

DANCE (BHARATANATYAM) CODE-057

MARKING SCHEME

CLASS XII (2019-20)

One Theory Paper – 2 hrs

Total Marks – 30

1.	<p>KUMMI-</p> <p><i>Unique features:</i> It is a folk dance by women who do rhythmic clapping in various forms within a circle. The songs that accompany this dance, is in Tamil and very fast beats are tapped. They are danced by women only. It originated when there were no musical instruments, with the participants clapping their hands to keep time. The women stand in a circle and dance clapping their hands rhythmically to lifting songs. The first line of the song is sung by the leading lady, which the others repeat.</p> <p><i>Time:</i> They are danced during harvest period. This dance is usually performed during temple festivals, Pongal, the harvest festival, family functions like the one to celebrate the coming of age (onset of puberty) of the girl-child etc.</p> <p><i>Costume:</i> The women wear colourful saris and the young girls wear skirts</p> <p>KARAGATTAM –</p> <p><i>Unique features:</i> Karagam means water pot, Attam means dance. Dancing with pots filled with uncooked rice, decorated with flowers, worshipped in front of God, placed on the head, dancing without spilling is called karagattam. This dance is performed by both men and women. Tamil music, foot tapping beats accompanied by , nadaswaram (pipe wind), tavil (a drum beaten with sticks)</p> <p><i>Time:</i> danced in praise of the rain goddess "Mari Amman" and the river goddess "Gangai Amman" as a part of their custom.</p> <p><i>Costume:</i> Brightly decorated pavadas or saris with covered heads. Men with cloth turbans and short lungi</p> <p>KOLATTAM –</p>	5
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Unique features -Dancing around the Kolam (rangoli) with two sticks, tapping and dancing is Kolattam. Danced by women only. The songs are on thanking Rain God. Sticks one foot length are held in each hand and beaten to make a sharp, rasping sound as the dance proceeds with unique steps, twisting and turning., The special qualities of the dance are quickness, alertness, while being careful no to hurt the other dancers by the swinging 'kol'.

Time/Occasion: This dance is before harvesting starts. during festivals, auspicious days and weddings.

Costume: the 'kols' are brightly painted and decorated with brass rings, bells etc. The dancers wear ankle-bells. No special dress or make up is used for this dance.

OR

Origin: 'Katha' in Sanskrit means a traditional tale or story and 'Kali' derived from 'Kala' refers to art and performance.

Between 1500 – 700 years old

Dance-drama art form called '**Krishnanattam**' precursor of 'Kathakali'.

'Krishnanattam' dance form developed under the auspices of the **Zamorin ruler of Calicut, Sri Manavedan Raja**

Vira Kerala Varma also known as **Kottarakkara Thampuran**, the Raja of Kottarakkara made a request to the Zamorin to lend a troupe of 'Krishnanattam' performers for a certain festival. His request was not only denied but was also responded with humiliation and indignity.

Thampuran created a new form of temple art based on 'Krishnanattam' and named it '**Ramanattam**'.

Dance drama based on the great Indian epic, the 'Ramayana', which was divided into a series of eight poetic sections so that each of the eight sections can be performed on a single day. '**Written in Sanskrit.**

'Ramanattam' that developed under the auspices of Thampuran was the genesis of 'Kathakali' who refined the former to give shape to 'Kathakali'

	<p>which has over the centuries emerged as a famous classical dance of Kerala.</p> <p>Traditional themes of ‘Kathakali’ based on religious sagas, legends, mythologies, folklores and spiritual concepts taken from the ‘Puranas’ and the Hindu epics.</p> <p>Modern day ‘Kathakali’ troupes of India have also adapted themes based on legends on Christianity as also Western plays and stories of renowned authors like William Shakespeare.</p> <p>Present day ‘Kathakali’ includes women in the troupe which traditionally had been an all-men ensemble. The vocal part as per tradition continues to be Sanskritised Malayalam.</p> <p>Significance of make-up</p> <p>Minukku - Brahmins, Rishis and virtuous women.</p> <p>Paccha - gods like Rama, Lakshmana, Bharata, Krishna etc.</p> <p>Katti - evil forces or fierce characters or demon characters. Ravana, Keechaka, Dussassana</p> <p>Taadi - both the characters – godly and demonic. For character-wise differentiation there are three colours of Taadi – white, red and black.</p> <p>Kari - female evil characters like Soorpanaka and Simhika</p> <ul style="list-style-type: none"> ▪ Green denotes godliness, ▪ white denotes spirituality, ▪ red denotes turmoil, ▪ black denotes evil and ▪ yellow denotes combination of godliness and turmoil. 	
2.	<p>Alarippu, the initial nritta item is a prayer to God (bhakti marg).</p> <ul style="list-style-type: none"> - elemental movements to awaken the different limbs of the body - blossoming of the body symbolically compared to blooming of the lotus flower. - performed to a rhythm pattern set within a metrical cycle. 	5

Jatiswaram

- nritta item, and precedes all nritya and abhinaya numbers.
- Pure dance set to pure musical notes
- Consists of one half of repetitive sing of opening bars and second half of different stanzas

Sabdam, - **Nrithya** piece where the dancer interprets words and verses of devotion through abhinaya.

