

## VISHARAD DWITIIYA VARSHA (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.

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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 daham
  - 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.

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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.

