

Swami Vivekanand University, Sagar (M.P.)

**As per model syllabus of U.G.C. New Delhi, drafted by
Central Board of Studies and Approved by Higher
Education and the Governor of M.P.**



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Faculty of Art

Syllabus & Prescribed Books

Subject- Dance & Drama

M.P.A. Semester Examination

2017-18

I, II, III & IV Semester

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Outline of the Course Curriculum for MPA

Specializations :

1. Dance: ODISSI
2. Drama: (A) ACTING
(B) DIRECTION

THE COURSE CURRICULUM FOR MASTER OF PERFORMING ARTS (DANCE)

Outline Course Curriculum

1st SEMESTER

MPADNC 101 :	History of Indian Dance & Drama (Ancient and Medieval)
MPADNC 102 :	Natyashastra and Other Texts
MPADNC 103 :	Folk Dance and Folk Drama (Major) of Western Odisha
MPADNC 104 :	Studio Course (Practical) -I (Yoga, Exercise and Body fitness)
MPADNC 105 :	Studio Course(Practical)-II Other Dance Movement (Dance)/Different kinds of Theatre games(Drama)

2nd SEMESTER

MPADNC 201:	Indian Dance: Pre and Post-Independence Scenario
MPADNC 202:	Dance Aesthetics
MPADNC 203 :	Popular Dances of the World
MPADNC 204 :	Studio Course (Practical) -IV (Abhinaya Aspect of Classical)
MPADNC 205 :	Studio Course (Practical) - V (Rhythm)

3rd SEMESTER ODISSI DANCE

MPADNC 301 :	Theory of Classical Dance-I
MPADNC 302 :	Theory of Odissi Dance -II
MPADNC 303 :	Studio Course (Practical)-III (Choreography)
MPADNC 304 :	Studio Course (Practical) - IV (Techniques of Odissi Dance)
MPADNC 305 :	Studio Course (Practical) - V (Arts Management)

4th SEMESTER ODISSI DANCE

MPADNC 401 :	Musical Instrument of Odissi Dance & Origin History of Tala(Rhythm)
MPADNC 402 :	Life sketch & contribution of Odissi Nrutyaguru & Dancers
MPADNC 403 :	Studio Course (Practical): IX Teaching Process)
MPADNC 404 :	Studio Course (Practical) (Performance)
MPADNC 405 :	Field work, Project Report /Dissertation & Viva Voce



THE COURSE CURRICULLUM FOR MASTER OF PERFORMING ARTS

(DRAMA)

Outline of the Course-Curriculum

st **1 SEMESTER**

MPADRM 101 : History of Indian Dance and Drama (Ancient and Medieval)

MPADRM 102 : Natyashastra and other Texts

MPADRM 103 : Folk Dance and Folk Drama (Major) of Western Odisha

MPADRM 104 : Studio Course (Practical)- I (Yoga, Exercise and Body fitness)

MPADRM 105 : Studio Course(Practical)-II Other Dance Movement)(Dance)/ Different kinds of Theatre games (Drama)

2nd SEMESTER

MPADRM 201 : Dramatic Literature

MPADRM 202 : History & Development of Theater

MPADRM 203 : Theater Basics (Acting, Direction, Stage Craft, Play Writing)

MPADRM 204 : Studio Course (Practical): Acting techniques and Methods

MPADRM 205 : Studio Course (Practical) (Acting and Direction)

rd **3 SEMESTER**

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

(A) ACTING

MPADRM 301 : Theory of Acting

MPADRM 302 : Elements of Acting, Group dynamics, Relations with other Directors

MPADRM 303 : Studio Course (Practical): Acting in Different Media

MPADRM 304 : Studio Course (Practical) (Stage Acting with given Script

MPADRM 305 : Theory of Acting Given Script)

(B) DIRECTION

MPADRM 301 : Theory of Direction

MPADRM 302 : Study of Drama / Script Analysis

MPADRM 303 : Studio Course(Practical) (Composition)

MPADRM 304 : Studio Course (Practical) (Stage Techniques)

MPADRM 305 : Studio course(Practical) (Production)

th **4 SEMESTER**

(A) ACTING

MPADRM 401 : Theater Research

MPADRM 402 : Theater Management

MPADRM 403 : Studio Course (Practical) : Classroom Production

MPADRM 404 : Studio course (Practical) (Play Production)

MPADRM 405 : Project/dissertation/Seminar in the Concerned Stream

(B) DIRECTION

MPADRM 401 : Theater Research

MPADRM 402 : Theater Management

MPADRM 403 : Studio Course (Practical) : Classroom Production

MPADRM 404 : Studio course (Practical) (Play Production)

