

**10** YEARS  
OF UNIVERSITY  
RECOGNITION  
**20** YEARS OF  
ACADEMIC  
EXCELLENCE



**REVA**  
UNIVERSITY

Bengaluru, India

**SCHOOL OF PERFORMING ARTS AND INDIC  
STUDIES**

**BA – PaEP**

**(Performing Arts, English & Psychology)**

**Handbook 2018-21**



**REVA**  
UNIVERSITY

Bengaluru, India

# **SCHOOL OF PERFORMING ARTS**

**BA –PaEPs**

**(Performing Arts, English & Psychology)**

**Hand Book**

**2018-2021**

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**Rukmini Educational**  
Charitable Trust

[www.reva.edu.in](http://www.reva.edu.in)

## Chancellor's Message



“Education is the most powerful weapon which you can use to change the world.”

- Nelson Mandela.

There was a time when survival depended on just the realization of physiological needs. We are indeed privileged to exist in a time when ‘intellectual gratification’ has become indispensable. Information is easily attainable for the soul that is curious enough to go look for it. Technological boons enable information availability anywhere anytime. The difference, however, lies between those who look for information and those who look for knowledge.

It is deemed virtuous to serve seekers of knowledge and as educators it is in the ethos at REVA University to empower every learner who chooses to enter our portals. Driven by our founding philosophy of ‘Knowledge is Power’, we believe in building a community of perpetual learners by enabling them to look beyond their abilities and achieve what they assumed impossible.

India has always been beheld as a brewing pot of unbelievable talent, acute intellect and immense potential. All it takes to turn those qualities into power is a spark of opportunity. Being at a University is an exciting and rewarding experience with opportunities to nurture abilities, challenge cognizance and gain competence.

For any University, the structure of excellence lies in the transitional abilities of its faculty and its facility. I’m always in awe of the efforts that our academic board puts in to develop the team of subject matter experts at REVA. My faculty colleagues understand our core vision of empowering our future generation to be ethically, morally and intellectually elite. They practice the art of teaching with a student-centered and transformational approach. The excellent

infrastructure at the University, both educational and extra-curricular, magnificently demonstrates the importance of ambience in facilitating focused learning for our students.

A famous British politician and author from the 19th century - Benjamin Disraeli, once said 'A University should be a place of light, of liberty and of learning'. Centuries later this dictum still inspires me and I believe, it takes team-work to build successful institutions. I welcome you to REVA University to join hands in laying the foundation of your future with values, wisdom and knowledge.

Dr. P. Shyama Raju  
The Founder and Hon'ble Chancellor, REVA University

## Vice-Chancellor's Message



The last two decades have seen a remarkable growth in higher education in India and across the globe. The move towards inter-disciplinary studies and interactive learning have opened up several options as well as created multiple challenges. India is at a juncture where a huge population of young crowd is opting for higher education. With the tremendous growth of privatization of education in India, the major focus is on creating a platform for quality in knowledge enhancement and bridging the gap between academia and industry.

A strong believer and practitioner of the dictum “Knowledge is Power”, REVA University has been on the path of delivering quality education by developing the young human resources on the foundation of ethical and moral values, while boosting their leadership qualities, research culture and innovative skills. Built on a sprawling 45 acres of green campus, this ‘temple of learning’ has excellent and state-of-the-art infrastructure facilities conducive to higher teaching-learning environment and research. The main objective of the University is to provide higher education of global standards and hence, all the programs are designed to meet international standards. Highly experienced and qualified faculty members, continuously engaged in the maintenance and enhancement of student-centric learning environment through innovative pedagogy, form the backbone of the University.

All the programs offered by REVA University follow the Choice Based Credit System (CBCS) with Outcome Based Approach. The flexibility in the curriculum has been designed with industry-specific goals in mind and the educator enjoys complete freedom to appropriate the syllabus by incorporating the latest knowledge and stimulating the creative minds of the students. Bench marked with the course of studies of various institutions of repute, our curriculum is

extremely contemporary and is a culmination of efforts of great think-tanks - a large number of faculty members, experts from industries and research level organizations. The evaluation mechanism employs continuous assessment with grade point averages. We believe sincerely that it will meet the aspirations of all stakeholders – students, parents and the employers of the graduates and postgraduates of REVA University.

At REVA University, research, consultancy and innovation are regarded as our pillars of success. Most of the faculty members of the University are involved in research by attracting funded projects from various research level organizations like DST, VGST, DBT, DRDO, AICTE and industries. The outcome of the research is passed on to students through live projects from industries. The entrepreneurial zeal of the students is encouraged and nurtured through EDPs and EACs.

REVA University has entered into collaboration with many prominent industries to bridge the gap between industry and University. Regular visits to industries and mandatory internship with industries have helped our students. REVA University has entered into collaboration with many prominent industries to bridge the gap between industry and University. Regular visits to industries and mandatory internship with industries have helped our students become skilled with relevant to industry requirements. Structured training programs on soft-skills and preparatory training for competitive exams are offered here to make students more employable. 100% placement of eligible students speaks the effectiveness of these programs. The entrepreneurship development activities and establishment of “Technology Incubation Centers” in the University extend full support to the budding entrepreneurs to nurture their ideas and establish an enterprise.

With firm faith in the saying, “Intelligence plus character –that is the goal of education” (Martin Luther King, Jr.), I strongly believe REVA University is marching ahead in the right direction, providing a holistic education to the future generation and playing a positive role in nation building. We reiterate our endeavor to provide premium quality education accessible to all and an environment for the growth of over-all personality development leading to generating “GLOBAL PROFESSIONALS”.

Welcome to the portals of REVA University!

Dr. S. Y. Kulkarni  
Vice-Chancellor, REVA University

## **DIRECTOR'S MESSAGE**

The freedom that students are getting to choose their careers now is much broader than ever before. Unconventional career choice is the new way and the Gen Y is all about wonderful creativity. School of Performing Arts, aims to benchmark itself in the area of Music, Dance and Theatre courses from the Diploma to Research level degrees. Indian tradition in which Music and Dance plays a pivotal role is a major attraction and a focus of study for not only Indians but westerners too, for, one finds it very scientific and vast area for inter-disciplinary research activities. Department is well equipped to meet the traditional and modern needs of both Indian and foreign nationals. The performing wing of the school shall aim to churn out the most sought after performers and especially thinking dancers. The syllabi is world class and prepares students not just as performers but also in the areas like research, Art Management, Personality development, soft skills, Music, Nattuvangam, Theatre studies and other allied art forms, apart from bringing in internationally acclaimed artistes for workshops, guest lectures and interactive sessions. The field work and Dissertation makes the course rigorous and unparalleled.

I take this as my privilege to welcome the artistes and connoisseurs to come and explore the finer aspects and unexplored world of Performing Arts at REVA University

**Dr Vasanth Kiran**  
**Director, School of Performing Arts**

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## **RUKMINI EDUCATIONAL CHARITABLE TRUST**

It was the dream of late Smt. Rukmini Shyama Raju to impart education to millions of underprivileged children as she knew the importance of education in the contemporary society. The dream of Smt. Rukmini Shyama Raju came true with the establishment of Rukmini Educational Charitable Trust (RECT), in the year 2002. **Rukmini Educational Charitable Trust** (RECT) is a Public Charitable Trust, set up in 2002 with the objective of promoting, establishing and conducting academic activities in the fields of Arts, Architecture, Commerce, Education, Engineering, Environmental Science, Legal Studies, Management and Science & Technology, among others. In furtherance of these objectives, the Trust has set up the REVA Group of Educational Institutions comprising of REVA Institute of Technology & Management (RITM), REVA Institute of Science and Management (RISM), REVA Institute of Management Studies (RIMS), REVA Institute of Education (RIE), REVA First Grade College (RFGC), REVA Independent PU College at Kattigenahalli, Ganganagar and Sanjaynagar and now REVA University. Through these institutions, the Trust seeks to fulfil its vision of providing world class education and create abundant opportunities for the youth of this nation to excel in the areas of Arts, Architecture, Commerce, Education, Engineering, Environmental Science, Legal Studies, Management and Science & Technology.

Every great human enterprise is powered by the vision of one or more extraordinary individuals and is sustained by the people who derive their motivation from the founders. The Chairman of the Trust is Dr. P. Shyama Raju, a developer and builder of repute, a captain of the industry in his own right and the Chairman and Managing Director of the DivyaSree Group of companies. The idea of creating these top notched educational institutions was born of the philanthropic instincts of Dr. P. Shyama Raju to do public good, quite in keeping with his support to other socially relevant charities such as maintaining the Richmond road park, building and donating a police station, gifting assets to organizations providing accident and trauma care, to name a few.

The Rukmini Educational Charitable Trust drives with the main aim to help students who are in pursuit of quality education for life. REVA is today a family of ten institutions providing education from PU to Post Graduation and Research leading to PhD degrees. REVA has well qualified experienced teaching faculty of whom majority are doctorates. The faculty is supported by committed administrative and technical staff. Over 15,000+ students study various courses across REVA's three campuses equipped with exemplary state-of-the-art infrastructure and conducive environment for the knowledge driven community.

## **ABOUT REVA UNIVERSITY**

REVA University has been established under the REVA University Act, 2012 of Government of Karnataka and notified in Karnataka State Gazette No. 80 dated 27<sup>th</sup>February, 2013. The University is empowered by UGC to award degrees any branch of knowledge under Sec.22 of the UGC Act. The University is a Member of Association of Indian Universities, New Delhi. The main objective of the University is to prepare students with knowledge, wisdom and patriotism to face the global challenges and become the top leaders of the country and the globe in different fields.

REVA University located in between Kempegowda International Airport and Bangalore city, has a sprawling green campus spread over 45 acres of land and equipped with state-of-the-art infrastructure that provide conducive environment for higher learning and research. The REVA campus has well equipped laboratories, custom-built teaching facilities, fully air-conditioned library and central computer centre, the well planned sports facility with cricket ground, running track & variety of indoor and outdoor sports activities, facilities for cultural programs. The unique feature of REVA campus is the largest residential facility for students, faculty members and supportive staff.

The University is presently offering 24 Post Graduate Degree programs, 18 Degree and PG Degree programs in various branches of studies and has 14000+ students studying in various branches of knowledge at graduate and post graduate level and 331 Scholars pursuing research leading to PhD in 18 disciplines. It has 900+ well qualified, experienced and committed faculty members of whom majority are doctorates in their respective areas and most of them are guiding students pursuing research leading to PhD.

The programs being offered by the REVA University are well planned and designed after detailed study with emphasis with knowledge assimilation, applications, global job market and their social relevance. Highly qualified, experienced faculty and scholars from reputed universities / institutions, experts from industries and business sectors have contributed in preparing the scheme of instruction and detailed curricula for this program. Greater emphasis on practice in respective areas and skill development to suit to respective job environment has been given while designing the curricula. The Choice Based Credit System and Continuous Assessment Graded Pattern (CBCS – CAGP) of education has been introduced in all programs to facilitate students to opt for subjects of their choice in addition to the core subjects of the study and prepare them with needed skills. The system also allows students to move forward under the fast track for those who have the capabilities to surpass others. These programs are taught by well experienced qualified faculty supported by the experts from industries, business sectors and such other organizations. REVA University has also initiated many supportive measures such as bridge courses, special coaching, remedial classes, etc., for slow

learners so as to give them the needed input and build in them confidence and courage to move forward and accomplish success in their career. The University has also entered into MOUs with many industries, business firms and other institutions seeking their help in imparting quality education through practice, internship and also assisting students' placements.

REVA University recognizing the fact that research, development and innovation are the important functions of any university has established an independent Research and Innovation division headed by a senior professor as Dean of Research and Innovation. This division facilitates all faculty members and research scholars to undertake innovative research projects in engineering, science & technology and other areas of study. The interdisciplinary-multidisciplinary research is given the top most priority. The division continuously liaisons between various funding agencies, R&D Institutions, Industries and faculty members of REVA University to facilitate undertaking innovative projects. It encourages student research projects by forming different research groups under the guidance of senior faculty members. Some of the core areas of research wherein our young faculty members are working include Data Mining, Cloud Computing, Image Processing, Network Security, VLSI and Embedded Systems, Wireless Sensor Networks, Computer Networks, IOT, MEMS, Nano-Electronics, Wireless Communications, Bio-fuels, Nano-technology for coatings, Composites, Vibration Energies, Electric Vehicles, Multilevel Inverter Application, Battery Management System, LED Lightings, Renewable Energy Sources and Active Filter, Innovative Concrete Reinforcement, Electro Chemical Synthesis, Energy Conversion Devices, Nano-structural Materials, Photo-electrochemical Hydrogen generation, Pesticide Residue Analysis, Nano-materials, Photonics, Nano Tribology, Fuel Mechanics, Operation Research, Graph theory, Strategic Leadership and Innovative Entrepreneurship, Functional Development Management, Resource Management and Sustainable Development, Cyber Security, General Studies, Feminism, Computer Assisted Language Teaching, Culture Studies etc.

The REVA University has also given utmost importance to develop the much required skills through variety of training programs, industrial practice, case studies and such other activities that induce the said skills among all students. A full-fledged Career Development and Placement (CDC) department with world class infrastructure, headed by a dynamic experienced Professor & Dean, and supported by well experienced Trainers, Counsellors and Placement Officers.

The University also has University-Industry Interaction and Skill Development Centre headed by a Senior Professor & Director facilitating skill related training to REVA students and other unemployed students. The University has been recognized as a Centre of Skill Development and Training by NSDC (National Skill Development Corporation) under

Pradhan Mantri Kaushal Vikas Yojana. The Centre conducts several add-on courses in challenging areas of development. It is always active in facilitating student's variety of Skill Development Training programs.

The University has collaborations with Industries, universities abroad, research institutions, corporate training organizations, and Government agencies such as Florida International University, Okalahoma State University, Western Connecticut University, University of Alabama, Huntsville, Oracle India Ltd, Texas Instruments, Nokia University Relations, EMC<sup>2</sup>, VMware, SAP, Apollo etc, to facilitate student exchange and teacher-scholar exchange programs and conduct training programs. These collaborations with foreign universities also facilitates students to study some of the programs partly in REVA University and partly in foreign university, viz, M.S in Computer Science one year in REVA University and the next year in the University of Alabama, Huntsville, USA.

The University has also given greater importance to quality in education, research, administration and all activities of the university. Therefore, it has established an independent Internal Quality division headed by a senior professor as Dean of Internal Quality. The division works on planning, designing and developing different quality tools, implementing them and monitoring the implementation of these quality tools. It concentrates on training entire faculty to adopt the new tools and implement their use. The division further works on introducing various examination and administrative reforms. To motivate the youth and transform them to become innovative entrepreneurs, successful leaders of tomorrow and committed citizens of the country, REVA organizes interaction between students and successful industrialists, entrepreneurs, scientists and such others from time to time. As a part of this exercise great personalities such as Bharat Ratna Prof. C. N. R. Rao, a renowned Scientist, Dr. N R Narayana Murthy, Founder and Chairman and Mentor of Infosys, Dr. K Kasturirangan, Former Chairman ISRO, Member of Planning Commission, Government of India, Dr. Balaram, Former Director IISc., and noted Scientist, Dr. V S Ramamurthy, Former Secretary, DST, Government of India, Dr. V K Aatre, noted Scientist and former head of the DRDO and Scientific Advisor to the Ministry of Defence Dr. Sathish Reddy, Scientific Advisor, Ministry of Defence, New Delhi and many others have accepted our invitation and blessed our students and faculty members by their inspiring addresses and interaction.

As a part of our effort in motivating and inspiring youth of today, REVA University also has instituted awards and prizes to recognize the services of teachers, researchers, scientists, entrepreneurs, social workers and such others who have contributed richly for the development of the society and progress of the country. One of such award instituted by REVA University is 'Life Time Achievement Award' to be awarded to successful personalities who have made mark in their field of work. This award is presented on occasion of the "Founders' Day Celebration" of REVA University in presence of dignitaries, faculty members and students gathering and the first "REVA Life Time Achievement Award" for the year 2015 has been awarded to Shri. Kiran Kumar, Chairman ISRO on the occasion of Founder's Day Celebration, 6<sup>th</sup> January, 2016 and the second "REVA Life Time

Achievement Award” for the year 2016 has been awarded to Shri. Shekhar Gupta, Renowned Journalist on the occasion of Founder’s Day Celebration, 6<sup>th</sup> January, 2017.

REVA organises various cultural programs to promote culture, tradition, ethical and moral values to our students. During such cultural events the students are given opportunities to unfold their hidden talents and motivate them to contribute innovative ideas for the progress of the society. One of such cultural events is REVAMP conducted every year. The event not only gives opportunities to students of REVA but also students of other Universities and Colleges. During three days of this mega event students participate in debates, Quizzes, Group discussion, Seminars, exhibitions and variety of cultural events. Another important event is Shubha Vidaaya, - Graduation Day for the final year students of all the programs, wherein, the outgoing students are felicitated and are addressed by eminent personalities to take their future career in a right spirit, to be the good citizens and dedicate themselves to serve the society and make a mark in their respective spheres of activities. During this occasion, the students who have achieved top ranks and won medals and prizes in academic, cultural and sports activities are also recognised by distributing awards and prizes. The founders have also instituted medals and prizes for sports achievers every year. The physical education department conducts regular yoga classes everyday to students, faculty members, administrative staff and their family members and organises yoga camps for villagers around.

Recognizing the fast growth of the university and its quality in imparting higher education, the BERG (Business Excellence and Research Group), Singapore has awarded BERG Education Award 2015 to REVA University under Private Universities category. The University has also been honoured with many more such honors and recognitions.

## **ABOUT SCHOOL OF PERFORMING ARTS**

India proudly treasures the rich heritage and culture which is unparalleled and incomparable. Indian arts play a pivotal role and Performing Arts stands as testimonial to the richness. Performing Arts which comprises of Music, Dance and Theater are in demand for career choice now like never before. REVA-SPA offers a unique challenging Performing Arts programs which prepares you future ready. The aim is to bring in holistic view to the performing arts education in India, which is predominantly missing. The school of Performing Arts offers courses like Certificate, Diploma, MFA (Masters in Fine Arts) and Ph. D programs. Our Syllabus is world class and is benchmarked. The SPA is in beautiful campus of REVA University, which has received Best Campus awards in India and Best upcoming university awards. Performing Arts school would also concentrate on collaborating with universities abroad for short terms and semester exchange programs and also introduce Indian Performing Arts to the foreign students. Internationally acclaimed artistes visit campus often as visiting faculty members and guest lectures to interact with students. The performing wing at school of Performing Arts will have performing opportunities all over the country and abroad. Students can expect to become thinking artistes and professional in approach. The seminars, workshops, guest classes would make them ready to face the world of Arts that is an amalgamation of a spectrum of experiences and choices.

### **USP of Programs run by School of Performing Arts**

- Full time dedicated and highly experienced dance and music faculty members.
- Exclusively dedicated floor for School of Performing Arts in the Rukmini Knowledge Park campus.
- Well-equipped library with hand picked books and Sanskrit Volumes on treatises in Dance, Music and Theatre along with News Papers, Journals, Magazines, Books, e-resources etc., on Performing Arts.
- Audio and Video Facility in all the classrooms.
- Aesthetically designed and acoustically planned classrooms with Modern German Dance flooring for injury free dancing.
- World Renowned artists as Visiting Lecturers and Adjunct Faculty.
- World renowned Artists for lecture demonstratins and Workshops under “Kala Gnana”, monthly series conducted in the School of Performing Arts for the benefit of Students.

Training and exposure to Research and Publications – students are trained by their mentors on presenting their research papers in conferences and seminars. They are also trained to publish research papers in reputed journals.

Certification and training programs for CBSE UGC NET exam.

Training in Sanskrit, Telugu and Kannada as part of their curriculum.

Language Labs

Well equipped Psychology Labs

Well planned and challenging syllabus.

Performing opportunities at the prestigious Festivals in India and Abroad as part of Performing wing of the School of Performing Arts.

State of the Art facilities for Locker rooms, Changing rooms and Green rooms.

Mandatory Mentor and Mentee sessions by faculty members every week every week for the benefit of the students.

Dedicated auditoriums with International standards.

Global program with an opportunity to pursue a short term or a semester in one of our partnered Universities in USA, Europe etc.,

Opportunity to also participate in Inetr University competitions at State, National and International levels representing the University.

Dedicated Skill Development cell that focusses on career oriented Programs exclusive for Performing Arts Students.

Special Training in Allied forms like Stage Craft, Sound System, Lighting, make up and Costumes etc.

Every year field Trips for the students along with the faculty members to Historically rich Art places.

Mandatory Internship Programs for UG and PG Students.

### **VISION**

School of Performing Arts aims to be Centre of Excellence in Performing Arts through high quality education, research, innovation, creativity, extension and collaboration and prepare students who would be great performers and innovators and create global village of peace and prosperity by spreading the message of Indian culture and tradition.

## **MISSION**

- To impart holistic performing arts education by matching the contemporary world requirements with traditional pedagogical techniques.
- Attract and develop talented and committed human resource and provide an environment conducive to research, innovation and team spirit.
- Develop excellent infrastructural facilities; facilitate effective interaction among faculty and students with other schools and promote inter disciplinary learning and research environment.
- Practice and promote high standards of professional artistry with ethics and enrich personality traits of students to become great performers coupled with moral values.
- ☒ Foster networking with alumni, artists and art institutions across the world and other stake holders and spread the message of Indian culture and tradition for global peace and prosperity.



## ADVISORY BOARD

| SL No. | Name   |
|--------|--|
| 1.     | Dr. S Ramaswamy, Professor[Retd] Bangalore University, Bangalore                         |
| 2.     | Dr. V. S. Sreedhara, Professor of English , NLSUI, Bangalore                             |
| 3      | Dr. Shivalinga Swamy, Associate Professor and HoD of English, Tumkur University, Tumkur  |
| 4.     | Dr. Etienne Rassendren, Professor, Dept of English, St Joseph's College[Auto], Bangalore |
| 5      | Dr. C. P. Ravichandra, Professor, Dept of English, Mysore University, Mysore             |
| 6      | Dr. Rajendra Chenni, Professor. Dept of English, Kuvempu University, Shimogga            |
| 7      | Prof. S. Narayanan, Professor [Retd], Kongadiappa College, Doddabalapura                 |

“Education is the manifestation of the perfection already in man”

- Swami Vivekananda

The ladder of success is best climbed by stepping on the rungs of opportunity.

- Ayn Rand

I think of science fiction as being part of the great river of imaginative fiction that has flowed through English literature, probably for 400 or 500 years, well predating modern science.

- [J. G. Ballard](#)

Literature adds to reality, it does not simply describe it. It enriches the necessary competencies that daily life requires and provides; and in this respect, it irrigates the deserts that our lives have already become.

- [C. S. Lewis](#)

Literature is the art of discovering something extraordinary about ordinary people, and saying with ordinary words something extraordinary. [Boris Pasternak](#)

## **B A (Performing Arts, English and Psychology - PaEPs)**

### **Programme Overview**

Performing Arts, English and Psychology disciplines deal with human life and human experience qualitatively. Humanities investigates how do human beings behave? Why do they behave this way? How do human beings interact with each other? How do human beings interpret the world around them? And what kind of political, social and cultural institutions do they form?

The field of humanities include Modern languages, Classical languages, Linguistics, Literature, History, Jurisprudence, Philosophy, Archaeology, Comparative religion, Ethics, History, criticism and theory of the arts, Journalism, Psychology, Political science and such subject areas.

**Bachelor of Arts programme in Performing Arts, English and Psychology** offered by **School of Performing Arts at REVA UNIVERSITY** intends to focus on performing Arts, English language skills and impart knowledge on psychology amongst its students.

Theatre, music, dance, and other kinds of performances are present in all human cultures. The history of music and dance date to pre-historic times. In India, religion, philosophy and myth cannot be divorced from their art forms. Dance, Drama and music are tied inextricably to ceremony of any kind. Bharatnatyam, Kathakali, Kathak, Manipuri, Odissi, Kuchipudi, Sattriya, Mohiniyattam are some of the classical Dance forms of India. Similarly, the classical music forms of India are Hindustani Classical Music and Carnatic Classical Music, in addition, there are hundreds of regional music forms and there are many musical instruments to compose and play music. Koodiyattam, Yakshagana, Swang, Bhand Paather, Ankiya Naat Bhaona, Tamasha, Therukoothu, Jatra are some of theatre forms of India. In addition, there are puppet forms. They all adhere to the canons of classical dance laid down in the Natya Shastra, a second century C.E. text ascribed to the sage Bharata, to whom it was supposedly revealed by the Creator, Brahma.

Performing arts in India and its practitioners are referred to as being part of the “entertainment industry.” This indicates a paradigm shift in the manner in which the arts is being viewed by society. The message apparent by the shift is that the audience now expects that the Arts must entertain in the manner defined by the entertainment industry, and they must form part of an organized industry. The performing arts industry in India reached INR236 billion in 2012 and is expected to witness a CAGR of 2.5% over 2012—2018 to reach INR275 billion in 2018. The industry will primarily be driven by new and innovative forms of fund raising by theater and dance groups and a growing demand for Indian culture at an international level.

At present more than 400 million youth are below 18 years of age and they have varied aspirations. A significant number of them would like to work in entertainment industry.

In this context, an undergraduate University Programme offered by **REVA UNIVERSITY** in Performing Arts, English and Psychology is relevant to meet the future human resources requirement of Entertainment Industry and also safe guard Indian tradition and culture.

### Program Educational Objectives (PEOs)

|       |   |
|-------|---|
| PEO-1 | Prospective Employment and Career Prospects- To empower graduates for employment in the performing arts field, content writing, teaching and exploring careers in Psychology and orient them for research and higher studies.   |
| PEO-2 | Proficiency- Graduates will demonstrate comprehensive knowledge of literature in their chosen domain or research focus. They will describe a range of techniques related to performing arts and rhetorical strategies used in texts, including their relationship to audience, purpose and cultural contexts. |
| PEO-3 | Entrepreneurship- Establish dance institutes/studios and to work as entrepreneurs with an ability to develop new projects and choreographic works.  |
| PEO-4 | Research Methods- Graduates will learn how to design and carry out original and persuasive research in Performing arts, English literature and Psychology with particular attention to literary theory and criticism.   |
| PEO-5 | Continuous Learning- The course will enable them to be a continuous learner by expanding the skill-set in response to a changing environment and new developments.  |

### Program Outcomes (POs)

- 1. Performing Arts knowledge:** Apply the knowledge of Performing Arts, World Dance History, Art History, English literature, Social Psychology, Developmental Psychology for the solution of complex problems in various domains of life sciences including the cultural, societal, and environmental arenas.
- 2. Problem analysis:** Identify, formulate and analyze problems related to the various domains of Performing Arts such as technical aspects of performing arts, ancient Sanskrit treatises, historical timelines, Indian cultural heritage, critical writing and interdisciplinary studies.
- 3. Conduct investigations of complex problems:** Use research-based knowledge including design of experiments, analysis and interpretation of data, and synthesis of the information to provide valid conclusions.

4. **Multi-Disciplinary Approach-** Articulate the relations among culture, history and texts.
5. **Modern tool usage:** To create, select, and apply appropriate techniques, resources, and modern technology for theatre/dance and music productions which in turn benefit the audience.
6. **Ethics:** Apply ethical principles and commit to professional ethics, responsibilities and norms in Humanities and Social Sciences in general and in performing arts field in particular.
7. **Individual and team work:** Perform/Act effectively as an individual, and as a member or leader in teams, and in multidisciplinary settings.
8. **Communication:** Communicate effectively with the artiste's fraternity and with society at large. Be able to comprehend and write effective reports documentation. Make effective presentations, and give and receive clear instructions.
9. **Art management and finance:** Demonstrate knowledge and understanding of Performing Arts and management principles and apply these to one's own work, as a member and leader in a team. Manage art projects in multidisciplinary environments.
10. **Life-long learning:** Recognize the need for, and have the preparation and ability to engage in independent and life-long learning in the broadest context of technological change.

