

# SENIOR SCHOOL CURRICULUM 2017-18

## VOLUME - III

### Music and Dance for Class XI



## Central Board of Secondary Education

"शिक्षा सदन", 17, राऊज़ एवेन्यू, नई दिल्ली – 110 002

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VOLUME III (i)

*Carnatic Music*

*Effective from the academic session 2017-2018 for  
Classes-XI and XII*

**(A) CARNATIC MUSIC (VOCAL) (CODE NO. 031)****CLASS-XI (2017-18): (THEORY)****One Theory Paper****3 Hours****Total Marks: 100****Marks: 30****72 Periods****Theory:****A. History and Theory of Indian Music**

1. (a) Brief history of Carnatic music with special reference of Silappadikaram, Natyasastra, Sangita Ratnakara and Chaturdandi Prakasika.  
(b) Life-sketch and contributions of the following composers-Purandaradasa, Tyagaraja, Muthuswamy Dikshitar, Syama Sastri and Bhadrachala Ramdas. Jayadeva of Narayana Tirtha, Swati Tirumal.  
(c) Study of the lakshanas of musical forms:  
Varnam, kriti, lakshanagitam and padam, Pada Varnam, Daru, Svarajati, Geetam
2. Definition and explanation of the following terms:  
Nada, sruti, svara, jaati, raga, tala, jati, yati, Dhatu, Matu
3. Candidate should be able to write in notation of the compositions in the prescribed ragas.
4. Brief lakshanas of the ragas prescribed.
5. Brief introduction to Manodharma Sangitam.

**CLASS-XI (PRACTICAL)****One Practical Paper****Marks: 70****168 Periods****B. Practical Activities**

1. Ragas prescribed:  
Bhairavi, Sankarabharanam, Kharaharapriya, Kalyani, Kambhoji, Mohanam, Bilahari, Madhyamavati, Arabhi, Anandabhairavi, Kanada, Dhanyasi, Vasanta & Simhendra Madhyamam
2. Varnams (atleast 5) in Aditala in two degrees of speed.
3. Traditionally rendered (atleast one) compositions in the prescribed ragas covering the main talas Adi, Rupakam and Chapu.
4. Brief alapana of the ragas prescribed.
5. Kalpana Svaras in Adi and Rupaka talas rendered in Vilamba and Madhyama kalas.

**(B) CARNATIC MUSIC (MELODIC INSTRUMENTAL) (CODE NO. 032)****CLASS-XI: (THEORY)****One Theory Paper****3 Hours****Total Marks: 100****Marks: 30****72 Periods****Theory:****A. History and Theory of Indian Music**

1. (a) Brief history of Carnatic Music with special reference to Silappadikaram, Natyasastra, Sangita Ratnakara and Chaturdandi Prakasika.
- (b) Short life sketch and contributions of the following:-  
Veena Dhanammal, flute Saraba Sastry, Rajamanikkam Pillai, Tirukkodi Kaval Krishna Iyer (violin) Rajaratnam Pillai (Nagasvaram), Thyagaraja, Syamasastri, Muthuswamy Deekshitar, Veena Seshodana.
- (c) Brief study of the musical forms, Kriti, Varnams, Geetam and Svarajati, Keertana & Padam.
2. Definition and explanation of the following:  
Nada, Sruti, Svara, Jaati, Raga, Tala, Jati, Yati, Suladisapta talas, Nadai, Arohana, Avarohana.
3. Candidates should be able to write in notation the compositions in the prescribed ragas.
4. Lakshanas of the ragas prescribed for Practical.
5. Talas Prescribed: Adi, Roopaka, Misra Chapu and Khanda Chapu.  
A brief study of Suladi Saptatalas Scheme.
6. A brief introduction to Manodhama Sangitam

**CLASS-XI (PRACTICAL)****One Practical Paper****Marks: 70****168 Periods****B. Practical Activities**

1. Ragas Prescribed:  
Mayamalavagowla, Sankarabharana, Kharaharapriya, Kalyani, Kambhoji, Madhyamavati, Arabhi, Pantuvarali Vedaragaula, Vasanta, Anandabharan, Hanada, Dhanyasi.
2. Varnams (atleast four) in Aditala in two degree of speed.
3. Atleast one authentic compositions traditionally rendered in each of the prescribed ragas, covering the main Talas Adi, Rupakam and Chapu.
4. Brief alapana of the ragas prescribed.
5. Technique of playing niraval and kalpana svaras in Adi, and Rupaka talas in Vilamba and Madhyamakalas.
6. The candidate should be able to produce all the gamakas pertaining to the chosen instrument.

