SENIOR SCHOOL CURRICULUM
2017-18

VOLUME - III

Music and Dance for Class XII

Central Board of Secondary Education

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CONTENTS

		Page No.
Music and Dance Syllabus		
(i)	**Carnatic Music**	**1**
(a)	Carnatic Music (Vocal)	2
(b)	Carnatic Music (Melodic Instrument)	6
(c)	Carnatic Music (Percussion Instrumental)	10
(ii)	**Hindustani Music**	**15**
(a)	Hindustani Music (Vocal)	16
(b)	Hindustani Music (Melodic Instrument)	19
(c)	Hindustani Music (Percussion Instrumental)	22
(iii)	**(a) Dances**	**25**
(a)	Kathak	27
(b)	Bharatnatyam	32
(c)	Kuchipudi	36
(d)	Odissi	38
(e)	Manipuri	42
(f)	Kathakali	46
(g)	Mohiniyattam	49

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SENIOR SCHOOL CURRICULUM 2017-18

VOLUME III (i)

Carnatic Music

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

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(A) CARNATIC MUSIC (VOCAL): (CODE NO. 031)

CLASS-XII (2017-18): (THEORY)

One Theory Paper **Total Marks: 100**

3 Hours **Marks: 30**

72 Periods

Theory:

A. History and Theory of Indian Music

1. (a) Brief history of Carnatic music with special reference to Sangita Saramrita, Sangita Sampradaya Pradarsini, Svaramelakalanidhi, Raga Vibodham, Brihaddesi.

   (b) Short life sketch and contributions of the following:

   Annamacharya, Kshetrajna, Swati Tirunal, Gopalakrishna Bharati, Maha Vaidyanatha Iyer, Patanam Subramanya Aiyar. Ramnad Srinivasa Iyenger, Mysore Vasudevachar.

   (c) A study of musical forms:- Kriti, Padam, Javali, Tillana, Tiruppugazh, Ragamalika.

   (d) Detailed study of Manodharma Sangita.

2. Definition and explanation of the following:-

   Janaka-Janya ragas, Bhashanga, Upanga, Varja, Vakra ragas, Gamakas, Arudi, Eduppu, Prabandham, Grama, Murchana, Jaati

3. Lakshanas of the ragas prescribed for practical.

4. Candidates should be able to write in notation of the composistion in the prescribed ragas.

5. Brief description of concert instruments, their construction and technique.

CLASS-XII (PRACTICAL)

One Practical Paper **Marks: 70**

168 Periods

B. Practical Activities

1. Ragas prescribed:

   Pantuvarali, Todi, Nata, Gaula, Varali, Sri, Saveri, Mukhari, Kedaragaula, Purvikalyani, Mohanam, Keeravani, Ritigaula & Surati.

2. Two varnam in Atatala in two degrees of speed.

3. Alapana of the ragas prescribed.

4. Compositions in authentic tradition atleast one each of the prescribed ragas covering musical forms, kritis, Padams, Javalis, Tillanas and Raga-malikas.

5. Niraval and kalpana svaras in Adi, Rupaka, and Chapu Talas in two degrees of speed.

6. One Simple Pallavi (R.T.P) in adi or Khanda Triputa Tala with Trikalam only.

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CARNATIC MUSIC (VOCAL) PRACTICAL (CODE NO. 031)

GUIDELINES TO THE EXAMINERS FOR EVALUATION OF PRACTICALS

CLASS-XII (2017-18)

One Practical Paper **Marks: 70**

Duration: 30 to 45 minutes per candidate

General Instructions:

1. Before starting the test, the candidates may be asked to submit a list of what they have been taught from the syllabus.
2. Examiners are expected to ask questions which have direct relevance with the course and syllabus.
3. Award of marks should be in accordance with the marking scheme.

S. No.	Value Points	Marks
1.	For tuning the Tanpura/drone and questions related to it	05
2.	One Ata TalaVarnam in two degrees of speed	06
3.	A kriti as per the choice of the candidate with all Manodharma aspects	08
4.	A kriti with Manodharma aspects as per the choice of the examiners	10
5.	One post Pallavi item	04
6.	Testing the knowledge on prescribed Raga Lakshanas	05
7.	Testing the knowledge of prescribed Talas	05
8.	Testing the knowledge of various type of Musical forms learnt	05
9.	Examine the svarajnanam of the candidate.	06
10.	Presentation of the Pallavi learnt	06
11.	Project Work	10
	TOTAL	**70**

Project work guidelines:

Minimum four reports and maximum ten reports have to be submitted. Best four will be considered for Evaluation.

1. Must attend and report live concerts (Both Vocal and Instrumental)
2. Details of the organization (i.e., notices informing the concert has to be included in the project)
3. Items presented (chronological order)

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4. Details of each item presented (Whether creative or Manodharma aspects included)
5. Audience response and duration of each item.
6. Details about the item in which Tani avartanam was played.
7. Photographs of the live concert.

