

KATHAK DANCE

GRADE 9

ACADEMIC CALENDAR

SEMESTER I

Month	Topic	Objective	Hours	Marks
June	Pranam and Detailed knowledge of Kathak Dance	Practice of basic standing positions and tatkar (footwork)	4	9
June	Taal –Teentaal	Recitation (padhant) of Taal Teental, its footsteps, hand gestures and theory (Gharanas and Gurus)	4	8
July	Kathak hastak	Theory and steps including footwork in Barabar, Dugun, Chougun	4	3
July	Definitions: Sam, Taali, Khali, Vibhag	Theory and steps including footwork with Hastak	2	4
August	2 tukdas/todas and 1 tihai	Recitation of tukda, tihai and its footwork and hand movements	8	6
August	1 Chakkardar toda, Assignment	Theory and recitation of Chakkardar toda, its footwork and hand movements	4	3 + 5
September	1 tihai and Asamyukta hastmudra	Theory of Asamyukta hastmudra from Pataka hast to Padmakosh hast and recitation of tihai and its footwork	2	5
September	Knowledge of other classical dance styles and definitions of Avartan and Matra	Theory regarding other classical dance styles and their current living Gurus, theory of definitions	2	7
TOTAL			30	50

SEMESTER II

Month	Topic	Objective	Hours	Marks
November	Asamyukta hastmudra and Ganesh Shloka/Vandana and its mudras	Theory of Asamyukta hastmudra from Sarpashish hast to Palli hast and Ganesh Shloka/Vandana	5	11
November	Definitions of Tihai, Paran, Chakkardar Paran, Tukda	Theory of Tihai, Paran, Chakkardar Paran, Tukda	4	4
December	1 Paran	Theory, footsteps, hand movements of Paran	5	4
December	1 Ginti ki tihai, Assignment	Theory, footsteps, hand movements of Ginti ki Tihai	2	2+5
January	1 Chakkardar Paran	Theory, footsteps, hand movements of Chakkardar Paran	5	4
January	1 Ginti ki tihai and mudras	Theory, footsteps of Ginti ki Tihai and mudras related to other compositions taught	2	4

February	1 Sidhi Gat	Theory, footsteps, hand movements of Sidhi Gat	5	4
February	Folk dances, definitions of Tatkar, Gat, Dugun, Chougun and Laya	Theory - Folk dances of India and definitions of Tatkar, Gat, Dugun and Chougun	2	12
TOTAL			30	50

Syllabus for Kathak Dance for Semester 1 & 2

Semester – 1

Theory marks – 20

Practical marks + Assignment marks = 25 + 5

Total = 50 marks

Practical - 25 marks

- Knowledge of Taal Teentaal (reciting with Taalkriya) and Pranam – **4 marks**
- Tatkar (footwork) in Barabar, Dugun, Chougun followed by a Tihai in Taal Teentaal - **4 marks**
- Basic knowledge of Kathak Hastak – **3 marks**
- 2 Tukdas with padhant in Taal Teentaal – **4 marks**
- 2 Tihais with padhant in Taal Teentaal – **4 marks**
- 1 Chakkardar Toda – **3 marks**
- Asamyukta hastmudra with viniyog (uses): Pataka to Padmakosh – **3 marks**

Theory – 20 marks

- Origin and history of Kathak dance – **5 marks**
- Names of Gharanas and Kathak Gurus – **4 marks**
- Names of other classical dance styles with their origin and the names of current living gurus in their respective dance styles. – **5 marks**
- Definitions: Sam, Taali, khali, Vibhag, Matra, Aavartan – **6 marks**

Assignment - 5 marks (Any one)

Chart paper activity – Famous Kathak Exponents (any 5)

OR

Chart paper activity – Indian Classical Dance styles (any 5)

Semester-2

Theory marks – 20

Practical marks + Assignment marks – 25+5=30

Total = 50 marks

Practical – 25 marks

- ❖ Ganesh Shloka/Vandana – **5 marks**
- ❖ 1 Paran in Taal Teentaal with padhant – **4 marks**
- ❖ 1 Chakkardar Paran in Taal Teentaal with padhant – **4 marks**
- ❖ 2 Ginti ki Tihai - **4 marks**
- ❖ 1 Sidhi gat – **4 marks**
- ❖ Asamyukta hastmudra from Sarpashish to Palli with uses (viniyog) – **4 marks**

***portion covered in semester 1**

Theory - 20 marks

- Mudras used in Ganesh Shloka/Vandana and other compositions – **4 marks**
- Definition: Laya:- Vilambit, Madhya, Drut – **4 marks**
- Names of the folk dances of India – **4 marks**
- Definitions: Tihai, Paran, Tatkar, Gat, Chakkardar Paran, Tukda, Dugun, Chougun – **8 marks**

Assignment - 5 marks

Brief write up (information) on – Any two Kathak Gharanas

OR

Participation in any dance programme

Guidelines for the teachers to follow

1. To develop interest amongst the students and train them professionally for better mental alertness, quick reflexes, improving concentration and to maintain body posture.
2. To engage students in dance productions of classical or folk dances to boost their stage confidence, camera consciousness and groom the students professionally.
3. To refer books like “**Anga Kavya**” by Pt. Birju Maharaj Ji; “**Kathak Nritya Shiksha**” by Dr. Puru Dadheech.
4. To give thorough knowledge about other classical dance forms and folk dances of India.