

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] TOTAL 50
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 Grivabheda from Abhinaya Darpana. Demonstration in sequential order and ability to identify each (not including viniyogas).

4) Definitions:

- a. Taandava and laasya
- b. Nrita, Nritya and Naatyā
- c. Anga, Pratyānga 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 (sthaiyī 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:

- a. Definition of the term "bhangi".
- b. 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/Triputa 10 10 20	Mangalacharan Demo/Tala/Raga Hasta/Meaning/ Components 20	Bhangis 5	Shirobheda Grivabheda and Drishtibheda 5	TOTAL 75
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.

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 Triputa 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), Adtali (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 Tripata 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 sthaya 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	}	TOTAL 125
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, tigun 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 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	TOTAL
Demo/Hasta/Bhangi Recitation/Raga/Tala/ Composer/Choreographer	25	Demo/Poet/Raga/Tala/ Sanchari Exp/Meaning etc. ASHTAPADI	DASHVATAR	CHAMPU		
		25	20	20		
MOKSHA	HASTAS	BHANGIS				
Demo/Recitation/ Raga/Tala etc.	Viniyoga Asamyuta Hasta Comparison AC & AD					
20	20	10			10	150

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

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, dhrista 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 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. Nritta 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 nritta 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			
50	30 + 30	30		
NAYAK-NAYIKA AVASTHAS Ability to portray through short sequences	ABILITY TO COMPOSE AND PLAY MANJIRA WITH RECITATION Abhinaya Nritta Manjira playing			
30	10	10	10	
PADA-BHEDAS OF GURU KHELUCHARAN MOHAPATRA	GENERAL IMPRESSION			TOTAL
30	20			250

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 (Rasadyaya)
- 3) Appraisal of the works of Bharata Muni, Nandikeswar Sharangveda, 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	TOTAL 300
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	TOTAL 300	
40		40		