

Class X

Subject: Dance (Term I & II)

PORTION AND MARKS DISTRIBUTION

MONTH	Topic	Objective
		Term II
JUNE	Shikhara Adavu	Adavu & First half of Alaripu
JUNE	Tirmanam Adavu & Alaripu	Adavu & first half of Alaripu
JULY	Alaripu & Asamyukta hasta	First half of Alaripu & pataka hasta viniyoga
JULY	Alaripu & Asamyukta hasta	First half of Alaripu & pataka hasta viniyoga
AUGUST	Alaripu & Asamyukta hasta	First half of Alaripu & Tripataka hasta viniyoga
AUGUST	Alaripu & Asamyukta hasta	First half of Alaripu & Tripataka hasta viniyoga
SEPTEMBER	Alaripu & Pancha jaatis	First half of Alaripu & Introduction to Pancha jaatis- Tishra jaati
SEPTEMBER	Alaripu & Pancha Jaatis	First half of Alaripu & Chatushra jaati
OCTOBER	Alaripu & Pancha Jaatis	First half of Alaripu & Khanda jaati
OCTOBER	Alaripu & Pancha Jaatis	First half of Alaripu & Mishra jaati
OCTOBER	Alaripu & Pancha Jaatis	First half of Alaripu & Sankirnam jaati
		Term II
NOVEMBER	Alaripu & mythological stories	Continuation of Alaripu & mythological stories or Lord Ganesh, Rama, Shiv-Parvati, Krishn
NOVEMBER	Alaripu & mythological stories	Continuation of Alaripu & mythological stories or Lord Ganesh, Rama, Shiv-Parvati, Krishn
December	Alaripu & revision	Completion of Alaripu & revision of earlier portion
December	Alaripu & revision	Completion of Alaripu & revision of earlier portion

Practical Assessment for Bharatanatyam (Dance)
(Rubric evaluation)

Criteria	Excellent (8)	Very Good (6)	Good (4)	Needs Improvement (2)
1. Technical Skills (Ang shuddhi, Araimandi)	Dance performed with great attention to quality of movement, body position & other details of dance. Also demonstrates an excellent understanding of dance style.	Dance performed with attention to details of technique, has attained proficiency in dance style.	Dance performed with attention to most details of technique but hasn't attained proficiency, some technical errors.	Although remembers some of the dance steps, little attention is paid to how movements are done or other details of the dance.
2. Knowledge of basic steps learnt & the choreography of the items. (Based on Adavus & items)	Demonstrates excellent knowledge of steps and choreography and does it well.	Demonstrates good knowledge of steps and choreography, few errors however it doesn't interfere with performance.	Demonstrates knowledge of steps & choreography, some errors (3-5 errors) causing brief pause in performance.	Remembers a few of steps/movements and tries but fails to deliver the good.
3. Rhythm/Tempo (Understanding of tala, dancing on tala, understanding , music)	Shows a complete understanding of tempo & beat and stays on rhythm throughout the dance and excellent recitation of tala.	Accurate in beat, tempo, rhythms of dance sequences throughout the dance and good in reciting of tala.	Generally accurate in beat, tempo, rhythms of dance sequences most of the time and is good in reciting tala with minimum errors.	Attempts to keep a rhythm, but gets off beat and speeds up or fails behind often, doesn't follow beat in music, student has failed to understand the tala.
4. Orals & Recitation (Based on Mudras, Bhedas & Shlokas)	The student is able to recite Shlokas and other theory related notes perfectly.	The student is able to recite Shlokas and other theory related notes in a very good manner.	The student is able to recite Shlokas and other theory related notes in a good manner but lacks fluency.	The student hasn't learnt & is unable to recite Shlokas and other theory related notes .
5. Performance Skills (Based on performing with confidence, attentiveness, glances,	The Student is able to perform excellently with excellent confidence, perfect facial	The student is able to perform decently with good confidence, with good facial expressions and is	The student is generally focussed on performance but is bit low on showing	The student is not very focused in performance and is delivering very minimum expressions and

expressions)	expressions and is attentive in drawing attention with body expressions.	good in drawing attention with body expressions.	confidence and expressions.	low on confidence.
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I) Assignment (topics)

Project – 20 marks (Related to Dance) (Any one)

1. Making chart papers on renowned classical dances /folk dances of Goa.(To gather knowledge and information)
2. Choreography of small episodes from the mythological stories.(To show creativity level)
3. Interviewing local/professional artistes by preparing a questionnaire (To get inspiration) in the field of dance, classical as well as folk dance artistes.