Note: In absence of live classical concerts, students can make report on Devotional Bhajans, T.V. live shows, etc.

List of topics for the guidance of the examiners

1. Tuning of the Tambura/drone. The candidate should be asked to tune the Tambura to his/her pitch. Questions related to its structure, tonality, etc., may be asked.
2. Varnam: One Ata Tala Varnam of the candidate's choice in two degrees of speed, either entirely or in part may be asked.
3. A kriti of the candidate's choice, may be asked along with Alapana, Niraval, and Kalpanasvaram.

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(B) CARNATIC MUSIC (MELODIC INSTRUMENTAL) (CODE NO. 032)

CLASS-XII (THEORY)

One Theory Paper **Total Marks: 100**
3 Hours **Marks: 30**
72 Periods

Theory:

A. History and Theory of Indian Music

1. (a) Brief history of Carnatic Music with special reference to Sangita Saramrita and Sangita Sampradaya Pradarsini, Svaramelakalanidhi and Ragavibhodha, Brihaddesi.
   (b) Short life sketch and contributions of the following:
   Annamacharya, Swati Tirunal, Kshetrajna, Maha Vaidyanatha Iyer, Patnam Subramanyalyer, Ramnad Srinivasa Iyengar Mysore Doraiswamy Iyengar, Dwaram Venkataswamy, Naule Karatkkudi Brothers, Mysore Vasudevachar.
   (c) Brief study of the musical form, Kriti, Tiruppugazh, Padam, Javali and Tillana.
   (d) Detailed study of the Manodharma Sangita.
2. Definition and explanation of the following:
   Janaka, Janya system of Ragas, Bhashanga, Upanga, Varja, Vakra Ragas, Gamakas, Arudi, Eduppu, Jati, Prabandham, Grama, Murchchana, Jaati and Vishesha Prayogas.
3. Description of the ragas prescribed for practical.
4. Candidates should be able to write in notation the compositions in the ragas prescribed.
5. The candidate should be able to describe the construction of the instrument opted for alongwith the basic techniques of playing.
6. The candidate should have an outline knowledge of the classification of instruments in general and a brief history of the instrument opted for.

CLASS-XII (PRACTICAL)

One Practical Paper **Marks: 70**
168 Periods

B. Practical Activities

1. Ragas Prescribed:
   Purvikalyani, Todi, Gowla, Sri, Simhendra madhyamam, Bhairavi, Shanmukhapriya and Keeravani, Nata, Varali, Ritigaula, Saveri and Surati.
2. Varnams (atleast four) in Aditala and one in a tala in two degree of speed.
3. Brief outline alapana of the ragas prescribed.
4. Atleast one authentic compositions traditionally rendered in each of the prescribed ragas, covering the musical forms Kirtanas, Kritis, Padams, Javalis, Tillanas and Ragamalikas.
5. Kalpana svaras in Adi, Rupaka and Chapu talas in two degrees of speed.
6. Tala prescribed Adi (Single and double kalai) Rupakam, Misrachapu, Khanda Chapu and Triputa Talas.
7. Presentation of a simple pallavi in Adi or Khanda Triputa.

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CARNATIC MUSIC (MELODIC INSTRUMENTAL)

PRACTICAL GUIDELINES TO THE EXAMINERS
FOR EVALUATION OF PRACTICALS

CLASS-XII

One Practical Paper **Marks: 70**

Duration: 30 to 45 minutes per candidate

General Instructions:

1. Before starting the test, the candidates may be asked to submit a list of what they have been taught from the syllabus.
2. Examiners are expected to ask questions which have direct relevance with the course and syllabus.
3. Award of marks should be in accordance with the marking scheme.

S. No.	Value Points	Marks
1.	Tuning of the candidate's instrument and questions related to it	05
2.	One Ata TalaVarnam in two degrees of speed	06
3.	A kriti as per the choice of the candidate with all Manodharma asked	08
4.	A kriti or two with Manodharma asked as per the choice of examiners	10
5.	Questions about unique features of respective instruments.	04
6.	Testing the knowledge on Raga Lakshanas	05
7.	Testing the knowledge of Talas	05
8.	Testing the knowledge of Musical forms	05
9.	Details regarding different techniques of play	06
10.	Presentation of simple Pallavi	06
11.	Project work	10
	TOTAL	**70**

Project Work Guidelines:

Minimum four reports and maximum ten reports have to be submitted. Best four will be considered for evaluation.

1. Must attend and report live concerts (Both Vocal and Instrumental)
2. Details of the organization (i.e., notices informing the concert has to be included in the project)

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3. Items presented (chronological order)
4. Details of each item presented (Whether creative or Manodharma aspects included)
5. Audience response and duration of each item.
6. Details about the item in which Tani avartanam was played.
7. Photographs of the live concert. (If possible)

Note: In absence of live classical concerts, students can make report on Devotional Bhajans, T.V. live shows, etc.

