

UTKAL UNIVERSITY OF CULTURE BHUBANESWAR



SYLLABUS

For

BACHELOR IN PERFORMING ARTS (BPA) DEGREE COURSE (DRAMA/THEATRE)

Introduction in the Academic Year: 2024-25

UTKAL UNIVERSITY OF CULTURE
Bachelor of Performing Arts (BPA)
Department of Drama/Theatre
Credit System Syllabus According to NEP-2020 Guideline

Credit	Theory	Lecture/ Tutorial	Practical/ Field Work
1	1 Hour	1 Hour	2 Hour

- **1 Class= 1 Hour**
- **1 credit = Minimum 15 Hours for Theory in one Semester**
- **1 credit = Minimum 30 Hours for Theory in one Semester**

Guidelines to Awarding UG Certificate, UG Diploma, and Degrees:

1. **UG Certificate:** Students who opt to exit after completion of the first year and have secured 44 credits will be awarded a UG certificate if, in addition, they complete one vocational course of 4 credits during the summer vacation of the first year. These students are allowed to re-enter the degree programme within three years session of exit and complete the degree programme within the stipulated maximum period of seven years.
2. **UG Diploma:** Students who opt to exit after completion of the second year having secured 86 credits will be awarded the UG diploma if, in addition, they complete one vocational course of 4 credits during the summer vacation. These students are allowed to re-enter within a period of three years and complete the degree programme within the maximum period of seven years.
3. **3-year UG Degree:** Students who wish to undergo a 3-year UG programme will be awarded UG Degree in the Major subject after successful completion of three years, securing at least 126 credits and satisfying the minimum credit requirement as given in the. The discipline or faculty shall be decided on the basis of the first Major, for example Drama/Theatre major shall be under the BPA.
4. **4-year UG Degree (Without Research):** A four-year UG degree in the major discipline will be awarded to those who complete a four-year degree programme with at least 166 credits and have satisfied the credit requirements as given in 2nd Semester Table.
5. **4-year UG Degree (With Research):** Students who secure 7.5 CGPA and above in the first six semesters and wish to undertake research at the undergraduate level can choose a research stream in the fourth year. They should do a research project or dissertation under the guidance of a faculty member of the institution who is a recognized Ph.D. Supervisor of the affiliating University or who holds a Ph.D. Degree. The research project/dissertation will be in the major discipline. The students, who secure 166 credits, including 12 credits from a research project/dissertation, are awarded UG Degree.

SEMESTER- 1

SUBJECT CODE	COURSE NAME	NATURE	PRACTICAL/ LECTURE MINIMUM HOURS PER WEEK	CREDIT	INTERNAL ASSESMENT Mark	EXTERNAL ASSESMENT Mark	Full Mark
101Drama/Theatre Core1.1 (Major Theory)	Components of Drama/Theatre with Traditional Theatre forms of Odisha.	Theory	4	4	30	70	100
102Drama/Theatre Core1.2 (Major Practical)	Production process of a Play “Urubhangam” by Bhasa and “Tata Niranjana” by Dr. Bijay Mishra	Practical	8	4	30	70	100
103Drama/Theatre Core2.1 (Minor Theory)	Basic knowledge of Chhau dance.	Theory	2	2	15	35	50
104Drama/Theatre Core2.1 (Minor Practical)	Movements of Chhau dance.	Practical	4	2	15	35	50
105 AEC Ability Enhancement Course (AEC)	Odia	Lecture	4	4	30	70	100
106 VAC Value Added Course (VAC)	Environmental Study and Disaster Management	Lecture	3	3	30	70	100
107 MDS (Multi Disciplinary Subject)	Choose any one course from the Multi Disciplinary list	Lecture	3	3	30	70	100
TOTAL	PAPERS- 07	----	28 HOURS	22	----	----	600

