

BHARATANATYAM (CODE-057)
Sample Question Paper 2020-21
Class XII - Marking Scheme

One Theory Paper– 2 hrs.

Total Marks – 30

General instructions:

- Attempt **all** questions
- Each question in a segment carries equal marks
- Please write the serial number of each question before attempting it

PART A (OBJECTIVE SECTION)

Segment I (Attempt any 8 from the following)

8X1= 8 marks

Q 1. Which of the following is NOT part of the Tanjore quartet?

- a. Sivanandan
- b. Vadivelu
- c. Chokkalingam
- d. Ponnaiah

Q 2. The sentiment of anger is

- a. Hasya
- b. Roudra
- c. Beebhatsa
- d. Veera

Q 3. The _____ is the type of abhinaya that is spontaneous or involuntary

- a. Angika
- b. Vachika
- c. Aharya
- d. Satvika

Q 4. The Araimandalam is the full sitting position

T/F

Q 5. The aradhi is always a finishing with multiple of three

T/F

Q 6. The cosmic dance of Shiva is described in the

- a. Sandhya Tandava
- b. Ananda Tandava
- c. Srishti Tandava
- d. Kali Tandava

Q 7. Rukmini Devi Arundale helped lawyer _____ in the revival of Bharatanatyam after the passing of the anti-nautch bill

- a. Krishnaswamy Nair
- b. Muthulakshmi Reddy
- c. Balasaraswati
- d. E Krishna Iyer

Q 8. The _____ is a combination of steps with a definite ending.

- a. Shollu
- b. Aradhi
- c. Korvai
- d. Jaati

Q 9. Nattuvangam is the art of reciting the syllables

T/F

Q 10. Samapadam cha ekapadam _____ tatak param

- a. Aindram
- b. Garudam
- c. Nagabandhas
- d. Brahmasthanam

Segment II (Attempt any 2 from the following)

2X2=4 marks

Q 11. Match the following

Table A

- a. Gati
 - b. Lokadharmi
 - c. Rasa
 - d. Jampa
- 1) aii, biii, civ, di
 - 2) aiii, biv, ci, dii
 - 3) aiv, bi, cii, diii
 - 4) ai, bii, ciii, div

Table B

- i. Sentiment
- ii. Tala
- iii. Speed
- iv. Common

Q 12. What is the correct ascending order of the following

- a. Natya Prashansa
 - b. Bandhava Hasta
 - c. Patra Lakshana
 - d. Shirobheda
- i. abcd
 - ii. bcda
 - iii. adbc
 - iv. acdb

Q 13. State the veracity of the assertion and reasoning

- a. Sringara is known as the king of rasa
 - b. All the rasas may be experienced within Sringara
- i. b is true and a is false
 - ii. Both a and b are false
 - iii. Both a and b are true and b is the reason for a
 - iv. Both a and b are true but b is not the reason for a

Segment III (Answer all the questions)

3X1 = 3 marks

Q 14.

a. What sentiment was exhibited by Draupadi against Dushasana? Explain.

b.

Ans: Disgust – Beebhatsa/Anger – Raudra

Draupadi was disgusted because Dushasana was behaving in the manner of an 'itara' or person of low standing She was angry because she did not consider him worthy of touching her, much less drag her to that sabha holding her hair.

c. What rasa did Sri Krishna portray in the exchange? Explain

d.

Ans: Srikrishnashowed Karunyam/Vatsalya-Sakha bhava Shringar. Draupadi was like a sister him and His dear sakhi. He could have been the Supreme soul showering compassion on His devotee, OR he could have been the brother and friend displaying love

e. What was the result of the vow made by Yudhishtir's brothers?

f.

Ans: Breaking the vow of silence meant that the oaths that the Pandavas, other than Yudhishtir took, would have to be fulfilled and this led to the war between the Kauravas and the Pandavas – the Mahabharata. The war took many lives and changed the path of history forever.

PART B (SUBJECTIVE SECTION)

Segment IV (Answer any 2 questions in ~40 words)

2X2= 4 marks

Q 15. What is Rasa? Name the rasas according to the Natyashastra

Ans: Rasa is sentiment. The experiencing and expression of felt emotion by the dancer to the audience, passing on of that emotion as well. The rasas according to the Natyashastra are : Sringara, Hasya , Karuna, Roudra, Veera, Bhayanaka, Bibhatsa, Adbhuta

Q 16. What are the qualities of a performer called? State them according to the abhinaya Darpana

Ans:The qualities of a performer: Patraprana– Javaha, sthiratvam, Rekha, bhramari, drishti, ashramah, medha shraddha, vachogheetam

Q 17. Explain briefly how the Carnatic style of music has 175 taalams.

