



# SAMBALPUR UNIVERSITY

## SCHOOL OF PERFORMING ARTS

Jyoti Vihar-768019, Sambalpur, Odisha

### 2024 - 26 Batch

No..... (SPA)

Date.....,

Courses Offered	: Master of Performing Arts (Dance & Drama)
Aim and Objective	: The above courses aim at providing both theoretical and Practical aspects of dance/drama to students and facilitating them to take up career in performing art.
Duration	: Two years
Pattern	: Semester-cum-Course Credit System
Total Mark	: 2000
Credit Hours	: 80 CH+10 CH
Seats	: 12 (DRAMA) + 20 (DANCE)

### Outline of the Course Curriculum for MPA

Special Papers : 1)	Dance: (A) ODISSI DANCE (B) SAMBALPURI DANCE
2)	Drama: ACTING

### THE COURSE CURRICULUM FOR MASTER OF PERFORMING ARTS

#### **(DANCE)**

#### 1<sup>ST</sup> SEMESTER

MPA (DNC) – 4.1.1	:	History of Indian Dance & Drama (Ancient & Medieval) (4CH)
MPA (DNC) – 4.1.2	:	Natyashastra and Other Texts (4 CH)
MPA (DNC) – 4.1.3	:	Folk Dance and Folk Drama (Major) of Western Odisha (4CH)
MPA (DNC) – 4.1.4	:	Studio Course (Practical) - Yoga, Music & Theatre Games (4 CH)
MPA (DNC) – 4.1.5	:	Studio Course (Practical)- Multimedia & Computers (4CH)
MPA (DNC) – 4.1.6	:	<b>Environmental Studies/Disaster Management (2CH)</b>

#### 2<sup>ND</sup> SEMESTER

MPA (DNC) – 4.2.1	:	Indian Dance: Pre and Post-Independence Scenario (4CH)
MPA (DNC) – 4.2.2	:	Dance Aesthetics (4 CH)
MPA (DNC) – 4.2.3	:	Popular Dances of the World (4CH)
MPA (DNC) – 4.2.4	:	Studio Course (Practical) Abhinaya Aspect of Classical Dance (4 CH)
MPA (DNC) – 4.2.5	:	Studio Course (Practical) Rhythm (4 CH)
MPA (DNC) – 4.2.6	:	<b>Interdisciplinary Course (3 CH)</b>

#### 3<sup>RD</sup> SEMESTER (Special Papers) ODISSI DANCE

MPA (DNC) 5.1.1	:	Dance Research (4 CH)
MPA (DNC) 5.1.2	:	Theory of Odissi Dance (4 CH)
MPA (DNC) 5.1.3	:	Studio Course (Practical) Choreography (4 CH)
MPA (DNC) 5.1.4	:	Studio Course (Practical) Techniques of Odissi Dance (4 CH)
MPA (DNC) 5.1.5	:	Studio Course (Practical) Arts Management (4 CH)
MPA (DNC) 5.1.6	:	<b>Entrepreneurship Development (2CH)</b>

#### 3<sup>RD</sup> SEMESTER (Special Paper) SAMBALPURI DANCE ( **FOLK DANCES OF WESTERN ODISHA**)

MPA (DNC) 5.1.1	:	Dance Research (4 CH)
MPA(DNC) 5.1.2	:	History & Principles of Western Odisha Dance (4 CH)
MPA (DNC) 5.1.3	:	Studio Course / Choreography (4 CH)
MPA (DNC) 5.1.4	:	Studio Course (Practical) Techniques Of Sambalpuri Dance (4 CH)

MPA (DNC)	5.1.5 :	Studio Course (Practical) Arts Management (4 CH)
MPA (DNC)	5.1.6 :	<b>Entrepreneurship Development (2CH)</b>

**4<sup>th</sup> SEMESTER****(A) ODISSI DANCE (Special Paper)**

MPA (DNC)	5.2.1:	Musical Instruments of Odissi Dance and Tala (Rhythm) (4 CH)
MPA (DNC)	5.2.2:	Life sketch & contribution of Odissi Nrutya Guru, Poets & Dancers (4 CH)
MPA (DNC)	5.2.3:	Studio Course (Practical) -Teaching Process (4CH)
MPA (DNC)	5.2.4:	Studio Course (Practical) - Performance (4CH)
MPA (DNC)	5.2.5:	Field work, Project Report /Dissertation & Viva -voce (4 CH)
MPA (DNC)	5.2.6:	<b>MOOC ( 3CH)</b>

**(B) SAMBALPURI DANCE (Special Paper)**

MPA (DNC)	5.2.1 :	Musical Instruments ( Folk & Tribal ) ( 4 CH)
MPA (DNC)	5.2.2 :	Life Sketch contribution of Nrutya Gurus in Sambalpuri dance (4 CH)
MPA (DNC)	5.2.3 :	Studio Course (Practical) Teaching Process (4 CH)
MPA (DNC)	5.2.4 :	Studio Course (Practical) Stage Performance (4 CH)
MPA (DNC)	5.2.5 :	Field Work, Project Report / Dissertation & Viva Voce (4 CH)
MPA (DNC)	5.2.6 :	<b>MOOC ( 3CH)</b>

**THE COURSE CURRICULLUM OF MASTER IN PERFORMING ARTS****(DRAMA)****1<sup>ST</sup> SEMESTER**

MPA (DRM) – 4.1.1 :	History of Indian Dance and Drama (Ancient and Medieval) (4 CH)
MPA (DRM) – 4.1.2 :	Natyashastra and other Texts (4 CH)
MPA (DRM) – 4.1.3 :	Folk Dance and Folk Drama (Major) of Western Odisha (4 CH)
MPA (DRM) – 4.1.4 :	Studio Course (Practical) Yoga & Theatre Games (4 CH)
MPA (DRM) – 4.1.5 :	Studio Course (Practical) Multimedia & Computers (4CH)
MPA (DRM) – 4.1.6 :	<b>Environmental Studies/Disaster Management (2CH)</b>

**2<sup>ND</sup> SEMESTER**

MPA (DRM) 4.2.1 :	Dramatic Literature (4 CH)
MPA (DRM) 4.2.2 :	History & Development of Theater (4 CH)
MPA (DRM) 4.2.3 :	Theatre Basics (Acting, Direction, Stage Craft, Play Writing) (4 CH)
MPA (DRM) 4.2.4 :	Studio Course (Practical): Acting Techniques and Methods (4 CH)
MPA (DRM) 4.2.5 :	Studio Course (Practical) Acting and Direction(4 CH)
MPA (DRM) 4.2.6 :	<b>Interdisciplinary Course (2CH)</b>

**3<sup>rd</sup> SEMESTER (SPECIAL PAPER)****ACTING**

MPA (DRM) 5.1.1 :	Theory of Acting (4 CH)
MPA (DRM) 5.1.2 :	Elements of Acting, Group dynamics, Relations with other Directors (4 CH)
MPA (DRM) 5.1.3 :	Studio Course (Practical) Acting in Different Media (4 CH)
MPA (DRM) 5.1.4 :	Studio Course (Practical) Stage Acting with Given Script (4 CH)
MPA (DRM) 5.1.5 :	Studio Course (Practical) Theatre Forms (4 CH)
MPA (DNC) 5.1.6 :	<b>Entrepreneurship Development (2CH)</b>

**4<sup>TH</sup> SEMESTER ( ACTING )**

MPA (DRM) 5.2.1 :	Theatre Research (4 CH)
MPA (DRM) 5.2.2 :	Theatre Management (4 CH)
MPA (DRM) 5.2.3 :	Studio Course (Practical) Classroom Production (4CH)
MPA (DRM) 5.2.4 :	Project/dissertation/Seminar in the Concerned Stream (4 CH)
MPA (DRM) 5.2.5 :	Studio course (Practical) Play Production (4 CH)
MPA (DNC) 5.2.6 :	<b>MOOC ( 3CH)</b>

## **1<sup>st</sup> SEMESTER (DANCE)**

### **MPA (DNC) 4.1.1 : History of Indian Dance and Drama (Ancient and Medieval) (4 CH)**

<b>Objective-</b>	To give knowledge about origin & development of different types of Dances & Theatre of India.
<b>Expected Outcome -</b>	Can clearly distinguish between Theatre & different forms of Dance.
<b>Unit – I :</b>	Origin of Indian Dance, Development of Indian Dance forms from Indus Valley to Moghul period.
<b>Unit – II :</b>	Origin of Drama in India, Development of Dramatic Art forms from Indus valley to Moghul period & Folk Theatre.
<b>Unit – III :</b>	Classical Dances & Classical style of Theatre
<b>Unit – IV :</b>	Ritualistic Dance in both Indian & Odishan context, it's relevance with other Folk Dances, Folk & Tribal dance in Indian Scenario.

#### **References**

- Tripathy, S.N. 'Tribals in Transition', Discovery publishing House, 1999.
- Khokar, Ashish. 'Folk Dance: Tribal, Ritual & Martial Forms', Ruoa & Company, 2003.
- Pattanaik, Dharendra Nath. 'Bharatiya Nrutya Kala', Odisha Sahitya Akademy, BBSR.

