FOLK DANCE

(CLASS - PRE PRIMARY)

Total Marks: 100 (Theory (ORAL): 25, Practical: 75)

THEORY (ORAL) & PRACTICAL

1. Basic hand feet and eye movements combined with general exercise in dance.
2. Practice of the any three different folk dances and knowledge of their concerned regions.
3. Basic hand feet and eye movements combined with general exercise in dance.
4. Definition and origin of folk dance.
5. Padhant of all the Bols and Taals based on dance prescribed in practical syllabus.

(CLASS - PRIMARY)

Total Marks: 100 (Theory (ORAL): 25, Practical: 75)

THEORY (ORAL) & PRACTICAL

1. General study of folk dance.
2. Knowledge of costumes, jewellery and musical instruments used in folk dances.
3. Ability and practice to notate all the Bols and Taal based on dance prescribed in practical syllabus.
4. Knowledge of Greeva Bheda and Paad Bheda according to Abhinaya Darpanam.
5. Study of the Taal Kaharwa, Taal Dadra, Taal Khemta, Taal Jhaptal and Taal Rupak with their Theka, Matra and Taali–Khaali.
6. Padhant of all the Bols and Taals based on dance prescribed in practical syllabus.
7. Study of the following folk dances according to their states - (any three)
   (a) Jhoda (Kumaon), (b) Ghasiari (Kumaon),
   (c) Karma (Uttar Pradesh),
   (d) Kartaali (Manipur), (e) Garba (Gujrat),
   (f) Tatina (Himanchal Pradesh),
   (g) Chairo (Mizoram) (h) Bagorumba (Assam).

1ST YEAR (JUNIOR DIPLOMA)

Total Marks – 150 (Theory – 50, Practical – 100)

THEORY

1. Classification of Indian musical instruments according to Natyashastra.
2. Study of Greeva Bheda and Paad Bheda according to Abhinaya Darpanam.
3. Study of the Taal Ektaal, Taal Tiwra, Taal Chautal and with their Theka, Matra and Taali–Khaali.
4. Life sketch and contribution of Guru Rabindra Nath Tagore and Guru Shanti Vardhan in the field of folk dances.
5. Ability and practice to notate all the Bols and Taals based on dance prescribed in practical syllabus.
6. Brief knowledge of Folk Theatre.

PRACTICAL

1. Study of the following folk dances according to their states - (any four)
   (a) Chholiya (Kumaon) (b) Naga (Nagaland), (c) Santhal (Bihar), (d) Ghumar(Rajasthan),
   (e) Theibi (Manipur),(f) Bihu(Assam),(g)Jhumar(M.P.) (h)Dandia (Gujrat).
2. Knowledge of Shiro Bheda and Drishti Bheda according to Abhinaya Darpanam.
3. Study of the Taal Ektaal, Taal Chautal and Taal Tiwra with their Theka, Matra and Taali–Khaali.
4. Padhant of all the Bols and Taals based on dance prescribed in practical syllabus.

2ND YEAR (SENIOR DIPLOMA PART I)

Total Marks – 150 (Theory – 50, Practical – 100)

THEORY

1. Study of Natan Bheda – Nritta, Nritya and Natya.
2. Study of the nature and salient features of folk dance.
3. Study of characteristics and uses (Lakshana and Viniyoga) of first fourteen Asamyuta Hasta Mudras according to Abhinaya Darpanam.
4. Brief introduction of the tradition of folk dance in Uttar Pradesh.
5. Study of Shiro Bheda and Drishti Bheda according to Abhinaya Darpanam.
6. Study of folk dances on the basis of human belief and geographical conditions.
7. Study of Hindustani Taal System.
8. Ability and practice to notate all the Bols and Taals based on dance prescribed in practical syllabus.

2ND YEAR (SENIOR DIPLOMA PART I)

Total Marks – 150 (Theory – 50, Practical – 100)

PRACTICAL

1. Study of the following folk dances according to their states -
   (a) Kummi (Tamilnadu), (b) Ojha (Assam),
   (c) Giddha (Punjab), (d) Khamba Theibi (Manipur),
   (e) Gajan (Bengal), (f) Meibi (Manipur),
   (g) Thaali (Jaunsar Bawar) (h) Lavani (Maharashtra),
   (i) Ghumar Bhramari (Haryana).
2. Study of the Taal Jhaptaal, Taal Ada Chautal and Taal Chautaal with their Theka, Matra and Taali–Khaali.
3. Padhant of all the Bols and Taals based on dance prescribed in practical syllabus.