Ans: There are 7 talams. Each taalam can be placed with the 5 jaatis (counts) which makes it 35. Each of these 35 taalams can now be paired with the five gatis (speed counts) making the total of 35X7=175. This is how he Carnatic style of music has 175 taalams.

Segment V (Answer *any 2* questions in ~60 words)

3X2= 6 marks

Q 18. What do you understand by the charibheda? Write the sloka according to the Abhinayadarpan

Ans: The gaits are called the chari/caribhedas.
Athaatrachaaribhedaanaamlakshanamkathyatemayaa
Aadoutuchalanamproktamprashchaachamkramanamtathaa
Saranamveginichaivakuttanam cha tataha param
Luthitamlolitamchaivatatovishamasancharaha
Chaaribhedaameeashtoutoproktaabhartavedibhihi

Q 19. Write the sloka for Natya with its meaning

Ans: Natyam tannatakamchaivapoojyampoovakathayutam
Natya means abhinaya and it is the combined manifestation of bhava, rasa and abhinaya.
The term natya is derived from the root Nat, meaning movement and refers to dance or act
The sloka says Natyam is that dramatic content that is replete with previous stories or tales.

Q 20. Briefly describe the attire of a Bharatanatyam dancer

Ans: The Bharatanatyam dancer usually wears a silk sari from Tamilnadu in the manner of a skirt or a pajama costume. The colours are bright and represent the region. The jewellery is called temple jewellery and consist of the thalai saman and surya Chandran along with the rakodi on the head, thodu, jimikki, mattil on the ears, addigai, mutthumalai, kasumalai, maangamalai on the neck, Lakshmi belt/udiyanam on the waist and shalangai(bells) on the feet. The dancer wears flowers on the hair which may be braided or in a bun and applies 'alta' to the hands and feet.

Segment VI (Answer in ~100-120 words)

5X1= 5 marks

Q 21. Describe the origin of dance as given in the Natyotpatti of the Abhinayadarpana

Ans: The answer must include

- **Brahma creating natyaveda**
- **Handing it to bharata**
- **First performance in Kailasa in front of Siva and Parvati**
- **Siva remembering Tandav and teaching it to Bharata**
- **Asking Parvati to teach the Lasya**
- **Parvati teaching it to Usha, daughter of Banasura**
- **Usha teaching the gopikas of Braj**
- **Dance spreading to the women of Saurashtra and from there to the rest of the country**

OR

What is Yati? Define the six types of yatis with suitable examples

Ans: A yati is the manner of movement of an aradhi or ending pattern in pure dance (Nritta) in the rhythmic pattern of mridangam syllables. It is an arrangement of the syllables to give shape to the jathi or spoken rhythmic pattern.

There are six types of yatis:

Samayathi, VishamaYathi, MridangaYathi, Damaru/Veda MadhyamaYathi, GopucchaYathi, SrothovahaYathi.

Sama Yathi: All equal movements. When all the syllables are equal in number for each Akshara as its ghathi, then it is called Sama Yathi.

Eg: DharikitatomDharikitatomDharikitatom

VishamaYathi: All uneven and non-aligned movements The syllables are arranged in a jumbled way within the tala Sub units and the outcome can be in any shape is called VishamaYathi.

Eg: Takadhikukitatakdhrikitato, dharikitatomtakkitatokadharikitatom

MridangaYathi: Movement going from small to big to small. The Syllable are arranged in such a way that it takes the shape of Mridangam. This is called MridangaYathi. DharikitatomKitatakadharikitatomDharikitatom

Damaru/Veda MadhyamaYathi: Movement going from big to small to big again. The syllables are arranged in such a manner that it is broad at both sides and tapers at the center like Damaru is called Veda MadhyamaYathi.

Eg: TakadhikuKitatakadharikitatom, dharikitatomtakahikukitatakadharikitatom

GopucchaYathi: Movement going from big to small. The syllables are arranged similar to Cows Tail, which is broad at the beginning (from top) and gradually tapering to the bottom. This is called GopuchaYathi.

Eg:

takahikukitatakadharikitatomtakkitatokadharikitatomkitatakadharikitatomdharikitatom

SrothovahaYathi: Movement going from small to big. The syllables are arranged in such a manner that it resembles the flow of river. short at the beginning and gradually becomes broad at the end.

Eg:

dharikitatomkitatakadharikitatomtakkitatokadharikitatomtakahikukitatakadharikitatom