Goa Board of Secondary & Higher Secondary Education, Alto,Betim-Goa.

BLUE-PRINT S.S.C./H.S.S.C. Examination																	
Duration 1.30 hours										Maximum Marks :- 40							
Subject :- Bharatanatyam																	
Objectives	Remembering				Understanding				Application				Creativity				Total
	MCQ	VSA	SA	LA	MCQ	VSA	SA	LA	MCQ	VSA	SA	LA	MCQ	VSA	SA	LA	
Asamyukta hasta		1											4				5
Pancha jaatis		1						2									3
Mythological stories		1							5								6
Bhedas							2										2
Brief knowledge of Bharatanatyam		4						3									7
Types of Abhinaya		2										5					7
Folk dances of Goa		3						4									7
Previous year portion		1						2									3
																Total -	40 marks

1st Term

Practical – 40 marks

1. Adavus –
Shikhara Adavu – 1 variation - **5 marks**
Tirmanam – (Kita taka tari kita tom) - **5 marks**
2. First half of Alaripu in tishra jaati – Eka talam. – **13 marks**

Theory – 40 marks

1. Asamyukta hasta viniyogas (Uses of Pataka & Tripataka hastas)
Recitation & presentation– **5 marks**
2. Reciting Pancha jaatis in 3 speeds. -**3 marks**
3. Mythological stories on Lord Krishna, Rama, Ganesh, Shiv & Parvati. –
6 marks

2nd Term

Practical – 40 marks

1. Second half of Alaripu in tishra jaati – Eka talam. – **12 marks**
2. Knowledge of the previous year portion is compulsory – **5 marks**

Theory – 40 marks

1. Bhedas- Mandala & Drishti bhedas – **2 marks**
2. Brief knowledge of Bharatanatyam. – **7 marks**
3. Meaning of Abhinaya and 4 types of Abhinaya (Angika, Aharya, Vaachika, Satvika) – **7 marks**
4. Knowledge of folk dances of Goa. – **7 marks**

Knowledge of the previous year portion is compulsory – **3 marks**

Sr.	Syllabus topics	Learning Outcome
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no.		
1.	Shikhara & Tirmanam Adavus	Students will be able to learn the basic postures, footwork and steps.
2.	Alaripu	Students will be able to learn nritya item (pure dance) which includes basic adavus, eyes, neck, head & various body movements.
3.	Asamyukta Hastas	Students will be able to learn 28 single hand mudras shlokas which can be used while performing practically.
4.	Pancha jaatis	Students will be able to learn the basic 5 talas in 3 speeds.
5.	Bhedas	Students will be able to learn various shlokas and present it practically using various moments.
6.	Mythological stories	Students will be able to learn various mythological stories of Lord Ganesh, Rama, Shiv-Parvati, Krishna etc.
7.	Brief information on Bharatanatyam	Students will be able to learn the ancient history of the classical form.
8.	Types of Abhinaya	Students will be able to learn different types of abhinaya & use the theory knowledge in their performances.
9.	Folk dances of Goa	Students will be able to learn the various forms of folk dances of Goa & understand its existence and stories of various folk culture.
10.	Revision of portion	Students will be able to revise previous years syllabus as it will help in the recollecting all the previous years portion.

Project – 20 marks (Related to Dance) (Any one)

1. Making chart papers on renowned classical dances /folk dances of Goa.(To gather knowledge and information)
2. Choreography of small episodes from the mythological stories.(To show creativity level)
3. Interviewing local/professional artistes by preparing a questionnaire (To get inspiration) in the field of dance, classical as well as folk dance artistes.

