

10 YEARS

OF UNIVERSITY
RECOGNITION

20 YEARS OF
ACADEMIC
EXCELLENCE



REVA
UNIVERSITY

Bengaluru, India

SCHOOL OF PERFORMING ARTS AND INDIC STUDIES

BA – PaEP

(Performing Arts, English & Psychology)

Hand Book

2021-24



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Rukmini Educational
Charitable Trust

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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. M. Dhanamjaya
Vice-Chancellor, REVA University

DIRECTORS 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

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RUKMINI EDUCATIONAL CHARITABLE TRUST

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

Every great human enterprise is powered by the vision of one or more extraordinary individuals and is sustained by the people who derive their motivation from the founders. The Chairman of the Trust is Dr. P. Shyama Raju, a developer and builder of repute, a captain of the industry in his own right and the Chairman and Managing Director of the 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 Sensor Networks, Computer Networks, IOT, MEMS, Nano- Electronics, Wireless Communications, Bio-fuels, Nano-technology for coatings, Composites, Vibration Energies, Electric Vehicles, Multilevel Inverter Application, Battery Management System, LED Lightings, Renewable Energy Sources and Active Filter, Innovative Concrete Reinforcement, Electro Chemical Synthesis, Energy Conversion Devices, Nano-structural Materials, Photo-electrochemical Hydrogen generation, Pesticide Residue Analysis, Nano materials, Photonics, Nano Tribology, Fuel Mechanics, Operation Research, Graph theory, Strategic Leadership and Innovative Entrepreneurship, Functional Development Management, Resource Management and Sustainable Development, Cyber Security, General Studies, Feminism, Computer Assisted Language Teaching, Culture Studies etc.

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

The University also has University-Industry Interaction and Skill Development Centre headed by a Senior Professor & Director facilitating skill related training to REVA students and other unemployed students. The University has been recognised as a Centre of Skill Development and Training by NSDC (National Skill Development Corporation) under Pradhan Mantri Kaushal Vikas Yojana. The Centre conducts several add-on courses in challenging areas of development. It is always active in facilitating student's variety of Skill Development Training programs.

The University has collaborations with Industries, universities abroad, research institutions, corporate training organizations, and Government agencies such as Florida International University, Okalahoma State University, Western Connecticut University, University of Alabama, Huntsville, Oracle India Ltd, Texas Instruments, Nokia University Relations, EMC², VMware, SAP, Apollo etc, to facilitate student exchange and teacher–scholar exchange programs and conduct training programs. These collaborations with foreign universities also facilitates students to study some of the programs partly in REVA University and partly in foreign university, viz, M.S in Computer Science one year in REVA University and the next year in the University of Alabama, Huntsville, USA.

The University has also given greater importance to quality in education, research, administration and all activities of the university. Therefore, it has established an independent Internal Quality division headed by a senior professor as Dean of Internal Quality. The division works on planning, designing and developing different quality tools, implementing them and monitoring the implementation of these quality tools. It concentrates on training entire faculty to adopt the new tools and implement their use. The division further works on introducing various examination and administrative reforms.

To motivate the youth and transform them to become innovative entrepreneurs, successful leaders of tomorrow and committed citizens of the country, REVA organizes interaction between students and successful industrialists, entrepreneurs, scientists and such others from time to time. As a part of this exercise great personalities such as Bharat Ratna Prof. C. N. R. Rao, a renowned Scientist, Dr. N R Narayana Murthy, Founder and Chairman and Mentor of Infosys, Dr. K Kasturirangan, Former Chairman ISRO, Member of Planning Commission, Government of India, Dr. Balam, Former Director IISc., and noted Scientist, Dr. V S Ramamurthy, Former Secretary, DST, Government of India, Dr. V K Aatre, noted Scientist and former head of the DRDO and Scientific Advisor to the Ministry of Defence, Dr. Sathish Reddy, Scientific Advisor, Ministry of Defence, New Delhi and many others have accepted our invitation and blessed our students and faculty members by their inspiring addresses and interaction.

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 Vaidya, - 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 Studies 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.

VISION

School of Performing Arts and Indic Studies aims to develop the Excellence in the Students academically, artistically and socially through world class Performing Arts and Indic Studies programs that inculcates education, research, innovation, creativity, extension and collaboration.

MISSION

- To impart high standard quality education.
- To impart a holistic approach of education in arts by matching the contemporary world requirements with traditional pedagogical techniques and syllabus.
- To provide auditorium, laboratories and foster the inter disciplinary learning and research environment and to network with artists and art institutions across the world.
- Attract and develop talented and committed human resource and provide an environment conducive to research, innovation and team spirit.
- Develop excellent infrastructural facilities; facilitate effective interaction among faculty and students with other schools and foster networking with alumni, institutions and other stake holders.
- To practice and promote high standards of professional artistry with ethics, enrich personality traits and promote patriotism and moral values

BOS MEMBERS

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(Internal member - Invitee)

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. A Significant 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)

After few years of graduation, the graduate will:

PEO-1	Obtain employment in the performing arts field, content writing, teaching and exploring careers in Psychology and orient them for research and higher studies.
PEO-2	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	Establish dance institutes/studios and to work as entrepreneurs with an ability to develop new projects and choreographic works.
PEO-4	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	Be a continuous learner by expanding the skill-set in response to a changing environment and new developments.

Program Outcomes (POs)

After successful completion of the program, the graduates will be able to:

1. 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. 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. Use research-based knowledge including design of experiments, analysis and interpretation of data, and synthesis of the information to provide valid conclusions.
4. Articulate the relations among culture, history and texts.
5. Create, select, and apply appropriate techniques, resources, and modern technology for theatre/dance and music productions which in turn benefit the audience.
6. 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. Perform/Act effectively as an individual, and as a member or leader in teams, and in multidisciplinary settings.
8. 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. 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. 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 will be able to:

1. Visualise, Create, Design and Analysedance, music and theatre projects
2. Apply appropriate performing artstechniquesand 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 **Open 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	6 th week from the starting date of semester	15
	Test-2: IA2	12 th week from the starting date of semester	15
C2	1 Assignment	7 th week	10
	2 Assignment	13 th week	10
C3	SEE including practical	between 17 th Week-20 th 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

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.

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

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	7 th week from the start date of project semester	Weightage: 25%
3	Dissertation progress presentation-2	14 th Week from the start date of project semester	Weightage -25%
4	Final project Viva and Dissertation Submission	17 th -20 th 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)

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.

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

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)**.

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).

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
80-89	9	v*9	A+
70-79	8	v*8	A
60-69	7	v*7	B+
55-59	6	v*6	B
50-54	5.5	V*5.5	C +
40-49	5	v*5	P
0-39	0	v*0	F
ABSENT			AB

O - Outstanding; A+-Excellent; A-Very Good; B+-Good;B-Above average;C- Average; P-Pass; 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.

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) = $\sum (Ci \times Gi) / \sum Ci$ 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

Illustration No. 1

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

Thus, **SGPA = $188 \div 24 = 7.83$**

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 = $175 \div 24 = 7.29$**

Course	Credit	Grade Letter	Grade Point	Credit Point
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				(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.,

$$CGPA = \frac{\sum(C_i \times S_i)}{\sum C_i}$$

Where S_i is the SGPA of the i th semester and C_i 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 (C_i)	SGPA (S_i)	Credits x SGPA ($C_i \times S_i$)
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, $CGPA = 24 \times 6.83 + 24 \times 7.13 + 24 \times 8.68 + 24 \times 9.20 = 8.11$ (96)

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

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 2021-24)

Sl. No.	Course Code	Course Title	Course Type	Credit Pattern				Weekly Contact Hours
				L	T	P	C	
FIRST SEMESTER								
1	B21PAK103	Language – II: Kannada I	FC	1	1	0	2	3
2	B21PAH103	Language – II: Hindi I						
3	B21PAA103	Language – II: Additional English I						
4	B21PAE101	Communicative English – I	FC	1	1	0	2	3
5	B21LSM102	Indian Constitution and Human Rights	MC	0	0	0	0	2
5	B21IAS111	History of Indian Dance	SC	3	0	0	3	3
6	B21IAS112	Music theory 1 (Karnatik Music)						
7	B21IAS113	Music Theory 1 (Hindustani Music)						
8	B21IAS114	Fundamentals Of Theatre Art						
9	B21IAS121	Practical-1 Fundamentals of Bharathanatyam	SC	1	0	2	3	4
10	B21IAS122	Practical – 1 Fundamentals of Kuchipudi						
11	B21IAS123	Practical -1 Fundamentals of Dance Mohiniyattam						
12	B21IAS124	Practical-1 Fundamentals of Dance Odissi						
13	B21IAS125	Practical-1 Fundamentals of Dance Kathak						
14	B21IAS126	Practical-1 Fundamentals of Carnatic Music						
15	B21IAS127	Practical -1 Fundamentals Of Hindustani Music						
16	B21IAS128	Practical-1Fundamental of Acting in Theatre						
17	B21EN0102	English Literature (Chaucer – Pope) & Language – I	HC	3	0	0	3	3
18	B21PY0102	Psychology -I (Basic Psychological Process – I)	HC	3	0	0	3	3
19	B21PY0103	Psychology Practical –I	HC	0	0	2	2	2
10	B21PAM101	Skill Development	MC	-	-	-	-	-

Total			12	2	4	18	23	
SECOND SEMESTER								
1	B21PAK203	Language–II: Kannada II	FC	1	1	0	2	3
2	B21PAH203	Language–II: Hindi II						
3	B21PAA203	Language–II: Additional English II						
4	B21ASM201	Environmental Studies	MC	0	0	0	0	2
5	B21PAE201	Communicative English – II	HC	1	1	0	2	3
6	B21IAS211	Natya Sastra and Performing Arts	SC	3	0	0	3	3
7	B21IAS212	Music theory 2 (Karnatik Music)						
8	B21IAS213	Music theory 2 (Hindustani Music)						
9	B21IAS214	History of World Theater	SC	1	0	2	3	4
10	B21IAS221	Practical 2 -Bharatanatyam						
11	B21IAS222	Practical 2 –Kuchipudi						
12	B21IAS223	Practical 2- Mohiniyattam						
13	B21IAS224	Practical 2 -Odissi						
14	B21IAS225	Practical 2- Kathak						
15	B21IAS226	Practical 2-Carnatic Music						
16	B21IAS227	Practical-2 Hindustani Music						
17	B21IAS228	Practical 2– Design in Theater and Acting Advance I						
18	B21EN0202	English Literature (The Romantic Age) and Language II	HC	3	0	0	3	3
19	B21PY0203	Psychology -II (Basic Psychological Process – II)	HC	3	0	0	3	3
20	B21PY0204	Psychology Practical -II	HC	0	0	2	2	2
21	B21IAS231	Folklore Study – Folk Dance	SC	1	0	1	2	3
22	B21IAS232	Folklore Study – Folk Music	SC					
23	B21IAS233	Folklore Study – Folk Theatre	SC					
Total				13	2	5	20	26

THIRD SEMESTER

1	B21PAK303	Language–II: Kannada III	FC	1	1	0	2	3	
2	B21PAH303	Language–II: Hindi III		SC	3	0	0	3	3
3	B21PAA303	Language–II: Additional English III			SC	1	0	2	3
4	B21IAS311	Rasa Theory and its implications in Performing Arts	HC			3	0	0	3
5	B21IAS312	Music Theory 3 (Carnatic Music)		MC		-	-	-	-
6	B21IAS313	Music Theory 3 (Hindustani Music)			OE	0	0	3	3
7	B21PAS314	Kannada , Children and Eastern Theatre History	HC			-	-	-	2
8	B21IAS321	Practical 3 -Bharatanatyam		Total		11	1	7	21
9	B21IAS322	Practical 3 –Kuchipudi							
10	B21IAS323	Practical 3 –Mohiniyattam							
11	B21IAS324	Practical 3 – Odissi							
12	B21IAS325	Practical 3 – Kathak							
13	B21IAS326	Practical 3 -Carnatic Music							
14	B21IAS327	Practical 3 - Hindustan Music							
15	B21IAS328	Practical 3 -Design in Theater and Major Production							
16	B21EN0302	English Literature (Victorian & Modern) & Language- III							
17	B21PY0302	Psychology -III (Social Psychology)							
18	B21PY0303	Psychology Practical -III							
19	B21PAM301	Skill Development – 2 (Indian Classical Dance Make up)							
20	B21PAO301	Open Elective							
21	B21PA0303	Internship in Performing Arts							
Total				11	1	7	21	22	

FOURTH SEMESTER								
1	B21PAK403	Language–II Kannada IV	SC	1	1	0	2	3
2	B21PAH403	Language–II Hindi IV						
3	B21PAA403	Language–II Additional English IV						
4	B21IAS411	Textual Traditions in Performing Arts	SC	3	0	0	3	3
5	B21IAS412	Music Theory 4 (Karnatik Music)						
6	B21IAS413	Music Theory 4 (Hindustani Music)						
7	B21IAS414	Theatre architecture and developments of theatre						
8	B21IAS421	Practical 4- Bharatanatyam	SC	1	0	2	3	4
9	B21IAS422	Practical 4 –Kuchipudi						
10	B21IAS423	Practical 4- Mohiniyattam						
11	B21IAS424	Practical 4- Odissi						
12	B21IAS425	Practical 4- Kathak						
13	B21IAS426	Practical 4–CarnaticVocal						
14	B21IAS427	Practical 4 -Hindustani Vocal						
15	B21IAS428	Practical 4– Political Theatre						
16	B21EN0402	Reading India	HC	3	0	0	3	3
17	B21PY0402	Psychology -IV (Developmental Psychology – IV)	HC	3	0	0	3	3
18	B21PY0403	Psychology Practical –IV	HC	0	0	2	2	4
19	B21PAM401	MOOC (SELF STUDY)	MC	2	0	0	0	-
Total				14	1	4	16	18
FIFTH SEMESTER								
1	B21IAS511	Traditions and Innovations in Performing Arts	SC	3	0	0	3	3
2	B21IAS512	Music Theory 5 (Carnatic Music)						
	B21IAS513	Music Theory 5 (Hindustani Music)						
3	B21IAS514	Theatre aesthetics and play writing	SC	1	0	2	3	4
4	B21IAS521	Practical 5-Bharathanatyam						
5	B21IAS522	Practical 5 –Kuchipudi						
6	B21IAS523	Practical 5- Mohiniyattam						
7	B21IAS524	Practical 5- Odissi						

8	B21IAS525	Practical 5- Kathak							
9	B21IAS526	Practical 5- Carnatic Vocal							
10	B21IAS527	Practical 5- Hindustani Vocal							
11	B21IAS528	Practical 5 -Theatre Acting Advance III							
12	B21EN0502	Literary Criticism	HC	3	0	0	3	3	
13	B2ENS531	Literatures of India – I							
14	B21ENS532	Reading Myths and Mythologies	SC	3	0	0	3	3	
15	B21PY0502	Psychology – V(Abnormal Psychology – I)	HC	3	0	0	3	3	
18	B21PYS541	Psychology –VI (A) Indigenous Psychology- An Indian Perspective-I	SC	3	0	0	3	3	
19	B21PYS542	Psychology – VI (B) Health Psychology – I							
16	B21PY0503	Psychology Practical- V	HC	0	0	2	2	2	
17	B21PYS543	Psychology Practical – VI	SC	0	0	1	1	2	
20	B21PAM501	Skill Development	MC	-	-	-	-	-	
Total					16	0	5	21	23

SIXTH SEMESTER

1	B21IAS611	Aesthetics						
2	B21IAS612	Music Theory 6 (Karnatik Music)						
3	B21IAS613	Music Theory 6 (Hindustani Music)	SC	3	0	0	3	3
4	B21IAS614	Theatre direction						
5	B21IAS621	Practical 6-Bharathanatyam						
6	B21IAS622	Practical 6- Kuchipudi						
7	B21IAS623	Practical 6- Mohiniyattam						
8	B21IAS624	Practical 6 -Odissi						
9	B21IAS625	Practical 6 -Kathak	SC	1	0	2	3	4
10	B21IAS626	Practical 6- Karnatik Vocal						
11	B21IAS627	Practical 6- Hindustani Vocal						
12	B21IAS628	Practical 6 – Theatre						
13	B21EN0602	Introduction to Critical Theory	HC	3	0	0	3	3
14	B21ENS631	Literatures from India – II						
15	B21ENS632	Revisionist Writings	SC	3	0	0	3	3
16	B21PY0602	Psychology –VII (Abnormal Psychology – II)	HC	3	0	0	3	3

17	B21PYS641	Psychology –VIII (A) (Indigenous Psychology- An Indian Perspective-II)	SC	3	0	0	3	3
18	B21PYS642	Psychology –VIII (B) Health Psychology – II						
19	B21PY0603	Psychology practical- VII	HC	0	0	2	2	2
20	B21PYS643	Psychology practical - VIII	HC	0	0	1	1	2
21	B21PAM601	Field Trip	MC	-	-	-	-	-
22	B21PA0601	Dissertation	HC	0	0	0	3	-
Total				16	0	5	24	23

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

DETAILED SYLLABUS

SEMESTER 1

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B21PAK111	Language-II: Kannada	SC	2	1	0	2	3

Prerequisite :

- ಪಾಠ್ಯಕ್ರಮದ ಸಮೀಕ್ಷಾ ಸೂತ್ರಗಳನ್ನು ಅರ್ಥೈಸಿಕೊಳ್ಳುವುದು.
- ಸಮೀಕ್ಷಾ ಸೂತ್ರಗಳನ್ನು ನೆರವೇರಿಸುವುದು.
- ಪಾಠ್ಯಕ್ರಮದ ಸೂತ್ರಗಳನ್ನು ನೆರವೇರಿಸುವುದು.

Course Objectives:

ಈ ಕೋರ್ಸ್‌ನಲ್ಲಿ, ಕನ್ನಡ ಭಾಷೆಯನ್ನು ಪರಿಚಯಿಸುವುದು ಮತ್ತು ಅದರ ಸಾಂಸ್ಕೃತಿಕ ಮತ್ತು ಐತಿಹಾಸಿಕ ಹಿನ್ನೆಲೆಯನ್ನು ಅರ್ಥೈಸಿಕೊಳ್ಳುವುದು. ಕನ್ನಡ ಭಾಷೆಯನ್ನು ಮಾತನಾಡುವವರ ಸಂಖ್ಯೆ ಹೆಚ್ಚುತ್ತಿರುವುದರಿಂದ, ಈ ಕೋರ್ಸ್‌ನಲ್ಲಿ ಕನ್ನಡ ಭಾಷೆಯನ್ನು ಅಧ್ಯಯನ ಮಾಡುವುದು ಅಗತ್ಯವಿದೆ. ಈ ಕೋರ್ಸ್‌ನಲ್ಲಿ ಕನ್ನಡ ಭಾಷೆಯನ್ನು ಅಧ್ಯಯನ ಮಾಡುವವರು ಕನ್ನಡ ಭಾಷೆಯನ್ನು ಮಾತನಾಡುವವರ ಸಂಖ್ಯೆ ಹೆಚ್ಚುತ್ತಿರುವುದರಿಂದ, ಈ ಕೋರ್ಸ್‌ನಲ್ಲಿ ಕನ್ನಡ ಭಾಷೆಯನ್ನು ಅಧ್ಯಯನ ಮಾಡುವುದು ಅಗತ್ಯವಿದೆ.