SEMESTER- 2

SUBJECT CODE	COURSE NAME	NATURE	PRACTICAL/ LECTURE MINIMUM HOURS PER WEEK	CREDIT	INTERNAL ASSESMENT Mark	EXTERNAL ASSESMENT Mark	Full Mark
201Drama/Theatre Core1.3 (Major Theory)	Western Theory of Acting: Stanislavsky.	Theory	4	4	30	70	100
202Drama/Theatre Core1.4 (Major Practical)	Tools of an Actor. Scene work of a play: A Doll's House.	Practical	8	4	30	70	100
203Drama/Theatre Core3.1 (Minor Theory)	Basic Knowledge of Odissi Traditional Songs.	Theory	2	2	15	35	50
204Drama/Theatre Core3.1 (Minor Practical)	Voice Culture.	Practical	4	2	15	35	50
205AEC (AEC)	English Communication	Lecture	4	4	30	70	100
206 SEC Skill Enhancement Course (SEC)	Choose any one course from the SEC list	Lecture	3	3	30	70	100
207MDS (Multi Disciplinary Subject)	Choose any one course from the Multi Disciplinary list	Lecture	3	3	30	70	100
TOTAL	PAPERS- 07	----	28 HOURS	22	----	----	600

BACHELOR IN PERFORMING ARTS (BPA)

1ST Semester

(One Class= 1 Hour)

Core – I (Major Subject)	Core- II (Minor Subject- I)	Core- III	Multi Disciplinary	Ability Enhancement Course (AEC)	Skill Enhancement Course (SEC)	Value Added Course (VAC)	Community Engagement & Services/intern ship/ Project	Total Credit
2X4= 4 (2 Subjects X 4 Credit= 4Credit)	1X4= 4		1X3= 3	1X4= 4 Credit		1X3= 3 Credit		
Core 1.1 Theory Paper Subject – Components of Drama/Theatre with Traditional Theatre forms of Odisha. • 4 Credit= Total 04 hours in a week	Core 2.1 Basic knowledge of Chhau dance. Theory- 2 Credits (2 hours in a week) Practical- 2 Credits (4 hours in a week)	—		Odia 4 Credit (4 hours in a week)	—	Environmental Studies and Disaster Management 3 credits (3 hours in a week) (This is a Compulsory Subject Minimum 3 Credit)	—	22
Core 1.2 Practical Paper Subject- Production process of a Play “Urubhangam” by Bhasa and “Tata Niranjana” by Dr. Bijay Mishra • 4 Credit= Total 08 hours in a week								

BACHELOR IN PERFORMING ARTS (BPA)

2nd Semester

(One Class= 1 Hour)

Core – I (Major Subject)	Core- II (Minor Subject - I)	Core- III (Minor Subject- II)	Multi Disciplinary	Ability Enhancement Course (AEC)	Skill Enhancemet Course (SEC)	Value Added Course (VAC)	Community Engagement & Services/intern ship/ Project	Total Credit
2X4= 8 (2 Subjects X 4 Credit= 4Credit)		1X4= 4	1X3= 3 Credit	1X4= 4 Credit	1X3= 3 Credit			
Core 1.3 Theory Paper Subject – Western Theory of Acting: Stanislavsky. 4 Credit= Total 4 hours in a week	—	Core 3.1 Basic Knowledge of Odissi Traditional Songs. Theory - 2 Credits (4 hours in a week) Practical Paper- 4 Credits (4 hours in a week)	The Student Will Chose One Subject From The Attached List 3 Credit (3 hours in a week)	English Communication 4 Credit (4 hours in a week)	The Student Will Chose One Subject From The Attached List 3 credits (3 hours in a week)		—	
Core 1.4 Practical Paper Subject – Tools of an Actor. Scene work of a play: A Doll's House. 4 Credit= Total 8 hours in a week								

Extra 4 Credits of Vocational Course Require for Certificate Programme

Note- For One Year Certificate Course the student Must has to earned at least 44 credits and for the BPA Degree Course the Student Must Has to Earned at least 60% of the total credit.

SEMESTER 1

Components of Drama/Theatre with traditional theatre forms of Odisha.

Core1.1

Major Subject (Theory Paper)

