

DANCE (KATHAKALI) CODE-061
MARKING SCHEME
CLASS XII (2026-27)

One Theory Paper – 2 hours

Total 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 (Attempt all Question)
3. SECTION B consists of 5 short answer questions carrying 2 marks each (Attempt all Question).
4. SECTION C consists of 3 long answer questions carrying 6 marks each (Attempt any two).

S.No.	SECTION-A	MARKS
1.	a) 08	1
2.	c) Maddalam	1
3.	b) Kottarakkara Thamburan	1
4.	d) Irayimman Thambi	1
5.	c) Yagurveda	1
6.	c) 5	1
7	b) 2	1
8.	c) Bharata muni	1
	SECTION-B	

9.	(A) Shringaram, Veeram, Karunam, Haasyam, Atbhutham, Bhayanakam, Bheelvalsam, Roudram and Santham OR (B) Guru Chengannur Raman Pillai was a legendary exponent of Kathakali, specifically renowned for his mastery of the Kaplingadu (Southern) style of this classical dance-drama. He was celebrated for his portrayal of "Kathi" (villainous yet noble) and "Vellathadi" (Hanuman/White Beard) characters, bringing a unique blend of physical vigor and emotional depth to the stage. For his immense contribution to the arts, he was honored with the Sangeet Natak Akademi Award and the Padma Shri by the Government of India.	2
10.	(A) The Aattakathas authored by Kottarakkara Thaburan. Putrakameshti, Sita Swayamvaram, Vichinnabhishekam, Kharavadham, Balivadam, Toranayuddham, Sethubandhanam and Yuddham OR (B) Pathaka, mudrakyam, Khadakam, Musthi, Karthari mukham, sukhathundam, Kapithakam, Hamsa paksham, sikharam Hamsasyam, Anchali, Ardha chandram, Mukhuram, brahmaram, Sookchikamugham, Pallavam, Tripathaka, Mrugaseersham, Sarpasiras, Vardhamanakam, Aralam, Oornanabham, Mugulam and Kadakamugam	2
11.	(A) Chembada, Champa, Adantha, Thripuda, Panchari, Muri Adantha OR (B) Keli, Arangu Keli, Thodayam, Vandana Slokam, Purappadu, Melappadam, Thiranokku and Dhanasi	2
12.	(A) The four prominent art forms of Kerala, apart from Kathakali, are Mohiniyattam, Koodiyattam, Theyyam, and Ottanthullal. OR (B) (A) Hastha pathako mudrakya Khadako mustti rityapi Karthari mugha sapnascha Suka thunda kapithaka: Hamsa pakshacha sikharo Hamsasya punaranjali Ardha chandrascha mukhuro Brahmara soochika mukha: Pallava tripathakascha Mriga sheersha hoyasthatha Puna sarpa sira sapnascha Vardhamanaka rityathe	2

	Araalam oornanabascha Mukulo khadaka mugha	
13.	(A) The four primary characters in the Keechakavatham <i>Aattakatha</i> are Keechakan, Sairandhri, Valalan, and Sudheshna. OR (B) The primary Puranas and epics from which themes are taken for Kathakali are the Mahabharata, the Ramayana, the Bhagavata Purana, and the Siva Purana.	2
SECTION-C Attempt any two questions from the given options		
14	Indian classical dance is a profound synthesis of music, mythology, and rhythm. According to the Natya Shastra, dance is a "Fifth Veda," created to provide spiritual and ethical enlightenment through aesthetic pleasure. Nritta: Focuses on technical mastery, rhythm, and speed. It involves precise footwork and body movements without any specific theme or story. Nritya : The "language" of the dance. It uses Mudras and Abhinaya to convey the meaning of the lyrics. Natya: The theatrical aspect where dancers portray specific characters from a story or epic. The Eight Recognized Classical Forms in India • Bharatanatyam (Tamil Nadu) • Kathak (North India) • Kathakali and Mohiniyattam (Keralam) • Odissi (Odisha) • Kuchipudi (Andhra Pradesh) • Manipuri (Manipur) • Sattriya (Assam) Most classical dances balance two contrasting energies: Tandava and Lasya Abhinaya is the art of expression in classical dance, categorized into four types: • Angika: Expression through body movements, including the limbs (<i>Angas</i>), face (<i>Upangas</i>), and gestures (<i>Mudras</i>). • Vachika: Expression through speech or song. In Kathakali, the actors are silent, and this is performed by the background singers. • Aharya: Expression through external aids like elaborate makeup, costumes, ornaments, and props. • Sattvika: Expression of inner emotions. It involves	6

