Hindusthan Art & Music Society

(Govt. Regd)

An ISO 9001 2015 certified Global Examination Board of Indian Art & Culture

Estd -2010

Odissi Curriculum

Grades	Grade Points	Numerical Scale of Grades
A+	4	85 – 100%
A	3.7	80 – 84%
B+	3.3	75 – 79%
B	3	70 – 74%
B-	2.7	65 – 69%
C+	2.3	60 – 64%
C	2	55 – 59%
D	1	50 – 54%

Basic Diploma – *Pre Primary, Primary* **Junior Diploma** - *1st Year*

Senior Diploma – *2nd year (Part 1) 3rd year (Part 2)* **Visharad- Part 1 (4th year) Part 2 (5th year)- Final Kalartana – Part 1 (6th year) Final (7th year)**

Subject – Kathak Dance			
Year – Pre Primary	**Full Marks -100**	**Oral- 25**	**Practical-75**

Theory & Practical

1) 10 easy steps and movement of Kathak

2) Steps on Kaharba taal and Dadra taal.

3)1 Provincial folk dance or 1 Rabindyanritya performance.

4)Knowledge of Taal with Jathi

5)Oral questions on functional topic.

6)Knowledge and step of Chaturasram Jati “Ekam” taal.

7)Saral Selami based on tri taal or Choto Bol.

8)Performance on Dadra Taal or Kaharba Taal.

Subject – Kathak Dance			
Year –Primary	**Full Marks -100**	**Oral- 25**	**Practical-75**

Theory (Oral)

1)Explain Loy and Digun Loy.

2)Synonyms of i)Som ii)Fak iii)Taal iv)Taali v)Khali vi)Abartan vii)Loy viii)Lashya ix)Tandav

3)Short Questions

i)In which gharana you have learned Kathak?

ii)Who is the founder of the Gharana?

iii)In which place Kathak is the native dance form.

iv)How many and what are the classical dance form in India

v)Are instruments are used during kathak dance.

vi)Name two eminent Kathak dancer.

4)How to say trital taal based on Tali, Khali and also Digun Loy.

Practical

1)Two performance based on Trital

2)Dance performance on:-That, Pranami/Selami 1,Tukra 4,Amod 1.

3)10 easy steps of Kathak.

4)One Provincial folk dance

NOTE-COURSES FROM PREVIOUS YEARS INCLUDED

Subject – Kathak Dance			
Year –1st	**Full Marks -150**	**Theory – 50**	**Practical-100**

Theory

1) Synonyms of Nitra, Nritya, Natya,God,Hastak.Abartan,Palta ,Poron.

2)How to write Tatkar Thay,Digun and Chougun Loy.

3)What is the meaning of the word Gharana?From where did it originate from.

4)How many Gharanas are there in Kathak dance and what are they?

5)What is the use of ghungroo in kathak dance.

6)Life Sketch of Shantu Maharaj and Achanna Maharaj.

7)How to write Dadra,Kaharba,Jhaptal,Trital thay and digun loy.

Practical

1)Steps on loy and Chanda.

2)Dance performance-Trital Amod1,Tukra 4,Tora 2,Kobitangi 1,Damdar tehai 1,Bedamdar Tehai1,God2,Tatkarer Prakar 4.

3)Dance on any bhajan. Provincial dance on any taal

4)Recite all thekas with tali,khali on hands

5) Recite all thekas with Digun laya on hands.

Last year’s syllabus will be included in this term

Subject - Kathak Dance			
Year –2nd (Senior Diploma Part I)	**Full Marks -150**	**Theory – 50**	**Practical-100**

Theory

1) Brief history of Kathak dance. (Atleast 10 to 15 sentences)

2) Define: Aamad, Toda, Tukda, Tatkar, Paran, Chakradar, Kavit, Tihai,Anga, Pratyanga, Upanga, Gat-Bhav, Hasta-Mudra

3) Identify the symbols of Taal notations.

4)Synonyms of: i)Kabitya ii)Chakradar iii) Ashanjukta iv)Mudra v)Anga vi)Prataanga vii)Upanga

Practical

1) In Teental perform:One Rangmanch Pranam, Two Thaat, One Simple Aamad Six simple Todas, Two Chakradar Todas, Two Paran.

2)4 type of Neck Movement and 8 type of head movement

3)Recite: Ability to recite all the Todas on hand with Theka.

4) Ability to perform one dance in Dadra or Keharwa taal.