Subject Code-101 Drama/Theatre

Semester-1

Total Credit- 04

Total Teaching Hours in a Week- 04

Internal Assessment:- 30

External Assessment:- 70

Total Marks:- 100

Unit No.	Topic	Minimum Teaching Hours	Weightage (%)	Topic Elements for Employability (Emp)/ Entrepreneurship (Ent)/ Skill Development (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/ Global (G) Developmental Need	Related to Gender (G)/ Environmental Sustainability (ES)/ Human Values (HV)/ professional Ethics (PE)
1	Elements of Drama: <ul style="list-style-type: none"> Six Elements of Drama according to Aristotle. Plot, Thought, Character, Diction, Music, Spectacle. Theatre Music - Study of Scenic & Sonic. Designing - Costume, Make-up, Light, Designing – Set, Set Props & Hand Props. 	15 Hours	25%	SD	L, N, R, G	PE
2	Traditional Theatre of Odisha: <ul style="list-style-type: none"> What is Traditional Theatre Types of Traditional Theatre in Odisha. 	15 Hours	25%	SD	L, N, R, G	PE
3	<ul style="list-style-type: none"> Palla of Odisha Origin, Development & Present Scenario 	15 Hours	25%	SD	L, N, R, G	PE
4	<ul style="list-style-type: none"> Jatra of Odisha Origin, Development & Commercial Aspect 	15 Hours	25%	SD	L, N, R, G	PE

C1.1

COURSE OBJECTIVE

Students will gather inspiring knowledge of a philosopher like Aristotle and his concept about the elements of theatre. Before presenting a play student should know about the concept importance's of designing and it's aesthetic execution.

COURSE OUTCOME

- Students will know about the basic elements of Drama and it's importants.
- Student will know about basic concept of designing of make-up, costume, light and set.
- A student will be aware of his own traditions.

REFERENCE OF STUDY MATERIALS

<u>Book Name</u>	<u>Author Name</u>
I. Poetics	Aristotle
II. Performing arts of Odisha	Jiban Pani
III. Odia Lokanataka	Dr. Hemanta Ku. Das
IV. Mancha O Natakara Kala Koushala	Dr. Narayan Sahu
V. Fundamentals of Theatrical Design	Karen Brewster & Melissa Shafer
VI. Thirteen Plays of Bhasa	A.C. Woolner & Lakshman Sarup
VII. Folk Theatre of Odisha	Sri Dhirendra Nath Pattanaik

Production Process of the Play “Urubhangam” by Bhasa and “Tata Niranjana” by Dr. Bijay Mishra

Core1.2

Major Subject (Practical Paper)

Subject Code-102 Drama/Theatre

Semester- 1

Total Credit- 04

Total Teaching Hours in a Week- 08

Internal Assessment:- 30

External Assessment:- 70

Total Marks:- 100

Unit No.	Topic	Minimum Teaching Hours	Weightage (%)	Topic Elements for Employability (Emp)/ Entrepreneurship (Ent)/ Skill Development (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/ Global (G) Developmental Need	Related to Gender (G)/ Environmental Sustainability (ES)/ Human Values (HV)/ professional Ethics (PE)
1	<ul style="list-style-type: none"> Study about Sanskrit Plays and Bhasa Plot Structure of the Play “Urubhangam” Character Analysis of the Play “Urubhangam” 	30 Hours	25%	SD	L, N, R, G	PE
2	<ul style="list-style-type: none"> Costume and Make-up Design of the Play “Urubhangam”. Style of Production of the Play “Urubhangam” 	30 Hours	25%	SD	L, N, R, G	PE
3	<ul style="list-style-type: none"> Production Process of the “Tata Niranjana” by Dr. Bijay Mishra Textual Analysis of the Play “Tata Niranjana” Concept of the Play “TataNiranjana” 	30 Hours	25%	SD	L, N, R, G	PE
4	<ul style="list-style-type: none"> Character Analysis of the Play “Tata Niranjana”. Costume and Make-up Design of the Play “Tata Niranjana”. Set and Music Design of the Play “Tata Niranjana” 	30 Hours	25%	SD	L, N, R, G	PE

C1.2

COURSE OBJECTIVE

Student will acquire knowledge about the Classical Theatre through “Urubhangam” and at the same time they will know contemporary and experimental play “Tata Niranjana”.

COURSE OUTCOME

- The students will gain knowledge of production of a Classical Indian Drama.
- The Students explore the speech pattern of both plays “Urubhangam” and “Tata Niranjana”.
- As an Students the student get the knowledge to different cite movement of an actor or a character in a Classical play and movement of an actor or a character in a experimental play.

