

KATHAK CURRICULUM

Your Journey from Student to Certified Maestro



TRANSFORMING EDUCATION
TRANSFORMING LIVES

Welcome

ABOUT INTERNATIONAL CENTRE FOR CULTURAL EXCELLENCE

Welcome to ICCE Publications, your gateway to excellence in music and dance education. Our curriculum books are meticulously crafted by industry experts and renowned educators, designed to empower learners of all ages and skill levels.

Whether you are a beginner taking your first steps in the world of music or a seasoned artist looking to refine your technique, our books cater to your unique learning needs. At ICCE Publications, we believe in fostering a deep understanding of music and dance, blending traditional pedagogy with modern teaching methods. Our comprehensive curriculum covers a wide range of topics, from foundational techniques to advanced concepts, providing a holistic learning experience. With clear explanations, detailed exercises, and engaging visuals, our curriculum books are your companions in your journey to musical and artistic mastery. Join us on this exciting path of exploration, creativity, and growth, and let ICCE Publications be your guiding light in the world of music and dance education.

Introduction to ICCE's graded Exams

OBJECTIVE OF THE QUALIFICATIONS

ICCE'S graded music exams provide a structured yet flexible framework for progress, which enables learners to demonstrate their own musical personality and promotes enjoyment of music performance. The exams assess performance, technical ability and responses to set musical tests through face-to-face practical assessment. They Offer learners of any age the opportunity to measure their development as performers against a series of internationally understood benchmarks, taking them from beginner level to the point where they can progress to higher education in music, or enter for ICCE'S performance diplomas.

WHO THE QUALIFICATIONS ARE FOR

ICCE'S graded music exams are open to all learners, with no age restrictions or other limitations. There is no requirement to have passed lower grades, theory exams or other qualifications, although the grades represent a system of progressive mastery and the outcomes for each level assume confidence in the requirements of previous grades. Repertoire selection and other exam content is designed to appeal to learners of all ages and backgrounds, reflecting the diversity of candidates. ICCE is committed to making its exams accessible to all, and each candidate is treated individually when considering how assessments can be adapted for those with special needs. Find out more at www.icceglobal.co.uk/our-certifications

ASSESSMENT AND MARKING

ICCE'S graded music exams are assessed by external examiners trained and moderated by ICCE. Every session must be recorded for re-evaluation by a complete judges panel. Examiners provide marks and comments for each component of the exam using the assessment criteria.

The exams are marked out of 100. Candidates' results correspond to different attainment levels as follows:

Marks	Attainment Level
85-100	DISTINCTION
70-84	MERIT
55-69	PASS
40-54	BELOW PASS 1
0-39	BELOW PASS 2

RECOGNITION AND UCAS POINTS

International Centre For Cultural Excellence is an international exam board regulated by Ofqual (Office of Qualifications and Examinations Regulation) in England. Various arrangements are in place with governmental education authorities worldwide.

WHERE THE QUALIFICATIONS COULD LEAD

While for some learners graded performing art exams represent a personal goal or objective, they can also be used as a progression route towards:

- Diplomas in performing and teaching offered by ICCE or by other awarding organisations
- Music courses at conservatoires and universities, for which Grade 5 is often specified as an entry requirement
- Employment opportunities in music, dance and the creative arts.

HOW TO ENTER FOR AN EXAM

Exams can be taken at ICCE's public exam centres, which are available throughout the world and candidates should contact their local ICCE representative for more information. Alternatively, in the UK, schools and private teachers with sufficient candidates may apply for an exam visit.

Details are available at iccelimited.co.uk/exam-visit

ICCE QUALIFICATIONS THAT COMPLEMENT THE PERFORMING ARTS QUALIFICATIONS

ICCE's graded qualifications offer flexible progression routes from beginner to advanced levels in a range of performing styles. All are designed to help candidates develop as world class performers according to their individual needs as learners.

Find more information about certificate exams at- iccelimited.co.uk/certificate-information

ICCE's graded Performing Arts exams are available for different streams of Music and Dance forms for both Western Classical forms and Eastern Classical forms.

QUALIFICATIONS FOR WESTERN CLASSICAL ART FORMS

ICCE proudly offers certifications in Western Classical Art Forms, covering a comprehensive range of disciplines up to Grade 5. Our curriculum includes Piano, Violin, Flute, and Vocal Performance, meticulously designed to develop and enhance students' technical and artistic skills. These certifications are regulated by OFQUAL, ensuring that they meet the highest standards of education and assessment. As a result, ICCE certifications hold significant value, recognized both nationally and internationally, empowering students to pursue further studies or career opportunities in the arts with confidence and credibility.

