

## **DANCE (CODE NO. 056 TO 061)**

**2024-25**

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 (2024-25)**

**Total Marks: 100**

**Theory**

**Marks:30**

**Time: 2 Hours**

**30 Periods**

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 presenttime.
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, kavit, 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 jhaptal (thah, dugun, chaugun).
7. Definition and short explanation: Nritya, Nritya, Natya, Tandava, Lasya, Anga, Upanga, Pratyanga.

## CLASS–XI

### Practical Paper

Marks:70

100 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, chaudganlaya.
4. Parahant 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
(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) Parahant of tukda /toda with hasta kriya	2

**(B) BHARATANATYAM DANCE (CODE NO.057)**  
**CLASS–XI (2024-25)**

**Total Marks: 100**  
**Marks:30**

**Theory**

**Time-2 Hours**

**30 Period**

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).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, Vasan Skanda - Prahlada and Nirodha Skanda - Birth and life of Krishna). GITA GOVINDA - (Samoda Damodaram - Lalita lavangalata, Haririha, Aklesha Keshava - Rase harim iha, Mugdha Madhusudana - hari hari hatadarataya Vilakshya Lakshmipatih - 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. 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 danceform.
4. Acquaintance with its repertoire and literary contents: Definition of the musical terms used in dance Pushpanjali, Mallari, Kautuvam, Alaripu, Jatiswaram, Shabdam, Varnam, Keertanam, Padam, Ashtapadi, Javali and Thillana.
5. Distinctive aspects of Bharatanatyam: Costume and jewelry, Language and musicstyle, Technical aspects of performance, Basic posture.

## CLASS–XI (PRACTICAL)

Practical

**Marks:70**

**100 Periods**

1. Practice of basic standing and sitting positions: Pada and mandalabhedas.
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 andGreevabheda.
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 utplavanaadavus 4
  - (ix) Tadhinginatam
  - (x) Kitatakatarikitatom
  - (xi) Mandiadavu 2
  - (xii) Sarukkai adavu 2
  - (xiii) Simple Korvais (knitting together of adavus in sequence with an aradhi orfinish) in Adi talam for 1-2avartana
  - (xiv) Simple forward and backward gaits in Tisra and Chatusra (count of 3 and4)
  - (xv) Alarippu-Tisra EkaTalam
  - (xvi) Tala-Adi talam and Rupaka talam with hastakriya and ability to repeat theadavu syllabi in Trikala in the appropriatetalam.

**(C)KUCHIPUDI DANCE (CODE NO. 058)**

**CLASS–XI (2024-25)**

**Theory**

**Total Marks: 100**

**Marks:30**

**Time-2 Hours**

**30 Periods**

1. A history of the Kuchipudi Dance.
2. Distinctive features of Kuchipudi- Structure and Format.
3. Repertoire and literary content of Kuchipudi.

**CLASS–XI**

**Practical**

**Marks:70**

**100 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) VontiAdugu
  - (iii) VenukaNaatu
  - (iv) PrakkaNaatu
  - (v) KetteraNaatu
  - (vi) ChuttuNaatu
  - (vii) Prakka KuppiNaatu
5. Teermanams in five Jaatis Note: Ability to recite Teermanam with Tala.

**(D) ODISSI DANCE (CODE NO. 059)**  
**CLASS–XI (2024-25)**

**Total Marks: 100**  
**Marks:30**

**Theory**

**Time-2 Hours**

**30 Periods**

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, Neuni Chura (Makhan Chor).
3. Definition of the terms:
  - a) Nritya, Nritya and Natya
  - b) Matra, Laya, Taal, Avartana, Vibhaga (Anga)
  - c) Tandava and Lasya
  - d) Natyadharmi and Lokdharmi
  - e) Devadasi and Mahari
4. 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,

## CLASS–XI

### Practical

Marks:70

100 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 slôka in the Ishta Deva Vandana
4. Asamyuta Mudra from the Abhinaya Darpana.

**(E) MANIPURI DANCE (CODE No. 060)**  
**CLASS–XI (2024-25)**

**Theory**  
**Time-2 Hours**

**Total Marks: 100**  
**Marks:30**

**30 Periods**

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, Udukul Leela (when Yashoda tiesup Krishna to the pounding block), KaliyaDaman.
  - \* From Gita Govinda:- Dashavatar, any suitablepoem.
  - \* From local legend: - Nongpok Ningthou and Panthoibi
3. History of Manipuri Dance
  - a) Prayer dances of early times beyond recorded history. Dance was alwaysa necessary part of worship. Lai Haraoba.
  - b) Beginning of compositions based on Hindu Gods as people startedworshipping Vishnu in 15thcentury.
  - c) Birth of Ras Leela and Sankirtana in 18th century during the reign ofMaharaja Bhagyachandra leading to cultural chainreaction.
  - d) Birth of Goshtha Leela during the reign of MaharajaChandrakirti.
4. Acquaintance with its repertoire and literary contents. Edited versions of Rasleelas, 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.
5. Distinctive aspects of Manipuri dance.

The style is rich both in Lasya and Tandava modes.

\*Footwork in Manipuri.

\*Sarvanga Abhinaya.

## **CLASS–XI**

### **Practical**

**Marks:70**

**100 Periods**

1. Practice of basic postures movements and footwork in Tanchap Tala.
2. Practice of hand movements specially flexibility of wrists, Chali, Champra Okpiand Khujeng Leibi.
3. Chali for both feminine and masculine, including Chali Areibi.
4. Acquaintance with Matras and Talas of Manipur Pung in Talas Tanchap, Menkup, I.
5. Lai Haraoba both Lasya and Tandava (Khamba Thoibi). Thougal Jagoi, Maibi Jagoi – Lai Ikouba and Laiching Jagoi.
6. Folk dances: Thabal Chongbi, Keetlam and Chaplam.

**(F) KATHAKALI DANCE (CODE NO. 061)**  
**CLASS–XI (2024-25)**

**Theory**

**Total Marks: 100**

**Marks:30**

**Time-2 Hours**

**30 Periods**

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

## **CLASS–XI**

### **Practical**

**Marks:70**

**100 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 footworks)
  - 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 thalamams of Kathakali