



ICSE 2025 EXAMINATION

SPECIMEN QUESTION PAPER

INDIAN DANCE

Maximum Marks: 100

Time allowed: Two hours

Answers to this Paper must be written on the paper provided separately.

*You will **not** be allowed to write during the first 15 minutes.*

This time is to be spent in reading the question paper.

The time given at the head of this Paper is the time allowed for writing the answers.

*Attempt **all** questions from **Section A** and **any four** questions from **Section B**.*

The intended marks for questions or parts of questions are given in brackets[].

Instruction for the Supervising Examiner

Kindly read aloud the Instructions given above to all the candidates present in the Examination Hall.

SECTION A

(Answer **all** questions from this **Section**.)

Question 1

Choose the correct answers to the questions from the given options.

[20]

(Do not copy the question, write the correct answers only.)

(i) Todyamangalam is repertoire of _____ dance form.

- (a) Manipuri
- (b) Kuchipudi
- (c) Bharatnatyam
- (d) Odissi

[Understanding]

(ii) Jaipur gharana is a lineage of _____ dance.

- (a) Kathak
- (b) Bharatnatyanm
- (c) Kuchipudi
- (d) Manipuri

[Understanding]

(iii) Natyashastra is consist of _____ chapters.

- (a) 36
- (b) 48
- (c) 34
- (d) 42

[Recall]

(iv) A samyukta hasta mudra Alapadma means:

- (a) A bud
- (b) Full bloomed lotus
- (c) Questioning
- (d) Jasmin

[Understanding]

(v) The dance posture shown in the given picture is associated with:

- (a) Natyachar
- (b) Nataraj
- (c) Natarani
- (d) None of the above



[Analysis]

(vi) Sage Bharat has divided Abhinaya into _____.

- (a) 6 parts
- (b) 4 parts
- (c) 9 parts
- (d) 11 parts

[Recall]

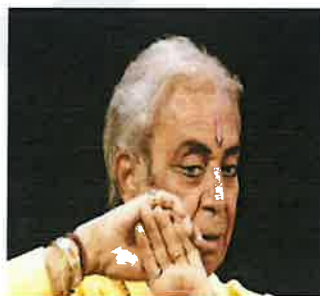
(vii) Sthayi Bhav is associated with:

- (a) Folk dance
- (b) Hasta Mudra
- (c) Navarasa
- (d) Deva hasta

[Analysis]

(viii) The name of the famous dance exponent in the given image is:

- (a) Vallathol
- (b) Vempati Chinna
- (c) Pdt. Birju Maharaj
- (d) Guru Bipin Singh



[Understanding]

(ix) Gotipua is associated with:

- (a) Kathak
- (b) Odissi
- (c) Bharatnatyam
- (d) Kuchipudi

[Understanding]

(x) Mata Sita was the daughter of _____.

- (a) Dhritrashtra
- (b) Raja Janak
- (c) Valmiki
- (d) Raja Dashratha

[Understanding]

(xi) Meaning of Sarpashirsha hand gesture is:

- (a) Rooster
- (b) A cot
- (c) Snake's head
- (d) Deer's head

[Recall]

(xii) Rudra veena falls under:

- (a) Ghana Vadya
- (b) Avnadh Vadya
- (c) Shusir Vadya
- (d) Tat Vadya

[Analysis]

(xiii) The phrases of dance made of Pakhawaj syllable are called:

- (a) Amad
- (b) Salami
- (c) Paran
- (d) Tukda

[Analysis]

(xiv) Kuchipudi derives its name from:

- (a) a town
- (b) a river
- (c) a village
- (d) a hill

[Application]

(xv) “Sopana Sangeetam” music is associated with:

- (a) Odissi dance
- (b) Kathakali
- (c) Kuchipudi
- (d) Manipuri

[Recall]

(xvi) In classical dance major limbs of our body are called?

- (a) Angas
- (b) Upangas
- (c) Pratyangas
- (d) None of the above

[Recall]

(xvii) Majestic, powerful and masculine dance is called _____

- (a) Lasya
- (b) Tukda
- (c) Tandav
- (d) Allaripu

[Analysis]

(xviii) In classical dances there are _____ classification of head gesture.

- (a) 9
- (b) 7
- (c) 4
- (d) 6

[Analyse]

(xix) Kathakali dance is originated from the state:

- (a) Kerala
- (b) Tamilnadu
- (c) Andhra Pradesh
- (d) Orissa

[Recall]

(xx) According to Indian mythology the creator of universe is:

- (a) Bhrahma
- (b) Vishnu
- (c) Mahesh
- (d) Balram

[Recall]

SECTION B

(Answer *any four* questions from this *Section*.)