QUALIFICATIONS FOR EASTERN CLASSICAL ART FORMS

ICCE is a pioneer in offering certifications in Eastern Classical Art Forms, with a comprehensive curriculum encompassing Kathak, Bharatanatyam, Hindustani Vocal (Khayal), Hindustani Instruments (Sitar, Sarod, Sarangi, Esraj, Flute, Violin), Carnatic Vocal, Carnatic Instruments (Violin, Saraswati Veena) and Tabla, available up to Grade 5. We are proud to be the first institution in the world to provide OFQUAL-regulated certifications in these esteemed disciplines. Our rigorous standards ensure that students receive a high-quality education, recognized globally for its excellence. ICCE certifications empower students to excel in their artistic pursuits, offering them a credible and prestigious qualification in the realm of Indian classical arts.

REGULATED LEVELS OF ICCE'S PERFORMING ARTS QUALIFICATIONS FOR EASTERN CLASSICAL ART FORMS

RQF Level*	EQF Level*	Classical Instrumental	Classical Vocal	Classical Dance	Light Vocals	Contemporary Dance
2	3	Grade 5	Grade 5	Grade 5	Grade 5	Grade 5
		Grade 4	Grade 4	Grade 4	Grade 4	Grade 4
1	2	Grade 3	Grade 3	Grade 3	Grade 3	Grade 3
		Grade 2	Grade 2	Grade 2	Grade 2	Grade 2
		Grade 1	Grade 1	Grade 1	Grade 1	Grade 1

* Regulated Qualifications Framework

** European Qualifications Framework

REGULATED TITLES AND QUALIFICATION NUMBERS FOR GRADED MUSIC EXAMS

Regulated Title	Qualification
Grade 1 ICCE Level 1 Award in Graded Examination in Music Performance (Grade 1)	100/3536/9
Grade 2 ICCE Level 1 Award in Graded Examination in Music Performance (Grade 2)	603/5994/8
Grade 3 ICCE Level 1 Award in Graded Examination in Music Performance (Grade 3)	603/5995/X
Grade 4 ICCE Level 2 Certificate in Graded Examination in Music Performance (Grade 4)	501/2043/X
Grade 5 ICCE Level 2 Certificate in Graded Examination in Music Performance (Grade 5)	501/2145/1

REGULATED TITLES AND QUALIFICATION NUMBERS FOR GRADED MUSIC EXAMS

Regulated Title	Qualification
Grade 1 ICCE Level 1 Award in Graded Examination in Dance Performance (Grade 1)	600/3139/6
Grade 2 ICCE Level 1 Award in Graded Examination in Dance Performance (Grade 2)	600/3168/2
Grade 3 ICCE Level 1 Award in Graded Examination in Dance Performance (Grade 3)	600/3140/2
Grade 4 ICCE Level 2 Certificate in Graded Examination in Dance Performance (Grade 4)	600/3169/4
Grade 5 ICCE Level 2 Certificate in Graded Examination in Dance Performance (Grade 5)	600/3059/8

Learning Outcomes and Assessment Criteria

GRADE 1 TO GRADE 3

(Grade 1 = RQF Entry Level 3, Grades 1–3 = RQF Level 1)

LEARNING OUTCOMES	ASSESSMENT CRITERIA
The learner will:	The learner can:
1. Perform their art in a variety of styles set for the grade	<p>1.1 Apply skills, knowledge and understanding to present performances that demonstrate careful preparation, musical awareness and the beginning of thoughtful interpretation</p> <p>1.2 Perform with general security of body language and rhythm, and with attention given to techniques and aesthetics.</p> <p>1.3 Maintain a reasonable sense of continuity in performance and convey the mood of dance in a variety of styles</p>
2. Demonstrate technical ability with a smooth body language through responding to set technical demands	<p>2.1 Demonstrate familiarity with the fundamentals of rhythmic and technical command</p> <p>2.2 Demonstrate technical control and facility within set tasks</p>
3. Respond to set performing tests	<p>3.1 Recognise and respond to simple elements of the dance form in a practical context</p> <p>3.2 Demonstrate basic aural, musical and dance awareness</p>

Learning Outcomes and Assessment Criteria

GRADES 4–5
(RQF Level 2)

LEARNING OUTCOMES	ASSESSMENT CRITERIA
The learner will:	The learner can:
1. Perform their art in a variety of styles set for the grade	<p>1.1 Support their intentions in musical or dance performance</p> <p>1.2 Demonstrate an understanding of dance that allows a degree of personal interpretation in performance</p> <p>1.3 Perform with general accuracy, technical fluency and musical awareness to convey dance character in a variety of styles</p>
2. Demonstrate technical ability with a smooth body language through responding to set technical demands	<p>2.1 Demonstrate a developing command over the choreography</p> <p>2.2 Demonstrate technical control and facility within set tasks</p>
3. Respond to set performing tests	<p>3.1 Recognise and respond to elements of dance form in a practical context</p> <p>3.2 Demonstrate aural, musical and dance awareness</p>