### **MPA (DNC) 4.1.2 : Natya Shastra and Other Texts (4 CH)**

<b>Objectives-</b>	To give knowledge about the origin of Dance according to different Monuments, Scriptures, Instruments, & also can make them aware of the characteristics of Audience, Dancers & Managers.
<b>Expected Outcome-</b>	Can correlate thinking with the present day Ritual, Culture with the different Dance Forms and can use different types of Instruments in their Compositions.
<b>Unit – I :</b>	<b>Natyasastra (1<sup>st</sup>, 6<sup>th</sup> &amp; 7<sup>th</sup> Chapter)</b> (Origin & Development of Dance & Drama, Bhava & Rasa according to Natya Shstra)
<b>Unit – II :</b>	<b>Abhinaya Darpana &amp; Abhinaya Chandrika</b> (Origin & Development of Dance, Mudras, Bhangis, Postures, Costumes, Make-up)
<b>Unit – III :</b>	<b>Abhinaya Darpan Prakash</b> (Origin & Development of Dance, Mudras, Binijoga, Shiraveda, Drusti Veda, their position & Uses)
<b>Unit – IV :</b>	<b>Natya Manorama &amp; Sangita Ratnakara</b> (Division of Instruments, Different Elements of Song, Time of Practice, Origin of Music & Dance)

#### **References**

- 'Bharatmuni Pranitam Natyasatram', Odisha Sahitya Akademy, Bbsr.
- 'Abhinay Darpan Prakashan', Directorate Of Culture, Bbsr.
- 'Sangeet Ratnakar-Sarangadev', Munshiram Manoharlal publishers Pvt.Ltd, New Delhi.
- Mahapatra, Mahswara, Sadashiv Rathasharma. 'Abhinaya Chandrika', Kala Biukash Kendra Trust Board, Kalabikash Kendra Marg, Cuttack, 1993.
- Ratha, Raghunath. 'Natya manorama'.

### **MPA (DNC) 4.1.3: Folk Dance and Folk Drama (Major) of Western Odisha (4 CH)**

<b>Objective-</b>	Give a basic Knowledge regarding different Folk Dance and Folk Drama Forms of Western Odisha.
<b>Expected Outcome-</b>	To accumulate knowledge on regional Dance & Drama Forms.
<b>Unit – I :</b>	<b>Outline of Folk Dances of Western Odisha-I</b> (Panchabadya based) : Dalkhai, Rasarkeli, Nachnia, Bajania. (Presentation Style, Ritual behind the Dance, Songs, Music, Costume & Make-Up)
<b>Unit – II :</b>	<b>Outline of Folk Dances of Western Odisha-II:</b> Danda, Sanchar,

		Ghumra , Karma, Dhap, Gaur Badi, Sabda nrutya. (Presentation Style, Ritual behind the Dance, Songs, Music, Costume & Make-Up)
<b>Unit – III</b>	<b>:</b>	<b>Outline of Folk Drama of Western Odisha.</b>
<b>Unit – IV</b>	<b>:</b>	<b>History and Development of Drama of Western Odisha.</b>

#### References

- Pashayat, Chitrassen. 'Glimpses of Tribal and Folk Culture : Dalkhai Ritual Folk Dance of Western Orissa:Some Aspect and Significance of the Ceremony', Anmol Publication Pvt Ltd, New Delhi, 2003.
- Nayak, Dwarika Nath. 'Paschim Odishar Loknrutya', biswa books, Cuttack,2004.
- Mishra, Dr. Panchanan(Natyashree),'Sambalpuri Natak',Ankita Printers,2011.

### **MPA (DNC) 4.1.4 : Studio Course – I Yoga, & Theatre Games (4 CH)**

<b>Objective-</b>	To give knowledge regarding correct postures, benefits, and Contraindication of Asana and Pranayam. To practice Theatre Game and Voice Culture.
<b>Expected Outcome -</b>	To make the body flexible & fit for the performances and also to develop team spirit.

<b>Unit - I</b>	<b>:</b>	<b>Body Fitness (Exercises), Surya Namaskar</b>
<b>Unit – II</b>	<b>:</b>	<b>Yoga Asan-</b> Pawan Muktasana,Tadasana,Eka Pada Pranam or NatarajAsana, Garudasan, Bhujangasan, Sarpasan, Halasan,Padapaschimosthasana ,Padmasana, Bajrasana, Mandukasan, Naukasan ,CHakkichalasan, Naukasanachalasan, Sabasan
<b>Unit – III</b>	<b>:</b>	<b>Bhramari Pranayam, Nadi Sodhan or Anulom Bilom ,</b> Chin Mudra & Gyan Mudra.
<b>Unit- IV</b>	<b>:</b>	<b>Different Kinds Of Theatre Games.</b>

#### **References –**

- Carpenter,David,'Yoga:The Indian Tradition',Routledge,2003.
- Naz, Meena. 'Sur, Taal Aur Larhki',Aasif Zamal,1988.
- Massey, Reginald, Massey,Jamila. 'The Music of India" ,Abhinav Publications, 1996.

### **MPA (DNC) 4.1.5 : Studio Course (Practical) Multimedia & Computers (4CH)**

<b>Objective-</b>	To educate in the field of modern technology, and to aware about the Computers and Multimedia.
<b>Expected Outcome-</b>	The students will be able to edit and create their assignment bothonline and offline. They can also collect data by surfing in the web to enrich their assignments and words.

<b>Unit-I</b>	<b>:</b>	<b>Basic Concepts Of MS-Office, MS-Power Point Presentation.</b>
<b>Unit-II</b>	<b>:</b>	<b>Scanning of Materials &amp; editing</b>
<b>Unit-III</b>	<b>:</b>	<b>Editing in Photoshop &amp; video editing</b>
<b>Unit-IV</b>	<b>:</b>	<b>Internet Concept-Searching E-mail etc.</b>

#### **References-**

- Scott, John R.,'Basic Computer Logic' ,Lexington books,1981.
- Jain, Ramesh.'Multimedia Computing',CambridgeUniversity Press,2014.

### **MPA (DNC) 4.1.6 : Environmental Studies/Disaster Management (2CH)**

## 2<sup>nd</sup> SEMESTER (DANCE)

### MPA (DNC) 4.2.1 : Indian Dance : Pre and Post Independence Scenario ( 4 CH)

**Objective-** To acquire knowledge about the Indian Dance scenario.

**Expected Outcome-** To know the background of Indian Dance & to restore the cultural heritage of India.

- Unit – I** : The revivalist movement of Indian Dance
- Unit – II** : Contribution of Udaya shankar, Rukmini Devi, Poet Vallathol .
- Unit – III** : Development of Indian Dance in Pre-Independence period  
(Origin & Position of Dance in the society, Style of Dancing, Costume used & Revival of Dance)
- Unit – IV** : Development of Indian Dance in Post-Independence period  
(Development, Position in the society, improvisation of Costume & Make-up)

#### References

- Kattrak,K.'Contemporary Indian Dance : New Creative Choreography in India & Diaspora',Springer.2011.
- Khokar, Manohar.'His Dance His Life : A Portrait of Uday Shankar',Himalayan Books,2009.
- Meduri,Avanthi.'Rukmini DeviArundale,1904-1986: a VisionaryArchtect of Indian Cultureand the Performing Arts',Motilal Banarasudass Publisher,2005.
- Sahu,Mamata.'Dance & Dance'Tithi Books,Odia Bazar Cuttack,2017.
- Narayana, Shobhna.' Indian classical dances',Suravi Publications,2005.

### MPA (DNC) 4.2.2 : Dance Aesthetics (4 CH)

**Objective-** To impart knowledge about different types of Bhava & Rasa and Positions of Dance in different era.

**Expected Outcome-** To utilize this knowledge for compositions by taking differentaspects of Bhava & Rasa.

- Unit – I** : **The rasa theory of Natyasastra**
- Unit – II** : **Introduction to Western Aesthetic Theory**  
(Definition and origin of the word theory of Art & Culture, views regarding Aesthetics by Western Aesthetician)
- Unit – III** : **Rasa Theory in Vaishnava texts & Nabadha Bhakti**  
(Origin of Vaishnavism, Impact of the Vaishnava Dharma in Indian Dance, Bhavas & Rasas)
- Unit – IV** : **Analysis of productions referring to Dance**  
(Definition & origin of Aesthetic, knowledge about Ancient Aesthetic, Views of Greek & Indian Philosopher, Aesthetic of Dance)

#### References

- 'Bharatmuni Pranitam Natyasatram 'Odisha Sahitya Akademy,Bbsr.
- Pattnaik,Priyadrashini.'Rasa Aesthetics',D.K. Print World Pvt.Ltd,F-52,Balinagar New Delhi.
- Behera,Dr.ManojKumar.'NrutyaSanhita'FakirMohar Behera,Nischintapur,GudhiKhal,Balasore.

