

10 YEARS
OF UNIVERSITY
RECOGNITION
20 YEARS OF
ACADEMIC
EXCELLENCE



REVA
UNIVERSITY
Bengaluru, India

SCHOOL OF PERFORMING ARTS

Master of Performing Arts

(MPA) Program

2019 - 2021



REVA
UNIVERSITY

Bengaluru, India

SCHOOL OF PERFORMING ARTS

Master of Performing Arts (MPA) Program

Hand Book

2019

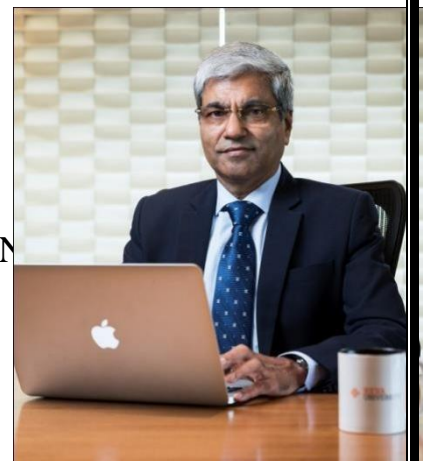
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Rukmini Educational
Charitable Trust www.reva.edu.in

Chancellor's Message

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

- N



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

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

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

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

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

Dr. P. Shyama Raju

The Founder and Hon'ble Chancellor, REVA University

Vice-Chancellor's Message

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



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

All the programs offered by REVA University follow the Choice Based Credit System (CBCS) with Outcome Based Approach. The flexibility in the curriculum has been designed with industry-specific goals in mind and the educator enjoys complete freedom to appropriate the syllabus by incorporating the latest knowledge and stimulating the creative minds of the students. Bench marked with the course of studies of various institutions of repute, our curriculum is extremely contemporary and is a culmination of efforts of great think-tanks - a large number of faculty members, experts from industries and research level organizations. The evaluation mechanism employs continuous assessment with grade point averages. We believe sincerely that it will meet the aspirations of all stakeholders – students, parents and the employers of the graduates and postgraduates of REVA University.

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

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

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

Welcome to the portals of REVA University!

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

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

CONTENTS

Sl. No.	Particulars	Page No.
1	Message from the Honorable Chancellor	3
2	Message from the Vice- Chancellor	4
3	Preface	6
4	Rukmini Educational Charitable Trust	8
5	About REVA University	9
6	About School of Performing Arts <ul style="list-style-type: none"> - Vision - Mission - Values - Advisory Board 	14
7	MPA (Master of Performing Arts) Program <ul style="list-style-type: none"> - Program Overview - Program Educational Objectives - Program Outcomes - Eligibility for Admission 	21
8	MPA (Master of Performing Arts) Program <ul style="list-style-type: none"> ➤ Scheme of Instructions ➤ Detailed Syllabus <ul style="list-style-type: none"> ○ Course Overview ○ Course Objectives ○ Course Outcomes ○ Course Contents (Unit-1,2,3,4) ○ Skill development activity, if any ○ Text books ○ Reference books 	25
9	Career Development and Placement	83
10	List of Faculty Members	85

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 fulfill its vision of providing world class education and create abundant opportunities for the youth of this nation to excel in the areas of Arts, Architecture, Commerce, Education, Engineering, Environmental Science, Legal Studies, Management and Science & Technology.

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

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

ABOUT REVA UNIVERSITY

REVA University has been established under the REVA University Act, 2012 of Government of Karnataka and notified in Karnataka State Gazette dated 7th February, 2013. The University is recognised by UGC under Sec 2 (f) and empowered under Sec.22 of the UGC Act, 1956 to award degrees in any branch of knowledge. The University is a Member of Association of Indian Universities, New Delhi. The main objective of the University is to prepare students with knowledge, wisdom and patriotism to face the global challenges and become the top leaders of the country and the globe in different fields.

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

The University is presently offering 27 Post Graduate Degree programs, 29 Degree and PG Degree programs in various branches of studies and has 15000+ students studying in various branches of knowledge at graduate and post graduate level and 494 Scholars pursuing research leading to PhD in 18 disciplines. It has 900+ well qualified, experienced and committed faculty members of whom majority are doctorates in their respective areas and most of them are guiding students pursuing research leading to PhD.

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

experts from industries, business sectors and such other organizations. REVA University has also initiated many supportive measures such as bridge courses, special coaching, remedial classes, etc., for slow learners so as to give them the needed input and build in them confidence and courage to move forward and accomplish success in their career. The University has also entered into MOUs with many industries, business firms and other institutions seeking their help in imparting quality education through practice, internship and also assisting students' placements.

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

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

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

The University has collaborations with Industries, universities abroad, research institutions, corporate training organizations, and Government agencies such as Florida International University, Oklahoma 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. Balaram, Former Director I.I.Sc., and noted Scientist, Dr. V S Ramamurthy, Former Secretary, DST, Government of India, Dr. V K Aatre, noted Scientist and former head of the DRDO and Scientific Advisor to the Ministry of Defence Dr. Sathish Reddy, Scientific Advisor, Ministry of Defence, New Delhi and many others have accepted our invitation and blessed our students and faculty members by their inspiring addresses and interaction.

As a part of our effort in motivating and inspiring youth of today, REVA University also has instituted awards and prizes to recognize the services of teachers, researchers, scientists, entrepreneurs, social workers and such others who have contributed richly for the development of the society and progress of the country. One of such award instituted by REVA University is '**Life Time Achievement Award**' to be awarded to successful personalities who have made mark in their field of work. This award is presented on occasion of the "**Founders' Day Celebration**" of REVA University on 6th January of every year in presence of dignitaries, faculty members and students gathering. The first "REVA Life Time Achievement Award" for the year 2015 has been awarded to Shri. Kiran Kumar, Chairman ISRO, followed by Shri. Shekhar Gupta, renowned Journalist for the year 2016, Dr K J Yesudas, renowned play back singer for the year 2017. REVA also introduced "**REVA Award of Excellence**" in the year 2017 and the first Awardee of this prestigious award is Shri Ramesh Aravind, Actor, Producer, Director, Screen Writer and Speaker.

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

Within short span of time, REVA University has been recognized as a fast growing university imparting quality higher education to the youth of the country and received many awards, ranks, and accolades from various agencies, institutions at national and international level. These include: Asia's Greatest Brand and Leaders, by Asia One, National Award of Leadership Excellence, by Assocham India, Most promising University, by EPSI, Promising Upcoming Private University in the Country, by The Economic Times, Best University of India (South), by Dialogue India, Gold Brand by QS University Ranking, placed under 151-

200 band by NIRF, 6TH Rank in the Super Excellence category by GHRDC, 6TH Rank in All India Law School Survey, ranked among Top 30 Best B Schools by Business World, India's Best Law Institution by Careers 360, to mention a few.

ABOUT SCHOOL OF PERFORMING ARTS

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. The Performing Arts, comprising of Music, Dance and Theater, are in demand as career choices, like never before. REVA-SPA offers unique, challenging Performing Arts programmes which prepares 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 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 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 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. Internationally acclaimed artistes visit the campus often as visiting faculty members and guest lecturers to interact with students. The performing wing at the School of Performing Arts 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.

USP of Programs run by School of Performing Arts:

- Full-time dedicated and highly experienced dance and music faculty members.
- Exclusively dedicated floor for School of Performing Arts in the Rukmini Knowledge Park campus.
- Well-equipped library with hand picked books and Sanskrit Volumes on treatises in Dance, Music and Theatre along with News Papers, Journals, Magazines, Books, e-resources etc., on Performing Arts.
- Audio and Video Facility in all the classrooms.
- Aesthetically designed and acoustically planned classrooms with Modern German Dance flooring for injury free dancing.
- World Renowned artists as Visiting Lecturers and Adjunct Faculty.
- World renowned Artists for lecture demonstratins and Workshops under "Kala Gnana", monthly series conducted in the School of Performing Arts for the benefit of Students.
- Gazebos for conducting classes on campus which not only provides additional space to the Performing Arts' studentsbut also acclimatizes students from other schools with the traditional art forms and traditional teaching methods
- Training and exposure to Research and Publications where students are trained by their mentors on presenting their research papers in confereneces and seminars. They are also trained to publish research papers in reputed journals in India and across the globe.

- Certification and training programs for CBSE UGC NET exam. Training in Sanskrit, Telugu and Kannada as part of the curriculum. Language Labs
- Well-equipped Psychology Labs
- Well-planned and challenging syllabus.
- Performing opportunities at prestigious Festivals in India and Abroad as part of the Performing wing of the School of Performing Arts.
- State-of-the-Art facilities for Locker rooms, Changing rooms and Green rooms.
- Mandatory Mentor and Mentee sessions by faculty members every week for the benefit of the students.
- Dedicated auditoriums with International-standard sound and lighting system.
- Global program with an opportunity to pursue a short term or a semester in one of our partnered Universities in USA, Europe etc.,
- Opportunity to also participate in Inter-University competitions at State, National and International levels.
- Dedicated Skill Development Cell that focusses on career-oriented Programs exclusively for Performing Arts' students.
- Special Training in Allied forms like Stage-Craft, Sound System, Lighting, Make-up, Costumes etc.
- Annual Field Trips for the students along with faculty members to historically significant places particularly related to the performing arts.
- Mandatory Internship Programs for UG and PG Students.

VISION

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

MISSION

- To impart holistic performing arts education by matching contemporary world requirements with traditional pedagogical techniques.
- Attract and develop talented and committed human resources and provide an environment conducive to research, innovation and team spirit.
- Develop and effectively utilise excellent infrastructural facilities; facilitate effective interaction among faculty and students with other schools and promote inter disciplinary learning and research environment.
- Practice and promote high standards of professional artistry with ethics and enrich the personality traits of students to become great performers coupled with moral values.

- Foster networking with alumni, artists and art institutions across the world and other stakeholders and spread the message of Indian culture and tradition for global peace and prosperity.

ADVISORY BOARD

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

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

- Swami Vivekananda

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

- Ayn Rand

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

- [J. G. Ballard](#)

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

- [C. S. Lewis](#)

Literature is the art of discovering something extraordinary about ordinary people, and saying with ordinary words something extraordinary.

- [Boris Pasternak](#)

Master of Performing Arts (MPA) Program

Programme Overview

Performing Arts discipline deals 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, Performing Arts, Journalism, Psychology, Political science and such subject areas.

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

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

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

In this context, a Post Graduate Program in Performing Arts offered by **REVA UNIVERSITY** is relevant to meet the future human resources requirement of Entertainment Industry and also safe guard Indian tradition and culture.

