DANCE
Introduction

The dance syllabus has been designed having a holistic approach towards the different art forms as spelt in the NCF – 2005.

Since the time immemorial human being evolved dance with the modulation in the voice, face expression, movement of hand, feet and other parts of the body etc.

Objective

The emphasis of learning dance at this stage should be on self expression. Dance promotes creativity, it gives pleasure, it is a physical exercise of the body and it expresses the natural emotions of all human beings. Dance as a part of the formal school curriculum provides a number of advantages; an aesthetic culmination of movement, musical expression, literature, mythology, philosophy, rhythm, yoga, sadhana etc. The self expression through dance addresses many corrective methods for the problems currently being faced in the formal education system. Thus, the NCF – 2005 recommends the integration of Dance in the school curriculum with the following objectives:

- to provide complete awareness of one’s own body,
- to express a natural way human feelings and expressions by creating harmony,
- to enhance the aesthetic sensitivity among children,
- to improve concentration, mental alertness, quick reflex action, physical agility and in relieving stress.

Upper primary level

When a child enters this level he/she might have imbibed the basic training of performing arts, such as – singing, dance movements and basics of playing some instruments mainly percussion and harmonium based instruments.

Physical exercise of every day activities makes the child aware of the functions of the body. Thus in dance students may learn:-

- to coordinate different parts of the body like - hands, eyes, fingers, feet etc.
- to introduce students with the classical and regional styles of dance.
- students may be encouraged to interact with performing artists and watch various programs that helps children to appreciate dances better.
Teachers along with students

1. A dance production on a theme, based on movement and expression to be presented once in a year with major involvement of students including writing of the script, choreography, costume designing, music and stage design.

2. Traditional dance forms whether classical or folk should be introduced to the students, by showing videos or interacting with different performers.

3. Collecting information about dances related to the social occupation, physical environment, seasonal changes, regional myths, legends and stories. This is to be largely carried out by students in which teachers will provide guidance.
### Class VI

<table>
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<tr>
<th>Theme</th>
<th>Content</th>
<th>Methodology/Suggested ways of application</th>
<th>Learning Outcomes</th>
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<tr>
<td>The basic elements in the art form dance</td>
<td>a) Movement of different parts of the body b) Expression c) Literature</td>
<td>In the usual course of discussion the points to be taken up are i) Various types of walking ii) Hand movement co-ordinated with face expression iii) Literature- the language one usually converses in or expresses emotions</td>
<td>The students should understand these basics. Dance has not originated from some outside source, it is a regular practice which we do in our day to day expression</td>
</tr>
<tr>
<td>The term ‘Nritya’ or ‘Naach’-</td>
<td>‘Sandhi Vibhakti’ Meaning</td>
<td>Discussion on how the word was coined what basic factors must have influenced when the word was accepted</td>
<td>Student to understand every terminology. The heading given to a particular art form has relevance to its content.</td>
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<tr>
<td>Discussion of Laya</td>
<td>The movement of the body parts like feet, neck, waist has a specific time pattern which is Laya or Gati - Taals have been formed according to this laya or gati.</td>
<td>Walk, talk and make gestures with hands and then explain how each is woven in a time pattern-How this evolves to taals which is basically a terminology explaining different patterns of Laya</td>
<td>How different types of time pattern or Laya which one usually comes through is evolving to the particular Taals</td>
</tr>
<tr>
<td>The term Taal</td>
<td>Sandhi Vibhakti meaning</td>
<td>Origin of the word and how it was coined</td>
<td>Student to understand the relevance of the term</td>
</tr>
<tr>
<td>Miming the movement of different living objects with co-ordinated movement of hand, feet face expression</td>
<td>Any living objects of nature like bird, sky, flowers (any)</td>
<td>Imitate the Chaal or Gati of each living object. First let the students do it and then improvise on their movements. The hand gestures or body movement are best understood when expressed in front of a mirror or through shadows on a wall or white background. Students should be encouraged to keep making different hand movements.</td>
<td>Through this practice the student develops a creative mind. They start creating various finger movement, hand movement, body posture in front of the mirror or through a shadow.</td>
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</tbody>
</table>
| Creation of a dance item by taking a popular regional song (group) | a) Two songs of different themes to be taken. Suppose one is based on mythology the other can be based on traditional rituals.  
 b) **Laya** in the song.  
 c) Emotion in the song.  
 d) Group dance  
 Difference in solo dance & group dance. | Explanation of the theme, literature to which part of the country the songs belong to  
 The **Laya** pattern and the name of the **Tala**  
 Emotion has to be discussed with reference to the ‘**Rasa**’ theory.  
 The name of the ‘**Navaras**’ to be taught.  
 The names itself would suggest the theme.  
 Role of each member in the group.  
 Discussion of all aspects of solo & group dance. | The mind delves on certain important points  
 i) Structure of the living beings  
 ii) The flexibility in the various parts of the body  
 Understanding of language which is the basis of literature.  
 Magic created by weaving different patterns of **Laya**.  
 Feeling and emotion  
 These are the factors of creativity.  
 Important is group activity. Advantages in group activity. |
|---|---|---|---|
| Classical dance  
 The basic traits of the form (any dance form) | Introduction of Feet movement  
 Hand movement  
 Body movement | Body movement which includes footwork, hand movements. | Basics of classical dance. |
| Awareness of basic disciplines in any | Basic etiquettes for a dance presentation  
 1. Teach the content  
 2. Show the students what artists do | Learning proper etiquettes and paving the way for | }
| dance form | i) Guru Pranam  
ii) Bowing to the stage  
iii) Bowing to the audience  
iv) Pranam to instruments.  
v) Courtesy to accompanists | before a performance | something special or Sadhna |
| --- | --- | --- | --- |
| Percussion instruments | Tabla, Dholak, Pakhawaj, Mridangam, duf or any instrument to be used. Show the concept of Laya or Tala | Either the teacher should be able to play the instrument or a percussionist to be invited to school for children. Interaction with children with the guidance of the teacher | a) How Layas are woven to weave Talas  
b) Sound of the instrument  
c) Physical appearance of the instrument |
| Performing Artists  
1. Regional/folk  
2. Classical | The different artists of both the types. Names, regions to where they belong | Photos from  
a) Newspaper, books, internet  
b) Video clippings  
c) Live stage performances | Discussion regarding Special elements in the performance costume, body movement, music |
| Dramatization, narration of stories | Any type of story can be considered e.g. Mythological Historical, Regional or any contemporary story of morality | Stories should be taken from time to time which are in the text or are popularly known. Enactment with the help of songs, dance, expression  
Masks can be used  
Different costumes to be used or any other prop | Knowledge of different types of stories cultural traditions and different emotions of human beings. |

