



**SCHOOL OF PERFORMING ARTS**  
**SAMBALPUR UNIVERSITY**  
**THE COURSE – CURRICULUM**  
**FOR**  
**MASTER OF PERFORMING ARTS (MPA)**  
**(DANCE & DRAMA )**  
**2018 – 2020**

<b>Courses Offered</b>	:	Master of Performing Arts (Dance & Drama)
<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>	:	2000
<b>Credit Hours</b>	:	80 CH
<b>Seats</b>	:	16 + 16

#### **Outline of the Course Curriculum for MPA**

<b>Special Papers</b>	<b>: 1)</b>	<b>Dance:</b>	(A) ODISSI (B) SAMBALPURI
	<b>2)</b>	<b>Drama:</b>	ACTING

# THE COURSE CURRICULUM FOR MASTER OF PERFORMING ARTS (DANCE)

## Outline of Course Curriculum

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

- MPA (DNC) – 4.1.1 : History of Indian Dance & Drama (Ancient and 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)

### 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 (4 CH)
- MPA (DNC) – 4.2.5 : Studio Course (Practical) Rhythm(4 CH)

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

#### A) 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)

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

- MPA (DNC) 5.1.1 : Dance Research (4 CH)
- MPA(DNC) 5.1.2 : Theory Of Folk Arts(4CH)
- MPA (DNC) 5.1.2 : History & Principles Of Western Odisha Dance (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)

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

#### **Special Papers :**

#### **(A) ODISSI DANCE**

- MPA (DNC) 5.2.1 : Musical Instruments of Odissi Dance, Origin and History of Tala (Rhythm) (4 CH)
- MPA (DNC) 5.2.2 : Life sketch & contribution of Odissi Nrutya Guru & 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)

#### **(B) SAMBALPURI DANCE**

- MPA (DNC) 5.2.1. : Musical Instruments of Folk Instruments ( 4 CH)
- MPA (DNC) 5.2.2 : Life Sketch & Contribution of NrutyaGuru 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)

# THE COURSE CURRICULLUM OF MASTER IN PERFORMING ARTS (DRAMA)

## Outline of the Course-Curriculum

### 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, Music & Theatre Games (4 CH)
- MPA (DRM) – 4.1.5 : Studio Course (Practical) Multimedia & Computers (4CH)

### 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)

### **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)

### **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)

# THE COURSE CURRICULUM FOR MASTER OF PERFORMING ARTS (DANCE)

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

**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 Dance & Classical style of Theatre
- Unit – IV : Ritualistic Dance in both Indian & Odishan context, it's relevance with other Folk Dances, Folk style of Theatre : Origin & present condition, Classical style of Theatre & it's forms in India. Folk & Tribal Dance : Origin and it's attributes. Folk & Tribal dance in Indian Scenario. Impact of Folk Dance on Classical Dances of India.

## 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 NatyaShstra)
- 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.
- 'Abhinay Darpan Prakashan', Directorate Of Culture,Bbsr.
- 'Sangeet Ratnakar-Sarangadev',Munshiram Manoharlal publishers Pvt.Ltd,New Delhi.
- Mahapatra,Mahswara,Sadashiv Rathasharma.'Abhionaya 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)**

**Objective-** Give a basic Knowledge regarding different Folk Dance and Folk Drama Forms of Western Odisha.

**Expected Outcome-** To accumulate knowledge on regional Dance & Drama Forms.

- Unit – I : Outline of Folk Dances of Western Odisha-I  
(Panchabadya based) : Dalkhai ,Rasarkeli, Mailajada, Nachnia ,  
Bajania etc.  
(Presentation Style, Ritual behind the Dance, Songs, Music, Costume & Make-Up)
- Unit – II : Outline of Folk Dance of Western Odisha-II: Danda, Sanchar,  
Ghumra ,Karma, Dhap, Gaur Badi etc.  
(Presentation Style, Ritual behind the Dance, Songs, Music, Costume & Make-Up)
- Unit – III : Outline of Folk Drama of Western Odisha
- Unit – IV : History and Development Drama of Western Odisha.

