat / Sargam
MPAKD 103	Sequence of items in Kathak Dance	MPAKD 203	Special Tayyari in Taal
MPAKD 104	Dance Pedagogical Training	MPAKD 204	Choreography
MPAKD 105	Rare (Aprachalit) Taal-1	MPAKD 205	Aprachalit Taal- 2
MPAKD 106	Tarana & Bhajan	MPAKD 206	Natya Shastra

The Syllabus will be beneficial to all the concerned and will come into effect immediately.



  
(Dr. Narendra M. Kadu)  
Registrar (Offg.)

Registrar (Offg.)  
Dr. D.Y.PATIL VIDYAPEETH  
(Deemed to be University)  
Pimpri, Pune

**Copy to:**

1. PS to Chancellor for kind information of Hon'ble Chancellor, Dr. D. Y. Patil Vidyapeeth, Pune.
2. PS to Vice Chancellor for kind information of Hon'ble Vice Chancellor, Dr.D.Y.Patil Vidyapeeth, Pune.
3. The Director, Dr. D. Y. Patil School of Liberal Arts, Pimpri
4. The Controller of Examinations, Dr. D. Y. Patil Vidyapeeth, Pune.
5. Director (Academics), Dr. D. Y. Patil Vidyapeeth, Pune.
6. Director (IQAC), Dr. D. Y. Patil Vidyapeeth, Pune.
7. Web Master for uploading on the Website.

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# **REGULATIONS**

# **REGULATION FOR MASTER OF PERFORMING ARTS IN KATHAK DANCE**

## **1. Eligibility Criteria:**

1.1 Candidate passing Graduation in Kathak Dance from any recognized university

OR

Candidate passing any graduation from any recognized university  
and

Candidate passing Visharad examination in relevant subject from Akhil  
Bhartiya Gandharva Mahavidyalaya Mandal, Miraj

OR

Candidate having National Senior Scholarship from Govt. of India

OR

Recommendations by the two Eminent Gurus.

1.2 The candidate has to undergo a common audition test before a panel of eminent scholars from the field of Kathak / Bharatnatyam.

1.3 The candidate may be an Indian National / NRI / PIO / Foreign National. The candidate is required to produce proof in his / her Nationality from a District Magistrate, Additional Magistrate or Metropolitan Magistrate. Valid Passport also shall be considered as sufficient proof of Nationality.

1.4 The candidate must be medically fit and must submit a certificate of medical fitness.

## **2. Duration of the Programme**

The Master of Performing Arts postgraduate degree programme is of two years (Total four semesters) duration.

Duration of the course: 2 years or 4 semesters.

Semesters - An academic year consists of two semesters

## **3. Programme Pattern : Choice Based Credit System (CBCS)**

## **4. Teaching Methodology:**

- Lectures
- Assignments And Project Work
- Workshops And Seminars

## 5. Scheme of Examination

- a. Internal Assessment will carry total of **40 marks**
- b. University Examination will carry total of **60 marks**

### (a) Internal Assessment (40 marks)

Sr. No.	Particulars	For 40 marks assessment
1	Class test held in the given semester	15 marks
2	Subject specific term work module/assessment modes-as decided by the department in the beginning of the semester (like extension / field / experimental work, short quiz, objective test, open book test etc and written assignments, case study, projects, posters and exhibits etc for which the assessment is to be based on class presentations wherever applicable)	15 marks
3	Attendance and active participation in routine class instructional deliveries (& in practical work, tutorial, field work, cultural activities etc. as the case may be)	10 marks
	<b>Total</b>	<b>40 Marks</b>

### (b) University Examination (60%) :

#### (i) University Theory Examination Pattern (For 60 Marks Paper)

Section A		
LAQs (Any 4 out of 5)	4 x 10 Marks each	40 Marks
Section B		
Short Questions (Any 4 out of 5)	4 x 05 Marks each	20 Marks
	<b>Total</b>	<b>60 Marks</b>

#### (ii) University Practical Examination Pattern (For 100 Marks Paper)

Presentation	50 Marks
Viva	30 Marks
Performance	20 Marks

### Break –up

1. University Theory Exams - 60 Marks
2. Internal Assessment Exams - 40 Marks
3. Grand Total - 100 Marks (Each Subject)

**(c) Standard of Passing:**

The learners to pass a programme shall have to obtain a minimum of 50% marks in separate heads (Internal Assessment, Theory and Practical) for course consists of continues internal evaluation and semester end examination.