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<th><strong>Class VII</strong></th>
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| **Classical dance**  
Feet movement or Pad Sanchalan | On the basis of different Taals feet movement to be taught  
The Taals will be  
i) Teentaal-16 beats  
ii) Dadra-6 beats | Different patterns of Laya in the Tala have to be woven e.g. ‘Tatkar’ in the Kathak style which will be taught with varied Laya patterns ‘aadav’ in Bharat natyam –Chaali’ in Manipuri style | Knowledge of different types of Laya in Tala  
The patterns have to be understood and the feet movement should co-ordinate with the Laya |
| --- | --- | --- | --- |
iii) Keherwa-8 beats

Any style can be undertaken patterns. This is an exercise for agility, fitness and will also assess the calculative mind of a student. Laykari in different taals means calculations aesthetically or dance movements.

<table>
<thead>
<tr>
<th>Terminologies pertaining to taal to be discussed</th>
<th>The various names in the division of a tala be taught-pertaining to the taal system</th>
<th>Should understand the terms</th>
</tr>
</thead>
</table>
| 1. Taal  
2. Laya  
3. Matra  
4. Vibhag  
5. Sam  
6. Taali  
7. Khali  
8. Aavartan  
9. Theka | | |
| | 1. Drawing of the Hand movement in copies.  
2. Practising again in front of the mirror or through shadows.  
3. Create a story or Teach any story through these gestures (a fun filled & knowledgeable experience) | |
| 1. Exercising of the palms.  
2. Creativity enhances.  
3. The concentration level or thinking capacity widens. | | |
<table>
<thead>
<tr>
<th>Body movement</th>
<th>What all each Hastmudra indicates</th>
<th>Explain the three terms and what all constitutes the three subjects</th>
<th>This should explain how <em>ang is</em> assisted by <em>pratyang &amp; upaang</em> to express the exact thoughts.</th>
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</thead>
<tbody>
<tr>
<td>The hand gestures which have been discussed now have to be understood.</td>
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<td>Katak Mukham Mushti-Mukul Kartari mukh Suchimukh</td>
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<tr>
<td>1. Ang 2. Pratyang 3. Upaang</td>
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**Ang** constitutes the main parts of the body which are used while dancing. Head, hands, chest, waist, feel, armpits.