- ಸಮೀಕ್ಷೆ, ಪಾಠ್ಯಕ್ರಮ, ಪಾಠ್ಯಕ್ರಮದ ಅಧ್ಯಯನ, ಪಾಠ್ಯಕ್ರಮದ ಅಧ್ಯಯನ, ಪಾಠ್ಯಕ್ರಮದ ಅಧ್ಯಯನ, ಪಾಠ್ಯಕ್ರಮದ ಅಧ್ಯಯನ.
- ಕನ್ನಡ ಭಾಷೆಯನ್ನು ಮಾತನಾಡುವವರ ಸಂಖ್ಯೆ ಹೆಚ್ಚುತ್ತಿರುವುದರಿಂದ, ಈ ಕೋರ್ಸ್‌ನಲ್ಲಿ ಕನ್ನಡ ಭಾಷೆಯನ್ನು ಅಧ್ಯಯನ ಮಾಡುವುದು ಅಗತ್ಯವಿದೆ.
- ಕನ್ನಡ ಭಾಷೆಯನ್ನು ಮಾತನಾಡುವವರ ಸಂಖ್ಯೆ ಹೆಚ್ಚುತ್ತಿರುವುದರಿಂದ, ಈ ಕೋರ್ಸ್‌ನಲ್ಲಿ ಕನ್ನಡ ಭಾಷೆಯನ್ನು ಅಧ್ಯಯನ ಮಾಡುವುದು ಅಗತ್ಯವಿದೆ.
- ಕನ್ನಡ ಭಾಷೆಯನ್ನು ಮಾತನಾಡುವವರ ಸಂಖ್ಯೆ ಹೆಚ್ಚುತ್ತಿರುವುದರಿಂದ, ಈ ಕೋರ್ಸ್‌ನಲ್ಲಿ ಕನ್ನಡ ಭಾಷೆಯನ್ನು ಅಧ್ಯಯನ ಮಾಡುವುದು ಅಗತ್ಯವಿದೆ.

Course Outcomes:

ಕನ್ನಡ ಭಾಷೆಯನ್ನು ಮಾತನಾಡುವವರ ಸಂಖ್ಯೆ ಹೆಚ್ಚುತ್ತಿರುವುದರಿಂದ, ಈ ಕೋರ್ಸ್‌ನಲ್ಲಿ ಕನ್ನಡ ಭಾಷೆಯನ್ನು ಅಧ್ಯಯನ ಮಾಡುವುದು ಅಗತ್ಯವಿದೆ. ಈ ಕೋರ್ಸ್‌ನಲ್ಲಿ ಕನ್ನಡ ಭಾಷೆಯನ್ನು ಅಧ್ಯಯನ ಮಾಡುವವರು ಕನ್ನಡ ಭಾಷೆಯನ್ನು ಮಾತನಾಡುವವರ ಸಂಖ್ಯೆ ಹೆಚ್ಚುತ್ತಿರುವುದರಿಂದ, ಈ ಕೋರ್ಸ್‌ನಲ್ಲಿ ಕನ್ನಡ ಭಾಷೆಯನ್ನು ಅಧ್ಯಯನ ಮಾಡುವುದು ಅಗತ್ಯವಿದೆ.

- ಕನ್ನಡ ಭಾಷೆಯನ್ನು ಮಾತನಾಡುವವರ ಸಂಖ್ಯೆ ಹೆಚ್ಚುತ್ತಿರುವುದರಿಂದ, ಈ ಕೋರ್ಸ್‌ನಲ್ಲಿ ಕನ್ನಡ ಭಾಷೆಯನ್ನು ಅಧ್ಯಯನ ಮಾಡುವುದು ಅಗತ್ಯವಿದೆ.
- ಕನ್ನಡ ಭಾಷೆಯನ್ನು ಮಾತನಾಡುವವರ ಸಂಖ್ಯೆ ಹೆಚ್ಚುತ್ತಿರುವುದರಿಂದ, ಈ ಕೋರ್ಸ್‌ನಲ್ಲಿ ಕನ್ನಡ ಭಾಷೆಯನ್ನು ಅಧ್ಯಯನ ಮಾಡುವುದು ಅಗತ್ಯವಿದೆ.
- ಕನ್ನಡ ಭಾಷೆಯನ್ನು ಮಾತನಾಡುವವರ ಸಂಖ್ಯೆ ಹೆಚ್ಚುತ್ತಿರುವುದರಿಂದ, ಈ ಕೋರ್ಸ್‌ನಲ್ಲಿ ಕನ್ನಡ ಭಾಷೆಯನ್ನು ಅಧ್ಯಯನ ಮಾಡುವುದು ಅಗತ್ಯವಿದೆ.
- ಕನ್ನಡ ಭಾಷೆಯನ್ನು ಮಾತನಾಡುವವರ ಸಂಖ್ಯೆ ಹೆಚ್ಚುತ್ತಿರುವುದರಿಂದ, ಈ ಕೋರ್ಸ್‌ನಲ್ಲಿ ಕನ್ನಡ ಭಾಷೆಯನ್ನು ಅಧ್ಯಯನ ಮಾಡುವುದು ಅಗತ್ಯವಿದೆ.

Course Content:

Unit I dÉÀÿAzà ðÄvÄÄÜ ¥ÁæaÄÉÀ PÁàÀå

- | | |
|---------------------------------|--------------|
| 1. ,ÄvÀåàÄAvÉ °ÄqÉzàÄé | dÉÀÿAzà VÄvÉ |
| 2. fÉ° ,ÄÄUÉ æÄß ðÀPèzÉÆ%É | ¥ÄAÿÀ |
| 3. fÉ°QjæÉÉAzàÄ §UÉ«gÉ bÀ°QjæÉA | gÄÉÄß |
| 4. avÀæðÄÄÿÄvÉæ gÀðÄÄvÉ fÁj | dÉÄß |

Unit II ðÄZsÀðPÁ°ÄÉÀ PÁàÀå

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| C°PÄiÄÄÄæÉÆÉÄÖ PÁ°ðÀ±ÀÇA ðÄÄgÁåzÉÄiÄÄÄ zÁÄIzÉÄ.... | fÁUÀZÄAzÀæ |
| 1. ðZÀÉÄUÀ%ÄÄ | CPÄìÄÄ°ÄzÉÄ« |
| 2. ðZÀÉÄUÀ%ÄÄ | §,ÄàÀtÚ |
| 3. wgÄÄæÄ°PÄAoÀgÀ gÄUÀ%É | °Äj°ÄgÀ |

Unit III ,ÄtÚ PÄxÉUÀ%ÄÄ

- | | |
|----------------------------|------------|
| æÉÆ°A ¹A°ÄðÄÄA PÉÆAzÀ PÄxÉ | zÄÄUÄð¹A°Ä |
| 1. PÄ´ÄärÄiÄÄ PÉÆÄt | æÄiÄ¹Ü |
| 2. ÄiÄiÄgÄÆ CjÄiÄÄzÀ «ÄgÀ | PÄÄæÉAÿÄÄ |
| 3. ,ÄæÄÄ,ÉðÄiÄÄ æÄÄUÄÄ | wææÉÄtÄ |

Unit IV fÁIPÄ

- | | |
|----------------|----------------|
| 1. mÉÆ%ÄÄiUÄnÖ | n. . PÉÉ´Ä,ÄÄ |
|----------------|----------------|

¥ÄgÁæÄÄ±ÄðÉÀ UÄæAxÄUÀ%ÄÄ :

1. æÄÄÄUÄ½ gÄÄ.²æÄ., PÄÉÄßqÄ ,Ä»vÀå ZÄjvÉæ, ¥ÄæPÁ±ÄPÄgÄÄ VÄvÁ §ÄPì °É,j, æÉÄÉ,ÄÆgÄÄ. 2014
2. ,ÄAUÄæ°Ä. fÁUÉÄUÉqÄ JZi.J´i., ZÄjwæPÄ dÉÀÿAzà PÄxÄÉÄ PÁàÀåUÀ%ÄÄ, ¥ÄæPÁ±ÄPÄgÄÄ PÄÉÄðIPÄ eÉÉÄÿAzà ¥ÄjµÄvÄÄÜ, ´ÉAUÄ%ÄÆgÄÄ. 2008
3. ¹ÄÄiÄwÄvÄ PÄÉÄßqÄ ,Ä»vÀå ZÄjvÉæ ,ÄAÿÄÄ 1,2,3,4,5 æÄÄvÄÄÜ 6, PÄÄæÉAÿÄÄ PÄÉÄßqÄ CzsÄåÄiÄÄÉÄÄ ,ÄÄ,ÉÜ, æÉÄÉ,ÄÆgÄÄ «±Äé«zÄåæ°ÄiÄÄ, æÉÄÉ,ÄÆgÄÄ. 2014
4. ,ÄAUÄæ°Ä. fÁUÉÄUÉqÄ JZi.J´i., PÄÉÄßqÄ dÉÀÿAzà PÄxÄÉÄ PÁàÀåUÀ%ÄÄ, ¥ÄæPÁ±ÄPÄgÄÄ PÄÉÄðIPÄ eÉÉÄÿAzà ¥ÄjµÄvÄÄÜ, ´ÉAUÄ%ÄÆgÄÄ. 2007
5. °ÄAÿÄ fÁUÄgÄdÄiÄÄä, ,ÄAUÄvÄä PÄ«UÀ%ÄÄ, ¥ÄæPÁ±ÄPÄgÄÄ ,ÄéÿÄß §ÄPì °É,j, ´ÉAUÄ%ÄÆgÄÄ. 2010
6. fÁgÄÄiÄÄt |.«, ZÄAÿÄÆ PÄ«UÀ%ÄÄ, ¥ÄæPÁ±ÄPÄgÄÄ ,ÄéÿÄß §ÄPì °É,j, ´ÉAUÄ%ÄÆgÄÄ. 2010
7. PÄ%ÉÄUÉqÄ fÁUÄæÄgÄ, wæÿÄç, gÄUÄ%É æÄÄvÄÄÜ eÉÉÄÿAzà ,Ä»vÀå, ¥ÄæPÁ±ÄPÄgÄÄ ,ÄéÿÄß §ÄPì °É,j, ´ÉAUÄ%ÄÆgÄÄ. 2010
8. ,ÄÄ. ´ÉÉÄUÄ´i gÄæÄÄ gÄæi æÄÄvÄÄÜ ¥ÄÉÄåÄ ,ÄÄAzÄgÄ ±Ä¹ÜçÄ, ¥ÄÄgÄt fÁæÄÄ ZÄÆqÄæÄÄtÄ, ¥ÄæPÁ±ÄPÄgÄÄ ¥Äæ,ÄgÄAUÄ, æÉÄÉ,ÄÆgÄÄ «±Äé«zÄåæ°ÄiÄÄ. 2010
9. qÄ. azÄfÄAzà æÄÄÆwð, æZÄÉÄ ,Ä»vÀå, ¥ÄæPÁ±ÄPÄgÄÄ ,ÄéÿÄß §ÄPì °É,j, ´ÉAUÄ%ÄÆgÄÄ. 2013
10. ,ÄÄ. §,ÄæÄgÄdÄ J´i. ,ÄæÄðÖÉÄ æZÄÉÄUÀ%ÄÄ, ¥ÄæPÁ±ÄPÄgÄÄ VÄvÁ §ÄPì °É,j, æÉÄÉ,ÄÆgÄÄ. 2012
11. ,ÄÄ. §,ÄæÄgÄdÄ J´i. CPÄìÉÄ æZÄÉÄUÀ%ÄÄ, ¥ÄæPÁ±ÄPÄgÄÄ VÄvÁ §ÄPì °É,j, æÉÄÉ,ÄÆgÄÄ. 1997
12. ,ÄÄ æÄÄgÄÄ%Ä¹zÄÿÿÄà PÉ, fÁUÄgÄd Q.gÄÄ. æZÄÉÄ PÄæÄÄä, ¥ÄæPÁ±ÄPÄgÄÄ ,ÄéÿÄß §ÄPì °É,j, ´ÉAUÄ%ÄÆgÄÄ. 2016
13. fÄgÄ¹A°ÄZÄgi. r.J´i., ¥ÄAÿÄ ´sÄgÄvÄ çÄ|PÉ, ¥ÄæPÁ±ÄPÄgÄÄ r.«.PÉ æÄÄÆwð ¥ÄæPÁ±ÄÉÄ, æÉÄÉ,ÄÆgÄÄ. 2012
14. /gÄAeÄfÉ zÄUÄð, ±ÄgÄtgÄ ,ÄæÄÄUÄæ PÄæAw, ¥ÄæPÁ±ÄPÄgÄÄ. ´ÉÄÄ»ÄiÄiÄ ¥ÄæPÁ±ÄÉÄ, §%Äij. 2015
15. zÉÄ±ÄÿÄAqÉ J,j.J´i. ´ÉÄAzÉæ ±ÄjÄÿsÄgÄ PÄæÄÄiÄiÄÉÄ, ¥ÄæPÁ±ÄPÄgÄÄ zÉÄ¹ ¥ÄÄ,ÄÜPÄ, ´ÉAUÄ%ÄÆgÄÄ. 2013
16. ,ÄÄ. ©.J,j. PÉÄ±ÄæÄgÄæi. PÉÉ´Ä,ÄÄ PÄÉÄßqÄ fÁIPÄUÀ%ÄÄ, ¥ÄæPÁ±ÄPÄgÄÄ CAQvÄ ¥ÄÄ,ÄÜPÄ, ´ÉAUÄ%ÄÆgÄÄ. 2005

17. ±Á±ÄÄgÁAiÄÄ vÄ.ÄÄ., PÄÉÄßqÄ ‚Ä»vÄÄ ZÄjvÉæ, ¥ÄæPÄ±ÄPÄgÄÄ vÄ¼ÄÄQÉÄ æÉAPÄtÜAiÄÄä ‚ÄgÄPÄ UÄæAxÄæÄiÄÉ, æÉÄÉ,ÄÆgÄÄ -2014
18. ²æÄgÄÄzÄæ¥Äà f.J.i. PÄÉÄßqÄ ‚Ä»vÄÄ ‚Ä«ÄÄPÉë, ¥ÄæPÄ±ÄPÄgÄÄ ‚Äé¥Äß §ÄPì æÉj, „ÉAUÄ¼ÄÆgÄÄ. 2013

Course code	Course Title	Course Type	L	T	P	C	Hrs./Wk.
B21PAH112	Language- II: Hindi	SC	2	1	0	2	3

Prerequisites/Pre reading for the course: पूर्वपढ़:

- अध्याेता, पी.यु.सी के स्तर पर त्रिततीय भाषा के रूप में त्रिन्दी का अध्यायन करना चाािए |
- द्विन्दी साद्वित्य के इद्वितास का संत्रिप्त ढान की आवश्यकता त्रिे |
- त्रििन्दी व्याकरण का अवबोधन आवश्यक त्रिे |
- अतैंग्रतैेज्रती – त्रििन्दी अनतैुवाद सतैे सतैेंबतैेंत्रित जानकतैारती जरुरती त्रिे |

Course Objectives:

पवठ्यक्रम उददेश्य :

- सतैेदभतैानतैुसार उचित भाषतैा कतैा प्रतैेोग करनतैे कतैी दतैेतैा कतैो छाततैे्रतैेीं मतैेीं उत्प करनता |
- सात्रित्त्य कतैे माध्याम सतैे समतैाज एवतैे मानवतीय मलृतैेीं कतैो समझाकर, उन म लृतैेीं कतैी ररतैा त्रिेीेतैेु प्रतैेरत करनता |
- छाततैे्रतैेीं मतैेीं पतैुस्तक पठन एवतैे लतैेखन कतैी अकतैिम प्रवति सतैेथतैेापत करनता |
- अध्याेताओं में सात्रित्त्य के माध्याम से प्रभावती एवं कु शल संचार का त्रिवकास करनता |

Course Outcomes:

अत्रििगम पररणवम :

अध्यायन कतैी समतैापत पर अध्याेतैा –

- सामात्रििजक मलृ एवं नत्रितक जवतैाबदे त्रैेती को स्वतीकार कर सकतैा त्रैे |
- सात्रित्त्य कतैी प्रासतैेंत्रिकता कतैो जीवने मतैेीं समझनतैे कतैी दद्वेतैा रखतैा त्रैे |
- समतैाज मतैेीं अतैेंत्रिन्दीत पद दत्रित्तयतैा एवतैे त्रिवतैारधाराओं कतैा व्यतैेाखान करनतैे मतैेीं त्रिसम बन सकतैा त्रैे |
- सात्रित्त्य कतैे माध्याम सतैे प्रभावती एवतैे कतैु शल संचार कतैा त्रिवकतैास करसकतैा त्रैे |

Coursecontent:

अध्ययन िरसची / पठ्यक्रम

इकवई -1 :कन्नौंनैी, सस्मैं ण

- 1.द्वकानी - नशा - प्रेमचंद
- 2.कन्नौंनैी - सैुखमय जीवन - चैंदरधर शमैा गैुलैैरी
- 3.सैंस्मरण - शरत कैे साथ िबतायैा कैु छ समय-अमतलैाल नागर

इकवई -2:काननी, आत्मकथा

- 4.कानी - मरने से द्पले - भीष्म साद्वैनी
- 5.काननी - लाल वैवेली - िशवाननी
6. सैे खैिचित् - घीसैा - म्दैैादैैवी वमैा

इकवई -3:एकांकी, व्यंग्य रचना

7. एकैैंकैी - आवाज कैा नीलैाम - धमवीर भारती
- 8.व्यंग्य रचना - भेड़े और भेद्वियेे - रैरशंकर परसाई

इकवई -4:अनैवाद, सैद्वैेपण

अनुवद : अंग्ेज़ी - िन्दी(शब्द एवं अनुच्छे द) **संक्षपण :** पररच्छे द का एक ित्ताई भाग मेे ।

सू चनव : प्रत्यकइकवई 25 अूंककधिूएििनधूरधूतहू ।

d) Suggested Text Books and References

Text book/s: पठ्य पुुस्तक :

1. िन्दी पाठ्य पुुस्तक - सैेवा िकाविद्यालय ।

References: सन्दरू् ण्य :

1. सुबोध व्यवाररक िन्दी - िैै . कु लदीप गुप्त
2. अभिनव व्यवाररक िन्दी - द्दैैै .परमैानन्द गैुप्त
3. िन्दी साहित्य का इिद्वतास - िैै . नागेद्र
4. आधैुिनक िन्दी साहित्य कैा इितैास - द्दैैै . बचन िसैैंद्र
5. िन्दी साहित्य कैा नवीन इितैास - द्दैैै . लैाल साद्वैब िसैैंद्र
6. शैुद्र िन्दी कसैै बैोलैै कसैै िखैै - पथ्वीनाथ पाण्डैै
7. कैायैैालय अनैुवाद िन्दैैिशकैैा
8. सैैंद्वैैैेपण और पल्लवन - कैैै.सैैी.भाििैयैैा&तैुमन िसैैंग

Course code	Course Title	Course Type	L	T	P	C	Hrs./Wk.
B21PAA112	Language-II: Additional English	SC	2	1	0	2	3

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

Course Objectives

1. To build linguistic prowess of the students.
2. To develop appreciation for different genres of literature.
3. To illustrate the fundamentals of creative language.
4. To inculcate consistent 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. Gauge an understanding of literary devices
3. Coherent reading skill
4. Develop wide 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

Saki – The Lumber-room

William Shakespeare – Extract from Julius Caesar (Mark Antony’s Speech)

Language: Vocabulary Building

Unit-II: Natural & Supernatural

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

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

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 Title	Course Type	L	T	P	C	Hrs./Wk.
B21PA0101	Communicative English – I	HC	3	0	0	3	3

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

Course Objectives

1. To enhance communication skills.
2. To develop use of language in professional contexts.
3. To appreciate the nuances of 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.

