

**THE COURSE - CURRICULUM**  
**FOR**  
**MASTER OF PERFORMING ARTS (MPA)**  
**DANCE & DRAMA (DNC & DRM)**  
**2010 - 2012**



**SAMBALPUR UNIVERSITY**

## SCHOOL OF PERFORMING ARTS

<b>Courses Offered</b>	:	(1) Master of Performing Arts, Dance (MPA-DNC) (2) Master of Performing Arts, Drama (MPA-DRM)
<b>Aim and Objective</b>	:	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.
<b>Duration</b>	:	Two years
<b>Pattern</b>	:	Semester-cum-Course Credit System
<b>Total Mark</b>	:	1000
<b>Credit Hours</b>	:	80 CH
<b>Seat</b>	:	16 + 16

### **Outline of the Course Curriculum for MPA (DNC)**

<b>Specializations</b>	:	Dance: (A) Bharat Natyam (B) Odissi (C) Sambalpur (D) The Chhau
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#### **1<sup>ST</sup> SEMESTER**

MPA (DNC) - 4.1.1	:	History of Indian Dance and Drama (Ancient and Medieval) (4CH)
MPA (DNC) - 4.1.2	:	Natyashastra and Other Texts (4 CH)
MPA (DNC) - 4.1.3	:	Regional Dance and Drama Traditions of Western Odisha (4CH)
MPA (DNC) - 4.1.4	:	Studio Course-I (Yoga, Exercise and Body fitness) (2 CH)
MPA (DNC) - 4.1.5	:	Studio Course - II (Music) (2 CH)
MPA (DNC) - 4.1.6	:	Studio Course-III (Multimedia and Computer-General) (4 CH)

#### **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-IV (Abhinaya Aspect of Classical) (4 CH)
MPA (DNC) - 4.2.5	:	Studio Course - V (Rhythm) (4 CH)

**3<sup>RD</sup> SEMESTER**

MPA (DNC) - 5.1.1	:	Contemporary Indian Dance Scenario ( 4 CH)
MPA (DNC) - 5.1.2	:	Studio Course-VI (Music) (4 CH)
MPA (DNC) - 5.1.3	:	Studio Course - VII (Choreography) (4 CH)
MPA (DNC) - 5.1.4	:	Studio Course - VIII (Arts Management) (4 CH)
MPA (DNC) - 5.1.5	:	Studio Course-IX (Computer and Multimedia Specialisation) (4CH)

**4<sup>TH</sup> SEMESTER****Specializations**

**(A Student has to opt for one of the following streams)**

**(A) Odissi**

MPA (DNC) - 5.2.1	:	History and Principle of Odissi Dance (4 CH)
MPA (DNC) - 5.2.2	:	Musical Instruments of Odissi (4 CH)
MPA (DNC) - 5.2.3	:	Studio Course - X Repertory of Odissi (4 CH)
MPA (DNC) - 5.2.4	:	Studio course - XI (Technique of Odissi Dance) (4 CH)
MPA (DNC) - 5.2.5	:	Field Work, Project Report and Viva (4 CH)

**OR**

**(B) Bharat Natyam**

MPA (DNC) - 5.2.1	:	History and Principle of Bharat Natyam (4 CH)
MPA (DNC) - 5.2.2	:	Musical Instruments of Bharat Natyam (4 CH)
MPA (DNC) - 5.2.3	:	Studio Course - X Repertory of Bharat Natyam (4 CH)
MPA (DNC) - 5.2.4	:	Studio Course - XI Stage Performance (4 CH)
MPA (DNC) - 5.2.5	:	Fieldwork, Project Report and Viva (4 CH)

**OR**

**(C) Sambalpuri**

MPA (DNC) - 5.2.1	:	History and Principle of Sambalpur Dance (4 CH)
MPA (DNC) - 5.2.2	:	Musical Instruments (Lok Badya) (4 CH)
MPA (DNC) - 5.2.3	:	Studio course - X Techniques of Sambalpur Dance (4 CH)
MPA (DNC) - 5.2.4	:	Studio Course - XI (Stage Performance) (4 CH)
MPA (DNC) - 5.2.5	:	Field Work, Project Report and Viva (4 CH)

**OR**

**(D) Chhau**

- MPA (DNC) - 5.2.1 : History and Principle of Chhau Dance (4 CH)
- MPA (DNC) - 5.2.2 : Musical Instruments of Chhau
- MPA (DNC) - 5.2.3 : Studio Course - X Techniques of Chhau Dance
- MPA (DNC) - 5.2.4 : Studio Course - XI Stage Performance (4 CH)
- MPA (DNC) - 5.2.5 : Field work and Dissertation on Chhau Dance (4 CH)

## MASTER OF PERFORMING ARTS (DRAMA)

### Outline of the Course-Curriculum for MPA (DRM)

**Specializations :** (A) Folk Theater of Western Odisha (B) Acting (C) Direction  
(D) Theater Design and Techniques (E) Play Writing