**Pratyang** constitutes those parts which help the main parts to move. Neck, shoulders, arms, etc.

**Upaang** constitutes those small parts in the body which are very minute but are for the right expressions like eyebrows, eyes, eyeball, lips, teeth etc.
<table>
<thead>
<tr>
<th>Guru Vandana</th>
<th>Guru Vandana in the North Indian style or alaripu in Bharatnatyam or Laiharova Raas in Manipuri or in any other classical style.</th>
<th>A project to be build up by the learner for proper understanding</th>
<th>1. God has bestowed us with all art forms so let us receive the blessings before any stage performance which is stage etiquette.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Regional dances</td>
<td>Any two regional dance 1. Description of the region 2. Dialect 3. Costumes 4. Music 5. Tala</td>
<td>All contents to be discussed and shown through photos, video-clippings etc.</td>
<td>Idea of different regions- the diversity pertaining to language, costume, society, cultural issues etc.</td>
</tr>
<tr>
<td>Patriotic choreography</td>
<td>Any song can be taken and choreography taught</td>
<td>The choreographic element to be discussed and then implemented.</td>
<td>2. Difference of composition in a choreography and regional dance or ‘Loknritya’</td>
</tr>
</tbody>
</table>
| Small dance – dramas  
Epics  
Jataka stories  
Panchantra stories. | | Video clippings to be shown old films to be show audio-cassettes to be played in the classrooms | Knowledge of ‘Pauranik Gathaen’ or ‘ancient talas’ |
| Acquaintance with ‘Ghungroo’ | 1. The importance of ghungroos  
How they are tied to the feet.  What is the number of ghungroos used.  
What is the status of ghungroo in a recital or presentation. | i) Make a string of ghungroo in the classroom  
ii) How in different types of dance different ghungroos are used.  
Show the structure of ghungroo its formation and the metal used. | Importance of ghungroo  
Methods of making it and tying it out  
What stature is it granted by the dancers.  
 live performance, video clippings on television presentations to be shown for apt understanding. |
| Acquaintance with some instruments used in the dance | Any regional dance can be observed and the instruments to be seen properly. How the artist plays on it. | Draw the instruments. Name the parts. If a local artist is found invite him/her for an individual presentation | How an instrument is an importance part of any dance presentation Variety of instruments used for cultural shows. |
|Navras-theory | The names of nav-raas to be revised.  
1. Shringar  
2. Hasya  
3. Karun  
4. Raudra  
5. Vira  
6. Bhayanak  
7. Adbhut  
8. Shant  
9. Vibhatsa | Refer with day to day emotional expression of different people around children. Observation of human behaviour is ras. Observation through television programmes with guidance from the gurus | What are the various types of expression people emote in different circumstances. |
<p>|Prominent artists who are regular dancers, instrumentalists and vocalists in the field of regional or classical dance which is in the curriculum. | Newspaper cuttings, book from the library, interactive sessions after or before live shows television and video clippings. | | Students only know artists who sing film music/. They should be aware of other artists in the field of music &amp; dance. |</p>
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<th>Class VIII</th>
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<tbody>
<tr>
<td><strong>Theme</strong></td>
</tr>
<tr>
<td>Classical dance Feet movement Or Pad Sanchalan</td>
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<tr>
<td>Ghungroos</td>
</tr>
<tr>
<td>‘Taal’</td>
</tr>
<tr>
<td>Footwork in Folk dance</td>
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</tbody>
</table>
| **Kathanak**  
Or any other type of dance drama, ballet, ballad. | What is a **Kathanak**?  
What is the role of this **Kathanak** in the history of evolution of dance. | Collect material on **Kathanaks** by reading the Historical evolution of dance. Select a popular mythological story like that of **Ramayan Mahabharata/ Jataka /Panchtantra** and enact the story in your own creative style. Teachers can select any current incident or issues also to explain **Kathanak**. | a) Should understand what is a **Kathanak**.  
b) Oral tradition has been a part of the Indian system for ages. It is a very important way of communicating and sensitizing the common people.  
Children would be i) More expressive  
ii) communicating more in a language and would have more vocabulary.  
iii) Have the art of convincing people for important issues. |
| **Navras**  
The Rasa theory having nine rasas. | The Rasa theory has been discussed in the previous classes. Now we shall select themes from important stories e.g. Ramayana( any interesting chapter) Mahabharata | The Rasa theory has been discussed in the previous classes. Now we shall select themes from important stories e.g. Ramayana( any interesting chapter) Mahabharata | The different emotions of human beings, Basic nature of human beings. |
| 3. Karuna | Krishna Lila |
| 4. Raudra | Or any other and through music, dance, |
| 5. Vira | theatre, visual arts/props represent the story |
| 6. Bhayanak | form. Through this representation the |
| 7. Adbhut | “navrasa’ theory would be discussed. |
| 8. Vibhatsa | Recorded dance-dramas to be shown to |
| 9. Shaant | students for a quality representation of |
|           | Rasa-Films, television serials, video films of |
|           | various artists. |