About The Exam For Eastern Classical Dance Art Forms

EXAM DURATIONS

Exams are designed to include sufficient time for setting up and presenting all components, and overall durations are as follows:

Grade 1
30 mins

Grade 2
30 mins

Grade 3
30 mins

Grade 4
40 mins

Grade 5
45 mins

EXAM STRUCTURE & MARK SCHEME

Practical Or Nritya Prayog : 80 Marks

- The candidates need to perform for 10-30 Minutes according to their grade wise curriculum. They can arrange their performance as per their flexibility on the topics that are mentioned in detail below.
- Apart from the performance, the candidates may be asked to perform something else as well, by our examiner from included topics of the curriculum as technical exercises.
- For Eastern Classical Dance forms, accompaniment is mandatory from Grade-1. The candidates can use recorded tracks for their performance in the exam as per grade requirements of any particular stream or they need to perform with live accompaniments.*
- The candidates need to arrange their accompanying artists by themselves only. (ICCE or ICCE affiliated centres are not liable to pay for the accompanying artists).

Theory Or Viva : 20

- The candidates will be asked different types of questions or explanations based on their performance or from the topics that are mentioned in detail below in the grade wise theory curriculum.
- The candidates should be well aware of the History of their art form and also of the technical parameters. (Please go through the detailed topics that are mentioned in the grade wise curriculum)

*** Please check the grade wise detailed curriculum for selecting accompaniment mode. Recorded tracks are allowed only until grade 3. From Grade 4 to above they must perform with live accompaniment. The recorded track must be of professional quality and it should have the necessary accompaniment instruments included.**

Exam Guidance: Marking

HOW THE EXAM IS MARKED

Examiners & The Panel of Judges give comments and marks for each section of the exam. It is not necessary to pass all sections or any particular section in order to achieve a pass overall. The total mark for the exam corresponds to different attainment levels as follows:

Marks	Attainment Level
85-100	DISTINCTION
70-84	MERIT
55-69	PASS
40-54	BELOW PASS 1
0-39	BELOW PASS 2

HOW THE PIECES ARE MARKED

Each performance is awarded three separate marks corresponding to three specific components, allowing candidates to receive precise feedback about specific aspects of their performance. These marks combine to give an overall mark for the performance. The three components are:

Fluency & accuracy: The ability to perform fluently, with a stable pulse and with an accurate realisation of the aesthetics of the art form.

Technical facility: The ability to control the performance effectively, covering the various technical demands of the art form.

Communication & interpretation: The interpretation of the compositions and the way the performance conveys a sense of stylistic understanding and audience engagement.

Performing Arts: Dance- Kathak Curriculum

Common Minimum Syllabus for Grade 1, Grade 2 , Grade 3 as per OFQUAL Regulations

Name	Designation	Affiliation
Steering Committee		
Bridget Phillipson	Secretary Of State	Member of UK Cabinet (Education Department)
Sir Martyn Oliver	Chief Inspector	His majesty's chief inspector, Ofsted.
Sir Hamid Patel	CBE	Ofsted
Prof. Geoffrey Batchen	Professor of the History of the Art	Trinity College
Supervisory Committee		
Prof. Angela Pickard	Professor Of Dance Education	Canterbury Christ Church University
Dr. Lorna Sanders	Professor Of Dance Education	Trinity Laban Conservatoire of Music and Dance
Dr. Alissa Clarke	Interim Director Of Dance Drama & Performance Studies	De Montfort University

Syllabus Developed By:

Name	Designation	Department	University
Dr. Lisa Taylor	Chairperson Associate Professor, Former Head of Dance	Dept. of Dance, Faculty of Performing Arts	Manchester Metropolitan University
Dr. John Evans	Associate Professor	Dep. Of Music, Faculty Of Performing Arts	Birmingham City University
Dr. Elsa Brown	Associate Professor	Dep. Of Dance, Faculty Of Performing Arts	University Of East Anglia
Dr. Tripti Verma	Associate Professor	Dep. of Kathak, Faculty Of Performing Arts	Banaras Hindu University, Varanasi, India

Grade-1

Performing Arts: Dance - Kathak (Paper 1) Nritya Prayog -I (Practical)

Course outcomes:

- To understand the basic footsteps of Kathak Dance.
- To understand the basic steps of Kathak Dance.
- To understand Taal, Types of Laya, Sam and Padhant (Teentaal).
- To perform combined compositions.
- To perform compositions with Padhant.
- To understand the difference between all classical Dances.