Programme Educational Objectives (PEOs)

This Post- Graduate programme of 4 semesters in Performing Arts is to ensure that the student learns the subject of dance, music and other forms of performing arts in their specialized field both theoretically and practically. It is to ensure the overall holistic development of the dancer and performer. Being a dancer in today's competitive World is not travelling around and performing, but also about the communication skills that are required and the technical knowledge in their respective subject that one must possess to make them stand out in the crowd. This programme would instill in them an enthusiasm to teach the subject, ensure that they become professional performers, and trigger in them the inquisitiveness to be Research Scholars for their Doctoral Thesis in the future

The Programme Educational Objectives are to prepare the students to:

1. Perform as Dancers/Musicians/Actors in entertainment sector
2. Work as creative directors, choreographers, producers of art and entertainment programmes
3. To work as managers, academicians, administrator or entrepreneurs with strong ethics and communication skills
4. Pursue higher education and research in reputed institutes at national and international level
5. Aware of environmental, legal Issues, cultural and constitutional obligations
6. Adopt lifelong learning for continuous improvement

Programme Outcomes (POs)

This MPA programme ensures the students to gain knowledge both in the theory and the practical aspects of Indian Classical Dance of their specialization. The courses and the examinations in each semester make them well equipped to take Dance at the Research level for their Doctoral pursuance in future.

After undergoing this programme, a student will be able to:

1. Perform as an artist, particularly as a Dancer
2. Act as a Choreographer
3. Write drama and act
4. Use modern technologies for enhancing the performance of entertainment industry
5. Direct and produce relevant products for entertainment industry
6. be qualified Teachers and Practitioners in the chosen field of dance
7. Choose appropriate online programmes for further learning, participate in seminars and conferences
8. Manage information, develop technical reports and make presentations
9. Lead a team to successfully complete a project and communicate across teams and set up his/her own enterprise
10. Conduct himself / herself as a responsible citizen

Program Specific Outcomes (PSO)

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

1. Visualise, Create, Design and Critically Analyse dance, music and theatre projects
2. Apply appropriate performing arts techniques and produce high quality productions and expressions of art
2. Use higher order critical, analytical skills to solve a new problem in multi-disciplinary and inter-disciplinary fields of Performing Arts.

MPA (Master of Performing Arts) Program
Scheme of Instruction
(Effective from Academic Year 2019-20)

Sl. No	CourseCode	CourseTitle	Course Type	CreditPatternandCredit Value				No. of Hrs
				L	T	P	Total	
FIRSTSEMESTER								
1	M19PA1010	DanceHistory	HC	4	0	0	4	4
2	M19PA1020	Natyashastra - Theory	HC	4	0	0	4	4
3	M19PA1031	Practical–1 (P1) Fundamentals–Kuchipudi- (Adugulu,Jathulu,Vinayaka Kouthvam,Jathiswaram	SC	0	0	3	3	6
4	M19PA1032	Practical–1 (P1) Fundamentals– Bharatanatyam (Adavus,Ta ala , AlarippuandPushpanjali)	SC					
5	M19PA1033	Practical–1 (P1) Fundamentalals-Mohiniyattam (Adavus, Jathiswara, Cholkettu)	SC					
6	M19PA1034	Practical–1 (P1) Fundamentalals-Odissi Chauka, Tribhanga Movements and Mangalacharan	SC					
7	M19PA1041	Practical–2 (P2) Kuchipudi Items– Poorvarangam, Shabdham,Ramadasu/Annamachary	SC	0	0	3	3	6
8	M19PA1042	Practical–2 (P2) Bharatanatyam Items-Shabdham,Kriti andJathiswaram	SC					
9	M19PA1043	Practical–2 (P2) Mohiniyattam Items– Padam, Ganesha Stuthi, Shlokas (HLD)	SC					
10	M19PA1044	Practical–2 (P2) Odissi Pallavi, Batu Nritya	SC					
11	M19PA1045	Practical–2 (P2) Kathak Ladi, Paramelu, Natavari Tukda, Kavith, That, Gatanikas	SC					
12	M19PA1051	Practical–3 (P3)Kuchipudi Items– Tyagaraja Keerthana,Swarajathi, Shloka (AD)	SC	0	0	3	3	6
13	M19PA1052	Practical–3 (P3)Bharatanatyam Items-Devarnama, Thillana and Shloka (AD)	SC					

14	M19PA1053	Practical-3 (P3) Mohiniyattam Items- Bhajan, thillana, Shloka (AD)	SC					
15	M19PA1054	Practical-3 (P3) Odissi Shloka, Odiya Abhinaya, Shiva Panchaka	SC					
16	M19PA1060	Music 1- Sarale and Jantai, Dance Pieces Taught by Teachers	HC	0	0	2	2	4
17	M19PA1070	Sports / Yoga / Dance / Music / Theatre	RULO	0	0	2	2	4
		TotalCredits	-	8	0	13	21	34
SECONDSEMESTER								
1	M19PA2010	ArtHistoryandChoreography	HC	4	0	0	4	4
2	M19PA2020	Traditional theatres of India and Western Ballet	HC	4	0	0	4	4
2	M19PA2031	Practical-4 (P4)-Kuchipudi- Tarangam,Kriti,Thillana	SC					
3	M19PA2032	Practical-4 (P4)Bharatanatyam Adavus in Panch Jathi, Kautvam, and Jathiswaram	SC	0	0	4	4	8
4	M19PA2033	Practical-4 (P4)- Mohiniyattam Items - Padavarnam, Thillana	SC					
5	M19PA2034	Practical-4 (P4) Odissi Mangalacharan (advanced), Abhinaya for Sanskrit Kavya	SC					
6	M19PA2041	Practical-5 (P5)Kuchipudi Items- Bhamakalapam Part 1	SC					
7	M19PA2042	Practical-5 (P5) Bharatanatyam Items - Pada	SC	0	0	4	4	8
8	M19PA2043	Practical-5 (P5) Mohiniyattam Items - Saptham, padam, thillana	SC					
9	M19PA2044	Practical-5 (P5) Odissi Pallavi (advanced), Ashtapadi, Moksha	SC					
10	M19PA2050	Practical-6 (P6)	HC	0	0	3	3	6

11	M19PA2070	Music 2 – Alankaras and Dance pieces Taught by Teacher	HC	0	0	2	2	4
12	M19PA2080	MOOC / SWAYAM	RULO	0	0	2	2	-
		TotalCredits	-	8	0	15	23	34

THIRD SEMESTER

1	M19PA3010	AestheticsinDance, Astanayika and Navarasa	HC	4	0	0	4	4
2	M19PA3020	ResearchMethodology	HC	4	0	0	4	4
3	M19PA3030	Desi TraditionsMedieval texts on Dance	HC	4	0	0	4	4
4	M19PA3040	Practical–7 (P7) Concert paper	HC	0	0	4	4	2
5	M19PA3041	Practical–8 (P8)KuchipudiBhamak alapam- Part	SC	0	0	3	3	6
6	M19PA3042	Practical–8 (P8) Bharatanatyam Items-SwarajatiVarnam, Thillana						
7	M19PA3043	Practical–8 (P8) Mohiniyattam Items–Varnam, Shloka						
8	M19PA3044	Practical–8 (P8) Odissi Hamsadhvani Pallavi, Navarasa						
9	M19PA3051	Practical–9 (P9) Kuchipudi (Ashtapadi,Javali, 15 Karanas)	SC	0	0	3	3	6
10	M19PA3052	Practical–9 (P9) Bharatanatyam (Ashtapadi,Javali, 15 Karanas)						
11	M19PA3053	Practical–9 (P9) Mohiniyattam (Ashtapadi,Javali, 15 Karanas)						
12	M19PA3054	Practical–9 (P9) Odissi Nayika Avastha Bheda						
13	M19PA3060	Music 3- Dance Pieces Taught by Teachers	HC	0	0	2	2	4
14	M19PA3071	Classical Dance	OE	0	0	2	2	4
15	M19PA3072	Music						
16	M19PA3073	Dramatics						
		Total Credits		12	0	14	26	34

FOURTH SEMESTER

1	M19PA4010	Dance and music in temples	HC	4	0	0	4	4
2	M19PA4020	Dance writing and Biographies	HC	4	0	0	4	4
3	M19PA4031	Practical–10 (P10)- Kuchipudi Tharangam, Shabdham/Pravesh Dharu	SC	0	0	4	4	8
4	M19PA4032	Practical–10 (P10) Bharatanatyam Mallari, Daru Varnam and Kavadi						

5	M19PA4033	Practical–10 (P10)Mohiniyattam (Ashtapadi, keertanam)						
6	M19PA4034	Practical–10 (P10) Odissi Vilahari Pallavi, Odiya/Kannada						
7	M19PA4041	Practical–11 (P11) Kuchipudi Taala and Nattuvangam						
8	M19PA4042	Practical–11 (P11) Bharatanatyam Taala and Nattuvangam	SC	0	0	4	4	8
9	M19PA4043	Practical–11 (P11) Mohiniyattam Taala and Nattuvangam						
10	M19PA4044	Practical–11 (P11) Odissi Tala, Matra, Laya						
11	M19PA4050	Practical – 12 (P12)GroupChoreography –	HC	0	0	4	4	8
12	M19PA4060	FieldTrip &Dissertation	HC	0	0	6	6	-
13	M19PA4070	Music 4- Dance Pieces Taught by Teachers	HC	0	0	2	2	4
		Total Credits	-	8	0	20	28	36
		Total Credits for Four Semesters		36	0	60	98	138

Distribution of Credits Based on L: T: P

Semester	L	T	P	Total
I	8	0	13	21
II	8	0	15	23
III	12	0	14	26
IV	8	0	20	28
Total	36	0	62	98

Distribution of Credits Based on Type of Courses

Semester	HC	SC	OE	RULO	FC	CC	TOTAL
I	10	9	-	2	-	-	21
II	13	8	-	2	-	-	23
III	18	6	2	-	-	-	26
IV	20	8	-	-	-	-	28
Total	61	31	2	4	-	-	98

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

FC=Foundation Course; CC=Core Course.

MPA (Master of Performing Arts) Program
Detailed Syllabus
(effective from Academic Year 2019-20)

SEMESTER-I

Course Code	Course Title	Course Type	L	T	P	C
M18PA1010	DANCE HISTORY	HC	4	0	0	4

Course Objectives:

- To enable the dancers/artist of School of Performing Arts to gain knowledge in the history and the Development of Dance from a bird's eye view.
- To impart knowledge on World history of dance, history of Indian dance traditions.
- To understand dance as a form of human cultural expression.
- To inculcate the habit of reading and writing Dance and Art Papers, Journals, Blogs, Articles and Reviews for their academic betterment.

Course Outcomes:

On completion of the course learners will be able to:

- Speak clearly, confidently, comprehensively and communicate with the World the History of Dance.
- To be able to place a specific dance form in the appropriate social, political, or historical context
- Students would be able to apply critical thinking skills to the understanding of a particular form of dance
- To be able to write Research papers in their chosen field of Dance with a strong base of history knowledge that help them to analyse the great and rich cultural and dance heritage of our country.

Course Contents:

UNIT	DESCRIPTION	TOPICS
1	Evolution of Dance	1. Definitions of Dance 2. Dance in Stone, Bronze and Iron Age periods 3. Dances in Vedic period 4. Dance in today's scenario
2	Brief History of Indian dance	1. Dance during Vedic period 2. Dance during ancient, medieval and modern period 3. Dance

3	Sources of Dance	1. Primary Sources: Literary, Inscriptional, Monumental, Architectural, Archaeological, Paintings and manuscripts 2. Secondary sources
4	Contribution of Dynasties and	1. Dynasty origin and reigns: Genealogy, Key Emperors, Patronage to art, Trade and socioeconomic strategies, Downfall, Architecture of the dynasties

Course outline: This is a 4 credit course designed to help the learner gain a deeper understanding of the Natyashastra and the Indian dramaturgy at large, which will be not only beneficial for his/her professional competence but also contribute towards his/her subject and cultural development.

