

Marking Scheme
Strictly Confidential
(For Internal and Restricted use only)
Senior Secondary School Examination, 2026 (XIIth)
SUBJECT NAME : DANCE (BHARATANATYAM) (Q.P. CODE : 057/84)

General Instructions: -

1	The CBSE has decided to introduce On Screen Marking (OSM) for the evaluation of Class XII answer Book with the 2026 Examination.
2	You are aware that evaluation is the most important process in the actual and correct assessment of the candidates. A small mistake in evaluation may lead to serious problems which may affect the future of the candidates, education system and teaching profession. To avoid mistakes, it is requested that before starting evaluation, you must read and understand the spot evaluation guidelines carefully.
3	“Evaluation policy is a confidential policy as it is related to the confidentiality of the examinations conducted, evaluation done and several other aspects. Its leakage to public in any manner could lead to derailment of the examination system and affect the life and future of millions of candidates. Sharing this policy/document to anyone, publishing in any magazine and printing in Newspaper/Website, etc. may invite action under various rules of the Board and IPC.”
4	Evaluation is to be done as per instructions provided in the Marking Scheme. It should not be done according to one's own interpretation or any other consideration. Marking Scheme should be strictly adhered to and religiously followed. However, while evaluating, answers which are based on latest information or knowledge and/or are innovative, they may be assessed for their correctness otherwise and due marks be awarded to them. In Class-XII, while evaluating two competency-based questions, please try to understand given answer and even if reply is not from marking scheme but correct competency is enumerated by the candidate, due marks should be awarded.
5	The Marking scheme carries only suggested value points for the answers. These are in the nature of Guidelines only and do not constitute the complete answer. The students can have their own expression and if the expression is correct, the due marks should be awarded accordingly.
6	The Head-Examiner must go through the first five answer books evaluated by each evaluator on the first day, to ensure that evaluation has been carried out as per the instructions given in the Marking Scheme. If there is any variation, the same should be zero after deliberation and discussion. The remaining answer books meant for evaluation shall be given only after ensuring that there is no significant variation in the marking of individual evaluators.
7	Evaluators will mark (✓) wherever answer is correct. For wrong answer CROSS 'X' be marked. Evaluators will not put right (✓) while evaluating which gives an impression that answer is correct and no marks are awarded. This is most common mistake which evaluators are committing.
8	If a question has parts, please award marks on the right-hand side for each part in the OSM Portal. Marks awarded for different parts of the question will be totaled up by the OSM System.
9	If a question does not have any parts, marks must be awarded in the left-hand margin in the OSM Portal. This may also be followed strictly.

10	If a student has attempted an extra question, answer of the question deserving more marks should be retained and the other answer scored out with a note “ Extra Question ”.
11	No marks to be deducted for the cumulative effect of an error. It should be penalized only once.
12	A full scale of marks _____ (example 0 to 80/70/60/50/40/30 marks as given in Question Paper) has to be used. Please do not hesitate to award full marks if the answer deserves it.
13	Every examiner has to necessarily do evaluation work for full working hours i.e., 8 hours every day and evaluate 20 answer books per day in main subjects and 25 answer books per day in other subjects (Details are given in Spot Guidelines). This is in view of the reduced syllabus and number of questions in question paper.
14	Ensure that you do not make the following common types of errors committed by the Examiner in the past :- <ul style="list-style-type: none"> • Answers marked as correct, but marks not awarded. (Ensure that the right tick mark is correctly and clearly indicated. It should merely be a line. Same is with the X for incorrect answer.) • Half or a part of answer marked correct and the rest as wrong, but no marks awarded.
15	While evaluating the answer books if the answer is found to be totally incorrect, it should be marked as cross (X) and awarded zero (0) Marks.
16	The Examiners should acquaint themselves with the guidelines given in the “ Guidelines for Spot Evaluation ” before starting the actual evaluation.
17	The candidates are entitled to obtain photocopy of the Answer Book on request on payment of the prescribed processing fee. All Examiners/Additional Head Examiners/Head Examiners are once again reminded that they must ensure that evaluation is carried out strictly as per value points for each answer as given in the Marking Scheme.

MARKING SCHEME
DANCE (BHARATANATYAM) (Subject Code-057)
(PAPER CODE: 84) (P84057)