Question 2

- (i) Write an essay on the relevance of dance in today's world, dwelling also on the modern developments in classical dance. [10]
[Recall]
- (ii) Life of an exponent /Guru, preferably from your chosen dance style. [10]
[Recall]

Question 3

- (i) Write a note on Rasa and its variations in detail. [10]
[Understanding]
- (ii) What is chaturvidha abhinaya? Explain each. [10]
[Understanding]

Question 4

- (i) Distinguish between classical and folk dance citing at least five differences. [10]
[Understanding, Application & Recall]
- (ii) How many classification of vadya are there? Explain each with at least two examples. [10]
[Recall]

Question 5

(i) Write a short note on *any two* of the following: [10]

- (a) Nritya, Nritya and Natya
- (b) The music and Taal you follow in your chosen style
- (c) The salient features of text Natyashashtra
- (d) Drishti bheda with their uses

[Understanding]

(ii) Describe *any one* of the following: [10]

- (a) Asamyukta mudra
- (b) Sanyukta mudra
- (c) Dasavatar hasta
- (d) Navagraha hasta

[Understanding]

Question 6

(i) Distinguish between *any one* of the following highlighting five points: [10]

- (a) Kathak and Kathakali
- (b) Odissi and Manipuri
- (c) Bharatnatyam and Kuchipudi

[Analysis &
Recall]

(ii) Write short note on *any two* of the following: [10]

- (a) Ashtanayika and its variation
- (b) Anga, upanga and pratyang
- (c) Shiro bheda and its variations
- (d) Dharmi and its variations

[Analysis &
Recall]

Question 7

(i) Complete the sentence with the appropriate term given in the bracket: [10]

- (a) Rajnartaki means _____ (*Ballet dancer, temple dancer, court dancer*)
- (b) Bharatmuni is associated with _____ (*Mahabharat, Abhinaya Darpan, Natyashastra*)
- (c) Bharatnatyam was originally called _____ (*Allaripu, Dasiattam, Varnam*)
- (d) Kathak derives its name from the Sanskrit word _____ (*Kathakar, Katha, Kathika*)
- (e) Meaning of Kartari is _____ (*Scissors, weapon, bed*)
- (f) Mayuri Gati refers to _____ (*peacock gait, lion gait, horse gait*)
- (g) There are _____ recognized Indian classical dance forms. (*seven, nine, ten*)
- (h) Raja Reddy is a _____ dancer. (*Kathakali, Bharatnatyam, Kuchipudi*)
- (i) Dasavatar is associated with _____ (*Vishnu, Indra, Bhrahma*)
- (j) Author of Abhinaya Darpan is _____ (*Nandikeshwar, Valmiki, Vyas*)

[Understanding]

(ii) Write an short essay on any two of the following deities from Indian mythological stories. [10]

- (a) Ganesha
- (b) Shiva
- (c) Vishnu
- (d) Karthikeya

[Understanding]

Question 8

Write the repertoire of your chosen dance style in the practical part in detail

[20]

[Recall]

Question 9

(i) Match the following institutes with their founders:

[5]

- | | |
|---------------------------|--------------------------|
| (a) Kalakshetra | 1. Pdt. Birju Maharaj |
| (b) Kerala Kalamandalam | 2. V. P Dhananjayan |
| (c) Bharatkalanjali | 3. Rukmani Devi Arundale |
| (d) Kathak Kendra | 4. Vempati Chinna Satyam |
| (e) Kuchipudi Art Academy | 5. Vallathol |

[Recall &
Understanding]

(ii) Match the following items with their respective dance forms:

[5]

- | | |
|----------------|-----------------|
| (a) Pallavi | 1. Bharatnatyam |
| (b) Tukda | 2. Kuchipudi |
| (c) Tarangam | 3. Odissi |
| (d) Allaripu | 4. Manipuri |
| (e) Lai Haroba | 5. Kathak |

[Recall]

(iii) Match the following instruments with the dance form:

[5]

- | | |
|---------------|-----------------|
| (a) Mridangam | 1. Manipuri |
| (b) Edakka | 2. Mohiniattam |
| (c) Tabla | 3. Bharatnatyam |
| (d) Pung | 4. Odissi |
| (e) Conch | 5. Kathak |

[Recall]

(iv) Choose the appropriate word from the brackets to complete the sentence.

[5]

- (a) Ekpatriaabhinayanam means _____ (*Solo dance, Group dance, Duet dance*)
- (b) Tatvadya means the instrument which produce the sound by _____ (*Wind, String, Skin*)

- (c) Natuvangam is an important instrument of _____ dance
(*Bharatnatyam, Odissi, Kathakali*)
- (d) Tripataka means _____ (*Trinity, Tricolour, Triflag*)
- (e) Manipuri dance is also known as _____ (*Chowka, Jagoi, Dasiattam*)

[Recall]



ICSE 2025 – SPECIMEN PAPER
DRAFT MARKING SCHEME – INDIAN DANCE

Question 1		[20]
(i)	(c) Bharatnatyam	
(ii)	(a) Kathak	
(iii)	(a) 36	
(iv)	(b) Full bloomed lotus	
(v)	(b) Nataraj	
(vi)	(b) 4 parts	
(vii)	(c) Navaras	
(viii)	(c) Pdt. Birju Maharaj	
(ix)	(b) Odissi	
(x)	(b) Raja Janak	
(xi)	(c) Snake's head	
(xii)	(d) Tat Vadya	
(xiii)	(c) Paran	
(xiv)	(c) a village	
(xv)	(b) Kathakali	
(xvi)	(a) Angas	
(xvii)	(c) Tandav	
(xviii)	(a) 9	
(xix)	(a) Kerala	
(xx)	(a) Bhrahma	
Question 2		
(i)	The relevance of dance in today's world and the modern developments in dance: Dance is a sport and art form that generally refers to movement of the body, usually to music, used as a form of expression/ social interaction or presented in a spiritual or performance setting. Dance may also be regarded as a form of nonverbal communication between humans, and is also performed by other animals (bee dance, patterns of behavior such as a mating dance). Gymnastics, figure skating and synchronized swimming are sports dance disciplines, while martial arts karate are often compared to dances. Motion in inanimate	[10]

objects may also be described as dances (the leaves danced in the wind), and certain musical forms or genres.

