



# NRITYA BHASKAR PART-I

(SIXTH YEAR)

## ODISSI DANCE

Total Marks : 500

Theory - 200

(1st Paper - 100, 2nd Paper - 100)

Practical - 300

(Performance with Viva - 150, Stage Performance - 150)

**Prescribed Taalas:** All the *Taalas* used in Odissi dance in different *Layakaris* along with those prescribed in previous year syllabi.

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

### **THEORY**

- (1) Detailed study of all the definitional terms related to Odissi dance.
- (2) Comparative study of Indian and Western dances and impact of western dances on that of Indian.
- (3) Critical studies of Odissi dances prevalent in ancient, medieval and modern eras.
- (4) Principles and characteristics of ancient and modern dance compositions.
- (5) Development of *Rasa - Sthayee Bhaav, Sanchaari Bhaav, Anubhaav, Vibhaav* etc. and their demonstration specially in Odissi dance and generally in other dances.
- (6) Critical study of ancient texts related to Indian classical dances with special reference to Orissa dance.
- (7) Ability to write essays related to Indian classical and folk dances.
- (8) Origin, development and characteristics of Odissi dance.
- (9) Knowledge of folk dances of Eastern India.
- (10) Detailed knowledge of all Double Hand gestures (*Samyukt Hast Mudras*) and their use in Odissi dance.

**SYLLABUS: Odissi Dance**

- (11) Detailed study of the movements of different parts of the body in relation to Indian dance, especially Odissi dance.
- (12) Detailed study of the history of the Indian stage in ancient, medieval and modern era with special reference to Odissi dance stage.

**SECOND PAPER**

- (1) Detailed study of Abhinay and its four types and their importance especially in Orissi dance.
- (2) Detailed study of the various characteristics of *Lasya* and *Tandava*.
- (3) Knowledge of Indian and Western *Taala* notation system.
- (4) Origin of *Taala* and relation of *Taala* with *Laya* and dance.
- (5) Principles and reactions of solo dance, duet dance and group dance.
- (6) Knowledge of writing all the *Taalas* used in Odissi dance in different *Layakaris*.
- (7) Detailed study of the origin of different classical dances, their comparison and characteristics.
- (8) Comparative study of South Indian and North Indian *Taala* notation system.
- (9) Comparative study of Odissi, Southern and Northern *Taala* notation systems.
- (10) Forms of *Laya* (rhythm) and their uses in dance in India and abroad.
- (11) Comparative study of origin and development of dance in India from Mughal to modern era.
- (12) Practice of writing essay on different aspects related to Indian classical dances.

**PRACTICAL**

- (1) Practice of demonstrating different *Layakaries* showing *Taali* on hand.
- (2) Ability to perform some folk dances of Central and North India.

- (3) Practical knowledge of any one of the following dance styles:- Bharata Natyam and Manipuri.
- (4) Ability to perform correctly and efficiently different *Taalas* used in Odissi dance.
- (5) Ability to demonstrate practically, the differences between ancient and modern *Taalas* of Odissi dance.
- (6) Ability to demonstrate dance postures found in Konark, Bhubaneswar and Jagannath temples.
- (7) Ability to create dance dramas based on ancient and modern themes.
- (8) Practical demonstration of Odissi *Raagas* and *Raganis*.
- (9) Practice of all body part movements of Odissi dance.
- (10) Practical demonstration of various aspects of *Mandal*.
- (11) Practical demonstration of various aspects of *Chaari*.
- (12) Practice of recitation (*Padhant*).

### **STAGE PERFORMANCE**

Perfect demonstration of different aspects of Odissi dance on stage for 45 minutes is mandatory for the student.



