

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 Nityadharmi ; 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.

155

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 - b) its historical references.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.
 - e) Explanation/Meaning of the verses used.
 - f) Analysis of the bhavas used.
 - g) Identification of the hastas used.

156

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



157