REFERENCE OF STUDY MATERIALS

Book Name

Author Name

I. Thirteen Plays of Bhasa	A.C. Woolner & Lakshman Sarup
II. Tata Niranjana	Dr. Bijay Mishra
III. Urubhangam	Bhasa
IV. Shmaranika Bijay Eka Uchhwasa	
V. Bijay Bibhaba	Dr. Snaghamitra Mishra (Pakhi Ghara)
VI. Bijaya Basa	Bijaya Eka Uchhwasa

Basic Knowledge of Chhau Dance

(This Course is for Other Discipline Students, Who Will Choose Drama/Theatre as Minor-1 Subject)

Core2.1 (Minor- 1)
Minor Subject (Theory Paper)
Subject Code-103

Semester-1
Total Credit- 02
Total Teaching Hours in a Week- 02

Internal Assessment:- 15
External Assessment:- 35
Total Marks:- 100

Unit No.	Topic	Minimum Teaching Hours	Weightage (%)	Topic Elements for Employability (Emp)/ Entrepreneurship (Ent)/ Skill Development (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/ Global (G) Developmental Need	Related to Gender (G)/ Environmental Sustainability (ES)/ Human Values (HV)/ professional Ethics (PE)
1	<ul style="list-style-type: none"> • Origin of Drama/Theatre and how it came and spread in India • Different parts of Drama/Theatre and their uses • Difference about Drama/Theatre, Viola, Cello and Double Bass 	15 Hours	25%	SD	L, N, R, G	PE
2	<ul style="list-style-type: none"> • Knowledge of Teen Taal • Knowledge of Alankars • Life sketch of following musicians and their contribution to Indian Classical music Pnadi V.G. Jog & Dr. N. Rajam 	15 Hours	25%	SD	L, N, R, G	PE

Movements of Chhau Dance

(This Course is for Other Discipline Students, Who Will Choose Drama/Theatre as Minor-1 Subject)

Core2.1 (Minor- 1)
Minor Subject (Practical Paper)
Subject Code-104

Semester-1
Total Credit- 02
Total Teaching Hours in a Week- 04

Internal Assessment:- 15
External Assessment:- 35
Total Marks:- 50

Unit No.	Topic	Minimum Teaching Hours	Weightage (%)	Topic Elements for Employability (Emp)/ Entrepreneurship (Ent)/ Skill Development (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/ Global (G) Developmental Need	Related to Gender (G)/ Environmental Sustainability (ES)/ Human Values (HV)/ professional Ethics (PE)
1	<ul style="list-style-type: none"> Fingering and Bowing Practice with proper sitting position Knowledge to tune the Drama/Theatre 	30 Hours	25%	SD	L, N, R, G	PE
2	<ul style="list-style-type: none"> Sargam Practice with Ek Gun, Do Gun and Chau Gun Techniques to Practice Different Alankars 	30 Hours	25%	SD	L, N, R, G	PE

C2.1

COURSE OBJECTIVE

Enabling the students to face the theoretical, technical and critical theoretical questions on different aspects of their own Instrument and to develop general knowledge about Indian Classical Music

COURSE OUTCOME

- Students will gain knowledge on different types of exercise practice
- Students will get knowledge thoroughly on their own instrument
- Students will know about the origin and development of the Instrument

REFERENCE OF STUDY MATERIALS

Book Name

Author Name

I. Sangeet Visharad	Vasant
II. History of Drama/Theatre	William Sandys and Simon Andrew Forster
III. Merukhand Svara Permutations Vol-1	Rajen Jani
IV. Drama/Theatre Vadak Pn. V.G. Jog	Dr. Sunil Pavgi
V. Ustad Allaudin Khan	Sahana Gupta

SEMESTER 2

Western Theory of Acting: Stanislavsky

Core1.3
Major Subject (Theory Paper)
Subject Code-201 Drama/Theatre

Semester-2
Total Credit- 04
Total Teaching Hours in a Week- 04

Internal Assessment:- 30
External Assessment:- 70
Total Marks:- 100

Unit No.	Topic	Minimum Teaching Hours	Weightage (%)	Topic Elements for Employability (Emp)/ Entrepreneurship (Ent)/ Skill Development (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/ Global (G) Developmental Need	Related to Gender (G)/ Environmental Sustainability (ES)/ Human Values (HV)/ professional Ethics (PE)
1	<ul style="list-style-type: none">Life Sketch of K. StanislavskyMoscow Art TheatreTools of an Actor	15 Hours	25%	SD	L, N, R, G	PE
2	<ul style="list-style-type: none">Body as an InstrumentConcentration, Improvisation, Imagination & ObservationSelf and Character Analysis	15 Hours	25%	SD	L, N, R, G	PE
3	<ul style="list-style-type: none">Voice & SpeechMechanism of VoiceInterpretation	15 Hours	25%	SD	L, N, R, G	PE
4	<ul style="list-style-type: none">Designing of Realistic PlaysActor and Stage Light	15 Hours	25%	SD	L, N, R, G	PE

C1.3

COURSE OBJECTIVE

Enhance students knowledge about the Stanislavsky System of acting.

