



# NRITYA VISHARAD PART-I

(FOURTH YEAR)

## ODISSI DANCE

Total Marks : 200

Theory - 100; Practical -100

**Prescribed Taalas:** *Math, Aaditaali, Nisru, Sariman, Jhula and Desaj.*

**Note :** The syllabi of previous year/class is combined with that of the current year/class.

### THEORY

- (1) Relation between *Rasa* and *Bhava*, Permanent *Bhava*, Communicative *Bhava*, *Anubhava*, *Vibhava*, *Alambana* and *Udipan*.
- (2) Orissa dance stream and its art sequence.
- (3) Comparative criticism of Kathakali, Kathak, Bharat Natyam, Manipuri and Odissi dances.
- (4) Complete history of Indian dance and study of the characteristics of some folk dances of Orissa state.
- (5) Life Profile and Contribution of Sh. Jagannath Rai Singh and Maheshwar Mahapatra in the field of music.
- (6) Knowledge of *Taalas* of Odissi dance and their comparative analysis with southern Indian Taals.
- (7) Knowledge of *Naayak* and *Naayika* (hero & heroine) *Bhedas* and their importance.
- (8) Knowledge of *Natya Shastra*, *Abhinay Darpan* and *Abhinay Chandrika*.
- (9) Knowledge about *Nav Rasa* and their characteristics.
- (10) Origin of *Taala* and its use in dance.
- (11) Complete information about *Devdasi*, *Gotipua* and *Jagannath*.
- (12) The basis of *Geet Gobinda* and Life story of poet Jayadeva.

**SYLLABUS: Odissi Dance**

**PRACTICAL**

- (1) Proficiency in performing five *Padas* (steps) of Odissi dance.
- (2) *Abhianay* (Acting) on different *Rasas*.
- (3) *Sthayee* and *Sanchaari* with *Bhaavs*.
- (4) Ability to compose dance bellat according to Orissi dance.
- (5) Demonstration of three Odissi folk dances.
- (6) Dancing a dance following a song and practice of singing.
- (7) Knowledge of the demonstration of the following *Bhangis*-  
*Chaturamukh, Shrutikula, Gopana, Taranga, Sharakshepa, Pranata, Araatika, Shipata, Kunjarabhaktra, Nandebrata, Pada-Balay, Abhimana, Khumbhaka, Meshajudha* and *Archaka*.
- (8) *Jaati Hasta* according to Abhinay Darpan.
- (9) *Drishti Bhedas* (Eye movements) and their use according to Abhinay Darpan.
- (10) *Utpalvana Vedas* and their uses according to Abhinay Darpan.



# NRITYA VISHARAD FINAL

(FIFTH YEAR)

## ODISSI DANCE

Total Marks : 400      Theory - 200 (1<sup>st</sup> Paper - 100, 2<sup>nd</sup> Paper - 100)  
Practical - 200 (Performance with Viva - 125,  
Stage Presentation - 75)

**Prescribed Taalas:** Southern *Taala* groups in each *Jaati* along with the *Taals* prescribed in previous year.

**Note :** The syllabi of previous year/class is combined with that of the current year/class.

### THEORY

- (1) *Abhinay* (Acting) and its types.
- (2) Difference between *Naayak* (hero) and *Nayika* (heroine).
- (3) Knowledge of *Paad Bheda* and *Mandal-Bhedas*.
- (4) Costume and make-up used in Odissi dance and knowledge of stage.
- (5) Different types of *Lasya* and *Tandava*.
- (6) *Rangadhiveva Stuti* (Invocation), *Dev Hasta*, *Dashaavatar Hasta*, *Jaati Hasta* (Knowledge of *Brahmin*, *Kshatriya*, *Vaishya*, *Shudra*, *Bandhava*, *Navagraha Hasta*).
- (7) Brief history of all the classical dances of India.
- (8) The practice of writing the Southern *Taala* groups in each *Jaati*.
- (9) Study of context texts on the development of dance in different eras.
- (10) Knowledge of Odissi folk dances.
- (11) Knowledge of various musical instruments used in Odissi dance.
- (12) Knowledge of all technical terms used in Odissi dance.
- (13) Knowledge of the principles of composing of group and ballet dances.