Exhaustive list of activities to be performed as internal assessment

1. Making chart papers on renowned classical dances /folk dances of Goa.(To gather knowledge and information)
2. Choreography of small episodes from the mythological stories.(To show creativity level)
3. Interviewing local/professional artistes by preparing a questionnaire (To get inspiration) in the field of dance, classical as well as folk dance artistes.

Subject - Bharatanatyam (Dance)
Syllabus for Dance for Semester 1 & 2
Std- X (SSC)

Brief information of Bharatanatyam and its history.

Bharatanatyam is a composite art, which corresponds not merely to the senses, but to the souls of the dancer and the Perceiver. Bharatanatyam may be defined as an art that conveys spiritual expression. This dance form cannot be adequately performed without reverence for technique and spiritual life. Bharatanatyam lifts one from temporal to eternal values. The intimate association of dance with religion and ritual (a form of worship in the temples) is well established. The institution of the Devadasis (servants of the God) contributed in perpetuating and preserving the art.

In ancient times, the system of dedicating young girls to the temples as Devadasis seems to have prevailed.

Bharatanatyam is one of the oldest classical dance forms of the South Indian state of Tamil Nadu. Both - female and male dancers now practice Bharatanatyam. Its inspirations come from the sculptures of the Nataraja temple of Chidambaram.

In ancient times, Devadasis performed Bharatanatyam, which was earlier known as 'Sadir' in the temple. Many of the ancient sculptures in Hindu temples are Karanas or dance postures. In the most essential sense, a Hindu deity is revered as a royal guest in his temple and offered the 'Shodashopacharam' (the sixteen hospitalities) - among which music and dance are to please the senses. Thus, many Hindu Indian rulers and the temples maintained a complement of trained musicians and dancers.

Place of origin: Bharatanatyam is a form of dance prevalent in South India in Tamilnadu.

Salient features of Bharatanatyam

- a. Bharatanatyam is an art of temples in this form the dancer offers herself and soul at the feet of the Divine Lord.
- b. Bharatanatyam is a harmonious blending of Bhava, Raga & Tala.
- c. In Bharatanatyam the dancer is a storyteller.
- d. Bharatanatyam has many vehicles of expression, the movement of the limbs, the language of gesture or hastas, rhythm.

Style of music: The style of music is Carnatic.

e. Instruments used in Bharatanatyam are
Nattuvangam (Cymbals) played by the Nattuvanar (Guru),
Mridangam, (Percussion instrument),
Vocals (Carnatic),
Violin (string instrument),
Flute (wind instrument).

ABHINAYA

The expressions which are shown to express poetic meanings is Abhinaya. Here the emphasis is more on facial expressions than rhythmic movements. The Abhinaya is divided as

Angikabhinaya

Vachikabhinaya

Aharyabhinaya

Satvikabhinaya

Angikabhinaya- Expressing the meanings of lyrics using the body parts like Head, Hands, Legs etc. is Angikabhinaya. The Bhedas which are explained above come under Angikabhinaya.

Vachikabhinaya- Expressing the Story using narrations in the dance drama is Vachikabhinaya.

Aharyabhinaya- Imitating the Costumes, Jewellery, Make-up etc. in a dance comes under Aharyabhinaya.

Satvikabhinaya - Showing the Bhava (moods) come under Satvikabhinaya.

