

# Institutional Best Practices: Best Practice-I

## 1. Title of Practice: “Mainstreaming the Marginalized”

## 2. Objectives of the Practice:

The main impetus behind such activities is to educate the students as to how one can share and come face to face with poverty and deprivation, something that the directive principles of state policy is yet to comprehensively solve.

## 3. The Context:

One important dimension of good life is where and how we fit in as human beings, embedded in society. The result of socio-economic transformation is unfortunately not even. There always remains a segment of the society who are either left behind or left out from the mainstream. A system-thinking approach must prioritize all sections consistently, if not equally. History is replete with examples of human beings' ability to overcome self-inflicted atrocities. Our modest approach in mainstreaming the marginalized is never born out of historical necessity, rather from deep obedience to our collective conscience. Good citizens should not only know about their rights but must also be conscious about their responsibilities.

## 4. The Practice:

We try to sensitize our students how one's micro activities and actions have a Macro systemic impact. Mathani houses an orphanage with a capacity of 200 children. The College has adopted this orphanage for over a decade through sustained and dedicated service. Mathani is not a township, rather a nondescript village with poor basic amenities. All the inmates take bath in a common pond, risking the possibility of skin and other peripheral infections. The food ration is met from the contribution of Govt. and different benevolent sections of the society. The general health of inmates leaves much to be desired. College organizes health camps, taking the services of the Govt. doctor posted at the local P.H.C. Medicines for skin ailments, Iron tablets for anaemia and pro-biotics for protein deficiency are distributed free of cost. Sri Jyoti Prakash Mohanta, Asst. Prof. Computer Science of the College, imparts basic computer literacy training and Physical Education teacher; Mr. S.K. Taldi, trains the inmates simple Yogic practices. The college distributes stationary, books and other similar teaching aids. The college plans to introduce life skill education in the future. Fruits and food are regularly distributed during each visit. During the visit dated 24th January 2019, two leading social workers were rewarded for their distinguished contributions in the field of social service. Students feel genuinely honoured for their services to this orphanage. Ex-faculty Member of Political Science Department of this college, Prof. Shatrughna Mallik is in the board of management of this orphanage.

## 5. Evidence of Success:

1. Many students of the college have started donating blood voluntarily after visits to the Orphanage.
2. Inmates of the Orphanage have become conscious of health and hygiene, evidenced by a sharp decline in the incidence of dermatological infections.
3. Due to our efforts, the Orphanage management is now sensitized about providing balanced diet in the orphanage, resulting in considerable improvement in protein deficiency, anaemia and other health condition of the inmates.

## 6. Problem Encountered and Resources Required:

The biggest obstacle which the college faces is not distance, but non-availability of regular transport services. One has to arrange one's own transport. As our visits are never on a day to day basis, a regular output becomes difficult to achieve. The resources to continue such philanthropic works are always a constraint.

## Institutional Best Practices: Best Practice-II

### 1. Title of Practice: “Continuous Cultural Engagement”

### 2. Objectives of the Practice:

The Primary objective of Fakir Mohan Natya Parishad was to popularize Odia dialect through Drama and one-act Plays and to develop healthy relationship between teaching and non-teaching staff.

### 3. The Context:

Odisha separated from Bihar on 1st April, of 1936 on linguistic basis. Raja Shyamananda Dey of Balasore along with Madhusudan Das attempted to unify Odia speaking tracts. In 1902, Raja Baikuntha Nath Dey of Balasore demanded the unification of all Odia speaking tracts before Viceroy Lord Curzon. The great litterateur, Fakir Mohan Senapati, after whom the college is named, played a leading role in establishing the distinct identity of Odia as a language. He is widely regarded as the father of Odia literature and nationalism. Literature and the spoken word, the performative and kinesthetic arts, viz. Music, Dance and Theatre are the ways in which human beings continuously evolve. Hence, literature, art, music, dance form an integral part of the culture of any nation.

Fakir Mohan Natya Parishad, a cultural organ of the college, started functioning from **1950**, exactly six years after the establishment of the college, to carry forward the legacy of the great writer. It was registered under the **Societies of Registration Act (8947/426-75-76)**

### 4. The Practice:

Fakir Mohan Natya Parishad comprises members drawn from the members of teaching / non-teaching fraternity in which students also play a significant role. The activities of the parishad arouse a deep appreciation of local language, food, art, clothes, rituals and various festivals. This connects to our social context in a beautiful way.

The Parishad staged the first drama in 1950, the script being written by the first “Natya Bharati” awardee of India, Late Aswini Kumar Ghose. In 1975-76 Govt. of Odisha, gave official recognition to the Parishad. The most striking feature about this organization is that all the artist-participants are teaching and non-teaching members and students of the college. Two artists, Sri Paramananda Sahu (Rtd. Head clerk) and Sri C.S. Khillar (Demonstrator of Botany) have won national acclaim for their stage shows and are now recognized artists of all India Radio and Doordarshan. Sri Sahu was honored in the All India Dramatic Competition held in Allahabad. He has also performed in the state vernacular TV show “Tulashi”. Sri Girija Shankar Kar (Peon) has performed in the drama “Srashta” in Munger (Bihar). Many child artists have also contributed in a big way on several occasions. Late Gouripada Tripathy, ex-faculty of the college, had written, directed and acted in many plays. Faculties like Sri Anjan Kumar Das (Rtd.), Dr. Natabar Panigrahi (Rtd.), Sri Abijit Das had won accolades for their stage performance.

