

DANCE (KATHAKALI) CODE-061
MARKING SCHEME
CLASS XII (2024-25)

One Theory Paper – 2 hrs

Total Marks – 30

S.No.	SECTION-A	Marks
1.	c.	1
2.	c.	1
3.	a.	1
4.	d.	1
5.	c.	1
6.	c.	1
7.	a.	1
8.	b.	1
	SECTION-B	
9.	There are 5 types of characters in Kathakali, namely, • Pacha • Kathi • Kari • Thadi • Minukku (OR) • Anga means the main parts of the body – head, hands, chest, flanks, waist or hips, feet. • Upanga means the finer subtler parts of the body- Fingers, eyes, eyelids, eyebrows, nose, lips, cheeks, and chin. • Prathyanga means the subordinate parts of the body – the shoulder blades, arms, back, belly, thighs and shanks.	2
10.	Dandakams are narrative texts. They serve various purposes such as connecting two different scenes, describing the actions of a character, describing a passage of time, and conveying emotionally charged moods and situations. So Dandakams is the inter connecting verse stanza indicating the passage of events in a Kathakali Attakadha. (OR) Sthayi bhava refers to permanent moods, and this can be termed as origin of bhava from which rasa is originated. Whereas, Sanchari bhavas are light, fleeting emotions that appear and disappear in quick	2

	succession and serve to strengthen the Sthayi bhava	
11.	Attakadha is the technical term for Kathakali play text. The format for an Attakadha follows a fixed structure. It is composed of slokams and padams. Attakadha may also include Dandakams, and less frequently Churnikas. Slokams are generally composed in sanskrit or in manipravalam. Padams are dialogues between the characters. They are usually written in manipravalam. Most padams follow the format of the South Indian Carnatic music compositions with supporting pallavi, anupallavi and charanam. The drama unfolds through the padams. (OR) Thei Yi Ntha Tha Tha Dhim Im Ntha Tha Tha Dhim ThaDhim ThaTha Thei	2
12.	Keechakavadham, Uttara Swayamvaram, Dakshayagam. (OR) Pachha, Kathi, Thadi, Kari, Minukku.	2
13.	Bharatanatyam, Mohiniyattam, Kathakali, Kuchipudi, Manipuri, Odissi, Kathak & Satriya (OR) Sringaram, Hasyam, Karunam, Raudram, Veeram, Bhayanakam, Bheebatsam, Albhutham, Shantam.	2
	SECTION-C	
14.	The four types of Abhinayas in Kathakali are; • Angika Abhinaya- The art of acting through the body It has greater prominence. The entire drama is enacted through the body. The actor interprets the drama through the hand gestures, body movements and facial expressions. The entire body which include the three parts :Anga, upanga and Prathyanga are used by the actor to convey the ideas. There are 24 basic hand gestures acquired from Hasta Lakshana Deepika, are used in different ways - Samyutha (double handed), Asamyutha (single handed), Misra mudras (different gestures in both the hands). • Satvika Abhinaya – The art of acting the inner emotions It depicts the inner emotional and mental states and psychological communication. It is the subtle, expressive, and internal elements of acting. This is done by using the facial expressions especially through the eyes. Kathakali is heavily indebted to Koodiyattam for its Satvika abhinaya. Satvika abhinaya includes Navarasas, Satvika bhavas, sthayi bhavas and sanchari bhavas.	6