- The devotee describes the God in His splendour, and praises His compassion, valiance etc, and requests God to show some benevolence towards him. T
- he theme of the song could be devotional or romantic.
- Consists of a series of stanzas in praise interspersed with short rhythmic syllables
- Mixture of expression and movement

Varnam

- comprehensive **Nrithya** item in the margam.
- It combines nritta and abhinaya.
- The dancer portrays a lovelorn heroine pining for union with the hero - her Lord. She conveys her love and devotion to Him by speaking about his goodness and greatness that attracts her to Him. She considers him as epitome of perfection.
- She pleads with her sakhi personifying guru to help her.
- The significance of nayika
- pining for the nayaka is 'jivatma' seeking spiritual union with 'paramatma.'
- Highly demanding piece
- Equal portions of dance and expression
- Most demanding piece of dancing in the entire margam

padams, Nayakas in their different moods to express feelings and thoughts and relationships, with God (bhakti marg),

- signify jivatma's yearning for union with paramatma.
- Many of the songs used in padams are written by bhakti poets
- Deep philosophical content.
- Guru, jeevatma, paramamtma stories
- pure **abhinaya** item
- the dancer portrays the nayika as awaiting the nayaka's arrival, or is angry for His infidelity or how she dresses up for nayaka's arrival.

Javalis: Pure abhinaya item

- in the lighter vein of abhinaya
- lord treated at the same level as heroine
- usually in very colloquial reference and language

Tillana: intricate dance patterns to the music of rhythmic syllables.

- Rapid and intricate movement
- Pure nritta piece
- single stanza dedication to a deity
- joyful conclusion of the margam
- test of the dancers stamina

Shlokam : A prayer to the Lord as the last item in margam; Mainly abhinaya

Mangalam : A prayer of thankfulness – Pure dance presentation – usually the final namaskar

OR

36 chapters in the abhinaya darpana

Asamyuta hasta

Samyuta hasta

Nritta hasta

Devata hasta

Jati hasta

Bandhava hasta

Dashavatara hasta

BANDHAVA HASTA: The relationship between family members

Dampati- Husband and Wife

Shikhara left hand natyarambha level

Mrigashirsha hasta right hand held natyarambha level.

Matru -Mother

Ardhachandra hasta left hand natyarambha level

Mukula hasta to Alapadma Hasta right hand held at stomach level.

Pitru - Father

Mukula hasta to Alapadma Hasta left hand stomach level

Shikara Hasta right hand natyarambha level.

Putra - Son

Shikara Hasta left hand natyarambha level

Mukula hasta to Alapadma Hasta right hand held at stomach level.

Snusha Hasta: Daughter-in-Law

Pitru Hasta finishing with right hand in Mrigasheersha.

Sapatni Hasta: Wife

Pasa is shown and then both hands spread out in Mrigasheersha on either side.

Daughter

Hold the Mukula hasta to Alapadma Hasta hasta on your left hand at the stomach level and the Ardhachandra on your right hand held at natyarambha level.

Shvasru - Mother in-law

Hold the Ardhachandra hasta on your left hand at the natyarambha level and the Hamsasya hasta on your right hand held facing centre of the throat or Mukula hasta to Alapadma Hasta at the stomach level.

Shvasura -Father in-law

Hold the Hamsasya hasta on your left hand held facing centre of the throat and the Shikara Hasta on your right hand held at natyarambha level.

Bhartrubhraata Hasta: Brother-in-Law

Left hand in Shikhara and right hand in Kartarimukha is taken from Shikhara to the side.

Nanaanha Hasta: Sister-in-Law

Starting with Bhartrubhraata Hasta and finishing with right hand in Mrigasheersha.

Jyesta-Kanishta-Bhraatru Hasta: Elder and Younger Brothers

Mayura Hasta is shown in two levels, i.e., higher to lower shows younger brother and lower to higher shows elder brother.

DEVATA HASTA:

Deva/Devi

Left Hand

Right Hand

Brahma

Chatura

Hamsasya

	Vishnu Shiva Saraswathi Lakshmi Parvathi Ganesha Karthikeya Kamadeva Indra Agni Varuna Yama Nirrti Vayu Kuber	Tripataka Tripataka Kapaitham Kapaitham (facing the sky) ArdhaChandra (inverted) Kapaitham (facing down) Trishula Shikara Tripataka Kangula Shikhar Pasha Khatva/shakata Ardhapataka Alapadmam	Tripataka Simhamukham Suchi Kapaitham (facing the sky) ArdhaChandra Kapaitham (facing down) Shikara Kathakamukham Tripataka Tripataka Pataka Suchi Khatva Arala mushti	
3.	<p>Abhinaya – “abhi” (towards), and “naya” (to carry), or to carry the spectator towards the meaning.</p> <ul style="list-style-type: none"> - communicating to the audience. <p>There are four types of Abhinaya: <i>Angika, Vachika, Aharya and Satvika</i></p> <p>Aharya Abhinaya:</p> <ul style="list-style-type: none"> - expression through costume and appearance, i - Rangabhusa – the make-up and costumes, ornaments of the <i>Patra</i>, the dancer-actor, and <i>Nepathya</i>, the stage props and 			5

decor

- The 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

	<p>8.Swarabhaga - change in the voice tone</p> <p>OR</p> <p><i>“Sthaanakam chaayataalidham prenghanapreritaani cha Pratyaalidham swastikam cha motitam samasoochikaa Paarshwesoochiti cha dasha mandalaaniritaaneeha”</i></p> <p>Mandala: standing posture.</p> <p>Sthanaka: Standing upright with feet close together, toes pointing forward</p> <p>Ayata: feet spread wide with toes pointing away from each other and heels no more than three finger widths apart, sitting in Ardhamandalam</p>	
4.	<p>Dharmi: Method of presentation. The Core of the expression that defines its character, dramatic representation</p> <p>Nāṭyadharmī (“conventional practice”)</p> <ul style="list-style-type: none"> - “conventional/symbolic mode of dramatic representation” - follows theatrical modes - one of the two kinds of dramatic representation - a codified manner of presenting emotion and expression - taking something from natural life and rendering it in a stylised manner - the technical practice of the production of a play - modifies a traditional story - introduces supernatural powers - disregards the usual practice of use of languages, - requires Aṅgahāras, and characteristics of dance, - characterizing through conventional and idealistic dance and dance gestures. - presentation through the use of stylized gestures and symbolism 	5

	<ul style="list-style-type: none"> - more artistic than realist - brings out innovations - endowing it with beauty - puts the presentation in the idiom or language of a particular performing art. <p>Lokadharmi (local practice)</p> <ul style="list-style-type: none"> - realistic and un-stylised, - very natural expression and movement, as occurs in daily life. - more difficult as the possibilities for interpretation of an emotion or a line of poetry are endless - constitutes the basic or raw material, - creates a perspective, - reproduction of human behaviour - natural presentation of objects <p style="text-align: center;">OR</p> <p>Chari refers to the types of walks or gaits</p> <p style="padding-left: 40px;">There are eight kinds of Cari;</p> <p style="padding-left: 40px;">Calana; Sankramana; Sarana; Vegini; Kuttana; Luthita; Lolita; Visrama.</p> <p>Utplavana (leaps) are of five kinds: Alaga; Kartari; Asva; Motita; and, Kupalga.</p> <p>Alagam kartari vaa ashvotplavanam motitam tathaa Kripaalagam iti khyaatam panchadotplavanam budhaihi</p>	
5.	<p>Jaati is the count of the laghu (the number of beats in the clapping and counting of fingers).</p> <p>There are 5 Jaatis.</p> <p>They are : <i>Thishra, Chatushra, Khanda, Mishra, Sankeerna</i></p> <p>The 7 talams are: <i>Dhruva, Mathya, Rupaka, Jampa, Triputa, Ata, Eka</i></p>	5

	OR	
	<p>1 mark for identifying the taalam and putting the right number of columns</p> <p>4 marks for the adavu composition</p>	
6.	<p>Tandava : uddhata (vigorous), the</p> <ul style="list-style-type: none"> - <i>Nrtta</i> performed by Shiva - a pure <i>Nrtta</i> with no element of <i>Abhinaya</i>, - vigorous type of dance, - performed in various <i>Talas</i> to invigorating music - brisk and aggressive movements - <i>Veera</i> and <i>Bhayanaka Rasas</i>. - dance of the warriors performed only by men. - embellished with 108 <i>karanas</i> and 32 <i>angharas</i> – the composite part of the dance - pictorial depiction of the five principle manifestation of eternal energy – Creation, Preservation, Illusion, Destruction and Salvation. <p>Lasya : Lalita (delicate) movements</p> <ul style="list-style-type: none"> - Taught by Shiva to Parvati - performed by Goddess Parvati - <i>Sukumara (Lasya)</i> as Parvati's dance - feminine dance style, - filled with grace and beauty - arouses <i>Srngara Rasa</i> with its delicate and graceful movements - soft in movements and <i>shringarik</i> in expressions <p style="text-align: center;">OR</p> <p>Traditional Bharathanatyam costume:</p> <ul style="list-style-type: none"> ▪ 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 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

	<p>spectacular costume is a most pliable, lithe, slim and well-trained body.</p> <ul style="list-style-type: none"> - 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 act 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 	
<p>7.</p>	<ol style="list-style-type: none"> 1. c) 2. a) 3. c) 4. b) 5. d) 	<p>5</p>