REVA UNIVERSITY
Bengaluru, India

SCHOOL OF PERFORMING ARTS AND INDIC STUDIES

BA – PaEP

(Performing Arts, English & Psychology)

Handbook

2020-23

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Rukmini Educational
Charitable Trust

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 endeavour 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. K. Mallikharjuna Babu
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.

The curriculum caters to and has relevance to local, regional, national, global development's needs. Maximum number of courses are integrated with cross cutting issues with relevant to professional, ethics, gender, human values, environment &sustainability.

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 Vidya Kumari.S
Director, School of Performing Arts

CONTENTS

Sl. No.	Particulars	Page No.
1	Message from the Hon'ble Chancellor	3
2	Message from the Vice- Chancellor	5
3	Directors Message	6
4	Rukmini Educational Charitable Trust	8
5	About REVA University, Vision, Mission, Objectives	9
6	**About School of PPerforming Arts and Indic Studies** - Vision - Mission - BoS	10
7	**BA PAEP (Performing Arts, Psychology, English)** - Program Overview - Program Educational Objectives - Program Outcomes - Program Specific Outcomes - Mapping of Course Outcomes with Programme Outcomes - Mapping Programme Outcomes with ProgrammeEducational Objectives	34
8	**Career Development**	174
8	**Faculty Details**	175

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 Divya Sree 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 27thFebruary, 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.
REVA consistently ranked as one of the top universities in various categories because of the diverse community of international students and its teaching excellence in both theoretical and technical education in the fields of Engineering, Management, Law, Science, Commerce, Arts, Performing Arts, and Research Studies. REVA offers 28 Undergraduate Programmes, 22 Full-time and 2 Part-time Postgraduate Programmes, 18 Ph. D Programmes, and other Certificate/ Diploma/Postgraduate Diploma Programmes in various disciplines.

The curriculum of each programme is designed with a keen eye for detail by giving emphasis on hands-on training, industry relevance, social significance, and practical applications. The University offers world-class facilities and education that meets global standards.

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 Censor 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, Nana 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 recognised as a Centre of Skill Development and Training by NSDC (National Skill Development Corporation) under Pradhan Mantri Kaushal VikasYojana. 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^2, 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 RatnaProf. 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 DefenceDr.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.

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 class's everyday to students, faculty members, administrative staff and their family members and organizes yoga camps for villagers around.

Vision

REVA University aspires to become an innovative university by developing excellent human resources with leadership qualities, ethical and moral values, research culture and innovative skills through higher education of global standards.

Mission

- To create excellent infrastructure facilities and state-of-the-art laboratories and incubation centres
- To provide student-centric learning environment through innovative pedagogy and education reforms
- To encourage research and entrepreneurship through collaborations and extension activities
- To promote industry-institute partnerships and share knowledge for innovation and development
- To organize society development programs for knowledge enhancement in thrust areas
- To enhance leadership qualities among the youth and enrich personality traits, promote patriotism and moral values.

Objectives

- Creation, preservation and dissemination of knowledge and attainment of excellence in different disciplines
- Smooth transition from teacher - centric focus to learner - centric processes and activities
- Performing all the functions of interest to its major constituents like faculty, staff, students and the society to reach leadership position
- Developing a sense of ethics in the University and Community, making it conscious of its obligations to the society and the nation
- Accepting the challenges of globalization to offer high quality education and other services in a competitive manner

ABOUT THE SCHOOL OF PERFORMING ARTS AND INDIC STUDIES

India proudly treasures the rich heritage and culture which is unparalleled and incomparable to any in the world. Indian arts play a pivotal role and Performing Arts stands as testimony to the richness of this country's cultural legacy. India is an ancient civilization with widespread social, political, linguistic, cultural, philosophical, artistic, religious, spiritual, and natural diversity. It is not only the tradition of ancient sages from the Vedas and Upanishads to Buddhist and Yoga traditions but also modern teachers like Swami Vivekananda. The Performing Arts, comprising of Music, Dance and Theater, are in demand as career choices, like never before. REVA-SPA&IS offers unique, challenging Performing Arts and Indic Studies programmes which prepare artistes for the future. The aim of these courses is to bring in a holistic view to the performing arts' education system in India. The School of Performing Arts and Indic Studeis offers courses like Certificate, Diploma, BAPaEP (Triple degree in Performing Arts, English literature and Psychology), MPA (Masters of Performing Arts) and Ph. D programs. Our Syllabus is world class and bench-marked. The SPA&IS is in the beautiful campus of REVA University - which has received the 'Best Campus' and the 'Best upcoming University' awards. Being the institutional member of International Dance Council (CID), the official member partner of UNESCO, the School of Performing Arts and Indic Studies is now concentrating on collaborating with universities abroad for short term and semester exchange programs and on introducing Indian Performing Arts to the foreign students. Indic Studies or Indology is the academic study of the history and cultures, languages, and literature of the Indian subcontinent.It is an interdisciplinary scholarly study that not only covers philosophy, tradition, values, art, science, culture, and religions of India but most importantly provides a peek into integrative approach to knowledge and life that has withstood the test of time in healthy and harmonious living against many onslaughts and challenging circumstances. While India has been origin of Indic ideas, yet these ideas transcend time and space, and thus Indic philosophy and traditions, such as Yoga and Ayurveda, are relevant to the entire world. The importance of these ideas is so profound that Prof. W. Norman Brown of University of Pennsylvania as early as May 1939 wrote in the 'Bulletin of the American Council of Learned Societies', Washington, D.C., "Every college which aims to prepare its graduates for intelligent work in the world which is to be theirs to live in, must have on its staff a scholar competent in the civilization of India" and further added "no department of study… in any major university can be fully equipped without fully trained specialist in Indic phases of its discipline."

Keeping this in view the School of Performing Arts has come forward to offer Diploma and PG Diploma programs in Indic Studies/ Indology from the academic year 2020-21. The school has also proposed to rename it as School of Performing Arts and Indic Studies to broaden its scope and to offer more and more programs/ courses relating to Indic Studies/Indology in coming years and thereby facilitate students to understand better the rich philosophy, tradition, values, art, science, culture, and religions of India. Internationally acclaimed artistes and Scholars visit the campus often as visiting faculty members and guest lecturers to interact with students. The performing wing at the School of Performing Arts and Indic Studies has performing opportunities all over the country and abroad. Students can expect to become thinking, professional artistes. The seminars, workshops, guest classes are intended make them ready to face the world of Arts that is an amalgamation of a spectrum of experiences and choices.

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BOS MEMBERS

Name and Position	
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B A - PaEP(Performing Arts, English and Psychology)

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, Yaksha gana, 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. ASignificant number of them would like to work in entertainment industry. In this context, a n 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 **c**reate, 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
3. Use higher order critical, analytical skills to solve a new problem in multi-disciplinary fields of Performing Arts, English literature and Psychology

REVA University Regulations for Choice Based Credit System (CBCS) and Continuous Assessment Grading Pattern (CAGP) for Postgraduate Degree programs- 2020

(Framed as per the provisions under Section 35 (ii), Section 7 (x) and Section 8 (xvi) & (xxi) of the REVA University Act, 2012)

1. Title and Commencement:

1.1. These Regulations shall be called the **"REVA University Regulations for Choice Based Credit System (CBCS) and Continuous Assessment Grading Pattern (CAGP) for Post Graduate Degree Programs- 2020".**

1.2. These Regulations shall come into force from the date of assent of the Chancellor.

2. The Programs:

The following programs and all Graduate Degree programs to be instituted and introduced in REVA University in coming years shall follow these regulations.

BA PaEP

Performing Arts (Bharatanatyam, Kuchipudi,Mohiniyattam, Odissi, Carnatic Music, Hindustani)
English
Psychology

3. Definitions:

Course: Every course offered will have three components associated with the teaching-learning process of the course, namely:

(i) L= Lecture (ii) T= Tutorial (iii) P=Practice;

Where:

L stands for **Lecture** session consisting of classroom instruction.

T stands for **Tutorial** session consisting participatory discussion / self study/ desk work/ brief seminar presentations by students and such other novel methods that make a student to absorb and assimilate more effectively the contents delivered in the Lecture classes.

P stands for **Practice** session and it consists of Hands on Experience / Laboratory Experiments / Field Studies / Case Studies that equip students to acquire the much required skill component.

4. Courses of study and Credits

4.1. The study of various subjects in M. Sc., degree program are grouped under various courses. Each of these course carries credits which are based on the number of hours of teaching and learning.

4.1.1. In terms of credits, every **one hour session of L amounts to 1 credit per Semester** and a minimum of **two hour session of T or P amounts to 1 credit per Semester** over a period of one Semester of 16 weeks for teaching-learning process.

4.1.2. The total duration of a semester is 20 weeks inclusive of semester-end examination.

4.1.3. A course shall have either or all the four components. That means a course may have only lecture component, or only practical component or combination of any two or all the three components.

4.1.4. The concerned BoS will assign Credit Pattern for every course based on the requirement. However, generally, courses can be assigned with 1-4 Credits depending on the size of the course.

4.1.5. Different **Courses of Study** are labelled and defined as follows:

Core Course:

A course which should compulsorily be studied by a candidate as a core-requirement is termed as a Core course. The CORE courses of Study are of THREE types, viz – (i) Hard Core Course, and (ii) Soft Core Course.

A. Hard Core Course (HC):

The **Hard Core Course** is a Core Course in the main branch of study and related branch (es) of study, if any that the candidates have to complete compulsorily.

B. Hard Core Course (HC):

The **Hard Core Course** is a Core Course in the main branch of study and related branch (es) of study, if any that the candidates have to complete compulsorily.

C. Soft Core Course (SC):

A Core course may be a **Soft Core** if there is a choice or an option for the candidate to choose a course from a pool of courses from the main branch of study or from a sister/related branch of study which supports the main branch of study.

D. Open Elective Course (OE):

An elective course chosen generally from other discipline / subject, with an intention to seek exposure to the basics of subjects other than the main discipline the student is studying is called an O**pen Elective Course.**

E. Project Work / Dissertation:

Project work / Dissertation work is a special course involving application of knowledge in solving / analysing /exploring a real life situation / difficult problem. A project work carrying **FOUR or SIX** credits is called **Minor Project** work / **Dissertation.** A project work of **EIGHT, TEN, TWELVE or SIXTEEN** credits is called **Major Project** work / **Dissertation**. **A Project work may be a hard core or a Soft Core as decided by the BoS / concerned.**

5. Eligibility for Admission:

Bachelors Degree of three years with Chemistry subject/Physical Science as one of the cognate /

major / optional subjects with 45% (40% in case of candidates belonging to SC/ST) of marks in aggregate from any recognized University / Institution or any other qualification recognized as equivalent thereto.

6. Scheme, Duration and Medium of Instructions:

6.1. M.Sc., degree program is of 4 semesters - 2 years duration. A candidate can avail a maximum of 6 semesters (3 years) including blank semesters, if any to successfully complete M. Sc. degree. Whenever a candidate opts for blank semester, he/she has to study the prevailing courses offered by the School when he/she resumes his/her studies.

6.2. The medium of instruction shall be English.

7. Credits and Credit Distribution:

7.1. A candidate has to earn 96 credits for successful completion of Two Year Postgraduate degree with a distribution of credits for different courses as given in Table - 1 given below:

Table-1

Credits and Credit Distribution for Two Year Post Graduate degree programs

Course Type	**Credits for Two Year (6 Semesters) Post Graduate Degree Programs**
Hard Core Course	A minimum of 60 but not exceeding 70
Soft Core Course	A minimum of 14 but not exceeding 30
Open Elective	A minimum of 04
RULO	A minimum of 2 but not exceeding 8
Total	**96**

7.2. The concerned BOS based on the credits distribution pattern given above shall prescribe the credits to various types of courses and shall assign title to every course including project work, practical work, field work, self-study elective, as **Hard Core (HC) or Soft Core (SC) or Open Elective (OE)**. The concerned BOS based on the credits distribution pattern given above shall prescribe the credits to various types of courses and shall assign title to every course including project work, practical work, field work, self-study elective, as **Hard Core (HC) or Soft Core (SC) or Open Elective (OE)**.

7.3 Every course including project work, practical work, field work, self-study elective should be entitled as Hard Core (HC) or Soft Core (SC) or Open Elective (OE) by the BoS concerned. However, following shall be the RULO (REVA Unique Learning Offerings) courses with credits mentioned against them, common to all branches of study. However the BoS of respective program/ discipline shall decide about the total credits for RULO courses.

RULO Courses		
Sl. No.	**Course Title**	**Number of Credits**
1	Sports, Yoga, Music, Dance, Theatre	2
2	MOOC / Swayam/ Coursera/Internship /Soft Skill Training/ Attending conferences/Webinars/Industrial Visits/In-house R&D etc.	6
	Total	**8**

7.4. The concerned BOS shall specify the desired Program Objectives, Program Educational Objectives, Program Specific Outcomes and Course Outcomes while preparing the curriculum of a particular program.

7.5. A candidate can enrol for a maximum of 30 credits and a minimum of 20 credits per Semester. However he / she may not successfully earn a maximum of 30 credits per semester. This maximum of 30 credits does not include the credits of courses carried forward by a candidate.

7.6. Only such full time candidates who register for a minimum prescribed number of credits in each semester from I semester to IV semester and complete successfully 96 credits in 4 successive semesters shall be considered for declaration of Ranks, Medals, Prizes and are eligible to apply for Student Fellowship, Scholarship, Free ships, and such other rewards / advantages which could be applicable for all full time students and for hostel facilities.

8. Add-on Proficiency Certification / Diploma:

8.1. Add- on Proficiency Certification:

To acquire Add on Proficiency Certification a candidate can opt to complete a minimum of 4 extra credits either in the same discipline /subject or in different discipline / subject in excess to 96 credits for the Two Year Post Graduate degree programs.

8.2. Add on Proficiency Diploma:

To acquire Add on Proficiency Diploma, a candidate can opt to complete a minimum of 18 extra credits either in the same discipline /subject or in different discipline / subject in excess to 96 credits for the Two Year Post Graduate degree programs.

The Add on Proficiency Certification / Diploma so issued to the candidate contains the courses studied and grades earned.

9. Assessment and Evaluation:

A. Each course is assessed for a total weight of 100%. Out of the total 100% weight; 50% weight is for Continuous Internal Assessment (CIA or IA) and the remaining 50% for the Semester End Examination (SEE). This applicable for theory, laboratory, workshop, studio

and any such courses

B. Out of 50% weight earmarked for Internal Assessment (IA)- 15% for test-1, 15% for test-2 and 20% for Assignments/and this is applicable for theory based courses

C. The tests and assignments are conducted as per the semester academic calendar provided by the University.

The details as given in the table:

Component	**Description**	**Conduction**	**Weight Percentage**
C1	Test-1: IA1	6th week from the starting date of semester	15
	Test-2: IA2	12th week from the starting date of semester	15
C2	1 Assignment	7th week	10
	2 Assignment	13th week	10
C3	SEE including practical	between 17th Week-20th Week	50
Results to be Announced			**By the end of 21st Week**

Note: IA or CIA includes C1 and C2

Each test must be conducted for a duration of 60 minutes, setting the test question paper for a maximum of 30 marks. The final examination must be conducted for a duration of 3 hours and the question paper must be set for a maximum of 100 marks.

D. Students are required to complete courses like technical skills, placement related courses, Open electives and any such value addition or specialized courses through online platforms like SWAYAM/NPTEL/Any other reputed online education aggregator. Students are required to choose the courses on the advice of their course coordinator/Director and required to submit the course completion certificate along with percentage of marks/grade scored in the assessment conducted by the online education aggregator. If the online education aggregator has issued a certificate along with the grade or marks scored to students, such courses will be considered for SGPA calculations, in case the aggregator has issued only a certificate and not marks scored, then such courses will be graded through an examination by concerned School, in case, if grading is not possible, students will be given a pass grade and award the credit and the credits will not be considered for SGPA calculations. The Online/MOOCs courses will not have continuous internal assessment

component

Such of those students who would like to discontinue with the open elective course that they have already registered for earning required credits can do so, however, they need to complete the required credits by choosing an alternative open elective course.

Setting question paper and evaluation of answer scripts:

i. For SEE, three sets of question papers shall be set for each theory course out of which two sets will be by the internal examiners and one set will be by an external examiner. In subsequent years by carrying forward the unused question papers, an overall three sets of question papers should be managed and depending on the consumption of question papers either internal or external examiner be called for setting the question paper to maintain an overall tally of 3 papers with the conditioned mentioned earlier. The internal examiner who sets the question paper should have been course tutor.

ii. The Chairman of BoE shall get the question papers set by internal and external examiners.

iii. There shall be single valuation for all theory papers by internal examiners. However, there shall be moderation by the external examiner who has the subject background. In case no external examiner with subject background is available, a senior faculty member within the discipline shall be appointed as moderator.

iv. The SEE examination for Practical work / Field work / Project work/Internship will be conducted jointly by internal and external examiners as detailed below: However, the BoE on its discretion can also permit two internal examiners.

v. If a course is fully of (L=0): T :(P=0) type or a course is partly P type i.e, (L=3): (T=0) (P=1), then the examination for SEE component will be as decided by the BoS concerned.

10. Evaluation of Practical's and Minor Project / Major Project / Dissertation:

10.1. A practical examination shall be assessed on the basis of:

A. Knowledge of relevant processes;

B. Skills and operations involved;

C. Results / products including calculation and reporting.

10.2. In case a course is fully of P type (L=0:T=0:P=4), the performance of a candidate shall be assessed for a maximum of 100 marks as explained below:

A. Continuous Internal assessment (CIA) = 50 marks.

B. Semester end practical examination (SEE) = 50 marks.

i	Conduction of regular practical throughout the semester	20 marks

ii	Maintenance of lab records /industry reports/SDP reports	15 marks
iii	Laboratory test and viva	15 marks
	Total	**50 marks**

The 25 marks for continuous assessment shall further be allocated as under (IA or CIA):

The 50 marks meant for Semester End Examination, shall be allocated as under:

i	Conduction of semester end practical examination	30 marks
ii	Write up about the experiment / practical conducted	10 marks
iii	Viva Voce	10 marks
	Total	50 marks

10.3. The SEE for Practical work will be conducted jointly by internal and external examiners. However, if external examiner does not turn up, then both the examiners will be internal examiners.In case a course is partly P type i.e, (L=3): (T=0) (P=1), then the examination for SEE component will be as decided by the BoS concerned.

10.4. The duration for semester-end practical examination shall be decided by the concerned School Board.

10.5. Evaluation of Minor Project / Major Project / Dissertation:

Right from the initial stage of defining the problem, the candidate has to submit the progress reports periodically and also present his/her progress in the form of seminars in addition to the regular discussion with the supervisor. At the end of the semester, the candidate has to submit final report of the project / dissertation, as the case may be, for final evaluation. The components of evaluation are as follows:

1	First Dissertation presentation describing the problem definition	Should be done a semester before the project semester	Weightage: 0%
2	Dissertation Progress presentation-1	7th week from the start date of project semester	Weightage: 25%
3	Dissertation progress presentation-2	14th Week from the start date of project semester	Weightage -25%
4	Final project Viva and Dissertation Submission	17th -20th Week of project Semester	Weightage: 30% for Dissertation Weightage : 20% for Final Viva Voce

11. Provision for Appeal:

If a candidate is not satisfied with the evaluation of C1, C2 components, he/she can approach the grievance cell with the written submission together with all facts, the assignments, test papers etc, which were evaluated. He/she can do so before the commencement of semester-end examination. The grievance cell is empowered to revise the marks if the case is genuine and is also empowered to levy penalty as prescribed by the university on the candidate if his/her submission is found to be baseless and unduly motivated. This cell may recommend taking disciplinary/corrective action on an evaluator if he/she is found guilty. The decision taken by the grievance cell is final.

For every program there will be one grievance cell. The composition of the grievance cell is as follows:-

- The Registrar (Evaluation) - Ex-officio Chairman / Convener.
- One Senior Faculty Member (other than those concerned with the evaluation of the course concerned) drawn from the school / department/discipline and/or from the sister schools / departments/sister disciplines – Member.
- One Senior Faculty Members / Subject Experts drawn from outside the University school / department – Member.

12. Eligibility to Appear Semester End Examination (SEE)

12.1. Only those students who fulfil a minimum of 75% attendance in aggregate of all the courses including practical courses / field visits etc, as part of the course(s), as provided in the succeeding sections, shall be eligible to appear for SEE examination.

12.2. Requirements to Pass a Course

Students are required to score a total minimum of 40% (Continuous Internal assessment and SEE) in each course offered by the University/ Department for a pass (other than online courses) with a minimum of 20 (40% of 50) marks in final examination

13. Requirements to Pass the Semester

To pass the semester, a candidate has to secure minimum of 40% marks in each subject / course of the study prescribed in that semester.

13.1. Provision to Carry Forward the Failed Subjects / Courses:

A student who has failed in a given number of courses in odd and even semesters of first year shall move to third semester of second and final year of the study. However, he / she shall have to clear all courses of all semesters within the double duration, i. e., within four years of admission of the first semester failing which the student has to re-register to the entire program.

13.2. Provision to Withdraw Course:

A candidate can withdraw any course within ten days from the date of notification of final results. Whenever a candidate withdraws a course, he/she has to register for the same course in case it is hard core course, the same course or an alternate course if it is Soft Core Course or Open Elective Course.

A DROPPED course is automatically considered as a course withdrawn.

13.3. Re-Registration and Re-Admission:

A. In case a candidate's class attendance in aggregate of all courses in a semester is less than 75% or as stipulated by the University, such a candidate is considered as dropped the semester and is not allowed to appear for end semester examination (C3) and he / she shall have to seek re-admission to that semester during subsequent semester / year within a stipulated period.

B. In such case where in a candidate drops all the courses in a semester due to personal reasons, it is considered that the candidate has dropped the semester and he / she shall seek re-admission to such dropped semester.

14. Attendance Requirement:

14.1. All students must attend every lecture, tutorial and practical classes.

14.2. In case a student is on approved leave of absence (e g:- representing the university in sports, games or athletics, placement activities, NCC, NSS activities and such others) and / or any other such contingencies like medical emergencies, the attendance requirement shall be minimum of 75% of the classes taught.

A. Any student with less than 75% of attendance in aggregate of all the courses including practical courses / field visits etc, during a semester shall not be permitted to appear to the end semester (C4) examination and such student shall seek re-admission as provided in 7.8.4.

B. Teachers offering the courses will place the above details in the School Board meeting during the last week of the semester, before the commencement of C3, and subsequently a notification pertaining to the above will be brought out by the Director of the School before the commencement of C3 examination. A copy of this notification shall also be sent to the office of the Registrar & Registrar (Evaluation).

15. Absence during Mid Semester Examination:

In case a student has been absent from a mid-semester (C1, C2) examination due to the illness or other contingencies he / she may give a request along with necessary supporting documents and certification from the concerned class teacher / authorized personnel to the concerned Head of the School, for make-up examination. The Head of the School may consider such request

depending on the merit of the case and after consultation with course instructor and class teacher, and arrange to conduct a special test for such candidate(s) well in advance before the C3 examination of that respective semester. Under no circumstances C1, C2 test shall be held after C3 examination.

16. Grade Card and Grade Point

16.1. Provisional Grade Card: The tentative / provisional grade card will be issued by the Registrar (Evaluation) at the end of every semester indicating the courses completed successfully. The provisional grade card provides **Semester Grade Point Average** (SGPA).

16.2. Final Grade Card: Upon successful completion of M.Sc., Degree a Final Grade card consisting of grades of all courses successfully completed by the candidate will be issued by the Registrar (Evaluation).

16.3. The Grade and the Grade Point: The Grade and the Grade Point earned by the candidate in the subject will be as given below.

Marks P	**Grade G**	**Grade Point (GP=V x G)**	**Letter Grade**
90 >100	10	v*10	O
80 > 90	9	v*9	A+
70 > 80	8	v*8	A
60 > 70	7	v*7	B+
55 > 60	6	v*6	B
50 > 55	5.5	V*5.5	C +
40 > 50	5	v*5	P
0-40	0	v*0	F
ABSENT			AB

O - Outstanding; A-Excellent; B-Very Good; C-Good; D-Fair; E-Satisfactory; F - Fail

Here, P is the percentage of marks (P= [C1+C2+C3]) secured by a candidate in a course which is **rounded to nearest integer**. V is the credit value of course. G is the grade and GP is the grade point.

16.3.1 Computation of SGPA and CGPA

The Following procedure to compute the Semester Grade Point Average (SGPA).

The SGPA is the ratio of sum of the product of the number of credits with the grade points scored by a student in all the courses taken by a student and the sum of the number of credits of all the courses undergone by a student in a given semester, i.e:

SGPA (Si) = ∑ (Ci x Gi) / ∑Ci Where Ci is the number of credits of the ith course and Gi is the grade point scored by the student in the ith course.

Illustration for Computation of SGPA and CGPA

Course	Credit	Grade Letter	Grade Point	Credit Point (Credit x Grade)
Course 1	4	A+	9	4X9=36
Course 2	4	A	8	4X8=32
Course 3	3	B+	7	3X7=21
Course 4	3	O	10	3X10=30
Course 5	3	P	5	3X5=15
Course 6	3	B	6	3X6=18
Course 7	2	O	10	2X10=20
Course 8	2	A	8	2X8=16
	24			188

Illustration No. 1

Thus, **SGPA = 188 ÷ 24 = 7.83**

Illustration No. 2

Course	Credit	Grade letter	Grade Point	Credit Point (Credit x Grade point)
Course 1	4	A	8	4X8=32
Course 2	4	B+	7	4X7=28
Course 3	3	A+	9	3X9=27
Course 4	3	B+	7	3X7=21
Course 5	3	B	6	3X6=18
Course 6	3	P	5	3X5=15
Course 7	2	B+	7	2X7=21
Course 8	2	O	10	2X10=20
	24			**175**

Thus, **SGPA = 175 ÷ 24 = 7.29**

Course	Credit	Grade Letter	Grade Point	Credit Point (Credit x Grade point)
Course 1	4	O	10	4 x 10 = 40
Course 2	4	A+	9	4 x 9 = 36
Course 3	3	B+	7	3 x 7 = 21
Course 4	3	B	6	3 x 6 = 18

Course 5	3	A+	9	3 x 9 = 27
Course 6	3	B+	7	3 x 7 = 21
Course 7	2	A+	9	2 x 9 = 18
Course 8	2	A+	9	2 x 9 = 18
	24			**199**

Illustration No.3

Thus**, SGPA = 199 ÷ 24 = 8.29**

Cumulative Grade Point Average (CGPA):

Overall Cumulative Grade Point Average (CGPA) of a candidate after successful completion of the required number of credits (96) for Two year Post Graduate degree program is calculated taking into account all the courses undergone by a student over all the semesters of a program i. e.,

$CGPA = \sum(Ci \times Si) / \sum Ci$

Where Si is the SGPA of the ith semester and Ci is the total number of credits in that semester. The SGPA and CGPA shall be rounded off to 2 decimal points and reported in the transcripts.

Illustration: No.4

Semester (ith)	**No. of Credits (Ci)**	**SGPA (Si)**	**Credits x SGPA (Ci X Si)**
1	24	6.83	24 x 6.83 = 163.92
2	24	7.71	24 x 7.71 = 185.04
3	24	8.68	24 x 8.68 = 208.32
4	24	9.20	24 x 9.20 = 220.80
Cumulative	96		778.08

CGPA after Final Semester

Thus, CGPA = 24×6.83+24×7.13+24×8.68+24×9.20 = 8.11 (96)

16.3.2 Conversion of Grades into Percentage:

Conversion formula for the conversion of CGPA into Percentage is:

Percentage of marks scored = CGPA Earned x 10

Illustration: CGPA Earned 8.10 x 10=81.0

16.3.3 Classification of Results

The final grade point (FGP) to be awarded to the student is based on CGPA secured by the candidate and is given as follows.

CGPA	Grade (Numerical Index)	Letter Grade	Performenace	FGP
	G			Qualitative Index
9 >= CGPA 10	10	O	Outstanding	Distinction
8 >= CGPA < 9	9	A+	Excellent	
7 >= CGPA < 8	8	A	Very Good	First Class
6 >= CGPA < 7	7	B+	Good	
5.5> = CGPA < 6	6	B	Above average	Second Class
> 5 CGPA < 5.5	5.5	C	Average	
> 4 CGPA <5	5	P	Pass	Satisfactory

Overall percentage=10*CGPA

17. Challenge Valuation

A. A student who desires to apply for challenge valuation shall obtain a photo copy of the answer script by paying the prescribed fee within 10 days after the announcement of the results. He / She can challenge the grade awarded to him/her by surrendering the grade card and by submitting an application along with the prescribed fee to the Registrar (Evaluation) within 10 days after the announcement of the results. This challenge valuation is only for SEE.The answer scripts for which challenge valuation is sought for shall be evaluated by the external examiner who has not involved in the first evaluation. The higher of two marks from first valuation and challenge valuation shall be the final.

B. With regard to any specific case of ambiguity and unsolved problem, the decision of the Vice-Chancellor shall be final.