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
M19PA1020	Natyashastra and Performing Arts	HC	4	0	0	4	4

Course Objectives:

1. To help the student understand the multiple values of Natyashastra.
2. To develop a cultural understanding in the student to sharpen his/hersocial skills.
3. To ensure a gradual development of literary interest in the student.
4. To make the students understand the importance of the text Natyashastra in the arena of Performing Arts
5. To make the students learn the basics of the Natyashastra and the fundamentals of the different Units in it.
6. To enable them to understand the importance and contribution of traditional theatres of India. The dance, music and drama tradition that was

Course Outcomes:

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

1. Demonstrate a deep understanding of the natyashastra and its importance.
2. Develop a constructive understanding of the cultural dimensions of this treatise. Make use of his understanding to become an aesthetician of tomorrow.

3. At the end of the course the students would be in a position to understand the importance and the greatness of the text Natya Sastra

4. The Students would not only understand the values propounded in Natyashastra but would also try to implement them in their practical and theoretical learning

Course Content:

UNIT I	Introduction to Natya Sastra	1. Introduction to Natya Sastra—the encyclopedia on Dramaturgy and its history 2. Natyotpathi—the evolution of Natya
UNIT II	11 aspects of Natya Sastra—a detailed study	1. Rasa 2. Bhava 3. Abhinaya 4. Dharmi 5. Vritthi 6. Pravritthi 7. Sidhi 8. Swara 9. Atodyam 10. Ganam 11. Rangam
UNIT III	Traditional Theatres of South India and Dasaropakas	1. Kudiattam, Krishnattam, Nangiarkuthu, Chakkyar Kuthu, Khyal, Teerukuthu, Nautanki, Tamasha, Bhavai, Jatra, Bayalata, Burrakatha, Chhau, Yakshaganam, Bhagavatha Mela, 2. Ten forms of Drama by Dhananjaya
UNIT IV	Natya Sastra in the Modern World	1. Marga and Desi 2. Indian Classical Dance Forms 3. Carnatic and Hindustani Music 4. Modern Indian theatre. 5. Discovery of Natya Sastra in 19 th century 6. Different works on Natya Sastra from 19 th century

Course Code	Course Title	Course Type	L	T	P	C	Hrs./Wk.
M18PA1031	Practical-1 (P1) Fundamentals-Kuchipudi- (Adugulu, Jathulu, Vinayaka Kouthvam, Jathiswaram)	SC	0	0	3	3	6

Course Objectives:

The overall objective of the Course is as follows

- To help the dancer to become more flexible and strengthens the body muscles before dance
- To enable the dancer to have a strong foundation in kuchipudidance style.
- To enable the dancer to have a strong foundation in the dance style by learning the different Dances and abhinaya
- To teach the students the Dances in dance and also the technical aspects of the item which include taala, music and literature.

Course Outcomes:

On completion of the course learners will be able to:

- Attain good flexibility, improved muscle tone and strength
- Perform the fundamentals efficiently.
- Perform the dances flawlessly with good techniques.
- Will be able to further teach the Dances and also understand the intricacies in choreographing such Dances in future

CourseContent:

1	Exercise and Adavus	Exercise Adavus 1 st half
2	Adavus second Half Jathis	Second half adavus Chathurasra jathis 1 st to 5
3	Kuchipudi jathis Vinayakakouthvam	6 jathis from second half Vinayaka kouthvam
4	Jathiswaram	Jathiswaram Singing and tala of the Dances in the syllabus

CourseObjectives:

CourseCode	CourseTitle	Course Type	L	T	P	C	Hrs./ Wk.
M19PA1032	Practical–1 (P1) Fundamentals– Bharatanatyam (Adavus, Taala, Alarippuand Pushpanjali)	SC	0	0	3	3	6

- Toenablethedancers/artistesofSchoolofPerformingArtshaveastrongfoundation inthebasicsandfundamentals Adavus to get firm foundation to excel in the Nritha part of the practicalaspectsoftheBharatanatyam.

- To have rhythm or Taal in body is necessary for a good dancer and the 2nd unit will help to perfect students to know the basics of Taal, panchajathi.
- Alarippu is the first dance piece which students are going to learn after excel in the Adavus. This is the piece where student can prove their strength in dance in 3rd unit.
- Pushpanjali the invocatory piece of the Bharatanatyam Dance repertoire. Student will learn the tradition welcome format of the God, Musicians and Rasikas for the success performance in the Unit 4.
- To teach students the Dances in dance and also the technical aspects of the Dances which include taal, music, literature and the spiritual and philosophical depths in it.

Course Outcomes:

On completion of the course learners will be able to:

- Perform the fundamentals and the Dances that they have learned. Will be able to further teach the Dances and also understand the intricacies in choreographing such Dances in future.
- Students will be able to perform adavus effortlessly.
- Students will recite Suladhi Sapta Tala as well as 35 Tala with proper kriya.
- Students will be able to perform Alarippu.
- Students will be able to perform Pushpanjali.

Course Contents:

UNIT	Description	Topics
1	Fundamentals of adavus	1. Basic exercises in standing, sitting, running, stretching and sleeping postures 2. Taddadavu 3. Natadavu 4. Paraval Adavu 5. Kudduthumettadavu 6. Mettadavu 7. Mandiadavu 8. Teerumana Adavu 9. Tataithamadavu 10. Kathiadavu
2	Fundamentals of Taala	11. Panch Jaathi-s 12. Adavus in Panchajathi 13. Sapta Taala 14. Basic 35 Taala
3	Fundamental Dance Pieces-1	15. Alaripu (khanda / sankeerna jaathi)
4	Fundamental Dance Pieces-2	16. Pushpanjali (Adi)

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
M19PA1033	Practical–1 (P1) Fundamentals– Mohiniyattam (Adavus, Jathiswara, Chokettu)	SC	0	0	3	3	6

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

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

Course Outcomes:

On completion of the course learners will be able to:

- Perform the fundamentals
- Perform the Dances that they have learned
- Will be able to further teach the Dances and also understand the intricacies in choreographing such Dances in future
- A good understanding about the hasthas according to Hasthalalshanadeepika

Course Contents:

1	Adavus	Exercise Chuzippukal Adavus	Direct method
2	Cholkettu	Cholkettu	Direct method
3	Jathiswaram	Jathiswara	Direct method
4	Hasthaslakshanadeepika Hastha	Jathiswaram Singing and tala of the Dances in the syllabus	Direct method

CourseCode	CourseTitle	Course Type	L	T	P	C	Hrs./ Wk.
M19PA1034	Practical-1 (P1) Fundamentalals of Odissi Chauka, Tribhanga Movements and Mangalacharan, Saraswati vardana	SC	0	0	3	3	6

Course Objectives:

1. To enable the dancers/artistes of School of Performing Arts to have a strong foundation in the basics and fundamentals in the practical and performing aspects of the Odissi dance form that they are specializing.
2. To teach students the beginning dances of Odissi repertoire and also the technical aspects involved.
3. To teach them the fundamentals of rhythmic and musical elements in this dance form
4. To make them understand the literature aspect and the spiritual and philosophical depths in it.

Course Outcomes:

On completion of the course learners will be able to:

1. Perform the fundamentals of this dance form confidently
2. To perform the Dances with technical that they have learned.
3. Will be able to understand the intricacies in choreographing such Dances in future. further teach the dances and also
4. Comprehensive understanding of the dances they have learnt.

Course Contents:

UNIT	Description	Topics
1	Basic movements-1	1. Chauka and Tribhanga Movements
2	Basic movements-2	2. Mangalacharan
3	Dance-1	3. Saraswati vandana
4	Dance-2	4. Bols and singing of the Dances

CourseCode	CourseTitle	Course Type	L	T	P	C	Hrs. / Wk
M19PA1041	Practical – 2 (P2) – Kuchipudi Dances– Poorvarangam, Shabdham,Ramadasu / Annammacharya Keertana	SC	0	0	3	3	6

Course Objective:

1. To teach the students the important item in the Kuchipudi repertoire Brahmanjali
2. To teach the students a Shabdham in the Kuchipudi dance tradition.
3. To teach the students an Annammacharya Keerthana
4. To teach the students Nattuvangam for the Dances that they learn in this paper.

Course Outcomes:

1. The students would be able to perform Brahmanjali in Kuchipudi tradition.
2. The students would be able to perform a Shabdham in Kuchipudi tradition.
3. The students would be able to perform an Annammacharya Keerthana in Kuchipudi tradition.
4. The students would be able to do Nattuvangam for the Dances that they learn in this paper.

CourseContents:

UNIT	Description	Topics
1	Dances–1	1. Poorvarangam–1
2	Dances–1	2. Shabdham–1
3	Dances–1	3. Annam Acharya/Ramadasakeertana–1
4	Nattuvangam	4. NattuvangamfortheDanceslearnedinthe respectivesemester

CourseCode	CourseTitle	Course Type	L	T	P	C	Hrs./ Wk.
M19PA1042	Practical–2 (P2) Bharatanatyam Dances- Shabdham, Kriti and Jathiswaram	SC	0	0	3	3	6

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

- To enable the dancer to understand the choreography patterns of jathiswara
- To ensure that students learn the various Dances in the Bharatanatyam Repertoire
- To understand the patterns of Thillana
- To teach the students the Dances in dance and also the technical aspects Of the item which include taalam, music, literature

Course Outcomes

On completion of the course learners will be able to:

Understand the approach in the choreography of jathiswaram and shabdham

Perform the Dances that they have learned

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

Understand the intricacies of nrittta

CourseContents:

1	jathiswara	jathiswara	Direct method
2	Shabdham part 1	Shabdham	Direct method
3	Shabdham part 2	Shabdham	Direct method
4	thillana	Thillana	Direct method

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
M19PA1043	Practical-2 (P2) Mohiniyattam Dances- Padam, Ganesha, Stuthi, Shlokas (HLD)	SC	0	0	3	3	6

Course Objectives:

The overall objective of the Course is as follows:

- To enable the dancer to understand the intricacies of mohiniyattampadam.
- To ensure that students learn the various Dances in the Mohiniyattam repertoire.
- To enable the dancer to have a strong foundation in the dance style by learning the different Dances and abhinaya
- To teach the students the Dances in dance and also the technical aspects Of the item which include taalam, music, literature.

Course Outcomes:

On completion of the course learners will be able to:

- Understand the various nuance of Mohiniyattam
- Perform the Dances that they have learned
- Will be able to further teach the Dances and also understand the intricacies in choreographing such Dances in future
- A good understanding about the hasthas according to Hasthalalshanadeepika

Course Content:

1	Padam	Padam	Direct method
2	Ganesh sthuthi	Ganeshasthuthi 1	Direct method
3	Ganeshasthuthi	Ganeshasthuthi 2	Direct method
4	Sloka	Sloka	Direct method

CourseCode	CourseTitle	Course Type	L	T	P	C	Hrs./ Wk.
M19PA1044	Practical-2 (P2) Odissi Pallavi-2, Batu Nritya	SC	0	0	3	3	6

Course Objectives:

1. To introduce students to the non-representational dance of Odissi. Batu Nritya is a pure dance with strong footwork.
2. Depiction of dance sculptures adorning temple walls, friezes, nritya mantapas.
3. Pallavi has its own softness (Lalitya) with graceful body movement
4. To enable students to understand and create intricate rhythmic patterns.