Definitions of what constitutes dance are dependent on social, cultural, aesthetic, artistic and moral constraints and range from functional movement (such as folk dances) to virtuoso techniques such as ballet. Dance can be participatory, social or performed for an audience. It can also be ceremonial, competitive or erotic. Dance movements may be without significance in themselves, such as in ballet or European folk dances or have a gestural, vocabulary/symbolic system as in many Asian dances. Dance can embody or express ideas, emotions or tell a story.

Dancing has evolved many styles. Every dance, no matter what style, has something in common. Choreography is the art of creating dances. The person who creates a dance is known as the choreographer.

Dance does not leave behind clearly identifiable physical artifacts such as stonetools, hunting implements or cave paintings. It is not possible to say when dance became part of human culture. Dance has certainly been an important part of ceremony, rituals, celebrations and entertainment since before the birth of the earliest human civilizations. Archeology delivers traces of dance from prehistoric time such as the 9,000 year old Rock Shelters of Bhimbetka paintings in India and Egyptian tomb paintings depicting dancing figures from circa 3300 BC.

One of the earliest structured uses of dances may have been in the performance and in the telling of myths. It was also sometimes used to show feelings for one of the opposite gender. It is also linked to the origin of "love making". Before the production of written languages, dance was one of the methods of passing these stories down from generation to generation.

In the early 1920s, dance studies (dance practice, critical theory, musical analysis and history) began to be considered an academic discipline. Today these studies are an integral part of many universities arts and humanities programs. By the late 20th century the recognition of practical knowledge as equal to academic knowledge led to the emergence of practice research and practice as research. A large range of dance courses are available including:

- (1) Professional practice: performance and technical skills
- (2) Practice research: choreography and performance
- (3) Ethnochoreology, encompassing the dance-related aspects of anthropology, cultural studies, gender studies, area studies, postcolonial theory, ethnography, etc.
- (4) Dance therapy or dance-movement therapy.
- (5) Dance and technology: new media and performance technologies.
- (6) Laban Movement Analysis and somatic studies

Academic degrees are available from BA (Hons) to PhD and other postdoctoral fellowships, with some dance scholars taking up their studies as mature students after a professional dance career.

There are different careers connected with dancing: Dancer, dance teacher, dance sport coach, dance therapist and choreographer.

	Modern developments in dance (contemporary): As Indian dance tradition continue to thrive, faithfully mirroring an age-old culture, there are several powerful currents that are exploring new forms and questioning established norms of performance. It is through this new and fast moving group-loosely termed as 'modern' or 'creative'- that themes like environment, youth and women's issues have been showcased in music and dance. Some choreographers have chosen to explore the primary impulses of the human body; others have used the lexicon of classical dance hastas to interpret lyrics in westren languages; some others are incorporating multi-media techniques and elaborate stagecraft to convey their message. In most cases these pathbreakers have moved away from the eloborate, bejewelled,coy image of a tradional dancer to visuals that appear bolder, more graphic and provocative. In all these creative excursions we are seeing a new and exciting equation of performance styles and standards. Some of these performers have chosen to directly attack the traditional bastions of Indian dance, often inviting fury and criticism from shocked purists. Others have chosen a more concillatory path, seeking the blessings of their gurus while striking out in personal voyages of creative expression through dance. All the members of this new breed have imbibed training in one or more of the classical styles and are using their trained bodies along with the language of Isndian dance and music to explore the inner reaches of the human mind, to chase the shadows of reality and illusion and to encompass themes and ideas that strike more directly at the heart of today's audience.	
(ii)	For this the following points are to be covered and each point awarded 2 marks: 1. Their place of birth and time period they belonged to. 2. Their mentors/guides/gurus. 3. Their contributions to the particular art-form. 4. Their works/awards or recognition achieved. 5. Their influence on the development of the art in its present form.	[10]
Question 3		
(i)	The candidate should highlight the major points of the following text. He/she need not be exhaustive of all the points covered. RASA According to Bharata, there are eight rasas and this was accepted till Udbhatta, the first commentator on the Natya Sastra began to speak of rasas as nine in number. Bharata named the eight rasas as 1. Shringara Rasa--The erotic 2. Hasya Rasa -- Thehumorous 3. Karuna Rasa -- The pathetic 4. Raudra Rasa -- The Terrible 5. Veera Rasa-- The heroic	[10]

