

DANCE (KATHAKALI) CODE-061

MARKING SCHEME

CLASS XII (2019-20)

One Theory Paper – 2 hrs

Total Marks – 30

1.	<p>AngikaAbhinaya: The art of acting through the body SatvikaAbhinaya: The art of acting the inner emotions AharyaAbhinaya: The art of acting through make-up and costumes VachikaAbhinaya: The art of dialogue and musical accompaniment</p> <p style="text-align: center;">OR</p> <p>a) Natya: Natya corresponds to drama. Natya means dramatic representation of drama with speech, music and dancing.</p> <p>b) Nritya: Nritya corresponds to the mime performed to the song. In other words, it is the Interpretative dance. The dance which relates to sentiment(Rasa)and psychological state (bhava) is called nritya.</p> <p>c) Nritta: Nritta corresponds to pure dance steps performed rythamically. Here the movements of the body do not convey any mood or meaning. The dance which does not relate to any Psychological state (bhava) is called nritta.</p>	5
2.	<p>(a)SthayiBhava is the stable, permanent enduring state or emotion. Where as SanchariBhavas are several secondary psychological states that accompaniesSthayibhava.</p> <p>(b)Samyutha mudras are those mudras where same hand gestures are used in both hands. Eg: King, Gold, Ocean</p> <p>Asamyutha mudras are mudras that use single hand gestures. Eg: Tongue, Mind , Man</p>	5
3.	<p>Anga means the main parts of the body – head , hands, chest, flanks,</p>	5

	<p>waist , feet</p> <p>Upanga means finer subtler parts of the body – fingers, eyes , eye lids, eyebrows, nose,Lips, cheeks and chin</p> <p>Prathyanga means the subordinate parts of the body – the shoulder blades, arms, back,Belly, thighs, shanks.</p>	
4.	<p>Kathakali is indebted to Kootiyattam for many elements of make-up, costumes, themes, training and acting techniques, gestural language and staging.</p> <p>Both Kootiyattam and Kathakali follows the same categorisation of characters – Pacha, kathi, thadi ,kari, pazhuppu and minukku.</p> <p>Kathakali is fully indebted to Kootiyattam in the training of upanga – for the eyes, eyelids, eyebrows, cheek muscles, lips, and breath control.</p> <p>In Kathakali the actor always follows the technique of the abhinaya of Kootiyattam.</p> <p>The themes of Kathakali, like many of the dramas in Kootiyattam are derived from the Ramayana Mahabharatha and Puranas.</p> <p>In terms of staging, the properties on the stage are the same; the lamp, the curtain, the wooden stool, torches (pantham) and tellippodi are used in both dramatic forms.</p> <p style="text-align: center;">OR</p> <p>(a) Keli : The percussion ensemble to announce the performance comprising the Chenda, the Maddalam, the Chengila and the Elathaalam.</p> <p>(b) Thodayam: The ritualistic dance performed prior to the Kathakali performance to praise various deities – Ganapathi, Krishna, Siva, Parvathi, Saraswathi.</p> <p>(c) Dhanasi :The concluding prayer of Kathakali performance by central noble character.</p> <p>(d) AshtaKalaasam : A complex dance sequence with eight parts in Kathakali.</p>	5

	(e) Chutti :Special make-up of rice and lime paste and cut-out paper shapes that imparts a mask-like appearance to character in Kathakali, Krishnanattam, Koodiyattam and Mudi yettu.																					
5.	<p>“ShringaraHasyaKaruna RaudraVeeraBhayanaka BhibhatsaatbhuthaShantashche ItheyetheNavarasasmritha.”</p> <table border="1" style="margin-left: auto; margin-right: auto;"> <thead> <tr> <th>RASA</th> <th>STHAYI BHAVA</th> </tr> </thead> <tbody> <tr> <td>Shringara</td> <td>Rathi</td> </tr> <tr> <td>Hasya</td> <td>Hasam</td> </tr> <tr> <td>Karuna</td> <td>Shokam</td> </tr> <tr> <td>Raudra</td> <td>Krodham</td> </tr> <tr> <td>Veera</td> <td>Ulsaham</td> </tr> <tr> <td>Bhayanaka</td> <td>Bhayam</td> </tr> <tr> <td>Bhibhatsa</td> <td>Juguptsa</td> </tr> <tr> <td>Atbhutha</td> <td>Vismaya</td> </tr> <tr> <td>Shantha</td> <td>shantham</td> </tr> </tbody> </table>	RASA	STHAYI BHAVA	Shringara	Rathi	Hasya	Hasam	Karuna	Shokam	Raudra	Krodham	Veera	Ulsaham	Bhayanaka	Bhayam	Bhibhatsa	Juguptsa	Atbhutha	Vismaya	Shantha	shantham	5
RASA	STHAYI BHAVA																					
Shringara	Rathi																					
Hasya	Hasam																					
Karuna	Shokam																					
Raudra	Krodham																					
Veera	Ulsaham																					
Bhayanaka	Bhayam																					
Bhibhatsa	Juguptsa																					
Atbhutha	Vismaya																					
Shantha	shantham																					
6.	<p>The music in Kathakali is a stage music and a developed form of SopanaSangeetham.</p> <p>The main function of music in Kathakali is to enhance the effect of bhavaabhinaya. In Kathakali, Vaachika Abhinaya is completely done by vocalists.</p> <p>Almost all ragas in Karnatic music is used in Kathakali music.</p> <p>Some techniques of Hindustani classical music are also evident in Kathakali. The raga ‘Jaijaivanti’ in Hindustani has close similarity to ‘Dwijaaavanti’ in Kathakali.</p> <p>There are two vocalists on the Kathakali stage. The lead singer, called the ponnani, plays the chengila. The second singer, called the sinkiti, plays the elattaalam. Chengila and elattaalam are instruments made of brass.</p> <p>There are two more accompaniments on the stage of Kathakali. One</p>	5																				

	<p>plays the Maddalam, the oblong horizontal drum suspended from his waist and played with two hands on both sides of the drum. The other person plays the Chenda, a vertical drum hung over his left shoulder and played with two sticks.</p> <p>Chenda is not played for female characters. Instead of Chenda, Edakka can be used.</p>	
--	--	--