**6. Grace Marks**

The grace marks up to a maximum of **FIVE (5)** marks may be awarded to a student who has failed in not more than two subjects in the respective semester. Provided that these grace marks shall be awarded only if the student passes after awarding these marks.

**7. Rules for ATKT:**

The candidate shall be promoted to subsequent semester (from I semester to II semester, II semester to III semester, III semester to IV semester, from IV semester to V semester, V semester to VI semester, VI semester to VII semester, VII semester to VIII semester,) even if he/she fails in one or two subjects/ courses in the current semester of study. However, he/she must pass in these subjects/ courses within six months. To appear for subsequent examinations, he/she must pass in all subjects/ courses of the previous semester (i.e. a candidate shall be promoted from I semester to II semester even if he/she has failed in two course or less, the candidate shall be permitted to appear for both I & II semester during his/her term of second semester. However, he/she shall not be permitted to appear for the III semester unless he/she completely clears the first semester, this continues for rest of the semesters). A candidate failing in more than two subjects/ courses will not be permitted to proceed to the next class. It is mandatory for the candidate to pass in all subjects/ courses of the previous odd semester to be eligible for the next odd semester, and to pass in all subjects/ courses of the previous even semester to be eligible for the next even semester. The candidate shall be eligible for obtaining the degree only after successful completion of the VIII semesters.

## 8. Grade Points:

UGC 10-point Grading Scale		
90 To 100	<b>O</b> : Outstanding	10
80 To 89	<b>A+</b> : Excellent	9
70 To 79	<b>A</b> : Very Good	8
60 To 69	<b>B+</b> : Good	7
55 To 59	<b>B</b> : Average	6
50 To 54	<b>P</b> : Pass	5
00 To 49	<b>F</b> : Fail	0
-	<b>AB</b> : Absent	0

### Computation of SGPA and CGPA

The UGC recommends the following procedure to compute the Semester Grade Point Average (SGPA) and Cumulative Grade Point Average (CGPA):

- i. The SGPA is the ratio of sum of the product of the number of credits with the grade points scored by a student in all the courses taken by a student and the sum of the number of credits of all the courses undergone by a student, i.e.

$$\text{SGPA} (S_i) = \Sigma(C_i \times G_i) / \Sigma C_i$$

where  $C_i$  is the number of credits of the course and  $G_i$  is the grade point scored by the student in the course.

- ii. The CGPA is also calculated in the same manner taking into account all the courses undergone by a student over all the semesters of a programme, i.e.

$$\text{CGPA} = \Sigma(C_i \times S_i) / \Sigma C_i$$

where  $S_i$  is the SGPA of the semester and  $C_i$  is the total number of credits in that semester.

- iii. The SGPA and CGPA shall be rounded off to 2 decimal points and reported in the transcripts.



## Example of Computation of SGPA and CGPA and Format for Transcripts

### i. Computation of SGPA and CGPA

Example for SGPA

Course	Credit	Grade letter	Grade point	Credit Point (Credit x Grade)
Subject 1	4	A	8	4 X 8 = 32
Subject 2	6	B+	7	6 X 7 = 42
Subject 3	5	B	6	5 X 6 = 30
Subject 4	5	O	10	5 X 10 = 50
	<b>20</b>			<b>154</b>

Thus, **SGPA** =  $154/20 = 7.7$

Example for CGPA

Semester 1	Semester 2	Semester 3	Semester 4
Credit : 20 SGPA : 6.9	Credit : 20 SGPA : 7.8	Credit : 20 SGPA : 5.6	Credit : 20 SGPA : 6.0

Thus, **CGPA** =  $\frac{20 \times 6.9 + 20 \times 7.8 + 20 \times 5.6 + 20 \times 6.0}{80} = 6.57$

- ii. **Transcript (Format):** Based on the above recommendations on Letter grades, grade points and SGPA and CGPA, the Institute may issue the transcript for each semester and a consolidated transcript indicating the performance in all semesters.