#### **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, Music & Theatre Games (4 CH)**

**Objective-** To give knowledge regarding correct postures, benefits, and contraindication of Asana and Pranayam. To practice Theatre Game and Voice Culture.

**Expected Outcome** - To make the body flexible & fit for the performances and also to develop team spirit.

- Unit - I : Body Fitness(Exercises),Surya Namaskar
- Unit – II : Yoga Asan- Pawan Muktasana,Tadasana,Eka Pada Pranama or Nataraj  
Asana,Garudhasana,Bhujanghasana,Sarpasana,Halasana,  
Padmasana,Padmasana,Bajrasana,  
Mandukasana,Naukasana,Chakrasana,Naukasana,Padmasana,Sarvangasana.
- Unit – III : Bhramari Pranayama,Nadi Sodhana or Anuloma Viloma ,  
Chin Mudra & Gyan Mudra.
- Unit-IV : Knowledge of Music for the Dance Recital, Basic Knowledge of  
Alankar System of Vocal & Instrumental Music, Ascend & Descend of  
Musical Notes & Different Kinds Of Theatre Games.

**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)**

**Objective-** To educate in the field of modern technology, and to aware about the Computers and Multimedia.

**Expected Outcome-** The students will be able to edit and create their assignment both online and offline. They can also collect data by surfing in the web to enrich their assignments and words.

- Unit-I : Basic Concepts Of MS-Office, MS-PowerPoint Presentation.
- Unit-II : Scanning of Materials & editing

- Unit-III : Editing in Photoshop & Sound Forge.  
Unit-IV : Internet Concept-Searching E-mail etc.

### **References-**

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

### **Non Credit Add On Courses**

Skill enhancement courses at P.G. level

1. Communicative English
2. Soft Skill & IT.

### **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 Udayashankar, Rukmini Devi, Madam Menoka etc.
- 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

- Katrak,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 different aspects 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 dance Forms.

- 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)
- Unit – III : Dances of South East Asia  
(Dances of different countries of South East Asia, Influence of Indian culture on these forms, Presentation Style, Costume & Make-up)
- Unit –IV : Dances of China, Japan & Korea  
(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', Ewah 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( practical)**

#### **Abhinaya aspect of Classical Dance (4 CH)**

**Objective-** To give knowledge about Anga suddhi and different types of Postures used in Dance taken from different Temples of India.

**Expected Outcome-** Implement the acquired knowledge during the performances of the Dances.

Unit—I	:	Knowledge about four type of Abhinaya
Unit—II	:	Knowledge about Navarasa
Unit—III	:	Knowledge about Mudra Binijog according to Abhinay Darpan
Unit—IV	:	Different Types of Gati Bheda
Unit—V	:	Knowledge about Bhangis & Karanas.

### **References**

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

### **MPA (DNC) 4.2.5 : Studio Course (practical)**

#### **Rhythm (4 CH)**

**Objective-** Make aware about the Laya used in different Dance & Songs so that it can be used while composing Music for Dance.

**Expected Outcome** - To utilize the knowledge of Tala & Laya for different compositions.

Unit – I	:	Demonstration of Indian rhythm (Tala) system.
Unit –II	:	Structure of beats
Unit – III	:	Layakriya
Unit – IV	:	Multiplication of rhythm and its variation

### **References**

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

### 3<sup>RD</sup> SEMESTER (DANCE)

#### **ODISSI DANCE (Specialization)**

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

**Objective-** To acquire knowledge on Research Methodology for Research works.

**Expected Outcome-** Knowledge will be utilized to prepare Research Articles & in M.Phil, Ph.D Research works.

Unit – I : Definition and Different Aspects of Research.

Unit – II : Characteristics of Researcher.

Unit – III : Critical Analysis of Materials.

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 Theory of Odissi Dance(4CH)**

**Objective-** To know the Origin of the Odissi Dance.

**Expected Outcome-** The knowledge will be utilized to make self-sufficient for further progress in Odissi Dance.

Unit – I : Myth in Dance , Knowledge of Devadasi and Gotipua Dance.