	6. Bhayanaka Rasa-- The fearful 7. Bibhatsa Rasa -- The odious 8. Adbhuta Rasa -- The wondrous 9. Shanata Rasa -- The peaceful The ninth rasa was added by Nandikeshvara, the author of "Abhinaya Darpana", and today scholars accept nine rasas, which are known as Nava Rasas. Bhava: Bhava is compounded of three states. There is the Sthayibhava or established state of the character portrayed. This permanent emotion, however is expressed through Vibhavas, Anubhavas and Sanchari Bhavas or Vyabhichari Bhavas. Vibhavas: Vibhavas are causes of the emotion or that which is essential to portray a state. They are (1) Alambana --- the hero and heroine, and (2) Uddipana---the objects that excite the emotion such as - Gunas – Qualities - Chestas – Actions - Alankara – Decorations - Tatastha – Environment Anubhavas are indications of a feeling showing physical actions to register the emotion portrayed. Sanchari or Vyabhichari bhavas are the transient moods in contrast and leading to the established state of what is known as the Sthayibhava. These transitory states are thirty three in number.	
(ii)	The candidate should highlight the major points of the following text. He/she need not be exhaustive of all the points covered. Abhinaya: Abhinaya is the unique part of Indian dance. In Sanskrit, the verb "Nin" prefixed by "Abhi" means conveying or communicating. Since the meanings of the songs are communicated through the actions or gestural language to the spectators, it is called "Abhinaya/Abhinayam". The dancer presents this through his/her movements and gestures, expressions and poses, their costumes and make-up, through the internalisation of the emotions they are depicting. Abhinaya has been divided into four types. They are Angikam – Expressions through body movements and poses. Vachikam –Expressions through songs and speech Aharyam – Expressions through proper costume, ornaments and make-up Satvikam – Expressions through the projection of internal emotions. (i) Angika Abhinayam: Angika means 'of the limbs'. This includes every part of the body to interpretate the meanings of the song or verses. It is mime with a comprehensive sign language, a language of gestures. Through postures and stances, the dancer tells not only the character he or she is portraying but also various moods. There are distinctive ways of walking or gaits, called Gatis, through which one can imitate animals and birds. The most complicated part of Angika is the hand gestures or the hasta mudras. The hand gestures are like words used to depict characteristics of a particular person or thing to interpretate and explain.	[10]

	Normally, they are stylised expressions of everyday actions. Under this category, all the variations of feet like Sthanakas (stances), Mandalas (feet positions), Gatis [Gaits] etc; Hand gestures for all the deities, relatives etc, Shiro(head), Drushti(glances), Greeva (neck) variations are explained in detail. (ii) Vachika Abhinayam: This category deals with speech. It is supremely important in drama, but in dance it can be interpreted only in the context of music and recitations by the accompanying vocal artist and the nattuvanar or main conductor respectively. Through the strong and pleasing voice modulations with correct pronunciation and intonation the aesthetics of Vachika could be brought judiciously in the song and Jati forms. Through which the meanings of the songs will be enacted and explained in gestural as well as body language. (iii) Aharya Abhinayam: The costumes, jewellery and make-up are more important to a dance-drama than solo dance. Through the costumes and make-up, the portraying characters can be depicted. In India many dance traditions are practised in different regions based on their geographical, social, cultural and political conditions. Each dance form has its own special costume, local to the area. In drama, it includes stage props, backdrops, decorations of the stage, apart from the costumes and make-up of the artist. (iv) Satvika Abhinayam: It is the ability to express a mental condition through the movements of the body. In classical dance, to manifest an emotion, the dancer expresses through appropriate gestures convincingly along with facial and bodily expressions. In this regard, the dancer has to internalise the emotional content of the lyrics to produce the rasa or the aesthetic experience in the audience mind.	
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Question 4

(i)	The candidate should write whichever five points from the following text and awarded with 2 marks each <u>Differences between Folk and Classical Dance forms</u> <table border="1"> <thead> <tr> <th></th><th>FOLK DANCES</th><th>CLASSICAL DANCES</th></tr> </thead> <tbody> <tr> <td>1</td><td>Folk dancing is created for a reason like harvest of food</td><td>Classical dances are meant for enlightenment.</td></tr> <tr> <td>2</td><td>Dances are common people's dances</td><td>Dances developed in the high society circles</td></tr> <tr> <td>3</td><td>They are based on traditions where the dancers are not 'professional'!</td><td>Performed by professional or highly trained dancers who have studied for many years</td></tr> <tr> <td>4</td><td>Movements are free and simple. No complex movements</td><td>Usually stricter and more demanding technical aspects</td></tr> <tr> <td>5</td><td>All about energy, enthusiasm and power</td><td>Are more about grace and composure</td></tr> <tr> <td>6</td><td>A recent movement that values the traditional values of various peoples</td><td>It is usually developed over a long period of time, often traces from the folk dances.</td></tr> <tr> <td>7</td><td>There are more than 30 folk dances in India</td><td>There are eight classical Dance-forms in India.</td></tr> </tbody> </table>		FOLK DANCES	CLASSICAL DANCES	1	Folk dancing is created for a reason like harvest of food	Classical dances are meant for enlightenment.	2	Dances are common people's dances	Dances developed in the high society circles	3	They are based on traditions where the dancers are not 'professional'!	Performed by professional or highly trained dancers who have studied for many years	4	Movements are free and simple. No complex movements	Usually stricter and more demanding technical aspects	5	All about energy, enthusiasm and power	Are more about grace and composure	6	A recent movement that values the traditional values of various peoples	It is usually developed over a long period of time, often traces from the folk dances.	7	There are more than 30 folk dances in India	There are eight classical Dance-forms in India.	[10]
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8	Originated by regional practices	Built upon Natyasastra's principles
9	Uses regional and colloquial language	Highly stylized and grammatical language is used
10	Instruments are simple and used by common man	Highly advanced instruments and played by professional artists
11	Simple and lively gestures used	Highly stylized and codified gestures, called Mudras are used
12	Costumes are simple and natural from common life style	Highly sophisticated and stylized costumes used

(ii) For this the following points should be covered and 2 1/2 marks will be awarded for each classification. [10]

Classifications of Instruments: We have a rich variety of musical instruments variety of musical instruments varying in shape, size, construction, tone colour, and technique of play, belonging to all the four main groups. They are

1. Stringed Instruments
2. Wind Instruments
3. Percussion Instruments
4. Metallic Instruments

The important features of these instruments is that in almost all the instrument there is provision for bringing out all the nuances of the melodic as well as rhythmic aspect of music.