#### Program Specific Outcomes (PSO)

After successful completion of the program, the graduates shall be able to

1. Visualise, Create, Design and Analysedance, music and theatre projects
2. Apply appropriate performing arts techniques and produce high quality productions and expressions of art

Use higher order critical, analytical skills to solve a new problem in multi-disciplinary fields of Performing Arts English literature and

# B A (Performing Arts, English and Psychology - PaEPs)

## Scheme of Instruction and Syllabus

(Effective from 2018)

### Scheme of Instruction:

| Sl. No                 | Course Code | Course Title   | Course Type | Credit Pattern and Credit Value |           |           | No. of Hrs.  |           |
|------------------------|-------------|--|-------------|---------------------------------|-----------|-----------|--------------|-----------|
|                        |             |  |             | L                               | T         | P         | Total Credit | Sessions  |
| <b>FIRST SEMESTER</b>  |             |  |             |                                 |           |           |              |           |
| 1.                     | B18BA1011   | Language – II: Kannada   | CC          |                                 |           |           |              |           |
| 2.                     | B18BA1012   | Language – II: Hindi   | CC          | 2                               | 1         | 0         | 3            | 4         |
| 3.                     | B18BA1013   | Language – II: Additional English  | CC          |                                 |           |           |              |           |
| 4.                     | B18BA1020   | Communicative English – I  | CC          | 2                               | 0         | 1         | 3            | 4         |
| 5.                     | B18BA1030   | Constitution of India and Professional Ethics  | FC          | 2                               | 1         | 0         | 3            | 4         |
| 6.                     | B18BA1040   | Performing Arts and Art History of India   | HC          | 3                               | 0         | 0         | 3            | 3         |
| 7.                     | B18BA1050   | Practical 1 – Fundamentals of Dance  | SC          | 0                               | 0         | 3         | 3            | 6         |
| 8.                     | B18BA1060   | English Literature & Language -I: British Literature (Chaucer to Pope) & Aspects of Language | HC          | 2                               | 0         | 1         | 3            | 4         |
| 9.                     | B18BA1070   | Foundations of Psychology – I  | HC          | 3                               | 0         | 1         | 4            | 5         |
| 10.                    | B18BA1080   | Yoga/Sports  | RULO        | 0                               | 0         | 2         | 2            | 4         |
|                        |             | <b>Total Credits</b>   |             | <b>14</b>                       | <b>02</b> | <b>08</b> | <b>24</b>    | <b>34</b> |
| <b>SECOND SEMESTER</b> |             |  |             |                                 |           |           |              |           |
| 1                      | B18BA2011   | Language–II:Kannada  | CC          | 2                               | 1         | 0         | 3            | 4         |
|                        | B18BA2012   | Language–II: Hindi   |             |                                 |           |           |              |           |
|                        | B18BA2013   | Language–II: AdditionalEnglish   |             |                                 |           |           |              |           |
| 2                      | B18BA2020   | Communicative English – II   | CC          | 2                               | 0         | 1         | 3            | 4         |
| 3                      | B18BA1040   | Natya Sastra and Performing Arts   | HC          | 3                               | 0         | 0         | 3            | 3         |
| 4                      | B18BA1050   | Practical 2 (Fundamentals of Carnatic Music)   | SC          | 0                               | 0         | 3         | 3            | 6         |
| 5                      | B18BA1040   | Practical 2 (Fundamentals of Drama)  | SC          | 0                               | 0         | 3         | 3            | 6         |

|                      |           |   |      |           |           |           |           |           |
|----------------------|-----------|---|------|-----------|-----------|-----------|-----------|-----------|
| 6                    | B18BA2043 | Practical2(FundamentalsofBharatanatyam)   | SC   | 0         | 0         | 3         | 3         | 6         |
| 7                    | B18BA2044 | Practical2(FundamentalsofKuchipudi)   | SC   | 0         | 0         | 3         | 3         | 6         |
| 8                    | B18BA2050 | EnglishLiterature&Language-II:British Literature(TheRomanticAge)&Aspects ofLanguage | HC   | 2         | 0         | 1         | 3         | 4         |
| 9                    | B18BA2060 | FoundationsofPsychology-II  | HC   | 2         | 0         | 1         | 3         | 4         |
| 10                   | B18BA2071 | Folklore Study – Folk Dance   | SC   | 0         | 1         | 1         | 2         | 3         |
| 11                   | B18BA2072 | Folklore Study – Folk Music   | SC   |           |           |           |           |           |
| 12                   | B18BA2073 | Folklore Study – Folk Theatre   | SC   |           |           |           |           |           |
| 11                   | B18BA2080 | Skill Development – 1 (Multimedia and Designing)                                    | RULO | 1         | 0         | 1         | 2         | 3         |
| <b>Total Credits</b> |           |   |      | <b>12</b> | <b>02</b> | <b>08</b> | <b>22</b> | <b>31</b> |

### THIRD SEMESTER

|                      |           |  |      |           |           |           |           |           |
|----------------------|-----------|--|------|-----------|-----------|-----------|-----------|-----------|
| 1                    | B18BA3011 | Language–II:Kannada                                    | CC   | 2         | 1         | 0         | 3         | 4         |
|                      | B18BA3012 | Language–II: Hindi                                     |      |           |           |           |           |           |
|                      | B18BA3013 | Language–II: AdditionalEnglish                         |      |           |           |           |           |           |
| 2                    | B18BA3020 | Environmental Studies                                  | FC   | 3         | 0         | 0         | 3         | 4         |
| 3                    | B18BA3030 | Rasa Theory and its implications in Performing Arts    | HC   | 2         | 1         | 0         | 3         | 3         |
| 4                    | B18BA3041 | <b>Practical 3 - Bharathanatyam</b>                    | SC   | 0         | 0         | 3         | 3         | 6         |
| 5                    | B18BA3042 | <b>Practical 3 – Kuchipudi</b>                         |      |           |           |           |           |           |
| 6                    | B18BA3043 | <b>Practical 3 – Carnatic Vocal</b>                    |      |           |           |           |           |           |
| 7                    | B18BA3044 | <b>Practical 3 - Drama</b>                             |      |           |           |           |           |           |
| 8                    | B18BA3050 | English Literature & Facets of Language - III          | HC   | 2         | 0         | 1         | 3         | 4         |
| 9                    | B18BA3060 | Social Psychology                                      | HC   | 3         | 1         | 0         | 4         | 5         |
| 10                   | B18BA3070 | Skill Development – 2 (Indian Classical Dance Make up) | RULO | 4         | 0         | 0         | 4         | 4         |
| <b>Total Credits</b> |           |  |      | <b>16</b> | <b>03</b> | <b>04</b> | <b>23</b> | <b>30</b> |

### FOURTH SEMESTER

|   |           |                     |    |   |   |   |   |   |
|---|-----------|---------------------|----|---|---|---|---|---|
| 1 | B18BA4011 | Language–II:Kannada | CC | 2 | 1 | 0 | 3 | 4 |
|---|-----------|---------------------|----|---|---|---|---|---|

|   |           |  |      |           |           |           |           |           |
|---|-----------|--|------|-----------|-----------|-----------|-----------|-----------|
|   | B18BA4012 | Language–II: Hindi                           |      |           |           |           |           |           |
|   | B18BA4013 | Language–II: AdditionalEnglish               |      |           |           |           |           |           |
| 2 | B18BA4020 | Textual Traditions in Performing Arts        | HC   | 2         | 1         | 0         | 3         | 4         |
| 3 | B18BA4031 | <b>Practical 4 - Bharathanatyam</b>          | SC   | 0         | 0         | 3         | 3         | 6         |
|   | B18BA4032 | <b>Practical 4 – Kuchipudi</b>               |      |           |           |           |           |           |
|   | B18BA4033 | <b>Practical 4 – Carnatic Vocal</b>          |      |           |           |           |           |           |
|   | B18BA4034 | <b>Practical 4 – Drama</b>                   |      |           |           |           |           |           |
| 4 | B18BA4040 | English Literature & Facets of Language - IV | HC   | 2         | 0         | 1         | 3         | 4         |
| 5 | B18BA4050 | Developmental Psychology                     | HC   | 2         | 0         | 1         | 3         | 4         |
| 6 | B18BA4060 | Internship in Performing Arts                | HC   | 0         | 0         | 3         | 3         | 6         |
| 7 | B18BA4070 | MOOC (SELF STUDY)                            | RULO | 0         | 0         | 2         | 2         | 4         |
|   |           | <b>Total Credits</b>                         |      | <b>08</b> | <b>02</b> | <b>10</b> | <b>20</b> | <b>32</b> |

| <b>FIFTH SEMESTER</b> |           |   |    |   |   |   |   |   |
|-----------------------|-----------|---|----|---|---|---|---|---|
| 1                     | B18BA5010 | Traditions and Innovations in Performing Arts     | HC | 4 | 0 | 0 | 4 | 4 |
| 2                     | B18BA5020 | Arts Management                                   | HC | 3 | 0 | 0 | 3 | 3 |
| 3                     | B18BA5031 | Practical 5 – Bharatanatyam                       | SC | 0 | 0 | 3 | 3 | 6 |
|                       | B18BA5032 | Practical 5– Kuchipudi                            |    |   |   |   |   |   |
|                       | B18BA5033 | Practical 5 – Carnatic Vocal                      |    |   |   |   |   |   |
|                       | B18BA5034 | Practical 5 – Drama                               |    |   |   |   |   |   |
| 4                     | B18BA5040 | Literary Criticism                                | HC | 2 | 1 | 0 | 3 | 4 |
| 5                     | B18BA5051 | Indian Writings in English - I                    | SC | 2 | 1 | 0 | 3 | 4 |
|                       | B18BA5052 | Myths and Mythologies                             |    |   |   |   |   |   |
| 6                     | B18BA5060 | Indigenous Psychology – An Indian Perspective - I | HC | 2 | 0 | 1 | 3 | 4 |
| 7                     | B18BA5071 | Abnormal Psychology - I                           |    | 2 | 0 | 1 | 3 | 4 |

|                       |           |  |      |           |           |           |           |           |
|-----------------------|-----------|--|------|-----------|-----------|-----------|-----------|-----------|
|                       | B18BA5072 | Health Psychology - I                              | SC   |           |           |           |           |           |
| 8                     | B18BA5080 | Skill Development -Employability Skills            | RULO | 0         | 0         | 2         | 2         | 4         |
| 9                     | B18BA5090 | Open Elective                                      | OE   | 0         | 0         | 2         | 2         | 4         |
|                       |           | <b>Total Credits</b>                               |      | <b>15</b> | <b>02</b> | <b>09</b> | <b>26</b> | <b>37</b> |
| <b>SIXTH SEMESTER</b> |           |  |      |           |           |           |           |           |
| 1                     | B18BA6010 | Aesthetics ( Indian and Western)                   | HC   | 4         | 0         | 0         | 4         | 4         |
| 2                     | B18BA6021 | Group Choreography                                 | SC   | 3         | 0         | 0         | 3         | 3         |
|                       | B18BA6022 | Music Kutcheri                                     |      |           |           |           |           |           |
|                       | B18BA6023 | Drama Production                                   |      |           |           |           |           |           |
| 3                     | B18BA6030 | Introduction to Critical Theory                    | HC   | 2         | 1         | 0         | 3         | 4         |
| 4                     | B18BA6041 | Indian Writings in English – II                    | SC   | 2         | 1         | 0         | 3         | 4         |
|                       | B18BA6042 | Revisionist Writings                               |      |           |           |           |           |           |
| 5                     | B18BA6050 | Indigenous Psychology – An Indian Perspective – II | HC   | 2         | 0         | 1         | 3         | 4         |
| 6                     | B18BA6061 | Abnormal Psychology – II                           | SC   | 2         | 0         | 1         | 3         | 4         |
| 7                     | B18BA6062 | Health Psychology - II                             |      |           |           |           |           |           |
| 8                     | B18BA6070 | Field Trip   | HC   | 0         | 0         | 2         | 2         | 4         |
| 9                     | B18BA6080 | Dissertation                                       | HC   | 0         | 0         | 6         | 6         | 12        |
|                       |           | <b>Total Credits</b>                               |      | <b>15</b> | <b>02</b> | <b>10</b> | <b>27</b> | <b>39</b> |

**Distribution of Credits Based on L: T: P**

| Semester | L  | T  | P  | Total |
|----------|----|----|----|-------|
| I        | 13 | 02 | 09 | 24    |
| II       | 12 | 02 | 11 | 25    |
| III      | 15 | 03 | 04 | 22    |
| IV       | 08 | 02 | 10 | 20    |



|              |           |           |           |            |
|--------------|-----------|-----------|-----------|------------|
| <b>V</b>     | 15        | 02        | 09        | 26         |
| <b>VI</b>    | 15        | 02        | 10        | 27         |
| <b>Total</b> | <b>80</b> | <b>13</b> | <b>51</b> | <b>144</b> |



- GvÀÙªÄÄ ,ÀªªÀªÀÈÀ PÀ`ÉAiÀÄÈÄÄß `É¼É,ÀÄªÀ GzÉÝÃ±ÀªÀÈÄÄß FqÉÃj,ÀÄvÀÙzÉ.

**Course Content:**

| Unit | Description                            | Evaluation Pattern   | Topics  |  | Teaching Hours |
|------|--|--|---|--|----------------|
| I    | dÉÀ¥ÀzÀ<br>ªÄÄvÀÄÙ<br>¥ÁæªÄÈÀ<br>PÁªÄª | <b>25 Marks</b><br>n¥ÀàtÂ,<br>,ÀAQè¥ÀÙ<br>ªÁUÄÄ<br>«ªÄgÀuÁvÀäPÀ<br>¥Àæ±ÉßUÀ¼ÄÄ | 1. ,ÀvÀªªÀAvÉ<br>ªÀqÉzÀªÉ   | dÉÀ¥ÀzÀ VÃvÉ<br>¥ÁA¥À<br>ÉÁUÀªªÀÄð<br>dÉÀß       | 12 Hours       |
| II   | ªÄÄzÀªªPÁªÄÈÀ<br>PÁªÄª                 | <b>25 Marks</b><br>n¥ÀàtÂ,<br>,ÀAQè¥ÀÙ<br>ªÁUÄÄ<br>«ªÄgÀuÁvÀäPÀ<br>¥Àæ±ÉßUÀ¼ÄÄ | 5. C©PaiÀÄªªÉªÉÄð<br>PÁªª±ÀÇA<br>ªÄÄgÁªzÉAiÀÄÄ<br>zÁAlzÉÃ....<br>6.ªÄZÀÈÀUÀ¼ÄÄ<br>7.ªÄZÀÈÀUÀ¼ÄÄ<br>8. UÄÄAqÀAiÀÄªÈÀ<br>gÀUÀ¼É | ÉÁUÀZÀAzÀæ<br>CPÀìªÄªªÁzÉÃ«<br>§,ªªÀtÚ<br>ªÀjªgÀ | 12 Hours       |
| III  | ,ÀtÚ<br>PÀXÉUÀ¼ÄÄ                      | <b>25 Marks</b><br>n¥ÀàtÂ,<br>,ÀAQè¥ÀÙ<br>ªÁUÄÄ<br>«ªÄgÀuÁvÀäPÀ<br>¥Àæ±ÉßUÀ¼ÄÄ | 9. zÄÄµÀÖŞÄÇPaiÀÄÄÄ<br>zsªªÄÄðŞÄÇPaiÀÄÄÄ<br>10. PÀ`ÁärAiÀÄ PÉÆÄt<br>11. AiAiÁgÀÆ CJAiÀÄzÀ<br>«ÃgÀ<br>12. ,ÀªÄ,ÉªAiÀÄªÄUÄÄ     | zÄÄUÀð¹Aª<br>ªÀiÁ¹U<br>PÄªªÉA¥ÄÄ<br>wªªÉÄtÂ      | 12 Hours       |
| IV   | ÉÁIPÀ                                  | <b>25 Marks</b><br>n¥ÀàtÂ,<br>,ÀAQè¥ÀÙ<br>ªÁUÄÄ<br>«ªÄgÀuÁvÀäPÀ<br>¥Àæ±ÉßUÀ¼ÄÄ | 13. mÉÆ¼ÄÄîUÀnÖ   | n.  . PÉÊ`Á,ÀÄ                                   | 12 Hours       |

**¥ÄgÁªÄªªÀðÈÀ UÀæAxÀUÀ¼ÄÄ:**

- 1.ªÄÄUÀ¼ gÀA.ªæ., PÀÈÀßqÀ ,Á»vÀª ZÀjvÉæ, ¥ÀæPÁ±ÀPÀgÀÄ VÃvÁ §ÄPìªÉ,ª,ªÉÄÈ,ÀÆgÀÄ. 2014
2. ,ÀAUÀæª. ÉÁUÉÃUÈqÀ JZì.J`ì., ZÁjwæPÀ dÉÀ¥ÀzÀ PÀXÀÈÀ PÁªªªUÀ¼ÄÄ, ¥ÀæPÁ±ÀPÀgÀÄ PÀÈÄðIPÀ eÁÉÀ¥ÀzÀ ¥ÀjµÀvÀÄÙ, `ÉÁUÀ¼ÄÆgÀÄ. 2008
3. `ÄªAiÁwÃvÀ PÀÈÀßqÀ ,Á»vÀª ZÀjvÉæ ,ÀA¥ÄÄI 1,2,3,4,5ªÄÄvÀÄÙ 6, PÄªªÉA¥ÄÄ PÀÈÀßqÀ CzsÀªAiÀÄÈÀ ,ÀA,ÉÜ,ªÉÄÈ,ÀÆgÀÄ «±Àé«zÁªªªAiÀÄ,ªÉÄÈ,ÀÆgÀÄ. 2014

4. ,ÁUÀæªÀ. ÉÁUÉÁUËqÀ JZİ.Jİ., PÀÈÀßqÀ dÉÀ¥ÁzÀ PÀxÀÈÀ PÁªÀåUÀ¼ÁÁ, ¥ÀæPÁ±ÀPÀgÀÁ PÀÈÁØİPÀ eÁÉÀ¥ÁzÀ ¥ÀjµÀvÀÄÜ, "ÉÁUÀ¼ÀÆgÀÄ. 2007
5. ªÀ¥ÀÀ ÉÁUÀgÁdAiÀÄå, ,ÁUÀvÀå PÀ«UÀ¼ÁÁ, ¥ÀæPÁ±ÀPÀgÀÁ ,Àé¥Àß §ÁPİ ªÈ,İ, "ÉÁUÀ¼ÀÆgÀÄ. 2010
6. ÉÁgÁAiÀÄt |,«, ZÀA¥ÀÈ PÀ«UÀ¼ÁÁ, ¥ÀæPÁ±ÀPÀgÀÁ ,Àé¥Àß §ÁPİ ªÈ,İ, "ÉÁUÀ¼ÀÆgÀÄ. 2010
7. PÁ¼ÉÁUËqÀ ÉÁUÀªÁgÀ, wæ¥Àç, gÀUÀ¼É ªÀÁvÀÄÜ eÁÉÀ¥ÁzÀ ,Á»vÀå, ¥ÀæPÁ±ÀPÀgÀÁ ,Àé¥Àß §ÁPİ ªÈ,İ, "ÉÁUÀ¼ÀÆgÀÄ. 2010
8. ,Á. "ÉÉÁUÀİ gÁªÀ gÁªİ ªÀÁvÀÄÜ ¥ÁÉÀåA ,ÁAzÀgÀ ±Á'ÜçÁ, ¥ÀÁgÁt ÉÁªÀ ZÀÆqÁªÀtÁ, ¥ÀæPÁ±ÀPÀgÀÁ ¥Àæ,ÁgÁAUÀ, ªÉÁÈ,ÀÆgÀÄ «±Àé«zÁåªªAiÀÄ. 2010
9. qÁ. azÁÉÁAzÀ ªÀÁÆwø, ªZÀÈÀ ,Á»vÀå, ¥ÀæPÁ±ÀPÀgÀÁ ,Àé¥Àß §ÁPİ ªÈ,İ, "ÉÁUÀ¼ÀÆgÀÄ. 2013
10. ,Á. §,ÁªÁgÁdÁ Jİ. ,ÁªØdØÈÀ ªZÀÈÁUÀ¼ÁÁ, ¥ÀæPÁ±ÀPÀgÀÁ VÁvÁ §ÁPİ ªÈ,İ, ªÉÁÈ,ÀÆgÀÄ. 2012
11. ,Á. §,ÁªÁgÁdÁ Jİ. CPÀÈÈÀ ªZÀÈÁUÀ¼ÁÁ, ¥ÀæPÁ±ÀPÀgÀÁ VÁvÁ §ÁPİ ªÈ,İ, ªÉÁÈ,ÀÆgÀÄ. 1997
12. ,Á ªÀÁgÀÁ¼À'zÁY¥Àà PÉ, ÉÁUÀgÁd Q.gÀ. ªZÀÈÀ PÀªÀÄä, ¥ÀæPÁ±ÀPÀgÀÁ ,Àé¥Àß §ÁPİ ªÈ,İ, "ÉÁUÀ¼ÀÆgÀÄ. 2016
13. ÉÁgÁ'ÁªÁZÁgİ. r.Jİ., ¥ÀA¥À "sÁgÁvÀ çÁ'PÉ, ¥ÀæPÁ±ÀPÀgÀÁ r.«.PÉ ªÀÁÆwø ¥ÀæPÁ±ÀÈÀ, ªÉÁÈ,ÀÆgÀÄ. 2012
14. gÁAeÁÈİ zÀUÁØ, ±ÁgÁtgÀ ,ÁªÁUÀæ PÁæAw, ¥ÀæPÁ±ÀPÀgÀÁ. "ÉÁ»AiÀiÁ ¥ÀæPÁ±ÀÈÀ, §¼Áİj. 2015
15. zÉÁ±À¥ÁAqÉ J,İ.Jİ. "ÉÁAzÉæ ±ÁjÁ¥sÁgÀ PÁªÀåAiÀiÁÈÀ, ¥ÀæPÁ±ÀPÀgÀÁ zÉÁ' ¥ÀÄ,ÀÜPÀ, "ÉÁUÀ¼ÀÆgÀÄ. 2013
16. ,Á. ©.J,İ. PÉÁ±ÀªÁgÁªİ. PÉÈ-Á,ÁA PÀÈÀßqÀ ÉÁİPÀUÀ¼ÁÁ, ¥ÀæPÁ±ÀPÀgÀÁ CAQvÀ ¥ÀÄ,ÀÜPÀ, "ÉÁUÀ¼ÀÆgÀÄ. 2005
17. ±ÁªÀÁgÁAiÀÄ vÀ. ,Á., PÀÈÀßqÀ ,Á»vÀå ZÁjvÉæ, ¥ÀæPÁ±ÀPÀgÀÁ vÀ¼ÀÄQÈÀ ªÉAPÀtÚAiÀÄå ,ÁgÁPÀ UÀæAxÀªÀiÁ-É, ªÉÁÈ,ÀÆgÀÄ -2014
18. ªÁgÀÄzÀæ¥Àà f.J,İ. PÀÈÀßqÀ ,Á»vÀå ,Á«ÁÁPÉè, ¥ÀæPÁ±ÀPÀgÀÁ ,Àé¥Àß §ÁPİ ªÈ,İ, "ÉÁUÀ¼ÀÆgÀÄ. 2013

| Course Code | Course Title       | Course Type | L | T | P | C | Hrs./ Wk. |
|-------------|--------------------|-------------|---|---|---|---|-----------|
| B18BA1012   | HINDI-I (Language) | CC          | 2 | 1 | 0 | 3 | 4         |

**पाठ्यक्रम रूपरेखा :**

यह पाठ्यक्रम नौसंखिया, अपनी भाषा की क्षमता का सिकांि करने हेतु तथा सिसभन्न िंसहखिक प्रस्रयाओं द्वारा िमाज, िंस्कृ सत एिं जीिन के मूल्यं कय िमज्ञाने हेतु असभकखित है |

**पाठ्यक्रम उद्देश्य :**

- िंदभानुिार उसित भाषा का प्रययग करने की दक्षता कय छातृपं में उत्पन्न करना |
- िंसहि के माध्यम िे ििमाज एिं मानिीय मूल्यं कय िमझाकर, उन मूल्यं की रक्षा हेतु प्रेरत करना |
- छातृपं में पृस्रक पठन एिं लेिन की अकृ सतम प्रिृसि स्थसपत करना |
- अधृतेताओं में िंसहि के माध्यम िे प्रभािी एिं कु शल िंिार का

सिकाि करना।

**पाठ्यक्रम पररणाम :**

अध्ययन की विमाखि पर अधयेयता -

- विमासजक मूल एिं नैसतक जिाबदेही कय स्वीकार कर विकता है।
- विासहवि की प्राविंसगकता कय जीनि मों मिझने की दक्षता रविता है।
- विमाज मों अंतसनसहत पदसतया एिं सिारधारों का व्याख्यान करने मों विक्षम बन विकता है।

**अध्ययन विषय सूची / पाठ्यक्रम**

| इकाई | वििरण              | मूलांकन प्रारूप                                      | विषय   | अध्यापन अवियाँ |
|------|--------------------|--|--|----------------|
| I    | कहानी विंसमरण      | 25 अंक सिप्पणी वििंदभ व्याख्या विारंश                | सवित्य :<br>.1कहानी - नशा - फेमिंद<br>.2कहानी - विुविमय जीनि - विंद्रधर शमा गुलेरी<br>.3विंसमरण - शरत के विाथ सबताया कु छ विमय- अमृतलाल नागर | 12 Hours       |
| II   | कहानी आत्मकथा      | 25 अंक सिप्पणी वििंदभ व्याख्या विारंश                | सवित्य :<br>.4कहानी - मरने विेे पहले - भीष्म विाहनी<br>.5कहानी - लाल हिलेली - सशिानी<br>.6आत्मकथा - जेल- जीनि की झलक - गणेश शंकर सिद्याथी    | 12 Hours       |
| III  | कहानी व्यंग्य रनिा | 25 अंक सिप्पणी वििंदभ व्याख्या विारंश                | सवित्य :<br>.7कहानी - विाय का एक पाला - कै थरीन मैन्सफील्ड<br>.8व्यंग्य रनिा - भेडे और भेसिये - हररशंकर परिाई                                | 12 Hours       |
| IV   | अनुविाद विंक्षेपण  | 25 अंक अनुविाद (शब्द ) अनुविाद (अनुच्छेद ) विंक्षेपण | अनुविाद : अंग्रेजी - सहन्दी संक्षेपण   | 12 Hours       |

**सन्दर् ग्रन्थ :**

- पाठ्य पुस्तक - रेिा सिक्षसिद्यालय

- िुबयध व्यिहारक सहन्दी - िॉ. कु लदीप गुि
- असभनि व्यिहारक सहन्दी - िॉ.परमानन्द गुि
- सहन्दी िासहि का इसतहाि - िॉ. नागेद्र

- आधुनिक सन्दी िासह िि का इसतह ाि - िॉ. बचन सिंंह
- सन्दी िासह िि का निीन इसतह ाि - िॉ. लाल िाहब सिंंह
- शुद्ध सन्दी कै ििे बाले कै ििे िल ििे- पृथ्वीनाथ पाण्डे
- कायालय अनु िाद ननदे सशका
- ििंक्षेपण और पल्लिन - के ििी.भासिया&तुमन सिंंग

| Course Code | Course Title                       | Course Type | L | T | P | C | Hrs./ Wk. |
|-------------|------------------------------------|-------------|---|---|---|---|-----------|
| B18BA1013   | ADDITIONAL ENGLISH-I<br>(Language) | CC          | 2 | 1 | 0 | 3 | 4         |

#### Course Outline:

This is a 3 credit course designed to help the learner gain competency in language through the exploration of various genres of classic literature intended to develop the capacity to appreciate, assimilate and research on the various dimensions of society, culture and life.

#### Course Objectives:

- To equip students with the ability to acquire the functional use of language in context.
- To motivate the students to explore and critique issues related to society and Ethics.
- To develop in the students a genuine habit of reading and writing leading to effective and efficient communication.

#### Course Outcomes:

On completion of the course, learners will be able to:

- Demonstrate ethical responsibilities in taking cognizance of issues relating to society and values.
- Develop an understanding of literature in context.
- Interpret and paraphrase their ideas logically and cohesively.
- Illustrate the systems and ideologies inherent in the society.

#### Course Content:



| Unit | Description                       | Evaluation Pattern   | Topics   | Teaching Hours  |
|------|-----------------------------------|--|--|-----------------|
| I    | <b>Values &amp; Ethics</b>        | <b>25 Marks</b><br>Fill in the blanks/ Short Notes/<br>Descriptive Questions | <b>Literature:</b><br>Rabindranath Tagore - Where the Mind is Without Fear<br>William Wordsworth – Three Years She Grew in Sun and Shower<br>Saki – The Lumber-room<br>William Shakespeare – Extract from <i>Julius Caesar</i> (Mark Antony’s Speech)<br><b>Language:</b><br>Vocabulary Building | <b>12 Hours</b> |
| II   | <b>Natural &amp; Supernatural</b> | <b>25 Marks</b><br>Fill in the blanks/ Short Notes/<br>Descriptive Questions | <b>Literature:</b><br>John Keats – La Belle Dame Sans Merci<br>Charles Dickens – The Signal Man<br>Hans Christian Anderson - The Fir Tree<br>William Shakespeare – An Excerpt from <i>The Tempest</i><br><b>Language:</b><br>Collective Nouns  | <b>12 Hours</b> |
| III  | <b>Travel &amp; Adventure</b>     | <b>25 Marks</b><br>Short Notes/<br>Descriptive Questions                     | <b>Literature:</b><br>R.L. Stevenson – Travel<br>Elizabeth Bishop - The Question of Travel<br>H.G. Wells – The Magic Shop<br>Jonathan Swift – Excerpt from <i>Gulliver’s Travels Book – I</i><br><b>Writing Skills:</b><br>Travelogue  | <b>12 Hours</b> |
| IV   | <b>Success Stories</b>            | <b>25 Marks</b><br>Short Notes/<br>Descriptive Questions                     | <b>Literature:</b><br>Emily Dickinson – Success is Counted Sweetest<br>Rupert Brooke – Success<br>Dr. Martin Luther King - I Have a Dream<br>Helen Keller – Excerpt from <i>The Story of My Life</i><br><b>Writing Skills:</b><br>Brochure & Leaflet   | <b>12 Hours</b> |

**Reference Books:**

- Tagore, Rabindranath. *Gitanjali*. Rupa Publications, 2002.
- Wordsworth, William. *The Complete Works of William Wordsworth*. Andesite Press, 2017.
- Munro, Hector Hugh. *The Complete Works of Saki*. Rupa Publications, 2000.
- Shakespeare, William. *The Complete Works of William Shakespeare*. Sagwan Press, 2015.
- Chindhade, Shirish. *Five Indian English Poets: Nissim Ezekiel, A.K. Ramanujan, ArunKolatkhar, DilipChitre, R. Parthasarathy*. Atlantic Publications, 2011.