Last year's syllabus will be included in this term

Subject - Kathak Dance			
Year –3rd (Senior Diploma)	**Full Marks -150**	**Theory – 50**	**Practical-100**

Theory

1) Define: Aamad, Toda, Tukda, Tatkar, Paran, Chakradar, Kavit, Tihai,Anga, Pratyanga, Upanga, Gat-Bhav, Hasta-Mudra

2)Discuss about Indian Classical Dance

3)Write about attire and style of Kathak Dance.

4)Discuss about the acting required in the field of Kathak.

5)Compare between Kathak and Natwari Dance form and which one is the old form describe

6) Names of all seven Indian classical dance styles and their states.

Practical

1) In Teentaal/Tritaal:Two Thaat, . One ParanjodiAamad, One Rangamanch Pranam, Four simple Todas(Different than 1st year Todas, each toda should be made of atleast 3 awartans).

2) In Tatkar a) Adhi, Barabar, Dugun, Chaugun, Athgun ending with Tihai.b). Tatkar Baant ending with proper tihai in Teentaal.

3)Movement of the body as mentioned (with taal)-a)movement of the body parts b)movement of the eyebrows

4) Tehai of different matras

5)Krishna Makhan Churi performance

6) Gat-Nikas: Mor-Mukut, Ghunghat, Bansuri.

7) Gat-Bhav:Panihari: Story line:Radha goes to the river bank to fetch water. Krishna comes, breaks her pot, Radha is annoyed,Krishna laughs e Ability to show all Hasta-Mudras used in Gat-Ability to recite all the Todas and Bol on hands. Two Paran, Four Chakradaar Paran, One Kavit. One Chakradar Tihai.

8) In Zhaptaal:One Thaat, One Aamad, One Tihai, Two Todas, One Chakradaar Toda, One Paran

Last year's syllabus will be included in this term

Subject - Kathak Dance			
Year –4th (Visharad Part I)	**Full Marks -150**	**Theory – 50**	**Practical-100**

Theory

1) Define Tandav and Lasya

2)Explain about the following Indian Classical Dances:-

a)Kathak b)Manipuri c)BharatNatyam d)Kathakali

3)Write about Folk dance of North India and discuss about the future of the same.

4) Define and differentiate "Folk dance" and "Modern Dance" (Uday Shankar style)

5) Specialty of Jaipur and Lucknow Gharana.

6) Four types of neck movements according to Abhinaya Darpan.

Practical

1) Specialization in Teentaal (16 matras)Guru Vandana, 3 Thaat, 2 Aamad, 5 Chakradaar Todas (each of minimum 4 Aawartan),5 Paran, 3 Chakradaar Paran, 2 Kavit Paran, 3 simple Tihai, 3 Chakradaar Tihai.

2) Zhaptaal (10 Matras): 3 Tihai, 1 Thaat, 1 Aamad, 1 Salami, 5 simple Todas, 2 Paran, 2 Chakradaar paran, 2 Kavit.

3) Ektaal (12 Matras): 1 Thaat, 1 Aamad, 4 simple Todas, 2 Paran, 2 Chakradaar Paran, 2 Kavit, 2 Tihai. Tatkar – Thaah, Dugun, Chaugun

4) Abhinaya: One Thumri set in TeentaalA poem/ bhajan written by any one of Meera Bai, Kabeer, Tulsidaas or Surdaas, set n Dadra or Keharwa.

5) Gat Nikas: Specialization in Gat Nikas. Zhumar, Kalai, Andaz (Rukhsar), Chapka

6) Gat Bhav: Pani-hari, Makhan Chori, Radha-Krishna Holi.

7) Recite: Ability to recite all the Toras on hand with Theka.

8) Krishna Makhan Chori performance.

Last year's syllabus will be included in this term

Subject - Kathak Dance			
Year –5th (Visharad)	**Full Marks -400**	**Theory – 200**	**Practical-200**

:- THRORY:-

(First Paper)

1)Synonyms - Bishnumal, Jibmal, Tatyamal, Ritumal, Sunghat, Balley, Devdasi, Rajdasi, Puran, Tirap, Surmoyee,Urmoyee.

2) Compare between Solo and Group dance.

3)Write about Folk Dance of Mahabharat and how did it spread.

4)Write about different dance forms of India.

5)Describe the image of Krishna 10 avatars

6)Describe the uses of Tabla,Mridangya and Pakhowaj

7) Detailed knowledge of Jaipur, Lucknow and Banaras Gharana (Repertoire)

8)Attire and dress of Kathak Dance.

(Second Paper)

1)Compare between Classical Dance form and Western Dance form.

2) Definition and usages of nine types of eyebrow movements as per 'Abhinaya Darpan'.

