DANCE (KATHAKALI) CODE-061
MARKING SCHEME
CLASS XII (2023-24)

One Theory Paper – 2 hrs **Total Marks – 30**

S.No.	SECTION-A	Marks
1.	c.	1
2.	b.	1
3.	a.	1
4.	c.	1
5.	c.	1
6.	a.	1
7.	c.	1
8.	d.	1
	SECTION-B	
9.	The Sapta talas are Dhruva, Matya, RUpaka, Jhampa, Triputa, Ata and Eka The angas of dhruva talam are Laghu dhrutam Laghu Laghu When we put chatusra jati in the laghu we get We get 4+ 2+3+4=14 aksharas and 56 matras The bol will be Thakadhimi taka thakadhimi thakadhimi (OR) Araimandi is the half sitting position typical to Bharatanatyam e.g THattadavu Muzhumandi is the full sitting postureused inbharatantyam e.g mandi adavu Korvai is a combination of adavus that is performed with swaras or music. Eg Jatiswaram and thillana Karvai is the gap or pause that is used in between a jati or korvai e.g thei dith dith thei (TK) thei thei dith dith thei(TK) thei thei thie dith dith thei	2
10.	Allarippu, Jatiswaram, Shabhdham, Varnam, Padam, Keertanam, Ashtapadi, Shlokam THillana out of which all items other than allaripu and jatiswaram (OR) The angas are the major body parts 6 Head, head, chest, sides, legs, waist and bottom Pratyangas andre the minor body parts-6 Shoulder, arms, stomach, thighs, knee Upangas are 12 in number and are thesubsidiary body parts Eyebrows, eyelids, eye balls, cheeks, nose, gumd, lower lip, teeth, tongue, chin, and face	2

11.	The Pancha jaatis with their matras are:- 1. Tishra jaati - Ta Ki Ta 3 matras 2. Chatushra jaati - Ta Kadhi Mi 4 matras 3. Khanda jaati - Ta Ka Ta Ki Ta 5 matras 4. Mishra jaati - Ta Ki Ta Ta Ka Dhi Mi 7 matras 5. Sankeerna jaati- Ta Ka Ta Ki Ta Ta Ka Dhi Mi 9 matras (OR) In Carnatic tala system 7 talams are used / called “Sapta talam” They are 1. Dhruva talam - 1011 2. Mathya talam - 101 3. Rupaka talam - 01 4. Thampa talam - 1u0 5. Triputa talam - 100 6. Ata talam - 1100 7. Eka talam - 1	2
12.	Stylised Abhinaya can be done with the help of gestures is called Lokdharmi. (OR) “Bha” stands for Bhava in the word “Bharatanatyam”.	2
13.	Rukmani Devi Arundale was a reformer who was a Bharatanatyam exponent. She established Kalakshetra I Chennai. She Reformed the songs and items by taking compositions from Sanskrit Literature, Tanjore quartet etc. She redesigned the Bharatanatyam costume and the temple jewellery. She choreogrpaed and presented 14 dance dramas including the Ramayana, Dasavatara . She also presented the Kuravanji. She made Bharatantyam into a respectable art form. Tanjore quartet were 4 brothers who lived in Tanjore . Their nameswere Ponniah, Chinnaih Sivanandam and Vadivelu. They were great musicians and composers. They set the padhati or system of the Margam in the pattern of Nritta, Nritya and Abhinaya. They set the adavu system. They gave many compositions for the Bharatanatyam Repetoire like Jatiswarams, Kavitvams, Varnams, Keertanamd and Thillanas. (OR) The instruments which are played as an accompaniment to the Bharatanatyam dance is an indispensible part of this art. They ar e Stringed instruments: Veena, Violin Wind Instruments: flute Percussion instruments : Mridangam, Tavil Bronze instrument: Talam for Nattuvangam	2
	SECTION-C	
14.	Abhinaya – “abhi” (towards), and “naya” (to carry), or to carry the spectator towards the meaning. - communicating to the audience. There are four types of Abhinaya: Angika, Vachika, Aharya and Satvika Aharya Abhinaya: - expression through costume and appearance, i - Rangabhusa – the make-up and costumes, ornaments of the Patra, the dancer-actor, and Nepathya, the stage props and 5 decor - The	6