- Dickens, Charles. *The Signalman and Other Horrors: The Best Victorian Ghost Stories of Charles Dickens: Volume 2*. Createspace Independent Publications, 2015.
- Anderson, Hans Christian. *The Fir Tree*. Dreamland Publications, 2011.
- Colvin, Sidney (ed). *The Works of R. L. Stevenson. (Edinburgh Edition)*. British Library, Historical Prints Edition, 2011.
- Bishop, Elizabeth. *Poems*. Farrar, Straus and Giroux, 2011.
- Swift, Jonathan. *Gulliver's Travels*. Penguin, 2003.
- Dickinson, Emily. *The Complete Poems of Emily Dickinson*. Createspace Independent Publications, 2016.
- Brooke, Rupert. *The Complete Poems of Rupert Brooke*. Andesite Press, 2017.
- King, Martin Luther Jr. & James M. Washington. *I Have a Dream: Writings And Speeches That Changed The World*. Harper Collins, 1992.
- Keller, Helen. *The Story of My Life*. Fingerprint Publishing, 2016.
- Green, David. *Contemporary English Grammar Structures and Composition*. New Delhi: MacMillan Publishers, 2010.
- Thorpe, Edgar and Showick Thorpe. *Basic Vocabulary*. Pearson Education India, 2012.
- Leech, Geoffrey and Jan Svartvik. *A Communicative Grammar of English*. Longman, 2003.
- Murphy, Raymond. *Murphy's English Grammar with CD*. Cambridge University Press, 2004.

| Course Code | Course Title              | Course Type | L | T | P | C | Hrs./Wk. |
|-------------|---------------------------|-------------|---|---|---|---|----------|
| B18BA1020   | COMMUNICATIVE ENGLISH - I | CC          | 2 | 0 | 1 | 3 | 4        |

### Course Outline:

This is a 3 credit course for first semester consisting of 4 hours of teaching learning per week, inclusive of direct classroom teaching and practice in language lab.

### Course Objectives:

- To attune young minds to concerns and issues which have a broad and wide scope of use and application to life.
- To acquire a functional use of language in context.
- To equip students to deliver formal and informal oral presentations to a variety of audiences in multiple contexts
- To enable students to construct effective written message in various formats and styles.
- To inculcate the habit of reading and writing leading to effective and efficient communication.

### Course Outcomes:

On completion of the course, learners will be able to:

- Demonstrate ethical and political responsibilities in taking cognizance of issues relating to society, environment and media.
- Develop a process oriented approach to writing.
- Make use of grammatical skills developed during the course aptly.
- Utilize the target language effectively to focus on interpersonal skills and develop a good command over the language.

**Course Content:**

| Unit | Description                 | Evaluation Pattern   | Topics   | Teaching Hours  |
|------|-----------------------------|--|--|-----------------|
| I    | <b>Functional English</b>   | <b>25 Marks</b><br>Fill in the blanks/<br>MCQs/<br>Comprehension<br>Tasks/<br>Descriptive<br>Questions | <b>Remedial Grammar:</b><br>Past Simple; Past Continuous;<br>Irregular Verbs<br><b>Writing Skills:</b><br>Paragraph Writing<br><b>Activities:</b><br>Conversations; Leaving Phone<br>Messages<br><b>Literature:</b><br>Chief Seattle – The End of Leaving<br>and Beginning of Survival         | <b>12 Hours</b> |
| II   | <b>Interpersonal Skills</b> | <b>25 Marks</b><br>Fill in the blanks/<br>MCQs/<br>Comprehension<br>Tasks/<br>Descriptive<br>Questions | <b>Remedial Grammar:</b><br>Present Simple & Present<br>Continuous; Activity & State Verbs<br><b>Writing Skills:</b><br>Official Letters<br><b>Activities:</b><br>Making Apologies; Invitations &<br>Making Arrangements<br><b>Literature:</b><br>Ruskin Bond – Tiger in the Tunnel            | <b>12 Hours</b> |
| III  | <b>Multitasking Skills</b>  | <b>25 Marks</b><br>Fill in the blanks/<br>MCQs/<br>Comprehension<br>Tasks/<br>Descriptive<br>Questions | <b>Remedial Grammar:</b><br>Present Perfect; For, Since & How<br>Long; -ed & -ing adjectives; Prefix<br>& Opposites of Adjectives<br><b>Writing Skills:</b><br>Note Making<br><b>Activities:</b><br>Agreeing & Disagreeing with<br>Opinions<br><b>Literature:</b><br>Jesse Owens - My Greatest | <b>12 Hours</b> |

|    |                             |  |  |                 |
|----|-----------------------------|--|--|-----------------|
|    |                             |  | Olympic Prize  |                 |
| IV | <b>Communication Skills</b> | <b>25 Marks</b><br>Fill in the blanks/<br>MCQs/<br>Comprehension<br>Tasks/<br>Descriptive<br>Questions | <b>Remedial Grammar:</b><br>Collocations; Prepositions<br><b>Writing Skills:</b><br>Precis Writing<br><b>Activities:</b><br>Offers, Suggestions & Requests<br><b>Literature:</b><br>Avijit Pathak – Onscreen Magic | <b>12 Hours</b> |

#### Reference Books:

1. Green, David. *Contemporary English Grammar Structures and Composition*. New Delhi: MacMillan Publishers, 2010.
2. Thorpe, Edgar and Showick Thorpe. *Basic Vocabulary*. Pearson Education India, 2012.
3. Leech, Geoffrey and Jan Svartvik. *A Communicative Grammar of English*. Longman, 2003.
4. Murphy, Raymond. *Murphy's English Grammar with CD*. Cambridge University Press, 2004.
5. Rizvi, M. Ashraf. *Effective Technical Communication*. New Delhi: Tata McGraw-Hill, 2005.
6. Riordan, Daniel. *Technical Communication*. New Delhi: Cengage Publications, 2011.
7. Sen et al. *Communication and Language Skills*. Cambridge University Press, 2015.

| Course Code      | Course Title   | Course Type | L        | T        | P        | C        | Hrs/Week |
|------------------|--|-------------|----------|----------|----------|----------|----------|
| <b>B18PC1030</b> | <b>Constitution of India and Professional Ethics</b> | <b>FC</b>   | <b>2</b> | <b>1</b> | <b>0</b> | <b>3</b> | <b>4</b> |

#### Course Objectives:

1. To impart knowledge on Constitution of India.
2. To facilitate the understanding of Fundamental Rights, Duties and other Rights which is been given by our law.
3. To facilitate the understanding of Constitution perspective and make them face the world as a bonafide citizen.
4. To attain knowledge about ethics and also know about professional ethics.
5. Explore ethical standards followed by different companies.

#### Course Outcomes:

On completion of this course the student will be able to:

1. Explain the Indian constitutional provisions and follow them.
2. Demonstrate the fundamental rights and human rights.
3. Explain the duties and more importantly practice them in a right way.
4. Adopt the habit of raising their voice against a unconstitutionality of any laws and upon any legal discrimination as we have session of debates on Constitutional validity.
5. Demonstrate professional ethics and know about etiquettes about it.
6. Practice ethical standards of different companies which will increase their professional ability.

**Course Content:**

**Unit -I: Constitution of India:**

**6 Hrs**

Making of Indian Constitution, features of Indian Constitution Preamble to the Constitution of India, Fundamental Rights under Part III; Rights to Equality, Right to Freedom, Right against Exploitation, Rights to Freedom of Religion, Cultural and Educational Rights, Constitutional Remedies.

Fundamental Duties of the Citizen, Significance and Characteristics. Elements of National Significance; National Flag, National Anthem, National Emblem.

**Unit -II: Legislature and Executive**

**6 Hrs**

Organs of the Government; Legislature, Executive and Judiciary. Union and State Executives: President, Vice President, Prime Minister, Cabinet, Governor, Council of Ministers, Electoral process, Election Commission.

**Unit -III: Judiciary**

**6 Hrs**

Supreme Court of Indian, High Court, Right to Information Act 2005, Consumer Protection- Consumer Rights- Caveat Emptor and Caveat Venditor.

**Unit-IV: Professional Ethics**

**6 Hrs**

Definition Scope and need of Ethics for professional, Personal Ethics and Business Ethics, Ethical Standards, Duties of Employers and Employees. Due Care theory, Environmental Ethics, Ethical Code of Conduct in ethics. Best Ethical Companies in India and Abroad; Corporate Social Responsibilities, Code of Conduct and Ethical Excellence.

**Text Books:**

1. M V Pylee, An introduction to Constitution of India
2. M Govindarajan, S Natarajan, V S Senthil Kumar, Engineering Ethics.
3. Dr.Durga Das Basu, Introduction to constitution of India

| Course Code | Course Title                                    | Course Type | L | T | P | C | Hrs./Wk. |
|-------------|---|-------------|---|---|---|---|----------|
| B18BA1040   | <b>Performing Arts and Art History of India</b> | HC          | 3 | 0 | 0 | 3 | 4        |

**Course Objectives:**

1. Understanding the broad area of Performing Arts.
2. explain the aims and objectives of performing arts and their development through various stages;
3. Describe the utility of performing arts during the ancient and the medieval period;
4. examine the importance of the three art forms in the development of human personality; and
5. Analyze the present scenario of Music, Dance and Drama.
6. To get an insider's perspective of the field

**Course Outcomes:**

1. The response group would have learnt to understand and appreciate the incomparable performing art history.
2. Students shall be able to connect the history and apply its relevance to today's art scenario.
3. Students would be encouraged to apply the learnt subject practically and imbibe the nuances in performances.
4. The response group would become artistes with equal understanding of Music, Dance and Drama.

**Course Content:**

|                 |  |  |
|-----------------|--|--|
| <b>Unit I</b>   | Introduction and overview of Performing Arts     | 1. Performing arts and its areas<br>2. Origin and Development<br>3. Vedic, Ancient and Medieval period of Arts                         |
| <b>Unit II</b>  | Performing Arts and allied Studies - 1           | 1. Temple, Dynasty and Stage – The journey<br>2. Performing Arts and Mythology<br>3. Performing Arts and Epics                         |
| <b>Unit III</b> | Performing Arts and allied Studies – 2 and Texts | 1. Performing Arts and Philosophy<br>2. Performing Arts and Spirituality<br>3. Important and relevant texts for Dance, Music and Drama |
| <b>Unit IV</b>  | Sources and Art Historians                       | 1. Sources of Arts, Music and Theater<br>2. Textual and Oral Tradition<br>3. Performing Arts historians and their contribution         |

| Course Code      | Course Title                               | Course Type | L        | T        | P        | C        | Hrs./Wk. |
|------------------|--|-------------|----------|----------|----------|----------|----------|
| <b>B18BA1050</b> | <b>Practical 1 – Fundamentals of Dance</b> | <b>HC</b>   | <b>0</b> | <b>0</b> | <b>4</b> | <b>4</b> | <b>8</b> |

### Course Objectives:

- To get an understanding about the classical dance forms
- To get an understanding about the gestures used in dance.

### Course Outcomes:

- Will get an awareness about each classical dance form
- Will be able to understand the meaning of an act through their hand gestures and the body movements.

### Course Content:

|                 |                                   |   |
|-----------------|-----------------------------------|---|
| <b>Unit I</b>   | <b>Exercises and Basic Steps</b>  | Basic exercises that helps to improve the posture and the movements with respect to each classical dance forms.   |
| <b>Unit II</b>  | <b>Hastha Bhedas</b>              | <ul style="list-style-type: none"> <li>• Hastas used In Dance</li> <li>• Asamyutha Hatha and Samyutha Hasta</li> <li>• Some usages of Asamyutha Hasta.</li> </ul> |
| <b>Unit III</b> | <b>Basic Adavus</b>               | The fundamental adavu format in all classical dance forms.  |
| <b>Unit IV</b>  | <b>Angika Abhinayam and Texts</b> | Basic understanding about communicating through Angika.<br>The movements of the feet in different text books and dance forms.                                     |

| Course Code | Course Title | Course Type | L | T | P | C | Hrs./Wk. |
|-------------|--------------|-------------|---|---|---|---|----------|
|-------------|--------------|-------------|---|---|---|---|----------|

|           |   |    |   |   |   |   |   |
|-----------|---|----|---|---|---|---|---|
| B18BA1060 | <b>English Literature &amp; Language – I</b><br>British Literature (Chaucer –Pope) &<br>Aspects of Language | HC | 2 | 0 | 1 | 3 | 4 |
|-----------|---|----|---|---|---|---|---|

### Course Description:

English literature and language is one of the most significant subjects for the concerned UG program. This course is designed to introduce the students to the basic ideas of literature, mostly focused on the British canon in order to develop their literary as well as cognitive skills which would be surely beneficial for them in their future literary as well as non-literary endeavours.

### Course Objectives:

- To introduce the students to the framework of different literary genres
- To introduce the students to the idea of literary ages and its significance.
- To introduce the students to the works of important authors from the medieval age to the neo-classical age.
- To develop in the students a skill of understanding basic cultural contexts into which the texts are systematically located.

### Course Outcomes:

On completion of the course, students will be able to:

- Identify the major poets from the medieval period up to the neo-classical period and their works in English Literature.
- Explain the major characteristics of Metaphysical Poetry.
- Outline the various issues presented in the prose of the period.
- Demonstrate complete familiarity with the features of Elizabethan theatre.
- Illustrate a good understanding of speech sounds in English and the structure of words.

### Course Content:

| Unit | Description | Evaluation Pattern | Topics  | Teaching Hours |
|------|-------------|--------------------|---|----------------|
| I    | Poetry      | 25 Marks           | <i>The Medieval Age:</i><br>1. Chaucer - “Wife of Bath” (from <i>Prologue to the Canterbury Tales</i> )<br><i>The Elizabethan Age:</i><br>2. Edmund Spenser – Sonnet 75 (from the <i>Amoretti</i> )<br>3. William Shakespeare – Sonnet 118<br><i>The Puritan Age:</i><br>4. John Milton – Extract from <i>Paradise Lost</i> (Book – I)<br><i>Metaphysical Poetry:</i><br>5. John Donne – The Sunne Rising<br>6. George Herbert – The Altar<br>7. Andrew Marvell – To His Coy Mistress | 12 Hours       |



|     |          |                 |   |          |
|-----|----------|-----------------|---|----------|
|     |          |                 | <i>The Neoclassical Age:</i><br>8. Alexander Pope – Extract from <i>The Rape of the Lock</i>  |          |
| II  | Prose    | <b>25 Marks</b> | 1. Francis Bacon – Of Travel; Of Studies<br>2. Joseph Addison – Silence<br>3. Dr. Samuel Johnson – Extract from <i>Preface to Shakespeare</i><br>4. Oliver Goldsmith – Extract from <i>The Citizen of the World</i> | 12 Hours |
| III | Drama    | <b>25 Marks</b> | William Shakespeare – <i>Macbeth</i><br>Christopher Marlowe – <i>Dr. Faustus</i>  | 12 Hours |
| IV  | Language | <b>25 Marks</b> | 1. Language<br>2. Speech Sounds in English<br>3. The Structure of Words   | 12 Hours |

### Reference Books:

- Chaucer, Geoffrey. *The Canterbury Tales*. Harper Press, 2012.
- Warren, Robert Penn. *Six Centuries of Great Poetry*. Dell, 1992.
- Shakespeare, William. *The Sonnets*. Macmillan, 2016.
- Milton, John. *Paradise Lost*. Penguin, 2003.
- Ricks, Christopher, *Metaphysical Poetry*. Penguin, 2006.
- Kaul, RK. *The Rape of the Lock*. Oxford, 1997.
- Bacon, Francis. *The Essays*. Penguin, 1985.
- Addison, Joseph. *Addison and Steele*. Forgotten Books, 2018.
- Sen, S. *Dr. Johnson: Preface to Shakespeare*. Unique Publishers, 1989.
- Goldsmith, Oliver. *The Citizen of the World*. University Press of the Pacific, 2002.
- Shakespeare, William. *Macbeth*. Oxford University Press, 2016.
- Marlowe, Christopher, *Dr. Faustus*. Oxford University Press, 2010.

| Course Code | Course Title                         | Course Type | L | T | P | C | Hrs./Wk. |
|-------------|--------------------------------------|-------------|---|---|---|---|----------|
| B18BA1070   | <b>Foundations of Psychology - I</b> | HC          | 2 | 0 | 1 | 3 | 4        |

### Course Description:

This course is designed to give students an overview of what psychological science has discovered about human behaviour and mental processes over the past century. An evolutionary, functional perspective will be applied across the many fields of psychology. Students will gain an understanding of the psychological phenomena that occur in daily life as well as the practical applications of psychological knowledge.

### Course Objectives:

In accordance with the American Psychological Association (APA) recommendations for undergraduate psychology learning objectives and outcomes, students will (1) learn the basic principles of traditional psychological content areas and (2) use the scientific method as an approach to critical thinking and sceptical inquiry. Accomplishing this objective involves:

- Demonstrating knowledge and understanding of theory and research in the general domains of psychology
- Understanding the overarching themes, questions, and conflicts in psychology
- Comparing and contrasting the major perspectives in psychology
- Understanding and evaluating basic research methods used by psychologists to address different hypotheses
- Evaluating the validity of conclusions derived from psychological research

**Course Outcomes:**

Upon successful completion of this course, students will be able to:

- Differentiate among various subfields of psychology.
- Identify the primary research methods employed in the study of psychology
- Identify the primary objectives (goals) of psychology.
- Demonstrate knowledge of ethical principles and limitations of research in psychology.
- Critically evaluate sources of information in the field of psychology, including research articles published in major psychological journals.

**Course Content:**

| Unit | Description                      | Evaluation Pattern                                       | Topics  | Teaching Hours |
|------|----------------------------------|--|---|----------------|
| I    | <b>THE SCIENCE OF PSYCHOLOGY</b> | <b>25 Marks</b><br>Short Notes/<br>Descriptive Questions | a) Definition and goals of Psychology, History of Psychology<br>b) Modern perspectives of studying human behavior- Psychodynamic perspectives, Behavioral perspectives, Cognitive perspectives, Humanistic perspectives.<br>c) Fields of psychology Applied – General psychology, Educational Psychology, Industrial psychology, clinical psychology, counseling psychology, social psychology, developmental psychology, Para psychology, Positive psychology.<br>d) Types of Psychological Research: Descriptive research – observation method, survey method, interview method, case studies. Experimental | 10 Hours       |

|     |   |   |   |          |
|-----|---|---|---|----------|
|     |   |   | Research.   |          |
| II  | <b>PSYSIOLOGICAL BASIS OF BEHAVIOUR</b> | <b>25 Marks</b><br>Short Notes/<br>Descriptive<br>Questions | a) Neuron and nerves (neural impulse, neurotransmitters)<br>b) Nervous System: 1. Central Nervous System: Brain Structure of the brain<br>Techniques of studying brain.<br>2. The peripheral nervous system: somatic & autonomic nervous system. (Sympathetic & Parasympathetic)<br>c) Endocrine system: Endocrine glands and its influences on human behaviour.  | 08 Hours |
| III | <b>LEARNING</b>                         | <b>25 Marks</b><br>Short Notes/<br>Descriptive<br>Questions | <b>A. Learning:</b><br>a) Meaning and definition of learning, factors influencing on learning.<br>b) Theories of learning: 1.Thorndike’s Trial and error learning and laws of learning.<br>2. Classical conditioning and its principles, (acquisition, generalization, discrimination, extinction and spontaneous recovery) Applications of classical conditioning.<br>3. Operant conditioning – Skinner’s approach to operant conditioning (positive and negative reinforcement, and primary and secondary reinforcement). Applications of operant conditioning.<br>4. Insight learning theory and its applications. | 10 Hours |
| IV  | <b>MOTIVATION AND EMOTION</b>           | <b>25 Marks</b><br>Short Notes/<br>Descriptive<br>Questions | <b>A. Motivation</b><br>a) Meaning and nature of motivations – Homeostasis, Motivation cycle.<br>b) Types of motives: Physiological motives – Hunger, thirst, sex. Social motives – Achievement, power affiliation<br>c) Theories of motivation - Humanistic approach (Maslow’s theory), E-R-G Model of Motivation.<br><b>B. Emotions:</b><br>a) Meaning, Nature of emotions<br>b) Physiological and Psychological changes.<br>c) Types of emotions.<br>d) Cognitive mediational theory of emotion<br>e) Emotional intelligence.  | 10 Hours |
|     | <b>PRACTICALS</b>                       |   | 1. Directed observation and accuracy of   | 2        |

|  |                            |  |   |                    |
|--|----------------------------|--|---|--------------------|
|  | <b>: PRACTICAL<br/>– 1</b> |  | report.<br>2. Habit interference<br>3. Emotional Intelligence<br>4. Cueing on recall<br>5. Maze learning. | hrs/Batch<br>/Week |
|--|----------------------------|--|---|--------------------|

### Reference Books:

1. Robert S. *Feldman* (2004) *understanding Psychology 6th Edition* Tata MrGram – Hill.
2. Saundra K Ciccarelli and Glenn E Meyer (2008), *Psychology*, South Asia Edition,
3. Robert A Baron (2001), *Psychology*, III Edition, Prentice Hall Publications
4. John. W. Santrock (2006), *Psychology Essentials*, 2<sup>nd</sup> Edition Tata Mc Graw Hill
5. Hillgord & Atkinson (2009), *Introduction to Psychology* Oxford IBH publishing Co. Pvt. Ltd.
6. Morgan, King (2004), *Introduction to Psychology*, VII Edition, 1989, Mc Graw Hill IBH Publication

| Course Code      | Course Title                                       | Course Type | L        | T        | P        | C        | Hrs/Week |
|------------------|--|-------------|----------|----------|----------|----------|----------|
| <b>B18BA1080</b> | <b>Sports / Yoga / Music /<br/>Dance / Theatre</b> | <b>RULO</b> | <b>0</b> | <b>0</b> | <b>2</b> | <b>2</b> | <b>4</b> |

**Note:** Music, Dance, and Theater courses are offered by the School of Performing Arts, whereas the Sports and Yoga courses are offered by the Department of Physical Education. The students have to choose any **ONE** of these courses.

### A. YOGA FOR HEALTH

#### Course Objectives:

Following are the Course Objectives.

- To prepare the students for the integration of their physical, mental and spiritual faculties;
- To enable the students to maintain good health;
- To practice mental hygiene and to attain higher level of consciousness;
- To possess emotional stability, self control and concentration; and
- To inculcate among students self discipline, moral and ethical values.

#### Course Outcomes:

On completion of the course learners will be able to:

- Practice yoga for strength, flexibility, and relaxation.
- Learn techniques for increasing concentration and decreasing anxiety
- Become self disciplined and self-controlled
- Improve physical fitness and perform better in studies
- Gain self confidence to face the challenges in the society with commitment to serve the society

**Course Content:**

**Unit-I:**

**Yoga:** Introduction ; **Surya Namaskara:**- 12 counts

**Unit-II:**

**Asanas: Sitting-**Vajrasana, Dandasana, Padmasana, Matsyasana, Paschimottasana, Shirasasana.

**Asanas: Standing-**Tadasana, Trikonasana, Parshwa konasana, Veerabhadrasana.

**Unit-III:**

**Asanas: Prone Position-**Bhujangasana, Dhanurasana.

**Asanas: Supine Position-**Sarvangasana, Halasana.

**Mudras-** Dhyana mudra, , Namaste mudra, Nasika mudra

**Unit-IV:**

**Pranayams:-** Anuloma – Viloma, Basthrika, Bhramari.

**Dhyana & its types:** Competition format, Rules and their interpretations

**B. VOLLEYBALL**

**Course Objectives:**

To learn the rules, fundamental skills, and strategies of volleyball

1. To develop skills in passing, setting, serving, spiking, and blocking.
2. To learn basic offensive and defensive patterns of play.
3. To develop a positive attitude towards volleyball as a lifetime sport and to improve physical fitness through participation in volleyball.

**Course Outcomes:**

On completion of the course learners will be able to:

1. Learn basic skills and knowledge associated with volleyball.

2. Apply these skills while playing volleyball and exhibit improved performance
3. Improve physical fitness and practice positive personal and lifestyle.
4. Gain an understanding of the value of sports in attaining wellness, maintaining good health and developing spirit of teamwork.

### **Course Content:**

#### **Unit-I**

- Introduction about Volleyball
- Players Stance, Receiving and passing
- The Volley (Overhead pass), The Dig (Underhand pass), Service Reception

#### **Unit-II**

- Service- Under Arm Service, Tennis Service, Side Arm Spin Service, Round Arm Service, High spin service, Asian serve / American serve (floating)
- Setting the ball- Set for attack, Back set, Jump set

#### **Unit-III**

- Smash/Spike- Straight smash, Body turn smash, Wrist outward smash, Wrist inward smash
- Block- Single block, Double block, Three-man block
- Rolls- Overhead pass & back rolling, One hand underhand pass with side rolling, Forward dive

#### **Unit-IV**

- Attack Combination, Defense Systems, Libero play
- Court marking, Rules and their interpretations and Duties of officials

### **C. BASKETBALL**

#### **Course Objectives:**

1. To learn the rules, fundamental skills, and strategies of Basketball
2. To develop technical skills in passing, in ball handling, individual offense, individual defense, rebounding, screen, team offense, team defense and fast break.
3. To learn basic offensive and defensive strategies of play.
4. To develop a positive attitude towards Basketball as a lifetime sport and to improve physical fitness through participation in Basketball.
5. To develop positive understanding and appreciation of the basketball game.

**Course Outcomes:**

On completion of the course learners will be able to:

1. Learn basic skills and knowledge associated with basketball.
2. Apply these skills while playing basketball and exhibit improved performance
3. Improve physical fitness and practice positive personal and lifestyle.
4. Gain an understanding of the value of sports in attaining wellness, maintaining good health and developing spirit of teamwork.

**Course Content:****Unit-I**

- Basketball: Introduction
- Grip; Player stance- Triple threat stance and Ball handling exercises
- Passing (Two hand/one hand)- Chest pass, Bounce Pass, Over head pass, Underhand pass, Hook Pass, Behind the back pass, Baseball pass, Side arm pass and passing in running.
- Receiving-Two Hand receiving, One hand receiving, Receiving in stationary position, Receiving while jumping, Receiving while running.

**Unit-II**

- Dribbling- How to start dribble, How to stop dribble, High / Low dribble with variations
- Shooting- Layup shot and its variations, One hand set shot, One hand jump shot, Free throw, Hook shot, Tip-in shot.
- Stopping- Stride/Scoot, Pivoting and Faking /Feinting footwork.

**Unit-III**

- Rebounding- Defensive rebound, Offensive rebound, Box out, Rebound Organization.
- Individual Defensive- Guarding the man with the ball and without the ball.
- Offensive drills, Fast break drills, Team Defense/Offense, Team Tactics

**Unit-IV**

- Court marking, Rules and their interpretations

**D. FOOTBALL****Course Objectives:**

1. To learn the rules, fundamental skills, and strategies of football.

2. To develop skills in passing, receiving, controlling the ball, dribbling, shielding, shooting, tackling, beating a defender and heading in football.
3. To learn basic offensive and defensive patterns of play
4. To use different parts of the body in utilizing the above skills while playing football
5. To develop a positive attitude towards football as a lifetime sport and to improve physical fitness through participation in football.

### **Course Outcomes:**

On completion of the course learners will be able to:

1. Learn basic skills and knowledge associated with football.
2. Apply these skills while playing football and exhibit improved performance
3. Use the knowledge and understanding to perform, refine and adapt the above skills and related skills with precision, accuracy, fluency and clarity in any situation.
4. Improve physical fitness and practice positive personal and lifestyle.
5. Gain an understanding of the value of sports in attaining wellness, maintaining good health and developing spirit of teamwork.

### **Course Content:**

#### **Unit-I**

##### **Football: Introduction**

- Kicks- Inside kick, Instep kick, Outer instep kick, Lofted kick, Chipping, Volley, Half Volley
- Trapping- Trapping rolling the ball, Trapping bouncing ball with sole

#### **Unit-II**

- Dribbling- With instep and outer instep of the foot.
- Heading- From standing, running and jumping.
- Feinting- With the lower limb and upper part of the body.

#### **Unit-III**

- Tackling- Simple tackling, Slide tackling.
- Throw-in- Standing and Sliding
- Goal Keeping- Collection of balls, Ball clearance, throwing and deflecting.

#### **Unit-IV**



- Ground marking, Rules and their interpretations

## **E. ATHLETICS (TRACK AND FIELD )**

### **Course Objectives:**

1. To teach students the skilled techniques in sprints, relay running, hurdles, long jump, high jump, and shot put and practice them.
2. To develop competence among students in demonstrating all the techniques covered in the course.
3. To make students understand some of the scientific and empirical principles and their rationale underlying the development of skilled performance.
4. To inculcate among students the habit of team work and cooperative learning and develop competence in detecting / correcting technique errors.
5. To develop a positive attitude towards sports in general and athletics in particular and to improve physical fitness through participation in various athletic games / sports activities.

### **Course Outcomes:**

On completion of the course learners will be able to:

1. Display competencies in executing basic techniques and skills associated with select track and field events.
2. Develop basic skills and techniques to improve one's running posture and take-off position for different jumps.
3. Learn regular practice of select track and field events and improve physical fitness
4. Appreciate track and field events by applying sports science knowledge to explain the execution of the events.

### **Course Content:**

#### **Unit-I**

- Athletics: Introduction
- Track Events - Steeple Chase, Race Walking, Middle and Long distance races
- Race walking - Technique, Faults and Officiating.
- Middle and Long distance races – Technique and Training

#### **Unit-II**

- Jumping Events - High Jump and Triple Jump: Basic Skills and techniques
- High Jump - Straddle Roll & Flop Technique, Approach, Take-off, Technique in the air, Clearance over the bar & Landing
- Triple Jump – Hop, Step and Jump Technique, Approach, Take-off & Landing

#### **Unit-III**

- Throwing Events - Discus Throw and Hammer Throw: Basic Skills and techniques
- Discus Throw -Standing and Rotatory techniques,Grip, Stance, Rotation Technique, Power stance, Release and Reverse (Follow through)
- Hammer Throw - Grip, Swings, Rotation foot work, Release and Follow through

#### **Unit-IV**

- Rules, Officiating and Marking - Ground / Sector Marking, Interpretation of Rules.