#### 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	:	Regional Dance and Drama Traditions of Western Odisha (4 CH)
MPA (DRM) - 4.1.4	:	Studio Course (Yoga, Exercise and Body fitness) (2 CH)
MPA (DRM) - 4.1.5	:	Studio Course (Drama) (2 CH)
MPA (DRM) - 4.1.6	:	Studio Course (Multimedia and Computer General) (4 CH)

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

MPA (DRM) - 4.2.1	:	Dramatic Literature (4 CH)
MPA (DRM) - 4.2.2	:	History and Development of Theater (4 CH)
MPA (DRM) - 4.2.3	:	Theater Basics (Acting, Direction, Stage Craft, Play Writing) (4 CH)
MPA (DRM) - 4.2.4	:	Studio Course (Theater Forms) (4 CH)
MPA (DRM) - 4.2.5	:	Studio Course (Acting and Direction) (4 CH)

#### 3<sup>RD</sup> SEMESTER

(A Student has to opt for one of the following Steams)

##### **(A) FOLK THEATER OF WESTERN ODISHA**

MPA (DRM) - 5.1.1	:	History and Development of Folk Theater in Western Orissa (4 CH)
MPA (DRM) - 5.1.2	:	Study of Different forms of Folk Theater (4 CH)
MPA (DRM) - 5.1.3	:	Studio Course : (Folk Theater Acting) (4 CH)
MPA (DRM) - 5.1.4	:	Studio Course (Stage Craft, Make-up, Costume, Props, Music) (4 CH)
MPA (DRM) - 5.1.5	:	Studio Course (Production) (4 CH)

##### **(B) 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, Mime (4 CH)
MPA (DRM) - 5.1.3	:	Studio Course : Acting in Different Media (4 CH)
MPA (DRM) - 5.1.4	:	Studio Course (Stage Acting with Given Script) (4 CH)
MPA (DRM) - 5.1.5	:	Studio Course (Acting Techniques and Methods) (4 CH)

**(C) DIRECTION**

- MPA (DRM) - 5.1.1 : Theory of Direction (4 CH)  
 MPA (DRM) - 5.1.2 : Study of Drama / Script Analysis (4 CH)  
 MPA (DRM) - 5.1.3 : Studio Course (Composition) (4 CH)  
 MPA (DRM) - 5.1.4 : Studio Course (Stage Techniques) (4 CH)  
 MPA (DRM) - 5.1.5 : Studio course (Production) (4 CH)

**(D) THEATER DESIGN AND TECHNIQUES**

- MPA (DRM) - 5.1.1 : History of Stage Craft (4 CH)  
 MPA (DRM) - 5.1.2 : Elements of Production Design (4 CH)  
 MPA (DRM) - 5.1.3 : Studio Course (Light and Sound) (4 CH)  
 MPA (DRM) - 5.1.4 : Studio Course (Set design) (4 CH)  
 MPA (DRM) - 5.1.5 : Studio course (Make-up and Costume) (4 CH)

**(E) PLAY WRITING**

- MPA (DRM) - 5.1.1 : Theory of Play Writing (4 CH)  
 MPA (DRM) - 5.1.2 : Appreciation of Playwright's Art  
 MPA (DRM) - 5.1.3 : Studio Course (Creative Writing) (4 CH)  
 MPA (DRM) - 5.1.4 : Studio Course (Adaptation from other Sources) (4 CH)  
 MPA (DRM) - 5.1.5 : Studio course (The Play with an Original Story Line) (4 CH)

**4<sup>TH</sup> SEMESTER**

- MPA (DRM) - 5.2.1 : Theater Research in the Concerned Stream (4 CH)  
 MPA (DRM) - 5.2.2 : Theater Management in the Concerned Stream (4 CH)  
 MPA (DRM) - 5.2.3 : Studio Course (Drama through Media in the Concerned Stream)  
 (4 CH)  
 MPA (DRM) - 5.2.4 : Project/dissertation/Seminar in the Concerned Stream (4 CH)  
 MPA (DRM) - 5.2.5 : Studio course (Play Production) (4 CH)

**Elective Course** under the School of Performing Arts :

Title : Folk Dance and Drama of Western Odisha (2 CH)

