

DANCE (CODE NO. 056 TO 061)

2021-22

The objective of the theory and practical course in Indian dance forms is to acquaint the students at higher secondary level with knowledge in history of Indian dance in general with emphasis on aspects of formal, expressive and aesthetic elements and principles of specific dance forms offered in particular. It is presumed that students undertaking these subjects would have had preliminary training in the particular form, either within the school system or in informal education. The Central Board of Secondary Education, being one of the apex national bodies with affiliated schools all over the country, has taken in to account the presence of various traditional styles of dance and has offered a diverse syllabus to be available to the students across India. The schools may offer any one of the forms given here.

INDIAN CLASSICAL DANCE

- (a) Kathak
- (b) Bharatanatyam
- (c) Kuchipudi
- (d) Odissi
- (e) Manipuri
- (f) Kathakali

(A) KATHAK DANCE (CODE NO. 056)
CLASS–XI (2021-22)

Total Marks: 100
Marks: 15

Theory

TERM-I

1. A brief history of Indian dance.
2. Acquaintance with the themes of Ramayana, Mahabharata, Bhagavata Purana and Gitagovinda in context of Kathak. Acquaintance with other myths and legends pertinent to the dance drama or gat bhaav like Kalia daman, Govardhan lila, Panghat lila, Draupadi cheer haran, Makhan chori, Marich vadh, Bhasmasur vadh, Madan dahan, etc.
3. Acquaintance with its repertoire.

Rang pravesh / invocation, compositions (Bandish) from traditional technical dance part of kathak. Literary contents - abhinay, bhajans, thumri, dadra, ghazals, dhruwad, kavita, etc. Rhythmic musical composition like Tarana, Tirvat, Chaturang, etc.

TERM- II

Marks: 15

1. A brief history of Kathak dance.
 - (a) Reference from ancient text (vedic, puranic, epics and other scriptures). evolution of Kathak dance in Pracheen kal/Mandir kal (kathavachak and Rasdhar tradition, etc.) Madhya kal/ Darbarkal, Adhunik kal covering British and post independent era till the present time.
2. Distinctive aspects of Kathak (using of ghungrus, chakkars, upaj, costume, etc).
3. Ability to write notation of teental and jhaptal (thah, dugun, chaugun).
4. Definition and short explanation: Nritta, Nritya, Natya, Tandava, Lasya, Anga, Upanga, Pratyanga.

Practical

CLASS–XI

Practical Paper

Term- I

Total Marks: 35

1. Practice of basic standing position and various patterns of Tatkar.
2. Practice of exercise of different parts of the human body particularly anga, pratyanga, upanga.
3. Practice of exercise of ten different movement {hastak} chakkars in teen taal in thah, dugun, chaudgan laya.
4. Prahant of teentaal, jhap taal with hast kriya in thah, dugun, chaugun.
5. Practice of tatkar set to teental in a slower tempo (thah laya) and in its double (dugun) and four times (chaugun).

6. The student should know the following compositions:

(a) Thaat	1
(b) Aamad	2
(c) Fast Aamad (tez aamad)	2
(d) Vandana	1

Internal assessment will be done on the basis of class attendance, class performance and project register on notation of the Taalas

Term- II

Mark 35

(e) Tukra/Toda	4
(f) Natwari ka tukra	4
(g) Gatnikaas	3
(h) Gatbhaav	1
(i) Paran	4
(j) Tihaayi	4
(k) Ladi/laya Baant	2
(l) Parhant of tukda /toda with hasta kriya	2

Internal assessment will be done on the basis of class attendance, class performance and project register on notation of the Taalas, Tukra, Tihaayi, Toda, Paran

(A) KATHAK DANCE (CODE NO. 056)
CLASS–XII (2021-22)

Theory	Term-I	Total Marks: 100 Marks: 15
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1. A brief history of other classical dance styles of India.
2. Basic understanding of the term Abhinaya and definition of its four aspects: angika, vachika, aharya, satvika.
3. Knowledge of the following terms: (short note) sangeet, tal, laya, angahara, bhramari, lokadharmi, natyadharmi, rasa and bhava.
4. Knowledge of the technical terminology of the dance form.
 - a) Definition of the following:
 - i) Vandana
 - ii) Tihaayi
 - iii) Aamad
 - iv) Toda/Tukraa
 - v) Paran
 - vi) Chakardar Toda /Tukraa and Paran
 - b) Knowledge of Theka of Dadra, Kaharwa, Roopak.

