

## **PRARAMBHIK ODISSI DANCE**

**Practical Examination only**

**Total Marks: 50**

**Minimum Pass Marks: 18**

**Theory:**

- 1) Basic introduction to the main classical dance styles:- Odissi, Bharatanatyam, Kathak, Manipuri, Kathakali. Mohiniattam and Kuchipudi with reference to place of origin.
- 2) Ability to define
  - Matra
  - Laya
  - Tala
- 3) Ability to demonstrate the Asamyukta hastas (single hand gestures) from the Abhinaya Darpana (not including Vini Yogas).

**Practical:**

- 1) Elementary Steps:
  - a. Demonstration of 10 steps each in chauk and tribhang set to Ek Taali in three speeds (Ekgun, dugun and chaugun).
  - b. Recitation with hands of the sthayi ukuta to which the steps are composed.
- 2) Padasthiti :
  - Demonstration and ability to identify the basic foot positions: Sama, Kumbha, Dhanu and Maha

**PrarambhiK: Total Marks 50, Time: 10 min. for each candidate**

Elementary Steps in Chauka 10	Elementary Steps in Tribhanga 10	Recitation of Sthayi Ukuta, Ektal 5	Padasthiti or Bheda 5	] <b>TOTAL 50</b>
Asamyuta hasta from AD 5	Naming the origin of each style 5	Definition of Matra, Laya, and Tala 5	General Impression 5	

## **PRAVESHKA PRATHAM ODISSI DANCE**

**Total Marks: 75 (Practical: 60: Theory: 15)**

**Minimum Pass Marks: 26**

**(Theory to be taken as viva along with the practical examination)**

### **Theory:**

- 1) Oriya Saying:  
Uthaa Baithaa Thiyaa Chaali, Budaa Bhasaa Bhaunri Paali, Odissi nata re atha Beli
  - a. Meaning of the saying.
  - b. Definition of the term 'Beli'.
  - c. Identification of each of the eight Belis (Uthaa, Baithaa, Thiyaa, Chaali, Budaa, Bhasaa, Bhaunri, Paali) with practical examples for each.
- 2) Hastas:  
Ability to demonstrate and identify the samyukta hastas from the Abhinaya Darpana (not including viniyogas).
- 3) Shirôbheda, Drishtibheda and Grivabhedas from Abhinaya Darpana. Demonstration in sequential order and ability to identify each (not including vinîyôgas).
- 4) Definitions:
  - a. Taandava and laasya
  - b. Nritya, Nritya and Naatyam
  - c. Anga, Pratyanga and Upaanga
- 5) Myths related to Lord Ganesh
  - a. Why the elephant head
  - b. Why Ekdanta

*(Revision of earlier course is compulsory and can be examined.)*

### **Practical:**

- 1) Arasas in Odissi talas: Ektali (4 matras) and Triputa (7 matras).
  - a. Demonstration of one arasa in each tala.
  - b. Recitation with hands of each of the dharanas (sthaiyî ukutas) of the talas mentioned above.
  - c. Recitation with hands of each of the ukutas (bols) of the Arasas learnt.
- 2) Mangalacharan:
  - a. Demonstration of the item.
  - b. Recitation with hands of the ukutas of the item.
  - c. Naming the raga and tala the item is composed to.
  - d. Identification of the hastas used.
  - e. Identification and demonstration of the various components of the item:

- Mancha Pravesha,
- Pushpanjali
- Bhumi Pranam
- Ishta Deva Vandana and
- Trikhandi/Sabha Pranam

f. Explanation/meaning of the Sloka in the Ishta Deva Vandanaa.

3) Bhangis:

- Definition of the term "bhangi".
- Demonstration and identification of the following bhangis: Samabhanga, Abhanga, Chauka, Tribhanga, Atibhanga,

- **Praveshika Pratham :- Total Marks - 75,  
Time: 15 min. for each candidate**

ARASA Demo. & Recite Ektal/Tripata 10      10 20	Mangalacharan Demo/Tala/Raga Hasta/Meaning/ Components 20	Bhangis 5	Shirobheda Grivabheda and Drishtibheda 5	] <b>TOTAL 75</b>
Samyuta Hasta From AD 5	Belis 5	Definitions Tandava/Nrita/Anga Lasya/Nritya/Pratyang Naatya/Upang 10	Ganesh Myths 5	