# THE COURSE CURRICULUM FOR MPA (DNC)

## (DANCE)

### 1<sup>ST</sup> SEMESTER (DANCE)

- MPA (DNC) 4.1.1 : History of Indian Dance and Drama (Ancient and Medieval) (4 CH)**
- Unit - I : Origin and development of Indian dance and dramatic art from Indus Valley to Moghul Period.
- Unit - II : Folk, Tribal Dance
- Unit - III : Traditional, Classical Dance
- Unit - IV : Ritualistic Dance & Folk & classical Style of theatre
- MPA (DNC) 4.1.2 : Natya Sastra and Other Texts (4 CH)**
- Unit - I : Natyasastra
- Unit - II : Abhinaya Darpana, Abhinaya Chandrika
- Unit - III : Natyamonorama, Hasta Laksna Dipika
- Unit - IV : Sangita Ratnakara
- MPA (DNC) 4.1.3 : Regional Dance and Drama Traditions of Western Odisha (4 CH)**
- Unit - I : Outline of Sambalpur Dance : Folk Dances of Western Odisha (Panchabadya based) : Dalkhai (Rasarkeli, Mailajada, Jaiphula, Janhiphula, Nachnia, Bajania)  
Panchabadya : Dhol (Wooden), Nishan, Tasa, Jhanj, Mahuri.
- Unit - II : Outline of Regional Dance : Folk Dances of Western Odisha (Other traditional forms) : Danda, Karma, Dhap, Sanchar, Ghumra and Stick dance (Goud Badi)
- Unit - III : Regional Drama I : Sambalpur play upto 1980
- Unit - IV : Regional Drama II : Sambalpur drama from 1980 onwards
- MPA (DNC) 4.1.4 : Studio Course - I (Yoga, Exercise and Body fitness) 2 CH)**
- Unit - I : Sarvangasana, Hatasana, Karnapidasana, Bhujangasana, Utthanapaosana, Paschimotanasana and baochasana
- Unit - II : Anga, Pratyanga, Upanga

- MPA (DNC) 4.1.5 : Studio Course - I (Music) (2 CH)**
- Unit - I : A disciple has to gain the knowledge of music for the dance recital. Basic knowledge of alankara system of vocal or instrumental music
- Unit - II : Ascend and descend of Musical notes
- MPA (DNC) 4.1.6 : Studio Course - II (Multimedia and Computer - General) (4 CH)**
- Unit - I : Basic concept of MS Office 2007, MS Power Point presentation
- Unit - II : Scanning of materials and minor editing in photoshop
- Unit - III : Internet Concept - searching, e-mail etc.
- Unit - IV : Practical application of the above

## **2<sup>ND</sup> SEMESTER (DANCE)**

- MPA (DNC) 4.2.1 : Indian Dance : Pre and Post Independence Scenario ( 4 CH)**
- Unit - I : The revivalist movement of Indian Dance
- Unit - II : Contribution of Udayashankar, Rukmini Devi, Madam Menoka etc.
- Unit - III : Development of Indian Dance in Pre-Independence period
- Unit - IV : Development of Indian Dance in Post-Independence period
- MPA (DNC) 4.2.2 : Dance Aesthetics (4 CH)**
- Unit - I : The rasa theory of Natyasastra
- Unit - II : Introduction to Western Aesthetic Theory
- Unit - III : Rasa Theory in Vaishnava texts
- Unit - IV : Analysis of productions referring to aesthetics
- MPA (DNC) 4.2.3 : Popular Dances of the World (4 CH)**
- Unit - I : A brief history of ballet
- Unit - II : A brief history of Modern Dance of America and Germany
- Unit - III : Dances of South East Asia
- Unit - IV : Dances of China, Japan, Korea



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

Demonstration, four types of abhinaya or acting as Bharata stated in Natya Sastra are Angika, Vacika, Aharya and Satwika, Classification of Angika - involving anga 'major limbs', Pratyanga and Upanga 'minor limbs' and reflection of Satwika in other three aspects.

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

Demonstration of Indian (Tala) rhythm system. Structure of beats, Layakriya, multiplication of rhythm and its variation applicable in music and dance.

**3<sup>RD</sup> SEMESTER (DANCE)****MPA (DNC) 5.1.1 : Contemporary Indian Dance Scenario (4 CH)**

Unit - I : Development of different Indian dance traditions in 20<sup>th</sup> Century.

Unit - II : Implications of modern dance trends to the Indian Scene.

Unit - III : Contemporary turns to Indian Classical dance forms.

Unit - IV : Theatre & Dance

**MPA (DNC) 5.1.2 : Studio Course VI (Music) (4 CH)**

Setting of music and demonstrations of prelude and interlude music according to the sequence of dance / dance drama choreography.

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

General idea of movements, images and compositions choreograph a mini dance drama or develop an idea no less than 20 minutes, utilizing empty space, balancing the stage and placement of characters and Synchronization.

**MPA (DNC) 5.1.4 : Studio Course : VIII (Arts Management) (4 CH)****MPA (DNC) 5.1.5 : Studio Course : IX (Computer and Multimedia Specialization) (4 CH)**

Unit - I : Evolution of Multimedia on Internet, Basic concept and definitions.

Unit - II : Introduction to basic of sound, sound recording, sound processing, sound delivery, incorporating sound in to a multimedia project.

- Unit - III : Introduction to Camera - handling and video recording, video capture and video editing and processing. Incorporating video in a multimedia project.
- Unit - IV : Video Production (fiction or non-fiction) : Story, Screen Play, Shooting Script, planning.