TERM-II

Marks: 15

1. Acquaintance of the three gharanas of kathak dance (Lucknow, Jaipur, Banaras)
2. Rasa: definition and explanation of nine rasas
3. Knowledge of the technical terminology of the dance form.
 - a) Definition of the following:
 - i) Gatnikas
 - ii) Gatbhaav
 - iii) Tali, Khali, Sam, Tihaayi
 - b) Ability to notate a Tukraa/Toda and Paran.
4. Acquaintance with the traditional costumes and make up.

Practical (Kathak)

CLASS–XII

Practical **Term-I** **Marks: 35**

1. Practice of the tatkar set to teen taal and jhap taal in slower tempo, in its double (dugun) and four times (chougun) tempos.
2. Student should know all the techniques and compositions of the following:
 - (i) Vandanaa 1
 - (ii) Thaat 1
 - (iii) Aamad 2
 - (iv) Fast aamad 2
 - (v) Tukda, Toda 1
 - (vi) Tihaayi 4

Internal assessment will be done on the basis of class attendance, class performance and project register on notation of the Taalas, Tukra, Tihaayi, Toda, Paran

Term- II

Marks: 35

- (vii) Gatnikas 3
- (viii) Gatbhav 1
- (ix) Parhant of tukra/todaa, with hasta- kriyaa 1

NOTE: The students should be taught some of these in jhap taal and dhamar tal.

1. Ability to improvise in nritta and abhinaya.
2. Parhant (recitation of bols) to the basic theka of all compositions learnt.

Internal assessment will be done on the basis of class attendance, class performance and project register on notation of the Taalas, Tukra, Tihaayi, Toda, Paran

DANCE (KATHAK)

PRACTICAL GUIDELINES TO THE EXAMINERS FOR EVALUATION OF KATHAK PRACTICALS CLASS–XII

Practical

Marks: 35+35

Time: At the discretion of the examiner.

General Instructions:

There are four important aspects of Kathak which need careful assessment. They are:

- (a) Angashudhi, which means that movements of limbs and torso should not only be graceful and aesthetic but also in accordance with the style of the Kathak dance.
- (b) Laya, i.e., the steadiness of tempo and command over rhythmic structure in any passage of dance.
- (c) Bhaav-Paksh, i.e., the capability to express through mime in which face plays a dominant role.
- (d) Tatkaar, i.e., neatness in executing complicated footwork.

Distribution of marks and other instructions

The total marks of each term 35 may be divided as indicated below:

1. For the Angashuddhi 10 marks may be allotted, for laya and Bhaav-paksh each may be allotted 7.5 marks, and footwork (Tatkaar) 5 marks. The remaining 5 marks may be equally divided for repertoire and Parhant.
2. Each examinee should perform for about 15 minutes and in all the three layas, i.e., vilambit, madhya and drut. In Vilambit Laya he/she may perform Thaata, Aamad, Ganesh Paran, fast Aamad, Tihai and Tatkaar; in Madhya Laya; Tukra/Todaa, Paran, Abhinaya of a Thumri/Bhajan; and in Drut Laya; Gatnikaas and Gat-Bhaav.
3. As said above five marks may be allotted for the richness of the repertoire. The examinee is required to perform atleast one item from each of the intraforms mentioned in the syllabus, i.e., Vandanaa, Ganesh Paran, Thaata, Aamad, fast Aamad, Parmelu, Tihaayi, Gat-nikaas and Gat-bhaav.
4. The examinee should be asked to do the Parhant of a tukraa/toraa and then perform it on Thekaa. While doing Parhant he/she should also indicate the taal by doing hasta-kriyaa. This will give the idea of his/her command over the taal. As indicated above five marks may be allotted for the manner in which Parhant is done.
5. The examinee may be asked to play the thekaa of Teen taal or Jhaptal on Table.

