

VISHARAD DWITIYA 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.

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) Kudiyattam
 - 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.
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
INFRONT OF AUDIENCE
(Manch Pradarshan)

50

NAYAK-NAYIKA
AVASTHAS
Ability to portray
through short sequences

30

PADA-BHEDAS
OF GURU
KHELUCARAN
MOHAPATRA

30

ABHINAYA

Demo. Explanation of Bhavas
& Meaning, Allegory, Poetic
content, Raga, Tala Hastas etc.
TWO NAYIKAS JANANA

30 + 30

30

ABILITY TO COMPOSE AND
PLAY MANJIRA WITH RECITATION

Abhinaya	Nritta	Manjira playing
10	10	10

GENERAL
IMPRESSION

20

TOTAL

250

