



Hindusthan Art & Music Society

(ISO 9001 Certified Examination Board of Indian Art & Culture)
Estd- 2010

Odissi

Pre-Primary Level

Total Marks: 100 (Practical: 100)

Practical

1. Basic hand-foot coordination in different rhythmic patterns.
2. Body movements in various *bhangis* (postures).
3. *Bhumi Pranam* (salutation to the earth).
4. Basic footwork and body movements in introductory *tala*-s of Odissi.
5. Presentation of *Pancha Bandhu*, *Dashakarna*, and *Ganapati Vandana* dance.
6. Oral questions based on practical topics.

Primary Level

Total Marks: 100 (Theory: 25, Practical: 75)

Theory (Oral)

1. Terminology: *Lasya & Tandava*, *Nritya*, *Natya*, *Tala*, *Laya*, *Sama*.
2. Origin of Odissi Dance – detailed discussion.
3. Basic knowledge of *Anga*, *Pratyanga*, *Upanga*.
4. Detailed explanation of *Shirabheda*, *Drishtibheda*, *Grivabheda*.
5. General introduction to *Rupaka*, *Kauri*, and *Ektali* talas.

Practical

1. *Bhumi Pranam* and *Mangalacharan* presentation.
2. Knowledge and practice of *Asamyukta* and *Samyukta* mudras.
3. Ten *Angapada* movements in different postures.
4. Recitation of *Rupaka*, *Kauri*, *Ektali* in *thaya* and *laya*.



Hindusthan Art & Music Society

(ISO 9001 Certified Examination Board of Indian Art & Culture)
Estd- 2010

Junior Diploma (1st Year)

Total Marks: 150 (Theory: 50, Practical: 100)

Theory

1. Terminology: *Chouka, Tribhangi, Sthai, Sabha Abhibadan, Arabhanga, Abhanga Karna*.
2. Importance of *Ghungroo* in dance.
3. Biographies: Guru Pankaj Kumar Das, Upendra Bhanja.
4. Knowledge of *Devadasi* dance tradition.
5. Introduction to *Jhoolana* and *Paha Pata* talas.

Practical

1. Presentation of *Batu* and *Pushpanjali*.
2. Knowledge of *Ektali* and its subdivisions.
3. 20 *Asamyukta* and 12 *Samyukta* mudras.
4. Recitation of *Jhoolana* and *Paha Pata* talas.
5. *Bhumi Pranam, Guru Pranam, Sabha Abhibadan, Kati Chalana*.

Previous year's syllabus included.

Senior Diploma – Part I (2nd Year)

Total Marks: 150 (Theory: 50, Practical: 100)

Theory

1. Terminology: *Angika, Aharya, Pallavi, Bhramari, Chari, Atibhanga, Sambhanga*.
2. What is *Abhinaya*? Types of *Abhinaya* with details.
3. Origin of *Ghungroo* and its importance in Odissi.
4. Origin and knowledge of Bharatanatyam.
5. Introduction to *Khemta* and *Adi* talas.
6. Odissi costume and ornamentation.
7. Biographies: Poet Suryabala, Debaratha.

Practical

1. Presentation of *Abhimana, Patala*, or *Arasa* dance.
2. *Pallavi* in *Basant* or any small raga.
3. One *Abhinaya* piece based on Banamali's composition.
4. 24 *Asamyukta* and 16 *Samyukta* mudras (as per *Abhinaya Darpana*).
5. Recitation of *Jhoolana* and *Paha Pata* talas.
6. Yogasana: *Gomukhasana, Dhanurasana*.
7. One folk dance of Odisha.
8. *Triputa tala – Khandanritya* practice.