The examinee may be asked to abhinaya on a line or two from any thumri or bhajan and elaborate it with sanchaari passages

(B) BHARATANATYAM DANCE (CODE NO. 057)
CLASS–XI (2021-22)

Total Marks: 100

Theory

TERM-I

Marks: 15

1. A brief history of Indian Dance.
2. Acquaintance with the themes of RAMAYANA-names of all Kandas. BHAGAVATA PURANA - names of all Skandas (Sadhana Skanda Dashavatar, Purushartha Skanda - Daksha, Dhruva, Sthiti Skanda - The story of Manu and the description of the world, Vasana Skanda - Prahlada and Nirodha Skanda - Birth and life of Krishna). GITA GOVINDA - (Samoda Damodaram - Lalita lavangalata, Hariraha, Aklesha Keshava - Rase harim iha, Mugdha Madhusudana - hari hari hatadarataya Vilakshya Lakshmi patih - yahi madhava Chatura Chaturbhuj - priye charushile: Sanjeevani ashtapadi). Acquaintance with other myths and legends pertinent to the Dance form, The Cosmic dance of Siva and significance of Nataraja, The story of Mahishasura Mardini, The legend of Ganesha.
3. Acquaintance with its repertoire and literary contents: Definition of the musical terms used in dance- Pushpanjali, Mallari, Kautuvam, Alaripu, Jatiswaram,

TERM-II

Marks: 15

1. A history of Bharatanatyam: Mythological reference from the Natyotpatti in the Abhinaya Darpanam, evolution of the different schools of Bharatanatyam - Tanjavur, Pandanallur and Vazhuvur, contribution of the Tanjore quartet and the present repertoire structure of the dance form.
2. Acquaintance with its repertoire and literary contents: definition of the musical terms used in dance: Shabdham, Varnam, Keertanam, Padam, Ashtapadi, Javali and Thillana.
3. Distinctive aspects of Bharatanatyam: Costume and jewelry, Language and music style, technical aspects of performance, Basic posture.

CLASS–XI (PRACTICAL)

Practical

Marks: 35

Term- I

1. Practice of basic standing and sitting positions: Pada and mandala bhedas.
2. Practice of stretching, rotation and flexing of different parts of the body-head, neck, shoulders, arms, waist, hips, knees, ankles, feet.
3. Practice of different movement of the head, eyes and neck: Shiro, Drishti and Greeva bheda.
4. Adavus in Trikala:
 - (i) Tattu adavus 8
 - (ii) Nattu adavus 8
 - (iii) Ta tei tei ta adavus 4

Term-II

Marks:35

- (iv) Kudittu mettu adavus 4
- (v) Tei ya teiyi standing adavus 2
- (vi) Tat tei ta ha adavus 4
- (vii) Tat tei Tarn adavus 4
- (viii) Kattu adavu and allied utplavana adavus 4
- (ix) Tadhinginatom
- (x) Kitatakatarikita tom
- (xi) Mandi adavu 2
- (xii) Sarukkai adavu 2
- (xiii) Simple Korvais (knitting together of adavus in sequence with an aradhi or finish) in Adi talam for 1-2 avartana
- (xiv) Simple forward and backward gaits in Tisra and Chatusra (count of 3 and 4)
- (xv) Alarippu-Tisra Eka Talam
- (xvi) Tala-Adi talam and Rupaka talam with hastakriya and ability to repeat the adavu syllabi in Trikala in the appropriate talam.