### 9. Passing Criteria:

The learners to pass a programme shall have to obtain a minimum of 50% marks in aggregate for each course consists of continues internal evaluation and semester end examination.

- 50% Marks in Internal Assessment (i.e. 20 out of 40)
- 50% Marks in University Examination (i.e. 30 out of 60)

## CBCS PATTERN FOR MASTER OF PERFORMING ARTS IN KATHAK DANCE

- Theory: 1 credit = 15 Contact Hours
- Practical: 1 credit = 30 Contact Hours
- 5 Hours per Day x 6 Days per Week x 15 Weeks = 450 Hours each Semester

Subject/ Course Code	Name of Subject/ Course	Theory Credits	Practical Credits	Total Credits	Theory Hours	Practical Hours	Total Hours	Scheme of Examinations		
								Theory Marks	Practical Marks	Total Marks
<b>1<sup>st</sup> Year - Semester I</b>										
MPAKD 101	Cultural development of Kathak Dance	4	0	4	60	0	60	100	0	100
MPAKD 102	Abhinaya Darpan	3	0	3	45	0	45	100	0	100
MPAKD 103	Sequence of items in Kathak Dance	0	4	4	0	120	120	0	100	100
MPAKD 104	Dance Pedagogical Training	3	0	3	45	0	45	100	0	100
MPAKD 105	Rare (Aprachalit) Tal-1	0	3	3	0	90	90	0	100	100
MPAKD 106	Tarana & Bhajan	0	3	3	0	90	90	0	100	100
<b>Total</b>		<b>10</b>	<b>10</b>	<b>20</b>	<b>150</b>	<b>300</b>	<b>450</b>	<b>300</b>	<b>300</b>	<b>600</b>

Subject/ Course Code	Name of Subject/ Course	Theory Credits	Practical Credits	Total Credits	Theory Hours	Practical Hours	Total Hours	Scheme of Examinations		
								Theory Marks	Practical Marks	Total Marks
<b>1<sup>st</sup> Year - Semester II</b>										
MPAKD 201	Musicality in Classical Dance	4	0	4	60	0	60	100	0	100
MPAKD 202	Choreography	3	0	3	45	0	45	100	0	100
MPAKD 203	Natya Shastra	3	0	3	45	0	45	100	0	100
MPAKD 204	Chaturang & Trivat/Sargam (Zaptal, Ektal, Rupak)	0	3	3	0	90	90	0	100	100
MPAKD 205	Special Tayyari in Taal	0	3	3	0	90	90	0	100	100
MPAKD 206	Aprachalit Taal 2 (Rastal, Basant Taal	0	4	4	0	120	120	0	100	100
	<b>Total</b>	<b>10</b>	<b>10</b>	<b>20</b>	<b>150</b>	<b>300</b>	<b>450</b>	<b>300</b>	<b>300</b>	<b>600</b>

Subject/ Course Code	Name of Subject/ Course	Theory Credits	Practical Credits	Total Credits	Theory Hours	Practical Hours	Total Hours	Scheme of Examinations		
								Theory Marks	Practical Marks	Total Marks
<b>2<sup>nd</sup> Year - Semester III</b>										
MPAKD 301	Dash Rupak &Sangeet Ratnakar	3	0	3	45	0	45	100	0	100
MPAKD 302	Nritya Samiksha (Dance a critical Anyalysis)	4	0	4	60	0	60	100	0	100
MPAKD 303	Dance &Literature	3	0	3	45	0	45	100	0	100
MPAKD 304	Aprachalit tal 3 (Shikhar, Matta tal)	0	4	4	0	120	120	0	100	100
MPAKD 305	Modern Theam in Abhinaya (Gatbhav), Dashavatar	0	3	3	0	90	90	0	100	100
MPAKD 306	Ashtapadi & Thumri	0	3	3	0	90	90	0	100	100
	<b>Total</b>	<b>10</b>	<b>10</b>	<b>20</b>	<b>150</b>	<b>300</b>	<b>450</b>	<b>300</b>	<b>300</b>	<b>600</b>