Asamyukta Hasta Viniyogas

1. Pataka Hasta Viniyoga

विनियोगः

नाट्यारम्भे वारिवाहे वने वस्तुनिषेधने ।
कुचस्थले निशायां च नद्यामरमण्डले ॥ १४ ॥
तुरङ्गे खण्डने वायौ शयने गमनोद्यमे ।
प्रतापे च प्रसादे च चन्द्रिकायां घनातपे ॥ १५ ॥
कवाटपाटने सप्तविभक्तार्थे तरङ्गके ।
वीथिप्रवेशभावेऽपि समत्वे चाङ्गरागके ॥ १६ ॥
आत्मार्थे शपथे चापि तूष्णींभावनदर्शने ।
तालपत्रे च खेटे च द्रव्यादिस्पर्शने तथा ॥ १७ ॥
आशीर्वादक्रियायां च नृपश्रेष्ठस्य भावने ।
तत्र तत्रेति वचने सिन्धौ च सुकृतिक्रमे ॥ १८ ॥
सम्बोधने पुरोगेऽपि खड्गरूपस्य धारणे ।
मासे संवत्सरे वर्षदिने सम्मार्जने तथा ॥ १९ ॥

एवमर्थेषु युज्यन्ते पताकहस्तभावनाः ।

Uses: It is used at the beginning of a nāṭya and to denote the clouds, a forest, forbidding things, bosom, might, a river, region of gods, the horse, cutting, wind, lying down, attempt at going, prowess, favour, moonlight, strong sunlight, forcing open doors, meaning of seven case-endings, wave, entering a street, equality, anointing the body of one's ownself, taking an oath, silence, palmyra leaf, shield, touching things, benediction, the ideal king, saying 'such and such a place', the sea, succession of good deeds, addressing a person going forward, holding a sword, month, a year, a rainy day, and cleaning with a broom.

41

2. Tripataka hasta Viniyoga

विनियोगः

मकुटे वृक्षभावेषु वज्रे तद्भरवासवे ।
केतकीकुसुमे दीपे वह्निज्वाला विजृम्भने ॥ १०१ ॥
कपोते पत्रलेखायां बाणार्थे परिवर्तने ।
युज्यते त्रिपताकोऽयं कथितो भरतोत्तमैः ॥ १०२ ॥

Uses: It is used to denote a crown, a tree, the vajra (thunder-bolt of Indra), and the bearer of vajra (Indra), the ketakī flower, a lamp raising flames, a pigeon patters drawn on the face or breast (patralekhā), an arrow, and turning round.

Drishti Bheda

Drishti means "eyes" in sanskrit. The 8 eye movements refer to the eye positions when expressing a particular bhava.

1. Samam: Keep eyes still
2. Alokita: Roll eye balls in a circular pattern
3. Saachi: Look through the corner of the eyes
4. Pralokita: Move your eyes side to side.
5. Nimilita: It looks like a half shut eye, try to focus the eye ball towards the heart
6. Ullokita: Look upwards
7. Anuvritta: Move eyes up and down rapidly
8. Avalokita: Look down

Sloka:

Samam Alokita Saachi pralokita Nimilita Ullokita-anuvritte cha tatha chaiva-avalokita Ithyashtho drishthi bheda ha syu kirtitah purvasuribhi

Mandala bheda

Sthaanakam Cha Aayatha Aalidham Prenkhana Prerithaani Cha
Prathayaalidham Svasthikam Cha Motitham Samasuchikaa
Paarshvasuchithi Cha Dhasha Mandalaani Rithaaniha

Adavu

Adavu is a rhythmic movement of the hands, legs, and head in Indian classical dance. It is a basic step that forms the foundation of Bharatanatyam and Kuchipudi.

Laya

Laya is a term that refers to rhythm, tempo, or the separation of sounds by time. It is a fundamental concept in Indian music and dance. There are 3 speeds in laya

1. Vilambit kaal (Slow)
2. Madhya kaal (Medium)
3. Dhrut kaal (Fast)

Nritta, Nritya, and Natya are the basic fundamentals of dance. They are often used to describe the elements of classical Indian dances like Bharatanatyam.