NOTE: Internal assessment will be done on the basis of class attendance, class performance and project works based on prescribed syllabus

(B) BHARATANATYAM DANCE (CODE NO. 057)
CLASS–XII (2021-22)

Total Marks: 100

Theory

TERM-I

Marks: 15

1. Acquaintance with the contents of the Abhinaya Darpana. (The chapters and the aspects of dance dealt within them).
2. Knowledge of the following terms:
 - (i) Nritta, Nritya, Natya (Sanskrit slokas from the Abinaya Darpana and basic definition) Tandava (7 tandavas with detailed stories) Lasya, Lokadharmi, Natyadharmi (Definitions with example)
 - (ii) Sthana, Chari, Mandala, Bharmari, Utplavana (Slokas and meaning from Abinaya Darpana)
 - (iii) Abhinaya (Angika, Vachika, Satvika, Aharya-slokas from the Abinaya Darpana along with the meaning)
3. Knowledge of the technical terminology of the particular Dance form
 - a) Definitions of the following: araimandi, muzhumandi, kuttanam, korvai, karvai, adavu, shollu, aradhi,

TERM-II

Marks: 15

1. Acquaintance with life history of the chief exponents and contributors of the past of the Dance form. (Rukmini Devi Arundale, Balasaraswati, Meenakshi Sundaram Pillai, Tanjore quartette)
2. Knowledge of the following terms:
 - (i) Sangeeta, Tala, Laya (Definition of the term, seven talams, three layams)
 - (ii) Rasa (names of the nine rasas and their English meanings)
3. Knowledge of the technical terminology of the particular Dance form : definitions of the following- theerumanam, jati, jaati, gati, avartana, yati, taalanga, thattukazhi, nattuvangam, arangetram
4. Acquaintance with the traditional costumes, make- up.

Practical

CLASS–XII

Practical

Marks: 35

Term-I

1. Revision of all the adavus in class XI
2. Jatiswaram in Rupaka taal
3. Padam on Krishna or Keertanam on Shiva/Krishna/Vinayaka/Rama
4. Tillana in Adi taalam
5. Ability to repeat the adavu* syllables in Rupaka and Triputa Talas, knowledge of the Sapta talas with hasta kriya (taalanga and sign)

Term-II

Marks:35

6. Hasta-Viniyoga of 14 Asamyuta (upto Chandrakala hasta) and 12 Samyuta, Hastas (Upto Chakra hasta) and all, Deva Hastas (all Abhinaya Darpanam).
7. Knowledge of the Pada, Bhedas, Mandalas, Bhramaris and Utpalvanas occurring in the items learnt (Abhinaya Darpanam).
8. Basic knowledge of Carnatic Music-format of the raga system-the 72 melakarta ragams and the music of the items learnt.

NOTE: Internal assessment will be done on the basis of class attendance, class performance and project works based on prescribed syllabus

(C)KUCHIPUDI DANCE (CODE NO. 058) CLASS–

XI (2021-22)

Total Marks: 100

Theory

TERM-I

Marks: 15

1. A history of the Kuchipudi Dance.
2. Distinctive features of Kuchipudi- Structure and Format

TERM-II

Marks: 15

1. Repertoire
2. literary content of Kuchipudi.

**Practical
CLASS–XI**

Practical

Marks: 35

Term-I

1. Practice of basic standing, sitting positions.
2. Practice of exercise of different parts of the human body particularly head, neck, shoulders, arms, chest, waist, hips, thighs, knees, shanks, ankles, feet.
3. Practice of different movements of the eyes, hands and face.

Term -II

Marks: 35

4. Practice of the following adugus in Trikala:
 - (i) Mandikoppu
 - (ii) Vonti Adugu
 - (iii) Venuka Naatu
 - (iv) Prakka Naatu
 - (v) Kettera Naatu
 - (vi) Chuttu Naatu
 - (vii) Prakka Kuppi Naatu
5. Teermanams in five Jaatis Note: Ability to recite Teermanam with Tala.