Total No. of Learning Hours- 120

Unit	Topics	Learning Hours
I	Study of Teentaal - Footwork <ul style="list-style-type: none"> • Basic Footwork Thaah, Dugun & Chougun • Basic Paltas (4) • Tihai (2) 	20
II	Study of Teentaal - Hand Movements <ul style="list-style-type: none"> • Basic Hand Movements (8) • Combine Movements (Foot & Hands) 	20
III	Study of Teentaal - Compositions in Vilambit Laya <ul style="list-style-type: none"> • Salami/ Rangmanch ka Tukda (1) • Aamad (2) • Paran prefixed aamad 	16

Unit	Topics	Learning Hours
IV	Study of Teentaal - Compositions in Madhya Laya <ul style="list-style-type: none"> • Simple Tukda (2) • Paran (1) 	16
V	Study of Teentaal - Compositions in Drut Laya <ul style="list-style-type: none"> • Simple Tukda (2) • Chakkardar Tukda (2) 	12
VI	Study of Teentaal - Compositions in Drut Laya <ul style="list-style-type: none"> • Parmelu (1) • Parmelu/ Kavitta (1) 	12
VII	Study of Teentaal - Gat <ul style="list-style-type: none"> • Simple Gat (2) (Nikas) 	12
VIII	Padhant and Non-Detail Taal <ul style="list-style-type: none"> • Teentaal • All above learnt • Learn Dadra and Keharwa Taal (Thah, Dugun & Chougun) 	12

Exam Guidelines For Nritya Prayog (Practical):

- The candidates must perform for a minimum 10 minutes at a stretch starting with Vilambit Laya/Tempo. Within these 10 minutes they have to showcase all the layas/tempos (Vilambit, Madhyalaya & Drut) by gradually increasing the tempo.
- The candidates should include all the necessary ornaments for each tempo of the performance.
- After they finish their performance, examiners may ask them to perform something else as well from the included topics of the curriculum.
- It is mandatory to perform with the accompaniment for the fixed 10 minutes part. Candidates can use recorded accompaniment audio as well for up to Grade 3. Only professionally recorded audios are accepted or it will affect the score of the candidate.
- For live accompaniment there should be at least two major components like Melody(Nagma) and Rhythm (Tabla). All the instrumentalists should tune their instrument before the session starts. The school or The ICCE will not be responsible for any payment towards the live accompanying artistes.
- The teacher or any of the parents or the guardian should be available at the time of the exam for helping out the candidate with all the needed duties like playing or pausing or stopping the accompaniment track(if performing with recorded track), adjusting the camera and speakers for better audio visuals etc.

Attire & Presentation:

- Wear traditional Kathak attire that fits the standards of the examination, such as a churidar, anarkali, or lehenga with ghungroo on both feet. Ensure the costume allows free movement and highlights your footwork.
- Your hair should be neatly tied, and avoid wearing distracting accessories like large jewellery that could interfere with your performance.
- Present yourself with grace and maintain professional etiquette throughout the exam.

Practice Space Preparation

- Prepare a clutter-free space with sufficient room to perform your footwork, spins (chakkars), and movements freely.
- Make sure the performance space has a non-slippery surface to avoid accidents while dancing.

Exam Etiquette

- Log in at least 15 minutes before the scheduled exam time to ensure that everything is working smoothly and to avoid last-minute technical glitches.
- Once connected, greet the examiner with respect and maintain calm composure throughout the exam.
- Wait for the examiner's instructions before beginning each segment of your exam. Maintain poise even during any technical difficulties.

Performance Preparation

- Prepare all the items needed for your performance, including ghungroo, your performance props (if applicable), and musical instruments (if using live accompaniment).
- Practice the full curriculum syllabus ahead of time and be ready to present any portion as requested by the examiner.

Maintaining Focus

- Avoid looking directly at the camera. Instead, perform as you would in a live setting, focusing on your movements and facial expressions.
- Ensure there are no distractions or people entering your exam room during the examination. Mobile phones (except the one used for the exam) should be on silent.

Submission of Required Documents

- Make sure all required documents, including the candidate's ID and enrollment confirmation, are ready.
- Be familiar with the schedule and structure of your exam, as provided in advance by ICCE.

Suggestive digital platforms web links-

<https://www.youtube.com/embed/UvZ50GZNHxY>

<https://www.youtube.com/embed/zj0364emdn8>

<https://www.youtube.com/embed/3GWAo5Qjam8>

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Grade-1

Performing Arts: Dance - Kathak (Paper 2) History Of Dance & Kathak Dance -I (Theory)

Course outcomes:

- To understand the history of Dance. Types of Classical Dances.
- To understand the ancient Text of Dance.
- To get the primary knowledge of history of Kathak Dance and as well as Gharanas.
- To perform and write the compositions with Padhant.
- To understand the basic terms of Kathak nuances.
- Basic introduction of accompanying instruments of Kathak.

