

**DANCE (KUCHIPUDI) CODE-058
MARKING SCHEME
CLASS XII (2022-23)**

One Theory Paper – 2 hrs

Total Marks – 30

S.No.	SECTION-A	Marks
1.	D	1
2.	D	1
3.	A	1
4.	D	1
5.	B	1
6.	B	1
7.	C	1
8.	D	1
	SECTION-B	
9.	Kelucharan Mohapatra is known as renowned exponent of Odissi Dance. (OR) Dasavathara Sabdam belongs to Mohana Ragam.	2
10.	<u>Nritta-</u> Movements of various limbs of the body based on tala and laya which is prominent in Nritta. Nritta is devoid of bhava and rasa. <u>Nritya-</u> Communication of the meanings of the songs is important in Nritya. It expresses Rasas and Bhavas. (OR) <u>Tandava-</u> The dance performed by Lord Shiva came to be known as Uddhatham and it is called as Tandava <u>Lasya-</u> The dance performed by Parvathi is considered graceful (Sukumaram) and is called as Lasya.	2
11.	<u>Lokadharmi-</u> If a play depends on a natural behavior in its characters, is simple excluding artificially, has profession and activities of the people in its plot, has simple acting avoiding playful flourish of limbs and depends on men and women of different types, it is called Loka Dharmi. <u>Natyadharmi-</u> If speeches and activities are too many, if the Sathva an Bhava are of the extraordinary kind, if the acting necessitates playful flourish of limbs (Angahara), if the play has characteristic features of dance items, Svaras and Alamkaras are employed in well arranged fashion and emotionally carried characters predominate, it should be known as Natyadharmi. (OR) <u>Angikaabhinaya</u> – This abhinaya deals with the physical activities and movements of the body and is represented by gestures and postures. <u>Vachikabhinaya-</u> Use of speech, expressing emotional sentiments, is “Vachikabhinaya”.	2
12.	<u>Sanchari-</u> In the Sanchari bhava one’s own mental states play the roles of others mental states. <u>Sattvik Bhava-</u> The word “Sathva” means originating in mind. It is caused by the	2

	<p>mind when there is concentration. Through mental concentration Sathva is evolved.</p> <p>(OR)</p> <p>Names of 8 Indian Classical Dance forms and their origin state:- Kuchipudi – Andhra Pradesh Bharatanatyam – Tamilnadu Mohiniattam – Kerala Kathakali – Kerala Kathak – North India Manipuri-Manipur Sattirya – Assam Odissi - Odisha</p>	
13.	<p><u>Vempati Chinna Satyam</u> – He is considered as the polar star of Kuchipudi Dance. He was a hard worker and capable person. He took his initial training under Chintha Venkataramayya. Later he shifted to his cousin brother Peda Satyam in Madras and learnt this dance form with great devotion. Later he established “Kuchipudi Arts Academy” in Madras. It’s a learning place for the art lovers not only Indians, but also foreigners. He got many awards like “Bharatha Kalaprapurna” from Sangeet Natak Academy, Doctorate from Andhra University, Padma Bhushan and many more.</p> <p>(OR)</p> <p><u>Yamini Krishnamurthy</u> – Yamini Krishnamurthy born on December 20, 1940, in Madanapalle of Andhra Pradesh state. She is dancer of Kuchipudi & Bharata Natyam and is an influential force in India’s dance world for decades. Yamini Krishnamurthy debuted in 1957 in Madras. She has the honor of being Asthana Nartaki (resident dancer) of the Tirumala Tirupati Devasthanam. She was also known as "torch bearer" of Kuchipudi form of dance.</p>	2
	SECTION-C	
14.	<p>Kuchipudi is an Agrahara in Krishna district of Andhra Pradesh state, is regarded as the venerated center of popular theatrical tradition. The village of Kuchipudi nestles amongst verdant fields, on the Vijayawada and Machilipatnam Road, about 48 kms from Vijayawada and 22kms from Machilipatnam. The village itself is built around the Ramalingaswamy Temple and is largely made up of Agrahara consisting of about 150 houses, where the traditional Brahmin Bhagavatha families of Kuchipudi live.</p> <p>“Kuchi” is a Telugu word which means “small”. The word ‘Pudi’ denotes a hamlet/settlement. It is believed that a band of Kusilavas visited Kuchipudi and taught dance to the migrant families halted there.</p> <p>The dance masters of Kuchipudi were customary votaries and great exponent of their traditional school of Bhagavatha Natya. They use to perform popular dramas (Veedhi Nataka) and also imparted instructions to the dancing girls and Devadasis. The Kuchipudi dance masters train up dancing girls but do not allow them to participate in their Bhagavatha Natakas along with themselves.</p> <p>The last of the Nawab Abdul Hassan TaniShah had an occasion to witness the dance performance of Kuchipudi Bhamakalapam and was impressed by the</p>	6

