

**(A) KATHAK DANCE (CODE NO. 056)**  
**CLASS–XII (2024-25)**

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

**NOTE:** The students should be taught some of these in jhap taal and dhamar tal.

## **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 performitonThekaa. WhiledoingParhanthe/sheshouldalsoindicatethetaal

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.