### MPA (DNC) 4.2.3 : Popular Dances of the World (4 CH)

**Objective-** To make aware about different Dances of the World .

**Expected Outcome-** To compare different aspects of World Dances with Indian danceForms.

- Unit – I** : **A brief history of ballet**  
(Ballet in Italy in 17<sup>th</sup> & 18<sup>th</sup> Century, Russian Ballet, Classical Ballet, Knowledge about Ballerinas)
- Unit – II** : **A brief history of Modern Dance of America and Germany**  
(Origin & Development of Modern Dance in World map, I,II & III generation of Modern Dance, Contribution of the Dancers to the World Dance)

<b>Unit – III</b>	:	<b>Dances of South East Asia</b> (Dances of different countries of South East Asia, Influence of Indian culture on these forms, Presentation Style, Costume & Make-up)
<b>Unit –IV</b>	:	<b>Dances of China, Japan &amp; Korea</b> (Early History of Dances of Japan Korea & China, Knowledge about Folk Dance, Ritual Dance, Court Dance & new Tradition of Dance)

#### References

- Marborg, Kim. 'Korean Dance', Ewha Womans University Press, 2005.
- Reyes Aquino Francisca. 'Philippines Folk Dances', 1976.
- Chakraborty, Pallabi. Maksin, Melanie. 'Dance in South Asia', Smarthmore College, 2004.
- Partsch-Bargsohn, Isa. 'Modern Dance in Germany & United States : Crosscurrents & Influences', Routledge, 2013.
- Ikema, Hiroyuki. Foku Dansu Remmei, Nihon. 'Folk Dance of Japan', National Recreation association Of Japan, 1981.
- Grant, Gail. 'technical Manual and Dictionary of Classical ballet', Courier Corporation, 2012.

#### **MPA (DNC) 4.2.4 : Studio Course / Abhinaya aspect of Classical Dance (4 CH)**

<b>Objective-</b>	To give knowledge about Anga suddhi and different types of Postures used in Dance taken from different Temples of India.
<b>Expected Outcome</b>	- Implement the acquired knowledge during the performances of the Dances.

<b>Unit—I</b>	:	<b>Knowledge about four type of Abhinaya</b>
<b>Unit—II</b>	:	<b>Knowledge about Navarasa</b>
<b>Unit—III</b>	:	<b>Knowledge about Mudra Biniyog according to Abhinay Darpan (asunjukta hasta pataka -Mayura)</b>
<b>Unit—IV</b>	:	<b>Different Types of Gati Bheda, Knowledge about Bhangis &amp; Karanas.</b>

#### References

- 'Bharatmuni Pranitam Natyasatram', Odisha Sahitya Akademy, Bbsr.
- Pattnaik, Dharendra Nath. 'Bharatiya Nrutya Kala', Odisha Sahitya Akademy Bbsr.

#### **MPA (DNC) 4.2.5 : Studio Course (practical) Rhythm (4 CH)**

<b>Objective-</b>	Make aware about the Laya used in different Dance & Songs so that it can be used while composing Music for Dance.
<b>Expected Outcome -</b>	To utilize the knowledge of Tala & Laya for different compositions.

<b>Unit – I</b>	:	<b>Demonstration of Indian rhythm (Tala) system ( Sapta Tala)</b>
<b>Unit –II</b>	:	<b>Structure of beats ( Bol/Par) ( Folk and Classical )</b>
<b>Unit – III</b>	:	<b>Layakriya</b>
<b>Unit – IV</b>	:	<b>Multiplication of rhythm and its variation</b>

#### References

- Naz, Meena. 'Sur, Taal Aur Larhki', Aasif Zamal, 1988.
- Massey, Reginald, Massey, Jamila. 'The Music of India', Abhinav Publications, 1996.

#### **MPA (DNC) – 4.2.6 : Interdisciplinary Course (3 CH)**

## **“ SAMBALPURI DANCE “**

### **MPA(DNC) 5.1.1: Dance Research (4CH)**

**Objective-** To acquire knowledge on Research Methodology for Research works.  
**Expected Outcome-** Knowledge will be utilize to prepare Research Articles & in M.Phil, Ph.D Research works.

**Unit – I** : Meaning, Definition & objectives of **Research Methodology**.  
**Unit – II** : Meaning and types of **Data Collection**.  
**Unit – III** : **Preparation of Project Proposal and Report Writing**.  
**Unit – IV** : **Definition , meaning, necessity of Bibliography** in Research work, type of Bibliography and its applications in Dissertation, Definition and necessity of Footnotes and its applications.

#### **References**

- Kothari, C.R. 'Research Methodology : Methods & Techniques' ,New Age International, 2004 .
- Panneerselevam, R. 'Research Methodology' , PHI Learning Pvt. Ltd. , 2014.
- Bhattacharya, D.K. , 'Research Methodology' , Excel Books India , 2006 .

### **MPA (DNC) 5.1.2 : History & Principles of Western Odisha Folk & Tribal Dance (4 CH)**

**Objectives** : To give a brief knowledge regarding different aspects of the Folk & Tribal Dance & Dance- Drama of Western Odisha.  
**Expected Outcomes** : Can gather knowledge about the technical aspects of different forms found in Western Odisha.

**Unit – I** : **Origin and Development of Dalkhai in Western Odisha**, Development of Dalkhai dance in Western Odisha and its present conditions,  
**Unit – II** : **Concept of Karma, Ghumra Dhap, Sanchar, Samprada, Ghudka** etc., their origin, rituals , costumes, ornaments & implications.  
**Unit – III** : **Inception, Origin & Development of Sambalpuri Dance-** the dancing style, music, rhythm, costume & make-up of it, the contribution of Gurus/Artists/Resource Persons in **Sambalpuri Dance**.  
**Unit –I V** : **The concept of Dance Drama of Folk style** ( Banibutal and Sulah Suanga)its relevance in Western Odisha.

#### **References**

- Jena, B.B. 'Orissa, People, Culture & Polity' Kalyani Publishers, 2008, Page-313.
- Nepak, Bhagirathi. 'Dalkhai : Folk Dance Of Orissa' ,Bhagiratha Prakashana, 1999, page- 60.
- Dr. Dwarikanath Nayak ,PASCHIMA ODISHA RA LOKA NRUTYA IN ( ODIA ), Odisha Books Store.
- Sri Bhagarathi Nepak ,SAMBALPURI AND OTHER FOLK DANCES OF ORISSA, Bhagirath Prakashan, bbsr.
- P.L.Das & G.P.Guru ,FOLK LORE OF WESTERN ODISHA, part-I & II, Koshal Heritage Trust, Sonapur.
- Sasank shekhar panda ,PASCHIM ODISHA RA SANSKRUTI O PARAMPARA, WODC

### **MPA (DNC) 5.1.3 : Studio Course / Choreography (4 CH)**

**Objective-** Educate about the Techniques of Choreography & its Various implications.  
**Expected Outcome-** To create own choreography in its purest forms.

**Unit—I** : **General idea of movements, Stepping, Gesture and Posture**  
**Unit—II** : **Choreography of a folk Dance item.**  
**Unit—III** : **Develop an idea no less than 10 minutes**, utilizing empty space, Balancing the stage and placement of characters and Synchronization.  
**Unit—IV** : **Stage Craft Designing & Musical arrangements (Sitting & Live)**

**References**

- Cerney Minton, Sandra. 'Choreography : A Basic Approach Using Improvisation' ,Human Kinetics,2007.
- Joosten, Michael. 'Dance & Choreography' , The Rosen publishing Group,2010.

**MPA (DNC) 5.1.4 : (Studio Course ) Techniques of Sambalpuri Dance (4 CH)**

**Objective-Expected Outcome-** To acquire brief knowledge on Folk Music, Tunes, Rhythm, Costume & make-up. will be expertise in all the above fields.

<b>Unit – I</b>	:	<b>Musical aspects of different Folk Dances of Western Odisha</b>
<b>Unit – II</b>	:	<b>(Bol and Par) of different folk dance forms of Western Odisha.</b>
<b>Unit – III</b>	:	<b>Demonstration of various Pars of Folk dances with Instruments.</b>
<b>Unit – IV</b>	:	<b>Various Foot Works (stepping &amp; movements)</b>

**References**

- Naz, Meena. 'Sur, Taal Aur Larhki',Aasif Zamal,1988.
- Massey, Reginald, Massey,Jamila. 'The Music of India" ,Abhinav Publications, 1996.

**MPA (DNC) 5.1.5 : Studio Course Art Management (4 CH)**

**Objective-Expected Outcomes-** To give an illustrative knowledge regarding the concept of ArtsManagement & choreography . To be a experienced Manager & choreographer in Folk dance Field.

<b>Unit – I</b>	:	<b>Art Management &amp; Choreography (Concept &amp; Definition)</b>
<b>Unit – II</b>	:	<b>Comparative studies of Different folk and tribal Dance Forms of Western Odisha.</b>
<b>Unit – III</b>	:	<b>Knowledge about Dance Costume and Make up( different folk dance forms)</b>
<b>Unit –I V</b>	:	<b>Teaching Process of Dalkhai and it's related dance form based on different Folk Songs (Rasarkeli, Maelajada, Jaiphula ,Jhari re jhara etc.)</b>

**References**

- Cerney Minton, Sandra. 'Choreography : A Basic Approach Using Improvisation' ,Human Kinetics,2007.
- Joosten, Michael. 'Dance & Choreography' , The Rosen publishing Group,2010.
- Paquette, P. 'Arts Management and Cultural Policy Research',Springer,2015.
- Chong, Derrick. 'Arts Management' , Routledge '2009.

