

KUCHIPUDI CODE - 058
MARKING SCHEME
CLASS: XII (2025- 26)

Time: 2 hours
General Instructions

Max Marks: 30

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.	C	1
2.	D	1
3.	A	1
4.	C	1
5.	B	1
6.	B	1
7	B	1
8.	C	1
	SECTION-B	
9.	<p>“Angikam Bhuvanam Yasya Vachikam Aharyam Chandra taaradhi tam vande sathvikam”</p> <p>The one whose body is the universe, whose speech is the essence of all languages, whose ornaments are the moon and the stars, We bow to Him the benevolent One, the pure God Shiva"</p> <p style="text-align: center;">OR</p> <p>Types of Aharyabhinaya</p> <ul style="list-style-type: none">• Pusta The creation of symbolic representations using materials like wood, cloth, or bamboo.• Alankara Decorations that use flowers, jewelry, and other accessories to enhance the emotional and aesthetic aspects of a performance	2

	<ul style="list-style-type: none"> • Angarachana The use of makeup and cosmetics to decorate the face and body • Sanjiva The introduction of imaginary objects or animals onto the stage, such as snakes, birds, or four-legged animals 	
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10.	<p>The process of evoking a Sthayi Bhava with a vibhava emitting sanchari bhavas which flourish as Satvika bhavas which when portrayed through the vehicle of Abhinaya produces Rasa in the viewers is Rasanishpathi. It is the ultimate goal of any dance performance, to make the audience feel the Rasa.</p> <p style="text-align: center;">OR</p> <p>Drishti means "eyes" in sanskrit. The 8 eye movements refer to the eye positions when expressing a particular bhava. They are</p> <ul style="list-style-type: none"> • Samam: Keep eyes still • Alokita: Roll eye balls in a circular pattern • Saachi: Look through the corner of the eyes • Pralokita: Move your eyes side to side. • Nimilita: It looks like a half shut eye, try to focus the eye ball towards the heart • Ullokita: Look upwards • Anuvritta: Move eyes up and down rapidly • Avalokita: Look down 	2
11.	<p>Utsanga - When the right and left palms touch the left and right shoulder respectively in Mrigashirsha mudra we get the Utsanga hasta. Usage - The shloka says that Utsanga is used to denote</p> <ul style="list-style-type: none"> • An embrace • To show Modesty, Shyness etc • Display of Armlets and other such ornaments • Coaching children <p style="text-align: center;">OR</p> <p>Sloka - "Sukumaram tu Lasya's Uddhatam tandavam viduh"</p> <p>Lasya - The dance which is done delicately with soft and graceful movements is Lasya performed by Ma Parvati Tandava- The dance which is done vigorously with powerful and strong movements is Tandava performed by Bhagwan Shiv</p>	2

12.	<p>Items in Kuchipudi Repertoire</p> <ul style="list-style-type: none"> • Ranga Pooja • Kauthwam • Jathiswaram • Shabdam • Keerthana • Kriti • Daruvu • Padam • Javali • Ashtapadi • Tarangam • Thillana <p>OR</p> <p>Characteristics of Shabdam Shabdam is usually composed in praise of either a King or Deity. It consists of lyrics which depict a lot of information like an entire story in the form of a song with rhythmic patterns. The jatis used are short and quick. It is usually sung in Dhrutha Laya with syllables like “tai tat ta tam”</p>	2
13.	<p>Nritta - Pure dance that focuses on rhythmic body movements without expressing emotion or theme. It emphasizes footwork and beat.</p> <p>Nritya - Expressive dance that uses facial expressions, hand gestures, and body movements to convey meaning of a lyric usually explaining each word with actions.</p> <p>Natya - The dramatic aspect of a stage performance that includes spoken dialogue and mime to enact a narrative and convey meaning. It is highly dramatic in nature.</p> <p>OR</p> <p>Natyadharmi and Lokadharmi are two types of Dharmis.</p> <p>Natyadharmi - A stylized, theater-oriented performance that uses gesture language and symbols which is a larger-than-life theatrical representation that is conventionalized.</p> <p>Lokadharmi - A realistic life oriented performance that presents human behavior and properties naturally catering to popular taste through natural expression of emotions and behavior.</p>	2