List of topics for the guidance of the examiners

1. Tuning of the instrument: The candidate should be asked to tune the instrument to his/her pitch. Questions related to its structure, tonality, etc., may be asked.
2. One Ata tala varnam of the candidate's choice, in two degrees of speed, either entirely or in parts, may be asked.
3. A kriti of the candidate's choice may be asked along with Alapana Niraval, and Kalpanasvaram.
4. A kriti or two (fully or partly) of the examiners' choice. The Alapana, Niraval, Kalpana svarams, etc., may be asked in different ragas from the syllabus.

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(C) CARNATIC (PERCUSSION INSTRUMENTAL)
MRIDANGAM (CODE NO. 033)

CLASS-XII (THEORY)

One Theory Paper **Total marks: 100**
3 Hours **Marks: 30**
72 periods

Theory:

A. History and Theory of Indian Music

1. (a) Brief history of Carnatic Music with special reference to Tala and percussion in Chaturdandi Prakashika, Sangita Ratnakara, Ragavibhodha, Svaramela Nalanidhi

   (b) Short life sketch and contributions of the following luminaries:

   Needemangalam Meenakshi Sundaram Pillai and Tanjore Vaidyanatha Iyer, Palghat Mani Iyer, Umaiyalpuram, Kodanda, Ramaiyer, Rudukdham Swaminatha Pillai, Palani, Vilvadri Iyer.

   (c) Study of the musical form, Pallavis, Sollukattus, and Tillana, Padam, Javali

2. Definition and explanation of the following:

   Padagarbham, Arudi, Eduppu, Gati-bheda, Anuloma, Pratiloma, Tisram, Trikalam, Tekka, 108 Talas, Shadangas, Tiruppugazh Talas, TalaVadya ensemble.

3. The candidates should have outline knowledge of the classification of Percussion instruments in general and a brief history of the instrument opted for.

4. Technical Terms:

   (Vilamba, Madhya, Druta), Atitam, Anagatam, Pharan, Kalapramanam, Ghumki, Konnakkol, Choru, Varu, Toppi

5. The candidate should possess knowledge of the fundamental structure, technique and playing of other percussion instruments like Morsing, Tabla, Chenda, Edakka and Gettu Vadhyam.

CLASS-XII (PRACTICAL)

One Practical Paper **Marks: 60**
168 Periods

B. Practical Activities

1. Ability to construct Mohra, Korvai to Khanda jati Atatalam and Triputa tala.
2. An exhibition of accompanying ability.
3. Demonstration of the various types and usages of Gumki.
4. Ability to play Tani Avartanam in Misra and Khanda Chapu Talas and Khanda Triputa Tala.

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C. Project Work **Marks: 10**

Guidelines:

Minimum four reports and maximum ten reports have to be submitted. Best four will be considered for evaluation.

1. Must attend and report live concerts (both Vocal and Instrumental).
2. Details of the organization (i.e., notices informing the concert has to be included in the project).
3. Items presented (chronological order).
4. Details of each item presented (whether creative or Manodharma aspects included).
5. Audience response and duration of each item.
6. Details about the item in which Tani avartanam was played.
7. Photographs of the live concert. (If possible).

Note: In absence of live classical concerts, students can make report on Devotional Bhajans, T.V. live shows, etc.

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CARNATIC MUSIC (PERCUSSION INSTRUMENTAL)

MRIDANGAM PRACTICAL

GUIDELINES TO THE EXAMINERS FOR EVALUATION OF PRACTICAL

CLASS-XII

One Practical Paper **Marks: 70**

Duration: 30 to 40 minutes per candidate

General Instructions:

1. Just before starting the test, the students should be asked to submit a list of what they have been taught from the course.
2. Examiners are required to ask questions which are directly related to the syllabus.
3. Marks should be given in accordance with the marking scheme.

Distribution of Marks:

S. No.	Value Points	Marks
1.	Tuning of the instrument and questions regarding instrument	07
2.	Taniavartanam of choice Tala	10
3.	Tala of Examiner's choice	10
4.	Reciting the sollukattu with tala	08
5.	Accompanying Vocal Music and Instrumental Music General	10
6.	Accompanying Trikalam and other musical forms Pallavi and Tillana	10
7.	Questions regarding laya and tala	05
8.	Project work	10
	Total	**70**

Project Work Guidelines:

Minimum four reports and maximum ten reports have to be submitted. Best four will be considered for evaluation.

1. Must attend and report live concerts (both Vocal and Instrumental).
2. Details of the organization (i.e., notices informing the concert has to be included in the project).
3. Items presented (chronological order).
4. Details of each item presented (whether creative or Manodharma aspects included).
5. Audience response and duration of each item.