### 5. Evidence of Success:

Fakir Mohan Natya Parishad has inspired many students to become artists of national fame. The list is endless. Our Gems: -

- Padmashree Apurba Kishore Bir, Cinematographer, Scriptwriter and Director won the National Film Award for Cinematography, also known as Nargis Dutt Award.
- Sri Asim Basu, Art and Theatre Director, won the Sangeet Natak Academy award in 2018.
- Famous as Odia Cine Artist are our students:
  - Miss Medha Mohanty
  - Miss Riya Dey
  - Miss Shruti Das Mohapatra,

**A brief account of the activities of the parishad is enlisted below.**

<b>Year</b>	<b>Script</b>	<b>Script Writer</b>	<b>Director</b>	<b>Place</b>
1950	Seoji	Aswini Ku. Ghose		College Hall
1953	Mulia	-Do-		-Do-
1954	Ghara Sanshar	-Do-		-Do-
1960	Swami Stri	Rama Ch. Mishra	Prahalld Khilar	-Do-
1961	Gariba	Bhanja Kishore Pattanayak		-Do-
1962	Sapath	-Do-		-Do-
1964	Jamanbandi	-Do-	Prahalld Khilar	-Do-
1965	Saanta Ghar	-Do-	Prahalld Khilar	-Do-
1966	Ujanni	Shasadhar Barik	Shasadhar Barik	Mukta Ranga Mancha
1967	Banchita	Ganesh Ch. Panda		Mukta Ranga Mancha
1968	Biswapiusa	-Do-		Mukta Ranga Mancha
1970	Mun Saitan Kahuchhi	Purna Ch. Kanungo	Prahalld Khilar	Mukta Ranga Mancha
1974	Jiban Sangram	-Do-	Prahalld Khilar	Mukta Ranga Mancha
1976	Annanta Akashra Nilima	Dr. Sailendra Nanda	Prahalld Khilar	Mukta Ranga Mancha
1977	Tipu Sultan	Prabhat Satapathy	Gouri Pada Tripathy	Mukta Ranga Mancha
1979	Badha Bandhan	-Do-		Mukta Ranga Mancha
1980	Parisad	Ranjan Kishore Pattanaik	Prahalld Khilar	Mukta Ranga Mancha
1981	Balijhad	Purusattam Bhuyan	Prahalld Khilar	Mukta Ranga Mancha
1981	Sabamanankar Sobhajatra	Purusottam Bhuyan	Chandra Sekhar Khilar	Gandhismruti Bhawan
1982	Manshara Phula	Kartika Ratha	Atul Mohakud	Gandhismruti Bhawan
1985	Rabat Nuhein	Kartika Ratha	Chandra Sekhar Khilar	Gandhismruti Bhawan
1986	Pruthak Pruthbi	Kartika Ratha	Chandra Sekhar Khilar	Gandhismruti Bhawan
1986	Sata Kahibaku Kian Daribi	Kartika Ratha	Paramanada Sahu	Bindubalaya
1987	Aajira Sambad	Jiban Bihari Panda	Pravat Ku. Satapathy	Bindubalaya
1987	Aasa Hataru kahi Ghoda Aagare Nachiba	Jiban Bihari Panda	Paramananda Sahu	Gandhismruti Bhawan
1992	Bhanga Nishuni	Paramanada Sahu	Paramanada Sahu	Utarayana Mancha
1993	Adhikar	Hemendra Mohapatra	Chandra Sekhar Khilar	Utarayana Mancha
1994	Suna Parikhya Dandadhari	Pramad Tripathy	Chandra Sekhar Khilar	Utarayana Mancha
1995	Laxman Rekha	Pradeep Bhowmik	Chandra Sekhar Khilar	Utarayana Mancha
2000	Angara	Bhaskar Chandra Mohapatra	Chandra Sekhar Khilar	Utarayana Mancha
2001	Swarga	N. Ramababu	Chandra Sekhar Khilar	Utarayana Mancha
2002	Naira Thikana	Dr. Panchanan Patra	Sasadhar Barik	Utarayana Mancha
2003	Ea Nabaghanara Ghar	Dr. Panchanan Patra	Chandra Sekhar	Utarayana Mancha

			Khilar	
2004	Phasa	Dr. Panchanan Patra	Paramananda Sahu	Utarayana Mancha
2004	Phasa	Dr. Panchanan Patra	Chandra Sekhar Khilar	
2005	Jatha Judhithirasya	Monaj Mistra	Chandra Sekhar Khilar	
2006	Ea Chup Hajur Asuchhanti	Dr. Panchanan Patra	Chandra Sekhar Khilar	
2007	Manchamaya	Sanjay Hati	Chandra Sekhar Khilar	
2008	Gopisahu Dokan	Sanakar Tripathy	Chandra Sekhar Khilar	
2009	Kachaghar	Basanta Mohapatra	Chandra Sekhar Khilar	
2010	Tulasi Gachha	Pradeep Bhowmik	Chandra Sekhar Khilar	

## 6. Problem encountered and Resources required:

Of late, a gradual loss of interest among students for theatre and drama is being marked.

- Resource crunch and financial needs to sustain the activities of the Fakir Mohan Natya Parishad. The expenditure is totally dependent on the largesse of staff members.
- There is the need of greater patronage and creation of a Corpus fund with government support.
- The employability scope being significantly limited in this field because there are few enthusiasts.
- Performing Arts has reached a high level of finesse, which is not viable in our college premises.