



Aesthetic Education

DANCING

Syllabus

Grades 12 & 13

(Implemented from 2017)

Department of Aesthetic Education

National Institute of Education

Maharagama

Sri Lanka

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1.0 Introduction

The second phase of the basic cycle of Reforms based on skill based activities completed in the first decade of the new millennium **was** implemented in the year 2015. The main objectives of the syllabus under the new reforms are to develop the student population into a human resource equipped with the skills and the humanitarianism required for the world of work, armed not only with knowledge, skills, attitudes, good habits but also with a keen sense of appreciation of the aesthetics. It is the responsibility of all those who are involved in the education system to contribute to achieve these objectives.

In planning the new syllabus for the years 12 and 13(G.C.E. AL) special attention has been paid to the objectives of an education in Dancing and the special characteristics of the subject as well as the general objectives stated above. It is expected to develop one's potential - individual as well subject oriented potential, to be able to work steadfastly at a global level, to identify and appreciate the value of the national culture and to respect, maintain, and foster the indigenous culture as well as foreign cultures.

The new syllabus is planned along 8 skills based on the 7 objectives associated with the subject Dancing as a GCE AL subject- . The subject content has been collated under 35 skill levels for the year 12 and 25 skill levels for the year 13. It is planned to implement the revisions to the G.C.E. AL subjects from 2017 and to present the detailed subject matter and instructions through the Teacher's Guide.

2.0 National Goals

The national system of education should assist individuals and groups to achieve major national goals that are relevant to the individual and society. Over the years major education reports and documents in Sri Lanka have set goals that sought to meet individual and national needs. In the light of the weaknesses manifest in contemporary education structures and processes, the National Education Commission has identified the following set of goals to be achieved through education within the conceptual framework of sustainable human development. The National Education Commission sees the realization of these goals as its vision for the education system.

- (i) Nation building and the establishment of a Sri Lankan identity through the promotion of national cohesion, national integrity, national unity, harmony, and peace, and recognizing cultural diversity in Sri Lanka's plural society within a concept of respect for human dignity.
- (ii) Recognizing and conserving the best elements of the nation's heritage while responding to the challenges of a changing world.
- (iii) Creating and supporting an environment imbued with the norms of social justice and a democratic way of life that promotes respect for human rights, awareness of duties and obligations, and a deep and abiding concern for one another.
- (iv) Promoting the mental and physical well-being of individuals and a sustainable life style based on respect for human values.
- (v) Developing creativity, initiative, critical thinking, responsibility, accountability and other positive elements of a well-integrated and balanced personality.
- (vi) Human resource development by educating for productive work that enhances the quality of life of the individual and the nation and contributes to the economic development of Sri Lanka.
- (vii) Preparing individuals to adapt to and manage change, and to develop capacity to cope with complex and unforeseen situations in a rapidly changing world.
- (viii) Fostering attitudes and skills that will contribute to securing an honorable place in the international community, based on justice, equality and mutual respect.

(Extracted from: National Education Commission report, 2003)

3.0 Basic Competencies

The following Basic Competencies developed through education will contribute to achievement of the above National Goals.

(i) Competencies in Communication

Competencies in communication are based on four subsets: Literacy, Numeracy, Graphics and IT proficiency.

Literacy : Listen attentively, speak clearly, read for meaning, write accurately and lucidly and communicate ideas effectively.

Numeracy : Use numbers for things, space and time, count, calculate and measure systematically.

Graphics : Make sense of line and form, express and record details, instructions and ideas with line form and colour.

IT proficiency: Computer literacy and the use of information and communication technologies (ICT) in learning, in the work environment and in personal life.

(ii) Competencies relating to personality Development

- Generic skills such as creativity, divergent thinking, initiative, decision making, problem solving, critical and analytical thinking, team work, inter – personal relations, discovering and exploring;
- Values such as integrity, tolerance and respect for human dignity;
- Emotional intelligence.

(iii) Competencies relating to the Environment

These competencies relate to the environment: social, biological and physical.

Social Environment : Awareness of the national heritage, sensitivity and skills linked to being members of a plural society, concern for distributive justice, social relationships, personal conduct, general and legal conventions, rights, responsibilities, duties and obligations.

Biological Environment : Awareness, sensitivity and skills linked to the living world, people and the ecosystem, the trees, forests, seas, water, air and life – plant, animal and human life.

Physical Environment : Awareness, sensitivity and skills linked to space, energy, fuels, matter, materials and their links with human living, food, clothing, shelter, health, comfort, respiration, sleep, relaxation, rest, waste and excretion. Included here are skills in using tools and technologies for learning, working and living.

(iv) Competencies relating to preparation for the World of Work

Employment related skills to maximize their potential and to enhance their capacity

to contribute to economic development.

to discover their vocational interests and aptitudes,

to choose a job that suits their abilities, and

to engage in a rewarding and sustainable livelihood.

(v) Competencies relating to Religion and Ethics

Assimilating and internalizing values, so that individuals may function in a manner consistent with the ethical, moral and religious modes of conduct in everyday living, selecting that which is most appropriate.

(vi) Competencies in Play and the Use of Leisure

Pleasure, Joy, Emotions and such human experiences as expressed through aesthetics, literature, play, sports and athletics, leisure pursuits and other creative modes of living.

(vii) Competencies relating to ‘learning to learn’

Empowering individuals to learn independently and to be sensitive and successful in responding to and managing change through a transformative process, in a rapidly changing, complex and interdependent world.