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
B21PAC113	Constitution of India and Professional ethics	FC	2	0	0	2	2

Course Objectives

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

Course Outcomes:

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

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

Course Content:

Unit- I: Indian Constitutional Philosophy & Legislature

1. Features of the Constitution and Preamble
2. Fundamental Rights and Fundamental Duties,
3. Directive Principles of State Policy
4. Union Parliament and State Legislature : Powers and Functions

Unit- II: Executive and Judiciary

1. President, Prime Minister and Councils of Minister
2. State Governor, Chief Minister and Council of Ministers

3. The Supreme Court and High Court: Powers and Function.

4. Election Commission

Unit III: Concept and Development of Human Rights

1. Meaning, Scope and Development of Human Rights
2. United Nations and Human Rights – UNHCR
3. UDHR 1948, ICCPR 1966 and ICESCR 1966

Unit IV: Human Rights in India

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

Prescribed Books:

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

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B21PAS121	History of Indian Dance	SC	3	0	0	3	3

Course Objectives:

1. Understanding the broader discipline of Performing Arts.
2. Examining the aims and objectives of performing arts and their development through various stages
3. Describing the utility of performing arts during the ancient and the medieval period
4. Analysing the importance of the classical art forms in the development of human personality

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	<ol style="list-style-type: none"> 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	<ol style="list-style-type: none"> 1. Tangible and Intangible sources 2. Different treatises on Dance – an introduction 3. Alaya, Asthana and Sabha – a journey
3	Classical and Folk dance forms	<ol style="list-style-type: none"> 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	<ol style="list-style-type: none"> 1. Dr. Ananda K Coomaraswamy 2. Dr. V. Raghavan 3. Dr. Kapila Vatsyayan

Reference Books:

1. India's Dance : their History, technique and repertoire by Reginald Massey
2. Indian Classical Dance by Kapila Vatsyayan
3. Speaking of Dance: The Indian Critique by Mandakranta Bose
4. Indian Classical Dance: the renaissance and beyond by Leela Venkataraman
5. Panorama of Indian Dance by U.S Krishna Rao and U. K. Chandrabhaga Devi
6. Natya Sastra and the Indian Dramatic tradition by Radhavallabh Tripathi
7. India's Cultural Heritage and Identity by Kapila Vatsyayan
8. Art of Dancing: Classical and Folk by Priyabala Shah

CourseCode	CourseTitle	Course Type	L	T	P	C	Hrs./ Wk.
B21PAS122	Music theory 1 (Carnatic Music)	SC	3	0	0	3	3

Course Objectives:

1. To impart the knowledge of Indian music.
2. To develop an understanding of the development of Indian Music in various stage. 3. To examine music and its glorious past, through the biographies of musical Trinity.
3. To demonstrate the nuances of the Indian Classical Music. 5. 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 Carnatic Music 1. The Students would not only understand the fundamentals of Carnatic music but would also
2. understand the importance of tala or time cycle or rhythm. 2. The students would get used to the voice culture exercise
3. Students would demonstrate knowledge of 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 Karnatik classical music

Course content

UNIT	Topics	Description
UNIT 1	History of Indian Music	<ul style="list-style-type: none"> • History and development of Indian Music • Sound and emergence of sounds (places)
UNIT 2	Paribhashika shabda (Technical terms)	<ul style="list-style-type: none"> • Technical terms:-Nada, Sruti, Svara, Vadi, Samvadi, Vivadi and Anuvadi, Tala-Sapta talas, Shadangas, Stayi Chapu tala, Janaka(Melakartha) and Janya Ragas.
UNIT 3	Distinctive features of Indian music	<ul style="list-style-type: none"> • Cultural, Intellectual, Emotional, Spiritual values of music

UNIT 4	Legends of Indian musicians	<ul style="list-style-type: none"> • Musical Trinity-Tyagaraja, Muthuswamy Dikshitar, Shyama Sastri, • Purandara Dasa and his contribution in Indian music
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Reference Books:

- 1) A Historical study of Indian music by Swami Prajnananda
- 2) The Grammar of Carnatic Music by KG Vijaya Krishnan
- 3) Pitch analysis in South Indian Music by Madhu Mohan

CourseCode	CourseTitle	Course Type	L	T	P	C	Hrs./Wk.
B21PAS123	Music Theory 1 (Hindustani Music)	SC	3	0	0	3	3

Course Objectives:

1. To impart the knowledge of Indian music.
2. To develop an understanding of the development of Indian Music in various stage.
3. To examine music and its glorious past, through the biographies of musical Trinity.
3. To demonstrate the nuances of the Indian Classical Music.
4. To enable them to understand the technical terms in music.

Course Outcomes:

- a. At the end of the course the students would be in a position to understand the nuances of the Carnatic Music. The Students would not only understand the fundamentals of Carnatic music but would also understand the importance of tala or time cycle orrhythm.
- b. The students would get used to the voice culture exercise
- c. Students would demonstrate knowledge of the history and lakshanas of Ragas
- d. At the end of the course the students would be in a position to understand the nuances of the Karnatikclassical music

Course Contents

UNIT	Topics	Description
UNIT 1	History of Indian Music	<ul style="list-style-type: none">• History and development of Indian Music• Sound and emergence of sounds (places)
UNIT 2	Paribhashika shabda (Technical terms)	<ul style="list-style-type: none">• Technical terms:-Nada, Sruti, Svara, Vadi, Samvadi, Vivadi and Anuvadi, Saptakas, Sthayi, Anthara, Tala, Janaka(Thaats) and Janya Ragas.
UNIT 3	Distinctive features of Indian music	<ul style="list-style-type: none">• Cultural, Intellectual, Emotional, Spiritual values of music
UNIT 4	Legends of Indian musicians	<ul style="list-style-type: none">• Purandara Dasa and his contribution in Indian music• Tansen, Amir Khusro, Meera Bai

Reference Books:

1. A Historical study of Indian music, Swami Prajnananda
2. Development of Hindustani classical music, Rama Saraf
3. Research methodology in Indian music, Amit Kumar Verma
4. The Dictionary of Hindustani classical music, Bimalkantha Roy Chaudhuri
5. Hindustani sangeet paddhati Kramika pustaka Maalikaa (1 to 7 volumes), Pt. Vishnu Narayan bhatkhande
6. Shree Sangit Kaladhar, Compositions of dhrupad, Dahyalal Shivram

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B21PAS124	Fundamentals of Theatre Art	SC	3	0	0	3	3

Course Objectives:

1. Effectively trace the theatrical evolution with a historical perspective.
2. Analyze the qualities of a performance as a whole
3. Develop a critical understanding regarding theatre performance
4. Have basic exposure to various performing art forms in India and their technicalities.
5. Inculcate 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. Critically evaluate the success of theatrical productions.
3. Demonstrate familiarity with a broad range of theatrical terminology
4. 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	<ol style="list-style-type: none"> 1. Introduction to Performing Arts 2. Introduction to Theatre Art History in India.
UNIT 2	Distinctive features of Indian theatre	<ul style="list-style-type: none"> • 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	<ol style="list-style-type: none"> 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	<ol style="list-style-type: none"> 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
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Reference Books:

- a. Religion and Theatre by ML Varadpande
- b. Natya Brhamam :Theatric Universi by Anita Ratnam
- c. Modern Indian drama: An Anthology by GP Deshpande

Course Code	CourseTitle	Course Type	L	T	P	C	Hrs./ Wk.
B21PAS131	Practical-1 Fundamentals of Bharathanatyam	SC	1	0	2	3	4

Course Objective

1. To enable the dancer/artiste to have a strong foundation in Bharathanatyam dance style
2. Fostering the development of young dancer/artistes' performance skills, knowledge and understanding.
3. To encourage 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 teach the students the different adavu patterns in Bharathanatyam

Course Outcomes:

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

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

Course Content:

Unit	Topics	Description
1	Fundamentals	1.Basic exercises for stretching, strengthening and core building 2.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
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Course Code	Course Title	Course Type	L	T	P	C	Hrs/Wk
B21PAS132	Practical – 1 Fundamentals of Kuchipudi	SC	1	0	2	3	4

Course Objectives:

- To develop flexibility and strengthen the body muscles before dance
- To provide strong foundation in kuchipudi dance style.
- To offer strong understanding of the jathi patterns of Kuchipudi.
- To teach 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, improve 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	Topics	Description
1	Fundamentals	<ul style="list-style-type: none">• Basic exercises for stretching and strengthening of muscles• Adugulu in pancha jaathis
2	Fundamentals	<ul style="list-style-type: none">• Jathulu in Chaturashra Jaati
3	Dance 1	<ul style="list-style-type: none">• Jathiswaram -1
4	Singing and Recitation	<ul style="list-style-type: none">• 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
B21PAS133	Practical-1Fundamentals of Mohiniyattam	SC	1	0	2	3	4

Course Objectives

1. To provide strong foundation in Mohiniyattam style.
2. To offer a strong foundation in the dance style by learning the basics in Mohiniyattam
3. To teach the items 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:

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

1. Demonstrate 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. Exhibit good understanding about sollus and the kala patterns of the Adavus.

Course Content

UNIT	Topics	Description
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
B21PAS134	Practical-1-Fundamentals of Odissi	SC	1	0	2	3	4

Course Objectives:

1. To develop flexibility and strengthen the body muscles before dance
2. To enable an understanding of the pattern of movements in odissi
3. To teach the basics adavus in Odissi.
4. To explain the items in dance and also the technical aspects of the item which include taalam, music, literature.

Course Outcomes:

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

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

Course Content

UNIT	Topics	Description
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.
B21PAS135	Practical-1 Fundamentals of Kathak	SC	1	0	2	3	4

Course Objectives:

1. To develop flexibility and strengthen the body muscles before dance
2. To offer understanding of the pattern of movements in Kathak
3. To teach the basics movements of the kathak.
4. To explain the items in dance and also the technical aspects of the item which include taalam, music, literature

Course Outcomes:

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

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	Topics	Description
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

CourseCode	CourseTitle	Course Type	L	T	P	C	Hrs./ Wk.
B21PAS136	Practical-1 Fundamentals of Carnatic Music	SC	1	0	2	3	4

Course Objectives:

1. To impart primary knowledge of the role and importance of music in dance.
2. Fostering the development of young artistes' musical skills, knowledge and understanding.
3. To develop a strong foundation in both the practical and the theory of musical concepts.
4. To teach the basics of Carnatic music and to enable them to learn it in the practical way.

Course Outcomes:

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

1. Understand the nuances of the Carnatic Music
2. Demonstrate the fundamentals of Carnatic music but would also understand the importance of tala or time cycle or rhythm.
3. Exhibits familiarity with the voice culture exercise
4. Shows awareness about the importance of music with respect to dance

Course Content:

Unit	Topics	Description
1	Music Basics And voice culture	<ul style="list-style-type: none"> • Saralevarase • Madhyastayivarase
2	Music Basics And voice culture	<ul style="list-style-type: none"> • Jantivarase
3	Music Basics	<ul style="list-style-type: none"> • Mandrastayivarase
4	MusicBasics	<ul style="list-style-type: none"> • Tarastayivarase

Course Code	Course Title	Course Type	L	T	P	C	Hrs/Wk
B21PAS137	Practical-1 Fundamentals Of Hindustani Music	SC	1	0	2	3	4

Course Objectives

1. To impart the strong fundamental knowledge of Hindustani Classical Music.
2. To teach the compositions in Hindustani Classical music
3. To adopt a practical approach towards teaching music.
4. To enable understanding of the technical terms in music.

Course Outcomes

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

1. Understand the nuances of the Hindustani Classical Music
2. Not only showcase the fundamentals and basics of the music but would also become a performer.
3. Examine and explain the technical aspects of Hindustani Music
4. Demonstrate the basics of Hindustani Music.

Course content

UNIT	Topics	Description
1	Music Basics And voice culture -1	<ul style="list-style-type: none"> • Pranayam • Swaralankar practice • Talagnyana
2	Music Basics And voice culture-2	<ul style="list-style-type: none"> • Jantiswaara practice • Tri saptakswara abhyaas
3	Voice culture -3	<ul style="list-style-type: none"> • Meend,Andolan,Kan swar practice • Merukhand Abhyaas
4	Voice culture -4	Nada, Shruthi, Laya, Aroha, Avaroha, Thaata ,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 Maalika (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.
B21PAS138	Practical-1 Fundamental of acting in Theatre	SC	1	0	2	3	4

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

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

1. Realize the vitality and the prominence of the Indian Theatre.
2. Subdue the fear of expression.
3. 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.
B21PA0102	English Literature (Chaucer – Pope) & Language – I	HC	3	0	3	3	3

Course Objectives

1. To outline the framework of different literary genres.
2. To relate 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:

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.

Course Contents

Unit – I: Poetry

The Medieval Age:

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

The Elizabethan Age:

2. William Shakespeare – Sonnet 118

The Puritan Age:

3. John Milton – On His Blindness

Metaphysical Poetry:

4. George Herbert – The Collar
5. Andrew Marvell – To His Coy Mistress

The Neoclassical Age:

6. 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. 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. 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 Title	Course Type	L	T	P	C	Hrs./Wk.
B21PA0103	Psychology- I(Basic psychological process-I)	HC	3	0	0	3	3

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

On 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. Examine 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.

Unit-III: Basic Cognitive Process.

Attention: Definition, types.

- a. **Sensation:** Definition, types of sensation
- 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
- e. Constancies: size, shape, Brightness

Unit-IV: Sleep, Motivation and Emotions.

- a. Consciousness, Altered states of consciousness
- b. **Sleep**: biology of sleep-circadian rhythm, function of sleep, stages of sleep.
- c. Sleep disorders: REM sleep behavior disorder, 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: Maslow's theory.
- f. Emotion: Definition, three elements of emotion.
- g. Types of Emotions
- h. Theories: James-Lange theory, Cannon-Bard 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

Course Code	Course Title	Course Type	L	T	P	C	Hrs/Week
B21PA0103(P)	Psychology Practicals – 1	HC	0	0	1	1	2

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 Iyer Illusion
5. Signal Detection

Course Code	Course Title	Course Type	L	T	P	C	Hrs/Week
B21PAM141	Skill Development	MC					

Course Objectives:

1. To integrate learners physical, mental and spiritual faculties
2. To enable students maintain good health
3. To practice mental hygiene and to attain higher level of consciousness;
4. To possess emotional stability, self-control and concentration; and
5. To inculcate self-discipline, moral and ethical values.

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 and self-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, Veerabhadrasana.

Unit-III:

Asanas: Prone Position- Bhujangasana, Dhanurasana.

Asanas: Supine Position- Sarvangasana,

Halasana.Mudras- Dhyana mudra, , Namaste mudra,

Nasika mudra

Unit-IV:

Pranayams:- Anuloma – Viloma, Basthrika, Bhramari.

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

2. ॐÀÀAzÀPÉİ ĨÉĀ,ÀĀİĀ ÈÀàÀÜÉ
3. V½AiÀĀĀ ¥ĀAdgÀzÉÆ½®è
4. PÀgÉzĀĀ PÉÆİÖÈĀĀ ±Ā¥ĀàÀÈĀĀ

ॐÉ¼ÀàÈÈÀ PÀmÉÖ VjAiÀĀàĀĀă
 ¥ĀĀgĀAzĀgĀ zĀ,ĀgĀĀ
 PÀÈĀPzĀ,ĀgĀĀ

Unit III ĨÉĀÈĀUÀ¼ĀĀ

1. ॐÉÆĀPÀè ॐĀĀqĀĀPĀĀvÀÙ | æĀwAiĀĀ §AzsÀÈĀzÀè
2. ɤgĀĀPĀĀ±ĀàĀĀw-ĀAzÀ DvĀă²æĀ
3. ॐĀİĀÈĀ«ĀĀİĀĀvÉ CAVĀgĀ ĨĀè
4. ĨsĀÈvĀ-Ā ॐĀĀĀɤzĀ¼ĀĀ

İ. ®APÉĀ±Ā
 PĀĀàÉĀ¥ĀĀ
 zÉĀàÈÈĀÆgĀĀ ॐĀĀàZÉĀàĀ
 ॐĀĀgĀj § ĨĀè¼Ā

Unit IV ¥ĀæàĀ,Ā PĀxĀÈĀ

1. ÈĀÈÈÆÈ¼ĀVÈĀ ॐĀqĀĀ PĀÈĀ ĨĀ

f.J.İ. ॐÉÆĀàÈÈİ

¥ĀgĀàĀĀ±ĀðÈĀ UĀæAxĀUĀ¼ĀĀ :

1. ॐĀĀUĀ¼ gĀĀ.²æĀ., PÀÈĀBqĀ ,Ā»vĀă ZĀjvÉæ, ¥ĀæPĀ±ĀPĀgĀĀ VĀvĀ §ĀPİ ॐÈ,İ, ॐÉĀÈ,ĀÆgĀĀ. 2014
2. ¹ĀàĀİĀwĀvĀ PÀÈĀBqĀ ,Ā»vĀă ZĀjvÉæ ,ĀĀ¥ĀĀİ 1,2,3,4,5 ॐĀĀvĀĀŪ 6, PĀĀàÈĀ¥ĀĀ PÀÈĀBqĀ CzsĀăAiĀĀÈĀ ,ĀĀ,ÈÛ, ॐÉĀÈ,ĀÆgĀĀ «±Āè«zĀăɤ®AiĀĀ, ॐÉĀÈ,ĀÆgĀĀ. 2014
3. ॐĀĀ¥Ā ÈĀUĀgĀdAiĀĀă, ĀĀUĀvĀă PĀ«UĀ¼ĀĀ, ¥ĀæPĀ±ĀPĀgĀĀ ,Āé¥ĀB §ĀPİ ॐÈ,İ, ĨÉĀUĀ¼ĀÆgĀĀ. 2010
4. PĀ¼ĀÈĀUÈqĀ ÈĀUĀàĀgĀ, wæ¥ĀÇ, gĀUĀ¼É ॐĀĀvĀĀŪ eĀÈĀ¥ĀzĀ ,Ā»vĀă, ¥ĀæPĀ±ĀPĀgĀĀ ,Āé¥ĀB §ĀPİ ॐÈ,İ, ĨÉĀUĀ¼ĀÆgĀĀ. 2010
5. ,ĀĀ. ĨÈÈĀUĀ Ĩİ gĀĀĀĀ gĀĀĀ ॐĀĀvĀĀŪ ¥ĀÈĀăĀ ,ĀĀzĀgĀ ±Ā¹ÛçĀ, ¥ĀĀgĀt ÈĀĀĀ ZĀÈqĀĀĀĀĀĀ, ¥ĀæPĀ±ĀPĀgĀĀ ¥ĀæĀgĀĀUĀ, ॐÉĀÈ,ĀÆgĀĀ «±Āè«zĀăɤ®AiĀĀ. 2010
6. ,ĀĀ. §,ĀàĀgĀdĀ J Ĩİ. ,ĀàðdŌÈĀ ॐĀZĀÈĀUĀ¼ĀĀ, ¥ĀæPĀ±ĀPĀgĀĀ VĀvĀ §ĀPİ ॐÈ,İ, ॐÉĀÈ,ĀÆgĀĀ. 2012
7. ॐĀĀgĀĀ¼Ā¹zĀY¥Āà PÉ, μĀĀç ,Ā»vĀă, ¥ĀæPĀ±ĀPĀgĀĀ ,Āé¥ĀB §ĀPİ ॐÈ,İ, ĨÉĀUĀ¼ĀÆgĀĀ. 2010
8. ,ĀĀ. ĨĀvĀĀgĀĀĀĀ gĀĀĀ C.gĀ., ²æĀ ®QëöăĀ±ĀÈĀ eÈÈ«Āɤ ĨsĀgĀvĀ(əĀĀÆ®-vĀvĀăAiĀĀð-,ĀavĀæ), ¥ĀæPĀ±ĀPĀgĀĀ PĀĀĀzSÈÈĀĀ ¥ĀĀ,ĀŪPĀ ĨsĀàÈĀ, ĨÉĀUĀ¼ĀÆgĀĀ. 2010
9. ,ĀĀ. f.J.İ. ĨĀmİ., PĀĀàĀİĀgĀĀăĀĀĀĀÈĀ PĀUĀðİ ĨsĀgĀvĀ PĀxĀàĀĀAdj ¥ĀæĀÈĀ±Ā, ¥ĀæPĀ±ĀPĀgĀĀ CPĀègĀ ¥ĀæPĀ±ĀÈĀ, ॐÉÛÈÈĀĀqĀĀ, ĀUĀgĀ. 2006
10. QĀvĀðÈĀxĀ PĀĀvĀðPÉÆĀn, PÀÈĀBqĀ ,Ā»vĀă ,ĀĀUĀw, ¥ĀæPĀ±ĀPĀgĀĀ PĀĀvĀðPÉÆĀn ॐĀĀàÈĀĀjAiĀĀ Ĩİ læ,İŌ, zsĀgĀăĀqĀ. 2009
11. ±ĀĀĀĀgĀĀİĀĀ vĀ.ĀĀ., PÀÈĀBqĀ ,Ā»vĀă ZĀjvÉæ, ¥ĀæPĀ±ĀPĀgĀĀ vĀ¼ĀĀQÈĀ ॐÈĀPĀtŪAiĀĀă ,ĀăgĀPĀ UĀæAxĀàĀİĀĀĀĀ, ॐÉĀÈ,ĀÆgĀĀ -2014
12. ²əĀĀgĀĀzĀæ¥Āà f.J.İ. PÀÈĀBqĀ ,Ā»vĀă ,ĀĀĀĀPÉè, ¥ĀæPĀ±ĀPĀgĀĀ ,Āé¥ĀB §ĀPİ ॐÈ,İ, ĨÉĀUĀ¼ĀÆgĀĀ. 201