COURSE OUTCOME

- Students will know about the early life of Stanislavsky and his involvement in Russian Theatre.
- Students will know different acting methods of Stanislavsky.
- Preparation of portraying a believable character.
- Students also know about the realistic approach to set and light.

REFERENCE OF STUDY MATERIALS

<u>Book Name</u>	<u>Author Name</u>
I. An Actor Prepares	Stanislavski
II. Building a Character	Stanislavski
III. My Life in Art	Stanislavski
IV. Creating A Role	Stanislavski
V. It All Starts With Imagination: Stanislavski in Training	Stanislavski and Victoria May

Tools of an Actor. Scene work of a Play: A Doll's House.

Core1.4

Major Subject (Practical Paper)

Subject Code-202 Drama/Theatre

Semester- 2

Total Credit- 04

Total Teaching Hours in a Week- 08

Internal Assessment:- 30

External Assessment:- 70

Total Marks:- 100

Unit No.	Topic	Minimum Teaching Hours	Weightage (%)	Topic Elements for Employability (Emp)/ Entrepreneurship (Ent)/ Skill Development (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/ Global (G) Developmental Need	Related to Gender (G)/ Environmental Sustainability (ES)/ Human Values (HV)/ professional Ethics (PE)
1	<ul style="list-style-type: none"> Practice of different Exercises for flexible body. Relaxation of muscles of an actor. Different games for concentration of mind. 	30 Hours	25%	SD	L, N, R, G	PE
2	<ul style="list-style-type: none"> Theatre games to develop imaginary power of an actor. Theatre games for Observation Practice of voice with harmonium. 	30 Hours	25%	SD	L, N, R, G	PE
3	<ul style="list-style-type: none"> Reading and analysis of the play "A Doll's House" Character analysis of the play "A Doll's House" 	30 Hours	25%	SD	L, N, R, G	PE
4	<ul style="list-style-type: none"> Preparing performance and scene work of the play "A Doll's House" 	30 Hours	25%	SD	L, N, R, G	PE

C1.4

COURSE OBJECTIVE

Students will know about the conscious and sub-conscious state of mind of a character.

COURSE OUTCOME

- Through learning process the student will make himself/herself a good actor and a good performer.
- The confidence of a student will go high by participating and presenting character on stage.

REFERENCE OF STUDY MATERIALS

<u>Book Name</u>	<u>Author Name</u>
I. An Actor Prepares	Stanislavski
II. Building a Character	Stanislavski
III. My Life in Art	Stanislavski
IV. Creating A Role	Stanislavski
V. It All Starts With Imagination: Stanislavski in Training	Stanislavski and Victoria May
VI. A Doll's House	Henrik Ibsen

Basic Knowledge of Odissi Traditional Songs.

(This Course is for Other Discipline Students, Who Will Choose Drama/Theatre as Major- III/ MinorII Subject)

Core3.1 (Minor- 1)
Minor Subject (Theory Paper)
Subject Code- 203

Semester-2
Total Credit- 02
Total Teaching Hours in a Week- 02

Internal Assessment:- 15
External Assessment:- 35
Total Marks:- 100

Unit No.	Topic	Minimum Teaching Hours	Weightage (%)	Topic Elements for Employability (Emp)/ Entrepreneurship (Ent)/ Skill Development (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/ Global (G) Developmental Need	Related to Gender (G)/ Environmental Sustainability (ES)/ Human Values (HV)/ professional Ethics (PE)
1	<ul style="list-style-type: none">• Origin of Drama/Theatre and how it came and spread in India• Different parts of Drama/Theatre and their uses• Difference about Drama/Theatre, Viola, Cello and Double Bass	15 Hours	25%	SD	L, N, R, G	PE
2	<ul style="list-style-type: none">• Knowledge of Teen Taal• Knowledge of Alankars• Life sketch of following musicians and their contribution to Indian Classical music Pnadi V.G. Jog & Dr. N. Rajam	15 Hours	25%	SD	L, N, R, G	PE