#### **Reference Books**

1. Arthur E. Ellison (ed) (1994). Athletic Training and Sports Medicine.
2. Ballisteros, J.M. (1998). Hurdles Basic Coaching Manual, IAAF.
3. Bosen K.O. (1993). Teaching Athletics Skills and Technique.
4. Bosen K.O. (1990). Study Material on Hurdles for the Regular Course Students.
5. Doherty K. (1995). Track and Field Omni book.
6. Martin, David E. Peter N. Coe (1991). Training Distance Runner.
7. Howard S. (1981). Science of Track and Field Athletics.
8. Briggs Graeme (1987). “Track and field coaching Manual”, Australian Track and Field Coaches Association. Rothmans Foundation National Sports Division.
9. Carr, Gerry (1999). “Fundamentals of Track and Field. Track Athletics Title G.V. 1060 5.e. 368.
10. I.A.A.F. Level-II (2001). Text Book on Jumping Event.
11. Jarver, Jesse (1987). “The Jumps”, Track and Field Coaching Manual Australia.

#### **F. DRAMATICS**

**Pre-requisites:** Students with background in Theatre Arts/ Keen interest in Dramatics.

#### **Course Objectives:**

- To imbibe the acting skills.
- To understand the broader applications of theatre studies in allied arts forms.
- To be able to use body language for better communication.
- Students shall also be able to understand voice modulation and Navarasas.

#### **Course Outcomes:**

On successful completion of this course, students should be able to:

- Freely express improvisation in non-verbal communication.
- Shall hone good acting skills and be able to emote better.
- Be able to put up a theatre act and play a key role.

- Be able to differentiate good acting and understand the importance of good lyrics, stage crafting, music, dance, costume and lighting.

### **Course Content:**

#### **UNIT – 1**

##### **Working on Body:**

Body and its analysis. Understanding physical abilities ( Anga, Pratyanga and Upanga). Challenges of the body. Using body as metaphor and language. The class's bodies as a collective, an ensemble, a collaborative team.

#### **UNIT – 2**

##### **Sound and Movement:**

Awareness of creating sound patterns, voice modulations, rhythm in speech and dialogues. Understanding the rhythm and patterns of movements like walking, framing, shaping, primitive and animal movements.

#### **UNIT – 3**

##### **Characterization and Improvisation:**

Observation of people around. Getting into the role and living it. Developing a character from establishment (pace and rhythm). Improvisation techniques of body and mind.

#### **UNIT – 4**

##### **Group work and Production:**

Develop a theme, concept or a play and include all the theatre skills, stage craft, costuming and put up an act. Choosing theme and characters.

##### **Reference Books:**

1. All about Theatre – Off stage – Chris Hogget.
2. Rangadalli Anataranga – K V Subbanna
3. The Indian Theatre – Hemendranath Das Gupta.
4. A Practical handbook for an Actor – Milisa Bruder, ee Milchel Cohn, Madeleine Oliek et al, Zigler Publisher.

#### **G. INDIAN CLASSICAL DANCE FORMS**

(Bharatanatyam, Kuchipudi ,Mohiniyattam

**Prerequisites: Background of classical dance training or any other dance forms.**

**Note: Non-classical dancers can also join.**

##### **Course Objectives:**

- To develop an understanding about the Indian classical dance forms and its universal application.
- To be able to understand the fine nuances of Classical dance.
- To understand the importance of health through Indian classical dance, strengthen the body capacity.
- To understand mythology and its characters in Indian classical dance form through lessons of Abhinaya.

**Course Outcomes:**

- To be able to identify and appreciate the classical dance forms.
- To be able to execute basics of Adavus with finesse.
- To be able to express through abhinaya.
- To be able to perform to perform the fundamentals in the chosen dance form.

**Course Content:**

**Unit – 1**

An introduction to Indian classical dance forms

Bharatanatyam, Kuchipudi, Mohiniyattam

**Unit - 2**

Learning of Fundamentals

Exercises and Adavus- I (Bharathanatyam, Kuchipudi, Mohiniyattam)

**Unit - 3**

Adavus –II (Bharathanatyam, Kuchipudi, Mohiniyattam)

**Unit - 4**

Learn a basic composition in the chosen dance form.

**Reference Books**

1. Indian classical dance forms –U S Krishna Rao,U K Chandrabhaga Devi
2. Classical Dances –Sonal Mansingh, Avinash Parischa
3. Kuchipudi – Sunil Kothari
4. Bharatanatyam An in depth study- Saroja vydyanathan
5. Mohiniyattam – Bharathi Shivaji

**H. PERCUSSION INSTRUMENT (TABLA AND MRIDANGAM)**

**Pre-requisites:** Students with background in Percussion instruments and knowledge of Rhythm/ Keen interest in studying Mridagam / Tabala.

**Course Objectives:**

- To understand the Rhythmology.

- To understand the importance of Laya, Taala.
- To be able to understand the fine finger techniques of playing the instrument.

**Course Outcomes:**

On successful completion of this course, students should be able to:

- To be able to set instrument to Sruthi.
- To be able to play the fundamentals on instrument.
- To be able to learn and perform a particular taala.

**Course Content:**

**UNIT - 1**

1. Introduction to Musical Instruments; 2. Percussion Instruments; 3. Mridangam and its History

**UNIT - 2**

1. Introduction to Tala System; 2. Definitions of five jaathis and their recitation; 3. Adi Talam and its various forms; 4. Definitions and recitation of different gathis

**UNIT - 3**

1. Tisra Jaathi; 2. Khanda Jaathi; 3. Misra Jaathi; 4. Sankeerna Jaathi

**UNIT - 4**

1. Learning of Jathi Formation; 2. Basic jathis; 3. Jathis for Dance forms ; 4. Some Basic Definitions of Korvai, Teermanam etc.

**Reference Books:**

1. Mridangam- An Indian Classical Percussion Drum – Shreejayanthi Gopal
2. Theory and practice of Tabala – Sadanand Naimpally.
3. Theory and practice of Mridangam – Dharmala Rama Murthy
4. The Art of the Indian Tabala – Srdjan Beronja.



|                 |   |                             |
|-----------------|---|-----------------------------|
| <b>Unit I</b>   | <b>əÄzšÄäPÁ°ÄÉÀ PÁəÄä</b>                               | <b>12 Hours</b>             |
|                 | 1. ZÄAzÄæəÄÄw « <sup>-</sup> ÁŸÄ                        | gÁWÄəÁAPÀ                   |
|                 | 2. əÄUÉUÄ¼ÄÉÄÄ »ArzÄÉÄÄ əÄÄÉÄzÉÆ¼ÄUÉ                    | PÄÄəÄiÁgÄəÄÄ,À              |
|                 | 3. əÄÄÄ¼îrzÄ əÄÄgÄÉÉÄjzÄAvÁzÄÄzÄÄ                       | ®QëöäÄ±Ä                    |
|                 | 4. UÉÆÄgÄPÄè ŸÄæ,ÀAUÄ                                   | ZÁəÄÄgÄ,À                   |
| <b>Unit II</b>  | <b>əÄÄzšÄäPÁ°ÄÉÀ PÁəÄä</b>                              | <b>12 Hours</b>             |
|                 | 5. wæŸÄÇUÄ¼ÄÄ   | ,ÀəÄðdÖ                     |
|                 | 6. əÄÄÄAzÄPÉi <sup>-</sup> ÉÄ,ÄÄAiÄ ÉÄəÄÄUÉ             | əÉ¼ÄəÄÉÄ PÄmÉÖ VjAiÄÄəÄÄä   |
|                 | 7. UÄÄgÄÄ«ÉÄ UÄÄ <sup>-</sup> ÁəÄÄÉÁUÄÄəÄ vÄÉÄPÄ        | ŸÄÄgÄAzÄgÄ zÁ,ÀgÄÄ          |
|                 | 8. PÄgÉzÄÄ PÉÆiÖÉÄÄ ±ÄŸÄəÄÉÄÄ                           | PÄÉÄPÄzÁ,ÀgÄÄ               |
| <b>Unit III</b> | <b><sup>-</sup>ÉÄREÄUÄ¼ÄÄ</b>                           | <b>12 Hours</b>             |
|                 | 9. əÉÆÄPÄè əÄÄqÄÄPÄÄvÄÜ  æÄwAiÄÄ §AzsÄÉÄzÄ°è  . ®APÉÄ±Ä |                             |
|                 | 10. gÁəÄÄ-PÄÈµÄÜ- <sup>2</sup> əÄ                       | <sup>-</sup> ÉÆÄ»AiÄiÄ      |
|                 | 11. əÄiÁÉÄ«ÄÄiÄÄvÉ CAVÁgÄ <sup>-</sup> Áè               | zÉÄəÄÉÄÆgÄÄ əÄÄəÄzÉÄəÄ      |
|                 | 12. <sup>-</sup> sÄÆvÁ-Ä əÄÄÄxZÁ¼ÄÄ                     | əÄÄÄgÄj § <sup>-</sup> Äè¼Ä |
| <b>Unit IV</b>  | <b>ŸÄæəÄÄ,À PÄxÄÉÄ</b>                                  | <b>12 Hours</b>             |
|                 | 13. ÉÄÉÉÆB¼ÄVÉÄ əÄqÄÄ PÄÆä <sup>-</sup> Á               | f.JEi. əÉÆÄəÄÈi             |

**ŸÄgÄəÄÄ±ÄðÉÄ UÄæAxÄUÄ¼ÄÄ :**

- əÄÄÄUÄ¼ gÄÄ.<sup>2</sup>æÄ., PÄÉÄBqÄ ,Á»vÄä ZÄjvÉæ, ŸÄæPÁ±ÄPÄgÄÄ VÄvÁ ŠÄPi<sup>o</sup>E,j, əÉÄÈ,ÀÆgÄÄ. 2014
- 'ÄəÄiÁwÄvÄ PÄÉÄBqÄ ,Á»vÄä ZÄjvÉæ ,ÄÄŸÄÄi 1,2,3,4,5 əÄÄvÄÄÜ 6, PÄÄəÉÄŸÄÄ PÄÉÄBqÄ CzsÄäAiÄÄÉÄ ,ÄÄ,ÉÜ, əÉÄÈ,ÀÆgÄÄ «±Äé«zÄä»AiÄÄ, əÉÄÈ,ÀÆgÄÄ. 2014
- əÄÄŸÄ ÉÄUÄgÄdAiÄÄä, ,ÄÄUÄvÄä PÄ«UÄ¼ÄÄ, ŸÄæPÁ±ÄPÄgÄÄ ,ÄéŸÄB ŠÄPi<sup>o</sup>E,j, <sup>-</sup>ÉÄUÄ¼ÄÆgÄÄ. 2010
- PÄ¼ÉÄUÉqÄ ÉÄUÄəÄgÄ, wæŸÄÇ, gÄUÄ¼É əÄÄvÄÄÜ eÄÉÄŸÄzÄ ,Á»vÄä, ŸÄæPÁ±ÄPÄgÄÄ ,ÄéŸÄB ŠÄPi<sup>o</sup>E,j, <sup>-</sup>ÉÄUÄ¼ÄÆgÄÄ. 2010
- ,ÄÄ. <sup>-</sup>ÉÉÄUÄ<sup>-</sup>i gÁəÄÄ gÁəi əÄÄvÄÄÜ ŸÄÉÄäA ,ÄÄAzÄgÄ ±Ä'ÜÇÄ, ŸÄÄgÄt ÉÄəÄÄ ZÄÆqÄəÄÄtÄ, ŸÄæPÁ±ÄPÄgÄÄ ŸÄæ,ÁgÄAUÄ, əÉÄÈ,ÀÆgÄÄ «±Äé«zÄä»AiÄÄ. 2010
- ,ÄÄ. §,ÀəÄgÄdÄ J<sup>-</sup>i. ,ÀəÄðdÖÉÄ əÄZÄÉÄUÄ¼ÄÄ, ŸÄæPÁ±ÄPÄgÄÄ VÄvÁ ŠÄPi<sup>o</sup>E,j, əÉÄÈ,ÀÆgÄÄ. 2012
- əÄÄgÄÄ¼Ä'zÄŸÄà PÉ, µÄlàÇ ,Á»vÄä, ŸÄæPÁ±ÄPÄgÄÄ ,ÄéŸÄB ŠÄPi<sup>o</sup>E,j, <sup>-</sup>ÉÄUÄ¼ÄÆgÄÄ. 2010
- ,ÄÄ. ,ÉÄvÄÄgÄəÄÄ gÁəi C.gÄ., <sup>2</sup>æÄ ®QëöäÄ±ÄÉÄ eÉÈ«Äx <sup>-</sup>sÄgÄvÄ(əÄÄÆ<sup>o</sup>-vÄvÄäAiÄÄð-,ÄavÄæ), ŸÄæPÁ±ÄPÄgÄÄ PÄəÄÄzšÉÄÉÄÄ ŸÄÄ,ÀÜPÄ <sup>-</sup>sÄəÄÉÄ, <sup>-</sup>ÉÄUÄ¼ÄÆgÄÄ. 2010
- ,ÄÄ. f.J.i.<sup>-</sup>sÄm.i., PÄÄəÄiÁgÄəÄä,ÉÄÄ PÄUÄði <sup>-</sup>sÄgÄvÄ PÄxÄəÄÄAdj ŸÄæəÉÄ±Ä, ŸÄæPÁ±ÄPÄgÄÄ CPÄègÄ ŸÄæPÁ±ÄÉÄ, əÉUÉÆiÄqÄÄ, ,ÄUÄgÄ. 2006
- QÄvÄðÉÄxÄ PÄÄvÄðPÉÄñ, PÄÉÄBqÄ ,Á»vÄä ,ÄÄUÄw, ŸÄæPÁ±ÄPÄgÄÄ PÄÄvÄðPÉÄñ əÉÄəÉÄjAiÄÄ<sup>-</sup>i læ,iÖ, zsÄgÄəÄqÄ. 2009
- ±ÄəÄÄgÄAiÄÄ vÄ.,ÄÄ., PÄÉÄBqÄ ,Á»vÄä ZÄjvÉæ, ŸÄæPÁ±ÄPÄgÄÄ vÄ¼ÄÄQÉÄ əÉÄPÄtÜAiÄÄä ,ÄägÄPA UÄæAxÄəÄiÄ<sup>-</sup>É, əÉÄÈ,ÀÆgÄÄ -2014
- <sup>2</sup>əÄgÄÄzÄæŸÄà f.J.i. PÄÉÄBqÄ ,Á»vÄä ,Ä«ÄÄPÉè, ŸÄæPÁ±ÄPÄgÄÄ ,ÄéŸÄB ŠÄPi<sup>o</sup>E,j, <sup>-</sup>ÉÄUÄ¼ÄÆgÄÄ. 2013

| Course Code | Course Title        | Course Type | L | T | P | C | Hrs./Wk. |
|-------------|---------------------|-------------|---|---|---|---|----------|
| B18BA2012   | HINDI-II (Language) | CC          | 2 | 1 | 0 | 3 | 4        |

**अअअअअअअअअअअअअ / अअअअअअअअअ**

अअअअ - 1: पपपपपपपपपपपप, पपपपपपपपपपपपअअअअअअअअअअअअअ : 12 hrs.

1. पपपपपपपपपपप
2. पपपपप - पपपपपपपपपपपपपपपपपपपप. पपपपपपपपपपपपपपपपप
3. पपपपप - पपपपपपपपपपपपपपपप - पपपपपपपपपपपप

अअअअ - 2: पपपपपपपपपपपपपप, पपपपपपपपपपअअअअअअअअअअअअअ : 12 hrs.

4. पपपपपपपपपपपप
5. पपपपप - पपपपपपपपपपपपप - पपपपपपपपपपपपपप
6. पपपपप - पपपपपपपपपपपपपपपप - पपपपपपपपपपपपपपप

अअअअ - 3: पपपपपपपपपपपपपप, पपपपपपपपपपप

अअअअअअअअअअअअअअअ : 12 hrs.

7. पपपपपपपपपपपप
8. पपपपप - पपपपपपपपपपपपपपपपपपप - पपपपपपपपपपपपपपपप
9. पपपपप - पपपपपपपपपपपपपपपप - पपपपपप

अअअअ - 4: पपपपपप, पपपपप अअअअअअअअअअअअअअअ : 12 hrs.

अअअअअअअ : पपपपपप - पपपपपपपप

**अअअअअ:**

1. पपपपपपपपपपपपपपपपपपपपपपपपप
2. पपपपपपपपपपपपपपपपपपपप
3. पपपपपपपपपपपपपपपपपपपपपपपपप
4. पपपपपपपपपपप
5. पपपपपपपपपपपपपपपपपपपप

**अअअअअअअअअअअअअ :**

- पाठ्यपुस्तक - रेिासिश्चसिद्यालय
- पपपपपपपपपपपपपपपपपपपप - पप. पपपपपपपपपपप
- असभनिय्विहारकसहन्दी - िॉ.परमानन्दगुि
- सहन्दीिसहकिासतहािि - िॉ. नागेर्द



- आधुनिकसहन्दीसहिकसतहाि - िॉ. बचनसिंह
- सहन्दीसहिकानिसतहाि - िॉ. लालिाहबसिंह

- शुद्धसहन्दीकै विेबयलकै विेसलविे- पृथ्वीनाथपाण्डे
- कायालयअनुिादसनदे सशका
- सहन्दीसनबंधविेंगरह

| Course Code | Course Title                        | Course Type | L | T | P | C | Hrs./ Wk. |
|-------------|-------------------------------------|-------------|---|---|---|---|-----------|
| B18BA2013   | ADDITIONAL ENGLISH-II<br>(Language) | CC          | 2 | 1 | 0 | 3 | 4         |

### Course Outline:

This is a 3 credit course designed to help the learner gain a deeper understanding of the society and the world at large, which will be not only beneficial for his professional competence but also contribute towards his/her social and cultural development.

### Course Objectives:

- To help the student understand the multiple values of the society.
- To develop a cultural understanding in the student to sharpen his/her social skills.
- To ensure a gradual development of literary interest in the student.

### Learning Outcomes:

On completion of the course, learners will be able to:

- Demonstrate a deep understanding of the society and its values.
- Develop a constructive understanding of the cultural dimensions of the human world.
- Make use of his understanding to become a responsible global citizen of tomorrow.

### Course Content:

#### UNIT-I: ECOLOGY & ENVIRONMENT

##### Literature:

Toru Dutt - Casuarina Tree

Robert Frost – Stopping by Woods on a Snowy Evening

Tomas Rivera–The Harvest

C.V. Raman – Water – The Elixir of Life

##### Language:

Degrees of Comparison

## **UNIT-II: VOICES FROM THE MARGIN**

### **Literature:**

Tadeusz Rozewicz – Pigtail

Jyoti Lanjewar – Mother

Sowvendra Shekhar Hansda – The Adivasi Will Not Dance

Harriet Jacobs – Excerpt from *Incidents in the Life of a Slave Girl*

**Language:**Prefix and Suffix

## **UNIT-III: WOMEN & SOCIETY**

### **Literature:**

Kamala Das – An Introduction

UshaNavrathnaram – To Mother

Rabindranath Tagore – The Exercise Book

Jamaica Kincaid – Girl

### **Writing Skills:**

Dialogue Writing

## **UNIT-IV: POPULAR CULTURE**

### **Literature:**

Rudyard Kipling – The Absent-minded Beggar

Sir Arthur Conan Doyle – The Hound of the Baskervilles

Aldous Huxley – The Beauty Industry

### **Writing Skills:**

Story Writing

### **Reference Books:**

- Agrawal, K.A. *Toru Dutt the Pioneer Spirit of Indian English Poetry - A Critical Study*. Atlantic Publications, 2009.
- Latham, Edward Connery (ed). *The Poetry of Robert Frost*. Holt Paperbacks, 2002.
- Gale, Cengage Learning. *A Study Guide for Tomas Rivera's The Harvest*. Gale, Study Guides, 2017.
- Basu, Tejan Kumar. *The Life and Times of C.V. Raman*. PrabhatPrakashan, 2016.
- Rozewicz, Tadeusz. *New Poems*. Archipelago, 2007.
- Manohar, Murli. *Critical Essays on Dalit Literature*. Atlantic Publishers, 2013.
- Hansda, SowvendraShekhar. *The Adivasi Will Not Dance: Stories*. Speaking Tiger Publishing Private Limited, 2017.
- Jacobs, Harriet. *Incidents in the Life of a Slave Girl*. Createspace Independent Publication, 2014.

- Das, Kamala. *Selected Poems*. Penguin Books India, 2014.
- Tagore, Rabindranath. *Selected Short Stories of Rabindranath Tagore*. Maple Press, 2012.
- Gale, Cengage Learning. *A Study Guide for Jamaica Kincaid's Girl*. Gale, Study Guides, 2017.
- Kipling, Rudyard. *The Absent-Minded Beggar*. Hardpress Publishing, 2013.
- Doyle, Arthur Conan. *The Hound of the Baskervilles*. General Press, 2017.
- Dixon, Robert J. *Everyday Dialogues in English*. Prentice Hall India Pvt Ltd., 1988.
- Turton, Nigel D. *ABC of Common Errors*. Mac Millan Publishers, 1995.
- Samson, T. (ed.) *Innovate with English*. Cambridge University Press, 2010.
- Kumar, E Suresh, J. Savitri and P Sreehari (ed). *Effective English*. Pearson Education, 2009.

| Course Code | Course Title               | Course Type | L | T | P | C | Hrs./Wk. |
|-------------|----------------------------|-------------|---|---|---|---|----------|
| BA18BA2020  | Communicative English - II | CC          | 2 | 0 | 1 | 3 | 4        |

### Course Outline:

This is a 3 credit course for second semester consisting of 4 hours of teaching learning per week, inclusive of direct classroom teaching and practice in language lab.

### Course Objectives:

- To prepare the students to become successful professionals by enhancing their communicative skills.
- To develop the grammatical base of the students which would serve them in the long run.
- To equip the students to form a strong command over vocabulary.

### Learning Outcomes:

On completion of the course, learners will be able to:

- Develop professional communicative skills.
- Apply their acquired grammatical knowledge in broader spheres of linguistic usage.
- Utilize their communicative skills in multiple arenas of practical existence.

### Course Content:

#### UNIT-I: LANGUAGE ACQUISITION

**Remedial Grammar:** Questions & Negatives; Questions Tags

**Writing Skills:** Email Writing

**Activities:** Group Discussions

**Literature:**Alphonse Daudet - The Last Lesson

## **UNIT-II:PERSUASIVE SKILLS**

**Remedial Grammar:**Past Simple & Past Perfect

**Writing Skills:**Report Writing

**Activities:**Book & Movie Reviews

**Literature:**Lord Alfred Tennyson – Ulysses

## **UNIT-III: COGNITIVE SKILLS**

**Remedial Grammar:**Present & Past Passive; Conditionals

**Writing Skills:**Creative Writing

**Activities:**Role Plays

**Literature:**O. Henry – The Gift of the Magi

## **UNIT-IV: EMPLOYABILITY SKILLS**

**Remedial Grammar:**Reported Speech; Idioms

**Writing Skills:**Cover Letter & CV

**Activities:**Exchanging Information

**Literature:**Saki – The Open Window

### **Reference Books:**

1. Bansal, R.K. and J.B. Harrison. *Spoken English*. Orient Blackswan, 2013.
2. Raman, Meenakshi and Sangeeta Sharma. *Technical Communication*. Oxford University Press, 2015.
3. Thorpe, Edgar and Showick Thorpe. *Objective English*. Pearson Education, 2013.
4. Dixson, Robert J. *Everyday Dialogues in English*. Prentice Hall India Pvt Ltd., 1988.
5. Turton, Nigel D. *ABC of Common Errors*. Mac Millan Publishers, 1995.
6. Samson, T. (ed.) *Innovate with English*. Cambridge University Press, 2010.
7. Kumar, E Suresh, J. Savitri and P Sreehari (ed). *Effective English*. Pearson Education, 2009.
8. Goodale, Malcolm. *Professional Presentation*. Cambridge University Press, 2013.

| <b>Course Code</b> | <b>Course Title</b>                     | <b>Course Type</b> | <b>L</b> | <b>T</b> | <b>P</b> | <b>C</b> | <b>Hrs./ Wk.</b> |
|--------------------|---|--------------------|----------|----------|----------|----------|------------------|
| BA18BA2030         | <b>Natya Sastra and Performing Arts</b> | HC                 | 3        | 0        | 0        | 3        | 3                |

## Course Objectives

1. To make the students understand the importance of the text Natya sastra in the arena of Performing Arts
2. To make the students learn the basics of the Natya Sastra and the fundamentals of the different Units in it.

## Course Outcomes

1. At the end of the course the students would be in a position to understand the importance and the greatness of the text Natya Sastra
2. The Students would not only understand the fundamentals of the different chapters in Natya Sastra but would also try to implement them in their practical and theory learning.

## Course Content:

|          |   |  |
|----------|---|--|
| UNIT I   | Introduction to Natya Sastra                        | <ol style="list-style-type: none"><li>1. Introduction to Natya Sastra – the encyclopedia on Dramaturgy and its history</li><li>2. Natyotpathi – the evolution of Natya</li></ol>   |
| UNIT II  | 11 aspects of Natya Sastra – a detailed study       | <ol style="list-style-type: none"><li>1. Rasa</li><li>2. Bhava</li><li>3. Abhinaya</li><li>4. Dharmi</li><li>5. Vritthi</li><li>6. Pravritthi</li><li>7. Sidhi</li><li>8. Swara</li><li>9. Atodyam</li><li>10. Ganam</li><li>11. Ranganam</li></ol>  |
| UNIT III | Traditional Theatres of South India and Dasaropakas | <ol style="list-style-type: none"><li>1. Kudiattam, Krishnattam, Nangiar kuthu, Chakkyar Kuthu, Khyal, Teerukuthu, Nautanki, Tamasha, Bhavai, Jatra, Bayalata, Burrakatha, Chhau, Yakshaganam, Bhagavatha Mela,</li><li>2. Ten forms of Drama by Dhananjaya</li></ol>  |
| UNIT IV  | Natya Sastra in the Modern World                    | <ol style="list-style-type: none"><li>1. Marga and Desi</li><li>2. Indian Classical Dance Forms</li><li>3. Carnatic and Hindustani Music</li><li>4. Modern Indian theatre.</li><li>5. Discovery of Natya Sastra in 19<sup>th</sup> century</li><li>6. Different works on Natya Sastra from 19<sup>th</sup></li></ol> |

|  |         |
|--|---------|
|  | century |
|--|---------|

**Reference Books:**

1. Natya Sastra – Dr. Manomohan Ghosh
2. Bharata – The Natya Sastra – Dr. Kapila Vatsyayan
3. Natya Sastra in the Modern World – Dr. Radhavallabh Tripathi
4. Bharatamuni Praneetha Natyasastra – Acharya P. Ramachandra
5. Abhinava Bharati on Bharata's Natya Sastra – Manjul Gupta
6. Natya Sastra and the Indian Dramatic Tradition – Dr. Radhavallabh Tripathi

| Course Code | Course Title  | Course Type | L | T | P | C | Hrs./ Wk. |
|-------------|---|-------------|---|---|---|---|-----------|
| BA18BA2040  | <b>Practical-2 (Fundamentals of Carnatic Music)</b> | HC          | 0 | 0 | 3 | 3 | 6         |

**Course Objectives:**

- To make the students understand the nuances of the Carnatic Music.
- To make the students learn the compositions in Carnatic music and to enable them to learn it in the practical way.
- To enable them to understand the technical terms in music.

**Course Outcomes:**

- At the end of the course the students would be in a position to understand the nuances of the Carnatic Music
- The Students would not only understand the fundamentals and basics of the music but would also become a performer .
- The students will be able to sing in concerts and will also have a strong music theory knowledge

**Course Content:**

|                |                                   |   |
|----------------|-----------------------------------|---|
| <b>UNIT I</b>  | Music Basics<br>And voice culture | <ul style="list-style-type: none"><li>• Saralivarishakal</li><li>• Madhyastayi varishakal</li></ul>                         |
| <b>UNIT II</b> | Music Basics<br>And voice culture | <ul style="list-style-type: none"><li>• Jantivarishakal</li><li>• Dattu Varishakal</li><li>• Tarastayi varishakal</li></ul> |

|                 |                              |  |
|-----------------|------------------------------|--|
| <b>UNIT III</b> | Music Basics<br>Theory Music | <ul style="list-style-type: none"> <li>• Mandrastayi Varishakal</li> <li>• Origin of Carnatic music</li> <li>• Technical terms of Music</li> <li>• Alankarams</li> </ul> |
| <b>UNIT IV</b>  | Music Basics<br>Theory Music | <ul style="list-style-type: none"> <li>• Geetham -1</li> <li>• Geetham – 2</li> <li>• Geetham – 3</li> <li>• Geetham – 4</li> </ul>                                      |

| Course Code | Course Title                               | Course Type | L | T | P | C | Hrs./ Wk. |
|-------------|--|-------------|---|---|---|---|-----------|
| B18BA2042   | <b>Practical-2 (Fundamentals of Drama)</b> | HC          | 0 | 0 | 3 | 3 | 6         |

*Course Objectives*

1. Develop an appreciation and understanding of dramatic literature.
2. Overcome or control any fears of public speaking and performance anxiety by developing self-confidence.
3. Understand the evolution of drama through study of theatre history and the types of drama.
4. Learn theatre terminology—acting, stage and technical theatre terms. Learn to express meaning with both body and voice.