Total No. of Learning Hours- 60

Unit	Topics	Learning Hours
I	History of Dance <ul style="list-style-type: none"> • Study of Dance: reference as Indus Valley Civilization, Vedas, Vedic Period • Study of Natyashastra: Origin of Natya (Chapter I) 	08
II	Study of Abhinaya Darpan <ul style="list-style-type: none"> • Viniyoga's of Asamyut Hasta (1-10) • Kinkini Lakshan 	06
III	Study of Classical Dance and the contribution of famous Gurus in their fields <ul style="list-style-type: none"> • Names of Classical Dances • Bharatnatyam • Guru Rukmini Devi Arundale • Guru Kuttiamma 	08

IV	Study of Short Notes <ul style="list-style-type: none"> • Sangeet • Natya • Nritya • Nritya • Taal 	04
V	History of Kathak Dance <ul style="list-style-type: none"> • History, Origin and Development • Classification of Gharans's • Gharanas- Lucknow and Jaipur 	08
VI	Brief Study of Accompanying Instruments and important terms <ul style="list-style-type: none"> • Tabla • Harmonium • Laya • Naad, Swar 	06
VII	Life sketch and the contributions of famous Gurus in the field of Kathak <ul style="list-style-type: none"> • Guru Madam Menaka • Guru Bindadeen Maharaj • Guru Kalka Prasad 	06
VIII	Study of Short Notes <ul style="list-style-type: none"> • Theka, Tatkaar, Palta, Tihai, Hastak • Sam, Aavartan, Matra, Taali-Khaali-Vibhag • Ability to write in Notation learnt in Practical Course (Teentaal) 	14

Suggestive digital platforms web links-

<https://www.youtube.com/embed/UvZ50GZNHxY>

<https://www.youtube.com/embed/zj0364emdn8>

<https://www.youtube.com/embed/3GWAo5Qjam8>

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Grade-2

Performing Arts: Dance - Kathak (Paper 1) Nritya Prayog -II (Practical)

Course outcomes:

- To understand Jhaptaal and their compositions.
- To perform combined compositions.
- To perform compositions with Padhant.
- To understand the difference between different taal structure.
- To able to understand Abhinaya.

Total No. of Learning Hours- 120 Hours

Unit	Topics	Learning Hours
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I	Study of Jhaptaal - Footwork <ul style="list-style-type: none"> • Basic Footwork Thaah, Dugun & Chougun • Basic Paltas (4) • Tihai (2) 	20
II	Study of Jhaptaal - Compositions in Vilambit Laya <ul style="list-style-type: none"> • Salami/ Rangmanch ka Tukda (1) • Aamad (2) • Paran prefixed aamad (1) 	20
III	Study of Jhaptaal - Compositions in Madhya Laya <ul style="list-style-type: none"> • Simple Tukda (2) • Paran (1) 	16
IV	Study of Jhaptaal - Compositions in Drut Laya <ul style="list-style-type: none"> • Simple Tukda (2) • Chakkardar Tukda (2) • Paran (1) 	16

V	Abhinaya <ul style="list-style-type: none"> Shloka/Vandana (Guru/ Ganesh/Krishna/Shiv) 	12
VI	Practice of Teentaal learnt in Previous semester (all nuances)	12
VII	Study of Teentaal - Gat <ul style="list-style-type: none"> Simple Gat (2)(Nikas- Mukut, Bansuri) 	12
VIII	Padhant <ul style="list-style-type: none"> Jhaptal All above learnt Learn Roopak and Ashtamangal Taal (Thah, Dugun & Chougun) 	12

Exam Guidelines For Nritya Prayog (Practical):

- The candidates must perform for a minimum 10 minutes at a stretch starting with Vilambit Laya/Tempo. Within these 10 minutes they have to showcase all the layas/tempos (Vilambit, Madhyalaya & Drut) by gradually increasing the tempo.
- The candidates should include all the necessary ornaments for each tempo of the performance.
- After they finish their performance, examiners may ask them to perform something else as well from the included topics of the curriculum.
- It is mandatory to perform with the accompaniment for the fixed 10 minutes part. Candidates can use recorded accompaniment audio as well for up to Grade 3. Only professionally recorded audios are accepted or it will affect the score of the candidate.
- For live accompaniment there should be at least two major components like Melody(Nagma) and Rhythm (Tabla). All the instrumentalists should tune their instrument before the session starts. The school or The ICCE will not be responsible for any payment towards the live accompanying artistes.
- The teacher or any of the parents or the guardian should be available at the time of the exam for helping out the candidate with all the needed duties like playing or pausing or stopping the accompaniment track(if performing with recorded track), adjusting the camera and speakers for better audio visuals etc.