1. Stringed Instrument: In stringed instruments the sound is produced by the vibrations of strings. Stringed instruments are called Chordophones in English and Tata vadyas in Samskrta.
Examples of Tata vadyas are Tambura, Veena, Gotuvadyam and Violin.
2. Wind Instrument: In wind instruments the sound is produced by the vibrations of air column in a tube. Wind Instruments are called Aerophones in English and Susira vadyas in Samskrta.
Examples of Ssusira vadyas are Flute, Nagaswaram, Shehnai and Ottu.
3. Percussion Instrument: In percussion instruments the sound is produced by the vibrations of a stretched skin or by the vibration caused by striking two solid pieces of wood. Percussion instruments are called Membranophones in English and Avanadha Vadyas in Samskrta.
Examples of Avanadha vadyas are Mrdangam, Kanjira, Suddha maddalam and Taval.
4. Metallic Instrument: Those in which the sound is produced by the vibrations of the metal or wood are called Autophones or Idiophones in English and Ghanavadyas in Samskrta.
Examples-Chipla, Cymbals and Jalra.

Question 5

(i)	The candidate should highlight the major points of the following text. He/she need not be exhaustive of all the points covered. (a) Nritta, Nritya and Natya: “Nritta,” is a form of pure dance movement in which no specific emotions are expressed but the whole form is symbolic expressions of joy and happiness in a stylized or codified form. For example from Bharatanatyam, all the basic steps (adavus), Alarippu, Jatiswaram come under this branch. “Nrtya”, is an expressional dance in which the inner feelings and emotions are exhibited through dancing. It’s a conventional dance-form. For example, from Bharatanatyam-- Shabdam, Varnam, Keertanam etc come under this stream. “Natya,” means ‘dramatic presentation’ in which a story or drama is depicted with speech, music and dance. For example, any dance drama of the particular style which depicts a story with different characters – Rama Padukabhishekam, Shankuntalam, Kumarasambhavam few of the productions of Bharatanatyam dance-form. (b) The music and Taal you follow in your chosen style Dance and music complement each other. Interrelation between music and dance is so profound that it is one of the most sacred of all expressions, even considered one of the highest forms of connection with a deity. Indian Music, like any other art form, is fundamentally impersonal. It is a purely melodic art and is a solo art of an individual performer. The artiste is accompanied by a percussion instrument with flute and violin. The Indian traditions of music are based on Shrutis, Swaras and Ragas. From the shrutis the seven notes of the octave are derived, they are Sa, Re, Ga, Ma, Pa, Dha and Ni [corresponding to Do, Re, Mi, Fa, So, La, Ti of the Western scale]. The swaras are then combined to form a Raga. The Ragas consist of an ascending and descending scale, made up of a set of notes. The purpose of a raga is to arouse a particular emotion of passion in man and in Nature. Carnatic music is more rigidly bound in the rhythmic cycles than the other forma of classical music in India. Most of the Indian Dances and particularly, Bharatanatyam uses three types of musical languages. These are 1. the Swaras – the seven notes of the musical scale, which are sung out in a raga 2. the Solkattuas / Bols– are the sounds of the mridangam, [like thom, jhum, dhi,etc] 3. the Sahitya – which is sung itself and the dancer interprets with Abhinaya. The first two are used in nritta, pure dance sequences. The Sahitya is the song itself interpreted by the dancer with Abhinaya. Carnatic music is the foundation on which the intricate structure of Bharatanatyam is built. Dance and music are so intimately linked that musical compositions which are composed for one subject are mutually used in their individual repertoire as well. Bharatanatyam uses the same terminology, particularly, for its dance items as Carnatic music. In India, Dance is an art form that expresses ideas, emotions, spirituality and stories through movement of graceful, rhythmic and coordinated body of steps, turns, shakes and other movements. Music and dance have in common is the ‘rhythm’ one	[10]
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of the main components of the music, along with the tone. However, most dances are also based on melody.

Taala (rhythm) is the basic factor involved in the three major branches of Indian classical arts being geetham(vocal music), vadyam(instrumental music) and nrityam(dance music). Tala (rhythm) is a concept adopted to explain the time frame in music and dance. Indian music has more number of taalas (rhythm) than any other forms of music in the world.

Carnatic music has one of the most complex tala systems among the world's music systems. Both in terms of the mathematical ranges and rhythmic varieties or talams used, Carnatic music has no parallel. Tala is basically a time-measure and it is executed in cyclical pattern. concept. Therefore, it has a beginning and an end and is repeated until the composition ends.

"Sruthi Mata, Laya Pita" is an oft quoted maxim which means Sruthi the basic pitch and rhythm are the parents of good music. Rhythm is important to give any kind of music a balance. Laya is a word which encompasses all aspects of rhythm while Thala is a system evolved to measure laya.