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

**Specializations : Dance (A) Sambalpur, (B) Chhaw, (C) Odissi, (D) Bharat Natyam**

### **(A) Sambalpuri Dance**

**MPA (DNC) 5.2.1. : History and Principles of Sambalpur Dance ( 4 CH)**

- Unit - I : Origin and Development of Sambalpur Dance
- Unit - II : Classification of Sambalpur Dance
- Unit - III : Major forms of Sambalpuri Dance : Dalkhai, karma, Danda, Sanchar
- Unit - IV : Other forms of Regional Dance : Dhap, Ghumra, Gourbadi, Digdiga

**MPA (DNC) 5.2.2. : Musical Instruments (Loka Vadya) ( 4 CH)**

- Unit - I : Manufacturing and Parts of Loka Badya
- Unit - II : Manufacturing and parts of other Badyas : Dhol (earthen), Mrudanga, Mandal, Ghumka, Khidkikhicha, Mardal, Bainsi (flute), Harmonium, Gini, Ghumra
- Unit - III : Application of Panchabadya : Dhol (Wooden), Nishan, Tasa, Jhanj, Mahuri
- Unit - IV : Application of other badyas : Dhol (earthen), Mrudanga, Mahuri, Jhumka, Khidkikhicha, Mardal, Flute, Harmonium, Gini, Ghumra

**MPA (DNC) 5.2.3 : Studio Course (Techniques of Sambalpuri Dance) (4 CH)**

- Unit - I : Sur, Tal, Laya
- Unit - II : Fottworks (Stepping)
- Unit - III : Gesture, Posture, Expression
- Unit - IV : Costume and Make Up of Sambalpur Dance

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

- Unit - I : Performance I - Dalkhai
- Unit - II : Performance II - Karma
- Unit - III : Performance III - Danda
- Unit - IV : Performance IV - Ghumra

**MPA (DNC) 5.2.5 : Field Work, Project Report and Viva Voce (4 CH)**

The Student has to prepare the project report under the supervision of a Teacher in any of the above mentioned three papers (5.2.1, 5.2.2., 5.2.3)

**Chhau Dance****MPA (DNC) 5.2.1 : History and Principle of Chhau Dance (4 CH)**

- Unit - I : Origin, history of Mayurbhanj Chhau
- Unit - II : Development through Patronization of Bhanja Kings of the then Mayurbhanj
- Unit - III : Ghata, Patta and Bhakta System along with fire works and religious [Shiva/Shakti] Principles attached with Chaitra Parva
- Unit - IV : Comparative Study of different schools of Chhau dance in eastern India

**MPA (DNC) 5.2.2 : Musical Instruments of Chhau**

- Unit - I : Fundamental Study of Indian Musical Instruments
- Unit - II : Knowledge of Classified Musical Instruments like Tat, Vitat, Susira, Ghana and Anaddha category
- Unit - III : Dhol, Dhumsa or Nagara and Kadkha or Cadcade - its construction system, its history and the raw material used in these instruments
- Unit - IV : Mahuri, Vansuri (Flute) and its construction system, category and raw materials used in this instrument and its evolution

**MPA (DNC) 5.2.3 : Basic Course (Techniques of Chhau Dance) (4 CH)**

Basic Techniques used to practice before learning the dance are six types of Topkas or vowels, 36 types of Uffilis or Consonants and 216 types of URA - UFFILIS or SUB - UFFILIS. Apart from that five numbers of Utpluti or Utpalabhanas, Caris, Bhramaras,

Drstibhedas, Griva bhedas, Siro bhedas and Kati bhedas - one hundred and eight Karanas and thirty-two angatoras, the candidate have to show this as demonstration.

**MPA (DNC) 5.2.4 : Studio Course (Performance)**

The stage performance includes some techniques as follows :

- Classification of Nayaka and Nayika as stated in natya Sastra & Other texts.
- Classification of (Rasa) sentiment and its perception through sense organs.
- The configuration of different mental states through eight or nine dominant (Sthayi bhava) moods, light in voluntary (Satwika bhava) states and thirty three (Vyabhicari bhava) transitory states.
- The Literary symbols stated by Bharata or Nandi Keswar or any aestheticians, used in dance and drama also. In the performance the candidate has to follow above techniques and should give performance not less than one hour.

**MPA (DNC) 5.2.5. : Field Work and Dissertation on Chhow Dance (4 CH)**

A project based essay on the topic given by the teacher

**(C) ODISSI**

**MPA (DNC) 5.2.1 : History and Principle of Odissi Dance (4 CH)**

- Unit - I : The Origin of myth, myth in dance, dance in Ramayan and Mahabharat, History of dance in Mogal, Gupta, Modern period
- Unit - II : A study of Text Natyashastra, Avinaydarpan, Avinay Chandrika, Natyamonorama, Sangeet Ratnakar
- Unit - III : Knowledge of Folk Dance, Tribal Dance, Ritualistic Dance, Debadasi & Gotipua dance
- Unit - IV : Development of Classical Dance in India & Origin and development of Odissi dance

**MPA (DNC) 5.2.2 : Origin History of Rhythm & Musical Instruments of Odissi (4 CH)**

- Unit - I : Origin, history of Rhythm (Hindustani, Karnataki and Odissi)
- Unit - II : Detailed study of Bhaba & Rasa
- Unit - III : Aesthetic of Dance
- Unit - IV : Different instruments of Odissi Dance [Madal (Pakhwaj), Flute, Violine, Harmonium, Mrudanga, Manjeera (gini) etc.

