

Class: XII
Bharatanatyam (CODE-057)
Marking Scheme 2018-19

Time allowed: 3 hrs

Maximum Marks: 30

1	<p>Ref. Points → Region of origin style of dance (Laiya pradhan) Reason it called Mohiniattam.</p> <p>Maharaja Swatithirunal → king who wrote poetry for dance. Established a culture of performance by the upper caste Women.</p> <p>Sholkattu → Alaripu / Jatiswaram – Jatiswarana</p> <p>Thillana → Thillana / Varnam – Varnam</p> <p style="text-align: center;">OR</p> <p>Both begin with invocation and then a pure Nritha item that is non – musical (but the – Alaripu is defined and the Kuchipudi piece may be varied by shollukattu). Jathiswaram is common. Shabdham- major item in Kuchipudi but not in Bharatanatyam. There is no equivalent of the 'Dharavu' in Bharatanatyam. Padam, Keeitanam and gavali are common to both. The Tarangam reflects the Thillana.</p>	5
2.	<p>Answer must include.</p> <p>(a) Gurus</p> <p>(b) Famous for (Balasar - Bhava R.DA – Nritha presented)</p> <p style="padding-left: 20px;">B – Unique style of abhinayn</p> <p style="padding-left: 20px;">RDA – Kalakshetra / Revival of dance after antinauch bill / Musician & instrument change of presented</p> <p>(c) Contribution</p> <p style="text-align: center;">OR</p> <p>Fortification of all aspects through dance, music and nattuvanyam. Full statement of margam presentation from Pushpanjali to thillana. (At least 8 items)</p>	5
3.	<p>Description of the 10 mandala bheda. (Names)</p> <p>Sthanaka – all the Sthanaka positions as mentioned</p> <p style="text-align: center;">OR</p> <p>Definition of 'nritha hasta'</p> <p>The names of the 30 hastas</p> <p>Descriptions: viz: two Katakamukhas facing each other</p>	5
4.	<p>Basis definitions → strong and forceful dance Shiva soft and graceful dance of Shakti / Parvati Shakati Tandav / Sandhya Tandav / Tripura / Ananda Tandav etc. (Brief description of the story)</p> <p style="text-align: center;">OR</p> <p>What are they? Anga – Main parts of the body (name them), Pratyanga those that are conjoined to the angas (name them) Upanga – those that are the extremities or the smaller parts (name them) through which Angika Abhinaya is expressed.</p> <p>Sloka: As given in the Abhinaya Darpana (42-48 Sloka)</p>	5
5.	<p>Korvai : string of steps linked together with a definite conclusion or aradhi (also called the eerumanam).</p> <p>Thishra – Takita</p> <p>(3) Chatushra- TakaDhi Mi</p>	5

	<p>(4) Khanda – TakaTakita (5) Mishra– TakiTaTaKaDhi Mi (7) Sankeerna – TakaDhi Mi TakaTakita (9)</p> <p style="text-align: center;">OR</p> <p>(a) Pure dance without expression (b) Circular movements in dance there 7 types (c) the speed at which the tempo is held (d) Constituent parts of a taalam – Laghu , Druta , Anudruta (e) formal asceasion on stage as a performer. Managa – stage Etran – to climb up on.</p>											
6.	<p>(i) Thalaisaman / Tahia → head gear → Bharatanatyam placed flat on the head framing face Odissi → like a floral crown stuck is the hair</p> <p>(ii) Belt / kamarpatti Katibandhi → B. Natyam → plain gold or gem encrusted belt usually with Usages of deities' on them Odissi → Silver – Three tier.</p> <p>(iii) All Odissi jewellery is Silver with (usually) on stones All Bharatanatyam Jewellery is silver with (usually) on golden or set in semi-Precious stones</p> <p>(iv) Costume of B.N may be both in the pajama and the skirt or sari style. Odissi : Usually only in the dhoti style.</p> <p>(v) Bharatanatyam Costumes made of (usually) flat colours with contrast borders in Kanjivaram skills. Odissi : Costumes made of Katkali Silk's typical to Orissa</p> <p style="text-align: center;">OR</p> <table style="width: 100%; border: none;"> <tr> <td style="width: 50%;">B.N → Mridanga</td> <td style="width: 50%;">M.P → Dhak / Pung</td> </tr> <tr> <td>→ Flute</td> <td>M.P → Bansuri</td> </tr> <tr> <td>→ Taalam</td> <td>M.P → Kartal / Sembong</td> </tr> <tr> <td>→ Violin</td> <td>M.P → Pena</td> </tr> <tr> <td>→ Veena</td> <td>M.P → Esraj</td> </tr> </table> <p>The instruments of Bharatanatyam are commonly used by most south Indian art forms. Mp instruments are unique to the region.</p>	B.N → Mridanga	M.P → Dhak / Pung	→ Flute	M.P → Bansuri	→ Taalam	M.P → Kartal / Sembong	→ Violin	M.P → Pena	→ Veena	M.P → Esraj	5
B.N → Mridanga	M.P → Dhak / Pung											
→ Flute	M.P → Bansuri											
→ Taalam	M.P → Kartal / Sembong											
→ Violin	M.P → Pena											
→ Veena	M.P → Esraj											