**MPA (DNC) 5.1.6 : Environmental Studies/Disaster Management (2CH)****3<sup>RD</sup> SEMESTER (DANCE)****ODISSI DANCE (Special Paper)****MPA(DNC) 5.1.1: Dance Research (4CH)**

**Objective-Expected Outcome-** To acquire knowledge on Research Methodology for Research works. Knowledge will be utilize to prepare Research Articles & inM.Phill,Ph.D Research works.

<b>Unit – I</b>	:	<b>Meaning, Definition &amp; objectives of Research Methodology.</b>
<b>Unit – II</b>	:	<b>Meaning and types of Data Collection.</b>



<b>Unit – III</b>	:	<b>Preparation of Project Proposal and Report Writing.</b>
<b>Unit – IV</b>	:	<b>Definition , meaning, necessity of Bibliography</b> in Research work, type of Bibliography and its applications in Dissertation, Definition and necessity of Footnotes and its applications.

#### References

- Kothari, C.R. 'Research Methodology : Methods & Techniques' ,New Age International, 2004.
- Panneerselevam, R. 'Research Methodology' , PHI Learning Pvt. Ltd. , 2014.
- Bhattacharya, D.K. , 'Research Methodology' , Excel Books India , 2006 .

### **MPA (DNC) 5.1.2 : Theory of Odissi Dance (4CH)**

<b>Objective-</b>	To know the Origin of the Odissi Dance.
<b>Expected Outcome-</b>	The knowledge will be utilised to make self-sufficient for further progress in Odissi Dance.

<b>Unit – I</b>	:	<b>Myth in Dance , Knowledge of Devadasi and Gotipua Dance.</b> (The origin of Myth in Dance in Shaivism, Tantrism, Buddhism, Position of Dance during Mahavarata & Ramayan Period, Knowledge of Devadasi & Gotipua dance)
<b>Unit – II</b>	:	<b>Origin &amp; Development of Odissi Dance</b> (Origin ,Development,revival, Repertory, costume & make-up of Odissi Dance)
<b>Unit – III</b>	:	<b>Detail Study of Nayaka &amp; Nayika Veda</b> (Nayaka & Nayika Veda according to Natyashastra, Rasa Tarnagini, Agni Purana, Sahitya Darpana & Dasarupaka)
<b>Unit – IV</b>	:	<b>Aesthetics of Classical dance</b> (Beautification of Body, Anga Suddhi, Bhangis according to different structures, Make-up & Costume)

#### References

- 'Bharatmuni Pranitam Natyasatram 'Odisha Sahitya Akademy,Bbsr.
- Kothar,Sunil.'Abinash Pasrichaya:Odissi Indian classical Dance Art',Mark Publication.
- Vatsyayan,Kapila.'Dances In Indian Painting',Abinav Publications.
- Pattnaik,Dhirendranatn.'Odissi Dance'Odisha sangeet Natak Akademy,Bbsr.

### **MPA (DNC) 5.1.3 : Studio Course (Practical) Choreography (4 CH)**

<b>Objective-</b>	To make aware about the utilization of space, use of light & sound and to depict different characters in choreography taking Aharya into consideration.
<b>Expected Outcome-</b>	Choreography will be more perfect in all respects.

<b>Unit—I</b>	:	<b>One Pallavi based on Ekatali ( Basanta/shankara varanam/arabi)</b>
<b>Unit—II</b>	:	<b>One Avinaya ( song taken from Gopal Krushna Padyabali or Banamali Das)</b>
<b>Unit—III</b>	:	<b>Ability to Choreograph a pure dance or a avinaya piece ( within 10 to 15 mnts)</b>
<b>Unit—IV</b>	:	<b>Ability to recite the tala verbally and by hands.</b>

#### References-

- Cerney Minton,Sandra. 'Choreography : A Basic Approach Using Improvisation' ,Human Kinetics,2007.
- Joosten, Michael. 'Dance & Choreography' , The Rosen publishing Group,2010.

### **MPA (DNC) 5.1.4 : Studio Course ( Practical) Techniques of Odissi Dance(4 CH)**

<b>Objective-</b>	To impart knowledge about various types of Foot works in relation to Sur,Tala ,Laya , costumes & Make-up.
<b>Expected Outcome-</b>	Can expertise over compositions of Dance with Foot work and Rhythm.

<b>Unit—I</b>	:	<b>Various types of Foot Works</b>
<b>Unit—II</b>	:	<b>General knowledge about Talas</b>
<b>Unit—III</b>	:	<b>Gestures,Postures,Expressions, Gati Bheda,Pada Bheda according to</b>

**Unit—IV : Abhinaya Darpan& Abhinay Chandrika.  
Demonstration of Bhava and Rasa along with 4 kinds of Avinaya.**

#### References

- 'Bharatmuni Pranitam Natyasatram', Odisha Sahitya Akademy, Bbsr.
- Mohanty, Kumkum. 'Odissi Nrutya Sarani', Kumkum Mohanty, Odissi gabsana Kendra, Bbsr.

### **MPA (DNC) 5.1.5 : Studio Course (Practical) Arts Management(4 CH)**

**Objective-** To educate about Hasta Mudras & their uses along with Eye & Neck Movements.

**Expected Outcome-** Can very well use these Biniyogas while composing various kinds of Dance Avinaya.

**Unit—I : Binijog & uses of Asanjukta Hasta Mudra (Ardhachandra to Mruga Sira)**  
**Unit—II : Binijog & uses of Sanjukta Hasta Mudra. (Anjali to Sakata)**  
**Unit—III : Binijog & uses of Sirabheda.**  
**Unit—IV : Knowledge about Odissi Costume and Make up.**

#### References

- Mohanty, Khirod Prasad. 'Abhinaya Darpan', Kala Bikash Kendra Trust Board, Cuttack.
- Behera, Dr. Manoj Kumar. 'Mudra Binijog Prakriya', Jugal Debta, Debta Bhawan, Madhupatna, Cuttack.

### **MPA (DNC) 5.1.6 : Entrepreneurship Development (2CH)**

## **4<sup>TH</sup> SEMESTER (DANCE)**

### **SAMBALPURI DANCE (Special Paper)**

### **MPA (DNC) 5.2.1: Musical Instruments (Folk & Tribal) (4 CH)**

**Objective-** To impart knowledge about the origin, Manufacturing process nomenclature of different Folk musical instruments & their applications.

**Expected Outcome-** To be more perfect in Rhythm, Laya & Tala and can use instruments & music according to their need.

**Unit – I : Manufacturing of different Folk Instruments of Panch badya:- Dhol, Nissan, Tasa, Jhanj & Muhuri.**  
**Unit – II : Manufacturing of different part of other Badya: Dhol, (Earthen) Murdung, Mandal, Mardal, Ghumura, Bainsi (Flute), Gini, Kastal**  
**Unit – III : Application of Panchabadya: Dhol (Wooden), Nishan, Tasha, Jhanj & Mahuri .**  
**Unit –I V : Application of other Badya: Dhol (Earthen) Murdung, Mandal, Mardal, Ghumura, Bainsi (Flute), Gini, Kastal**

#### References

- Dr. Mohit Kumar Swain, Passchim Odisha ra Lokabadya, Folk Musical Instruments of Western Odisha. Lahari prakashan.
- Pashayat, Chitrasen. 'Glimpses of Tribal and Folk Culture : Dalkhai Ritual Folk Dance of Western Orissa: Some Aspect and Significance of the Ceremony', Anmol Publication Pvt Ltd, New Delhi, 2003, page-61-66.
- Dhar, Shyama Sundar. 'Adivasi Puja Parbana Pariprekshire Dalkhai, Menaka Prakashani, Sambalpur, 2002.
- Nayak, Dwarika Nath. 'Paschim Odishar Loknratya', Biswa books, Cuttack, 2004.

**MPA (DNC) 5.2.2 : Life Sketch and Contribution of Nrutya Gurus in Sambalpuri Dance(4CH)**

**Objective-** To make aware about the ups & Downs faced by the Gurus in learning, coding and reviving different Folk dance forms.

**Outcome-** To get a brief knowledge of the pioneers as well as the revivalist of the folk Dance Forms.

<b>Unit – I</b>	<b>:</b>	<b>Late Gurubari Mirdha, Betikhai Beriha</b>
<b>Unit – II</b>	<b>:</b>	<b>Guru Ranajit ku Nag, Guru Ghasiram Mishra, Guru Ranjan Ku Sahoo</b>
<b>Unit –III</b>	<b>:</b>	<b>Contribution of Late Bhagabana Sahu, Gandhi Barik, Dukhanasan</b>
		<b>Behera, Alekha Sahu, Late Gunanidhi Das. etc</b>
<b>Unit – IV</b>	<b>:</b>	<b>Contribution of Gurus ( Latest) of Sambalpuri Dance</b>

**References-**

- Sahu,BHagwan.'Bharatiya Nrutya Kala re Sabda Nrutya',Phalguni Praksan,Bargarh.
- Sahu,Mamata,'Persons & Personalities,Sathi Prakasan,Banka Bazar,Cuttack.
- Swain Dr. Mohit Kumar- Sambalpuri Dance- Inception and Development.