NOTE: Internal assessment will be done on the basis of class attendance, class performance and project works based on prescribed syllabus

(C) KUCHIPUDI DANCE (CODE NO. 058) CLASS–XII (2021-22)

Total Marks: 100

Theory

TERM-I

Marks: 15

1. A brief history and acquaintance with some traditional dance forms of the region, other than the one offered for study.
2. Knowledge of the following terms:
(i) Nritya, Nritya, Natya, Tandava, Lasya, Lokadharmi, Natyadharmi
3. Types of compositions and formats used in Kuchipudi-
Definitions of the following:
(a) Rangapuja, Shabdham, Ashthapadi, Kalaapam, (Bhaama Kalaapam, Golla Kalaapam).

TERM-II

Marks: 15

1. Acquaintance with life history of the chief exponents of the dance form, past and present.
2. Knowledge of the following terms:
(i) Chaturvidha Abhinaya (Angika, Vachika, Satyika, Aharya) with special reference to Mukhaja Abhinaya.
(ii) Sanchari Bhava, Sattvika Bhava
3. Types of compositions and formats used in Kuchipudi- Definitions of the following:
Kalaapam, (Bhaama Kalaapam, Golla Kalaapam).

**Practical
CLASS–XII**

Practical

Marks: 35

Term-I

1. One Sabdam preferably from Dashavatara or Prahlada Pattabhishekha, Shabdham.
2. One Swarapallavi, one padam.
3. One Kshetravya padam, one Asthapadi

Term-II

Marks:35

4. One Tarangam.
5. An extract from Bhaama Kalaapam.
6. Recitation of an Aditala Jathi along with Teermanam.

NOTE: Internal assessment will be done on the basis of class attendance, class performance and project works based on prescribed syllabus

(D) ODISSI DANCE
(CODE NO. 059)
CLASS–XI (2020-21)

Theory

Total Marks: 100
Marks: 30

Term I

15 Marks

1. A brief history of Indian dance.
2. Short notes on myths related to: Kaliya Daman, Dashavatar, the concept of Nataraja, Draupadi Cheer haran, Neuni Chura (Makhan Chor).
3. Definition of the terms:
 - a) Nritta, Nritya and Natya
 - b) Matra, Laya, Taal, Avartana
 - c) Tandava and Lasya
 - d) Natyadharmi and Lokdharmi
 - e) Devadasi and Mahari

Term II

15 Marks

- 1- Brief History of Odissi Dance and development of the style.
{From th 1st/2nd century BC to 1950s (including Mahari and Gotipua tradition)}
- 2- Brief explanation of the five segments of the basic repertoire of Odissi:
 - a. Mangalacharan,
 - b. Batu or Sthayi,
 - c. Pallavi,
 - d. Abhinaya,
 - e. Moksha
 - f. Tandav Dance

Class –X1

Practical

Term-I

Total Marks-35

1. Practice of Basic steps, the elementary steps: Ten steps each in Chauk and Tribhanga position set to Ektali in three speeds of Ekgun, Dugun and Chaugun.
2. Recitation or speaking of Ukuta (Bol) of Ektaali in Ekgun, Dugun , Tigun, Chaugun.
3. Practice of one Arasas in chaturasra Jaati, also ability to recite the Sthayi Ukuta of the Arasa by showing the matras by hands.
4. Practice of Asamyukta Hasta mudra of Abhinaya Darpan text.
5. The student should know the bols (Ukuta) , shlok of Mangalacharan Composition.

Internal assessment will be done on the basis of class attendance, class performance and project register on notation of the Taalas

Term II

Marks 35

Practice of Mangalacharan Dance composition with various components.

