

DANCE (ODISSI) CODE-059
MARKING SCHEME
CLASS XII (2023-24)

One Theory Paper – 2 hours

Total Marks – 30

S.No.	SECTION-A	Marks
1.	a.	1
2.	b.	1
3.	c.	1
4.	c.	1
5.	d.	1
6.	b.	1
7.	d.	1
8.	a.	1
	SECTION-B	
9.	<p>Kela keluni, Danda naacha, Ghuda Naach, Paika Naacha, Patra Saura Naach, Daskathiya , Rangabati (any four)</p> <p style="text-align: center;">(OR)</p> <p>Tala is a combination of specific beats which measures the musical time of a composition by clapping or playing musical instruments. A tala has ten Anga (body). Avartan means repetition of a Tala.</p>	2
10.	<p>Lokdharmi refers to life oriented and realistic performances with natural presentation. Lokdharmi depicts natural expressions and movements of daily life.</p> <p style="text-align: center;">(OR)</p> <p>The word Goti means one and pua means a boy. Gotipuas were medieval period boy dancers in Odisha. The Gotipua boy dancers wear women attire to present dance.</p>	2
11.	<p>The term Nritta means pure dance. It is presented by graceful movements of the body based on rhythm, footwork, and hand gestures without telling a particular story.</p> <p style="text-align: center;">(OR)</p>	2

	The musical instruments of Chhau dances are Nagada (Dhumsa), Turi, Mahuri, Dhol, Chadchadi.																					
12.	<p>The dance performed by lord Shiva is known as Tandav, which depicts his violent nature as the destruction of the universe. Tandav is also performed with joy. Tandav dance depicts aggressive, sharp, forceful and fast movements with Tala.</p> <p>(OR)</p> <p>The peculiar mental, emotional and physical condition of enjoyment is known as Rasa. Sentiments and mood give rise to aesthetic feeling to the person.</p>	2																				
13.	<p>The term Abhinaya is derived from Bharat Muni's Natyashtra. It is the most important aspect in Indian classical dance and drama. Abhinaya is the presentation of dramatic action through gesture of body and expression.</p> <p>(OR)</p> <p>(Any one Tala) e.g. Tripatta Tala, 7 Matra, Vibhag-3, Chhanda 3+2+2</p> <table style="margin-left: auto; margin-right: auto; border: none;"> <tr> <td style="text-align: center;">1</td> <td style="text-align: center;">2</td> <td style="text-align: center;">3</td> <td></td> </tr> <tr> <td style="text-align: center;">Dhei</td> <td style="text-align: center;">Tathun</td> <td style="text-align: center;">Daka</td> <td style="text-align: center;"> </td> </tr> <tr> <td colspan="4" style="text-align: center;"> </td> </tr> <tr> <td style="text-align: center;">4</td> <td style="text-align: center;">5</td> <td style="text-align: center;">6</td> <td style="text-align: center;">7</td> </tr> <tr> <td style="text-align: center;">Tathun</td> <td style="text-align: center;">Daka</td> <td style="text-align: center;"> Tathun</td> <td style="text-align: center;">Daka </td> </tr> </table>	1	2	3		Dhei	Tathun	Daka						4	5	6	7	Tathun	Daka	Tathun	Daka	2
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Dhei	Tathun	Daka																				
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Tathun	Daka	Tathun	Daka																			
SECTION-C																						
14.	Abhinaya Chandrika is an ancient text of 17th century. It is one of the earliest text which describes treatise of Odissi dance. The text is originally written in Sanskrit language (in shlokas) on palm leaf, a manuscript written by Maheshwar Mahapatra. The text gives detail description on Bhangis , Bandha Nritya (acrobatic poses), Sapta Tandav of lord Shiva, folk dances of Odisha, Bhumi, Charis, karakshetra (positioning of hands), Mudras, tala, Aharya, etc. It is an important text which describes the peculiar characteristics of Odra Nrutya or Odissi dance which have helped immensely to revive and reestablish the dance during the sixties of this century.																					

15.	<p>Odissi Aharya is unique among other classical dances as silver or white metal ornaments are worn in different parts of the body. Odisha's woven silk saare are worn in dhoti style or it is stitched.</p> <p>As ornaments Balaya and tayita are worn in hand. Mudi is worn in fingers. Bengapatiya (belt) is worn on the waist. Hara and Mala is worn around the neck. Kaapa or kundal is worn on the ears. Mathamani or ketakibharan is worn on the forehead. The hair is parted on the middle into two sides and the hairbun is adorned with Pushpachuda. Tahiya or tiara is worn on the top of the head. Matha kanta is worn on the back side of the hainbun. Feet and hands are decorated with Alata. Nupur and Ghunguru are worn on both legs.</p>	
16.	<p>Late Guru Pankaj Charan Das (1919- 2003) is known as Adi Guru, the father of Odissi dance. He was adopted son of a Mahari (temple dancer). He was the man who was responsible for bringing Odissi out of the temple precincts. He strictly followed the Mahari style in his dance. He has created the masterpieces in Odissi dance like Panchkanya, Balagopalshtaka, Glanisanghara, and Matrubandana. He has taught kelucharan Mahapatra, Deba Prasad das, Mayadhar Raut and many others. He has received President's Award by sangeet Natak Academy, Orissa Sahitya Academi, State Sangeet Natak Academi Award and Padma Shri.</p>	