

DANCE (ODISSI) CODE-059
MARKING SCHEME
CLASS XII (2022-23)

One Theory Paper – 2 hrs

Total Marks – 30

| S.N. | SECTION-A | Marks |
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| 1. | (b) | 1 |
| 2. | (d) | 1 |
| 3. | (c) | 1 |
| 4. | (b) | 1 |
| 5. | (c) | 1 |
| 6. | (c) | 1 |
| 7. | (b) | 1 |
| 8. | (d) | 1 |
| | SECTION-B | |
| 9. | Patak hast Mudra convey the meaning of MOON. (OR) Originally Chhau dance belongs to Odisha. | 2 |
| 10. | The two main musical instrument played in Odissi dance performance are Mardal and Manjira. Mardal plays to show different tala or taal of the dance and Manjira controls the taal. (OR) The Tandav dance is originated from Lord Shiva. Generally Tandav dance is done in fast tempo to make the climax of the dance. It expresses mostly Raudra, bhayanak and bibhatsa rasa to give the soul enjoyment. | 2 |
| 11. | Folk dances of Odisha are : Rangabati, Paatua nacha, Kela keluni, Ghuda nacha, Chadeia chadeuni, Danda nacha (etc.) any four. (OR) The word Natyadharmi pertains to stage oriented performances using stylized gestures. It is a stylized ways of presentation mainly in classical dances and Drama. | 2 |
| 12. | The term Nritta means pure dance, it is presented by graceful movements of the body based on rhythm, footwork, hand gestures without telling a particular story. (OR) Devadasis, Maharis were the ancient temple dancers of Odisha and Gotipua were male dancers in medieval period of Odisha. Gotipua used to dance by using women attire. | 2 |
| 13. | Laya is speed or tempo of a taal. Three layas are vilambit, Madhya and Drut. (OR) Abhinaya Chandrika Text deals with treatise on odissi dance. It mainly describes different poses, Mudras, Taal and Aharya of odissi dance. | 2 |

| SECTION-C | | |
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| 14. | <p>Odissi dance Aharya is unique among other classical dances of India. Silver ornaments or white metal ornaments are use to decorate the body. Balaya and tayita are worn in hand, mudi is worn in fingers. The unique bengpatia is worn to decorate the waist of the body. Haar or mala one small and other long are worn on the neck. Kaapa or Kundal is worn in ears. Mathamani or ketaki bharana is worn to decorate forehead.</p> <p>The hair is parted from the middle into two sides and the hairbun is made and adorn with pushpachuda (white flower decoration made of Shala pitha plant) Tahiya or taiara is worn on the top of the head. Matha kanta is worn on the back side of the hair bun to decorate it.</p> | 6 |
| 15. | <p>The peculiar mental, emotional and physical condition of enjoyment is knows as rasa. The enjoyment of mind by five senses either by watching, hearing, smelling, speaking and touching. Different sentiments and moods give aesthetic feeling to the person. All rasa or emotions are highly use in all classical dance forms of India. The 9 rasas are : -</p> <ol style="list-style-type: none"> 1. Shringar (erotic, pleasant, love, beautiful) 2. Veer (heroic, valour, bravery) 3. Karuna (tears, sad, upset) 4. Hasya (homour, joy laugh) 5. Raudra (anger, furious) 6. Bhayanak (fear, afraid) 7. Bibhatsa (disgust, horrible, awful) 8. Adbhuta (surprise, astonishment) 9. Shanta (tranquility, peace, calmness) | 6 |
| 16. | <p>The word Abhinaya is derived from Bharat muni's Natyashastra. It is the most important aspect of expression in Indian classical dance and drama. Abhinaya is the presentation of dramatic action through gestures of the body and expression. There are 4 types of Abhinaya.</p> <ol style="list-style-type: none"> 1. Angika : Angika Abhinaya denotes the movements of angas or body like head, hands, waist and face to express something. There are 3 types of Angika Abhinaya, they are Shriraj, Mukhaj and Chestakrut. 2. Vachika : Vachika Abhinaya expresses through speech or sound including words, songs, ukuta or bols, dialogues etc. 3. Aharya : Aharya Abhinaya is an expression or acting through the use of costumes make up ornaments to decorate the body. In theatre the decoration of the stage with props, lights and accessories related to the scenes as to enhance the rasa between artists and audience. 4. Sattvik : Sattvika Abhinaya is performed with inner of sattvika bhava. Mental message or deep emotions are use to communicate in dance and drama to give inner joy. All the rasa, bhava and emotions are use to express the feeling of dance. | 6 |