

BHARATANATYAM CODE- 057
MARKING SCHEME
CLASS- XII (2025-26)

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.
3. SECTION B consists of 5 short answer questions carrying 2 marks each.
4. SECTION C consists of 2 long answer questions carrying 6 marks each.

S.No.	SECTION-A	Marks
1.	b.	1
2.	a.	1
3.	d.	1
4.	a.	1
5.	b.	1
6.	c.	1
7.	b.	1
8.	b.	1
	SECTION-B	
9.	The Sapta talas with their talangas DHRUVA TALA - IOII MATYA TALA - IOI ROOPAK TALA - OI JHAMPA TALA - IUO TRIPUTA TALA - IOO ATTA TALA - IIOO EKA TALA - I (OR) Nritta - “Bhaavaabhinayaheenam tu nrittamityabhidhiyate ” - Nritta is the dance form not pertaining to any emotional state of mind.	2

	Natya - “Naatyam tannaatakam chiva poojayam poorvakathayutam ” - Natya is nataka and is defined as adorable with traditional or mythological theme.	
10.	a) Araimandi - It is basic stance or posture of the body in Bharatanatyam dance. Here, while standing on both the feet; chest is held up and backbone is straight, legs are bent at knees and stretched to the respective sides while toes are facing sideways. It is also known as “Aayata mandala”. b) Muzhumandi - Here, the dancer sits on her toes, heels are raised up and both the knees are stretched to the respective sides while chest is held up and backbone is straight. It is also known as “Mandi”. (OR) 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 confirm 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. b) Jaati – A very important factor determines the value of laghu. There are five type of jaatis :- 1. TISRA - 3 matras 2. CHATURASRA - 4 matras 3. KHANDA - 5 matras 4. MISHRA - 7 matras 5. SANKEERNA - 9 matras	2
11.	Sangeet - “Geetam vaadyam tatha nrityam trayam sangeetamuchyate” :- song, instrumental music, and dance — these three together are referred to as Sangeet. (OR) 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.	2

12.	ANGIK ABHINAYA - It refers to physical presentation. It relates to the movement of the body and expression through the movement of anga or limbs of the body. There are six main angas - shira(head), hasta(hand), vaksha(chest), parshva(sides), kati(waist), pada(feet). It is called shareeraja also. These angas are sub-classified into ten pratyangas (the minor limbs of the body) - skanda (shoulder), bahu (arm), pristha (back), udara (belly), jangha (shanks), uru (thigh), manibandha (wrist), jagu (elbow), janu (knee) and greeva (neck). There are twelve upangas known as mukhaja also - dristi (glances), bhru (eyebrow), puta (eyelid), tara (eyeball), kapola (cheek), nasika (nose), hanu (jaw), adhara (lips), dashana (teeth), jivha (tongue), chibuka (chin) and vadana (mouth). Aangikabhinaya forms padartha abhinaya (acting each word of the lyrics with gestures and expressions) and vaakyartha abhinaya (expressing an entire stanza or a sentence) both. (OR) Mandala pada - “sthanakam cha ayata alidham prenkhana preritani cha Pratyalidham swastikam cha motitam samasuchika Parshvasuchiti cha dasa mandala iritanih ” Abhinaya darpana has mentioned ten mandalas for the dance and dramatic presentation as well for the sculptural construction - sthanaka, ayata, alidha, prenkhana, prerita, pratyalidha, swastika, motita, samsuchi and parshvasuchi.	2
13.	LOKADHARMI and NATYADHARMI two distinct modes of expression in indian classical performing arts. LOKADHARMI - realistic representation of daily life and natural behavior. NATYADHARMI - stylized and theatrical representation using codified techniques. In essence, Lokdharmi focuses on realism, while Natyadharmi thrives on abstraction and artistic refinement. Both play vital roles in indian performing arts, creating a balance between relatable storytelling and aesthetic expression. (OR) The eight rasas and their corresponding sthayee bhavas - 1. Shringara (romance/beauty) - Rati (love) 2. Hasya (laughter) - Hasa (mirth) 3. Karuna (compassion) - Shoka (sorrow) 4. Raudra (anger) - Krodha (anger) 5. Veera (courage) - Utsaha (enthusiasm) 6. Bhayanaka (fear)- Bhaya (fear) 7. Vibhatsa (disgust) - Jugupsa (aversion) 8. Adbhuta (wonder) - Vismaya (astonishment)	2

	SECTION-C	
14.	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 Bhramari pada - "Bhramaryam lakshananyatra vakshye lakshanabhedatah Utplutabhramari chakrabhramaringarudabhida Tathaikapadabhramari kunchitabhramari tatha Akashabhramari chaiva thangabhramariti cha Bhramaryah sapta vigyeya natyashashtra vishardaih " :- Abhinaya Darpan has mentioned seven bhramaris for the dance and dramatic presentation - utpluta, chakra, garuda, ekpada, kunchita, akash and anga. Utplavan pada - "Athotplavana bhedanam lakshanam parikathyate Alagam kartari chaiva ashvotplavanam motitam tatha Kripalagamiti khyatam panchdhotplavanam budaihi " :- Abhinaya Darpana has mentioned five utplavanas for the dance and dramatic presentation - alaga, kartari, ashva, motita, kripalaga.	6
15.	Tandava : uddhata (vigorous), the - Nrta performed by Shiva - a pure Nrta with no element of Abhinaya, - vigorous type of dance, - performed in various Talas to invigorating music - brisk and aggressive movements - Veera and Bhayanaka Rasas. - Dance of the warriors performed only by men. - Embellished with 108 karanas and 32 angharas – the composite part of the dance - pictorial depiction of the	6

five principle manifestation of eternal energy – Creation, Preservation, Illusion, Destruction and Salvation.

Lasya : Lalita (delicate) movements - Taught by Shiva to Parvati - performed by Goddess Parvati - Sukumara (Lasya) as Parvati's dance - feminine dance style, - filled with grace and beauty - arouses Srngara Rasa with its delicate and graceful movements - soft in movements and shringarik in expressions.

OR

Traditional Bharathanatyam costume: ♣ similar to that of a Tamil Hindu bride ♣ tailor-made sari that consists of a cloth specially stitched in 5 pleats that falls in the front from the waist ♣ Pallu (Thallaippu) in the front makes the costume very rich and colorful. ♣ Small children may have a blouse with a small pleat in the front ♣ The top portion is called Davani. ♣ skirt costumes are very comfortable and very easy to wear. ♣ There are two commonly used styles in Bharatanatyam Costumes for women: the Skirt (Saree) Style or the Pyjama Style. ♣ made of silk sarees with gold zari embroidery design ♣ pleats in these costumes open in the arai mandi (half sitting) and muzhu mandi (full sitting) positions

Jewelry: ♣ Jimmiki and mattal (earring with upward extension) ♣ Netti - chutti/netti patti (forehead single ornament or triple line) ♣ Chandran (moon shaped hair ornament) ♣ Suryan (sun shaped hair ornament)) ♣ Nath-bulakku (nose ring and pin) ♣ Mutthu maalai (long pearl necklace) ♣ Adigai (choker) ♣ Odiyanam (waist band) ♣ 2 Vanki (arm bands) ♣ Valaiyil (bangles) ♣ shalangai (musical anklet with metallic bells) ♣ Kunjalam (end ornament of braid).