

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

**2022-23**

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(2022-23)**

**Total Marks: 100**

**Marks:30**

**Theory**

**Time: 2 Hours**

**30 Periods**

1. A brief history of Indiandance.
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 pravesha / invocation, compositions (Bandish) from traditional technical dance part of Kathak. Literary contents - abhinaya, 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 jhaptal (thah, dugun, chaugun).
7. Definition and short explanation: Nritta, 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

**(A) KATHAK DANCE (CODE NO. 056)**  
**CLASS–XII(2022-23)**

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

**Theory**

**Time-2 Hours**

1. A brief history with other classical dance styles of India.
2. Basic understanding of the term ABHINAYA and definition of its four aspects: angika, vachika, aharya, satvika.
3. Acquaintance of the three gharanas of kathak dance (Lucknow, Jaipur, Banaras)
4. Rasa: definition and explanation of nine rasas.
5. Knowledge of the following terms: (short note) sangeet, tal, laya, angahara, bhramari, lokadharmi, natyadharmi, rasa and bhava.
6. 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.
7. Acquaintance with the traditional costumes and makeup.

## CLASS–XII

### Practical

Marks:70

30 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 taal.

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 at least 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 the kaa. 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 theka of Teentaal 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 sanchaar passages.

**(B) BHARATANATYAM DANCE (CODE NO.057)**  
**CLASS–XI (2022-23)**

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

**Theory**

**Time-2 Hours**

**30 Period**

1. A brief history of IndianDance.
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, Vasana 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 Chaturbhuja - 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 ofGanesha.
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 dancePushpanjali, Mallari, Kautuvam, Alaripu, Jatiswaram, Shabdham, Varnam, Keertanam, Padam, Ashtapadi, Javali and Thillana.
5. Distinctive aspects of Bharatanatyam: Costume and jewelry, Language and music style, Technical aspects of performance, Basicposture.



## 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 and Greevabheda.
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) Tadhinginatom
  - (x) Kitatakatarikitatom
  - (xi) Mandiadvu 2
  - (xii) Sarukkai advu 2
  - (xiii) Simple Korvais (knitting together of adavus in sequence with an aradhi or finish) in Adi talam for 1-2avartana
  - (xiv) Simple forward and backward gaits in Tisra and Chatusra (count of 3 and 4)
  - (xv) Alarippu-Tisra EkaTalam
  - (xvi) Tala-Adi talam and Rupaka talam with hastakriya and ability to repeat the advu syllabi in Trikala in the appropriate talam.

**(C) BHARATNATYAM DANCE (CODE NO.057)**  
**CLASS–XII (2022-23)**

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

**Theory**

**Time-2 Hours**

1. Acquaintance with life history of the chief exponents and contributors of the past of the Dance form. (Rukmini Devi Arundale, Balasraswati, Meenakshi Sundaram Pillai, Tanjorequartette)
2. Acquaintance with the contents of the Abhinaya Darpana. (The chapters and the aspects of dance dealt within them).
3. Knowledge of the following terms:
  - (i) Nritya, 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)
  - (iv) Sangeeta, Tala, Laya (Definition of the term, seven talams, three layams)
  - (v) Rasa (names of the nine rasas and their English meanings)
4. 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)
5. Acquaintance with the traditional costumes, make up of the Dance style opted.

## CLASS–XII

### Practical

Marks: 30

1. Revision of all the adavus in classXI
2. Jatiswaram in Rupakataal
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)
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.

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

**XI (2022-23)**

**Theory**

**Total Marks: 100**

**Marks:30**

**Time-2 Hours**

**30 Periods**

1. A history of the KuchipudiDance.
2. Distinctive features of Kuchipudi- Structure andFormat.
3. Repertoire and literary content ofKuchipudi.

**CLASS–XI**

**Practical**

**Marks:70**

**100 Periods**

1. Practice of basic standing, sittingpositions.
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 andface.
4. Practice of the following adugus inTrikala:
  - (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 withTala.

**(C) KUCHIPUDI DANCE (CODE NO. 058)**  
**CLASS–XII(2022-23)**

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

**Theory**

**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. Knowledge of the following terms:
  - (i) Nritta, Nritya, Natya, Tandava, Lasya, Lokadharmi, Natyadharmi
  - (ii) Chaturvidha Abhinaya (Angika, Vachika, Satyika, Aharya) with special reference to Mukhaja Abhinaya.
  - (iii) Sanchari Bhava, Sattvika Bhava
4. Types of compositions and formats used in Kuchipudi  
Definitions of the following:
  - (a) Rangapuja, Shabdham, Ashthapadi, Kalaapam, (Bhaama Kalaapam, Golla Kalaapam).