3) Definition and types of Tandav and Lasya.

4) Ability to write Aadhi(1/2), Pauni(3/4), Kuwadi(1.1/4), Aadi(1.1/2 also known as Dedhi), Barabar(equal), Biadi(1.3/4 known as Paune do) laya of Teental.

5) Describe the use of Brindabadan during Kathak Dance

6) Define and elaborate 'Abhinaya'.

7) Write definition and usages of the following Sanyukta Hasta Mudras: Chakra, Samputa, Pash, Keelaka, Matsya, Koorma, Warah, Garud, Nagbandh, Khatwa and Bheruda

Practical

1) Advance presentation of Teental (different than the one presented in Madhyama Pratham).

2) In Rupak taal (7 beats): One That, one Aamad, two Tihai, three Paran, one Chakradar Paran, four Todas, one Kavit Paran; Thah and Dugun of Tatkar.

3) In Dhamar Taal (14 beats): One That, one Aamad, two Tihai, four Paran, two Chakradar Paran, two Kavit Paran; Thah and Dugun of Tatkar.

4)Perform the difference of the dance form a)Lasya-Tandav b)Nayak-Nayika

5)Perform with feelings a)Thumri b)Laya on Bhajan

6) Besides all the Gat-Bhav learned in the previous years, perform 'Kaliya-daman'.

7) An expression item / to perform Bhav on any 'Pad' or Thumri.

8) Stage performance- the candidates is required to give an outstanding performance at least for 20mints.

Last year's syllabus will be included in this term

Subject - Kathak Dance			
Year –6th (Kalaratna Part I)	Full Marks -500	Theory – 200	Practical-300

Theory -First Paper

1)Synonyms:- a)Bhoomichari b)Akashchari c)Bishnumal d)Gunmal e)Kayda f)Rela g)Sangeet h)Swar i)Saptak

2)Describe the effect of Dance in Old,Middle and Modern Generation

3)Write about Taal:-
a)Origin of taal.
b)Classical and Religious definition of Taal.
c)And how did it spread

4)Compare- a)Kheyal-Tappa, b)Rash- Kathak, c)Thumri-Bhajan, d)Ada Choutal-Dhamar

5)Life Sketch-a)Uday Shankar b)Roshan Kumari

6) Evolution of 'Natya' as per 'Bharat'. Purpose and application of 'Natya'.

7) Four types of Nayak Bhed – Dheeroddhatta, Dhirodaatta, Dheer-lalit and Dheer-Prashant.

Practical

1) Advance presentation of Teental (different than the one presented in Madhyama Pratham).

2) In Rupak taal (7 beats): One That, one Aamad, two Tihai, three Paran, one Chakradar Paran, four Todas, one Kavit Paran; Thah and Dugun of Tatkar.

3) In Dhamar Taal (14 beats): One That, one Aamad, two Tihai, four Paran, two Chakradar Paran, two Kavit Paran; Thah and Dugun of Tatkar.

4)Perform the difference of the dance form a)Lasya-Tandav b)Nayak-Nayika

5)Perform with feelings a)Thumri b)Laya on Bhajan

6) Besides all the Gat-Bhav learned in the previous years, perform 'Kaliya-daman'.

7) An expression item / to perform Bhav on any 'Pad' or Thumri.

8) Stage performance- the candidates is required to give an outstanding performance at least for 20mints.

Last year's syllabus will be included in this term

Subject - Kathak Dance			
Year –6th (Kalaratna Part I)	Full Marks -500	Theory – 200	Practical-300

Theory -First Paper

1)Synonyms:- a)Bhoomichari b)Akashchari c)Bishnumal d)Gunmal e)Kayda f)Rela g)Sangeet h)Swar i)Saptak

2)Describe the effect of Dance in Old,Middle and Modern Generation

3)Write about Taal:-
a)Origin of taal.
b)Classical and Religious definition of Taal.
c)And how did it spread

4)Compare- a)Kheyal-Tappa, b)Rash- Kathak, c)Thumri-Bhajan, d)Ada Choutal-Dhamar

5)Life Sketch-a)Uday Shankar b)Roshan Kumari

6) Evolution of 'Natya' as per 'Bharat'. Purpose and application of 'Natya'.

7) Four types of Nayak Bhed – Dheeroddhatta, Dhirodaatta, Dheer-lalit and Dheer-Prashant.

Theory - (Second Paper)

1) Knowledge of four Niyikas from Ashta-Nayikas, namely – Abhisarika, Khandita, Vipralabddha & Proshit-Patika.

2) Definition of Nav-Ras.