Course Outcomes:

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

1. To perform dance sequences confidently with good stamina. Dance flawlessly with good technical elements. Learn wide range of movement vocabulary.
2. Knowledge about multitude of Odissi postures
3. Coordination of strong foot work with soft and graceful movements
4. Comprehensive knowledge of rhythmic pattern and singing

Course Contents:

UNIT	Description	Topic
1	Lasya oriented dance	Pallavi-1
2	Dance depicting beautiful temple dance sculptures	Batu Nritya
3	Lasya oriented dance	Pallavi -2
4	Rhythm and Music	Singing of above mentioned dances, recitation of bols and tala pattern

CourseCode	CourseTitle	Course Type	L	T	P	C	Hrs./ Wk.
M19PA1051	Practical–3 (P3) Kuchipudi Dances– Tyagaraja Keerthana, Swarajathi, Shloka (AD)	SC	0	0	3	3	6

CourseObjectives:

- To teach the students the fundamental and important shlokas of Abhinaya darpana
- To teach the students how to recite the shlokas by showing them through body gestures
- To teach the students a Tyagaraja Keerthana in Kuchipudi dance style
- To teach the students a Swarajathi in Kuchipudi dance style

CourseOutcomes:

- The students would be able to recite the shlokas of Abhinaya darpana
- The students would be able to render the shlokas while expressing them through bodily gestures
- The students would be able to dance, sing and perform for Tyagaraja Keerthana
- The students would be able to dance, sing and perform for Swarajathi in Kuchipudi Style

CourseContent:

UnitI	Shlokas from Abhinaya Darpana	1. Asamyutha hastas 2. Samyutha hastas 3. Asamyutha hasta viniyogas
UnitII	Tyagaraja Keerthana	1. Samyutha hastha viniyogas 2. Greeva bhedas, Shiro bhedas 3. Drishti bhedas and Bhru bhedas
UnitIII	Tyagaraja keerthana	1. Tyagaraja keerthana
UnitIV	Swarajathi	1. Swarajathi

CourseCode	CourseTitle	Course Type	L	T	P	C	Hrs./ Wk.
M19PA1052	Practical–3 (P3) Bharatanatyam Dances-Devarnama, Thillana and Shloka (AD)	SC	0	0	3	3	6

Course Objectives:

The overall objective of the Course is as follows:

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

Course Outcomes

On completion of the course learners will be able to:

- Understand the approach in the choreography of Devarnama
- Perform the Dances that they have learned
- Will be able to further teach the Dances and also understand the intricacies in choreographing such Dances in future
- A good understanding about the hasthas according to Abhinayadarpana

Course Content:

1	Devarnama	Devarnama	Direct method
2	Thillana	Thillana	Direct method
3	Sloka 1	Sloka 1 st part	Direct method
4	Sloka 2	Sloka 2 nd part	Direct method

CourseCode	CourseTitle	Course Type	L	T	P	C	Hrs./ Wk.
M19PA1053	Practical-3 (P3) Mohiniyattam Dances- Bhajan, thillana, Shloka (AD)	SC	0	0	3	3	6

Course Objectives:

The overall objective of the Course is as follows:

- To enable the dancer to understand the choreography patterns of Bhajans
- To ensure that students learn the various Dances in the Mohiniyattam repertoire.
- To enable the dancer to have a strong foundation in the knowledge of hasthas in different treatises
- To teach the students the Dances in dance and also the technical aspects Of the item which include taalam, music, literature

CourseCode	CourseTitle	Course Type	L	T	P	C	Hrs./ Wk.
M19PA1054	Practical-3 (P3)Odissi Shloka, Odiya Abhinaya, Shiva Panchaka	SC	0	0	3	3	6

Course Objectives:

1. To empower Odissi learners with the knowledge of literature pertaining to their dance form.
2. Enables one to understand using of Mudra-s (hand gestures) and Bhangi-s (postures)
3. To give knowledge of the Puranas and narrating them in this particular dance form.
4. To impart the knowledge of singing for abhinaya oriented dances.

Course Outcomes:

On completion of the course learners will be able to:

- Understand the approach in the choreography of Bhajans
- Perform the Dances that they have learned
- Will be able to further teach the Dances and also understand the intricacies in choreographing such Dances in future
- A good understanding about the hasthas according to Abhinayadarpana

Course Content:

UNIT	Description	Topics
1	Dance-1	Shlokas
2	Dance-2	Odiya Abhinaya
3	Dance-3	Shiva Panchaka
4	Rhythm and Music	Singing, recitation of bols tala pattern

CourseCode	CourseTitle	Course Type	L	T	P	C	Hrs./ Wk.
M19PA1060	Music-1 Sarale and Jantai, Dance Pieces taught by Teachers	HC	0	0	2	2	4

Course Objectives

- To make the students understand the nuances of the Carnatic Music.
- To make the students learn the basics in Carnatic music and to enable them to learn it in the practical way.
- To enable them to understand the technical terms in music.
- To increase the voice culture in different octaves

Course Outcomes

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

Course Content:

UNIT I	Music Basics And voice culture	<ul style="list-style-type: none"> • Saralivarishakal • Madhyastayi varishakal
UNIT II	Music Basics And voice culture	<ul style="list-style-type: none"> • Jantivarishakal
UNIT III	Dance songs. Bharatanatyam/Kuchipudi/Mohiniyattam	<ul style="list-style-type: none"> • Vinayaka Kouthvam, Jathiswaram) Jathiswara, Cholkettu, Shabdham, • , Shloka (AD)
UNIT IV	Dance songs. Bharatanatyam/Kuchipudi/Mohiniyattam	<ul style="list-style-type: none"> • Devarnama, Thillana and Shloka (AD) • Bhajan, thillana • Ramadasu/Annamacharya Keertana, Tyagaraja Keerthana

CourseCode	CourseTitle	Course Type	L	T	P	C	Hrs./ Wk.
M19PA1070	YOGA	RULO	0	0	2	2	4

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

A. YOGA FOR HEALTH

Course Objectives:

Following are the Course Objectives.

- Topreparethestudentsfortheintegrationoftheirphysical,mentalandspiritualfaculties;
- toenablethestudentstomaintaingoodhealth;
- Topracticementalhygieneandtoattainhigherlevelofconsciousness;
- topossemotionalstability,selfcontrolandconcentration;and
- Toinculcateamongstudentsselfdiscipline,moralandethicalvalues.

Course Outcomes:

Oncompletionofthecourselearnerswillbeableto:

- Practiceyogaforstrength,flexibility,andrelaxation.
- Learntechniquesforincreasingconcentrationanddecreasinganxiety
- Becomeselfdisciplinedandself-controlled
- Improvephysicalfitnessandperformbetterinstudies
- Gainselfconfidencetofacethechallengesinthesocietywithcommitmenttoservethe 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, Parshwakonasana, Veerabhadrasana.

Unit-III:

Asanas: Prone Position- Bhujangasana, Dhanurasana.

Asanas:SupinePosition-Sarvangasana, Halasana.

Mudras-Dhyanamudra,,Namastemudra,Nasikamudra

Unit-IV:

Pranayams:-Anuloma–Viloma,Basthrika,Bhramari.

Dhyana&itstypes:Competitionformat,Rulesandtheirinterpretations

SEMESTER-II

CourseCode	CourseTitle	Course Type	L	T	P	C	Hrs./ Wk.
M19PA2010	Art History and Choreography	HC	4	0	0	4	4

CourseObjectives:

- To enable the dancers/artistes of School of Performing Art to gain knowledge in the History and the Development of Dance and its choreography in a detailed way.
- To be able to choreograph their own Dances including the right amount of technicalities and understanding them from the Sastra point of view.

CourseOutcomes:

On completion of the course learners will be able to:

- Speak clearly, confidently, comprehensively and communicate with the World the History and the aspects of the Dance and its choreographic techniques.
- To be able to choreograph their own Dances including the right amount of technicalities and understanding them from the Sastra point of view.

CourseContents:

UNIT	DESCRIPTION	TOPICS
1	Evolution of Choreography	1. Definition of Choreography 2. History of Choreography 3. Principles and Objectives of Choreography 4. Bandhas in Natya Sastra
2	Subjects of Choreography	5. Selection of Subjects 6. Musical Treatment of Subjects 7. Past, present and future of Choreography
3	Dance Dramas and Film Choreography	8. Choreography in Indian Films 9. Choreography in Classical based films 10. Dancedrama Traditions of India.
4	Biographies	11. Biographies of famous Choreographers 12. Vedic period to modern age choreography

CourseCode	CourseTitle	Course Type	L	T	P	C	Hrs./ Wk.
M19PA2020	Traditional Theatres of India and Western Ballet	HC	4	0	0	4	4

Course Objectives:

To enable the dancers/artistes of School of Performing Arts to gain knowledge in the

- History and the development of traditional theatres of India from a bird's eye view.
- To provide the students a general understanding of all the four forms of abhinaya Indian traditional theatre forms.
- To help the students understand socio-cultural significance and values of Indian traditional theatre.
- To impart knowledge of the history and development of Western Ballet.

Course Outcomes:

On completion of the course learners will be able to:

- Speak clearly, confidently, comprehensibly and communicate with the World the History and development of traditional theatres of India and describe cohesively the salient features of traditional theatres of India.
- Understand the spatial significance of traditional theatres of India.
- Understand similarities and differences in techniques, presentation, sources and features.
- Learner will have a sound knowledge of the history and development of Western ballet.

Course Contents:

UNIT	Topics	Description
1	Introduction	Introduction to traditional theatres of India, their socio-cultural significance and values, Traditional theatre make-up, costume, properties, speech
2	Traditional theatres of India-1	Kudiyattam, Krishnattam, Nangiar kuthu, Chakkyar Kuthu, Khyal, Teerukuthu, Nautanki, Tamasha
3	Traditional theatres of India-2	Jatra, Bhavai, Bayalata, Burrakatha, Chhau, Yakshaganam, Bhagavatha Mela,
4	Western Ballet	History and development of Western Ballet

CourseCode	CourseTitle	Course Type	L	T	P	C	Hrs./ Wk.
M19PA2031	Practical-4 (P4)-Kuchipudi-Tarangam,Kriti,Thillana	SC	0	0	4	4	4

Course Objective:

1. To teach the students the important item in the Kuchipudi repertoire Tarangam.
2. To teach the students a kriti of any saint vaggeyakara
3. To teach the students a Thillana
4. To teach the students Nattuvangam for the Dances that they learn in this paper.

Course Outcomes:

1. The students would be able to perform Tarangam in Kuchipudi tradition.
2. The students would be able to perform a Kriti in Kuchipudi tradition.
3. The students would be able to perform a Thillana in Kuchipudi tradition.
4. The students would be able to do Nattuvangam for the Dances that they learn in this paper.