**MPA (DNC) 5.2.3 : Studio Course (4 CH)**

Physical fitness, Normal movement, Balance, Exercise, Correct Posture or Angasudha,  
Mudraviniyog - Asanjukta hasta, Sanjukta hasta & Tradition Mudra

**MPA (DNC) 5.2.4 : Studio Course**

Abhinaya - Astanayika's (Oriya Poet)  
Nabarasa, One Pallavi, Chandra Janana  
Champu, Astapadi Geeta Gobinda

**MPA (DNC) 5.2.5 : Field work, Project Report & Viva (4 CH) & Presentation of Stage Performance**

Unit - I	}	:	Field Work, Temple Study related to Sculpture in Dance Posture Sixteen Nayikas, Project Report & Viva
Unit - II			
Unit - III			
Unit - IV	:	:	Stage Performance - 20 minutes (Mancha Pradarsan)

**(D) BHARAT NATYAM**

- MPA (DNC) 5.2.1 : History and Principle of Bharat Natyam (4 CH)**  
**MPA (DNC) 5.2.2 : Musical Instruments of Bharat Natyam (4 CH)**  
**MPA (DNC) 5.2.3 : Studio Course, Repertory of Bharat Natyam (4 CH)**  
**MPA (DNC) 5.2.4 : Studio Course, Stage Performance (4 CH)**  
**MPA (DNC) 5.2.5 : Field Work, Project Report and Viva (4 CH)**

(Detailed course will be framed later)

# THE COURSE CURRICULUM FOR MPA (DRM)

## (DRAMA)

### 1<sup>ST</sup> SEMESTER (DRAMA)

- MPA (DRM) 4.1.1 :** **History of Indian Dance and Drama (Ancient and Medieval) (4 CH)**
- Unit - I : Origin and development of Indian dance and dramatic art from Indus Valley to Moghul Period.
- Unit - II : Folk, Tribal Dance
- Unit - III : Traditional, Classical Dance
- Unit - IV : Ritualistic Dance & Folk & classical Style of theatre
- MPA (DRM) 4.1.2 :** **Natya Sastra and Other Texts (4 CH)**
- Unit - I : Natyasastra
- Unit - II : Abhinaya Darpana, Abhinaya Chandrika
- Unit - III : Natyamonorama, Hasta Laksana Dipika
- Unit - IV : Sangita Ratnakara
- MPA (DRM) 4.1.3 :** **Regional Dance and Drama Traditions of Western Odisha (4 CH)**
- Unit - I : Outline of Sambalpur Dance : Folk Dances of Western Odisha (Panchabadya based) : Dalkhai (Rasarkeli, Mailajada, Jaiphula, Janhiphula, Nachnia, Bajania)  
Panchabadya : Dhol (Wooden), Nishan, Tasa, Jhanj, Mahuri.
- Unit - II : Outline of Regional Dance : Folk Dances of Western Odisha (Other traditional forms) : Danda, Karma, Dhap, Sanchar, Ghumra and Stick dance (Goud Badi)
- Unit - III : Regional Drama I : Sambalpur play upto 1980
- Unit - IV : Regional Drama II : Sambalpur drama from 1980 onwards
- MPA (DRM) 4.1.4 :** **Studio Course - I (Yoga, Exercise and Body fitness) 2 CH)**
- Unit - I : Sarvangasana, Hatasana, Karnapidasana, Bhujangasana, Utthanapaosana, Paschimotanasana and baochasana
- Unit - II : Anga, Pratyanga, Upanga

- MPA (DRM) 4.1.5 : Studio Course - I (Music) (2 CH)**
- Unit - I : A disciple has to gain the knowledge of music for the dance recital. Basic knowledge of alankara system of vocal or instrumental music
- Unit - II : Ascend and descend of Musical notes
- MPA (DRM) 4.1.6 : Studio Course - II (Multimedia and Computer - General) (4 CH)**
- Unit - I : Basic concept of MS Office 2007, MS Power Point presentation
- Unit - II : Scanning of materials and minor editing in photoshop
- Unit - III : Internet Concept - searching, e-mail etc.
- Unit - IV : Practical application of the above

## **2<sup>ND</sup> SEMESTER (DRM)**

- MPA (DRM) 4.2.1 : Dramatic Literature (4 CH)**
- Unit - I : Dramatic Literature and its Aesthetic Knowledge
- Unit - II : Dramatic Literature & Indian Theatre (In context to Natyashastra)
- Unit - III : Construction of Play
- Unit - IV : Division of Play, Rasa, Vava (Indian Theatre)
- MPA (DRM) 4.2.2 : History and Development of Theatre (4 CH)**
- Unit - I : Origin of Theatre
- Unit - II : Western Theatre
- Unit - III : Indian Theatre
- Unit - IV : Odishan Theatre
- MPA (DRM) 4.2.3 : Theatre Basics (Acting, Direction, Stage Craft, Play Writing) (4 CH)**
- Unit - I : Acting (Mechanism of Resonance and Function)
- Unit - II : Direction : Period of the ages in brief (Tragedy, Greece, Neo Tragedy Rome, Romantic England)
- Unit - III : Stage Craft : Stage Division, Style of Sets Eastern, Make Up