*Course Outcomes*

- a. At the end of the course the students would be in a position to understand the importance and the greatness of the Indian Theater.
- b. Be able to overcome fear.
- c. Be able to emote and understand the terminologies of theater both theoretically and practically.

*Course Content:*

|        |  |   |
|--------|--|---|
| UNIT I | <b>Theatre practicing and Developing</b> | <ol style="list-style-type: none"> <li>1. Continuing the previous practices.</li> <li>2. Trans energy of Antonin Artaud</li> <li>3. Grotowski's Poor theatre</li> </ol> |
|--------|--|---|



|          |   |   |
|----------|---|---|
| UNIT II  | <b>Play-reading</b>                       | <ol style="list-style-type: none"> <li>1. Play-reading and working on a scene for performance</li> <li>2. Contextual reading, synopsis, and character reading of two scenes from well-known Indian playwrights and two scenes from Western playwrights towards theatrical scene enactment. Suggested scripts - Nagamandala, The Lesson, Sakunthala, Dolls House.</li> </ol> |
| UNIT III | <b>Working on a scene for performance</b> | <ol style="list-style-type: none"> <li>1. Working on the scenes which have already read.</li> <li>2. Trying different characters with various characteristics level.</li> <li>3. Making the situations of the scenes and character in different manners..</li> </ol>  |
| UNIT IV  | Application of Theatre and its practice   | <ol style="list-style-type: none"> <li>1. Specific focus on direction, stage management, sets and props, costumes, light, make-up sound and backstage</li> </ol>  |

**Reference Books:**

1. Natya Sastra – Dr. Manomohan Ghosh
2. KapilaVatsyayan, “Traditional Indian Theatre Multiple streams”. National Book Trust, 1980
3. Minding the body and mending the mind – Joan Borysenko, The Bantam Books
4. All About Theatre – off stage – Chris Hogget
5. The elements of playwriting – Louis Catron
6. An Actor Prepares – Stanislavsky
7. Sāgara, KarnāṭakaRājya: NīnāsamRaṅgaśikṣaṇaKēndraparavāgiAkṣaraPrakāśana.

| Course Code | Course Title                                       | Course Type | L | T | P | C | Hrs./Wk. |
|-------------|--|-------------|---|---|---|---|----------|
| B18BA2043   | <b>Practical 2 – Fundamentals of Bharatanatyam</b> | SC          | 0 | 0 | 3 | 3 | 6        |

*Course Objectives:*

The overall objective of the Course is as follows:

1. To help the Student to have more knowledge and base in the form.
2. To enable the dancer to have a strong foundation in Bharatanatyam
3. To enable the dancer to have a strong foundation in the dance style by learning the different items and abhinaya

*Learning Outcomes:*

On completion of the course learners will be able to:

- Will be able to attain good flexibility, improved muscle tone and strength
- Perform the fundamentals
- Perform the items that they have learned

| Unit | Topics  | Description   |  |
|------|---|---|--|
| 1    | Jatiswaram 1 <sup>st</sup> part                                 | Jatiswaram is one of the essential dance part in the form. Learning this makes the student understand more depth of the form.       |  |
| 2    | Jatiswaram 2 <sup>nd</sup> part & Shabdham 1 <sup>st</sup> part | Continuation and Completion of the piece and starting to learn the item Shabdham as its one of the most important part in the form. |  |
| 3    | Shabdham 2 <sup>nd</sup> part                                   | Competing the item with all aspects and being ready to perform. Along with it continuation of the previous parts is also important. |  |
| 4    | Singing & Sholkattu   | The learned items should be able to sing. Sholkattu is also added so that student will have a thorough knowledge about the items.   |  |

| Course Code | Course Title                                   | Course Type | L | T | P | C | Hrs./Wk. |
|-------------|--|-------------|---|---|---|---|----------|
| B18BA2044   | <b>Practical 2 – Fundamentals of Kuchipudi</b> | SC          | 0 | 0 | 3 | 3 | 6        |

*Course Objectives:*

The overall objective of the Course is as follows:

1. To enable the dancer to have a strong foundation in Kuchipudi dance style.
2. To enable the dancer to have a strong foundation in the dance style by learning the different items and abhinaya
3. To enable the students to become more aware of the different items in the repertoire
4. To teach the students the items in dance and also the technical aspects of the item which include rhythm, music, and literature.

*Learning Outcomes*

On completion of the course learners will be able to:

- Perform the fundamentals the basic items
- To be able to differentiate the items in the kuchipudi repertoire
- Perform the items that they have learned

Will be able to further teach the items and also understand the intricacies in choreographing such items in

| <b>Unit</b> | <b>Topics</b>                         | <b>Description</b>   |  |
|-------------|---------------------------------------|--|--|
| 1           | Ganesha kauthvam 1 <sup>st</sup> half | Ganesha kauthvam is a beginning piece of the form. Seeking blessings from Lord Vinayaka is presented in the part.                    |  |
| 2           | Ganesha kauthvam 2 <sup>nd</sup> half | Completing the part with all aspects and being ready to perform it. Student should also be able to recite the dance piece.           |  |
| 3           | Poorvarangam                          | This is also an important beginning piece in the art. Pure dance is the speciality of this part which makes student's base stronger. |  |
| 4           | Shabdham                              | Shabdham is an other part in which student will be able to work on both acting and dance movements                                   |  |

## Course Description

| Course Code | Course Title   | Course Type | L | T | P | C | Hrs./ Wk. |
|-------------|--|-------------|---|---|---|---|-----------|
| B18BA2050   | English Literature & Language – II<br>British Literature (The Romantic Age)<br>& Aspects of Language | HC          | 2 | 0 | 1 | 3 | 4         |

The course is designed to elevate the level of the initial learning of the UG students. The students by now are well acquainted with the basic concepts of literature and language and therefore can address a little complex literary themes and topics to equip themselves to deal with hard core academic texts in the current as well as the upcoming semesters. The main focus is given to the literature falling under the umbrella domain of Romantic period with special reference to the romantic school of poetry. The completion of the course will ensure an overarching competence in Romantic poetry and prose amongst the students.

### Course Objectives:

1. To enable the students to understand the context of the literary age and genre focused in the syllabus.
2. To enable students understand and relate British literature chronologically in reference to select authors of the Romantic period.
3. To appreciate the vivacity of the canon of British literature.

### Course Outcomes:

On completion of the course, students will be able to:

1. Identify the major poets of the Romantic period and their works in English Literature.
2. Outline the various issues presented in the prose of the period.
3. Demonstrate complete familiarity with the features of novels of the Romantic period. Illustrate a good understanding of the structure of sentences and discou



**Course Content:**

| Unit | Description | Evaluation Pattern | Topics   | Teaching Hours |
|------|-------------|--------------------|--|----------------|
| I    | Poetry      | 25 Marks           | <i>The Age of Transition:</i><br>1. William Blake – The Chimney Sweeper<br><i>The Romantic Age:</i><br>2. William Wordsworth – A Slumber did my spirit seal; Daffodils<br>3. Samuel Taylor Coleridge – Kubla Khan<br>4. Lord Byron – On This Day I Complete My Thirty-Sixth Year<br>5. Percy Bysshe Shelley – Ode to the West Wind<br>6. John Keats – Ode on a Grecian Urn | 12 Hours       |
| II   | Prose       | 25 Marks           | 1. Charles Lamb – Dream-Children: A Reverie<br>2. William Hazlitt – On the Feeling of Immortality in Youth<br>3. Percy Bysshe Shelley – Extract from <i>A Defence of Poetry</i><br>4. Mary Wollstonecraft – Extract from <i>A Vindication of the Rights of Women</i>   | 12 Hours       |
| III  | Fiction     | 25 Marks           | 1. Ann Radcliffe – <i>The Mysteries of Udolpho</i><br>2. Jane Austen – <i>Pride and Prejudice</i>  | 12 Hours       |
| IV   | Language    | 25 Marks           | 1. The Structure of Sentences<br>2. Discourse  | 12 Hours       |

**Reference Books:**

1. Wordsworth, Jonathan. *The Penguin Book of Romantic Poetry*. Penguin, 2006. Applebaum, Stanley. *English Romantic Poetry: An Anthology*. Dover, 1996. Driver, Paul. *Poetry of the Romantics*. Penguin, 2000.
2. Blaisdell, Bob. *Great English Essays: From Bacon to Chesterton*. Dover, 2005.
3. Wollstonecraft, Mary, *Vindication of the Rights of Women*. Penguin, 2010. Sinha, Susanta K. *English Essayists*. Oxford University Press, 1997. Austen, Jane. *Pride and Prejudice*. Penguin, 2009.
4. Radcliffe, Ann. *The Mysteries of Udolpho*. Penguin, 2001.
5. Green, David. *Contemporary English Grammar Structures and Composition*. New Delhi: MacMillan Publishers, 2010.
6. Leech, Geoffrey and Jan Svartvik. *A Communicative Grammar of English*. Longman, 2003.

| Course Code | Course Title                         | Course Type | L | T | P | C | Hrs./ Wk. |
|-------------|--------------------------------------|-------------|---|---|---|---|-----------|
| B18BA2060   | <b>FOUNDATIONS OF PSYCHOLOGY -II</b> | HC          | 2 | 0 | 1 | 3 | 4         |

**Course**

**Description:**

This course is designed to give students an overview of what psychological science has discovered about human behavior and mental processes over the past century. An evolutionary, functional perspective will be applied across the many fields of psychology. Students will gain an understanding of the psychological phenomena that occur in daily life as well as the practical applications of psychological knowledge. This course is designed to give other basic aspects of psychology such as sensational aspects, perceptual process, attentional process, personality and its overview, thinking process and intellectual aspects of human being.

**Course Objectives:**

- a. To introduce the student to the field of sensory processes, perceptual processes and attentional processes.
- b. To familiarize them with study of personality and its development.
- c. To help the student to collect and analyze about how our thinking processes involved in different cognitive abilities.
- d. To help the students with the study of intelligence and its different components.

*Course Content:*

| Unit | Description | Evaluation Pattern | Topics | Teaching Hours |
|------|-------------|--------------------|--------|----------------|
|------|-------------|--------------------|--------|----------------|

|   |                                 |   |  |          |
|---|---------------------------------|---|--|----------|
| I | <b>SENSATION AND PERCEPTION</b> | <b>25 Marks</b><br>Short Notes/<br>Descriptive<br>Questions | <p><b>a) Sensation</b> - Nature and steps in sensation.. Purposes of sensation, sensory receptors and the brain; Sensory adaptation. Types of sensation: <b>Vision.</b></p> <p><b>b) Perception</b> – Nature and meaning of perception; Gestalt laws of perceptual organization, The Constancies (Size, Shape and Brightness); Errors in perception.</p> | 10 Hours |
|---|---------------------------------|---|--|----------|



|     |   |   |   |                     |
|-----|---|---|---|---------------------|
| II  | <b>PERSONALITY</b>                        | <b>25 Marks</b><br>Short Notes/<br>Descriptive<br>Questions | <ul style="list-style-type: none"> <li>a) Nature and definition of personality (Allport's definition).</li> <li>b) Factors influencing on development of personality.</li> <li>c) Approaches to personality theories.<br/>Psychodynamic Perspectives:<br/>Freud's theory<br/>Trait approaches: NEO-5 theory.<br/>Social Learning theory: Bandura's theory of Personality.</li> <li>d) Measurement of personality:<br/>Objective Measurement:<br/>Questionnaires, rating scales.<br/>Projective Techniques.</li> </ul> | 10 Hours            |
| III | <b>THINKING</b>                           | <b>25 Marks</b><br>Short Notes/<br>Descriptive<br>Questions | <ul style="list-style-type: none"> <li>a) Nature and definition of thinking, Cognition. Forms of thinking: Concept formation, Categorization, Problem solving, Reasoning, Decision making, Creativity.</li> </ul>   | 08 Hours            |
| IV  | <b>INTELLIGENCE</b>                       | <b>25 Marks</b><br>Short Notes/<br>Descriptive<br>Questions | <ul style="list-style-type: none"> <li>a) Intelligence in historical perspective</li> <li>b) Broader conceptions of Intelligence: Spearman's two factor theory, Sternberg's triarchic theory, Multiple Intelligences, Guilford's theory.</li> <li>d) Types of intelligence tests.</li> <li>e) Extremes of Intelligence.</li> </ul>  | 10 Hours            |
|     | <b>PRACTICALS:</b><br><b>PRACTICALS-2</b> |   | <ul style="list-style-type: none"> <li>a) Signal detection</li> <li>b) Stroop effect</li> <li>c) Bilateral Transfer</li> <li>d) Muller Lyer Illusion</li> <li>e) Concept Formation/Levels of Categorization</li> </ul>  | 2<br>hrs/Batch/Week |

**Course Outcomes:**

On completion of the course, the students will be able to:

1. Gain an understanding of the sensory aspects, perceptual processes, and attentional aspects of human beings.
2. Able to understand the concept personality, factors influencing, different components of personality.

3. Gain an understanding of how our thinking process involved in our cognitive abilities. Gain an understanding the concept of intelligence and its component

**Reference Books:**

1. Robert S. Feldman (2004) *understanding Psychology 6th Edition* Tata MrGram – Hill.
2. Saundra K Ciccarelli and Glenn E Meyer (2008), *Psychology, South Asia Edition*,
3. Robert A Baron (2001), *Psychology, III Edition*, Prentice Hall Publications
4. John. W. Santrock (2006), *Psychology Essentials, 2<sup>nd</sup> Edition* Tata Mc Graw Hill
5. Hillgord & Atkinson (2009), *Introduction to Psychology* Oxford IBH publishing Co. Pvt.Ltd.
6. Morgan, King (2004), *Introduction to Psychology, VII Edition, 1989*, Mc Graw Hill IBH Publication.

| Course Code | Course Title                       | Course Type | L | T | P | C | Hrs./ Wk. |
|-------------|------------------------------------|-------------|---|---|---|---|-----------|
| B18BA2071   | <b>Folklore Study – Folk Dance</b> | SC          | 0 | 1 | 1 | 2 | 3         |

*Course Content:*

|          |                           |  |
|----------|---------------------------|--|
| Unit – 1 | Introduction to Folk arts | <ol style="list-style-type: none"><li>1. Introduction and importants of folk arts</li><li>2. Characteristics of folk arts</li><li>3. Folk art forms of India</li><li>4. Folk art forms that have survived generations</li></ol>  |
| Unit – 2 | Folk dances of India      | <ol style="list-style-type: none"><li>1. Folk dances from different states of India</li><li>2. Puppetry</li><li>3. History and development of folk dances of India</li></ol>   |
| Unit – 3 | Dakshinatya Pravritti     | <ol style="list-style-type: none"><li>1. Detailed study of Folk dances of Andhra</li><li>2. Detailed study of Folk dances of Tamil Nadu</li><li>3. Detailed study of Folk dances of Kerala</li><li>4. Detailed study of Folk dances of Karnataka</li><li>5. Detailed study of Folk dances of Maharashtra</li></ol> |
| Unit – 4 | Practical session         | <ol style="list-style-type: none"><li>1. Learning and practicing any folk dance form</li></ol>   |

| Course Code | Course Title                | Course Type | L | T | P | C | Hrs./ Wk. |
|-------------|-----------------------------|-------------|---|---|---|---|-----------|
| B18BA2072   | Folklore Study – Folk Music | SC          | 0 | 1 | 1 | 2 | 3         |

**Course Content:**

|          |                           |   |
|----------|---------------------------|---|
| Unit – 1 | Introduction to Folk arts | <ol style="list-style-type: none"> <li>1. Introduction and important of folk arts</li> <li>2. Characteristics of folk arts</li> <li>3. Folk art forms of India</li> <li>4. Folk art forms that have survived generations</li> </ol> |
| Unit – 2 | Development of Folk Music | <ol style="list-style-type: none"> <li>1. Earliest records of Indian folk music</li> <li>2. History and regionality</li> </ol>  |

|          |                                 |  |
|----------|---------------------------------|--|
| Unit – 3 | Instruments used for folk dance | <ol style="list-style-type: none"> <li>1. Sushira, Avanadha, Thanthri, Ghana Vadys used in folk music</li> <li>2. Instruments used in north and south folk music.</li> </ol> |
| Unit – 4 | Practical session               | <ol style="list-style-type: none"> <li>1. Learning and practicing any folk music form</li> </ol>   |

| Course Code | Course Title                  | Course Type | L | T | P | C | Hrs./ Wk. |
|-------------|-------------------------------|-------------|---|---|---|---|-----------|
| B18BA2073   | Folklore Study – Folk Theatre | SC          | 0 | 1 | 1 | 2 | 3         |

*Course Content:*

|          |                           |   |
|----------|---------------------------|---|
| Unit – 1 | Introduction to Folk arts | <ol style="list-style-type: none"> <li>1. Introduction and important of folk arts</li> <li>2. Characteristics of folk arts</li> <li>3. Folk art forms of India</li> <li>4. Folk art forms that have survived generations</li> </ol> |
| Unit – 2 | Folk Theatre of India     | <ol style="list-style-type: none"> <li>1. Introduction</li> <li>2. Different Theatre forms of Ancient India</li> <li>3. Medieval India</li> <li>4. Modern India</li> </ol>  |
| Unit – 3 | Dakshintya Pravritti      | <ol style="list-style-type: none"> <li>1. Koodiyattam</li> <li>2. Yakshagana</li> <li>3. Veddhi Natakam</li> <li>4. Therukoothu</li> <li>5. Tamasha</li> </ol>  |
| Unit – 4 | Practical session         | 5. Learning and practicing any folk theatre form  |

| Course Code | Course Title                                       | Course Type | L | T | P | C | Hrs./ Wk. |
|-------------|--|-------------|---|---|---|---|-----------|
| B18BA2080   | Skill Development -1<br>(Multimedia and Designing) | RULO        | 1 | 0 | 1 | 2 | 3         |

**Note:** Skill Development (Multimedia and Designing) courses are organised by the **Placement and Training Centre**. The students have to undergo Soft Skill Courses conducted by the said Cen



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*Learning Outcomes:*

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*UNIT – I [12 Hrs]*

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*UNIT – II [12 Hrs]*

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*UNIT – III [12 Hrs]*

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Additional English - III

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| Course Code | Course Title                                   | Course Type | L | T | P | C | Hrs./Wk. |
|-------------|--|-------------|---|---|---|---|----------|
| B18BA3013   | <b>Additional English - III<br/>(Language)</b> | CC          | 2 | 1 | 0 | 3 | 4        |

**Course Outline:**

This is a 3 credit course designed to help the learners gain competency in language and literature by exposing them to a variety of literary genres and in the process also develop their subjective perception of the society and the world at large.

*Course Objectives:*

- To ensure the development of the linguistic prowess of the students.
- To motivate the students to appreciate literature.
- To promote an appreciable reading habit among the students.

*Learning Outcomes:*

On completion of the course, learners will be able to:

- Demonstrate a thorough understanding of sensitive and critical social issues.
- Develop their own ideas about their own society and culture.
- Express their own opinions in a coherent and communicable manner.

Course Content:

| Unit | Description                  | Evaluation Pattern                                       | Topics   | Teaching Hours  |
|------|------------------------------|--|--|-----------------|
| I    | <b>Gender &amp; Identity</b> | <b>25 Marks</b><br>Short Notes/<br>Descriptive Questions | Anne Sexton – Consorting with Angels<br>Eugene Field – The Doll’s Wooing<br>Suniti Namjoshi – Extracts from <i>Feminist Fables</i><br>Ruth Vanita & SaleemKidwai (ed) – <i>Same Sex Love in India</i> (Extract)<br>Charlotte Perkins Gilman – The Yellow Wallpaper | <b>12 Hours</b> |
| II   | <b>Love &amp; Romance</b>    | <b>25 Marks</b><br>Short Notes/<br>Descriptive Questions | Alfred Noyes – The Highway Man<br>William Shakespeare – Sonnet 116<br>Frank Richard Stockton – The Lady or the Tiger?<br>Oscar Wilde – The Nightingale and the Rose<br>William Shakespeare – <i>Excerpt from Romeo and Juliet</i> (Balcony Scene)                  | <b>12 Hours</b> |
| III  | <b>War &amp; Trauma</b>      | <b>25 Marks</b><br>Short Notes/<br>Descriptive Questions | Lord Alfred Tennyson – The Charge of the Light Brigade<br>TaufiqRafat – The Medal<br>Guy de Maupassant – Two Friends<br>Sadaat Hasan Manto – Toba Tek Singh<br>Bertolt Brecht – Excerpt from <i>Fear and Misery of the Third Reich</i>                             | <b>12 Hours</b> |
| IV   | <b>Children’s Literature</b> | <b>25 Marks</b><br>Short Notes/<br>Descriptive Questions | William Wordsworth – Three Years She Grew in Sun and Shower<br>D.H. Lawrence – Discord in Childhood<br>Hans Christian Anderson – The Snow Queen<br>Anna Sewell – <i>The Black Beauty</i> (Extract)<br>Rudyard Kipling – <i>The Jungle Book</i> (Extract)           | <b>12 Hours</b> |

References:

- Sexton, Anne. *The Complete Poems*. Houghton Mifflin, 1999.
- Namjoshi, Suniti. *Feminist Fables*. Spinifex Press, 1998.
- Vanita, Ruth & SaleemKidwai (ed.) *Same Sex Love in India*. Penguin India, 2008.
- Gilman, Charlotte Perkins. *The Yellow Wallpaper*. Rockland Press, 2017.

- Gale, Cengage Learning. *A Study Guide for Alfred Noyes's "The Highwayman"*. Gale, Study Guides, 2017. (Kindle Edition Available)
- Stockton, Frank Richard. *The Lady, or the Tiger?* Createspace Independent Publications, 2017.
- Wilde, Oscar. *The Collected Works of Oscar Wilde*. Wordsworth Editions Ltd., 1997.
- Shakespeare, William. *Romeo and Juliet*. Rupa, 2001.
- Tennyson, Lord Alfred. *The Complete Works of Alfred Tennyson*. Forgotten Books, 2017.
- Owen, Wilfred. *The Poems of Wilfred Owen*. Wordsworth Editions Ltd., 1994.
- Maupassant, Guy de. *Guy de Maupassant-The Complete Short Stories*. Projapati, 2015.
- Manto, SadaatHasan. *Manto: Selected Short Stories*. RHI, 2012.
- Brecht, Bertolt. *Fear and Misery in the Third Reich*. Methuen Drama, 2012.
- Ricks, Christopher. *Metaphysical Poetry*. Penguin, 2006.
- Anderson, Hans Christian. *Fairy Tales by Hans Christian Anderson*. Read Books, 2010.
- Sewell, Anna. *The Black Beauty*. Maple Press, 2014.
- Kipling, Rudyard. *The Jungle Book*. Amazing Reads, 2018.

| Course Code | Course Title                 | Course Type | L | T | P | C | Hrs./ Wk. |
|-------------|------------------------------|-------------|---|---|---|---|-----------|
| B18BA3020   | <b>Environmental Studies</b> | FC          | 3 | 0 | 0 | 3 | 4         |

*Course Objectives:*

1. The course is to understand the fundamental concepts of Environment and its Components like air, water, soil and minerals.
2. To understand the working of various bio diversities, Ecosystems, and natural resources.
3. To acquire the knowledge of transformation of Energy in the nature in different forms.
4. To get familiarized with the problems of the earth like pollution, degradation, overpopulation etc

*Course Outcomes:*

By the end of the course student shall be able to:

1. Analyze the environmental conditions and protect it. Identify and recognize the role of individual, government and NGO in environmental protection.
2. List and illustrate the causes of environmental pollution & find ways to overcome them.
3. Express motivation to find new renewable energy resources with high efficiency through active research & design pollution controlled products
4. Relate to the ecological imbalances and protect it.

*Course Content:*

**UNIT -1 Multidisciplinary Nature of Environmental Studies 11hr**

Environment, objectives and guiding principles of environmental education, Components of environment, Structure of atmosphere, Sustainable environment/Development, Impact of technology on the environment in terms of modern agricultural practices and industrialization, Environmental Impact Assessment. Environmental protection – Role of Government-Assignments of Functions of central and state boards, Initiative and Role of Non-government organizations in India and world.

Self-study: Need for public awareness on the environment, Gaia Hypothesis.

#### *UNIT-2 Environmental Pollution, Degradation and Waste Management 10hr*

**Environmental Pollution** – Definition, sources and types, Pollutant-Definition & classification, Concepts of air pollution, water pollution, Soil pollution, Automobile pollution-Causes, Effects & control measures.

Self-study: Case studies of London smog, Bhopal gas tragedy, marine pollutions and study of different waste water treatment processes.

**Environmental Degradation** – Introduction, Global warming and greenhouse effect, acid rain- formation & effects, Ozone depletion in stratosphere and its effect. Solid Waste management – Municipal solid waste, Biomedical waste, Industrial solid waste and Electronic waste (E-Waste).

Self-study: Disaster management, early warning systems-bio indicators for Tsunami and other natural disasters.

#### *UNIT-3 Energy and Natural Resources 11hr*

**Energy** – Definition, classification of energy resources, electromagnetic radiation-features and applications, Conventional/Non-renewable sources – Fossil fuels based (Coal, petroleum & natural gas), nuclear energy, Non-conventional/renewable sources – Solar, wind, hydro, biogas, biomass, geothermal, ocean thermal energy, Hydrogen as an alternative as a future source of energy.

Self-study: Remote sensing and its applications, Chernobyl (USSR) nuclear disaster and Fukushima (Japan) nuclear disaster.

**Natural resources** – water resource (Global water resource distribution, Water conservation methods, Water quality parameters, Uses of water and its importance), Mineral resources (Types of minerals, Methods of mining & impacts of mining activities), Forest wealth (Importance, Deforestation-Causes, effects and controlling measures)

Self-study: Hydrology & modern methods adopted for mining activities.

#### UNIT-4 Ecology and Ecosystem 10hr

Ecology-Definition, branches, objectives and classification, Concept of an ecosystem – Structure and functions, Characteristics of an Ecosystem-Ecosystem Resilience, Ecological succession and productivity, Balanced ecosystem, Components of ecosystem-abiotic and biotic, biological diversity.

Biogeochemical cycles and its environmental significance – Carbon and nitrogen cycle, Energy flow in ecosystem, food chains –types, food web & Ecological Pyramids. Self-study: Need for balanced ecosystem and restoration of degraded ecosystems.

#### Text Books:

1. R.J. Ranjit Daniels and Jagadish Krishnaswamy "**Environmental Studies**", , (2017), Wiley India Private Ltd., New Delhi, Co-authored & Customised by Dr. MS Reddy & Chandrashekar, REVA University.
2. Benny Joseph, "**Environmental Studies**" Tata McGraw – Hill Publishing Company Limited.
3. Dr.S.M.Prakash, **Environmental Studies** by Elite Publishers Mangalore, 2007

#### Reference Books:

1. Rajagopalan R., "**Environmental Studies – from Crisis to cure**", Oxford University Press 2005
2. Arvindwalia, Kalyani **Environmental Science** Publications, 2009.
3. Anilkumar Dey and Arnabkumar Dey **Environmental Studies**.

| Course Code | Course Title  | Course Type | L | T | P | C | Hrs./ Wk. |
|-------------|---|-------------|---|---|---|---|-----------|
| B18BA3030   | Rasa Theory and its implications in Performing Arts | HC          | 2 | 1 | 0 | 3 | 3         |

#### Course Objectives:

1. Understanding Rasa.
2. To learn to imbibe Rasa in practice
3. To be able to relate Rasa to allied arts
4. To improve the acting skills of the performer.

#### Course Outcomes:

1. The response group would have learnt to understand and appreciate the concept of Rasa.
2. Students shall be able to connect the Rasa and apply its relevance to today's art scenario.

3. Students shall be able to dwell deeper in concepts given and approach in a scholastic manner.
4. Can apply the various Rasa concepts in their performances.

*Course Content:*

|          |                               |  |
|----------|-------------------------------|--|
| Unit I   | Overview and Analysis of Rasa | <ol style="list-style-type: none"> <li>1. The concept of Rasa.</li> <li>2. What is Rasa? Ras-sutra of Bharata and its various constituents.(NS)</li> <li>3. Literature and Commentators on Rasa and texts</li> </ol> |
| Unit II  | Nava Rasa                     | <ol style="list-style-type: none"> <li>1. Study of Nava-Rasa and their application in practice.</li> <li>2. Rasa Prakarna according to Bhatta Iollata, Shree Shankuka.</li> </ol>                                    |
| Unit III | Application ofRasa            | <ol style="list-style-type: none"> <li>1. Rasa principles according to scholars Bhatta Nayaka, Abhinava Gupta</li> <li>3. Episodes to depict rasa from the Epics, plays andcontemporary situations.</li> </ol>       |
| Unit IV  | Rasa in Contemporary Times    | <ol style="list-style-type: none"> <li>1. Rasa theory in contemporary Indian literature.</li> <li>4. Paribhashika (foreign) words like Dhvani, Alankara, Bhava,Auchitya etc</li> </ol>                               |

**Reference Books:**

1. Natya Sastra – Dr. Manomohan Ghosh
2. Susan L Schwartz – Rasa; Performing the Divine in India
3. David Buchta – Rasa Theory
4. Srinivas Reddy - Theory of Rasa

| Course Code | Course Title                               | Course Type | L | T | P | C | Hrs./ Wk. |
|-------------|--|-------------|---|---|---|---|-----------|
| BA18BA2050  | <b>Practical-3 (Fundamentals of Drama)</b> | HC          | 0 | 0 | 3 | 3 | 6         |

## Course Objectives

- Develop an appreciation and understanding of dramatic literature.
- Overcome or control any fears of public speaking and performance anxiety by developing self-confidence.
- Understand the evolution of drama through study of theatre history and the types of drama.
- Learn theatre terminology—acting, stage and technical theatre terms.
- Learn to express meaning with both body and voice.