SECTION-C																																					
14.	<p>The <i>Natya Shastra</i> describes the nayikas in the following order:</p> <ul style="list-style-type: none">i. Vasakasajjaii. Virahotkanthitaiii. Svadhinabhartrukaiv. Kalahantaritav. Khanditavi. Vipralabdhavii. Proshitabhartrukaviii. Abhisarika <table border="1"><thead><tr><th>#</th><th>Name</th><th>Sanskrit name</th><th>Meaning</th></tr></thead><tbody><tr><td>1</td><td>Vasakasajja Nayika</td><td>वासकसज्जा नायिका</td><td>One dressed up for union</td></tr><tr><td>2</td><td>Virahotkanthita Nayika</td><td>विरहोत्कंठिता नायिका</td><td>One distressed by separation</td></tr><tr><td>3</td><td>Svadhinabhartruka Nayika</td><td>स्वाधीनभर्तृका नायिका</td><td>One having her husband in subjection</td></tr><tr><td>4</td><td>Kalahantarita Nayika</td><td>कलहांतरिता नायिका</td><td>One separated by quarrel</td></tr><tr><td>5</td><td>Khandita Nayika</td><td>खंडिता नायिका</td><td>One enraged with her lover</td></tr><tr><td>6</td><td>Vipralabdha Nayika</td><td>विप्रलब्धा नायिका</td><td>One deceived by her lover</td></tr><tr><td>7</td><td>Proshitabhartruka Nayika</td><td>प्रोषितभर्तृका नायिका</td><td>One with a sojourning husband</td></tr><tr><td>8</td><td>Abhisarika Nayika</td><td>अभिसारिका नायिका</td><td>One going to meet her lover</td></tr></tbody></table> <p>OR</p>	#	Name	Sanskrit name	Meaning	1	Vasakasajja Nayika	वासकसज्जा नायिका	One dressed up for union	2	Virahotkanthita Nayika	विरहोत्कंठिता नायिका	One distressed by separation	3	Svadhinabhartruka Nayika	स्वाधीनभर्तृका नायिका	One having her husband in subjection	4	Kalahantarita Nayika	कलहांतरिता नायिका	One separated by quarrel	5	Khandita Nayika	खंडिता नायिका	One enraged with her lover	6	Vipralabdha Nayika	विप्रलब्धा नायिका	One deceived by her lover	7	Proshitabhartruka Nayika	प्रोषितभर्तृका नायिका	One with a sojourning husband	8	Abhisarika Nayika	अभिसारिका नायिका	One going to meet her lover
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	<p>BHAMA KALAPAM is a Shringara Kavya, a practical exposition of Natya (dance-drama), Sangeeta (music) and Tala (rhythm) shastras, all in one composed by Siddhendra Yogi between the 11th & 14th centuries. It is the most popular dance number even today, and it is invariably the dream of every Kuchipudi artist to dance in the role of Satyabhama at least once in their life time.</p> <p><i>Satyabhāma</i>, the most amorous consort of Lord Krishna, is the heroine of this dance number who loved her Lord passionately with an ambition of keeping him exclusively in her embrace. Passionate love is a form of devotion called Madhura Bhakti. Siddhendra Yogi expalins the concept of Jeevatma reaching the Paramatma through through dance drama. He placed himself in the position of Satyabhama who, could not stand separated from her Lord even for a moment. He composed song after song. The whole composition is known as 'Bhama Kalapam'. Interestingly it covers all the Navarasa and Ashtavidha Nayika avasthas.</p>	
15.	<ol style="list-style-type: none"> 1. Angika Abhinaya encompasses the art of expressing emotions through bodily movements. The essence of Angika Abhinaya lies in the portrayal of emotions through bodily movements, particularly through the angas or limbs, which include facial expressions. It involves the intricate coordination of various angas, including the head, hands, waist, and face. Pratyangas, such as the shoulders, arms, thighs, knees, and elbows, along with upangas like the eyes, eyelids, cheeks, nose, lips, and teeth, contribute to the richness of expression. Hand gestures, known as hastas, hold great significance in conveying emotions and thoughts. 2. Vachika Abhinaya or expression of speech pertains to the expression conveyed through speech. It plays a prominent role in drama, where dialogue is used as a medium of expression. Similarly, in musical performances, singers utilize speech to convey emotions through their singing. 3. Aharya Abhinaya or expression through costume and stage encompasses the use of costumes and physical adornments to enhance the representation of a play. These elements play a crucial role in creating a visual appeal and establishing a connection between the audience and the performers. The stage decorations, including lighting and scene-related accessories, contribute to the overall ambiance, enriching the emotional experience shared by the audience and artists. 4. Sattvika Abhinaya or True expression involves the profound communication of mental messages, emotions, and images from the performer's innermost being to the audience. According to Bharatha Muni in Natyashastra, sattva originates in the mind. This form of expression focuses on conveying mental messages, emotions, or images through the eyes. The dancer or actor must draw upon their own authentic experiences, allowing them to 	6

	<p>captivate the audience's attention and evoke an empathetic response.</p> <p>OR</p> <p>What are Ashtapadi?</p> <ul style="list-style-type: none"> • The word ashtapadi literally means "eight-steps". • Each hymn is made up of eight couplets, or eight sets of two lines. • The hymns are a part of the Gita Govinda, which is divided into 12 chapters and 24 divisions called Prabandha. • Each Prabandha contains a group of eight couplets, or Ashtapadi. <p>Jayadevas Ashtapadis</p> <p>Jayadeva's Ashtapadi are a collection of Sanskrit hymns from the 12th century poem Gita Govinda written by Jayadeva. The hymns are known for their description of the love between Lord Krishna, Radha and the gopis, and the beauty of Krishna.</p>	
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