MPADRM 405 : Project/dissertation/Seminar in the Concerned Stream



DANCE COURSEWISE SCHEME Ist SEMESTER

1. Course Code	: MPADNC	5. Total Practical Subject	: 2
2. Course Name	: M.P.A. Dance	6. Total Practical Marks	: 100
3. Total Theory Subject	: 3	7. Total Marks	: 250
4. Total Theory Marks	: 150	8. Minimum Passing Percentage	: 36

Sub. Code	Subject Name	Theory									Practical		Total	
		Paper					CCE		Total Marks					
		1st	2nd	3rd	Max.	Min	Max.	Min.	Max.	Min.	Max.	Min.	Max.	Min.
Compulsory														
MPADNC 101	History of Indian Dance & Drama (Ancient and Medieval)	42	0	0	42	15	8	3	50	18	0	0	50	18
MPADNC 102	Natyashastra and Other Texts	42	0	0	42	15	8	3	50	18	0	0	50	18
MPADNC 103	Folk Dance and Folk Drama (Major) of Western Odisha	42	0	0	42	15	8	3	50	18	0	0	50	18
MPADNC 104	Studio Course (Practical) -I (Yoga, Exercise and Body fitness)	0	0	0	0	0	0	0	0	0	50	18	50	18
MPADNC 105	Studio Course (Practical)-II Other Dance Movement (Dance)/Different kinds of Theatre games(Drama)	0	0	0	0	0	0	0	0	0	50	18	50	18



THE COURSE CURRICULUM FOR MASTER OF PERFORMING ARTS

SEMESTER – I DANCE

MPADNC (101)

**History of Indian Dance and Drama
(Ancient and Medieval)**

- Unit – I : Origin and development of Indian dance and dramatic art from Indus Valley to Mogul Period.
- Unit – II : Folk & Tribal Dance
- Unit – III : Traditional & Classical Dance
- Unit – IV : Ritualistic Dance, Folk & classical style of theatre.



**THE COURSE CURRICULUM FOR MASTER OF PERFORMING ARTS
SEMESTER – I DANCE**

MPADNC (102) : Natya Sastra and Other Texts

- Unit – I : Natyasastra(1st, 6th & 7th Chapter)
- Unit – II : Abhinaya Darpana, Abhinaya Chandrika
- Unit – III : Natyamonorama, Abhinaya Darpan Prakash
- Unit – IV : Sangita Ratnakara



THE COURSE CURRICULUM FOR MASTER OF PERFORMING ARTS

SEMESTER – I DANCE

MPADNC (103)

Folk Dance and Folk Drama (Major) of Western Odisha

- Unit – I : Outline of Folk Dances of Western Odisha -I
(Panchabadya based) : Dalkhai (Rasarkeli, Mailajada, Nachnia & Bajania)
- Unit – II : Outline of Folk Dance of Western Odisha-II: Danda, Karma, Dhap, Sanchar, Ghumra and Stick dance (Goud Badi)
- Unit – III : Outline of Folk Drama of western Odisha
- Unit – IV : History and Development of Drama of Western Odisha



**THE COURSE CURRICULUM FOR MASTER OF PERFORMING ARTS
SEMESTER – I DANCE**

MPADNC (104)

Studio Course – I Yoga, Exercise and Body fitness (Practical)

Unit - I : Body Fitness (Exercises)

Unit – II : Yoga Asan (Sarvangasana, Halasana, Karnapidasana, Bhujangasana, Nauka Asana, PaschimotaAsana and Shirsasana etc.)



THE COURSE CURRICULUM FOR MASTER OF PERFORMING ARTS

SEMESTER – I DANCE

MPADNC (104)

Studio Course – II Practical

Other Dance Movement (DANCE)/ Different kinds of theatre games (DRAMA)



DANCE

COURSEWISE SCHEME

IInd SEMESTER

1. Course Code	: MPADNC	5. Total Practical Subject	: 2
2. Course Name	: M.P.A. Dance	6. Total Practical Marks	: 100
3. Total Theory Subject	: 3	7. Total Marks	: 250
4. Total Theory Marks	: 150	8. Minimum Passing Percentage	: 36

Sub. Code	Subject Name	Theory										Practical		Total	
		Paper					CCE		Total Marks						
		1st	2nd	3rd	Max.	Min.	Max.	Min.	Max.	Min.	Max.	Min.	Max.	Min.	
Compulsory															
MPADNC 201	Indian Dance: Pre and Post-Independence Scenario	42	0	0	42	15	8	3	50	18	0	0	50	18	
MPADNC 202	Dance Aesthetics	42	0	0	42	15	8	3	50	18	0	0	50	18	
MPADNC 203	Popular Dances of the World	42	0	0	42	15	8	3	50	18	0	0	50	18	
MPADNC 204	Studio Course (Practical) -IV (Abhinaya Aspect of Classical)	0	0	0	0	0	0	0	0	0	50	18	50	18	
MPADNC 205	Studio Course (Practical) - V (Rhythm)	0	0	0	0	0	0	0	0	0	50	18	50	18	