(The origin of Myth in Dance in Shaivism, Tantrism, Buddhism, Position of Dance during Mahavarata & Ramayan Period, Knowledge of Devadasi & Gotipua dance)

Unit – II : Origin & Development of Odissi Dance

(Origin ,Development,revival, Repritory, costume & make-up of Odissi Dance)

Unit – III : Detail Study of Nayaka &n Nayika Veda

(Nayaka & Nayika Veda according to Natyashastra, Rasa Tarnagini, Agni Purana, Sahitya Darpana & Dasarupaka)

Unit – IV : Aesthetics of Classical dance

(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)**

**Objective-** To make aware about the utilization of space, use of light & sound and to depute different characters in choreography taking Aharya into consideration.

**Expected Outcome-** Choreography will be more perfect in all respects.

Unit—I : General idea of movements, images and Compositions.

Unit—II : Choreography of a mini folk Dance Drama.

Unit—III : Develop an idea no less than 20 minutes, utilizing empty space, balancing the stage and placement of characters and Synchronization.



- Unit—IV : Stage Craft Designing.  
Unit—V : Musical arrangements.

**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)**

**Objective-** To impart knowledge about various types of Foot works in relation to Sur,Tala ,Laya , costumes & Make-up.

**Expected Outcome-** Can expertise over compositions of Dance with Foot work and Rhythm.

- Unit—I : Sur,Taal,Laya  
Unit—II : Various Foot Works  
Unit—III : Gestures,Postures,Expressions, Gati Bheda,Pada Bheda according to Abhinaya Darpan& Abhinay Chandrika.  
Unit—IV : Costume & Make-up.

**References**

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

Unit—II : Binijog & uses of Sanjukta Hasta Mudra.

Unit—III : Binijog & uses of Sirabheda.

Unit—IV : Binijog & uses of Drusti Bheda & Griha Bheda.

### **References**

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

### **Non Credit Add On Courses**

Skill enhancement courses at P.G. level

1. Leadership & Personality Development.
2. Entrepreneurship & Development.

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

### **Special Paper : Odissi Dance**

**MPA (DNC) 5.2.1 : Musical Instruments of Odissi Dance & Origin, History of Tala (Rythm) (4 CH)**

**Objective-** To impart knowledge about different kinds of Musical Instruments, their origin, rhythm & their uses.

**Expected Outcome-** To make perfect in rhythm, laya & tala .

Unit – I : Different Instruments of Odissi Dance

- Mardala, Violin ,Flute ,Manjira and their applications

(Origin ,Manufacture, Application of Odissi Instruments)

- Unit – II : 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. )
- Unit – III : Tala Lipi :Hindusthani & Odissi (1-4 Guna)  
(Comparision between Odissi Tala & Hindustani Tala, Tala lipi Of Hindustani & Odissi)
- Unit –I V : Accompany of Music & Rhythm of Odissi Dance  
(Musical Instrument used in Odissi Dance & the Laya, Tala,Guna,Use of Raga according to the situation of the Song)

### 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 Sketches of Odissi Nrutya Gurus and Dance Performers (4 CH)**

**Objective-** To know the details about the Nrutya Gurus & their Dance Forms.

**Expected Outcome-** To utilize their experiences in the respective fields.

- Unit – I : Padmashree Guru Pankaj Charan Das,Padmabibhusana Guru Kelu Charan Mohapatra
- Unit – II : Guru Dr. Deba Prasad Das,
- Unit – III : Contribution to Odissi Dance:Kabi Chandra Dr. Kali Charan Patnaik, Dhirendra Nath Patnaik
- Unit – IV : Contribution to Odissi Dance: Dhirendra Nath Patnaik, Contribution to OdissiDance:Padmashree Sanjukta Panigrahi,Padmashree Dr. Minati Mishra

## References

- Citarist,Ileana.'Making Of Guru keluCharan 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, Steppings & Mudras & to develop the concept of Bhava & Rasa .

