

DANCE (CODE NO. 056 TO 061)

2019-20

The objective of the theory and practical course in Indian Classical Dance, Indian Traditional Dance, Drama or Theatre forms is to acquaint the students with the literary and historical background of the Indian performing arts in general, and dance drama form offered in particular. It is presumed that the students offering these subjects will have had preliminary training in the particular form, either within the school system or in informal education. The Central Board of Secondary Education being an All India Organization has its schools all over the country. In order to meet the requirements of the schools, various forms or regional styles have been included in the syllabus. The schools may OFFER ANY ONE OF THE STYLES. Since the syllabi are closely linked with the culture, it is desirable that the teachers also make themselves familiar with the aspects of Indian Cultural History; classical and medieval period of its literature.

Any one style from the following may be offered by the students:

INDIAN CLASSICAL DANCE

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

(A) KATHAK DANCE (CODE NO. 056)
CLASS–XI (2019-20): (THEORY)

One Theory Paper
2 Hours

Total Marks: 100
Marks: 30
70 Periods

Theory:

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

4. Acquaintance with its repertoire.

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

5. Distinctive aspects of Kathak (using of ghungrus, chakkars, upaj, costume, etc).
6. Ability to write notation of teental and jhaptaal (thah, dugun, chaugun).
7. Definition and short explanation: Nritta, Nritya, Natya, Tandava, Lasya, Anga, Upanga, Pratyanga.

CLASS–XI (PRACTICAL)

One Practical Paper

Marks: 70
170 Periods

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

(A) KATHAK DANCE (CODE NO. 056)
CLASS–XII (2019-20): (THEORY)

One Theory Paper
2 Hours

Total Marks: 100
Marks: 30

Theory:

1. A brief history with other classical dance styles of India.
2. Acquaintance with the life sketch of few great exponents from past and few from present of the dance form.
3. Elementary introduction to the text Natyashastra, Abhinaya Darpan:
 - (a) Identification of the author and (approximate date).
 - (b) Myths regarding the origin of dance according to each text.
 - (c) Basic knowledge regarding the whole of each text, Natyashastra, Abhinaya Darpan.
4. Basic understanding of the term ABHINAYA and definition of its four aspects: angika, vachika, aharya, satvika.
5. Acquaintance of the three gharanas of kathak dance (Lucknow, Jaipur, Banaras)
6. Rasa: definition and explanation of nine rasas.
7. Knowledge of the following terms: (short note) sangeet, tal, laya, sthana, chari, gati, mandala, karana angahara, bhramari, utplavana, lokadharmi, natyadharmi, rasa and bhava.
8. 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
 - vii) Gatnikas
 - viii) Gatbhaav
 - b) Knowledge of Theka of Dadra, Kaharwa, Roopak.
 - c) Definition of Tali, Khali, Sam, Tihaayi.
 - d) Ability to notate a Tukraa/Toda and Paran.
9. Acquaintance with the traditional costumes and make up.

CLASS–XII (PRACTICAL)

One Practical Paper

Marks: 70
170 Periods

1. Practice of the tatkār 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
(vii) Gatnikas	3
(viii) Gatbhav	1
(ix) Parhant of tukra/todaa, with hasta- kriyaa	1
3. Ability to improvise in nritta and abhinaya.
4. Parhant (recitation of bols) to the basic theka of all compositions learnt.

DANCE (KATHAK)

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

One Practical Paper

Marks: 70

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 70 may be divided as indicated below:

1. For the Angashuddhi 20 marks may be allotted, for laya and Bhaav-paksh each may be allotted 15 marks, and footwork (Tatkaar) 10 marks. The remaining 10 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.
6. 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 (2019-20): (THEORY)

One Theory Paper Total
2 Hours

Marks: 100
Marks: 30
70 Period

Theory:

1. A brief history of Indian Dance.
2. Acquaintance with the themes of RAMAYANA-names of all Kandas, (Sita swayamvaram, Rama vanagamanam, Surpanakha prasangam, Sita haranam, Choodamani pradanam). MAHABHARATAA-names of all Parvas, (Adi parva - The tale of Ekalavya and the Kusha rope during the training of the princes. The swayamvar of Draupadi, Sabha Parva - The game of dice and the vastraharana of Draupadi, Vana parva - The exile of the Pandavas-meeting with Krishna, The story of Karna, Virata Parva - the story of unknown exile, Bhishma Parva - the Bahgavad Gita and Krishna and Arjun in battle). 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 - names of all Sargas (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 story of the Daksha yajna, The wedding of Siva and Parvati including reference to Batuk, The Cosmic dance of Siva and significance of Nataraja, The story of Mahishasura Mardini, The legend of Ganesha.
3. A history of Bharatanatyam: Mythological reference from the Natyotpatti in the Abhinaya Darpanam, Origin of dance as mentioned in literature-Silapatikaram. Devadasi period, decline of dance, ban on Natya by anti nautch bill, revival of dance by exponents of that era, 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.
4. Acquaintance with its repertoire and literary contents: Definition of the musical terms used in dance Pushpanjali, Mallari, Kautuvam, Alaripu, Jatiswaram, Shabdham, Varnam, Keertanam, Padam, Ashtapadi, Javali and Thillana. Working knowledge of the basic structure and purpose of each individual piece in terms of content, orientation and musical layout.
5. Distinctive aspects of Bharatanatyam: Costume and jewelry, Language and music style, Technical aspects of performance, Basic posture.

CLASS–XI (PRACTICAL)

One Practical Paper

Marks: 70
170 Periods

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
 - (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.

(C) BHARATNATYAM DANCE (CODE NO. 057)
CLASS–XII (2019-20): (THEORY)

One Theory Paper
2 Hours Marks: 30

Total Marks: 100

Theory:

1. A brief history and acquaintance with other classical styles or folk forms prevalent in the region, other than the one offered for study.
2. Acquaintance with life history of the chief exponents and contributors of the past of the Dance form. (Rukmini Devi Arundale, Balasraswati, Meenakshi Sundaram Pillai, Tanjore quartette)
3. Acquaintance with the contents of the Abhinaya Darpana. (The chapters and the aspects of dance dealt within them).
4. 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) Anga, Upanga, Pratyanga (Slokas and meaning from Abinaya Darpana)
 - (iii) Sthana, Chari, Mandala, Bharmari, Utplavana (Slokas and meaning from Abinaya Darpana)
 - (iv) Abhinaya (Angika, Vachika, Satvika, Aharya-slokas from the Abinaya Darpana along with the meaning)
 - (v) Sangeeta, Tala, Laya (Definition of the term, seven talams, three layams)
 - (vi) Rasa (names of the nine rasas and their English meanings)
 - (vii) Sthayibhava, Sancharibhava (Basic definition in terms of rasa)
5. Knowledge of the technical terminology of the particular Dance form (any one to be studied in accordance with the Dance style offered)-
 - (a) Definitions of the following: araimandi, muzhumandi, kuttanam, korvai, karvai, adavu, shollu, aradhi, theerumanam, jati, jaati, gati, avartana, yati, taalanga, thattukazhi, nattuvangam, arangetram)
 - (b) Ability to write a korvai of two avartanams in Adi taal with Adavu syllable.
6. Acquaintance with the traditional costumes, make up of the Dance style opted.