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6. Details about the item in which Tani avartanam was played.
7. Photographs of the live concert. (If possible)

Note: In absence of live classical concerts, students can make report on Devotional Bhajans, T.V. live shows, etc.

Total Marks: 70

List of topics for the guidance of the examiners

1. The student should be asked to tune the instrument to a particular pitch. He/she may be asked about the structure and parts of the instrument: problems faced in maintaining the instrument in good condition during change of weather.
2. Choice Tala: The student should be asked to play full-fledged tani avartanam in a tala of his/her choice.
3. Tala of Examiner's choice: The student should be asked to play tani avartanam to one or two talas of the examiner's choice not necessarily the whole course of the tani avartanam but only selected phrases.
4. The candidate may be asked to recite Mohra, Korvai, Tirmanam for different talas learnt.
5. The candidate should be asked to accompany vocal music, instrumental music or both. The music may be provided either by the examiners themselves or by an artist specifically engaged for the purpose.
6. Questions like (a) differentiation between laya and tala, (b) various Angas of the talas, (c) explanation of technical terms like Tekka, Pharan, Gumki, Meettu, Chappu, etc.

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SENIOR SCHOOL CURRICULUM 2017-18

VOLUME III (ii)

Hindustani Music

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

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(A) HINDUSTANI MUSIC (VOCAL) (CODE NO. 034)

CLASS-XII (2017-18) (THEORY)

One Theory Paper **Total Marks: 100**

3 Hours **Marks: 30**

60 periods

A. Theory

1. Definition of the following:

   Alankar, Varna, Kan, Meend, Khatka, Murki, Gamak, Grama, Murchhana, Alaap, Tana.

2. (a) Classification of Ragas.

   (b) Time theory of Ragas.

3. Detail study of the following Treatises:

   (a) Sangeet Ratnakar

   (b) Sangeet Parijat

4. Description of the Ragas prescribed for Class XII.
5. Ability to recognise the Ragas from given passages of Swaras.
6. Writing in notation the compositions of the prescribed Ragas.
7. Writing in Tala-notation, Thah and Dugun of prescribed Talas.
8. Contribution of musicians:

   1) Ustad Abdul Karim Khan

   2) Ustad Faiyaz Khan

   3) Pt. Krishna Rao Shankar Pandit

   4) Ustad Bade Ghulam Ali Khan

CLASS-XII (PRACTICAL)

One Practical Paper **Marks: 70**

160 Periods

B. Practical Activities

1. (a) One Drut Khayal in Bhairav, Bageshri, Bhimpalasi and Malkauns with simple elaborations and a few tanas.

   (b) Two Vilambit Khayal with Alaps and Tanas in any two of the prescribed Ragas.

2. One Tarana and one Dhamar with Dugun and Chaugun in any of the prescribed Ragas.
3. One composition of Sadra or Dadra.
4. Recitation of Thekas of Jhaptala, Rupak, Tilwada and Dhamar with Dugun, keeping Tala with hand beats.
5. Ability to recognize the prescribed Ragas from the passages of swaras rendered by the Examiner.
6. Knowledge of the structure and tuning of Tanpura.

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HINDUSTANI MUSIC (VOCAL)

PRACTICAL GUIDELINES TO THE EXAMINER FOR EVALUATION OF PRACTICAL

CLASS-XII (2017-18)

One Practical Paper **Marks: 70**

Time duration: 20 to 30 minutes per candidate.

General Instructions:

1. Examiners are requested to ask the questions which are directly related to the syllabus.
2. Marks should be awarded in accordance with the marking scheme.

Distribution of Marks

SL. No	Value Points	Marks
1.	Tuning of Tanpura and questions regarding Tanpura	05
2.	Choice Raga (Vilambit and Drut Khayal)	10+05=15
3.	Examiner's Choice Ragas	10
4.	One Tarana and one Dhamar with dugun and Chaugun	10
5.	One composition of Sadra or Dadra	05
6.	Identification of Ragas	05+05=10
7.	Reciting the Thekas of Talas with hand beats in Thah and Dugun	05+05=10
8.	Practical File	05

List of Topics for the guidance of the examiners

1. **Tuning of Tanpura:** The student may be asked to tune the Tanpura. Some questions to be asked regarding parts of Tanpura.
2. **Choice Raga:** The student may be asked to sing a Raga prescribed in the syllabus of his/her own choice. Choice Raga with Vilambit Khayal and Drut Khayal with simple Alap and Tanas. Before performing the Raga, he/she may be asked to sing Aroha, Avaroha and Pakad of the Raga.
3. **Other Drut Khayals:** It is examiner's choice, he/she may ask one or two Drut Khayals with Aroha, Avaroha, Pakad and simple elaboration in medium and fast tempo.
4. **Dhamar:** It is examiner's choice, he/she may ask the student to sing Dhamar with Dugun and Chaugun.
5. **Tarana:** The student may be asked to sing Tarana in any prescribed Raga with medium and fast tempo.
6. **Sadra or Dadra:** The student may be asked to sing a composition of Sadra or Dadra.
7. **Identification of Ragas:** The student may be asked to identify the Ragas sung by the examiner.
8. **Reciting of Theka:** The examiner may ask the student to recite the Thekas of Talas in Thah (barabar) and Dugun with hand beats.