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

- Unit—I : Teaching of warm-up & exercise.
- Unit—II : Teaching of steppings (Chauka & Tribhanga)
- Unit—III : Knowledge about Mudra Biniyog and Rasa .
- Unit—IV : Knowledge about instruments Sur,Tala,Laya.

## 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 gabesana Kendra,Bbsr.

### **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.

- Unit—I : Abhinaya – Astanayika’s (Odia Poet)
- Unit—II : Nabarasa, Pallavi,
- Unit—III : Pallavi (Any One)
- Unit—IV : Chhanda ,Janana, Champu (Any One)

### **References**

- ‘Bharatmuni Pranitam Natyasatram’, Odisha Sahitya Akademy, Bbsr.
- Pattnaik, Dharendra Nath. ‘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.

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

### **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

## **(B) SAMBALPURI DANCE**

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

## **SAMBALPURI DANCE**

### **(Special Paper)**

#### **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.Phill,Ph.D Research works.

Unit – I : Definition and Different Aspects of Research.

Unit – II : Characteristics of Researcher.

Unit – III : Critical Analysis of Materials.

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 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 of Folk Dance in Western Odisha, Development of Folk dance in Western Odisha and its present conditions, Relevance of the Folk Dances of in the context of Western Odisha.
- Unit – II : Concept of Dalkhai, Karma, Ghumra Dhap, Sanchar, Samprada, etc., their origin, rituals & implications.
- Unit – III : Origin and Development of Sabda Nrutya, the dancing style, music, rhythm, costume & make-up of it, the contributors to Shabda Nrutya.
- Unit – IV : The concept of Dance Drama of Folk style, 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.
- Mishra, Supritee. 'Dalkhai-A Voyage Of Dance', Menaka Prakashani, 2018.

### **MPA (DNC) 5.1.3 : Studio Course( Practical)**

#### **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, images and Compositions.
- Unit—II : Choreography of a mini folk Dance Drama.
- Unit—III : Develop an idea no less than 20 minutes, utilizing empty space, balancing the stage and placement of characters and Synchronization.
- Unit—IV : Stage Craft Designing & Musical arrangements.

### **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 Sambalpuri Dance(4 CH)**

**Objective-** To acquire brief knowledge on Folk Music, Tunes , Rhythm, Costume & make-up.

**Expected Outcome-** will be expertise in all the above fields.

- Unit – I : Musical aspects of different Folk Dances of Western Odisha
- Unit – II : Sur,Taal & Laya.
- Unit – III : Demonstration of various Paars of Folk Items with Instruments .
- Unit – IV : Various Foot Works(stepping & movements), Costume and Makeup.



## **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(Practical)**

#### **Art Management (4 CH)**

**Objective-** To give an illustrative knowledge regarding the concept of Arts Management & choreography .

**Expected Outcomes-** To be a experienced Manager & choreographer in Folk dance Field.

Unit – I : Art Management & Choreography (Concept & Definition)

Unit – II : Comparative studies of Different Dance Forms of Western Odisha.

Unit – III : Use of Body parts according to different Paars & Bols.

Unit – IV : Nomenclature of different Postures & Steps

## **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.

## **Non Credit Add On Courses**

Skill enhancement courses at P.G. level

1. Leadership & Personality Development.
2. Entrepreneurship & Development.

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

### **Special Paper : Sambalpuri Dance**

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

**Objective-** To impart knowledge about the origin of different Folk instruments & their uses.

**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 Panchvadya  
: Dhol, Nissan, Tasa, Timkidi & Muhuri.
- Unit – II : Manufacturing of different part of other Badya:Dhol, (Earthen)  
Murdung,Mandal,Mardal,Ghumra,Bainsi(Flute),Harmonium,Gini
- Unit – III : Application of Panchabadya: Dhol(Wooden), Nishan,Tasha, Tmikidi &  
Mahuri .
- Unit –I V : Application of other Badya:Dhol(Earthen)  
Mandal,Mrudanga,Mardal,Ghumra,Flute,Harmonium,Gini.

