

BHARATANATYAM CODE-057**MARKING SCHEME****CLASS: XII (2026-27)****Time: 2 hours****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 (Attempt all Questions).
3. SECTION B consists of 5 short answer questions carrying 2 marks each (Attempt all Questions).
4. SECTION C consists of 2 long answer questions carrying 6 marks each (Attempt Both Questions)

S.No	SECTION-A	Marks
1.	A	1
2.	B	1
3.	C	1
4.	B	1
5.	B	1
6.	A	1
7.	B	1
8.	C	1
	SECTION – B	
9.	Write the definition/shloka of: A) Nritya – “bhavabhinayahinam tu nrityam abhidhiyate” Nritya is the dance form not pertaining to any emotional state of mind. (OR) B) Nāṭya – “Nāṭyam tannatakam chaiva puṣyam purvakathayutam” Nāṭya is nāṭaka is defined as adorable with traditional or mythological theme.	2
10.	Write short note on: A) Tandava - Tandava is the divine and vigorous dance of Lord Shiva. It symbolizes the cosmic cycle of creation, preservation and destruction. According to tradition, the dance was named after Tandu, who taught its techniques such as Karanas and Angaharas to Bharata Muni. Tandava represents the five divine acts of Shiva—Srishti (creation), Sthiti (preservation), Samhara (destruction), Tirobhava (illusion) and Anugraha (grace). The movements of Tandava are strong, energetic and powerful. (OR) B) Lasya - Lasya is the delicate and graceful form of dance first performed by Goddess Parvati. It expresses soft emotions, love and	2

	romantic sentiments. Lasya is performed as a response to the Tandava dance of Lord Shiva, and its movements are gentle, graceful and expressive. Traditionally, Lasya is presented through a series of compositions called Lasyangas.	
11.	Explain: A) Lokdharmi - Lokadharmi refers to a realistic style of presentation in drama and dance, which is based on natural behaviour and actions of people in everyday life. In this style, emotions and actions are shown in a simple and natural way without much stylization. (OR) B) Natyadharmi - Natyadharmi refers to a stylized and conventional style of presentation used in classical theatre and dance. It follows specific rules, gestures and symbolic movements described in the Natya Shastra, and actions are expressed through artistic and codified techniques rather than natural behaviour.	2
12.	Write about: A) Laya - It refers to the speed or tempo of the music and dance. It determines the time interval between the two matras (beats). A tala does not have a fixed speed or tempo but can be played at different speeds. It is classified into three categories: - • Vilambita or slow speed. • Madhya or medium speed. • Druta or fast speed. (OR) B) Sangeeta - “Geetam vaadyam tatha nrityam trayam sangeetamuchyate” :- song, instrumental music, and dance — these three together are referred to as Sangeet.	2
13.	Write short note on: A) Adavu - Adavu is a foundation stone for the bharatanatyam dance. These are the alphabets of bharatanatyam dance and are taught to the students in the very beginning of the dance training. Adavu is a systematically organized combination of footwork and hand movement to conform to the rhythm. If adavus are not practiced properly, the whole structure of bharatanatyam would be weak. When number of these adavus are put together, they form a korvai. Tanjore brothers had categorized these adavus into ten varieties and each variety has many variations. (OR) B) Arangetram - Arangetram is the debut stage performance of a Bharatanatyam dancer after years of rigorous training under a guru. The word means “ascending the stage” for the first time. In this performance, the dancer presents a full Margam repertoire to demonstrate their skill in Nritya, Nritya and Abhinaya. It marks the student’s readiness to perform independently.	2
	SECTION – C	

