

KATHAKALI CODE - 061
MARKING SCHEME
CLASS: XII (2025- 26)

Time: 2 hours

Max Marks: 30

General Instructions

Read the following instructions carefully.

1. There are 16 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 3 long answer questions carrying 6 marks each.

S.No.	SECTION-A	MARKS
1.	24	1
2.	Bharata Muni	1
3.	Ramanattam	1
4.	Udaya Varma Thampuran	1
5.	3	1
6.	Unnayi Warriar	1
7.	Thavil	1
8.	Krishna	1
	SECTION-B	
9.	(A) Pacha, Kathi, Thadi, Kari, Minukku OR (B) Kalamandalam Krishnan Nair is a world renowned Kathakali artist in 20 th century. He is the recipient of many awards including Padmashree. His contributions to the Kathakali art is noteworthy and he is still considered to be one of the best Kathakali artists who entertained the audience world over with his face expressions.	2
10.	(A) Shringaram, Veeram, Karunam, Haasyam, Atbhutham, Bhayanakam, Bheelvalsam, Roudram and Santham OR (B) 4 types i.e. Angikam, Vaachikam, Aaharyam & Swathikam	2
11.	(A) Chembada, Champa, Adantha, Thripuda, Panchari, Muri Adantha OR (B) Daksha, Siva, Sathi, Veerabhadra & Bhadrakali	2

12.	<p>(A) Bakavadham, Kalyanascugandhikam, Kirmeeravadham, Kalakeyavadham</p> <p style="text-align: center;">OR</p> <p>(B) Manodharma is part of acting wherein the person performing the character expresses action as per artists' own inner feelings about the character and present it to the audience.</p>	2																																												
13.	<p>(A)</p> <table><tr><td>Hastha pathako mudrakya</td><td>Pathaka, mudrakyam, Khadakam,</td></tr><tr><td>Khadako mustti rityapi</td><td>Musthi, Karthari mukham,</td></tr><tr><td>sukhathundam</td><td></td></tr><tr><td>Karthari mugha sapnascha</td><td>Kapithakam, Hamsapaksham,</td></tr><tr><td></td><td>Sikharam</td></tr><tr><td>Suka thunda kapithaka:</td><td>Hamsasyam, Anjali,</td></tr><tr><td></td><td>Ardha chandram</td></tr><tr><td>Hamsa pakshacha sikharo</td><td>Mukharam, brahmaram,</td></tr><tr><td>Hamsasya punaranjali</td><td>Soochikamugham</td></tr><tr><td>Ardha chandrascha mukhuro</td><td>Pallavam, Tripathaka,</td></tr><tr><td>Brahmara soochika mukha</td><td>Mrugaseersham</td></tr><tr><td></td><td>Sarpasiras,</td></tr><tr><td></td><td>Vardhamanakam,</td></tr><tr><td>Aralam</td><td></td></tr><tr><td></td><td>Oornanabham, Mugulam,</td></tr><tr><td></td><td>Kadakamugam</td></tr><tr><td>Pallava tripathakascha Mriga</td><td></td></tr><tr><td>sheerscha hoyasthatha Puna</td><td></td></tr><tr><td>sarpa sira sapnascha</td><td></td></tr><tr><td>Vardhamanaka rityathe</td><td></td></tr><tr><td>Araalam oornanabascha</td><td></td></tr><tr><td>Mukulo khadaka mugha</td><td></td></tr></table>	Hastha pathako mudrakya	Pathaka, mudrakyam, Khadakam,	Khadako mustti rityapi	Musthi, Karthari mukham,	sukhathundam		Karthari mugha sapnascha	Kapithakam, Hamsapaksham,		Sikharam	Suka thunda kapithaka:	Hamsasyam, Anjali,		Ardha chandram	Hamsa pakshacha sikharo	Mukharam, brahmaram,	Hamsasya punaranjali	Soochikamugham	Ardha chandrascha mukhuro	Pallavam, Tripathaka,	Brahmara soochika mukha	Mrugaseersham		Sarpasiras,		Vardhamanakam,	Aralam			Oornanabham, Mugulam,		Kadakamugam	Pallava tripathakascha Mriga		sheerscha hoyasthatha Puna		sarpa sira sapnascha		Vardhamanaka rityathe		Araalam oornanabascha		Mukulo khadaka mugha		2
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	<p style="text-align: center;">OR</p> <p>(B) When Damayanti spends time with her colleagues in the park, one Hamsa (Swan), who actually happens to be Nala's messenger from, approaches them. Damayanti becomes friendly with swan when the swan conveys the message from Nala. The swan informs Damayanti that it will convey message from her to Nala.</p>	
	<p style="text-align: center;">SECTION - C</p> <p style="text-align: center;">(Attempt any two questions from the given options)</p>	