CLASS–XII (PRACTICAL)

One Practical Paper Marks: 70

1. Revision of all the adavus in class XI 1
2. Jatiswaram in Rupaka taal 1
3. Sabdam on Krishna 1
4. Padam on Krishna or Keertanam on Shiva/Krishna/Vinayaka/Rama 2
5. Tillana in Adi taalam 1
6. Ability to repeat the adavu* syllables in Rupaka and Triputa Talas, and of the Koruvais of the Jatiswaram and Tillana in their respective Talas, knowledge of the Sapta talas with hasta kriya (taalanga and sign)
7. Hasta-Viniyoga of 14 Asamyuta (upto Chandrakala hasta) and 12 Samyuta, Hastas (Upto Chakra hasta) and all, Deva Hastas (all Abhinaya Darpanam).
8. Knowledge of the Pada, Bhedas, Mandalas, Bhramaris and Utpalvanas occurring in the items learnt (Abhinaya Darpanam).
9. Basic knowledge of Carnatic Music-format of the raga system-the 72 melakarta ragams and the music of the items learnt.
10. One folk dance form of the region with special features, costume, music and relevant festival or occasion.
11. Ability to improvise Korvais on Adi Tala and Abhinaya on a keertanam or bhajan. Note: Student will be examined in all the techniques and compositions that she/he has learnt in class XI.

(C)KUCHIPUDI DANCE (CODE NO. 058)

CLASS–XI (2019-20): (THEORY)

One Theory Paper

2 Hours

70 Periods

Total Marks: 100

Marks: 30

1. A brief history of Indian Dance - Jayalakshmi note.
2. Acquaintance with the themes of Ramayana, Mahabharataa, Panchatantra, Bhagavata Puranam.
3. A history of the Kuchipudi Dance.
4. Distinctive features of Kuchipudi- Structure and Format.
5. Repertoire and literary content of Kuchipudi.

CLASS–XI (PRACTICAL)

One Practical Paper

Marks: 70

170 Periods

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.
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. Training in:
 - (i) Gunjees
 - (ii) Kaali Saamu
 - (iii) Kuppis
 - (iv) Trivdha Muggassand
 - (v) Chaturvidha Melayees
 - (vi) Dandemulu
 - (vii) Babkitukalisam (last two only for boys)
6. Teermanams in five Jaatis Note: Ability to recite Teermanam with Tala.

(C)KUCHIPUDI DANCE (CODE NO. 058)
CLASS–XII (2019-20) (THEORY)

One Theory Paper
2 Hours
70 Periods

Total Marks: 100
Marks: 30

1. A brief history and acquaintance with some traditional dance forms of the region, other than the one offered for study.
2. Acquaintance with life history of the chief exponents of the dance form, past and present.
3. Acquaintance with the contents of the Natya Shastra in general, Abhinaya Darpanam in brief.
4. Knowledge of the following terms:
 - (i) Nritta, Nritya, Natya, Tandava, Lasya, Lokadharmi, Natyadharmi
 - (ii) Anga, Upanga, Pratyanga
 - (iii) Sthanaka, Chari, Karana, Mandala
 - (iv) Chaturvidha Abhinaya (Angika, Vachika, Satyika, Aharya) with special reference to HastaAbhinaya, Mukhaja Abhinaya and Netra-Abhinaya.
 - (v) Sangeetam, Talam (Adugu, Gati, Jaati, Trikala, Jathi)
 - (vi) Rasa, Sthayi Bhava, Sanchari Bhava, Sattvika Bhava
5. Types of compositions and formats used in Kuchipudi
Definitions of the following:
 - (a) Rangapuja, Swarapallavi, Shabdham, Tarangam, Padam, Javali, Ashthapadi, Kalaapam, (Bhaama Kalaapam, Golla Kalaapam).
 - (b) Ability to write a jathi with the required Tala Angas.
6. Knowledge of the traditional costumes and make up of the dance style.

CLASS–XII (PRACTICAL)

One Practical Paper
170 Periods

Marks: 70

1. One Sabdam preferably from Dashavatara or Prahlada Pattabhishekha, Shabdham.
2. One Swarapallavi, one padam.
3. One Kshetravya padam, one Asthapadi
4. One Tarangam. 5. An extract from Bhaama Kalaapam.
6.
 1. Recitation of an Aditala Jathi along with Teermanam.
 2. Improvising Abhinaya for a simple song.
 3. One folk dance of the region.