Assessment Table

Hardcore	COs	IA1	IA2	Assignment	SEE	Total	Hours
	CO1	7.5		5	12.5	25	15
	CO2	7.5		5	12.5	25	15
	CO3		7.5	5	12.5	25	15
	CO4		7.5	5	12.5	25	15
Softcore	**COs**	**IA1**	**IA2**	**Assignment**	**SEE**	**Total**	**Hours**
	CO1	7.5		5	12.5	25	12
	CO2	7.5		5	12.5	25	12
	CO3		7.5	5	12.5	25	12
	CO4		7.5	5	12.5	25	12

B A (Performing Arts, English and Psychology - PaEP)

Scheme of Instructions (Effective for Academic Year 2020-23)

Sl. No.	Course Code	Course Title	Course Type	Credit Pattern and Value				Weekly Contact Hours	Teaching School/Dept.
				L	T	P	C		
First Semester									
1	B20BA1011	Language – II: Kannada	FC	2	1	0	3	4	**School of Performing Arts &Indic studies**
2	B20BA1012	Language – II: Hindi							
3	B20BA1013	Language – II: Additional English							
4	B20BA1020	Communicative English – I	FC	2	1	0	3	4	
5	B19BA1030	Constitution of India and Professional Ethics	FC	2	1	0	3	4	**School of Legal Studies**
5	B20BA1041	History of Indian Dance	SC	4	0	0	4	4	**School of Performing Arts &Indic studies**
6	B20BA1042	MusicTheory 1							
7	B20BA1043	Fundamentals Of Theatre Art							
8	B20BA1051	Practical-1 (Fundamentals of Bharathanatyam)	SC	1	0	2	3	5	
9	B20BA1052	Practical – 1 Fundamentals of Kuchipudi							
10	B20BA1053	Practical -1-Fundamentals of Dance Mohiniyattam							
11	B20BA1054	Practical-1-Fundamentals of Dance Odissi							
12	B20BA1055	Practical-1-Fundamentals of Dance Kathak							
13	B20BA1056	Practical-1 (Fundamentals of Carnatic Music)							
14	B20BA1057	Fundamentals Of Hindustani Music Practical-1							
15	B20BA1058	Practical-1–Fundamental of Acting in Theatre							
16	B20BA1060	English Literature (Chaucer – Pope) & Language – I	HC	4	0	0	4	4	**School of Performing Arts &Indic studies**
17	B20BA1070	Psychology – I (Basic Psychological Process –I)	HC	2	1	0	3	4	
18	B20BA1070(P)	Psychology Practical 1	HC	0	0	2	2	4	
19	B19BA1080	Yoga	RULO	0	0	2	2	4	**Sports**
Total				**20**	**2**	**7**	**27**	**37**	
Note:*Students shall choose any **ONE Soft Core (SC)** out of Four Soft Core Courses									
Second Semester									
1	B20BA2011	Language–II: Kannada II	FC	2	1	0	3	4	**School of Performing Arts &Indic studies**
2	B20BA2012	Language–II: Hindi II							
3	B20BA2013	Language–II: Additional English II							
4	B20BA2020	Communicative English – II	FC	2	1	0	3	4	

5	B20BA2031	Natya Sastra and Performing Arts	SC	4	0	0	4	4	**School of Performing Arts &Indic studies**
6	B20BA2032	Music theory 2 (Karnatik Music)							
7	B20BA2033	Music theory 2 (Hindustani Music)							
8	B20BA2034	History of World Theater							
9	B20BA2041	Practical 2 –Bharatanatyam	SC	1	0	2	3	5	
10	B20BA2042	Practical 2 –Kuchipudi							
11	B20BA2043	Practical 2- Mohiniyattam							
12	B20BA2044	Practical –2 Odissi							
13	B20BA2045	Practical –2 Kathak							
14	B20BA2046	Practical-2 Carnatic Music							
15	B20BA2047	Practical-2 Hindustani Vocal							
16	B20BA2048	Practical 2– Design in Theater and Acting Advance I							
17	B20BA2050	English Literature (The Romantic Age) & Language – II	HC	4	0	0	4	4	**School of Performing Arts &Indic studies**
18	B20BA2060	Psychology-II (Basic Psychologial Process – II)	HC	2	1	0	3	4	
19	B20BA2060 (P)	Psychology Practical -II	HC	0	0	2	2	4	
20	B19BA2071	Folklore Study – Folk Dance	SC	0	1	1	2	3	**School of Performing Arts &Indic studies**
21	B19BA2072	Folklore Study – Folk Music	SC						
22	B19BA2073	Folklore Study – Folk Theatre	SC						
23	B19BA2080	Skill Development – 1 (Multimedia and Designing)	RULO	0	0	2	2	4	**UIIC**
Total				**15**	**4**	**7**	**26**	**35**	

Note:*Students shall choose any **ONE Soft Core** (SC) out of four Soft Core Courses

Third Semester

1	B20BA3011	Language–II:Kannada III	FC	1	1	0	2	3	**School of Performing Arts &Indic studies**
2	B20BA3012	Language–II: Hindi III							
3	B20BA3013	Language–II: AdditionalEnglish III							
4	B18BA3020	Environmental Studies	FC	3	0	0	3	3	**School of Applied Sciences**
5	B20BA3031	Rasa Theory and its implications in Performing Arts	SC	4	0	0	4	4	**School of Performing Arts &Indic studies**
6	B20BA3032	Music Theory 3 (Karnatik Music)							
	B20BA3033	Music Theory 3 (Hindustani Music)							
7	B20BA3034	Kannada , Children and EasternTheatre History							
8	B20BA3041	Practical -3 – Bharatanatyam							

9	B20BA3042	Practical – 3 Kuchipudi	SC	1	0	2	3	5	**School of Performing Arts &Indic studies**
10	B20BA3043	Practical-3- Mohiniyattam							
11	B20BA3044	Practical –3 Odissi							
12	B20BA3045	Practical –3 Kathak							
13	B20BA3046	Practical – 3 Carnatic Music							
14	B20BA3047	Practical-3 Hindustan Vocal							
15	B20BA3048	Practical 3 –Design in Theater and Major Production							
16	B20BA3050	English Literature (Victorian & Modern) & Language – III	HC	4	0	0	4	4	**School of Performing Arts &Indic studies**
17	B20BA3060	Psychology – III (Social Psychology)	HC	2	1	0	3	4	**School of Performing Arts &Indic studies**
18	B20BA3060(P)	Psychology Practical - III	HC	0	0	2	2	4	
19	B18BA3070	Skill Development – 2 (Indian Classical Dance Make up)	RULO	0	0	2	2	4	**UIIC**
20	B21PAO301	Open Elective	OE	2	2	0	3	4	
21	B20BA3090	Internship in Performing Arts	HC	0	0	3	3	4	
Total				**17**	**4**	**10**	**29**	**41**	
Fourth Semester									
1	B20BA4011	Language–II: Kannada IV	FC	1	1	0	2	3	**School of Performing Arts &Indic studies**
2	B20BA4012	Language–II: Hindi IV							
3	B20BA4013	Language–II: Additional English IV							
4	B20BA4021	Textual Traditions in Performing Arts	SC	4	0	0	4	4	**School of Performing Arts &Indic studies**
5	B20BA4022	Music Theory 4 (Karnatik Music)							
6	B20BA4023	Music Theory 4 (Hindustani Music)							
7	B20BA4024	Theatre architecture and developments of theatre							
8	B20BA4031	Practical – 4 Bharatanatyam	SC	1	0	2	3	5	**School of Performing Arts &Indic studies**
9	B20BA4032	Practical – 4 Kuchipudi							
10	B20BA4033	Practical 4- Mohiniyattam							
11	B20BA4034	Practical –4 Odissi							
12	B20BA4035	Practical –4 Kathak							
13	B20BA4036	Practical 4–CarnaticVocal							
14	B20BA4037	Practical-4 Hindustani Vocal							
15	B20BA4038	Practical 4– Political Theatre							
16	B20BA4040	Reading India	HC	4	0	0	4	4	**School of Performing Arts &Indic studies**

17	B20BA4050	Psychology – IV (Developmental Psychology)	HC	2	1	0	3	4	**School of Performing Arts &Indic studies**
18	B20BA4050(P)	Psychology Practical - IV	HC	0	0	2	2	4	
19	B18BA4070	MOOC (SELF STUDY)	RULO	0	0	2	2	4	
Total				13	2	6	20	29	
Fifth Semester									
1	B20BA5011	Traditions and Innovations in Performing Arts	SC	4	0	0	4	4	**School of Performing Arts &Indic studies**
2	B20BA5012	Music Theory 5 (Karnatik Music)							
	B20BA5013	Music Theory 5 (Hindustani Music)							
3	B20BA5014	Theatre aesthetics and play Writing							
4	B20BA5031	Practical 5–Bharathanatyam	SC	1	0	2	3	5	**School of Performing Arts &Indic studies**
5	B20BA5032	Practical – 5 Kuchipudi							
6	B20BA5033	Practical 5- Mohiniyattam							
7	B20BA5034	Practical 5- Odissi							
8	B20BA5035	Practical 5- kathak							
9	B20BA5036	Practical 5–Carnatic Vocal							
10	B20BA5037	Practical-5- Hindustani Vocal							
11	B20BA5038	Practical – 5 Theatre Acting Advance III							
12	B20BA5040	Literary Criticism	HC	4	0	0	4	4	**School of Performing Arts &Indic studies**
13	B20BA5051	Literatures of India – I	SC	4	0	0	4	4	
14	B20BA5052	Reading Myths and Mythologies							
15	B20BA5060	Psychology – V (Abnormal Psychology – I)	HC	2	1	0	3	4	
18	B20BA5071	Psychology – VI (A) (Indigenous Psychology- An Indian Perspective—I)	SC	2	1	0	3	4	
19	B20BA5072	Psychology – VI (B) (Health Psychology – I)							
16	B20BA5060 (P)	Psychology Practical - V	HC	0	0	2	2	4	
17	B20BA5071 (P)/ B20BA5072 (P)	Psychology Practical - VI (A)/ Psychology Practical - VI (B)	HC	0	0	2	2	4	
20	B18BA5080	Skill Development - Employability Skills	RULO	0	0	2	2	4	UIIC
TOTAL				13	4	8	27	36	
Sixth Semester									
1	B20BA6011	Aesthetics	SC	4	0	0	0	4	

2	B20BA6012	Music Theory 6 (Karnatik Music)							**School of Performing Arts &Indic studies**
3	B20BA6013	Music Theory 6 (Hindustani Music)							
4	B20BA6014	Theatre direction							
5	B20BA6031	Practical 6–Bharathanatyam	SC	1	0	2	3	5	**School of Performing Arts &Indic studies**
6	B20BA6032	Practical – 6 Kuchipudi							
7	B20BA6033	Practical-6- Mohiniyattam							
8	B20BA6034	Practical –6 Odissi							
9	B20BA6035	Practical –6 kathak							
10	B20BA6036	Practical 6–CarnaticVocal							
11	B20BA6037	Practical-6-							
12	B20BA6038	Practical- 6 – Theatre							
13	B20BA6030	Literary Theory and Criticism	HC	4	0	0	4	4	**School of Performing Arts &Indic studies**
14	B20BA6041	Literatures from India – II	SC	4	0	0	4	4	**School of Performing Arts &Indic studies**
15	B20BA6042	Revisionist Writings							
16	B20BA6050	Psychology - VII (Abbnormal Psychology – II)	HC	2	1	0	3	3	**School of Performing Arts &Indic studies**
17	B20BA6061	Psychology - VIII (A) (Indigenous Psychology- An Indian Perspective-II)	SC	2	1	0	3	3	**School of Performing Arts &Indic studies**
18	B20BA6062	Psychology - VIII (B) Health Psychology - II							
19	B20BA6050(P)	Psychology - VII (Abnormal Psychology – II) Practical	HC	**0**	0	2	2	4	
20	B20BA6061 (P)/B20BA6062 (P)	Psychology Practicals - VIII (A) /Psychology Practicals - VIII (B)	HC	**0**	0	2	2	4	
21	B18BA6070	Field Trip	HC	0	0	2	2	-	
22	B18BA6080	Dissertation	HC	0	0	3	4	-	
Total				**17**	**2**	**12**	**31**	**47**	

NOTE:

1. *****Students shall choose **ONE** in each SC and Lab Courses.
2. Major project is compulsory and will begin in 4th Semester. Students will either choose internal guide from the school and continue with in-house projects or choose to do project work either in industry or research organization.

HC=Hard Core; SC=Soft Core; OE=Open Elective; RULO = REVA Unique Learning Offerings

Credits Semester-wise (2020-21) **Semester-wise Credit Distribution**

Semester	I	II	III	IV	Total

HC-Theory					
HC-Lab					
SC-Theory					
OE					
Project					
RULO					
Total					

Semesters	**No. of Credits**	**No. of Hours**
I		
II		
III		
IV		
Total		

Semester-wise Course Types & Credit Distribution

Semester	**HC**	**SC**	**OE**	**RULO**	**TOTAL**
I					
II					
III					
IV					
Total					

Credits Based on L: T: P

Semester	**L**	**T**	**P**	**Total**	**Total Hours**
I					
II					
III					
IV					
Total					

B A - PaEP (Performing Arts, English and Psychology)
DETAILED SYLLABUS

SEMESTER 1

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B19BA1011	Language: Kannada - I	SC	2	1	0	3	4

rerequisite :

- PÀ£ÀßqÀ ¨sÁµÉAiÀÄ §UÉUÉ ¥ÁæxÀ«ÄPÀ w¼ÀÄªÀ½PÉ CUÀvÀå..
- ¨sÁµÉAiÀÄ£ÀÄß NzÀ®Ä ªÀÄvÀÄÛ §gÉAiÀÄ®Ä w½¢gÀ¨ÉÃPÀÄ.
- ¥ÀzÀ« ¥ÀÆªÀð ²PÀëtzÀ°è PÀ£ÀßqÀ ¨sÁµÉAiÀÄ£ÀÄß N¢gÀ¨ÉÃPÀÄ.

Course Objectives:

£Á®ÄÌ ¸É«Ä¸ÀÖgïUÀ¼À°è ¸ÀªÀÄUÀæ PÀ£ÀßqÀ ¸Á»vÀåªÀ£ÀÄß ¥ÀjZÀ¬Ä¸ÀÄªÀ GzÉÝÃ±ÀªÀ£ÀÄß ºÉÆA¢zÉ. CzÀgÀAvÉ ªÉÆzÀ®£ÉAiÀÄ ¸É«Ä¸ÀÖgï£À°è d£À¥ÀzÀ, ¥ÁæaÃ£À, ªÀÄzsÀåPÁ°Ã£À PÁªÀåUÀ¼ÀÄ, ºÉÆ¸ÀUÀ£ÀßqÀzÀ ¸ÀtÚPÀxÉUÀ¼ÀÄ ºÁUÀÄ £ÁlPÀ ¸Á»vÀåªÀ£ÀÄß ¥ÀoÀåªÀ£ÁßV DAiÉÄÌ ªÀiÁrPÉÆAqÀÄ, «zÁåyðUÀ¼À°è ¸Á»vÀåzÀ §UÉÎ ¸ÀzÀ©ügÀÄaAiÀÄ£ÀÄß ªÀÄÆr¸À¯ÁUÀÄvÀÛzÉ. ¸ÁA¸ÀÌøwPÀ w¼ÀÄªÀ½PÉAiÀÄ eÉÆvÉUÉ ªÀåQÛvÀé «PÀ¸À£ÀzÀ PÀqÉUÉ UÀªÀÄ£À ¤ÃqÀ¯ÁUÀÄvÀÛzÉ.

- ¨sÁµÉ, ¸Á»vÀå, Ewº¸À ªÀÄvÀÄÛ ¸ÀA¸ÀÌøwUÀ¼À£ÀÄß PÀ£ÀßqÀ, PÀ£ÁðlPÀPÉÌ ¸ÀA§A¢ü¹zÀAvÉ ¥ÀjZÀ¬Ä¸À¯ÁUÀÄvÀÛzÉ.
- «zÁåyðUÀ¼À ¸ÀªÀðvÉÆÃªÀÄÄR ¨É¼ÀªÀtÂUÉUÉ C£ÀÄªÁUÀÄªÀAvÉ ºÁUÀÆ CªÀgÀ°è ªÀiÁ£ÀªÀ ¸ÀA§AzsÀUÀ¼À §UÉÎ UËgÀªÀ, ¸ÀªÀiÁ£ÀvÉ ªÀÄÆr¹, ¨É¼É¸ÀÄªÀ ¤nÖ£À°è ¥ÀoÀåUÀ¼À DAiÉÄÌAiÀiÁVzÉ.
- CªÀgÀ°è ¸ÀÈd£À²Ã®vÉ, ±ÀÄzÀÞ ¨sÁµÉ, GvÀÛªÀÄ «ªÀÄ±Áð UÀÄt, ¤gÀUÀð¼À ¸ÀA¨sÁµÀuÉ, ¨sÁµÀt PÀ¯É ºÁUÀÆ §gÀºÀ PË±À®åUÀ¼À£ÀÄß ¨É¼É¸ÀÄªÀÅzÀÄ UÀÄjAiÀiÁVzÉ
- ¸ÀàzsÁðvÀäPÀ ¥ÀjÃPÉëUÀ½UÉ C£ÀÄPÀÆ®ªÁUÀÄªÀAvÀºÀ «µÀAiÀÄUÀ¼À£ÀÄß UÀªÀÄ£ÀzÀ°èèlÄÖPÉÆAqÀÄ ¸ÀÆPÀÛ ¥ÀoÀåUÀ¼À£ÀÄß DAiÉÄÌ ªÀiÁrPÉÆ¼Àî¯ÁVzÉ.

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Course Outcomes:

d£À¥ÀzÀ, ¥ÁæaÃ£À, ªÀÄzsÀåPÁ°Ã£À PÁªÀåUÀ¼ÀÄ, ºÉÆ¸ÀUÀ£ÀßqÀzÀ ¸ÀtÚPÀxÉUÀ¼ÀÄ ºÁUÀÄ £ÁlPÀ ¸Á»vÀå PÀ°PÉAiÀÄ ªÀÄÆ®PÀ PÁ®zÀ ¹ÜvÀåAvÀgÀUÀ¼À£ÀÄß CzÀgÀ M¼À£ÉÆÃlUÀ¼À£ÀÄß ¨É¼É¸ÀÄvÀÛzÉ.

- ¸ÁªÀiÁfPÀ, gÁdQÃAiÀÄ, zsÁ«ÄðPÀ, ¸ÁA¸ÀÌøwPÀ ºÁUÀÆ °AUÀ¸ÀA§A¢ü «ZÁgÀUÀ¼ÉqÉ UÀªÀÄ£À°Àj¸ÀÄªÀÅzÀgÉÆA¢UÉ «zÁåyðUÀ¼À°è ZÀZÁð ªÀÄ£ÉÆÃ¨sÁªÀªÀÅ ¨É¼ÉAiÀÄÄvÀÛzÉ.
- fÃªÀ£ÀzÀ°è §gÀÄªÀ C©ü¥ÁæAiÀÄ ¨ÉÃzsÀUÀ¼ÀÄ, ¸ÀªÀÄ¸ÉåUÀ¼À£ÀÄß DzsÀÄ¤PÀ ¸ÀAzÀ¨sÀðzÀ°è ªÀiÁ£À«ÃAiÀÄvÉAiÉÆA¢UÉ ¤ªÀð»¸ÀÄªÀAvÉ ¥ÉæÃgÉÃ¦¸ÀÄvÀÛzÉ.
- ¸ÁªÀiÁfPÀ CjªÀÅ ªÀÄÆr¸ÀÄvÀÛzÉ

- GvÀÛªÀÄ ¸ÀAªÀºÀ£À PÀ¯ÉAiÀÄ£ÀÄß ¨É¼É¸ÀÄªÀ GzÉÝÃ±ÀªÀ£ÀÄß FqÉÃj¸ÀÄvÀÛzÉ.

Course Content:

Unit I d£À¥ÀzÀ ªÀÄvÀÄÛ ¥ÁæaÃ£À PÁªÀå

1. ¸ÀvÀåªÀAvÉ ºÀqÉzÀªÀé d£À¥ÀzÀ VÃvÉ
2. £É®¸ÀÄUÉ ¤£Àß ªÀPÀëzÉÆ¼É ¥ÀA¥À
3. £É®QjªÉ£ÉAzÀÄ §UÉ«gÉ bÀ®QjªÉA gÀ£Àß
4. avÀæªÀÄ¥ÁvÉæ gÀªÀÄvÉ £Áj d£Àß

Unit II ªÀÄzsÀåPÁ°Ã£À PÁªÀå

C©ÞAiÀÄÄªÉÆªÉÄð PÁ®ªÀ±À¢A ªÀÄgÁåzÉAiÀÄA zÁAlzÉÃ.... £ÁUÀZÀAzÀæ

1. ªÀZÀ£ÀUÀ¼ÀÄ CPÀÌªÀÄºÁzÉÃ«
2. ªÀZÀ£ÀUÀ¼ÀÄ §¸ÀªÀtÚ
3. wgÀÄ¤Ã®PÀAoÀgÀ gÀUÀ¼É ºÀjºÀgÀ

Unit III ¸ÀtÚ PÀxÉUÀ¼ÀÄ

ªÉÆ®A ¹AºÀªÀÄA PÉÆAzÀ PÀxÉ zÀÄUÀð¹AºÀ

1. PÀ¯ÁärAiÀÄ PÉÆÃt ªÀiÁ¹Û
2. AiÀiÁgÀÆ CjAiÀÄzÀ «ÃgÀ PÀÄªÉA¥ÀÄ
3. ¸ÀªÀÄ¸ÉåAiÀÄ ªÀÄUÀÄ wæªÉÃtÂ

Unit IV £ÁlPÀ

1. mÉÆ¼ÀÄîUÀnÖ n.¦. PÉÊ¯Á¸ÀA

¥ÀgÁªÀÄ±Àð£À UÀæAxÀUÀ¼ÀÄ :

1. ªÀÄÄUÀ½ gÀA.²æÃ., PÀ£ÀßqÀ ¸Á»vÀå ZÀjvÉæ, ¥ÀæPÁ±ÀPÀgÀÄ VÃvÁ §ÄPï ºË¸ï, ªÉÄÊ¸ÀÆgÀÄ. 2014
2. ¸ÀAUÀæºÀ. £ÁUÉÃUËqÀ JZï.J¯ï., ZÁjwæPÀ d£À¥ÀzÀ PÀxÀ£À PÁªÀåUÀ¼ÀÄ, ¥ÀæPÁ±ÀPÀgÀÄ PÀ£ÁðlPÀ eÁ£À¥ÀzÀ ¥ÀjµÀvÀÄÛ, ¨ÉAUÀ¼ÀÆgÀÄ. 2008
3. ¹ÃªÀiÁwÃvÀ PÀ£ÀßqÀ ¸Á»vÀå ZÀjvÉæ ¸ÀA¥ÀÀl 1,2,3,4,5 ªÀÄvÀÄÛ 6, PÀÄªÉA¥ÀÄ PÀ£ÀßqÀ CzsÀåAiÀÄ£À ¸ÀA¸ÉÜ, ªÉÄÊ¸ÀÆgÀÄ «±Àé«zÁå¤®AiÀÄ, ªÉÄÊ¸ÀÆgÀÄ. 2014
4. ¸ÀAUÀæºÀ. £ÁUÉÃUËqÀ JZï.J¯ï., PÀ£ÀßqÀ d£À¥ÀzÀ PÀxÀ£À PÁªÀåUÀ¼ÀÄ, ¥ÀæPÁ±ÀPÀgÀÄ PÀ£ÁðlPÀ eÁ£À¥ÀzÀ ¥ÀjµÀvÀÄÛ, ¨ÉAUÀ¼ÀÆgÀÄ. 2007
5. ºÀA¥À £ÁUÀgÁdAiÀÄå, ¸ÁAUÀvÀå PÀ«UÀ¼ÀÄ, ¥ÀæPÁ±ÀPÀgÀÄ ¸Àé¥Àß §ÄPï ºË¸ï, ¨ÉAUÀ¼ÀÆgÀÄ. 2010
6. £ÁgÁAiÀÄt¦.«, ZÀA¥ÀÆ PÀ«UÀ¼ÀÄ, ¥ÀæPÁ±ÀPÀgÀÄ ¸Àé¥Àß §ÄPï ºË¸ï, ¨ÉAUÀ¼ÀÆgÀÄ. 2010
7. PÁ¼ÉÃUËqÀ £ÁUÀªÁgÀ, wæ¥À¢, gÀUÀ¼É ªÀÄvÀÄÛ eÁ£À¥ÀzÀ ¸Á»vÀå, ¥ÀæPÁ±ÀPÀgÀÄ ¸Àé¥Àß §ÄPï ºË¸ï, ¨ÉAUÀ¼ÀÆgÀÄ. 2010
8. ¸ÀA. ¨É£ÀUÀ¯ï gÁªÀÄ gÁªï ªÀÄvÀÄÛ ¥Á£ÀåA ¸ÀÄAzÀgÀ ±Á¹ÛçÃ, ¥ÀÄgÁt £ÁªÀÄ ZÀÆqÁªÀÄtÂ, ¥ÀæPÁ±ÀPÀgÀÄ ¥Àæ¸ÁgÁAUÀ, ªÉÄÊ¸ÀÆgÀÄ «±Àé«zÁå¤®AiÀÄ. 2010
9. qÁ. azÁ£ÀAzÀ ªÀÄÆwð, ªÀZÀ£À ¸Á»vÀå, ¥ÀæPÁ±ÀPÀgÀÄ ¸Àé¥Àß §ÄPï ºË¸ï, ¨ÉAUÀ¼ÀÆgÀÄ. 2013
10. ¸ÀA. §¸ÀªÀgÁdÄ J¯ï. ¸ÀªÀðdÕ£À ªÀZÀ£ÀUÀ¼ÀÄ, ¥ÀæPÁ±ÀPÀgÀÄ VÃvÁ §ÄPï ºË¸ï, ªÉÄÊ¸ÀÆgÀÄ. 2012
11. ¸ÀA. §¸ÀªÀgÁdÄ J¯ï. CPÀÌ£À ªÀZÀ£ÀUÀ¼ÀÄ, ¥ÀæPÁ±ÀPÀgÀÄ VÃvÁ §ÄPï ºË¸ï, ªÉÄÊ¸ÀÆgÀÄ. 1997
12. ¸ÀA ªÀÄgÀÄ¼À¹zÀÝ¥Àà PÉ, £ÁUÀgÁd Q.gÀA. ªÀZÀ£À PÀªÀÄäl, ¥ÀæPÁ±ÀPÀgÀÄ ¸Àé¥Àß §ÄPï ºË¸ï, ¨ÉAUÀ¼ÀÆgÀÄ. 2016

13. £ÀgÀ¹AºÁZÁgï. r.J¯ï., ¥ÀA¥À ¨sÁgÀvÀ ¢Ã¦PÉ, ¥ÀæPÁ±ÀPÀgÀÄ r.«.PÉ ªÀÄÆwð ¥ÀæPÁ±À£À, ªÉÄÊ¸ÀÆgÀÄ. 2012
14. /gÀAeÁ£ï zÀUÁð, ±ÀgÀtgÀ ¸ÀªÀÄUÀæ PÁæAw, ¥ÀæPÁ±ÀPÀgÀÄ. ¯ÉÆÃ»AiÀiÁ ¥ÀæPÁ±À£À, §¼Áîj. 2015
15. zÉÃ±À¥ÁAqÉ J¸ï.J¯ï. ¨ÉÃAzÉæ ±ÀjÃ¥sÀgÀ PÁªÁåAiÀiÁ£À, ¥ÀæPÁ±ÀPÀgÀÄ zÉÃ¹ ¥ÀÄ¸ÀÛPÀ, ¨ÉAUÀ¼ÀÆgÀÄ. 2013
16. ¸ÀA. ©.J¸ï. PÉÃ±ÀªÀgÁªï. PÉÊ¯Á¸ÀA PÀ£ÀßqÀ £ÁlPÀUÀ¼ÀÄ, ¥ÀæPÁ±ÀPÀgÀÄ CAQvÀ ¥ÀÄ¸ÀÛPÀ, ¨ÉAUÀ¼ÀÆgÀÄ. 2005
17. ±ÁªÀÄgÁAiÀÄ vÀ.¸ÀÄ., PÀ£ÀßqÀ ¸Á»vÀå ZÀjvÉæ, ¥ÀæPÁ±ÀPÀgÀÄ vÀ¼ÀÄQ£À ªÉAPÀtÚAiÀÄå ¸ÁägÀPÀ UÀæAxÀªÀiÁ¯É, ªÉÄÊ¸ÀÆgÀÄ -2014
18. ²ªÀgÀÄzÀæ¥Àà f.J¸ï. PÀ£ÀßqÀ ¸Á»vÀå ¸À«ÄÃPÉë, ¥ÀæPÁ±ÀPÀgÀÄ ¸Àé¥Àß §ÄPï ºË¸ï, ¨ÉAUÀ¼ÀÆgÀÄ. 2013

Course code	Course Tittle	Course Type	L	T	P	C	Hrs./Wk.
B19BA1012	**Hindi**	**SC**	**2**	**1**	**0**	**3**	**4**

Prerequisites/Pre reading for the course: पपपपपपपपपपपप:

- अध्येता, पी.यु.सी के स्तर पर द्वितीय भाषा के रूप में द्विन्दी का अध्ययन करना चाद्विए|
- द्विन्दी साद्वित्य के इद्वतिास का सं द्विप्त ज्ञान की आवश्यकता िै |
- द्विन्दी व्याकरण का अवबोधन आवश्यक िै |
- अंग्रेज़ी – द्विन्दी अनुवाद से संबंद्वधत जानकारी जरुरी िै |

Course Objectives:

- संदभानुसार उद्वचत भाषा का प्रयोग करने की दिता को छात्रों में उत्पन्न करना|
- साद्वित्य के माध्यम से समाज एवं मानवीय मूल्यों को समझाकर, उन मूल्यों की रिा िेतु प्रेरित करना|
- छात्रों में पुस्तक पठन एवं लेखन की अकृ द्वतम प्रवृद्वि स्थाद्वपत करना|
- अध्येताओं में साद्वित्य के माध्यम से प्रभावी एवं कु शल संचार का द्वकास करना|

Course Outcomes:

अध्ययन की समाप्तप्त पर अध्येता –

- सामाद्वजक मूल् एवं नैद्वतक जवाबदे िी को स्वीकार कर सकता िै |
- साद्वित्य की प्रासंद्वगकता को जीवन में समझने की दिता रखता िै |
- समाज में अंतद्वनद्वित पद्दद्वतयों एवं द्वचारधाराओं का व्याख्यान करने में सिम बन सकता िै |
- साद्वित्य के माध्यम से प्रभावी एवं कु शल संचार का द्वकास कर सकता िै |

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d) Suggested Text Books and References

Text book/s: ppppppp pppppppp :

1. द्विन्दी पाठ्य पुस्तक – रेवा द्वश्वद्यालय |

References: ppppppppp ppppppppp :

1. सुबोध व्यविाररक द्विन्दी – डॉ. कु लदीप गुप्त
2. अद्वभनव व्यविाररक द्विन्दी – डॉ.परमानन्द गुप्त
3. द्विन्दी साद्वित्य का इद्वतिास - डॉ. नागेन्द्र
4. आधुद्वनक द्विन्दी साद्वित्य का इद्वतिास - डॉ. बच्चन द्वसंि
5. द्विन्दी साद्वित्य का नवीन इद्वतिास - डॉ. लाल साि‍ब द्वसंि
6. शुद्ध द्विन्दी कै से बोले कै से द्वलखे- पृथ्वीनाथ पाण्डे
7. कायालय अनुवाद द्वनदे द्वशका
8. संिेपण और पल्लवन - के.सी.भाद्विया&तुमन द्वसंग

Course code	Course Tittle	Course Type	L	T	P	C	Hrs./Wk.
B19BA1013	Additional English I	SC	2	1	0	3	4

Prerequisites: The student must possess fundamentals of language skills and be aware of social issues.

Course Objectives

1. To develop linguistic prowess of the students.
2. To appraise different genres of literature.
3. To illustrate the fundamentals of creative language.
4. To enhanceconsistent reading habits.

Course Outcomes

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

1. Demonstrate a thorough understanding of sensitive and critical social issues.
2. Gage an understanding of literary devices
3. Coherent reading skill
4. Developwide range of vocabulary.
5. Critically analyze a piece of prose or poetry.
6. Explain their opinion in a coherent and communicable manner.

Course Contents

Unit-I: Values & Ethics
Literature: Rabindranath Tagore - Where the Mind is Without Fear
William Wordsworth – Three Years She Grew in Sun and Shower
Saki – The Lumber-room
William Shakespeare – Extract from Julius Caesar (Mark Antony's Speech)
Language:Vocabulary Building

Unit-II: Natural & Supernatural
Literature: John Keats – La Belle Dame Sans Merci
Charles Dickens – The Signal Man
Hans Christian Anderson - The Fir Tree
William Shakespeare – An Excerpt from The Tempest
Language: Collective Nouns

Unit-III: Travel & Adventure
Literature: R.L. Stevenson – Travel
Elizabeth Bishop - The Question of Travel
H.G. Wells – The Magic Shop
Jonathan Swift – Excerpt from Gulliver's Travels Book – I
Writing Skills: Travelogue

Unit-IV: Success Stories
Literature: Emily Dickinson – Success is Counted Sweetest

Rupert Brooke – Success
Dr. Martin Luther King - I Have a Dream
Helen Keller – Excerpt from The Story of My Life
Writing Skills: Brochure &Leaflet

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, ArunKolatkar, 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 Tittle	Course Type	L	T	P	C	Hrs./Wk.
B19BA1020	**Communicative English – I**	**HC**	**4**	**0**	**0**	**4**	**4**

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Prerequisites: The student must have knowledge of intermediate English Grammar and LSRW skills.

Course Objectives

1. To enhance functional communication skills.
2. To develop functional use of language in professional contexts.
3. To utilize oral presentations in multiple contexts.
4. To apply effective written skills in formal communication.

Course Outcomes

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

1. Identify pressing issues relating to society, environment and media.
2. Develop a process-oriented approach to writing.
3. Differentiate between formal and in-formal styles of writing
4. Apply the grammatical skills developed during the course aptly.
5. Demonstrate a good command over language
6. Exhibit refined interpersonal skills in their communication.

History of Indian Dance

Course Contents

Unit-I: Functional English
Remedial Grammar: Past Simple; Past Continuous; Irregular Verb
Writing Skills: Paragraph Writing
Activities: Conversations; Leaving Phone Messages
Literature: Chief Seattle – The End of Leaving and Beginning of Survival

Unit-II: Interpersonal Skills
Remedial Grammar: Present Simple & Present Continuous; Activity & State Verb
Writing Skills: Official Letters
Activities: Making Apologies; Invitations & Making Arrangements
Literature: Ruskin Bond – Tiger in the Tunnel

Unit-III- Multitasking Skills
Remedial Grammar: Present Perfect; For, Since & How Long; -ed & -ing adjectives; Prefix & Opposites of Adjectives
Writing Skills: Note Making
Activities: Agreeing & Disagreeing with Opinions
Literature: Jesse Owens - My Greatest Olympic Prize

Unit-IV: Communication Skills
Remedial Grammar: Collocations; Prepositions
Writing Skills: Precise Writing
Activities: Offers, Suggestions & Requests
Literature: Avijit Pathak – Onscreen Magic

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

B19BA1030	**Constitution and Human Rights**	**FC**	**2**	**1**	**0**	**3**	**4**

Course Objectives

1. To impart knowledge on Constitution ofIndia.
2. To facilitate the understanding of Fundamental Rights, Duties and other Rights which is been given by ourlaw.
3. To facilitate the understanding of Constitution perspective and make them face the world as a bonafidecitizen.
4. To attain knowledge about ethics and also know about professionalethics.
5. Explore ethical standards followed by differentcompanies.

Course Outcomes:

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

1. Explain the Indian constitutional provisions and fololow them.
2. Demonstrate the fundamental rights and humanrights.
3. Explain the duties and more importantly practice them in a rightway.
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 Constitutionalvalidity.
5. Demonstrate professional ethics and know about etiquettes aboutit.

Course Content:

Unit- I: Indian Constitutional Philosophy& Legislature

1. Features of the Constitution andPreamble
2. Fundamental Rights and FundamentalDuties,
3. Directive Principles of StatePolicy
4. Union Parliament and State Legislature : Powers andFunctions

Unit- II: Executive and Judiciary

1. President, Prime Minister and Councils ofMinister
2. State Governor, Chief Minister and Council ofMinisters
3. The Supreme Court and High Court: Powers andFunction.

