

**(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.