(Extracted from: National Education Commission report, 2003)

4.0 Aesthetic Education - The Objectives of the Subject Dancing

1. To develop the human resources so that they can be active in the propagation of national unity and harmony identifying the diversity in the Sri Lankan multi cultural society through the activities associated with the subject-Dancing.
2. To develop individual skills as well as an active energy so that they can successfully face the challenges of the future world of work and also identify and preserve the national cultural heritage associated with dancing.
3. To develop knowledge, skills, and attitudes, through the education of activities related to dancing, for a balanced personality capable of concentration, with a high level of appreciation as well as possessing the necessary initiative for effective work, and creative, logical, critical thinking.
4. To develop the ability to make use of the activities associated with the discipline of dancing for a sustainable way of life as well as a successful life requiring healthy physical and mental resources
5. To develop personal and social skills required to engage in the development of the Sri Lankan culture and economy through practical activities associated with dancing
6. To make use of experiences derived through observation of the environment to produce works of art with a finish of high quality as well as to develop the creative skills and powers of thinking required to solve problems innovatively and face the unexpected changes occurring in a fast changing world effectively
7. To provide skills and attitudes from an education in dancing, to develop the human resources to nourish and support the inculcation of moral and coexisting habits, to exhibit the Sri Lankan identity among the international community and obtain a position of recognition among them

5.0 Relationship between National Goals and Objectives of the Subject Dancing

National Goals	The Objectives of the Subject Dancing
<ol style="list-style-type: none"> 1. Nation building and the establishment of a Sri Lankan identity through the promotion of national cohesion, national integrity, national unity, harmony, and peace, and recognizing cultural diversity in Sri Lanka's plural society within a concept of respect for human dignity. 2. Recognizing and conserving the best elements of the nation's heritage while responding to the challenges of a changing world. 3. Creating and supporting an environment imbued with the norms of social justice and a democratic way of life that promotes respect for human rights, awareness of duties and obligations, and for human values. 5. Developing creativity, initiative, critical thinking, responsibility, accountability and other positive elements of a well-integrated and balanced personality. 6. Human resource development by educating for productive work that enhances the quality of life of the individual and the nation and contributes to the economic development of Sri Lanka. 7. Preparing individuals to adapt to and manage change, and to develop capacity to cope with complex and unforeseen situations in a rapidly changing world. 8. Fostering attitudes and skills that will contribute to securing an honorable place in the international community, based on justice, equality and mutual respect. 	<ol style="list-style-type: none"> 1. To develop the human resources so that they can be active in the propagation of national unity and harmony identifying the diversity in the Sri Lankan multi-cultural society through the activities associated with the subject-Dancing. 2. To develop individual skills as well as an active energy so that they can successfully face the challenges of the future world of work and also identify and preserve the national cultural heritage associated with dancing. 3. To develop knowledge, skills, and attitudes, through the education of activities related to dancing, for a balanced personality capable of concentration, with a high level of appreciation as well as possessing the necessary initiative for effective work, and creative, logical, critical thinking. 4. To develop the ability to make use of the activities associated with the discipline of dancing for a sustainable way of life as well as a successful life requiring healthy physical and mental resources 5. To develop personal and social skills required to engage in the development of the Sri Lankan culture and economy through practical activities associated with dancing 6. To make use of experiences derived through observation of the environment to produce works of art with a finish of high quality as well as to develop the creative skills and powers of thinking required to solve problems innovatively and face the unexpected changes occurring in a fast changing world effectively 7. To provide skills and attitudes from an education in dancing, to develop the human resources to nourish and support the inculcation of moral and coexisting habits, to exhibit the Sri Lankan identity among the international community and obtain a position of recognition among them

6.0 Competencies, Competency Levels, Subject Content, learning outcomes and no.of periods

Aesthetic Education

DANCING - syllabus - Grade 12

Competency	Competency Level	Subject Content	Learning Outcome	Periods
1.0 Exhibits practical skills following the basic principles associated with dancing	1.1 Performs basic drills and <i>saramba pada</i> using correct postures/ <i>angahaara</i>	<ul style="list-style-type: none"> • <i>Paa saramba /mandipada</i> with <i>hamaarapada</i> (1-12) • <i>Goda saramba/ ilangam saramba/ dombina pada</i> (1-12)/<i>kasthiram/ iratti/</i> with <i>hamaarapada</i> 	<ul style="list-style-type: none"> • Performs <i>paa saramba/ mandipada</i> with <i>hamaarapadaya</i> exhibiting basic postures • Performs <i>paa saramba/ mandipada</i> to the strains of <i>vilamba/ madhya/ drutha</i> played with on the <i>thalampata /cymbals</i>) • Performs <i>goda saramba/ ilangam saramba/ dombina pada</i> according to <i>vilamba/ madhya/ drutha</i> played on the drum - <i>davula</i> • Performs <i>goda saramba/ ilangam saramba/ dombina pada/ kasthiram/ iratti/</i> with <i>hamaarapada</i> exhibiting correct postures 	06 08
	1.2 Uses different jumps,turns,twirls to exhibit performing proficiency	<ul style="list-style-type: none"> • Jumps turns and twirls required to exhibit performing proficiency in dancing 	<ul style="list-style-type: none"> • Performs jumps , turns, twirls related to traditional dance • Performs jumps and turns that can be used for creative actions • Performs jumps , turns, twirls using correct techniques 	04
	1.3 Performs <i>vannam</i> so that traditional features are exhibited	<p><i>Vannam –Udarata</i></p> <ul style="list-style-type: none"> • <i>Musaladi, Ganapathi, Mayura</i> 	<ul style="list-style-type: none"> • Performs the <i>vannam</i> dances learnt in groups • Presents solo performances singing the learnt <i>vannam</i>, dancing in tune to the drumming exhibiting correct postures 	15