**(C) CARNATIC (PERCUSSION INSTRUMENTAL)**  
**MRIDANGAM (CODE NO. 033)**  
**CLASS-XI (THEORY)**

**One Theory**  
**3 Hours**

**Total Marks: 100**  
**Marks: 30**  
**72 Periods**

**Theory:**

**A. History and Theory of Indian Music**

1. (a) Brief history of Carnatic Music with special reference to laya and percussion in Silappadikaram, Natya Sastra, Tala Deepikai, Brihaddesi, Sangita, Samprodaya Pradarsini.
- (b) Short life sketch and contributions of the following:  
 Patnam Subramany Iyer, Poochi (Ramnad) Srinivas Iyenger, Swati Tirunal, Dikshitar and Syama Sastry, Tyagaraja.
- (c) Unique contribution of the following luminaries: Narayana Swamy Appa, Mamunidiya Pillai, Dakshinamurti Pillai and Alagunambi Pillai.
2. Definition and explanation of the following:  
 Nada, Sruti, Svara, Laya, Raga, Tala, Jati, Gati, Suladi+Sapta+Talas, Karani, Vettu Thattu, Hechchu, Taggu, Mohra and Korvai, Meettu, Chapu and Arachapu.
3. The candidates should be able to write in notation of the percussion korvais in Adi and Rupaka talas.
4. Knowledge of construction of the chosen percussion instrument.
5. Basic knowledge of the construction and techniques of Ghatam. The candidate should be able to describe the Kanjira, Tavil and Morsing.
6. Tattakarams (or Konnakkol) of the talas learnt.

**CLASS-XI (PRACTICAL)**

**One Practical Paper**

**Marks: 70**  
**168 Periods**

**B. Practical Activities**

1. Ability to play the following talas with elaboration. Adi and Rupakam Talas powering atleast two Nadais.
2. Tekas and Mohras in different talas with Teermanam and Korvias.
3. Tuning of the instrument.
4. Ability to render orally the sollukattus of the various patterns in Adi, Rupaka and Chapu Talas.

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VOLUME III (ii)

# *Hindustani Music*

*Effective from the academic session 2017-2018 for  
Classes-XI and XII*



**(A) HINDUSTANI MUSIC (VOCAL) (CODE NO. 034)****CLASS-XI (2017-18) (THEORY)****One Theory Paper****3 Hours****Total Marks: 100****Marks: 30****60 periods****A. Theory**

1. Definition of the following:-

Sangeet, Dhvani, Nada, Shruti, Swara, Saptak, Thaata, Jati, Raga, Swarmalika, Lakshana Geet, Nibaddha and Anibaddhagana, Laya, Tala.

2. Description of the Ragas prescribed for Class-XI.

3. Contribution and short life sketch of Miyan Tansen, Pt.V.N. Bhatkhande and Pt. Vishnu Digambar Paluskar.

4. a) Brief history of Dhrupad, Khayal and Tarana.

b) Brief knowledge of Gharanas.

5. Brief study of Musical elements in Natya Shastra.

6. Writing in notation the compositions of Ragas, prescribed for class XI.

7. Writing in Tala-notation, Thah and Dugun of prescribed Talas.

8. Knowledge of the Structure and Tuning of Tanpura.

**CLASS-XI (PRACTICAL)****One Practical Paper****Marks: 70****160 Periods****B. Practical Activities**

1. (a) One Drut Khayal with simple elaborations and a few tanas in the following Ragas: Bihag, Vrindavani Sarang, Jaunpuri, Bhairavi

(b) One Vilambitkhayal with simple elaborations and a few tanas in any one of the prescribed Ragas.

2. One Dhrupad in any one of the prescribed Ragas.

3. One Devotional Song

4. Ability to recognise the prescribed Ragas from the passages of swaras rendered by the Examiner.

5. Recitation of the Thekas of Dadra, Keharwa, Teen tala, Chautala, Sultala and Ektala with Dugun, keeping Tala with hand beats.

