

# 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

#### 1<sup>st</sup> 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)

#### 2<sup>nd</sup> 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)

#### 3<sup>rd</sup> 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)

#### 4<sup>th</sup> 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**

**1<sup>st</sup> 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)

**2<sup>nd</sup> 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)

**3<sup>rd</sup> 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)

**4<sup>th</sup> 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 I<sup>st</sup> 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 |      |    | Max.      | Min. | Max.  | Min. |
|                   |   | 1st    | 2nd | 3rd | Max. | Min | Max. | Min. | Max.        | Min. |    |           |      |       |      |
| <b>Compulsory</b> |   |        |     |     |      |     |      |      |             |      |    |           |      |       |      |
| 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(1<sup>st</sup>,6<sup>th</sup> & 7<sup>th</sup> 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

### II<sup>nd</sup> 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 |      | Max. | Min.      | Max. | Min.  |      |
| 1st               | 2nd  | 3rd    | Max. | Min. | Max. | Min. | Max. | Min. | Max.        | Min. |      |           |      |       | Max. |
| <b>Compulsory</b> |  |        |      |      |      |      |      |      |             |      |      |           |      |       |      |
| 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



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**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.





## DANCE

### COURSEWISE SCHEME

#### III<sup>rd</sup> 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 |      | Max. | Min.      | Max. | Min.  |      |
| 1st               | 2nd   | 3rd    | Max. | Min. | Max. | Min. | Max. | Min. | Max.        | Min. |      |           |      |       | Max. |
| <b>Compulsory</b> |   |        |      |      |      |      |      |      |             |      |      |           |      |       |      |
| 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

#### IV<sup>th</sup> 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 |      |    | Max.      | Min. | Max.  | Min. |
|                   |   | 1st    | 2nd | 3rd | Max. | Min. | Max. | Min. | Max.        | Min. |    |           |      |       |      |
| <b>Compulsory</b> |   |        |     |     |      |      |      |      |             |      |    |           |      |       |      |
| 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, Dharendra  
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

#### I<sup>st</sup> 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 |      |    | Max.      | Min. | Max.  | Min. |
|                   |   | 1st    | 2nd | 3rd | Max. | Min. | Max. | Min. | Max.        | Min. |    |           |      |       |      |
| <b>Compulsory</b> |   |        |     |     |      |      |      |      |             |      |    |           |      |       |      |
| 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 (1<sup>st</sup>, 6<sup>th</sup> & 7<sup>th</sup> 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)**

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

### II<sup>nd</sup> 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 |      | Max.      | Min. | Max.  | Min. |
|                   |   | 1st    | 2nd | 3rd | Max. | Min. | Max. | Min. | Max.        | Min. |           |      |       |      |
| <b>Compulsory</b> |   |        |     |     |      |      |      |      |             |      |           |      |       |      |
| 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**

- (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)**

- (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

### III<sup>rd</sup> 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 |      | Max.      | Min. | Max.  | Min. |
|                   |  | 1st    | 2nd | 3rd | Max. | Min. | Max. | Min. | Max.        | Min. |           |      |       |      |
| <b>Compulsory</b> |  |        |     |     |      |      |      |      |             |      |           |      |       |      |
| 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. |
| <b>Compulsory</b> |  |        |     |     |      |      |      |      |             |      |           |      |       |      |
| 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**

- 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**

- (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**

- (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)**

- (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)**

- (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)**

- (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 IV<sup>th</sup> 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 |      | Max.      | Min. | Max.  | Min. |
|                   |  | 1st    | 2nd | 3rd | Max. | Min. | Max. | Min. | Max.        | Min. |           |      |       |      |
| <b>Compulsory</b> |  |        |     |     |      |      |      |      |             |      |           |      |       |      |
| MPADRM<br>401     | Theater Research                                     | 42     | 0   | 0   | 42   | 15   | 8    | 3    | 50          | 18   | 0         | 0    | 50    | 18   |
| MPADRM<br>402     | Theater Management                                   | 42     | 0   | 0   | 42   | 15   | 8    | 3    | 50          | 18   | 0         | 0    | 50    | 18   |
| MPADRM<br>403     | Studio Course (Practical): Classroom Production      | 0      | 0   | 0   | 0    | 0    | 0    | 0    | 0           | 0    | 50        | 18   | 50    | 18   |
| MPADRM<br>404     | Studio course (Practical) (Play Production)          | 0      | 0   | 0   | 0    | 0    | 0    | 0    | 0           | 0    | 50        | 18   | 50    | 18   |
| MPADRM<br>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. |
| <b>Compulsory</b> |   |        |     |     |      |     |      |      |             |      |           |      |       |      |
| MPADRM<br>401     | Theater Research  | 42     | 0   | 0   | 42   | 15  | 8    | 3    | 50          | 18   | 0         | 0    | 50    | 18   |
| MPADRM<br>402     | Theater Management  | 42     | 0   | 0   | 42   | 15  | 8    | 3    | 50          | 18   | 0         | 0    | 50    | 18   |
| MPADRM<br>403     | Studio Course<br>(Practical) :<br>Classroom Production      | 0      | 0   | 0   | 0    | 0   | 0    | 0    | 0           | 0    | 50        | 18   | 50    | 18   |
| MPADRM<br>404     | Studio course<br>(Practical) (Play<br>Production)           | 0      | 0   | 0   | 0    | 0   | 0    | 0    | 0           | 0    | 50        | 18   | 50    | 18   |
| MPADRM<br>405     | Project/dissertation/Se<br>minar in the<br>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**



**THE COURSE CURRICULUM FOR MASTER OF PERFORMING ARTS**

**SEMESTER –IV DRAMA**

**SPECIALISATION: (A) ACTING**

**MPADRM (404)**

**Studio Course (Play Production)**

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



**THE COURSE CURRICULUM FOR MASTER OF PERFORMING ARTS**

**SEMESTER –IV DRAMA**

**SPECIALISATION: (B) DIRECTION**

**MPADRM (404)**

**Studio Course (Play Production)**

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 : 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. Aristotole'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 modell, 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. Nrutyana 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