4. ElectionCommission

Unit III: Concept and Development of Human Rights

1. Meaning , Scope and Development of HumanRights
2. United Nations and Human Rights –UNHCR
3. UDHR 1948, ICCPR1966 and ICESCR1966

Unit IV: Human Rights in India

1. Protection of Human Rights Act, 1993 (NHRC and SHRC)
2. First, Second and Third Generation HumanRights
3. Judicial Activism and HumanRights

Prescribed Books:

- Introduction to Indian Constitution - D.D. Basu, Prentice Hall of India Pvt. Ltd..New Delhi
- SubashKashyap, Indian Constitution, National BookTrust
- H.M.Sreevai, Constitutional Law of India, 4th edition in 3 volumes (Universal Law Publication)
- V.N.Shukla, Constitution of India (Eastern BookCo)
- S.K. Kapoor - HumanRights
- Durga Das Basu, Human Rights in Constitutional Law, Prentice Hall of India Pvt. Ltd.. New Delhi

Course Code	Course Title	ourse Type	L	T	P	C	Hrs./ Wk.
B20BA1041	**History of Indian Dance**	**SC**	**4**	**0**	**0**	**4**	**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. E xamine the importance of the three art forms in the development of human personality; and

Course Outcomes

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

1. The students will be able to communicate clearly and effectively about the history of the Performing Arts and Dance in India.
2. The students will be able to understand the history of the different art forms of dance from a bird's eye point of view and place a specific dance form in the appropriate social, political, or historical context.

3. The students would be able to apply critical thinking skills to the understanding of a particular form of dance.
4. The students will be able to understand the different academic approaches to Dance study and Dance reading.

Course Content:

Unit	Topics	Description
1	Introduction	1. Introduction to Art History and Performing Arts 2. Vedic, Ancient, Medieval and Modern periods in India 3. Origin and development of Dance in India
2	Sources to study Dance History	1. Tangible and Intangible sources 2. Tangible sources – sculptures, inscriptions, manuscripts, paintings, books. 3. Intangible sources – oral traditions, performance, traditional theatres, social practices & rituals, temple festivals. 4. Different treatises on Dance – an introduction 5. Alaya, Asthana and Sabha – a journey
3	Classical and Folk dance forms	1. Introduction to Natya Sastra 2. Concept of Marga and Desi 3. Folk dance traditions of India 4. Natya mela and Nattuva mela 5. Classical dance forms of India
4	Biographies of Dance historians	1. Dr. Ananda K Coomaraswamy 2. Dr. V. Raghavan 3. Dr. Kapila Vatsysyan

CourseCode	CourseTitle	Course Type	L	T	P	C	Hrs./ Wk.
B20BA1042	**Music Theory 1**	**SC**	**4**	**0**	**0**	**4**	**4**

Course Objectives:

1. To impart the knowledge of Indian music.
2. To understand the development of Indian Music in various stage.
3. To enable the studnts to understand the music and its glorious past, through the biographies of musicalTrinity.
4. To make the students understand the nuances of the Indian Classical Music.
5. 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

1. The Students would not only understand the fundamentals of Carnatic music but would also understand the importance of tala or time cycle or rhythm.
2. The students would get used to the voice culture exercise
3. Students would understand the history and lakshanas of ragas
4. at the end of the course the students would be in a position to understand the nuances of the Hindustani classical Music

Course Contents

UNIT	Topics	Description
UNIT 1	Hisotry of Indian Music	• History and development of Indian Music • Music during Vedic period • Sound and emergence of sounds (places)
UNIT 2	Paribhashika shabda (Technical terms)	• Technical terms:-Nada, Sruti, Svara, Vadi, Samvadi, Vivadi and Anuvadi, Saptakas, Sthayi,Anthara, Tala-Sapta talas, Shadangas, Chapu tala, Janaka(Thaats/Melakartha) and Janya Ragas.
UNIT 3	Distinctive features of Indian music	• Cultural, Intellectual, Emotional, Spiritual values of music
		•

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B20BA1043	**History of Theatre Art**	**SC**	**4**	**0**	**0**	**4**	**4**

Course Objectives:

1. Effectively trace the theatrical evolution with a historical perspective.
2. Analyze the qualities of a performance as a whole
3. Have a critical understanding regarding a theatre performance
4. Have a basic exposure to various performing art forms in India and their technicalities.
5. Have a historical vision of theatre as an art form from ancient times.

Course Outcomes:

Upon completion of this course, the student should be able:

1. To have an appreciation of the collaborative nature of the theatre arts.
2. To be able to critically evaluate the success of theatrical productions.
3. To be familiar with a broad range of theatrical terminology
4. To analyze the historical diversity of theatre across the geographic area of India.
5. To realize the ancient prominence of theatre art in Indian context.

Course Contents

Unit	Topics	Description
UNIT 1	Introduction to Theatre Art	1. Introduction to Performing Arts 2. Introduction to Theatre Art History in India.
UNIT 2	Distinctive features of Indian theatre	• Cultural elements and values of Indian theatre • Intellectual elements and values • Emotional elements and values • Spiritual elements and values of Indian theatre

UNIT 3	Folk theatre forms of India	1. Origin and development of folk theatre 2. Relation between rituals and folk theatre 3. Folk theatre forms of India Bhavai, Nautanki, Kutiyattam. 4. Contemporary scenario of folk forms
UNIT 4	Ancient Indian theatre	1. Origin and development of ancient Indian theatre – Indus valley civilization art, Buddhist period art. 2. Social concepts of India – structures of family, employments and caste. 3. Dravidian culture and theatre

Course Code	CourseTitle	Course Type	L	T	P	C	Hrs./ Wk.
B20BA1051	**Practical-1 (Fundamentals of Bharathanatyam)**	**SC**	**1**	**0**	**2**	**3**	**5**

Course Objective

1. To enable the dancer to have a strong foundation in Bharathanatyam dance style
2. Fostering the development of young artistes' performance skills, knowledge and understanding.
3. To enable the dancers/artiste of School of Performing Arts to have a strong foundation in both the practical and the theory of musical concepts.
4. To make the students learn the different adavu patterns in Bharathanatyam

Course Outcomes:

1. Demonstrate the different adavu patterns in Bharathanatyam.
2. Understand the nuances of Bharathanatyam
3. Explain the basic aspects of bharathanatyam
4. Analyzing the pattern of invocatory items in bharathanatyam

Course Content:

Unit	Description	Topics
1	Fundamentals	• Basic exercises for stretching, strengthening and core building • Dasa Vida adavus
2	Dance 1	Alarippu – 1

3	Dance 2	Pushpanjali – 1
4	Singing and Recitation	Learning singing the lyrics of items and the recitation of jathis and solkattus

Course Code	Course Title	Course Type	L	T	P	C	Hrs/ Wk
B20BA1052	**Practical – 1 Fundamentals of Kuchipudi**	**SC**	**1**	**0**	**2**	**3**	**5**

Course Objectives:

- To help the dancer to become more flexible and strengthens the body muscles before dance
- To enable the dancer to have a strong foundation in kuchipudi dance style.
- To enable the dancer to have a strong understanding in the jathi patterns of Kuchipudi.
- To teach the students the items in dance and also the technical aspects of the item which include taalam, music etc.

Course outcome

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

- Will be able to attain good flexibility, improved muscle tone and strength
- Learn the fundamental adavus in Kuchipudi dance style.
- Demonstrate the changes in pancha Jathi Adavus in Kuchipudi
- Understand the pattern of Jathiswaram and also the intricacies in choreographing such items.

Course content

Unit	Description	Topics
1	Fundamentals	Exercises and Adugulu

2	Fundamentals	Jathulu
3	Dance 1	Jathiswaram -1
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
B20BA1053	**Practical-1-Fundamentals of Dance Mohiniyattam**	**SC**	**1**	**0**	**2**	**3**	**5**

Course Objectives

1. To enable the dancer to have a strong foundation in Mohiniyattam style.
2. To enable the dancer to have a strong foundation in the dance style by learning the basics in Mohiniyattam
3. To teach the students the Dances in dance and also the technical aspects Of the item which include taalam, music, literature.
4. To understand the moolahasthas used in Mohiniyattam

Course Outcomes:

1. Perform the fundamentals
2. Perform the Adavus that they have learned
3. Will be able to further teach the Dances and also understand the intricacies in choreographing such Dances in future
4. A good understanding about sollus and the kala patterns of the Adavus.

Course Content

UNIT	Description	Topics
1	Exercises	Basic Exercises

2	Hasta Bhedas	Asamyuktha Hastha Bhedas from Hasta Lakshana Deepika
3	Fundamentals	Basic Adavus
4	Fundamentals	Thermanam Adavus

Course Code	Course Title	Course Type	L	T	P	C	Hrs/wk
B20BA1054	**Practical-1-Fundamentals of Dance Odissi**	**sc**	**1**	**0**	**2**	**3**	**5**

Course Objectives:

1. To help the dancer to become more flexible and strengthens the body muscles before dance
2. To enable the students to understand the pattern of movements in odissi
3. To teach the basics adavus in Odissi.
4. To teach the students the Dances in dance and also the technical aspects Of the item which include taalam, music, literature.

Course Outcomes:

1. Learn the uniqueness of odissi movements
2. Understand about the structural aspects of Odissi
3. Demonstrate the varieties of Bedas
4. Analyze the Tribhanga posture.

Course Content

UNIT	Description	Topics
1	Fundamentals	1.Chauk, 2. Tribhangi
2	Fundamentals	1.Padabheda 2.Shirobheda
3	Fundamentals	1.Grivabheda
4	Fundamentals	1.Drishtibheda

CourseCode	CourseTitle	Course Type	L	T	P	C	Hrs./ Wk.

B20BA1055	**Practical-1 (Fundamentals of Kathak)**	**SC**	**1**	**0**	**2**	**3**	**5**

Course Objectives:

1. To help the dancer to become more flexible and strengthens the body muscles before dance
2. To enable the students to understand the pattern of movements in Kathak
3. To teach the basics movements of the kathak.
4. To teach the students the Dances in dance and also the technical aspects Of the item which include taalam, music, literature

Course Outcomes:

1. Learn and demonstrate the uniqueness of Kathak movements
2. Understand about the structural aspects of Kathak
3. Demonstrate the varieties of movements
4. Analyze the patters of tala.

Course Content

UNIT	Description	Topics
1	Basics 1	Basic Hand exercise with foot work.
2	Basics 2	Basic foot movements.
3	Basics 3	Laykari of taal with basic foot work.
4	Basics 4	Padhant

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

B20BA1056	**Practical-1 (Fundamentals of Carnatic Music)**	**SC**	**1**	**0**	**2**	**3**	**5**

Course Objectives:

1. To impart primary knowledge of role and importance of music indance.
2. Fostering the development of young artistes' musical skills, knowledge andunderstanding.
3. To enable the dancers/artiste of School of Performing Arts to have a strong foundation in both the practical and the theory of musicalconcepts.
4. To make the students learn the basics of Carnatic music and to enable them to learn it in the practicalway.

Course Outcomes:

1. At the end of the course the students would be in a position to understand the nuances of the CarnaticMusic
2. The Students would not only understand the fundamentals of Carnatic music but would also understand the importance of tala or time cycle orrhythm.
3. The students would get used to the voice cultureexercise
4. Students would understand the importance of music with respect todance

Course Content:

Unit	Description	Topics
1	Music Basics And voice culture	• Sarale varase • Madhyastayi varase
2	Music Basics And voice culture	• Jantivarase
3	Music Basics	• Mandrastayi varase
4	Music Basics	• Tarastayi varase

Course Code	Course Title	Course Type	L	T	P	C	Hrs/ Wk
B20BA1057	**Fundamentals Of Hindustani Music**	**sc**	**1**	**0**	**2**	**3**	**5**

	Practical-1						

Course Objectives

1. To impart the strong fundamental knowledge of Hindustani classical Music.
2. To make the students learn the compositions in Hindustani classical music
3. To enable them to learn it in the practical way.
4. To enable them to understand the technical terms in music.

Course Outcomes

1. At the end of the course the students would be in a position to understand the nuances of the Hindustani classical Music
2. The Students would not only understand the fundamentals and basics of the music but would also become a performer.
3. Understand the technical aspects of Hindustani Music
4. Dmonstrate the Basics of Hindustani Music.

Course content

UNIT	Description	Topics
1	Music Basics And voice culture -1	• Pranayam • Swaralankar practice • Talagnyana
2	Music Basics And voice culture-2	• Jantiswara practice • Tri sapthakswara abhyaas
3	Voice culture -3	• Meend,Andolan,Kan swar practice • Merukhand Abhyaas
4	Voice culture -4	Nada, Shruthi, Laya, Aroha, Avaroha, Thaat ,Vadi - Samvadi,Ras,Varjyaswaras ,Anga,Prahar, Komal - Theevra – Shuddha Sapthak ,Khayal,Dhrupad, Dhamar,Thumri,Bhajan,Ghazal, Bhavageethe, Haveli sangeeth

Reference Books:

1) A Historical study of Indian music, Swami Prajnananda

2) Text book of Rasa Sastra, Chandra Reddy
3) Rasa in Aesthetics, Priyadarshi Patnayak and Prof. K.Krishnamurthy
4) Tabla visharada , Dr. Shivendra Prathap Thripathi
5) Development of Hindustani classical music, Rama Saraf
6) Research methodology in Indian music, Amit Kumar Verma
7) Thumri Tarangini, Rajabhayya Punchhawale
8) The Dictionary of Hindustani classical music, Bimalkantha Roy Chaudhuri
9) Hindustani sangeet paddhati Kramika pustaka Maalikaa (1 to 7 volumes), Pt.Vishnu Narayan bhatkhande
10) Shree Sangit Kaladhar, Compositions of dhrupad, Dahyalal Shivram

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B20BA1058	**Practical-1–Fundamentals of Theatre**	**SC**	**1**	**0**	**2**	**3**	**5**

Course Objectives

1. Develop an appreciation and unerring zeal towards dramatic literature.
2. Eliminate the fear of speaking in public and performance anxiety by enhancing self-confidence.
3. Demonstrate the historical evolution of drama and its variants.

Course Outcomes

1. The completion of the course enables pupils to realize the vitality and the prominence of the Indian Theatre.
2. Be able to subdue the fear of expression.
3. Be able to emote and demonstrate the terminologies of theatre both theoretically and practically.

Course Content:

Unit	Topics	Description
1	**Body Movement**	1. Physical culture 2. Animal behaviors and Body languages 3. Kalari Payattu – Stage 1 (Basics)
2	**Theatre Games and Activities**	1. 200+ Theatre games as described by Augusto Boal 2. Team work based Theatre Activities 3. Activities enabling the exploration of Body 4. Practicing any one folk art form.

3	**Voice**	1. Natural sounds Voice projection Voice modulation 2. Elements of voice Pitch Volume Tempo
4	**Acting 1 - Exploring the dynamics of Theatre**	1. Bharat Muni's four acting stages – Angika,Satvika, Vachika and Aaharya. 2. Discovering and exploring the essential tools for Acting 3. Exploring theatrical exercises enabling to access acting elements.

Reference Books:

1. Dr. Manomohan Ghosh, *Natya Sastra*
2. Joan Borysenko, *Minding the body and mending the mind*
3. K. V. Akshara, *Rangaprapancha*
4. Kapila Vatsyayan, *"Traditional Indian Theatre Multiple streams"*
5. Jean Benedetti, *The Art of the Actor –The essential history of Acting from Classical times to the present day*Oscar G Brockett & Franklin J Hildy, *History of The Theatre*

Course code	Course Title	Course Type	L	T	P	C	Hrs. / Wk.
B20BA1060	**English Literature (Chaucer – Pope) & Language – I**	**HC**	**4**	**0**	**0**	**4**	**4**

Course Objectives

1. To outline the framework of different literary genres.
2. To relate to the idea of literary ages and its significance.
3. To analyze the works of important authors from the medieval age to the neo-classical age.
4. To enhance the language skills of the students.

Course Outcomes

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

Course Contents

1. Apply the learnt poetic sensibilities in the creation of poetry.
2. Formulate the process of reading prose and enriching literary & non-literary writing.
3. Gain an understanding of the literary ages
4. Develop dramatic sensibilities.

5. Critically appraise literary works
6. Illustrate a good understanding of speech sounds in English and the structure of words.

Unit – I: Poetry

The Medieval Age:

1. Chaucer - "The Squire" (from *General Prologue to the Canterbury Tales*)

The Elizabethan Age:

2. Edmund Spencer – Sonnet 75 (from the *Amoretti*)
3. William Shakespeare – Sonnet 118

The Puritan Age:

14. John Milton – On His Blindness

Metaphysical Poetry:

5. John Donne – A Valediction: Forbidding Mourning
6. George Herbert – The Collar
7. Andrew Marvell – To His Coy Mistress

The Neoclassical Age:

8. Alexander Pope – Extract from *The Rape of the Lock* (Belinda's Toilette)

Unit – II: Prose

1. Francis Bacon – Of Travel; Of Studies
2. Joseph Addison – Silence
3. Dr. Samuel Johnson – Extract from *Preface to Shakespeare* (Three Unities)
4. Oliver Goldsmith – Extract from *The Citizen of the World* ("Letter XXVI. The Character of the Man in Black; With Some Instances of His Inconsistent Conduct")

Unit – III: Drama

1. William Shakespeare – *Othello*
2. Christopher Marlowe – *Dr. Faustus* (film text)

Unit – IV: Language

1. Language
2. Speech Sounds in English
3. The Structure of Words

REFERENCES:

- Chaucer, Geoffrey. *The Canterbury Tales*. Harper Press, 2012.
- Warren, Robert Penn. *Six Centuries of Great Poetry*. Dell, 1992.
- Shakespeare, William. *The Sonnets*. Macmillan, 2016.
- Quiller-Couch, Sir Arthur. "On His Blindness" *The Oxford Book of English Verse 1250 - 1900 - Volume I,* ed.1919.
- 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. *Othello*. Maple Classics, 2013.
- Marlowe, Christopher, *Dr. Faustus*. Oxford University Press, 2010.

Course Code	Course Tittle	Course Type	L	T	P	C	Hrs./Wk.
B19BA1070	**Foundations Of Psychology-I**	**HC**	**3**	**0**	**1**	**4**	**5**

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:

1. Demonstrating knowledge and understanding of theory and research in the general domains of psychology
2. Explore the biological basis of behavior
3. Understanding the process receiving the sensory information and making meaning out of it.
4. Understand the basic concepts of motivation, Emotions and Sleep and its application for self-growth

Course Outcomes

After the successful completion of the course, students will be able to-

1. Explores the nature, scope, theoretical perspective and research methods in Psychology
2. Discovers the biological basis of human behavior
3. Explores the mechanism of processing of sensory information and perception.
4. Explores the function of Sleep, motivation and emotions of human beings

Course Contents

Unit-I: The Science of Psychology

a) Meaning, Definition and goals of Psychology.
b) Psychology is a Science or an Art, Debate.
c) Psychology Vs Psychiatry: Difference in nature, education, treatment and scope.
d) Branches of Psychology: General psychology, Educational Psychology, Industrial psychology, clinical psychology, counseling psychology, social psychology, developmental psychology, Para psychology, Positive psychology.
e) History of Psychology: Wundt, Titchener and James
f) Modern Perspectives: Psychodynamic perspectives, Behavioral perspectives, Cognitive perspectives, Humanistic perspectives, Gestalt theory, Positive Psychology.
g) Psychology in Modern India: Status, Education, Licensing and Scope.
h) Scientific Research: Steps in scientific approach, Descriptive methods: Observation, Case Study, Survey methods. Correlational studies. Experimental method: Variables, Experimental and control group, single and double blinded studies, placebo effect, single and double blinded studies.

Unit-II: The Biological Perspective

a. Neurons: Structure and functions of neuron and glial cells, types of neuron and glial cells.
b. The neural impulse: Action potential and Resting potential, synaptic transmission.
c. Neurotransmitter: types, functions.
d. Nervous system: CNS: Brain-forebrain, midbrain, hindbrain; hemispheres, four lobes, and Spinal cord-structure and functions,
e. PNS-Somatic and autonomic nervous system- divisions and functions.
f. Methods for studying Brain: Lesioning, stimulation: invasive and non-invasive, neuroimaging: CT, MRI, EEG, PET, FMRI, MEG.
g. Glands: Endocrine and Exocrine glands; Endocrine Glands: types and functions.

Unit-III: Basic Cognitive Process.

Attention: Definition, types.

a. **Sensation**: Definition, types of sensation, sensory receptors, transduction, Absolute threshold, Differential threshold, habituation, sensory adaptation, sensory integration.
b. Vision: structure of eye, light and eye, visual accommodation. Retina-rods and cones. Visual pathway. Perception of color-trichromatic theory, opponent-process theory, color blindness.
c. Hearing: Structure of ear, Sound and ear, sound localization, vestibular organ.
d. **Perception**: Definition, Gestalt laws of organization, Figure-ground relationship, top-down and bottom-up process.
e. Constancies: size, shape, Brightness
f. Depth Perception: Monocular and Binocular cues. Perceptual illusions.

Unit-IV: Sleep, Motivation and Emotions.

a. Consciousness, Altered states of consciousness, Sleep
b. **Sleep**: biology of sleep-circadian rhythm, function of sleep, stages of sleep.
c. Sleep disorders: nightmares and REM sleep behavior disorder, Night terrors, sleep walking, insomnia, sleep apnea, Narcolepsy.
d. Motivation: definition, types-intrinsic, extrinsic motivation; Physiological Motives-Hunger, thirst, sex; Social motives-Achievement, Power Affiliation.
e. Theories: Drive –reduction theory, Mcclelland's theory, Maslow's theory.
f. Emotion: Definition, three elements of emotion.
g. Types of Emotions
h. Theories: James-Lange theory, Cannon-Bard Theory, Facial feedback hypothesis, Schachter-singer cognitive arousal theory, Lazarus and Cognitive-mediational Theory.
i. Emotional Intelligence: definition, nature, importance.

References 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, 2nd 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

PSYCHOLOGY PRACTICALS– 1:

Descriptive Statistics: Measures of Central Tendency: Grouped Data and Ungrouped Data.

1. Directed observation and accuracy of report.
2. Stroop Effect
3. Emotional Intelligence
4. Muller lyer Illusion
5. Signal Detection

Course Code	Course Title	Course Type	L	T	P	C	Hrs/Week
B19BA1080	**Yoga**	RULO	**0**	**0**	**2**	**2**	**4**

Course Objectives:

1. To prepare the students for the integration of thei rphysical,mental and spiritual faculties
2. To enable the students to maintain goodhealth
3. To practice mental hygiene and to attain higher level ofconsciousness;
4. To possess emotional stability, self-control and concentration;and
5. To inculcate among students self-discipline, moral and ethicalvalues.

Course Outcomes:

On completion of the course learners will be able to:

1. Practice yoga for strength, flexibility, and relaxation.
2. Learn techniques for increasing concentration and decreasing anxiety.
3. Become self disciplined andself-controlled
4. Improve physical fitness and perform better in studies
5. 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, Veerabadrasana.

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

SEMESTER 2

Course Code	Course Title	Course Type	L	T	P	C	Hrs/Week
B19BA2011	**Language: Kannada-II**	**SC**	**2**	**1**	**0**	**3**	**4**

Course Objectives:

£Á®ÄÌ ¸É«Ä¸ÀÖgïUÀ¼À°è ¸ÀªÀÄUÀæ PÀ£ÀßqÀ ¸Á»vÀåªÀ£ÀÄß ¥ÀjZÀ¬Ä¸ÀÄªÀ GzÉÝÃ±ÀªÀ£ÀÄß ºÉÆA¢zÉ. CzÀgÀAvÉ JgÀqÀ£ÉAiÀÄ ¸É«Ä¸ÀÖgï£À°è ¥ÁæaÃ£À, ªÀÄzsÀåPÁ°Ã£À PÁªÀåUÀ¼ÀÄ, ¯ÉÃR£ÀUÀ¼ÀÄ ºÁUÀÄ ¥ÀæªÁ¸À PÀxÀ£À ¸Á»vÀåªÀ£ÀÄß ¥ÀoÀåªÀ£ÁßV DAiÉÄÌ ªÀiÁrPÉÆAqÀÄ, «zÁåyðUÀ¼À°è ¸Á»vÀåzÀ §UÉÎ ¸ÀzÀ©ügÀÄaAiÀÄ£ÀÄß ªÀÄÆr¸À¯ÁUÀÄvÀÛzÉ. ¸ÁA¸ÀÌøwPÀ w¼ÀÄªÀ½PÉAiÀÄ eÉÆvÉUÉ ªÀåQÛvÀé «PÀ¸À£ÀzÀ PÀqÉUÉ UÀªÀÄ£À ¤ÃqÀ¯ÁUÀÄvÀÛzÉ.

- ¨sÁµÉ, ¸Á»vÀå, EwºÁ¸À ªÀÄvÀÄÛ ¸ÀA¸ÀÌøwUÀ¼À£ÀÄß PÀ£ÀßqÀ, PÀ£ÁðlPÀPÉÌ ¸ÀA§A¢ü¹zÀAvÉ ¥ÀjZÀ¬Ä¸À¯ÁUÀÄvÀÛzÉ.
- «zÁåyðUÀ¼À ¸ÀªÀðvÉÆÃªÀÄÄR ¨É¼ÀªÀtÂUÉUÉ C£ÀÄªÁUÀÄªÀAvÉ ºÁUÀÆ CªÀgÀ°è ªÀiÁ£ÀªÀ ¸ÀA§AzsÀUÀ¼À §UÉÎ UËgÀªÀ, ¸ÀªÀiÁ£ÀvÉ ªÀÄÆr¹, ¨É¼É¸ÀÄªÀ ¤nÖ£À°è ¥ÀoÀåUÀ¼À DAiÉÄÌAiÀiÁVzÉ.
- CªÀgÀ°è ¸ÀÈd£À²Ã®vÉ, ±ÀÄzÀÞ ¨sÁµÉ, GvÀÛªÀÄ «ªÀÄ±Áð UÀÄt, ¤gÀUÀð¼À ¸ÀA¨sÁµÀuÉ, ¨sÁµÀt PÀ¯É ºÁUÀÆ §gÀºÀ PË±À®åUÀ¼À£ÀÄß ¨É¼É¸ÀÄªÀÅzÀÄ UÀÄjAiÀiÁVzÉ
- ¸ÀàzsÁðvÀäPÀ ¥ÀjÃPÉëUÀ½UÉ C£ÀÄPÀÆ®ªÁUÀÄªÀAvÀºÀ «µÀAiÀÄUÀ¼À£ÀÄß UÀªÀÄ£ÀzÀ°èèlÄÖPÉÆAqÀÄ ¸ÀÆPÀÛ ¥ÀoÀåUÀ¼À£ÀÄß DAiÉÄÌ ªÀiÁrPÉÆ¼Àî¯ÁVzÉ.

Course Outcomes:

¥ÁæaÃ£À, ªÀÄzsÀåPÁ°Ã£À PÁªÀåUÀ¼ÀÄ, ºÉÆ¸ÀUÀ£ÀßqÀzÀ ¯ÉÃR£ÀUÀ¼ÀÄ ºÁUÀÄ ¥ÀæªÁ¸À PÀxÀ£À ¸Á»vÀå PÀ°PÉAiÀÄ ªÀÄÆ®PÀ PÁ®zÀ ¹ÜvÀåAvÀgÀUÀ¼À£ÀÄß CzÀgÀ M¼À£ÉÆÃlUÀ¼À£ÀÄß ¨É¼É¸ÀÄvÀÛzÉ.

- ¸ÁªÀiÁfPÀ, gÁdQÃAiÀÄ, zsÁ«ÄðPÀ, ¸ÁA¸ÀÌøwPÀ ºÁUÀÆ °AUÀ¸ÀA§A¢ü «ZÁgÀUÀ¼ÉqÉ UÀªÀÄ£ÀºÀj¸ÀÄªÀÅzÀgÉÆA¢UÉ «zÁåyðUÀ¼À°è ZÀZÁð ªÀÄ£ÉÆÃ¨sÁªÀªÀÅ ¨É¼ÉAiÀÄÄvÀÛzÉ.
- fÃªÀ£ÀzÀ°è §gÀÄªÀ C©ü¥ÁæAiÀÄ ¨ÉÃzsÀUÀ¼ÀÄ, ¸ÀªÀÄ¸ÉåUÀ¼À£ÀÄß DzsÀÄ¤PÀ ¸ÀAzÀ¨sÀðzÀ°è ªÀiÁ£À«ÃAiÀÄvÉAiÉÆA¢UÉ ¤ªÀð»¸ÀÄªÀAvÉ ¥ÉæÃgÉÃ¦¸ÀÄvÀÛzÉ.
- ¸ÁªÀiÁfPÀ CjªÀÅ ªÀÄÆr¸ÀÄvÀÛzÉ
- GvÀÛªÀÄ ¸ÀAªÀºÀ£À PÀ¯ÉAiÀÄ£ÀÄß ¨É¼É¸ÀÄªÀ GzÉÝÃ±ÀªÀ£ÀÄß FqÉÃj¸ÀÄvÀÛzÉ.