Subject/ Course Code	Name of Subject/ Course	Theory Credits	Practical Credits	Total Credits	Theory Hours	Practical Hours	Total Hours	Scheme of Examinations		
								Theory Marks	Practical Marks	Total Marks
<b>2<sup>nd</sup> Year - Semester IV</b>										
MPAKD 401	Nritya Chitra &Shilpa (Dance, Painting & Sculpture)	3	0	3	45	0	45	100	0	100
MPAKD 402	Shodh Nibandh (Disseration Project)	4	0	4	60	0	60	100	0	100
MPAKD 403	Sangeet ratnavali	3	0	3	45	0	45	100	0	100
MPAKD 404	Aprachalit Tal 4 (Lakshmi & Ganesh Tal)	0	4	4	0	120	120	0	100	100
MPAKD 405	Self & Group Choreography ( Practical)	0	3	3	0	90	90	0	100	100
MPAKD 406	Vandana, Abhang, Dooha, Gazal	0	3	3	0	90	90	0	100	100
<b>Total</b>		<b>10</b>	<b>10</b>	<b>20</b>	<b>150</b>	<b>300</b>	<b>450</b>	<b>300</b>	<b>300</b>	<b>600</b>

A decorative border consisting of multiple parallel lines forming a square frame. The corners are embellished with intricate geometric knotwork designs, each featuring a small black diamond at its center.

# **SEMESTER I**

## SEMESTER – I

### MPAKD 101 – CULTURAL DEVELOPMENT OF KATHAK DANCE

- 1 Meaning of the Dance
- 2 History of Kathak Dance
- 3 Mandir Parampara
- 4 Mughal Period
- 5 British Colonial Era
- 6 Modern Period
- 7 History of four Gharana
- 8 Lucknow, Jaipur, Banaras, Raigarh
- 9 Biography of
  - Pt. Birju Maharaj
  - Pt. Bindadin Maharaj
  - Pt. Kundanlal Gangani
  - Pt. Durgalal
  - Pt. Gopikrishna
  - Kathak Queen Sitara Devi
  - Raja Chakradhar Sinha Maharaj
  - Pt. Ramlal Bareth

## **MPAKD 102 - ABHINAYA DARPAN**

- 1 Detail information about Acharya Nandikeshwar
- 2 Detail Knowledge of Abhinayadarpan
- 3 Types of Abhinaya
- 4 Anga, Pratyanga, Upanga
- 5 Classification of Hand
- 6 Asanyukta & Sanyukta Hasta
- 7 Application of Mudras of Abhinaya Darpan in Kathak Dance
- 8 Knowledge of
  - Deva Hasta
  - Dashavatar
  - Jati Hasta
  - Navgraha Hasta
  - Hasta Paranas
  - Hands of famous Emerors
  - Hands of Seven Oceans
  - Hands of famous Rivers
  - Hands Indicating Trees
  - Hands that Indicate the Lion & other Animals
  - Hands that Indicate Flying Creatures
  - Hands that Indicate Water – Animals



## **MPAKD 103 - SEQUENCE OF ITEM IN KATHAK DANCE**

- 1 Paramparik (Traditionally) Sequence of Item
- 2 Vandana
- 3 Uthan
- 4 That
- 5 Salami/ Rangamanch Pranam
- 6 Amad
- 7 Paran Amad
- 8 Bhav Amad
- 9 Tej Amad
- 10 Toda / Tukda
- 11 Kavitta
- 12 Tihai
- 13 Gatnikas
- 14 Paran
- 15 Gatbhav
- 16 Banth / Lari
- 17 Thumri / Bhajan

## **MPAKD 104 – DANCE PEDAGOGICAL TRAINING**

- 1 Meaning of Pedagogical Training
- 2 Guru – Shishya Parampara
- 3 Changes in Teaching Method
- 4 Modern Teaching Method
- 5 Role of New Technology
- 6 Method of Teaching according to Gender