	costumes and physical decorations of the actors include use of specific colours, hair-styles as well as dress code for particular characters.- decoration of the stage theatre includes lights and accessories - very prominent in kathakali : different dress and makeup for different characters. Sattvika Abhinaya: - Pure or real expression/emotion - Involuntary – that which cannot be fabricated - expression from within, including feelings and emotions. -most difficult to master. -often confused with facial expressions that belong to angika Abhinaya. -Mental message, emotion or image communicated to the spectators through eyes - authentic individual experiences to capture the attention of the audience - subtle feelings experienced by the dancer (horripilation, perspiration or tears etc). -externally projected by Angika and Vachika abhinaya. - Psycho-Physical representation There are eight Sattvika Abhinayas 1. Stambha means Motionless or numbness because of a shock 2. Swedha -perspiration 3. Romancha -Horripilation 4. Ashru - tears 5. Vepathu- Shivering/trembling 6. Pralaya - fainting 7. Vaivarnya - change of skin complexion 8.Swarabhaga - change in the voice tone OR “Sthaanakam chaayataalidham prenkhanapreritaani cha Pratyaalidham swastikam cha motitam samasoochikaa Paarshwesoochiti cha dasha mandalaaniritaaneeha” Mandala: standing posture. Sthanaka: Standing upright with feet close together, toes pointing forward Ayata: feet spread wide with toes pointing away from each other and heels no more than three finger widths apart, sitting in Ardhamandalam	
15.	Tandava : uddhata (vigorous), the - Nrtta performed by Shiva - a pure Nrtta with no element of Abhinaya, - vigorous type of dance, - performed in various Talas to invigorating music - brisk and aggressive movements - Veera and Bhayanaka Rasas. - Dance of the warriors performed only by men. - Embellished with 108 karanas and 32 angharas – the composite part of the dance - pictorial depiction of the five principle manifestation of eternal energy – Creation, Preservation, Illusion, Destruction and Salvation. Lasya : Lalita (delicate) movements - Taught by Shiva to Parvati - performed by Goddess Parvati - Sukumara (Lasya) as Parvati’s dance - feminine dance style, - filled with grace and beauty - arouses Srngara Rasa with its delicate and graceful movements - soft in movements and shringarik in expressions OR Traditional Bharathanatyam costume: ♣ similar to that of a Tamil Hindu bride ♣ tailor-made sari that consists of a cloth specially stitched in 5 pleats that falls in the front from the waist ♣ Pallu (Thallaippu) in the front makes the costume very rich and colorful. ♣ Small children may have a blouse with a small pleat in the front ♣ The top portion is called Davani. ♣ skirt costumes are very comfortable and very easy to	6

	wear. ♣ There are two commonly used styles in Bharatanatyam Costumes for women: the Skirt (Saree) Style or the Pyjama Style. ♣ made of silk sarees with gold zari embroidery design ♣ pleats in these costumes open in the arai mandi (half sitting) and muzhu mandi (full sitting) positions Jewelry: ♣ Jimmiki and mattal(earring with upward extension) ♣ Netti -chutti/netti patti (forehead single ornament or triple line) ♣ Chandran (moon shaped hair ornament) ♣ Suryan (sun shaped hair ornament)) ♣ Nath-bulakku (nose ring and pin) ♣ Mutthu maalai (long pearl necklace) ♣ Adigai (choker) ♣ Odiyanam (waist band) ♣ 2 Vanki (arm bands) ♣ Valaiyil (bangles) ♣ shalangai (musical anklet with metallic bells) ♣ Kunjalam (end ornament of braid) Traditional Kuchipudi costume: - Dhoti or pajama style of costume with a long pleat in the centre with a border and a back katcham and also a side small fan - Cross pleats are used for both Bharathanatyam and Kuchipudi. - best suited for male dancers - The katcham at the back differentiates between Kuchipudi and Bharathanatyam costumes - A long braid - Symbolic elements embedded in the hair similar to Bharatanatyam - Jewellery also similar to Bharatanatyam but often stone embedded rather than temple jewellery Traditional Kathakali costume: - most elaborate costuming - head dresses, - face masks - vividly painted faces - Face masks and head gear to accentuate inner nature of characters - Garment colors have a code of silent communication - Similar symbolism followed in costume colours worn by the various characters - Pachcha characters usually wear a jacket in purple, blue or yellow - Chevundu taadi (red-beards) wear a red jacket - Vella taadi (white-beards) wear a white jacket. - scarfs which hang on either side indicate the stature of the character by number and ornamentation - lower half of the costume of Kathakali dancer is common to all characters - actors proportions are enlarged by using heavily pleated skirts with a single overlaying cloth - Beneath this awe-inspiring make-up huge headgear and spectacular costume is a most pliable, lithe, slim and well-trained body. - male characters wear dark full-sleeved jackets with coloured or white bulging long skirts - female characters wear their hair in a knot on the top of the forehead - ornamented scarf acta as a veil - red jackets - white sari covering the lower half of the body.- necklace, bracelets, bangles, gilt breast-plates and bunches of tiny bells strung round the ankles. - eyes of all the characters are reddened by of mild irritant of a flower to give prominence to the eyes - unearthly and fantastic appearance making the characters larger than life	