- Unit - IV : Play Writing :
- (i) Style of Indian Play Construction
  - (ii) Elements of Drama
    - (a) How to make-up lot
    - (b) How to make-up character
    - (c) How to make direction
    - (d) How to make up conflict
    - (e) How to make spectacles and melodies

- MPA (DRM) 4.2.5 : Studio Course (Acting & Direction) (4 CH)**
- (i) Acting (Scene for play to be acted by students in different style of production)
  - (ii) Direction : A same scene to be directed by some students
  - (iii) Different style of productions

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

#### ***Special Paper***

#### **(A) ACTING**

- MPA (DRM) 5.1.1 : Theory of Acting (4 CH)**
- Unit - I : Schooling of Realistic Theatre
  - Unit - II : Schooling of Epic Theatre
  - Unit - III : Schooling of Third Theatre
  - Unit - IV : Schooling of Physicalisation
- MPA (DRM) 5.1.2 : Elements of Acting, Group Dynamics, Relations with other Directors, Mime (4 CH)**
- Unit - I : Elements of Acting - Voice Modulation, Body movement, Space, Expression, Improvisation
  - Unit - II : Group dynamics and relation with other actors and direction
  - Unit - III : Mime and Pento Mime
  - Unit - IV : Different acting traditions - Indian lokadharmi, Chinese, Japanese and Western



- MPA (DRM) 5.1.3 : Studio Course : Acting in different media (4 CH)**
- (i) Acting on Stage
  - (ii) Acting for Radio
  - (iii) Acting before Camera
  - (iv) Acting in Open Air
- MPA (DRM) 5.1.4 : Studio Course : Stage Acting with given script (4 CH)**
- (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
- MPA (DRM) 5.1.5 : Studio Course : Acting techniques and methods (4 CH)**
- (i) Use of Space
  - (ii) Use of Voice
  - (iii) Use of Tempo
  - (iv) Use of Expression

## **(B) DIRECTION**

- MPA (DRM) 5.1.1 : Theory of Direction (4 CH)**
- Unit - I : To Study various schooling of Directions like Classical Tragedy, Neo-Classical Tragedy, Romantic Tragedy, Neo-romantic Tragedy, Alienation Theatre, Stylised Theatre
  - Unit - II : Select Chapters from theory of Modern Stage Eric Bentley
  - Unit - III : Drama in Performance (Raymond Williams)
  - Unit - IV : Analysis of play from directors point of view : theme, plot, dramatic build up
- MPA (DRM) 5.1.2 : Study of Drama/Script Analysis (4 CH)**
- Unit - I : Editing and remodeling of dialogues as per requirements of each mode
  - Unit - II : Compression and expansion according to the demands of time and style
  - Unit - III : Teaming sequences involving silent action
  - Unit - IV : Other script specific factors

- MPA (DRM) 5.1.3 : Studio Course (Composition) (4 CH)**
- (i) Composition of a given scene using balance, emphasis
  - (ii) Choreography
  - (iii) Usage of lights and sets in compositions
  - (iv) Picturisation : Composition, Lights, Sets and Characters
- MPA (DRM) 5.1.4 : Studio Course (Stage Technique) (4 CH)**
- (i) Scenic Design
  - (ii) Light Design
  - (iii) Costume Design
  - (iv) Sound Design
  - (v) Make-up Design
  - (vi) Music Design
- MPA (DRM) 5.1.5 : Studio Course (Production) (4 CH)**
- (i) Selection of Play
  - (ii) Selection of Characters
  - (iii) Selection of Rehearsal
  - (iv) Presentation
- (Students will opt for either Proscenium/non-proscenium)

### **(C) THEATRE DESIGN AND TECHNIQUE**

- MPA (DRM) 5.1.1 : History and Theory of Stage Craft (4 CH)**
- Unit - I : Evolution of Stage Craft :- (a) In Western Theatre  
(b) In Indian Theatre  
(c) In Odishan Theatre
  - Unit - II : Analysing the text from a designing point of view
  - Unit - III : Designers area of activity
  - Unit - IV : The responsibilities and duties of a designer
- MPA (DRM) 5.1.2 : Elements of Production Design (4 CH)**
- Unit - I : Fundamentals of Scene designing Fundamentals of Stage lighting
  - Unit - II : Fundamentals of Costume, Make-up, Puppetry
  - Unit - III : Music & Sound
  - Unit - IV : Appreciation of significant production design

- MPA (DRM) 5.1.3 : Studio Course (Light & Sound) (4 CH)**
- (i) Uses of Different light equipments
  - (ii) Uses of Colour, different lenses and function of sources
  - (iii) Planning and execution of a sequence
  - (iv) Planning and execution of a sound for sequence
- MPA (DRM) 5.1.4 : Studio Course (Set Design) (4 CH)**
- (i) Making Set Models : Scale models of proscenium stage : simple flats, pillars, steps, railing, blocks etc.
  - (ii) Models of Original Set design : free hand drawings, function, line, space, balance, colour, shapes, scenic design
  - (iii) Scenic design for a play and its model evolving own set
  - (iv) Preparation ground plan, elevation drawing and projection drawing with use of colour
- MPA (DRM) 5.1.5 : Studio Course (make-up and costume) (4 CH)**
- (i) Study of paintings and models, facial anatomy, shapes of head and face
  - (ii) Facial proportions types of eyes, nose, hair, lips
  - (iii) Character make-up for stage
  - (iv) Costume in relation to character, set, light and make-up. Designing sample costume materials, costume and ornament making, study of social traditional, mythological costumes, innovative costumes