Attire & Presentation:

- Wear traditional Kathak attire that fits the standards of the examination, such as a churidar, anarkali, or lehenga with ghungroo on both feet. Ensure the costume allows free movement and highlights your footwork.
- Your hair should be neatly tied, and avoid wearing distracting accessories like large jewellery that could interfere with your performance.
- Present yourself with grace and maintain professional etiquette throughout the exam.

Practice Space Preparation

- Prepare a clutter-free space with sufficient room to perform your footwork, spins (chakkars), and movements freely.
- Make sure the performance space has a non-slippery surface to avoid accidents while dancing.

Exam Etiquette

- Log in at least 15 minutes before the scheduled exam time to ensure that everything is working smoothly and to avoid last-minute technical glitches.
- Once connected, greet the examiner with respect and maintain calm composure throughout the exam.
- Wait for the examiner's instructions before beginning each segment of your exam. Maintain poise even during any technical difficulties.

Performance Preparation

- Prepare all the items needed for your performance, including ghungroo, your performance props (if applicable), and musical instruments (if using live accompaniment).
- Practice the full curriculum syllabus ahead of time and be ready to present any portion as requested by the examiner.

Maintaining Focus

- Avoid looking directly at the camera. Instead, perform as you would in a live setting, focusing on your movements and facial expressions.
- Ensure there are no distractions or people entering your exam room during the examination. Mobile phones (except the one used for the exam) should be on silent.

Submission of Required Documents

- Make sure all required documents, including the candidate's ID and enrollment confirmation, are ready.
- Be familiar with the schedule and structure of your exam, as provided in advance by ICCE.

Suggestive digital platforms web links-

<https://www.youtube.com/embed/UvZ50GZNHxY>

<https://www.youtube.com/embed/zj0364emdn8>

<https://www.youtube.com/embed/k0r6022uHxs>

<https://www.youtube.com/embed/eRji149SvaY>

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Grade-2

Performing Arts: Dance - Kathak (Paper 2) History Of Dance & Kathak Dance -II (Theory)

Course outcomes:

- To understand the history of Dance in next level.
- To understand ancient Text of Dance like Natyashastra and Abhinaya Darpan.
- To get the primary knowledge of Gharanas.
- To perform and write the compositions with Padhant.
- To understand the basic terms of Kathak nuances.
- Basic introduction of accompanying instruments of Kathak.
- To get the knowledge about the Gurus of Kathak and Kathakali.

Total No. of Learning Hours- 60

Unit	Topics	Learning Hours
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I	History of Dance <ul style="list-style-type: none"> Stories of Dances from Ancient Text (Shiva, Vishnu, Krishna) 	08
II	Study of Natyashastra and Abhinaya Darpan <ul style="list-style-type: none"> Prekshagrih (Chapter II) Poorvarang (Chapter V) Viniyoga's of Asamyut Hasta (11-20) Shloka of Natya kramah and Natya Prashansa 	10
III	Study of Classical Dance and the contributions of famous Gurus in their fields <ul style="list-style-type: none"> Kathakali Guru Kavi Vallathol Menon Guru T.K.Chandu Pannikkar 	06
IV	Study of Short Notes <ul style="list-style-type: none"> Aang Pratyanga Upang Classification of Instruments (Vadya) 	04
V	History of Kathak Dance <ul style="list-style-type: none"> Raasleela and its relation to Kathak Dance Gharanas- Banaras and Raigarh 	08
VI	Brief Study of Accompanying Instruments and important terms <ul style="list-style-type: none"> Pakhawaj Sarangi 	06
VII	Life sketch and the contributions of famous Gurus in the field of Kathak <ul style="list-style-type: none"> Guru Achchan Maharaj Guru Sundar Prasad Guru Sitara Devi 	06

VIII	Study of Short Notes <ul style="list-style-type: none"> • Salami, Aamad, Paran prefixed aamad, Tukda, Paran, Parmelu, Gat • Ability to write in Notation of all Taals Learnt in Practical Course (Teentaal and Jhaptaal) 	12
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Suggestive digital platforms web links-
<https://www.youtube.com/embed/UvZ50GZNHxY>
<https://www.youtube.com/embed/zj0364emdn8>
<https://www.youtube.com/embed/k0r6022uHxs>
<https://www.youtube.com/embed/eRji149SvaY>

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Grade-3

Performing Arts: Dance - Kathak (Paper 1)

Nritya Prayog -III (Practical)

Course outcomes:

- To understand Advance level of Footwork.
- To learn an advanced level of compositions.
- To understand the margam of Kathak.
- To understand Abhinaya.