THE COURSE CURRICULUM FOR MASTER OF PERFORMING ARTS

SEMESTER – II DANCE

MPADNC (201)

Indian Dance : Pre and Post Independence Scenario

- 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



THE COURSE CURRICULUM FOR MASTER OF PERFORMING ARTS

SEMESTER – II DANCE

MPADNC (202)

Dance Aesthetics

- Unit – I : The rasa theory of Natyasastra
- Unit – II : Introduction to Western Aesthetic Theory
- Unit – III : Rasa Theory in Vaishnava texts, Nabadha Bhakti
- Unit – IV : Analysis of productions referring (Dance) to aesthetics



THE COURSE CURRICULUM FOR MASTER OF PERFORMING ARTS

SEMESTER – II DANCE

MPADNC (203)

Popular Dances of the World

- 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



THE COURSE CURRICULUM FOR MASTER OF PERFORMING ARTS

SEMESTER – II DANCE

MPADNC (204)

Studio Course, Practical-IV

Abhinaya aspect of Classical Dance

Demonstration, four types of abhinaya (Angika, Vachika, Aharya and Satwika) Demonstration of Nabarasa, Demonstration of Mrudra Biniyog (According to Abhinaya Darpan), Gatibheda, Bhangees & Karanas.



THE COURSE CURRICULUM FOR MASTER OF PERFORMING ARTS

SEMESTER – II DANCE

MPADNC (205)

Studio Course, V (Rhythm) (Practical)

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



DANCE

COURSEWISE SCHEME

IIIrd SEMESTER

1. Course Code	: MPADNC	5. Total Practical Subject	: 3
2. Course Name	: M.P.A. Dance	6. Total Practical Marks	: 150
3. Total Theory Subject	: 2	7. Total Marks	: 250
4. Total Theory Marks	: 100	8. Minimum Passing Percentage	: 36

Sub. Code	Subject Name	Theory									Practical		Total	
		Paper					CCE		Total Marks					
		1st	2nd	3rd	Max.	Min.	Max.	Min.	Max.	Min.	Max.	Min.	Max.	Min.
Compulsory														
MPADNC 301	Theory of Classical Dance-I	42	0	0	42	15	8	3	50	18	0	0	50	18
MPADNC 302	Theory of Odissi Dance -II	42	0	0	42	15	8	3	50	18	0	0	50	18
MPADNC 303	Studio Course (Practical)-III (Choreography)	0	0	0	0	0	0	0	0	0	50	18	50	18
MPADNC 304	Studio Course (Practical) - IV (Techniques of Odissi Dance)	0	0	0	0	0	0	0	0	0	50	18	50	18
MPADNC 304	Studio Course (Practical) - V (Arts Management)	0	0	0	0	0	0	0	0	0	50	18	50	18



THE COURSE CURRICULUM FOR MASTER OF PERFORMING ARTS

SEMESTER – III DANCE

ODISSI DANCE

**MPADNC (301)
Theory of Classical Dance**

- | | | |
|------------|---|---|
| Unit – I | : | Development of Classical Dance of India |
| Unit – II | : | Aesthetics of Classical Dance. |
| Unit – III | : | Details Study of Nayakaveda. |
| Unit – IV | : | Details Study of Nayikaveda |



THE COURSE CURRICULUM FOR MASTER OF PERFORMING ARTS

SEMESTER – III DANCE

ODISSI DANCE

MPADNC (302)

Theory of Odissi Dance

- Unit – I : Origin & Development of Odissi Dance
- Unit – II : Knowledge of Devadasi & Gotipua.
- Unit – III : Origin of Myth, Myth in Dance.
- Unit – IV : Dance in Ramayana & Mahabharata



THE COURSE CURRICULUM FOR MASTER OF PERFORMING ARTS

SEMESTER – III DANCE

ODISSI DANCE

MPADNC (303)

Studio Course, Practical (Choreography)

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.



THE COURSE CURRICULUM FOR MASTER OF PERFORMING ARTS

SEMESTER – III DANCE

ODISSI DANCE

MPADNC 304

Studio Course ,Practical (Techniques of Odissi Dance)

Unit – I : Sur, Tal, Laya

Unit – II : Various Foot works (Stepping & Movement)

Unit – III : Gesture, Posture, Expression, Gateda, Padaveda according to Abhinaya Darpana, Abhinaya Chandrika.