## Course Outcomes

- a. At the end of the course the students would be in a position to understand the importance and the greatness of the Indian Theater.
- b. Be able to overcome fear.
- c. Be able to emote and understand the terminologies of theater both theoretically and practically.

## Course Content:

|          |   |   |
|----------|---|---|
| UNIT I   | <b>Introduction to Indian Theater</b>                                   | <ol style="list-style-type: none"><li>1. Origin and development of Indian Theatre</li><li>2. Ups and downs of Classical Indian Theatre.</li><li>3. Literary evidence of the origin of Indian Drama from Rig Veda, Upanishads, Post Vedic Period and Buddhist period.</li><li>4. Brief Introduction to major Indian folk theatre forms with broad focus on art forms which are region specific with unique styles. EgJatras, Koodiaatam, Yakshagana etc.</li></ol> |
| UNIT II  | <b>Play-reading and working on a scene for performance</b>              | <ol style="list-style-type: none"><li>1. Play-reading and working on a scene for performance</li><li>2. Contextual reading, synopsis, and character reading of two scenes from well-known Indian playwrights and two scenes from Western playwrights towards theatrical scene enactment. Suggested scripts - CharandasChor, Kamala, The Tempest, Dolls House</li></ol>  |
| UNIT III | Understanding the dynamics of Theatre - Working on body, mind and voice | <ol style="list-style-type: none"><li>1. Bharat Muni's four acting stages – Angika, Satvika, Vachika and Acharya.</li><li>2. Enhancing the three spheres of mind, body and voice to prepare one to be an actor through structured and creative activity.</li><li>3. Routines and Changes to expand the range of the theatre performer.</li></ol>  |
| UNIT IV  | Application of Theatre and its practice                                 | <ol style="list-style-type: none"><li>1. Specific focus on direction, stage management, sets and props, costumes, light, make-up sound and backstage</li></ol>  |



**Reference Books:**

1. Natya Sastra – Dr. Manomohan Ghosh
2. Kapila Vatsyayan, “Traditional Indian Theatre Multiple streams”. National Book Trust, 1980
3. Minding the body and mending the mind – Joan Borysenko, The Bantam Books
4. All About Theatre – off stage – Chris Hogget
5. The elements of playwriting – Louis Catron
6. An Actor Prepares – Stanislavsky
7. Sā gara, Karnā ṭa kaRā jya: Nīnā samRañ gaśikṣa ṛa Kē ndraparavā giAksa raPrakā śana.  
5.

| Course Code | Course Title                | Course Type | L | T | P | C | Hrs./ Wk. |
|-------------|-----------------------------|-------------|---|---|---|---|-----------|
| B19BA3041   | Practical 3 – Bharatanatyam | SC          | 0 | 0 | 3 | 3 | 6         |

**Course Objectives:** The overall objective of the Course is as follows:

- A. Elevating their artistic talent to a higher level
  - B. To provide exposure to the gestural language of Bharatanatyam.
  - C. Enable the students to understand the possibilities of mimetic language of dance.
  - D. Finding the possibilities to channelize their skills and improve them
- Learning Outcomes

*On completion of the course learners will be able to:*

- Will be able to perform important dances of Bharatanatyam repertoire
- Will develop their acting and dancing skills.
- Improve their understanding of musical and rhythmic correlation
- Able to sing and recite jathis to the learnt items.

*Course Content:*

| <b>Unit</b> | <b>Topics</b>                 | <b>Description</b>  |
|-------------|-------------------------------|---|
| 1           | Hastabhedas                   | Viniyogas of Mudras - Samyutha Asamyutha Hastas are taught to the students. This will take their vocabulary of Mudra to a higher level and will be useful while composing new choreographies. |
| 2           | Kauthvam 1 <sup>st</sup> part | Learning of a Kauthvam provides more practical knowledge and develops their acting skills.  |
| 3           | Kauthvam 2 <sup>nd</sup> part | Second part of Kauthvam to be taught. Also training for singing and recitation of syllables to be given   |
| 4           | Sloka                         | Students acquire more acting skills and develop the knowledge of literature.  |

| <b>Course Code</b> | <b>Course Title</b>     | <b>Course Type</b> | <b>L</b> | <b>T</b> | <b>P</b> | <b>C</b> | <b>Hrs /Wk</b> |
|--------------------|-------------------------|--------------------|----------|----------|----------|----------|----------------|
| B19BA3042          | Practical – 3 Kuchipudi | SC                 | 0        | 0        | 3        | 3        | 6              |

**Objectives: The overall objective of the Course is as follows:**

- To give Student more attention to the art.
- Making their artistic talent to a higher level
- Finding the possibilities of their skills and improve them.

*b) Learning Outcomes*

On completion of the course learners will be able to:

- Will be able perform some of the major item in the respective field
- Will develop their acting and dancing skills.
- Able to sing and do the jathis to the learned items.

| <b>Unit</b> | <b>Topics</b> | <b>Description</b>   |
|-------------|---------------|--|
| 1           | Keerthana     | Keerthanam is one of the part in which student's acting skills could get developed.                |
| 2           | Sloka         | Student will learn a Sloka part so that the expansion of acting and improvisation can be developed |

|   |          |  |
|---|----------|--|
| 3 | Thillana | This is one of the last parts in the Kachery format. Student will focus on the body and dance movements in the part. |
|---|----------|--|

|   |            |  |
|---|------------|--|
| 4 | Recitation | Recitation of all the items learned for a thorough knowledge. Revising the previous pieces is also added |
|---|------------|--|

| CourseCode | CourseTitle                           | Course Type | L | T | P | C | Hrs./ Wk. |
|------------|---------------------------------------|-------------|---|---|---|---|-----------|
| B18BA3043  | <b>Practical – 3 (Carnatic Music)</b> | SC          | 0 | 0 | 3 | 3 | 6         |

*Course Objectives:*

- To improve the students' understanding of Carnatic Music by exposing them to higher levels of training
- To make the students learn the composition in Carnatic music and to enable them to learn it in the practical way
- To enable them to understand the advanced technicalities of this genre

**Course Outcomes:**

- At the end of the course the students would be in a position to render the lessons taught to them in a confident manner.
- The students would not only understand the fundamentals and basics of the music but would also become a performer.
- The artistes will have a greater knowledge of music theory.

|          |                       |  |
|----------|-----------------------|--|
| UNIT I   | Music; Basics, Theory | <ul style="list-style-type: none"> <li>• Lakshana Geetha</li> <li>• 72 Melakartha raga theory as per Venkatamaki, Chaturdantiprakashika</li> <li>• (South Indian music of Sambamurthi book 3, page 45,55)</li> </ul> |
| UNIT II  | Learning Raga         | <ul style="list-style-type: none"> <li>• Jathiswaram – kalyani</li> <li>• Nottu Swaras</li> </ul>  |
| UNIT III | Jathi & Composition   | <ul style="list-style-type: none"> <li>• Swara Jathi</li> <li>• Definition of compositional forms</li> </ul>   |

|                    |                            |                                |   |          |          |          |          |                  |
|--------------------|----------------------------|--------------------------------|---|----------|----------|----------|----------|------------------|
| UNIT IV            |                            | Sloka/Devotional Song and Raga | • Chakra Division Theory in Raga System<br>Devotional song/ Sloka |          |          |          |          |                  |
| <b>Course Code</b> | <b>Course Title</b>        |                                | <b>Course Type</b>  | <b>L</b> | <b>T</b> | <b>P</b> | <b>C</b> | <b>Hrs./ Wk.</b> |
| B18BA3044          | <b>Practical-3 (Drama)</b> |                                | SC  | 0        | 0        | 3        | 3        | 6                |

*Course Objectives*

- Understanding the dynamics of dramatic literature.
- Improving the ability of reading more dramas
- Understand the more about the wide concepts of stage and plot
- Preparing characters and finding out the perspectives of different roles as an actor.

*Course Outcomes*

- Will be able to understand the influences made on social impact by the plays written in different periods.
- Be able to have a wide range of reading habit
- Student will be able to design a scene in different patterns depending on the situation and emotion of plays
- Student will be able to present any level of performance like Solo, Monologue, etc.

**Course Content:**

|          |  |  |
|----------|--|--|
| UNIT I   | <b>Play reading</b>                      | <ol style="list-style-type: none"> <li>1. Reading plays in different perspectives and different moods.</li> <li>2. Both Eastern &amp; Western classics should be read.</li> <li>3. Oedipus Rex, Macbeth, Ascharyachoodamani, Sakuthalam</li> </ol>   |
| UNIT II  | <b>Scene Design</b>                      | <ol style="list-style-type: none"> <li>4. Designing scenes of the plays which have read.</li> <li>5. Finding out the possibilities of experimenting the classics in contemporary</li> </ol>  |
| UNIT III | <b>Character building and developing</b> | <ol style="list-style-type: none"> <li>1. Building a character in different viewpoints and enacting in different situations</li> <li>2. Finding the possibilities of physical involvement in the developed characters</li> <li>3. Posting the characters in different manners to understand the dynamics of the creativity.</li> </ol> |
| UNIT IV  | <b>Actor and Director practices</b>      | <ol style="list-style-type: none"> <li>1. Developing directorial skills</li> <li>2. Working with co-actors as a director.</li> <li>3. Creating short scenes as director</li> </ol>   |

| Course Code | Course Title  | Course Type | L | T | P | C | Hrs./Wk. |
|-------------|---|-------------|---|---|---|---|----------|
| BA18BA2060  | <b>English Literature &amp; Language – II</b><br>British Literature (The Romantic Age)<br>& Aspects of Language | HC          | 2 | 0 | 1 | 3 | 4        |

### Course Description:

The course is designed to elevate the level of the initial learning of the UG students. The students by now are well acquainted with the basic concepts of literature and language and therefore can address a little complex literary themes and topics to equip themselves to deal with hard core academic texts in

the current as well as the upcoming semesters. The main focus is given to the literature falling under the umbrella domain of Romantic period with special reference to the romantic school of poetry. The completion of the course will ensure an overarching competence in Romantic poetry and prose amongst the students.

### Course Objectives:

- To enable the students to understand the context of the literary age and genre focused in the syllabus.
- To enable students understand and relate British literature chronologically in reference to select authors of the Romantic period.
- To appreciate the vivacity of the canon of British literature.

### Course Outcomes:

On completion of the course, students will be able to:

- Identify the major poets of the Romantic period and their works in English Literature.
- Outline the various issues presented in the prose of the period.
- Demonstrate complete familiarity with the features of novels of the Romantic period.
- Illustrate a good understanding of the structure of sentences and discourse.

### Course Content:

| Unit | Description | Evaluation Pattern | Topics   | Teaching Hours |
|------|-------------|--------------------|--|----------------|
| I    | Poetry      | 25 Marks           | <i>The Age of Transition:</i><br>1. William Blake – The Chimney Sweeper<br><i>The Romantic Age:</i><br>2. William Wordsworth – A Slumber did my spirit seal; Daffodils<br>3. Samuel Taylor Coleridge – Kubla Khan<br>4. Lord Byron – On This Day I Complete My Thirty-Sixth Year<br>5. Percy Bysshe Shelley – Ode to the West Wind | 12 Hours       |

|     |          |          |  |          |
|-----|----------|----------|--|----------|
|     |          |          | 6. John Keats – Ode on a Grecian Urn   |          |
| II  | Prose    | 25 Marks | 1. Charles Lamb – Dream-Children: A Reverie<br>2. William Hazlitt – On the Feeling of Immortality in Youth<br>3. Percy Bysshe Shelley – Extract from <i>A Defence of Poetry</i><br>4. Mary Wollstonecraft – Extract from <i>A Vindication of the Rights of Women</i> | 12 Hours |
| III | Fiction  | 25 Marks | 1. Ann Radcliffe – <i>The Mysteries of Udolpho</i><br>2. Jane Austen – <i>Pride and Prejudice</i>  | 12 Hours |
| IV  | Language | 25 Marks | 1. The Structure of Sentences<br>2. Discourse  | 12 Hours |

#### Reference Books:

- Wordsworth, Jonathan. *The Penguin Book of Romantic Poetry*. Penguin, 2006.
- Applebaum, Stanley. *English Romantic Poetry: An Anthology*. Dover, 1996.
- Driver, Paul. *Poetry of the Romantics*. Penguin, 2000.
- Blaisdell, Bob. *Great English Essays: From Bacon to Chesterton*. Dover, 2005.
- Wollstonecraft, Mary, *Vindication of the Rights of Women*. Penguin, 2010.
- Sinha, Susanta K. *English Essayists*. Oxford University Press, 1997.
- Austen, Jane. *Pride and Prejudice*. Penguin, 2009.
- Radcliffe, Ann. *The Mysteries of Udolpho*. Penguin, 2001.
- Green, David. *Contemporary English Grammar Structures and Composition*. New Delhi: MacMillan Publishers, 2010.
- Leech, Geoffrey and Jan Svartvik. *A Communicative Grammar of English*. Longman, 2003.

| Course Code | Course Title                         | Course Type | L | T | P | C | Hrs./ Wk. |
|-------------|--------------------------------------|-------------|---|---|---|---|-----------|
| BA18BA2070  | <b>FOUNDATIONS OF PSYCHOLOGY -II</b> | HC          | 2 | 0 | 1 | 3 | 4         |

### Course Description:

This course is designed to give students an overview of what psychological science has discovered about human behavior and mental processes over the past century. An evolutionary, functional perspective will be applied across the many fields of psychology. Students will gain an understanding

of the psychological phenomena that occur in daily life as well as the practical applications of psychological knowledge. This course is designed to give other basic aspects of psychology such as sensational aspects, perceptual process, attentional process, personality and its overview, thinking process and intellectual aspects of human being.

### Course Objectives:

- To introduce the student to the field of sensory processes, perceptual processes and attentional processes.
- To familiarize them with study of personality and its development.
- To help the student to collect and analyze about how our thinking processes involved in different cognitive abilities.
- To help the students with the study of intelligence and its different components.

| Unit | Description                     | Evaluation Pattern                                       | Topics   | Teaching Hours |
|------|---------------------------------|--|--|----------------|
| I    | <b>SENSATION AND PERCEPTION</b> | <b>25 Marks</b><br>Short Notes/<br>Descriptive Questions | <p><b>a) Sensation</b> - Nature and steps in sensation.. Purposes of sensation, sensory receptors and the brain; Sensory adaptation. Types of sensation: <b>Vision.</b></p> <p><b>b) Perception</b> – Nature and meaning of perception; Gestalt laws of perceptual organization, The Constancies (Size, Shape and Brightness); Errors in perception.</p> | 10 Hours       |

|     |                                     |   |  |                     |
|-----|-------------------------------------|---|--|---------------------|
| II  | <b>PERSONALITY</b>                  | <b>25 Marks</b><br>Short Notes/<br>Descriptive<br>Questions | a) Nature and definition of personality(Allport's definition).<br>b) Factors influencing on development of personality.<br>c) Approaches to personality theories. Psychodynamic Perspectives: Freud's thoery<br>Trait approaches: NEO-5 theory.<br>Social Learning theory: Bandura's theory of Personality.<br>d) Measurement of personality: Objective Measurement: Questionnaires, rating scales. Projective Techniques. | 10 Hours            |
| III | <b>THINKING</b>                     | <b>25 Marks</b><br>Short Notes/<br>Descriptive<br>Questions | a) Nature and definition of thinking, Cognition. Forms of thinking: Concept formation, Categorization, Problem solving, Reasoning, Decision making, Creativity.  | 08 Hours            |
| IV  | <b>INTELLIGENCE</b>                 | <b>25 Marks</b><br>Short Notes/<br>Descriptive<br>Questions | a) Intelligence in historical perspective<br>b) Broader conceptions of Intelligence: Spearman's two factor theory, Sternberg's triarchic theory, Multiple Intelligences, Guilford's theory.<br>d) Types of intelligence tests.<br>e) Extremes of Intelligence.   | 10 Hours            |
|     | <b>PRACTICALS:<br/>PRACTICALS-2</b> |   | a) Signal detection<br>b) Stroop effect<br>c) Bilateral Transfer<br>d) Muller Lyer Illusion<br>e) Concept Formation/Levels of Categorization   | 2<br>hrs/Batch/Week |

**Learnin  
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On completi  
on of the  
course,  
the  
students  
will be  
able to:

- G  
ain an  
understa

nding of the sensory aspects, perceptual processes, and attentional aspects of humanbeings.

- Able to understand the concept personality, factors influencing, different components of personality.
- Gain an understanding of how our thinking process involved in our cognitive abilities.
- Gain an understanding the concept of intelligence and its components.

**Reference Books:**

1. Robert S. *Feldman* (2004) *understanding Psychology 6th Edition* Tata MrGram – Hill.
2. Saundra K Ciccarelli and Glenn E Meyer (2008), *Psychology*, South Asia Edition,
3. Robert A Baron (2001), *Psychology*, III Edition, Prentice Hall Publications



4. John. W. Santrock (2006), Psychology Essentials, 2<sup>nd</sup> Edition Tata Mc Graw Hill
5. Hillgard & Atkinson (2009), Introduction to Psychology Oxford IBH publishing Co. Pvt. Ltd.
6. Morgan, King (2004), Introduction to Psychology, VII Edition, 1989, Mc Graw Hill IBH Publication.



- uÁvÁÁFpÀ, gÁdQÁÁ, zÁ«ÁĐPÀ, uÁAuÁwPÀ °ÁUÀs áAUuÁAŞÇ «ZÁgÁUÁXÉqÉ UÁvÁÁEÁ°j uÁÁvÁzÁgÉsAÇUÉ «zÁÍyĐUÁÁÁ ZÁZÁĐ vÁÁEÉsÁ°ÁvÁvÁÇ °°ÉÁÁÁÁvÁzÉ.
- fÁvÁEÁzÁ ŞgÁvÁ C°¥ÁÁÁÁ °°ÉÁzÁUÁÁÁ, uÁvÁÁUÉUÁÁÁÁÁ DZÁÁPÀ uÁAzÁ°°ÁĐzÁ vÁÁEÁ«ÁÁÁvÁEÁsAÇUÉ vÁÁĐ»uÁÁvÁÁvÉ ¥ÉÁgÉÁ ; uÁÁvÁzÉ.
- uÁvÁÁFpÀ CjvÁÇ vÁÁsr uÁÁvÁzÉ.
- GvÁvÁÁ uÁAvÁ°ÁEÁ PÁEÁÁÁÁÁÁÁ °°ÉÁuÁÁvÁ GzÉÁÁvÁEÁÁÁ FqÉÁj uÁÁvÁzÉ.

**Unit – á 12 Hr**

PÁÁvÉvÁÇ ÉÁvÁÇ - CrUÁgÁÁ

ŞÁÇvÁAvÁjUÉ PÁEÁUÁÁ ÇzÁgÉ - J.PÉ.gÁvÁÁEÁÁdfi PÁÁjUÁÁÁ

uÁgí PÁÁjUÁÁÁ - ÁuÁgí C°ÁvÁÁzí vÁÁ°w

ÉÁ Şj °°ÁsætvÁ® - ¥ÁIt±Én

**Unit – áá12 Hr**

ÁvÁAvÁ VÁvÉ - ZÁÁ¥Á

dÉÁ¥ÁzÁ PÁXÉUÁÁ gÁPÁUÁ - PÁA°ÁgÁ

zÁÁvÁgÁÁ ŞgÁÁvÁgÁÁ zÁj°r - 1zÁÁÁUÁÁÁÁ

PÁÁqÁzÁ PÉ@uÁUÁgÁgÁÁ - JZi Juí 2vÁ¥ÁÁÁÁ±Á

**Unit – ááá12 Hr**

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vÁZÁÉÁPÁgÁgÁ «ZÁgÁ PÁÁw - f.Juí.Juí

eÁUÁvÁPÁgÁtzt »ÉÉÉÁÁÁÁ UÁÁÇfÁÁÁ ¥ÁÁvÁvÉ - 1. ÉÁUÁt

ŞAqÁvÁÁÁ ±Á» ÉÉÉ - ŞgÁUÁsgÁÁ

**Unit – áv12 Hr**

uÁAuÁgÁ - CÉÁAvÁvÁÁswĐ

¥ÁgÁ°ÁÁ±ÁĐ Á UÁAxÁUÁÁÁ:

1. vÁÁÁUÁ½ gÁA.2m., PÁEÁqÁ uÁ»vÁ ZÁjvÉz ¥ÁÁÁ±ÁPÁgÁÁ VÁvÁ ŞÁPí °ÉUí, vÉÁUÁsgÁÁ. 2014
2. 1ÁvÁÁvÁvÁ PÁEÁqÁ uÁ»vÁ ZÁjvÉ uÁÁÁÁÁ 1,2,3,4,5 vÁÁvÁÁ 6, PÁÁvÉÁÁÁ PÁEÁqÁ CzÁÁÁÁÁÁ uÁAuÉ, vÉÁUÁsgÁÁ «±Á«zÁí°ÁÁÁ, vÉÁUÁsgÁÁ. 2014
3. °ÁÁÁÁ ÉÁUÁgÁdÁÁÁ, uÁAUÁvÁ PÁ«UÁÁÁ, ¥ÁÁÁ±ÁPÁgÁÁ uÁÁÁŞ ŞÁPí °ÉUí, °°ÉÁUÁÁÁsgÁÁ. 2010

4. glAeÁfī zÁUÁō, ±ÁgÁ t gÁ uÁvÁUÁ PÁæAw, ¥ÁeÁ±ÁPÁgÁÁ. eéSÁ»ÁÁÁ ¥ÁeÁ±ÁEÁ, §Áj. 2015
5. vÁ¹µÁ., gÁvÁPÁgÁvÁ tōÁÁÁ ``ÁgÁvÉÁ±Á vÉÉ``ÁvÁ, ¥ÁeÁ±ÁPÁgÁÁ ZÉÁvÁEÁ ŠÁPī ōÉuī, véÁÉuÁsgÁÁ. 1999
6. qÁ. CgÁ«AzÁ vÁÁ®UÁw, uÁ»vÁi uÁAuÁw vÁÁvÁÁ zÁāvÁ ¥ÁæeÉ, ¥ÁeÁ±ÁPÁgÁÁ PÁEÁqÁ uÁ»vÁi ¥ÁjµÁvÁÁ, ``ÉAUÁÁsgÁÁ. 2014
7. qÁ. F.Juī. DvÁÁsgÁ, PÁEÁqÁ PÁxÁEÁ uÁ»vÁi : PÁzÁAŠj, ¥ÁeÁ±ÁPÁgÁÁ uÁ¥ÁÁ ŠÁPī ōÉuī, ``ÉAUÁÁsgÁÁ. 2016
8. QÁvÁōEÁxÁ PÁÁvÁōPÉsÁn, PÁEÁqÁ uÁ»vÁi uÁAUÁw, ¥ÁeÁ±ÁPÁgÁÁ PÁÁvÁōPÉsÁn véÁvÉsÁjÁÁeī lÁiī, zÁgÁvÁqÁ. 2009
9. ±ÁvÁÁgÁÁÁÁ vÁ.uÁÁ., PÁEÁqÁ uÁ»vÁi zÁjvé. ¥ÁeÁ±ÁPÁgÁÁ vÁÁÁQÉÁ véAPÁ tÁÁÁi uÁÁgÁPÁ UÁæAxÁvÁÁeé, véÁÉuÁsgÁÁ - 2014
10. uÁA. qÁ! ¹. Dgī. ZÁAzÁeÉÁRgī, vÁÁÁAzÁÁÁvÁEÁzÁ ®PÁ tUÁÁEÁÁÁ ``ÉÉÉ¹PÉsÁÁvÁzÁÁ ōÉÁUé?, ¥ÁeÁ±ÁPÁgÁÁ ÉÁvÁPÁEÁō lPÁ ¥Á©PÉÁµÁEī ¥É évémī ā«Áméqī. 2010
11. DzÁÁPÁ PÁEÁqÁ PÁvÁi ``ÁUÁ-2, PÁÁvÉA¥ÁÁ PÁEÁqÁ CzÁÁÁEÁ uÁAué, véÁÉuÁsgÁÁ «±Á«zÁÁ®ÁÁ, véÁÉuÁsgÁÁ. 2004
12. ²vÁgÁÁzÁeÁ f.Juī. PÁEÁqÁ uÁ»vÁi uÁ«ÁÁPÉ, ¥ÁeÁ±ÁPÁgÁÁ uÁ¥ÁÁ ŠÁPī ōÉuī, ``ÉAUÁÁsgÁÁ. 2013

| Course Code | Course Title        | Course Type | L | T | P | C | Hrs./ Wk. |
|-------------|---------------------|-------------|---|---|---|---|-----------|
| B18BA4012   | HINDI-II (Language) | CC          | 2 | 1 | 0 | 3 | 4         |

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| Course Code | Course Title                        | Course Type | L | T | P | C | Hrs./ Wk. |
|-------------|-------------------------------------|-------------|---|---|---|---|-----------|
| B18BA4013   | ADDITIONAL ENGLISH-IV<br>(Language) | CC          | 2 | 1 | 0 | 3 | 4         |

*Course Outline:*

This is a 3 credit course designed to help the learners gain competency in language and literature by exposing them to a larger variety of literary genres and themes to encourage their interests in critical social and cultural issues within literary as well as non-literary domains.

*Course Objectives:*

- To introduce the students to the multiplicity of literature from all over the world.
- To contribute in the emotional and social development of the students.
- To develop in the students an ability to appreciate cultural and social diversity.

*Learning Outcomes:*

On completion of the course, learners will be able to:

- Demonstrate a visible understanding of the significant issues of the society.
- Summarize the basic as well as the latent concepts of the texts provided in the syllabus and do justice to them.
- Explain the major and minor themes of the select texts and their significance in the broader context of real life.

| <b>Unit</b> | <b>Description</b>                | <b>Evaluation Pattern</b>                                       | <b>Topics</b>  | <b>Teaching Hours</b> |
|-------------|-----------------------------------|---|--|-----------------------|
| I           | <b>Myths &amp; Mythology</b>      | <b>25 Marks</b><br><br>Short Notes/<br>Descriptive<br>Questions | John W. May – Narcissus<br><br>W.B. Yeats – The Second Coming<br><br>DevduttPattanaik - <i>Shikhandi and the Other Stories They Don't Tell you</i> (Extracts)<br><br>IravatiKarve – <i>Yuganta</i> (Extract)       | <b>12 Hours</b>       |
| II          | <b>Family &amp; Relationships</b> | <b>25 Marks</b><br><br>Short Notes/<br>Descriptive<br>Questions | Nissim Ezekiel – Night of the Scorpion<br><br>Langston Hughes – Mother to Son<br><br>Vijay Dan Detha – Double Life<br><br>Kate Chopin – The Story of an Hour<br><br>Henrik Ibsen – <i>A Doll's House</i> (Extract) | <b>12 Hours</b>       |
| III         | <b>Horror &amp; Suspense</b>      | <b>25 Marks</b><br><br>Short Notes/<br>Descriptive              | Edgar Allan Poe – The Raven<br><br>Bram Stoker – A Dream of Red Hands  | <b>12 Hours</b>       |



|    |                  |  |  |                 |
|----|------------------|--|--|-----------------|
|    |                  | Questions  | Satyajit Ray – Adventures of Feluda(Extract)<br>Stephen King - Gramma  |                 |
| IV | <b>Education</b> | <b>25 Marks</b><br><br>Short Notes/<br>Descriptive Questions | The Dalai Lama – The Paradox of Our Times<br><br>Kamala Wijeratne – To a Student<br><br>Sudha Murthy – In Sahyadri Hills, a Lesson in Humility<br><br>Booker T. Washington – Extract from <i>Up from Slavery</i> (Chapter 3: The Struggle for Education)<br><br>Frigyes Karinthy – <i>Refund</i> | <b>12 Hours</b> |

*Reference Books:*

- Finneran, Richard J. *The Collected Works of W.B. Yeats*(Volume I: The Poems: Revised Second Edition). Simon & Schuster, 1996.
- Pattanaik, Devdutt. *Shikhandi: And Other 'Queer' Tales They Don't Tell You*. Penguin Books, 2014.
- Karve, Irawati. *Yuganta: The End of an Epoch*. Orient Blackswan, 2007.
- Ezekiel, Nissim. *Collected Poems* (With A New Introduction By John Thieme). OUP, 2005.
- Hughes, Langston. *The Collected Poems of Langston Hughes*. Vintage, 1995.
- Chopin, Kate. *The Awakening and Selected Stories of Kate Chopin*. Simon & Schuster, 2004.
- Ibsen, Henrik. *A Doll's House*. Maple Press, 2011.
- Poe, Edgar Allan. *The Complete Poetry of Edgar Allan Poe*. Penguin USA, 2008.
- Stoker, Bram. *Dracula*. Fingerprint Publishing, 2013.
- Ray, Satyajit. *The Complete Adventures of Feluda* (Vol. 2). Penguin Books Ltd., 2015.
- Lama, Dalai. *Freedom In Exile: The Autobiography of the Dalai Lama of Tibet*. Little, Brown Book Group, 1998.
- Murthy, Sudha. *Wise and Otherwise: A Salute to Life*. Penguin India, 2006.
- Wsahington, Booker T. *Up from Slavery*. Infinity, 201

| Course Code | Course Title                                 | Course Type | L | T | P | C | Hrs./ Wk. |
|-------------|--|-------------|---|---|---|---|-----------|
| B18BA4020   | <b>Textual Traditions in Performing Arts</b> | HC          | 2 | 1 | 0 | 3 | 4         |

*Course Objectives:*

- a. To enable the students to understand the tangible heritage of India and the different arenas where the traditions and cultures could be found related to Performing Arts
- b. To make the students learn the different texts from ancient, medieval and modern periods related to Performing Arts.