Course Content:

UNIT I	Tarangam
UNIT II	kriti
UNIT III	Thillana
UNIT IV	Nattuvangam

CourseCode	CourseTitle	Course Type	L	T	P	C	Hrs./ Wk.
M19PA2032	Practical-4 (P4)Bharatanatyam Adavus in Panch Jathi, Kautvam, and Jathiswaram	SC	0	0	4	4	8

CourseObjectives:

- To get strong advance technique in 1st set of fundamentals of Adavus in jathis to get firm foundation to excel in the Nritha part of the practical aspect of the Bharatanatyam.
- To get strong advance technique in 2nd set of fundamentals of Adavus in jathis to get firm foundation to excel in the Nritha part of the practical aspect of the Bharatanatyam.
- Kautvam, the dance piece where the students are going to learn to praise lord through words.
- Jathiswaram the pure nritha piece of the Bharatanatyam Dance repertoire. Students are going to learn to dance on jathi and swara.

CourseOutcomes:

On completion of the course learners will be able to:

- Students will be able to perform 1st set of adavus in Pancha jathi effortlessly.
- Students will be able to perform 2nd set of adavus in Pancha jathi effortlessly.
- Students will be able to perform Kautavam.
- Students will be able to perform Jathiswaram.

CourseContents:

UNIT	Description	Topics
1	Adavus in Pancha jathi Part 1	Basic exercises in standing, sitting, running, stretching and sleeping postures Taddadavu Natadavu 4. Paraval Adavu 5. Kuddittamettu Adavu
2	Adavus in Pancha jathi Part 2	Metta Adavu Mandi Adavu Teeramanam Adavu 9. Tat tai tam Adavu 10. Kathi Adavu
3	Fundamental Of Dance Pieces-1	11. Kautvam
4	Fundamental Dance Pieces-2	12. Jathiswaram

CourseCode	CourseTitle	Course Type	L	T	P	C	Hrs./ Wk.
M19PA2033	Practical-4 (P4)- Mohiniyattam Dances - Padavarnam, Thillana	SC	0	0	4	4	8

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

- To enable the dancer to understand the choreography patterns of varnam
- To ensure that students learn the various Dances in the Mohiniyattam repertoire.
- To enable the dancer to have a strong understanding about the characteristics of padavarna.
- To teach the students the Dances in dance and also the technical aspects Of the item which include taalam, music, literature

Course Outcomes:

On completion of the course learners will be able to:

- Understand the approach in the choreography of varnam
- Perform the Dances that they have learned
- Will be able to further teach the Dances and also understand the intricacies in choreographing such Dances in future
- Complete one full repertoire in the Mohiniyattam style.

Course Content:

Unit	Topics	Description	
1	Padavarnam	Padavarnam Poorvangam	Direct method
2	Padavarnam	Padavarnam Utharangam	Direct method
3	Thillana	Thillana 1st part	Direct method
4	Thillana	Thillana 2ndpart	Direct method

Course Objectives:

CourseCode	CourseTitle	Course Type	L	T	P	C	Hrs./ Wk.
M19PA2034	Practical–4 (P4)Odissi Mangalacharan (advanced), Abhinaya for Sanskrit Kavya	SC	0	0	4	4	8

1. To enable the students to understand and learn the advanced dances and rhythmic patterns of Odissi.
2. To impart the knowledge of Sanskrit poetry
3. To be able to portray various characters from Purana-s and epics.
4. To develop a keen understanding of intricate tala patterns and music of Odissi dance.

CourseOutcomes:

Oncompletionofthecourselearnerswillbeableto:

1. To present advanced dances of Odissi efficiently and confidently on stage. Sound knowledge of complicated rhythmic patterns.
2. Understanding of aesthetics in Sanskrit poetry of Basics of all classical dance forms
3. Enhance the emotive capability of students.
4. To be able to enact Sanskrit poetry with better understanding

CourseContents:

UNIT	Description	Topic s
1	Dances–1	Mangalacharan –advanced- Part I
2	Dances–2	Mangalacharan –advanced- Part II
3	Dances–3	Abhinaya for Sanskrit Kavya
4	Rhythms and Singing	Recitation of Bols and Singing lessons

CourseCode	CourseTitle	Course Type	L	T	P	C	Hrs./ Wk.
M19PA2041	Practical-5 (P5)Kuchipudi Dances- Bhamakalapam Part 1	SC	0	0	4	4	8

Course Objectives:

1. To enable the dancers/artistes of School of Performing Arts have a strong foundation in the basics and fundamentals in the practical and performing aspects of the dance form that they are specializing.
2. To teach students Bhama Kalapam, a magnum opus of Kuchipudi dance form.
3. To teach students the Vachika aspects of the Kuchipudi dance tradition through Bhama Kalapam.
4. To teach students the Dances in dance and also the technical aspects of the Dances which include taalam, music, literature and the spiritual and philosophical depths in it.

Course Outcomes:

1. The students would be able to perform the Angikabhinaya of Kuchipudi with proper technique.
2. Perform the complete Bhama Kalapam that they have learned.
3. The students would be able to render the dialogues in Bhama Kalapam.
4. Will be able to further teach the whole dance drama and also understand the intricacies in choreographing such dance dramas in future.

Course Content:

Unit I

1. Poorvarangam
2. Satya Bhama Pravesha Daruvu
3. Rave Madhavi

Unit II

1. Samvada daruvu-1
2. Kandartham
3. Siggayanoyamma

Unit III

1. Madana Daruvu
2. Samvada daruvu – 2
3. Perichina pattucheeralu

Unit IV

1. Vadamela Pove
2. Satya Bhama Lekha

CourseCode	CourseTitle	Course Type	L	T	P	C	Hrs./ Wk.
M19PA2042	Practical-5 (P5) Bharatanatyam Dances - Pada Varnam and Padam	SC	0	0	4	4	8

CourseObjectives:

- To enable the dancers/artists of School of Performing Arts to have a strong performing skills in the practical they are going to learn the most complicated piece from repertoire is Pada Varnam. In the first unit they will learn 1st part of the Varnam.
- In the second unit students will learn 2nd part of the Pada Varnam. Where the tempo of the dance piece and intricacy will increase.
- Students are going to learn Padam the abhinaya piece of the repertoire. Where student will learn the gestural language.
- In the Unit 4 students will learn nuances of the learned Dances that is Tala.

CourseOutcomes:

On completion of the course learners will be able to:

- Students will be able to perform 1st Part of the Pada Varanam.
- Students will be able to perform 2nd Part of the Pada Varanam.
- Students will be able to perform Abhinaya Dance piece Padam.
- Students will understand the nuances to better understanding of the dance pieces.

CourseContent:

UNIT	Description	Topics
1	Pada Varnam Part 1	1. Pada Varnam-half
2	Pada Varnam Part 2	2. Pada Varnam-other half
3	Padam	3. Padam
4	Taalam	4. Taala practice of all the jathi-s of Varnam

CourseCode	CourseTitle		L	T	P	C	Hrs./Wk.
M19PA2043	Practical-5 (P5) Mohiniyattam Dances - Satham, padam, thillana	SC	0	0	4	4	8

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

- To enable the dancer to understand the choreography patterns of satham
- To ensure that students learn the various Dances in the Mohiniyattam repertoire.
- To enable the dancer to have a strong understanding about the varnam
- To teach the students the Dances in dance and also the technical aspects Of the item which include taalam, music, literature

Course Outcomes

On completion of the course learners will be able to:

- Understand the approach in the choreography of satham
- Perform the Dances that they have learned
- Will be able to further teach the Dances and also understand the intricacies in choreographing such Dances in future
- Different baanis in Mohiniyattam and their specialities

Course Content:

Unit	Topics	Description	
1	Satham	Satham part 1	Direct method
2	Satham	Satham part 2	Direct method
3	Padam	Padam	Direct method
4	Thillana	Thillana	Direct method

CourseCode	CourseTitle	Course Type	L	T	P	C	Hrs./ Wk.
M19PA2044	Practical–5 (P5)Odissi Pallavi (advanced), Ashtapadi, Moksha	SC	0	0	4	4	8

Course Objectives:

1. To enable the students to get trained in advanced non-representational dance (nritta).
2. To impart the knowledge of Geeta Govinda kavya and dance, the significant part of Odissi dance repertoire.
3. To impart the practical awareness of Bhava, Rasa and aesthetics of dance.
4. To provide ample scope to the dancer for delineating an emotion through the expressive art of mime.

CourseOutcomes:

Oncompletionofthecourselearnerswillbeableto:

1. To perform non-representational dances of Odissi with technical perfection and efficiency.
2. Sound knowledge of Indian philosophy behind the mythological stories.
3. Better comprehension of spiritual and philosophical significance of Odissi

CourseContent:

UNIT	Description	Topics
1	Dances–1	Advanced Pallavi
2	Dances–2	Ashtapadi
3	Dances–3	Moksha
4	Bols and Songs	Rhythmic knowledge and singing of the dance sequences taught in this semester

Course Outline: Thisisa3creditcoursedesignedtohelpthelearnergainadeeperunderstanding ofthe movement elements of Natyashastra, the encyclopedia of Indian dance and dramaturgy. It will benotonlybeneficialforhis/her professional competencebutalsocontributetowardshis/her subject andculturaldevelopment.

CourseCode	CourseTitle	Course Type	L	T	P	C	Hrs./ Wk.
M19PA2050	Practical 6 (P6) Sthanaka, Cari-s and Karanas of Natyashastra Art	HC	3	0	0	3	6

CourseObjectives:

1. To impart an understanding of kinetics and kinesthetics of Natyashastra
2. To impart practical knowledge of fundamental movement elements of Natyashastra.
3. To develop an understanding of the movement vocabulary of ancient dance tradition of India.
4. To make the students understand the practical importance of the text Natyashastra in the arena of Performing Arts

Course Outcomes:

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

1. Demonstrate a deeper understanding of the practical aspects of Natyashastra and its importance.
2. Develop a constructive understanding of the cultural dimensions of this treatise. Make use of this understanding to become an aesthetician of tomorrow.
3. At the end of the course, the students would be in a position to understand the difference in movement techniques of today's classical dances and the movements as described in Natyashastra
4. The students would not only understand the values propounded in Natyashastra but would also try to implement them in their practical learning

CourseContent:

UNIT I	Preliminary movements according to NS	1. Anga 2. Upanga 3. Pratyanga chalani- According to Sangita Ratnakara
UNIT II	Sthanaka-s, Bhoomi chari-s	1. Static postures- a) Purusha Sthanaka and b) Stree sthanaka Earthly Movements
UNIT III	Akasha chari-s Karanas-5	Aerial Movements as prescribed in Natyashastra First five karanas
UNIT IV	15 karanas and recitation of the shlokas	Karanas- 5 to 20 Training to recite the Lakshana shlokas of all the above movements

CourseCode	CourseTitle	Course Type	L	T	P	C	Hrs./ Wk.
M19PA2070	Music-2 – Alankaras and singing practise of dance pieces taught by teacher	HC	0	0	2	2	4

Course Objectives

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

Course Outcomes

- At the end of the course the students would be in a position to understand the nuances of the Carnatic Music
- The Students would not only understand the fundamentals and basics of the music but would also become a performer .
- Students will be able to understand the technical terms in music.
- Will be ready to sing the dance songs

Course Content:

UNIT I	Music Tala and dance Music	<ul style="list-style-type: none"> • Alankarams • Tarangam, • Kriti,
UNIT II	Dance Music	<ul style="list-style-type: none"> • Kautvam, • Jathiswaram Thillana
UNIT III	Dance Music	<ul style="list-style-type: none"> • Padavarnam • Sapham
UNIT IV	Dance Music	<ul style="list-style-type: none"> • Bhamakalapam

CourseCode	CourseTitle	Course Type	L	T	P	C	Hrs./ Wk.
M19PA2080	MOOC / SWAYAM	RULO	0	0	2	2	-

Note: Students will have to compulsorily study ONE Online Course of TWO credits on the advice of the School any time during the period of the program being studied and obtain credits which will be counted in the Second Semester and entered in the Credit Card of respective student.

