

**KATHAK CODE - 056**  
**MARKING SCHEME**  
**(Revised)**  
**CLASS - XII (2025-26)**

**Time: 2 hrs**

**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.

<b>S.No.</b>	<b>SECTION-A</b>	<b>MARKS</b>
1	a.	1
2	c.	1
3	c.	1
4	d.	1
5	d.	1
6	a.	1
7	a.	1
8	a.	1
	<b>SECTION-B</b>	
9	<p>Natyadharmi Explanation: Natyadharmi refers to the stylized or dramatic representation of emotions and actions in Indian classical dance and theater. It involves conveying complex emotions and storytelling through codified gestures, movements, and expressions.</p> <p style="text-align: center;"><b>OR</b></p> <p>Taal Explanation: Taal refers to rhythm or time cycle in Indian music and dance. For example, in Kathak, dancers follow specific taal patterns, such as Teen Taal (16 beats) or Jhaptaal (10 beats), to create rhythmic movements and compositions.</p>	2
10	<p>Kaharwa Taal: Beats: 8 (4 + 4) Nature: Simple and straightforward rhythm, very popular in songs and dance. Usage: Folk songs, bhajans, light classical songs, dance compositions. Theka: Dha Ge Na Ti   Na Ka Dhi Na</p> <p style="text-align: center;"><b>OR</b></p> <p>Dadra Taal: Beats: 6 (3 + 3) Nature: Sweet and delicate rhythm, used in expressive compositions. Usage: Thumri, Dadra, Ghazal, light classical and folk music.</p>	2

	Theka: Dha Dhin Na   Dha Tin Na	
11	<p>“In Kathak dance, the performance begins with a respectful salutation to God, the Guru, and the audience, which is called Vandana.”</p> <p>Vandana holds a special place in Kathak dance. Every performance starts with Vandana, where the dancer first offers salutations to God, the Guru, and the audience. It is also known as Mangalacharan.</p> <p style="text-align: center;"><b>OR</b></p> <p>Tihaayi Definition: Tihaayi is a rhythmic phrase or pattern repeated three times in Indian classical music and dance. It's often used to conclude a composition or piece, creating a dramatic effect. In Kathak, tihaais are essential in adding complexity and flair to the performance.</p>	2
12	<p>Paran: A rhythmic composition using bols (syllables) derived from instruments like pakhawaj, performed with powerful footwork and often ending on the sam (first beat).</p> <p>Kavit: A poetic composition set to a rhythm, where the bols are blended with verses to narrate a story or express emotions through gestures and expressions.</p> <p style="text-align: center;"><b>OR</b></p> <p>Toda: A longer rhythmic composition made of intricate bols (syllables) that often tell a complete rhythmic cycle, typically ending on the sam (first beat).</p> <p>Tukda: A shorter rhythmic piece, usually a small segment of bols, performed with precise footwork and also ending on the sam.</p> <p>The key difference is their length and complexity—Toda is more elaborate, while Tukda is concise.</p>	2
13	<p>Gat Bhav: In Gat Bhava dancer portrays two or more characters with a half-turn. This role playing is generalized under various gats like makhan chori, ghungat (veil), murli (flute), matki (pot).</p> <p>Gat Nikas: Gat means Gati, speed or chaal (walk) and Nikas means "coming out" (its a pharasi word). When a dancer takes some gat-palata and comes out with a posture such as Murali (flute), ghunghat, mataki (earthen pot) etc and then shows various graceful ways to walk, its called Gat-Nikas.</p> <p style="text-align: center;"><b>OR</b></p> <p>When one is overwhelmed due to other people’s emotions, then being taken over by those feelings is known as “Satva”. Therefore, these emotions when translated into Abhinaya, is known as Satvik Abhinaya. There are eight types of Satvika Abhinaya: Stambh (to be shocked), Pralaya (feeling faint), Romanch (to get goosebumps), Swedh (perspiration), Vaivarna (change of colour on face), Vepathu (hyperventilation), Ashru (getting teary-eyed), Vaiswarya (change in voice) - showcasing these emotions successfully is known as Satvika abhinaya.</p>	2
	<b>SECTION - C</b>	
14	The Rasas are the mainstay of Performing Art, which tries to present various phases of human life. The state of rasa is established due to bhava which is the cause of emotion.	6

	<p>The Navarasas give dance completeness. 'Nava' means nine and 'Rasa' means emotions.</p> <p>The names of the 9 rasas used are:</p> <ol style="list-style-type: none"> <li>1. Shringar - Sthayi bhava is Rati.</li> <li>2. Hasya - Sthayi bhava is Haas.</li> <li>3. Veer - Sthayi bhava is Utsaah.</li> <li>4. Vibhatsa - Sthayi bhava is Jugupsa.</li> <li>5. Raudra - Sthayi bhava is Krodh.</li> <li>6. Bhayanak - Sthayi bhava is Bhay.</li> <li>7. Adbhut - Sthayi bhava is Vismay.</li> <li>8. Karuna - Sthayi bhava is Shok.</li> <li>9. Shaant - Sthayi bhava is Sham/Nirved.</li> </ol> <p style="text-align: center;"><b>OR</b></p> <p>Aamad is the first piece of a Kathak performance, and is a rhythmic entry movement that signals the dancer's arrival on stage. It is made up of Natwari bols, which are the basic syllables of Kathak dance.</p> <p>Write the notation of learnt Aamad in teen taal.</p>	
15	<p>Abhinaya is a key aspect of Kathak dance that involves the use of gestures, facial expressions, and body language to convey the emotions and story of a performance</p> <ol style="list-style-type: none"> <li>1. Angika: The body, including hand movements, facial expressions, and postures.</li> <li>2. Vachika: The voice, involving words and kavya.</li> <li>3. Aharya: The costume, make-up, and scenery.</li> <li>4. Sattvika: The mental state, or inner emotion.</li> </ol> <p>Write the most difficult Abhinaya on your point of view.</p> <p style="text-align: center;"><b>OR</b></p> <p>Significance :</p> <p>In Kathak and other Indian classical music and dance traditions, Tali and Khali are integral parts of a tāl cycle. Tali (clap) marks the stressed or accented beats, indicating the points of emphasis in rhythm. Khali (empty) is shown by a wave of the hand and represents the unstressed beat. Both together maintain balance, symmetry, and clarity in tāl, guiding the dancer and musicians in laya (tempo) and helping the audience follow the rhythmic structure.</p> <p>Difference :</p> <p>Tali is expressed through a clap and indicates stressed beats, whereas Khali is expressed through a wave of the hand and indicates unstressed beats. Tali emphasizes strength and accent in rhythm, while Khali provides contrast and relief, ensuring balance in the overall composition.</p>	<p style="text-align: center;">6</p> <p style="text-align: center;">3</p> <p style="text-align: center;">3</p>