

**Chapter 1 : Run a Program in Compatibility Mode in Windows 8**

*Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.*

A meaningful comparison can happen only on common ground. The beauty in the diversity of the forms can actually be relished only when the basis of their very presentations are the same. That is why in jugalbandhis where two different forms are presented, pieces with similar characteristics are chosen. A doha may be presented alongside vachana and the like. It is generally the vachika abhinaya that shoulders the responsibility of laying the common ground. The threshold of commonality would either be the content of the literature, such as an element of devotion, philosophical thought, eroticism or even a social theme, or the musical elements in terms of raga or tala. This is especially so in the case of nritta where aesthetic dance elements are presented as rhythmical patterns just to exhibit the beauty of the style. Parallel compositions in similar ragas from different traditions like Hindustani and Karnatic are chosen to display the nuances of the two forms both in music and in dance. Ultimately the styles need to be wedded to a common sthaayi in the presentation. The dominant sthaayi finds means to be embellished through supportive vachika to lead to expressible angika. Thus, the satvika and vachika abhinayas prepare the background for a common platform. While the aharya should be in consonance with tradition to suggest the dance style chosen, it is also important that it facilitate the planned angika and support the sthaayi of the concert in the endeavours towards rasa nishpattih realisation of rasa which is the goal of any art performance. Thus chaturvidha abhinaya finds its place in fulfilling relative values in the consonance of the presentation of two dance forms, ensuring the possibility of fine appreciation. Any two dance forms presented in a jugalbandhi would serve as interesting material for comparative analysis with respect to mutual technical adaptability and aesthetics. Bharatanritya is a dance form that blends the technique of marga karanas of Natya Shastra with the popular south Indian classical dance form Bharatanatyam. It was named so by Padma Subrahmanyam. Her seminal research on the reconstruction of marga karanas Subrahmanyam led to the development of a form that has been widely admired, accepted and practised by many. The following lines summarise the Natya Shastra dance technique. The nritta karanas of Natya Shastra are enumerated in the fourth chapter titled Taandava Lakshanam. A karana is a stylised movement of the limbs of the body which is defined to consist of chari, sthanaka and nritta hasta. A chari is movement of the lower limbs inclusive of the waist, the thighs, shanks and feet. There are 16 bhoomi and aakasha chaaris each, adding up to 32 charis. A sthanaka is a static stance, or rather the charis bind sthanakas into movements. It can also be understood that the sthanakas are broken and frozen moments of the charis. There are six male sthanakas and three female sthanakas mentioned in the Natya Shastra. There are 30 nritta hastas mentioned in the Natya Shastra which are dynamic in nature, unlike the abhinaya hastas which convey specific meaning when held at specific hasta kshetras. The nritta hastas involve the movement of the whole of the upper torso up to the waist giving room for a lot of nuances. There are nritta karanas mentioned in the Natya Shastra. There are also 32 angaharas which are a combination of two or more karanas. There are also 20 mandalas which are a combination of bhoomi and akasha charis. At a glance, this is the angika abhinaya technique the technical body language according to the Natya Shastra. This is the earliest available codification of a dance technique. The nritta of Natya Shastra was introduced to break the monotony of the lokadharmi the realistic mode which was otherwise ruling the natya presentation dramatic presentation presented in the structure of a rupaka as defined in the Natya Shastra. It is this nritta in natya which underwent changes to be known as nritya in the desi paddatis through the history of the uparupaka traditions up to the classical dance forms of today. Bharatanatyam is based on the sadir technique of the rajadasis. The revival of the technique of marga karanas came as a boon to bring in more sophistication to the angika, thereby popularising Bharatanritya. Yakshagana It is an ancient theatre form of Karnataka, especially in the coastal districts of Dakshina Kannada, Udipi and Uttara Kannada. While the tenkutittu or the southern style is popular in the Mangalore region, the badagutittu or the northern style is popular in the Udipi region. The costumes of