Course code	Course Tittle	Course Type	L	T	P	C	Hrs./Wk.
B21PAH212	Language- II: Hindi	SC	2	1	0	2	3

Course Objectives

पठ्यक्रम उद्देश्य :

- सैंदभैानैुसार उचित भाषैा कौा फ़्योग करनैे कौी दक्षैतैा कौो छैातृैैं मैैैं उत्फ़ करनैैा |
- सांिैस कौे माध्म सैे समाज एवैं मानवीय मल्ैैं कौो समझैाकर, उन म ल्ैैं कौी रक्षैैा द्वैैैतैु प्रैैरत करना |

- छात्रों में मौखिक पठन एवं लेखन की अंतिम प्रवृत्ति स्थापित करना ।

- अध्यापकों में साहित्य के माध्यम से प्रभावी एवं कुशल संचार का विकास करना।

Course Outcomes:

अधिगम पररणवम :

अध्ययन की समाप्त पर अध्यापक -

- सामाजिक मूल्यों एवं नित्य जवाबदारी को स्वीकार कर सकत है।
- साहित्य को प्रोत्साहित करने के लिए जीवन में समझने को दृष्टि रखता है।
- समाज में अंतर्निहित पद्धतियों एवं विचारधाराओं को व्यक्त करने में सक्षम बन सकत है।
- साहित्य के माध्यम से प्रभावी एवं कुशल संचार का विकास कर सकत है।

अध्ययन विषय सूची / पठ्यक्रम

इकाई - 1 कवित्तः प्राचीन एवं आधुनिक

1. कबीर के दोहे

2. कवित्तः - बदलते वकालत बरग मनें बसेत - सैभद्र के मारु चौरांन

3. कवित्तः - गजल - दुष्यंत कु मार

इकाई - 2 कवित्तः प्राचीन एवं आधुनिक

4. तुलसीदास के पद

5. कवित्तः - पौषाणरी - नागैजन

6. कवित्तः - चलने है मारु का काम है - शिवमंगल सिंद है सैमन

इकाई - 3 कवित्तः प्राचीन एवं आधुनिक

7. मीराबाई के पद

8. कवित्तः - मनेरे सपने बहुत न है रीं है - गिररुंज के मारु मंथैरु

9. कवित्तः - अभी न है रोगै मनेरे अंत - निसैलै

इकाई - 4

अनुवाद : शब्द एवं अनुच्छेद

(हिंदी से अंग्रेजी) मीदिया लेखन

सूचनव : प्रत्येक इकाई 25 अंककधि पूरिधरधूतहू ।

d) Suggested Text Books and References

Text book/s: पठ्य पुस्तक :

1. हिंदी पौठ्य पुस्तक - सैवे वं विविधालय ।

References: सन्दर्भ पुस्तक :

1. सैबोध व्यवहारक हिंदी - है के लदीप गैप .
2. अभिनव व्यवहारक हिंदी - है परमानन्द गैपुत .

3. हिंदी साहित्य का इतिहास नागदत्त - द्वै -
4. आधुनिक हिंदी साहित्य का इतिहास बचन सिंह - द्वै -
5. हिंदी साहित्य का नवीन इतिहास लाल साहब सिंह - द्वै -
6. शुद्ध हिन्दी कसे बोले कसे लिखे पथवीनाथ पाण्डे -
7. सैद्धांत एवं पल्लवन

Course code	Course Title	Course Type	L	T	P	C	Hrs./Wk.
B21PAA213	Language- II: Additional English II	SC	2	1	0	2	3

Course Objectives

1. To develop linguistic prowess
2. To inculcate an appreciation for literature
3. To provide a platform for exploring creativity
4. To promote 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: Robert Frost – Stopping by Woods on a Snowy Evening

Daffodils No More - Ramel

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

Language: Degrees of Comparison

Unit-II: Voices from the Margin

Literature: Jyoti Lanjewar – Mother

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

Language: Prefix and Suffix

Unit-III: Women & Society Literature:

Literature: Usha Navrathnaram – 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

Writing Skills:Story Writing

Reference Books:

- Agrawal, K.A. *Toru Dutt the Pioneer Spirit of Indian English Poetry - A Critical Study*. Atlantic Publications, 2009.
- Latham, Edward Connery (ed). *The Poetry of Robert Frost*. Holt Paperbacks, 2002.
- Gale, Cengage Learning. *A Study Guide for Tomas Rivera's The Harvest*. Gale, Study Guides, 2017.
- Basu, Tejan Kumar. *The Life and Times of C.V. Raman*. PrabhatPrakashan, 2016.
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- 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.
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- Kipling, Rudyard. *The Absent-Minded Beggar*. Hardpress Publishing, 2013.
- Doyle, Arthur Conan. *The Hound of the Baskervilles*. General Press, 2017.
- Dixon, Robert J. *Everyday Dialogues in English*. Prentice Hall India Pvt Ltd., 1988.
- Turton, Nigel D. *ABC of Common Errors*. Mac Millan Publishers, 1995.
- Samson, T. (ed.) *Innovate with English*. Cambridge University Press, 2010.
- Kumar, E Suresh, J. Savitri and P Sreehari (ed). *Effective English*. Pearson Education, 2009.

Course code	Course Title	Course Type	L	T	P	C	Hrs./Wk.
B21PA0201	Communicative English – II	HC	2	1	0	3	3

Course Objectives

1. To attune young minds to concerns and issues which have a wide scope of use and application to life
2. To teach 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. Dixon, 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.
B21PAS221	Natya Sastra and Performing Arts	SC	3	0	0	3	3

Course Objectives

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

Course Outcomes

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

1. Understand the importance and the greatness of the text NatyaSastra
2. Decipher the fundamentals of the different chapters in Natya Sastra and implement them in their practical and theory learning.

Course Content:

UNIT	Topics	Description
Unit 1	Introduction to Natya Sastra	<ul style="list-style-type: none">• Introduction to Natya Sastra – the encyclopedia on Dramaturgy and its history• Natyotpathi – the evolution of Natya
Unit 2	11 aspects of Natya Sastra – a detailed study	<ul style="list-style-type: none">• Rasa• Bhava• Abhinaya• Dharmi• Vritthi• Pravritthi• Sidhi• Swara• Atodyam• Ganam• Rangam
Unit 3	Traditional Theatres of South India and Dasaroopakas	<ul style="list-style-type: none">• Kudiyaattam, Krishnattam, Terukuthu, Nautanki, Tamasha, Jatra, Burrakatha, Chhau, Yakshagana and Bayalata, BhagavathaMela• Ten forms of Drama by Dhananjaya
Unit 4	Natya Sastra in the Modern World	<ul style="list-style-type: none">• Marga and Desi• Indian Classical Dance Forms• Discovery of Natya Sastra in 19th century• Different works on Natya Sastra from 19th century

Reference Books:

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

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B21PAS222	Music Theory 2 (Carnatic Music)	SC	3	0	0	3	3

Course Objectives

1. To provide strong foundation in both practical and theory of music.
2. To teach the importance of music and its glorious past, through the biographies of legendary maestros.
3. To enable students to understand the melekartha/Thaat raga system
4. To explain the classification of geeta prakaras in Indian classical

Course Outcomes

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

1. Understand the nuances of Indian classical Music.
2. Decipher the fundamentals and basics of the music and also understand the tala system in Indian classical music philosophical ideas.
3. Demonstrate familiarity with the Melakartha/Thaat scheme
4. Explain the importance of raga classification and alap.

UNIT	Topics	Description
1	Katapyadi Sutra	<ul style="list-style-type: none"> • 72 melakartha scheme- katapyadi formulae
2	Raga classification	<ul style="list-style-type: none"> • Raga classification- Varja, Vakra, Upanga-Bhashanga, Nishadantya Panchamantya ragas, Dhaivatantya ragas
3	Music Basics Theory Music	<ul style="list-style-type: none"> • Classification of Musical Forms in General, Geetam – Lakshya Geetam & Lakshana Geetam, Swarajathi & Jathiswaram
4	Music Basics Theory Music	<ul style="list-style-type: none"> • Tala dasapranas • Classification of musical instruments

Reference Books:

1. Dakshinendian Sangeetham Part 1 by A. K Ravindranath
2. Dakshinendian Sangeetham Part 1 by A. K Ravindranath

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B21PAS223	Music Theory II (Hindustani Music)	SC	3	0	0	3	3

Course Objectives

1. To develop a strong foundation in both practical and theory of music.
2. To help understand the importance of music and its glorious past, through the biographies of legendary maestros.
3. To explain the Melekartha/Thaat raga system

Course Outcomes

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

1. Understand the nuances of Indian classical Music
2. Decipher the fundamentals and basics of the music and also understand the tala system in Indian classical music Philosophical ideas.
3. Demonstrate familiarity with the melakartha/Thaat scheme
4. Explain the importance of raga classification and alap.

Course content

UNIT	Topics	Description
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, Lakshangeeth, Tarana, Chaturang, 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:

- 4) A Historical study of Indian music, Swami Prajnananda
- 5) Text book of Rasa Sastra, Chandra Reddy
- 6) Rasa in Aesthetics, Priyadarshi Patnayak and Prof. K.Krishnamurthy
- 7) Tabla visharada , Dr. Shivendra Prathap Thripathi
- 8) Development of Hindustani classical music, Rama Saraf
- 9) Research methodology in Indian music, Amit Kumar Verma
- 10) Thumri Tarangini, Rajabhayya Punchhawale
- 11) The Dictionary of Hindustani classical music, Bimalkantha Roy Chaudhuri
- 12) 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.
B21PAS224	History of World Theater	SC	3	0	0	3	3

Course Objectives:

1. To look at the historical background of Sanskrit theatre
2. To discuss the regional theatrical developments.
3. To offer a broader knowledge of Western Theatre evolution
4. To provide familiarity with various stages of theatre in Western countries
5. To analyse the regime of major plays of Ancient India and Western theatre

Course Outcomes:

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

1. Appreciate the details of theatre arts documented in the history of India.
2. Evaluate the success of theatrical practices in Karnataka.
3. Gain familiarity with a broad range of theatrical terminology and personalities in Sanskrit, Kannada and Western theatre.
4. Trace 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 dasharopakas 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. Manomohan Ghosh, *Natya Sastra*
2. Dhananjaya – trans – George C O Haas, *Dasharopaka*
3. B. R. Venkataramana Aithala & Deepa Ganesh, *Kannada Theatre History 1850 - 1950*
4. Chris Hogget, *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.
B21PAS231	Practical 2 –Bharatanatyam	SC	0	0	3	3	4

Course Objectives:

1. To develop more knowledge and base in the form.
2. To provide a strong foundation in Bharatanatyam
3. To enhance the 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:

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

1. Demonstrate the structural aspects of Nritya items in Bharathanatyam
2. Compare the Nritya and Nritya items in Bharathanatyam with examples
3. Analyze 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	Shabdham poorvardha
3	Dance 2	1.Shabdham uttarardha 2.Slokha
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.
B21PAS232	Practical 2 –Kuchipudi	SC	0	0	3	3	4

Course Objectives:

1. To explain the invocatory items in Kuchipudi dancestyle.
2. To develop a strong foundation in the dance style by learning the different items and abhinaya
3. To acquaint them with the different items in their repertoire
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

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

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 Kavithvam.
4. Will be further able to 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 -1
3	Dance 2	Keerthanam – 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
B21PAS233	Practical 2- Mohiniyattam	0	3	3	4	3	4

Course objectives:

1. To explain the nuances of the Mohiniyattam.
2. To acquaint them with the technical terms in Cholkkettu and Jathiswaram.
3. To develop 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:

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

1. Understand the nuances of the Mohiniyattam art form.
2. Demonstrate the fundamentals and basics of the dance, and become a performer.
3. Will be further able to teach the Dances and also understand the intricacies in choreographing such Dances in future
4. Depict an understanding about the items music and lyrics meaning.

Course Content

UNIT	Description	Topics
1	Fundamentals	<ul style="list-style-type: none"> • Basic Adavus
2	Hasta Bhedas	<ul style="list-style-type: none"> • Samyutha Hastas bhedas from Hastha Lakshana Deepika, Bandhuhasthas, devahasthas, dasavathara • Hasthas, eight mudras viniyogams
3	Dance 1	<ul style="list-style-type: none"> • Cholkattu -1
4	Dance 1	<ul style="list-style-type: none"> • Jathiswaram – 1

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B21PAS234	Practical 2- Odissi	SC	0	0	3	3	4

Course Objectives:

1. To explain the important items in Odissi
2. To explain the patterns of item in Odissi
3. To acquaint them with 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:

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

1. Articulate 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 Nritya 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. Batu Nritya
4	Dance 4	1. Sthayi

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B21PAS235	Practical 2- Kathak	SC	0	0	3	3	4

Course Objectives:

1. To explain the nuances of the kathak.
2. To acquaint them with the technical terms in katak
3. To develop a strong foundation in the dance style by learning the different dances and abhinaya
4. To teach the students the items in dance and also the technical aspects of the item which include taalam, music, literature.

Course Outcomes:

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

1. Articulate 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 Nritha and Nrithya in Kathak.

Course Content

UNIT	Description	Topics
1	Dance 1	Basic toda/tukdas in teentaal.
2	Dance 2	Basic Tihai 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.
B21PAS236	Practical 2 -Carnatic Music	SC	0	0	3	3	4

1. To provide 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. To explain the nuances of Carnatic Music.
4. To acquaint them with technical terms in music.

Course Objectives

Course Outcomes:

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

1. Understand the nuances of Carnatic Music
2. Demonstrate the fundamentals and basics of the music and become a performer.
3. Have familiarity with the voice culture exercise
4. Explain the importance of music with respect to dance

Course content

Unit	Topics	Description
1	Music Basics And voice culture	<ul style="list-style-type: none"> • Saptatala Alankaras
2	Music Basics And voice culture	<ul style="list-style-type: none"> • Datu Varasegalu
3	Music Basics Theory Music	<ul style="list-style-type: none"> • Geethe -1 • Geethe -2
4	Music Basics Theory Music	<ul style="list-style-type: none"> • Geethe -3 • Geethe -4

Course Code	Course Title	Course Type	L	T	P	C	Hrs/wk
B21PAS237	Practical-2 Hindustani Music	SC	0	0	3	3	4

Course Objectives

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

Course Outcomes

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

1. Understand the nuances of the Hindustani classical Music
2. Not only understand the fundamentals and basics of the music but would also become a performer.
3. Sing in concerts and will also have a strong music theory

Course content

UNIT	Topics	Description
1	Music – Raga abhyas & Prasthuthi	<ul style="list-style-type: none"> • Raag Bibhas • Raag GurjariTodi Practice of Sargamgeeth, Lakshanageeth, Chotakhayal-Alap & Taan for above ragas
2	Music – Raga abhyas & Prasthuthi	<ul style="list-style-type: none"> • Raag Durga • Raag Alhaiyya Bilawal Practice of Sargamgeeth, Lakshanageeth, Chotakhayal-Alap & Taan for above ragas
3	Music – Raga abhyas & Prasthuthi	<ul style="list-style-type: none"> • Raag Purvi • Raag Asawari Practice of Sargamgeeth, Lakshanageeth, Chotakhayal-Alap & Taan for above ragas
4	Music Practical theory	<ul style="list-style-type: none"> • 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.
B21PAS238	Practical 2– Design in Theater and Acting Advance I	SC	0	0	3	3	4

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

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

1. Realize the vitality and the prominence of Theatre across the world.
2. Enhance the reading skills.
3. Analyse and demonstrate the characters in a script theoretically and practically.
4. 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. Manomohan Ghosh, *Natya Sastra*
2. Dhananjaya – trans – George C O Haas, *Dasharopaka*
3. B. R. Venkataramana Aithala & Deepa Ganesh, *Kannada Theatre History 1850 - 1950*
4. Chris Hogget, *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.
B21PA0202	English Literature (The Romantic Age) and Language II	HC	3	0	0	3	3

Course Objectives

1. To teach 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 literary 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* (Shelley 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 Title	Course Type	L	T	P	C	Hrs./Wk.
B21PA0203	Psychology -II(Basic psychological process-II)	HC	3	0	0	3	3

Course Objectives

1. To introduce the student to the different approaches to Learning
2. To explain the mechanism of formation of memory and factors influencing our memory
3. To help the student understand cognitive process and Intelligence
4. To provide orientation 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. Examine 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, Alzheimer's.

Unit-III: Higher Cognitive process

- a) Thinking: Definition, 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 McGram – Hill.
2. Sandra 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

Course Code	Course Title	Course Type	L	T	P	C	Hrs/Week
BA21PA0203(P)	Psychology Practicals – II	HC	0	0	1	1	2

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	Course Type	L	T	P	C	Hrs./Wk.
B21PAS225	Folklore Study – Folk Dance	SC	1	0	1	2	3

Course Objectives

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

Course Outcomes

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

1. Explain the history of the folk lore.
2. Demonstrate understanding of the theoretical aspects of the folklore
3. Perform an item in folk style.

Course Content:

UNIT	Description	Topic
1	Introduction to Folk Arts	1. Introduction and important of folk arts 2. Characteristics of folk arts 3. Folk art forms of India
2	Folk dances of India	1. Folk dances from different states of India 2. Pupperty forms of India 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 form

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B21PAS226	Folklore Study – Folk Music	SC	1	0	1	2	3

Course Objectives

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

Course Outcomes

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

1. Explain the history of the folk lore.
2. Understand the theoretical aspects of the folklore
3. Perform an item in folk style.

Course Content:

UNIT	Description	Topics
1	Introduction to Folk arts	<ul style="list-style-type: none">• Introduction and importants of folkarts• Characteristics of folkarts• Folk art forms ofIndia• Folk art forms that have survived generations
2	Development of Folk Music	<ul style="list-style-type: none">• Earliest records of Indian folkmusic• History andregionality
3	Instruments used for folk dance	<ul style="list-style-type: none">• Sushira, Avanadha, Thanthri, Ghana Vadys used in folk music• Instruments used in north and south folk music.
4	Practical session	<ul style="list-style-type: none">• Learning and practicing any 2 folk music form

Course Code	Course Title	Course Type	L	T	P	C	Hrs./Wk.
BAH 30221	Folklore Study – Folk Theatre	SC	1	0	1	2	3

Course Objectives

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

Course Outcomes

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

1. Explain the history of the folk lore.
2. Understand the theoretical aspects of the folklore
3. Perform an item in folk style.