Total No. of Learning Hours- 120

Unit	Topics	Learning Hours
I	Study of Teentaal - Footwork <ul style="list-style-type: none"> • Basic Ladi with palta and tihai 	20
II	Study of Teentaal - Compositions (Vilambit Laya) <ul style="list-style-type: none"> • Thaat(4) • Ganesh Paran • Advance Aamad (2) 	20

III	Study of Teentaal - Compositions (Madhya Laya) <ul style="list-style-type: none"> • Parmelu (2) • Kavitta (1) 	16
IV	Study of Teentaal - Compositions (Drut Laya) <ul style="list-style-type: none"> • Tukda with speed (2) • Chakkardar Tukda (2) • Farmaishi (1) 	16

V	Abhinaya <ul style="list-style-type: none"> ● Shloka/Vandana (Guru/ Ganesh/Krishna/Shiv) ● Bhajan 	12
VI	<ul style="list-style-type: none"> ● Practice of previously learnt all nuances. 	12
VII	Study of Teentaal - Gat <ul style="list-style-type: none"> ● Simple Gat (2)(Nikas- Mataki,Ghungat) 	12
VIII	Padhant <ul style="list-style-type: none"> ● Teentaal ● All above learnt ● Learn Matt Taal and Ektaal (Thah, Dugun & Chougun) 	12

Exam Guidelines For Nritya Prayog (Practical):

- The candidates must perform for a minimum 10 minutes at a stretch starting with Vilambit Laya/Tempo. Within these 10 minutes they have to showcase all the layas/tempos (Vilambit, Madhyalaya & Drut) by gradually increasing the tempo.
- The candidates should include all the necessary ornaments for each tempo of the performance.
- After they finish their performance, examiners may ask them to perform something else as well from the included topics of the curriculum.
- It is mandatory to perform with the accompaniment for the fixed 10 minutes part. Candidates can use recorded accompaniment audio as well for up to Grade 3. Only professionally recorded audios are accepted or it will affect the score of the candidate.
- For live accompaniment there should be at least two major components like Melody(Nagma) and Rhythm (Tabla). All the instrumentalists should tune their instrument before the session starts. The school or The ICCE will not be responsible for any payment towards the live accompanying artistes.
- The teacher or any of the parents or the guardian should be available at the time of the exam for helping out the candidate with all the needed duties like playing or pausing or stopping the accompaniment track(if performing with recorded track), adjusting the camera and speakers for better audio visuals etc.

Attire & Presentation:

- Wear traditional Kathak attire that fits the standards of the examination, such as a churidar, anarkali, or lehenga with ghungroo on both feet. Ensure the costume allows free movement and highlights your footwork.
- Your hair should be neatly tied, and avoid wearing distracting accessories like large jewellery that could interfere with your performance.
- Present yourself with grace and maintain professional etiquette throughout the exam.

Practice Space Preparation

- Prepare a clutter-free space with sufficient room to perform your footwork, spins (chakkars), and movements freely.
- Make sure the performance space has a non-slippery surface to avoid accidents while dancing.

Exam Etiquette

- Log in at least 15 minutes before the scheduled exam time to ensure that everything is working smoothly and to avoid last-minute technical glitches.
- Once connected, greet the examiner with respect and maintain calm composure throughout the exam.
- Wait for the examiner's instructions before beginning each segment of your exam. Maintain poise even during any technical difficulties.

Performance Preparation

- Prepare all the items needed for your performance, including ghungroo, your performance props (if applicable), and musical instruments (if using live accompaniment).
- Practice the full curriculum syllabus ahead of time and be ready to present any portion as requested by the examiner.

Maintaining Focus

- Avoid looking directly at the camera. Instead, perform as you would in a live setting, focusing on your movements and facial expressions.
- Ensure there are no distractions or people entering your exam room during the examination. Mobile phones (except the one used for the exam) should be on silent.

Submission of Required Documents

- Make sure all required documents, including the candidate's ID and enrollment confirmation, are ready.
- Be familiar with the schedule and structure of your exam, as provided in advance by ICCE.

Suggestive digital platforms web links-

<https://www.youtube.com/embed/UvZ50GZNHxY>

<https://www.youtube.com/embed/zj0364emd8>

<https://www.youtube.com/embed/k0r6022uHxs>

<https://www.youtube.com/embed/eRji149SvaY>

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Grade-3

Performing Arts: Dance - Kathak (Paper 2)

History Of Dance & Kathak Dance -III (Theory)

Course outcomes:

- To enhance the knowledge of Shastra.
- More understanding of Kathak's theory especially in the Bhakti movement.
- To understand more terminology of Kathak
- To understand abhinaya, bhaav, rasa.
- Easily understand the notation and padhant of compositions.