Unit – IV : Costume and Makeup



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THE COURSE CURRICULUM FOR MASTER OF PERFORMING ARTS

SEMESTER – III DANCE

ODISSI DANCE

MPADNC 305

Studio Course : Practical (Arts Management)

Viniyoga, Asanjuktahasta, Sanjuktahasta, Shiraveda, Drustiveda, Gribaveda.



DANCE

COURSEWISE SCHEME

IVth SEMESTER

1. Course Code	: MPADNC	6. Total Practical Marks	: 100
2. Course Name	: M.P.A. Dance	7. Project	: 1
3. Total Theory Subject	: 2	8. Project Marks	: 50
4. Total Theory Marks	: 100	9. Total Marks	: 250
5. Total Practical Subject	: 2	10. Minimum Passing Percentage	: 36

Sub. Code	Subject Name	Theory										Practical		Total	
		Paper					CCE		Total Marks						
		1st	2nd	3rd	Max.	Min	Max.	Min.	Max.	Min.	Max.	Min.	Max.	Min.	
Compulsory															
MPADNC 401	Musical Instrument of Odissi Dance & Origin History of Tala(Rhythm)	42	0	0	42	15	8	3	50	18	0	0	50	18	
MPADNC 402	Life sketch & contribution of Odissi Nrutyaguru & Dancers	42	0	0	42	15	8	3	50	18	0	0	50	18	
MPADNC 403	Studio Course (Practical): IX Teaching Process)	0	0	0	0	0	0	0	0	0	50	18	50	18	
MPADNC 404	Studio Course (Practical) (Performance)	0	0	0	0	0	0	0	0	0	50	18	50	18	
MPADNC 405	Field work, Project Report /Dissertation & Viva Voce	0	0	0	0	0	0	0	0	0	50	18	50	18	



THE COURSE CURRICULUM FOR MASTER OF PERFORMING ARTS

SEMESTER – IV DANCE

ODISSI DANCE

MPADNC 401

**Musical Instruments of Odissi Dance& Origin,
History of Tala (Rythm)**

- Unit – I : Different Instruments of Odissi Dance
(Mardala, Violin, Flute, Manjira and their applications)
- Unit – II : Origin and History of Tala (Rhythm) Hindusthani & Odissi
- Unit – III : Tala Lipi (Hindusthani & Odissi)
- Unit – IV : Accompany of Music & Rhythm of Odissi Dance



THE COURSE CURRICULUM FOR MASTER OF PERFORMING ARTS

SEMESTER – IV DANCE

ODISSI DANCE

MPADNC 402

Life Sketch of Odissi Nrutya Guru and Dancers

- 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: Padmashree Sanjukta
Panigrahi, Padmashree Dr. Minati Mishra



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THE COURSE CURRICULUM FOR MASTER OF PERFORMING ARTS

SEMESTER – IV DANCE

ODISSI DANCE

MPADNC (403)

Studio Course: Practical, Teaching Process

Teaching Process of Odissi Dance or one production of own choreography



THE COURSE CURRICULUM FOR MASTER OF PERFORMING ARTS

SEMESTER – IV DANCE

ODISSI DANCE

MPADNC (404)

Studio Course, Practical (Performance)

Abhinaya – Astanayika's (Oriya Poet)

Nabarasa, One Pallavi,

any one :Chhanda ,Janana,

Champu & Astapadi (Geeta Gobinda)



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THE COURSE CURRICULUM FOR MASTER OF PERFORMING ARTS

SEMESTER – IV DANCE

ODISSI DANCE

MPADNC (405)

Field work, Project Report /Dissertation& Viva Voce

Field Work related to Odissi Dance Form with
the intimation teacher concerned.



DRAMA

COURSEWISE SCHEME

Ist SEMESTER

1. Course Code	: MPADRM	5. Total Practical Subject	: 2
2. Course Name	: M.P.A. Drama	6. Total Practical Marks	: 100
3. Total Theory Subject	: 3	7. Total Marks	: 250
4. Total Theory Marks	: 150	8. Minimum Passing Percentage	: 36