Course Content:

Unit	Topics	Description
1	Introduction to Folk Arts	1. Introduction and important 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

Reference Books:

1. Indian Folk Theatres by Julia Hollander
2. Indian Story telling traditions by Shwetha Prakash (Authorspress)
3. Folk theatre of India by Gargi Balwanth
4. History of Indian Theatre (Loka Ranga Panorama of Indian Folk Theatre)

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B21PAR241	Skill Development	RULO	2	1	0	0	3

Unit II ए़ाएँÇÄzÄAiÄÄ ेÄUÄÄ ए़ाÄÄä PÄ«vÉUÄ¼ÄÄ

1. CäÄzsÄÆvÄ ,ÄÄ.gÄA.JPÄÄiAr
2. ेÄÄÉÉ-ÄAzÄ ेÄÄÉÉÉÜÉ PÉ.J.i.ÉÄ
3. ए़ÄÉÄß ेÄtvÉ f.J.i.J.i.

Unit III ,ÄtÜ PÄxÉUÄ¼ÄÄ

1. zÄ¼ ÉÄqÉzÄä CuÁÜ CäÄÄgÉÄ±Ä ÉÄÄUÄqÉÆÄtÄ
2. PÉÆÉÉAiÄÄ VgÁQ xgÄAdÉÄ
3. ेÄiÄxÄlgi vÉÄd'É

Unit IV ए़ÄIPÄ

«ÄÄrAiÄiÄ CÉÄÄÄzÄ.: PÉ. ेÄÄgÄÄ¼Ä 1zÄp¼ÄÄ

¼ÄgÄÄÄ±ÄðÉÄ UÄæAxÄUÄ¼ÄÄ :

1. ेÄÄÄUÄ¼ gÄA.²æÄ., PÄÉÄßqÄ ,Ä»vÄå ZÄjvÉæ, ¼ÄæPÄ±ÄPÄgÄÄ VÄvÄ \$ÄPi ेÉ,j, ेÉÄÉ,ÄÆgÄÄ. 2014
2. 1ÄÄAiÄwÄvÄ PÄÉÄßqÄ ,Ä»vÄå ZÄjvÉæ ,ÄÄ¼ÄÄ 1,2,3,4,5 ेÄÄvÄÄÜ 6, PÄÄÄÉÄ¼ÄÄ PÄÉÄßqÄ CzsÄÄAiÄÄÉÄ ,ÄÄ,ÉÜ, ेÉÄÉ,ÄÆgÄÄ «±Äé«zÄå®AiÄÄ, ेÉÄÉ,ÄÆgÄÄ. 2014
3. qÄ. CgÄ«AzÄ ेÄiÄ®UÄwÜ, ,Ä»vÄå ,ÄÄ,Älðw ेÄÄvÄÄÜ zÄ°vÄ ¼ÄæÉÖ, ¼ÄæPÄ±ÄPÄgÄÄ PÄÉÄßqÄ ,Ä»vÄå ¼ÄjµÄvÄÄÜ, "ÉAUÄ¼ÄÆgÄÄ. 2014
4. qÄ. F.J.i. DÄÄÄÆgÄ, PÄÉÄßqÄ PÄxÄÉÄ ,Ä»vÄå : PÄzÄÄ\$, ¼ÄæPÄ±ÄPÄgÄÄ ,Äé¼Äß \$ÄPi ेÉ,j, "ÉAUÄ¼ÄÆgÄÄ. 2016
5. QÄvÄðÉÄxÄ PÄÄvÄðPÉÆÄn, PÄÉÄßqÄ ,Ä»vÄå ,ÄAUÄw, ¼ÄæPÄ±ÄPÄgÄÄ PÄÄvÄðPÉÆÄn ेÉÄÄÉÆÄjAiÄÄ" læ,jÖ, zsÄgÄÄqÄ. 2009
6. ,ÄÄ. ©.J.i. PÉÄ±ÄÄgÄäi. PÉÉ-Ä ,ÄÄ PÄÉÄßqÄ ÉÄIPÄUÄ¼ÄÄ, ¼ÄæPÄ±ÄPÄgÄÄ CAQvÄ ¼ÄÄ,ÄÜPÄ, "ÉAUÄ¼ÄÆgÄÄ. 2005
7. ±ÄÄÄgÄÄAiÄÄ vÄ.,ÄÄ., PÄÉÄßqÄ ,Ä»vÄå ZÄjvÉæ, ¼ÄæPÄ±ÄPÄgÄÄ vÄ¼ÄÄQÉÄ ेÉÄPÄtÜAiÄÄå ,ÄägÄPÄ UÄæAxÄÄÄiÄ-É, ेÉÄÉ,ÄÆgÄÄ -2014
8. DzsÄÄxÄPÄ PÄÉÄßqÄ PÄÄå "sÄUÄ-2, PÄÄÄÉÄ¼ÄÄ PÄÉÄßqÄ CzsÄÄAiÄÄÉÄ ,ÄÄ,ÉÜ, ेÉÄÉ,ÄÆgÄÄ «±Äé«zÄå®AiÄÄ, ेÉÄÉ,ÄÆgÄÄ. 2004
9. ²ÄÄgÄÄzÄæ¼ÄÄ f.J.i. PÄÉÄßqÄ ,Ä»vÄå ,ÄÄÄPÉë, ¼ÄæPÄ±ÄPÄgÄÄ ,Äé¼Äß \$ÄPi ेÉ,j, "ÉAUÄ¼ÄÆgÄÄ. 2013

Course code	Course Title	Course Type	L	T	P	C	Hrs./Wk.
B21PAH312	Language – II :Hindi	SC	2	1	0	2	3

Course Objectives:

पठ्यक्रम उद्देश्य :

- सैंदभैंानैंुसार उचित भाषैंा कैंा प्रैंोग करनैंे कैंी द्दतैंा कैंो छातैंैंैंैंैंे मैंैंैंे उत्फ करन।
- साहित्य कैंे माध्यम सैंे समैाज एवैंे मानवीय मल्लैंैंैंे कैंो समझाकर, उन मल्लैंैंैंे कैंी ररैंा द्वैंैंैंेतैंु प्रैंेरत करना ।
- छातैंैंैंैंैंे मैंैंैंे पैंुस्तक पठन एवैंे लैंेखन कैंी अकितम प्रवि सैं्थैंािपत करना ।
- अध्ेताओं मेंे साहित्य के माध्यम से प्रभावी एवं कुशल संचार का िवकास करना ।

Course Outcomes:

अधिगम पररणवम :

- अध्ययन कौी समीक्षा पर अध्यायेता -
- सामाजिक मल एवं नितक जवाबदेही को स्वीकार कर सकता है ।
- साहित्य कौी प्रासंगिकता कौी जीवन मीें समझने कौी दक्षता रखता है ।
- समाज मीें अंतर्निहित पद्धतयों एवं विचारधारों कौी व्याख्यान करने मीें सम बन सकता है ।
- साहित्य के माध्यम से प्रभावी एवं कुशल संचार कौी विकास करसकता है ।

इकवई -1:नैऋक : एक और दूरिणाचाय - हैै . शंकर शेष

लेखक पररचय

प्रथम दृश्य

द्वितीय दृश्य

इकवई -2 :नैऋक : एक और दूरिणाचाय

ततीय दृश्य

चतुथ

दृश्य

इकवई -3:नैऋक : एक और दूरिणाचाय

पंचम दृश्यछठा

दृश्य

इकवई -4:

अनुवद : अंगरेजी - हिन्दी - समाचार पत् संबंध

हिन्दी - अंगरेजी - समाचार

पत् संबंध ररपोिग

सू. चनव : प्रत्येकइकवई 25 अंककधिूएनिधूरधूतहू ।

d) Suggested Text Books and References

Text book/s: पठ्य पुस्तक :

1. एक औधू दूरिणवचय - डॉ. शूंकधू शर्

References: सन्दर्ूः

1. मीद्विया लेखन एवं जनसंचार - संजीव कु मार.
2. हिन्दी साहित्य का इतिहास नागदरे . हैै -

3. आधुनिक हिन्दी साहित्य का इतिहास बचन सिंह द्वै -

4. हिन्दी साहित्य का नवीन इतिहास लाल साहब (संस्कृत) -
5. शुद्ध हिन्दी कसे बोलें कसे लिखें पथवीनाथ पाण्डे -
6. काव्यशास्त्र अनैतुवाद निदेशिका
7. मीठ्विया विमल - रामशरण जोशी
8. संस्कृति- जनसंचार और बाजार , नंद भद्राज

Course code	Course Title	Course Type	L	T	P	C	Hrs./Wk.
B21PAA313	Language – II :Additional English	SC	2	1	0	2	3

Course Objectives

- Continued development of the linguistic prowess of the students
- To motivate the students to appreciate literature
- To teach students analytical skills
- To prompt development of reading habit

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

Eugene Field – The Doll's Wooing

Ruth Vanita & Saleem Kidwai (ed) – Same Sex Love in India (Extract)

Charlotte Perkins Gilman – The Yellow Wallpaper

Unit-II: Love & Romance

Alfred Noyes – The Highway Man

William Shakespeare – Sonnet 116

Frank Richard Stockton – The Lady or the Tiger?

William Shakespeare – Excerpt from Romeo and Juliet (Balcony Scene)

Unit-III: War & Trauma

Lord Alfred Tennyson – The Charge of the Light Brigade

Taufiq Rafat – The Medal

Sadaat Hasan Manto – Toba Tek Singh

Unit-IV: Children's Literature

William Blake – The Chimney Sweeper
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 & Saleem Kidwai (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, Sadaat Hasan. *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.
B21PAE113	Environmental Studies	FC	0	0	2	2	2

Course Objectives:

1. To understand the fundamental concepts of environment and its components like air, water, soil and minerals.
2. To realize the working of various bio diversities, Ecosystems, and natural resources.
3. To acquire the knowledge about transformation of Energy in the nature in different forms.
4. To familiarize students with the problems of the earth like pollution, degradation, overpopulation etc

Course Outcomes:

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

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

Course Contents

UNIT -1 Multidisciplinary 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-2 Environmental 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 treatment processes.

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

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

UNIT-3 Energy and Natural Resources

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, REVA University.
2. Benny Joseph, “**Environmental Studies**” Tata McGraw – Hill Publishing Company Limited.
3. Dr.S.M.Prakash, **Environmental Studies** by Elite Publishers Mangalore, 2007

Reference Books:

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

Course Code	Course Title	Course Type	L	T	P	C	Hrs./Wk.
B21PAS321	Rasa Theory and its implications in Performing Arts	SC	3	0	0	3	3

Course Objectives:

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

Course Outcomes:

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

1. Understand and appreciate the concept of Rasa.
2. Connect the Rasa and apply its relevance to today's arts scenario.
3. Dwell deeper in concepts given and approach in a scholastic manner.
4. Apply the various Rasa concepts in their performances.

Course Content:

UNIT	Topics	Description
Unit I	Overview and Analysis of Rasa	<ul style="list-style-type: none">• The concept of Rasa.• What is Rasa? Ras-sutra of Bharata and its various constituents.(NS)• Texts Commentators on Rasa and texts
Unit II	Nava Rasa	<ul style="list-style-type: none">• Study of Nava-Rasa and their application in practice.• Rasa Prakarna according to Bhatta Lollata and Shree Shankuka.
Unit III	Application of Rasa	<ul style="list-style-type: none">• Rasa principles according to scholars Bhatta Nayaka, AbhinavaGupta• Various Rasa depictions through episodes from epics and Sanskrit plays- add
Unit IV	Rasa in Contemporary Times	<ul style="list-style-type: none">• Rasa theory in contemporary Indian literature.• Paribhashika (foreign) words like Dhvani, Alankara, Bhava, Auchitya theories etc

Reference Books:

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

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B21PAS322	Music Theory 3 (CarnaticMusic)	SC	3	0	0	3	3

Course Objectives

1. To explain the concept of Lakshana geetha in Indian classical music .
2. To help them to understand the definition of compositional forms
3. To offer understanding of the different aspects of raga system
4. To increase the musical interest of students through the knowledge of varied musical instruments.

Course Outcomes

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

1. Analyse the notation in south indian music
2. Understand the raga lakshanas of different ragas
3. Explain the nuances of Indian Classical Music and the bhava of Raga
4. The students would not only demonstrate the fundamentals and basics of the music but also understand the biographies of composers.

Course content

Unit	Topics	Description
1	Raga Lakshana	<ul style="list-style-type: none"> • Raga lakshanas of the following ragas- Abhogi, Mohanam, Hamsadhvani, 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 dikshithar, Pattanam Subramania Iyer, Maha Vaidyanatha Iyer, Ramanad Sreenivasa Iyengar, Mysore vasudevacharya

Reference Books

1. Dakshinendian Sangeetham P art 1 by A . K Ravindranath
2. Dakshinendian Sangeetham P art 1 by A . K Ravindranath

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B21PAS323	Music Theory 3 (Hindustani Music)	SC	3	0	0	3	3

Course Objectives:

1. To explain concept of Lakshana geetha in Indian classical music .
2. To help understand the definition of compositional forms
3. To offer understanding of the different aspects of raga system
4. To increase the musical interest of students through the knowledge of varied musical instruments.

Course Outcomes:

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

1. Analyse the notation in south indian music
2. Understand the raga lakshanas of different ragas
3. Demonstrate the nuances of Indian Classical Music and the bhava of Raga
4. 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 Gawai, 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.
B21PAS324	Kannada, Children and Eastern Theatre History	SC	3	0	0	3	3

Course Objectives:

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

Course Outcomes:

After the 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

Reference Books:

1. Theatre for Young Audiences: 20 Great Plays for Children by C.A. Jennings
2. International Guide to Children's Theatre and Educational Theatre: A Historical and Geographical Source book by Ward, W
3. Kannada drama and theatre by Adhyarangacharya
4. Ranga Prapancha by K V Akshara
5. Rangadalli Antharanga by K V Subbanna

Course Code	Course Title	Course Type	L	T	P	C	Hrs./Wk.
B21PAS331	Practical 3 – Bharatanatyam	SC	0	0	3	3	4

Course Objectives

1. To elevate the artistic talent to a higher level
2. To provide exposure to the gestural language of Bharatanatyam.
3. To help understand the possibilities of mimetic language of dance.
4. To offer assistance to find the possibilities to channelize their skills and improve them

Course Outcomes

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

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.

Course content

Unit	Topics	Description
1	Shlokas from Abhinaya Darpana	<ul style="list-style-type: none"> • Asamyuta Hastas • Samyuta Hastas • Pada Bhedas • Greeva Bhedas • Drishti bhedas • Siro Bhedas
2	Dance 1	<ul style="list-style-type: none"> • Kowthavam - 1
3	Dance 2	<ul style="list-style-type: none"> • Keerthana – 1 • Padam -I
4	Singing and Recitation	<ul style="list-style-type: none"> • 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
B21PAS332	Practical 3- Kuchipudi	SC	0	0	3	3	4

Course Objectives:

1. To provide understanding about the items in Kuchipudi
2. To offer understanding of the nuances of Abhinaya
3. To help students 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

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

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

Course content

Unit	Topics	Description
1	Dance 1	<ul style="list-style-type: none"> • Shabdham – 1
2	Dance 2	<ul style="list-style-type: none"> • Shloka abhinayam -1
3	Dance 3	<ul style="list-style-type: none"> • Asamyuta Hastas • Samyuta Hastas • Pada Bhedas • Greeva Bhedas • Drishti bhedas • Siro Bhedas
4	Singing and Recitation	<ul style="list-style-type: none"> • 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
B21PAS333	Practical 3- Mohiniyattam	SC	0	0	3	3	4

Course Objectives:

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

Course outcomes:

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

1. Understand the approach in the choreography of padam and keerthanam
2. Not only understand the fundamentals and basics of the dance, but also become a performer.
3. Further teach the dances and also understand the intricacies in choreographing such Dances in future
4. Demonstrate understanding about the items music and lyrics meaning

Course Content

UNIT	TOPICS	DESCRIPTION
1	Dance 1	<ul style="list-style-type: none"> • Padam – 1
2	Dance 1	<ul style="list-style-type: none"> • Keerthanam – 1
3	Hastha Lakshana Deepika	<ul style="list-style-type: none"> • Shlokas from Hastha Lakshana Deepika
4	Singing and Recitation	<ul style="list-style-type: none"> • 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.
B21PAS334	Practical 3 -Odissi	SC	0	0	3	3	4

Course Objectives:

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

Course Outcomes:

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

1. Understand the padabheda used in Odissi
2. Apply the chari, Bhramari and Uthplavana Bhedas in choreographies in future.
3. Explain 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	<ul style="list-style-type: none"> • Uthplavanas • Chari, Bhramari (used in Odissi dance),
2	Dance 2	<ul style="list-style-type: none"> • Pallavi (based on any raga), • Odiyaabhinaya
3	Dance 3	<ul style="list-style-type: none"> • Banamali Das
4	Dance 4	<ul style="list-style-type: none"> • UpendraBhanja

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B21PAS335	Practical 3 -Kathak	SC	0	0	3	3	4

Course Objectives:

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

Course Outcomes:

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

1. Understand the aproach in the choreography of Kathak pieces
2. Not only know the fundamentals and basics of the dance, but also become a performer.
3. Further teach the items and also understand the intricacies in choreographing such Dances in future
4. Demonstrate understanding about the items music and lyrics meaning

Course Content

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

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B21PAS336	Practical 3 -Carnatic Music	SC	0	0	3	3	4

Course Objectives

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

Course Outcomes

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

1. Analyze the melakarta division of venkatamaki
2. Understand and sing the nottu swara pattern
3. Explain the nuances of Carnatic Music and the bhava of Raga
4. Demonstrate the fundamentals and basics of the music but would also become a performer.

Course Content

Unit	Topics	Description
1	Music Basics	<ul style="list-style-type: none"> • LakshanaGeetha • What is Ragam • Evaluation, development of Raga • Bhava of Raga
2	Learning Raga	<ul style="list-style-type: none"> • Jathiswaram –kalyani • NottuSwaras
3	Jathi & Composition	<ul style="list-style-type: none"> • SwaraJathi- 1

4	Sloka/Devotional Song and Raga	<ul style="list-style-type: none"> • Swara jathi – 2 • Devotional song/Sloka
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Course Code	Course Title	Course Type	L	T	P	C	Hrs/wk
B21PAS337	Practical 3-Hindustani Music	SC	0	0	3	3	4

Course Objectives

1. To explain nuances of the Hindustani Music.
2. To help students learn the compositions in Hindustani classical music and to enable them to learn it in the practical way.
3. To offer understanding of the notation system of Hindustani music.

Course Outcomes

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

1. Understand the nuances of the Hindustani classical music
2. Demonstrate the fundamentals and basics of the music but would also become a performer.
3. Sing in concerts and will also have a strong music theory knowledge

Course Content

Unit	Topics	Description
1	Music – Raga abhyas & Prasthuthi	<ul style="list-style-type: none">• Raag Todi• Raag Ahir Bhairav Practice of Sargangeeth, Lakshangeeth, Chotakhayal- Alap & Taan for above ragas.
2	Music – Raga abhyas & Prasthuthi	<ul style="list-style-type: none">• Raag Bhoop• Raag Puriya Practice of Sargangeeth, Lakshangeeth, Chotakhayal- Alap & Taan for above ragas.
3	Music – Raga abhyas & Prasthuthi	<ul style="list-style-type: none">• Raag Marwa• Raag Jaounpuri Practice of Sargangeeth, Lakshangeeth, Chotakhayal- Alap & Taan for above ragas.
4	Music Practical theory	<ul style="list-style-type: none">• Taal – Teentaal (Only Tekha)• Usage of Tanpura & Harmonium• Bhatkande 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.
B21PAS338	Practical 3 –Design in Theater and Major Production	SC	0	0	3	3	4

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. Master technical terminologies and executive measures.

