

MADHYAMA DWITTIYA VARSHA (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-20th 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, tigan and chaugun of the sthayi ukuta (dharanas) of the Odissi talas :
Ektaali, Rupaka, Triputa, 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 and choreographer.
2. Gitabhinaya with Sthayi and Sanchaari bhaavas :
 - a) An ashtapadi from the Gita Gôvinda 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 :

- a) Demonstration of the item
- b) Identification of the hastas and bhangis used
- c) Identification of the raga and tala
- d) Recitation with hands of the ukutas of the item

4. Hastas :

- a) Demonstration of the vinîyôgas and their shlôkas of the rest of the asamyukta hastas from the Abhinaya Darpana. (from Kapittha Hasta onwards)
- b) 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.