- a) Pushpanjali
- b) Manch Pravesh
- c) Natayarambhe
- d) Bhumi Pranam
- e) Ishtdeva Vandana
- d) Trikhandi / Sabha Pranam

ODISSI DANCE (CODE NO.
059) CLASS–XII (2020-21)

Total Marks: 100
Marks: 30

Theory

Term I

15 Marks

1. Elementary Knowledge about the three styles of Chhau Dance: Mayurbhanj, Purulia and Seraikella.
2. Brief notes on the lives and contribution of the three Gurus: Guru Pankaj Charan Das, Guru Kelucharan Mahapatra and Guru Deba Prasad Das
3. Elementary introduction to the texts; Natya Shastra, Abhinaya Darpana, and Abhinaya Chandrika: a) Identification of the author (approximate date) b) Basic overview of the broad areas covered in the context of each text.
4. Basic understanding of the term ABHINAYA and definition of its four aspects: angika, vachika, aharya and sattvika.

Term II 15 marks

1. Rasa: Definition and short explanation of the nine rasas.
2. Short notes on:
 - a. The Aharya of Odissi.
 - b. The music accompaniment of Odissi.
3. Brief explanation of the following Terms
 - a. Nritta, Nritya and Natya
 - b. Matra, Laya ,Taal , Avartan
 - c. Tandav and Lasya
 - d. Natyadharmi and Lokdharmi
4. Write some names of Folk Dances of Odisha

Practical
Class XII

Practical

Term I

Marks 35

1. Practice of Basic steps, the elementary steps: Ten steps each in Chauk and Tribhanga position set to Ektali in three speeds of Ekgun, Dugun and Chaugun.
2. Ability to show different Paad bhedas and bhramaris.
3. Practice of Patak Hasta Mudra Viniyog acc to Abhinaya Darpan.

Internal assessment will be done on the basis of class attendance, class performance and project register on notation of the Taalas , Hast Mudra

Term II

Marks 35

Learning and practice of one Pallavi:

- a) Definition of the term Pallavi.
- b) Recitation of the ukutas (Bols) of the item with hands.
- c) Demonstration of the item
- d) Identification of the Raga, Taal and the Choreographer of the item.
- e) Identification of the hastas and the bhangis used in the item.

**(D) MANIPURI DANCE (CODE No. 060)
CLASS–XI (2021-22)**

Total Marks: 100

Theory

TERM-1

Marks: 15

1. Brief history of Indian Dance and Traditional Dance/Drama.
2. Acquaintance with themes of the puranas
 - * From Ramayana: - Lanka dahan by Hanuman, Seeta Haran,
 - * From Shrimad Bhagavat:- Makhan Chori, Udukal Leela (when Yashoda ties up Krishna to the pounding block), Kaliya Daman.
 - * From Gita Govinda:- Dashavatar, any suitable poem.
 - * From local legend: - Nongpok Ningthou and Panthoibi
3. Distinctive aspects of Manipuri dance.

The style is rich both in Lasya and Tandava modes.

 - *Footwork in Manipuri.
 - *Sarvanga Abhinaya.

TERM-II

Marks: 15

4. History of Manipuri Dance
 - a) Prayer dances of early times beyond recorded history. Dance was always a necessary part of worship. Lai Haraoba.
 - b) Beginning of compositions based on Hindu Gods as people started worshipping Vishnu in 15th century.
 - c) Birth of Ras Leela and Sankirtana in 18th century during the reign of Maharaja Bhagyachandra leading to cultural chain reaction.
 - d) Birth of Goshtha Leela during the reign of Maharaja Chandrakirti.
5. Acquaintance with its repertoire and literary contents. Edited versions of Ras leelas, Krishna Abhisar, Radha Abhisar. Krishna Nartan, Radha Nartan,,
Punglon Jagoi, - Dashavatar, Shreeta Kamala Kucha Mandala, Lalita Lavanga Lata, Chandana Charchita, Rajanijanitaguru, Pung Cholom and Kartal Cholom.

Practical
CLASS–XI

Practical

Marks: 35

50 Periods

Term-I

1. Practice of basic postures movements and footwork in Tanchap Tala.
2. Practice of hand movements specially flexibility of wrists, Chali, Champra Okpi and Khujeng Leibi.
3. Chali for both feminine and masculine, including Chali Areibi.