(D) ODISSI DANCE (CODE NO. 059)
CLASS–XI (2019-20): (THEORY)

One Theory Paper
2 Hours
70 Periods

Total Marks: 100
Marks: 30

1. A brief history of Indian dance.
2. Short notes on myths related to: Kaliya Daman, Dashavatar, Vastra haran, the concept of Nataraja, Draupadi Cheer haran.
3. A brief history of the Odissi dance tradition and development of the style:
 - a) from the 1st /2 nd Century BC to the 1950s (including the Mahari and Gotipua tradition)
 - b) the revival phase from the mid twentieth century to the beginning of the 21st century.
4. Definition of the terms:
 - a) Nritya, Nritya and Natya
 - b) Matra, Laya, Taal, Avartana, Vibhaga (Anga)
 - c) Tandava and Lasya
 - d) Natyadharmi and Lokdharmi
5. Brief explanation of the five segments of the basic repertoire of Odissi:
 - a) Mangalacharan,
 - b) Batu or Sthayi,
 - c) Pallavi,
 - d) Abhinaya,
 - e) Moksha/ or any Tandav Dance,
6. Ability to write the notation of the Sthayi Ukuta / Dharana of the two following taal: Ektaali (four matras) and Triputa Taal (seven matras).

CLASS–XI (PRACTICAL)

One Practical Paper

Marks: 70

170 Periods

1. Ability to demonstrate the elementary steps: Ten steps each in Chauk and Tribhanga position set to Ektali in three speeds of Ekgun, Dugun and Chaugun.
2. Learning of one Arasas in chaturasra Jaati is ability to recite the Sthayi Ukuta of the Arasa by showing the matras by hands.
3. Learning of Mangalacharan:
 - a) Demonstration of the item
 - b) Recitation with hands of the ukutas of the item
 - c) Naming the raga and tala the item is composed to
 - d) Identification of the hastas used
 - e) Identification and demonstration of the various components of the item:
 - * Mancha Pravesha,
 - * Pushpanjali
 - * Bhumi Pranam
 - * Ishta Deva
 - * Vandana and Trikhandi/Sabha Pranam
 - f) Explanation/meaning of the slōka in the Ishta Deva Vandanaa
4. Learning of Batu or Sthayi:
 - a) Demonstration of the item
 - b) Identification of the hastas, paadabhedas and bhangis used
 - c) Recitation with hands of the ukutas of the item
 - d) Identification of the raga and tala the item composed to
5. Asamyuta and Samyuta Hastas Mudra from the Abhinaya Darpana.

(D)ODISSI DANCE (CODE NO. 059)
CLASS–XII (2019-20) (THEORY)

One Theory Paper
2 Hours
70 Periods

Total Marks: 100
Marks: 30

1. Elementary knowledge about the three styles of Chhau: Mayurbhanj, Seraikella and Purulia.
2. Brief notes on the lives and contribution of the three Gurus: Guru Pankaj Charan Das, Guru Kelucharan Mohapatra 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. c) Myths regarding the origin of dance according to each text.
4. Basic understanding of the term ABHINAYA and definition of its four aspects: angika, vachika, aharya and sattvik.
5. Rasa: Definition and short explanation of the nine rasas.
6. Short notes on:
 - a) The Aharya of Odissi.
 - b) The music accompaniment of Odissi.
 - c) Past and present exponents of Odissi: their short biography and contribution.
7. Brief explanation of the following terms: (Unit IV Class XI)
 - a) Nritya, Nritya and Natya
 - b) Matra, Laya, Taal, Avartana, Vibhaga (Anga)
 - c) Tandava and Lasya d) Natyadharmi and Lokdharmi
8. Ability to write the notation of the learnt items of Batu/Sthayi and Moksha.