### 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, page-61-66.
- Dhar, Shyama Sundar. 'AdivasiPuja Parbana Pariprekshire Dalkhai, Menaka Prakashani, Sambalpur, 2002.
- Nayak, Dwarika Nath. 'Paschim Odishar Loknrutya', biswa books, Cuttack, 2004.
- Mishra, Supritee. 'Dalkhai-A Voyage Of Dance', Menaka Prakashani, 2017.

## **MPA (DNC) 5.2.2 : Life Sketch of Nrutya Gurus & Dancers of Sambalpuri Dance (4 CH)**

**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 Dance Forms.

Unit – I : Gunanidhi Das,Laxmi Padhi

Unit – II : Ranjit Nag, Ghasiram Mishra

Unit –III : Contribution of Rasabihari Mishra to Sambalpuri Dance

Unit – IV : Contribution of Guru Bhagaban Sahu

### **References-**

- Sahu,BHagwan.'Bharatiya Nrutya Kala re Sabda Nrutya',Phalguni Praksan,Bargarh.
- Sahu,Mamata,'Persons & Personalities,Sathi Prakasan,Banka Bazar,Cuttack.

## **MPA (DNC) 5.2.3 : Studio Course( Practical)**

### **Teaching Process(4 CH)**

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

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

Unit—I : Teaching of warm-up & exercise.

Unit—II : Teaching of steppings

Unit—III : Knowledge about Music & Musical Instruments Sur,Tala,Laya.

Unit—IV : Knowledge about Use of Empty space

## 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( Practical)**

#### **Stage Performance(4 CH)**

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

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

- (I) DALKHAI
- (II) KARMA
- (III) DAND
- (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.

Unit—I : Identification of problem.

Unit—II : Literature Review.

Unit—III : Methodology & Finding and analysis.

Unit –IV : Project Report / Thesis based on any topic based on the Folk Forms found in Western Odisha.

## **References**

- Chatarjee,Dr.Subodh Kumar,'Gabesana Prabidhy', Sampadana o Anubada kala, Bidyapuri,Balu Bazar,Cuttack, 2<sup>nd</sup> Edition 1999.
- Bandopadhya,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.

# THE COURSE CURRICULUM FOR MASTER OF PERFORMING ARTS (DRAMA)

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

### MPA (DRM) 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, origin of Drama in India, development of Dramatic Art forms from Indus valley to Moghul period.
- Unit – II : Folk & Tribal Dance : Origin and it's attributes. Folk & Tribal dance in Indian Scenario. Impact of Folk Dance on Classica Dances of India.
- Unit – III : Classical & Traditional Dance.
- Unit – IV : Ritualistic Dance in both Indian & Odishan context, it's relevance wih other Folk Dances, Folk style of Theatre : Origin & present condition, Classical style of Theatre & it's forms in India.

### References

- Avtar,Ram.'Indian Dances: History & Techniques',Pankaj Publications,1984.
- Har,P.'Dances of India',anand Publication,2010.
- Tripathy,S.N.'Tribals in Transition', Discovery publishing House,1999.
- Khokar,Ashish.'Folk Dance: Tribal, Ritual & Martial Forms',Ruoa & Company,2003.
- Pattnaik,DhirendraNath.'Bharatiya Nrutya Kala',Odisha Sahitya Akademy, BBSR.

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

**Objectives-** To make aware 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)
- Unit – II : Abhinaya Darpana & Abhinaya Chandrika
- Unit – III : Abhinaya Darpan Prakash
- Unit – IV : Natya Manorama & Sangita Ratnakara

#### **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.'Abhionaya Chandrika',Kala biukash Kendra Trust Board ,Kalabikash Kendra Marg,Cuttack,1993.
- Ratha, Raghunath.'Natya manorama'.

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

**Objective-** Give a basic Knowledge regarding different Folk Dance and Folk Drama forms of Western Odisha.

**Expected Outcome-** To accumulate knowledge on regional Dance & Drama Forms.

- Unit – I : Outline of Folk Dances of Western Odisha-I  
(Panchabadya based) : Dalkhai ,Rasarkeli, Mailajada, Nachnia ,  
Bajania etc.