Sub. Code	Subject Name	Theory										Practical		Total	
		Paper					CCE		Total Marks						
		1st	2nd	3rd	Max.	Min	Max.	Min.	Max.	Min.	Max.	Min.	Max.	Min.	
Compulsory															
MPADRM 101	History of Indian Dance and Drama (Ancient and Medieval)	42	0	0	42	15	8	3	50	18	0	0	50	18	
MPADRM 102	Natyashastra and other Texts	42	0	0	42	15	8	3	50	18	0	0	50	18	
MPADRM 103	Folk Dance and Folk Drama (Major) of Western Odisha	0	0	0	0	0	0	0	0	0	50	18	50	18	
MPADRM 104	Studio Course (Practical)- I (Yoga, Exercise and Body fitness)	0	0	0	0	0	0	0	0	0	50	18	50	18	
MPADRM 105	Studio Course(Practical)-II Other Dance Movement)(Dance)/ Different kinds of Theatre games(Drama)	0	0	0	0	0	0	0	0	0	50	18	50	18	



THE COURSE CURRICULUM FOR MASTER OF PERFORMING ARTS

SEMESTER – I DRAMA

MPADRM (101)

History of Indian Dance and Drama

(Ancient and Medieval)

- Unit – I : Origin and development of Indian dance and dramatic art from
Indus Valley to Mogul Period.
- Unit – II : Folk & Tribal Dance
- Unit – III : Traditional & Classical Dance
- Unit – IV : Ritualistic Dance, Folk & classical style of theatre.



THE COURSE CURRICULUM FOR MASTER OF PERFORMING ARTS

SEMESTER – I DRAMA

MPADRM (102)

Natya Sastra and Other Texts

- Unit – I : Natyasastra (1st, 6th & 7th Chapter)
- Unit – II : Abhinaya Darpana, Abhinaya Chandrika
- Unit – III : Natyamonorama, Abhinaya Darpan Prakash
- Unit – IV : Sangita Ratnakara



THE COURSE CURRICULUM FOR MASTER OF PERFORMING ARTS

SEMESTER – I DRAMA

MPADRM (103)

Folk Dance and Folk Drama (Major) of Western Odisha

- Unit – I : Outline of Folk Dances of Western Odisha -I
(Panchabadya based) : Dalkhai, Rasarkeli, Mailajada, Nachnia
& Bajania)
- Unit – II : Outline of Folk Dances of Western Odisha -II
: Danda, Karma, Dhap, Sanchar, Ghumra and
Stick dance (Goud Badi)
- Unit – III : Outline of Folk Drama of Western Odisha
- Unit – IV : History and Development of Drama of Western Odisha



THE COURSE CURRICULUM FOR MASTER OF PERFORMING ARTS

SEMESTER – I DRAMA

MPADRM (103)

Studio Course – I (Yoga, Exercise and Body fitness)

Unit - I : Body Fitness(Exercises)

Unit – II : Yoga Asan(Sarvangasana, Halasana, Karnapidasana, Nauka Asana
Shirsasana, Bhujangasana, Paschimota Asana)



THE COURSE CURRICULUM FOR MASTER OF PERFORMING ARTS

SEMESTER – I DRAMA

MPADRM (104)

Studio Course – I (Yoga, Exercise and Body fitness) (Practical)

Unit - I : Body Fitness(Exercises)

Unit – II : Yoga Asan(Sarvangasana, Halasana, Karnapidasana, Nauka Asana
Shirsasana, Bhujangasana, Paschimota Asana)



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THE COURSE CURRICULUM FOR MASTER OF PERFORMING ARTS

SEMESTER – I DRAMA

MPADRM (105)

Studio Course – II (Practical)

Other Dance Movements (DANCE)/ Different kinds of Theatre games (DRAMA)



DRAMA

COURSEWISE SCHEME

IInd SEMESTER

1. Course Code	: MPADRM	5. Total Practical Subject	: 3
2. Course Name	: M.P.A. Drama	6. Total Practical Marks	: 150
3. Total Theory Subject	: 3	7. Total Marks	: 250
4. Total Theory Marks	: 150	8. Minimum Passing Percentage	: 36

Sub. Code	Subject Name	Theory									Practical		Total	
		Paper					CCE		Total Marks					
		1st	2nd	3rd	Max.	Min.	Max.	Min.	Max.	Min.	Max.	Min.	Max.	Min.
Compulsory														
MPADRM 201	Dramatic Literature	42	0	0	42	15	8	3	50	18	0	0	50	18
MPADRM 202	History & Development of Theater	42	0	0	42	15	8	3	50	18	0	0	50	18
MPADRM 203	Theater Basics (Acting, Direction, Stage Craft, Play Writing)	42	0	0	42	15	8	3	50	18	0	0	50	18
MPADRM 204	Studio Course (Practical): Acting techniques and Methods	0	0	0	0	0	0	0	0	0	100	36	100	36
MPADRM 205	Studio Course (Practical) (Acting and Direction)	0	0	0	0	0	0	0	0	0	100	36	100	36



THE COURSE CURRICULUM FOR MASTER OF PERFORMING ARTS

SEMESTER – II DRAMA

MPADRM (201)

