

DANCE (KATHAK) CODE-056

Marking Scheme

CLASS XII (2019-20)

One Theory Paper – 2 hrs

Total Marks – 30

1.	<p>i. Vandana Vandana invocation a prayer/An offering in praise of Guru, any deity or nature etc. This could be a VAndana Aradhana Stuti etc.</p> <p>ii. Aamad Aamad Persian word meaning entrance, rhythmic (composition involving only the syllables “ta thei tat” in Lucknow Gharana), in vilambit or Madhyalaya, may include salami.</p> <p>iii. Paran Paran-rhythmic phrases composed of only pakhawaj syllables bols executed with vigor and virtuosity.</p> <p>iv. Sangeet Sangeet melody or harmonic combination of notes vocal instrumental, technically a collective word including Geetanga, vadyanga tatha nrityanga as per Sangeet Ratnakar.</p> <p>v. Gat Nikas Gat nikas this is the most elegant, graceful aspect where a meaningful or abstract dancing stance is held and then the dancers moves in stylized walk or gati. Examples are Sidhi gat, bansuri ki gat, Ruksar, ghunghat etc.</p>	5
2.	<p>Pure dance numbers like Tora tukra, paran and others need to be noted in a particular manner, to a particular tala. The most popular way to note down these compositions showing matras, tali, khali, vibhag and sam is called bhatkhande tal paddhati. This point should be kept in mind during marking.</p> <p>Example – Tukra – Teen Tal, 16 matra, 4 vibhag, 3 tali and khali.</p>	5

	<p>Ta Thei Tata Thei /</p> <p>Thathei Tatathei Aathei Tata Thei /</p> <p>Theitatha Tatahei Theithei Tattat /</p> <p>Ta Tattat Ta Tattat/ Ta</p>	
3.	<p>Life sketch-brief note on related Gharana and Gurus, lifespan with date of birth, description about parents and family, schooling of particular dance style, achievements awards and contribution in the field of Kathak dance.</p>	5
4.	<p>For the notation of particular composition giving one example.</p> <p>Dhamar Tal – matras – 14, vibhag -4</p> <p>Tukda- Tali – Three Tali, One Khali</p> <p>Example-</p> <p>Tattat Thei Tigdhadigdig Thei Tathei/</p> <p>Tatathei Tatathei/</p> <p>Theitathei Stathi</p> <p>Thei Thai/</p> <p>Tattat Tatat Tatta Tattat/ Ta</p>	5
5.	<p>The world Bharatanatyam is formed from bha—ra-ta-natyam, bha stands for Bhava, Ra for raga, ta for taal and natyam means dance, the the older name of this dance was sadir, Chinnamelam or dasi-aatiyam meaning the dance by the temple devadasies. Later after independence of India it was renamed as Bharatnatyam.</p> <p>(1) brief history of Bharatnatyam,</p> <p>(2) description of its specific style of presentation,</p> <p>(3) vast collection of work by great musicians and saints has enhance the scope of Abhinay and melody is this dance, Chidambaram temple in</p>	5

	<p>South India is a special place for performing arts, Chidambaram mean the sky of consciousness or the stage of dance of God.</p> <p>Manipuri – a fascinating dance is described as the jewel dance from the land of jewels, the theme of the dance centre around Krishna Leela for the different episodes from lord Krishna’s life, Vasant rass leela is celebrated on Chaitra Purnima the full moon night in the month of Chaitra, the dance depicts the eternal love of Radha and Krishna, the inwardness of life and love is expressed in this land of jewels Manipur through the dance called Manipuri, Manipuri originated from Manipur, the traditional Manipuri dance style embodies delicate lyrical and graceful movements, Manipuri dance as a large repertory and there are different costumes for each kind of dance, some of the most popular forms are the raas the nat sankirtana, Dhol cholom pungchalam etc. Rhythmical subtlety, slow suspended movements, Vigour in fast speed, lyricism and drama are the characteristics feature of Manipuri.</p>	
6.	<p>Attempt any three Questions</p> <ol style="list-style-type: none"> i. 7 matras. ii. 4 vibhag. iii. 3 Tali one Khali iv. 8 matras and 2 vibhag. 	5
7.	<p>Gharana means house upholds tradition, signifies authenticity, defines Guru shishya parampara, identifies performers of same lineage. Lucknow Gharana – (nawab of Avadh), the Lucknow Gharana of Kathak dance developed during the reign of Asaf-ud-daula (1775 AD – 1798 AD) and Wajid Ali Shah (1847 AD 1856 AD) the famous Kathak exponent Kalka bindadin Maharaj of Lucknow Gharana that their ancestors hailed from hadiya, a village in Allahabad district.</p> <p>Jaipur Gharana – bhanuji (court of kachhawaha kings), kings in several other parts of India the arts of classical dance and music developed in Rajasthan.</p>	5

	Banaras Gharana – Janaki or Janaki Prasad (originally from Bikaner settle in Banaras), Janki Prasad went over to Banaras and taught Kathak for the rest of his life there and his school of dance acquired the name of Banaras.																					
8.	<p>Natyadharmi - stylistic manner of dance, artistic and pleasant presentation of movement of expression, A formal mode of presentation. Oriented towards display/stage, codified presentation following a recognised grammar of style. Lokadharmi – artistic presentation which is directly influenced by our surroundings and taking experience from our day to day life to perform.</p> <p>Rasa and Bhava – the Indian theory of Rasa provides a comprehensive account of aesthetic experience. It considers both how such experience arise and how it really feels when it comes to be established. Rasa is aesthetics primarily deals with the expression of the nine major sentiments or emotions. Dances estate this experience through Bhava or manner of portrayed of these emotions. 9 Rasas and it's related to Bhavas are –</p> <table style="margin-left: 40px;"> <tr> <td>Rasa</td> <td>Bhava</td> </tr> <tr> <td>Shringar</td> <td>Rati</td> </tr> <tr> <td>Hasya</td> <td>Hasya</td> </tr> <tr> <td>Karuna</td> <td>Shoka</td> </tr> <tr> <td>Rudra</td> <td>Krodh</td> </tr> <tr> <td>Veer</td> <td>Utsah</td> </tr> <tr> <td>Bhyanaka</td> <td>Bhavya</td> </tr> <tr> <td>Beebhatsya</td> <td>Greena</td> </tr> <tr> <td>Adbhuta</td> <td>Vismaya</td> </tr> <tr> <td>Shanta</td> <td>Saumya</td> </tr> </table>	Rasa	Bhava	Shringar	Rati	Hasya	Hasya	Karuna	Shoka	Rudra	Krodh	Veer	Utsah	Bhyanaka	Bhavya	Beebhatsya	Greena	Adbhuta	Vismaya	Shanta	Saumya	5
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