*Course Outcomes*

- a. At the end of the course the students would be able to understand the importance and the greatness of the Cultural heritage of India and their Tangible sources.
- b. The Students would not only understand the Tangible sources of Performing Arts but also would be able to read, understand and apply them to the performances of them.

|          |   |  |
|----------|---|--|
| UNIT I   | History of Indian Performing Arts and its Sources | <ol style="list-style-type: none"> <li>1. History and development of Performing Arts</li> <li>2. Tangible sources</li> <li>3. Intangible Sources</li> <li>4. List of World Heritage Sites in India</li> </ol>  |
| UNIT II  | Tangible Sources for Performing Arts              | <ol style="list-style-type: none"> <li>1. Manuscripts</li> <li>2. Sculptures</li> <li>3. Temple architectures</li> <li>4. Hindu Mythology and Iconography of Gods and Goddesses</li> <li>5. Books on Dance, Music and Theatre</li> <li>6. Film Archives</li> </ol>   |
| UNIT III | Texts on Performing Arts                          | <ol style="list-style-type: none"> <li>1. Abhinaya Darpanam of Nandikeshwara– 2<sup>nd</sup> century AD</li> <li>2. Abhinava Bharati of Abhinava Gupta – 10<sup>th</sup> century AD</li> <li>3. Nritta Ratnavali of Jayapasena– 13<sup>th</sup> century AD</li> <li>4. Brihaddeshi of Matanga Muni – 6<sup>th</sup> to 8<sup>th</sup> century AD</li> <li>5. Abhilashitartha Chintamani</li> </ol> |

|         |  |   |
|---------|--|---|
|         |  | <p>(Manasollasa) of Someshwara – 12<sup>th</sup> century AD</p> <ol style="list-style-type: none"> <li>6. Sangeeta Ratnakara – 13<sup>th</sup> century AD</li> <li>7. Kalidasa's Abhignanashakuntalam – 1<sup>st</sup> century BC to 4<sup>th</sup> century AD</li> <li>8. Silappadikaram of Ilango Adigal – 2<sup>nd</sup> century AD</li> <li>9. Ratnavali of Harsha – 7<sup>th</sup> century AD</li> </ol> |
| UNIT IV | Modern textual traditions in Performing Arts | <ol style="list-style-type: none"> <li>1. V. Raghavan</li> <li>2. Kapila Vatsyayan</li> <li>3. Ananda Coomaraswamy</li> </ol>   |

| Course Code | Course Title                | Course Type | L | T | P | C | Hrs./Wk. |
|-------------|-----------------------------|-------------|---|---|---|---|----------|
| B18BA4031   | Practical – 4 Bharatanatyam | SC          | 0 | 0 | 3 | 3 | 6        |

### *Course Objectives*

- A. To impart advanced skills of dancing and acting to the students
- B. To develop stamina of students
- C. Learning more items so that the students can have performances.
- D. Attaining detailed knowledge in the field of arts

### **Course Outcomes**

- Give performances in the respective field.
- Acquire a good knowledge on the significant dance of the tradition.
- Recite the Trikala jati and other jatis confidently
- Will be able to further teach the dances and also understand the intricate aspects of Bharatanatyam

### **Course Content:**

|                 |                             |   |
|-----------------|-----------------------------|---|
| <b>UNIT I</b>   | Varnam 1 <sup>st</sup> part | The most important dance of the repertoire is taught. Trikalajathi, abhinaya for pallavi and anupallavi are taught. |
| <b>UNIT II</b>  | Varnam 2 <sup>nd</sup> part | Continuation of the Varnam. Jatis and abhinaya for sahitya are taught.  |
| <b>UNIT III</b> | Varnam 3 <sup>rd</sup> part | Second half of the Varnam.  |
| <b>UNIT IV</b>  | Recitation of Jathis        | Reciting the musical parts of the dance along with Jathis   |

| Course Code | Course Title                     | Course Type | L | T | P | C | Hrs./ Wk. |
|-------------|----------------------------------|-------------|---|---|---|---|-----------|
| B18BA4032   | <b>Practical – 4 (Kuchipudi)</b> | SC          | 0 | 0 | 3 | 3 | 6         |

*Course Objectives*

- a. Improve more skills of dancing and acting
- b. Learning more items so that student can have performances.
- c. Attaining detailed knowledge in the field of arts

*Course Outcomes:*

- Have own performances in the respective field.
- Can have good knowledge on the important items of the field.
- Able to help the beginner level students the art field.

*Course Content:*

|          |                                |  |
|----------|--------------------------------|--|
| UNIT I   | Tharangam 1 <sup>st</sup> part | Tharangam is an essential piece in the form. Student will be enabling to develop their overall skills through this.                  |
| UNIT II  | Tharangam 2 <sup>nd</sup> part | Continuing and completing the part is the activity here. Student must also skilled to recite the item.                               |
| UNIT III | Keerthana 1 <sup>st</sup> part | One more part is added to understand the differences in this piece. With this talents of student will also increase                  |
| UNIT IV  | Keerthana 2 <sup>nd</sup> part | Completing the item and getting ready to perform. Revision of the previous items will also takes place along with the present units. |

| Course Code | Course Title              | Course Type | L | T | P | C | Hrs./Wk. |
|-------------|---------------------------|-------------|---|---|---|---|----------|
| B18BA4033   | Practical 4–CarnaticVocal | SC          | 0 | 0 | 3 | 3 | 6        |

**Objectives:** The Overall Objective of the course is As Follows:

- To make the students learn the Kacheri compositions in Carnatic music and to enable them to learn it in the practical way.
- To enable them to understand the theoretical aspects of compositions.
- To provide them higher levels of vocal training
- To empower them with concert related technicalities and training

*Learning Outcomes:*

On completion of the course learners will be able to:

- The Students would be able to understand the concept of the alapana and swarakalpana
- The Students would be able to sing the manodharmasangeeta
- The students would be able to sing different compositional forms in concert.
- Students would acquire stronger capacity to effectively render more challenging compositions

*Course Content:*

| Unit | Topics                  | Description                         |  |
|------|-------------------------|-------------------------------------|--|
| 1    | Basics of concert music | Tana Varnam in one speed            |  |
| 2    | Basics of concert music | Javali                              |  |
| 3    | Basics of concert music | Kriti with alapana and swarakalpana |  |
| 4    | Basics of concert music | Thillana                            |  |

| Course Code | Course Title             | Course Type | L | T | P | C | Hrs./ Wk. |
|-------------|--------------------------|-------------|---|---|---|---|-----------|
| B18BA4034   | <b>Practical 4–Drama</b> | SC          | 0 | 0 | 3 | 3 | 6         |

**Course Objectives:** The overall objective of the Course is as follows:

- Understanding the dynamics of dramatic literature.
- Improving the ability of reading more dramas
- Understand the more about the wide concepts of stage and plot
- Preparing characters and finding out the perspectives of different role asan actor.

*Course Outcomes:*

- a. Will be able understand the influences made on social impact by the playswritten in different period.
- b. Be able to have a wide range of reading habit
- c. Student will be able to design a scenes in different patterns depends on the situation and emotion of plays
- d. Student will be able to present any level of performance like Solo, Monologue, etc.

*Course Content:*

**Reference Books:**

1. An Actor Prepares – Konstantin Stanislavski
2. Ascharya Chudamani – Sakthibhadran
3. Tragedy and Comedy – Walter Kerr
4. The Director’s Craft – Katie Mitchell
5. Changing Styles & Methods of Theatre Acting – Bharti Sharma.

| Course Code | Course Title   | Course Type | L | T | P | C | Hrs./ Wk. |
|-------------|--|-------------|---|---|---|---|-----------|
| B18BA4040   | English Literature & Facets of Language -IV - <b>Reading India</b> | HC          | 2 | 0 | 1 | 3 | 4         |

*Course Description:*

This course is designed to expose the learners to the various facets of the multicultural India. This richness of our nation is an amalgamation of several cultures, spanning across the Indian subcontinent and has been greatly influenced by a history that is several millennia old. This course aims to acquaint the learners with this variety of India’s socio-political and cultural background

**Course Objectives:**

- To acquaint the students with the culture and aesthetics of India.
- To expose the students to the various issues related to the formation of India as a nation.
- To introduce the students to the issues of caste, class and gender related problems in India.
- To familiarize the students with contemporary politics in India.

*Course Outcomes:*

On completion of the course the students will:

- Develop an insight into the richness of India's culture and aesthetics.
- Demonstrate familiarity with the various issues related to the formation of India as a nation.
- Be able to explain the issues of caste, class and gender related problems in India.
- Be able to outline their familiarity with contemporary politics in India.
- Outline the various issues presented in the prose of the period.
- Demonstrate complete familiarity with the features of novels of the Romantic period. Illustrate a good understanding of the structure of sentences and discourse.

*Course Content:*

| Unit | Description            | Evaluation | Topics   | Teaching |
|------|------------------------|------------|--|----------|
| I    | Culture and Aesthetics | 25 Marks   | 1. Anand Coomaraswamy: The Dance of Shiva (from <i>The Dance of Shiva: Fourteen Essays</i> )<br>2. Amir Khusrau: Multilingual Literary Culture (from <i>Indian Literary Criticism: Theory and Interpretation</i> )<br>3. David Frawley: India and the Coming Century (from <i>Hinduism and the Clash of</i>                    | 12 Hours |
| II   | Nation                 | 25 Marks   | 1. Vikram Chandra: <i>Red Earth and Pouring Rain</i><br>2. Ramachandra Guha: Redeeming the Public (from <i>Patriots and Partisans</i> )<br>3. Ritu Menon and Kamla Bhasin: <i>Borders and Boundaries - Women in India's Partition</i> (Extract)<br>Suggested Reading:<br>Salman Rushdie: <i>Dynasty</i> (from <i>Imaginary</i> | 12 Hours |
| III  | Caste, Class & Gender  | 25 Marks   | 1. Baburao Bagul: Mother<br>2. Meena Kandaswamy: Becoming a Brahmin<br>3. Devanur Mahadeva: One Who Sold Themselves<br>4. Raja Sajjad Zaheer: Neech<br>5. A. Revathi: <i>The Truth about Me – A Hijra</i>  | 12 Hours |
| IV   | Contemporary Politics  | 25 Marks   | 1. Arundhati Roy: My Seditious Heart – An Unfinished Diary of Nowadays (Published in <i>The Caravan: A Journal of Politics and Culture</i> )<br>2. Basharith Peer: <i>Curfewed Nights</i> (Extract)  | 12 Hours |



**Reference Books:**

- Coomaraswamy, Ananda. *The Dance of Shiva: Fourteen Essays*. Rupa Publications India, 2013.
- Devy, G.N. *Indian Literary Criticism: Theory and Interpretation*. Orient Blackswan, 2010.
- Frawley, David. *Hinduism and the Clash of Civilizations*. Voice of India, 2001.
- Chandra, Vikram. *Red Earth and Pouring Rain*. Penguin India, 2000.
- Guha, Ramchandra. *Patriots and Partisans*. Penguin India, 2013.
- Menon, Ritu and KamlaBhasin. *Borders and Boundaries - Women in India's Partition*. Kali for Women, 1998.
- Rushdie, Salman. *Imaginary Homelands*. Random House India, 2010.
- Revathi, A. *The Truth About Me – A Hijra Life Story*. Penguin India, 2010.
- Peer, Basharith. *Curfewed Nights*. RHI, 2009.
- Tharoor, Shashi. *India – From Midnight to the Millennium and Beyond*. Penguin India, 2012.
- Roy, Arundhati. *My Seditious Heart – An Unfinished Diary of Nowadays*. *The Caravan: A Journal of Politics and Culture*. May 1, 2016.

URL: <http://www.caravanmagazine.in/essay/seditious-heart-arundhati-roy>

| Course Code | Course Title             | Course Type | L | T | P | C | Hrs./Wk. |
|-------------|--------------------------|-------------|---|---|---|---|----------|
| B18BA4050   | Developmental Psychology | HC          | 2 | 0 | 2 | 4 | 5        |

**Course****Description:**

This course is a study of human growth and development. Emphasis is on major theories and perspectives as they relate to the physical, cognitive, and psychosocial aspects of development from conception to death. Upon completion, students should be able to demonstrate knowledge of development across the life span. Course work includes projects which emphasize research. This course has been approved to satisfy the Comprehensive Articulation Agreement for the general education core requirement in social/behavioral sciences.

**Course****Objectives:**

- Explain the importance of studying life-span development.
- Describe the history of interest in the life-span perspective and indicate how contemporary concerns have arisen from previous views.
- Discuss the nature of development as a pattern of movement or change occurring throughout the life span.
- Define and distinguish between biological processes, cognitive processes, and socio-emotional processes.
- Understand the major developmental periods from conception to death.
- Understand, compare, and contrast the key development theories
- Define and distinguish between theory, hypotheses, and the scientific method, and understand the different research measures used by developmental psychologists.
- Understand the standard ethics of developmental research.

### Course Outcomes:

On completion of the course, students will be able to:

- Identify the major issues, tasks and milestones of human development, such as physical, cognitive, social and emotional development throughout the lifespan.
- Evaluate core concepts, strengths, and weaknesses of the major theories of lifespan development.
- Evaluate how ethnicity, culture, class, and gender influence lifespan development.
- Explain the impact of biological/genetic influences on physical growth, cognition and behavior.
- Assess how current research supports and critiques the major theories of development.
- Demonstrate the developmental aspects such as physical development, cognitive development, psychosocial development and emotional development in each stage of human life span.

### Course Content:

#### Unit-I: Introduction and Prenatal Development 12 Hours

- a) Concept of human development-Introduction, stages of life span development.
- b) Aspects of human development- Physical, social, cognitive, moral.
- c) Factors influencing human development-Ecological factors, hereditary factors.
- d) Overview of theories of human development- Erickson, Piaget, Kohlberg.
- e) **Conceiving a new life**-Fertilization; Multiple Births
- f) **Mechanisms of Heredity**- Genetic Code, Sex Determination, Patterns of Genetic Transmission -Dominant and Recessive Inheritance.
- g) Chromosomal and Gene linked abnormalities. – Chromosomal Abnormality-Down syndrome; **Sex-linked chromosomal abnormalities** - Klinefelters, fragile X, Turner's, XYY; **Gene linked abnormalities** - PKU, Sickle Cell Anaemia.
- h) **Stages of prenatal development.**
- i) Prenatal Assessment- Amniocentesis, chorionic villus sampling, embryoscopy, pre-implantation diagnosis, maternal blood test, umbilical cord blood sampling, ultrasound.
- j) Birth Process- Stages of Child Birth .

#### Unit-II: Infancy to Childhood 12

##### Hours

- a) Newborn appearance, reflexes, assessment and states
- b) Physical and motor development, cognitive and language development, psychosocial development: Emotions.

#### Unit-III: Puberty and Adolescence 12 Hours

- a) Puberty: Meaning, biological changes: Sexual maturation, growth spurt, primary and

- secondary sexual characteristics; responses to physical change; Development of identity;  
 b) Adolescent relationships: Family, Peers.

**Unit-IV: Adulthood 12 Hours**

- a) Physical development
- b) Foundations of intimate relationships: friendship, love, and sexuality; Marriage: Marital adjustment and conditions influencing it. Parenthood: adjustment to parenthood.
- c) Occupational adjustment: Stable and unstable patterns, preparation for retirement, work retirement and leisure in late adulthood.
- d) Psychosocial changes: Coping with Mid-life crisis, Primary and secondary ageing.
- e) Psychosocial aspects: lifestyle and social issues: Personal relationships: Relationship with adult children, great-grandparenthood.
- f) Stages and patterns of grieving.

**Practicals-IV**

- 1. Self-Concept Rating Scale (R.K.Saraswat )
- 2. Happiness Inventory
- 3. Concept Formation for height and size
- 4. Two Point Threshold
- 5. Size and weight Illusion

**Reference Books:**

- 1. Diane E Papalia (1998), Human Development 7th International Edition, Mc Graw Hill Publications
- 2. Lois Hoffman (1988), Developmental Psychology Today 5th Edition, Mc Graw Hill Inc.
- 3. Elizabeth B Hurlock(1987), Developmental Psychology-a life-span approach 5 th Edition, Tata Mc Graw Hill publication
- 4. Laura E Berk (1999), Child Development Prentice Hall of India
- 5. Hetherngton & Parke (1999), Child Psychology. 5 th International Edition, Mc Graw, Hill
- 6. John W. Santrock (1999) Life Span Development, 7 th Ed. Mc Graw Hill Publication

| Course Code | Course Title                  | Course Type | L | T | P | C | H |
|-------------|-------------------------------|-------------|---|---|---|---|---|
| B18BA4060   | Internship in Performing Arts | HC          | 0 | 0 | 3 | 3 | 6 |

Students have to do an internship program in an institution of their respective field. This is to develop their teaching skills and make them more focused into the artistic career which they are approaching

| Course Code | Duration | Course Title                              |    | L | T | P | C | H |
|-------------|----------|---|----|---|---|---|---|---|
| B18BA4070   | 20 Weeks | MOOC/SWAYAM/ Edx / HARVARD ONLINE COURSES | HC | 0 | 0 | 2 | 2 | 4 |

**MOOC/ SWAYAM:**

Globally, MOOC (Massive Open Online Course) platforms are gaining much popularity. Considering the popularity and relevance of MOOCs, Government of India has also launched an indigenous platform, SWAYAM. SWAYAM (Study Webs of Active Learning for Young Aspiring Minds) is basically an integrated MOOCs platform for distance education that is aimed at offering all the courses from school level (Class IX) to post-graduation level. The platform has been developed collaboratively by MHRD (Ministry of Human Resource Development) and AICTE (All India Council for Technical Education) with the help of Microsoft and is capable of hosting 2,000 courses. There are many other international agencies, foreign universities offering OOC courses.

A student shall register and successfully complete any of the courses available on SWAYAM. Student shall inform the MOOC/SWAYAM coordinator of the school about the course to which he/she has enrolled. The minimum duration of the course shall be not less than 40 hours and of 4 credits. The student should submit the certificate issued by the SWAYAM to the MOOC/SWAYAM coordinator of the school, the grades obtained in the course shall be forwarded to concerned authority of the University

## FIFTH SEMESTER

| Course Code | Course Title                                  | Course Type | L | T | P | C | Hrs. / Wk |
|-------------|---|-------------|---|---|---|---|-----------|
| B18BA5010   | Traditions and innovations in performing arts | SC          | 4 | 0 | 0 | 4 | 4         |

### Course Objectives

- 1.To provide an understanding of traditions in dance drama music
- 2.To provide an understanding of innovations in performing arts
3. To provide an understanding of transitions in performing arts from ancient to post modern period.
4. To provide an understanding of terminologies with reference to the topic.

### Course Outcomes

1. The response group would have understood the importance of traditions in performing arts.
- 2.The response group would have understood that innovations are inseparable part of traditions .
3. The response group would have understood the paradigms of the topic.
4. The response group would have understood the application of innovations and creativity based on traditions.

### Course Contents

| Unit     | Topics  | Description  |
|----------|---|--|
| <b>1</b> | Definitions of Traditions, Transitions and innovations in Performing Arts | <ol style="list-style-type: none"> <li>1. Understanding of the timeline with reference to performing arts</li> <li>2. Defining tradition</li> <li>3. Defining innovation</li> <li>4. Defining dance drama and music</li> <li>5. Defining transition in traditions</li> </ol> |
| <b>2</b> | Marga in Performing Arts  | <ol style="list-style-type: none"> <li>1. Defining paradigm 'Marga ' in dance, drama and music</li> <li>2. Sculptures art architecture and performing arts</li> </ol>  |

|          |   |   |
|----------|---|---|
|          |   | 3 literature and performing arts.<br>Nrityalakshana and nritya lakshya.<br>4. Natyasastra study and performing arts.  |
| <b>3</b> | Desi in Performing Arts                       | 1. Defining the paradigm 'Desi' in dance drama and music<br>2. Sculptures art architecture and performing arts<br>3. literature and performing arts<br>Nritya lakshana and nritya lakshya<br>4. Sangeeta ratnakara and performing arts  |
| <b>4</b> | Traditions and Transitions in Performing Arts | 1. Venkatamakhi to the music trinity<br>2. Haridasas, Vaishnavism Bhakthi movement<br>3. Royal composers, court poets and their contribution to innovation in performing arts.<br>4. Tradition and transition in the modern and post modern period.<br>5. Application of the above study practically by the response group. |

| Course Code | Duration | Course Title    |    | L | T | P | C | Hrs /W |
|-------------|----------|-----------------|----|---|---|---|---|--------|
| B18BA5020   | 16 Weeks | ARTS MANAGEMENT | HC | 3 | 0 | 0 | 3 | 3      |

#### Course Objectives:

- To enable the dancers/artist of School of Performing Arts to gain knowledge in the management and its allied aspects related to Dance.
- To be able to deliver the theoretical aspects of Marketing and Branding that would help them to emerge as holistic artists.

#### Course Outcomes:

On completion of the course learners will be able to:

- Speak clearly, confidently, comprehensibly and communicate with the World about themselves.
- To be able to apply for programmes, grants, scholarships and all the allied aspects related to dance and giving hands on experience.

**Course Contents:**

| UNIT | DESCRIPTION                 | TOPICS   |
|------|-----------------------------|--|
| 1    | Arts Administration         | 1. Arts Administration<br>2. Audience development<br>3. Programme Planning     |
| 2    | Budget Management           | 4. Budget Management<br>5. Fund Raising<br>6. Grantsmanship in Arts            |
| 3    | Legal Aspects and Marketing | 7. Arts Administration<br>8. Policies and Legal Aspects<br>9. Marketing Concep |
| 4    | Dance Company Management    | 10. Dance Company Management in India<br>11. Dance Company Management abroad   |

| Course Code | Course Title               | Course Type | L | T | P | C | Hrs./ Wk. |
|-------------|----------------------------|-------------|---|---|---|---|-----------|
| B18BA5033   | Practical 5–Carnatic Vocal | SC          | 0 | 0 | 3 | 3 | 6         |

**Course Objectives**

- To make the students learn distinctive features of Indian music
- To enable them to understand the great composers of Indian classical music
- To make the student understand the similarities of kathakali - yekshagana sangeetham, Kathak-Odissi Music.
- To empower them with concert related technicalities and training

**Course Outcomes:**

On completion of the course learners will be able to:

- The Students would be able to understand the features of Indian music theory
- The Students would be able to understand the great composers of Indian classical music the students would be able to sing different compositional forms in concert
- Students would acquire render more challenging compositions and to have a stronger knowledge on the music in Vedic times.

## Course content

| Unit | Topics                  | Description  |
|------|-------------------------|--|
| 1    | Basic for concert music | Distinctive features of Indian Music   |
| 2    | Life history            | Prominent stalwarts of yester years in vocal:Semmangudi Srinivasa Iyer.,Palghat K V Narayanaswami,M D Ramanathan ,Madurai Mani Iyer.,D K Pattambal,M S Subbalakshmi,M LVasanthakumari. |
| 3    | Music for dance         | A study on Kathakali music & Yekshagana music ragas and talas figuring in it.  |
| 4    | Basic for concert music | Music in the Vedic time  |

| Course Code | Course Title      | Course Type | L | T | P | C | Hrs./ Wk. |
|-------------|-------------------|-------------|---|---|---|---|-----------|
| B18BA5034   | Practical 5–Drama | SC          | 0 | 0 | 3 | 3 | 6         |

## Course Objectives

- Develop an appreciation and unerring zeal towards dramatic literature.
- Eliminate the fear of speaking in public and performance anxiety by enhancing self-confidence.
- Elevate the pupils to perceive the Social contexts of theatrical performances.
- Analyse the social perception and executive measures of theatre historically.
- Cultivate an analytical mind on the social credentials of a script.

## Course Outcomes

- The completion of the course enables pupils to realize the historical implementations of social perception in Theatre performances.
- Be able to subdue the fear of expression in a social scenario.
- Be able to dissect a play script through the lenses of social discourse.
- Be able to effectively perform in a social structure.

## Course Content:



| Unit | Topics                                     | Description   |
|------|--|---|
| 1    | <b>Speech work</b>                         | <ol style="list-style-type: none"> <li>1. Tongue twisting Exercises<br/>Different types of Reading<br/>Narrations<br/>Diction<br/>Intonation<br/>Emphasis<br/>Pauses<br/>Tempo</li> <li>2. Dialogues delivery<br/>Practicing speech with a literary piece.</li> </ol>   |
| 2    | <b>Contemporary playwrights In Kannada</b> | <ol style="list-style-type: none"> <li>1. T P Kailasam</li> <li>2. Girish Karnad</li> <li>3. Samsa</li> <li>4. P. Lankesh</li> </ol>  |
| 3    | <b>Play-reading</b>                        | <ol style="list-style-type: none"> <li>1. Play-reading exercises and practicing with a script</li> <li>2. Contextual reading, synopsis and character reading of scenes.</li> <li>3. Script Analysis of scripts<br/>Oedipus<br/>Macbeth<br/>Tuglaq<br/>Charandas Chor</li> <li>4. Script Editing of plays as per the performative convenience.<br/>Suggested scripts : Any Sanskrit script.</li> </ol> |
| 4    | <b>Acting 3 - Scene work</b>               | <ol style="list-style-type: none"> <li>1. Working on a scene for performance.</li> <li>2. Experimenting on the variants of characters in selected scripts</li> <li>3. Training on Completeness (gesture, posture, movement)</li> <li>4. Interaction: Eye contact and actor, reaction with co-artists, relating to other elements of performance.</li> </ol>   |

#### Reference Books:

1. Nandi Bhatia, *Acts of Authority, Acts of Resistance*
2. Erwin Piscator, *The Political Theatre*
3. Badal Sircar, *The Third Theatre*
4. Augusto Boal, *Theatre of Oppressed*
5. Chris Hogget, *All About Theatre*
6. Katie Mitchell, *The Director's Craft*
7. Janelle Reinelt & Gerald Hewitt, *The Political Theatre of David Edgar*
8. Clifford & Christopher J Herr, *American Political Theatre*

| Course Code | Course Title              | Course Type | L | T | P | C | Hrs./Wk. |
|-------------|---------------------------|-------------|---|---|---|---|----------|
| B18BA5031   | Practical 5–Bharatanatyam | SC          | 0 | 0 | 3 | 3 | 6        |

### **Course Objectives:**

- To ensure that students learn the various items in the Bharatanatyam repertoire.
- To enable the dancer to understand the choreography patterns of Devarnama and Kriti.
- To enable the dancer to have a strong foundation in the knowledge of Different treatises
- To teach the students the items in dance and also the technical aspects Of the item which include taalam, music, literature

### **Course Outcomes:**

- Understand the approach in the choreography of Devarnama and Kriti
- Explain the Historical aspects of Padam and Kriti.
- Analyze the pattern of abhinaya in Padam and Devanama.
- Demonstrate the structural aspects of Devarnama, Kriti and Padam.

### **Course content**

| Unit | Topics                 | Description   |
|------|------------------------|---|
| 1    | Dance 1                | Devaranama – 1  |
| 2    | Dance 2                | Kriti – 1   |
| 3    | Dance 2                | Padam -1  |
| 4    | Singing and Recitation | Learning of singing the lyrics of the item and the recitation of the jathis and solkattus |

| Course Code | Course Title          | Course Type | L | T | P | C | Hrs./Wk. |
|-------------|-----------------------|-------------|---|---|---|---|----------|
| B18BA5032   | Practical 5–Kuchipudi | SC          | 0 | 0 | 3 | 3 | 6        |

### **Course Objectives**

- To help the students to understand the nuances of Abhinaya in Kuchipudi
- To help the students in understanding the difference between krithi and javali.
- To teach the students more dances and develop their understanding about the dance form.

- To teach the students the items in dance and also the technical aspects of the dances which include taalam, music, and literature

#### Course outcome

- Understand the structure of Tyagaraja Kritis
- Learn about the significance and uniqueness of Thyagaraa kritis
- Demonstrate the improvisation in Abhinaya
- Analyze the structure of javali and krithi.

#### Course content

| Unit | Topics                 | Description  |
|------|------------------------|--|
| 1    | Dance 1                | Tyagraja Kriti 1 <sup>st</sup> part  |
| 2    | Dance 1                | Tyagraja Kriti 2 <sup>nd</sup> part  |
| 3    | Dance 2                | Javali   |
| 4    | Singing and Recitation | Learning singing the lyrics of the items and also the recitation of the jathis and the solkattus |

| Course code | Course Title          | Course Type | L | T | P | C | Hrs. / Wk. |
|-------------|-----------------------|-------------|---|---|---|---|------------|
| B18BA5052   | Myths and Mythologies | SC          | 2 | 1 | 0 | 3 | 4          |

#### Course Objectives

- To acquaint the students with readings of myths and mythologies across the globe.
- To expose the students to the reading of the Indian epics, the *Ramayana* and the *Mahabharata* and the co-related and prevalent myths.
- To introduce the students to the classical Greco-Roman mythology.
- To familiarize the students with inter-relation of myths and mythologies of South, East and Southeast Asian regions.