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(B) HINDUSTANI MUSIC (MELODIC INSTRUMENT) (CODE NO. 035)

CLASS-XII (2017-18) (THEORY)

One Theory Paper **Total Marks: 100**

3 Hours **Marks: 30**

60 Periods

A. Theory:

1. Definition of the following:

   Alankar, Varna, Kan, Meend, Khatka, Murki, Gamak, Krintan, Zamzama, Gram, Murchhana, Aalap, Tana.

2. (a) Classification of Ragas (b) Time theory of Ragas

3. Detail study of the following Treatises:

   (a) Sangeet Ratnakar

   (b) Sangeet Parijat

4. Description of Ragas prescribed for class XII.

5. Ability to recognise the Ragas from given passages of Swaras.

6. Ability to write the compositions (Gat) of prescribed Ragas in notation.

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

8. Contribution of musicians:

   Miyan Tansen, Ustad Inayat khan, Ustad Mushtaq Ali khan, Ustad Alauddin Khan.

CLASS-XII (PRACTICAL)

One Practical Paper **Marks: 70**

160 Periods

B. Practical Activities

1. (a) One Razakhani Gat in Bhairav, Bageshri, Bhimpalasi and Malkauns with simple elaborations, Todas and Jhala.

   (b) Two Masitkhani Gat in prescribed Ragas with simple elaborations and a few Todas.

2. Alaap, Jor, Jhala in any one of the prescribed Ragas, with ability to produce Meend of minimum two swaras.

3. One Composition in Ektala or in Jhaptala in any one of the prescribed Ragas.

4. One Dhun

5. Ability to recite Thekas of Jhaptala, Rupak, Tilwada and Dhamar with Dugun, keeping Tala with hand beats.

6. Ability to recognize the prescribed Ragas from passages of Swaras sung or played by the examiner.

7. Knowledge of structure and Tuning of instrument opted for.

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HINDUSTANI MUSIC (MELODIC INSTRUMENT)

PRACTICAL GUIDELINES TO THE EXAMINER
FOR EVALUATION OF PRACTICALS

CLASS – XII (2017-18)

One Practical Paper **Marks: 70**

Time Duration: 20 to 30 minutes for each candidate.

General Instructions:

1. Examiners are requested to ask the questions directly related to the syllabus.
2. Marks should be awarded in accordance with the marking scheme.

Distribution of Marks:

Sl. No.	Value Points	Marks
1.	Tuning of Instrument and questions regarding instrument	05
2.	Choice Raga (Masitkhani Gat and Razakhani)	10+5=15
3.	Razakhani Gat with Toda and Jhala of Examiner's choice	10
4.	One composition in Ektala or in Jhaptala.	05
5.	Aalap, Jor, Jhala with Meend	05
6.	One Dhun	05
7.	Identifying the Ragas.	5+5=10
8.	Reciting the Thekas of Talas with hand beats in Thah and Dugun	05+05=10
9.	Practical File	05

Guidelines For The Examiners

1. **Tuning of Instrument:** The student should be asked to tune his/her instrument. Some questions to be asked regarding instruments (Parts of the instrument).
2. **Choice Raga:** The student should be asked to play a Raga of his/her own choice (prescribed in the syllabus). Choice Raga – Masitkhani Gat and Razakhani Gat with Alap, Toda and Jhala. Before performing the Raga, the student may be asked to play Aroha, Avaroha and Pakad of the Raga.
3. **Razakhani Gat:** It is examiner's choice, he / she may ask the student to play any Razakhani Gat on his/her instrument with Alap and a few Todas.
4. **One composition in Ektala/Jhaptala:** The student may be asked to play one composition in Ektala/Jhaptala.
5. **Meend of Swaras:** The student may be asked to play a few simple Alaaps using Meend on instrument (Meend upto two swaras).
6. **Playing of Dhun:** Examiner may ask the student to play one Dhun.
7. To identify the Raga from the passages of Swaras sung or played by the examiner.
8. **Reciting of Theka:** The examiner may ask the student to recite the Thekas of Tala in Thah (Barabar) and Dugun with hand beats.