Total No. of Learning Hours- 60

Unit	Topics	Learning Hours
I	History of Dance (From Natya Shastra) <ul style="list-style-type: none"> ● Rasa (VIth Chapter) ● Bhaav - Vibhaav, Anubhaav, Sanchaari Bhaav (VII Chapter) 	10

II	Study of Abhinaya Darpan <ul style="list-style-type: none"> • Viniyogas of Asamyut Hasta (21-24) • Viniyogas of Samyut Hasta (1-10) • Sabha Lakshan, Sabha Rachana • Topics dealt in Abhinaya Darpan 	08
III	Study of Epics (Regarding Music and Dance Literature) <ul style="list-style-type: none"> • Ramayan • Mahabharat 	06
IV	Study of Classical Dance and the contribution of famous Gurus in their fields <ul style="list-style-type: none"> • Odishi • Guru Pankaj Charandas • Guru Kelucharan Mahapatra 	06
V	Revival of Kathak Dance <ul style="list-style-type: none"> • Bhakti Movement • Ashtachhaap Poets 	08
VI	Compositional Patterns <ul style="list-style-type: none"> • Dadra • Thumri 	04
VII	Life sketch and the contribution of famous Gurus in the field of Kathak <ul style="list-style-type: none"> • Guru Shambhu Maharaj • Guru Lachchu Maharaj • Guru Jailal 	06
VIII	Study of Short Notes <ul style="list-style-type: none"> • Laya, Layakari, Haav-Bhaav-Hela, Laang-Daant, Bhramari • Ability to write in Notation of all Taals Learnt in Practical Course (Teentaal & Jhaptaal) 	12

Policies:

SAFEGUARDING AND CHILD PROTECTION

ICCE is fully committed to safeguarding and protecting the candidates that we work with. All posts, including examiners, are subject to a safer recruitment process, including the disclosure of criminal records and vetting checks. Our safeguarding policies and procedures are regularly reviewed and promote safeguarding and safer working practice across all parts of our work.

EQUAL OPPORTUNITIES

ICCE is committed to providing equality of opportunity and treatment for all, and will not unlawfully or unfairly discriminate directly or indirectly on the basis of any characteristic.

REASONABLE ADJUSTMENT

ICCE is committed to creating an inclusive environment where candidates with special needs are able to demonstrate their skills and feel welcomed. We aim to make our exams accessible to all. We treat each learner individually when considering how we can achieve this aim, recognising that requirements vary. Candidates can be assured that we do not compromise on the standard of marking or allow the quality of exams to be affected in any way.

All provisions are tailored to the particular needs of each candidate. In order to be most beneficial, as full an explanation as possible of the required provision should be given. The need and request for provision should be made on the appropriate form available to download from icceglobal.co.uk/music-csn. For enquiries please contact music-csn@icceglobal.co.uk

DATA PROTECTION

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CUSTOMER SERVICE

ICCE is committed to providing a high-quality service for all our users from Grade 1 enquiry through to certification. Full details of our customer service commitment can be found at icceglobal.co.uk/customer-service

QUALITY ASSURANCE

Please note that, for training/monitoring purposes, it may, on occasion, be necessary for there to be more than one examiner in the room.

ICCE audio records and sometimes film exams for quality assurance and training purposes. In the case of filming, ICCE will always seek permission from the candidate (or a parent or guardian) first. All recording devices will be discreet and should not cause any distraction to candidates.

EXAM INFRINGEMENTS

All exam infringements (e.g. choosing an incorrect piece) will be referred directly to ICCE'S central office by the examiner. Exam reports may be withheld until the outcome of any referral has been considered by ICCE. Depending on the severity of the infringement, marks may be deducted or, in extreme cases, the exam may be invalidated.

MALPRACTICE

ICCE requires its registered exam centres to report any suspected malpractice by candidates, teachers or examiners. In situations where a centre is found to be inadequate or to be guilty of malpractice, either in terms of provision of facilities or in administration, the exam centre may be required to suspend all of its activities relating to ICCE exams until the cause of the problem is identified and rectified, if appropriate.

In extreme circumstances, the centre may have its registered status withdrawn.

In the very rare cases or circumstances where a centre or individual may be suspected of malpractice, ICCE will aim to minimise any inconvenience caused to any affected candidate, and would like to thank candidates, teachers and centre staff for their kind co-operation in reporting any suspected incident of cheating, thereby assisting ICCE in upholding the quality and integrity of its exam process.

RESULTS REVIEW AND APPEALS PROCEDURE

Anyone who wishes to question their exam result should refer to icceglobal.co.uk/results-enquiry for full details of our results review and appeals process.