#### Course Outcomes

On completion of the course the students will be able to:

1. Develop an insight into the huge arena of myths and mythologies across the globe.
2. Demonstrate familiarity with the readings of the two great Indian epics, the *Ramayana* and the *Mahabharata*.
3. Explain the basics of the classical Greco-Roman mythology.
4. Apply Greek Literary Criticism to evaluate themes and characterization in classical Greco-Roman epics
5. Critically compare Indian epics with Greco-Roman epics
6. Outline their familiarity with myths and mythologies of South, East and Southeast Asian regions.

### **Course Contents**

#### **Unit – I: Background to Reading Myths & Mythologies**

1. JawaharLal Nehru: The Epics, History, Tradition and Myth (from *Discovery of India*)
2. Kumkum Roy: *The Power of Gender and the Gender of Power: Explorations in Early Indian History*(Extract)
3. DevduttPattanaik: Myths and Mythology (from *Indian Mythology*)

#### **Unit – II: Reading Indian Epics**

1. Arshia Sattar (Trans): *The Ramayana* as Epic – Introduction till two realms of the Ramayana (from Valmiki's *The Ramayana*)
2. C. Rajagopalachari: Preface to the 2<sup>nd</sup> Edition (from *Mahabharata*)

#### **Unit – III: Reading Classical Greco- Roman Mythology**

1. Sophocles: *Oedipus Rex*
2. Homer: *The Iliad* (Extracts)
3. Virgil: *Aenid* (Extracts)

#### **Unit – IV: Myths and Mythology in South, East and Southeast Asia**

Introduction to:

1. Buddhist Mythology (Buddhas, Bodhisattvas, Yidam, Devas, Yakshas)
2. Chinese Mythology (The Chinese Dragon, Important Deities, Mythical Creatures)
3. Burmese Mythology (History and origin, *Nat-kadaw*, Folk beliefs and practices)
4. Vietnamese Mythology (The 'linh', Important Deities, Forms of worships and practices)

## REFERENCES:

- Nehru, Jawaharlal. *The Discovery of India*. Penguin India, 2008.
- Roy, Kumkum. *The Power of Gender and the Gender of Power: Explorations in Early Indian History*. OUP, 2010.
- Pattanaik, Devdutt. *Indian Mythology*. Simon and Schuster, 2001.
- Sattar, Arshia (Trans). *The Ramayana*. Penguin Random House India, 2016.
- Rajagopalachari, C. *Mahabharata*. Bharatiya Vidya Bhavan, 2010.
- Sophocles. *The Three Theban Plays*. Penguin, 1984.
- Homer. *The Iliad*. Penguin, 2003.
- Virgil. *The Aeneid of Virgil*. University of California Press, 1992.
- Clayton, Matt. *Chinese Mythology: A Captivating Guide to Chinese Folklore including Fairytales, Myths, and Legends from Ancient China*. Createspace Independent Publishing Platform, 2018.
- Campbell, Joseph. *Oriental Mythology: The Masks of God*. Penguin USA, 1991.
- Barthes, Roland. *Mythologies*. RHUK, 2009.

| Course Code | Course Title          | Course Type | L | T | P | C | Hrs./Wk. |
|-------------|-----------------------|-------------|---|---|---|---|----------|
| B18BA5071   | Abnormal Psychology-1 | HC          | 2 | 1 | 0 | 3 | 4        |

## Course Objectives

1. To sensitize on nature, history and diagnosis of mental disorders.
2. To learn the different perspectives in understanding abnormal behaviour.
3. To learn the symptoms and causes of Anxiety Disorders and Obsessive Compulsive Disorders.
4. To learn the symptoms and causes of Trauma and Stress related disorders and Depressive Disorders.

## Course Outcomes

Upon successful completion of this course, students will be able to:

1. Explores the nature, history and diagnosis of abnormal behaviors
2. Discovers the different perspectives in understanding the abnormal behavior
3. Discovers the symptoms, causes and diagnosis of Anxiety and Obsessive-compulsive disorder.

4. Discover the symptoms, causes and diagnosis of Trauma and Stress related disorders and Depressive Disorders.

## **Course Contents**

### **Unit-I: Introduction to Psychopathology**

- a. Definition: Abnormal Psychology, Mental Disorder. The science of Psychopathology, The stigma of Abnormal Behavior, Adaptive and Maladaptive behaviour.
- b. Historical conceptions: the ancient western world, the Middle ages, renaissance, age of reason and the Enlightenment, The reform movement.
- c. Diagnosing Psychological disorders: Classification Systems- ICD and DSM.
- d. Seeking help for Abnormal Behavior: reasons for clinical contacts, sources of help.

### **Unit-II: Theoretical Perspectives on Maladaptive Behavior**

- a. The Biological Perspective: genetic factors, nervous system and the Brain, The Endocrines, The Neuroscience Revolution, Integration of Biological and Psychological Systems.
  - b. The Psychodynamic Perspective: Freud and Psychoanalysis, More recent approaches to psychoanalysis.
  - c. The Behavioral Perspective: Classical conditioning, Operant conditioning and Social-cognitive theories.
  - d. The Cognitive Perspective: Maladaptive behaviour and cognition.
  - e. The Humanistic perspective
  - f. The Existential perspective
- The Community-cultural perspective.

### **Unit-III: Anxiety and Obsessive-compulsive disorders (DSM-5)**

- a. Definition of Anxiety, Fear and Panic.
- b. Prevalence of Anxiety disorder, gender difference if any.
- c. Clinical Description of Types: Generalized Anxiety Disorder, Panic disorder, agoraphobia, Specific Phobia-animal, natural environment, Blood-injection-injury, situational, Social Anxiety Disorder, Separation Anxiety Disorder, selective Mutism.
- d. Obsessive-compulsive disorders: OCD, excoriation (skin-picking) disorder, hoarding disorder, Body Dysmorphic Disorder, clinical Description and causes.

Unit-IV: Trauma- and stressor-related disorders and Depressive disorders

**Trauma- and stressor-related disorders:**

- a. Definition of Trauma and Stress, type. Stressors
- b. Clinical Description and causes of Posttraumatic stress disorder (PTSD), acute stress disorder, reactive attachment disorder and disinhibited social engagement disorder, Adjustment disorders.

**Depressive disorders: Disruptive Mood Dysregulation Disorder, Major Depressive Disorder-single episode-mild, moderate, severe, recurrent episode-mild, moderate severe, Persistent Depressive Disorder(Dysthymia), Premenstrual Dysphoric Disorder.**

**Reference Books:**

1. Alloy, L.B., Riskind, JH., and Manos,M.J. (2006). Abnormal Psychology – Current Perspectives. 9<sup>th</sup> Edition. New Delhi: Tata McGraw- Hill Edition.
2. American Psychiatric Association. (2013). Diagnostic and statistical manual of mental disorders (5<sup>th</sup> ed., text revision). Washington, DC: Author.
3. Barlow,D.H. and Durand,M.V. (2000). Abnormal Psychology. 2<sup>nd</sup> Edition. New Delhi: Thomson Publication.
4. Bootzin,R.B.,Acocella,J.R. and Alloy,L.B. (1993). Abnormal Psychology–Current perspectives. 6<sup>th</sup> Edition, International Edition,Tata Graw –Hill Inc., USA.
5. Carson, R.C., Butcher, J.N and Mineka ,S.(2004). Abnormal psychology. 13<sup>th</sup> Edition. New Delhi: Pearson Education.
6. DSM-5 manual,  
<https://cdn.website-editor.net/30f11123991548a0af708722d458e476/files/uploaded/DSM%2520V.pdf>
7. Davidson and Neal (1996). Abnormal psychology. Revised 6<sup>th</sup> Edition, John Wiley Sons World Health Organization. (2008). ICD-10: International statistical classification of diseases and related health problems (10th Rev. ed.). New York, NY: Author.

1.

**Paper-VI (B)**

| Course Code | Course Tittle       | Course Type | L | T | P | C | Hrs./Wk. |
|-------------|---------------------|-------------|---|---|---|---|----------|
| B18BA5072   | Health Psychology-I | SC          | 2 | 1 | 0 | 3 | 3        |

## **Course Objectives**

Students are expected to develop an understanding of health psychology and gain skills in the following:

1. To understand the nature, history, origin and scope of Health Psychology.
2. To learn the cognitive aspects of illness and factors influence compliance.
3. To learn about health promoting behaviors
4. To learn the connection between Pain and Psychological factors.

## **Course Outcomes**

Upon successful completion of this course, students will be able to:

1. Explores the connection between Health and Pscyhology and its relevance.
2. Analyzes the impact of cognition on illness and explore the need for compliance and factors influencing it.
3. Explores the various behaviors that promotes health
4. Explore the psychological aspects related to pain perception and evaluate strategies for dealing with pain sensation and perception

## **Course Contents**

### **Unit-I: Introduction**

- a) Definition of Healthy Psychology,
- b) History of Health Psychology
- c) Aims of health psychology.
- d) Future of health psychology
- e) Advantages of the Biopsychosocial Model, Clinical Implications of the Biopsychosocial Model.
- f) The Biopsychosocial Model: The Case History of Nightmare Deaths.
- g) The Need for Health Psychology: Changing Patterns of Illness, Advances in Technology and Research, Expanded Health Care Services, Increased Medical Acceptance.
- h) Health Psychology Research: The Role of Theory in Research, Experiments, Correlational Studies, Prospective and Retrospective Designs, The Role of Epidemiology in Health Psychology, Methodological Tools.

### **Unit-II: Illness Cognition and Compliance**

Definition of Health, illness

Illness cognition: definition, dimensions, evidences for dimensions, Measurement.

Leventhal's Self-regulatory model



Symptom Perception

Coping with crisis of illness

Using the self-regulatory model to predict outcomes-adherence, recovery from stroke and MI

Illness cognitions and health outcomes

Compliance: Definition, work of ley-predicting the patient's compliant, improving compliance

### **Unit-III: Health-Promoting Behaviors**

- a) **Health Promotion:** health behaviors and health habits, Practicing and changing health behaviors, barriers to Modifying poor Health Behaviors, Intervening with Children and Adolescents, Intervening with At-risk people, Health promotion and Older Adults, Ethnic and Gender Differences in health risks and habits.
- b) **Exercises:** Benefits of Exercises
- c) **Accident Prevention:** Home and Workplace Accidents
- d) **Cancer-Related Health Behavior:** Mammograms, Colorectal Cancer Screening, Sun safety practices
- e) **Developing a Healthy Diet:** changing diet, Resistance to Modifying Diet, Intervention to Modify Diet.
- f) **Sleep:** Sleep and Health
- g) **Rest, Renewas, Savoring**

### **Unit-IV: Pain**

- a) Pain: nature, definition, cross-cultural perspective on pain, measuring pain, physiology of pain.
- b) Pain theories: early theories, gate control theory.
- c) Role of Psychosocial factors in pain perception.
- d) Clinical Issues in Pain Management: acute and chronic pain, pain and personality.
- e) Pain control techniques: Pharmacological Control of Pain Surgical Control of Pain Sensory Control of Pain Biofeedback Relaxation Techniques Distraction Coping Skills Training Cognitive-Behavioral Therapy.

### **References Books:**

1. Jane Ogden (2010) Health Psychology – a text book, 4th edition, Tata McGraw Hill Education Private Limited, New Delhi.

2. Shelley E. Taylor (2006) Health Psychology – 6th Edition, Tata McGraw Hill Education Private Limited, New Delhi.
3. Steve R. Baumgardner & Marie K. Crothers (2009) Positive Psychology, Dorling Kindersley (India) Pvt. Ltd., licensees of Pearson Education in South Asia.
4. M. Robin Dimatteo & Leslie R. Martin (2002) Health Psychology –, Dorling Kindersley (India) Pvt. Ltd, licensees of Pearson Education in South Asia.

## **SEMESTER 6**

| <b>Course Code</b> | <b>Course Title</b>             | <b>Course Type</b> | <b>L</b> | <b>T</b> | <b>P</b> | <b>C</b> | <b>Hrs./ Wk.</b> |
|--------------------|---------------------------------|--------------------|----------|----------|----------|----------|------------------|
| B18BA6010          | Aesthetics (Indian and Western) | SC                 | 4        | 0        | 0        | 4        | 4                |

### **Course Objectives :**

7. To provide an understanding of the term 'Aesthetics' in general.
8. To provide an understanding of the Philosophy of Aesthetics and Art Appreciation
9. To provide an understanding of Indian Aesthetics and contributions of Indian Aestheticians
10. To provide an understanding of Western Aesthetics and contributions of western Aestheticians
11. To provide an insight into both occidental and oriental aesthetic theories.

### **Course Outcomes :**

5. The response group would have learnt to appreciate art and apply aesthetic approach.
6. The response group would be aware of Indian and western aesthetic theories
7. The response group would be encouraged to apply the learnt subject practically in their performances.
8. The response group would become artistes with increased awareness of aesthetic paradigms.

### **Course content**

| <b>Unit</b> | <b>Description</b>         | <b>Topic</b>   |
|-------------|----------------------------|--|
| <b>1</b>    | Fundamentals of Aesthetics | <ol style="list-style-type: none"> <li>1. Classifications of arts</li> <li>2. Defining the term 'Aesthetics'</li> <li>3. Art Appreciation and defining ART</li> <li>4. Philosophy of Aesthetics</li> <li>5. Understanding 'isms' in relation to aesthetics</li> </ol>                        |
| <b>2</b>    | Principles of Aesthetics   | <ol style="list-style-type: none"> <li>1. Amalgamation of Visual and performing arts</li> <li>2. Chaturvidha Abhinaya and Aesthetics</li> <li>3. Principles of Aesthetics</li> <li>4. Understanding Beauty and Philosophy</li> <li>5. Why the study of Aesthetics is Important to</li> </ol> |

|          |                    |   |
|----------|--------------------|---|
|          |                    | a student of performing art   |
| <b>3</b> | Indian Aesthetics  | <ol style="list-style-type: none"> <li>1. Indian Aesthetics</li> <li>2. Ancient to the 4medieval Theories</li> <li>3. Aesthetic process and 'Rasa' theory</li> <li>4. Contributions and works of prominent Aestheticians – till post modern period</li> <li>5. Application of Aesthetics and performance –a discussion</li> </ol> |
|          | Western Aesthetics | <ol style="list-style-type: none"> <li>1. Western Aesthetics</li> <li>2. Ancient to Modern period- theories</li> <li>3. Aesthetic Process and various aspects – a discussion</li> <li>4. Contributions and works of prominent Aestheticians</li> <li>5. Application of Aesthetics and performance – a discussion</li> </ol>       |

9.

| Course code | Course Title                    | Course Type | L | T | P | C | Hrs. / Wk. |
|-------------|---------------------------------|-------------|---|---|---|---|------------|
| B18BA6030   | Introduction to Literary Theory | HC          | 2 | 1 | 0 | 3 | 4          |

### **Course Objectives**

- To appraise the basic ideas of literary criticism.
- To outline the development of literary criticism.
- To analyze the diversity of literary criticism and its application in literary and non-literary endeavours.
- To examine the modern developments in literary criticism.

## **Course Outcomes**

On completion of the course, the students will be able to:

1. Develop an initial association with literary criticism of different eras.
2. Explain the major characteristics of Greek Literary Criticism.
3. Demonstrate a good understanding of Elizabethan, Neo-Classical and Romantic Criticism and enhancing their analytical skills.
4. Outline the major features of Victorian, Modern and Postmodern Criticism.
5. Differentiate between Classical and Neo-Classical criticism as well as Modern and Postmodern criticism.
6. Apply their understanding of literary criticism to unseen texts

## **Course Contents**

### **Unit – I: Introduction**

1. Introduction to Literary Criticism
2. Function of literature and literary criticism
3. Brief history of literary criticism

### **Unit – II: Introduction to Greek Literary Criticism**

1. Introduction to Greek Literary Criticis
2. Plato: *The Republic* (Extract)
3. Aristotle: *Poetics* (Extract)

### **Unit – III: Elizabethan, Neo-Classical and Romantic Criticism**

1. Introduction to Elizabethan, Neo-Classical and Romantic Criticism
2. Dryden: Extract from *Essay of Dramatic Poesy* (Neander's views on English drama)
3. William Wordsworth & Samuel T. Coleridge: Extract from Preface to *Lyrical Ballads* ()

## Unit – IV: Victorian, Modern and Postmodern Criticism

1. Introduction to Victorian, Modern and Postmodern Criticism
2. Matthew Arnold: The *Study of Poetry* (Extract)
3. T.S. Eliot: Tradition and Individual Talent (Extract)
4. Lawrence E. Cahoone: What Postmodernism Means

### REFERENCE:

- Habib, M.A.R. *Literary Criticism from Plato to the Present: An Introduction*. Wiley India, 2012.
- Plato, *The Republic*. Maple, 2013.
- Aristotle, *Poetics*. Penguin, 1996.
- Sen, S. *John Dryden: An Essay of Dramatic Poesy*. Unique Publishers, 2009.
- Wordsworth, William & S.T. Coleridge. *Lyrical Ballads*. Penguin, 2006.
- Arnold, Mathew. *Culture and Anarchy and Other Selected Prose*. Penguin, 2015.
- Eliot, T.S. *Sacred Wood:Essays on Poetry and Criticism*. Nabu Press, 2013.
- Cahoone, Lawrence E. *From Modernism to Postmodernism*. Wiley-Blackwell, 1995

| Course Code | Course Title        | Course Type | L | T | P | C | Hrs./Wk. |
|-------------|---------------------|-------------|---|---|---|---|----------|
| B18BA6062   | HealthPsychology-II | SC          | 2 | 1 | 0 | 3 | 3        |

### Course Objectives

1. To learn about causes and consequences of stress.
2. To learn about strategies to cope with various stressors.
3. To understand the psychological contribution in onset, treatment of life style disorders.
4. To undersand the psychological correlates of psychoneuroimmunoloigcal and immunology disorders.

### Course Outcomes

Upon successful completion of this course, students will be able to:

1. Demonstrate understanding the sources of stress.
2. Demonstrates skills of coping with stress.
3. Evaluate the role of Psychological factors in the onset, worsening, treatment of various life-style disorders.
4. Explores the ways in which quality of life and longevity can be enhanced among people suffering from various Life-style disorders. Evaluate the role of Psychological factors in the onset, worsening, treatment of various Psychoneuroimmunological and immune related disorders.

## **Course Contents**

### **Unit-I: Stress**

- a. Stress: Definition, Stressor, Appraisal of Stressors.
- b. Origins of the Study of Stress: Fight or Flight, Selye's General Adaptation Syndrome, Tend-and-Befriend, Stress and Illness
- c. The Physiology of Stress: Effects of Long-Term Stress, Individual Differences in Stress Reactivity, Physiological Recovery, Allostatic Load.
- d. Stressful Events: Dimensions of Stressful Events, Perception of Stress, adaptation to ongoing stress.
- e. Studying Stress: Studying Stress in the Laboratory, Inducing Disease, Stressful Life Events, Daily Stress.
- f. Sources of Chronic Stress: Effects of Early Stressful Life Experiences, Chronic Stressful Conditions, Stress in the Workplace, Some Solutions to Workplace Stressors, Combining Work and Family Roles

### **Unit-II: Coping Strategies**

Coping with Stress and Resilience: Personality and Coping, Psychosocial Resources, Resilience, Coping styles, Problem-Focused and Emotional-Focused Coping.

#### **Coping and External Resources**

#### **Coping Outcomes**

**Coping Interventions:** Mindfulness Meditation and Acceptance/Commitment, Therapy, Expressive Writing, Self-Affirmation, Relaxation Training.

**Social Support:** What is Social Support, Effects of Social Support on Illness, Biopsychosocial pathways, Moderation of Stress by Social Support, Effective kinds of Support, Enhancing Social Support.

### Unit-III: Life-style Disorders

**CHD:** Nature of CHD, Stress and CHD, Women and CHD, Personality, Cardiovascular Reactivity, and CHD, Depression and CHD, Other Psychosocial Risk Factors and CHD, Management of Heart Disease.

**Hypertension:** measurement, causes, treatment, stress and personality, The Hidden disease

**Stroke:** risk factors, consequences, rehabilitative Interventions.

**Type II Diabetes:** Health Implications of Diabetes, The Management of Diabetes.

### Unit-IV: Psychoneuroimmunology and Immune related disorders.

**Psychoneuroimmunology:** the immune system, assessing immune functioning, stress and immune functioning, negative affect and immune functioning, stress, immune functioning and interpersonal relationships, coping and immune functioning, intervention to improve immune functioning.

**Cancer:** difficulty in studying it, predictors, psychosocial factors and cancer, adjusting to cancer, psychosocial issues and cancer, finding meaning in cancer, interventions, therapies with cancer patients.

**Type I Diabetes:** Problems of Adolescent Diabetics.

### Reference Books:

1. Jane Ogden (2010) Health Psychology – a text book, 4th edition, Tata McGraw Hill Education Private Limited, New Delhi.
2. Shelley E. Taylor (2006) Health Psychology – 6th Edition, Tata McGraw Hill Education Private Limited, New Delhi.
3. Steve R. Baumgardner & Marie K. Crothers (2009) Positive Psychology, Dorling Kindersley (India) Pvt. Ltd., licensees of Pearson Education in South Asia.
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5. Alan Carr- Positive Psychology, Dorling Kindersley (India) Pvt. Ltd, licensees of Pearson Education in South Asia.

| Course Code | Course Title          | Course Type | L | T | P | C | Hrs./Wk. |
|-------------|-----------------------|-------------|---|---|---|---|----------|
| B18BA6061   | AbnormalPsychology-II | SC          | 2 | 1 | 0 | 3 | 3        |

## **Course Objectives**

5. To learn about causes and consequences of stress.
6. To learn about strategies to cope with various stressors.
7. To understand the psychological contribution in onset, treatment of life style disorders.
8. To understand the psychological correlates of psychoneuroimmunological and immunology disorders.

## **Course Outcomes**

Upon successful completion of this course, students will be able to:

5. Demonstrate understanding the sources of stress.
6. Demonstrates skills of coping with stress.
7. Evaluate the role of Psychological factors in the onset, worsening, treatment of various life-style disorders.
8. Explores the ways in which quality of life and longevity can be enhanced among people suffering from various Life-style disorders. Evaluate the role of Psychological factors in the onset, worsening, treatment of various Psychoneuroimmunological and immune related disorders.

## **Course Contents**

### **Unit-I: Stress**

- g. Stress: Definition, Stressor, Appraisal of Stressors.
- h. Origins of the Study of Stress: Fight or Flight, Selye's General Adaptation Syndrome, Tend-and-Befriend, Stress and Illness
- i. The Physiology of Stress: Effects of Long-Term Stress, Individual Differences in Stress Reactivity, Physiological Recovery, Allostatic Load.
- j. Stressful Events: Dimensions of Stressful Events, Perception of Stress, adaptation to ongoing stress.
- k. Studying Stress: Studying Stress in the Laboratory, Inducing Disease, Stressful Life Events, Daily Stress.
- l. Sources of Chronic Stress: Effects of Early Stressful Life Experiences, Chronic Stressful Conditions, Stress in the Workplace, Some Solutions to Workplace Stressors, Combining Work and Family Roles

### **Unit-II: Coping Strategies**

Coping with Stress and Resilience: Personality and Coping, Psychosocial Resources, Resilience, Coping styles, Problem-Focused and Emotional-Focused Coping.

### **Coping and External Resources**



## **Coping Outcomes**

**Coping Interventions:** Mindfulness Meditation and Acceptance/Commitment, Therapy, Expressive Writing, Self-Affirmation, Relaxation Training.

**Social Support:** What is Social Support, Effects of Social Support on Illness, Biopsychosocial pathways, Moderation of Stress by Social Support, Effective kinds of Support, Enhancing Social Support.

## **Unit-III: Life-style Disorders**

**CHD:** Nature of CHD, Stress and CHD, Women and CHD, Personality, Cardiovascular Reactivity, and CHD, Depression and CHD, Other Psychosocial Risk Factors and CHD, Management of Heart Disease.

**Hypertension:** measurement, causes, treatment, stress and personality, The Hidden disease

**Stroke:** risk factors, consequences, rehabilitative Interventions.

**Type II Diabetes:** Health Implications of Diabetes, The Management of Diabetes.

## **Unit-IV: Psychoneuroimmunology and Immune related disorders.**

**Psychoneuroimmunology:** the immune system, assessing immune functioning, stress and immune functioning, negative affect and immune functioning, stress, immune functioning and interpersonal relationships, coping and immune functioning, intervention to improve immune functioning.

**Cancer:** difficulty in studying it, predictors, psychosocial factors and cancer, adjusting to cancer, psychosocial issues and cancer, finding meaning in cancer, interventions, therapies with cancer patients.

**Type I Diabetes:** Problems of Adolescent Diabetics.

## **Reference Books:**

6. Jane Ogden (2010) Health Psychology – a text book, 4th edition, Tata McGraw Hill Education Private Limited, New Delhi.
7. Shelley E. Taylor (2006) Health Psychology – 6th Edition, Tata McGraw Hill Education Private Limited, New Delhi.
8. Steve R. Baumgardner & Marie K. Crothers (2009) Positive Psychology, Dorling Kindersley (India) Pvt. Ltd., licensees of Pearson Education in South Asia.
9. M. Robin Dimatteo & Leslie R. Martin (2002) Health Psychology –, Dorling Kindersley (India) Pvt. Ltd, licensees of Pearson Education in South Asia.

10. Alan Carr- Positive Psychology, Dorling Kindersley (India) Pvt. Ltd, licensees of Pearson Education in South Asia.

## CAREER DEVELOPMENT AND PLACEMENT

Having a degree will open doors to the world of opportunities for you. But Employers are looking for much more than just a degree. They want graduates who stand out from the crowd and exhibit real life skills that can be applied to their organizations. Examples of such popular skills employers look for include:

1. Willingness to learn
2. Self motivation
3. Team work
4. Communication skills and application of these skills to real scenarios
5. Requirement of gathering, design and analysis, development and testing skills
6. Analytical and Technical skills
7. Computer skills
8. Internet searching skills
9. Information consolidation and presentation skills
10. Role play
11. Group discussion, and so on

REVA University therefore, has given utmost importance to develop these skills through variety of training programs and such other activities that induce the said skills among all students. A full-fledged Career Counseling and Placement division, namely Career Development Center (CDC) headed by well experienced senior Professor and Dean and supported by dynamic trainers, counselors and placement officers and other efficient supportive team does handle all aspects of Internships and placements for the students of REVA University. The prime objective of the CDC is to liaison between REVA graduating students and industries by providing a common platform where the prospective employer companies can identify suitable candidates for placement in their respective organization. The CDC organizes pre-placement training by professionals and also arranges expert talks to our students. It facilitates students to career guidance and improve their employability. In addition, CDC forms teams to perform mock interviews. It makes you to enjoy working with such teams and learn many things apart from working together in a team. It also makes you to participate in various student clubs which helps in developing team culture, variety of job skills and overall personality.

The need of the hour in the field of performing arts is knowledge in the subject, but also the skill to do the job proficiently, team spirit and a flavour of innovation. This kept in focus, the CDC has designed the training process, which will commence from second semester along with the curriculum. Special coaching in personality development, career building, English proficiency, reasoning, puzzles, and communication skills to every student of REVA University is given with utmost care. The process involves continuous training and monitoring the students to develop their soft skills including

interpersonal skills that will fetch them a job of repute in the area of his / her interest and march forward to make better career. The School of Applied sciences also has emphasised subject based skill training through lab practice, internship, project work, industry interaction and many such skilling techniques. The students during their day to day studies are made to practice these skill techniques as these are inbuilt in the course curriculum. Concerned teachers also continuously guide and monitor the progress of students.

The University has also established University-Industry Interaction and Skill Development Centre headed by a Senior Professor & Director to facilitate skill related training to REVA students and other unemployed students around REVA campus. The center conducts variety of skill development programs to students to suite to their career opportunities. Through this skill development centre the students shall compulsorily complete at least two skill / certification based programs before the completion of their degree. The University has collaborations with Industries, Corporate training organizations, research institutions and Government agencies like NSDC (National Skill Development Corporation) to conduct certification programs. REVA University has been recognised as a Centre of Skill Development and Training by NSDC (National Skill Development Corporation) under Pradhan Mantri Kaushal Vikas Yojana.

The University has also signed MOU's with Multi-National Companies, research institutions, and universities abroad to facilitate greater opportunities of employability, students' exchange programs for higher learning and for conducting certification programs.

## LIST OF FACULTY MEMBERS

| Sl | Name                          | Designation                                  | Email ID   | Contact No |
|----|-------------------------------|--|--|------------|
| 1  | Dr. Vasanth Kiran             | Director                                     | <a href="mailto:vasanthkiran@reva.edu.in">vasanthkiran@reva.edu.in</a>                       | 9886998990 |
| 2  | Prof. Maalyada Anand          | Assistant Professor                          | <a href="mailto:maalyada.anand@reva.edu.in">maalyada.anand@reva.edu.in</a>                   | 9885868959 |
| 3  | Prof. Aswini Nambiar          | Assistant Professor                          | <a href="mailto:aswini.cp@reva.edu.in">aswini.cp@reva.edu.in</a>                             | 9900940668 |
| 4  | Prof. Sruthy Chandrasekhar    | Assistant Professor and Senior Administrator | <a href="mailto:sruthychandrasekhar@reva.edu.in">sruthychandrasekhar@reva.edu.in</a>         | 9886062843 |
| 5  | Prof. Sachhidanand Narayankar | Assistant Professor                          | <a href="mailto:sachhidanand.narayankar@reva.edu.in">sachhidanand.narayankar@reva.edu.in</a> | 7977002623 |