**(B) HINDUSTANI MUSIC (MELODIC INSTRUMENT) (CODE NO. 035)****CLASS-XI (2017-18) (THEORY)**

Any one of the following:

(i) Sitar (ii) Sarod (iii) Violin (iv) Dilruba or Israj (v) Flute (vi) Guitar

One Theory Paper

3 Hours

Total Marks: 100

Marks: 30

60 Periods

**A. Theory**

1. Definition of the following:

Sangeet, Dhvani, Nada, Shruti, Swara, Saptak, Thaata, Jati, Raga, Gat, Tarana, Nibaddha and Anibaddhagana, Laya, Tala.

2. Description of the Ragas prescribed for Class XI.

3. Contribution and short life sketch of Miyan Tansen, Pt. V.N. Bhatkhande, Pt. V. D. Paluskar.

4. (a) Brief history of Dhrupad, Masitkhani and Razakhani Gat.

(b) Brief knowledge of Gharanas.

5. Brief study of Musical elements in Natya Shastra.

6. Writing in notation the compositions in Ragas, prescribed for class XI.

7. Writing in tala-notation, Thah and Dugun of prescribed Talas.

**CLASS-XI (PRACTICAL)**

One Practical Paper

Marks: 70

160 Periods

**B. Practical Activities**

1. (a) One Razakhani gat with Tala-baddha Aalap, Tana and Jhala in the following Ragas: Bihag, Vridavani Sarang, Jaunpuri, Bhairavi.

(b) One Masitkhani gat with Tanas in any one of the prescribed Ragas.

2. Ability to do Aalap, Jod, Jhala in any one of the prescribed Raga.

3. One Dhun

4. Knowledge of structure and tuning of instrument opted for.

5. Ability to recognize the prescribed Ragas from the passages of swaras sung or played by the examiner.

6. Recitation of Thekas of Dadra, Keharwa, Teentala, Chautala, Sultala and Ektala with Dugun keeping Tala with hand beats.

**(C) HINDUSTANI (PERCUSSION INSTRUMENTAL) (CODE NO. 036)****(TABLA OR PAKHAWAJ)****CLASS-XI (2017-18): (THEORY)****One Theory Paper****3 Hours****Total Marks: 100****Marks: 30****40 Periods****A. Theory**

1. Description of the Talas prescribed for Class XI.
2. Description of the following:
  - (a) Graha, Jati, Kala, Laya.
  - (b) Sangeet, Nad, Swara, Saptak, Raga.
3. Contribution and short life sketch of Pandit Anokhe Lal Mishra, Ustad Ahmadjan Thirkwa and Ustad Allarakha or Nana Panse, Kudau Singh Maharaj, Parwat Singh.
4. Write a brief note on Banaras Gharana and Punjab Gharana or Kudau Singh Gharana and Punjab Gharana.
5. Brief knowledge of Natyashastra with special reference to Awanadh Vadya.
6. (a) Write in notation of the prescribed Talas and compositions in Thah (Barabar), Dugun, Tigun and Chaugun.  
(b) Write a Tala Notation compositions in prescribed Talas.
7. Prescribed Talas:-  
Teentala, Ektala/Chartala.

**CLASS-XI (PRACTICAL)****One Practical Paper****Marks: 70****160 Periods****B. Practical Activities**

1. Playing of the Thekas of Teentala, Jhaptala, Sultala, Ektala and Chautala with Theka Bharao.
2. (a) Playing Teentala with Thah, Dugun, Tigun and Chaugun.  
(b) Ektala, Jhaptala/Sooltala and Chautala with one Kayada and Rela, two Chakradar, two Paran one stuti paran, Four Tukras or Sadharan paran.
3. Four advance Kayadas one Rela, two Chakardar Tukra or Paran, one Gat, one Farmishi Chakardar and Theke ka Prakar in Teentala.
4. (a) One advance Kayda with four paltas and one Tihai in Ektala.  
(b) Ability to play Ektala in Vilambit Laya (24 beats) in accompaniment with Vilambit Khyal.
5. Solo performance of 10-15 minutes in Teental.