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(C) HINDUSTANI (PERCUSSION INSTRUMENTAL) (CODE NO. 036)

(TABLA OR PAKHAWAJ)

CLASS-XII (2017-18) (THEORY)

One Theory Paper **Total Marks: 100**

3 Hours **Marks: 30**

60 periods

A. Theory

1. (a) Definition of the following terms:
   Uthan, Peshkar, Chakradar, Bant and Fard.
   (b) Comparative study of the following:
      (i) Chautala-Ektala
      (ii) Jhaptala-Sooltala
      (iii) Teentala-Tilwada
   (c) Classification of Jatis of different patterns.
   (d) Classification of Layakari.
   (e) Brief description of Gharanas of Tabla and Pakhawaj.
2. (a) History of Tabla or Pakhawaj.
   (b) Brief history of Medieval and Modern period of Hindustani Music specially in the field of percussion instruments.
3. Description of Talas prescribed for Class XII practical.
4. Writing notation of the prescribed Talas and compositions.
5. Recognition of Talas from given portion of the Thekas and compositions.
6. Biographies of Pandit Kishan Maharaj, Pt. Gyan Prakash Ghosh and, Ustad Latif Ahmad Khan or Raja Chatrapati Singh, Guru Purushotam Das and Pandit Pagal Das.
7. Prescribe Talas:- Teentala, Dhaptala or Sultala, Ektala or Chartala, Rupak or Khemta and Dhamar.

CLASS-XII (PRACTICAL)

One Practical Paper **Marks: 70**

160 Periods

B. Practical Activities

1. Playing of the Thekas of Jhaptala, Ektala and Rupak or Sooltala, Chautala and Dhamar on Tabla/Pakhawaj with simple elaborations.
2. Uthan, Peshkar, Six Kaydas, Two Relas, Two Chakradars, One Farmaichi Chakradar, two Tukras, two Gat, one Fard in Teentala.
3. Ability to play Two Advance Kayada, One Rela with Four Paltas and Tihai, Four Simple Tukras, Two Chakradar, Two Damdar Tihari and one Paran in Ektala, Jhaptala and Rupak or Elaboration of Theka, Stuti Paran, Rela Chakradar. Paran & Farmishi in Sooltala, Chautala & Dhamar.
4. Recitation of the prescribed Talas and composition with Thah, Dugun and Chaugun keeping Tala with hand beats.
5. A few simple laggis in Dadra and Keharwa tala or Thapia on Pakhawaj.
6. Knowledge of tuning of instrument opted for.

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HINDUSTANI (PERCUSSION INSTRUMENTAL)

PRACTICAL GUIDELINES TO THE EXAMINERS
FOR EVALUATION OF PRACTICAL

CLASS-XII (2017-18)

One Practical **Marks: 70**

Time Duration: 20 to 30 minutes each candidate

General Instructions:

1. Examiners are requested to ask questions directly related to the syllabus.
2. Marks should be given in accordance with marking scheme.

Distribution of Marks:

SL. No.	Value Points	Marks
1.	Tuning of Instrument and questions regarding instrument	10
2.	Choice Tala	30
3.	Tala of Examiner's choice	10
4.	Tala in Dugun, Tigun and Chaugun	10
5.	Reciting of Tala and composition with hand beats	10
	Total	**70**

List of topics for the guidance of the examiner

1. **Tuning of Instrument:** The students should be asked to tune the instrument. Some questions should be asked regarding instruments.
2. **Choice Tala:** The student should be asked to play the Tala of his/her own choice (prescribed in the syllabus) with elaborations, Than Peshkar, Kayada, Rela, Tihai, Tukra, Chakradar Farmaishi, Gat and Fard.
3. **Tala of examiner's choice:** The student should be asked to play the Tala of examiner's choice with elaborations (Teentala /Jhaptala/ Ektala/Rupak Tala).

   or

   Tala in Dugun Chaugan with Mukhda and Tihai: (examiner's choice). The examiner may ask students to play any Tala (Sooltala/Tiwara/Char Tala/Dhamar Tala).
4. **To recite the tala with hand beats:** The student should be asked to recite the composition Theka of Tala in Thah (Barabar), Dugun and Chaugun with hand beats. The examiner may ask the student to play more than one Tala.
5. **Laggi in Dadra Tala:** The student should be asked to play laggi accompanying a song set to Dadra tala sung by the examiner.
6. **Question regarding Laya and Tala:** Some questions shold be asked regarding Laya (Viambit, Madhaya and Drut Laya) and Tala.

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SENIOR SCHOOL CURRICULUM 2017-18

VOLUME III (iii) (A)

Dance

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

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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, 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 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

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(A) KATHAK DANCE (CODE NO. 056)

CLASS-XII (2017-18): (THEORY)

One Theory Paper **Total Marks: 100**

3 Hours **Marks: 30**

70 Periods

Theory:

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. Aquitance 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) 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.
9. Acquaintance with the traditional costumes and make up.

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CLASS-XII (PRACTICAL)

One Practical Paper **Marks: 70**

170 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)	Thaat	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.