Definition:

“THAKARAH SHANKARA PROKTO LAKARAH SHAKTHIR YUCHETHE
SHIVA SHAKTHI SAMAYOHO THALANAMA ABHIDHIYATHE”

“Tha” is shiva swaroopa and “la” is shakthi swaroopa. The union of these gives rise to the word “Taala”. Which means the word Taala is derived from the first letters of two words. That is “Ta” from word 'Tandava' and “La” from word 'Lasya', which both words are denoting the dancing characteristics of both Lord Shiva and Parvathi.

The seven principal Talas are Druva, Matya, Rupaka, Jhampa, Triputa, Ata and Eka.

- (c) The salient features of text Natyashashtra: Natyasastra or Natyaveda of Bharatamuni or Sage Bharata, is the first available encyclopaedic treatise on Indian Drama, Dance, Music and Literature and has been in vogue at least by the beginning of the Christian era.

The Natya Shastra is a medieval dance text believed to possibly be written as early as 800AD. It is the earliest known dance text, and generally has formed a basis for most subsequent treatises. It was designed to cover all aspects of medieval dramaturgy - dance, music, acting, costumes, stage construction and many other theatrical techniques.

As the first known text on dance, it has strongly influenced all the subsequent literature through history, as well as the modern classical dance forms currently active in India.

This Indian dramatic art is called “Natya” in Natyasastra. ‘Sastra’ is the term accepted in Indian tradition for the holy writ dedicated to a particular field of knowledge. This Sastra is a compilation of work by various sages but the tradition offers its authorship to sage Bharata. So it came to be called Bharatamuni’s Natyasastra. Its date is not definitely known. It is taken as 200BC to 200 AD. It must have reached its; present form sometime during this period. It is having 37 chapters and it deals with various topics, which are necessary for the production and presentation of the drama before the spectators.

In its first chapter, Bharata gives account of its creation. It is in a mythical form. Bharata says can art form like a drama does it very ably because it has a visual and

aural appeal. Besides offering entertainment, can also influence and uplift the minds of spectators. Also assures us that we cannot think of any piece of knowledge or lore, art or craft, design or activity that will not enter into the composition and stage presentation of drama.

Bharata gives details of construction of a play house right from the selection of land its preparation, construction material, building plans, pillars, and measurements and so on. Further, there is a chapter discussing aesthetic theories, definitions and characteristics etc, in detail. A lot of importance is given to music, wherein nine chapters have been dedicated to music.

Bharata makes a note of the dramatic competitions, how to conduct them, the qualifications of judges, gifts to be given to the actors in one of the chapters.

This is only a gist of Natyasastra. There are many other topics described in it and their finer details are given. It shows how well developed our dramatic art was right from the ancient period.

(d) Drishti bheda with their uses.

There are eight variations in Glancing. They are

1. Samam –Gazing without winking and with pleasant face like a celestial person
2. Alokita – Swiftly turning and shrewed glance
3. Saci – Looking out of the corners of the eyes without moving the head
4. Pralokita – Gazing from side to side
5. Nimeelita – Eyes half opened
6. Ullokita – Gazing up keenly
7. Anuvrutta – Glancing quickly up and down
8. Avalokita – Looking deep downwards

the usage of the above Drishtis are as follows:

1. Samam: is used in the beginning of dance, scales, thinking of some other matter/person, surprise and image of a God.
2. Alokita: is used to show the turning of the potter's wheel, showing all objects around and begging.
3. Saci: is used to depict desire, twirling the moustache, aiming an arrow, parrot, remembrance, suggesting the work to be done and Natya.
4. Pralokita: is used to depict appearance of a sage, subjection to another's will, prayer, meditation, obeisance, madness and keen insight.
5. Nimeelita: is used in depicting penance, feeling shy, looking one's own limbs and heart.
6. Ullokita: is used to denote top of a flag, tower of a temple, thinking of previous births, height, moonlight.
7. Anuvrutta: is used in depicting angry looks as well as friendly or affectionate invitation/greeting.
8. Avalokita: is used in looking at a shadow, reflection, working, study, fatigue, looking at one's own body.

(ii)	The divisions' names should be mentioned in order. 5 marks can be awarded for each group, if they cover all the names as mentioned below. (a) Asamyuta Hasta Mudra [The Single hand gestures]: 1. Pataka 2. Tripataka 3. Ardhapataka 4. Kartarimukha 5. Mayura 6. Ardhchandra 7. Arala 8. Shukatunda 9. Mushti 10. Shikara 11. Kapitha 12. Katak mukha 13. Suchi 14. Chandrakala 15. Padmakosha 16. Sarpashirsha 17. Mrugashirsha 18. Simhamuka 19. Kangula 20. Alapadma 21. Chatura 22. Bramara 23. Hamsasya 24. Hamsapaksha 25. Samdamsha 26. Mukula 27. Tamrachuda 28. Trishula (b) Samyuta Hasta Mudras [The double hand gestures]: 1. Anjali 2. Kapota 3. Karkata 4. Swastika 5. Dola	[10]
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6. Pushpaputa
7. Utsanga
8. Shivalinga
9. Katakavardhana
10. Kartariswastika
11. Shakata
12. Shanku
13. Chakra
14. Samputa
15. Pasha
16. Kilaka
17. Matsya
18. Kurma
19. Varaha
20. Garuda
21. Nagabandhaka
22. Khatwa
23. Bherunda
24. Avahitta

The hastas of the following would be awarded with 1 mark each.