Course Content:

Unit-I ªÀÄzsÀåPÁ°Ã£À PÁªÀå

1. ZÀAzÀæªÀÄw «¯Á¥À gÁWÀªÁAPÀ
2. ºÀUÉUÀ¼À£ÀÄ »ArzÀ£ÀÄ ªÀÄ£ÀzÉÆ¼ÀUÉ PÀÄªÀiÁgÀªÁå¸À
3. ©gÀÄUÁ½ ¥ÉÆqÉAiÀÄ¯É ®Qëöä㱀À
4. UÉÆÃgÀPÀë ¥Àæ¸ÀAUÀ ZÁªÀÄgÀ¸À

Unit II ªÀÄzsÀåPÁ°Ã£À PÁªÀå

1. wæ¥À¢UÀ¼ÀÄ ¸ÀªÀðdÕ
2. ªÀÄÄAzÀPÉÌ ¯ÉÃ¸ÀÄAlÄ £ÀªÀÄUÉ ºÉ¼ÀªÀ£À PÀmÉÖ VjAiÀÄªÀÄä

3. V½AiÀÄÄ ¥ÀAdgÀzÉÆ½®è ¥ÀÄgÀAzÀgÀ zÁ¸ÀgÀÄ
4. PÀgÉzÀÄ PÉÆlÖ£ÀÄ ±Á¥À°À£ÀÄ PÀ£ÀPÀzÁ¸ÀgÀÄ

Unit III ¯ÉÃR£ÀUÀ¼ÀÄ

1. ªÉÆÃPÀë ºÀÄqÀÄPÀÄvÀÛ ¦æÃwAiÀÄ §AzsÀ£ÀzÀ°è ¦. ®APÉÃ±À
2. ¤gÀAPÀÄ±À°ÀÄw¬ÄAzÀ DvÀä²æÃ PÀÄªÉA¥ÀÄ
3. ªÀiÁ£À«ÃAiÀÄvÉ CAvÁgÀ¯Áè zÉÃªÀ£ÀÆgÀÄ ªÀÄºÁzÉÃªÀ
4. ¨sÀÆvÁ¬Ä ªÀÄÄ¤zÁ¼ÀÄ ªÀÄÄgÁj §¯Áè¼À

Unit IV ¥ÀæªÁ¸À PÀxÀ£À

1. £À£ÉÆß¼ÀV£À ºÁqÀÄ PÀÆå¨Á f.J£ï. ªÉÆÃºÀ£ï

¥ÀgÁªÀÄ±Àð£À UÀæAxÀUÀ¼ÀÄ :

1. ªÀÄÄUÀ½ gÀA.²æÃ., PÀ£ÀßqÀ ¸Á»vÀå ZÀjvÉæ, ¥ÀæPÁ±ÀPÀgÀÄ VÃvÁ §ÄPï ºË¸ï, ªÉÄÊ¸ÀÆgÀÄ. 2014
2. ¹ÃªÀiÁwÃvÀ PÀ£ÀßqÀ ¸Á»vÀå ZÀjvÉæ ¸ÀA¥ÀÄl 1,2,3,4,5 ªÀÄvÀÄÛ 6, PÀÄªÉA¥ÀÄ PÀ£ÀßqÀ CzsÀåAiÀÄ£À ¸ÀA¸ÉÜ, ªÉÄÊ¸ÀÆgÀÄ «±Àé«zÁå¤®AiÀÄ, ªÉÄÊ¸ÀÆgÀÄ. 2014
3. ºÀA¥À £ÁUÀgÁdAiÀÄå, ¸ÁAUÀvÀå PÀ«UÀ¼ÀÄ, ¥ÀæPÁ±ÀPÀgÀÄ ¸Àé¥Àß §ÄPï ºË¸ï, ¨ÉAUÀ¼ÀÆgÀÄ. 2010
4. PÁ¼ÉÃUËqÀ £ÁUÀªÁgÀ, wæ¥À¢, gÀUÀ¼É ªÀÄvÀÄÛ eÁ£À¥ÀzÀ ¸Á»vÀå, ¥ÀæPÁ±ÀPÀgÀÄ ¸Àé¥Àß §ÄPï ºË¸ï, ¨ÉAUÀ¼ÀÆgÀÄ. 2010
5. ¸ÀA. ¨É£ÀUÀ¯ï gÁªÀÄ gÁªï ªÀÄvÀÄÛ ¥Á£ÀåA ¸ÀÄAzÀgÀ ±Á¹ÛçÃ, ¥ÀÄgÁt £ÁªÀÄ ZÀÆqÁªÀÄtÂ, ¥ÀæPÁ±ÀPÀgÀÄ ¥Àæ¸ÁgÁAUÀ, ªÉÄÊ¸ÀÆgÀÄ «±Àé«zÁå¤®AiÀÄ. 2010
6. ¸ÀA. §¸ÀªÀgÁdÄ J¯ï. ¸ÀªÀðdÕ£À ªÀZÀ£ÀUÀ¼ÀÄ, ¥ÀæPÁ±ÀPÀgÀÄ VÃvÁ §ÄPï ºË¸ï, ªÉÄÊ¸ÀÆgÀÄ. 2012
7. ªÀÄgÀÄ¼À¹zÀÝ¥Àà PÉ, µÀlà¢ ¸Á»vÀå, ¥ÀæPÁ±ÀPÀgÀÄ ¸Àé¥Àß §ÄPï ºË¸ï, ¨ÉAUÀ¼ÀÆgÀÄ. 2010
8. ¸ÀA. ¸ÉÃvÀÄgÁªÀÄ gÁªï C.gÁ., ²æÃ ®Qëöä±À£À eÉÊ«Ä¤ ¨sÁgÀvÀ(ªÀÄÆ®-vÁvÀàAiÀÄð-¸ÀavÀæ), ¥ÀæPÁ±ÀPÀgÀÄ PÁªÀÄzsÉÃ£ÀÄ ¥ÀÄ¸ÀÛPÀ ¨sÀªÀ£À, ¨ÉAUÀ¼ÀÆgÀÄ. 2010
9. ¸ÀA. f.J¸ï.¨sÀmï., PÀÄªÀiÁgÀªÁå¸À£À PÀuÁðl ¨sÁgÀvÀ PÀxÁªÀÄAdj ¥ÀæªÉÃ±À, ¥ÀæPÁ±ÀPÀgÀÄ CPÀëgÀ ¥ÀæPÁ±À£À, ºÉUÉÆÎÃqÀÄ, ¸ÁUÀgÀ. 2006
10. QÃvÀð£ÁxÀ PÀÄvÀðPÉÆÃn, PÀ£ÀßqÀ ¸Á»vÀå ¸ÀAUÁw, ¥ÀæPÁ±ÀPÀgÀÄ PÀÄvÀðPÉÆÃn ªÉÄªÉÆÃjAiÀÄ¯ï læ¸ïÖ, zsÁgÀªÁqÀ. 2009
11. ±ÁªÀÄgÁAiÀÄ vÀ.¸ÀÄ., PÀ£ÀßqÀ ¸Á»vÀå ZÀjvÉæ, ¥ÀæPÁ±ÀPÀgÀÄ vÀ¼ÀÄQ£À ªÉAPÀtÚAiÀÄå ¸ÁägÀPÀ UÀæAxÀªÀiÁ¯É, ªÉÄÊ¸ÀÆgÀÄ -2014
12. ²ªÀgÀÄzÀæ¥Àà f.J¸ï. PÀ£ÀßqÀ ¸Á»vÀå ¸À«ÄÃPÉë, ¥ÀæPÁ±ÀPÀgÀÄ ¸Àé¥Àß §ÄPï ºË¸ï, ¨ÉAUÀ¼ÀÆgÀÄ. 201

Course code	Course Tittle	Course Type	L	T	P	C		Hrs./Wk.
B19BA2012	**Hindi**	**SC**			**2**	**1**	**0**	4

Course Objectives

- संदभानुसार उद्वचत भाषा का प्रयोग करने की दिता को छात्रों में उत्पन्न करना।
- साद्वित्य के माध्यम से समाज एवं मानवीय मूल्लों को समझाकर, उन मूल्लों की रिा िेतु प्रेरित करना।
- छात्रों में पुस्तक पठन एवं लेखन की अकृ द्वतम प्रवृद्वि स्थाद्वपत करना।
- अध्येताओं में साद्वित्य के माध्यम से प्रभावी एवं कु शल संचार का द्ववकास करना।

Course Outcomes:

अध्ययन की समाप्तप्त पर अध्येता –

- सामाद्वजक मूल् एवं नैद्वतक जवाबदेिी को स्वीकार कर सकता िै।
- साद्वित्य की प्रासंद्वगकता को जीवन में समझने की दिता रखता िै।
- समाज में अंतर्ननद्वित पद्दद्धतया एवं द्ववचारधाराओं का व्याख्यान करने में सिम बन सकता िै।
- साद्वित्य के माध्यम से प्रभावी एवं कु शल संचार का द्ववकास कर सकता िै।

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3.kkkkkkk – kkkkkkk kkk kkkkkkkkk kkk - kkkkkkkkkk kkkkkkk**ppppp** –

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5.kkkkkkk – kkkkkkkkk – kkkkkkkkkkkkk

6.kkkkkkk – kkkkk kkkkkkk kkkk kkk- kkkkkkkkkk kkkkkk kkkkk

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7.kkkkkkkkkk kkk kkk

8.kkkkkkk – kkkkk kkkkk kkkkk kkkkk kkkk- kkkkkkkkk kkkkkkk kkkkkk

9.kkkkkkk – kkkk k kkkkk kkkkk kkkk – kkkkkkkk

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d) Suggested Text Books and References

Text book/s: ppppppp pppppppp :

1. ह िन्दी प ाठ्य प ुस्तक – रे वा द्ववश्वद्ववद्य ालय |

References: ppppppppp pppppppp :

1. स ुब ोध व्यव ि ाररक द्व िन्दी – डॉ क ु लद ीप ग ुप्त .
2. अद्वभनव व्यविाररक द्विन्दी – डॉपरमानन्द गुप्त.
3. द्व िन्दी स ाद्व ि त्य क ा इद्वत ि ास न ागे द्र .डॉ -
4. आध ुद्वनक द्व िन्दी स ाद्व ि त्य क ा इद्वत ि ास बच्चन द्व ं ि .डॉ -
5. द्व िन्दी स ाद्व ि त्य क ा नव ीन इद्वत ि ास ल ाल स ाि ब द्व ि .ड ॉ -
6. शुद्ध द्विन्दी कै से बोले कै से द्वलखेपृथ्वीनाथ पाण्डे -
7. स ं ि े पण एव ं पल्लवन

Course code	Course Tittle	Course Type	L	T	P	C	Hrs./Wk.
B19BA2013	**Additional English II**	**SC**	**2**	**1**	**0**	**3**	**4**

Course Objectives

1. To ensure the development of the linguistic prowess of the students
2. To motivate the students to appreciate literature
3. To help students build strong language fundamentals
4. To promote an appreciable reading habit among the students

Course Outcomes

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

1. Demonstrate a thorough understanding of sensitive and critical social issues.
2. Develop reading skills and vocabulary range
3. Critically analyse a piece of prose or poetry
4. Express their opinion in a coherent and communicable manner
5. Conceptualise original pieces
6. Appraise pieces based on notions of high and low art

Course Contents

Unit-I: Ecology & Environment

Literature:Toru Dutt - Casuarina Tree
Robert Frost – Stopping by Woods on a Snowy Evening
Tomas Rivera–The Harvest
CV. 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. Ram*an. 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.
- Dixson, 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 Tittle	Course Type	L	T	P	C	Hrs./Wk.

B19BA2020	**Communicative English – II**	**HC**	**2**	**1**	**0**	**3**	**4**

Course Objectives

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

Course Outcomes

After the completion of the course, students will be able to

1. Demonstrate ethical and political responsibilities in taking cognizance of issues relating to society, environment and media
2. Develop a process oriented approach to writing
3. Apply grammatical skills developed during the course
4. Utilize language effectively to focus on interpersonal skills
5. Develop a good command over the language
6. Identify the nuances of the different types of formal writing and incorporate the same in their writing

Course Contents

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.

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B20BA2031	**Natya Sastra and Performing Arts**	**SC**	**4**	**0**	**0**	**4**	**4**

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 NatyaSastra
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 theorylearning.

Course Content:

UNIT	Description	Topics
1	Introduction to Natya Sastra	• Introduction to Natya Sastra – the encylopedia on Dramaturgy and its history • Natyotpathi – the evolution of Natya

2	11 aspects of Natya Sastra – a detailed study	• Rasa • Bhava • Abhinaya • Dharmi • Vritthi • Pravritthi • Sidhi • Swara • Atodyam • Ganam • Rangam
3	Traditional Theatres of South India and Dasaroopakas	• Kudiyattam, Krishnattam, Terukuthu, Nautanki, Tamasha, Jatra, Burrakatha, Chhau, Yakshagana and Bayalata, Bhagavatha Mela • Ten forms of Drama by Dhananjaya
4	Natya Sastra in the Modern World	• Marga and Desi • Indian Classical Dance Forms • Discovery of Natya Sastra in 19thcentury • Different works on Natya Sastra from 19th century

Reference Books:

- Natya Sastra – Dr. ManomohanGhosh
- Bharata – The Natya Sastra – Dr. KapilaVatsyayan
- Natya Sastra in the Modern World – Dr. Radhavallabh Tripathi
- Bharatamuni Praneetha Natyasastra – Acharya P.Ramachandra
- Abhinava Bharati on Bharata's Natya Sastra – ManjulGupta
- Natya Sastra and the Indian Dramatic Tradition – Dr. Radhavallabh Tripathi

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B20BA2032	Music Theory 2- Karnatik Music	SC	4	0	0	4	4

Course Objectives

1. To enable the artistes of School of Performing Arts to have a strong foundation in both practical and theory ofmusic.
2. Enable students to understand the importance of music and its glorious past, through the biographies of lengendry maestros.
3. To enable students to understand the melekartha/Thaat raga system
4. To enable them to understand the classification of geeta prakaras in Indian classical

Course Outcomes

1. At the end of the course the students would be in a position to understand the nuances of Indian classical Music.
2. The Students would not only understand the fundamentals and basics of the music but would also understand the tala system in Indian classicalmusic Philosophical ideas.
3. The students would get used to the melakartha/Thaat scheme
4. Students would understand the importance of raga classification and alap.

Course content

UNIT	Description	Topics
1	Katapayadi Sutra	• 72 melakartha scheme- katapayadi formulae, Bhoota sankhya
2	Raga classification	• Raga classification- Varja, Vakra, Upanga-Bhashanga,Nishadantya Panchamantya ragas, Dhaivatanthya ragas
3	Music Basics Theory Music	• Classification of Musical Forms in General, Geetam – Lakshya Geetam & Lakshana Geetam, Swarajathi &Jathiswaram
4	Music Basics Theory Music	• Tala dasapranas • Ghana, Thata, sushira and Avanaddha

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B20BA2033	**Music Theory 2- Hindustani Music**	**SC**	**4**	**0**	**0**	**4**	**4**

Course Objectives

1. To enable the artistes of School of Performing Arts to have a strong foundation in both practical and theory ofmusic.
2. Enable students to understand theimportanceofmusicanditsgloriouspast, through the biographies of lengendry maestros.
3. To enable students to understand the melekartha/Thaat raga system

Course Outcomes

1. At the end of the course the students would be in a position to understand the nuances of Indian classical MusicThe Students would not only understand the fundamentals and basics of the music but would also understand the tala system in Indian classicalmusic Philosophical ideas.
2. The students would get used to the melakartha/Thaat scheme
3. Students would understand the importance of raga classification and alap.

Course content

UNIT	Description	Topics
1	Classification of Parental Scales	Hindustani music part) 10 Thaats scheme
2	Raga classification	• (Hindustani music part) Raga ragini Vargeekarana
3	Types of Compositions	• (Hindustani music part) Geetha prakaras - Swaramalika,Lakshan geeth,Tarana,Chathurang,Dhamar,Dhrupad,Thumri & Khayal Bandish
4	Elements of Hindustani Music	• Hindustani music part) **Short notes** - Alap system Important Philosophical ideas Gayaki - Nayaki Nibaddha - Anibadda Prakara

Reference Books:

1) A Historical study of Indian music, Swami Prajnananda
2) Text book of Rasa Sastra, Chandra Reddy
3) Rasa in Aesthetics, Priyadarshi Patnayak and Prof. K.Krishnamurthy

4) Tabla visharada , Dr. Shivendra Prathap Thripathi
5) Development of Hindustani classical music, Rama Saraf
6) Research methodology in Indian music, Amit Kumar Verma
7) Thumri Tarangini, Rajabhayya Punchhawale
8) The Dictionary of Hindustani classical music, Bimalkantha Roy Chaudhuri
9) Hindustani sangeet paddhati Kramika pustaka Maalikaa (1 to 7 volumes), Pt.Vishnu Narayan bhatkhande

Shree Sangit Kaladhar, Compositions of dhrupad, Dahyalal Shivram

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B20BA2033	**World Theater**	**SC**	**4**	**0**	**0**	**4**	**4**

Course Objectives:

1. To look at the historical background of Sanskrit theatre
2. To be known about the regional theatrical developments.
3. To have a broader knowledge of Western Theatre evolution
4. To be familiar to various stages of theatre in Western countries
5. To enter the regime of major plays of Ancient India and Western theatre

Course Outcomes:

Upon completion of this course, the student should be able to:

1. Have an appreciation of the details of theatre arts documented in the history of India.
2. Evaluate the success of theatrical practices in Karnataka.
3. Get familiar with a broad range of theatrical terminology and personalities in Sanskrit, Kannada and Western theatre.
4. Appreciate the evolution of theatre in Western countries in detail.
5. Identify the social themes & structures historically responsible for the development of dramatic types.

Course Content:

Unit	Topics	Description
1	Sanskrit theatre	1. Introduction to Natya Sastra 2. Origin and development of Sanskrit theatre. 3. Introduction to Dhananjaya's dasharoopakas 4. Sanskrit playwrights –Bhasa, Kalidasa, Shudraka
2	Karnataka theatre	1. Origin and development of folk theatre in Karnataka – Yakshagana, Doddata, Sannata, Talamaddale. 2. Professional theatre history of Karnataka. 3. Major theatre companies of Karnataka – Gubbi company, 4. Origin and development of amateur theatre in Karnataka.
3	Western theatre 1	1. Origin and development of Greek Theatre. 2. Greek playwrights – Aeschylus, Sophocles, Euripides, Aristophanes. 3. Origin and development of Roman theatre. 4. Roman playwrights – Plautus, Terrence, Seneca.
4	Western theatre 2	1. Origin and development of medieval theatre 2. Origin and development of Elizabethan theatre. 3. Modern European theatre Commedia Del Arte Realism Naturalism Expressionism Absurd theatre 4. Germinal playwrights – Henrik Ibsen, Antonin Chekov, August Strindberg, Maxim Gorky, Bertolt Brecht, Eugene Ionesco, Samuel Beckett.

Reference Books

1. Dr. ManomohanGhosh, *Natya Sastra*
2. Dhananjaya – trans – George C O Haas, *Dasharoopaka*
3. B. R. Venkataramana Aithala & Deepa Ganesh, *Kannada Theatre History 1850 - 1950*
4. ChrisHogget, *All About Theatre – off stage*
5. Bradley A Gerard, *Behind the Scenes*
6. K. V. Akshara, *Rangaprapancha*

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B20BA2041	**Practical 2 – Fundamentals of Bharatanatyam**	**SC**	**1**	**0**	**2**	**3**	**5**

Course Objectives:

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
4. To teach the students the items in dance and also the technical aspects of the item which

Course Outcomes:

1. Demonstrate the structural aspects of Nrita items in Bharathanatyam
2. Compare the Nritta and Nritya items in Bharathanatyam with examples
3. Analyzing the Historical aspects of the items
4. Understand the nuances of abhinaya

Course Content

Unit	Topics	Description
1	Dance 1	Jathiswaram – 1
2	Dance 2	Shabdam poorvardha
3	Dance 2	Shabdam uttarardha
4	Singing and Recitation	Learning singing the lyrics of items and the recitation of jathis and solkattus

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B20BA2042	**Practical 2 – Fundamentals of Kuchipudi**	**SC**	**1**	**0**	**2**	**3**	**5**

Course Objectives:

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

Course Outcomes

1. Explain the importance of invocatory items in the repertoire.
2. Understand the structure of different invocatory items in Kuchipudi
3. Differentiate the patterns of Poorvaranga and Vinayaka Kavithwam.
4. Will be able to further teach the items and also understand the intricacies in choreographing such items

Course content

Unit	Topics	Description
1	Dance 1	Brahmanjali
2	Dance 2	Vinayaka Kowthvam 1st part
3	Dance 2	Vinayaka Kowthvam 2nd part
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
B20BA2043	**Practical 2-Fundamentals of Dance Mohiniyattam**	**SC**	**1**	**0**	**2**	**3**	**5**

Course objectives:

1. To make the students understand the nuances of the Mohiniyattam.
2. To enable them to understand the technical terms in Cholkkettu and jathiswaram.
3. To enable the dancer to have a strong foundation in the dance style by learning the different Dances and abhinaya
4. To teach the students the dances and also the technical aspects of the item which include taalam, music and literature.

Course outcomes:

1. At the end of the course the students would be in a position to understand the nuances of the Mohiniyattam art form.
2. The students would not only understand the fundamentals and basics of the dance, but would also become a performer.
3. Will be able to further teach the Dances and also understand the intricacies in choreographing such Dances in future
4. A good understanding about the items music and lyrics meaning.

Course Content

UNIT	Description	Topics
1	Fundamentals	• Basic Adavus
2	Hasta Bhedas	• Samyutha Hastas bhedas from Hastha Lakshana Deepika, Bandhuhasthas,devahasthas,dasavatahara • Hasthas,eight mudras viniyogams
3	Dance 1	• Cholkattu -1
4	Dance 1	• Jathiswaram – 1

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B20BA2044	**Practical –2 Fundamentals of Odissi Dance**	**SC**	**1**	**0**	**2**	**3**	**5**

Course Objectives:

1. To teach the important items in Odissi
2. To enable the students to understand the patterns of item in Odissi
3. To enable the students to understand about the repertoire of Odissi
4. To teach the students the items in dance and also the technical aspects of the item which include rhythm, music and literature.

Course Outcomes:

1. learn the history behind each item in Odissi
2. Explain the the tala system in Odissi
3. Understand the nuances of Abhinaya in odissi
4. Demonstrate the patterns Nritta and Nrithya in Odissi.

Course Content

UNIT	Description	Topics
1	Dance 1	1.Mangalacharan 2. stuti
2	Dance 2	1.Vandana
3	Dance 3	1.BatuNritya
4	Dance 4	1.Sthayi

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B20BA2045	**Practical-2 (Fundamentals of Kathak)**	**SC**	**1**	**0**	**2**	**3**	**5**

Course Objectives:

1. To make the students understand the nuances of the kathak.
2. To enable them to understand the technical terms in katak
3. To enable the dancer to have a strong foundation in the dance style by learning the different Dances and abhinaya
4. To teach the students the Dances in dance and also the technical aspects Of the item which include taalam, music, literature.

Course Outcomes:

1. learn the history behind each item in Kathak
2. Explain the the tala system in Kathak
3. Understand the nuances of Abhinaya in Kathak
4. Demonstrate the patterns Nritta and Nrithya in Kathak.

Course Content

UNIT	Description	Topics
1	Dance 1	Basic toda/tukdas in teentaal.
2	Dance 2	Basic Tihaii in teentaal.
3	Dance 3	Chakkar dar Toda in teentaal.
4	Singing and recitation	Padhant

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B20BA2046	**Practical-2 (Fundamentals of Carnatic Music)**	**SC**	**1**	**0**	**2**	**3**	**5**

Course Objectives

1. To enable the dancers/artistes of School of Performing Arts to have a strong foundation in both practical and theory of music.
2. To teach students the fundamental technicalities in music through varied music scriptures and make them adept in the recitation of the songs in the Carnatic music.
3. Voice culture and to make the students understand the nuances of Carnatic Music.
4. To enable them to understand the technical terms in music

Course Outcomes:

1. At the end of the course the students would be in a position to understand the nuances of Carnatic Music
2. The Students would not only understand the fundamentals and basics of the music but would also become a performer.
3. The students would get used to the voice culture exercise
4. Students would understand the importance of music with respect to dance

Course content

Unit	Topics	Description
1	Music Basics And voice culture	• SaptatalaAlankaras
2	Music Basics And voice culture	• DatuVarasegalu • Geethe-1
3	Music Basics Theory Music	• Alankaras • Geethe –2
4	Music Basics Theory Music	• Geethe –3 • Geethe –4

Course Code	Course Title	Course Type	L	T	P	C	Hrs/wk
B20BA2047	**Fundamentals Of Hindustani Practical-2**	**SC**	**1**	**0**	**2**	**3**	**5**

Course Objectives

1. To make the students understand the nuances of the Hindustani Music.
2. To make the students learn the compositions in Hindustani classical music and to enable them to learn it in the practical way.
3. To enable them to understand the technical terms in music.

Course Outcomes

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

Course content

UNIT	Description	Topics
1	Music – Raga abhyas & Prasthuthi	• Raag Bibhas • Raag GurjariTodi Practice of Sargamgeeth, Lakshanageeth, Chotakhayal-Alap & Taan for above ragas
2	Music – Raga abhyas & Prasthuthi	• Raag Durga • Raag Alhaiyya Bilawal Practice of Sargamgeeth, Lakshanageeth, Chotakhayal-Alap & Taan for above ragas
3	Music – Raga abhyas & Prasthuthi	• Raag Purvi • Raag Asawari Practice of Sargamgeeth, Lakshanageeth, Chotakhayal-Alap & Taan for above ragas

4	Music Practical theory	• Taal – Dadra, Keherwa (Only Tekha) • Usage of Tanpura & Harmonium • Bhathkande Swaralipi abhyaas/ Notation practice

Reference Books:

1) A Historical study of Indian music, Swami Prajnananda
2) Text book of Rasa Sastra, Chandra Reddy
3) Rasa in Aesthetics, Priyadarshi Patnayak and Prof. K.Krishnamurthy
4) Tabla visharada , Dr. Shivendra Prathap Thripathi
5) Development of Hindustani classical music, Rama Saraf
6) Research methodology in Indian music, Amit Kumar Verma
7) Thumri Tarangini, Rajabhayya Punchhawale
8) The Dictionary of Hindustani classical music, Bimalkantha Roy Chaudhuri
9) Hindustani sangeet paddhati Kramika pustaka Maalikaa (1 to 7 volumes), Pt.Vishnu Narayan bhatkhande
10) Shree Sangit Kaladhar, Compositions of dhrupad, Dahyalal Shivram

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B20BA2048	**Practical 2– Design in Theater and Acting Advance I**	**SC**	**1**	**0**	**2**	**3**	**5**

Course Objectives

1. Develop an appreciation and unerring zeal towards dramatic literature.
2. Eliminate the fear of speaking in public and performance anxiety by enhancing self-confidence.
3. Demonstrate the historical evolution of drama and its variants across the world.
4. Explore the episteme of Theatrical Terminologies and Theories.

Course Outcomes

1. The completion of the course enables pupils to realize the vitality and the prominence of Theatre across the world.
2. Be able to enhance the reading skills.
3. Be able to analyse and demonstrate the characters in a script theoretically and practically.
4. Be able execute acting skills in a scene.

Course Content:

Unit	Topics	Description
1	**Theatre Make – up**	1. History of Make-up 2. Types of theatre make-up Straight Character Mosaic Sculpture 3. Color symbolism and character analysis 4. Executing make-up for various characters.
2	**Stage Craft**	1. The Significance of Sets, Prop and Make-up 2. Functions of set, Technical terms pertaining to stage. Types of props used in a play Dynamic Static.
3	**Stage Props and setting**	1. Executing Stage Properties for a given play using raw materials. Preparing hand and set properties for a periodical and a social play. 2. Drawing Ground plan-cross section plan and Elevation plans of stage
4	**Acting 2 –** **Practice and Development of Theatre**	1. Continuing the previous exercises and activities Rhythm Pitch and Volume Meaning of Speech Symbol Signal 2. Introduction to "Trance Energy" of Antonin Arthaud 3. Introduction to Grotowski's "Poor Theatre"

Reference Books:

1. Dr. ManomohanGhosh, *Natya Sastra*
2. Dhananjaya – trans – George C O Haas, *Dasharoopaka*
3. B. R. Venkataramana Aithala & Deepa Ganesh, *Kannada Theatre History 1850 - 1950*
4. ChrisHogget, *All About Theatre – off stage*
5. Bradley A Gerard, *Behind the Scenes*
6. K. V. Akshara, *Rangaprapancha*

Course code	Course Title	Course Type	L	T	P	C	Hrs. / Wk.
B19BA2050	**English Literature (The Romantic Age) & Language – II**	**HC**	**4**	**0**	**0**	**4**	**4**

Course Objectives

1. To relate to the context of the literary ages.
2. To develop aesthetic understanding of the text.
3. To identify the new genres in British literature.
4. To interpret the discourses of literature and to comprehend the idea of liberty, equality and fraternity.

Course Outcomes

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

1. Develop creative skills and human values through aesthetics of literature.
2. Demonstrate the knowledge and incorporate the proficiency of language skills through prose.
3. Deduct historical aspects from literature to develop mastery over social skills.
4. Construct coherent sentences in English.
5. Critically analyse the literary concepts used in the select literary pieces.
6. Appreciate poetic language

Course Contents

Unit – I: Poetry

***The Age of Transition*:**

1. William Blake – The Chimney Sweeper

***The Romantic Age*:**

2. William Wordsworth – The Solitary Reaper
3. Samuel Taylor Coleridge – *Extract from* The Rime of the Ancient Mariner (Part I – lines 1-82)
4. Lord Byron – On This Day I Complete My Thirty-Sixth Year
5. Percy Bysshe Shelley – Stanzas Written in Dejection, near Naples
6. John Keats – Ode to a Nightingale

Unit – II: Prose

1. Charles Lamb – Dream-Children: A Reverie
2. William Hazlitt – On the Feeling of Immortality in Youth
3. Percy Bysshe Shelley – Extract from *A Defence of Poetry* (Shelly views on Nature of Poetry*)*
4. Mary Wollstonecraft – Extract from *A Vindication of the Rights of Women* (Chapter 5*)*

Unit – III: Fiction

1. Ann Radcliffe – *The Mysteries of Udolpho*
2. Jane Austen – *Pride and Prejudice* (film text)

Unit – IV: Language

1. The Structure of Sentences

2. Discourse

REFERENCES:

- Wordsworth, Jonathan. *The Penguin Book of Romantic Poetry*. Penguin, 2006.
- Coleridge, Samuel Taylor, *The Rime of the Ancient Mariner.* Macmillan Collector's Library, 2017
- 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 Tittle	Course Type	L	T	P	C	Hrs./Wk.
B19BA2060	**Foundations Of Psychology-Ii**	**HC**	**2**	**1**	**0**	**3**	**3**

Course Objectives

1. To introduce the student to the different approaches to Learning
2. To introduce the mechanism of formation of memory and factors influencing our memory
3. To help the student to understanding cognitive process and Intelligence
4. To orient the students about Personality Development.

Course Outcomes

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

1. Discovers the ways different behaviors are learnt and its application to change the behavior.
2. Gain an understanding of mechanism of Human memory process and apply the knowledge in improving one's memory.
3. Explores the mechanism behind human thought process, intelligence and related concepts
4. Explores the concept personality, factors influencing, and different components of personality.

Course Contents

Unit-I: Learning

a) Definition.
b) Theories of Learning: Classical Conditioning- Experiment, Basic Concepts-Neutral stimulus, Conditional Stimulus, Unconditional Stimulus, Conditional response, Unconditional Response, Stimulus Generalization,

Discrimination, Extinction, Spontaneous Recovery, Higher Order Conditioning, Application to Human Behavior-systematic desensitization, aversion therapy.

c) Operant Conditioning: Basic Concepts-Reinforcement, Punishment-positive and negative, Experiments, Schedules of Reinforcement. Stimulus control, extinction, generalization and spontaneous recovery. Application: Shaping, Token Economy.
d) Cognitive Learning theory: Latent Learning-Tolman, Insight learning-Kohler, Learned Helplessness-Seligman.
e) Observational Learning: Bobo doll experiment, Basic concepts.
f) Learning in Classroom and Study skills.

Unit-II: Memory

a) Definition, Three processes of Memory-Encoding, Storage, Retrieval
b) Three memory System- Sensory memory-iconic, echoic, Short-term memory-working memory, long-term memory- Declarative-episodic, semantic, nondeclarative memory.
c) Retrieval cues: encoding specificity. Recall and Recognition.
d) Forgetting: reasons, theories-memory trace decay theory, interference theory.
e) Biological Bases of Memory.
f) Relationship between learning and memory
g) Memory strategies: mnemonic, peg-word, method of loci, music and rhythm.
h) Memory disorders: Amnesia, Alzhemer's.

Unit-III: Higher Cognitive process

a) Thinking**:** Defintion, types: convergent, divergent; concept formation.
b) Problem solving- definition, types: analogy, heuristics, trial and error, algorithms.
c) Reasoning- definition, types: inductive and deductive.
d) Decision making,
e) Intelligence: Definition, IQ, IQ distribution and interpretation
f) Broader conceptions of Intelligence: Spearman's two factor theory, Sternberg's triarchic theory, Multiple Intelligences, Guilford's theory.
g) Types of intelligence tests- individual, group, verbal, non-verbal and performance tests with examples.
h) Role of Heredity and Environment in intelligence
i) Extremes of Intelligence.
j) Creativity: Definition, stages, characteristics

Unit-IV: Personality

a) Nature and definition of personality (Allport's definition).
b) Factors influencing on development of personality.
c) Approaches to personality theories.
d) Psychodynamic Perspectives: Freud and Jung's theory
e) Trait approaches: NEO-5 theory.
f) Social Learning theory: Bandura's theory of Personality.
g) Humanistic Approach: Roger's Theory.
h) Measurement of personality: Objective Measurement: Questionnaires, rating scales. Projective Techniques.

References 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, 2nd 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

Psychology Practical-II:

Statistics: Measures of Variance: Range, S. D, Quartile deviation.

1. Cueing
2. Chunking
3. Maze-learning
4. Bilateral Transfer
5. Concept Formation

Course Code	Course Title	ourse Type	L	T	P	C	Hrs./ Wk.
B19BA2071	**Folklore Study – Folk Dance**	**SC**	**0**	**1**	**1**	**2**	**3**

Course Objectives

1. To teach the students the history and development of Folk lore in India
2. To teach the students the theoretical aspects of the folk lore.
3. To teach the students the practical aspects of the folk lore.

Course Outcomes

1. The students would be able to communicate and explain about the history of the folk lore.
2. The students will have an understanding of the theoretical aspects of the folklore
3. The students would be able to perform an item in folk style.

Course Content:

UNIT	Description	Topic
1	Introduction to Folk Arts	1. Introduction and importants of folk arts 2. Characteristics of folk arts 3. Folk art forms of India 4. Folk art forms that have survived generations
2	Folk dances of India	1. Folk dances from different states of India 2. Puppetry 3. History and development of folk dances of India
3	Dakshinatya Pravritti	1. Detailed study of Folk dances of Andhra 2. Detailed study of Folk dances of Tamil Nadu 3. Detailed study of Folk dances of Kerala 4. Detailed study of Folk dances of Karnataka 5. Detailed study of Folk dances of Maharashtra
4	Practical session	1. Learning and practicing any 2 folk dance

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B19BA2072	**Folklore Study – Folk Music**	SC	0	1	1	2	3
		Form					

Course Objectives

1. To teach the students the history and development of Folk lore in India
2. To teach the students the theoretical aspects of the folk lore.
3. To teach the students the practical aspects of the folk lore.

Course Outcomes

1. The students would be able to communicate and explain about the history of the folk lore.
2. The students will have an understanding of the theoretical aspects of the folklore
3. The students would be able to perform an item in folk style.

Course Content:

UNIT	Description	Topics
1	Introduction to Folk arts	• Introduction and importants of folkarts • Characteristics of folkarts • Folk art forms ofIndia • Folk art forms that have survived generations
2	Development of Folk Music	• Earliest records of Indian folkmusic • History andregionality
3	Instruments used for folk dance	• Sushira, Avanadha, Thanthri, Ghana Vadys used in folk music • Instruments used in north and south folk music.
4	Practical session	• Learning and practicing any 2 folk music form

Course Code	Course Title	ourse Type	L	T	P	C	Hrs./ Wk.
B19BA2073	**Folklore Study – Folk Theatre**	**SC**	**0**	**1**	**1**	**2**	**3**

Course Objectives

1. To teach the students the history and development of Folk lore in India
2. To teach the students the theoretical aspects of the folk lore.
3. To teach the students the practical aspects of the folk lore.

Course Outcomes

1. The students would be able to communicate and explain about the history of the folk lore.
2. The students will have an understanding of the theoretical aspects of the folklore
3. The students would be able to perform an item in folk style.