Competency	Competency Level	Subject Content	Learning Outcome	Periods
	<p>1.4 Performs Kandyan, Low country and Sabaragamu traditional dance items which are not associated with singing</p>	<p>SinduVannam – <i>PahatharataShuddha thaalaya, lalitharaaga thaalaya,nalu geethika thaalaya</i></p> <p>Sabaragamu-vannam –</p> <ul style="list-style-type: none"> • Kovula, Thisara, Naaga, Gajaga <p>Udarata- Kudantha gathadon vattama, and don jintha gatha dontha vattam (inclusive of the pireeme padaya, -4 pada, 4 kasthiram, 4 adaw)</p> <p>Pahatha rata Gunda gathi gatha -vattama (7 pada, 7 iratti)</p> <ul style="list-style-type: none"> • <i>ek thaalaya, de thaalaya, thun thaalaya</i> 	<ul style="list-style-type: none"> • Performs in groups the learnt <i>sindu vannam</i> dances • Presents solo performance singing the learnt <i>sindu vannam</i> dancing in tune to the drumming exhibiting correct postures • Performs in groups the learnt <i>vannam</i> dances Presents solo performances singing the learnt <i>vannam</i> ing of the <i>davul</i>, exhi postures groups the learnt <i>vannam</i> dances • in groups the learnt <i>vannam</i> dances Presents solo performances singing the learnt <i>vannam</i> ing of the <i>davul</i>, • Performs <i>vattampada/,kasthiram/,adaw/i ratta</i>, following the correct postures • Performs the related <i>vattam</i> for improving technical skills • Performs in groups the learnt <i>vattam</i> dances Presents solo performances singing • Presents solo performances the learnt <i>vattam/kasthiram/adaw/iratti</i> in tune the drumming displaying correct postures. • Performs <i>ek thaalaya,de thaalaya,thun thaalaya</i> in tune to the drumming following the correct postures 	<p style="text-align: center;">12</p>

Competency	Competency Level	Subject Content	Learning Outcome	Periods
	<p>1.5 Presents dance items handling correctly the ritualistic accessories (<i>puja bhaanda</i>)</p> <p>1.6 Performs traditional dance items with singing</p>	<p>Sabaragamu</p> <ul style="list-style-type: none"> • <i>yakpada maathraya, gaman maathraya (kalaasam vattam, kalaasam adawwa)</i> • Udarata – <i>Kothalapadaya</i> • Pahatah–<i>Kothalapadaya</i> • Sabaragamu –<i>KendiPaaliya</i> <p>Udarata</p> <ul style="list-style-type: none"> • Mangalam- three steps with <i>kasthiram, (thith pahata)</i> • First 3 steps of <i>asne</i> • 2 steps –<i>odiyata alankara</i> with <i>kasthiram</i> <p>Pahatahrata</p> <ul style="list-style-type: none"> • <i>Vishnu Mal Asna</i> • <i>ShuddhaMaathraya</i> 	<ul style="list-style-type: none"> • Presents solo and group performances of the dance items learnt • Performs <i>yakpada maathraya, gaman Maathraya</i> in tune to the drumming of the <i>davul</i> following the correct postures • Performs the dance items-<i>kothalapadaya/ Kendipaliya</i> demonstrating the traditional features, handling the ritualistic accessories correctly • Performs <i>mangalam</i> in tune to the drumming with singing so that the traditional identity is exhibited • Performs the <i>asne</i> dance in tune to the drumming and singing so that the traditional identity is demonstrated • Performs the <i>Vishnu Mal Asna</i> singing in tune to the drumming exhibiting correct postures • Performs the <i>shuddha maathraya</i> singing in tune to the drumming exhibiting correct postures • Presents solo performances with singing so that the traditional identity is demonstrated 	<p>12</p> <p>12</p>

Competency	Competency Level	Subject Content	Learning Outcome	Periods
	1.7 Performs two dance items belonging to a different dance tradition	<p>Sabaragamu</p> <ul style="list-style-type: none"> • <i>Saman Devi Mal Asna</i> • <i>Mul Maathraya</i> <p>Upcountry – Mangalam</p> <p>Low Country - shuddha maathrayaS</p> <p>abaragamu-mul maathraya</p>	<ul style="list-style-type: none"> • Performs <i>Saman Devi Mal Asna</i> so that the traditional identity is demonstrated • Performs <i>Mul Maathraya</i> in tune to the drumming of the <i>davul</i> with singing so that the traditional identity is demonstrated • Presents ideas looking critically at the special characteristics and basic postures pertaining to the three Sri Lankan traditional types of dance • Performs two dance items that belong to two traditions, other than the traditions learnt 	15
2.0 Studies the theories related to dance and puts them into practice	<p>2.1 Examines facts related to the concept of <i>rasa bhava</i> /sentiments and moods</p> <p>2.2Presents roles of different characters expressing emotion/<i>bhava prakashanaya</i></p>	<ul style="list-style-type: none"> • Production of <i>rasa</i> • <i>Nawa nalu rasa</i> (folk plays,<i>sanni,pali</i>,and ritual in relation to the practical presentation of the characters involved • Different techniques employed in illuminating emotion/<i>bhava</i> • <i>Jasa, Mudali, Nonchi</i> and <i>Reeriyaka</i> • Methods used for accentuation of moods 	<ul style="list-style-type: none"> • Discusses the process of creating emotion/<i>rasa nishpaththi</i> • Expresses views and opinions regarding the techniques employed by the indigenous dancing tradition in elaborating emotion/<i>bhava uddeepanaya</i> • Presents the relevant characters in order to express emotion/<i>bhava prakashanaya</i> • Presents the roles of these characters so that emotion is expressed. 	<p>05</p> <p>10</p>

