Indian Classical Dances

(Code No. 056 To 061)

Class XI-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, arid 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–XI (2021-22)

Total Marks: 100

Theory **Marks: 30**

Time: 2 Hours

70 Periods

1. A brief history of Indian dance.
2. Acquaintance with the themes of Ramayana, Mahabharataa, 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 pravesh / 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: Nritta, Nritya, Natya, Tandava, Lasya, Anga, Upanga, Pratyanga.

CLASS–XI

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) 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) Parhant of tukda /toda with hasta kriya	2

Bharatanatyam Dance (Code No. 057)

Class–XI (2021-22)

Total Marks: 100

Theory **Marks: 30**

Time-2 Hours

70 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). 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, Vasan Skanda - Prahlada and Nirodha Skanda - Birth and life of Krishna). GITA GOVINDA - names of all Sargas (Samoda Damodaram - Lalita lavangalata, Haririha, Aklesha Keshava - Rase harim iha, Mugdha Madhusudana - hari hari hatadarataya Vilakshya Lakshmipatih - yahi madhava Chatura Chaturbhuja - 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 dancePushpanjali, Mallari, Kautuvam, Alaripu, Jatiswaram, Shabdam, 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)

Practical **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.

Kuchipudi Dance (Code No. 058)

Class–XI (2021-22)

Total Marks: 100

Theory **Marks: 30**

Time-2 Hours

70 Periods

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 **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.

Odissi Dance (Code No. 059)

Class–XI (2021-22)

Total Marks: 100

Theory **Marks: 30**

Time-2 Hours

70 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. 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) Nritta, Nritya and Natya

   b) Matra, Laya, Taal, Avartana, Vibhaga (Anga)

   c) Tandava and Lasya

   d) Natyadharmi and Lokdharmi

   e) Devadasi and Mahari

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 three following taalas: Ektaali (four matras) and Triputa Taal (seven matras), Rupak Taal (6 beats).

CLASS–XI

Practical **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 abilty 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 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.

Manipuri Dance (Code No. 060)
Class–XI (2021-22)

Total Marks: 100

Theory **Marks: 30**

Time-2 Hours **70 Periods**

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 Kreeda, 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 **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). Thougal Jagoi, Maibi Jagoi – Lai Ikouba and Laiching Jagoi.
7. Folk dances: Thabal Chongbi, Kabui Naga dance (male and female) Keetlam and Chaplam.

Kathakali Dance (Code No. 061)

Class–XI (2021-22)

Total Marks: 100

Theory **Marks: 30**

Time-2 Hours

70 Periods

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.