14.	<p>Written by Irayimman Thampi, Keechakavadham is popular play known for its dramatic content as well as its music. The story is based on an incident from the Mahabharata during the year when the Pandavas live incognito in the kingdom of Virat.</p> <p>At the end of the stipulated 12 years in the forest the Pandavas reach Matsya kingdom to stay for a year incongnito as per the conditions imposed by Duryodhana when they lost the game of dice. Yudhishtira assumes the name Kanka and is engaged by King Virata as a companion to play chess. Bheema is engaged as the cook under the name Valala, Arjuna arrives as a transgender to teach dance to the princesses and is named Brihannala, Nakula and Sahadeva are engaged in the horse and cow stables; and Panchali becomes the maid of Queen Sudeshna under the name Sairandhri. During a local festival Jeemoothan, a wrestler, arrives and challenges anyone in the kingdom for a wrestling match. The King of Virata is despondent that there is none to overpower Jeemoothan but Kankan (Yudhishtira) advises the king to ask Valala to take up the challenge. In the wrestling match that followed Valala kills Jeemoothan.</p> <p>One day Kichaka, the powerful army general and brother of Queen Sudeshna, chances to see the beautiful Sairandhri and is enamoured about her. She complains to Bheema (Valala) when Keechaka forces his attention on her. They lay a trap and Keechaka gets killed.</p>	6
15.	<p>Kerala Kalamandalam, a deemed-to-be-University of Art and Culture by the Government of India, is a major centre for learning Indian performing arts, especially those that developed in the country's southern states, with special emphasis on those from Kerala. The institution, on the banks of the Bharathapuzha river, is situated in the small town of Cheruthuruthi in Thrissur district. Kerala Kalamandalam was inaugurated in November 1930 at Kakkad house in Kunnamkulam, and was, six months later shifted to Ambalapuram near Mulakunnathukavu before eventually moved onto the village of Cheruthuruthy, just south of Shoranur, in 1936. The Maharaja of Cochin donated the land and a building. Subsequently a dance department was started to revive Mohiniyattom.</p> <p>Kerala Kalamandalam has been functioning as a grant-in-aid institution under the Cultural Affairs Department, Government of Kerala. In 2006, the Kalamandalam was accorded the status of 'Deemed University for Art and Culture' by the Government of India.</p> <p>Kalamandalam imparts training in classical dance and theatre forms</p> <p>like <u>Kathakali</u>, <u>Mohiniyattam</u>, <u>Kudiyattam</u>, <u>Thullal</u>, <u>Kuchipudi</u>, <u>Bhara</u></p>	6

	<p><u>tanatyam</u>, and <u>Nangiar Koothu</u>, besides the traditional orchestra called <u>Panchavadyam</u>. Training is also given in various percussion instruments like <u>chenda</u>, <u>maddalam</u> and <u>mizhavu</u>. Kalamandalam follows the <u>gurukula</u> sampradayam, the ancient Indian education system based on residential tutelage. Kalamandalam was conceived to provide training to its students in the Gurukula Sampradaya, an ancient tradition of residential schooling where students stayed with the teachers</p>	
16.	<p>Indian classical dancing started long ago in India, as a joyful and celebratory activity, often in devotion to Hindu deities. Many of the performances are choreographed to retell stories of the Gods and other historical accounts. All styles of Indian classical dance are vibrant, expressive, and spiritual. Dance performances usually take place at festivals, universities, various cultural events, and more. The dancers who perform these styles are usually professionals who have devoted years of study and practice in their respective style of Indian classical dance. In performances, the dancers move to the beat of the song or music that is playing; in some styles</p> <p>The <i>Natya Shastra</i> is the foundational treatise for classical dances of India and this text is attributed to the ancient scholar Bharata Muni. The most studied version of the <i>Natya Shastra</i> text consists of 36 chapters. The text, states Natalia Lidova, describes the theory of Tāṇḍava dance (Shiva), the theory of rasa, of bhāva, expression, gestures, acting techniques, basic steps, standing postures – all of which are part of Indian classical dances. Dance and performance arts, states this ancient text, are a form of expression of spiritual ideas, virtues, and the essence of scriptures.</p> <p>While the <i>Natya Shastra</i> is the revered ancient text in the Hindu tradition, there are numerous other ancient and medieval Sanskrit dance-drama related texts that further discuss and expand on the classical repertoire of performance arts, such as the <i>Abhinaya Darpana</i>, <i>Abhinava Bharati</i>, <i>Natya Darpana</i>, <i>Bhava Prakasa</i> and many others. The term "classical" (Sanskrit: "Shastriya") denotes the ancient Indian Shastra-based performing arts.</p> <p>However, this is not the case for Kathak, Manipuri and Chhau as it has their own uniqueness. Kathak can be also performed on courtyards of mosques and had Muslim elements while Manipuri had the <i>huyen langlon</i> genre which focuses on combat. Like Manipuri, Chhau also had elements on combat.</p>	6