(c) Dashavatara Hasta Mudras:

The ten (Dasha) incarnations (Avatara) of Lord Vishnu can be shown as following:

1. Matsya Avatara: First show the Matsya hasta and then hold Tripataka hasta in both the hands, in line with shoulders.
2. Kurma Avatara: Show the Kurma hasta and then hold Tripataka hasta in both the hands, in line with shoulders.
3. Varaha Avatara: Show the Varaha hasta and then keep both the hands on the waist.
4. Narasimha Avatara: Hold Simhamukha hasta in left hand and Tripataka hasta in right hand at the chest level.
5. Vamana Avatara: Hold Mushti Hastas in both hands. Left mushti hasta, at chest level and below the left shoulder then right mushti hasta, little above to the waist on right side.
6. Parushurama Avatara: Keep the left hand on the waist and then hold Ardhapataka hasta in right hand above the head at an angle.
7. Sri Rama Avatara: Hold Shikara hasta in left hand above the left shoulder level and Kapitha hasta in right hand at right side waist level.
8. Balarama Avatara: Hold Mushti hasta in left hand and Pataka hasta in right hand in front of the chest.

	9. Sri Krishna Avatara: Hold Mrugasheersha hasta in both the hands opposite to one another at the mouth level on right side, like holding the flute. 10. Kalki Avatara: Hold Tripataka hasta in left hand and Pataka hasta in right hand, both in front of the chest. (d) Navagraha Hasta Mudras: Solar planets are revered as Gods in Indian Mythological stories. They are Surya, Chandra, Kuja, Budha, Guru, Sukra, Sani, Rahu and Ketu. These planets are depicted with different hand gestures according to Abhinaya Darpana as follows: 1. Surya(Sun): Left hand Alapadma hasta and right hand Kapitha hasta. 2. Chandra(Moon): Left hand Alapadma hasta and right hand Pataka hasta. 3. Kuja/ Mangala(Mars): Left hand Soochi hast and right hand Mushti hasta. 4. Budha (Mercury): Left hand Mushti hasta held horizontally and right hand Pataka hasta. 5. Guru/Bruhaspati: Hold Shikara hastamudras in both the hands left hand on left shoulder and right hand bring down obliquely from left shoulder to right side of the waist as if showing a sacred thread. 6. Shukra (Venus): Left hand Mushti hasta near left shoulder(as if holding an umbrella) and right hand Mushti hasta at right side of the waist. 7. Shani (Saturn): Left hand Shikara hasta and right hand Tishoola hasta. 8. Rahu: Left hand Sarpasheersha hasta and right hand Suchi hasta. 9. Ketu: Left hand Suchi hast and right hand Pataka hasta.	
Question 6		
(i)	For this the marks will be distributed as ➤ For each of the styles a brief introduction — 1mark ➤ And minimum 4 differences of the two styles be awarded – @ 2 marks.	[10]
(ii)	For this each sub question will be awarded with 5 marks, if the following points are covered. (a) ASHTANAYIKA: The Ashtanayikas are the eight heroines of classical Indian literature and dance. Most of the dances are based on religious poetry and are in the Madhura or Srinagara Rasa. The poet shows the yearning of his individual soul to reach/merge the Supreme being as the yearning of a lover for his or her beloved. Various emotional reactions have been analysed in the tradition of the Nayikas. There are over three hundred kinds of Nayikas that have been identified and grouped into eight types. These are collectively called the Ashtanayikas. 1. Swadheenabhartruka 2. Vasakasajjika 3. Virahotkanthita 4. Kalahantarita 5. Khandita	[10]

6. Vipralabdha
7. Proshitabhartruka
8. Abhisarika

(b) Angatrayam:

Angika-Abhinayam is threefold containing -1. Angas, 2. Pratyangas, 3. Upangas.

1. Angas: Angas are six - 1. Siras –head, 2. Hastas –hands, 3. Vaksha –chest, 4. Parswas –sides of the torso, 5. Kati –waiste, 6. Paada –feet.
2. Pratyangas: Pratyangas are also six – 1. Skhanda –houlders, 2. Bahoo –arms, 3. Prshtham –back, 4. Oodaram –stomach, 5. Uuru –thighs, 6. Jhanga –shanks. Some other scholars considered three more i.e, wrists, knees and elbows as Pratyangas.
3. Upangas: The following twelve are Upangas in the head -- 1. Netra/Drshti – eyes, 2. Bhru –eyebrows, 3. Puta –eye lids, 4. Taras –pupils, 5. Kapola –cheeks, 6. Nasika –nose, 7. Hanu –jaws, 8. Adhara –lower lip, 9. Dasana –teeth, 10. Jihwa –tongue, 11. Chubukam –chin, 12. Vadanam –face.