## **Alasa, Darpana, Abhimaana and Nibedana.**

### **PRAVESHKA PURNA ODISSI DANCE**

**Total Marks: 125 (Practical: 75; Theory: 50)**

**Minimum Pass Marks: 44 (Practical: 26; Theory: 18)**

**(From this year onward the Theory examination will be a written paper)**

#### **Theory:**

- 1) Elementary introduction to the texts: Abhinaya Darpana, Abhinaya Chandrika and Natya Shastra:
  - a. Identification of author and (approximate) date
  - b. Basic overview of the broad areas covered in the contents of each text.
  - c. Myths regarding the origins of dance according to each text.
- 2) Elementary knowledge of the main classical dance styles: Odissi, Bharatanatyam, Kathka, Manipuri, Kathakali, Mohiniattam and Kuchipudi with special reference to:
  - a. Place of origin
  - b. Aharya
  - c. Music and musical instruments
  - d. Stylistic features, technique and repertoire.
- 3) Notation of the Sthayi Ukutas (Dharanas), Arasas, Mangalacharan and Batu/Sthai.
- 4) Definition of the terms:
  - Matra    • Laya    • Tala    • Avartana/Avarta    • Taali
  - Khaali.    • Sam (Gurughar)    • Vibhaga (Anga)

#### **Practical:**

- 1) Batu/Sthai :
  - a. Demonstration of the item.
  - b. Identification of the hastas, paadabhedas and bhangis used.
  - c. Recitation with hands of the ukutas of the item.
  - d. Identification of the raga and tala the item composed to.
- 2) Pallavi in Ektaali :
  - a. Definition of the term 'Pallavi'
  - b. Demonstration of the item.
  - c. Identification of the raga and tala the item is composed to.
  - d. Recitation with hands of the bols of the item.
  - e. Identification of the hastas and bhangis used
- 3) An Odissi song by any poet:
  - a. Demonstration of the item.

- b. Name of the author.
  - c. Naming of the raga and tala of the item.
  - d. Meaning of the verses used
  - e. Identification of the hastas used.
  - f. Recitation of the ukutas and verses of the item verbally and by hand.
- 4) Demonstration and identification of the following hangis :  
Mardalaa, Paarshva Mardalaa, Akunchana, Nikunchana, Shukachanchu, Biraaja, Potalaa and Shivakaraa

**Praveshika Purna :- Total Marks - 75,  
Time:-20 min. for each candidate**

BATU/STHAI Demo./Recitation/Hasta Bhangi/Pada Bheda/ 20	PALLAVI Demo./Raga/Tala/ Recitation/Hasta/Bhang 20		}	
ABHINAYA Demo /Poet/Raga/Tala Meaning/Hastas/Recitation 20	BHANGIS 10	General Impression 5		<b>TOTAL 75</b>

## **MADHYAMA PRATHAM ODISSI DANCE**

**Total Marks: 200 (Practical: 125: Theory: 75)**

**Minimum Pass Marks: Total: 70**

**(Practical: 44: Theory: 26)**

**Theory examination is a written paper**

### **Theory:**

- 1) Notation of the Pallavi learnt in Tripura tala.
- 2) Lives and writings of Oriya poets:  
(a) Jayadeva      (b) Baladeva Rath      (c) Banamaali  
(d) Upendra Bhanja      (e) Gopala Krishna
- 3) Detailed knowledge of Odissi dance:
  - a. A brief history of the tradition and development of the style (1/2 century BC to the 1950s)
  - b. Basic stylistic features and technique
  - c. Repertoire
  - d. Musical instruments c) Ahaarya (costume and jewellery)
- 4) Definition of the terms relating to tala:
  - a. Sthayi Ukuta (Dharana)
  - b. Bani
  - c. Ukuta
  - d. Khandi
  - e. Gadi
  - f. Maana
  - g. Jhula
  - h. Pohapata
  - i. Padi.
- 5) Abhinaya:
  - a. Definition of the term.
  - b. Definition of the four aspects: angika, vachika, aharya and sattvik.
- 6) Odissi talas:
  - Notation of the sthayi ukuta of each tala: Khemta (6 matras), Rupaka (6 matras), Ashtatala (8 matras), Jhampa (10 matras), Jati (14 matras), Aditali (14 matras) and Aditala (16 matras) with its:
  - Number of matras
  - Vibhaga structure
  - Notation symbols (X,0,2,3)