- Unit – II : Outline of Folk Dance of Western Odisha-II: Danda, Sanchar, Ghumra ,Karma, Dhap, Gaur Badi etc.
- Unit – III : Outline of Folk Drama of Western Odisha
- Unit – IV : History and Development Drama of Western Odisha.

### **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.
- Mishra,Supritee,'Dalkhai-A Voyageof Dance',Menaka Prakashani,Sambalpur,2018.

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

**Objective-** To make aware about correct postures, benefits, and contraindication of Asana and Pranayam. To practice Theatre Game and Voice Culture.

**Expected Outcome-** to make the body flexible & fit for the performancesand also to develop team spirit.

- Unit - I : Body Fitness(Exercises),Surya Namaskar
- Unit – II : Yoga Asan- Pawan Muktasana,Tadasana,Eka Pada Pranama or Nataraj Asana,Garudasan,Bhujangasan,Sarpasan,Halasan, Padapaschimosthasana,Padmasana,Bajrasana, Mandukasan,Naukasan,CHakkichalasan,Naukasanachalasan,Sabasan.
- Unit – III : Bhramari Pranayama,Nadi Sodhana or Anuloma Biloma , Chin Mudra & Gyan Mudra.



Unit-IV : Knowledge of Music for the Dance Recital, Basic Knowledge of Alankar System of Vocal & Instrumental Music, Ascend & Descend of Musical Notes & Different Kinds Of Theatre Games.

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

**Objective-** To educate in the field of modern technology, and to aware about the Computers and Multimedia.

**Expected Outcome-** The students will be able to edit and create their assignment both online and offline. They can also collect data by surfing in the web to enrich their assignments and words.

Unit-I : Basic Concepts Of MS-Office, MS-PowerPoint Presentation.

Unit-II : Scanning of Materials & editing

Unit-III : Editing in Photoshop & Sound Forge.

Unit-IV : Internet Concept-Searching E-mail etc.

#### References-

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

#### Non Credit Add On Courses

Skill enhancement courses at P.G. level

1. Communicative English
2. Soft Skill & IT.

## 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 .

- Unit – I : Dramatic Literature and its Aesthetic Knowledge  
(Elements of Drama, beauty in Drama, Universality in Drama, Unity of time  
Time , action & place)
- Unit – II : Dramatic Literature & Indian Theatre -in context to Natyashastra.  
(Natyotpatti, Types of Rangamancha, Itibrutta, Purvaranga, Nandi, Types of  
Charitra)
- Unit – III : Construction of Play  
(Panch sandhi, Pancha Prakruti, Pratyaya, Nayaka, Nayika)
- Unit – IV : 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, 'Natya Katha', Barnali Publication, Bhubaneswar, 2015.
- Behera, Dr. Krushna Charan, 'Natya 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.

- Unit – I : Origin of Theatre  
(Primitive Theatre, Pyramid Theatre, Play of dithurumb )
- Unit – II : Western Theatre  
(Greek, Sophoclish, England Shakespeare Theatre, Triolody & Tragedy, Inn theatre)
- Unit – III : Indian Theatre -Yakhyagana, Nautanki & Raslila  
(Plot of Drama, Style of production, Rituals behind the play, Music, Costume & Make-up)
- Unit – IV : 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 Classifical Drama '
- W.M Dixon, 'Tragedy'
- A.Nicoll, 'World Drama', 1931
- Parida, Nabin Kumar, 'Natya Katha', Barnali Publication, Bhubaneswar, 2015.
- 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) 4.2.3 : Theatre Basics (Acting, Direction, Stage Craft, Play Writing) (4 CH)**

**Objective-** To introduce the students regarding different aspects of element of Drama.

**Expected Outcome-** 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, 'Nitya 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.

- (i) Use of Space
- (ii) Use of Voice
- (iii) Use of Tempo
- (iv) 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-** To practice different techniques of Acting and Direction.

