

KATHAK CODE - 056
MARKING SCHEME
(Revised)
CLASS- XII (2025-26)

Time: 2 hrs

Max Marks: 30

General Instructions:

Read the following instructions carefully.

1. There are 15 questions in this question paper with internal choice.
2. SECTION A consists of 8 multiple-choice questions carrying 1 mark each.
3. SECTION B consists of 5 short answer questions carrying 2 marks each.
4. SECTION C consists of 2 long answer questions carrying 6 marks each.

S.No.	SECTION-A	MARKS
1	c.	1
2	c.	1
3	c.	1
4	d.	1
5	d.	1
6	c.	1
7	a.	1
8	c.	1
	SECTION-B	
9	Nritta Nritta is a pure abstract dance that does not interpret or communicate a specific theme. Nritya Nritya is characterized by the use of facial expressions, hand gestures, and body movements to portray emotions and express themes. Nritya is a sequence that combines footwork and abhinaya (expression). Natya The dramatic aspect of a stage performance, Natya includes spoken dialogue and mime to convey meaning and enact narrative. The Sanskrit word Nāṭya comes from the root Nata which means "act, represent". OR Abhinaya seeks to evoke "Bhava, The initial feeling that arises in the mind upon seeing or hearing something is called "Bhava," like the joy felt when seeing a loved one. There are four types of this “Bhava” mentioned in our ancient scriptures: Sthayi, Sanchari, Vibhava, and Anubhava.	2
10	1 2 3 4 5 6 7 8 Dha Dhin Dhin Dha Dha Dhin Dhin Dha X 2 9 10 11 12 13 14 15 16 Dha Tin Tin Ta Ta Dhin Dhin Dha 0 3 OR	2

	Tandav: It symbolizes the vigorous, energetic, and masculine aspect of dance, often associated with Lord Shiva's cosmic dance, representing power and destruction. Lasya: It embodies the graceful, gentle, and feminine aspect of dance, linked to Goddess Parvati, symbolizing beauty, tenderness, and creation.	
11	Salami is a short opening piece where the dancer offers salutations to the divine, the guru, and the audience before beginning the recital. Agman refers to the graceful stage entry of the dancer, marking the formal commencement of the performance. OR Samyukta Hasta Mudra: Hand gestures performed using both hands together, symbolizing objects, emotions, or ideas (e.g., "Anjali" for salutation). Asamyukta Hasta Mudra: Hand gestures performed with a single hand, representing specific meanings (e.g., "Pataka" for a flag).	2
12	Paran: A rhythmic composition using bols (syllables) derived from instruments like pakhawaj, performed with powerful footwork and often ending on the sam (first beat). Kavit: A poetic composition set to a rhythm, where the bols are blended with verses to narrate a story or express emotions through gestures and expressions. OR Toda: A longer rhythmic composition made of intricate bols (syllables) that often tell a complete rhythmic cycle, typically ending on the sam (first beat). Tukda: A shorter rhythmic piece, usually a small segment of bols, performed with precise footwork and also ending on the sam. The key difference is their length and complexity—Toda is more elaborate, while Tukda is concise.	2
13	Gat Bhav: In Gat Bhava dancer portrays two or more characters with a half-turn. This role playing is generalized under various gats like makhan chori, ghungat (veil), murli (flute), matki (pot). Gat Nikas: Gat means Gati, speed or chaal (walk) and Nikas means "coming out" (its a pharasi word). When a dancer takes some gat-palata and comes out with a posture such as Murali (flute), ghunghat, mataki (earthen pot) etc and then shows various graceful ways to walk, its called Gat-Nikas. OR When one is overwhelmed due to other people's emotions, then being taken over by those feelings is known as "Satva". Therefore, these emotions when translated into Abhinaya, is known as Satvik Abhinaya. There are eight types of Satvika Abhinaya: Stambh (to be shocked), Pralaya (feeling faint), Romanch (to get goosebumps), Swedh (perspiration), Vaivarna (change of colour on face), Vepathu (hyperventilation), Ashru (getting teary-eyed), Vaiswarya (change in voice) - showcasing these emotions successfully is known as Satvika abhinaya.	2
	SECTION - C	

14	The Rasas are the mainstay of Performing Art, which tries to present various phases of human life. The state of rasa is established due to bhava which is the cause of emotion. The Navarasas give dance completeness. 'Nava' means nine and 'Rasa' means emotions. The names of the 9 rasas used are: 1. Shringar - Sthayi bhava is Rati. 2. Hasya - Sthayi bhava is Haas. 3. Veer - Sthayi bhava is Utsaah. 4. Vibhatsa - Sthayi bhava is Jugupsa. 5. Raudra - Sthayi bhava is Krodh. 6. Bhayanak - Sthayi bhava is Bhay. 7. Adbhut - Sthayi bhava is Vismay. 8. Karuna - Sthayi bhava is Shok. 9. Shaant - Sthayi bhava is Sham/Nirved. OR Aamad is the first piece of a Kathak performance, and is a rhythmic entry movement that signals the dancer's arrival on stage. It is made up of Natwari bols, which are the basic syllables of Kathak dance. Write the notation of learnt Aamad in teen taal.	6
15	Abhinaya is a key aspect of Kathak dance that involves the use of gestures, facial expressions, and body language to convey the emotions and story of a performance 1. Angika: The body, including hand movements, facial expressions, and postures. 2. Vachika: The voice, involving words and kavya. 3. Aharya: The costume, make-up, and scenery. 4. Sattvika: The mental state, or inner emotion. Write the most difficult Abhinaya on your point of view. OR Significance : In Kathak and other Indian classical music and dance traditions, Tali and Khali are integral parts of a tāl cycle. Tali (clap) marks the stressed or accented beats, indicating the points of emphasis in rhythm. Khali (empty) is shown by a wave of the hand and represents the unstressed beat. Both together maintain balance, symmetry, and clarity in tāl, guiding the dancer and musicians in laya (tempo) and helping the audience follow the rhythmic structure. Difference : Tali is expressed through a clap and indicates stressed beats, whereas Khali is expressed through a wave of the hand and indicates unstressed beats. Tali emphasizes strength and accent in rhythm, while Khali provides contrast and relief, ensuring balance in the overall composition.	6 3 3