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VOLUME III (iii) (A)

# Dance

*Effective from the academic session 2017-2018 for  
Classes-XI and XII*

## DANCE (CODE NOS. 056 TO 062)

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 Organisation 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
- (g) Mohiniyattam

**(A) KATHAK DANCE (CODE NO. 056)****CLASS-XI (2017-18): (THEORY)****One Theory Paper****3 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 pravesh / 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 jhaptal (thah, dugun, chaugun).
7. Definition and short explanation: Nritya, 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, chaugun laya.
4. Practice of teental, 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

**(B) BHARATANATYAM DANCE (CODE NO. 057)****CLASS-XI (2017-18): (THEORY)**

One Theory Paper

3 Hours

Total Marks: 100

Marks: 30

70 Periods

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 Kusa 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, Kichaka vadham, Bhishma Parva - the Bhagavad 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 Lakshmi patih - yahi madhava Chatura Chaturbhuj - priye charushile: Sanjeevani ashtapadi).**

Acquaintance with other myths and legends pertinent to the Dance form: **The Story of Markandeya, The legend of Kannappar, 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) KUCHIPUDI DANCE (CODE NO. 058)****CLASS-XI (2017-18): (THEORY)****One Theory Paper****3 Hours****Total Marks: 100****Marks: 30****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)****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.

**(D) ODISSI DANCE (CODE NO. 059)****CLASS-XI (2017-18): (THEORY)****One Theory Paper****3 Hours****Total Marks: 100****Marks: 30****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.
3. A brief history of the Odissi dance tradition and development of the style:
  - a) from the 1<sup>st</sup> /2<sup>nd</sup> 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 21<sup>st</sup> 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 taalās: 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 each in Ektaali and Triputa Taal and ability to recite the Sthayi Ukuta and 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 from the Abhinaya Darpana with the Viniyogas of Asamyuta Hastas.

**(E) MANIPURI DANCE (CODE No. 060)****CLASS-XI (2017-18): (THEORY)****One Theory Paper****3 Hours****Total Marks: 100****Marks: 30****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 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 15<sup>th</sup> century.
  - c) Birth of Ras Leela and Sankirtana in 18<sup>th</sup> 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.

**(F) KATHAKALI DANCE (CODE NO. 061)****CLASS-XI (2017-18): (THEORY)****One Theory Paper****3 Hours****Total Marks: 100****Marks: 30****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.

**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

**(G) MOHINIYATTAM DANCE (CODE NO. 062)****CLASS-XI (2017-18): (THEORY)****One Theory Paper****3 Hours****Total Marks: 100****Marks: 30****70 Periods**

1. A brief history of Indian Dance.
2. Acquaintance with themes of Ramayana, Mahabharata, Bhagavata Purana, Gita Govinda.
3. Acquaintance with myths and legends pertinent to the dance form. Mohini Bhasmasura and Amrita Manthana.
4. Origin and development of Mohiniyattam.
5. Acquaintance with its repertoire and its music 'Sopana Sangeetam'
6. Distinctive aspects of Mohiniyattam style, Mandalams (Sama, Kaal mandalam, Ara Mandalam, Mukkal Mandalam, Muzhu Mandalam), movement of feet (Sarpa padam or Nagabandham, Manduka Padam, Mayura Padam, Hamsa Padam, Kukuda Padam.), body movements (Chuzhipugal, Andolikam, Valayam, Chari, twenty-four Hasta Mudras as mentioned in Hasta lakshana Deepika.
7. Knowledge of following terms: Nritta, Nritya, Natya, Tandava, Lasya, Anga, Upanga, Pratyanga, Sthana, Chari, Gati, Mandala, Karana, Bhramari, Utplavana, Karana, Lokadharmi, Natyadharmi, Hastas, Sangeeta, Laya.

**CLASS-XI (PRACTICAL)****One Practical Paper****Marks: 70****170 Periods**

1. Practice of Basic postures of body and feet (Sama Padam, Vardhamana, Agratala Sanchara, Soochi), Mandalams (Kal, Ara, Mukkal, Muzhu).
2. Practice of different movements of eyes (Kann Sadhakam), hands (Hasta mudra) and body movements (Chuzhipugal, Andolikam, Valayam).
3. Adavus / Chuvadukkal in Trikalam (Vilamba, Madhya, Druta). Chollukettu.
4. Reciting the Moola Hasta sloka (beginning sloka) given in Hastalakshana Deepika.
5. Singing/Reciting Chollukettu while keeping the Tala in hand.