3. Ability to improvise in nritta and abhinaya.
4. Parhant (recitation of bols) to the basic theka of all compositions learnt.

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DANCE (KATHAK)

PRACTICAL GUIDELINES TO THE EXAMINERS FOR EVALUATION OF KATHAK PRACTICALS

CLASS-XII

One Practical Paper **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 Thaat, Aamed, Ganesh Paran, fast Aamad, Tihai and Tatkaar; in Madhya Laya; Tukra/Todaa, Paran, Abhinaya of a Thumri/Bhajan; and in Drut Laya; Gat-nikaas 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, Thaat, 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.

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(B) BHARATNATYAM DANCE (CODE NO. 057)

CLASS-XII (2017-18): (THEORY)

One Theory Paper **Total Marks: 100**

3 Hours **Marks: 30**

70 Periods

Theory:

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) with special reference to hasta-Abhinaya, Mukhaja Abhinaya and Netra Abhinaya (basic definition only).
   - (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 taalam with Adavu syllable.
6. Acquaintance with the traditional costumes, make up of the Dance style opted.

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CLASS-XII (PRACTICAL)

One Practical Paper **Marks: 70**

170 Periods

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.

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(C) KUCHIPUDI DANCE (CODE NO. 058)

CLASS-XII (2017-18) (THEORY)

One Theory Paper **Total Marks: 100**

3 Hours **Marks: 30**

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, Shabdam, 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)

One Practical Paper **Marks: 70**

170 Periods

1. One Sabdam preferably from Dashavatara or Prahlada Pattabhishekha, Shabdam.
2. One Swarapallavi, one padam.
3. One Kshetrayya 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.

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(D) ODISSI DANCE (CODE NO. 059)

CLASS-XII (2017-18) (THEORY)

One Theory Paper **Total Marks: 100**

3 Hours **Marks: 30**

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.
7. Brief explnation 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. Ability to with the notation of the learnt items of Batu/Sthayi and Moksha.

CLASS-XII (PRACTICAL)

One Practical Paper **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.

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2. One ashtapadi

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.

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. Moksha:

a) Demonstration of the item.

b) Identification of the hastas and the bhangis used

c) Recitation with hands of the ukutas used marking the taal.

5. Ability to demonstare the following Bhangis:

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

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(E) MANIPURI DANCE (CODE No. 060)

CLASS-XII (2017-18): (THEORY)

One Theory Paper **Total Marks: 100**

3 Hours **Marks: 30**

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) Nritta, 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)

One Practical Paper **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.

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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.

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(F) KATHAKALI DANCE (CODE NO. 061)

CLASS-XII (2017-18): (THEORY)

One Theory Paper **Total Marks: 100**
3 Hours **Marks: 30**
70 Periods

Theory:

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 Natyasasthra.
4. Knowledge of the following terms:
   - (i) Nritta, Nritya, Natya, Tandava, Lasya, Lokadharmi, Natyadharmi.
   - (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, Rasadhrishti, 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, Rasadhrishti, 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 make up of the Dance style opted.
7. Knowledge of Kathakali music both vocal and percussion.

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CLASS-XII (PRACTICAL)

One Practical Paper **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 – *"Kuvalaya 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.

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(G) MOHINIYATTAM DANCE (CODE NO. 062)

CLASS-XII (2017-18): (THEORY)

One Theory Paper **Total Marks: 100**

3 Hours **Marks: 30**

70 Periods

1. A brief history and acquaintance with other classical and folk styles like Kudiyattam, Nangiyar Kootu, Ramanatam, Krishnattam, Kathakali, Ottanthulal, Tiruvathira kali, Kaikottikali.
2. Acquaintance with life history of the chief exponents of the dance form of both past and present.
3. Acquaintance with the contents of Natya Shastra, Abhinaya Darpana, Cilappadikaram, Hastalakshana Deepika, Balaramabharatam, Manimekhala.
4. Brief description of musical instruments that accompany Mohiniyattam, Edaikka, Mridangam, Maddalam, Veena, Flute, Violin, Kaimani.
5. Definition of the following terms:

   Nritta, Nritya, Natya, Tandava, Lasya

   Anga, Upanga, Pratyanga

   Sthana, Chari, Gati, Mandala, Karana, Bhramari, Utplavana, Karana.
6. Brief explanation of the following terms;
   - i) Loka Dharmi, Natya Dharmi
   - ii) Hastas, Samyuta, Asamyuta
   - iii) Sangeeta, Laya (Vilamba, Madhya, Druta)
   - iv) Chempada Tala, Triputa Tala, Champa Tala, Panchari Tala, Adanta Tala with syllables and aksharakalas.
   - v) Sopana Sangeeta
   - vi) Bhava, Vibhava, Anubhava, Vyabhichari.
7. Detailed explanation of the following terms:
   - i) Rasa
   - ii) Abhinaya (Angika, Vachika, Aharya, Sattvika)
   - iii) Tala, Sapta Sooladi Talas with symbols and aksharakalas
   - iv) Adavu /Chuvadukkal, Chollukettu, Jatisvaram, Padavarnam, Padam, Tillana
8. Ability to write in notation Adavus in Tala.
9. Detailed description of costume and make up of the dance style opted.