**CLASS–XII**

**Practical**

**Marks:70**

**100 Periods**

1. One Sabdam preferably from Dashavatara or Prahlada Pattabhishekha, Shabdam.
2. One Swarapallavi, one padam.
3. One Kshetrayya padam, oneAsthapadi
4. One Tarangam. 5. An extract from BhaamaKalaapam.
6. 1. Recitation of an Aditala Jathi along with Teermanam.

**(D) ODISSI DANCE (CODE NO. 059)**  
**CLASS–XI(2022-23)**

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

**Theory**

**Time-2 Hours**

**30 Periods**

1. A brief history of Indiandance.
2. Short notes on myths related to: Kaliya Daman, Dashavatar, Vastra haran, the concept of Nataraja, Draupadi Cheer haran, Neuni Chura (MakhanChor).
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 Arasa 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
    - \* BhumiPranam
    - \* IshtaDeva
    - \* Vandana and Trikhandi/SabhaPranam
  - f) Explanation/meaning of the slôka in the Ishta Deva Vandana
4. Asamyuta Mudra from the Abhinaya Darpana.



**(D) ODISSI DANCE (CODE NO. 059)**  
**CLASS–XII(2022-23)**

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

**Theory**

**Time-2 Hours**

**30 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.
7. Brief explanation of the following terms: (Unit IV Class XI)
  - a) Nritta, Nritya and Natya
  - b) Matra, Laya, Taal, Avartana, Vibhaga (Anga)
  - c) Tandava and Lasya d) Natyadharmi and Lokdharmi
8. Write some names of Folk Dances of Odisha

## CLASS–XII

### Practical

**Marks:70**

**100 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. Practice of Patak Hasta Mudra Viniyog acc to Abhinaya Darpan.

**(E) MANIPURI DANCE (CODE No. 060)**  
**CLASS–XI(2022-23)**

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

**Theory**

**Time-2 Hours**

**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, 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. 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, 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 TanchapTala.
2. Practice of hand movements specially flexibility of wrists, Chali, Champra Okpi and KhujengLeibi.
3. Chali for both feminine and masculine, including ChaliAreibi.
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 LaichingJagoi.
6. Folk dances: Thabal Chongbi, Keetlam andChaplam.

**(E) MANIPURI DANCE (CODE No. 060)**

**CLASS–XII(2022-23)**

**Total Marks: 100**

**Marks:30**

**Theory**

**Time-2 Hours**

**30 Periods**

1. Acquaintance with life history of chief exponents past and present of the dance form.
2. Acquaintance with the contents of AbhinayaDarpana.
3. Knowledge of the following terms:
  - (a) Nritta, Nritya and Natya. Tandava, Lasya, Loka Dharmi, NatyaDharmi.
  - (b) Abhinaya: Angika, Vachika, Aharya and Satvika.
  - (c) Sangeet: TalaLaya.
  - (d) Rasa: Sthayi Bhava, Sanchari Bhava.
4. 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.
5. 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.

## CLASS–XII

### Practical

Marks:70

100 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 .

### 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, UdukhalLeela.
- 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.

**(F) KATHAKALI DANCE (CODE NO. 061)**  
**CLASS–XI(2022-23)**

**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, Mahabharata, and Bhagavata Purana.
3. History of the Kathakali (Origin/Development).
4. Acquaintance with its repertoire and literary content – Attakathas, 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

**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



**(F) KATHAKALI DANCE (CODE NO. 061)**  
**CLASS–XII(2022-23)**

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

**Theory**

**Time-2 Hours**

**30 Periods**

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,
4. Knowledge of the Technical Terminology of the Artforms.
  - (a) Mutiyettu, Theyyam, Kootiyaattam, Ramanattam, Krishnattam, Ottanthullal, and Kalarippayattu
  - (b) Hastas – Samyutha, Asamyutha, Mishra, Nanartha from Hastalakshanadipika.
  - (c) Kaal Sadhakam Irativatam.
  - (d) Kalassam, Ashtakalasa, 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.
5. Acquaintance with the traditional costumes and makeup of the Dance style opted.
6. Knowledge of Kathakali music both vocal and percussion.

## CLASS–XII

### Practical

Marks: 70

100 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 BhoSukham”
    - ii) Dakshayaagam – Shiva – “Kupalayavilochane”
  - b) Female
    - i) Uttaraswayamvaram – Uttara – “Veera SodaraSumathe”
    - ii) Dakshayaagam – Sathi – “LokaadhipaKaantha”
8. Recite various kalaasams with rhythm.