**MPA (DNC) 5.2.3 : Studio Course/ Teaching Process (4 CH)**

**Objective-** Impart knowledge about Exercise, Stepping & movements, Gestures and postures. .

**Expected Outcome-** Can Choreograph a own productions.

<b>Unit—I</b>	<b>:</b>	<b>Teaching of warm-up &amp; exercise.</b>
<b>Unit—II</b>	<b>:</b>	<b>Teaching of stepping</b>
<b>Unit—III</b>	<b>:</b>	<b>Knowledge about Music &amp; Musical Instruments ( Sur,Tala,Laya)</b>
<b>Unit—IV</b>	<b>:</b>	<b>Knowledge about Use of Empty space</b>

**References**

- Cerney Minton,Sandra. 'Choreography : A Basic Approach Using Improvisation' ,Human Kinetics,2007.
- Joosten, Michael. 'Dance & Choreography' , The Rosen publishing Group,2010.

**MPA (DNC) 5.2.4 : Studio Course - Performance (4 CH)**

**Objective-** To acquire knowledge to present a Folk dance Performance.

**Expected Outcome-** Can be presentable with a complete Folk dance performance.

- (I) **DALKHAI**
- (II) **RASARKELI**
- (III) **DHAP**
- (IV) **NACHNIA**

**References**

- Mahaptra,Bhagyalaxmi.'Ethnic Dances & Music of Western Odisha' , Concept Publishing Company,2011.
- Nayak, Dwarika Nath. 'Paschim Odishar Loknrutya', biswa books, Cuttack,2004.

**MPA (DNC) 5.2.5 : Field work, Project Report /Dissertation & Viva Voce (4 CH)**

**Objective-** To make the students competent about the subject matter, and engage them to collect the authentic data by doing field study.

**Expected Outcome-** The students will be able to gather the data in an authentic manner.

<b>Unit—I</b>	<b>:</b>	<b>Identification of problem.</b>
<b>Unit—II</b>	<b>:</b>	<b>Literature Review.</b>
<b>Unit—III</b>	<b>:</b>	<b>Methodology, Fact Finding, Hypothesis and analysis.</b>
<b>Unit –IV</b>	<b>:</b>	<b>Project Report / Thesis based on any topic based on the courses studies.</b>

**References**

- Chatarjee, Dr. Subodh Kumar, 'Gabesana Prabidhy', Sampadana o Anubada kala, Bidyapuri, Balu Bazar, Cuttack, 2<sup>nd</sup> Edition 1999.
- Bandopadhyay, Dr. Surabhi, 'Gabesana Prakarana o Padhhati', Dej Publication Bankim Chattrjee Street, Kolkata, 1973, 2<sup>nd</sup> edition 1995.
- Rajsnnan, Busnagi, 'Fundamentals Of Research', American Studies Research Centre Hyderabad, 1968
- Postgate, J.P., 'A comparison to Latin studies', Cambridge 1930.

**MPA (DNC) 5.2.6: MOOC ( 3CH)****4<sup>TH</sup> SEMESTER (DANCE)****Special Paper : Odissi Dance****MPA (DNC) 5.2.1 : Musical Instruments of Odissi Dance and Tala (Rhythm) (4 CH)**

<b>Objective-</b>	To impart knowledge about different kinds of Musical Instruments, their origin, rhythm & their uses.
<b>Expected Outcome-</b>	To make perfect in rhythm, laya & tala .
<b>Unit – I</b>	: Different Instruments of Odissi Dance- Mardala, Violin ,Flute ,Manjira and their applications (Origin ,Manufacture, Application of Odissi Instruments)
<b>Unit – II</b>	: Origin and History of Tala (Rhythm) Hindusthani & Odissi (Origin & History of Tala {Saptatala of Odissi & Hindustani), Knowledge about elements of Music as Matra, Bhaga, Chhanda etc. )
<b>Unit – III</b>	: Tala Lipi :Hindusthani & Odissi (1-4 Guna) (Comparison between Odissi Tala & Hindustani Tala, Tala lipi Of Hindustani & Odissi)
<b>Unit –I V</b>	: Use of Raga in accordance to the Rasa in Odissi Dance.

**References**

- Das, Ramahari. 'Sangita Sangya', Kaishiki Publication, Bbsr.
- Anand, Mulkraj. '(ed-1960 Marg Magazine), Mark Publication Mumbai.
- Pathi, Dinanth. 'Rethinking Odissi' Harman Publishing house, Newdelhi, 2007.

**MPA (DNC) 5.2.2 : Life Sketch and Contribution of Odissi Nritya Poets and Dancers (4 CH)**

<b>Objective-</b>	To know the details about the Nrutya Gurus & their Dance Forms.
<b>Expected Outcome-</b>	To utilize their experiences in the respective fields.
<b>Unit – I</b>	: Life sketch of Jayadeba, Kabi Samrat Upendra Bhanja, Banamali Dash and Gopla krushna pattnaik
<b>Unit – II</b>	: Guru Dr. Deba Prasad Das, Padmashree Guru Pankaj Charan Das, Padmabi bhusana Guru Kelu Charan Mohapatra
<b>Unit – III</b>	: Contribution to Odissi Dance: Kabi Chandra Dr. Kali Charan Patnaik, Dharendra Nath Patnaik
<b>Unit – IV</b>	: Contribution to Odissi Dance - Padmashree Sanjukta Panigrahi, Padmashree, Dr. Minati Mishra.

**References**

- Citarist, Ileana. 'Making Of Guru kelu Charan Mahaptra: His Life & Time', Manohar Publishers, NewDelhi
- Sahu, BHagwan. 'Bharatiya Nrutya Kala re Sabda Nrutya', Phalguni Praksan, Bargarh, 2006.

- Sahu,Mamata,'Persons & Personalities,Sathi Prakasan,Banka Bazar,Cuttack,2016.

### **MPA (DNC) 5.2.3 : Studio Course( Practical)Teaching Process(4 CH)**

**Objective-** Impart knowledge about Exercise, Stepping& Mudras & to develop the concept of Bhava & Rasa .

**Expected Outcome-** To Choreograph own production .

<b>Unit—I</b>	<b>:</b>	<b>Teaching of Exercise and Steppings (Chauka and Tribhanga)</b>
<b>Unit—II</b>	<b>:</b>	<b>Biniyoga and uses of Asanjukta Hasta Mudra( Singhamukha to Trisula)</b>
<b>Unit—III</b>	<b>:</b>	<b>Biniyoga and uses of Sanjukta Mudra ( Sankha to Verunda)</b>
<b>Unit—IV</b>	<b>:</b>	<b>Biniyoga and uses of Drustibheda and Gribhaveda.</b>

#### **References**

- Cerney Minton,Sandra. 'Choreography : A Basic Approach Using Improvisation' ,Human Kinetics,2007.
- Joosten, Michael. 'Dance & Choreography' , The Rosen publishing Group,2010.
- Mohanty,Kumkum.'Odissi Nrutya Sarani',Kumkum Mohanty,Odissi gablesana Kendra,Bbsr.
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### **MPA (DNC) 5.2.4 : Studio Course(Practical) Performance (4 CH)**

**Objective-** To make aware of Nrutya Elements.

**Expected Outcome-** To make a good performer in Odissi Dance.

<b>Unit—I</b>	<b>:</b>	<b>Pallavi any one( Mohana,shankaravaranam or Saberi)</b>
<b>Unit—II</b>	<b>:</b>	<b>Abhinaya- based on Gitagobindra( Astapadi)</b>
<b>Unit—III</b>	<b>:</b>	<b>Choreography of Any dance item not less then 15 Mnts.</b>
<b>Unit—IV</b>	<b>:</b>	<b>Choreography of Any dance item not less then 15 Mnts.</b>

#### **References**

- 'Bharatmuni Pranitam Natyasatram 'Odisha Sahitya Akademy,Bbsr.
- Pattnaik,DhirendraNath.'Bharatiya Nrutya Kala',Odisha Sahitya Akademy Bbsr.

### **MPA (DNC) 5.2.5 : Field work, Project Report /Dissertation& Viva Voce (4 CH)**

**Objective-** To make the students competent about the subject matter, and engage them to collect the authentic data by doing field study.

