

Choice Based Credit System Courses-2024-25.
Master of Performing Arts, 2 years/4 Semesters.
MPA: Chhow Dance

TOTAL MARKS FOR FOUR SEMESTERS = 2000

CODE MPA 101	PAPER-I	Semester-I	Full Marks-500
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THEORY

(Studies of Indian Culture in General)

- The provenance of "Ramayana" and "Mohabharata" in Indian Performing art tradition.
- Thematic Variation in Indian Myths & Epics from region to region.
- A brief introduction to origin history and development of different classical dance forms.
- 20th century development at different dance traditions of India.
- The implications of modern dance trends in Indian dance scene.

CODE MPA 102	PAPER- II	Theory	100 Marks
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(Folk Theatre Forms of India)

Definition of folk and theatre forms and their origin, subject matter, development, content and appealing to folk society ie Yaksha Gana, Terukkuttu, Burra Katha Ottan Tullal of South India, Prahallad Natak, Bharata Leela of Odisha, Jatra of Odisha and West Bengal, Tamasa of Maharastra, Nautanki of Uttarpradesh, Pandabani of Madhya Pradesh and har, Rama Leela of North India and Ankia Nat of Assam.

CODE MPA 103	PAPER- III	Practical	100 Marks
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A lecture-cum-demonstration to be given by the candidate on a topic decided by the internal examiner on the spot.

CODE MPA 104	PAPER- IV	Practical	100 Marks
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One stage presentation to be given by the candidate based on three dominant moods. Duration of presentation 30 minutes.

CODE MPA 201

Semester-II

Full Marks-500

PAPER-I

THEORY

100 Marks

(Techniques of Indian Dance in General)

- "Rasa" or sentiment, its definition, perception.
- "Bhave" the state of mind or the mood.
- Dominant mood or "Sthayt Bhava".
- Involuntary state of mind or "Satvika Bhava".
- Transitory state of mind or "Vyabhichari Bhava".
- Classification of "Rasa" eight (Shrungara or erotic, Hasya or smile, Raudra or anger, Karuna or pathos, Veera or mighty, Adbhuta or wonder, Vibhatsa or disgust, Bhayanaka or terrifici) as "Natya Shastra".
- "Shanta Rasa" or pacified and "Vatsalya Rasa or affection, Love as "other treaties"

CODE MPA 202

PAPER-II

THEORY

100 Marks

- Different theories related to "Rasa" like:
 - ✓ "Nishpatti Vada" or the theory of accomplishment.
 - ✓ "Anumiti Vada" or the theory of hypothesis.
 - ✓ Abhivyakti Vada" or the theory of outward expression.
 - ✓ "Bhukti Vada" or the theory of enjoyment or possession.
- "Nayaka" and "Nayika" as described in "Natya Shastra". "Abhinayadarpana" and as the preface of "Lavanya Vati" edited by Dr. Artaballabha Mohanty Prachi publication (Odia).
- Common traditions and symbols used in dance as different Indian texts like. "Natya Shastra", "Abhinaya Darpana", "Hasta Lakshana Deepika" and their comparative study used in three schools of Chhota Dance.

CODE MPA 203

PAPER-III

PRACTICAL

100 Marks

A duet choreography to be done by the candidates using the techniques as mentioned in theory paper-VI.

CODE MPA 204

PAPER-IV

PRACTICAL

100 Marks

A group dance choreography to be done by the candidate using the techniques of modern stage presentation as mentioned in theory paper-VII.

CODE MPA 205 PAPER-V PRACTICAL 100 Marks

(Discipline Specific Elective)

Group A - A demonstration of traditional group dance item to be done by the candidate specifically on one dominant mood out of three which are given below: Tamudie Krushna (Kell Bhange) or War Dance Kado Hotiar Dhara) or Kirat Arjun (Kall Bhanga Hatior Dhara), Analysis on every aspect like bol, costumes, ornaments, Props as well as Bhangis of all characters.

Group B - DHOJA TAL, Kalibhnga, WAR DANCE-RUK MAT and GARUDA Bahana.

CODE MPA 301 Semester-III Full Marks-500

PAPER-I THEORY 100 Marks

(Choreography of Indian Dances)

- Analysis of the principles of aesthetics involved in traditional dance choreography.
- The stager convention for a traditional dance performance and their applicability to the contemporary trends and presentation
- Modern concepts of choreography and the latest trends emerging in Inida.
- Techniques of modern stage presentation Leg. concept, Script Writing, setting of music, dance direction, designing of costumes, Jewelries, set, lighting, make-up and use of props.

MPA 302 PAPER-II Theory 100 Marks

(Discipline Specific Elective)

- History and subject matter of group dance items i.e. "Tamudia Krushna', war Dance", "Kirata Anjuna, Dhoja-Tal Tamudia", "Garuda Bahan.
- Discipline and dominant mood of above dance items.
- Analysis of characteristics and role of characters played in above dance items along with fundamental emotions (Rasa) and Other subsidiary emotions.
- Analysis of it's Bol: music, costume , Jewelers. Propes and Bhangis of all characters being played.

CODE MPA 303 PAPER-II PRACTCAL 100 Marks

- War Dance
- Kiroat Arjun
- Dhojatal Tamudia

CODE MPA 304 PAPER-III PRACTCAL 100 Marks

- Garuda Bahan
- Tamudia Krusna
- Nabarasika

CODE MPA 305 PAPER-IV PRACTCAL 100 Marks

- Generic Physical Exercise and Basic Technique.

CODE MPA 401 Semester-IV Full Marks-500

PAPER-I THEORY 100 Marks

- Rituals like "Ghata" system Pata system and "Bhakta" system celebrated before the Chaitra Parva as "Purvaranga Vidhan".
- Role and relationship of Maharajas of Mayurbhanj towards its development.
- Preparation and construction of traditional stage for Mayurbhanj Chhau Dance.
- Comparative study of Tal system in three school of Chhau Dance.
- Comparative study of Martial art and martial craft.

CODE MPA 402 PAPER-II THEORY 100 Marks

(AERA STUDY)

- Socio Economical and cultural life of aboriginals of the then Mayurbhanj district.
- Santhals, Kudumis and other communities of Mayurbhanj district.
- Tribal musical instruments and its relation to Chhau dance.
- "TAL" systems of "Jhumur" and "Grtan music and its implementation in Chhau Dance.
- Major festivals of Mayurbhanj district celebrated by all communities.
- Legends of "TUSU" celebrated in Chhotnagpur region or Santhal Pragana.

CODE MPA 403 PAPER-III PRACTCAL 100 Marks

- A choreography on the theatrical expression of Chhau dance to be presented by the candidate which will be capable to express its "Bhava" without "Vachika" of verbal expression. The candidate may choose participants from his/her junior classes.

CODE MPA 404 PAPER-IV PRACTCAL 100 Marks

- A candidate has to choreograph a musical expression through his/her body movements in a creative music composition. Means the movement has to follow the beauty of musical composition, not other than that.

CODE MPA 405 PAPER-V PRACTCAL 100 Marks

- A candidate has to perform solo performance on the stage of 30 minutes duration based on three dominant moods, each mood to be of 10 minutes duration and the candidate has to recite Tal and tune on the stage.