CLASS–XII (PRACTICAL)

One Practical Paper

Marks: 70
170 Periods

1. Learning and practice of one Pallavi:
 - a) Definition of the term Pallavi. b) Demonstration of the item.
 - c) Recitation of the ukutas of the item with hands.
 - d) Identification of the Raga, Taal and the Choreographer of the item.
 - e) Identification of the hastas and the bhangis used in the item.
2. Ability to show different Paad bhedas and bramaris.
3. One Oriya song:
 - a) Demonstration of the item.
 - b) Name of the poet.
 - c) Naming the Raga and Taal of the item
 - d) Meaning of the verses used.
 - e) Identification of the hastas used.
4. Practice of Patak Hasta Mudra Viniyog acc to Abhinaya Darpan.
5. **Ability to demonstare the following Bhangis:**

Samabhanga, Abhanga, Tribhanga, Atibhanga, Alasaa, Darpani, Abhimana, Mardala, Parshva
Mardala and Biraja. A Kuchana, Kumbhaka, Architkar or Nibedana, Daalmalika

(E) MANIPURI DANCE (CODE No. 060)
CLASS–XI (2019-20): (THEORY)

One Theory Paper

2 Hours

70 Periods

Total Marks: 100

Marks: 30

1. Brief history of Indian Dance and Traditional Dance/Drama.
2. Acquaintance with themes of the puranas
 - * From Ramayana: - Lanka dahan by Hanuman, Kumbhakarna, Seeta Haran,
 - * From Mahabharataa: - Ekalavya, Dyuta Kreedaa, Chira haran, Gita Upadesha, Abhimanyu
 - * From Shrimad Bhagavat:- Makhan Chori, Vakasura and Dhenukasura Vadha, Udukal Leela (when Yashoda ties up Krishna to the pounding block), Kaliya Daman.
 - * From Gita Govinda:- Dashavatar, any suitable poem.
 - * From local legend: - Guru Sidaba and story of creation, Nongpok Ningthou and Panthoibi
3. 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.
4. Acquaintance with its repertoire and literary contents. Edited versions of Ras leelas, Goshtha Leela, Balram Krishna compositions from the Gita Govinda, Krishna Abhisar, Radha Abhisar. Krishna Nartan, Radha Nartan, Isei Jagoi, Punglon Jagoi, - Dashavatar, Shreeta Kamala Kucha Mandala, Lalita Lavanga Lata, Chandana Charchita, Rajanijanitaguru, Pung Cholom and Kartal Cholom.
5. Distinctive aspects of Manipuri dance.

The style is rich both in Lasya and Tandava modes.

*Footwork in Manipuri.

*Sarvanga Abhinaya.

CLASS–XI (PRACTICAL)

One Practical Paper

**Marks: 70
170 Periods**

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.
4. Five Punglon Jagois each of Lasya and Tandava.
5. Acquaintance with Matras and Talas of Manipur Pung in Talas Tanchap, Menkup, Rajmel and Charital.
6. Lai Haraoba both Lasya and Tandava (Khamba Thoibi). Thougai Jagoi, Maibi Jagoi – Lai Ikouba and Laiching Jagoi.
7. Folk dances: Thabal Chongbi, Kabui Naga dance (male and female) Keetlam and Chaplam.

(E) MANIPURI DANCE (CODE No. 060)

CLASS–XII (2019-20): (THEORY)

One Theory Paper

2 Hours

70 Periods

Total Marks: 100

Marks: 30

1. Brief history and acquaintance with other classical styles or folk forms prevalent in the region other than the one offered for study, e.g., Maram.
2. Acquaintance with life history of chief exponents past and present of the dance form.
3. Acquaintance with the contents of Abhinaya Darpana.
4. 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.
5. Knowledge of technical terms of the style:
 - (a) Chali, Bhangi, Longlei, Uplei
 - (b) Bhangi Pareng Achouba, Vrindavan Pareng, Khurumba Pareng, Goshtha Bhangi Pareng.
 - (c) Different kinds of Choloms: Kartal Cholom, Khubak Isei Cholom, Pung Cholom.
 - (d) Sankirtan. Different Talas, Rajmel, Menkup, Tanchap.
 - (e) Different kinds of Raas.
6. 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) Costume of the Sankirtan artistes, male and female.
 - (d) Typical traditional make up for Manipuri classical dances with emphasis on Vaishnava Tilak.