**Expected Outcome-** The students will be able to gather the data in an authentic manner.

<b>Unit—I</b>	<b>:</b>	<b>Identification of problem</b>
<b>Unit—II</b>	<b>:</b>	<b>Literature Review</b>
<b>Unit—III</b>	<b>:</b>	<b>Methodology &amp; Finding and analysis</b>
<b>Unit –IV</b>	<b>:</b>	<b>Project Report / Thesis based on any topic based on Odissi Dance and its aspects.</b>

#### **References**

- Chatarjee,Dr.Subodh Kumar,'Gablesana Prabidhy', Sampadana o Anubada kala, Bidyapuri,Balu Bazar,Cuttack, 2<sup>nd</sup> Edition 1999.
- Bandopadhyay,Dr.Surabhi,' Gablesana Prakarana o Padhhati', Dej Publication Bankim Chatrjee Street,Kolkata,1973,2<sup>nd</sup> edition 1995.
- Rajsnnan ,Busnagi,' Fundamentals Of Research,' American Studies Research Centre Hyderabad ,1968
- Postgate,J.P,' A comparision to Latin studies' ,Cambridge 1930

**MPA (DNC) 5.2.6: MOOC ( CH)****The Course Curriculum For Master of Performing Arts (DRAMA)****1<sup>ST</sup> SEMESTER (DRAMA)****MPA (DNC) 4.1.1 : History of Indian Dance and Drama (Ancient and Medieval) (4 CH)**

**Objective-** To give knowledge about origin & development of different types of Dances & Theatre of India.

**Expected Outcome -** Can clearly distinguish between Theatre & different forms of Dance.

**Unit – I :** Origin of Indian Dance, Development of Indian Dance forms from Indus Valley to Moghul period.

**Unit – II :** Origin of Drama in India, Development of Dramatic Art forms from Indus valley to Moghul period & Folk Theatre.

**Unit – III :** Classical Dances & Classical style of Theatre

**Unit – IV :** Ritualistic Dance in both Indian & Odishan context, it's relevance with other Folk Dances, Folk & Tribal dance in Indian Scenario.

**References**

- Tripathy, S.N. 'Tribals in Transition', Discovery publishing House, 1999.
- Khokar, Ashish. 'Folk Dance: Tribal, Ritual & Martial Forms', Ruoa & Company, 2003.
- Pattnaik, Dharendra Nath. 'Bharatiya Nrutya Kala', Odisha Sahitya Akademy, BBSR.

**MPA (DNC) 4.1.2 : Natya Shastra and Other Texts (4 CH)**

**Objectives-** To give knowledge about the origin of Dance according to different Monuments, Scriptures, Instruments, & also can make them aware of the characteristics of Audience, Dancers & Managers.

**Expected Outcome-** Can correlate thinking with the present day Ritual, Culture with the different Dance Forms and can use different types of Instruments in their Compositions.

**Unit – I :** **Natyasastra (1<sup>st</sup>, 6<sup>th</sup> & 7<sup>th</sup> Chapter)**  
(Origin & Development of Dance & Drama, Bhava & Rasa according to Natya Shastra)

**Unit – II :** **Abhinaya Darpana & Abhinaya Chandrika**  
(Origin & Development of Dance, Mudras, Bhangis, Postures, Costumes, Make-up)

**Unit – III :** **Abhinaya Darpan Prakash**  
(Origin & Development of Dance, Mudras, Binijoga, Shiraveda, Drusti Veda, their position & Uses)

**Unit – IV :** **Natya Manorama & Sangita Ratnakara**  
(Division of Instruments, Different Elements of Song, Time of Practice, Origin of Music & Dance)

**References**

- 'Bharatmuni Pranitam Natyasatram', Odisha Sahitya Akademy, Bbsr.
- 'Abhinaya Darpan Prakashan', Directorate Of Culture, Bbsr.
- 'Sangeet Ratnakar-Sarangadev', Munshiram Manoharlal publishers Pvt.Ltd, New Delhi.
- Mahapatra, Mahswara, Sadashiv Rathasharma. 'Abhinaya Chandrika', Kala Biukash Kendra Trust Board, Kalabikash Kendra Marg, Cuttack, 1993.
- Ratha, Raghunath. 'Natya manorama'.

**MPA (DNC) 4.1.3: Folk Dance and Folk Drama (Major) of Western Odisha (4 CH)**

<b>Objective-</b>	Give a basic Knowledge regarding different Folk Dance and Folk Drama Forms of Western Odisha.
<b>Expected Outcome-</b>	To accumulate knowledge on regional Dance & Drama Forms.
<b>Unit – I :</b>	<b>Outline of Folk Dances of Western Odisha-I</b> (Panchabadya based) : Dalkhai, Rasarkeli, Nachnia ,Bajania. (Presentation Style, Ritual behind the Dance, Songs, Music, Costume & Make-Up)
<b>Unit – II :</b>	<b>Outline of Folk Dances of Western Odisha-II:</b> Danda, Sanchar, Ghumra , Karma, Dhap, Gaur Badi, Sabda nrutya. (Presentation Style, Ritual behind the Dance, Songs, Music, Costume & Make-Up)
<b>Unit – III :</b>	<b>Outline of Folk Drama of Western Odisha.</b>
<b>Unit – IV :</b>	<b>History and Development of Drama of Western Odisha.</b>

**References**

- Pashayat, Chitrasen. 'Glimpses of Tribal and Folk Culture : Dalkhai Ritual Folk Dance of Western Orissa:Some Aspect and Significance of the Ceremony', Anmol Publication Pvt Ltd, New Delhi, 2003.
- Nayak, Dwarika Nath. 'Paschim Odishar Loknrutya', biswa books, Cuttack,2004.
- Mishra, Dr. Panchanan(Natyashree),'Sambalpuri Natak',Ankita Printers,2011.

**MPA (DNC) 4.1.4 : Studio Course – I Yoga, & Theatre Games (4 CH)**

<b>Objective-</b>	To give knowledge regarding correct postures, benefits, and Contraindication of Asana and Pranayam. To practice Theatre Game and Voice Culture.
<b>Expected Outcome -</b>	To make the body flexible & fit for the performances and also to develop team spirit.
<b>Unit - I :</b>	<b>Body Fitness (Exercises), Surya Namaskar</b>
<b>Unit – II :</b>	<b>Yoga Asan-</b> Pawan Muktasan,Tadasan,Eka Pada Pranam or NatarajAsan, Garudasan, Bhujangasan, Sarpasan, Halasan,Padapaschimosthasan ,Padmasan, Bajrasan, Mandukasan, Naukasan ,CHakkichalasan, Naukasanachalasan, Sabasan
<b>Unit – III :</b>	<b>Bhramari Pranayam, Nadi Sodhan or Anulom Bilom ,</b> Chin Mudra & Gyan Mudra.
<b>Unit- IV :</b>	<b>Different Kinds Of Theatre Games.</b>

**References –**

- Carpenter,David,'Yoga:The Indian Tradition',Routledge,2003.
- Naz, Meena. 'Sur, Taal Aur Larhki',Aasif Zamal,1988.
- Massey, Reginald, Massey,Jamila. 'The Music of India" ,Abhinav Publications, 1996.

**MPA (DNC) 4.1.5 : Studio Course (Practical) Multimedia & Computers (4CH)**

<b>Objective-</b>	To educate in the field of modern technology, and to aware about the Computers and Multimedia.
<b>Expected Outcome-</b>	The students will be able to edit and create their assignment bothonline and offline. They can also collect data by surfing in the web to enrich their assignments and words.
<b>Unit-I :</b>	<b>Basic Concepts Of MS-Office, MS-Power Point Presentation.</b>
<b>Unit-II :</b>	<b>Scanning of Materials &amp; editing</b>
<b>Unit-III :</b>	<b>Editing in Photoshop &amp; video editing</b>
<b>Unit-IV :</b>	<b>Internet Concept-Searching E-mail etc.</b>

**References-**

- Scott, John R., 'Basic Computer Logic' ,Lexington books,1981.

- Jain, Ramesh. 'Multimedia Computing', Cambridge University Press, 2014.

### **MPA (DNC) 4.1.6 : Environmental Studies/Disaster Management (2CH)**

## **2<sup>ND</sup> SEMESTER DRAMA**

### **MPA (DRM) 4.2.1 : Dramatic Literature (4 CH)**

**Objective-** To give knowledge on the Traditional Art of Indian theatre and to introduce them with Aesthetic sense of Drama.

**Expected Outcome-** As a result of this drama will be more glorified.

<b>Unit – I</b>	:	Dramatic Literature and its Aesthetic Knowledge (Elements of Drama, beauty in Drama, Universality in Drama, Unity of time Time, action & place)
<b>Unit – II</b>	:	Dramatic Literature & Indian Theatre -in context to Natyashastra. (Natyotpatti, Types of Rangamancha, Itibrutta, Purvaranga, Nandi, Types of Charitra)
<b>Unit – III</b>	:	Construction of Play (Panch sandhi, Pancha Prakruti, Pratyaya, Nayaka, Nayika)
<b>Unit – IV</b>	:	Division of Play, Rasa, Bhav, Dasarupaka.