Yakshagana are of special significance and beauty. The character is revealed mostly through the costume and make up. There are different types of makeup and costumes according to the characters like the Kodangi, Baalagopala twin characters like Rama and Krishna , Kattuhaasya clown , Purushavesha male character , Streevesha female character and its subcategories. The role of the bhagavata singer can never be overlooked. The richness of the himmela is enhanced by accompanying chende and maddale instruments. The real beauty of the form is that the whole of himmela is dedicated to the dancer. The himmela artiste travels along with the actor and has no independent existence. This has done wonders for the form. The tala system is unique, and is dance- and music-friendly. The percussion beats and dance movements go hand in hand and match perfectly. Therefore the music and footwork match well in Yakshagana. There also seem to free sanchaara in tala without much rigidity, and according to the demands of the character depiction. Jugalbandhi of Bharatanritya and Yakshagana In the experience of having performed jugalbandhi with Yakshagana, the author, as a Bharatanritya artiste, was able to identify some technicalities discussed below. Vachika abhinaya vs angika abhinaya In the treatment of vachika itself, there seems to be a huge difference between both styles. The musical structure in Bharatanritya is still in line with the Karnatic music system. The Karnatic music system is bound by the sulaadi saptala structure. In fact, even in the system of Bharatanatyam, the music has dictated the dance rather than the other way round which would have been more conducive to dance. Hence the jathiswara, padavarna, pada, jaavali and thillaana are all notated compositions in music which are adapted to dance. The later additions to the dance repertoire like the keertanas of the Trinity are also basically musical compositions. As Bharatanritya is on the same lines of music as Bharatanatyam, the concerns here are no different. On the other hand, the music in Yakshagana seems to leave a free hand to dance as mentioned before. There are not many complicated rhythmical patterns. Though the music of Yakshagana is also basically based on Karnatic music ragas, the rendition is more dramatic as in ranga sangeeta or film music. The padya or the lyrical poem is almost memorised by the artiste. The story is led by padya. This helps the audience to relate to music directly and easily, in contrast to Bharatanatyam music where the lyrics are also in a codified form. Only the learned in the audience, and that too in music, would be able to detach the lyrics from the clutches of the raga and tala patterns. The sahitya is like a broad guideline, but not the dictator in this case. Lokadharmi and natyadharmi If the sthayi is kept as the governing factor for raga and tala, the adaptability of lokadharmi naturalistic expression factor becomes easier and natural. This seems to be the dominating factor in Yakshagana. Both vachika and angika seem to be ruled by lokadharmi. In fact the hastaas, sthanakas and charis are the basis for natyadharmi dramatic convention in representation. In the absence of a codified system, it is but evident that the form should rely on the lokadharmi style of rendition. It is an ironical truth that lokadharmi, though there is the risk of a diluted presentation, is the only doorway for a sophisticated presentation. It is easier and more comprehensible to handle natyadharmi by artistes as its boundaries and canons for practice are conspicuous. It can be determined how to apply natyadharmi. It can be taught, practised, rehearsed and set for presentation. On the other hand, lokadharmi has to be visualised and then realised into angika through experience and maturity. It is the real test of the prathibha brilliance of the artiste. The chances of anauchitya impropriety are more than auchitya propriety in lokadharmi. That is why in Yakshagana concerts, both extremes are easily visible. In the hands of brilliant and experienced artistes, the lokadharmi has done wonders and kept audiences spellbound for hours. And in the hands of mediocre artistes, lokadharmi leads to inferior treatment of the whole subject. Sometimes, this is observed easily even in vaachika, as rendition of spontaneous utterances is an integral part of Yakshagana. Whereas, in Bharatanatyam the reverse is true: Though many experiments are being done as far as concepts and music are concerned, there is this stagnation in angika. The stagnation is so visible that sometimes there is no obvious difference between a mediocre artiste and a celebrated senior artiste. This in turn enhances the possibilities of a sophisticated angika not only at the level of vaakyartha abhinaya, but also at the level of dhvani suggestion. Though dhvani emanates in saatvika abhinaya, stylised body language is its nourishment, especially if it is vastu dhvani the suggestion of an object or a thing or an idea or alankaara dhvani suggestion of a figure of speech. When both are successful in the fulfilment of rasa dhvani suggestion of a rasa , they culminate in pure saatvika abhinaya. The success of lokadharmi in Bharatanritya lies in making the natyadharmi transparent to the bhaava. It

appears that in Bharatanritya, lokadharmi is also realised in the very natyadharmi itself, rather than separated as a distinct feature. The angika should not be a mere replacement of words. In other words, what the mouth would otherwise speak should not be represented with abhinaya hastas. Spoken word is a more effective channel to communicate than the hastas. Hence there should be an attempt through expressive angika to speak out at the levels of vaakyaartha and dhvani. One can also notice that the pace of a karana is an important factor in the success of a performance. Most times, the laya rhythm in the song has to cater to this factor. Hence it is important to arrive at an ideal balance of tempo suitable for both styles. Such overdoing may suit a man in streevesha, but not a woman dancer who performs in the streevesha. A woman portraying a female role has to back up her natural grace.

### Chapter 2 : Internet Explorer Compatibility View - Turn On or Off - Windows 7 Help Forums

*fall , a mode comparability study in spring , and a second mode comparability study in spring This report presents major findings from these studies, focusing on the mode.*

Fun Stuff Run a Program in Compatibility Mode in Windows 8 As with other versions of Windows prior to Windows 8, you can run a program in compatibility mode in order to run older programs that were written for older versions of Windows in Windows 8. In Windows 8, there is also a new tool called the Compatibility Troubleshooter, which walks you through getting an older program to run properly in Windows 8. If you are running a different version of Windows, check out my other post on using compatibility mode in Windows 7 and Windows To get started, you need to right-click on the EXE file and choose Properties. If you have installed a program, it will either be located in C: For example, I installed Google Talk on Windows 8 and was surprised to find that it was not located under Program Files. Instead it was inside the AppData folder which is located at C: You can go into Folder and Search Options from Explorer and unhide it, but I find it simpler to just type it into the run dialog and open it. Once you find it, right-click and choose Properties. Then go ahead and click on the Compatibility tab as shown below. To run the program for a different version of Windows, check the Run this program in compatibility mode for box and choose from the list. Your options are everything from Windows 95 and 98 to Windows 7. You can always use this technique to always run a program in administrator mode. Lastly, you can click on the Change settings for all users button to have the compatibility mode settings applied to all users on the system instead of just the current user. It will detect any problems and then give you the option to Try recommended settings or Troubleshoot program. If you click on Troubleshoot program, it will then ask you what problems you have noticed with the program while running it in Windows 8: Basically, the first option will let you choose a different version of Windows, the second option will change the display settings, and the third option will run the program as Administrator. Overall, running older programs on Windows 8 is very similar to Windows 7 and even easier to use. July 17, by Aseem Kishore. Windows 8 Founder of Online Tech Tips and managing editor. He began blogging in and quit his job in to blog full-time. He has over 15 years of industry experience in IT and holds several technical certifications.

### Chapter 3 : Yakshagana and Bharatanritya: Comparability and Compatibility in Performance | Sahapedia

*Comparability is at the core of educational assessment and accountability. When we want to measure changes in a student's performance from one year to the next, we require evidence that the two assessment scores justifiably can be compared.*

### Chapter 4 : How a UK NARIC Statement of Comparability can help | UK NARIC

*The first stage evaluated mode comparability in each grade and the second stage implemented a plan for equating tests in cases where mode differences were found. Details of.*