3) Definition and knowledge of the 10 Pran of Taal..

4) Information of Bharatnatyam, Manipuri and Kathakali dance styles, their traditional costumes, jewellary and accompanying instruments.

5) Write notations of Aamad, Bedum Tihai, Farmaishi Paran, Chakradar Paran, Tipalli and Kavit in each of the following Taals: Teental, Zhaptal and Dhamar.

6) Life story of the following Kathak maestros and their contribution to Kathak:

(a) Pandit Achchan Maharaj (b) Pandit Shambhu Maharaj (c) Pandit Lachchu Maharaj

(d) Pandit Narayan Prasad (e) Pandit Jaylaal

Practical

1) Advance presentation of Teental (different than the one presented in Madhyama Pratham).

2) In Rupak taal (7 beats): One That, one Aamad, two Tihai, three Paran, one Chakradar Paran, four Todas, one Kavit Paran; Thah and Dugun of Tatkar."

3)Show the difference between actor and actress via dance

4)Folk dance of West Bengal, South India and Central India

5)30 minutes of dance performance on any 4 Taal:-a)Rudra b) Jhumra c)Shikhar d)Basanta e)Dhumali

6) Knowledge and quick performance of a)Madan 12 b)Chaktal 30 c)Churamani

7) Any Vintage or Historica lstory displayed in kathak form

8) Saraswati Vandana

9) Besides Teentaal, advance presentation of Zhapataal.

10) Advance presentation of Teental (different than the one presented in Madhyama Pratham).

Last year's syllabus will be included in this term

Subject - Kathak Dance			
Year –7th (Kalaratna)	Full Marks -500	Theory – 200	Practical-300

(Theory -First Paper)

1)Synonyms:- a)Drishya Kabya b) Rager jati c)Rager That d)Rager Alap e) Marg Sangeet f) Ram Nritya

2) Gods and Goddeses: Brahma, Vishnu, Saraswati, Parvati, Lakshmi, Indra, Agni, Yama, Warun and Wayu.

3) Knowledge about acient events/incidences which were related to dance.

4) Detail knowledge of Navrasas

5) Detail knowledge of NAYIKA BHED
a. As per Dharma Bheda – Swakiya , Parkiya, Samanya.
b. As per Age – Mugdha, Madhya, Pragalbha/ Proudha.
c. As per nature/character : Uttama, Madhyamaa, Adhama.
d. As per physic/Jati: Padmini, Chitrini, Shamkhini and Hastini
e. As per situation – All the Ashta-Nayikas
6)Qualities of a Renowned Artists.

7)How music and instruments are related to each other and their relation with dance

8)Compare-a)kathak dance-kathakali dance,b) kathak dance-Odissi dance,c)Alap-Tarana

(Theory -Second Paper)

1) Knowledge about other dance styles - Oddissi, Kuchipudi and Manipuri :
a. their presntation format,

b. musical and percussion instruments used, and

c. their costumes' and jewellary.

2) Evolution of Laya and Tal and it's importance in Kathak

3) Comparative study of Asanyukta and Sanyukta Hasta Mudras as per Natya- Shastra and Abhinay-Darpan.

4) Ability to write the notations of Aamad, Tihai, Toda, Paran in

a. Chhoti Sawari (15 matra)

b. Shikhar Taal (17 matra)

5)Introduction of raag-a)Basanta b)Bahar c)Pahari d)Pilu

6)Discuss about dance and music form of Ramayan Mahabharat.

7) What is the meaning of the word Gharana?From where did it originate from.

8) Folk dance of West Bengal, South India and Central India

9) Life Stories of :a)Guru Sundar Prasad,b)Guru Mohanrao Kalyanpurkar,c) Maharaj Krishna Kumar &d) Pandit Birju Maharaj

Practical

1)Perform any one among a)Bharatnatyam b)Manipuri c)Kathakali

2) Vishnu wandana – (with knowledge of Raag, Taal and meaning of the words)

3)Saraswati Vandana

4) Ability to perform Teetaal, Shaptaal and Rupak on simple theka without support of padhant.

5) Zhaptaal (10 Matras): 3 Tihai, 1 Thaat, 1 Aamad, 1 Salami, 5 simple Todas, 2 Paran, 2 Chakradaar paran, 2 Kavit.

6) Besides all the Gat-Bhav learned in the previous years, perform 'Kaliya-daman'

7) Ability to create short dance choreography on short stories.

8) Presentation of any two (with information of Raag, taal and meaning of words)

a)Tirwat, b)Tarana, c) Ashta-padi d)Chaturang, e) Stuti