#### **References**

- 'Bharatmuni Pranitam Natyasatram', Odisha Sahitya Akademy, Bbsr.
- M. Alexander, 'Arts and instinct, Beauty and other forms of value',
- Parida, Nabin Kumar, 'Naty Katha', Barnali Publication, Bhubaneswar, 2015.
- Behera, Dr. Krushna Charan, 'Naty sahitya ra parichaya', Friends Publisher.
- Sahu, Narayan, 'Mancha Nataka ra kala koushala', Odisha rajya pathyapustaka  
Pranayana o Prakasana Sanstha, Pustaka Bhabana, Bhubaneswar 2015.

### **MPA (DRM) 4.2.2 : History and Development of Theatre (4 CH)**

**Objective-** To educate regarding the Origin & development of the Art of Theatre of different types of Theatre (Eastern & Western)

**Expected Outcome-** As a result of this a sense of idea will be included in the mind of Students by reading the Origin & development of Drama.

<b>Unit – I</b>	:	Origin of Theatre (Primitive Theatre, Pyramid Theatre, Play of dithurumb)
<b>Unit – II</b>	:	Western Theatre (Greek, Sophoclish, England Shakespeare Theatre, Triolody & Tragedy, Inn theatre)
<b>Unit – III</b>	:	Indian Theatre -Yakhyagana, Nautanki & Raslila (Plot of Drama, Style of production, Rituals behind the play, Music, Costume & Make-up)
<b>Unit – IV</b>	:	Odishan Folk Theatre -Prahallad Natak, Mougul Tamsa & Danda Nata (Story of the play, style of production, rituals behind the play, music, costume & make-up)

#### **References**

- A. Nicoll, 'A Theory of Drama', 1931.
- R.G. Mouyyon, 'The ancient Classical Drama'
- W.M Dixon, 'Tragedy'
- A. Nicoll, 'World Drama', 1931
- Parida, Nabin Kumar, 'Naty Katha', Barnali Publication, Bhubaneswar, 2015.
- Das, Dr. Hemant Kumar, 'Naty Dhara', Grantha Mandir, 2<sup>nd</sup> edition-2013.
- Sahu, Narayan, 'Nataka Tatwa Bichara', Bidyapuri, 2<sup>nd</sup> edition-2017.



**MPA (DRM) 4.2.3 : Theatre Basics (Acting, Direction, Stage Craft, Play Writing) (4 CH)**

**Objective-Expected Outcome** To introduce the students regarding different aspects of element of Drama.  
- It will help in creation of successful drama.

- Unit – I : Acting**  
(Mechanism of Resonance, it's function, creating sound, mechanism of pronouncing the word, pronunciation and clarity of pronunciation)
- Unit – II : Direction**  
(period of the ages in brief Tragedy, Greece, Neo Tragedy Rome, Romantic England, Old Comedy- Greek, Middle Comedy, New Comedy)
- Unit – III : Stage Craft**  
(Elements of Prossinium Theatre, acting area division, acting area axis, shifting system of sets, arrangements of light on a set)
- Unit – IV : Play Writing:- Elements of Drama**  
(a) How to make a Plot  
(b) How to make a Character  
(c) How to make a Diction  
(d) How to make a Conflict  
(e) How to make a Spectacles and Melodies

**References**

- Stark Young, 'Theatre Practice'
- Bernard Shaw, 'The Art of Rehearsal'
- Peter Brook, 'The Empty Space'
- Parida, Nabin Kumar, 'Natya Katha', Barnali Publication, Bhubaneswar, 2015.
- Sahu, Narayan, 'Mancha Nataka ra kala koushala', Odisha rajya pathyapustaka Pranayana o Prakasana Sanstha, Pustaka Bhabana, Bhubaneswar 2015.

**MPA (DRM) 4.2.4 : Studio Course (Practical) Acting techniques and methods (4 CH)**

**Objective-** To give a practical knowledge regarding movements of Actors, emotions & Expression of Actors on the stage.

**Expected Outcome-** By adopting these techniques an Actor can give his utmost Manifestation in a discipline and right way on the stage.

- Use of Space
- Use of Voice
- Use of Tempo
- Use of Expression

**References**

Coley Tobey & Hellen Krich, 'Actors and Acting'  
Stark Young, 'Theatre Practice'  
Coqueli Constant Nery Lruing & Dion Boucicault, 'The Art of Acting'  
Dash, Sarbeswara, 'Nataka o Natya Kala', Konark publishers

**MPA (DRM) 4.2.5 : Studio Course (Practical): Acting & Direction (4 CH)**

**Objective-Expected Outcome-** To practice different techniques of Acting and Direction.  
As a outcome the capability and sincerity of actor will be enhanced.  
Acting (Scene for play to be acted by students in different style of production)

**Unit—I :** **Designing the given script as an actor**  
With Vocal notation.

		With Stage Property on the stage. With Stage Movement of the Actor. (The Style of Acting Given below)
<b>Unit—II</b>	:	<b>Indian style of Acting</b> (styles of production, Realistic style, Epic style, Third Theatre style, Gitinatya style, Street Theatre style)
<b>Unit—III</b>	:	<b>Realistic style of Acting.</b>
<b>Unit—IV</b>	:	<b>Alienation style of Acting.</b> Direction: A same scene to be directed by some students) Making a script for Direction With Set Design. With Light Design. With Make-Up & Costume Design. With Style of Acting Design.

#### References

- Corry Percy, 'Lighting the Stage, Pitman, London-1954
- Bentham Frederick, 'The Art Of Stage Lighting', Pitman, London-1996
- Ghosh Amar,, Patta Dweepa Dwani' R.B.U-1979.
- MC Candless Stanley, 'Method of Lighting the Stage'
- Parida, Nabin Kumar, 'Mancha Saja o Aloko binyasha' Brnali Publication, 2015.

### **MPA (DNC) – 4.2.6 : Interdisciplinary Course (3 CH)**

## **3<sup>RD</sup> SEMESTER (DRAMA)**

### ***SPECIAL PAPER "ACTING"***

### **MPA (DRM) 5.1.1 : Theory of Acting (4 CH)**

<b>Objective-</b>	To educate in the line of theories of drama being directed by Famous Drama directors of the world.
<b>Expected Outcome-</b>	To make the students conscious regarding the application of different Techniques of Drama.
<b>Unit – I</b>	<b>: Schooling of Realistic Theatre</b> (5 Ws of Acting, 5 Cs of Acting, A.B.C.D.E. of Acting, 5 Ps of Acting)
<b>Unit – II</b>	<b>: Schooling of Epic Theatre</b> (Aleanation of Emotion through Music, Aleanation of Characters through Light, Aleanate the Actor from the Character,Aleanate the Spectator by the Actor, Actor Spectator Relationship)
<b>Unit – III</b>	<b>: Schooling of Third Theatre</b> (Narrating the Characters,Using Live Music,Singing the Song by the Actor, Reacting Music in the body as an Actor, Actor as Spectator)
<b>Unit – IV</b>	<b>: Schooling of Physicalisation</b> (Body as Instruments, Body speaks everything, Body in an Extention Form,Body reacting to the Music & Dialogues)

#### References

- A. Nicoll, 'A Theory of Drama', 1931
- A. Nicoll, 'World Drama'
- Blav Herbert, 'The impossible Theatre'
- Sahu, Narayan, 'Mancha Nataka ra kala koushala', Odisha rajya pathyapustaka Pranayana o Prakasana Sanstha, Pustaka Bhabana, Bhubaneswar 2015.
- B.H Clerak, & G. Freedely, 'History of Modern Drama' Thomas Y. Crowell, Publisher

1931.

**MPA (DRM) 5.1.2 : Elements of Acting, Group Dynamics, Relations with other Directors (4 CH)**

**Objective-Expected Outcome-** To impart education on different methods of acting ,Rehearsal & Team discipline  
As an outcome the Actors will learn greater skill in Acting.

<b>Unit – I</b>	:	(Repretational Acting, Acting of lyrical dialogue Acting of Black verse dialogue, Presentation type of Acting.
<b>Unit – II:</b>		(Body as an Instrument, Body fitness,Using Pentomimic Acting ,Body and Music, Stage and Body position, Rasa and Bhavas , Vocal Notation)
<b>Unit—III</b>	:	Blocking and improvisation (Stage space, acting area division, stage axis, body line & body movements, making compositions according to dialogues, creating pictures through composition & improvisation)
<b>Unit—IV</b>	:	Group dynamics and relation with other actors and director. (Actor-Coactor relationship ,Actor-Director relationship, Actor & Designer relationship, Actor-Spectator relationship)

**References**

- Bernard Shaw, 'The Art of Rehearsal'
- Stark Young, 'Theatre Practice'
- Coley Tobey & Heller Krich, 'Actors on Acting'
- Mallick,Dhira,' Abhinaya Sikhya, Satabdira Kalakar,Bhubaneswar,-2008.
- Parida, Nabin,' Abhineta charitra o Abhinaya', Barnali Publication,2018

**MPA (DRM) 5.1.3 : Studio Course(Practical) : Acting in different media (4 CH)**

**Objective-Expected Outcome-** To impart quality education in Drama in Different media.  
It will generate a concrete idea about the different technique of Drama.