*(Revision of earlier course is compulsory and can be examined)*

**Practical:**

- 1) Pallavi in Tripura tala (3:2:2)
  - a. Demonstration of the item.
  - b. Identification of the hastas and bhangis used.
  - c. Recitation with hands of the ukutas of the item.
  - d. Name of the raga, tala, composer and choreographer of the item.
- 2) Ashtapadi from the Gita Govinda (either Lalita Lavangalata or Chandan Charchita :
  - a. Demonstration of the item.
  - b. Identification of the raga and tala used in the item.
  - c. Meaning of the verses used in the item.
  - d. Explanation of the bhavas used.
  - e. Identification of the hastas used.
  - f. Recitation of the ukutas and verses of the item verbally and by hand.
- 3) Abhinaya to an Odissi song of any poet :
  - a. Demonstration of the item.
  - b. Basic knowledge regarding the item (poet, raga, tala).
  - c. Meaning of the verses used.
  - d. Explanation of the bhavas used in the rendition of the item demonstrated.
  - e. Identification of the hastas used,
  - f. Recitation of the ukutas and verses of the item verbally and by hand..
- 4) Hastas:
  - a. Demonstration and ability to identify the hastas used in Odissi from the Abhinaya Chandrika and the Oral tradition.
  - b. Demonstration of the viniyogas with shlokas of the samyukta hastas from the Abhinaya Darpana up to Shikhara Hasta.
- 5) Demonstration and identification of the following hangis: Aratrikaa, Kshiptaa, Kunjarbaktraa, Chaturmukhaa, Sharakshepa, Shrutikulaa.
- 6) Knowledge of other Odissi talas: Khemta (6 matras), Rupaka (6 matras), Ashtatala (8 matras), Jhampa (10 matras), Jati (14 matras), Adtali (14 matras) and Aditala (16 matras).
  - Recitation with hands of each of the sthayi ukutas (dharanas) of the talas mentioned above.

- **Madhyama Pratham: Total Marks - 125,**  
**Time: 35 min. for each candidate**

PALLAVIIN TRIPUTA TALA Demo/Hasta/Bhangi Recitation/Raga/Tala 25		ASHTAPADI Demo./Raga/Tala/ Meaning/Bhavas/Recitation 25	] <b>TOTAL</b> <b>125</b>
ODISSI SONG Demo./Poet, Raga. Tala/ Meaning/Bhavas/ Hastas/Recitaiton 25		HASTAS from Abhinaya Chandrika + oral tradition Viniyogas upto Shikhara from A. D. 20	
BHANGIS 10	ODISSI TALAS 15	Genral Impression 5	



## **MADHYAMA PURNA ODISSI DANCE**

**Total Marks: 250 (Practical: 150: Theory: 100)**

**Minimum Pass Marks: Total: 88**

**(Practical: 53; Theory: 35)**

**The theory examination is a written paper**

### **Theory:**

- 1) The contemporary history of Odissi dance:
  - a. The revival phase (from mid-20 Century to the present day)
  - b. Life history and contributions: Guru Pankajcharan Das, Guru Kelucharan Mohapatra and Guru Deb Prasad Das.
- 2) The Mahari and Gotipua traditions
- 3) Notation of Dashavatar, Moksha and Pallavi demonstrated in the practical course.
- 4) Tala Lipi/Notation in dugun, tigon and chaugun of the sthayi ukuta (dharanas) of the Odissi talas: Ektaali, Rupaka, Tripata, Jhampa and Jatitala
- 5) Elementary knowledge of the three styles of Chhau : Mayurbhanj, Seraikella and Purulia.
- 6) Myths relating to each of the Dashavataras.

*(Revision of earlier course is compulsory and can be examined)*

### **Practical:**

- 1) One additional Pallavi:
  - a. Demonstration of the item.
  - b. Identification of the hastas and bhangis used.
  - c. Recitation with hands of the ukutas of the item.
  - d. Identification of the raga, tala, composer choreographer.
- 2) Gitabhinaya with Sthayi and Sanchaari bhaavas:
  - a. An ashtapadi from the Gita Govinda portraying a Naayika
  - b. Dashavatar
  - c. A Champu

In terms of:

- Demonstration of the item.
- Meaning of the verses used.
- Explanation of the bhavas used in the rendition of the item demonstrated.
- Identification of the hastas used.
- Recitation of the ukutas and verses of the item verbally and by hand.