Voice Culture

(This Course is for Other Discipline Students, Who Will Choose Drama/Theatre as Core- III/ Minor-II Subject)

Core3.1 (Minor- 1)
Minor Subject (Practical Paper)
Subject Code- 204

Semester-2
Total Credit- 02
Total Teaching Hours in a Week- 04

Internal Assessment:- 15
External Assessment:- 35
Total Marks:- 50

Unit No.	Topic	Minimum Teaching Hours	Weightage (%)	Topic Elements for Employability (Emp)/ Entrepreneurship (Ent)/ Skill Development (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/ Global (G) Developmental Need	Related to Gender (G)/ Environmental Sustainability (ES)/ Human Values (HV)/ professional Ethics (PE)
1	<ul style="list-style-type: none"> Fingering and Bowing Practice with proper sitting position Knowledge to tune the Drama/Theatre 	30 Hours	25%	SD	L, N, R, G	PE
2	<ul style="list-style-type: none"> Sargam Practice with Ek Gun, Do Gun and Chau Gun Techniques to Practice Different Alankars 	30 Hours	25%	SD	L, N, R, G	PE

C3.1

COURSE OBJECTIVE

Enabling the students to face the theoretical, technical and critical theoretical questions on different aspects of their own Instrument and to develop general knowledge about Indian Classical Music

COURSE OUTCOME

- Students will gain knowledge on different types of exercise practice
- Students will get knowledge thoroughly on their own instrument
- Students will know about the origin and development of the Instrument-

REFERENCE OF STUDY MATERIALS

<u>Book Name</u>	<u>Author Name</u>
VI. Sangeet Visharad	Vasant
VII. History of Drama/Theatre	William Sandys and Simon Andrew Forster
VIII. Merukhand Svara Permutations Vol-1	Rajen Jani
IX. Drama/Theatre Vadak Pn. V.G. Jog	Dr. Sunil Pavgi
X. Ustad Allaudin Khan	Sahana Gupta

List of Courses

Multidisciplinary Courses	Vocational Courses	Value Added Courses(VAC)	Skill Enhancement Courses
<ol style="list-style-type: none"> 1. Vedic Culture 2. Philosophy of Bhagavad Gita 3. Economics Entrepreneurship Development and Start-up 4. Political process in India 5. Hindi Sahitya Aur cinema 6. Gender ,Environment and Climate Change 7. Human Rights Education 8. Computer Fundamentals 9. Media, Culture & Society 10. Programming on C++ 11. Library and Society 12. Indian Knowledge System 13. Kala Bisaya O Sahitya 14. Sustainable Tourism 	<ol style="list-style-type: none"> 1. Applied Ethics-Cyber Ethics 2. Cyber Law 3. Environmental monitoring 4. Fundamentals of Horticulture 5. Nursery Management 	<ol style="list-style-type: none"> 1. Ethics and Values 2. Yoga for all 3. Understanding Odisha 4. Understanding India 5. Organizational Behaviour 6. Research Methodology 7. Gandhian Applied Philosophy 8. Digital Fluency 9. Ethical Practices and Education 10. Creative Writing 11. Odia Journalism 12. Entrepreneurship and Start- up 13. ଶ୍ରୀ ଜଗନ୍ନାଥ ସଂସ୍କୃତି 14. ଆଦିବାସୀ ସଂସ୍କୃତି 15. ଓଡ଼ିଶାର ସାଂସ୍କୃତିକ ପରିଚୟ 	<ol style="list-style-type: none"> 1. Psychological First Aid 2. Computer Application 3. Yoga in everyday life 4. Personality Development 5. Yoga in everyday life 6. Income Tax e-Return Filing 7. Basics of Museum & Archives 8. Soilless Cultivation 9. Organic farming 10. Mushroom Cultivation 11. Life skill education 12. Art and Craft Education 13. Election Studies and Public Opinion Poll 14. Podcasting 15. Communication Skill for Library Professionals 16. Design Thinking and Innovation 17. □ ନୁବାଦସାହିତ୍ୟ