Term-II

Marks: 35
50 Periods

4. Acquaintance with Matras and Talas of Manipur Pung in Talas Tanchap, Menkup, I.
5. Lai Haraoba both Lasya and Tandava (Khamba Thoibi). Thougai Jagoi, Maibi Jagoi – Lai Ikouba and Laiching Jagoi.
6. Folk dances: Thabal Chongbi, Keetlam and Chaplam.

NOTE: Internal assessment will be done on the basis of class attendance, class performance and project works based on prescribed syllabus and notations

(E) MANIPURI DANCE (CODE No. 060)

CLASS–XII (2021-22)

Total Marks: 100

Theory

TERM-1

Marks: 15

1. Acquaintance with life history of chief exponents past and present of the dance form.
2. Acquaintance with the contents of Abhinaya Darpana.
3. Knowledge of the following terms:
 - (a) Nritta, Nritya and Natya. Tandava, Lasya, Loka Dharmi, Natya Dharmi.
 - (b) Abhinaya: Angika, Vachika, Aharya and Satvika.
 - (c) Sangeet: Tala Laya.
 - (d) Rasa: Sthayi Bhava, Sanchari Bhava.

TERM-II

Marks: 15

1. Knowledge of technical terms of the style:
 - (a) Chali, Bhangi, Longlei, Uplei
 - (b) Different kinds of Choloms: Kartal Cholom, Khubak Isei Cholom, Pung Cholom.
 - (c) Sankirtan. Different Talas, Rajmel, Menkup, Tanchap.
 - (d) Different kinds of Raas.
2. Acquaintance with the traditional costumes, make up for the dance style offered.
 - (a) Potloi and its different components for Radha and Gopis
 - (b) Krishna's costume.
 - (c) Typical traditional make up for Manipuri classical dances with emphasis on Vaishnava Tilak.

Practical
CLASS–XII

Practical

Marks:35

Term-I

1. Basic stance and movements of both Pung and Kartal Choloms (whichever is applicable). Practical demonstration of Choloms in Rajmel, Menkup and Tanchap.
2. Bhangi Pareng Achouba and Goshtha Bhangi Pareng. Punglon Jagoi and Isei Jagoi.

Term-II

Marks: 35
50 Periods

3. Khurumba Bhangi Pareng, Krishna Abhisar, Radha Abhisar Krishna Nartan, Radha Nartan, Advanced Cholom in Char Tal .

Knowledge of the background of the following:

- a) Nata Sankirtan and Ariba Pala. Lai Haraoba, Maharaas, Vasant Raas, Kunja Raas, Nitya Raas and Diva Raas, Goshtha Leela, Udukhal Leela.
- b) Biographies of great Jagoi Gurus: Guru Amubi Singh, Guru Atomba Singh and Guru Amudon Sharma.
- c) Stories of Nongpok Ningthou and Panthoibi, Khamba and Thoibi.

NOTE: Internal assessment will be done on the basis of class attendance, class performance and project works based on prescribed syllabus and notations

(F) KATHAKALI DANCE (CODE NO. 061)
CLASS–XI (2021-22)

Total Marks: 100
Marks: 30

Theory

TERM-1

Marks: 15

1. A brief history of Indian Classical Dance and Indian Traditional Dance-Drama.
2. Acquaintance with the themes of Ramayana, Mahabharata, and Bhagavata Purana.
3. Slokas from Hasthalakshanadeepika describing about the 24 basic hand gestures.

TERM-II

Marks: 15

1. History of the Kathakali (Origin Development).
2. Acquaintance with its repertoire and literary content – Aattakathas, its language and influence of Sopana Sangeetha.
3. Distinctive aspects of Kathakali.