## **MPAKD 105 – RARE (APRACHALIT) TAL – 1**

- 1 Presentation of any one Aprachalit Tal (As per Choice)
- 2 In Aprachalit Tal –
  - Uthan
  - That
  - Amad
  - Paran Amad
  - Tihai
  - Toda/ Tukda
  - Kavitta
  - Ginti Ki Tihai
  - Paran
  - Banth / Lari
- 3 Padhant of all above items (bols)
- 4 Ekgun, Dugun, Tigun, Chougun and Tihai in Aprachalit Tal

## **MPAKD 106 – TARANA & BHAJAN**

- 1 Definition of Tarana
- 2 Details knowledge of Tarana
- 3 Tal & Raag of Tarana
- 4 Meaning of the Bhajan
- 5 Detail Knowledge of Bhajan
- 6 Taal, Raag and name of the writer of Bhajan



**SEMESTER II**

## **SEMESTER – II**

### **MPAKD 201 : MUSICALITY IN CLASSICAL DANCE**

1. The importance of Accompanist
2. Types of Accompaniment in ancient time
3. Types of accompaniment in modern era
4. Detail knowledge of Tarana, Trivat, Chaturang, Sargam
5. Information of Tat, Sushir, Ghan, Avanadha vaadya (Instruments)
6. Importance of Thumri in Kathak Dance
7. Detail knowledge of Vandana, Doha, Shlolka, Abhang, Dhrupad, Hori, Chaity, Gazal, Ashtapadi, Kajari, Jhula etc.
8. Importance of Ghungroo in Kathak Dance

## **MPAKD 202 : CHOREOGRAPHY**

1. Definition of Choreography
2. Principle of Choreography
3. Contents of Choreography
4. Importance of Choreography in Kathak Dance
5. Choreography in ancient time
6. Choreography in modern era
7. Comparison in between choreography in ancient and modern era.
8. Challenges faced in current choreography.
9. Knowledge of Ballet (Dance Drama)
10. Different Types of Ballet e.g. Russian, Italian

## **MPAKD 203 : NATYA SHASTRA**

1. Detail knowledge of Acharya Bharatmuni
2. Detail knowledge of Natya Shastra
3. Preceding to Natya Shastra
4. Types of Abhinaya According to Natya Shastra
5. Knowledge of
  - Asanyukt Hast
  - Sanyukt
  - Nritta Hast
6. Application of Mudras of Natya Shastra
  - Asanyukt Hast
  - Sanyukt
7. Comparison of Hast Mudras in Natya Shastra and Abhinaya Darpan
8. Knowledge of Pada Bheda
9. Information of
  - Uras
  - Parsva
  - Jathara
  - Kati
  - Uru
  - Jangha
  - Pad Karma
10. Shiro Bheda
11. Greeva Bheda
12. Bhrukuti Bheda
13. Knowledge of
  - Nose
  - Cheeks
  - Lips
  - Chin
  - Oral
  - Colour of face



**MPAKD 204 : CHATURANG & TRIVAT / SARGAM (ZAPTAL, EKTAL, RUPAK)**

1. Knowledge of Chaturang
2. Knowledge of Trivat / Sargam
3. Chaturang in Zaptal /Ektal /Rupak
4. Trivat / Sargam in Zaptal /Ektal /Rupak

## **MPAKD 205 : SPECIAL TAYYARI IN TAAL**

Presentation in any taal

- 1 Tishra Toda / Paran
- 2 Mishra Toda / Paran
- 3 Farmaishi Paran
- 4 Kamali Paran
- 5 Different types of Chaal in Gatnikas

## **MPAKD 206 : APRACHALIT TAAL 2 (RASTAL, BASANT TAL )**

1. In Aprachalit Taal -
  - Uthan
  - That
  - Amad
  - Tihai
  - Toda / Tukda
  - Kavitta
  - Paran
  - Banth / Lari
2. Padhant of all above items (bols)
3. Ekgun, Dugun, Tigun, Chougun and Tihai