Course Outcomes

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

1. Realize the relevance and limitations of technicalities of a theatre performance.
2. Subdue the fear of expression.
3. Analyse the technicalities of a play script.
4. Extrapolate and execute the technicalities of theatre both theoretically and practically

Course Content:

Unit	Topics	Description
1	Stage Costumes	<ol style="list-style-type: none"> 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	<ol style="list-style-type: none"> 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	<ol style="list-style-type: none"> 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	<ol style="list-style-type: none">1. Body toning, balance and imbalance2. Introduction to Mayerhold’s “Bio Mechanism”3. Major Production directed by faculty.
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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.
B21PA0301	English Literature (Victorian & Modern) & Language	HC	3	0	0	3	3

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

After the completion of this course, the student should 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. Illustrate 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. Mathew Arnold – Dover Beach

Modern Poetry:

4. W.B. Yeats – An Acre of Grass
5. T.S. Eliot – Prelude

Unit – II: Prose

1. D.H. Lawrence – The Rocking-Horse Winner
2. Virginia Woolf – Extract from *A Room of One's Own*
3. 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. Introduction to Style

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 Title	Course Type	L	T	P	C	Hrs./Wk.
B21PA0302	Social Psychology	HC	3	0	0	3	3

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 explain the basic concepts in Social Perception
3. To help students in understanding one's Self and self-development
4. To offer introduction to the dynamics of interpersonal relationships.

Course Outcomes

After the completion of this course, the student should 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. Analyse the dynamics of interpersonal relationship.

Course Contents

Unit-I: Introduction

- a) Definition; History- Origin and Development.
- b) Social psychology in India
- c) Theories – Interdependence and Evolutionary 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 behaviors to traits, central traits, categorization, context effects; continuum model of Impression formation.
- d) Integrating Impressions: Evaluation, negativity effect, positive bias, emotional
- e) Attribution: definition, types, theory- Jones and Davis's Correspondent Inference Theory, Kelley's Covariation theory.

Unit –III: The Self

- a) Self-presentation: accuracy in predicting our behavior, self-presentation tactics, ineffective self-presentation, self-handicapping.
- b) Self-knowledge: Sources-socialization, reflected appraisal, feedback from others, self-perception, labeling arousal states, 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, behaviours, self-awareness.

Unit-IV: Interpersonal Relationships

- a) Need to belong: loneliness, social rejection.
- b) Liking: definition, Social exchange theory
- c) Internal sources of Liking others: need to belong, role of affect.
- d) External Sources: proximity, familiarity, physical beauty.
- e) Love: Definition, types, triangular theory of love.
- f) Interdependency theory: rewards and costs, evaluating outcomes, coordinating outcomes, Fair exchange, beyond exchange.

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*. New 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 Girishwar Misra. New Directions in Indian Psychology, 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.

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B21PA0302(P)	Psychology Practicals - III	HC	0	0	1	1	2

Statistics: Correlation-Parametric and non parametric data.

- Self-concept
- Self-esteem
- Free Association
- Assessment of Love

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B21PAM341	Skill Development–2 (Indian Classical Dance Makeup)	RULO					

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B21PAO301	Sanskrit	OE	0	0	3	3	4

Course Outline

Unit	Description	Topics
1	Language, letters and pronunciation	Sanskrit <i>Varnamaala</i> Sanskrit Language letters and pronunciation a. <i>Varna utpathi sthaana</i> b. <i>Cunnitaakshara samhitaakshara</i> c. <i>Maaheshwara suthraani - pratyahaar</i>
2	Vowels, Verbs and Tenses	<i>Shabda roop</i> –ending in Vowels – <i>Ajanta Shabdaha</i> <i>Kriyaapada</i> (Verbs) a. <i>Latalakar</i> (present Tense

		<p>b.<i>Lotalakaar</i> (imperative mood) c.<i>Lrutalkaar</i> (future tense) d.<i>Ladalkaar</i> (past tense)</p>
3	<i>Sandhi</i> and History of Classical Sanskrit Literature	<p><i>Sandhi – swara sandhi</i> History of Classical Sanskrit Literature</p> <ol style="list-style-type: none"> Origin and development of drama Characteristics of Sanskrit Drama Types of Sanskrit Drama
4	Short Drama	Karnabhaaram by C.K.Ramachandra Aiyer

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B21PA0303	Internship in performing arts	HC	-	-	-	1	-

3. CPÀì °ÉĀ½zĀĀ

,Ā. GμĀ

Unit II zĀ°vĀ-šAqĀAiĀĀ

- 1. ÉĀÉĀß PĀĀÉĀUĀ¼Ā°è °ĀĀqĀĀPĀçgĀĀ ÉĀÉĀß
- 2. zĀ°vĀgĀĀ šgĀĀĀgĀĀ zĀj©r
- 3. PĀlÖqĀzĀ PÉ® ,ĀUĀgĀgĀĀ

ZĀAŸĀ
 1zĀp°AUĀAiĀĀ
 JZĪ J,ĵi 2ĀĀŸĀæPĀ±Ā

Unit III ĒĀĒÉĀUĀ¼ĀĀ

- 1. °Āl'gĀĀ °ÉĒ,ĀPĀĀĀĀ UĀtĀUĀ¼ĀĀ
- 2. eĀUĀwĀPĀgĀtZĀ »ÉĒĒÉĀiĀĀ°è UĀĀçüĀfiĀiĀĀ ŸĀæ,ĀĀŪvĀvÉ
- 3. ZĀĀĀĀPĀgĀĀ : MAzĀĀ nŸĀĀtĀ

AiĀĀ°èŸĀĀ gÉrØ
 1. ÉĀUĀtŪ
 † JĒĪ gĀAUĀĒĪ

Unit IVPĀzĀĀšj

- 1. ,ĀĀ,ĀlgĀ

AiĀĀĀ.Dgĵ. CÉĀAvĀĀĀĀEwð

ŸĀgĀĀĀĀ±ĀðÉĀ UĀæAxĀUĀ¼ĀĀ :

- 1. ĀĀĀUĀ¼Ā gĀĀ.2æĀ., PĀÉĀßqĀ ,Ā»vĀĀ ZĀjvÉæ, ŸĀæPĀ±ĀPĀgĀĀ VĀvĀ šĀPĪ °É,ĵ, ĀÉĀĒ,ĀÉgĀĀ. 2014
- 2. 1ĀĀAiĀwĀvĀ PĀÉĀßqĀ ,Ā»vĀĀ ZĀjvÉæ ,ĀĀŸĀĀĪ 1,2,3,4,5 ĀĀvĀĀŪ 6, PĀĀĒÉĀŸĀĀ PĀÉĀßqĀ CzsĀĀAiĀĀÉĀ ,ĀĀ,ÉŪ, ĀÉĀĒ,ĀÉgĀĀ «±Āé«zĀĀĀ®AiĀĀ, ĀÉĀĒ,ĀÉgĀĀ. 2014
- 3. °ĀĀŸĀ ÉĀUĀgĀdAiĀĀĀ, ,ĀUĀvĀĀ PĀ«UĀ¼ĀĀ, ŸĀæPĀ±ĀPĀgĀĀ ,ĀéŸĀß šĀPĪ °É,ĵ, ĒÉĀUĀ¼ĀÉgĀĀ. 2010
- 4. gĀĀeĀĒĪ zĀUĀð, ±ĀgĀtgĀ ,ĀĀĀUĀæ PĀæAw, ŸĀæPĀ±ĀPĀgĀĀ. ĒÉĒ»AiĀiĀ ŸĀæPĀ±ĀÉĀ, š¼Āĵ. 2015
- 5. ĀĀl'μĀx., gĀvĀßPĀgĀĀĀtĀðĀiĀĀ ĒsĀgĀvÉĀ±Ā ĀÉĒsĀĀ, ŸĀæPĀ±ĀPĀgĀĀ ZÉĀvĀÉĀ šĀPĪ °É,ĵ, ĀÉĀĒ,ĀÉgĀĀ. 1999
- 6. qĀ. CgĀ«AzĀ ĀĀiĀ®UĀwŪ, ,Ā»vĀĀ ,ĀĀ,ĀlØw ĀĀvĀĀŪ zĀ°vĀ ŸĀæeÉŌ, ŸĀæPĀ±ĀPĀgĀĀ PĀÉĀßqĀ ,Ā»vĀĀ ŸĀjμĀvĀĀŪ, ĒÉĀUĀ¼ĀÉgĀĀ. 2014
- 7. qĀ. F.J,ĵ. DĀĀĀÉgĀ, PĀÉĀßqĀ PĀxĀÉĀ ,Ā»vĀĀ : PĀzĀĀšj, ŸĀæPĀ±ĀPĀgĀĀ ,ĀéŸĀß šĀPĪ °É,ĵ, ĒÉĀUĀ¼ĀÉgĀĀ. 2016
- 8. QĀvĀðÉĀxĀ PĀĀvĀðPÉĒĀn, PĀÉĀßqĀ ,Ā»vĀĀ ,ĀUĀw, ŸĀæPĀ±ĀPĀgĀĀ PĀĀvĀðPÉĒĀn ĀÉĀĀÉĒĀjAiĀĀĒĪ læ,ĵŌ, zsĀgĀĀĀqĀ. 2009
- 9. ±ĀĀĀĀgĀAiĀĀ vĀ.ĀĀ., PĀÉĀßqĀ ,Ā»vĀĀ ZĀjvÉæ, ŸĀæPĀ±ĀPĀgĀĀ vĀ¼ĀĀQÉĀ ĀÉĀPĀtŪAiĀĀĀ ,ĀĀgĀPĀ UĀæAxĀĀĀiĀĒÉ, ĀÉĀĒ,ĀÉgĀĀ -2014
- 10. ,ĀĀ. qĀ! 1. Dgĵ. ZĀAzĀæ±ÉĀRgĵ, ĀĀĀĀzĀ¼ĀĀvĀÉĀzĀ ®PĀĒtUĀ¼ĀÉĀĀß ĒÉ¼ÉĒPÉĒ¼ĀĀĀĀzĀĀ °ÉĀUÉ?, ŸĀæPĀ±ĀPĀgĀĀ ÉĀĀPĀÉĀðĪPĀ ŸĀ©èPÉĀμĀĒĪ ŸÉæðÉĀĒĪ °«ĀmÉqĵ. 2010
- 11. DzsĀĀĀPĀ PĀÉĀßqĀ PĀĀĀĀ ĒsĀUĀ-2, PĀĀĒÉĀŸĀĀ PĀÉĀßqĀ CzsĀĀAiĀĀÉĀ ,ĀĀ,ÉŪ, ĀÉĀĒ,ĀÉgĀĀ «±Āé«zĀĀĀ®AiĀĀ, ĀÉĀĒ,ĀÉgĀĀ. 2004
- 12. 2ĀĀgĀĀzĀæŸĀĀ f.J,ĵ. PĀÉĀßqĀ ,Ā»vĀĀ ,ĀĀĀPÉĒ, ŸĀæPĀ±ĀPĀgĀĀ ,ĀéŸĀß šĀPĪ °É,ĵ, ĒÉĀUĀ¼ĀÉgĀĀ. 2013

Course Code	Course Title	Course Type	L	T	P	C	Hrs./Wk.
B21PAH412	Language- II Hindi	SC	2	1	0	2	3

Course Objectives

पठ्यक्रम उद्देश्य :

- सौंदर्यानुसार उचित भाषणा का प्रयोग करने के लिए दक्षता का को छात्रों में मूर्ति उत्पन्न करना ।
- साहित्य के माध्यम से समाज एवं मानवीय मूल्यों को समझाकर, उन मूल्यों को रचना करनी ।
- छात्रों में पौस्तक पठन एवं लेखन की अंतिम प्राप्ति सुनिश्चित करना ।
- अध्यात्म में साहित्य के माध्यम से प्रभावी एवं कुशल संचार का विकास करना ।

Course Outcomes:

अधिगम परणवम :

- अध्ययन की समाप्ति पर अध्यात्म -
- सामाजिक मूल्य एवं नैतिक जवाबदेही को स्वीकार कर सकता है ।
- साहित्य की प्रासंगिकता को जीवन में समझने के लिए दक्षता रखता है ।
- समाज में अंतर्निहित पद्धतियों एवं विचारधाराओं को व्यक्तित्व बनाने में समर्थ बन सकता है ।
- साहित्य के माध्यम से प्रभावी एवं कुशल संचार का विकास कर सकता है ।

अध्ययन विर्य सूची / पठ्यक्रम इकाई -

1: खंड - काव्य - नहुष - मथिलीशरण गौत

कवि पररचय

काव्य पररचय

शची सग

नहुष सग

इकाई -2: खंड - काव्य - नहुष -

मथिलीशरण गौत उवशी सग

स्वगभोग सग

इकवई -3: खैंद्रै -कौाव्य - नहृष - मथलैीशरण गैुप्त

सन्दै श

सग

मैतैणै

सग पतन

सग

इकवई -4 :

िसिनमव ररवृ :

सपर 30, िमशन मैंगल, थपड़, आिकल 15

सूचनव : प्रत्यकइकवई 25 अंककधिधूएिनधूरधूतहू ।

d) Suggested Text Books and References

Text book/s: पठ्य पूुस्तक:

1. खैंद्रै -कौाव्य - नहृष - मथलैीशरण गैुप्त

References: सन्दरू् ण्य :

1. लेखक का िसनेमा - कुं वर नारायण
2. द्विन्दी साद्वित्य का इद्वितास नागदरे .द्वैै -
3. आधैुिनक िन्दी सााित्य कौा इितैास बचन िसैंद्रै .द्वैै -
4. िन्दी सााित्य कौा नवीन इितैास लैाल साद्वैब सद्वैैं .द्वैै -
5. शुद्ध िन्दी कसे बोले कसे िलखेपथवीनाथ पाण्डे -
6. मीद्वियैा िवमश - रामशरण जोशी
7. िसनैेमा-िसनैेमैा - दयानैंद पाण्डैैय

Course Code	Course Title	Course Type	L	T	P	C	Hrs./Wk.
B21PAA413	Language- II Additional English	SC	2	1	0	2	3

Course Objectives

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

Course Outcomes

After the completion of this course, the student should 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

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. Evaluate the applicability of academic contribution in building a society.

Course Contents

Unit-I: Myths & Mythology

John W. May – Narcissus

W.B. Yeats – The Second Coming

Devdutt Pattanaik - Shikhandi and the Other Stories They Don't Tell you (Extracts)

Unit-II: Family & Relationships

Nissim Ezekiel – Night of the Scorpion

Langston Hughes – Mother to Son

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

Satyajit Ray – Adventures of Feluda (Extract)

Unit-IV: Education

The Dalai Lama – The Paradox of Our Times

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: And 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.
B21PAS421	Textual Traditions in Performing Arts	SC	3	0	0	3	3

Course Objectives:

1. To explain the tangible heritage of India and the different arenas where the traditions and cultures could be found related to Performing Arts
2. To help students learn the different texts from ancient, medieval and modern periods related to Performing Arts.

Course Outcomes

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

1. Understand the importance and the greatness of the Cultural heritage of India and their tangible sources.
2. Explain the tangible sources of Performing Arts as well as read, understand and apply them to the performances of them.

Course content

Unit	Topics	Description
1	History of Indian Performing Arts and its Sources	<ul style="list-style-type: none">• History and development of Performing Arts• Tangible source• Intangible Sources• List of World Heritage Sites in India
2	Tangible Sources for Performing Arts	<ul style="list-style-type: none">• Manuscripts• Sculptures• Temple architectures• Hindu Mythology and Iconography of Gods and Goddesses• Books on Dance, Music and Theatre• Film Archives
3	Texts on Performing Arts	<ul style="list-style-type: none">• Abhinaya Darpanam of Nandikeshwara – 2nd century AD• Abhinava Bharati of Abhinava Gupta – 10th century AD• Nritta Ratnavali of Jayapasena – 13th century AD• Abhilashitartha Chintamani of Someshwara – 12th century AD• Sangeeta Ratnakara – 13th century AD.
4	Texts on Performing Arts	<ul style="list-style-type: none">• Dasharupaka of Dhananjaya – 10th Century AD• Silappadikaram of Ilango Adigal – 2nd century AD• Vishnudharmottara Purana- 5TH Century AD

Reference Books:

1. Performing artists of ancient India by Iravati
2. The square and circle of Indian Arts by Kapila Vatsyayan
3. History of Indian Theatre by ML Varadpande
4. Speaking stones: World Cultural Heritage sites of India
5. Abhinaya Darpanam by Manmohan Ghosh
6. Abhinava Bharati by Anupa Pande
7. Nritta Ratnavali by Dr. Pappu venugopala Rao

8. Manasollasa by Dr. T. V. Vasudeva

Course Code	Course Title	Course Type	L	T	P	C	Hrs./Wk.
B21PAS422	Music Theory 4 (Carnatic Music)	SC	3	0	0	3	3

Course Objectives:

1. To explain the Kacheri compositions in Indian classical music
2. To help them understand the theoretical aspects of compositions.
3. To provide them with higher knowledge of ragalakshanas
4. To empower them with concert related technicalities and training

Course Outcomes:

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

1. Understand the concept of the gamaka system
2. Write notation.
3. Differentiate between the Hindustani and Indian classical raga classification.
4. Acquire stronger capacity to effectively render more challenging compositions 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, Nattakurunji, Mohanam, Kanada, Todi, Begada, Reetigaula

Reference Books:

1. Lakshana and Laskhya of Carnatic Music by Dr. T. V. Manikandan
2. The grammar of Carnatic Music by K. G. Vijaykrishnan

3. The Art and Science of Carnatic Music by Vidya Shankar

Course Code	Course Title	Course Type	L	T	P	C	Hrs./Wk.
B21PAS423	Music Theory 4 (Hindustani Music)	SC	3	0	0	3	3

Course Objectives:

1. To explain the Kacheri compositions in Indian classical music
2. To help them to understand the theoretical aspects of compositions.
3. To provide them with higher knowledge of ragalakshanas
4. To empower them with concert related technicalities and training

Course Outcomes:

- After the completion of this course, the student should be able to:
 1. Understand the concept of the gamaka system
 2. Write notation.
 3. Differentiate between the Hindustani and Indian classical raga classification.
 4. Acquire stronger capacity to effectively render more challenging compositions 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
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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.
B21PAS424	Theatre architecture and developments of theatre	SC	3	0	0	3	3

Course Objectives:

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

Course Outcomes:

After the 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	<ol style="list-style-type: none"> 1. Greek theatre architecture - Amphitheater 2. Roman theatre architecture – Circus Maximus, Colosseum 3. Sanskrit theatre architecture – Bharata’s Natya gruha
2	Theatre architecture 2	<ol style="list-style-type: none"> 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.

Reference Books:

1. The Sanskrit theatre and stage craft by EW. Marasinghe
2. Modern Indian Theatre by nandi Bhatia
3. Stages of Life: Indian Theatre by Kathryn Hansen

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B21PAS431	Practical 4 –Bharatanatyam	SC	0	0	3	3	4

Course Objectives:

1. To explain 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 provide an understanding about the jathis structure of Varnam.

