

Class: XII
Kathak (CODE-056)
Marking Scheme 2018-19

Time allowed: 3 hrs

Maximum Marks: 30

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| 1. | <p>A. Sangeet</p> <ul style="list-style-type: none"> - Melodic or harmonic combination of notes – vocal/instrumental - Technically a collective word including melody & movement - Commonly – vocal music - Sangeet Ratnakar – Geetanga Vaadyanga Tatha nityangu Trayanga - Sangeetamuchyate. <p>b. Chari Gait or movement of the feet of eight typeschalana/sankramara/sarana/vegini/kuttana/Lunthita/Lolita/Vishamasanchara</p> <p>c. Angahara A combination of two movements of hands and feet known as karanas, combine to make 1 angahara. There are 32 angaharas. It is a major dance posture that combines smaller movements (Karanas)</p> <p>d. Natyadharmi Stylistic manner of dance artistic and pleasant presentation of movement and expression. A formal mode of presentation. Oriented towards display/stage. Codified presentation following a recognized grammar of style.</p> <p style="text-align: center;">Or</p> <p>Rasa is aesthetics primarily deals with the expression of the nine major sentiments or emotions. The dances estate this experience through bhava or manner of portrayed of these emotions. The nine rasas are (i) Shrinagar – Radha (ii) Hasya – Vidushak (iii) Karuna – Dashrath (iv) Roudra – Ravan (v) Veer-Arjun (VI) Bhayanaka – Surpanakha (VII) Beebhatsya – Putana (VIII) Adbhuta – Kaliya daman (ix) Shanta – Buddhi</p> | 6 |
| 2. | <p>Gharana means house</p> <ul style="list-style-type: none"> - Upholds tradition - Signifies authenticity - Defines guru-shishya parampara - Identifies performers of same lineage <p>Jaipur gharana – Bhauji (court of kachchawa kings) Lucknow gharana- (Nawab of Qudh) (Court of Kachchawa Kings) Banaras Gharana – Janaki Prasad – (Originally from Bikaner, settled in Varanasi)</p> <p style="text-align: center;">Or</p> <p>Origin –Bhariyi along with grandsons Rajput rulers patronage Perf. - Hindu religious themes</p> <ul style="list-style-type: none"> -Strong footwork -Spiritualism -Highly rhythmic -Krishna themes -Strong tradition of kantt toda -Multiple chakka -Complex combination of footmark -Parans etc. strong indicators <p>a. Prerna shrimali b. Rajendra Gangari</p> | 6 |

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| 3. | <p>Theka – Support – The signature of a taal special arrangement of rhythmic syllabus or bols – Dhaa/Dhin/Taa/Na/Tin</p> <p>Pakhawaj bols – Te te ka ta ga di gina Based on symmetrical structure – Reflects syllabus. Some tal may not be symmetric</p> <p>Dadra – ^xDha Dhin Na ^oDha tin Na </p> <p>Rupak - ^oTin Tin Na ²Dhinna ³Dhin na</p> <p style="text-align: center;">Or</p> <p>Sam – First beat or starting point of rhythmic cycle sign – ‘X’/’+’</p> <p>Khaali – Empty beat : Unaccented part of taal sign - ‘O’</p> <p>Taali- Clap Sign – Numbers from ‘2’</p> | 6 |
| 4. | <p>Nandikeshwara (5th – 4th Century BC) Natyaveda from Porahma → Bharata → Performance before Shiva → Tandu → Tandav → Parvati → Lasy Banasura's daughter → Saurashtra → earth</p> <p style="text-align: center;">Or</p> <p>Salutation/origin of Natya/Eulogy of Natya/Natanabheda/Natyakala/Sabhapati/Sabha/Patra/Kinkini/Ranga/Abhinaya/Shirobheda/ Drishti/Greeva/Hasta/Pada/Mandala/Ulplavara/Bhramari/Chari</p> <p>Hasta – Asamyuta/Samyuta/Deva/Dashavatara/Jaati/Bandhava/Nritta/Navagraha</p> | 6 |
| 5. | <p>Abhinaya: Carrying forward of emotion invitation or expression of feelings and conditions for an audience</p> <p>Four kind Angika → Of the limbs. Physical movement Vachika → Of the speech. Spoken word/Music Aharya → Of costume . Dress and presentation Sattiska → Of involuntary impulse . Pure expression of 8 types</p> <p>Importance → Creates vasa or appreciation through the representation of Bhava without it dance would be bland</p> <p>Items → Vandana /Thumri/Dhamar/Bhajar/Tappa/Dadra Kavith</p> <p style="text-align: center;">Or</p> <p>(A) Amad → - Persian Word meaning entrance. - Trad. entry (used to be preceded by Vaadana) - May include Salami - Madhyama Laya.</p> <p>(b) Vachika → Spoken abhinaya Expression through speech. Use of poetry in the musical completion. Creating of the mood and emotion in the presentation.</p> <p>(c) Paran → A toda set exclusively to the bol of the pakhawaj. - Very fast tempo - Very intranets rhythmic patterns - High control over foot work</p> <p>(d) Tukda → Small groups of syllables composed in same frequency from sam to sam usually completed within two avartan of a taal.</p> <p>(e) Khaali → Constituent part of a taal. → Wave in the air → Denotes unaccented beat of rhythm → sing – ‘O’</p> | 6 |