Dramatic Literature

- 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)



THE COURSE CURRICULUM FOR MASTER OF PERFORMING ARTS

SEMESTER – II DRAMA

MPADRM (202)

History and Development of Theatre

- Unit – I : Origin of Theatre
- Unit – II : Western Theatre (Greek(Soholish) & England(Shakespeare) Theatre)
- Unit – III : Indian Theatre (Yakhyagana,Nautanki & Raslila)
- Unit – IV : Odishan Folk Theatre (Prahallad Natak,Mougal Tamsa & Danda Nata)



THE COURSE CURRICULUM FOR MASTER OF PERFORMING ARTS

SEMESTER – II DRAMA

MPADRM (203)

Theatre Basics (Acting, Direction, Stage Craft, Play Writing)

- Unit – I : Acting (Mechanism of Resonance & Function)
- Unit – II : Direction (period of the ages in brief Tragedy, Greece, Neo Tragedy Rome, Romantic England)
- Unit – III : Stage Craft (Stage Division, Facial Anatomy, Make-up Kits & Division of Make-up)
- Unit – IV : Play Writing :

Elements of Drama

- (a) How to make a Plot
- (b) How to make a Character



THE COURSE CURRICULUM FOR MASTER OF PERFORMING ARTS

SEMESTER – II DRAMA

MPADRM (204)

Studio Course : Acting techniques and methods (Practical)

- (i) Use of Space
- (ii) Use of Voice
- (iii) Use of Tempo
- (iv) Use of Expression



THE COURSE CURRICULUM FOR MASTER OF PERFORMING ARTS

SEMESTER – II DRAMA

MPADRM (205)

Studio Course (Acting & Direction) (Practical)

- (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



DRAMA

COURSEWISE SCHEME

IIIrd SEMESTER

1. Course Code	: MPADRM	5. Total Practical Subject	: 3
2. Course Name	: M.P.A. Drama	6. Total Practical Marks	: 250
3. Total Theory Subject	: 2	7. Total Marks	: 300
4. Total Theory Marks	: 100	8. Minimum Passing Percentage	: 36

SPECIALISATIONS

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

(A) ACTING

Sub. Code	Subject Name	Theory									Practical		Total	
		Paper					CCE		Total Marks					
		1st	2nd	3rd	Max.	Min.	Max.	Min.	Max.	Min.	Max.	Min.	Max.	Min.
Compulsory														
MPADRM 301	Theory of Acting (4 CH)	42	0	0	42	15	8	3	50	18	0	0	50	18
MPADRM 302	Elements of Acting, Group dynamics, Relations with other Directors	42	0	0	42	15	8	3	50	18	0	0	50	18
MPADRM 303	Studio Course (Practical): Acting in Different Media	0	0	0	0	0	0	0	0	0	42	0	0	42
MPADRM 304	Studio Course (Practical) (Stage Acting with Given Script)	0	0	0	0	0	0	0	0	0	42	0	0	42
MPADRM 304	Studio Course (Practical) Theatre Forms	0	0	0	0	0	0	0	0	0	42	0	0	42



(B) DIRECTION

Sub. Code	Subject Name	Theory									Practical		Total	
		Paper					CCE		Total Marks					
		1st	2nd	3rd	Max.	Min.	Max.	Min.	Max.	Min.	Max.	Min.	Max.	Min.
Compulsory														
MPADRM 301	Theory of Direction	42	0	0	42	15	8	3	50	18	0	0	50	18
MPADRM 302	Study of Drama / Script Analysis	42	0	0	42	15	8	3	50	18	0	0	50	18
MPADRM 303	Studio Course (Practical) (Composition)	0	0	0	0	0	0	0	0	0	50	18	50	18
MPADRM 304	Studio Course (Practical) (Stage Techniques)	0	0	0	0	0	0	0	0	0	50	18	50	18
MPADRM 304	Studio course(Practical) (Production)	0	0	0	0	0	0	0	0	0	50	18	50	18



THE COURSE CURRICULUM FOR MASTER OF PERFORMING ARTS

SEMESTER –III DRAMA

SPECIALISATION: (A) ACTING

MPADRM (301)

Theory of Acting

- Unit – I : Schooling of Realistic Theatre
- Unit – II : Schooling of Epic Theatre
- Unit – III : Schooling of Third Theatre
- Unit – IV : Schooling of Physicalisation



THE COURSE CURRICULUM FOR MASTER OF PERFORMING ARTS

SEMESTER –III DRAMA

SPECIALISATION: (A) ACTING

MPADRM (302)

Elements of Acting, Group Dynamics, Relations with other Directors

- Unit – I : Different types of Acting
- Unit – II : Elements of Acting - Body, Mind and Voice
- Unit – III : Blocking and Improvisation
- Unit—IV : Group dynamics and relation with other actors and director.



