

Indian Classical Dances

(Code No. 056 To 061)

Class XII

Session: 2021-22

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 Indian Classical Dances may be offered by the students

(a) Kathak

(b) Bharatnatyam

(c) Kuchipudi

(d) Odissi

(e) Manipuri

(f) Kathakali

Kathak Dance (Code No. 056)

Class–XII (2021-22)

Total Marks: 100
Marks: 30

Theory

Time-2 Hours

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) Gatabhaav
 - 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

Marks: 70

70 Periods

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) Thaata	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

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

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

Practical

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.

Bharatnatyam Dance (Code No. 057)
Class–XII (2021-22)

Total Marks: 100
Marks: 30

Theory

Time-2 Hours

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

Marks: 70

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| 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. | |

Kuchipudi Dance (Code No. 058)
Class–XII (2021-22)

Theory

Total Marks: 100
Marks: 30

Time-2 Hours

70 Periods

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 Hasta Abhinaya, 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

Marks: 70

170 Periods

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.

Odissi Dance (Code No. 059)
Class–XII (2021-22)

Total Marks: 100
Marks: 30

Theory

Time-2 Hours

70 Periods

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.
 - d) Bandha Nritya
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.
9. Write some names of Folk Dances of Odisha

CLASS–XII

Practical

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 demonstrate the following Bhangis:**

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

Manipuri Dance (Code No. 060)

Class–XII (2021-22)

Theory

Total Marks: 100
Marks: 30

Time-2 Hours

70 Periods

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) Nritya, 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

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.

Kathakali Dance (Code No. 061)
Class–XII (2021-22)

Total Marks: 100
Marks: 30

Theory

Time-2 Hours

70 Periods

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 Nattiyasasthra.
4. Knowledge of the following terms:
 - (i) Nritta, Nritya, Natya, Tandava, Lasya, Lokadharmi, Nattiyadharmi.
 - (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, Rasadhristi, 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, Ashtakalasam, Ilakiyattam, Cholliyattam
 - (e) Keli, Arangu Keli (Shuddha Maddalam), Todayam, Purappadu, Melapada, and Dhanaasi
 - (f) Chutti, Pachchha, Kathi, Thaadi, Kari, Minukku
 - (g) Rasa, Rasadhristi, 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

Marks: 70

170 Periods

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
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 – “Kupalaya vilochane”
 - iii) Bakavadham – Ghatothkacha – “Thaatha nin Kazhalinakal”
 - 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.