**Singing**
Singing songs or reciting *Kavita & bol* is a very important aspect of dance.

The folk songs which are selected have to learn properly.
1. For language
2. For singing

The *Kavita, bol* should be taught to recite

Take different types of songs
1. Regional folk songs
2. Suppose Ramayana is being enacted try to adapt the *Ramcharita Manas* lines to be extracted from the original text which will make the students aware about the original ‘Avadhi’ language.

3. If poets like *Tulsidas, Kabirdas, Meerabai, Surdas* are selected to show different important character these ‘*Dohas*’ or ‘*Pad*’ should be learnt thoroughly for proper and better understanding of the theme.

**Classical dance Instruments**
The structure of all the instruments and their parts.

Let it

- Harmonium
- Tabla
- Dholak
- Mridang

A drawing of the instrument by naming the parts.

Knowledge of the materials used to make the instrument.

Helps the students learn about the structure, materials used and also acumen needed to make any type of instrument.
<table>
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<tr>
<th>Naal</th>
<th>Costumes</th>
<th>Make up</th>
<th>Student should be able to wear the costume and jewellery on their own or help each other while dressing.</th>
</tr>
</thead>
<tbody>
<tr>
<td>(any)</td>
<td>The type of clothes masks used for any particular dance.</td>
<td>How to make the eye for different characters.</td>
<td>Student should be able to wear the costume and jewellery on their own or help each other while dressing.</td>
</tr>
<tr>
<td></td>
<td>Why the particular clothes are worn.</td>
<td>The type of make up to be done for different characters.</td>
<td>Should be able to depict the characters properly.</td>
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<td></td>
<td>Are they traditional from where they are adapted style of tying the saree or wearing a chunni or tying a dhoti and so on.</td>
<td></td>
<td>Concept of the character understood while depiction of any story.</td>
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</tbody>
</table>

**SECONDARY STAGE**

The secondary stage of school education offers students to choose dance as a subject of art education. During the upper primary stage the students have been introduced to the basic traits of dance. By now they developed an understanding of the possibilities any type of dance learning. In the secondary stage they will now start learning a particular type of classical dance and some specialized regional or folk dance.