THE COURSE CURRICULUM FOR MASTER OF PERFORMING ARTS

SEMESTER –III DRAMA

SPECIALISATION: (A) ACTING

MPADRM (303)

Elements of Acting, Group Dynamics, Relations with other Directors

(Practical)

- Unit – I : Different types of Acting
- Unit – II : Elements of Acting - Body, Mind and Voice
- Unit – III : Blocking and Improvisation
- Unit—IV : Group dynamics and relation with other actors and director.



THE COURSE CURRICULUM FOR MASTER OF PERFORMING ARTS

SEMESTER –III DRAMA

SPECIALISATION: (A) ACTING

MPADRM (304)

Studio Course: Stage Acting with given script (Practical)

- (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



THE COURSE CURRICULUM FOR MASTER OF PERFORMING ARTS

SEMESTER –III DRAMA

SPECIALISATION: (A) ACTING

MPADRM (305)

Studio Course: Theater Forms (Practical)

- (i) Use of Space
- (ii) Use of Voice
- (iii) Use of Tempo
- (iv) Use of Expression



THE COURSE CURRICULUM FOR MASTER OF PERFORMING ARTS

SEMESTER –III DRAMA

SPECIALISATION: (B) DIRECTION

MPADRM (301)

Theory of Direction

- Unit – I : To Study various schooling of Directions like Classical Tragedy, Neo-Classical Tragedy, Romantic Tragedy, Neo-romantic Tragedy
- 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



THE COURSE CURRICULUM FOR MASTER OF PERFORMING ARTS

SEMESTER –III DRAMA

SPECIALISATION: (B) DIRECTION

MPADRM (302)

Study of Drama/Script Analysis

- | | | |
|------------|---|--|
| 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 |



THE COURSE CURRICULUM FOR MASTER OF PERFORMING ARTS

SEMESTER –III DRAMA

SPECIALISATION: (B) DIRECTION

MPADRM (303)

Studio Course (Composition) (Practical)

- (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



THE COURSE CURRICULUM FOR MASTER OF PERFORMING ARTS

SEMESTER –III DRAMA

SPECIALISATION: (B) DIRECTION

MPADRM (304)

Studio Course (Stage Technique) (Practical)

- (i) Scenic Design
- (ii) Light Design
- (iii) Costume Design
- (iv) Sound Design
- (v) Make-up Design
- (vi) Music Design



THE COURSE CURRICULUM FOR MASTER OF PERFORMING ARTS

SEMESTER –III DRAMA

SPECIALISATION: (B) DIRECTION

MPADRM (305)

Studio Course (Production) (Practical)

- (i) Selection of Play
- (ii) Selection of Characters
- (iii) Selection of Rehearsal
- (iv) Presentation

(Students will opt for either Proscenium/non-proscenium)



DRAMA COURSEWISE SCHEME IVth SEMESTER

1. Course Code	: MPADRM	6. Total Practical Marks	: 100
2. Course Name	: M.P.A. Drama	7. Project	: 1
3. Total Theory Subject	: 2	8. Project Marks	: 50
4. Total Theory Marks	: 100	9. Total Marks	: 250
5. Total Practical Subject	: 2	10. Minimum Passing Percentage	: 36

SPECIALISATIONS

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

(A) ACTING

Sub. Code	Subject Name	Theory									Practical		Total	
		Paper					CCE		Total Marks					
		1st	2nd	3rd	Max.	Min.	Max.	Min.	Max.	Min.	Max.	Min.	Max.	Min.
Compulsory														
MPADRM 401	Theater Research	42	0	0	42	15	8	3	50	18	0	0	50	18
MPADRM 402	Theater Management	42	0	0	42	15	8	3	50	18	0	0	50	18
MPADRM 403	Studio Course (Practical): Classroom Production	0	0	0	0	0	0	0	0	0	50	18	50	18
MPADRM 404	Studio course (Practical) (Play Production)	0	0	0	0	0	0	0	0	0	50	18	50	18
MPADRM 405	Project/dissertation/Seminar in the Concerned Stream	0	0	0	0	0	0	0	0	0	50	18	50	18