Course Content:

Unit	Topics	Description
1	Introduction to Folk Arts	1. Introduction and importants of folk arts 2. Characteristics of folk arts 3. Folk art forms of India 4. Folk art forms that have survived generations
2	Folk Theatre of India	1. Introduction 2. Different Theatre forms of Ancient India 3. Medieval India 4. Modern India
3	Dakshintya Pravritti	1. Koodiyattam 2. Yakshagana 3. Veddhi Natakam 4. Therukoothu 5. Tamasha
4	Practical session	5. Learning and practicing any 2 folk theatre form

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B19BA2080	**Skill Development -1 (Multimedia and Designing)**	RULO	0	0	2	2	4

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 Centre.

SEMESTER 3

Course Code	Course Title	Course Type	L	T	P		Hrs./ Wk.
B18BA3011	**Language: Kannada-III**	**SC**	**2**	**1**	**0**	**3**	**4**

Course Objectives:

£Á®ÄÌ ¸É«Ä¸ÀÖgïUÀ¼À°è ¸ÀªÀÄUÀæ PÀ£ÀßqÀ ¸Á»vÀåªÀ£ÀÄß ¥ÀjZÀ¬Ä¸ÀÀªÀ GzÉÝÃ±ÀªÀ£ÀÄß ºÉÆA¢zÉ. CzÀgÀAvÉ ªÀÄÆgÀ£ÉAiÀÄ ¸É«Ä¸ÀÖgï£À°è ºÉÆ¸ÀUÀ£ÀßqÀ ¸Á»vÀå ¥ÀæPÁgÀUÀ¼ÁzÀ £ÀªÉÇÃzÀAiÀÄ, £ÀªÀå PÁªÀå, ¸ÀtÚPÀxÉUÀ¼ÀÄ ºÁUÀÄ £ÁlPÀ ¸Á»vÀåªÀ£ÀÄß ¥ÀoÀåªÀ£ÁßV DAiÉÄÌ ªÀiÁrPÉÆAqÀÄ, «zÁåyðUÀ¼À°è ¸Á»vÀåzÀ §UÉÎ ¸ÀzÀ©ügÀÄaAiÀÄ£ÀÄß ªÀÄÆr¸À¯ÁUÀÄvÀÛzÉ. ¸ÁA¸ÀÌøwPÀ w¼ÀÄªÀ½PÉAiÀÄ eÉÆvÉUÉ ªÀåQÛvÀé «PÀ¸À£ÀzÀ PÀqÉUÉ UÀªÀÄ£À ¤ÃqÀ¯ÁUÀÄvÀÛzÉ.

- ¨sÁµÉ, ¸Á»vÀå, EwºÁ¸À ªÀÄvÀÄÛ ¸ÀA¸ÀÌøwUÀ¼À£ÀÄß PÀ£ÀßqÀ, PÀ£ÁðlPÀPÉÌ ¸ÀA§A¢ü¹zÀAvÉ ¥ÀjZÀ¬Ä¸À¯ÁUÀÄvÀÛzÉ.
- «zÁåyðUÀ¼À ¸ÀªÀðvÉÆÃªÀÄÄR ¨É¼ÀªÀtÂUÉUÉ C£ÀÄªÁUÀÄªÀAvÉ ºÁUÀÆ CªÀgÀ°è ªÀiÁ£ÀªÀ ¸ÀA§AzsÀUÀ¼À §UÉÎ UËgÀªÀ, ¸ÀªÀiÁ£ÀvÉ ªÀÄÆr¹, ¨É¼É¸ÀÄªÀ ¤nÖ£À°è ¥ÀoÀåUÀ¼À DAiÉÄÌAiÀiÁVzÉ.
- CªÀgÀ°è ¸ÀÈd£À²Ã®vÉ, ±ÀÄzÀÞ ¨sÁµÉ, GvÀÛªÀÄ «ªÀÄ±Áð UÀÄt, ¤gÀUÀð¼À ¸ÀA¨sÁµÀuÉ, ¨sÁµÀt PÀ¯É ºÁUÀÆ §gÀºÀ PË±À®åUÀ¼À£ÀÄß ¨É¼É¸ÀÄªÀÅzÀÄ UÀÄjAiÀiÁVzÉ
- ¸ÀàzsÁðvÀäPÀ ¥ÀjÃPÉëUÀ½UÉ C£ÀÄPÀÆ®ªÁUÀÄªÀAvÀºÀ «µÀAiÀÄUÀ¼À£ÀÄß UÀªÀÄ£ÀzÀ°èèlÄÖPÉÆAqÀÄ ¸ÀÆPÀÛ ¥ÀoÀåUÀ¼À£ÀÄß DAiÉÄÌ ªÀiÁrPÉÆ¼Àî¯ÁVzÉ.

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Course Outcomes:

ºÉÆ¸ÀUÀ£ÀßqÀ ¸Á»vÀå ¥ÀæPÁgÀUÀ¼ÁzÀ £ÀªÉÇÃzÀAiÀÄ, £ÀªÀå PÁªÀå, ¸ÀtÚPÀxÉUÀ¼ÀÄ ºÁUÀÄ £ÁlPÀ ¸Á»vÀå PÀ°PÉAiÀÄ ªÀÄÆ®PÀ PÁ®zÀ ¹ÜvÀåAvÀgÀUÀ¼À£ÀÄß CzÀgÀ M¼À£ÉÆÃl UÀ¼À£ÀÄß ¨É¼É¸ÀÄvÀÛzÉ.

- ¸ÁªÀiÁfPÀ, gÁdQÃAiÀÄ, zsÁ«ÄðPÀ, ¸ÁA¸ÀÌøwPÀ ºÁUÀÆ °AUÀ¸ÀA§A¢ü «ZÁgÀUÀ¼ÉqÉ UÀªÀÄ£ÀºÀj¸ÀÄªÀÅzÀgÉÆA¢UÉ «zÁåyðUÀ¼À°è ZÀZÁð ªÀÄ£ÉÆÃ¨sÁªÀªÀÅ ¨É¼ÉAiÀÄÄvÀÛzÉ.
- fÃªÀ£ÀzÀ°è §gÀÄªÀ C©ü¥ÁæAiÀÄ ¨ÉÃzsÀUÀ¼ÀÄ, ¸ÀªÀÄ¸ÉåUÀ¼À£ÀÄß DzsÀÄ¤PÀ ¸ÀAzÀ¨sÀðzÀ°è ªÀiÁ£À«ÃAiÀÄvÉAiÉÆA¢UÉ ¤ªÀð»¸ÀÄªÀAvÉ ¥ÉæÃgÉÃ¦¸ÀÄvÀÛzÉ.
- ¸ÁªÀiÁfPÀ CjªÀÅ ªÀÄÆr¸ÀÄvÀÛzÉ
- GvÀÛªÀÄ ¸ÀAªÀºÀ£À PÀ¯ÉAiÀÄ£ÀÄß ¨É¼É¸ÀÄªÀ GzÉÝÃ±ÀªÀ£ÀÄß FqÉÃj¸ÀÄvÀÛzÉ.

Course Content:

Unit I £ÀªÉÇÃzÀAiÀÄ PÀ«vÉUÀ¼ÀÄ

1. ¨É¼ÀUÀÄ zÀ.gÁ. ¨ÉÃAzÉæ
2. PÀ°Ì PÀÄªÉA¥ÀÄ
3. PÀ£Àßqï ¥ÀzÀUÉÆ¼ï f. ¦. gÁdgÀvÀßA

Unit II £ÀªÉÇÃzÀAiÀÄ ºÁUÀÄ £Àª Àå PÀ«vÉUÀ¼ÀÄ

1. CªÀzsÀÆvÀ ¸ÀÄ.gÀA.JPÀÄÌAr
2. ªÀÄ£É¬ÄAzÀ ªÀÄ£ÉUÉ PÉ.J¸ï.£À
3. £À£Àß ºÀtvÉ f.J¸ï.J¸ï.

Unit III ¸ÀtÚ PÀxÉUÀ¼ÀÄ

1. zÁ½ £ÀqÉzÁªÀ CuÁÚ CªÀÄgÉÃ±À £ÀÄUÀqÉÆÃtÂ
2. PÉÆ£ÉAiÀÄ VgÁQ ¤gÀAd£À
3. ªÀiÁ¤Ãlgï vÉÃd¹é

Unit IV £ÁlPÀ

«ÄÃrAiÀiÁ C£ÀÄªÁzÀ.: PÉ. ªÀÄgÀÄ¼À ¹zÀÞ¥Àà

¥ÀgÁªÀÄ±Àð£À UÀæAxÀUÀ¼ÀÄ :

1. ªÀÄÄUÀ½ gÀA.²æÃ., PÀ£ÀßqÀ ¸Á»vÀå ZÀjvÉæ, ¥ÀæPÁ±ÀPÀgÀÄ VÃvÁ §ÄPï ºË¸ï, ªÉÄÊ¸ÀÆgÀÄ. 2014
2. ¹ÃªÀiÁwÃvÀ PÀ£ÀßqÀ ¸Á»vÀå ZÀjvÉæ ¸ÀA¥ÀÄl 1,2,3,4,5 ªÀÄvÀÄÛ 6, PÀÄªÉA¥ÀÄ PÀ£ÀßqÀ CzsÀåAiÀÄ£À ¸ÀA¸ÉÜ, ªÉÄÊ¸ÀÆgÀÄ «±Àé«zÁå¤®AiÀÄ, ªÉÄÊ¸ÀÆgÀÄ. 2014
3. qÁ. CgÀ«AzÀ ªÀiÁ®UÀwÛ, ¸Á»vÀå ¸ÀA¸ÀÌøw ªÀÄvÀÄÛ zÀ°vÀ ¥ÀæeÉÕ, ¥ÀæPÁ±ÀPÀgÀÄ PÀ£ÀßqÀ ¸Á»vÀå ¥ÀjµÀvÀÄÛ, ¨ÉAUÀ¼ÀÆgÀÄ. 2014
4. qÁ. F.J¸ï. DªÀÄÆgÀ, PÀ£ÀßqÀ PÀxÀ£À ¸Á»vÀå : PÁzÀA§j, ¥ÀæPÁ±ÀPÀgÀÄ ¸Àé¥Àß §ÄPï ºË¸ï, ¨ÉAUÀ¼ÀÆgÀÄ. 2016
5. QÃvÀð£ÁxÀ PÀÄvÀðPÉÆÃn, PÀ£ÀßqÀ ¸Á»vÀå ¸ÀAUÁw, ¥ÀæPÁ±ÀPÀgÀÄ PÀÄvÀðPÉÆÃn ªÉÄªÉÆÃjAiÀÄ¯ï læ¸ïÖ, zsÁgÀªÁqÀ. 2009
6. ¸ÀA. ©.J¸ï. PÉÃ±ÀªÀgÁªï. PÉÊ¯Á¸ÀA PÀ£ÀßqÀ £ÁlPÀUÀ¼ÀÄ, ¥ÀæPÁ±ÀPÀgÀÄ CAQvÀ ¥ÀÄ¸ÀÛPÀ, ¨ÉAUÀ¼ÀÆgÀÄ. 2005
7. ±ÁªÀÄgÁAiÀÄ vÀ.¸ÀÄ., PÀ£ÀßqÀ ¸Á»vÀå ZÀjvÉæ, ¥ÀæPÁ±ÀPÀgÀÄ vÀ¼ÀÄQ£À ªÉAPÀtÚAiÀÄå ¸ÁägÀPÀ UÀæAxÀªÀiÁ¯É, ªÉÄÊ¸ÀÆgÀÄ -2014
8. DzsÀÄ¤PÀ PÀ£ÀßqÀ PÁªÀå ¨sÁUÀ-2, PÀÄªÉA¥ÀÄ PÀ£ÀßqÀ CzsÀåAiÀÄ£À ¸ÀA¸ÉÜ, ªÉÄÊ¸ÀÆgÀÄ «±Àé«zÁå¤®AiÀÄ, ªÉÄÊ¸ÀÆgÀÄ. 2004
9. ²ªÀgÀÄzÀæ¥Àà f.J¸ï. PÀ£ÀßqÀ ¸Á»vÀå ¸À«ÄÃPÉë, ¥ÀæPÁ±ÀPÀgÀÄ ¸Àé¥Àß §ÄPï ºË¸ï, ¨ÉAUÀ¼ÀÆgÀÄ. 2013

Course code	Course Tittle	Course Type	L	T	P	C	Hrs./Wk.
B18BA3012	Hindi	SC	2	1	0	3	4

Course Objectives:

पपपपपपपपप पपपपपपपप :

- सं दभ ानु सार उद्धृत भाष ा क ा प्रय ोग करन े क ी द ि त ा क ो छ ात ् ो ं म े ं उत्पन्न करन ा |
- साद्वित्य के म ाध्यम स े सम ाज एव ं म ानव ीय म ू ल ् ो ं क ो समझ ाकर, उन म ू ल ् ो ं क ी र ि ा ि े त ु प्र े रर त करना |
- छ ात ् ो ं म े ं प ु स्तक पठन एव ं ल े खन क ी अक ृ द्वतम प्रव ृ द्वि स ् थ ाद्वपत करन ा |
- अध्य े त ाओ ं म े ं साद्वित्य के म ाध्यम स े प्रभाव ी एव ं क ु शल स ं चार क ा द्वक ास करन ा |

Course Outcomes:

पपपपप पपपपपपप :

अध्ययन की समाप्तप्त पर अध्येता –

- सामाद्वजक मूल् एवं नैद्वतक जवाबदेिी को स्वीकार कर सकता िै |
- साद्वित्य की प्रासंद्वगकता को जीवन मेंं समझने की दिता रखता िै |
- समाज मेंं अंतद्वनद्वित पद्दद्वतया एवं द्ववचारधाराओंं का व्याख्यान करने मेंं सिम बन सकता िै |
- साद्वित्य के माध्यम से प्रभावी एवं कु शल संचार का द्ववकास कर सकता िै |

पपपप –1 **:**ककक : कक कक कककककककककककक – कक. ककक ककक ककक

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पपपप –2 **:**ककक : कक कक कककककककककककककककककक

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पपप प –3 **:**ककक : कक कक कककककककककककक ककक

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पपपप –4**:**

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पपपपप : **पपपपपपपप पपपप** 25 **पपप पपपपप पपपपपपपपप पप** |

d) Suggested Text Books and References

Text book/s: पपपपप पपपपपप :

1. **पप पप पपपपपपपपपपप – पप. पपपप पपप**

References: पपपपपपप पपपपपप :

1. मीद्वडया लेखन एवं जनसंचार – डॉ संजीव कु मार.

2. .द्विन्दी साद्वित्य का इद्वतिास नागन्द्रे .डॉ -
3. आधुद्वनक द्विन्दी साद्वित्य का इद्वतिास बच्चन द्वसंि .डॉ -
4. द्विन्दी साद्वित्य का नवीन इद्वतिास लाल साि‍ब द्वसंि .डॉ -
5. शुद्ध द्विन्दी कै से बोले कै से द्वलखेपृथ्वीनाथ पाण्डे -
6. कायालय अनुवाद द्वनदे द्वशका
7. मीद्वडया द्वममश – रामशरण जोशी
8. संस्कृ द्वत– जनसंचार और बाजार , नन्द भरि‍ाज

Course code	Course Tittle	Course Type	L	T	P	C	Hrs./Wk.
B18BA3013	Additional English III	SC	2	1	0	3	3

Course Objectives

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

Course Outcomes

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

1. Demonstrate a thorough understanding of sensitive and critical social issues.
2. Develop reading skills and vocabulary range
3. Critically analyse a piece of prose or poetry
4. Express their opinion in a coherent manner
5. Appraise children's literature as a genre for children as well as adults
6. Identify figures of speech and literary tones

Course Contents

Unit-I:Gender & Identity
Anne Sexton – Consorting with Angels
Eugene Field – The Doll's Wooing
Suniti Namjoshi – Extracts from Feminist Fables
Ruth Vanita & SaleemKidwai (ed) – Same Sex Love in India (Extract)
Charlotte Perkins Gilman – The Yellow Wallpaper 12 Hours

Unit-II: Love & Romance
Alfred Noyes – The Highway Man
William Shakespeare – Sonnet 116
Frank Richard Stockton – The Lady or the Tiger?
Oscar Wilde – The Nightingale and the Rose
William Shakespeare – Excerpt from Romeo and Juliet (Balcony Scene)

Unit-III: War & Trauma

Lord Alfred Tennyson – The Charge of the Light Brigade
TaufiqRafat – The Medal
Guy de Maupassant – Two Friends
Sadaat Hasan Manto – Toba Tek Singh
Bertolt Brecht – Excerpt from Fear and Misery of the Third Reich

Unit-IV: Children's Literature
William Blake – The Chimney Sweeper
D.H. Lawrence – Discord in Childhood
Hans Christian Anderson – The Snow Queen
Anna Sewell – The Black Beauty (Extract)
Rudyard Kipling – The Jungle Book (Extract)

Reference Books:

- 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)
- Shakespeare, William. *Poems and Sonnets of William Shakespeare*. Cosimo Classics, 2007.
- 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.
- Blake, William Erdman, David V. (ed.). *The Complete Poetry and Prose* (Newly revised ed.). Anchor Books, (1988).
- 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.
B19BA3020	**Environmental Studies**	**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 controlledproducts
4. Relate t**o** the ecological imbalances and protectit.

Course Contents

UNIT -1Multidisciplinary Nature of Environmental Studies

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 MOEF,

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-2Environmental Pollution, Degradation and Waste Management

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 treatmentprocesses.

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 andother natural disasters.

UNIT-3 Energy and Natural Resources

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

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, REVAUniversity.
2. Benny Joseph, **"Environmental Studies**" Tata McGraw – Hill Publishing CompanyLimited.
3. Dr.S.M.Prakash, **Environmental Studies** by Elite Publishers Mangalore,2007

Reference Books:

1.RajagopalanR.,"**Environmental Studies – from Crisis to cure**", Oxford University Press2005 2.Arvindwalia, Kalyani**Environmental Science**Publications, 2009.

3. AnilkumarDey and ArnabkumarDey **EnvironmentalStudies**.

Course Objectives:

1. To make the students understand the concept of Rasa.
2. To make the students learn to imbibe Rasa in practice
3. To make the students be able to relate Rasa to allied arts
4. To improve the performative skills of the performer.

Course Outcomes:

1. The response group would have learnt to understand and appreciate the concept ofRasa.
2. Students shall be able to connect the Rasa and apply its relevance to today's artscenario.
3. Students shall be able to dwell deeper in concepts given and approach in a scholasticmanner.
4. Can apply the various Rasa concepts in their performances.

Course Content:

UNIT	Topics	Description
Unit I	Overview and Analysis of Rasa	• The concept ofRasa. • What is Rasa? Ras-sutra of Bharata and its various constituents.(NS) • Literature and Commentators on Rasa andtexts
Unit II	Nava Rasa	• Study of Nava-Rasa and their application in practice. • Rasa Prakarna according to Bhatta lollata, Shree Shankuka.
Unit III	Application of Rasa	• Rasa principles according to scholars Bhatta Nayaka, AbhinavaGupta • Episodes to depict rasa from the Epics, plays and contemporarysituations.

Unit IV	Rasa in Contemporary Times	• Rasa theory in contemporary Indianliterature. • Paribhashika (foreign) words like Dhwani, Alankara, Bhava, Auchitya etc

Reference Books:

1. Natya Sastra – Dr. ManomohanGhosh
2. Susan L Schwartz – Rasa; Performing the Divine inIndia
3. David Buchta – RasaTheory
4. Srinivas Reddy - Theory ofRasa

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B20BA3032	**Music Theory 3 (Carnatic Music)**	**SC**	**4**	**0**	**0**	**4**	**4**

Course Objectives

1. To make the students learn the concept of Lakshana geetha in Indian classical music .
2. To enable them to understand the definition of compositional forms
3. To make the student understand the different aspects of raga system
4. To increasethe musical interest of students through the knowledge of varied musical instruments.

Course Outcomes

1. The students will be able to analyse the notation in south indian music
2. Students will be able to understand the raga lakshanas of different ragas
3. At the end of the course the students would be in a position to understand the nuances of Indian classical Music and the bhava of Raga
4. The Students would not only understand the fundamentals and basics of the music but would also understand the biographies of composers.

Course content

Unit	Topics	Description

1	\Raga Lakshana	• Raga lakshanas of the following ragas- Abhogi, Mohanam, Hamsadhwani, Sankarabharanam, Mayamalavagaula, kalyani
2	Notation system	Detailed knowledge of the notation used in South Indian Music. Write in notation Geetams learnt in practical
3	Classification of Instruments	Classification of Musical instruments in Karnatic & Hindustani music
4	Life Histories	Biographies of the following composers – Ramaswami dikshither,Pattanam Subramania Iyer, Maha Vaidyanatha Iyer, Ramanad Sreenivasa Iyengar,VeenaKuppaiyer

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B20BA3033	**Music Theory 3 (Hindustani Music)**	**SC**	**4**	**0**	**0**	**4**	**4**

Program Objectives

1. To make the students learn the concept of Lakshana geetha in Indian classical music .
2. To enable them to understand the definition of compositional forms
3. To make the student understand the different aspects of raga system
4. Toincreasethemusicalinterestofstudentsthroughtheknowledgeofvariedmusical instruments.

Course Outcomes

1. The students will be able to analyse the notation in south indian music
2. Students will be able to understand the raga lakshanas of different ragas
3. At the end of the course the students would be in a position to understand the nuances of Indian classical Music and the bhava of Raga
4. The Students would not only understand the fundamentals and basics of the music but would also understand the biographies of composers.

Course Content

Unit	Topics	Description
1	Raga Lakshana	Raga lakshanas of the following ragas- 1.Raag Bibhas 2.Raag GurjariTodi 3.Raag Durga 4.Raag Alhaiyya Bilawal 5.Raag Purvi 6.Raag Asawari 7.Raag Yaman Kalyan 8.Raag Nand 9.Raag Bhimpalasi 10.Raag Bhageshree 11.Raag Puriya Kalyan 12.Raag Malkauns
2	Notation system	Vishnu Digambar Paluskar & Vishnu Narayana Bhatkhande's Notation system.
3	Classification of Instruments	Classification of Musical instruments in Karnatic & Hindustani music
4	Life Histories	Life history of Ustad Karim Khan, Pandit Panchakshari Gawaii,Kanaka dasa, Basavanna,

Reference Books:

1) A Historical study of Indian music, Swami Prajnananda
2) Text book of Rasa Sastra, Chandra Reddy
3) Rasa in Aesthetics, Priyadarshi Patnayak and Prof. K.Krishnamurthy
4) Tabla visharada , Dr. Shivendra Prathap Thripathi
5) Development of Hindustani classical music, Rama Saraf
6) Research methodology in Indian music, Amit Kumar Verma
7) Thumri Tarangini, Rajabhayya Punchhawale
8) The Dictionary of Hindustani classical music, Bimalkantha Roy Chaudhuri
9) Hindustani sangeet paddhati Kramika pustaka Maalikaa (1 to 7 volumes), Pt.Vishnu Narayan bhatkhande
10) Shree Sangit Kaladhar, Compositions of dhrupad, Dahyalal Shivram

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B20BA3034	**Kannada, Children and EasternTheatre History**	SC	4	0	0	4	4

Course Objectives:

1. To develop a comprehension of the principles and terminology of the theatre.
2. To comprehend the development of children's theatre in India
3. To analyze the process of producing a play for a young audience.
4. To explore major plays in regional language – Kannada
5. To access the historical knowledge of Eastern theatre history

Course Outcomes:

Upon completion of this course, the student should be able to:

1. Develop an understanding of the importance and uses of theatre in educational curriculum.
2. Gain the knowledge to implement theatre games in the classroom.
3. Examine the influence of theatre on children and their development.
4. Understand the cultural relevance of Kannada plays in a historical timeline
5. Analyze the technicalities and variants of theatre forms in Eastern countries

Course content:

Unit	Topics	Description
1	Major playwrights of Karnataka	1. T. P. Kailasam, Girish Karnad, P. Lankesh 2. Contemporary playwright's interpretation on Ethic, Religion and Culture. 3. Appropriation of contemporary playwrights to present cultural values in their plays. 4. Interpretations of directors with examples.
2	Children's theatre	1. Origin and development of children's theatre. 2. Major characters of children's play. 3. Scope of children's play and major personalities. 4. Children's play and education.

3	Asian theatre 1	1. Origin and development of Peaking Opera. 2. Specialties of peaking opera characters. 3. Technicalities of peaking opera – costume, make up and stage.
4	Asian theatre 2	1. Origin and development of Japanese theatre 2. Origin and development of Noh theatre 3. Origin and development of Kabuki theatre 4. Origin and development of Bunraku theatre

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B20BA3041	**Practical 3 – Bharatanatyam**	**SC**	**1**	**0**	**2**	**3**	**5**

Course Objectives

1. Elevating their artistic talent to a higher level
2. To provide exposure to the gestural language of Bharatanatyam.
3. Enable the students to understand the possibilities of mimetic language of dance.
4. Finding the possibilities to channelize their skills and improve them

Course Outcomes

1. Explain the nuances of abhinaya in Keerthanam and Kowthavam.
2. Develop the understanding of musical and rhythmic correlation of the students.
3. Differentiate the pattern of the jathis in Keertana and Kowtam.
4. Understand the detailed explanation about angikabhinaya according to Abhinayadarpanam.

Rasa Theory and its implications in Performing Arts

Course content

Unit	Topics	Description
1	Shlokas from Abhinaya Darpana	• Asamyuta Hastas • Samyuta Hastas • Pada Bhedas • Greeva Bhedas • Drishti bhedas • Siro Bhedas
2	Dance 1	• Kowthavam - 1

3	Dance 1	• Keerthana – 1
4	Singing and Recitation	• Learning singing the lyrics of items and the recitation of jathis and solkattus

Course Code	Course Title	Course Type	L	T	P	C	Hrs /Wk
B20BA3042	**Practical – 3 Kuchipudi**	**SC**	**1**	**0**	**2**	**3**	**5**

Course Objectives:

1. To enable the students to have the understanding about the items in Kuchipudi
2. To help the students to understand the nuances of Abhinaya
3. To help the students to develop their improvisation skills.
4. To teach the students the items in dance and also the technical aspects of the item which include rhythm, music and literature.

Course outcome

1. Understand the historical aspects of the items in Kuchipudi
2. Develop acting skills of the dancer.
3. Demonstrate the tala aspects of the shabdam and Keertanam
4. Differentiate the abhinaya aspects in Kuchipudi from other dance forms.

Course content

Unit	Topics	Description
1	Dance 1	• Shabdam – 1
2	Dance 2	• Shloka abhinayam -1
3	Dance 3	• Annamcharya/Ramadasu Keerthana - 1
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
B20BA3043	Practical-3-Mohiniyattam	SC	1	0	2	3	5

Course Objectives:

1. To enable the dancer to understand the choreography patterns of padam and keerthanam.
2. To ensure that students learn the various Dances in the Mohiniyattam repertoire.
3. To enable the dancer to have a strong foundation in the dance style by learning the different Dances and abhinaya
4. To teach the students the Dances in dance and also the technical aspects Of the item which include taalam, music, literature.

Course outcomes:

1. Understand the aproach in the choreography of padam and keerthanam
2. The students would not only understand the fundamentals and basics of the dance,but would also become a performer.
3. Will be able to further teach the Dances and also understand the intricacies in choreographing such Dances in future
4. A good understanding about the items music and lyrics meaning

Course Content

UNIT	TOPICS	DESCRIPTION
1	Dance 1	• Padam – 1
2	Dance 1	• Keerthanam – 1
3	Hastha Lakshana Deepika	• Shlokas from Hastha Lakshana Deepika
4	Singing and Recitation	• Learning singing for the lyrics of the item and recitation of the jathis and solkattus

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B20BA3044	**Practical –3 Odissi**	**SC**	**1**	**0**	**2**	**3**	**5**

Course Objectives:

1. To teach the students about the Padabhedas used in Odissi
2. To enable the students to understand the structure of odissi items
3. To help the students to understand the musical element in Odissi
4. To teach the students the items in dance and also the technical aspects of the item which include rhythm, music and literature.

Course Outcomes:

1. Learn the padabheda used in Odissi
2. Apply the chari, Bhramari and Uthplavana Bhedas in cHoreohraphies in future.

3. Understand the basic terminology used in the odissi dance style.
4. Demonstrate the items learned in the syllabus.

Course Content

Unit	Topics	Description
1	Dance 1	• Uthplavanas • Chari,Bhramari (used in Odissi dance),
2	Dance 2	• Pallavi (based on any raga), • Odiyaabhinaya
3	Dance 3	• Banamali Das
4	Dance 4	• Upendra Bhanja

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B20BA3045	**Practical –3 Kathak**	**SC**	**1**	**0**	**2**	**3**	**5**

Course Objectives:

1. To enable the dancer to understand the choreography patterns items in the syllabus.
2. To ensure that students learn the various Dances in the Kathak repertoire.
3. To enable the dancer to have a strong foundation in the dance style by learning the different Dances and abhinaya
4. To teach the students the Dances in dance and also the technical aspects Of the item which include taalam, music, literature.

Course Outcomes:

1. Understand the aproach in the choreography of Kathak pieces
2. The students would not only understand the fundamentals and basics of the dance,but would also become a performer.
3. Will be able to further teach the Dances and also understand the intricacies in choreographing such Dances in future
4. A good understanding about the items music and lyrics meaning

Course Content

Unit	Description	Topics
1	Shlokas	Basic shlokas
2	Dance 1	Paran and chakkar dar paran
3	Dance 2	Ladi
4	Singing and recitation	Padhant

Course Code	CourseTitle	ourse Type	L	T	P	C	Hrs./ Wk.
B20BA3046	**Practical – 3 Carnatic Music**	SC	1	0	2	3	5

Course Objectives

1. To make the students learn the concept of Lakshana geetha in carnatic music and to enable them to learn it in the practical way.
2. To enable them to understand the definition of compositional forms
3. To make the student understand the different aspects of raga system
4. To make the student understand the fundamentals of Carnatic music

Course Outcomes

1. The students will be able to analyze the melakartta division of venkatamaki
2. Students will be able to understand and sing the nottu swara pattern
3. At the end of the course the students would be in a position to understand the nuances of Carnatic Music and the bhava of Raga
4. The Students would not only understand the fundamentals and basics of the music but would also become a performer.

Course Content

Unit	Topics	Description
1	Music Basics	• LakshanaGeetha • What is ragam • Evalution, development of Raga • Bhava of Raga

2	Learning Raga	• Jathiswaram –kalyani • NottuSwaras
3	Jathi & Composition	• SwaraJathi- 1 Definition of compositional forms
4	Sloka/Devotional Song and Raga	• Swara jathi – 2 • Devotional song/Sloka

Course Code	Course Title	Course Type	L	T	P	C	Hrs/wk
B20BA3047	**Practical-3 Hindustani Vocal**	SC	1	0	2	3	5

Course Objectives

1. To make the students understand the nuances of the Carnatic Music.
2. To make the students learn the compositions in Hindustani classical music and to enable them to learn it in the practical way.
3. To enable them to understand the notation system of Hindustani music.

Course Outcomes

1. At the end of the course the students would be in a position to understand the nuances of the Hindustani classical Music
2. The Students would not only understand the fundamentals and basics of the music but would also become a performer.
3. The students will be able to sing in concerts and will also have a strong music theory Knowledge

Course Content

Unit	Topics	Description
1	Music – Raga abhyas & Prasthuthi	• Raag Todi • Raag Ahir Bhairav Practice of Sargamgeeth, Lakshanageeth, Chotakhayal- Alap & Taan for above ragas.

2	Music – Raga abhyas & Prasthuthi	• Raag Bhoop • Raag Puriya Practice of Sargamgeeth, Lakshanageeth, Chotakhayal- Alap & Taan for above ragas.
3	Music – Raga abhyas & Prasthuthi	• Raag Marwa • Raag Jaounpuri Practice of Sargamgeeth, Lakshanageeth, Chotakhayal- Alap & Taan for above ragas.
4	Music Practical theory	• Taal – Teentaal (Only Tekha) • Usage of Tanpura & Harmonium • Bhathkande Swaralipi abhyaas/ Notation practice

Reference Books:

1) A Historical study of Indian music, Swami Prajnananda
2) Text book of Rasa Sastra, Chandra Reddy
3) Rasa in Aesthetics, Priyadarshi Patnayak and Prof. K.Krishnamurthy
4) Tabla visharada , Dr. Shivendra Prathap Thripathi
5) Development of Hindustani classical music, Rama Saraf
6) Research methodology in Indian music, Amit Kumar Verma
7) Thumri Tarangini, Rajabhayya Punchhawale
8) The Dictionary of Hindustani classical music, Bimalkantha Roy Chaudhuri
9) Hindustani sangeet paddhati Kramika pustaka Maalikaa (1 to 7 volumes), Pt.Vishnu Narayan bhatkhande
10) Shree Sangit Kaladhar, Compositions of dhrupad, Dahyalal Shivram

Course Code	Course Title	ourse Type	L	T	P	C	Hrs./ Wk.
B20BA3048	**Practical 3 –Design in Theater and Major Production**	SC	1	0	2	3	5

Course Objectives

1. Develop an appreciation and unerring zeal towards dramatic literature.
2. Eliminate the fear of speaking in public and performance anxiety by enhancing self-confidence.
3. Analyse the all sort of technicalities of a theatre performance
4. Mastering technical terminologies and executive measures.