- Identification of the raga, tala and poet.
- Type of the nayika portrayed.

3) Moksha:

- Demonstration of the item
- Identification of the hastas and bhangis used
- Identification of the raga and tala
- Recitation with hands of the ukutas of the item

4) Hastas:

- Demonstration of the viniyogas and their shlokas of the rest of the asamyukta hastas from the Abhinaya Darpona. (from Kapittha Hasta onwards)
- Comparison of hastas from the Abhinaya Darpana and the Abhinaya Chandrika.

5) Demonstration and identification of the following bhangis: Gopanaa, Nandyavartaa, Tarangaa, Padavalayaa, Neshayuddha, Pranataa, Archakaa.

**Madhyama Purna :- Total Marks - 150, YSTY**

**Time: 40 min. for each candidate**

PALLAVI		ABHINAYA			General Impression	<b>TOTAL</b> <b>150</b>
Demo/Hasta/Bhangi Recitation/Raga/Tala/ Composer/Choreographer		Demo/Poet/Raga/Tala/ Sanchari Exp/Meaning etc.	ASHTAPADI	DASHVATAR	CHAMPU	
25		25	20	20		
MOKSHA	HASTAS	BHANGIS				
Demo/Recitation/ Raga/Tala etc.	Viniyoga Asamyuta Hasta Comparison AC & AD					
20	20	10			10	

## **VISHARAD PRATHAM ODISSI DANCE**

**Total Marks: 400 (Practical: 250; Theory: 150)**

**Practical Marks: 250 (Viva:200: Demonstration: 50)**

**Theory Marks: 150 (Paper I and Paper II:75 each)**

**Minimum Pass Marks: Total: 180 (Practical: 128: Theory: 52  
(26 in each paper))**

### **Theory Paper I**

- 1) Concept of ashtanayika according to avasthabheda:
  - a. Swadheenpatika
  - b. Vasakasajjika
  - c. Virahotkanthita
  - d. Abhisarika
  - e. Vipralabdha
  - f. Khandita
  - g. Kalahantarita
  - h. Proshitapatika
- 2) Definition and explanation of the terms:
  - a. Lokadharmi and Natyadharmi: Desi and Margi
  - b. The four vrittis: Bharati, Satvati, Arabhati and Kaishiki
  - c. Karana, Matrika and Angahar.
- 3) Reference to Odissi dance in various Oriya treatises: Abhinaya Darpana Prakash, Sangeet Kalpalata, Natya Manorama, Sangeet Narayan and Sangeet Muktaavali.
- 4) The Jagannath cult and Odissi dance:
  - a. The myth related to the creation of the image of the deity
  - b. Rituals of the Maharis in the Jagannath Temple.
- 5) Krishna legends related to the Odissi repertoire :
  - a. Raas
  - b. Vastraharana
  - c. Kaaliadamana
  - d. Govardhan Leela
  - e. Draupadi vastra daan.

## Theory Paper II

- 1) Dashaprana:
  - Definition and explanation of the ten pranas of tala.
- 2) Understanding of the Saptatala system
  - Dhruva, Mathya, Rupaka, Jhampa, Triputa, Atta and Ek; and the jatis: Tisra, Chaturasra, Khanda, Mishra, Sankirna
- 3) Notation : The Pallavi in Jhampa tala (10 matras) from the practical course.
- 4) Odissi Mardala:
  - a. its construction and bani
  - b. its historical references.
- 5) Allied art forms of Orissa: Pala, Raas Lila, Shabda Nritya and Prahlad Nataka.