### **(D) PLAY WRITING**

- MPA (DRM) 5.1.1 : Theory of Playwriting (4 CH)**
- Unit - I : Select portions from Theory and technique of play writing - Lawson
  - Unit - II : Play Making (W. Archer)
  - Unit - III : Different forms of Plays : Eastern and Western
  - Unit - IV : Theories of art

**MPA (DRM) 5.1.2 : Appreciation of play writer's Art (4 CH)**

- Unit - I : Oedipus Turranus / Aristofenis The Frogs
- Unit - II : Stage Play of Badal Sarkar
- Unit - III : Stage Play of Girish Karnad
- Unit - IV : Stage Play of Western Odisha

**MPA (DRM) 5.1.3 : Studio Course (Creative Writing) (4 CH)**

- (i) One play writing for proscenium
- (ii) One script for Jatra
- (iii) One Script for Radio
- (iv) One Script for Video

**MPA (DRM) 5.1.4 : Studio Course (Adaptations from other sources) (4 CH)**

- (i) Adaptation from a story
- (ii) Adaptation from Original plays
- (iii) Writing the Script of adaptation 1 & 2

**MPA (DRM) 5.1.5 : Studio Course (Play with an original story line) (4 CH)**

Student will conceive the story, develop the plot, characters, thoughts, diction and spectacle and dramatize in four hours

**(E) FOLK THEATRE OF WESTERN ODISHA****MPA (DRM) 5.1.1 : History and Development of Folk Theatre in Western Odisha (4 CH)**

- Unit - I : Background of Folk Theatre
- Unit - II : Origin of Folk Theatre of Western Odisha
- Unit - III : Development of Folk Theatre of Western Odisha
- Unit - IV : Different types of folk theatre of Western Odisha

**MPA (DRM) 5.1.2 : Study of Different Forms of Folk Theatre (4 CH)**

- Unit - I : Different forms of Folk Theatre
- Unit - II : Song based Folk Theatre
- Unit - III : Dance based Folk Theatre
- Unit - IV : Acting based Folk Theatre

**MPA (DRM) 5.1.3 : Studio Course (Folk Theatre Acting) (4 CH)**

Acting of different types of Folk Theatre

**MPA (DRM) 5.1.4 : Studio Course (Stage Craft, Make-up, Costume, Props, Music) (4 CH)**

(i) Stage Craft (ii) Make Up (iii) Costume (iv) Properties (v) Music

**MPA (DRM) 5.1.5 : Studio Course (Production) (4 CH)**

Students have to give one live performance on stage on any Folk Dance of Western Odisha.

**4<sup>TH</sup> SEMESTER (DRM)****MPA (DRM) 5.2.1 : Theatre Research in Concerned Stream (4 CH)**

Unit - I : Research Methodology  
 Unit - II : Critical Analysis of Materials  
 Unit - III : Review of Research Work  
 Unit - IV : Bibliography and References

**MPA (DRM) 5.2.2 : Theatre Management in Concerned Stream (4 CH)**

Unit - I : Conducting Theatre Workshops  
 Unit - II : Theatre games and Physicalisation  
 Unit - III : Back-stage Management : Relation with actors, technicians and others  
 Unit - IV : Finance Management, Preparation of Ad-materials, Public relations, market survey, collecting opinion, plan of handling guests and audience, documentation

**MPA (DRM) 5.2.3 : Studio course (Drama through Media) (4 CH)**

(i) Evolution of Multimedia on Internet, basic concept and definitions  
 (ii) Introduction to basic of sound, sound recording, sound processing, sound delivery, incorporating sound into a multimedia project

- (iii) Introduction to Camera - handling and video recording, video capture and video-editing and processing, incorporating video in a multimedia project
- (iv) Video Production (Fiction or non-fiction) : Story, Screen Play, Shooting Script, Planning.

**MPA (DRM) 5.2.4 : Project / Dissertation / Seminar in the Concerned Stream (4 CH)**

- (i) An audio visual project to be submitted through CDs or a session of dissertation seminar to be arranged either by the Department or by the Students with the discussion of guide.

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

Life Performance of a Play to be arranged by the students under the proper guidance of the Head of Department, Drama/Teacher of the Department.