Course Outcomes

1. The completion of the course enables pupils to realize the relevance and limitations of technicalities of a Theatre performance.
2. Be able to subdue the fear of expression.
3. Be able to analyse the technicalities of a play script.
4. Be able to extrapolate and execute the technicalities of theatre both theoretically and practically

CourseContent:

Unit	Topics	Description
1	**Stage Costumes**	1. Significance of Costumes in Theatre 2. Broad classification of stage costumes Mythological Historical Social Symbolic Ritualistic 3. Costume designing for a play. 4. Preparing Costume Plates for the designed play.
2	**Stage Lighting**	1. Origin and development of Stage Lighting 2. Types of stage lights and their technicalities Parts of lights Primary colors and combination of secondary colors 3. Relation of Make-up and Costume to Stage Lighting 4. Lighting design for a scene
3	**Stage Masks**	1. Origin and development of Masks

		2. Usage of mask in ritualistic theatre and contemporary theatre (Indian context) 3. Characterizing, preparation and execution of a mask.
4	**Acting 4 – Major Production**	1. Body toning, balance and imbalance 2. Introduction to Mayerhold's "Bio Mechanism" 3. Major Production directed by faculty.

Reference Books:

1. Chris Hogget, *All About Theatre*
2. K. V. Akshara, *Ranga Prapancha*
3. B. R. Venkataramana Aithala & Deepa Ganesh, *Kannada Theatre History 1850 – 1950*
4. ChrisHogget, *All About Theatre – off stage*
5. Bradley A Gerard, *Behind the Scenes*
6. K V Akshara, *Ranga Prayoga*
7. Swortzell L, *International Guide to Children's Theatre and Educational Theatre*
8. Jeffrey S B, *The History of Eastern Theatre*

Course code	Course Title	Course Type	L	T	P	C	Hrs. / Wk.
B18BA3050	**English Literature (Victorian & Modern) & Language – III**	**HC**	**4**	**0**	**0**	**4**	**4**

Course Objectives

1. To examine the literary works from Victorian and Modern period.
2. To analyze the key concepts of Victorianism and Modernism.
3. To assess the basic social and cultural theories of modern age.
4. To develop professional skills in speech and writing.

Course Outcomes

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

1. Identify the major poets of the Victorian and Modern periods and their works in English Literature.
2. Outline the various issues presented in the prose of the Victorian and Modern periods.
3. Demonstrate complete familiarity with the features of novels of the Victorian period.
4. Understand the generic changes in literature of the modern period
5. Identify and differentiate between writing styles
6. llustrate a good understanding of the various components of Speech and Writing.

Course Contents

Unit – I: Poetry

The Victorian Age:

1. Alfred Tennyson – Ulysses
2. Robert Browning – My Last Duchess
3. Christina Rossetti – Goblin Market
4. Mathew Arnold – Dover Beach

Modern Poetry:

5. W.B. Yeats – An Acre of Grass
6. W.H. Auden – The Shield of Achilles
7. T.S. Eliot – Prelude

Unit – II: Prose
1. D.H. Lawrence – The Rocking-Horse Winner
2. R.L. Stevenson – An Apology for Idlers
3. Virginia Woolf – Extract from *A Room of One's Own*
4. Lewis Carroll – Excerpt from *Alice's Adventures in Wonderland*

Unit – III: Fiction
1. Charles Dickens – *The Adventures of Oliver Twist*
2. Charlotte Bronte – *Jane Eyre*

Unit – IV: Language
1. Speech and Writing
2. Tenor and Domain
3. Introduction to Style
4. Stylistic Analysis: A Framework

REFERENCES:

- Cunningham, Valentine. *Victorian Poetry*. Blackwell, 2003.
- Negri, Paul. *English Victorian Poetry: An Anthology*. Dover, 1998.
- Yeats, W.B. *WB Yeats: Collected Poems*. Vintage, 1990.
- Eliot, T.S. *The Complete Poems and Plays of T.S. Eliot*. Faber, 2004.
- Sen, S. *W.H. Auden: Selected Poems*. Unique Publishers, 2015.
- Lawrence, D.H. *The Rocking Horse Winner*.Perfection Learning, 1982.
- Woolf, Virginia. *A Room of One's Own*. Penguin, 2002.
- Dickens, Charles. *Oliver Twist*. Norton, 2009.
- Bronte, Charlotte. *Jane Eyre*. Penguin, 2002.
- 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 Tittle	Course Type	L	T	P	C	Hrs./Wk.
B18BA3060	Social Psychology	HC	3	1	0	4	5

Course Objectives

1. To introduce the historical and scientific origin, theories and development of the Social Psychology in the western and Indian context
2. To introduce the basic concepts in Social Perception
3. To help the students in understanding one's Self and self-development

4. To introduce the dynamics of interpersonal relationships.

Course Outcomes

After the completion of this course, a student will be able to:

1. Demonstrate the ability to articulate factors contributing to human Social Behavior and the cultural influences.
2. Describes the factors that contributes to Social Perceptions of individuals.
3. Explore One's Self
4. Explores the dynamics of Interpersonal relationship.

Course Contents

Unit-I: Introduction

a) Definition; History- Origin and Development.
b) Social psychology in India
c) Theories - Cognitive, Decision making, Interdependence, Socio-cultural, Evolutionary, and Mid-range theories.
d) Research in Social Psychology: goals of research, selecting participants, Research design-correlations, Experimental-field, laboratory, data collection: self-report, observation, internet research.
e) Bias in research- experimenter bias, subject bias, replication.
f) Ethics in Research-informed consent, debriefing, minimal risk.

Unit-II: Social Perception

a) Social Perception: definition
b) Non-verbal Communication: the visible channel- distance, gestures, eye contact, facial expression, paralanguage; multiple channels.
c) Impression formation- information used: roles, physical cues, salience, from beahviors to traits, central traits, categorization, context effects; continuum model of Impression formation.
d) Integrating Impressions: Evaluation, negativity effect, positive bias, emotional information, the averaging principle, imputing meaning, resolving inconsistencies.
e) Impression management.
f) Attribution: definition, types, theory- Jones and Davis's Correspondent Inference Theory, Kelley's Covariation theory. Biases in the Attribution Process-Fundamental attribution error, actor-observer effect, false consensus. Self-saving attributional bias.

Unit –III: The Self

a) Self-presentation: accuracy in predicting our behavior, self-presentationtactics, ineffective self-presentation, self-handicapping.
b) Self-knowledge: Sources-socialization, reflected appraisal, feedback from others, self-perception, labeling arousal states, introspection, Self identity, Culture, cognition and emotions; Aspects of Self-knowledge: self-schemas, self-discrepancies.
c) Self-regulation: Working Self-concept, Self-complexity, self-efficacy, personal control, bahvaiors, self-awareness.
d) Social Comparison: goals, theory, process.
e) Self-esteem: definition, measurement, gender difference, factors influencing self esteem

f) Culture and Self: in Indian and western context.

Unit-IV: Interpersonal Relationships

a) Need to belong: loneliness, social rejection.
b) Liking: definition, Social exchange theory, Sources-internal, external, social interaction.
c) Internal sources of Liking others: need to belong, role of affect.
d) External Sources: proximity, familiarity, physical beauty.
e) Social Interaction sources of Liking: similarity, reciprocal liking or disliking, social skills, personality, desires, gender differences.
f) Mate Selection: Gender differences
g) Love: Definition, types, triangular theory of love.
h) Romantic Love: cultural variations in marriage.
i) Interdependency theory: rewards and costs, evaluating outcomes, coordinating outcomes, Fair exchange, beyond exchange.
j) Self- disclosure: definitions, reasons, hazards, cultural differences, gender diffrences.
k) Intimacy: definition, model, gender difference.

Reference Books:

1. Taylor, S E, Peplau, L A and Sears, D O. (2017) *Social Psychology*, 12th edition.New Delhi: Pearson Prentice-Hall of India Pvt Ltd.
2. Branscombe, N R and Baron, R A.(2018) Social Psychology, 14th edition, Pearson India Education Services Pvt. Ltd.
3. Crisp, R.J. and Turner, R.N. (2007), *Essential Social Psychology. N*ew Delhi: Sage Publications India Pvt Ltd.
4. Misra,G. and Dalal,A.K. (2001).*Social Psychology in India: Evolution and Emerging trends.* Edited by Ajit.K.Dalal and GirishwarMisra.New Directions in IndianPsychology,Volume I:Social Psychology.New Delhi: Sage Publications India Pvt.Ltd.
5. Myers, D.G (2002) *Social Psychology,* 7th international edition.New York: McGraw Hill Companies.

Practicals-III:

Statistics: Correlation-Paramentric and non parametric data.

a. Self-concept
b. Self-esteem
c. Free Association
d. Assessment of Love

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B19BA3070	**Skill Development–II (Indian Classical Dance Make-up)**	**RULO**	**0**	**0**	**2**	**2**	**4**

Students will have to compulsorily undergo ONE Skill Development training in Indian Classical Makeup of Four credits conducted either by the School of Performing Arts or by REVA University or the Skill Development Centre during this Semester.

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B20BA3080	Open Elective	OE	0	0	2	4	4

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B20BA3090	Intenship	OE	0	0	2	2	4

SEMESTER 4

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk
B18BA4011	Language: Kannada-Vl	SC	2	1	0	3	4

Course Objectives:

£Á®ÄÌ ¸É«Ä¸ÀÖgïUÀ¼À°è ¸ÀªÀÄUÀæ PÀ£ÀßqÀ ¸Á»vÀåªÀ£ÀÄß ¥ÀjZÀ¬Ä¸ÀÄªÀ GzÉÝÃ±ÀªÀ£ÀÄß ºÉÆA¢zÉ. CzÀgÀAvÉ £Á®Ì£ÉAiÀÄ ¸É«Ä¸ÀÖgï£À°è ºÉÆ¸ÀUÀ£ÀßqÀ ¸Á»vÀå ¥ÀæPÁgÀUÀ¼ÁzÀ £ÀªÀå, ¹ÛçÃªÁ¢ ºÁUÀÄ £ÀªÉÇåÃvÀÛgÀ PÁªÀå, ««zsÀ ¯ÉÃR£ÀUÀ¼ÀÄ ºÁUÀÄ PÁzÀA§j ¸Á»vÀåªÀ£ÀÄß ¥ÀoÀåªÀ£ÁßV DAiÉÄÌ ªÀiÁrPÉÆAqÀÄ, «zÁåyðUÀ¼À°è ¸Á»vÀåzÀ §UÉÎ ¸ÀzÀ©ügÀÄaAiÀÄ£ÀÄß ªÀÄÆr¸À¯ÁUÀÄvÀÛzÉ. ¸ÁA¸ÀÌøwPÀ w¼ÀÄªÀ½PÉAiÀÄ eÉÆvÉUÉ ªÀåQÛvÀé «PÀ¸À£ÀzÀ PÀqÉUÉ UªÀÄ£À ¤ÃqÀ¯ÁUÀÄvÀÛzÉ.

- ¨sÁµÉ, ¸Á»vÀå, EwºÁ¸À ªÀÄvÀÄÛ ¸ÀA¸ÀÌøwUÀ¼À£ÀÄß PÀ£ÀßqÀ, PÀ£ÁðlPÀPÉÌ ¸ÀA§A¢ü¹zÀAvÉ ¥ÀjZÀ¬Ä¸À¯ÁUÀÄvÀÛzÉ.
- «zÁåyðUÀ¼À ¸ÀªÀðvÉÆÃªÀÄÄR ¨É¼ÀªÀtÂUÉUÉ C£ÀÄªÁUÀÄªÀAvÉ ºÁUÀÆ CªÀgÀ°è ªÀiÁ£ÀªÀ ¸ÀA§AzsÀUÀ¼À §UÉÎ UËgÀªÀ, ¸ÀªÀiÁ£ÀvÉ ªÀÄÆr¹, ¨É¼É¸ÀÄªÀ ¤nÖ£À°è ¥ÀoÀåUÀ¼À DAiÉÄÌAiÀiÁVzÉ.
- CªÀgÀ°è ¸ÀÈd£À²Ã®vÉ, ±ÀÄzÀÞ ¨sÁµÉ, GvÀÛªÀÄ «ªÀÄ±Áð UÀÄt, ¤gÀUÀð¼À ¸ÀA¨sÁµÀuÉ, ¨sÁµÀt PÀ¯É ºÁUÀÆ §gÀºÀ PË±À®åUÀ¼À£ÀÄß ¨É¼É¸ÀÄªÀÅzÀÄ UÀÄjAiÀiÁVzÉ
- ¸ÀàzsÁðvÀäPÀ ¥ÀjÃPÉëUÀ½UÉ C£ÀÄPÀÆ®ªÁUÀÄªÀAvÀºÀ «µÀAiÀÄUÀ¼À£ÀÄß UÀªÀÄ£ÀzÀ°èèlÄÖPÉÆAqÀÄ ¸ÀÆPÀÛ ¥ÀoÀåUÀ¼À£ÀÄß DAiÉÄÌ ªÀiÁrPÉÆ¼Àî¯ÁVzÉ.

Course Outcomes:

ºÉÆ¸ÀUÀ£ÀßqÀ ¸Á»vÀå ¥ÀæPÁgÀUÀ¼ÁzÀ £ÀªÀå-£ÀªÉÇåÃvÀÛgÀ PÁªÀå, ««zsÀ ¯ÉÃR£ÀUÀ¼ÀÄ ºÁUÀÄ PÁzÀA§j ¸Á»vÀå PÀ°PÉAiÀÄ ªÀÄÆ®PÀ PÁ®zÀ ¹ÜvÀåAvÀgÀUÀ¼À£ÀÄß CzÀgÀ M¼À£ÉÆÃl UÀ¼À£ÀÄß ¨É¼É¸ÀÄvÀÛzÉ.

- ¸ÁªÀiÁfPÀ, gÁdQÃAiÀÄ, zsÁ«ÄðPÀ, ¸ÁA¸ÀÌøwPÀ ºÁUÀÆ °AUÀ¸ÀA§A¢ü «ZÁgÀUÀ¼ÉqÉ UÀªÀÄ£ÀºÀj¸ÀÄªÀÅzÀgÉÆA¢UÉ «zÁåyðUÀ¼À°è ZÀZÁð ªÀÄ£ÉÆÃ¨sÁªÀªÀÅ ¨É¼ÉAiÀÄÄvÀÛzÉ.

- fÃªÀ£ÀzÀ°è §gÀÄªÀ C©ü¥ÁæAiÀÄ ¨ÉÃzsÀUÀ¼ÀÄ, ¸ÀªÀÄ¸ÉåUÀ¼À£ÀÄß DzsÀÄ¤PÀ ¸ÀAzÀ¨sÀðzÀ°è ªÀiÁ£À«ÃAiÀÄvÉAiÉÆA¢UÉ ¤ªÀð»¸ÀÄªÀAvÉ ¥ÉæÃgÉÃ¦¸ÀÄvÀÛzÉ.
- ¸ÁªÀiÁfPÀ CjªÀÅ ªÀÄÆr¸ÀÄvÀÛzÉ.
- GvÀÛªÀÄ ¸ÀAªÀºÀ£À PÀ¯ÉAiÀÄ£ÀÄß ¨É¼É¸ÀÄªÀ GzÉÝÃ±ÀªÀ£ÀÄß FqÉÃj¸ÀÄvÀÛzÉ.

COURSE CONTENT:

Unit I £ÀªÀå-¹ÛçÃªÁ¢ PÀ«vÉUÀ¼ÀÄ

1. §Ä¢ÞªÀAvÀjUÉ PÀ£À¸ÀÄ ©zÀÝgÉ J.PÉ.gÁªÀÄ£ÀÄd£ï
2. PÀÄjUÀ¼ÀÄ ¸Ágï PÀÄjUÀ¼ÀÄ ¤¸Ágï CºÀªÀÄzï
3. CPÀÌ ºÉÃ½zÀÄ ¸À. GµÁ

Unit II zÀ°vÀ-§AqÁAiÀÄ

1. £À£Àß PÀªÀ£ÀUÀ¼À°è ºÀÄqÀÄPÀ¢gÀÄ £À£Àß ZÀA¥Á
2. zÀ°vÀgÀÄ §gÀÄªÀgÀÄ zÁj©r ¹zÀÞ°AUÀAiÀÄ
3. PÀlÖqÀzÀ PÉ®¸ÀUÁgÀgÀÄ JZï J¸ï ²ªÀ¥ÀæPÁ±À

Unit III ¯ÉÃR£ÀUÀ¼ÀÄ

1. ºÀ¹gÀÄ ºÉÆ¸ÀPÀÄªÀ UÀtÂUÀ¼ÀÄ AiÀÄ®è¥Àà gÉrØ
2. eÁUÀwÃPÀgÀtzÀ »£Éß¯ÉAiÀÄ°è UÁA¢üÃfAiÀÄ ¥Àæ¸ÀÄÛvÀvÉ ¹. £ÁUÀtÚ
3. ZÁªÁðPÀgÀÄ : MAzÀÄ n¥ÀàtÂ ¦ J£ï gÀAUÀ£ï

Unit IV PÁzÀA§j

1. ¸ÀA¸ÁÌgÀ AiÀÄÄ.Dgï. C£ÀAvÀªÀÄÆwð

¥ÀgÁªÀÄ±Àð£À UÀæAxÀUÀ¼ÀÄ :

1. ªÀÄÄUÀ½ gÀA.²æÃ., PÀ£ÀßqÀ ¸Á»vÀå ZÀjvÉæ, ¥ÀæPÁ±ÀPÀgÀÄ VÃvÁ §ÄPï ºË¸ï, ªÉÄÊ¸ÀÆgÀÄ. 2014
2. ¹ÃªÀiÁwÃvÀ PÀ£ÀßqÀ ¸Á»vÀå ZÀjvÉæ ¸ÀA¥ÀÄl 1,2,3,4,5 ªÀÄvÀÄÛ 6, PÀÄªÉA¥ÀÄ PÀ£ÀßqÀ CzsÀåAiÀÄ£À ¸ÀA¸ÉÜ, ªÉÄÊ¸ÀÆgÀÄ «±Àé«zÁå¤®AiÀÄ, ªÉÄÊ¸ÀÆgÀÄ. 2014
3. ºÀA¥À £ÁUÀgÁdAiÀÄå, ¸ÁAUÀvÀå PÀ«UÀ¼ÀÄ, ¥ÀæPÁ±ÀPÀgÀÄ ¸Àé¥Àß §ÄPï ºË¸ï, ¨ÉAUÀ¼ÀÆgÀÄ. 2010
4. gÀAeÁ£ï zÀUÁð, ±ÀgÀtgÀ ¸ÀªÀÄUÀæ PÁæAw, ¥ÀæPÁ±ÀPÀgÀÄ. ¯ÉÆÃ»AiÀiÁ ¥ÀæPÁ±À£À, §¼Áîj. 2015
5. ªÀ¹µÀ×., gÀvÁßPÀgÀªÀtÂðAiÀÄ ¨sÀgÀvÉÃ±À ªÉÊ¨sÀªÀ, ¥ÀæPÁ±ÀPÀgÀÄ ZÉÃvÀ£À §ÄPï ºË¸ï, ªÉÄÊ¸ÀÆgÀÄ. 1999
6. qÁ. CgÀ«AzÀ ªÀiÁ®UÀwÛ, ¸Á»vÀå ¸ÀA¸ÀÌøw ªÀÄvÀÄÛ zÀ°vÀ ¥ÀæeÉÕ, ¥ÀæPÁ±ÀPÀgÀÄ PÀ£ÀßqÀ ¸Á»vÀå ¥ÀjµÀvÀÄÛ, ¨ÉAUÀ¼ÀÆgÀÄ. 2014
7. qÁ. F.J¸ï. DªÀÄÆgÀ, PÀ£ÀßqÀ PÀxÀ£À ¸Á»vÀå : PÁzÀA§j, ¥ÀæPÁ±ÀPÀgÀÄ ¸Àé¥Àß §ÄPï ºË¸ï, ¨ÉAUÀ¼ÀÆgÀÄ. 2016
8. QÃvÀð£ÁxÀ PÀÄvÀðPÉÆÃn, PÀ£ÀßqÀ ¸Á»vÀå ¸ÀAUÁw, ¥ÀæPÁ±ÀPÀgÀÄ PÀÄvÀðPÉÆÃn ªÉÄªÉÆÃjAiÀÄ¯ï læ¸ïÖ, zsÁgÀªÁqÀ. 2009
9. ±ÁªÀÄgÁAiÀÄ vÀ.¸ÀÄ., PÀ£ÀßqÀ ¸Á»vÀå ZÀjvÉæ, ¥ÀæPÁ±ÀPÀgÀÄ vÀ¼ÀÄQ£À ªÉAPÀtÚAiÀÄå ¸ÁägÀPÀ UÀæAxÀªÀiÁ¯É, ªÉÄÊ¸ÀÆgÀÄ -2014

10. ¸ÀA. qÁ! ¹. Dgï. ZÀAzÀæ±ÉÃRgï, ªÀÄÄAzÁ¼ÀÄvÀ£ÀzÀ ®PÀëtUÀ¼À£ÀÄß ¨Ï¼É¹PÉÆ¼ÀÄîªÀÅzÀÄ ºÉÃUÉ?, ¥ÀæPÁ±ÀPÀgÀÄ £ÀªÀPÀ£ÁðlPÀ ¥À©èPÉÃµÀ£îì ¥ÉæöÊªÉmï °«ÄmÉqï. 2010
11. DzsÀÄ¤PÀ PÀ£ÀßqÀ PÁªÀå ¨sÁUÀ-2, PÀÄªÉA¥ÀÄ PÀ£ÀßqÀ CzsÀåAiÀÄ£À ¸ÀA¸ÉÜ, ªÉÄÊ¸ÀÆgÀÄ «±Àé«zÁå¤®AiÀÄ, ªÉÄÊ¸ÀÆgÀÄ. 2004
12. ²ªÀgÀÄzÀæ¥Àà f.J¸ï. PÀ£ÀßqÀ ¸Á»vÀå ¸À«ÄÃPÉë, ¥ÀæPÁ±ÀPÀgÀÄ ¸Áé¥Àß §ÄPï ºË¸ï, ¨ÉAUÀ¼ÀÆgÀÄ. 2013

Course Code	Course Tittle	Course Type	L	T	P	C	Hrs./Wk.
B18BA4012	Hindi	SC	2	1	0	3	4

Course Objectives

ppppppppppp ppppppppppp :

- संदभानुसार उद्धृत भाषा का प्रयोग करने की दक्षता को छात्रों में उत्पन्न करना |
- साहित्य के माध्यम से समाज एवं मानवीय मूल्यों को समझाकर, उन मूल्यों की रक्षा हेतु प्रेरित करना |
- छात्रों में पुस्तक पठन एवं लेखन की अकृ द्धतम प्रवृद्धि स्थापित करना |
- अध्येताओं में साहित्य के माध्यम से प्रभावी एवं कु शल संचार का द्धकास करना |

Course Outcomes:

pppppp pppppppp :

अध्ययन की समाप्तप्त पर अध्येता –

- सामाद्धजक मूल् एवं नैद्धतक जवाबदेही को स्वीकार कर सकता है |
- साहित्य की प्रासंद्धगकता को जीवन में समझने की दक्षता रखता है |
- समाज में अंतद्धनद्धित पद्दद्धतया एवं द्धवचारधाराओं का व्याख्यान करने में सिम बन सकता है |
- साहित्य के माध्यम से प्रभावी एवं कु शल संचार का द्धकास कर सकता है |

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ppppp –2**:** ककक-कककककक – ककककक – कककककककककक कककककक कककककककक

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ppppp p –3**:** ककक-कककककक – ककककक – कककककककककक कककककक कककककककक

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d) Suggested Text Books and References

Text book/s: ppppppp pppppppp:

1. ककक-कककककक – ककककक – कककककककककक ककककक

References: ppppppppp pppppppp :

1. लेखक का द्वसनेमा - कुं वर नारायण
2. द्विन्दी साद्वित्य क◌ा इद्वत◌िास न◌ागद्रे .ड◌ॉ -
3. आध◌ुद्वनक द्विन्दी साद्वित्य क◌ा इद्वत◌िास बच्चन द्वस◌ि .ड◌ॉ -
4. द्विन्दी साद्वित्य क◌ा नव◌ीन इद्वत◌िास ल◌ाल स◌ाि◌ब द्वस◌ंि .ड◌ॉ -
5. शुद्ध द्विन्दी कै से बोले कै से द्वलखेपृथ्वीनाथ पाण्डे -
6. म◌ीद्वडय◌ा द्वमश – र◌ामशरण ज◌ोशी
7. द्वसनेमा-द्वसनेमा - दयानंद पाण्डेय

Course Code	Course Tittle	Course Type	L	T	P	C	Hrs./Wk.
B20BA4013	Additional English IV	SC	2	1	0	3	4

Course Objectives

1. To infer the myths from the contemporary perspective.
2. To outline the idea of family represented in literature.
3. To interpret horror and suspense as a genre of literature.
4. To assess the impact of education in building a society.

Course Outcomes

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

1. Examine the relevance of myths and mythology.
2. Demonstrate family values and ethics essential to live in the society.

3. Analyze horror and suspense as a significant genre of literature.
4.Identify the generic difference between supernatural, horror and gothic literature
5. Evaluate the applicability of academic contribution in building a society
6.Appraise literature as tool for improving society

Course Contents

Unit-I:Myths & Mythology
John W. May – Narcissus
W.B. Yeats – The Second Coming

Unit-II: Family & Relationships
Nissim Ezekiel – Night of the Scorpion
Kate Chopin – The Story of an Hour
Henrik Ibsen – A Doll's House (Extract)

Unit-III: Horror & Suspense
Edgar Allan Poe – The Raven
Bram Stoker – A Dream of Red Hands

Unit-IV: Education
Kamala Wijeratne – To a Student
Sudha Murthy – In Sahyadri Hills, a Lesson in Humility
FrigyesKarinthy – Refund

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: Ánd Other 'Queer' Tales They Don't Tell You*. Penguin Books, 2014.
- 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.

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B20BA4021	Textual Traditions in Performing Arts	SC	4	0	0	4	4

Course Objectives:

1. 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 PerformingArts
2. To make the students learn the different texts from ancient, medieval and modern periods related to Performing Arts.

Course Outcomes

1. 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 Tangiblesources.
2. 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 ofthem.

Course content

Unit	Topics	Description
1	History of Indian Performing Arts and its Sources	History and developmentof PerformingArts • Tangible source • Intangible Sources • List of World Heritage Sites in India
2	Tangible Sources for Performing Arts	• Manuscripts • Sculptures • Templearchitectures • Hindu Mythology and • Iconography of Gods and Goddesses • Books on Dance, Music and Theatre • FilmArchives
3	Texts on Performing Arts	• Abhinaya Darpanam of Nandikeshwara– 2nd century AD • Abhinava Bharati of Abhinava Gupta – 10th centuryAD • Nritta Ratnavali of Jayapasena– 13th centuryAD • Brihaddeshi of Matanga Muni – 6th to 8th centuryAD • AbhilashitarthaChintamani • of Someshwara – 12th century AD
4	Texts on Performing Arts	• Sangeeta Ratnakara – 13th century AD. • Kalidasa'sAbhignanashakuntalam – 1st century BC to 4th centuryAD • Silappadikaram ofIlango Adigal

		– 2nd centuryAD • Ratnavali of Harsha – 7thcenturyAD

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B20BA4022	**Music Theory 4 (Carnatic Music)**	**SC**	**4**	**0**	**0**	**4**	**4**

Course Objectives:

1. To make the students learn the Kacheri compositions in Indian classical music
2. To enable them to understand the theoretical aspects ofcompositions.
3. To provide them with higher knowledge of ragalakshanas
4. To empower them with concert related technicalities andtraining

Course Outcomes:

On completion of the course learners will be able to:

1. The Students would be able to understand the concept of the gamaka system
2. The Students would be able to write notation.
3. The students would be able to understand the Hindustani and Indian classical raga classification.
4. Students would acquire stronger capacity to effectively render more challengingcompositions through understanding about the different Ragalakshanas.

Course content

Unit	Topics	Description

1	Basics of music concert	Gamakas, Panchadasa gamakas, Dasavidha gamakas
2	Basics of concert music	Write the notation of varnams learnt and krithis
3	Fundamentals of concert	Ragas in Karnataka music- Melakartha and Corresponding Indian classical ragas
4	Raga lakshanas	Ragalakshanas of the ragas: Shanmukhapriya, Anandabhairavi, Sahana, Nattakkurunji, Darbar, Kanada,Todi, Begada, Reetigaula, Kamboji, Saveri, Kedaragaula, Bhairavi, Purvikalyani, Harikambhoji, Madhyamavathi, Surutti, Kharaharapriya, Bilahari.

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B20BA4023	**Music Theory 4 Hindustani Music**	**SC**	**4**	**0**	**0**	**4**	**4**

Course Objectives:

1. To make the students learn the Kacheri compositions in Indian classical music
2. To enable them to understand the theoretical aspects ofcompositions.
3. To provide them with higher knowledge of ragalakshanas
4. To empower them with concert related technicalities andtraining

Course Outcomes:

On completion of the course learners will be able to:

1. The Students would be able to understand the concept of the gamaka system
2. The Students would be able to write notation.
3. The students would be able to understand the Hindustani and Indian classical raga classification.
4. Students would acquire stronger capacity to effectively render more challengingcompositions through understanding about the different Ragalakshanas.

Course content

Unit	Topics	Description
1	Rasa Theory	Rasa Shastra
2	Notation for the composition	Write the notation of Bandishes for the mentioned ragas in the practical.
3	Fundamentals of concert	Ragas in Hindustani music- Thaats and Corresponding Indian classical ragas
4	Raga lakshanas	Raga lakshanas of the following ragas- 1. Raag Todi 2. Raag Ahir Bhairav 3. Raag Bhoop 4. Raag Puriya 5. Raag Marwa 6. Raag Jaounpuri 7. Raag Khamaj 8. Raag Shuddha Sarang 9. Raag Shuddha Kalyan 10. Raag Brindavani sarang 11. Raag Kafi 12. Raag Bhairavi

Reference Books:

1) A Historical study of Indian music, Swami Prajnananda
2) Text book of Rasa Sastra, Chandra Reddy
3) Rasa in Aesthetics, Priyadarshi Patnayak and Prof. K.Krishnamurthy
4) Tabla visharada , Dr. Shivendra Prathap Thripathi
5) Development of Hindustani classical music, Rama Saraf
6) Research methodology in Indian music, Amit Kumar Verma
7) Thumri Tarangini, Rajabhayya Punchhawale
8) The Dictionary of Hindustani classical music, Bimalkantha Roy Chaudhuri
9) Hindustani sangeet paddhati Kramika pustaka Maalikaa (1 to 7 volumes), Pt.Vishnu Narayan bhatkhande
10) Shree Sangit Kaladhar, Compositions of dhrupad, Dahyalal Shivram

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B20BA4024	**Theatre architecture and developments of theatre**	**SC**	**4**	**0**	**0**	**4**	**4**

Course Objectives:

1. To analyze the technicalities and variants of theatre architecture around the world.
2. To realize the evolution of stage and construction types of theater buildings on a historical timeline.
3. To gain a knowledge of important theatre persons and playwrights in modern India
4. To realize the social relevance of theatre performances.
5. To examine the history of political theatre in India.

Course Outcomes:

Upon completion of this course, the student should be able to:

1. Clearly demonstrate the historical development of theatre architecture in India
2. Keenly examine different variants of theatre architectural developments with reference to the time line across the world.
3. Analyze the theatre developments during independence movement and post-independence period in India
4. Examine the historical prominence of political theatre.
5. Understand the emergence of street theatre in Indian socio-political scenario.

Course Content:

Unit	Topics	Description
1	Theatre architecture 1	1. Greek theatre architecture - Amphitheater 2. Roman theatre architecture – Circus Maximus, Colosseum 3. Sanskrit theatre architecture – Bharata's Natya gruha
2	Theatre architecture 2	1. Development of stages in theatre architecture – Arena to Proscenium. 2. Elizabethan theatre architecture – Globe theatre 3. Division of proscenium stage. 4. Black box theatre.
3	Modern Indian theatre	1. Theatre during Independence movement. 2. Theatre in post-independence period. 3. Major playwrights of modern Indian theatre Vijay Tendulkar Mahesh Dattani.

4	Street theatre	1. Introduction to Street theatre in India. 2. Concept of Political theatre. 3. Theatre as an instrument of social change. 4. Prominent personalities in Indian street theatre Habib Tanvir Badal Sircar Gaddar Safdar Hashmi.