	<p>artistry of the Kuchipudi families. He gifted away the entire village to an extent of 600 acres as an endowment of Kuchipudi dance.</p> <p>Kuchipudi dance was originally a dance-drama from dating back to 15th century, when Devadasis tradition was dying and Kuchipudi dance emerged as Bhagavatha Mela Nataka in Natya Technique. According to legends, the founder of Kuchipudi dance-drama tradition is Siddhendra Yogi, who was a devotee of Lord Krishna. He was well versed in Natya Sastra.</p> <p>Vedantham Laxmi Narayana Sastry (1880-1940) is the first person to introduce the solo system in Kuchipudi dance tradition. Though initially reluctant, these of female exponents of the last five decades. Accomplished exponents strengthened this aspect further with individual inputs, often highlighting one aspect to another.</p>	
15.	<p>Sri Vedantham Lakshmi Narayana Sastry was born in 1880 to Smt. Savitharamma and Rameswarayya. Lakshmi Narayana Sastry learnt dance from Sri Vempati Venkatanaryana and with great ease and class performed Bhamakalapam, Golla Kalapam and Dadinamma Vesham; entertained scholars and was honored in several courtyards like Vanaparathi, Jataprolu, Gadwall, Challapalli, Uyyur etc. To get recognition from the King of Mysore, Sri Sastry went to Sri Rachappa to help him out in this matter. In the presence of the king, Rachappa gave him 1 to 10 numbers and asked him to make a song out of it and dance. Sastry thought for a while and showed the mythological and verbal meaning of those numbers with beautiful expressions and astonished the views. He was greatly honored by the king. He was master in both theoretical and practical aspects of dance, music and tala. Lakshminaryana Sastry is credited for introducing solo system of dance in the otherwise traditional dance drama form of Kuchipudi. An original thinker right from his young age, he choreographed several solo numbers, like Ashtapadis, Padams, Javalids, songs from Krishna Karnamrutham and Pushpabana Vilasam which have an ample scope for Sathvikabhinaya. Lakshminaryana Sastry's teaching was unique. He trained his disciples with individual care and attempted to bring out the deepest talents in them, some of his talented disciples were Vedantham Jagannatha Sarma, Vempati Peda Satyam, Vempati Chinna Satyam and Ayyanki Thandava Krishna. He also trained the temple dancers, who include Duggirala Jagadamba of Mandapeta and Srirajitham. Non-Kuchipudi Artistes like T.Bala Sarasawathi, Ramayya Pillai, Mylapore Gouri Amma and Tara Chowdary came to him for training in Abhinaya. In the early thirties when the art form was facing a crisis, he along with his son Jagannatha Sarma, one of the most popular female impersonators of the time and Ayyanki Thandava Krishna extensively toured India performing Kuchipudi. Lakshminaryana Sastry was also a pioneer in introducing the dance form to women, which till then was restricted only to men. An incomparable performer, Guru and Choreographer, he unfortunately did not get the deserved recognition in his times, though he received few honors like Andhra Nataka Kalaparishad, Gudivada (1945) and the presentation of simhathalaatam along with the title of "Kuchipudi Natya Kalanidhi" by justice P.V.Rajamannar at Madras (1948) are a few that are worth mentioning. He passed away on June 29, 1957 in Hyderabad.</p>	6
16.	(a) Dasavatara Sabdam – It is a traditional number that brought glory for Kuchipudi art of presenting Avataras. It depicts the ten incarnations of	6

	<p>Maha Vishnu. This number is choreographed by Shri Vempati Chinna Satyam which opens with a Shloka from “Bhagavadgita” that says Krishna would take births time and again to protect the world and devotees. This number is set to Ragam -Mohana and Talam -Misrachapu. It is composed by Annabathula Veeraswami. The ten incarnations that are portrayed in this number are Matysa, Kurma, Varaha, Narasimha, Vamana, Bali, Rama, Balarama, Buddha & Kalki.</p> <p>(b) Bhaama Kalaapam – The “Kalapam” is a lyrical dram which cares not much for the dramatic sequences of action, but can bring out the effect by a subjective exposition of the characters themselves, accompanied by a systematic dance and tune, suggestive of the situation. In the Kalapam each and every movement of the limbs of an actor should be apt to convey an idea, and it owns its own traditional technique in practice and presentation. Bhaama Kalaapam majorly emphasis on Sathyabhama who, with a sense of ego give little importance to Krishna and when Krishna goes away from her as a consequence of this, will have to implore his return through various stages of yearning. Bhaama Kalaapam is popular subject in the region of Andhrapradesh for both classical and folk performing artists. It is set to Ragamalika & Talamalika and composed by Shri Siddhendra Yogi.</p>	
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