Among the classical dance forms the following could be chosen from-

1. Kathak
2. Bharatanatyam
3. Kathakali
4. Manipuri
5. Oddissi
6. Kuchipudi
7. Mohiniattam
## IX CLASS-PRACTICAL

<table>
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<th>Theme</th>
<th>Content</th>
<th>Methodology/Suggested ways of application</th>
<th>Learning outcome</th>
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</table>
| Vandana or Shloka      | Songs in praise of different deities of shlokas describing any God or virtues of God e.g. Guru, Saraswati, Ganesh, Jagannath, Murugan | i) Memorize the composition or shloka. The meaning has to be very clear and composite. The literary aspect has to be clear.  
ii) With expressions **hast mudra**, footwork and body movement the above has to be demonstrated.  
iii) The instruments which have to be played along with the shloka/composition. The importance of these instruments have to be discussed e.g. if shankh, manjira, kartal or mridang is played-why are they used for vandana.  
iv) Costume & make up | 1. Meaningful **shlokas** to be understood.  
2. Understanding of instruments, make up, costume and other accessories.  
3. The thought & feeling behind the **vandana**, body movement. |
| Composition in **Teentaal** | Tatkar  
Aamad  
Salami or Rangmanch tukda  
Sadharan Toda Tukda  
Tihai  
Gat Nikaas | With the help of nagma on any instrument like harmonium, sarangi, nagma peti, violen------------- (any) and percussion for **laya** the content has to be taught.  
Padhant of the content has to be memorized. | Knowledge of the content understanding of **Taal, laya** |
| Composition in other talas | 1. Jhaptaal  
2. Ektaal | As *teentaal* has been taken up elaborately these two should be taught in brief only or two compositions | The different metres of various *taal*  
How they sound different & how the composition depends on their structure |
| Chakkar | Types of chakkar in Kathak  
e.g. *Purnachakkar*  
*Aardhchakkar*  
*Viprit* and *Aardhviparit* | Idea chakkar learning how to perform different types of *chakkar*. |
| Regional dance | Five regions  
1. North  
2. South  
3. East  
4. West  
5. N. East | One dance from each region let the themes vary. They can be on folk stories, festivals, harvesting, rituals or any other.  
Try & show video clippings, live shows and the students would know many aspects.  
1. Music  
2. Dialect with proper meaning  
3. Costume  
4. Beliefs & customs | Knowledge of the traditions in status. The psychology of a community their beliefs and such things. |
| Kathanak | Important historical, mythological, philosophical stories | Stories have to be made in a dance form depicting through elements of kathak.  
All that has been learnt till now the footwork, body movement, ras theory, hast mudra, costume, make up, concept of laya, gat-bhav has to be applied | A presentation of the story so that clarity of ideas to be brought forth. |
### Theory

| Dancers of India | Contribution of any two leading dancers | Students can be familiarized with the life and contribution of leading dancers. Their contribution to the society and development in their respective field. | A dancer has to be aware of many aspects like the socio-cultural, literature & the dancers’ innovation. |
| Writing of the Taals which have been introduced | Describe while writing Teentaal Jhaptaal Ektaal What is Matra, Sam, Taali, Khali, Vibhag and Aavartan. | Writing of Ekgun, Dugun, Tigun, Chaugun. | How to depict Taal in writing Description of the taal e.g. how many maatras it is composed of taali and khaali places. Understanding the taal cycle. |
| Concept & word meaning of Kathak & their terminologies. | All the terms which have been taken up in practical lessons should be dealt in theory. | The exact definitions have to be written. | For proper understanding of the terms. |

### Class X

<table>
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<tr>
<th>Theme</th>
<th>Content</th>
<th>Methodology/Suggested ways of application</th>
<th>Learning outcomes</th>
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</thead>
<tbody>
<tr>
<td>Topic</td>
<td>Details</td>
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</table>
| **Revision of Teentaal and addition of some more elements** | 1) Paran  
2) Kavita  
3) Different types of gat bhaav e.g. Murli, Matka, Ghunghat--  
All elements that have been taken up in Teentala have to be taken up here like:- Tatkar  
Aamad  
Ragmanch tukda  
Toda etc. |
| **Jhaptaal** & **Ektaal** | All these to be introduced in brief. Practical application more and each has to be discussed properly  
Percussion instruments are very important in the teaching of different aspects of taal. So one has to be particular about them without percussion these concepts should not be taught.  
Tuning of percussion to a particular scale is immensely needed for development of music ears of the student. |
| **Chakkar** | Revision of class IX syllabus  
Unless a lot of practice is done on this concept of chakkar will not be clear. How it enhances or demonstrates different aspects also have to be told |
| **Regional dance** | Live shows or audio clippings of dance from very remote regions to be shown. This will give an idea what mastery our regional dancers  
Audio clippings to be collected from different resources e.g.  
1) Ministry of culture in state |
| **Knowledge of teentaal Jhaptaal Extaal and their variations** | Tuning of scales to be understood and how they make a difference to the ears |
| **Concept of chakkar to be clear** | Why chakkar is an important element of dancing the kathak form |
| **Student to understand regional dances.** | The various rituals celebrations The costumes |
The practice of previous dances or some new ones can be introduced & central
2) Performing artist also have good collection
3) Live shows to be shown with the help of Sangeet Natak Akademi
4) Books or clippings from the internet also give lot of information

