

DANCE (ODISSI)
CODE-059
MARKING SCHEME
CLASS XII (2024-25)

One Theory Paper – 2 hrs

Total Marks – 30

S.No.	SECTION-A	Marks
1.	3.	1
2.	2.	1
3.	1.	1
4.	4.	1
5.	2.	1
6.	3.	1
7.	1.	1
8.	3.	1
	SECTION-B	
9.	Natyadharmi is a way of presenting movements by using stylized gestures, techniques, and symbolism. It is a stylized way of presentation mainly in Indian classical dance and drama. (OR) Kela keluni, Ghuda Nacha, Paika Nacha, Patua Nacha, Patra Saura Nacha, Daskathiya, Rangabati, Danda Nacha (any Four)	2
10.	A Taal is a combination of specific beats which measures the musical time of a composition by clapping or playing with musical instruments. (OR) The dance which is performed by Goddess Parvati is known as Lasya . In lasya dance, the movements are gentle, lyrical, soft, and graceful.	2

11.	The musical instruments played in Chhau dance are Nagada, Turi, Mahuri, Chadchadi, Venu, Dhol. (OR) Nritya means expressive dance, which includes facial expressions. The body movements of the dance are use as a language to portray the moods, ideas and stories.	2
12.	The peculiar mental, emotional, and physical condition of enjoyment is known as Rasa. Sentiments and moods give rise to aesthetic feeling to the person. (OR) Anyone Taal e.g. Roopak Taal (6 matra, vibhag 2, chhand 2+4) 1 2 Dhei Kadatak I 3 4 5 6 Dhei kadatak Tin Da I	2
13.	Abhinaya Chandrika Text was written by Maheshwar Mahapatra in Sanskrit language in 17th century. It is one of the earliest text which describes treatise of Odissi dance. (OR) Devadasi, Mahari, Nartaki were the ancient temple dancers and the Gotipua were the medieval boy dancers of Odisha.	2
SECTION-C		
14.	Odissi Aharya is unique among other classical dances of India. Odisha woven sarees are worn in dhoti style or it is worn as stitched costumes. Silver or white metal ornaments are worn in different parts of the body. Balaya and tayita are worn in hand. Mudi is worn on fingers. Bengapatiya is tied on the waist. Hara and mala is worn around the neck. Kaapa or Kundal is worn on the ears. Mathamani or ketakibharana is worn on the forehead. The hair is parted on the middle into two sides to make a hairbun, and it is adorn with Pushpachuda . Tahiya or Tiara is worn on the top of the head. Matha Kanta is worn on the back side of the hair	6

	bun. Feet and fingers are decorated with Alata. Nupur and Ghunguru are worn on both legs.	
15.	Guru kelucharan Mahapatra was born on 8th January in the year 1926 in Raghurajpur village at Puri. He belongs to the family of painters. As a young boy, he was fascinated by many of the folk performances of his region such as the local 'raas-leela', 'Jatra' parties, and 'Gotipua' traditions. He played the Mridangam, Pakhwaj and Tabla which contributed to his understanding of musical composition in the years to come. He also was skilled in the art of 'Pattachitra' a traditional style of painting on palm leaves. His early performance life began with him performing Gotipua. Later in his life he used his knowledge of Gotipua and Mahari dance to restructure his style of Odissi. He was one of the founding members of Jayantika. His style was heavily influenced by his training as a percussionist and hence his dance reflects this in the form of intricate footwork. He received a number of awards for his contribution to Odissi Dance – Sangeet Natak Academy Award, Padma Shri Award, Padma Bhushan, Padma Vibhushan etc. Some of his popular choreographies are Pallavis such as Shankara Varnam, Mohana, Bihari, and Arabhi and Champus, Ardhanariswar etc. Guru Kelucharan Mohapatra passed away on 7th of April, 2004 in Bhubaneswar. (OR) • Angika Abhinaya denotes the movement of Anga or body like head, hand, waist, face etc. There are three types of Angika Abhinaya, they are:-S hariraj, Mukhaj, and Chestakrit. • In Vachhika Abhinaya the expression is carried out through sound like music, dialogues, speech, Ukuta, bols, lyrics, etc. • Aharaya Abhinaya is related with costumes, makeup, ornaments, etc. The decoration of the body is through the character been played in drama or in dance. • Sattvika Abhinaya is related with sattvika bhav or inner emotions of the body. Sattvika is the mental message, emotion, or image communicated with the audience through the performer's own inner emotions.	6