

ABHINAYAA

INSTITUTE OF RESEARCH & FINE ARTS (REGD.)

MASTER DIPLOMA-II (50 MARKS)

EXAM DATE: 24th February, 2018

VENUE: STUDIO

A. ANSWER THE FOLLOWING IN SHORT : (5x2 = 10 Marks)

1. Describe Thala and its varieties.
2. What is Abhinaya? Describe 4 types of Abhinaya.

B. WRITE AN ESSAY ON ANY OF THE THREE SUBJECTS GIVEN BELOW: (10 Marks).

1. Navarasaas.
2. Nritta, Nritya and Natya.
3. Tanjavore Quartett.
4. Bharathanatyam Margam.

C. ANSWER THE FOLLOWING FROM THE PASSAGE BELOW: (10 Marks each)

PASSAGE : 1

All art in ancient India could perhaps be called temple art, not because it was necessarily a part of the temple, but because its aim was the perfection of spiritual identification. God is the Supreme Artist and guides every action of man whether it is daily ritual or through works of art. The temples of India stand as the most eloquent testimonial of a culture that has survived five thousand years. Within the temple walls, art was zealously preserved. The building of the temple itself was a dedication and a discipline. All text-books on architecture or *Vastu Shastra* reveal the rules of construction. The predominant idea of the temple was that it had to be a place of communication between man and God. It was no empty shell but a stronghold of the arts which ultimately showed the way of union between the material and the spiritual. The *Vishnudharmottara* says, "The Supreme Spirit has two states of form; the nature of the world (*prakriti*) and its transformation as the apparent (*Vikritni*). *Prakriti* is His invisible form. *Vikriti* is the aspect (*akara*) in which He pervades the universe. Worship and meditation can be performed in relation to His aspect, *Sakara* (appropriate form) only. The body of the temple itself is symbolic of the *prakriti* and so within this vast structure all manifestation has its

symbols. The situation of the temple had specific rules, for the dwelling of God had to be necessarily in surroundings beautiful enough for His presence to be felt.

QUESTIONS

01. _____ revealed the rules of construction. (1 Mark)
02. Prakriti is His _____ form. (1 Mark)
03. What does Vishnudharmottara say? (2 Marks)
04. Why were all art called as temple art in ancient India? (2 Marks)
05. What was the predominant idea of the temple? (2 Marks)
06. How do the temples of india stand? (2 Marks)

PASSAGE : 2

In ancient days, before the emergence of electricity, oil lamps were used for lighting purposes during performances. Bronze lamps were placed in the front portion of the dais on both sides of the stage and lighted. The lamps were placed in such a way that light wholly concentrated on the performer. When electricity emerged, lighting arrangement also underwent great changes. It even developed as an art involving the talent of the light boys and also the usage of lights of different kinds. Different kinds of lights are used in stages today. They are namely Flood light, Spot lights, Disc light, Rotating light etc. Flood light will be very powerful and will be in the middle at the top of the stage. Spot light on the root of the stage which will be focused on the performer alone. Foot lights will be arranged in a series on the front floor of stage. But this will cover the foot movements of the dancer and hence it is normally avoided. Disc light will be kept on stand on both sides of the stage. The disc covered with multicoloured transparent papers is rotated giving different shades of colour such as red, green, blue, violet, yellow as the situation requires, during the performance. Rotating lights are also placed on wheel or trolley and kept on moving during the performance. Dimmers are also used at the beginning and closing of each item in dance for breaking of scenes as in dramas. Sometimes a central light may also be kept on the middle of the roof above the head of the dancer.

QUESTIONS

01. _____ lamps were placed in the front portion of the dias. (1 Mark)
02. _____ light will be kept on stand on both sides of the stage. (1 Mark)
03. Explain the lighting of stages in the ancient days. (2 Marks)
04. Name the lights used in stages today. (2 Marks)

05. How are Rotating lights and Dimmers used? (2 Marks)

06. Explain how Disc lights are used? (2 Marks)

PASSAGE : 3

The Ganga, whose turbulent waters were caught upon the head of Shiva, embodies the *chitshakti* (that which is deathless proceeding from heaven to earth). From the drum all essential sounds are born and all language is created. The fire represents knowledge, the lotus upon which Shiva stands is the heart of every man, and Muralidhara upon whom He dances is identified as the six enemies of enlightenment – *Kama, Krodha, Lobha, Moha, Mada, Matsarya* – Desire, Anger, Miserliness, Delusion, Ego and Jealousy. In fact, it is the soul of the individual who struggles to free himself from the inevitable bonds of worldly existence. The lifted foot denotes the freedom of the soul. The frame of fire around the dancing form shows the universe all sprung from and returning to the One. The arch and the dancing figure are also interpreted as the *Panchakshara* (nama-shi-va-ya, salutation to Shiva), connected symbolically with the sacred sound *Aum*. Dr. Sarvapalli Radhakrishnan writes, “The syllable Aum which is the symbol of Brahman, stands for the manifested world, the past, the present and the future as well as the unmanifested Absolute.” The *Unmai Vilakam* explains the arch thus: “The radiant arch over Shri Nataraja is Omkara; and the five syllables which are inseparable from the Omkara are the steady flame. Those who have destroyed the self and cut themselves free from all entanglement, they will understand when they see the beautiful dance of Him of the Temple and they will never again see rebirth.

QUESTIONS

01. The fire represents _____. (1 Mark)

02. The lifted foot denotes _____. (1 Mark)

03. How is Muralidhara identified? (2 Marks)

04. What Dr. Sarvapalli Radhakrishnan write? (2 Marks)

05. How thus the Unmai Vilakam explain the arch? (2 Marks)

06. Explain the body and situation of the temple? (2 Marks)