*(Revision of the earlier course is compulsory and can be examined.)*

## Practical: Viva (50 minutes)

- 1) Bhavabhinaya of one additional Nayika and one Dheera-lalit nayak:
  - a. Demonstration of the item.
  - b. Naming of the raga and tala of the item.
  - c. Vocal rendition of the song with tala shown by hand.
  - d. Explanation/Meaning of the verses used.
  - e. Analysis of the bhavas used.
  - f. Positioning of the rendered ashtapadis in the Gita Govinda
  - g. Identification of the hastas used.
- 2) An additional Champu:
  - a. Demonstration of the item.
  - b. Basic information regarding the champu poetic form.
  - c. Basic information regarding the item (poet, raga and tala).
  - d. Vocal rendition of the song with tala shown by hand.
  - e. Explanation/Meaning of the verses used.
  - f. Analysis of the bhavas used.
  - g. Identification of the hastas used.
- 3) One Pallavi in Jhampa tala (10 matras):
  - a. Demonstration of the item.
  - b. Naming the raga and tala of the item.
  - c. Recitation of the bols with the tala shown by hand.
  - d. Identification of the hastas and bhangis used.

- 4) Padabhedas, Mandalabhedas, Sthanakabhedas, and Utplavana-bhedas, Bhramarilakshana, Charibhedas, and Gatibhedas from Abhinaya Darpana.

**Practical : demonstration (20-30 minutes) :**

Performance of any items of your choice

- **Visharad Pratham: Total Marks 250, Time:50 min. for Viva &30 min. for performance in front of Audience (Manch Pradarshan).**

PERFORMANCE IN FRONT OF AUDIENCE (Manch Pradarshan)	PALLAVI IN JHAMPALA Demo/Tala/Raga Recitation/Hasta etc.	ABHINAYA Demo/Bhava/Meaning Poetic form/lasta etc. Ashtapadis	Nayika	Nayak	
50	30		30	30	30
VOCAL RENDITION OF PALLAVI & ABHINAYA PIECES	PADA /MANDALA/ STHANAKA/UTPLAVAN/ BHRAMARI/CHARI & GATI BHEDA from A. D	GENERAL IMPRESSION			TOTAL 250
20	30	30			

## **VISHARAD PURNA ODISSI DANCE**

**Total Marks: 400 (Practical: 250; Theory: 150)**

**Practical Marks: 250 (Viva: 200; Demonstration: 50)**

**Theory Marks: 150 (Paper I and Paper II: 75 each)**

**Minimum Pass Marks: Total: 180**

**[Practical: 128; Theory: 52 (26 in each paper)]**

### **Theory Paper I**

- 1) Rasa: Definition and explanation of the nine rasas.
- 2) Concept of Bhava
  - a. Sthayi and Vyabhichari/Sanchari Bhavas
  - b. Vibhava (Alamban and Uddipan) and Anubhava.
- 3) Nayak and Nayika bhedas:
  - a. Types of Nayak according to:
    - The four bhedas of the shringara rasa : anukoola, dakshina, dhrishta and shatha,
    - Character types: dheera-lalit, dheera-prashaant dheerodaatt and dheerodhat.
  - b. Types of Nayika according to :
    - Dharma-bheda: svakiyaa, parakiyaa and saamaanyaa
    - Age: mugdha, madhya and pragalbha
    - Character/temperament: uttamaa, madhyamaa and adhamaa.
  - c. Nayak Lakshana and Nayika Alamkara.

### **Theory Paper II**

- 1) Gita Govinda:
  - a. Structure of the poem: cantos and ashtapadis
  - b. Short notes on plot development and thematic content
  - c. Conceptualisation of the three main characters: Krishna, Radha and her Sakhi
  - d. Analysis of the verses in terms of the philosophic-allegorical theme.
- 2) Shiva myths related to dance:
  - a. Saptatandava
  - b. The analysis of the symbolism of the iconography of the Nataraja image
  - c. Urdhva tandava
  - d. Gangavatarana
  - e. Nilakantha
  - f. Madana dham
  - g. Ardhanarishvara

3) Knowledge of the dance drama styles:

- a. Kudiyaattam
- b. Bhagvat Mela Natakam
- c. Yakshagana.

4) Comparative studies of the main classical dance styles in terms of:

- a. Repertoire
- b. Nritya technique
- c. Nritya content
- d. Music
- e. Costume.

*(Revision of the earlier course is compulsory and can be examined)*

**Practical: Viva (60 minutes)**

1) Bhavabhinaya of two additional Nayikas:

- a. Demonstration of the item.
- b. Identification of the raga and tala the item is composed to.
- c. Vocal rendition of the song with tala shown by hand.
- d. Explanation/Meaning of the verses used.
- e. Analysis of the verses in terms of the philosophic allegorical themes in the poem.
- f. Analysis of the bhavas used in the rendition of the item.
- g. Positioning of the rendered ashtapadis in the Gita Govinda.
- h. Identification of the hastas used.

