

ODISSI CODE-059
MARKING SCHEME
CLASS: XII (2026-27)

Time – 2 hours

Max Marks – 30

General Instructions

Read the following instructions carefully.

1. There are 16 questions in this question paper with internal choice.
2. SECTION A consists of 8 multiple-choice questions carrying 1 mark each (Attempt all Questions).
3. SECTION B consists of 5 short answer questions carrying 2 marks each (Attempt all Questions).
4. SECTION C consists of 3 long answer questions carrying 6 marks each (Attempt any two).

S.No	SECTION -A	MARKS
1.	D	1
2.	A	1
3.	B	1
4.	C	1
5.	D	1
6.	C	1
7.	D	1
8.	A	1
	SECTION -B	
9.	A) Rangabati , Kela keluni, Danda Nacha, Patra Saura Nacha, OR B) Dhol, Dhumsa, Chadchadi (Tasa), Mahuri (Shehanai)	2
10.	A) The word lasya means gentle, lyrical, soft, feminine movements of Indian Classical dance. It is generally related with Goddess Parvati. The term Nritya means pure dance. It is presented by graceful movements based on rhythm, footwork, and hand gestures without telling a particular story. OR	2

	B) Natyadharmi pertains to stage oriented performances using stylized gestures, techniques and symbolism. It is stylized way of presentation, mainly presented in Indian classical dances and drama.																											
11.	A) . Ektaali- 4 Matra, Vibhag-1, Chhanda 1 <table> <tr> <td>1</td> <td>2</td> <td>3</td> <td>4</td> </tr> <tr> <td>Tai</td> <td>ithi</td> <td>naterekete</td> <td>Takthini I</td> </tr> </table> OR B) Tripatta Taal- 7 Matra, Vibhag- 3, Chhand -3+ 2+2 <table> <tr> <td>1</td> <td>2</td> <td>3</td> </tr> <tr> <td>Dhei</td> <td>Tathun</td> <td>Daka I</td> </tr> <tr> <td>4</td> <td>5</td> <td></td> </tr> <tr> <td>Tathun</td> <td>Daka I</td> <td></td> </tr> <tr> <td>6</td> <td>7</td> <td></td> </tr> <tr> <td>Tathun</td> <td>Daka I</td> <td></td> </tr> </table>	1	2	3	4	Tai	ithi	naterekete	Takthini I	1	2	3	Dhei	Tathun	Daka I	4	5		Tathun	Daka I		6	7		Tathun	Daka I		2
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12.	A) Taal is a combination of specific beats which measures the musical time of a composition by clapping or playing the musical instruments. Matra is a beat of a Taal. It is the smallest rhythmic sub -unit of a Taal. OR B) The medieval boy dancers of Odisha were known as Gotipua. The word Goti means one and pua means a boy. The Gotipua boy dancers wear women attire to present dance in front of the audience. The dance they perform are mostly based on acrobatic movements based on Raag and Taal.	2																										
13.	A) The peculiar mental, emotional, and physical condition of enjoyment is known as Rasa. The enjoyment of mind by five senses of human body either by watching, hearing, smelling, touching and speaking. Sentiment and mood give rise to aesthetic feeling. Four Rasa are Shringar, Veer, Shant, Adbhuta. OR B) The Dance performed by lord Shiva is known as Tandav, which depicts his violent nature as the destruction of the Universe.	2																										

	Tandav type of dance depicts aggressive, sharp, forceful and fast movements based on Taal. It is also performed with joy.	
SECTION-C Attempt any two questions from the given options		
14.	Abhinaya Chandrika is an ancient Text written in 17 th Century by Maheshwar Mahapatra. It is one of the earliest text which describes treatise of Odissi Dance. The manuscript originally written in Sanskrit language (in shloka) on palm leaves. The text gives detail descriptions on many Odisha temple sculptures, Bandh Nritya (acrobatic or yoga poses), Sapta Tandav of lord Shiva, Bhumis, Chaaris, Karakshetra (Positioning of hands on different parts of the body), Mudras, Taal, Aharya and folk dances of Odisha etc. It is an important text which describes the peculiar characteristic of Odra Nrutya or Odissi Dance which have helped immensely to revive and reestablish the dance during the sixties of this century.	6
15.	Guru Kelucharan Mahapatra was born on 8 th Jan, 1926 in Raghurajpurvillage in Puri district of Odisha. He belongs to the family of painters. As a young boy he was fascinated by many folk dance performances of his region such as Raslila, Gotipua , Pala etc. He was also skilled with the art of Pattachitra painting on clothes or on palm leaves. He also knew the art of playing Tabla and Mardal musical instrument, which contributed to his understanding of musical compositions in Odissi Dance. His early performance life began with performing as a Gotipua dancer, later he used his knowledge to reconstruct Odissi dance in Gotipua style. He was one the founding member of Jayantika. Some of his popular compositions are of Pallavis and Ashtapadis. He has received many prestigious awards for his contribution to Odissi Dance such as Padma Shri, Padma Bhushan, Sangeet Natak Academy etc.	6
16.	There are four type of Abhinaya which are used in Indian classical dance and drama to express different type of emotions. Angika- Angika Abhinaya denotes the movements of Angas or body. It has three devisions such as Shariraj, Mukhaj and Chestakrut. The Angika abhinay are shown with the movements of limbs.	

	Vacchika- The expression which is carried out through speech, and dialogue is known as Vacchika Abhinaya. It deals with poetry, songs, ukuta, bol or music to express different types of emotions in dance and drama. Aharaya- Aharya Abhinaya is related with costumes, makeup, and ornaments. It is the decoration of body or stage to express the emotion of particular dance or drama. Sattvika- Sattvik Abhinaya is the inner emotion. It is the highest most subtle form of emotion or expression in Indian classical dance and drama. It focuses on inner mental state (sattva) to express the emotion.	
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