(c) Shiro Bhedas:

Nandikeshwara mentions nine position/ movements of the head:

1. Sama – the head kept steady
2. Udhvahita – the head raised upwards
3. Adhomukha – the head bent downwards
4. Alolita – the head rolled round in a circle
5. Dhuta – the head moved from left to right
6. Kampita – the head raised and shaken
7. Paravrutta – the head
8. Utkshipta – the head tossed up
9. Parivahita – the head slid from side to side

(d) Dharmi: The characteristic features of acting skill are called 'Dharmi'. It is of two kinds: (a) Loka dharmi (b) Natya dharmi

- (a) Loka dharmi is pertaining to regional characteristics and consists of local forms of worship, cultured practice, entertainment which are exclusive to a particular region. There is more liberty in these expressions.
- (b) Natya dharmi is pertaining to stage acting and consists of technical perfection as indicated by scientific principles based on emotions, music, rhythm and poetry. It is truly scientific and in stylised form.

Question 7

(i)	(a) court dancer (b) Natyashastra (c) Dasiattam (d) Katha	[10]
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	(e) Scissors (f) peacock gait (g) nine (h) Kuchipudi (i) Vishnu (j) Nandikeshwar	
(ii)	The following points to be covered in small paragraphs and each Para shall be awarded 2marks. 1) The first Para includes introduction of the personality with their origin. 2) Their synonyms/other names and forms. 3) Their contribution/efforts to protect/guide humankind. 4) Their other duties and characteristics. 5) Their general appearance and paraphernalia.	[10]
Question 8		[20]
The points to be covered are: 1. Introduction of the repertoire of the particular dance-form with the persons who contribute. 2. The names of the different compositions of the style with a discription in 3 or 4 lines. For this repertoire of Bharatanatyam is given below as a model; the marks will be suitably distributed. The candidate should highlight the major points of the following text. He/she need not be exhaustive of all the points covered. “Margam” (Modern Repertoire): The repertoire of modern Bharata Natyam is called margam, (which means path), or performance format. It is prepared by the great Thanjavur brothers, of early 19th century. These four brothers who lived and worked in the courts of the Maratha King Serfoji of Thanjavur, the Mysore King Rajendra Odayar, and the Travancore King Swati Tirunal in south India. They are Chinniah, Ponnaiah, Shivananandam and Vadivelu (together were called as Thanjavur/ Tanjore Quartet). They will be forever remembered for their immense contributions to Bharata Natyam. The complete Bharata Natyam margam, include the following Alarippu: The word alarippu is a telugu word which means blooming or blossoming. It is the first item that a dancer learns as a student after completing all the fundamental steps. This is an invocatory piece, with the dancer performing a series of rhythmic exercises to a particular talam, seeking the blessings of God, the guru, and the audience. A simple item which helps the dancer to warm up and he/she can perform the more complicated items with ease. The dancer moves each part of his/her body eyes, head, shoulders, hands by turn, and then the whole body. In the end there is a small korvai [segment] with which it ends. It is performed as an introductory piece in a dance repertoire. Jatiswaram: As the name suggests it is an item composed of nritha /pure dance. Korvais [combinations of steps] are set to lilting melodious swara patterns. This item is composed of pure dance and has no abhinaya. This is consisting of jathis, danced to a repeated melody of swarams (melodic notes). There are jatiswarams in a variety of ragams, each invoking a different mood and set of rhythmic patterns.		

Shabdham: In this item, the dancer student gets introduced 'abhinaya' for the first time in the learning lessons. The abhinaya composed to simple sahityam is usually separated by easy korvais. This item is usually in misra chapu taalam and the most common ones are in praise of a God/Goddesses.

Varnam: this is the most rigorous piece in the Bharatha Natyam repertoire, and the ultimate test of a dancer's ability. A Varnam weaves demanding rhythmic segments (theermanams) with story sequences, all of which require unerring precision, compelling facial expressions, and tremendous stamina. The Varnam can last from half an hour to almost a full hour, and a good dancer will make this time seem like a few magical minutes.

The story line of a Varnam can range from the plight of a devotee longing for a sight of her beloved Lord, to the ever-popular frolics and pranks of the naughty child Krishna, to a description of the majesty, power and beauty of a particular deity.

Padam: There is normally an intermission after the Varnam, following which is the slower-paced, emotion-laden segment of the recital, where the dancer unfolds the fine textures and nuances of abhinaya, (emotions and feelings), revealed through stories of heartbreak and love, of scolding mothers and pouting daughters, of unfaithful friends and fickle lovers, all sung in hauntingly melodious, lyrically poetic, padams and javalis.

Thillana: The final piece in a traditional Bharata Natyam margam is the Thillana, a fast-paced, joyous piece that is mainly rhythmic, with a small expressive section. It jolts the audience back into toe-tapping mode, with its variety of melodic and rhythmic patterns.

Some other items that are also performed as part of a dance concert are:

****Thodya Mangalam** - This is a song of invocation called Thodyam followed by sollukattu and a mangalam.

Kavuttuvam - This is a rhythmic poetry in praise of a particular deity interspersed with rhythmic sollus appropriate to the deity.

Javali - This is a lyrical poetry of lilting erotic nature. The abhinaya is fast paced to suit the song.

Mangalam - Normally all dance concerts end with this piece - a prayer of final benediction. The dancer bows to the gods, elders, and audience.

Question 9

(i)	a-3, b-5, c-2, d-1, e-4	[5]
(ii)	a-3, b-5, c-2, d-1, e-4	[5]
(iii)	a-3, b-2, c-5, d-1, e-4	[5]
(iv)	(a) Solo dance (b) String (c) Bharatnatyam (d) Triflag (e) Jagoi	[5]