<b>UNIT-I</b>	:	<b>Acting on Stage.</b> (Body Position on Acting area, Body line on Acting Area, Body Movements on Acting Area, Body Language on Acting Area, Satwika Abhinaya through Facial expression)
<b>UNIT-II</b>	:	<b>Acting for Radio</b> (Sound and Sound Waves, Knowledge for how the microphone works Expression of emotions through voice, Expression of time ,Action And place through Voice, Microphone as the spectator )
<b>UNIT-III</b>	:	<b>Acting before Television Media/Camera .</b> (To know the Camera , Camera as the spectator, Camera movement How and why, Giving emphasis on psychological acting(Satwika Abhinaya),Actors knowledge on contracting his Body and voice Movements according to the movements of Camera)
<b>UNIT-IV</b>	:	<b>Acting in Open Air</b> (Use Body movements of 360 degree, Larger Body Language & Voice Modulation, Knowledge of Microphone zone, Entry & Exit of the Character)

**References**

- Stark Young, 'Theatre Practice'
- Baket George Pierce, , ' Dramatic Technique'
- Bernard Shaw, 'The Art of Rehearsal'
- Sahu, Narayan,'Nataka Tatwa Bichara', Bidyapuri,2<sup>nd</sup> edition-2017.

**MPA (DRM) 5.1.4 : Studio Course(Practical) : Stage Acting with given script (4 CH)**

<b>Objective-</b>	To educate for presenting scripts in a lucid way for TV, Films & Panto-Mimes.
<b>Expected Outcome-</b>	It will help to enhance the skill of the students in their respective Fields .
	(i) Acting on Script for Proscenium.
	(ii) Acting on Script for Radio .
	(iii) Acting on Script for Video.
	(iv) Acting on Script for open air.

#### References

- Stark Young, 'Theatre Practice'
- Baket George Pierce, , ' Dramatic Technique'
- Bernard Shaw, 'The Art of Rehearsal'
- Das, Dr. Hemant Kumar, ' Natya Dhara' , Grantha Mandir, 2<sup>nd</sup> edition-2013.
- Sahu, Narayan, 'Nataka Tatwa Bichara', Bidyapuri, 2<sup>nd</sup> edition-2017.

### **MPA (DRM) 5.1.5 : Studio Course(Practical) :Theater Forms (4 CH)**

<b>Objective-</b>	To educate the actors regarding the behaviors, emotions, sentiments, Movements & delivery of words.
<b>Expected Outcome-</b>	It will enhance the skill of Acting in general.
	(i) Use of Space.
	(ii) Use of Voice.
	(iii) Use of Tempo.
	(iv) Use of Expression.

#### References

Stark Young, 'Theatre Practice'  
 Baket George Pierce , ' Dramatic Technique'  
 Bernard, Shaw, 'The Art of Rehearsal'  
 Coley Tobey & Heller Krich, ' Actors on Acting'  
 Dash, Sarbeswara, ' Nataka o Natya Kala' , Konark publishers

### **MPA (DRM) 5.1.6 : Entrepreneurship Development (2 CH)**

## **4<sup>TH</sup> SEMESTER (DRAMA)**

### ***SPECIAL PAPER-- ACTING***

### **MPA (DRM) 5.2.1 : Theatre Research (4 CH)**

<b>Objective-</b>	To teach regarding the methodology for Research in the field of Theatre.
<b>Expected Outcome-</b>	It will enhance the skill of Acting.

<b>Unit – I</b>	<b>:</b>	<b>Research Methodology .</b>
<b>Unit – II</b>	<b>:</b>	<b>Critical Analysis of Materials.</b>
<b>Unit – III</b>	<b>:</b>	<b>Review of Research Work .</b>
<b>Unit – IV</b>	<b>:</b>	<b>Footnote &amp; Bibliography .</b>

#### References

- Chatarjee, Dr. Subodh Kumar, 'Gabesana Prabidhy', Sampadana o Anubada kala, Bidyapuri, Balu Bazar, Cuttack, 2<sup>nd</sup> Edition 1999.
- Bandopadhyaya, Dr. Surabhi, ' Gabesana Prakarana o Padhhati', Dej Publication Bankim Chatrjee Street, Kolkata, 1973, 2<sup>nd</sup> edition 1995.
- Rajsnnan , Busnagi, ' Fundamentals Of Research, ' American Studies Research Centre

Hyderabad ,1968

- Postgate,J.P,' A comparision to Latin studies' ,Cambridge 1930.

### **MPA (DRM) 5.2.2 : Theatre Management (4 CH)**

**Objective-** To educate regarding workshop management, Backstage activities & Financial Management.  
**Expected Outcome-** The workshop will help in developing batter skill in Management Of Drama.

- Unit – I : Conducting Theatre Workshops**  
 (Making of proper Routine for the practice, Exercise of Body, Yoga, Dhyana, Voice Exercise, Reacting music to the Body, Facial Expression Of Nava Rasa & Bhava, Dialogue Delivery, Voice Modulation, Body Composition, Rehearsal & Production)
- Unit – II : Theatre games and Physicalisation**  
 (individual Theatre game, Group Theatre Game, Improvisation of Composition, Physical Movement, Physical compositions, Pento mimic Walking, running, climbing steps etc)
- Unit – III : Back-stage Management : Relation with actors, technicians and others**  
 (Artist Management, Rehearsal Timing & management, Making Set, Set Property & Hand Property, Making Costume, make-up, Lighting arrangements,Direction, Actors & Designing as team , Division of Works among the team )
- Unit – IV : Finance Management, Public relations, market survey,**  
 (Collection of Finance, Expenditure for Production & Rehearsals, Advertisement, Ticket Booking, Collecting Public Opinion after Production, Contacts & Receiving Guests, Controlling Audiences, Making documentation)

#### **References**

- Bentely Eric,' In Search Of Theatre'
- Stark Young,' Theatre Practice'
- Peter Brook,' The empty Space'
- Dash, Sarbeswara,' Nataka o Natya Kala', Konark publishers
- Parida,Nabin Kumar, 'Natya Katha',Barnali Publication,Bhubaneswar,2015.

### **MPA (DRM) 5.2.3 : Studio Course (Practical) : Classroom Production(4 CH)**

**Objective-** To educate about the different way in presenting Class room Production .  
**Expected Outcome-** It will help in providing knowledge regarding Drama Production.

- Unit—I : Individual Theatre Games.**  
**Unit—II : Use Of Voice – As a Character .**  
**Unit—III : Use Of Body Language – As a Character.**  
**Unit—IV : Use Of Expression (Physiological and as Character).**

#### **References**

- Shaw, Bernard, 'The Art of Rehearsal'
- Stark Young,' Theatre Practice'
- Tobey,Coley & Krich,Heller,' Actors on Acting'

### **MPA (DRM) 5.2.4 : Project / Dissertation / Seminar (4 CH)**

**Objective-** To educate in producing different Projects, Dissertation, Seminar.  
**Expected Outcome-** This will result in proving importance of students in batter Performance.

<b>Unit—I</b>	<b>:</b>	<b>Identification Of Problem.</b>
<b>Unit—II</b>	<b>:</b>	<b>Literature Review.</b>
<b>Unit—III</b>	<b>:</b>	<b>Methodology &amp; Finding and analysis.</b>
<b>Unit—IV</b>	<b>:</b>	<b>Project Report Thesis.</b>

#### References

- Chatarjee, Dr. Subodh Kumar, 'Gabesana Prabidhy', Sampadana o Anubada kala, Bidyapuri, Balu Bazar, Cuttack, 2<sup>nd</sup> Edition 1999.
- Bandopadhyay, Dr. Surabhi, 'Gabesana Prakarana o Padhhati', Dej Publication Bankim Chattrjee Street, Kolkata, 1973, 2<sup>nd</sup> edition 1995.
- Rajsnnan, Busnagi, 'Fundamentals Of Research', American Studies Research Centre Hyderabad, 1968
- Postgate, J.P., 'A comparison to Latin studies', Cambridge 1930.

### **MPA (DRM) 5.2.5 : Studio Course (Practical) : (Play Production) (4 CH)**

**Objective-Expected Outcome-** In the field of Drama these experience will help in producing successful Drama. These will indirectly enhance the overall skill of Actor & Actress In Dramatic Presentation. Live Performance of a Play to be arranged by the students under the proper guidance of the Drama/Theatre of the Department.

<b>Unit—I</b>	<b>:</b>	Individual Theatre Game with proper improvisation to a particular Character.
<b>Unit—II</b>	<b>:</b>	Improvisation through Modulation.
<b>Unit—III</b>	<b>:</b>	Improvisation through Body Position, Body Line & Body Language.
<b>Unit—IV</b>	<b>:</b>	Improvisation of Character through Designing the Costume & Make-Up.
<b>Unit—V</b>	<b>:</b>	Improvisation through a Character by using hand Property and stage Properties Properly.

#### References

- Laver, James, 'Costume in the Theatre'
- Richard Corson, 'Stage Make-Up'
- Arnold, Gillette, 'Stage Scenery'

### **MPA (DRM) 5.2.6: MOOC (3CH)**