Practical

CLASS–XI

Practical

Marks: 35

Term-I

1. Tozhutu Kumpital (Namaskara Panchakam) – Traditional salutation.
2. Chattam (Different types of leaps)
3. Meyyarappu (Basic body exercises)
4. Kannu Saadhakam and Mukha Saadhakam (Exercise of eyes and facial muscles)

Term- II

Marks: 35

5. Kaal Saadhakam (Basic foot works)
 - a) Kaal Saadhakam
 - b) Irrativattam
 - c) Kutthukaal
 - d) Parinthukaal
 - e) Dheevattam
6. Seven types of Chuzhippu (Synchronised movements of eye, hand, body in different postures).
7. Twenty - four types of basic hand gestures
8. Thodayam
9. Recite basic thaalams of Kathakali

NOTE: Internal assessment will be done on the basis of class attendance, class performance and project works based on prescribed syllabus and notations

**(F)KATHAKALI DANCE (CODE NO. 061) CLASS–
XII (2021-22)**

Total Marks: 100

Theory

TERM-1

Marks: 15

1. Acquaintance with the life history of the great masters of the dance form of both past and present.
2. Acquaintance with the contents of the Hastha Lakshana Deepika and Natyasasthra.
3. Knowledge of the following terms:
 - (i) Nritta, Nritya, Natya, Tandava, Lasya, Lokadharmi, Natyadharmi.
 - (ii) Anga, Upanga, Prathyanga
 - (iii) Abhinaya (Angika, Vachika, Satvika, Aharaya) with special reference to Hasta-Abhinaya, Mukhaja-Abhinaya and Netra-Abhinaya.
 - (iv) Sangeeta, Tala, Laya
 - (v) Rasa, Rasadhrishti, Sthaayibhava, Sthaayidrishti, Sancharibhava, Bhaava, Vibhaava, Anubhaava and Sathvika Bhaava,

TERM-II

Marks: 15

1. Knowledge of the Technical Terminology of the Art forms.
 - (a) Mutiyettu, Theyyam, Kootiyaattam, Ramanattam, Krishnattam, Ottanthullal, and Kalarippayattu
 - (b) Hastas – Samyutha, Asamyutha, Mishra, Nanartha from Hastalakshanadipika.
 - (c) Kaal Sadhakam Irativatam.
 - (d) Kalassam, Ashtakalagam, Ilakiyattam, Cholliyattam
 - (e) Keli, Arangu Keli (Shuddha Maddalam), Todayam, Purappadu, Melapada, and Dhanaasi
 - (f) Chutti, Pachchha, Kathi, Thaadi, Kari, Minukku
 - (g) Rasa, Rasadhrishti, Sthaayibhava, Sthaayidrishti, Sancharibhava, Manodharma, Cholliyaattam and Ilakiyaattam
 - (h) Ability to write in notation talas learnt under practicals.
2. Acquaintance with the traditional costumes and makeup of the Dance style opted.
3. Knowledge of Kathakali music both vocal and percussion.

Practical CLASS–XII

Term- I

35 Marks

1. Purppadu
2. Pakuthipurappadu
3. Different kalaasams in different thaalams
 - a) Vattamvechu Kalaasam
 - b) Iratti
 - c) Atakkam
 - d) Thonkaaram
 - e) Idakkalaasam
 - f) Eduthukalaasam
 - g) Naalaaratti
 - h) Sthreevesha Kalaasam
 - i) Saaree Dance
 - j) Kummi
4. Theru kootikkettal

Term-II

35 Marks

5. Thiranokku – Idamattil
6. Eight types of Ilakiyaattam
7. Padams of the character from the Kathakali plays
 - a) Male
 - i) Subhadraharanam – Sree Krishna – “Kim Bho Sukham”
 - ii) Dakshayaagam – Shiva – “Kualaya vilochane”
 - b) Female
 - i) Uttaraswayamvaram – Uttara – “Veera Sodara Sumathe”
 - ii) Dakshayaagam – Sathi – “Lokaadhipa Kaantha”
8. Recite various kalaasams with rhythm.

NOTE: Internal assessment will be done on the basis of class attendance, class performance and project works based on prescribed syllabus and notation