MOOC/ SWAYAM:

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

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

SEMESTER-III

CourseCode	CourseTitle	Course Type	L	T	P	C	Hrs./ Wk.
M19PA3010	AestheticsinDance, Astanayika and Navarasa	HC	4	0	0	4	4

Course Objectives:

- To enable the dancers/artistes of School of Performing Arts to gain knowledge in the Aesthetics, Art appreciation, Navarasas and Ashtanayikas.
- To be able to choreograph their own compositions including the right amount of technicalities and understanding them from the Sastra point of view.
- To enable the dancers/artistes of School of Performing Arts have a strong foundation in Aesthetics-basic/aspects and learn the Aesthetic developments in Indian art history references from the textual traditions and Oral Traditions of Dance.
- The practical Assignments in correlation to the theoretical aspects to be practised in class as 'hands on experience'.
- To teach and inspire students with the works of great Aestheticians and their theories.
- To enable them to become competent dancers and make them realise the role of emotional thought process.
- To discuss the various allied art forms with reference to aesthetics and the knowledge of the same to become wholesome artistes.
- To discuss the emotional aspects and their expressional modes by studying Navarasas and Ashtanayikas.

Course Outcomes:

On completion of the course learners will be able to:

- Speak clearly, confidently, comprehensibly and communicate the Aesthetics theories and apply them practically as dancers.
- Choreograph own compositions including the right amount of technicalities and understanding them from the Sastra point of view.
- Learn the art of emoting theoretically and be equipped to apply practically with confidence.

Course Content:

UNIT 1	AESTHEITCS	1. ART APPRECIATION 2.DEFINING AESTHETICS 3. INDIAN AESTHETIC THEORIES- introduction 4 .NATYASASTRA AND AESTHETICS 5. AESTHETIC ASPECTS IN DETAIL- 6TH ,7TH AND 24TH CHAPTERS IN DETAIL
UNIT 2	AESTHETIC THEORIES BY VARIOUS AESTHETICIANS	BHATTANAYAKA BHATTA LOLLATA SANKUKA ABHINAVA GUPTA AND OTHERS.
UNIT 3	NAVARASAS	THE STUDY OF BASIC 9 EMOTIONS DETAILED STUDY AS EXPLAINED IN NATYASASTRA AND OTHER RELATED TEXTS
UNIT 4	ASHTANAYIKAS	THE STUDY OF ASHTANAYIKAS IN RELEVANT TREATISES

CourseCode	CourseTitle	Course Type	L	T	P	C	Hrs./ Wk.
M19PA3020	ResearchMethodology	HC	4	0	0	4	4

Course outline: This is an essential course for every Post Graduate programme which would further nurture their skills in the Arena of Research that they would pursue in future. In the field of Performing Arts, Academic Research is taking fast strides and the need for creating enthusiastic Researchers is the need of the hour. This course will enable to understand the various research methods involved and would give them an idea on how to proceed forward while doing Research not only for their Doctoral Thesis but also for their Post Graduate dissertation.

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

1. To enable the dancers/artistes of School of Performing Arts to gain knowledge in the Research and its allied aspects related to Dance.

2. To be able to deliver the theoretical aspects of Research that would help them in their Doctoral Thesis in future.
3. To be able to teach the students the different aspects that get into picture while doing a research in the field of Performing Arts.
4. To be able to explain the students the different types of Research methodology that would be useful for their research in dance.

Course Outcomes:

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

1. Speak clearly, confidently, comprehensibly and communicate with the World the Research aspects of dance.
2. To be able to read research materials and write the research papers from the vast amount of Cultural knowledge that is available.
3. The students will be to critically think, identify the problem in the field Performing Arts and aware of appropriate methodology to solve the problem.
4. The students would be able to carry out Research in Performing Arts domain.

Course Contents:

UNIT	DESCRIPTION	TOPICS
1	Research Methodology: Foundations and Sources of data	1. Definitions 2. Literature Review 3. Primary Sources 4. Secondary Sources
2	Research Process	5. Selection of Subjects 6. Preparation of Synopsis 7. Research Work
3	Data Collection	8. Data Collection Methods - Observation - Experimentation - Survey 9. Tools for Data Collection - Questionnaire - Interview 10. Field Work 11. Data Processing and Analysis
4	Report Writing and Bibliography	12. Planning Report Writing 13. Research Report Format 14. Organisation of Report and Report Writing 15. Footnotes and Bibliography - Reference Books and Journals - Supportive Materials - Audio Visual equipment

Course outline: This is a 4 credit course designed to help the learner gain a deeper understanding of the evolution of Indian dance, which will be not only beneficial for his/her professional competence but also contribute towards his/her knowledge in the textual tradition.

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
M19PA3030	Desi Traditions and Medieval texts	HC	4	0	0	4	4

Course Objectives:

1. To help the students understand the evolution of Indian classical dances such as Marga and Desi
2. To make the students understand the importance of the texts in the arena of Performing Arts
3. To enable the students to understand the rich repository of textual tradition of dance in India.
4. To develop an understanding in the student regarding the linear continuity of tradition and to ensure a gradual development of research interest in the student.
5. The practical Assignments in correlation to the theoretical aspects to be practised in class as 'hands on experience'.
6. To enable them to understand the importance and contribution of traditional theatres of India. The dance, music and drama tradition that was

Course Outcomes:

On completion of the course learners will be able to:

- Speak clearly, confidently, comprehensibly and communicate with the world the evolutionary process of Indian dance.
- Understand the various developmental stages and transitions in Indian dance
- Clearly understand the aesthetics of both Marga and Desi traditions.
- Choreograph own compositions including the right amount of technicalities and understanding them from the Sastra point of view.

Course Content:

UNIT 1	The Desi tradition	1. Evolution of Indian dance. 2. Marga, desi and modern day classical dances of India
UNIT 2	Evolution of modern day classical dance traditions	Evolution of Kathak, Odissi and Mohiniattam, Bharatanatyam and Kuchipudi dances

UNIT 3	Medieval Texts on Dance-1	1. Manasollasa of Someshwara 2. Sangita Ratnakara of Sharngadeva 3. Nritta Ratnavali of Jayasenapathi 4. Nrityadhyaya of Ashokamalla 5. Nartana Nirnaya of Pandareeka Vittala 6. Sangeeta Saramrita of Tulaja
UNIT 4	Medieval Texts on Dance-2	1. Abhinaya Chandrika and 2. Natya Manorama 3. Balarama Bharata 4. Hasthalakshana Deepika

CourseCode	CourseTitle	Course Type	L	T	P	C	Hrs./ Wk.
M19PA3040	Practical – 7 (P7) Concert paper	HC	0	0	4	4	2

Concert Paper

This is a four credit paper which would help the student to understand the important skills of presentation techniques of dance in a full-fledged concert. In this paper dances have to be chosen from those taught in the previous semesters. Students are allowed to learn/perform different dances in addition to those taught in the previous semesters: for the performance, under the guidance of the faculty of the department.

CourseCode	CourseTitle	Course Type	L	T	P	C	Hrs./ Wk.
M19PA3041	Practical-8 (P8)KuchipudiBhamakalapam- Part 2, Tharangam	HC	0	0	3	3	6

Course Objectives:

The overall objective of the Course is as follows

- To help the dancer to become more flexible and strengthens the body muscles before dance
- To enable the dancer to have a strong foundation in kuchipudidance style.
- To enable the dancer to have a strong foundation in the dance style by learning the different Dances and abhinaya
- To teach the students the Dances in dance and also the technical aspects of the item which include taala, music and literature.

Course Outcomes:

On completion of the course learners will be able to:

- Attain good flexibility, improved muscle tone and strength
- Perform the fundamentals efficiently.
- Perform the dances flawlessly with good techniques.
- Will be able to further teach the Dances and also understand the intricacies in choreographing such Dances in future

Course Content:

Unit	Topic	Description
1	Exercise and Adavus	Exercise Adavus 1st half
2	Adavus second Half Jathis	Second half adavus Chathurasra jathis 1st to 5
3	Kuchipudi jathis Vinayakakouthvam	6 jathis from second half Vinayaka kouthvam
4	Jathiswaram	Jathiswaram Singing and tala of the Dances in the syllabus

CourseCode	CourseTitle		L	T	P	C	Hrs./Wk.
M19PA3042	Practical–8 (P8) Bharatanatyam Dances-Swarajati Varnam, Thillana	SC	0	0	3	3	2

CourseObjectives:

- To enable the dancers/artists of School of Performing Arts have a strong foundation in the basics and fundamentals in the practical and performing aspects of the dance form that they are specializing.
- To teach students the Dances in dance and also the technical aspects of the Dances which include taal, music, literature and the spiritual and philosophical depths in it.

CourseOutcomes:

On completion of the course learners will be able to:

- Perform the fundamentals and the Dances that they have learned.
- Will be able to further teach the Dances and also understand the intricacies in choreographing such Dances in future.

CourseContents:

UNIT	Description	Topics
1	Swarajathi Varnam Part 1	1.Swarajathi Varnam–half
2	Swarajathi Varnam Part 2	2. Swarajathi Varnam–other half
3	Thillana	3.Thillana
4	Taalam	4. Taala practice of all the jathi-s of Varnam

CourseCode	CourseTitle	Course Type	L	T	P	C	Hrs./ Wk.
M19PA3043	Practical-8 (P8) Mohiniyattam Dances- Varnam, Shloka	SC	0	0	3	3	6

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

- To enable the dancer to understand the choreography patterns of varnam and sloka
- To ensure that students learn the various Dances in the Mohiniyattam repertoire.
- To enable the dancer to have a strong understanding about the characteristics of varnam.
- To teach the students the Dances in dance and also the technical aspects Of the item which include taalam, music, literature

Course Outcomes

On completion of the course learners will be able to:

- Understand the approach in the choreography of varnam
- Perform the Dances that they have learned
- Will be able to further teach the Dances and also understand the intricacies in choreographing such Dances in future
- Have a few solid traditional Dances in their repertoire

Course content:

Unit	Topics	Description	
1	Varnam	VarnamPart 1	Direct method
2	Varnam	VarnamPart 2	Direct method
3	Varnam	VarnamPart 3	Direct method
4	Sloka	Sloka	Direct method

CourseCode	CourseTitle	Course Type	L	T	P	C	Hrs./ Wk.
M19PA3044	Practical-8 (P8) Odissi Hamsadhvani Pallavi, Navarasa Abhinaya	SC	0	0	3	3	6

Course Objectives:

1. Exhaustive and detailed analyses into the vast area of Navarasa or the nine emotions on a practical level.
2. Systematic practice of these nine rasas by the dancers, with the aim of improving their capacities for producing this aesthetical experience in the viewers.
3. To enable the dancers/artists of School of Performing Arts to have a strong foundation in the basics and fundamentals of the art of expression.
4. To impart knowledge of advanced techniques of this dance tradition.