Competency	Competency Level	Subject Content	Learning Outcome	Periods
	2.3 Analyses the characteristics of rhythm/ <i>thala</i> associated with the indigenous dance traditions	Evolution of the indigenous <i>thala</i> /rhythm system • <i>Thanithitha</i> • <i>Dethitha</i> • <i>Thun thitha</i> • <i>Sivthitha</i> • <i>Pas thitha</i>	<ul style="list-style-type: none"> • Identifies and describes the rhythms/<i>thala</i> associated with the indigenous dance traditions • Analyses the evolution of the indigenous <i>thala</i>/rhythm system 	07
	2.4 Examines the Karnata and Hindustani rhythms similar to the patterns of rhythm associated with the indigenous dancing	Hindustani, and Karnataka rhythms • <i>Mathra 2,3 and 4 thani thitha</i> <i>Mathra 2+3 and 3+4 dethitha thala</i>	<ul style="list-style-type: none"> • Presents information on Hindustani and Karnataka rhythms similar to the patterns of rhythm associated with the indigenous art of Dancing 	10
	2.5 Graphs sections of lines of poetry / <i>kavi pada</i> associated with the prescribed sections for singing and dancing	Graphing <i>Vannam/mangalam/mul mathraya low country shuddha mathraya/graha panthi kavi</i>	<ul style="list-style-type: none"> • Describes the techniques and basic principles of Graphs. • Graphs the relevant sections for Dancing and Singing using the correct symbols and techniques employed in relation to Graphs 	08

Competency	Competency Level	Subject Content	Learning Outcome	Periods
3.0 Recognises the form of traditional instruments and exhibits skills in playing them	3.1 Presents information on the techniques of tuning/ preparing the prescribed musical instruments	<ul style="list-style-type: none"> Techniques and customs in tuning/preparing <i>getaberaya</i>, <i>pahatharata beraya</i>, <i>davula</i>, <i>thammettama</i>, <i>uddekkiya</i> 	<ul style="list-style-type: none"> Describes the form and appearance of the traditional musical instruments Presents information on techniques and customs related to tuning/ preparing the relevant musical instruments 	08
	3.2 Plays <i>bera</i> , <i>davul saramba pada</i> displaying correct techniques	<p>Playing /<i>vadanaya</i> Bera, <i>davul</i>, <i>saramba pada</i> 1-5 making use of <i>kadippuwa</i></p>	<ul style="list-style-type: none"> Presents solo performances playing <i>bera</i>, <i>davul</i>, <i>saramba</i> in the three rhythms/ <i>thrivida laya</i> using correct techniques 	10
	3.3 Sings <i>vannam</i> in tune playing the drums/ <i>bera</i> , <i>davul</i>	<ul style="list-style-type: none"> Basic drum beats of the <i>vannam</i> learnt (with singing) and <i>kasthiram</i>, <i>iratti</i>, <i>kalasam</i> 	<ul style="list-style-type: none"> Plays <i>bera</i>, <i>davul</i> displaying correct techniques accompanied with singing Plays <i>kasthiram</i>/<i>iratti</i>/<i>kalasam</i> displaying correct techniques 	10
4.0 Engages in creativity making use of different experiences	4.1 Presents roles of characters making use of the experience gained through observations of the environment	<ul style="list-style-type: none"> Playing the role of a character related to an incident 	<ul style="list-style-type: none"> Creates an incident suitable for role play Portrays characters relevant to the incident created 	08
	4.2 Studies techniques in characterization (make-up) and developing character and presents characterizations	<ul style="list-style-type: none"> Materials used in make-up Techniques for building character/characterization Make up for characters in rituals, dramatic situations and stage dramas 	<ul style="list-style-type: none"> Names traditional and modern make up materials Describes traditional and modern make up techniques Applies make-up for character based makeup using techniques 	10

Competency	Competency Level	Subject Content	Learning Outcome	Periods
	4.3 Prepares ornaments so that the traditional motifs are exhibited making use of different types of material and techniques of make-up	<ul style="list-style-type: none"> Creation of ornaments for ear, neck, chest, shoulders, waist, hands and legs so that traditional characteristics are displayed 	<ul style="list-style-type: none"> Creates ornaments with a finish individually or in groups making use of selected raw materials so that the traditional motifs are displayed 	10
	4.4 Prepares creative ornaments using different materials and methods	<ul style="list-style-type: none"> Creative ornaments (ear, neck, chest, shoulders, waist, hands and legs, male and female headdresses) 	<ul style="list-style-type: none"> Creates an innovative/novel ornament with a finish individually or in groups making use of the selected raw materials 	10
5.0 Demonstrates singing skills through an understanding of the background of songs linked to the Sri Lankan culture	5.1 Presents songs related to ritual	Background of the prescribed Poems/ <i>kavigayana</i> ritual; <i>madupurekavi, nanumurakavi, kohomba hella, graha panthi kavi</i>	<ul style="list-style-type: none"> Describes the background to the traditional recitation Presents a solo singing at one's own pitch in tune to the correct patterns of rhythm Sings as a group at a unitary pitch 	06
	5.2 Present songs associated with dance items	<p>Songs associated with dance</p> <p>Udarata:<i>vannam managalam asne</i></p> <ul style="list-style-type: none"> Pahatharata:<i>Sinduvannam, kothalapadaya, shuddhamathraya, Vishnu mal asna</i> Sabaragamu Vannam, mulmathraya, kendipaliya, Saman Devi mal asna 	<ul style="list-style-type: none"> Describes the background of the prescribed lyrics Describes the special characteristics of the singing of the prescribed lyrics Sings the lyrics included in the items in dance tradition learnt 	06