	physical manifestations of deep mental states, such as tears, trembling, or the <i>Navarasas</i> (nine facial emotions).	
15.	Kathakali: The Celestial Dance-Drama of Keralam Kathakali, which literally translates to "story-play" (<i>Katha</i> means story and <i>Kali</i> means play), is a highly stylized classical dance-drama from Kerala. It originated in the 17th century and is renowned for its combination of literature, music, painting, acting, and dance. Kathakali is traditionally performed in the open air, often in temple premises, starting at dusk and continuing until dawn. The performance begins with the Kelilkottu, a formal announcement using drums like the <i>Chenda</i> and <i>Maddalam</i>. The stories are mostly drawn from the Hindu epics—the Ramayana, the Mahabharata, the Bhagavata Purana and the Shiva Purana. Kathakali is a silent art form for the actor. The communication happens through four types of Abhinaya: • Angika: Complex body movements and 24 basic hand gestures (Mudras) from the <i>Hastalakshanadeepika</i>. • Vachika: Provided by background singers who chant the <i>Attakkatha</i> (script). • Aharya: Elaborate costumes and specialized makeup. • Sattvika: Intense facial expressions, particularly the use of the eyes and the Navarasas (nine emotions). Character and Makeup • Pacha (Green): Noble and divine characters like Krishna or Arjuna. • Kathi (Knife): Characters who are brave but have a streak of evil or pride, like Ravana. • Thadi (Beard): Includes Chuvanna Thadi (Red Beard) for vicious characters, Vellathadi (White Beard) for divine beings like Hanuman, and Karuthathadi (Black Beard) for primitive characters. • Kari (Black): Represents demonic female characters. • Minukku (Radiant): Simple makeup for women, sages, and messengers. Kathakali is not merely a dance but a "Total Theater" experience. Its unique blend of rhythmic footwork, intricate finger movements, and powerful facial expressions makes it one of the most visually stunning and spiritually profound art forms in the world.	6

16.	The story of Poothanamoksham (The Salvation of Poothana) is a poignant episode from the <i>Bhagavata Purana</i>, chronicling the encounter between the demoness Poothana and the infant Krishna. The narrative begins with King Kamsa, haunted by the prophecy that his eighth nephew would kill him, sending the fierce demoness Poothana to the village of Ambadi. Her mission was to slaughter every newborn in the region. To avoid suspicion, Poothana used her magical powers to transform her terrifying demonic form into that of a breathtakingly beautiful woman. Adorned in elegant clothes and flowers, she entered the home of Nanda and Yashoda while the villagers were distracted. Upon seeing the infant Krishna in his cradle, an unexpected wave of maternal affection momentarily washed over her dark heart due to the child's divine radiance. However, driven by her duty to Kamsa and her own demonic nature, she suppressed these feelings. She had smeared her breasts with a deadly poison and took the child in her lap, offering him her milk with the intent to kill him instantly. The divine child, aware of her true identity and her hidden malice, began to suckle. He drew not only the poisoned milk but also her very life force. As her life began to ebb away, Poothana's disguise shattered, and she reverted to her massive, hideous demonic form, crying out in agony. In her final moments, the touch of the Supreme Being purified her soul; because she had approached him in the guise of a mother, Krishna accepted her as such. By taking her life, he granted her Moksha (eternal liberation), proving that even the most wicked being can find salvation through contact with the Divine.	6
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