Time : 2 hours

Total Marks 30

Q.No.	EXPECTED OUTCOMES/VALUE POINTS	Marks
SECTION – A		
1.	(B) Natraja	1
2.	(C) Mahabharat	1
3.	(A) Sahadeva	1
4.	(B) 9 Matras	1
5.	(D) Thillana	1
6.	(C) Tanjore brothers	1
7.	(D) Mathya talam	1
8.	(B) Bharatanatyam	1
SECTION – B		
9.	Lokdharmi is a very simple way of expression/abhinaya through day to day gestures and body language. It can be seen in daily life. The classical dance style, Kathak follows the Lokdharmi abhinaya.	2
OR		
	The abhinaya system followed in Bharatanatyam is “Natyadharmi”. This is a stylised form of performing abhinaya. It is presented using hastas/gestures that are specific to that classical style.	
10.	In the word “BHARATANATYAM”- “BHA” stands for BHAVA. “RA” stands for RAGA. “TA” stands for TALAM.	2
OR		
	The two main texts used in Bharatanatyam are : (i) Natyashastra by Bharata Muni. (ii) Abhinaya Darpan by Nandi Keshwaa.	
11.	<u>Laya</u> means the tempo or speed of music and dance, representing the time interval between beats and rhythm-- Three types of Laya are – Slow, Medium and Fast-	2
OR		
	<u>Chari</u> - A fundamental movement involving the feet and hips (steps or gait). It forms the rhythmic base for classical dance sequence--	
12.	Angas and akshara/matras of – (i) Khandajaati Jhampa talam 1 ∪ O 1,2,3,4,5 1 1,2 Ta ka ta ki ta ta ta ka Talam is of 8 matras (ii) Tishrajaati Dhruva talam 1 O 1 1 1,2,3 1,2 1,2,3 1,2,3 ta ki ta ta ka ta ki ta ta ki ta Talam is of 11 matras	2

	OR	
	<p>The 3 main Tala angas of carnatic music are <u>Laghu, dhrutam, anudhrutam</u>.</p> <p>The hastakriya for LAGHU is one clap and counting fingers as per jaati.</p> <p>The hastakriya for DHRUTAM is one clap and one wave.</p> <p>The hastakriya for ANUDHRUTAM is only one clap.</p>	
13.	<p>An adavu is the step or unit of Bharatanatyam. It has movements of legs, feet, hands, shoulders, fingers, knees, eyes, neck – the body as the medium.</p> <p>Tattadavu and Nattadavu are the first two sets of adavus.</p>	2
	OR	
	<p>Korvai is a combination of adavus ending with an aradhi.</p> <p>Korvais are used in Jatiswaram, Varnam and Thillana.</p>	
	SECTION – C	
14.	<p>Guru Smt. Rukmini Devi Arundale saw a performance by two disciples of Guru Shri Meenakshi Sundaram Pillai, and was so impressed, that she decided to save this sacred art from sinking into oblivion.</p> <p>She established “KALAKSHETRA”, a temple of Arts at Chennai with the help of great Vidwans of that time. Her motto was – ART WITHOUT FEAR OR VULGARITY. She stressed upon the element of BHAKTI and said that Shringara should be laced with devotion. She chose beautiful Tamil and Sanskrit compositions. She introduced a lot of welcome changes – choosing bright, vibrant coloured Kanchi silk sarees for costumes, temple jewellery, made place for musicians on the right side of the stage, Devasthanam on the left, replaced bagpipe and clarinet with flute and violin. She has choreographed 25 beautiful dance dramas. Her institution “KALAKSHETRA” is world renowned and a seat of excellence for Bharatanatyam. Thus her contribution to the field of Bharatanatyam is unparalleled.</p>	6
	OR	
	<p>The contribution of the four Tanjore brothers to the field of Bharatanatyam is very important and plentiful.</p> <p>They were experts in music, dance, nattuvangam and even played instruments. Their names are – Chinnaiah Pillai, Ponniah Pillai, Shivanandam Pillai and Vadivelu Pillai. They divided the basic adavus into <u>15 sets</u> as per usage of limbs and movements. They gave us the order of the margam as per nritya and nritya. The Bharatanatyam margam as they have systematized is – Alarippu, Jatiswaram, Shabdham, Varnam, Padam, Keertanam, Javali, Thillana and Slokam. The order given by them is followed even today. So we have Alarippu, Jatiswaram, Thillana as nritya items. Padam, Javali, Slokam as nritya items whereas shabdham and Keertanam have some nritya and nritya both. Varnam is the main item and has equal measure of nritya and nritya. Thus their contribution is so great that it is practiced even now.</p>	

15.	<p>The list of Bharatanatyam Margam is _</p> <ol style="list-style-type: none"> 1. Pushpanjali/Kautuvam 2. Alarippu 3. Jatiswaram 4. Shabdam 5. Varnam 6. Padam 7. Keertanam 8. Javali 9. Ashtapadi 10. Thillana 11. Slokam <p>Jatiswaram is a nritta item. As per its name it consists of a <u>JATHI</u> and <u>SWARAM</u>.</p> <p>Korvai based on mridangam syllables is a jathi and the jatiswaram begins with it. After that Korvais are performed to swaram or musical notes. Jatiswarams in ragam Vasanta, Kalyana, Saveri set to rupaka talam are very common.</p> <p>Padam is a nritya item and generally a love lyric. Here the nayika is pining/longing for a sight of the Lord be it Krishna, Shiva, Kartikeya. The philosophical meaning conveys a jeevatma (human soul) seeking union with the paramatma (divine soul) and the sakhi (Guru) paves the way. There are padams for all the moods and stages of the ashtanayika.</p>	6
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