Competency	Competency Level	Subject Content	Learning Outcome	Periods
	5.3 Sings lyrics composed for dance for <i>udekki,panther</i>	Lyrics associated with <i>udekki,pantheru</i>	<ul style="list-style-type: none"> Describes the specific characteristics of the prescribed lyrics Sings the lyrics composed for dancing for <i>udekki,panther</i> following the correct tunes and patterns of rhythm 	03
	5.4 Presents folk songs and <i>se gee</i>	Folk songs and <i>se gee</i> <ul style="list-style-type: none"> <i>pathal kavi, teeka seepada nelumkavi, prashasthi hatankavi</i> 	<ul style="list-style-type: none"> Sings folk songs that have a marked beat as well as those that have no marked beat following the correct patterns of rhythm Sings <i>se gee</i> in tune following the correct patterns of rhythm 	04
6.0 Studies the historical and cultural background related to Dancing and engages oneself actively in protecting the national heritage	6.1 Describes the historical-cultural background of dance	<ul style="list-style-type: none"> Origins and evolution of Dance Social-religious needs as denoted by customs and beliefs 	<ul style="list-style-type: none"> Describes the origins and evolution of Dance Examines how dance was used for social and religious needs 	06
	6.2 Reviews the origin and evolution of dance with reference to historical periods	Periods From pre Buddhist to the Kurunegala Periods-pre Buddhist,Anuradhapura,Polonnrua, Dambadeni,Kurunegala	<ul style="list-style-type: none"> Examines the historical information on dancing with reference to PreBuddhist,Anuradhapura,Polonnaru, Dambedeniya and Kurunegal periods * Reveals the state of dancing that was, referring to factors from different reference sources 	10
	6.3 Critically examines the origins and evolution of the indigenous <i>vannam</i>	<ul style="list-style-type: none"> <i>Vannam-Udarata,PahatahrataSabaragamu-origins and evolution</i> 	<ul style="list-style-type: none"> Presents information on the origins and evolution of the indigenous <i>vannam</i> Analyses specific characteristics of the Udarata,Pahatharata and Sabaragamu <i>vannam</i> 	08

Competency	Competency Level	Subject Content	Learning Outcome	Periods
	7.3 Describes the origin and evolution of Indian dance traditions	<ul style="list-style-type: none"> Origin and evolution of Indian dance traditions 	<ul style="list-style-type: none"> Describes the origin and evolution of the Bharatha Natyam dance tradition 	08
	7.4 Reviews the dance programs telecast on television	<ul style="list-style-type: none"> Dance programmes telecast-classical, competitive and modern programmes related to dance (children and adult) 	<ul style="list-style-type: none"> Reviews the current programmes on TV after watching them 	06
	7.5 Watches and reviews the barisil /Patachara dance drama	<ul style="list-style-type: none"> Barisil /Patachara dance drama 	<ul style="list-style-type: none"> Watches and reviews the content of the Barisil /Patachara dance drama 	10
8.0 Presents information on examining the relationship between dance and the allied arts	8.1Presents ideas and opinions on the inter-relationship between dance and music	<ul style="list-style-type: none"> Relationship between dance and music 	<ul style="list-style-type: none"> Expresses opinions on the importance of the inter-relationship between dance and music 	06
	8.2 Subjects to scrutiny the especial relationship between dance and dramatic styles	<ul style="list-style-type: none"> Relationship between dance and drama 	<ul style="list-style-type: none"> Describes the inter-relationship between dance and drama 	06
	8.3 Critically explains the special features of the composition of art and dance (choreography)	<ul style="list-style-type: none"> Principles and techniques of composition of art and dance (choreography) 	<ul style="list-style-type: none"> Reviews the special performing features that can be observed in dances in different dramas Critically explains the facts about the principles and techniques of the composition of art and dance (choreography) 	06

Competency	Competency Level	Subject Content	Learning Outcome	Periods
0.1 Exhibits practical skills following the principles associated with Dancing	1.1 Uses different jumps turns twirls to exhibit performing proficiency	<ul style="list-style-type: none"> • Jumps ,turns, twirls needed to exhibit performing proficiency 	<ul style="list-style-type: none"> • Performs jumps, turns, twirls related to traditional dance • Performs jumps turns twirls using correct techniques 	06
	1.2 Performs <i>vannam</i> exhibiting traditional features	<p><i>Vannam – Udarata</i><i>Ukusa, Surapathi, Gajaga</i></p> <p><i>Sindu Vannam – Pahatharata</i></p> <ul style="list-style-type: none"> • <i>Kondanavichchi thaalaya, Grahadanda thaalaya, Sebaluvechchi Thaalaya sendavedi, sondavedichchi</i> <p><i>Vannam – Sabaragamu</i></p> <ul style="list-style-type: none"> • <i>Ananada, Megha, Atakuru, Gaahaka</i> 	<ul style="list-style-type: none"> • Performs in groups the <i>vannam</i> dances that have been learnt • Presents solo performances of the <i>vannam</i> dances that have been learnt singing with drumming exhibiting correct postures • Performs in groups the <i>sindu vannam</i> dances that have been learnt • Presents solo performances of the <i>sindu vannam</i> dances that have been learnt singing in tune to the drumming, exhibiting correct postures • Performs <i>Vannam</i> dances learnt, in groups • Presents solo performances of <i>Vannam</i> dances learnt, while singing to the rhythms of the <i>Davul</i> drumming, exhibiting correct postures 	

Competency	Competency Level	Subject Content	Learning Outcome	Periods
	1.3 Performs Udarata Pahatharata , Sabaragamu traditional dance items which are not associated with songs	<p><i>Vattam –udarata</i></p> <ul style="list-style-type: none"> • <i>kunda kujigatha vattama</i>(-inclusive of <i>pireeme padaya- 4 pada 4 , kashthiram</i>) • <i>gog gog jin jingatha vattama-pada2</i>(inclusive of <i>pireeme padya 2 pada,2 kashthiram,2 adaw</i>) • <i>Avenduma</i> -from the beginning including <i>gath thath jin kunda kashthirama</i> • <i>Yak Ennuma –(Yak Enuma)</i> (from the first <i>vattama thakkundan</i> to <i>thakata thaka jingatha</i>) <p>Pahatha rata</p> <ul style="list-style-type: none"> • <i>Siya padaya, Nadanduwa</i> • <i>3 pada</i> from <i>devol pada pireema - bara padaya, alankara padaya, including iratti</i> 	<ul style="list-style-type: none"> • Performs in groups the <i>vattam</i> using correct postures • Performs solo dances of <i>vattam pada, kashthiram</i> and <i>adaw</i> to the rhythms of drumming exhibiting correct postures • Performs <i>Avenduma</i> to the rhythms of drumming, exhibiting correct postures • Performs a solo dance- <i>Avenduma</i> exhibiting technical skills • Performs <i>Yak Ennuma</i> demonstrating the traditional features, handling the ritual accessories correctly • Performs solo dances of <i>siyapadaya, nadanduwa</i> to the rhythms of drumming exhibiting correct postures • Performs the solo dance of the <i>devol</i> dance to the rhythms of the drumming following correct postures 	24