	- Aharya Abhinaya – The art of Acting through makeup and costumes In kathakliAharya abhinaya is taken seriously. The elaborate makeup and costumes require several hours of preparation. The makeup and costumes in Kathakali are remarkable for their intricate stylisation. The makeup is used to transform the actor into a God or a demon. Costumes are very dramatic and this ponderous costumes is to exaggerate even the slightest tilt of the body. Different colour costumes are used to depict and differentiate the characters. The ornaments and headgears too are different for different characters. The different headgears used are Krishnamudi, Kireetam (Keshabharam), Vattamudi, Kattalamudi, Kuttichamaram, Naradamudi etc. - Vachika Abhinaya – The art of Dialogue and Musical Accompaniment Music in Kathakali is stage music as distinct from chamber music of the concert hall. In kathakali, the vachika abhinaya, the verbal element of the performance or the rendition of the text of the dramas, is not performed by the actor- dancers. Two singers accompanied by the percussion ensemble, provide the text as well as support the mood of the drama through the art of music, both vocal and instrumental. The dramatic purpose of the music is to support the bhaavas enacted by the actor dancers and to give the audience the emotional import of the attakatha. The lead singer, the ponnani plays Chengila, and the second singer, the shingidi plays the elathalam.																															
15.	Hastalakshana Deepika Sloka and names of the Hand gestures Sloka: <table> <tr> <td>“ Hastha: Pathako mudrakhya”</td> <td>Pathaka Mudrakhyam Katakam</td> </tr> <tr> <td>Katako mushtirithyapi</td> <td>Mushti Karthareemukham</td> </tr> <tr> <td>Karthareemukhasamjacha</td> <td>Shukhathundam Kapithakam</td> </tr> <tr> <td>Shukthunda kapithaka:</td> <td>Hamsapaksham, Shikharam</td> </tr> <tr> <td>Hamsapakshacha shikharo</td> <td>Hamsasyam, Anjali</td> </tr> <tr> <td>Hamsasya punaranjali:</td> <td>Ardhachandram Mukuram</td> </tr> <tr> <td>Ardhachandrascha mukuro</td> <td>Bhramaram Soochikamukham</td> </tr> <tr> <td>Bhramara soochikamukha:</td> <td>Pallavam thripathaka</td> </tr> <tr> <td>Pallava thri pathakascha</td> <td>Mrugasheersham</td> </tr> <tr> <td>Mrugasheersha hyoyasthadha</td> <td>Sarppashirassu vardhamanakam</td> </tr> <tr> <td>Punassarppshirassamjno</td> <td>Aralam Oormanabham</td> </tr> <tr> <td>Vardhamanaka ethyapi</td> <td>Mukulam katakamukham</td> </tr> <tr> <td>Arala Oornanabhascha</td> <td>Mukula: katakamukha:</td> </tr> <tr> <td>Chathurvvyshathirithyethe</td> <td></td> </tr> <tr> <td>Karashastranjasammatha</td> <td></td> </tr> </table>	“ Hastha: Pathako mudrakhya”	Pathaka Mudrakhyam Katakam	Katako mushtirithyapi	Mushti Karthareemukham	Karthareemukhasamjacha	Shukhathundam Kapithakam	Shukthunda kapithaka:	Hamsapaksham, Shikharam	Hamsapakshacha shikharo	Hamsasyam, Anjali	Hamsasya punaranjali:	Ardhachandram Mukuram	Ardhachandrascha mukuro	Bhramaram Soochikamukham	Bhramara soochikamukha:	Pallavam thripathaka	Pallava thri pathakascha	Mrugasheersham	Mrugasheersha hyoyasthadha	Sarppashirassu vardhamanakam	Punassarppshirassamjno	Aralam Oormanabham	Vardhamanaka ethyapi	Mukulam katakamukham	Arala Oornanabhascha	Mukula: katakamukha:	Chathurvvyshathirithyethe		Karashastranjasammatha		6
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16.	In Kathakali 'Aharyaabhinaya' is taken very seriously. The elaborate makeup and costumes require several hours of preparation. Kathakali's main attraction for a first time audience is its spectacular makeup and costumes. There are five types of makeup in Kathakali. They are Pancha, Kathi, Kari, Thadi and Minukk. The makeup and costumes for male and female characters differs. For male characters there is an additional face makeup called chutti (using white paper, and rice paste and lime). Name of costumes and ornaments: • Thandapathipu • Kachamani • Chandimetha • Kacha • Ulluvaalu • Yellow Njori • Side vaalu • Ottanaaku • Padiaranjanam • Ullukuppayam • Blue Puramkuppayam. • Vala (Bangles) • Hasthakadakam • Tholputt • Parithikkamani • Koralaram • Kazhutharam • Kazhuthunaada • Uthareeyam yellow colour • Kottothareeyam green color • Thalekettu vaalu • Thoda • Krishna mudi • Chutti thuni • Chevippoo naada • Chamaram	6
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