(B) DIRECTION

Sub. Code	Subject Name	Theory										Practical		Total	
		Paper					CCE		Total Marks						
		1st	2nd	3rd	Max.	Min	Max.	Min.	Max.	Min.	Max.	Min.	Max.	Min.	
Compulsory															
MPADRM 401	Theater Research	42	0	0	42	15	8	3	50	18	0	0	50	18	
MPADRM 402	Theater Management	42	0	0	42	15	8	3	50	18	0	0	50	18	
MPADRM 403	Studio Course (Practical) : Classroom Production	0	0	0	0	0	0	0	0	0	50	18	50	18	
MPADRM 404	Studio course (Practical) (Play Production)	0	0	0	0	0	0	0	0	0	50	18	50	18	
MPADRM 405	Project/dissertation/Se minar in the Concerned Stream	0	0	0	0	0	0	0	0	0	50	18	50	18	



THE COURSE CURRICULUM FOR MASTER OF PERFORMING ARTS

SEMESTER –IV DRAMA

SPECIALISATION: (A) ACTING

MPADRM (401)

Theatre Research

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



THE COURSE CURRICULUM FOR MASTER OF PERFORMING ARTS

SEMESTER –IV DRAMA

SPECIALISATION: (A) ACTING

MPADRM (402)

Theatre Management

- 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, Public relations, market survey, collecting opinion, plan of handling guests and audience, documentation



THE COURSE CURRICULUM FOR MASTER OF PERFORMING ARTS

SEMESTER –IV DRAMA

SPECIALISATION: (A) ACTING

MPADRM (403)

Studio Course: Classroom Production (Practical)



THE COURSE CURRICULUM FOR MASTER OF PERFORMING ARTS

SEMESTER –IV DRAMA

SPECIALISATION: (A) ACTING

MPADRM (404)

Studio Course (Play Production) (Practical)

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



THE COURSE CURRICULUM FOR MASTER OF PERFORMING ARTS
SEMESTER –IV DRAMA

SPECIALISATION: (A) ACTING

MPADRM (405)

Project / Dissertation / Seminar

- (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 with guide



THE COURSE CURRICULUM FOR MASTER OF PERFORMING ARTS

SEMESTER –IV DRAMA

SPECIALISATION: (B) DIRECTION

MPADRM (401)

Theatre Research

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



THE COURSE CURRICULUM FOR MASTER OF PERFORMING ARTS

SEMESTER –IV DRAMA

SPECIALISATION: (B) DIRECTION

MPADRM (402)

Theatre Management

Unit – I : Conducting Theatre Workshops

Unit – II : Theatre games and Physicalisation

Unit – III : Back-stage Management: Relation others with actors, technicians

Unit – IV : Finance Management, Public relations, market survey,

collecting opinion of handling guests and audience, documentation



THE COURSE CURRICULUM FOR MASTER OF PERFORMING ARTS

SEMESTER –IV DRAMA

SPECIALISATION: (B) DIRECTION

MPADRM (403)

Studio Course : IX

Classroom Production (Practical)



THE COURSE CURRICULUM FOR MASTER OF PERFORMING ARTS

SEMESTER –IV DRAMA

SPECIALISATION: (B) DIRECTION

MPADRM (404)

Studio Course (Play Production) (Practical)

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.



THE COURSE CURRICULUM FOR MASTER OF PERFORMING ARTS

SEMESTER –IV DRAMA

SPECIALISATION: (B) DIRECTION

MPADRM (405)

Project / Dissertation / Seminar

- (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.



LIST OF REFERENCE BOOKS :

Aesthetics :

01. Art & Instinct : (Beauty and other forms of value), By : M. Alexander
02. Foundations of Modern Art, By : Olanfant Amabe
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. Aristototele'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
22. Paschima Odishara Natya Pratibha, By Prof. Samar Mudali
23. Sambalpuri Natak, by Dr. Panchanan Mishra

Direction / Acting

22. In search of Theatre, By : Bentely Eric
23. The Impossible theatre, By : Blau Herbert
24. Antigone model, 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

Dance

63. Abhinaya Darpana, By : Nandikeswar
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.
60. 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 Kalpalata, By : Haladhara Mishra.
74. Amar Kosa, By : Amar Singh.
75. Sahitya Darpana, By : Biswanath Kabiraj.
76. Purnachandra Bhasa Kosa, 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 Prasna Uatara, 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. Santosh Satpathy.
85. Mudrabinijoga Prakriya, By : Dr. Manoj Kumar Behera.
86. Gyana Sarita, By : Dr. Manoj Kumar Behera.
87. Nrutya Samhita, By : Dr. Manoj Kumar Behera.



88. Nrutya Dhara, By : Dr. Manoj Kumar Behera.
89. Mardala Vigyana, By : Jagannath Kuanr.
90. Tala Binoda, By : Binod Kumar Rout.
91. Tala Trupti , By : Binod Kumar Rout.
92. Natya Sastra,By:Bharata Muni
93. Debaprasad Das Icon of Odissi,By:Gayatri Chand