Competency	Competency Level	Subject Content	Learning Outcome	Periods
		<p>Pahatharata</p> <ul style="list-style-type: none"> • <i>Yahan Dekma</i> • 03 <i>Paththini pada iratti</i> (with <i>sural</i>) <p>Sabaragamu</p> <ul style="list-style-type: none"> • <i>Pattuthal Mathraya,</i> • <i>Yadini Mathraya –Kalaasam Vattam, Kalaasam Adawwa</i> • <i>Yahan Dekma</i> - from the beginning -<i>gatha kukuthaka don to kundath tharikita</i> • <i>Deva Kol Paduwa</i> –up to the first <i>vattam</i> 	<ul style="list-style-type: none"> • Performs the <i>Yahan Dekma</i> to the rhythms of drumming following the correct postures • Performs a solo dance of <i>Yahan Dekma</i> exhibiting technical skills • Performs <i>Paththinipada</i> to the rhythms of drumming following the correct postures • Gives a solo performance of three <i>Paththinipada</i> dances, exhibiting technical skills • Performs <i>Pattuthal Mathraya, Yadini Mathraya</i> to the rhythms of the <i>Davul</i> drumming following the correct postures • Performs the <i>Yahan Dekma</i> to the rhythms of the <i>Davul</i> drumming, following the correct postures • Performs three solo dances of <i>yahan dekma</i> exhibiting technical skills • Performs the <i>Deva Kol Paduwa</i> dance to the rhythms of the <i>Davul</i> drumming following the correct postures • Performs the <i>Deva Kol Paduwa</i> dance exhibiting technical skills 	

Competency	Competency Level	Subject Content	Learning Outcome	Periods
	<p>1.4 Performs the dance items: <i>Bulathpadaya, Dalumura padaya, Dalumura paaliya</i>, handling the ritual accessories-<i>Puja Bhaanda</i> correctly.</p> <p>1.5 Performs two dance items from other traditions</p>	<p>Udarata</p> <ul style="list-style-type: none"> • <i>Bulathpadaya</i> <p>Pahatharata</p> <ul style="list-style-type: none"> • <i>Dalumura padaya</i> <p>Sabaragamu</p> <ul style="list-style-type: none"> • <i>DalumuraPaaliya</i> <ul style="list-style-type: none"> • Udarata- Mangalam • Patharata - ShuddhaMaathraya • Sabaragamu - MulMaathraya 	<ul style="list-style-type: none"> • Performs the <i>Bulathpadaya</i> to the drumming handling the ritual accessories using correct postures • Performs <i>Dalumura padaya</i> to the <i>davul</i> drumming demonstrating the traditional features handling the ritual accessories correctly • Performs <i>Dalumurapaaliya</i> to the rhythms of the <i>davul</i> drumming following the correct postures in handling ritual accessories • Performs two dance items that belong to two different traditions, other than the main tradition learnt • Critically comments on basic postures and specific features of <i>Mangalam, ShuddhaMaathraya, MulMaathraya</i> 	<p>10</p> <p>20</p>
2.0 Makes a study of the theories of dance related to Sri Lankan dance puts them into practical use	2.1 Studies choreography and presents information on it.	<p>Choreography</p> <ul style="list-style-type: none"> • Sequence of movement-<i>chalana</i>, used in creating character –characterization 	<ul style="list-style-type: none"> • Explains the basic concepts of choreography • Studies and presents the use of space, primary, secondary and accessory features-<i>avakasha, anga, prathyanga, upanga</i> in performing and delineation of character 	10

Competency	Competency Level	Subject Content	Learning Outcome	Periods
	<p>2.2 Provides information about performing area - <i>rangabhoomi</i> and the modern stage</p> <p>2.3 Writes the musical notation for the prescribed singing, dance and associated lyrics</p>	<ul style="list-style-type: none"> Use of space, primary, secondary and accessory features-<i>avakasha, anga, prathyanga, upanga</i> in performing The performing area and its evolution Information about the modern stage <p>Notation</p> <ul style="list-style-type: none"> <i>Vannam/ Sinduvannam,</i> 01 <i>Kohomba Hella Kavi,</i> 01 <i>Ratayakuma Naanumuraya Kavi,</i> 01 <i>Kirimaduwe kiri ithiraveeme kavi,</i> 	<ul style="list-style-type: none"> Explains the inter-relationship between sequence of movement and space Explains the importance of the control and correct use of movement and the use of] space in presenting dance and portrayal of character. Defines the word <i>ranga bhoomiya</i>-stage Provides information on the stage and its evolution Describes the especial characteristics of the modern stage Provides notation for the relevant lyrics and <i>vannam</i> following the correct techniques and using the correct symbols 	<p style="text-align: center;">08</p> <p style="text-align: center;">12</p>
3.0 Identifies the forms of traditional musical instruments and displays playing skills	3.1 Plays <i>bera, davul</i> to the accompaniment of singing <i>vannam</i>	<p>Playing-vaadanaya</p> <ul style="list-style-type: none"> The basic drum beats to the accompaniment of singing and <i>Kasthiram/ Iratti/ Kalasam</i> of <i>vannam</i> learnt 	<ul style="list-style-type: none"> Sings <i>vannam</i> along with playing the <i>bera/ Davul</i> using correct techniques 	09