Course Outcomes:

On completion of the course learners will be able to:

1. Perform and enact different situations leading to the realisation of the rasa.
2. To perform the dances that they have learned confidently and convincingly.
3. Will be efficiently able to further teach the dances and also understand the intricacies in choreographing such dances in future.
4. Comprehensive understanding of the dances they have learnt.

Course Contents:

UNIT	Description	Topics
1	Navarasa Abhinaya-1	1. Detailed and systematic approach to the art of expression through Navarasa abhinaya –Part I
2	Navarasa Abhinaya-2	2. Detailed and systematic approach to the art of expression through Navarasa abhinaya-Part II
3	Hamsadhvani Pallavi	3. Advanced nritta piece enables the dancer to create designs in space and time
4	Singing and recitation	4. Practice for singing and recitation of syllables

CourseCode	CourseTitle	Course Type	L	T	P	C	Hrs./ Wk.
M19PA3051	Practical– 9 (P9) Kuchipudi (Ashtapadi,Javali, 15 Karanas)	SC	0	0	3	3	6

Course Objectives:

The overall objective of the paper is as follows:

- To enable the dancer to understand the various nuances of Abhinaya in Ashtapadi and javali
- To enable the dancer to understand the abhinaya techniques
- To teach the students the Dances in dance and also the technical aspects of the item which include taalam, music, and literature.
- To ensure the dancer learn karanas.

Course Outcomes:

On completion of the course learners will be able to:

- Understand the different approach for Ashtapadi and Javali
- Understand and perform the abhinaya in a better way.
- Perform the Dances that they have learned
- Will be able to further teach the Dances and also understand the intricacies in choreographing such Dances in future

Unit	Topics	Description
1	Ashtapadi	Ashtapadi 1 st half
2	Ashtapadi	Ashtapadi 2 nd half
3	Javali	Javali
4	Karanas first 15 marga karanas	The first 15 marga karanas

CourseCode	CourseTitle	Course Type	L	T	P	C	Hrs./ Wk.
M19PA3052	Practical– 9 (P9) Bharatanatyam (Ashtapadi,Javali, 15 Karanas)	SC	0	0	3	3	6

CourseObjectives:

1. To enable the students of School of Performing Arts to have a strong foundation in the abhinaya aspects of Bharatanatyam Dance.
2. To teach students the depth of the technicalities in dance through varied emotive aspects.
3. To enable students to understand the spiritual and philosophical values of such dances
4. To train the students in the kinetic and static elements of Natyashastra

CourseOutcomes:

On completion of the course learners will be able to:

1. Perform abhinaya pieces in an efficient manner.
2. Have a better understanding of the various abhinaya techniques.
3. Understand the spiritual depth of Ashtapadi
4. Perform 15 marga karanas with technical perfection

CourseContents:

UNIT	Description	Topics
1	Ashtapadi	Yahi madhava/ Radhika tava virahe
2	Javali	Kannada Javali
3	Marga karana	Sthanaka, cari training
4	15 Marga karana	15 karanas as propounded in Natyashastra

CourseCode	CourseTitle	Course Type	L	T	P	C	Hrs./ Wk.
M19PA3053	Practical– 9 (P9) Mohiniyattam (Ashtapadi,Javali, 15 Karanas)	SC	0	0	3	3	2

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

- To enable the dancer to understand the various abhinayaDances.
- To understand the various approach of abhinaya by learningAshtapadi and javali.
- To enable the dancer to understand the aspects of karanas and perform.
- To teach the students the Dances in dance and also the technical aspects Of the item which include taalam, music, literature

Course Outcomes:

On completion of the course learners will be able to:

- Understand the approach in the choreography ofAshtapadi and javali
- Understand and perform the 15 karanas.
- Perform the Dances they learned in the syllabus
- Will be able to further teach the Dances and also understand the intricacies in choreographing such Dances in future

Course content:

Unit	Topics	Description	
1	Ashtapadi	Ashtapadi part 1	Direct method
2	Ashtapadi	Ashtapadi part 2	Direct method
3	Javali	Javali	Direct method
4	15 karanas	Karanas	Direct method

CourseCode	CourseTitle	Course Type	L	T	P	C	Hrs./ Wk.
M19PA3054	Practical– 9 (P9) Odissi Nayika Avastha Bheda	SC	0	0	3	3	6

Course Objectives:

1. Exhaustive and detailed analyses into the Ashta nāyikā or eight types of heroines and their states (avastha) in relation to their hero on a practical level.
2. Systematic practice of ashta nayikas by the students, with the aim of improving their capacities to enact various characters and situations.
3. To enable them to have a strong foundation in the basics and fundamentals of the art of expression.
4. To impart knowledge of advanced techniques of abhinaya of Odissi dance tradition.

Course Outcomes:

On completion of the course learners will be able to:

1. Perform and enact different situations pertaining to ashta nayikas and related characters leading to the realisation of the rasa.
2. To perform the dances that they have learned confidently and convincingly.
3. Will be efficiently able to further teach the dances and also understand the intricacies in choreographing such dances in future.
4. Comprehensive understanding of the dances they have learnt.

Course Contents:

UNIT	Description	Topics
1	Ashtanayika-1	1. Detailed and systematic approach to Vasakasajja, Virahokantita, Swadheenbhartruka
2	Ashtanayika-2	2. Detailed and systematic approach to Kalahantarita, Khandita, Vipralabdha
3	Ashtanayika-3	3. Detailed and systematic approach to Proshitabhartruka, Abhisarika
4	Singing and recitation	4. Practice for singing

CourseCode	CourseTitle	Course Type	L	T	P	C	Hrs./ Wk.
M19PA3060	Music 3- Dance Pieces Taught by Teachers	HC	0	0	2	2	4

Course Objectives:

- To make the students learn the concept of dance music and to enable them to learn it in the practical way.
- To enable them to understand the different ways of sing dance music
- Enable them to sing dance music with nattuvangam
- Enable them to sing in bavas.

Course Outcomes

- The students will be able to analyze the melakartha division of venkatamaki
- Students will be able to understand and sing the sahitya along with the swara
- Will be able to sing dance music with nattuvangam
- Will ne able to sing dance music with bavas

Course Content:

Course Content	Topics	Description
UNIT I	Dance Music	<ul style="list-style-type: none"> • Bhamakalapam part 2 • Tharangam
UNIT II	Dance Music	<ul style="list-style-type: none"> • Swarajati varnam
UNIT III	Dance Music	<ul style="list-style-type: none"> • Astapathi
UNIT IV	Dance Music	<ul style="list-style-type: none"> • javali

CourseCode	CourseTitle	Course Type	L	T	P	C	Hrs./ Wk.
M19PA3071	Classical Dance	OE	0	0	2	2	4

CourseCode	CourseTitle	Course Type	L	T	P	C	Hrs./ Wk.
M19PA3072	Music	OE	0	0	2	2	4

CourseCode	CourseTitle	Course Type	L	T	P	C	Hrs./ Wk.
M19PA3073	Dramatics	OE	0	0	2	2	4

SEMESTER-IV

Course Outline: This is a 4-credit course designed to help the learner gain a deeper understanding of the sculptural representation of dance in ancient and medieval temples, which will be not only beneficial for his/her professional competence but also contribute towards his/her knowledge in the textual tradition, oral tradition in relation to.

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
M19PA4010	Music and Dance in Temples	HC	4	0	0	4	4

Course Objectives:

1. To help students to understand the socio-religious, spiritual and religious facets of Indian Dance traditions with respect to temples
2. To make students understand the influence of music and dance in temple Architecture.
3. To enable the students to understand the rich repository of temple dance sculptures.
4. To develop an understanding in the student regarding the linear continuity of tradition and to ensure a gradual development of research interest in the student.

Course Outcomes:

On completion of the course learners will be able to:

1. Speak clearly, confidently, comprehensibly and communicate with the world the evolutionary process of Indian dance and sculptural tradition.
2. Understand the various developmental stages of Indian temples and evolution of sculptural representation of dance
3. Clearly understand the aesthetics of both Marga and Desi traditions through temple sculptures.
4. Close association between the textual tradition, performance tradition, sculptural tradition and the spiritual and philosophical depths associated with it.

Course Content:

UNIT 1	Introduction	1. Evolutionary stages of Indian temples. 2. Dravida, Nagara, Vesara temples
UNIT 2	Music and dance in temple Architecture	Role and importance of dance sculptures in temple architecture

UNIT 3	Dance sculptures in ancient temples	1. Iconography 2. Representation of dance in ancient temples 2. Angika, Vacika, Aharya and Satvika as reflected in dance sculptures
UNIT 4	Medieval temples	1. Evolution of dance sculptures 2. Representation of dance in temples built till 17 th century

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
M19PA4020	Dance Writing and Biographies	HC	4	0	0	4	4

Course Objectives:

- To enable the dancers/artists of School of Performing Art to gain knowledge in the History and the Development of Dance and its legends in a detailed way.
- To be able to choreograph their own Dances including the right amount of technicalities and understanding them from the Sastra point of view.

Course Outcomes:

On completion of the course learners will be able to:

- Speak clearly, confidently, comprehensively and communicate with the World the History and the aspects of the Dance and its legends.
- To be able to write and understand about the legendary personalities and their works.

Course Contents:

UNIT	DESCRIPTION	TOPICS
1	Dance Criticism	1. Criticism 2. Newspaper articles
2	Essay writing	3. Theoretical writing 4. Essay writing
3	Western ballet	5. Origin of western ballet 6. Development of western ballet 7. South Indian dance Dramas
4	Biographies	8. Biographies of legendary Gurus and Performers

CourseCode	CourseTitle	Course Type	L	T	P	C	Hrs./ Wk.
M19PA4031	Practical-10 (P10)- Kuchipudi Tharangam, Shabdham/Pravesh Dharu	SC	0	0	4	4	8

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

- To enable the dancer to understand the choreography patterns of Tharangam
- To ensure that students learn the various Dances in the Kuchipudi repertoire.
- To enable the dancer to have a strong foundation in the knowledge of format of pravesha Dharus
- To teach the students the Dances in dance and also the technical aspects Of the item which include taalam, music, literature

Course Outcomes:

On completion of the course learners will be able to:

- Understand the approach in the choreography of Tharangam
- Perform the Dances that they have learned
- Will be able to further teach the Dances and also understand the intricacies in choreographing such Dances in future
- A good understanding about the Pravesha dhurus of Kuchipudi.