Nritta

- Is a pure dance void of abhinaya (expressions)
- Abstract dance movements that follow the rhythm of the music
- Emphasizes footwork and graceful body movements

Nritya

- Is an expressive dance
- Uses facial expressions, hand gestures, and body movements to convey the meaning
 - Relates to the psychological state and rasa of the song being sung
 - Interpretive dance that conveys themes and emotions

Natya

- The dramatic aspect of a stage performance
- Includes spoken dialogue and mime to convey meaning and enact narrative
- Can also be considered a combination of literature, music, and drama

Panch Jaatis

The five Pancha Jaatis are as follows

- * Tishra: 3 beats - Ta ki ta
- * Chatushra: 4 beats - Ta ka di mi
- * Khandam: 5 beats - Ta ka ta ki ta
- * Mishram: 7 beats - Ta ka di mi ta ki ta
- * Sankeernam: 9 beats - Ta ka di mi ta ka ta ki ta

Folk dances of Goa

Goa has a rich cultural heritage and beautiful tradition of folk dances. The Goan folk dances and music are performed for both religious festivals as well as cheerful events. Goan folk dances are a vibrant part of the state's cultural heritage, blending Indian and Portuguese influences. Dances like Dekhni, Fugdi, Dhalo, and Ghode Modni are performed during festivals and community events, showcasing themes of daily life, spirituality, and historical valour. Each dance features traditional attire, and energetic movements, and is accompanied by local instruments like the ghumot. These dances offer a glimpse into Goa's unique history and community spirit, celebrating its cultural diversity.

Different folk dances of Goa.

1. Kunbi
2. Dekhni
3. Dhalo
4. Dhangar
5. Fugdi
6. Ghodemoni
7. Divli dance
8. Veerbhadra
9. Mando
10. Morullo
11. Zagor
12. Musal

References – Natya Shastra, Abhinaya Darpana, Golden heritage series (Tales of Hanuman), Tiny tots – Best of mythological tales, The churning of the ocean (Vishnu saves creation Vol 538).

Model question paper for std X (SSC)

Sub- Bharatanatyam theory paper

Total - 40 marks

Q. I Fill in the blanks with appropriate answers – 7 marks

1) Uses of pataka hand gesture _____ and _____

- a. denote clouds and forest
- b. Tishra and Mishra
- c. denote pot and strings
- d. denote crown and tree

2) Lord Krishna is the incarnation of lord _____

- a. Shiva
- b. Vishnu
- c. Brahma
- d. Ganesh

3) There are _____ number of jaatis in the tala system.

- a. 3
- b. 5
- c. 4
- d. 7

4) Bharatanatyam originates from the _____ state.

- a. Tamilnadu
- b. Kerala
- c. Andhra Pradesh
- d. Uttar Pradesh

5) Folk dance of Goa is _____

- a. Kalbeliya
- b. Garba
- c. Bihu
- d. Morullo

6) Carnatic music belongs to which form of dance _____

- a. Western
- b. Bharatanatyam
- c. Kathak
- d. Dhangar

7. 'Bha' in Bharatanatyam stands for _____

- a. Taal
- b. Expressions
- c. dance
- d. Nritta

Q. II. Match the following 6 marks

1. Kathakali	a. Dekhni
2. Abhinaya	b. Sadir
3. Goa	c. Makeup
4. Bharatanatyam	d. Kerala
5. Aharya	e. Satvika
6. Goff	f. Colourful Cords

Q.III. Answer in one or two sentences. (2 Marks each)

10 marks

- 1) Write down the matras of sankeerna jaati.
- 2) Write down Drishti or Mandala bheda shlokas.
- 3) Name any 4 folk dances of Goa.
- 4) Name any 4 classical dance styles of India and the states they originate from.
- 5) Write brief information on any one folk dance of Goa.

Q. IV. Brief knowledge of Bharatanatyam

3 marks

Q. V.

A) Write down the shlok of Tripataka Viniyoga and its meaning.

4 marks

OR

B) Write down the shlok of Pataka viniyoga and its meaning

Q.VI.

A) Give brief information on Aharya abhinaya and its application in Goan folk dances.

5 marks

OR

B) Give brief information on Vachika abhinaya and its application in Bharatanatyam.

Q.VII. Write down any one life episode from the life of any one of the below mentioned dieties.

5 marks

- A) Lord Krishna
- B) Lord Rama
- C) Ganesh
- D) Shiva

THE END