Competency	Competency Level	Subject Content	Learning Outcome	Periods
	3.2 Plays the relevant extracts of <i>Magulbera/ Pooja/ Mangala</i> related to the playing of <i>pada</i> on the <i>davul</i> preserving the traditional features	<p>Playing <i>vadanaya</i></p> <p>Udarata</p> <ul style="list-style-type: none"> • <i>Magul bera deva padaya, guru padaya. asheerwada padaya, vattam pireema</i> <p>Pahatharata</p> <ul style="list-style-type: none"> • <i>Magul bera first vattama</i> <p>Sabaragamu</p> <ul style="list-style-type: none"> * <i>Pujamangala davul vadanaya paalmu vaattama</i> 	<ul style="list-style-type: none"> • Plays the <i>udarata magula bera l</i> using correct techniques • Plays the <i>Phataha rata magul bera/</i> using correct techniques • Presents the <i>pujamanagala davul playing</i> following the correct techniques 	10
4.0 Engages in creative productions making use of different experiences	4.1 Creates designs with tender coconut leaves and banana leaves- <i>gop rambaA</i> .	<ul style="list-style-type: none"> • <i>Gop gediya</i> • <i>Pahan pela/mal pela</i> 	<ul style="list-style-type: none"> • Studies and makes notes on <i>gopgedi, pahan pela</i> • Names the raw materials used for these creations • Collects materials for relevant creations • Create a <i>gop gediya, pahan pela/mal pela</i> in groups and individually 	12
	4.2 Designs a decoration associated with the tradition learnt	<ul style="list-style-type: none"> • <i>Yahana</i> according to a relevant tradition • Relevant techniques, raw materials used, and specific features 	<ul style="list-style-type: none"> • Creates a <i>yahan</i> decoration using <i>gop kola</i>-tender coconut leaves • Presents views about this creation critically 	12

Competency	Competency Level	Subject Content	Learning Outcome	Periods
	4.3 Creates a short ballet	<ul style="list-style-type: none"> Short ballet with a theme 	<ul style="list-style-type: none"> Develops a short theme for a ballet Presents a group creation of a short ballet with the theme developed 	10
5.0 Studies the background to the singing in the Sri Lankan culture and demonstrates singing skills	5.1 Presents songs associated dance	<ul style="list-style-type: none"> Songs associated with dance and the background Udarata <i>Vannam- Ukusa Surapathi, Gajaga, Mangalam</i> Pahatharata - <i>Sindu Vannam Kondanavidhivi, Matayamanda, Sebaluvechchi-tune-Sindu vannam</i> <i>Shuddhamathraya</i> Sabaragamu <i>vannam - Ananda, Megha, Atakurugaahaka Pattuthalmathraya, Yadinimathraya, Dalumurapaliya</i> 	<ul style="list-style-type: none"> Describes the background to the lyrics to be sung in association with the prescribed dances Sings the lyrics related to the dances items in the tradition studied Sings <i>vannam/ sinduvannam</i> following the correct tune and patterns of rhythm 	06
	5.2 Presents songs associated with ritual	<ul style="list-style-type: none"> Lyrics associated with ritual <i>Namaskara gayana, waram kavi, soovisi vivarana kavi</i> <i>kadathura kavi, kirimaduwe kiri ithiraweeme kavi</i> (01 lyrics each from Udarata, Pahatha rata, Sabaragamu) 	<ul style="list-style-type: none"> Identifies the special features of the prescribed lyrics Describes the background related to the prescribed singing Renders <i>Namaskara gayana, waram kavi, soovisi vivarana kavi</i> following the correct patterns of rhythm 	06

Competency	Competency Level	Subject Content	Learning Outcome	Periods
	5.3 Sings folk songs	<p>Folk songs</p> <ul style="list-style-type: none"> • One each of <i>paru kavi</i>, <i>karaththa kavi</i> <i>bambara kepiema kavi</i> 	<ul style="list-style-type: none"> • Sings the relevant ritual lyrics following the correct patterns of rhythm • Describes the especial features of the prescribed folk songs • Sings lyrics of <i>Bambara kepiema</i> following the correct patterns of rhythm • Sings lyrics of <i>Parukavi</i>, <i>Karaththa Kavi</i> following the correct patterns of rhythm 	06
6.0 Studies the historical and cultural background related to the Sri Lankan art of Dancing and endeavours to protect it	6.1 Reviews the historical information on the evolution of the indigenous art of dance with reference to historical periods	<p>Periods</p> <ul style="list-style-type: none"> • From Gampola to date- Gampola, Kotte, Kandy, Colombo 	<ul style="list-style-type: none"> • Presents information on the evolution of dance from the Gampola period to date referring to evidence in different sources 	10
	6.2 Studies new trends in the indigenous dance forms and presents the information	<ul style="list-style-type: none"> • Educational trends • Media trends • International cultural relations • Socio economic trends • Trends related to globalisation 	<ul style="list-style-type: none"> • Expresses opinions critically on the new trends seen in the current indigenous dance forms 	06
			<ul style="list-style-type: none"> • Information on tools and techniques that can be used to promote the field of dance 	<ul style="list-style-type: none"> • Presents information on tools and techniques that can be used to promote the field of dance