**Expected Outcome-** As a outcome the capability and sincerity of actor will be enhanced.

- (i) 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 bellow)

Unit—II : Indian style of Acting

(styles of production, Realistic style, Epic style, Third Theatre style, Gitinatya style, Street Theatre style)

Unit—III : Realistic style of Acting.

Unit—IV : Alienation style of Acting.

- (ii) 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.

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

### **SPECIAL PAPER**

### ACTING

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

**Objective-** To educate in the line of theories of drama being directed by Famous Drama directors of the world.

**Expected Outcome-** To make the students conscious regarding the application of different Techniques of Drama.

Unit – I : Schooling of Realistic Theatre

(5 Ws of Acting, 5 Cs of Acting, A.B.C.D.E. of Acting, 5 Ps of Acting)

Unit – II : Schooling of Epic Theatre

(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)

Unit – III : Schooling of Third Theatre

(Narrating the Characters,Using Live Music,Singing the Song by the Actor, Reacting Music in the body as an Actor, Actor as Spectator)

Unit – IV : Schooling of Physicalisation

(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,Publicher 1931.

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

**Objective-**                    To impart education on different methods of acting ,Rehearsal &  
Team discipline

**Expected Outcome-**       As an outcome the Actors will learn greater skill in Acting.

Unit – I            :       (Reprentational Acting, Acting of lyrical dialogue

Acting of Black verse dialogue, Presentation type of Acting.

Unit – II            : (Body as an Instrument, Body fitness,Using Pentomimic Acting ,Body  
and Music, Stage and Body position, Rasa and Bhavas , Vocal  
Notation)

Unit—III         :       Blocking and improvisation

(Stage space, acting area division, stage axis, body line & body  
movements, making compositions according to dialogues, creating  
pictures through composition & improvisation)

Unit—IV         :       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-** To impart quality education in Drama in Different media.

**Expected Outcome-** It will generate a concrete idea about the different technique of Drama.

- UNIT-I : Acting on Stage.  
 (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)
- UNIT-II : Acting for Radio  
 (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 )
- UNIT-III : Acting before Television Media/Camera .  
 (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)
- UNIT-IV :` Acting in Open Air  
 (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)**

**Objective-** To educate for presenting scripts in a lucid way for TV, Films & Pento-Mimes.

**Expected Outcome-** 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)**

**Objective-** To educate the actors regarding the behaviors, emotions, sentiments, Movements & delivery of words.

**Expected Outcome-** 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

### **Non Credit Add On Courses**

Skill enhancement courses at P.G. level

1. Leadership & Personality Development.
2. Enterprenuership & Develpoment.

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

#### **SPECIAL PAPER**

#### **ACTING**

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

**Objective-** To teach regarding the methodology for Research in the field of Theatre.

**Expected Outcome-** It will enhance the skill of Acting.

- Unit – I : Research Methodology .
- Unit – II : Critical Analysis of Materials.
- Unit – III : Review of Research Work .
- Unit – IV : Footnote & Bibliography .

#### **References**

- Chatarjee,Dr.Subodh Kumar,'Gabesana Prabidhy', Sampadana o Anubada kala, Bidyapuri,Balu Bazar,Cuttack, 2<sup>nd</sup> Edition 1999.
- Bandomadhya,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 better 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, Pantomime 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**

- Bentley 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 better  
Performance.

- Unit—I : Identification Of Problem.
- Unit—II : Literature Review.
- Unit—III : Methodology & Finding and analysis.
- Unit—IV : Project Report Thesis.

### 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', Deji 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 comparision to Latin studies', Cambridge 1930.

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

**Objective-** In the field of Drama these experience will help in producing successful Drama.

**Expected Outcome-** 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.

Unit—I : Individual Theatre Game with proper improvisation to a particular Character.

Unit—II : Improvisation through Modulation.

Unit—III : Improvisation through Body Position , Body Line & Body Language.

Unit—IV : Improvisation of Character through Designing the Costume & Make-Up.

Unit—V : 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