**NRITYA BHASKAR FINAL**  
**(SEVENTH YEAR)**  
**ODISSI DANCE**

Total Marks : 500

Theory - 200

(1st Paper - 100, 2nd Paper - 100)

Practical - 300

(Performance with Viva - 150, Stage Performance - 150)

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

**THEORY**

- (1) Definition of Mandal, its different aspects and importance in Odissi dance in particular and other dances in general.
- (2) Critical study of texts relating to Orissi dance in particular and other Indian dances in ancient, medieval and modern eras.
- (3) Life Profile and Contribution of eminent artists of Odissi dance.
- (4) Critical study of the origin and development of Odissi dance in different time periods.
  - a: Detailed knowledge of the make-up and costumes used in Odissi dance.
  - b: Changes in the costume of Odissi dance in ancient, medieval and modern era and what were the reasons for these changes?
- (5) Comparison between *Nritya*, *Natya* and *Nritta*. Origin of *Natya* (Drama) and relation of *Nritya*, *Natya* and *Nritta* in Indian life.
- (6) Detailed and critical study of Odissi folk dance and their comparison with other folk dances of different states.
- (7) a : State and importance of the orchestra (*Vadyavrind*) in Odissi dance and other classical dances.
  - b: Principles, necessity and suggestions for improvement of Orchestra in dance.

- (8) Origin and development of *Ghugroos*. Function of *Ghungroos* in Odissi dance and means to bring best effect in *Ghungroos*.
- (9) Detailed study of all the Indian classical dances, their origin and development.
- (10) Relationship between vocal and instrumental music and detailed study of instruments used in Odissi dance.
- (11) Relation of Painting, Sculpture, and other fine arts with Odissi dance.
- (12) Detailed study of ballet and opera.
- (13) Degradation of arts in general and dance in particular in the 17th and 18th centuries.

### SECOND PAPER

- (1) Definition of *Chaari*, its various aspects and importance in Odissi dance, and relation to *Rasa* and *Bhava*.
- (2) Detailed study of notation systems, knowledge of writing, in *Taala* notation, all the *Taalas* and their *Bols* in different *Layakariés*.
- (3) Suggestions for making a new *Swara* notation system.
- (4) Detailed and critical study of *Naayak* and *Naayika Bhedas* and differences in them.
- (5) Place of *Naayak* and *Naayika* in Orissa dance.
- (6) Detailed and critical study of hand gestures used in Odissi dance and their use.
- (7) Relation of *Mudras* with *Rasa* and *Bhava*.
- (8) A detailed study of *Lasya* and *Tandava* their historical background, their different types, their importance in Odissi dance and their impact on human life.
- (9) Origin, history and development of *Raas* dance and place of costume, stage lighting and orchestra in it and their interrelationship.
- (10) a: Detailed and critical study of different aspects of Odissi dance style.

**SYLLABUS: Odissi Dance**

- b: Place of *Rasa* and *Bhava* in Odissi Dance, Necessity of stage lighting, orchestra and costumes for Odissi dance.
- (11) Comparative study of all the classical dances, their costumes, make-up, stage lighting, musical instruments, style, *Ras*, *Bhava* and *Mudra* etc.
- (12) Comparative study of folk dances of different states of India, their characteristics and their effect on human life.
- (13) a: Origin and development of modern dances and study of their various aspects  
b: Place of *Rasa* and *Bhava* in modern dances.  
c: Study of background music, its need and its importance in modern dances.
- (14) Detailed and critical study of different aspects of *Abhinay* (acting) and relation between *Abhinaya* (Acting) and dance.

**PRACTICAL**

- (1) Practical knowledge of any two of the following:-
  - a: Modern Dance
  - b: Tagore Dance
  - c: Udayashankar dance style,
  - d: *Raas* dance
- (2) Ability to perform five types of folk dances of different regions of India.
- (3) Ability to demonstrate salient features of any one of the following classical dance styles:-  
Kuchipudi, Kathakali or Kathak.
- (4) Practical presentation of all folk dances of Odissa.
- (5) Practical knowledge of the use of *Ang*, *Pratyang* and *Upangas* in Odissi dances.
- (6) Practical demonstration of *Karan*, *Anghar* in Odissi dance.
- (7) Practical demonstration of all the *Mudras* used in Odissi dance.

- (8) Practical knowledge of all the aspects of *Lasya* and *Tandav* and their importance in Odissi dance.
- (9) Demonstration of all *Naayak* (hero) and *Naayika* (heroine) *Bhedas* and their importance in Orissi dance.
- (10) Ability to perform various *Rasa* and *Bhaavs* and their importance in Odissi dance.
- (11) Ability to perform dance on compositions based on Orissi *Purana*.

### **STAGE PERFORMANCE**

Beautiful performance by the candidate in any *Taala* with various aspects of Odissi dance in different *Taalas* for 45 minutes.

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