14.	Write a short life sketch and contribution of any one of the following: A) T balasaraswati – T. Balasaraswati (1918–1984):- she was a legendary Bharatanatyam dancer renowned for her exceptional artistry and devotion to the classical dance form. Belonging to a family of traditional musicians and dancers, she played a pivotal role in reviving and popularizing Bharatanatyam during a time when it was under threat of decline. Her style emphasized abhinaya (expressive storytelling), bringing poetry and emotions to life through intricate facial expressions and gestures. Balasaraswati's performances were deeply rooted in tradition and celebrated the spiritual essence of Bharatanatyam. She was particularly acclaimed for her renditions of padams and javalis, where her ability to convey subtle emotions made her unparalleled. Her contributions earned her numerous accolades, including the Padma Bhushan and Padma Vibhushan. Her legacy continues to inspire generations of dancers, as she demonstrated that Bharatanatyam is not just an art form but a medium for profound expression and devotion. (OR) B) Tanjore quartet – Life Sketch: The Tanjore Quartet were four brothers who played a crucial role in the development of Bharatanatyam. They were Chinnayya Pillai, Ponnayya Pillai, Sivanandam Pillai, and Vadivelu Pillai. They were born in Thanjavur (Tamil Nadu) in the early 19th century. These brothers were disciples of the great Carnatic composer Muthuswami Dikshitar and served in the court of King Serfoji II of Thanjavur. They were highly skilled in music, dance, and choreography and are regarded as important figures in the history of Bharatanatyam. Contribution: 1. The Tanjore Quartet systematized the Margam, the traditional sequence of a Bharatanatyam performance. 2. They arranged the items of Margam such as Alarippu, Jatiswaram, Shabdham, Varnam, Padam, and Tillana in a structured order. 3. They composed many Varnams, Padams, and Tillanas that are still performed today. 4. They combined music, rhythm, and expressive dance beautifully in their compositions. 5. They helped transform temple dance traditions into a refined classical stage performance. 6. Their structure of Bharatanatyam performance continues to be followed by dancers even today. Conclusion:	6
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	Thus, the Tanjore Quartet made a remarkable contribution to Bharatanatyam by organizing its performance structure and enriching its repertoire. Their work laid the foundation of the modern Bharatanatyam tradition.	
15.	Explain: A) Four types of Abhinaya (angika, vachika, aaharya and satvika) with examples. – In Bharatanatyam and Indian classical dance, Abhinaya means the art of expressing emotions, ideas, and stories to the audience. According to the Natya Shastra, Abhinaya is of four types: 1. Angika Abhinaya Angika Abhinaya refers to expression through the movements of the body such as hands, eyes, head, and facial expressions. Example: Showing the rising sun with hand gestures or expressing joy through facial expressions. 2. Vachika Abhinaya Vachika Abhinaya involves expression through speech, dialogue, songs, or recitation. It includes the use of voice in drama or dance-drama. Example: Singing or reciting a verse while expressing the meaning in a dance-drama performance. 3. Aharya Abhinaya Aharya Abhinaya refers to the external elements such as costume, ornaments, makeup, and stage decoration used to enhance the character. Example: A Bharatanatyam dancer wearing traditional costume, temple jewelry, and makeup to portray a divine character. 4. Sattvika Abhinaya Sattvika Abhinaya represents the inner feelings and emotions that arise naturally from the mind and heart. Example: Tears of sorrow, trembling due to fear, or showing deep devotion while portraying a devotee of Lord Krishna. Conclusion: These four types of Abhinaya help dancers effectively communicate emotions and stories to the audience, making classical dance expressive and meaningful. (OR) B) Nine Rasas with their sthayi bhavas and examples. – The concept of Navarasa is very important in Indian classical dance and drama. It is described in the ancient text Natya Shastra written by Bharata Muni. Rasa means the emotional flavor experienced by the audience, and each Rasa is connected with a permanent emotion called Sthayi Bhava.	6

	There are nine Rasas in total. Shringara Rasa represents love and its Sthayi Bhava is Rati. An example of this is the love of Radha for Krishna. Hasya Rasa represents laughter and its Sthayi Bhava is Hasa, for example when a comic character makes the audience laugh. Karuna Rasa expresses sorrow and its Sthayi Bhava is Shoka, such as Sita feeling sad in Ashoka Vatika. Raudra Rasa shows anger and its Sthayi Bhava is Krodha, like Lord Shiva expressing anger. Veera Rasa represents bravery and its Sthayi Bhava is Utsaha, for example a warrior fighting courageously in battle. Bhayanaka Rasa expresses fear and its Sthayi Bhava is Bhaya, such as a character being frightened by a demon. Bibhatsa Rasa represents disgust and its Sthayi Bhava is Jugupsa, showing hatred toward something unpleasant. Adbhuta Rasa expresses wonder and its Sthayi Bhava is Vismaya, for example when someone sees a miracle. The ninth Rasa is Shanta Rasa, which represents peace and its Sthayi Bhava is Sama, such as a sage meditating calmly. Thus, these nine Rasas help dancers and actors express different emotions and make the performance meaningful and expressive.	
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