Thus the culture

Kathanak
Revision of previous stories which have been done in class IX

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<tr>
<th>Theory</th>
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</table>
| Regional Dance          | Geography                 | Geography                 | An in depth study of our regions (whichever has been taken)
                        | Topography                | To be shown on maps with topography | They are the propel who lay the foundation of the Indian culture. So at the grass-root level whatever is happening has to be understood
                        | Community occasion of the regional dances which have been taught | Study of the origin of the community. What factors contribute to the making of a community and their culture |
| Instruments             | The regional dances whose video have been shown | With the help of books or other aids suggested the physical structure before instruments have to be taught | Knowledge of instruments how they are made. Raw materials used for making them
                        | a) Study of some of those instruments | b) Tabla, Mridang, Dholak-Their structure and the material which have been used to make them | c) Draw pictures and name the parts |
                        |                           |                           |                           |
| History of Kathak       | Concerning the different artist who have served in the development of this art form. | A chronology of artists and their contribution in brief. | Artists who have helped in the development of this dance form. |
Higher Secondary

Class XI

Theory 30 Marks Time: 3hrs.

1. History of Indian dance
   a) Origin of dance-Ref of regional dance have gradually brought the classical forms to the fore.
   b) What factors developed Indian dance political, sociological, cultural, economical.
   c) Which are the dance forms that developed in the course of evolution Bharatnatyam Kuchipudi and so on
   d) The present important dance forms

2. Definition of terminologies in various dance
   Presently Kathak: - Thaat, Aamad, Salami, Toda, Tukda, Paran, Tihai, Tatkar, Palta, Gat Bhav, Gat Nikas, Kavit

3. Describing and writing of taals any composition to be written with proper notation & taal

4. Regional Dance
   5 dances from each region chosen for practical purse to be discusses Knowledge about those

Practical Marks: 70

1. Ability to start the dance by any vandana nritya

2. Brief performance of prescribed composition in Teentaal: - Revision of all previous concepts in Kathak is
   2. Thaat 7. Toda/Tukda/Paran
   3. Utthan 8. Tihai/Ladi/Layakari
   5. Aamad juri param 10. Bhav Paksh

3. Ability to perform any two kathanka
   1. Kaliya Daman
   2. Goverdhan Dharan
   3. Bhilni Bhakti
   4. Ganga Avataram
   5. Draupadi Cheerharna
   6. Madan (kam) Dahan
4. Ability to perform a dance on any one styles which envoke the theory of Rasas.
   By the theory of rasas it is meant Bhakti Ras, Shringar ras and Veer ras.

5. Knowledge of Notation System of Bhatkhande or Vishnu Digamber. Taal lipi padhati and composition.

6. Ability to perform any five regional dance.

**Class XII**

Theory Marks: 30 time: 3hrs.

1. Study of the navras in little more detail. What all comes under the different rasas
   1. Shringaar Ras - Vatsalya, Milan, Viraha
   2. Hasya
   3. Karuna-Karun
   4. Roudra
   5. Veer
   6. Bhayanak
   7. Adbhut
   8. Vibhatsa
   9. Shaant
   With ample examples and popular stories or contemporary explain the above theories.

2. Abhinaya-according to Natyasastra
   The four types of abhinay in brief
   1. Angika
   2. Vaachika
   3. Saatvik
   4. Aaharya

3. System of Kathak presentation
   1. Shlok or Vandana
   2. Upaj
   3. Thaat-Vilambit laya
   4. Uthaan-speed enhances a little
   5. Aamad
   6. Aamad Juri Paran
   7. Salami/Rangmanch ka Tukda
   8. Toda/Tukda/Paran
   9. Drut laya-Tukda, Tihai, Lari Laykari
   10. Gat/Nikaas/Bhav
   11. Bhav Paksh-any
4. Contribution of dancers in Kathak

5. Revision of terminologies discussed in class XIth

Practical

1. Discussion and practice of
   Samyukta Mudra, Asamyukta Mudra, Tandav, Lasya

2. Practise of presentation of Kathak (15 minutes on stage)
   The system of kathak presentation or chronology of kathak presentation to
   be practiced i.e.
   1. Shlok or Vandana
   2. Upaj
   3. Thaat-Vilambit laya
   4. Uthaan-speed enhances a little
   5. Aamad
   6. Aamad Juri Paran
   7. Salami/Rangmanch ka Tukda
   8. Toda/Tukda/Paran
   9. Drut laya-Tukda, Tihai, Lari Laykari
   10. Gat/Nikaas/Bhav
   11. Bhav Paksh-any

3. Taal
   Presentation of Taals
   Teentaal, Jhaptaal, Ektaal, Dhamar Taal, Rupak, Deepchandi
   To recite and present in tatkar

4. Revision of Kathanak