Course Outcomes

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

1. Explain the historical aspects of Varnam.
2. Understand the patterns of jathis in Varnam.
3. Demonstrate the structural aspects of Nritya items in Bharathanatyam
4. Talk about the possibility of abhinaya in Varnam.

Course Content:

Unit	Topics	Description
1	Dance 1	Varnam poorvardha
2	Dance 1	Varnam uttarardha
3	Dance 1	Bhajan
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.
B21PAS432	Practical 4 –Kuchipudi	SC	0	0	3	3	4

Course Objectives

1. To help dancers learn and perform tharangam.
2. To explain the important items in Kuchipudi.
3. To provide detailed knowledge of Kuchipudi.
4. To teach the students the technique of dancing on the brass plate.

Course Outcomes:

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

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 – 1
2	Dance 2	Ashtapadi- 1-
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
B21PAS433	Practical 4- Mohiniyattam	SC	0	0	3	3	4

Course Objectives:

1. To explain the nuances of the Dance form of Mohiniyattam.
2. To develop a strong performing skill in the practical they are going to learn the item from repertoire is Padam the abhinaya piece.
3. To help dancer have a strong understanding about the characteristics of varna.
4. To teach the items in dance and also the technical aspects Of the item which include taalam, music, literature.

Course Outcomes:

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

1. Further teach the items and also understand the intricacies in choreographing such items in future.
2. Perform Abhinaya Dance piece Padam.
3. Demonstrate the dances that they have learned
4. 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.
B21PAS434	Practical 4- Odissi	SC	0	0	3	3	4

Course Objectives

1. To teach the students swarapallavi of Odissi
2. To explain the nuances of abhinaya
3. To offer detailed knowledge of Odissi.
4. To provide the students the items in dance and also the technical aspects of the item

Course Outcomes

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

1. Analyze the Historical aspects of the items
2. Understand the nuances of Abhinaya in Odissi
3. Demonstrate the structural aspects of each items.
4. Recognize the difference in the choreography pattern of each 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.
B21PAS435	Practical 4- Kathak	SC	0	0	3	3	4

Course Objectives:

1. To teach the students Parmelu of Kathk
2. To demonstrate the nuances of abhinaya
3. To provide detailed knowledge of Kathak.
4. To explain to the students the items in dance and also the technical aspects of the item which

Course Outcomes:

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

1. Understand the intricacies in choreographing such items in future.
2. Perform Abhinaya dance piece.
3. Demonstrate the dances that they have learned
4. 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.
B21PAS436	Practical 4–CarnaticVocal	SC	0	0	3	3	4

Course Objectives:

1. To explainlearn the Kacheri compositions in Carnatic music and to enable them to learn it in the practicalway.
2. To help them understand the theoretical aspects ofcompositions.
3. To provide them higher levels of vocaltraining
4. To empower them with concert related technicalities andtraining

Course Outcomes:

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

1. Understand the concept of the Tana varnam andPada varnam
2. Sing in madhyamakalas
3. Sing different compositional forms inconcert.
4. Acquire stronger capacity to effectively render more challengingcompositions

Unit	Topics	Description
1	Basics of concert music	TanaVarnam -1
2	Basics of concert music	TanaVarnam -1
3	Basics of concert music	Madhyamakalakriti – 1
4	Basics of concert music	VilambakalaKriti – 1 Tillana

Course Code	Course Title	Course Type	L	T	P	C	Hrs/wk
B21PAS437	Practical 4- Hindustani vocal	SC	0	0	3	3	4

Course Objectives

1. To explain the nuances of the Hindustani vocal.
2. To help students learn the compositions in Hindustani classical music and to enable them to learn it in the practical way.
3. To provide understanding of the technical terms in music.

Course Outcomes

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

1. Understand the nuances of the Hindustani classical music
2. Demonstrate the fundamentals and basics of the music and also become a performer.
3. Sing in concerts and will also have a strong music theory knowledge

Course content

Unit	Topics	Description
1	Music – Raga abhyas & Prasthuthi	<ul style="list-style-type: none"> • Raag Khamaj • Raag Shuddha Sarang Practice of Sargamgeeth, Lakshanageeth, Chotakhayal- Alap & Taan for above ragas.
2	Music – Raga abhyas & Prasthuthi	<ul style="list-style-type: none"> • Raag Shuddha Kalyan • Raag Brindavani sarang Practice of Sargamgeeth, Lakshanageeth, Chotakhayal- Alap & Taan for above ragas
3	Music – Raga abhyas & Prasthuthi	<ul style="list-style-type: none"> • 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 Shivram

Course Code	Course Title	Course Type	L	T	P	C	Hrs./Wk.
B21PAS438	Practical 4– Political Theatre	SC	0	0	3	3	4

Course Objectives

1. To develop an appreciation and unerring zeal towards dramatic literature.
2. To eliminate the fear of speaking in public and performance anxiety by enhancing self-confidence.
3. To explain all sort of technicalities of a theatre performance
4. To enable mastering technical terminologies and executive measures.
5. To inculcate knowledge about the technical essentials of a script.

Course Outcomes

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

1. Realize the relevance and limitations of technicalities of a Theatre performance.
2. Subdue the fear of expression.
3. Analyse the technicalities of a play script.
4. Extrapolate and execute the technicalities of theatre both theoretically and practically.
5. 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.
B21PA0401	Reading India	HC	3	0	0	3	3

Course Objectives

1. To explain the relation between culture and aesthetics of India.
2. To examine the various issues related to the formation of India as a nation.
3. To outline the issues of caste, class and gender related problems in India.
4. To discuss the contemporary political happenings in India.

Course Outcomes

After the completion of this course, the student should 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. Amir Khusrau: Multilingual Literary Culture (from *Indian Literary Criticism: Theory and Interpretation*)
3. 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. Ramachandra Guha: Redeeming the Public (from *Patriots and Partisans*)
3. 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. Baburao Bagul: Mother
2. Meena Kandaswamy: Becoming a Brahmin
3. Devanur Mahadeva: One Who Sold Themselves
4. Rajia Sajjad Zaheer: Neech
5. A. Revathi: *The Truth about Me – A Hijra Life Story* (Extract)

Unit – IV: Contemporary Politics

1. Arundhati Roy: My Seditious Heart – An Unfinished Diary of Nowadays (Published in *The Caravan: A Journal of Politics and Culture*)
2. Basharith Peer: *Curfewed Nights* (Extract)

3. 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, Basharith. *Curfewed Nights*. RHI, 2009.
- Tharoor, Shashi. *India – From Midnight to the Millennium and Beyond*. Penguin India, 2012.
- Roy, Arundhati. My Seditious Heart – An Unfinished Diary of Nowadays. *The Caravan: A Journal of Politics and Culture*. May 1, 2016.
URL: <http://www.caravanmagazine.in/essay/seditious-heart-arundhati-roy>

Course Code	Course Title	Course Type	L	T	P	C	Hrs./Wk.
B21PA0402	Child Development	HC	3	0	0	3	3

Course Objectives

1. To introduce basic concepts of human development, factors affecting the human development.
2. To explain the biological correlates and prenatal human development
3. To provide insight into the various milestones of infancy and early childhood
4. To articulate the changes in milestones of development in later childhood.

Course Outcomes

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

1. Discover the basic concepts of child development and evaluate core concepts, strengths, and weaknesses of the major theories of child development.
2. Evaluate the biological factors that contributes to child development and changes during prenatal development
3. Analyze the impact of biological/genetic influences on physical growth, cognition and behavior during Infancy and early childhood
4. Explain the impact of biological/genetic influences on physical growth, cognition and behavior during Later Childhood

Course Contents

Unit-I: Introduction

- a) Definition of child psychology, difference between developmental and child psychology.

- b) Domains of Development, Stages of Child development
- c) Issues: Continuous or Discontinuous Development, Nature vs Nurture, one or many course of Development.
- d) Historical Foundations: medieval Times, The Reformation, philosophies of the Enlightenment, scientific beginnings-Darwin, Hall, Gesell, Baldwin.
- e) Modern Perspectives: Psychoanalytic-Freud, Erikson; Behaviorism and social learning theory, Cognitive development theory-Piaget.
- f) Recent Theoretical Perspectives: Information processing, Developmental Cognitive Neuroscience, Ethology and Evolutionary Developmental Psychology, Vygotsky's Sociocultural theory, Ecological Systems theory.
- g) Child Development and Social Policy: Definition, need for social policy for children, culture and public policies.
- h) Research Designs: Correlational, experimental, modified experimental, longitudinal, cross-sectional, sequential, microgenic design.

Unit-2: Foundations of Development

- a) Biological Foundations: Evolutionary perspective, Genetic Foundation-genes, chromosomes, genetic code, dominant and recessive inheritance, genotype, phenotype, sex determination, multiple offsprings, Chromosomal Abnormalities: Down syndrome, klinefelter's syndrome, turner's syndrome, Fragile X syndrome; Gene-linked abnormalities- tay Sachs disease, sickle cell anemia, PKU. Genetic Counselling.
- b) Prenatal Development: Prerequisites for conception- maturation, ovulation, fertilization. Conception.
- c) Milestones of Prenatal development: Zygote, Embryo, Foetus- changes across the stages.
- d) Prenatal Assessment- Amniocentesis, chorionic villus sampling, embryoscopy, pre-implantation diagnosis, maternal blood test, umbilical cord blood sampling, ultrasound
- e) Birth: stages of labor, Delivery-types-normal, C-section, breech, forcep and suction.
- f) Neonate: appearance, assessment-APGAR scale,

Unit -3: Infancy and Early childhood

Infancy: Reflexes and states of arousal.

- a) Physical Development: Pattern of growth, height and weight, Brain, Sleep and Nutrition.
- b) Motor development-sequence and skills.
- c) Sensory and Perceptual Development: Vision, touch, hearing, taste and smell.
- d) Cognitive Development: cognitive process-sensorymotor stage. Language development
- e) Socioemotional Development: temperament and personality, attachment and its development.
- f) **Early childhood:**
- g) Physical Development: body growth, motor development, sleep.
- h) Cognitive Development: Piaget's Preoperational stage, vygotsky's theory.
- i) Language development: phonology, morphology, syntax, semantics, pragmatics.
- j) Socioemotional development: the self, emotional development, moral development, parenting impact, sibling relationships, peer relations, play and media.

Unit- 4: Middle Childhood

- a) **Physical Development:** body growth and change, the brain, Motor Development, exercise, health, illness and disease. Children with disabilities- scope of disabilities, educational issues
- b) **Cognitive Development:** Piaget's theory, information processing, Intelligence.

- c) **Language Development:** vocabulary, grammar and metalinguistics awareness, reading, writing, bilingualism and second language, learning.
- d) **Socioemotional development:** The Self, emotional development, moral development, changes in parent-child relationships, Peers- changes, peer status, social cognition, bullying, and friends.

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. Hetherington& 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

Course Code	Course Tittle	Course Type	L	T	P	C	Hrs./Wk.
B21PA0402(P)	Psychology Practical – IV	HC	0	0	1	1	2

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

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

Course Code	Course Tittle	Course Type	L	T	P	C	Hrs./Wk.
B21PAM441	MOOC (Self Study)	MC	2	0	0	2	

SEMESTER 5

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B21PAS521	Traditions and innovations in performing arts	SC	3	0	0	3	3

Course Objectives

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

Course Outcomes

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

1. Understand the importance of traditions in performing arts.
2. Explain that innovations are inseparable part of traditions.
3. Demonstrate 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 1. Definition of Innovation, Importance of innovation in performing arts, scope of innovation in Indian performing arts arena in general and dance in particular. 2. Contribution of the Nationalist movement to the revival of the traditional dances of India; Introduction of the classical dance format and recognition of eight classical forms
2	Marga in Performing Arts	1. Defining paradigm 'Marga ' in dance, drama and music 2. Sculptures art architecture and performing arts 3 literature and performing arts. Nrityalakshana and nritya lakshya. 4. Natyasastra study and performing arts. 2.

		5. Innovation in Indian dance- Study the works of Uday Shankar, Ramgopal, Mrinalini Sarabhai and Chandralekha, Contribution of some famous choreographers and dancers of 21st century.
3	Desi in Performing Arts	1. Defining the paradigm 'Desi' in dance drama and music 2. Sculptures art architecture and performing arts 3. literature and performing arts Nritya lakshana and nritya lakshya 4. Sangeeta ratnakara and performing arts 5. Influence of digitalisation and technological advances on Indian performing arts and role of media.
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.

Reference Books:

1. Bharata Natya shastra
2. Essays of Hiriayanna
3. Classical Indian Dance In Literature And The Arts By Dr. Kapila Vatsayan
4. Prekhaniam by shatavadhani RGanesh
5. Dasharopaka of Dhananjaya
6. Rasika priya by Keshava das
7. The Eminent dancers of india by Sushil mishra.
8. Marg publications
9. Unfinished Gestures By Davesh Soneji
10. Indian poetics by TN.Sreekantaiyya

Course Code	Course Title	Course Type	L	T	P	C	Hrs./Wk.
B21PAS522	Music Theory 5 (Carnatic music)	SC	3	0	0	3	3

Course Objectives

1. To teach distinctive features of Indian music
2. To help them understand the great composers of Indian classical music
3. To provide understanding of the similarities of kathakali - yekshagana sangeetham, Kathak-Odissi Music.
4. To empower them with concert related technicalities and training

Course Outcomes:

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

1. Understand the features of Indian music theory
2. Understand the great composers of Indian classical music the students would be able to sing different compositional forms in concert
3. Render more challenging compositions and to have a stronger knowledge on the music in Vedic times.

Course content

Unit	Topics	Description
1	Basic for concert music	Distinctive features of Indian Music
2	Life history	Prominent stalwarts of yester years in vocal: Semmangudi Srinivasa Iyer., Palghat K V Narayanaswami, M D Ramanathan, Madurai Mani Iyer., D K Pattambal, M S Subbalakshmi, M L Vasanthakumari.
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

Reference Books

1. Ragas in Carnatic Music by Dr. S. Bhagyalakshmi
2. Lakshanagranthas in Music by Dr. S. Bhagyalakshmi
3. Aspects of Indian Music by Sumathi Mutatkar

Course Code	Course Title	Course Type	L	T	P	C	Hrs./Wk.
B21PAS523	Music Theory 5 (Hindustani music)	SC	3	0	0	3	3

Course Objectives

1. To teach the distinctive features of Indian music
2. To help them understand the great composers of Indian classical music
3. To provide them understanding of the similarities of kathakali - yekshagana sangeetham, Kathak-Odissi Music.
4. To empower them with concert related technicalities and training

Course Outcomes:

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

1. Understand the features of Indian music theory
2. Recognize the great composers of Indian classical music and would be able to sing different compositional forms in concert
3. Render more challenging compositions and to have a stronger knowledge on the music in Vedic times.

Course content

Unit	Topics	Description
1	Basic for concert music	Distinctive features of Indian Music
2	Life History	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 Maalika (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.
B21PAS524	Theatre aesthetics and play writing	SC	3	0	0	3	3

Course Objectives:

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

Course Outcomes:

After the completion of the course, students will 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 Soyinka *Indian Playwright Kalidasa Bhasa Shudraka Vijay Tendulkar Mahesh Dattani Habib Tanvir

		Badal Sarcar Girish Karnad Lakshmi pathi Kolar
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Reference Books:

1. Religion and Theatre by ML Varadpande
2. Traditions Indian theatre and Multiple Streams by Kapila Vatsyayan
3. Studies in Aesthetics by Parbhas Jiban

Course Code	Course Title	Course Type	L	T	P	C	Hrs./Wk.
B21PAS531	Practical 5–Bharathanatyam	SC	0	0	3	3	4

Course Objectives:

1. To ensure that students learn the various items in the Bharatanatyam repertoire.
2. To help them understand the choreography patterns of Devarnama and Kriti.
3. To make sure they have a strong foundation in the knowledge of Different treatises
4. To teach the students the items in dance and also the technical aspects Of the item which include taalam, music, literature

Course Outcomes:

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

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

Course content

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

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B21PAS532	Practical 5- Kuchipudi	SC	0	0	3	3	4

Course Objectives

1. To help the students understand the nuances of Abhinaya in Kuchipudi
2. To explain the difference between krithi and javali.
3. To provide more dances and develop their understanding about the dance form.
4. To teach the students the items in dance and also the technical aspects of the dances which include taalams, music, and literature

Course outcome

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

1. Understand the structure of Tyagaraja Kritis
2. Learn about the significance and uniqueness of Thyagaraja kritis
3. Demonstrate the improvisation in Abhinaya
4. Analyze the structure of javali and krithi.

Course content

Unit	Topics	Description
1	Dance 1	Tyagraja Kritis 1 st part
2	Dance 1	Tyagraja Kritis 2 nd part
3	Dance 2	Javali- 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 per week
B21PAS533	Practical 5- Mohiniyattam	SC	0	0	3	3	4

Course objectives:

1. To help the students understand the nuances of the Thillana, Bhajan and Ashtapadi of Mohiniyattam repertoire.
2. To teach the students the items in dance and also the technical aspects of the Thillana which include Taalam, Music and Literature.
3. To provide choreography patterns of Bhajans, Ashtapadi and Thillana.

Course outcomes

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

1. Understand the nuances of the dance form of Mohiniyattam which in turn would help better understand the dance pieces.
2. Perform the dances they learned in the syllabus
3. 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
B21PAS534	Practical 5- Odissi	SC	0	0	3	3	4

Course Objectives:

1. To help the students understand the 10 incarnation of Vishnu.
2. To explain the format of Pallavi
3. To offer an understanding of the history behind each avathara
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:

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

1. Articulate the mythological stories behind each avatara
2. Demonstrate the hastha used to show each avathara
3. Explain the structure of Pallavi.
4. 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
B21PAS535	Practical 5- Kathak	SC	0	0	3	3	4

Course Objectives

1. To help the students understand the 10 incarnation of Vishnu.
2. To explain the format of Pallavi
3. To provide an understanding of the history behind each avathara
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 about the mythological stories behind each avatara
2. Demonstrate the hastha used to show each avathara
3. Explain the structure of Pallavi.
4. 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./ Wk.
B21PAS536	Practical 5–CarnaticVocal	SC	0	0	3	3	4

Course objectives:

1. To explain the Kacheri compositions in Carnatic music and to enable them to learn it in the practical way.
2. To help them to understand the theoretical aspects of compositions.
3. To provide them higher levels of vocal training
4. To empower them with concert related technicalities and training

Course outcome

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

1. Understand the concept of the alapana and swarakalpana
2. Sing anodharmasangeeta
3. Create different compositional forms in concert.
4. Acquire stronger capacity to effectively render more challenging compositions

Course content

Unit	Topics	Description
1	Basic for concert music	Javali –1 Pancharatna Kriti-1
2	Basic for concert music	Padam
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.
B21PAS537	Practical 5- Hindustani Vocal	SC	0	0	3	3	4

Course Objectives

1. To explain the nuances of the Hindustani vocal.
2. To help the students learn the compositions in Hindustani classical music and to enable them to learn it in the practical way.
3. To provide some instruments of Hindustani classical music and to enable them to learn it in the practical way.
4. To teach them to understand the technical terms in music.

Course Outcomes

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

1. Understand the nuances of the Hindustani classical Music
2. Demonstrate the fundamentals and basics of the music but would also become a performer.
3. Sing in concerts and will also have a strong music theory
4. Show conceptual clarity about taal concept.