**SYLLABUS: Odissi Dance**

- (14) Ability to choreograph dance on new subjects.
- (15) Knowledge of the movement of different parts of body related to Odissi dance.
- (16) Ability in Essay writing.
- (17) Life Profile and Contribution of the following Odissi dance artists:  
Dr. Minati Mishra, Late Samyukta Panigrahi, Sonal Mansingh, Shri Kelucharan Mohapatra.
- (18) Study of texts related to Odissi dance.
- (19) Knowledge and characteristics of South Indian folk dances.

**SECOND PAPER**

- (1) Study of southern and northern *Taala* notation systems and description of *Guru*, *Laghu*, *Drut* and *Anudrut* and their use in Odissi *Taala*.
- (2) Knowledge of hand gestures related to the following:-  
a: Four *Jaatis*      b: *Sambandhi*      c: *Avtaars* (Incarnate)  
d. *Navagraha*      e: *Devta* (Gods)
- (3) Study of Indian mythological stories based on any five subjects related to dance.
- (4) Study of Nataraja sculptures present in different parts of the country with special reference to Odissi sculpture.
- (5) Origin of *Chhau* dance and its salient features.
- (6) Knowledge of the following:-  
*Odissi Danda*, *Nritya*, *Ramleela*, *Krishnaleela* and *Yatra*
- (7) Study of the following:-  
Dance drama (*Nritya Naatika*) and Opera.
- (8) The origin of *Taala* and its ten *Pranas*.
- (9) Knowledge of the history of Indian stage decoration, lighting, make-up and art of dance etc.
- (10) Complete knowledge of 23 Double Hand gestures and their use in Odissi dance.

- (11) Detailed study of the subject *Abhinay* (acting) and its four parts.
- (12) Complete knowledge of *Jagannath Dharma* (religion) and Odissi dance.
- (13) Knowledge of various characteristics of *Lasya* and *Tandav*.
- (14) Complete information about *Navaras* and their importance in Odissi dance
- (15) Ability to notate all the *Taalas* from first year to the current year in *Taala* notation.

### PRACTICAL

- (1) *Sthayee* and *Sanchaari Bhava* along with *Geeta Abhinay* on a composition created by *Benudhar, Banamali, Gopal Krishna*.
- (2) Difficult *Khandi* and *Arsa* practice of ten *Taals*.
- (3) One verse each of *Geet Govind* and *Chapu* along with *Sanchaari*.
- (4) *Abhinaya* (Acting) demonstration of *Naayak* (hero) and *Naayika* (heroine).
- (5) Practice of All types of folk dances and modern dances of Odisha.
- (6) Ability to dance alongwith singing.
- (7) Practical knowledge of Odissi *Raagas* and *Raaganis*.
- (8) Practical knowledge of various aspects of *Mandal*.
- (9) Practical knowledge of any one of the following dance styles:-  
*Bharata Natyam, Kathak, Manipuri*.
- (10) Practical knowledge of the following hand gestures:-
  - (a) *Dashavatar Hasta*.
  - (b) Four Castes *Hasta*.
  - (c) *Avatar Hasta*
  - (d) *Sambandhi Hasta*.
- (11) Knowledge of the dance *Mudras* described in *Rajarani, Kapileshwara, Gauri Mandir* and *Parasurameshwara* and ability to perform them.

**SYLLABUS: Odissi Dance**

- (12) Ability to dance on all *Taalas* prescribed in the syllabi of previous years and that of current year.
- (13) Ability to demonstrate practically the difference between Nritya, Nritya and Natya.
- (14) Practice of reciting (*Padhant*).
- (15) Practical knowledge of choreographing dance on new topics.

**STAGE PERFORMANCE**

The candidate should be able to perform a dance for at least 30 minutes.

PRACHEEN KALA KENDRA  
RESERVES  
ALL RIGHTS  
NOT FOR SALE