**Elective Course : (Under the School of Performing Arts)**

**Title : Folk Dance & Drama of Western Odisha (2 CH)**

**LIST OF REFERENCE BOOKS :**

**Aesthetics :**

01. Art & Instinct : (Buety and other forms of value), By : M. Alexender
02. Foundations of Modern Art, By : Olan Fant Amabee
03. The necessity of Art, By : Fisher Arnest
04. Poetics, By : Aristotle
05. The Sumiana, By : Leonard C. Oly
06. Natya Sastra, By : Bharat Muni
07. Iliad, Odyssei, By : Homar

**History and Theory of Drama :**

08. Primitive Art, By : Adam, Leonard
09. Dramatic Technique, By : Baket, George Pierce
10. Theory of Drama, By : A. Nicoll

11. Aristotle's Theory of Poetry and Fine Art, By : S.H. Butcher
12. Tragedy, By : W.M. Dixon
13. A short history of English Drama, By : B.I. Evans
14. Greek Theatre and its Drama, By Flickinger Roy C.
15. History of Modern Drama, By B.H. Clerak and G. Freedely
16. The Ancient Classifical Drama, By Moulton R.G.
17. Ancient Greek Literature, By Murrey Gilbert
18. World Drama, By A. Nicoll
19. Three Thousand years of Drama, By Chenni
20. Theatre in East, By Faubian Bowers.
21. Nature of Roman Comedy, By George Duckworth

### **Direction / Acting**

22. In search of Theatre, By : Bentely Eric
23. The Impossible theatre, By : Blau Herbert
24. Antigonemodell, By : Brecht Bertolt and Caspar Neher
25. The Empty Space, By : Peter Brook
26. Director and Play Wright, By : Michael Chekhov
27. Stabuskavski Directs, By : Nikolai Gorchavov
28. Preface to Shakespeare (2 Vol), By : Harley Granville Barker
29. The Art of Rehearsal, By : Bernard Shaw
30. Theatre Practice, By : Stark Young
31. Actors on Acting By : Coley Tobey and Hellen Krich
32. The Art of Acting, By : Coquelin constant Nery Irving and Dion Boucicault

### **Design Process & Play Production**

33. Historic Costume for the Stage, By : Lucy Barton
34. Stage Make-up, By : Richard Corson
35. Stage Scenery, By : Arnold Gillette
36. The art of Colour and Design, By : Graves Maitland
37. Costume in the Theatre, By : Laver James
38. Method of lighting the stage, By : Mc Candless, Stanley
39. Scene Design and Stage Lighting, By : parker W. Oren and Harvey K Smith.
40. The Art of Scenic Design : By : Simonson Lee
41. Natyakatha, By : Nabin K. Parida
42. Mancha Saja O Aloka Binyas, By : Nabin K. Parida

## **Play Writing**

43. Play Making : A manual of Craftsmanship, By : Archer William
44. The Exemplary Theatre, By : Barket - Granville H
45. Hand Book of Radio Writing, By : Eric Barnouw
46. The Play Wright as Thinker, By : Eric Bentley
47. Understanding Drama, By : Brooks C. Heilman R.B
48. The Law of Drama, By : Brunetiere Fardinand
49. The Art of Dramatic Writing, By : Egri Lajos
50. Technique of Drama, By : Freytag Gustov
51. Master of Drama, By : Gassner John
60. Theory and Technique of Play Writing and Screen Writing, By : lawsan Joohn Howard
61. Film & Theatre, By a. Nicoll
62. The Development of the Theatre, By A. Nicoll

## **Dance**

63. Abhinaya Darpana, By : Nalikeswar.
64. Abhinaya Chandrika, By : Maheswar Mahapatra.
65. Natya Manorama, By : Raghunath Rath.
66. Sangita Ratnakar, By : Saranga Deba.
67. Abhinaya Darpana Prakash, By : Jadunath Singh.
68. Sangita Narayana, By : By Narayana Deba.
69. Dasa Rupaka, By : Dhananjaya.
70. Sangita O Sanskruti, By : Swami Prajnyananda.
71. Rasa Kalpadruma, By : Pandit Jagannath Mishra.
72. Sangita Muktabali, By : Harichandan.
73. Sangita Kalparana, By : Haladhara Mishra.
74. Amar Bose, By : Amar Singh.
75. Sahitya Darpana, By : Biswanath Kabiraj.
76. Purnachandra Bhasa Bose, By : Gopal Chandra Praharaj.
77. Gita Gobinda, By : Pandit Nilamani Mishra.
78. Bharatiya Nrutyakala, By : Dhirendranath Pattnayak.
79. Odishi Nrutya, By : Dhirendranath Pattnayak.
80. Odishi Nrutya Alochana, By : Odisha Sangita Nataka Academy.
81. Odishi Nrutya Prasonnatara, By : Dr. Bidyut Kumari Choudhri.
82. Nrutyanu Sarani, By : Guru Dr. Debaprasad Das.



83. Nrutya Sarani, By : Kum Kum Mohanty.
84. Odishara Danda Nata, By : Dr. Kalicharan Pattnayak.
85. Mudrabinijoga Prakriya, By : Dr. Santosh Satpathy.
86. Gyana Sarina, By : Dr. Manoj Kumar Behera.
87. Nrutya Parichaya, By : Dr. Ashish Das.
88. Mardala Vigyana, By : Jagannath Kuanr.
89. Nala Binoda, By : Binod Kumar Rout.

**(S. Mudali)**  
Prof. In-Charge  
MPA