Hindusthan Art & Music Society

(ISO 9001 Certified Examination Board of Indian Art & Culture)
Estd- 2010

Senior Diploma – Final (3rd Year)

Total Marks: 150 (Theory: 50, Practical: 100)

Theory

1. Terminology: *Arasa, Batu, Moksha, Angikaarika, Gotipua*.
2. Knowledge of southern talas: *Dhruva, Matta, Rupaka, Jhampa, Triputa, Ata, Ektali*; writing in *Chatusra Jati*.
3. Brief history of Odissi dance.
4. Detailed origin of Kathak dance.
5. One *Gita Govinda* shloka used in Odissi.
6. Biographies: Guru Kelucharan Mohapatra, Kalicharan Pattnaik.
7. Introduction to *Matta* and *Aratali* talas.
8. Application of reciprocal mudras and importance of abhinaya.

Practical

1. Dance and abhinaya based on Banamali or *Kavyageeti*.
2. *Pallavi* in *Saveri* or *Kalyan* raga.
3. Presentation of *Batu, Pallavi*, and *Abhinaya*.
4. Dance based on *Arasa* and *Jhampa* segments.
5. Recitation of *Matta* and *Aratali* talas.
6. Practical knowledge of *Natya Shastra* and *Abhinaya Darpana*.
7. Two folk dances of Odisha.
8. Two abhinaya pieces based on *Nayaka–Nayika Bheda*.

Previous year's syllabus included.

Nritya Visharad – Part I (4th Year)

Total Marks: 150 (Theory: 50, Practical: 100)

Theory

1. Comparative study of Odissi talas and southern talas.
2. Terminology: *Sthana, Anga, Tali, Mahari, Meenanahaka*.
3. Detailed study of *Rasa Abhinaya* and *Bhava Abhinaya*.
4. Notation writing of Odissi talas.
5. Timeline and evolution of Odissi dance.
6. Types of *Jati-s* in tala.
7. Detailed knowledge of Odisha folk dances.
8. Biography: Sri Jagannath Rai Singh.
9. Difference between dance and drama.
10. Introduction to *Dhruva, Dhruva, Aratali* talas.



Hindusthan Art & Music Society

(ISO 9001 Certified Examination Board of Indian Art & Culture)

Estd- 2010

Practical

1. Presentation of *Dashavatara* in Odissi style.
2. *Sabhinaya* dance and one *Shiva Stotra* dance.
3. *Pallavi* in *Khamaj* and *Shankara* ragas.
4. Presentation of *Chaturmukha*, *Taranga*, *Pranata*, *Shrutikula* postures.
5. Ability to perform dance-drama.
6. Recitation of *Dhruva*, *Dhruta*, *Aratali* talas.
7. One *Pada* of poet Surya Champu with abhinaya.

Previous year's syllabus included.

Nritya Visarad – Final (5th Year)

Total Marks: 400 (Theory: 200, Practical: 200)

Theory

First Paper

1. Types of *Abhinaya*.
2. Types of *Tandava* and *Lasya*.
3. All Indian classical dances – complete history.
4. Introduction: *Devahasta*, *Gandharva Hasta*, *Navagraha Hasta*, *Jati*.
5. Nataraja in Odisha's cultural tradition.
6. Instruments used in Odissi dance.
7. Costume, makeup, and stagecraft of Odissi.
8. Biographies: Gopal Krishna, Maheshwar Mahapatra.

Second Paper

1. Sculptural knowledge of Konark Sun Temple, Rajarani, Mukteshwar, Jagannath Temple.
2. Introduction to *Odissi Dandanritya*, *Krishnalila*, *Ramlila*, *Jatra*.
3. Influence of *Gotipua* dance on Odissi.
4. Jagannath tradition and Mahari dance.
5. Similarities and differences between Kuchipudi and Odissi.
6. Knowledge of Dhananjay's *10 Rupaka* text.
7. Contribution of Guru Kelucharan Mohapatra to Odissi.
8. Origin of *Tala* and its *10 Pranas*.
9. Folk culture of Odisha.



Hindusthan Art & Music Society

(ISO 9001 Certified Examination Board of Indian Art & Culture)
Estd- 2010

Practical

1. Abhinaya of four *Nayakas* and eight *Nayikas*.
2. Singing while dancing.
3. Presentation of *Sthana*, *Mandala*, and *Chari-s*.
4. Abhinaya of one *Gita Govinda* and one *Champu* pada.
5. All folk and modern dances of Odisha.
6. Abhinaya based on Banamali and Kalicharan Pattnaik compositions.
7. Ability to choreograph *Khanda Uku* and modern dance.
8. Practical knowledge of Bharatanatyam, Kathak, or Manipuri.
9. Presentation of 10 *Gatis*.