CLASS–XII (PRACTICAL)

One Practical Paper

Marks: 70

170 Periods

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

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) Vaishnav festivals: - Rath Yatra, Jhulan Yatra, Yaosang (dol yatra).
- c) Biographies of great Jagoi Gurus: Guru Amubi Singh, Guru Atomba Singh and Guru Amudon Sharma. Names of Sankirtan Gurus: Thangjam Chaoba Singh, Maibam Ibohal Singh.
- d) Stories of Nongpok Ningthou and Panthoibi, Khamba and Thoibi.

(F) KATHAKALI DANCE (CODE NO. 061)
CLASS–XI (2019-20): (THEORY)

One Theory Paper
2 Hours
70 Periods

Total Marks: 100
Marks: 30

1. A brief history of Indian Classical Dance and Indian Traditional Dance-Drama.
2. Acquaintance with the themes of Ramayana, Mahabharataa, and Bhagavata Purana.
3. History of the Kathakali (Origin Development).
4. Acquaintance with its repertoire and literary content – Aattakathas, its language and influence of Sopana Sangeetha.
5. Distinctive aspects of Kathakali.
6. Slokas from Hasthalakshanadeepika describing about the 24 basic hand gestures.

CLASS–XI (PRACTICAL)

One Practical Paper

Marks: 70
170 Periods

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)
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

(F) KATHAKALI DANCE (CODE NO. 061)
CLASS–XII (2019-20): (THEORY)

One Theory Paper
2 Hours
70 Periods

Total Marks: 100
Marks: 30

Theory:

1. A brief history and acquaintance with other classical styles or folk forms prevalent in the region other than the one offered for study.
2. Acquaintance with the life history of the great masters of the dance form of both past and present.
3. Acquaintance with the contents of the Hastha Lakshana Deepika and Natyasasthra.
4. Knowledge of the following terms:
 - (i) Nritta, Nritya, Natya, Tandava, Lasya, Lokadharmi, Natyadharmi.
 - (ii) Anga, Upanga, Prathyanga
 - (iii) Sthaana, Chaari, Gati, Mandala, Karana, Bhramari, Utplavana.
 - (iv) Abhinaya (Angika, Vachika, Satvika, Aharaya) with special reference to Hasta-Abhinaya, Mukhaja-Abhinaya and Netra-Abhinaya.
 - (v) Sangeeta, Tala, Laya
 - (vi) Rasa, Rasadhrishti, Sthaayibhava, Sthaayidrishti, Sancharibhava, Bhaava, Vibhaava, Anubhaava and Sathvika Bhaava,
5. Knowledge of the Technical Terminology of the Art forms.
 - (a) Mutiyettu, Theyyam, Kootiyaattam, Ramanattam, Krishnattam, Ottanthullal, and Kalarippayattu
 - (b) Hastas – Samyutha, Asamyuta, 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, Bhaava, Vibhaava, Anubhaava, Sathvika Bhaava, Manodharma, Cholliyaattam and Ilakiyaattam
 - (h) Ability to write in notation talas learnt under practicals.
6. Acquaintance with the traditional costumes and makeup of the Dance style opted.
7. Knowledge of Kathakali music both vocal and percussion.

CLASS–XII (PRACTICAL)

One Practical Paper

Marks: 70
170 Periods

1. Purppadu
2. Pakuthipurappadu
3. Different kalaasams in different thaalam
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
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”
iii) Bakavadham – Ghatothkacha – “Thaatha nin Kazhalinakaal”
b) Female
i) Uttaraswayamvaram – Uttara – “Veera Sodara Sumathe”
ii) Dakshayaagam – Sathi – “Lokaadhipa Kaantha”
8. Recite various kalaasams with rhythm.
9. Draw the outline of Pacha Makeup and mention the colours used.