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B20BA4031	**Practical – 4 Bharatanatyam**	**SC**	**1**	**0**	**2**	**3**	**5**

Course Objectives:

1. To enable the students to understand the structure of Varnam.
2. To teach students the items in dance and also the technical aspects of the items which include taalam, music, literature and the spiritual and philosophical depths in it.
3. To impart knowledge of Varnam to the students.
4. To enable the students to have an understanding about the jathis structure of Varnam.

Course Outcomes

1. Explain the Historical aspects of Varnam.
2. Understanding the patterns of jathis in Varnam.
3. Demonstrate the structural aspects of Nritya items in Bharathanatyam
4. Understanding about the possibility of abhinaya in Varmnam.

Course Content:

Unit	Topics	Description
1	Dance 1	Varnam poorvardha
2	Dance 1	Varnam uttarardha
3	Singing and Recitation	Learning singing the lyrics of items and the recitation of jathis and solkattus
4	Singing and Recitation	Learning singing the lyrics of items and the recitation of jathis and solkattus

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B20BA4032	**Practical – 4 Kuchipudi**	**SC**	**1**	**0**	**2**	**3**	**5**

Course Objectives

1. To enable the dancer to learn and perform tharangam.
2. To help the students to understand about the important items in Kuchipudi.
3. To attain the detailed knowledge of Kuchipudi.
4. To teach the students the technique of dancing on the brass plate.

Course Outcomes:

1. Demonstrate the technique of dancing on the plate
2. Explain the historical aspects of Tharangam.
3. Understand the contemporary composers and their works.
4. Describe the importance of Tharangam in a Kuchipudi recital

Course Content:

Unit	Topics	Description
1	Dance 1	Tharangam 1st part
2	Dance 2	Tharangam 2nd part
3	Dance 3	Contemporary composer work
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
B20BA4033	**Practical 4- Mohiniyattam**	**SC**	**1**	**0**	**2**	**3**	**5**

Course Objectives:

- To make the students understand the nuances of the Dance form of Mohiniyattam..
- To enable the dancers of School of Performing Arts have a strong performing skill in the practical they are going to learn the item from repertoire is Padam the abhinaya piece.

- To enable the dancer to have a strong understanding about the characteristics of varna.
- To teach the students the Dances in dance and also the technical aspects Of the item which include taalam, music, literature**.**

Course Outcomes:

- Will be able to further teach the items and also understand the intricacies in choreographing such items in future.
- Students will be able to perform Abhinaya Dance piece Padam.

- Perform the Dances that they have learned
- Have a few solid traditional Dances in their repertoire

Course Content

Unit	Topics	Description
1	Padam	Part I
2	Padam	Part II
3	HasthaBhedas	1. Deva Hasthas 2. Shlokas from HasthaLakshanaDeepika
4	Taala	Learn Taala and Raaga

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B20BA4034	**Practical –4 Odissi**	**SC**	**1**	**0**	**2**	**3**	**5**

Course Objectives

- To enable to teach the students swarapallavi of Odissi
- To teach the students the nuances of abhinaya
- To attain the detailed knowledge of Odissi.
- To teach the students the items in dance and also the technical aspects of the item which

Course Outcomes

- Analyzing the Historical aspects of the items
- Understand the nuances of Abhinaya in Odissi
- Demonstrate the structural aspects of each items.
- Recognize the difference in the choreography pattern of eac item.

Course Content

UNIT	DESCRIPTION	TOPICS
1	Dance 1	1.Swabhinayapallavi
2	Dance 2	1.Sanskritstuti (God/Goddess)
3	Dance 1	1..Swabhinayapallavi Part -2
4	Dance 2	1.Sanskritstuti (God/Goddess)-Part-2

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B20BA4035	**Practical –4 Kathak**	**SC**	**1**	**0**	**2**	**3**	**5**

Course Objectives:

- To enable to teach the students Parmelu of Kathk
- To teach the students the nuances of abhinaya
- To attain the detailed knowledge of Kathak.
- To teach the students the items in dance and also the technical aspects of the item

Course Outcomes:

- Will be able to further teach the items and also understand the intricacies in choreographing such items in future.
- Students will be able to perform Abhinaya Dance piece.
- Perform the Dances that they have learned
- Have a few solid traditional Dances in their repertoire

Course Content

Unit	Description	Topics
1	Dance 1	Parmelu and kavith in teentaal.

2	Dance 2	Bhajan
3	Dance 3	Amad and paran amad.
4	Singing and recitation	Padhant

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B20BA4036	**Practical 4–CarnaticVocal**	**SC**	**1**	**0**	**2**	**3**	**5**

Course Objectives:

- To make the students learn the Kacheri compositions in Carnatic music and to enable them to learn it in the practicalway.
- 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

Course Outcomes:

- The Students would be able to understand the concept of the Tana varnam andPada varnam
- The Students would be able to sing in madhyamakalas
- The students would be able to sing different compositional forms inconcert.
- Students would acquire stronger capacity to effectively render more challengingcompositions

Unit	Topics	Description
1	Basics of concert music	▪ TanaVarnam -1 ▪ TananVarnam - 2
2	Basics of concert music	• PadaVarnam - 1 • PadaVarnam- 2
3	Basics of concert music	• VilambakalaKriti – 1 • VilambakalaKriti - 2
4	Basics of concert music	• Madhyamakalakriti – 1 • Madhyamakalakriti - 2

Course Code	Course Title	Course Type	L	T	P	C	Hrs/wk
B20BA4037	**Practical-4 Hindustani vocal**	**SC**	**1**	**0**	**2**	**3**	**5**

Course Objectives

- To make the students understand the nuances of the Carnatic Music.
- To make the students learn the compositions in Hindustani classical 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 Hindustani classical 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

Unit	Topics	Description
1	Music – Raga abhyas & Prasthuthi	• Raag Khamaj • Raag Shuddha Sarang Practice of Sargamgeeth, Lakshanageeth, Chotakhayal-Alap & Taan for above ragas.
2	Music – Raga abhyas & Prasthuthi	• Raag Shuddha Kalyan • Raag Brindavani sarang Practice of Sargamgeeth, Lakshanageeth, Chotakhayal-Alap & Taan for above ragas
3	Music – Raga abhyas & Prasthuthi	• Raag Kafi • Raag Bhairavi Practice of Sargamgeeth, Lakshanageeth, Chotakhayal- Alap & Taan for above ragas.

4	Music Practical theory	1. Taal – Ektaal (Only Tekha) 2. Usage of Tanpura & Harmonium 3. Bhathkande Swaralipi abhyaas/ Notation practice

Reference Books:

1) A Historical study of Indian music, Swami Prajnananda
2) Text book of Rasa Sastra, Chandra Reddy
3) Rasa in Aesthetics, Priyadarshi Patnayak and Prof. K.Krishnamurthy
4) Tabla visharada , Dr. Shivendra Prathap Thripathi
5) Development of Hindustani classical music, Rama Saraf
6) Research methodology in Indian music, Amit Kumar Verma
7) Thumri Tarangini, Rajabhayya Punchhawale
8) The Dictionary of Hindustani classical music, Bimalkantha Roy Chaudhuri
9) Hindustani sangeet paddhati Kramika pustaka Maalikaa (1 to 7 volumes), Pt.Vishnu Narayan bhatkhande
10) Shree Sangit Kaladhar, Compositions of dhrupad, Dahyalal Shivr

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B20BA4038	**Practical 4– Political Theatre**	**SC**	**1**	**0**	**2**	**3**	**5**

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.
- Analyse the all sort of technicalities of a theatre performance
- Mastering technical terminologies and executive measures.
- Cognoscente the technical essentials of a script.

Course Outcomes

- The completion of the course enables pupils to realize the relevance and limitations of technicalities of a Theatre performance.
- Be able to subdue the fear of expression.
- Be able to analyse the technicalities of a play script.
- Be able to extrapolate and execute the technicalities of theatre both theoretically and practically.
- Improvise scenes spontaneously.

Course Content:

Unit	Topics	Description
1	**Street Theatre**	1. History of Indian street theatre. 2. Major movements of street theatre in India
2	**Group activities**	1. Group activities are executed regarding Observational aspects Stage presence Concentration Conviction Confidence Energy Directionality
3	**Improvisation**	1. Introduction to Improvisation 2. Spontaneous Scene improvisation by students based on action and reaction.
4	**Acting 5 – Street play**	1. Training on construction of a street play 2. Major elements of a street play 3. Presentation of a street play

Reference Books:

1. Katie Mitchell, *The Director's Craft*
2. Dr. Manomohan Ghosh, *Natya Sastra*
3. Juliet Rufford, *Theatre and Architecture*
4. Nandi Bhatia, *Acts of Authority, Acts of Resistance*
5. Jacob Srampickal, *Voice to The Voiceless – The Power of People's Theatre in India*
6. Badal Sarcar, *The Third Theatre*
7. K. V. Akshara, *Rangaprayoga*

Course code	Course Title	Course Type	L	T	P	C	Hrs. / Wk.
B20BA4040	**Reading India**	**HC**	**4**	**0**	**0**	**4**	**4**

Course Objectives

- To relate to the culture and aesthetics of India.
- To analyze the various issues related to the formation of India as a nation.
- To outline the issues of caste, class and gender related problems in India.

- To interpret the contemporary political happenings in India.

Course Outcomes

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

1. Develop an insight into the richness of India's culture and aesthetics.
2. Demonstrate familiarity with the various issues related to the formation of India as a nation.
3. Explain the issues of caste, class and gender related problems in India.
4. To analyze contemporary politics in India.
5. Critique dominant discourses on the history of India
6. Appreciate the importance of Indian writing in English

Course Contents

Unit – I: Culture and Aesthetics

1. Anand Coomaraswamy: The Dance of Shiva (from *The Dance of Shiva: Fourteen Essays*)
2. David Frawley: India and the Coming Century(from *Hinduism and the Clash of Civilizations*)

Unit – II: Nation

1. Vikram Chandra: *Red Earth and Pouring Rain*

2. Ritu Menon and Kamla Bhasin: *Borders and Boundaries - Women in India's Partition* (Extract)

Suggested Reading:

Salman Rushdie: Dynasty (from *Imaginary Homelands*)

Unit – III: Caste, Class & Gender:

1. Meena Kandaswamy: Becoming a Brahmin
2. Devanur Mahadeva: One Who Sold Themselves
3. Rajia Sajjad Zaheer: Neech
4. A. Revathi: *The Truth about Me – A Hijra Life Story* (Extract)

Unit – IV: Contemporary Politics

1. Basharath Peer: *Curfewed Nights* (Extract)
2. ShashiTharoor: *India – From Midnight to the Millennium and Beyond* (Introduction)

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, Basharath. *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 Tittle	Course Type	L	T	P	C	Hrs./Wk.
B20BA4050	**Psychology -IV(Developmental Psychology)**	**HC**	**2**	**1**	**0**	**4**	**4**

Course Objectives

1. Explaintheimportanceofstudyinglife-spandevelopment.
2. Describethehistoryofinterestinthelife-spanperspectiveandindicatehowcontemporaryconcernshavearisenfrompreviousviews.
3. Discussthenatureof developmentasapatternofmovementorchangeoccurring throughoutthelifespan.
4. Define and distinguishbetweenbiologicalprocesses,cognitiveprocesses,and socio-emotionalprocesses.
5. Understandthemajordevelopmentalperiodsfromconceptiontodeath.
6. Understand,compare,andcontrastthekeydevelopmenttheories
7. Defineanddistinguishbetweentheory,hypotheses,andthescientificmethod,andunderstandthedifferentresearchmeasuresusedbydevelopmentalpsychologists.
8. Understandthestandardethicsofdevelopmentalresearch.

Course Outcomes

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

1. Identifythemajorissues,tasksandmilestonesofhumandevelopment,suchasphysical,cognitive,socialandemotionaldevelopmentthroughoutthelifespan.
2. Evaluatecoreconcepts,strengths,andweaknessesofthemajortheoriesoflifespandevelopment.
3. Evaluatehowethnicity,culture,class,andgenderinfluencelifespandevelopment.

4. Explaintheimpactofbiological/geneticinfluencesonphysicalgrowth,cogniti onandbehavior.
5. Assesshowcurrentresearchsupportsandcritiquesthemajortheoriesofdevelopment.
6. Demonstratethedevelopmentalaspectssuchasphysicaldevelopment,cogniti vedevelopment, psychosocial development and emotional development in each stage of humanlifespan.

Course Contents

Unit-I:IntroductionandPrenatalDevelopment 12Hours

- Conceptofhumandevelopment-Introduction,stagesoflifespandevelopment.
- Aspectsofhumandevelopment-Physical,social,cognitive,moral.
- Factorsinfluencinghumandevelopment-Ecologicalfactors,hereditaryfactors.
- Overviewoftheoriesofhumandevelopment-Erickson,Piaget,Kohlberg.
- Conceivinganewlife-Fertilization;MultipleBirths
- MechanismsofHeredity-GeneticCode,SexDetermination,PatternsofGeneticTransmission-DominantandRecessiveInheritance.
- ChromosomalandGenelinkedabnormalities.–ChromosomalAbnormality-Downsyndrome;Sex-linked chromosomal abnormalities - Kleinfelters, fragile X, Turner's, XYY; Genelinkedabnormalities-PKU,SickleCellAnaemia.
- Stagesofprenataldevelopment.
- PrenatalAssessment-Amniocentesis,chorionicvillussampling,embryoscopy,pre-implantationdiagnosis,maternalbloodtest,umbilicalcordbloodsampling,ultrasound.
- BirthProcess-StagesofChildBirth.

Unit II: Infancy to Childhood 12 Hours

- Newborn appearance, reflexes, assessments and states
- Physicalandmotordevelopment,cognitiveandlanguagedevelopment,psychosocialdevelopment:Emotions.

Unit-III:PubertyandAdolescence 12Hours

- Puberty:Meaning,biologicalchanges:Sexualmaturation,growthspurt,primaryandsecondarysexualcharacteristics;responsestophysicalchange;Development ofidentity;

- Adolescentrelationships:Family,Peers.

Unit-IV:Adulthood 12Hours

- Physicaldevelopment
- Foundationsofintimaterelationships:friendship,love,andsexuality;Marriage :Maritaladjustmentandconditionsinfluencingit.Parenthood:adjustmenttopa renthood.
- Occupationaladjustment:Stableandunstablepatterns,preparationforretireme nt,workretirementandleisure inlateadulthood.
- Psychosocialchanges:CopingwithMid-lifecrisis,Primaryandsecondaryageing.
- Psychosocialaspects:lifestyleandsocialissues:Personalrelationships:Relati onshipwithadultchildren,great-grandparenthood.
- Stagesandpatternsofgrieving.

Reference Books:

1. Laura E Berk (2017), Child Development, 9th edition, Prentice Hall of India
2. Diane E Papalia (1998), Human Development 7th International Edition, Mc Graw Hill Publications
3. Lois Hoffman (1988), Developmental Psychology Today 5th Edition, Mc Graw Hill Inc.
4. Elizabeth B Hurlock(1987), Developmental Psychology-a life-span approach 5 th Edition, Tata Mc Graw Hill publication
5. Hetherngton& Parke (1999), Child Psychology. 5 th International Edition, Mc Graw, Hill
6. John W. Santrock (2011) Life Span Development, 9 th Ed. Mc Graw Hill Publication

Psychology Practicals-IV:

Statistics: t-test: independent sample and dependent sample.

1. Concept Formation
2. Creativity
3. Size and weight Illusion
4. Two-point threshold
5. VSMS

MOOC/ SWAYAM:

Globally,MOOC(MassiveOpenOnlineCourse)platformsaregainingmuchpopularity.Consideri ng 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 MOOC courses.

Astudent 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

SEMESTER 5

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B20BA5011	**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 inseperable 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
1	Definitions of Traditions, Transitions and innovations in Performing Arts	1. Understanding of the timeline with reference to performing arts 2. Defining tradition 3. Defining innovation 4. Defining dance drama and music 5. Defining transition in traditions
2	Marga in Performing Arts	1. Defining paradigm 'Marga ' in dance, drama and music 2. Sculptures art architecture and performing arts 3 literatutre and performing arts. Nrityalakshana and nritya lakshya. 4. Natyasastra study and performing arts.
3	Desi in Performing Arts	1.Defining the paradigm 'Desi'in dance drama and music 2. Sculptures art architecture and performing arts 3. literatutre and performing arts Nritya lakshana and nritya lakshya

		4. Sangeeta ratnakara and performing arts
4	Traditions and Transitions in Performing Arts	1. Venkatamakhi to the music trinity 2. Haridasas, Vaishnavism Bhakthi movement 3. Royal composers, court poets and their contribution to innovation in performing arts. 4. Tradition and transition in the modern and post modern period. 5. Application of the above study practically by the response group.

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B20BA5012	**Music Theory 5 (Karnatik music)**	**SC**	**4**	**0**	**0**	**4**	**4**

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 andtraining

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 inconcert
- Students would acquire render more challengingcompositions 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.
B20BA5013	**Music Theory 5 (Hindustani music)**	**SC**	**4**	**0**	**0**	**4**	**4**

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 andtraining

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 inconcert
- Students would acquire render more challengingcompositions 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	Life history of Sadarang,Pandit Kumar Gandharwa,Pandit Bhimsen Joshi,Ustad Innayath Hussain Khan, Vidushi Kishori Amonkar, Ustad Amir Khan
3	Music for Dance	A study on Kathak Music & Odissi music ragas and talas figuring in it.
4	History	Music in the Vedic time

Reference Books:

1) A Historical study of Indian music, Swami Prajnananda
2) Text book of Rasa Sastra, Chandra Reddy
3) Rasa in Aesthetics, Priyadarshi Patnayak and Prof. K.Krishnamurthy
4) Tabla visharada , Dr. Shivendra Prathap Thripathi
5) Development of Hindustani classical music, Rama Saraf
6) Research methodology in Indian music, Amit Kumar Verma
7) Thumri Tarangini, Rajabhayya Punchhawale
8) The Dictionary of Hindustani classical music, Bimalkantha Roy Chaudhuri
9) Hindustani sangeet paddhati Kramika pustaka Maalikaa (1 to 7 volumes), Pt.Vishnu Narayan bhatkhande
10) Shree Sangit Kaladhar, Compositions of dhrupad, Dahyalal Shivram

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B20BA5014	**Theatre aesthetics and play writing**	**SC**	**4**	**0**	**0**	**4**	**4**

Course Objectives:

1. To analyze and demonstrate the description of aesthetics in theatre art context.
2. To identify and describe the 6 component parts of the dramatic form: plot, character, theme, diction, rhythm, and spectacle.
3. To identify and describe the major forms of drama: tragedy, comedy, melodrama, farce, tragicomedy.
4. Demonstrate their ability to write and speak clearly about dramatic literature, the requirements of production and the experience of performance.

Course Outcomes:

Upon completion of this course, the student should be able to:

1. Critically explain the meaning and adaptation of aesthetics in theatre art in a cultural scenario.
2. Identify and discuss the achievements of a number of prominent multicultural playwrights.
3. Demonstrate an analytical grasp of the central concerns of the selected plays.
4. Understand the emergence of street theatre in Indian socio-political scenario.

Course Content:

Unit	Topics	Description
1	Aesthetics	1. Definition of Aesthetics 2. Aesthetics and Art 3. Semiotics of Theatre 4. Theatre art and cognition.
2	Aesthetics of theatre	1. Aesthetics of Indian theatre Folk Classical 2. Aesthetics of Western Theatre 3. Redefinition of aesthetics in modern theatre
3	Play writing	1. Basic concept of play writing 2. Elements of play writing – Theme, Plot, Characters, Dialogue. 3. Introduction to the theories of play writing - Aristotle 4. Influence of tradition on a contemporary society on play writing.
4	Play Analysis	1. Scenes structure and acts in play 2. Structure of a one-act play. 3. Dramatic action and conflict in play. 4. Analysis of one play of any playwright below *Western Playwrights Sophocles Euripides Christopher Marlowe Shakespeare Moliere Jean Paul Sartre George Buchner Eugene O'Neil Gabriel Garcia Lorca Henrik Ibsen August Strindberg Antonin Chekov Arthur Millar Eugene Ionesco

		Samuel Beckett *African Playwright Wole Soynka *Indian Playwright Kalidasa Bhasa Shudraka Vijay Tendulkar Mahesh Dattani Habib Tanvir Badal Sarcar Girish Karnad Lakshmipathi Kolar

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B19BA5031	**Practical 5–Bharathanatyam**	**SC**	**1**	**0**	**2**	**3**	**5**

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	ourse Type	L	T	P	C	Hrs./ Wk.
B19BA5032	**Practical – 5 (Kuchipudi)**	**SC**	**1**	**0**	**2**	**3**	**5**

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 1st part
2	Dance 1	Tyagraja Kriti 2nd 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 per week
B20BA5033	**Practical 5- Mohiniyattam**	**Sc**	**1**	**0**	**2**	**3**	**5**

Course objectives:

- To make the students understand the nuances of the Thillana, bhajan and ashtapadi of Mohiniyattam repertoire.
- To teach the students the Dances in dance and also the technical aspects of the Thillana which include taalam,music and literature.

- To enable the dancer to understand the choreography patterns of Bhajans,ashtapadi and thillana.
- To teach the students the Dances in dance and also the technical aspects of the item

Course outcomes

- At the end of the course the students would be in a position to understand the nuances of the Dance form of Mohiniyattaam.
- Studnets will understanded the nuances to better understanding of the dance pieces.
- Perform the Dances they learned in the syllabus
- Will be able to further teach the Dances and also understand the intricacies in choreographing such Dances in future.

Course Content

Unit	Description	Topics
1	Dance 1	Bhajan
2	Dance 2	Thillana
3	Dance 3	Ashtapadi
4	Singing and Recitation	Learning singing for the lyrics of the item and recitation of the jathis and solkattus

Course Code	Course Title	Course Type	L	T	P	C	Hrs per week
B20BA5034	**Practical 5- Odissi**	**Sc**	**1**	**0**	**2**	**3**	**5**

Course Objectives:

- To enable the students understand the 10 incarnation of Vishnu.
- To teach the students to understand the format of Pallavi
- To help the students in understanding the history behind each avathara
- To teach the students the items in dance and also the technical aspects of the item which include rhythm, music and literature.

Course Outcomes:

- Learn about the mythological stories behind eac avatara
- Demonstrate the hastha used to show each avathara
- Explain the structure of Pallavi.
- Understand the structure of Tala in the items.

Course Content

Unit	Description	Topics
1	Dance 1	1. Dasavatar
2	Dance 2	1. Pallavi

3	Dance 1	1.Dasavatar Part -2
4	Dance 2	1. Pallavi Part-2

Course Code	Course Title	Course Type	L	T	P	C	Hrs per week
B20BA5035	**Practical 5- Kathak**	**SC**	**1**	**0**	**2**	**3**	**5**

Course Objectives

- To enable the students understand the 10 incarnation of Vishnu.
- To teach the students to understand the format of Pallavi
- To help the students in understanding the history behind each avathara
- To teach the students the items in dance and also the technical aspects of the item which include rhythm, music and literature.

Course Outcomes

- Learn about the mythological stories behind eac avatara
- Demonstrate the hastha used to show each avathara
- Explain the structure of Pallavi.
- Understand the structure of Tala in the items.

Course Content

Unit	Description	Topics
1	Dance 1	Introduction of jhaptaal.
2	Dance 2	Gat nikas.
3	Dance 3	Toda/tukda in jhaptaal.
4	Singing and recitation	Padhant

Course Code	Course Title	Course Type	L	T	P	C	Hrs per week
B19BA5036	**Practical 5- Carnatic Voca**	**SC**	**0**	**0**	**3**	**3**	**6**

Course objectives:

- To make the students learn the Kacheri compositions in Carnatic music and to enable them to learn it in the practicalway.
- To enable them to understand the theoretical aspects ofcompositions.
- To provide them higher levels of vocaltraining
- To empower them with concert related technicalities andtraining

Course outcome

- The Students would be able to understand the concept of the alapana andswarakalpana
- The Students would be able to sing themanodharmasangeeta
- The students would be able to sing different compositional forms inconcert.
- Students would acquire stronger capacity to effectively render more challengingcompositions

Course content

Unit	Topics	Description
1	Basic for concert music	**Javali –1** **Pancharatna Kriti-1**
2	Basic for concert music	**Javali – 2**
3	Basic for concert music	Pancharatna Kriti-2
4	Basic for concert music	Kriti with alapana and swara kalpana

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B20BA5037	**Practical-5 Hindustani Music**	**sc**	**1**	**0**	**2**	**3**	**5**

Course Objectives

1. To make the students understand the nuances of the Carnatic Music.
2. To make the students learn the compositions in Hindustani classical music and to enable them to learn it in the practical way.
3. To make the students learn some instruments of Hindustani classical music and to enable them to learn it in the practical way.
4. To enable them to understand the technical terms in music.

Course Outcomes

1. At the end of the course the students would be in a position to understand the nuances of the Hindustani classical Music
2. The Students would not only understand the fundamentals and basics of the music but would also become a performer.
3. The students will be able to sing in concerts and will also have a strong music theory
4. Knowledge of taal concept.

Course Content

Unit	Topics	Description
1	Music – Raga abhyas & Prasthuthi	• Raag Yaman Kalyan • Raag Nand • Practice of Sargamgeeth, Lakshanageeth, Chotakhayal- Alap & Taan for above ragas.
2	Music – Raga abhyas & Prasthuthi	• Raag Bhimpalasi • Raag Bhageshree Practice of Sargamgeeth, Lakshanageeth, Chotakhayal- Alap & Taan for above ragas.
3	Music – Raga abhyas & Prasthuthi	• Raag Puriya Kalyan • Raag Malkauns Practice of Sargamgeeth, Lakshanageeth, Chotakhayal- Alap & Taan for above ragas.
4	Music Practical theory	• Taal – Ektaal (Only Tekha) • Usage of Tanpura & Harmonium • Bhathkande Swaralipi abhyaas/ • Notation practice

Reference Books:

1) A Historical study of Indian music, Swami Prajnananda
2) Text book of Rasa Sastra, Chandra Reddy
3) Rasa in Aesthetics, Priyadarshi Patnayak and Prof. K.Krishnamurthy
4) Tabla visharada , Dr. Shivendra Prathap Thripathi
5) Development of Hindustani classical music, Rama Saraf
6) Research methodology in Indian music, Amit Kumar Verma
7) Thumri Tarangini, Rajabhayya Punchhawale
8) The Dictionary of Hindustani classical music, Bimalkantha Roy Chaudhuri
9) Hindustani sangeet paddhati Kramika pustaka Maalikaa (1 to 7 volumes), Pt.Vishnu Narayan bhatkhande
10) Shree Sangit Kaladhar, Compositions of dhrupad, Dahyalal Shivram

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B19BA5038	**Practical – 5 Theatre Acting Andvance III**	**SC**	**1**	**0**	**2**	**3**	**5**

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	**Speech work**	1. Tongue twisting Exercises Different types of Reading Narrations Diction Intonation Emphasis Pauses Tempo 2. Dialogues delivery Practicing speech with a literary piece.
2	**Contemporary playwrights In Kannada**	1. T P Kailasam 2. Girish Karnad 3. Samsa 4. P. Lankesh

3	**Play-reading**	1. Play-reading exercises and practicing with a script 2. Contextual reading, synopsis and character reading of scenes. 3. Script Analysis of scripts Oedipus Macbeth Tuglaq Charandas Chor 4. Script Editing ofplays as per the performative convenience. Suggested scripts : Any Sanskrit script.
4	**Acting 3 - Scene work**	1. Working on a scene for performance. 2. Experimenting on the variants of characters in selected scripts 3. Training on Completeness (gesture, posture, movement) 4. Interaction: Eye contact and actor, reaction with co-artists, relating to other elements of performance.

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. Cliford &Christoper J Herr, *American Political Theatre*c

Course code	Course Title	Course Type	L	T	P	C	Hrs. / Wk.
B18BA5051	**Literatures of India – I**	**SC**	**2**	**1**	**0**	**3**	**4**

Course Objectives

- To outline the various movements of Literatures from India.
- To develop an understanding of the socio-political and economic issues of the post-independent India.
- To examine Literatures of India, particularly to writings in translations.
- To assess the literary and political issues that Literatures from India has undergone.

Course Outcomes

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

- Analyze the various issues discussed by classical and modern poets of Literatures from India.
- Distinguish the major features in the fictional narratives of Literatures from India.
- Demonstrate familiarity with concerns specific to India as presented in non-fictional works by Indian writers.
- Develop a better understanding of socio-political dimensions of India.

Course Contents

Unit – I: Poetry

1. Kalidasa – Canto I "Summer" (from *Ritusamhara*)
2. Kabir – If God be within the mosque…
3. Mira Bai – Your Slander is Sweet
4. Ramprasad Sen – O Longing Mind
5. Sumitra Nandan Pant – Fruits of the Earth
6. Fiaz Ahmed Fiaz – The Colour of the Moment
7. Kuvempu – Kalki
8. Sitakant Mahapatra – Father

Unit – II: Short Fiction

1. Munshi Premchand – The Shroud
2. Saadat Hasan Manto – Thanda Gosht
3. LalithambikaAntarjanam – Revenge Herself

Unit – III: Essays

1. Rabindranath Tagore – Religion of the Forest
2. A. K. Ramanujan – Is There an Indian Way of Thinking?

Unit – IV: Drama/Novel

1. Girish Karnad – *Hayavadana*
2. R.K. Narayan – *The Guide*

REFERENCE:

- Kale, MR. *TheRitusamhara*. Bharatiya Kala Prakashan, 2007.
- Dharwadker, Vinay. *Kabir*. Penguin, 2003.
- Bly, Robert. *Mirabai: Ecstatic Poems*. Aleph Book, 2017.
- Sen, Ramprasad. *Grace and Mercy in her Wild Hair: Selected Poems to the Mother Goddess*. Hohm Press, 1999.
- Kiernan, V.G. *Poems by Faiz Ahmed Faiz*. Oxford, 2000.
- George, KM. *Modern Indian Anthology: Surveys and Poems.*SahityaAkademi, 1992.
- Manto, SaadatHasan&AatishTaseer. *Manto: Selected Short Stories*. RHI, 2012.
- Narasimhachar, Sudha. *Selected Stories of MunshiPremchand*. Unicorn Books, 2016.
- Holmstorm, Lakshmi. *The Inner Courtyard: Stories by Indian Women*. Rupa, 1991.
- Tagore, Rabindranath. *Rabindranath Tagore Omnibus*. Rupa, 2003.
- Ramanujan, A.K. *The Collected Essays of A.K. Ramanujan*. Oxford University Press, 1999.
- Narayan, R.K. *The Guide*. Indian Thought Publications, 2007.
- Karnad, Girish. *Hayavadana*. Oxford, 1997.

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

Course Objectives

- To acquaint the students with readings of myths and mythologiesacross 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 2nd 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)

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- Nehru, Jawaharlal. *The Discovery of India*. Penguin India, 2008.
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- Homer. *The Iliad*. Penguin, 2003.
- Virgil. *The Aenid 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.
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Course Code	Course Tittle	Course Type	L	T	P	C	Hrs./Wk.
B18BA5060	**Indigenous Psychology-An Indian Perspective--I**	**SC**	**2**	**1**	**0**	**3**	**4**

Course Objectives:

- To acquire knowledge required for the practice of Psychology in Indian context.
- To develop skills required to Cognition, Self and Consciousness in an Indian context.
- To acquire methodological and analytic knowledge and skills of emotions, desires and detachment; types of emotions and their manifestations, theories of rasa and bhāva; positive states of mind; controlling anger and violence in society.
- To develop skills required to maintain Health, Happiness and well-being in an Indian Perspectives on Psychology.

Course Outcomes:

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

- ❖ Demonstrate a solid fundamental knowledge of Indian psychology as a discipline. This will include both knowledge of the history of the field, but also of the current facets, theoretical perspectives, and the divisions within the broad field of Indian Psychology.
- ❖ Comprehend the concept of Cognition, Self and Consciousness in an Indian context.
- ❖ Understand the bases of emotions, desires and detachment; types of emotions and their manifestations, theories of rasa and bhāva; positive states of mind; controlling anger and violence in society.
- ❖ Understand the concept of Health, Happiness and well-being in an Indian Perspectives on Psychology

Course Content

Unit-I: An Introduction to Indian Psychology

What is Indian psychology; relevance and scope; historical developments; distinction from western psychology.

Unit-II: Indian Perspectives on Cognition, Self and Consciousness

Nature of reality; manas and higher mental states; types of knowing; methods of knowing; yoga as research method.

What is self? Self as consciousness; states of consciousness; self as knower, as enjoyer, as doer; ego-identity and soul identity; self and society.

Unit-III: Human Emotions

Bases of emotions, desires and detachment; types of emotions and their manifestations, theories of rasa and bhāva; positive states of mind; controlling anger and violence in society.

Unit-IV: Health, Happiness and Well-being.

Concepts; mental health — concept, symptoms and treatment; suffering and healing; theories of happiness and well-being; self-growth and liberation.

REFERENCES:

Adair, John. G.(2002).How International is International Psychology? International Journal of Psychology,37, 160-170.