Previous year's syllabus included.

Nritya Kalaratna – Part I (6th Year)
Total Marks: 500 (Theory: 200, Practical: 300)

Theory

First Paper

1. Detailed study of Odissi in ancient, medieval, and modern periods.
2. Study of body movements in Odissi.
3. Knowledge of *Nayika Bheda* (e.g., *Khandita*, *Abhisarika*).
4. Contribution of Udayagiri & Khandagiri sculptures.
5. Ancient *Gotipua* training system.
6. Place of Odissi among Indian classical dances.
7. Folk dances of Eastern India.
8. Detailed knowledge of all *Samyukta* mudras.

Second Paper

1. Detailed study of *Lasya* and *Tandava*.
2. Knowledge of dance-drama and opera.
3. Contribution of deities in promoting Odissi.
4. Biographies: Devi Padmavati, poet Surya Champu.
5. Essays:
 - Popularity of Odissi
 - Odissi in music & dance festivals
6. Knowledge of solo, duet, and group dance.
7. Comparative study of Indian dance from Mughal to modern era.



Hindusthan Art & Music Society

(ISO 9001 Certified Examination Board of Indian Art & Culture)

Estd- 2010

Practical

1. Practical knowledge of Odissi ragas and raginis.
2. All folk dances of Odisha.
3. Practical knowledge of Bharatanatyam, Manipuri, or Kathak.
4. Recitation of *Ektali*, *Triputa*, *Ardha Jhapta* talas in double tempo.
5. *Jati Bheda Pallavi* with claps.
6. Practice of difficult *Khanda Bol* and *Arasa*.
7. All body movements of Odissi.
8. Ability to prepare dances of North & Central India.
9. *Bandi*, *Fandi*, *Arasa*, *Nathi*, *Chirapali*, *Mana*.
10. Stage performance on Odissi theory.

Previous year's syllabus included.

Nritya Kalaratna – Final (7th Year)

Total Marks: 500 (Theory: 200, Practical: 300)

Theory

First Paper

1. Evolution of costume from ancient to modern times.
2. Use and discipline of *Ghungroo* in Odissi.
3. What are Ballet and Opera?
4. Contribution of Odisha's kings to Odissi.
5. Influence of Shaivism and Vaishnavism on Odissi.
6. Detailed study of all mudras and their applications.
7. Terminology of *Mandala* and its theories.
8. Famous Odissi dancers and their contributions.

Second Paper

1. Origin, development, costume, stagecraft, and music of *Rasa* dance.
2. Contribution of Vaishnava poets to Odissi.
3. Terminology of *Chari* and its relation to *Rasa* and *Bhava*.
4. Stagecraft and musical requirements of Odissi.
5. Your plan for promoting Odissi as a dancer.
6. Writing all talas and *bol*-s in notation.
7. History of Devadasi dance.
8. Comparative study of North & South Indian tala systems.
9. Dance symbolism in Odisha cave paintings and sculpture.



Hindusthan Art & Music Society

(ISO 9001 Certified Examination Board of Indian Art & Culture)
Estd- 2010

Practical

1. Practical knowledge of any two: *Rasa*, Modern Dance, Rabindrik Dance, Uday Shankar Style, Nazrul Dance.
2. Practical knowledge of any two: Kuchipudi, Kathakali, Mohiniyattam.
3. Presentation of *Moksha*.
4. Ability to dance to Odissi Puranic themes.
5. Presentation of *Dashavatara*.
6. Abhinaya of four *Nayakas* and eight *Nayikas*.
7. Practice of *Gotipua* dance.
8. Dance using *Shirabheda*, *Drishtibheda*, *Grivabheda*.
9. Presentation of all mudras.
10. Stage performance on Odissi theory.

Previous year's syllabus included.