Course Content

Unit	Topics	Description
1	Music – Raga abhyas & Prasthuthi	<ul style="list-style-type: none">• Raag Yaman Kalyan• Raag Nand• Practice of Sargamgeeth, Lakshanageeth, Chotakhayal- Alap & Taan for above ragas.
2	Music – Raga abhyas & Prasthuthi	<ul style="list-style-type: none">• Raag Bhimpalasi• Raag Bhageshree Practice of Sargamgeeth, Lakshanageeth, Chotakhayal- Alap & Taan for above ragas.
3	Music – Raga abhyas & Prasthuthi	<ul style="list-style-type: none">• Raag Puriya Kalyan• Raag Malkauns Practice of Sargamgeeth, Lakshanageeth, Chotakhayal- Alap & Taan for above ragas.
4	Music Practical theory	<ul style="list-style-type: none">• 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.
B21PAS538	Practical 5 -Theatre Acting Advance III	SC	0	0	3	3	4

Course Objectives

1. To develop an appreciation and unerring zeal towards dramatic literature.
2. To eliminate the fear of speaking in public and performance anxiety by enhancing self-confidence.
3. To elevate the pupils to perceive the Social contexts of theatrical performances.
4. To explain the social perception and executive measures of theatre historically.
5. To cultivate an analytical mind on the social credentials of a script.

Course Outcomes

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

1. Realize the historical implementations of social perception in Theatre performances.
2. Subdue the fear of expression in a social scenario.
3. Dissect a play script through the lenses of social discourse.
4. 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 of plays 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. Clifford & Christopher J Herr, *American Political Theatre*

Course code	Course Title	Course Type	L	T	P	C	Hrs. / Wk.
B21PA0501	Literary Criticism	HC	3	0	0	3	3

Course Objectives

1. To discuss the basic ideas of literary criticism.
2. To outline the development of literary criticism.
3. To explain the diversity of literary criticism and its application in literary and non-literary endeavours.
4. To examine the modern developments in literary criticism.

Course Outcomes

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

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

Course Contents

Unit – I: Introduction

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

Unit – II: Introduction to Greek Literary Criticism

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

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

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

Unit – IV: Victorian, Modern and Postmodern Criticism

1. Introduction to Victorian, Modern and Postmodern Criticism
2. Matthew Arnold: The *Study of Poetry* (Extract)

3. T.S. Eliot: Tradition and Individual Talent (Extract)
4. Lawrence E. Cahoon: What Postmodernism Means

REFERENCE:

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

Course code	Course Title	Course Type	L	T	P	C	Hrs. / Wk.
B21PAS525	Literatures of India – I	SC	3	0	0	3	3

Course Objectives

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

Course Outcomes

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

1. Analyze the various issues discussed by classical and modern poets of Literatures from India.
2. Distinguish the major features in the fictional narratives of Literatures from India.
3. Demonstrate familiarity with concerns specific to India as presented in non-fictional works by Indian writers.
4. 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*. Sahitya Akademi, 1992.
- Manto, Saadat Hasan & Aatish Taseer. *Manto: Selected Short Stories*. RHI, 2012.
- Narasimhachar, Sudha. *Selected Stories of Munshi Premchand*. 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.
B21PAS526	Reading Myths and Mythologies	SC	3	0	0	3	3

Course Objectives

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

Course Outcomes

After the completion of the course, 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. Jawahar Lal 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)

REFERENCES:

- Nehru, Jawaharlal. *The Discovery of India*. Penguin India, 2008.
- Roy, Kumkum. *The Power of Gender and the Gender of Power: Explorations in Early Indian History*. OUP, 2010.
- Pattanaik, Devdutt. *Indian Mythology*. Simon and Schuster, 2001.
- Sattar, Arshia (Trans). *The Ramayana*. Penguin Random House India, 2016.
- Rajagopalachari, C. *Mahabharata*. Bharatiya Vidya Bhavan, 2010.
- Sophocles. *The Three Theban Plays*. Penguin, 1984.
- Homer. *The Iliad*. Penguin, 2003.
- Virgil. *The 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.
- Barthes, Roland. *Mythologies*. RHUK, 2009.

Course Code	Course Title	Course Type	L	T	P	C	Hrs./Wk.
B21PAS527	Indigenous Psychology- An Indian Perspective-I	SC	3	0	0	3	3

Course Objectives:

1. To provide knowledge required for the practice of Psychology in Indian context.
2. To develop skills required to Cognition, Self and Consciousness in an Indian context.
3. To offer 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.
4. To nurture the skills required to maintain Health, Happiness and well-being in an Indian Perspectives on Psychology.

Course Outcomes:

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

1. 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.
2. Comprehend the concept of Cognition, Self and Consciousness in an Indian context.
3. 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.
4. Explain 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 Consciousness

Consciousness in Indian Psychology; Advaita Metaphysics of Consciousness (Nature of reality; manas and higher mental states); Buddhist phenomenology of Consciousness- a. Elements of Consciousness/ Self as consciousness, b. Four planes of Consciousness- self as knower, as enjoyer, as doer; ego-identity and soul identity , c. Forms/States of Consciousness; Psychology of Consciousness in Samkhya- yoga

Unit-III: Human Emotions

Bases of emotions ,Types of emotions and their manifestations Bharatha on Emotions and Aesthetic moods , The Paradoxial nature of Aesthetic mood, Implications of the concept of Rasa,

Transformation of Emotion in religious devotion, rasa in the context of modern Psychology (rasa and bhava), Emotions and Culture

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

Subjective well-being of an individual (mental health) ; Yoga- Physiological functions, physical functions; Pranayama; Pratyahara, Dharna, Dhyana and Samadhi (theories of happiness and well-being; self-growth and liberation).; Mudras and Bandhas; Indian Perspective on Values, Morality and Justice

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 on indigenous 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.
B21PA0502	Abnormal Psychology-I	HC	3	0	0	3	3

Course Objectives

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

Course Outcomes

After the completion of the 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. Explain the symptoms, causes and diagnosis of Anxiety and Obsessive-compulsive disorder.
4. Explain 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 : B21PA0502(P)

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

Course Code	Course Title	Course Type	L	T	P	C	Hrs./Wk.
B21PAS528	Health Psychology-I	SC	3	0	0	3	3

Course Objectives

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

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

Course Outcomes

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

1. Explores the connection between Health and Psychology and its relevance.
2. Analyzes the impact of cognition on illness and explore the need for compliance and factors influencing it.
3. Explain the various behaviors that promotes health
4. Examine 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.

Course Code	Course Title	Course Type	L	T	P	C	Hrs./Wk.
B21PA0502(P)	Psychology Practical - V	HC	0	0	1	1	2

Spiritual Well-being

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

Course Code	Course Title	Course Type	L	T	P	C	Hrs./Wk.
B21PAS527/28(P)	Psychology Practical - VI	HC	0	0	1	1	2

Course Code	Course Title	Course Type	L	T	P	C	Hrs./Wk.
B21PAM541	Skill Development	MC					

SEMESTER 6

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

Course Objectives :

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

Course Outcomes :

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

1. Appreciate art and apply aesthetic approach.
2. Demonstrate awareness of Indian and western aesthetic theories
3. Apply the learnt subject practically in their performances.
4. Develop increased awareness of aesthetic paradigms.

Course content

Unit	Description	Topic
1	Fundamentals of Aesthetics	<ol style="list-style-type: none"> 1. Classifications of arts 2. Defining the term 'Aesthetics' 3. Art Appreciation and defining art 4. Philosophy of Indian – add Aesthetics 5. Understanding 'isms' in relation to aesthetics
2	Principles of Aesthetics	<ol style="list-style-type: none"> 1. Amalgamation 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	<ol style="list-style-type: none"> 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
4	Western Aesthetics	<ol style="list-style-type: none"> 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
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Reference Books:

1. A modern Introduction to Indian Aesthetic Theory by SS Barlingay
2. Art, Aesthetics and Philosophy by SG Kulakrni
3. Aesthetics principles of Indian Art by Prithvi K Agarwal

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B21PAS622	Music Theory 6 (Carnatic Music)	SC	3	0	0	3	3

Course Objectives:

1. To explain the theoretical aspects of compositions.
2. To help them understand the grama system of music
3. To empower them with concert related technicalities and training
4. To familiarize them with the rasa theory of Music

Course Outcomes:

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

1. Understand raga used in film music and Indian classical music in general
2. Explain the ancient raga classification
3. Have conceptual clarity about Rasa
4. Acquire stronger capacity to effectively render more challenging compositions

Course content

Unit	Topics	Description
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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- delete Introduction to scientific aspect of Carnatic music- add	Introduction to different Karnatik styles – 4Mysore & Tanjore system.- delete Voice , culture and human vocal chords- add
4	Rasa Theory	Evolution of the concept of Rasa through ages & Nava Rasas.

Refereneec books:

1. Ragas in Carnatic Music by Dr. S. Bhagyalakshmi
2. The Art and Science of Carnatic Music by Dr. S. Bhagyalakshmi

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B21PAS623	Music Theory 6 (Hindustani Music)	SC	3	0	0	3	3

Course Objectives:

1. To help them to understand the theoretical aspects of compositions.
2. To explain the grama system of music
3. To empower them with concert related technicalities and training
4. To familiarize them with rasa theory of Music

Course Outcomes:

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

1. Understand raga used in film music and Indian classical music in general
2. Explain the ancient raga classification
3. Provide conceptual clarity about Rasa
4. Acquire stronger capacity to effectively render more challenging compositions

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, Gwalior, 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.
B21PAS624	Theatre direction	SC	3	0	0	3	3

Course Objectives:

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

Course Outcomes:

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

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

Course Content:

Unit	Topics	Description
1	Theatre music	<ul style="list-style-type: none">• Introduction to theatre music.• Evolution of theatre music in India.• Contemporary theatre music.
2	Social significance of Theatre	<ul style="list-style-type: none">• Relevance of social significance of theatre.• Effects of theatre on society.• Experimental theatre and its effects on society.
3	Play direction	<ul style="list-style-type: none">• Introduction to play direction.• Role of a director• Significance of playwright, actor and audience in play direction.

		<ul style="list-style-type: none"> Supporting elements in play direction – sets, lighting, make up
4	Major play directors in theatre	<ul style="list-style-type: none"> Constantine Stanislavski Vsevolod Mayerhold Erwin Piscator Jercy Grotowski B V Karanth Augusto Boal.

Course Code	Course Title	Course Type	L	T	P	C	Hrs./Wk.
B21PAS631	Practical 6–Bharathanatyam	SC	0	0	3	3	4

Course Objectives

1. To explain the structure of Thillana and Javali.
2. To provide an understanding about the korvai structure of Thillana.
3. To develop student's confidence in performing a solo Bharathanatyam performance.
4. To teach the students the items in dance and also the technical aspects of the item which include taalam, music, and literature

Course Outcomes:

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

1. Understanding the structural patterns of Thillana.
2. Demonstrate the structure in the jathi and korvai in Thillana.
3. Analyze the pattern of abhinaya in Javali.
4. Give a solo Bharathanatyam performance

Course content

Unit	Topics	Description
1	Dance 1	Javali -1
2	Dance 2	Thillana – 1
3	Singing and Recitation- DELETE DANCE 1- ADD	ASHTAPADI- ADD Learning of singing the lyrics of the item and the recitation of the jathis and solkattus- DON'T DELETE
4	Concert paper- SEPARATE PAPER IF POSSIBLE	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.
B21PAS632	Practical 6- Kuchipudi	SC	0	0	3	3	4

Course Objectives

1. To explain the nuances of Abhinaya in Padam.
2. To help students understand the structure of Kuchipudi.
3. To provide students confidence in performing a solo Kuchipudi Performance.
4. To teach the students the items in dance and also the technical aspects of the dances which include taalam, music, and literature

Course outcome

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

1. Demonstrate the structure in the jathi and Korve in Thillana.
2. Build confidence in giving a solo performance in Kuchipudi.
3. Develop the ability to explain and coordinate with the accompanying artists independently.
4. 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.
B21PAS633	Practical 6- Mohiniyattam	SC	0	0	3	3	4

Course objectives:

1. To explain the nuances of the Shloka of Mohiniyattam repertoire.
2. To help them understand the technical ways of choreography.
3. To develop a strong foundation in the dance style by learning the different Dances and abhinaya
4. To teach the students the items in dance and also the technical aspects of the item which include taalams, music, literature.

Course outcomes:

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

1. Understand the nuances of the choreography techniques of Mohiniyattam and have better understanding of the dance pieces.
2. Further teach the items and also understand the intricacies in choreographing such items in future
3. Have a good understanding about that according to Hasthalakshana dheepika

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.
B21PAS634	Practical 6- Odissi	SC	0	0	3	3	4

Course Objectives:

1. To help the students understand the approach of abhinaya in Odissi
2. To discuss the essence of Gita govindam
3. To explain the structure of Mokhya.
4. To teach the students the items in dance and also the technical aspects of the dances which include taalam, music, and literature

Course Outcomes:

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

1. Analyse the technicalities of an odissi performance
2. Describe about the importance of Ashtapadis in Odissi performance.
3. Learn about the structure of Mokhya.
4. Demonstrate Mokhya with its literature.

Course Content

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

Course Code	Course Title	Course	L	T	P	C	Hrs./
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		Type					Wk.
B21PAS635	Practical 6 -Kathak	SC	0	0	3	3	4

Course Objectives:

1. To help the students understand the approach of abhinaya in Kathak
2. To discuss the essence of Katak
3. To explain the structure of Ghat Bhaav.
4. To teach the students the items in dance and also the technical aspects of the dances which include taalam, music, and literature

Course Outcomes:

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

1. Analyse the technicalities of an Kathak performance
2. Describe about the importance Padhant performance.
3. Learn about the structure of Tarana.
4. 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.
B21PAS636	Practical 6–Carnatic Vocal	SC	0	0	3	3	4

Course Objectives:

1. To explain the theoretical aspects of compositions.
2. To provide them higher levels of vocal training
3. To empower them with concert related technicalities and training
4. To help them to get used to kalpanaswara

Course Outcomes:

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

1. Understand the concept of the alapana and swarakalpana
2. Sing the Manodharma sangeetha
3. Sing different compositional forms in concert.
4. Acquire stronger capacity to effectively render more challenging compositions

Course content

Unit	Topics	Description
1	Basis of concert music	Kriti with alapana and swara • Kalpana- add • Padam – 1- delete • Padam – 2- delete
2	Basics of concert music	• Kavadihinthi • Kavadihithi- delete • Devarnama- add
3	Basics of concert music	• Thillana – 1 • Tillana – 2
4	Basics of concert music	Kriti with alapana and swara Kalpana- delete Abhang - ADD Bhajan - ADD

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
B21PAS637	Practical 6- Hindustani Vocal	SC	0	0	3	3	4

Course Objectives

1. To explain the nuances of the Hindustani Music.
2. To help 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

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

1. Understand the nuances of the Hindustani classical Music

2. Demonstrate fundamentals and basics of the music and become a performer.
3. 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.
B21PAS638	Practical 6 – Theatre	SC	0	0	3	3	4

Course Objectives

1. To develop an appreciation and thorough commiseration of dramatic performance.
2. To eliminate the fear of speaking in public and performance anxiety by enhancing self-confidence.
3. To analyse and demonstrate the historical evolution of drama and its variants across the world.
4. To encourage mastering the technical terminologies and executive measures.

5. To help create a full-fledged play script.

Course Outcomes

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

1. Realize the historical implementations of social perception in Theatre performances.
2. Subdue the fear of expression in a social scenario.
3. 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. Jerzy 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 Objectives

Course code	Course Title	Course Type	L	T	P	C	Hrs. / Wk.
B21PA0601	Introduction to critical theory	HC	3	0	0	3	3

1. To develop basic ideas of critical theory.
2. To distinguish certain eminent schools of critical theory.
3. To build a deep interest for critical theory among the learners.
4. To enhance interpretation and application of the theory and its relevance.

Course Outcomes

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

1. 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 new 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.
B21PAS625	Literatures from India – II	SC	3	0	0	3	3

Course Objectives

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

Course Outcomes

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

1. Explain the various issues dealt by contemporary poets of India and their contribution towards ‘decolonization’.
2. Analyze the major features and their value in the fictional narratives of India.
3. Demonstrate familiarity with concerns specific to India as presented in non-fictional works.
4. 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. Keki Daruwala – 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. TamsulaAo – The Jungle Major

Unit – III: Essays

1. Sudhir Kakar – Feminine Identity in India (Extract from *The Inner 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, Mahasweta. *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, Tamsula. *These Hills Called Home: Stories from a War Zone*. Penguin India, 2005.

Course code	Course Title	Course Type	L	T	P	C	Hrs. / Wk.
B21PAS626	Revisionist Writings	SC	3	0	0	3	3

Course Objectives

1. To acquaint the students with the genre of revisionist writings.
2. To expose the students to the reinterpretation of Indian epics.
3. To introduce the students to the contemporary retellings and associative myths of the *Ramayana* and *the Mahabharata*.
4. To familiarize the students to the contemporary revision of myths and its connotation.

Course Outcomes

After the completion of the course, 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* and the *Mahabharata*.
4. Demonstrate restructuring of Indian myths and mythologies and their relevance.
5. Prepare re-visionist pieces 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. Devdutt Pattanaik: *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. Sharath Komarraju: *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 Title	Course Type	L	T	P	C	Hrs./Wk.
B21PAS627	Indigenous Psychology- An Indian Perspective-II	SC	3	0	0	3	3

Course Objectives:

1. To discuss 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 explain item analysis, item discrimination in constructing the test.
4. To provide information about the application of tests in different fields such as clinical, organizational, educational, counselling, military etc.

Course Outcomes:

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

1. Understand an Indian Psychological concepts 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 of Mind-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) Sāṃkhya-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 on indigenous 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.
B21PA0602	Abnormal Psychology-II	HC	3	0	0	3	3

Course Objectives

1. To discuss symptoms, causes, types and diagnosis of Bipolar Disorders.
2. To discuss symptoms, causes, types and diagnosis of Somatic symptom Disorders.
3. To discuss symptoms, causes, types and diagnosis of Schizophrenia Spectrum Disorders.
4. To discuss symptoms, causes, types and diagnosis of Bipolar Disorders.

Course Outcomes

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

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

Course Code	Course Title	Course Type	L	T	P	C	Hrs./Wk.
B21PAS628	Health Psychology-II	SC	3	0	0	3	3

Course Objectives

1. To explain the causes and consequences of stress.
2. To discuss strategies to cope with various stressors.
3. To provide information about the psychological contribution in onset, treatment of life style disorders.
4. To examine the psychological correlates of psychoneuroimmunological and immunology disorders.

Course Outcomes

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

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

Course Contents

Unit-I: Stress

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

Unit-II: Coping Strategies

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

Coping and External Resources

Coping Outcomes

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

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

Unit-III: Life-style Disorders

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

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

Stroke: risk factors, consequences, rehabilitative Interventions.

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

Unit-IV: Psychoneuroimmunology and Immune related disorders.

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

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

Type I Diabetes: Problems of Adolescent Diabetics.

Reference Books:

1. Jane Ogden (2010) Health Psychology – a text book, 4th edition, Tata McGraw Hill Education Private Limited, New Delhi.
2. Shelley E. Taylor (2006) Health Psychology – 6th Edition, Tata McGraw Hill Education Private Limited, New Delhi.
3. Steve R. Baumgardner & Marie K. Crothers (2009) Positive Psychology, Dorling Kindersley (India) Pvt. Ltd., licensees of Pearson Education in South Asia.
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Course Code	Course Title	Course Type	L	T	P	C	Hrs./Wk.
B21PA0602(P)	Psychology Practical- VII	HC	0	0	1	1	2

Course Code	Course Title	Course Type	L	T	P	C	Hrs./Wk.
B21PAS627/28(P)	Psychology Practical- VIII	HC	0	0	1	1	2

Course Code	Course Tittle	Course Type	L	T	P	C	Hrs./Wk.
B21PAM641	Field trip	MC					

Course Code	Course Tittle	Course Type	L	T	P	C	Hrs./Wk.
B21PA0604	Dissertation	HC	2	0	0	2	

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:

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

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

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

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

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

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

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