

**CENTRE FOR DISTANCE AND ONLINE EDUCATION  
SRI SRI UNIVERSITY, CUTTACK**

**MASTER OF PERFORMING ARTS (ODISSI DANCE)**

**TUTOR MARKED ASSIGNMENT**

**Course Code: MOD-CC-102**

**Course Name: Dance Practicum – II**

**Semester: 1st**

**Exam: July 2026**

**Session: February 2026**

**Total Marks: 100**

**A. Answer any eight questions (essay type). Answer in about 350-500 words each.**

(10 X 8 = 80)

1. Write the detail technical structure of *Pallavi (Megh)*, including a breakdown of its rhythmic and melodic progression.
2. Identify and explain the specific *Padabhedas* (footwork) and *Bhangis* (postures) used in the *Megh Pallavi*.
3. Write the concept of *Odia Abhinaya* with specific reference to *Natangi* or *Champu*, focusing on the emotional depth of the genre.
4. Explain the relationship between *Sahitya* (lyrics) and *Abhinaya* in the context of the prescribed Odia song.
5. Provide a comprehensive analysis of the *Raga* and *Tala* used in the *Megh Pallavi*.
6. Describe the method of reciting the *Ukutas* of a *Pallavi* with hands, explaining its necessity for technical mastery.
7. Explain the identification and application of *Hastas* used in *Odia Abhinaya* to convey specific meanings.
8. Examine the various components of an *Abhinaya* item and explain how the dancer demonstrates them in a performance.
9. Compare the technical requirements of a *Pallavi* (pure dance) with the expressive requirements of an *Abhinaya*.
10. Explain on the learning outcomes regarding the "deep knowledge of Sahitya" for a Master's level student.

**B. Write short notes on any four. Answer in about 150-200 words each.**

(5 X 4 = 20)

1. Write the first Sargam Part of *Megh.Pallavi* in Tala.
2. Definition of *Bhangis* in the context of *Pallavi*.
3. The structure of an *Odia Champu*.
4. Importance of *Padabhedas* in pure dance.
5. Difference between *Nritta* and *Nritya* as seen in Course 102.