2) Abhinaya of a Janana:

- a. Demonstration of the item.
- b. Basic information regarding the term janana.
- c. Basic information regarding the item (poet, raga and tala).
- d. Vocal rendition of the song with tala shown by hand.
- e. Explanation/Meaning of the verses used.
- f. Analysis of the bhavas used in the rendition of the item.
- g. Identification of the hastas used.

3) Demonstration and explanation of the four Nayak and eight Nayika avasthas through short abhinaya sequences.

4) Composition and execution of:

- a. Short nritya sequences and ukutas in different talas.
- b. Short abhinaya sequences to given verses or themes/ideas.
- c. ability to play the manjira while reciting the ukutas.

5) Thirty-six Paadabhedas as expounded by Guru Kelucharan Mohapatra.

**Practical: demonstration (20-30 minutes)**

Performance of any items of your choice.

**Visharad Purna : Total Marks 250, Time: 60 min. for Viva & 30 min. for performance in front of Audience (Manch Pradarshan).**

PERFORMANCE/ DEMONSTRATION IN FRONT OF AUDIENCE (Manch Pradarshan)	ABHINAYA Demo. Explanation of Bhavas & Mcaning, Allegory, Poctic content, Raga, Tala Hastas etc. TWO NAYIKAS JANANA 30 + 30 30	
NAYAK-NAYIKA AVASTHAS Ability to portray through short sequences 30	ABILITY TO COMPOSE AND PLAY MANJIRA WITH RECITATION Abhinaya Nritta Manjira playing 10 10 10	
PADA-BHEDAS OF GURU KHELUCHARAN MOHAPATRA 30	GENERAL IMPRESSION 20	<b>TOTAL</b> <b>250</b>



## **ALANKAR PRATHAM ODISSI DANCE**

**Total Marks: 500 (Practical: 300; Theory: 200)**

**Practical Marks: 300 (Viva: 200; Demonstration: 100)**

**Theory Marks: 200 (Paper I and Paper II: 100 each)**

**Minimum Pass Marks: 225 (Total)**

**(Practical: 155; Theory: 70 (35 in each paper))**

### **Theory Paper I**

- 1) A study of ranga-manch:
  - a. As outlined in the Natyashastra
  - b. From the viewpoint of a classical dance performance on the modern stage in terms of decor, lighting, acoustic etc
- 2) Detailed study of Abhinavagupta's Abhinava Bharati. (a tika on the Natyashastra) with reference to the sixth chapter (Rasadhyaya)
- 3) Appraisal of the works of Bharata Muni, Nandikeswar Sharangaveda, Vishwanath Kaviraj and Dhananjaya in relation to dance:
  - a. Analysis of the relevance of these works to the main classical dance styles at a pan-Indian level.
  - b. Analysis of the relevance of these works to the technique of Odissi dance.

### **Theory Paper II**

- 1) An in-depth study of the Gita Govinda and Kishore Chandranan Champu:
  - Genre
  - Plot (structure and development)
  - Structure (literary structure and metric structure)
  - Language (imagery, simile, metaphor, rhyme, alliteration, wordplay etc)
  - elementary knowledge of the ragas mentioned.
- 2) A study of the stylistic features, technique and repertoire of Guru Kelucharan Mohapatra, Guru Pankajcharan Das and Guru Deb Prasad Das.
- 3) The iconography and symbolism behind the gods and goddesses: Brahma, Vishnu (including Krishna), Shiva; Durga, Kali, Saraswati, Lakshmi, Parvati.
- 4) Study of the human body in its anatomical structure related to dance.
  - Dance as therapy.

(Revision of the earlier course is compulsory and can be examined)

**Practical: Viva (90 minutes)**

- 1) Ability to compose a Pallavi highlighting its structural elements and its application in at least two ragas.
- 2) Analysis and in-depth abhinaya of any two ashtapadis, in relation to the metaphysical allegory of the Krishna legend.
- 3) Comparison and application of the Kishore Chandranan champu and the Gita Govinda.
- 4) Abhinaya of two chhandas.
- 5) Shabda Svara Patha and its application in Odissi performance.

