

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) Virahokanthita
 - 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 Muktavali.
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, Tripata, 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 - b) its historical references.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.
 - g) Positioning of the rendered ashtapadis in the Gita Govinda
 - h) 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.

- c) 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 JHAMPA TALA Demo./Tala/Raga Recitation/Hasta etc.		ABHINAYA Demo./Bhava/Meaning Poetic form/Hasta etc. Ashtapadis Nayika		Champu	TOTAL
	30	30	30	30	30	
50	30	30	30	30	30	
VOCAL RENDITION OF PALLAVI & ABHINAYA PIECES	PADA / MANDALA STHANAKA/UTPLAVAN/ BHRAMARI/CHARI & GATIBHEDA from A. D.		GENERAL IMPRESSION			TOTAL
20	30		30			250