Auluck, S. (2002).Self and identity.In

G. Misra, and A. K. Mohanty (eds.), Perspectives on indigenous psychology, p. 374-398. New Delhi: Concept Publishing Company.

Chiu, C., & Hong, Y. (2006).Social Psychology of Culture. New York: Psychology Press.

Kim,U.,Shu,K.,Yang,K.S.,&Hwang, K.K.(2006).Indigenous and Cultural Psychology: Understanding People in Context.

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Sinha, J. B. P. (2002). Towards indigenization of Psychology in India. . In G. Misra, and A. K. Mohanty (eds.), Perspectives on indigenous psychology, p. 440-457. New Delhi: Concept Publishing Company.

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Course Code	Course Tittle	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. 9th Edition. New Delhi: Tata McGraw- Hill Edition.
2. American Psychiatric Association. (2013). Diagnostic and statistical manual of mental disorders (5th ed., text revision). Washington, DC: Author.
3. Barlow,D.H. and Durand,M.V. (2000). Abnormal Psychology. 2nd Edition. New Delhi: Thomson Publication.
4. Bootzin,R.B.,Acocella,J.R. and Alloy,L.B. (1993). Abnormal Psychology–Current perspectives. 6th Edition, International Edition,Tata Graw –Hill Inc., USA.
5. Carson, R.C., Butcher, J.N and Mineka ,S.(2004). Abnormal psychology. 13th 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 6th 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.

Practicals-V :

Statistics: Chi-square test.

1. Eysenk's personality questionnaire
2. Bell's adjustment inventory
3. Type A and Type B behavioural pattern
4. Assertiveness
5. Big-5 personality factors

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

Psychology Practicals VI (A)/VI (B)
Spiritual Well-being

1. **Triguna Questionnaire**
2. **Personal Values questionnaire**
3. **Guidance Need Inventory**
4. **Subjective well-being**

SEMESTER 6

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B20BA6011	**Aesthetics**	SC	4	0	0	4	4

Course Objectives :

1. To provide an understanding of the term 'Aesthetics' in general.
2. To provide an understanding of the Philosophy of Aesthetics and Art Appreciation
3. To provide an understanding of Indian Aesthetics and contributions of Indian Aestheticians
4. To provide an understanding of Western Aesthetics and contributions of western Aestheticians
5. To provide an insight into both occidental and oriental aesthetic theories.

Course Outcomes :

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

Course content

Unit	Description	Topic
1	Fundamentals of Aesthetics	1. Classifications of arts 2. Defining the term 'Aesthetics' 3. Art Appreciation and defining ART 4. Philosophy of Aesthetics 5. Understanding 'isms' in relation to aesthetics
2	Principles of Aesthetics	1. Amalgamtion of Visual and performing arts 2. Chaturvidha Abhinaya and Aesthetics 3. Principles of Aesthetics 4. Understanding Beauty and Philosophy 5. Why the study of Aesthetics is Important to a student of performing art
3	Indian Aesthetics	1. Indian Aesthetics 2. Ancient to the 4medieval Theories 3. Aesthetic process and 'Rasa' theory 4. Contributions and works of prominent Aestheticians – till post modern period 5. Application of Aesthetics and performance – a discussion

	Western Aesthetics	1. Western Aesthetics 2. Ancient to Modern period- theories 3. Aesthetic Process and various aspects – a discussion 4. Contributions and works of prominent Aestheticians 5. Application of Aesthetics and performance – a discussion

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B20BA6012	**Music Theory 6 (Carnatic Music)**	**SC**	**4**	**0**	**0**	**4**	**4**

Course Objectives:

- To enable them to understand the theoretical aspects ofcompositions.
- To make them understand the grama system of music
- To empower them with concert related technicalities andtraining
- To enable them to get used to rasa theory of Music

Course Outcomes:

- The Students would be able to understand raga used in film music and Indian classical music in general
- The Students would be able to understand the ancient raga classification
- The students would be able to understand the concept of Rasa
- Students would acquire stronger capacity to effectively render more challengingcompositions

Course content

Unit	Topics	Description
1	Basic for concert music	Ragas used in Carnatic Music
2	Ancient Raga Classification	Ancient Raga Classification – Grama murchana Jathi System, Shadjagrama, Madhyamagrama, Gandharagrama and raga ragini parivarasystem.
3	Karnatik Music Traditional Styles	Introduction to different Karnatik styles – 4Mysore & Tanjore system.

4	Rasa Theory	Evolution of the concept of Rasa through ages & Nava Rasas.

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B20BA6013	Music Theory 6 (Hindustani Music)	**SC**	**4**	**0**	**0**	**4**	**4**

Course Objectives:

- To enable them to understand the theoretical aspects ofcompositions.
- To make them understand the grama system of music
- To empower them with concert related technicalities andtraining
- To enable them to get used to rasa theory of Music

Course Outcomes:

- The Students would be able to understand raga used in film music and Indian classical music in general
- The Students would be able to understand the ancient raga classification
- The students would be able to understand the concept of Rasa
- Students would acquire stronger capacity to effectively render more challengingcompositions

Course content

Unit	Topics	Description
1	Basic for concert music	Ragas used in Hindustani Music and Film Music – A general view.
2	Ancient Musicology	Grama murchana Jathi System, Shadjagrama, Madhyamagrama, Gandharagrama
3	Gharanas-Schools of Hindustani Music	Introduction to different Gharanas -Agra, Kirana, Gwaliar, Jaipur, Patiyala.
4	Film Music	Hindustani Music in Film Industry

Reference Books:

1) A Historical study of Indian music, Swami Prajnananda
2) Text book of Rasa Sastra, Chandra Reddy
3) Rasa in Aesthetics, Priyadarshi Patnayak and Prof. K.Krishnamurthy
4) Tabla visharada , Dr. Shivendra Prathap Thripathi
5) Development of Hindustani classical music, Rama Saraf
6) Research methodology in Indian music, Amit Kumar Verma
7) Thumri Tarangini, Rajabhayya Punchhawale
8) The Dictionary of Hindustani classical music, Bimalkantha Roy Chaudhuri
9) Hindustani sangeet paddhati Kramika pustaka Maalikaa (1 to 7 volumes), Pt.Vishnu Narayan bhatkhande
10) Shree Sangit Kaladhar, Compositions of dhrupad, Dahyalal Shivram

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B20BA6014	**Theatre direction**	SC	4	0	0	4	4

Course Objectives:

- To access a detailed understanding regarding play direction.
- To gain knowledge on well-known play directors across the world.
- To perform detailed script analysis, focusing on a deep understanding of character's objectives, obstacles and tactics, and effectively communicate that understanding in performance.
- To implement fundamental acting terminology and technique to solve theatrical challenges.
- To demonstrate the ability to accurately interpret and utilize written and verbal directions provided for performances.

Course Outcomes:

Upon completion of this course, the student should be able to:

- Realize the importance of theatre music in construction of a play performance.
- Apply the understanding of technicalities of theatrical performances toward improving and refining skills and techniques in subsequent performances as a director.
- Provide constructive feedback to performances by actors.
- Compose and analyze written criticism of live theatrical productions.
- Create and maintain a detailed director's script of the theatrical process.

Course Content:

Unit	Topics	Description
1	Theatre music	6. Introduction to theatre music. 7. Evolution of theatre music in India. 8. Contemporary theatre music.
2	Social significance of Theatre	6. Relevance of social significance of theatre. 7. Effects of theatre on society. 8. Experimental theatre and its effects on society.
3	Play direction	6. Introduction to play direction. 7. Role of a director 8. Significance of playwright, actor and audience in play direction. 9. Supporting elements in play direction – sets, lighting, make up
4	Major play directors in theatre	6. Constantine Stanislavski 7. Vsevolod Mayerhold 8. Erwin Piscator 9. Jercy Grotowski 10. B V Karanth 11. Augusto Boal.

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B20BA6031	**Practical 6–Bharathanatyam**	**SC**	**1**	**0**	**2**	**3**	**5**

Course Objectives

- To enable the students to understand the structure of Thillana and Javali.
- To enable the students to have an understanding about the korvai structure of Thillana.
- To make the students confident in performing a solo Bharathanatyam performance.
- To teach the students the items in dance and also the technical aspects of the item which include taalam, music, and literature

Course Outcomes:

- Understanding the structural patterns of Thillana.
- Demonstrate the structure in the jathi and korvai in Thillana.
- Analyze the pattern of abhinaya in Javali.
- Build confidence in giving a solo Bharathanatyam performance

Course content

Unit	Topics	Description
1	Dance 1	Javali -1
2	Dance 2	Thillana – 1
3	Singing and Recitation	Learning of singing the lyrics of the item and the recitation of the jathis and solkattus
4	Concert paper	Individual performance of some of the items learnt in the entire syllabus of BA

Course Code	Course Title	ourse Type	L	T	P	C	Hrs./ Wk.
B20BA6032	**Practical – 6 Kuchipudi**	SC	1	0	2	3	5

Course Objectives

- To help the students to understand the nuances of Abhinaya in Padam.
- To help the students in understanding structure of Kuchipudi.
- To make the students confident in performing a solo Kuchipudi Performance.
- To teach the students the items in dance and also the technical aspects of the dances which include taalam, music, and literature

Course outcome

- Demonstrate the structure in the jathi and Korve in Thillana.
- Build confidence in giving a solo performance in Kuhcipudi.
- Develop the ability to explain and coordinate with the accompanying artists independently.
- Understand the concept of sringara in Padam.

Course content

Unit	Topics	Description
1	Dance 1	Padam -1
2	Dance 2	Thillana – 1
3	Singing and Recitation	Learning singing the lyrics of the items and also the recitation of the jathis and the solkattus
4	Performance	Individual performance of some of the items learnt in the entire syllabus of BA

Course Code	Course Title	**Course Type**	L	T	P	C	**Hrs./ Wk.**
B20BA603	Practical-6- Mohiniyattam	SC	1	0	2	3	5

Course objectives:

- To make the students understand the nuances of the Shloka of Mohiniyattam repertoire..
- To enable them to understand the technical ways of choreography.
- To enable the dancer to have a strong foundation in the dance style by learning the different Dances and abhinaya
- To teach the students the Dances in dance and also the technical aspects Of the item which include taalam, music, literature.

Course outcomes:

- At the end of the course the students would be in a position to understand the nuances of the choreography techniques of Mohiniyattaam.
- Studnets will understanded the nuances to better understanding of the dance pieces.
- Will be able to further teach the items and also understand the intricacies in choreographing such items in future
- A good understanding about the hasthas according to Hasthalakshanadheepika

Course content

Unit	Topics	Description
1	Dance 1	Shloka Abhinayam
2	Hastha Bhedas	Shlokas from Hastha Lakshana Deepika
3	Singing and Recitation	Learning singing for the lyrics of the item and recitation of the jathis and solkattus
4	Concert paper	Individual performance of some of the items that are learned in BA

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B20BA6034	**Practical –6** Odissi	SC	1	0	2	3	5

Course Objectives:

- To help the students in understanding the approach of abhinaya in Odissi
- To teach the students the essence of Gita govindam
- To teach the students the structure of Moksya.
- To teach the students the items in dance and also the technical aspects of the dances which include taalam, music, and literature

Course Outcomes:

- Analyse the technicalities of an odissi performance
- Describe about the importance of Ashtapadis in Odissi performance.
- Learn about the structure of Moksya.
- Demonstrate Mokshya with its literature.

Course Content

Unit	Topics	Description
1	Dance 1	Ashtapadi
2	Dance 2	Mokshya.
3	Dance 1	Ashtapadi Part -2
4	Dance 2	Mokshya Part -2

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B20BA6035	**Practical –6** Kathak	SC	1	0	2	3	5

Course Objectives:

- To help the students in understanding the approach of abhinaya in Kathak
- To teach the students the essence of Katak
- To teach the students the structure of Ghat Bhaav.
- To teach the students the items in dance and also the technical aspects of the dances which include taalam, music, and literature

Course Outcomes:

- Analyse the technicalities of an Kathak performance
- Describe about the importance Padhant performance.
- Learn about the structure of Tarana.
- Demonstrate dance pieces with its literature.

Course Content

Unit	Topics	Description
1	Dance 1	Tihaii in Jhaptaal
2	Dance 2	Gat bhaav
3	Dance 3	Tarana
4	Singing and recitation	Padhant

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B20BA6036	**Practical 6–Carnatic Vocal**	**SC**	**1**	**0**	**2**	**3**	**5**

Course Objectives:

- To enable them to understand the theoretical aspects ofcompositions.
- To provide them higher levels of vocaltraining
- To empower them with concert related technicalities andtraining
- To enable them to get used to kalpanaswara

Course Outcomes:

On completion of the course learners will be able to:

- The Students would be able to understand the concept of the alapana andswarakalpana
- The Students would be able to sing theManodharma sangeetha
- The students would be able to sing different compositional forms inconcert.
- Students would acquire stronger capacity to effectively render more challengingcompositions

Course content

Unit	Topics	Description
1	Basic for concert music	• Padam – 1 • Padam - 2
2	Basic for concert music	• Kavadichinthi • Kavadichithi
3	Basic for concert music	• Thillana – 1 • Tillana - 2
4	Basic for concert music	Kriti with alapana and swara kalpana

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B20BA6037	**Practical-6 Hindustani Vocal**	SC	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 Hindustani classical 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 Hindustani classical Music
- The Students would not only understand the fundamentals and basics of the music but would also become a performer.

10. The students will be able to sing in concerts and will also have a strong music theory Knowledge

Course content

Unit	Topics	Description
1	Field work	Field Work / Field trip - Report
2	Concert Critics	Concert report – Critics inclusive.
3	Music &Practical	Raag Bhairav- Practice of Bada Khayal with alap and Thaan Raag Mishra Khafi – Thumri
4	Concert paper	Concert paper (Jalsa)

Reference Books:

1) A Historical study of Indian music, Swami Prajnananda
2) Text book of Rasa Sastra, Chandra Reddy
3) Rasa in Aesthetics, Priyadarshi Patnayak and Prof. K.Krishnamurthy
4) Tabla visharada , Dr. Shivendra Prathap Thripathi
5) Development of Hindustani classical music, Rama Saraf
6) Research methodology in Indian music, Amit Kumar Verma
7) Thumri Tarangini, Rajabhayya Punchhawale
8) The Dictionary of Hindustani classical music, Bimalkantha Roy Chaudhuri
9) Hindustani sangeet paddhati Kramika pustaka Maalikaa (1 to 7 volumes), Pt.Vishnu Narayan bhatkhande
10) Shree Sangit Kaladhar, Compositions of dhrupad, Dahyalal Shivram

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B20BA6038	**Practical 6 – Theatre**	SC	1	0	2	3	5

Course Objectives

- Develop an appreciation and thorough commiseration of dramatic performance.
- Eliminate the fear of speaking in public and performance anxiety by enhancing self-confidence.
- Analyse and demonstrate the historical evolution of drama and its variants across the world.
- Mastering technical terminologies and executive measures.
- Dramatize a full-fledged play 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 completely design, analyse and execute the performance of a play both theoretically and practically.

Course Content

Unit	Topics	Description
1	Play direction	1. The creative process of direction Selection of play 2. Basics of Play Direction
2	Movement and Blocking	1. Plotting of movement and blocking for the selected script 2. Activities to discover movements while directing a play
3	Stage Craft	1. Execution of Set designing Costume designing Lighting designing 2. Preparing the director's script
4	Student production	The execution of full-fledged Play

Reference Books:

1. Chris Hogget, *All About Theatre*
2. Katie Mitchell, *The Director's Craft*
3. Stanislavsky, *An Actor Prepares*
4. Erwin Piscator, *The Political Theatre*
5. Jercy Grotowski, *The Poor Theatre*
6. Augusto Boal, *Theatre of the Oppressed*
7. Walter Kerr, *Tragedy and Comedy*
8. Louis Catron, *The elements of playwriting*
9. Vincent Murphy, *Page to Stage – The Craft of Adaptation*
10. Mr. Bradley A Gerard, *Behind The Scenes*

Course code	Course Title	Course Type	L	T	P	C	Hrs. / Wk.
B19BA6030	**Literary Theory and Criticism**	**HC**	**4**	**0**	**0**	**4**	**4**

Course Objectives

- To develop basic ideas of critical theory.
- To distinguish certain eminent schools of critical theory.
- To build a deep interest for critical theory among the learners.
- To enhanceinterpretation and application of the theory and its relevance.

Course Outcomes

On completion of the course the students will be able to:
. Interpret the various characteristic features of Feminist Criticism.
2. Demonstrate familiarity with Marxist Criticism.
3. Examine the major ideas related with Postcolonial theory and criticism.
4. Analyze the ways in which literary criticism can be applied in practice.
5. Apply learnt literary theories to analyse unseen texts.
6. Differentiate between critical opinions and theoretically charged arguments.

Course Contents

Unit – I: Feminist Criticism
1. Peter Barry: Feminist Criticism (from *Beginning Theory*)
2. Elaine Showalter: Towards a Feminist Poetics (Extract)
3. Susie Tharu and K. Lalitha: Introduction from *Women Writing: Volume I 600 B.C. to the Early Twentieth Century*

Unit – II: Marxist Criticism
1. Peter Barry: Marxist Criticism (from *Beginning Theory*)
2. Terry Eagleton: *Marxism and Literary Criticism* (Extract)
3. Howard, Jean E. and Scott Cutler Shershow (Ed): *Marxist Shakespeares* (Extract)

Unit – III: Postcolonialism
1. Hans Bertens: Extract from *Literary Theory: The Basics* (Postcolonial Criticism)
2. Edward Said: *Orientalism* (Introduction)
3. Leela Gandhi: *Postcolonial Theory – A Critical Introduction* (Extract)

Unit – I: Literary Criticism in Practice
1. Excerpts from *A Handbook of Critical Approaches to Literature* by Wilfred L Guerien et al)
Three readings of "To His Coy Mistress" – Traditional, Formalist, and Feminist

i) The Traditional Approaches in Practice – Traditional Approaches to Marvell's "To His Coy Mistress"
ii)The Formalist Approach – Word, Image, and Theme: Space-Time Metaphors in "To His Coy Mistress"
iii) Feminist Approaches – The Marble Vault: The Mistress in "To His Coy Mistress"
2. Robert Cross - A Postcolonial Reading of *Lagaan*

REFERENCES:

- Barry, Peter. *Beginning Theory*. Viva Books, 2010.
- Tharu, Susie and K. Lalitha. *Women Writing in India: Volume I 600 B.C. to the Early Twentieth Century*. OUP, 1997.
- Eagleton, Terry. *Marxism and Literary Criticism*. Routledge, 2002.
- Howard, Jean E. and Scott Cutler Shershow (Ed): *Marxist Shakespeares.* Routledge, 2000.
- Bertens, Hans. *Literary Theory: The Basics*. Routledge, 2013.
- Said, Edward W. *Orientalism.* Penguin India, 2001.
- Gandhi, Leela. *Postcolonial Theory – A Critical Introduction.* OUP, 1998.
- Guerien, Wilfred L (et al). *A Handbook of Critical Approaches to Literature*. OUP USA, 2005.

Course code	Course Title	Course Type	L	T	P	C	Hrs. / Wk.
B18BA6041	**Literatures from India – II**	**SC**	**4**	**0**	**0**	**4**	**4**

Course Objectives

- To develop the idea of 'Unity in Diversity'through Literatures from India.
- To outline the socio- political and cultural issues of the cotemporary period through Literatures from India.
- To enhance the ability to critically address postcolonial issues.
- To infer genre of gender aspects through literature.

Course Outcomes

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

- Explain the various issues dealt by contemporary poets of India and their contribution towards 'decolonization'.
- Analyze the major features and their value in the fictional narratives of India.
- Demonstrate familiarity with concerns specific to India as presented in non-fictional works.
- Illustrate an understanding and participate in the contemporary socio-political happenings of India.

Course Contents

Unit – I: Poetry

1. Nissim Ezekiel – Goodbye Party for Miss Pushpa T.S.
2. KekiDaruwala – Migrations
3. Kabita Sinha – Eve Speaks to God
4. K. Satchidandan – Gandhi and the Poem
5. ChandrashekaraKambar – Fiend of Folktales
6. Jyoti Lanjewar - Mother

Unit – II: Short Fiction

1. O.V. Vijayan – After the Hanging
2. Githa Hariharan – The Remains of the Feast
3. TemsulaAo – The Jungle Major

Unit – III: Essays

1. Sudhir Kakar – Feminine Identity in India (Extract from *TheInner World)*
2. Rajeshwari Sunder Rajan - Language Debate(Extract from *Lie of the Land)*

Unit – IV: Drama/Novel

1. Mahesh Dattani – *Dance Like a Man*
2. Mahasweta Devi – *Mother of 1084*

REFERENCE:

- Dattani, Mahesh. *Dance Like a Man*. Penguin, 2006.
- Devi, Mahashweta. *Mother of 1084*. Penguin, 2014.
- Kakar, Sudhir. *The Inner World: A Psychoanalytic Study of Childhood and Society in India*. Oxford, 2012.
- Hariharan, Githa. *The Art of Dying*. Penguin, 1993.
- Vijayan, O.V. *After the Hanging and Other Short Stories*. Penguin, 1990.
- Ezekiel, Nissim. *Collected Poems*. Oxford, 2005.
- Daruwala, Keki. *Collected Poems 1970-2005*. Penguin, 2006.
- Satchidanandan, K. *While I Write: New and Selected Poems*. HarperCollins, 2011.
- Merhotra, A.K. *The Oxford Indian Anthology of Twelve Modern Indian Poets*. Oxford, 1997.
- Ao, Temsula. *These Hills Called Home: Stories from a War Zone*. Penguin India, 2005.

Course code	Course Title	Course Type	L	T	P	C	Hrs. / Wk.
B19BA6042	**Revisionist Writings**	**SC**	**4**	**0**	**0**	**4**	**4**

Course Objectives

- To acquaint the students with the genre of revisionist writings.

- To expose the students to the reinterpretation of Indian epics.
- To introduce the students to the contemporary retellings and associative myths of the *Ramayana*and *the Mahabharata*.
- To familiarize the students to the contemporary revision of myths and its connotation.

Course Outcomes

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

1. Develop an insight into the growing body of revisionist literature.
2. Demonstrate familiarity with the various retellings of the two great Indian epics, the*Ramayana* and the *Mahabharata*.
3. Outline the major concerns of the contemporary revision of the *Ramayana*the*Mahabharata*.
4. Demonstrate restructuring of Indian myths and mythologies and their relevance.
5. Prepare re-visionist texts of their own
6. Apply literary theories to analyse select revisionist texts

Course Contents

Unit – I: Introduction

1. A.K. Ramanujan: Three Hundred *Ramayanas*: Five Examples and Three Thoughts on Translation

2. Paula Richman: Hundred *Ramayanas*

Unit – II: Retellings of *The Ramayana*&*The Mahabharata*

1. Sreekantan Nair & Sarah Joseph: *Retelling the Ramayana - Voices from Kerala* (Introduction by Satchidanandan)

2. John Brockington: Introduction to *Yuganta: The End of an Epoch*

3. Shashi Deshpande: *The Stone Women* (Extracts)

Unit – III: Contemporary Retellings of *The Ramayana*

1. DevduttPattanaik: *Sita– An Illustrated Reading of the Ramayana* (Extracts)
2. Kavita Kane: *Lanka's Princess* (Extracts)
3. Volga: The Reunion (from *Liberation of Sita*)

Unit – IV: Contemporary Retellings of*The Mahabharata*

1. Mahasweta Devi: *After Kurukshetra* (Kunti and the Nishadin)
2. V. Raghunathan: *Duryodhana* (Extracts)
3. SharathKomarraju: *The Rise of Hastinapur* (Extracts)

REFERENCE:

- Dharwadker, Vinay (ed). *Collected Essays of A.K. Ramanujan*. OUP, 2004.
- Richman, Paula. *Many Ramayanas: The Diversity of a Narrative Tradition in South Asia*. OUP India, 1997.
- Richman, Paula. *Questioning Ramayanas: A South Asian Tradition*. OUP, 2003.
- Nair, Sreekantan& Sarah Joseph. *Retelling the Ramayana - Voices from Kerala.* OUP, 2005.

- Karve, Irawati. *Yuganta: The End of an Epoch*. Orient Blackswan, 2007.
- Deshpande, Shashi. *The Stone Women*. Writers Workshop, 2000.
- Pattanaik, Devdutt. *Sita: An Illustrated Retelling of Ramayana*. Penguin, 2013.
- Kane, Kavita. *Lanka's Princess*. Rupa Publications, 2016.
- Volga. *The Liberation of Sita*. HarperPerennial, 2016.
- Devi, Mahasweta. *After Kurukshetra*. Seagull Books, 2010.
- Raghunathan, V. *Duryodhana*. HarperCollins, 2014.
- Komarraju, Sharath. *The Rise of Hastinapur*. HarperCollins India, 2015.

Course Code	Course Tittle	Course Type	L	T	P	C	Hrs./Wk.
B18BA6050	**Indigenous Psychology- An Indian Perspective--II**	**SC**	**2**	**1**	**0**	**3**	**3**

Course Objectives:

1. To understand the basic aspects of an Indian Psychology and how its differ from western perspectives.
2. To outline the overview of general steps involved in test construction, theoretical basis of test construction.
3. To understand item analysis, item discrimination in constructing the test.
4. To outline the application of tests in different fields such as clinical, organizational, educational, counselling, military etc.

Course Outcomes:

With the successful completion of the course the students will be able to

1. Understand an Indian Psychologicalconcepts and compares and contrasts with Western Psychology
2. Orient to the basic concepts of Psychology in Indian Psychology perspective
3. Explains the nature of Self and Consciousness in Indian Perspective.
4. Elaborate on the concept of personality, Emotion and Cognition in Indian Perspective.

Course Content

Unit-I: Roots and General Concepts of Indian Psychology

a) Psychological concepts of Vedas, Vedantas, Upanishads, Bhagavadgita, Samskaras.
b) The Beginning, Ṛtam: Truth and Order, Pluralism and the Notion of Multiple Perspectives, States of Consciousness and Types of Knowledge, Relationship Between Humans and Nature,
c) The Concept and the Doctrine of Karma,

d) The Concept of Dharma and Its Role,

e) Implications of Dharma and Karma for Psychology.

Unit-II: Indian Perspective ofMind-Body Complex

a) Mind in Indian Psychology, Common Thread, Indriyas and the Sensory-Motor Apparatus, A Model of the Mind–Body Complex.

b) **Meditation and Applied Yoga:** What Is Meditation? Effects of Meditation, Therapeutic Applications, Karma Yoga as Means to Liberation, Karma Yoga and Contemporary Psychology, The Various Pathways to Mokṣa

Unit-III: Indian Perspective of Self and Personality

a) Self, Person, and Personality: Theories of the "SELF" in Indian Thought,

b) The Concept of Anattā and the Denial of the Self in Buddhism,

c) Assertion of Ātman in Nyāya–Vaiśeṣika,

d) The Affirmation of the Self in Vedānta, Viśiṣṭādvaita of Rāmānuja,

e) Sāṁkhya-Yoga Conception of the Self,

f) Jaina Conception of the Self, Some Western Parallels of the Concept of Jīva,

g) Svabhāva, Prakṛti, and Personality: Three Types of Personality in the Bhagavad Gītā,

h) Constitution (Prakṛti) and Personality According to Āyurveda,

i) Overview of Personality Typologies from the Indian Tradition.

Unit-IV: Spirituality in India: The Ever Growing Banyan Tree

a. Historical Analysis

b. Case Analysis

c. Ramakrishna: One God, Different Paths

d. Maharishi Mahesh Yogi: Bridging Science and Spirituality with TM

e. Osho Rajneesh: Bridging Sex and *samAdhi*

f. Implications for Global Psychology

References:

Adair, John. G.(2002).How International is International Psychology? International Journal of Psychology,37, 160-170.

Auluck, S. (2002).Self and identity.In

G. Misra, and A. K. Mohanty (eds.), Perspectives on indigenous psychology, p. 374-398. New Delhi: Concept Publishing Company.

Chiu, C., & Hong, Y. (2006).Social Psychology of Culture. New York: Psychology Press.

Kim,U.,Shu,K.,Yang,K.S.,&Hwang, K.K.(2006).Indigenous and Cultural Psychology: Understanding People in Context.

Springer. Jain, U. (2002). An Indian perspective on emotions.In G. Misra, and A. K. Mohanty (eds.), Perspectives on indigenous psychology, p. 281-291. New Delhi: Concept Publishing Company. 25

Mathijs, Cornelissen, R,M., Misra,G.&Verma, Suneet.(2011). Foundation of Indian Psychology, Vol 1,Theories and Concepts. New Delhi: Pearson

Misra, G., &Gergen, K. J. (2002).On the place of culture in psychological science. . In G. Misra, and A. K.Mohanty (eds.), Perspectives onindigenous psychology, p. 421-439. New Delhi: Concept Publishing Company.

Rao, K. R. (2011). Indian psychology: Implications and applications. In Cornelissen,

R.M. M., Misra, G., Varma, S. (Eds.), Foundation of Indian Psychology: Theories and concepts, Vol, 1. New Delhi: Pearson.

Sinha, J. B. P. (2002). Towards indigenization of Psychology in India. . In G. Misra, and A. K. Mohanty (eds.), Perspectives on indigenous psychology, p. 440-457. New Delhi: Concept Publishing Company.

Smith, P.B., Bond, M. H., &Kagitcibasi, C. (2006). Understanding Social Psychology across cultures: Living and working in a changing world. London: Sage.

Course Code	Course Tittle	Course Type	L	T	P	C	Hrs./Wk.
B18BA6061	**Abnormal Psychology-II**	**HC**	**2**	**1**	**0**	**3**	**3**

Course Objectives

1. To learn about symptoms, causes, types and diagnosis of Bipolar Disorders.
2. To learn about symptoms, causes, types and diagnosis of Somatic symptom Disorders.

3. To learn about symptoms, causes, types and diagnosis of Schizophrenia Spectrum Disorders.
4. To learn about symptoms, causes, types and diagnosis of Bipolar Disorders.

Course Outcomes

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

1. Discovers the clinical features, causes, types and causes of Bipolar Disorders.
2. Discovers the clinical features, causes, types and causes of Somatic symptom Disorders
3. Discovers the clinical features, causes, types and causes of Schizophrenia Spectrum Disorders
4. Discovers the clinical features, causes, types and causes of Bipolar Disorders.

Course Contents

Unit-I:Bipolar Disorders
Bipolar I Disorder: Current or most recent episode manic, Current or most recent episode hypomanic, Current or most recent episode depressed, current or most recent episode unspecified- Symptoms and causes
Bipolar II Disorder-mild, moderate, severe- Symptoms and causes
Cyclothymic Disorder- Symptoms and causes

Unit-II: Somatic Symptom Disorders
Somatic Symptom Disorder, Illness Anxiety Disorder, Conversion Disorder, Factitious Disorder-symptoms and causes.

Unit-III: Schizophrenia Spectrum Disorder.
Schizotypal (personality) Disorder, Brief psychotic disorder, Schizophreniform Disorder, Schizophrenia, Schizoaffective Disorder-bipolar type, depressive type, Catatonic Disorder-symptoms and causes.

Unit-IV: Personality Disorders
Cluster A Personality Disorders: Paranoid Personality Disorder, Schizoid Personality Disorder, and Schizotypal Personality Disorder.
Cluster B Personality Disorders-Antisocial Personality Disorder, Borderline Personality Disorder, Histrionic Personality Disorder, Narcissistic Personality Disorder.
Cluster C Personality disorders-Avoidant Personality Disorder, Dependent Personality Disorder, and Obsessive –Compulsive Personality Disorder. Clinical symptoms and causes.

Reference Books:

1. Alloy, L.B., Riskind, JH., and Manos,M.J. (2006). Abnormal Psychology – Current Perspectives. 9th Edition. New Delhi: Tata McGraw- Hill Edition.

2. American Psychiatric Association. (2013). Diagnostic and statistical manual of mental disorders (5th ed., text revision). Washington, DC: Author.
3. Barlow,D.H. and Durand,M.V. (2000). Abnormal Psychology. 2nd Edition. New Delhi: Thomson Publication.
4. Carson, R.C., Butcher, J.N and Mineka ,S.(2004). Abnormal psychology. 13th Edition. New Delhi: Pearson Education.
5. Davidson and Neal (1996). Abnormal psychology. Revised 6th 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.

Practicals -VII:

Statistics: Non-parametric tests for significant difference: Mann-Whitney U test and Wilcoxon signed rank test.

1. Beck's Depression Inventory.
2. Beck's Anxiety Inventory
3. General Health Questionnaire.
4. 16 Personality factors.
5. Multiphasic Personality Questionnaire.

Course Code	Course Tittle	Course Type	L	T	P	C	Hrs./Wk.
B18BA6062	**Health Psychology-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 logivity can be enhances among people suffering from various Life-style disordersEvaluate 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.
4. M. Robin Dimatteo& Leslie R. Martin (2002) Health Psychology –, Dorling Kindersley (India) Pvt. Ltd, licensees of Pearson Education in South Asia.
5. 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 otherunemployed 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.

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