Course Content:

Unit	Topics	Description	
1	Tharangam part 1	Tharangam	Direct method
2	Tharangam part 2	Thillana	Direct method
3	Shabdham/ pravesha Dharu	Shabdham/ pravesha Dharu	Direct method
4	Shabdham/ pravesha Dharu	Shabdham/ pravesha Dharu	Direct method

CourseCode	CourseTitle	Course Type	L	T	P	C	Hrs./ Wk.
M19PA4032	Practical–10 (P10) Bharatanatyam Mallari, Daru Varnam and Kavadi Chindu/ Folk Dance	SC	0	0	4	4	8

CourseObjectives:

- Toenablethedancers/artistesofSchoolofPerformingArtshaveastrongfoundationinthe basicsandfundamentalsinthepracticalandperformingaspectsofthedanceformthatthey arespecializing.
- Toteach students the Dances indance and also the technical aspects oftheDanceswhich includetaalam,music,literatureandthespiritualandphilosophicaldepthsinit.

CourseOutcomes:

Oncompletionofthecourselearnerswillbeableto:

- PerformthefundamentalsandtheDanceshattheyhavelearned.
- WillbeabletofurtherteachtheDancesandalsounderstandtheintricaciesinchoreographing suchDancesinfuture.

CourseContents:

UNIT	Description	Topics
1	Mallari	1. Mallari
2	Daru Varnam Part 1	2. Daru Varnam–half
3	Daru Varnam Part 2	3. Daru Varnam–otherhalf
4	Kavadi chidu/ Folk Dance	4. Kavadi chidu/ Folk Dance

CourseCode	CourseTitle	Course Type	L	T	P	C	Hrs./ Wk.
M19PA4033	Practical–10 (P10)Mohiniyattam (Ashtapadi, keertanam)	SC	0	0	4	4	8

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

- To enable the dancer to understand the choreography patterns of ashtapadi and keertanam.
- To ensure that students learn the various Dances in the Mohiniyattam repertoire.
- To enable the dancer to have a strong understanding about the various styles in Mohiniyattam
- To teach the students the Dances in dance and also the technical aspects Of the item which include taalam, music, literature

Course Outcomes:

On completion of the course learners will be able to:

- Understand the approach in the choreography of Ashtapadi
- Perform the Dances that they have learned
- Will be able to further teach the Dances and also understand the intricacies in choreographing such Dances in future
- Have a few solid traditional Dances in their repertoire

Course Content:

Unit	Topics	Description	
1	Ashtapadi	Varnam Part 1	Direct method
2	Ashtapadi	Varnam Part 2	Direct method
3	Keertanam	Varnam Part 3	Direct method
4	Keertanam	Sloka	Direct method

CourseCode	CourseTitle	Course Type	L	T	P	C	Hrs./ Wk.
M19PA4034	Practical–10 (P10) Odissi Vilahari Pallavi, Odiya/Kannada Abhinaya, Kali stuti	SC	0	0	4	4	8

Course Objectives:

1. To enable the dancers/artists of School of Performing Arts to have a strong foundation in the basics and fundamentals of Odissi dance tradition.
2. To impart greater knowledge on the usage of movement patterns, gestures and abhinaya effectively and convincingly.
3. Understand the spiritual and philosophical depth while using various hasta mudras and complex movements in nritya pieces
4. Systematic practice of the emotive aspect of Odissi by the dancers, with the aim of improving their capacities for producing this aesthetical experience in the viewers.
5. To enable the dancers/artists of School of Performing Arts to have a strong foundation in the basics and fundamentals of the art of expression.

Course Outcomes:

On completion of the course learners will be able to:

1. Perform dances convincingly, confidently and efficiently
2. Enact different situations leading to the realisation of the rasa.
3. Will be able to further teach the dances and also understand the intricacies in choreographing such dances in future.
4. Comprehensive understanding of the dances they have learnt.
5. Gain the knowledge of advanced techniques of this dance tradition.

Course Contents:

UNIT	Description	Topics
1	Kali Stuti	1. Dance in praise of Goddess Kali
2	Vilahari Pallavi	2. Create designs in space and time through nritya piece
3	Kannada Abhinaya	3. Abhinaya piece set to Kannada composition
4	Singing and recitation	4. Practice for singing and recitation of syllables

CourseCode	CourseTitle	Course Type	L	T	P	C	Hrs./Wk.
M19PA4041	Practical– 11 (P11) Kuchipudi Taala and Nattuvangam	SC	0	0	4	4	4

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

- To enable the dancers/artistes of School of Performing Arts have a strong foundation in the basics and fundamentals in the nattuvangam of the Kuchipudi.
- To teach students the Dances in dance and also the technical aspects of the Dances which include taalam, music.
- To enable the dancer to have a strong foundation in the knowledge of format of Nattuvangam playing.
- To teach the students to do nattuvangam for the Dances that they have learned in their syllabus.

Course Outcomes:

On completion of the course learners will be able to:

- Understand the approach Nattuvangam of Kuchipudi.
- Do nattuvangam for Kuchipudi performances
- Take this as their profession.
- Will be able to further teach the Nattuvangam and also understand the intricacies in Nattuvangam.

Course Content:

Unit	Topics	Description	
1	Basics of Nattuvangam	Introduction	Direct method
2	Tala Dasa pranas Sapta tala and tala table	Tala Dasa pranas Sapta tala and tala table	Direct method
3	Nattuvangam for Adavus and basic Dances	Nattuvangam for Adavus and basic Dances	Direct method
4	Nattuvangam for Tharangam ,thillana	Nattuvangam for Tharangam	Direct method

CourseCode	CourseTitle	Course Type	L	T	P	C	Hrs./ Wk.
M19PA4042	Practical– 11 (P11) Bharatanatyam Taala and Nattuvangam	SC	0	0	4	4	4

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

- To enable the dancers/artistes of School of Performing Arts have a strong foundation in the basics and fundamentals in the nattuvangam of the Bharatanatyam.
- To teach students the Dances in dance and also the technical aspects of the Dances which include taalam, music.
- To enable the dancer to have a strong foundation in the knowledge of format of Nattuvangam playing.
- To teach the students to do nattuvangam for the Dances that they have learned in their syllabus.

Course Outcomes:

On completion of the course learners will be able to:

- Understand the approach Nattuvangam of Bharatanatyam.
- Do nattuvangam for Bharatanatyam performances
- Take this as their profession.
- Will be able to further teach the Nattuvangam and also understand the intricacies in Nattuvangam.

Course content:

Unit	Topics	Description	
1	Basics of Nattuvangam	Introduction	Direct method
2	Tala Dasa pranas Sapta tala and tala table	Tala Dasa pranas Sapta tala and tala table	Direct method
3	Nattuvangam for Adavus and basic Dances	Nattuvangam for Adavus and basic Dances	Direct method
4	Nattuvangam for Varnam ,thillana	Nattuvangam for Varnam	Direct method

CourseCode	CourseTitle		L	T	P	C	Hrs./Wk.
M19PA4043	Practical– 11 (P11) Mohiniyattam Taala and Nattuvangam	SC	0	0	4	4	4

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

- To enable the dancers/artistes of School of Performing Arts have a strong foundation in the basics and fundamentals in the nattuvangam of the Mohiniyattam.
- To teach students the Dances in dance and also the technical aspects of the Dances which include taalam, music.
- To enable the dancer to have a strong foundation in the knowledge of format of Nattuvangam playing.
- To teach the students to do nattuvangam for the Dances that they have learned in their syllabus.

Course Outcomes

On completion of the course learners will be able to:

- Understand the approach Nattuvangam of Mohiniyattam.
- Do nattuvangam for Mohiniyattam performances
- Take this as their profession.
- Will be able to further teach the Nattuvangam and also understand the intricacies in Nattuvangam.

Course Content:

Unit	Topics	Description	Method of Teaching
1	Basics of Nattuvangam	Introduction	Direct method
2	Tala Dasa pranas Sapta tala and tala table	Tala Dasa pranas Sapta tala and tala table	Direct method
3	Nattuvangam for Adavus and basic Dances	Nattuvangam for Adavus and basic Dances	Direct method
4	Nattuvangam for Varnam ,thillana	Nattuvangam for Varnam and thillana	Direct method

CourseCode	CourseTitle	Course Type	L	T	P	C	Hrs./ Wk.
M19PA4044	Practical– 11 (P11) Odissi Tala, Matra, Laya	SC	0	0	4	4	4

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

- To enable the dancers/artistes of School of Performing Arts have a strong foundation in the basics and fundamentals of the art of reciting the bols of Odissi.
- To impart knowledge regarding the dances they have learnt in earlier semesters with a focus on rhythmic aspect, singing and other technical elements.
- To enable the dancer to have a strong foundation in the knowledge of format of rhythmic structure.
- To teach the students to recite bols for the dances that they have learnt in their syllabus.

Course Outcomes

On completion of the course learners will be able to:

- Understand the approach to the recitation of bols of Odissi.
- Conduct Odissi performances by reciting the bols
- Construct and weave rhythmic patterns creatively with the complete understanding of the rhythm and syllables.
- Will be able to further teach the dances and also understand the intricacies of structuring a dance piece.

Course Content:

Unit	Topics	Description
1	Introduction	Basics of tala, matra and laya
2	Tala Dasa pranas	Tala Dasa pranas Sapta tala and tala table
3	Pakawaj and rhythmic instruments	Recitation of bols for chauka, tribhanga and other movements
4	Recitation	Recitation of bols and singing

CourseCode	CourseTitle	Course Type	L	T	P	C	Hrs./ Wk.
M19PA4050	Practical – 12 (P12) GROUPCHOREOGRAPHY	HC	0	0	4	4	8

CourseCode	CourseTitle	Course Type	L	T	P	C	Hrs./ Wk.
M19PA4060	FIELDTRIP&DISSERTTION	HC	0	0	6	6	4

CourseCode	CourseTitle	Course Type	L	T	P	C	Hrs./ Wk.
M19PA4070	Music 4(Fundamentals of Carnatic Music)	HC	0	0	2	2	4

Course Objectives:

- To make the students learn the concept of dance music and to enable them to learn it in the practical way.
- To enable them to understand the different ways of sing dance music
- Enable them to sing dance music with nattuvangam
- Enable them to sing in bavas.

Course Outcomes:

- The students will be able to analyze the melakarta division of venkatamaki
- Students will be able to understand and sing the sahitya along with the swara
- Will be able to sing dance music with nattuvangam
- Will ne able to sing dance music with bavas

Course Content:

Unit	Topics	Description
UNIT I	Dance Music	<ul style="list-style-type: none">• Tarangam• Shabdham• Praveshadaru
UNIT II	Dance Music	<ul style="list-style-type: none">• Mallari• Dharu Varnam
UNIT III	Dance Music	<ul style="list-style-type: none">• Astapadi• Keerthanam
UNIT IV	Dance Music	<ul style="list-style-type: none">• Kavadichintu

CAREER DEVELOPMENT AND PLACEMENT

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

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

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

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

interpersonal skills that will fetch them a job of repute in the area of his / her interest and march forward to make better career. The School of Performing Arts 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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