**Practical: demonstration**

Performance of any items of your choice (30 minutes)

**Alankar Pratham: Total Marks 300, Time: 90 min. for Viva & 30 min. for performance in front of Audience (Manch pradarshan)**

performance in front of Audience (Manch pradarshan)	Knowledge of Pallavi Composition/ Tal application	Abhinaya of Geeta Govinda & analysis	Abhinaya of Chhanda & Vocal rendering	
100	30	30	30	
Comparison of Kishore Chandranan Champu & Geeta Govinda	Shabda Swar Patha	Ability on Composition of Dance with Sanchari	General Impression	<b>TOTAL 300</b>
25	25	40	20	

# **ALANKAR PURNA ODISSI DANCE**

**Total Marks: 500 (Practical: 300; Theory: 200)**

**Practical Marks: 300 (Viva: 200; Demonstration: 100)**

**Theory Marks: 200 (Paper I and Paper II: 100 each)**

**Minimum Pass Marks: 225 (Total)**

**Practical: 155; Theory: 70 (35 In each paper)**

## **Theory Paper I**

- 1) Social, political, cultural and philosophical aspects that have moulded Odissi dance from the time of Kharavela.
- 2) The composite Indian art tradition:
  - a. The essential principles of the Indian aesthetics
  - b. The interrelatedness of various Indian art forms and their connection with dance.
- 3) Study of ancient Sanskrit drama in terms of stage conventions.
  - Analysis of Kalidas' Abhigyan Shakuntalam in terms of nayak-nayika bheda, rasa, and bhava-vibhava-anubhava through different situations.
- 4) A comparative study of:
  - a. The development of modern dance in the west from the classical ballet tradition.
  - b. Current trends in the development of modern dance in India as well as within the classical traditions.

## **Theory Paper II**

- 1) Odissi music
  - a. A study of the musical traditions found in various texts of Orissa.
  - b. Musical forms and compositional structures from Orissa: chhanda, pala, janana, ghanta mardala etc.
- 2) General survey of the iconographical representations of sculptures relevant to Odissi dance in the caves and temples of Orissa, and an understanding of shilpa shastra and bandha.
- 3) An elementary, study of the major festivals of Orissa in reference to dance.
- 4) Understanding and comparison of the three tala systems (Odissi, Kamataka and Hindustani):
  - a. Basic information regarding each tala system and its unique technical features.
  - b. Comparison of concepts and technical terms relating to tala:
    - Sam/Grihagar
    - Matra/Akshara
    - Vibhaga/Anga
    - Mana/Muktai/Tihai

- Khali
- Tali/Kriya
- Gati/Chhand/Layakari
- Gadi/Rela
- Avartana/Avarta
- Arasa/Tora/Tiramanam
- Laya/Kalam.

c. Comparison of the common talas from the systems in terms of vibhaga structure: 6 matras, 7 matras, 8 matras, 10 matras, 12 matras, and 14 matras.

*(Revision of the earlier course is compulsory and can be examined)*

**Practical: Viva (90 minutes)**

- 1) Abhinaya renderings of two poems of Upendra Bhanja:
  - a. Demonstration of the item.
  - b. Naming the raga and tala of the item.
  - c. Vocal rendition of the song with tala shown by hand.
  - d. Explanation/Meaning of the verses used.
  - e. Analysis of the verses in terms of the philosophic allegorical themes in the poem.
  - f. Analysis of the bhavas used in the rendition of the item.
- 2) The ability to compose Sabhinaya Nritya with Sanchari passages.
- 3) Ability to express navarasas.
- 4) Two Mangalacharans invoking two different deities, keeping in mind their iconographical representation.
- 5) Knowledge of different elements of choreography and ability to express the given theme in dance.

**Practical: demonstration (30 minutes)**

Performance of any items of your choice

- **Alankar Poorna : Total Marks 300, Time: 90 min. for Viva & 30 min. for performance in front of Audience (Manch Pradarshan).**

Demonstration/ Performance in front of Audience (Manch Pradarshan)	Rendering of Abhinaya of Upendra Bhanja	Ability to compose with sanchari	Ability to Sabhinaya Nava-Rasa	Depict
100	40	40	40	
Ability to compose Mangala charan with Iconographical representation		Identity elements of Choreography and compose to given themes	<b>TOTAL 300</b>	
40		40		