

**Kathak (Code No. – 056)**  
**Theory Paper**  
**Marking scheme---2020-2021**

**Part – A, Section 1-A**

**There is an error in each sentence :**

**(Each question carry 1 Mark)**

**Correct the sentence:**

1. Odishi Dance (ii) Bharat Natyam (iii) Bharat Natyam (iv) Kathak Dance (v) Manipuri

**Section – B**

**Complete the sentence using the right choice:**

**(Each question carry 1 Mark)**

1. Khali b) Matra c) Musical composition d) Tal Dhamar e) It is a prayer f) In fast speed

**Section – C**

**Attempt any two question**

**(Total 2 +2 mark)**

- 1) Tal Dadra – Matra – 6  
One Tali One Khali

Dha Dhi na /Na Ti Na/ Dha

× Or. 0 ×

Dha Dhi na/Dha Tu na /Dha

×. 0. ×

Tal Kaharwa – Matra – 8

One Tali one Khali

- 2) dha ge na ti /na ka dhi na /dha

×. 0. ×

Dugun –

Dhage Nati Naka Dhina/

×

Dhage nati naka dhina/dha

0 ×

- 2) In tintal there are three tali, One Khali,  
16 Matras and four vibhagas

DHa Dhin Dhin Dha/Dha Dhin Dhin Dha/

× 2

Na Tin Tin Ta/ Ta Dhin Dhin Dha/Dha

0. 3. ×

**Section – D**

**Attempt any three question from the given below (each question carries one marks (total marks – 3)**

**Fill in the Blank:**

- i) Nawab Wajid Ali Shah
- ii) Paran
- iii) Sam
- iv) Aamad
- v) Kavitta

**Part – B**

**Write the definition of any two of the followings:-**

**(2+2 Marks)**

- a) Paran – Rhythmic Phrases composed of only Pakhawaj Syllabus (bols) executed with vigour and virtuosity.
- b) Tihaye – Rhythmic Phrases, Patterns repeated three times, mostly executed through feet.

**Gat-Nikas:**

This is the most elegant, graceful aspect where a meaningful or abstract dancing stances is held and then the dancer moves in stylized walk or gati

Salami – This word is derived from Islamic Tradition. In salami a dancer shows their salutation to the audience during the performance, it is a Persian word.

**Attempt any two question each question carries:**

**3 Marks**

Aamad- Ta Thei Tat S /Aa Thei Tat s /

x. 2.

Thei s thei s/thei s tat tat /ta

0 3 x

Chakradar tukda- Teen Tal

Tattat Tigdhadigdig Tigdhadigdig tattat/ x

thei s Tattat Tigdhadigdig / Tigdhadigdig tattat

2 ,0.

Thei s /tatatTigdhadigdig Tigdhadigdig tattat/ . . .

3.

Thei

x

b). Taal -dhamar -matra-14 , vibhagas

4(5,2,3,4)tali-3,khali -1,

Ka dhi ta dhi ta / dha s /ga di na /.

x. 2. 0.

Di na ta s/ ka.

3. x.

paran in taal dhamar.

Dhata.kathun. ga-dhage dhige/ ta dhadhet /ta

× 2. 0.

Dhadhet ta /dhadhet ta dhetta kiredha/ takka

,. 3 ×

thunga takita taka titkata / gadighina dha / s.

. 2. 0.

Titkata gadighina /dha s titkata gadighina /dha.

.. 3. ×.

**Attempt any one question from the given below:**

**5 Marks**

Lokdharmi -artistic presentation which is directly influenced by our surroundings and experiences from our day to day life. Natyadharmi-stylistic manner of dance ,artistic and pleasant presentation of movement and expression . -----+---

Or Brief history of Kathak----- one how to tails a story is called Kathak, from literary evidence it appears that in ancient times the professional story' tellers were referred to as kathakas , Kathak the Indian classical dance from prevalent in the North India has a long past, its journey from the Hindu temple to the court of Mughals is quietly fascinating, the different periods in history have given kathak exquisite character-----

Or -----..write a short note on Angik, vachak ,satwik and Aharya Abhinay. -----

-----The act of communication is Abhinay this expression or communication is four fold. When this is done through various limbs of the body it is known as angik abhinay , when it is done through voice and speech it is vachik Abhinay, and assumption of characters through makeup costume is Aharya Abhinay .