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CLASS-XII (PRACTICAL)

One Practical Paper **Marks: 70**

170 Periods

1. Stuti-Ganapaty/Any other diety
2. Jatiswaram
3. Padavarnam
4. Padam
5. Ability to sing the compositions, rendering Tala in hand.
6. Name and Arohana-Avarohana of Ragas of compositions learnt.
7. Name of Tala, its Anga and Aksharakalas, of compositions learnt.
8. Knowledge of Costume and make-up.

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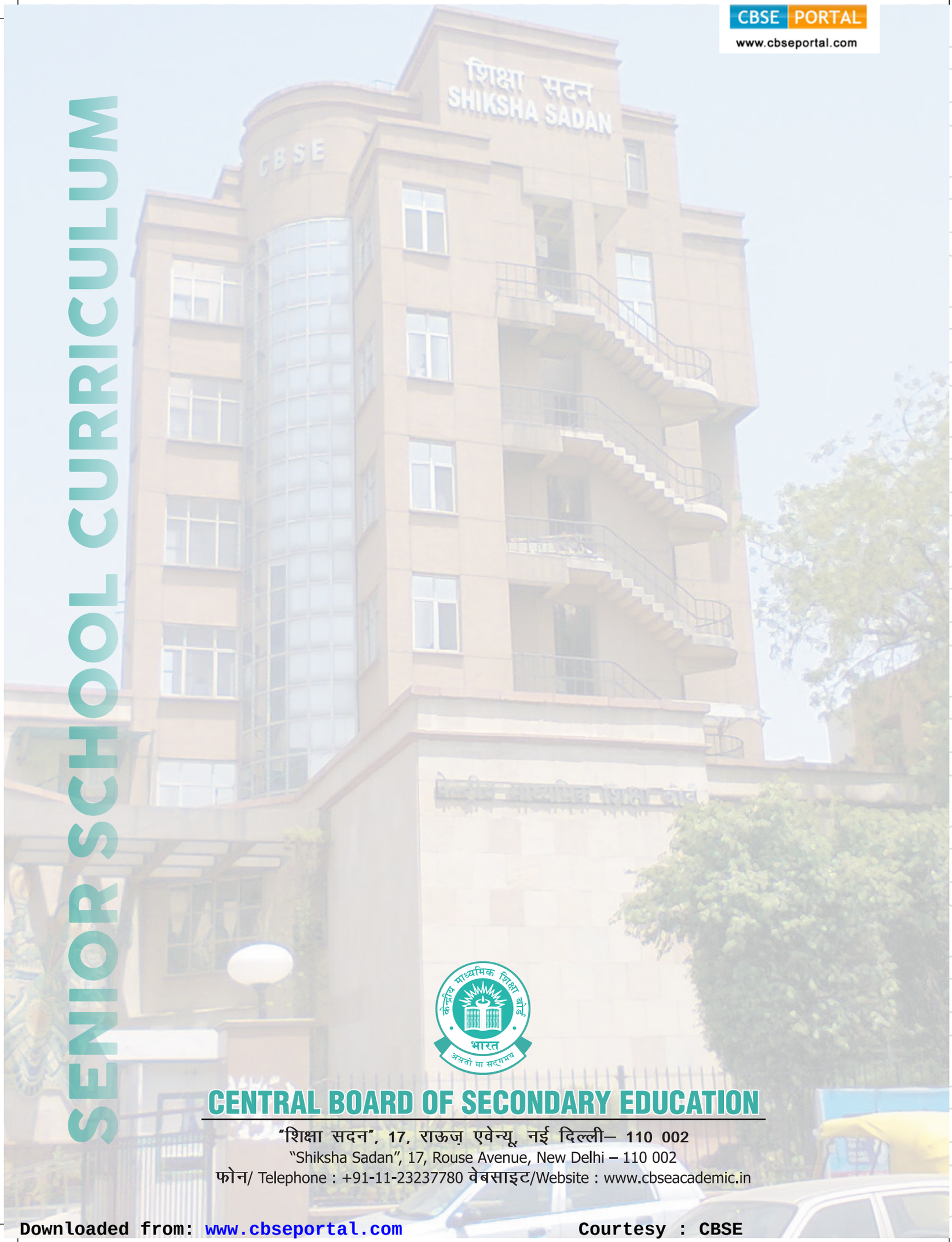
SENIOR SCHOOL CURRICULUM



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