3RD YEAR (SENIOR DIPLOMA)

Total Marks – 150 (Theory – 50, Practical – 100)

THEORY

1. Origin of folk dance in India with reference to anthropology.
2. Importance of folk dances based on folk songs.
3. Study of Abhinaya and its four parts according to Natyashastra.
4. Life sketch and contribution of Guru Gopi Nath, Guru Amobi Singh and Guru Rukmini Devi Arundale in the field of folk dances.
5. Name, place, origin, classification and special features of classical dances.

PRACTICAL

1. Study of the following folk dances according to their states -
   (a) Bhortaal (Assam), (b) Boul (Bengal),
   (c) Holi (U.P.), d) Giddha (Punjab),
2. Study of the Taal Tritaal, Taal Daskosh and Taal Ada Chautaal with their Theka, Matra and Taali–Khaali.
3. Padhant of all the Bols and Taals based on dance prescribed in practical syllabus.

4TH YEAR (VISHARAD PART 1)

Total Marks – 150 (Theory – 50, Practical – 100)

THEORY

1. Classification of folk dances on the basis of mountain and plain areas with their cos tumes and musical instruments.
2. Description and use of masks in folk dances.
3. Brief study of nine Rasas.
4. Introduction of Natyashastra.
5. Definition of folk dance, ballet and opera; and difference among them.
6. Definition of Nritta, Nritya and Natya; and difference among them.

PRACTICAL

1. Study of the following folk dances according to their states -
   (a) Kollattam (Tamilnadu), (b) Tippani (U.P.),(c) Jagar (U.P.) (d) Lavani
2. Choreography of any three of the following in Taal Khemta and Taal Kaharwa – Makhan Chori, Kalia Daman, Mayur Nritya, Gendu Khel, Holi of Ram - Sita, Fishing, Harvest.
3. Padhant of all the Bols and Taals based on dance prescribed in practical syllabus.

5TH YEAR (SANGEET VISHARAD FINAL)

Total Marks : 400 (Theory : 200 [100+100], Practical : 200)

1ST PAPER THEORY

1. Detailed study of Indian folk dances based on geographical conditions.
2. Knowledge of Shiro bheda and Drishti bheda according to Abhinaya Darpan.
3. Knowledge of double hand gestures (Sanyukta Hasta mudra) according to Abhinaya Darpan.
4. Brief study of Abhinaya & its four parts according to Natya Shastra.
5. Description and use of masks in folk dances.
6. Brief study of Abhinaya & its four parts according to Natya Shastra.
7. Ability to write all the boles and taalas mentioned in syllabus.
8. Contribution of Ravindranath Tagore, Shanti Vardhan & Uday Shanker in the field of folk dance.

2ND PAPER THEORY

1. A brief study of folk dance, its origin & developments.
2. General study of Musical instruments, songs, music & costumes used in folk dance according to their background.
3. Notation of following taalas :- (a) Dadra (b) Kaharva (c) Khemta (d) Roopak
4. Study of Greeva bheda & Pada bheda according to Abhinaya Darpan.
5. Comparative study of folk dance and classical dance.
6. Classification of Indian Musical instruments according to Natya Shastra.
7. Brief study of Indian classical dance & its various forms
8. Knowledge of single hand gestures (Asanyukt Hastmudra) according to Abhinaya Darpan.

5TH YEAR (NRITYA VISHARAD FINAL)

Total Marks : 400 (Theory : 200 [100+100], Practical : 200)

PRACTICAL

1. Simple Physical exercise on rhythm of Dadra and Kaharva (Exercises of head, neck, shoulder, arms waist, knees, heels etc.)
2. Knowledge of following taalas :-
   (a) Dadra (b) Kaharva (c) Khemta (d) Roopak
3. Knowledge of the following folk dances and their classification according to region.
   (a) Kartali Nritta –Manipur
   (b) Bihu Nritta - Assam
   (c) Saira Nritta - Uttar Pradesh
   (d) Naga Nritta - Nagaland
   (e) Garba Nritta - Gujrat
   (f) Ghumar Nritta - Rajasthan
   (g) Gidda Nritta - Punjab
   (h) Kummi Nritta - Tamilnadu
4. Ability to recite the boles & showing tali-khali of tala according to syllabus. History of Punjab with reference to detailed study of following folk dances:-
   a) Bhangra b) Giddha c) Kikli d) Luddi
5. Study of Folk Dances & comparative study of Classical, Folk and Tribal dances.

Stage Performance - 15mint.
(Pre Primary upto 4th year syllabus will include this this year.)