Competency	Competency Level	Subject Content	Learning Outcome	Periods
7.0 Reviews significance of multiple cultural events in the development of appreciation	6.3 Reviews the contents of the ritual - <i>SanniYakuma</i>	<ul style="list-style-type: none"> Social ethical values, dance, songs ,instrumental play music, role play, ornaments ,costumes, masks-ves and decorations in the ritual <i>SanniYakuma</i> 	<ul style="list-style-type: none"> Presents information on the ethical values illustrated through the narrative of the ritual - <i>SanniYakuma</i> Presents information on the significance of the content of the ritual - <i>Sanniyakuma</i> Presents appropriate suggestions to preserve <i>Sanniyakuma</i> as a national heritage 	08
	6.4 Presents a Variety Entertainment	<ul style="list-style-type: none"> A Variety Entertainment (Planning,Organization,Presentaion) 	<ul style="list-style-type: none"> Presents the variety entertainment cooperatively Makes presentations in order to exhibit the cultural heritage of dance 	24
	7.1 Watches the Bharatha and Kathak dances and presents views critically on the especial characteristics of these dance forms	<p>BharathaNatyam</p> <ul style="list-style-type: none"> <i>Shabdam/ Varnam/ Thillana</i> <p>Kathak</p> <ul style="list-style-type: none"> <i>Guru Vandhana / Paran / Thumri / Tharana</i> 	<ul style="list-style-type: none"> Watches a feature/item -<i>JShabdam/ Varnam/and Thillana</i> in the Bharatha Natyam tradition and expresses views on the especial features/characteristics Watches a feature /item - <i>Guru Vandhana/ Paran / Thumri / Tharana</i> in the Kathak Dance tradition and expresses views on the especial features/characteristics 	04 04
	7.2Presents facts on the origin and evolution of Western ballet	<ul style="list-style-type: none"> Origins - in Italy Development and evolution- in France Spread -to other Western countries The development- in Russia 	<ul style="list-style-type: none"> Presents information on the origin and evolution of Western Ballet 	04

Competency	Competency Level	Subject Content	Learning Outcome	Periods
	7.3 Watches the ballets <i>Swan Lake / nut cracker / Sleeping Beauty</i> and presents views critically on the special characteristics of Western ballet	<ul style="list-style-type: none"> • The story, costumes, ornaments, music, background, acting techniques and actors of <i>swan Lake / nut cracker and / The Sleeping Beauty</i> 	<ul style="list-style-type: none"> • Watches the ballets <i>swan Lake / nut cracker / Sleeping Beauty</i> and presents views on the especial characteristics observed. • Expresses views on the especial characteristics of Western ballet with reference to <i>swan Lake /nut cracker / Sleeping Beauty</i> 	08
8.0 Studies the inter-relationship between dance and other allied arts and presents information on it.	8.1 Examines the information on the sub features of the art of Dancing	<ul style="list-style-type: none"> • Characterization, make-up ,modes, features and creation of ves designs in the past and current times related to dance. 	<ul style="list-style-type: none"> • Presents information on make-up, modes of characterization in the past and modern times and creation of ves designs 	04
		<ul style="list-style-type: none"> • Lighting related to ritual in the past and the present and to the modern stage 	<ul style="list-style-type: none"> • Presents information on methods of lighting the modern stage and the lighting associate d with ritual 	04
		<ul style="list-style-type: none"> • Planning the background, designing theatre equipment as sub-features associated with dance 	<ul style="list-style-type: none"> • Presents views on the importance of planning sets, background and the need to use theatre equipment as sub features in ritual 	04
		<ul style="list-style-type: none"> • Music that is used as a subsidiary feature in present day dance 	<ul style="list-style-type: none"> • Explains the importance of using music as a subsidiary feature associated with dance 	04

7.0 Teaching Learning Methodology

The student following the subject Dancing from Grade 6 selects Dancing for the Advanced Level aiming at a future profession. Therefore it is necessary to provide an opportunity for the student to study the specific aspects related to Dancing as well the deeper subject content in a logical analytical and balanced manner. While it is essential that the student be provided with the necessary guidance to study the concepts, events and subject content within the classroom as well as in the world outside the classroom, the teacher must pay attention to introducing the necessary correct and effective learning techniques.

The student who covers the Advanced Level Dancing syllabus should naturally become a wholesome person practically skilled in dancing, playing and singing. The teacher must pay special attention to take necessary action to ensure that the required skills and competencies are attained.

In creative activity it is very important for the student to be directed to a scrutiny of the day to day incidents and different experiences he is exposed to for his powers of thinking to improve and expand. Similarly opportunities provided to study and assess programmes on different media will enhance the student's sensibility to the interrelationships between the subject Dancing and the different modes of communication as well as the interrelationship between the subject Dancing and other subjects. These will facilitate the student's activities in the future world of work.

Opportunities should also be provided for the exploration of different pathways to examine the relevance and importance of the subject Dancing to life in general, the importance of traditional values their preservation and maintenance, to examine and explore how Dance is related to community life, to examine and explore such events and situations. It is important for the teacher to act with conscious awareness in this matter,

The teacher has the freedom to examine the learning methodologies more applicable to a particular situation and introduce them, plan and organize programmes for particular situations as appropriate. He can make use of dialogue, discussion, observation, field study, exhibitions, pageants, projects, exercises, simulation and imitation and so on.

8.0 School Policy and Programmes

It is planned to provide learning opportunities through competency based activities when putting the Dancing syllabus into action within the school .In achieving the expected competencies, in addition to the prescribed syllabus the co-curricular activities conducted within the school would be of substantial support. Here attention is drawn to the planning and organization of such activities as Exhibitions, Pageants, Competitions, Projects, Arts Societies, and Library Reviews.

Observation of the environment is considered a vital factor in creating dance. The school must provide the necessary background to make the student sensitive towards different phenomena in the environment. It is important to organize Observation tours, Individual creations, Arts Centres, Educational trips, Exploration of subject content for such.

The electronic and the printed media affect human behavior and conduct to a great extent. The student should have the ability to select suitable meaningful programmes from among those released by the media. It is very essential that that the attention of the school authorities be drawn to the provision of the facilities required for the student, to enable him to study the different media programmes and develop his sensibility and critical faculties.

These activities mentioned above and the affinity between those and the subject content of Dancing will make the school environment a place with delightful learning experiences.

9.0 Assessment and Evaluation

Under the School-Based Assessment process, the creative preparation of Assessment instruments and their implementation in respect of the competencies and competency levels prescribed for each term, are expected. The G.C.E (A/L) examination conducted at the end of Grade 13 will be implemented by the Department of Examinations, based on this syllabus, for the first time in 2019. The Department of Examination will provide details of models and relevant information on the question papers related to the examination.

10.0 The Curriculum Editorial Board

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