

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



**REVA**  
UNIVERSITY  
Bengaluru, India

# **SCHOOL OF PERFORMING ARTS AND INDIC STUDIES**

**Master of Performing Arts  
(MPA) Program**

**2021 - 2023**

# **SCHOOL OF PERFORMING ARTS AND INDIC STUDIES**

## **Master of Performing Arts Program**

### **Hand Book**

**2021-2023**

Rukmini Knowledge Park,  
Kattigenahalli, Yelahanka, Bangalore - 560 064  
Phone No: +91-080-66226622, Fax: 080-28478539

## Chancellor's Message

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

- Nelson Mandela.

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



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

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

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

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

**Dr. P. Shyama Raju**

The Founder and Hon'ble Chancellor, REVA University

## **Vice-Chancellor's Message**

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

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

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

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

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

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

Welcome to the portals of REVA University!

Dr. M. Dhanamjaya  
Vice-Chancellor, REVA University

## **DIRECTOR'S MESSAGE**

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

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

**Dr. Vidya Kumari S**  
**Director,**  
**School of Performing Arts and Indic Studies**

## CONTENTS

Sl. No.	Particulars	Page No.
1	Message from the Hon'ble Chancellor	3
2	Message from the Vice- Chancellor	4
3	Message from the Director	6
4	Rukmini Educational Charitable Trust	8
5	About REVA University, Vision, Mission, Objectives	9
6	<b>About School of Performing Arts and Indic Studies</b> <ul style="list-style-type: none"> <li>- Vision</li> <li>- Mission</li> <li>- BoS</li> </ul>	13
7	<b>Master of Performing Arts Program</b> <ul style="list-style-type: none"> <li>- Program Overview</li> <li>- Program Educational Objectives</li> <li>- Program Outcomes</li> <li>- Program Specific Outcomes</li> <li>- Mapping of Course Outcomes with Programme Outcomes</li> <li>- Mapping Programme Outcomes with Programme Educational Objectives</li> </ul>	18
8	Regulations Governing School of Performing Arts and Indic Studies Programmes	20
9	Curriculum – PG (Master of Performing Arts)	37
10	Career Development	113
11	List of faculty members	117

## **RUKMINI EDUCATIONAL CHARITABLE TRUST**

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

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

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



## **ABOUT REVA UNIVERSITY**

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

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

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

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

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

The system also allows students to move forward under the fast track for those who have the capabilities to surpass others. These programs are taught by well experienced qualified faculty supported by the experts from industries, business sectors and such other organizations. REVA University has also initiated many supportive measures such as bridge courses, special coaching, remedial classes, etc., for slow learners so as to give them the needed input and build in them confidence and courage to move forward and accomplish success in their career. The University has also entered into MOUs with many industries, business firms and other institutions seeking their help in imparting quality education through practice, internship and also assisting students' placements.

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

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

The University also has University-Industry Interaction and Skill Development Centre headed by a Senior Professor & Director facilitating skill related training to REVA students and other

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

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

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

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

REVA organises various cultural programs to promote culture, tradition, ethical and moral values to our students. During such cultural events the students are given opportunities to unfold their hidden talents and motivate them to contribute innovative ideas for the progress of the society. One of such cultural events is REVAMP conducted every year. The event not only gives opportunities to students of REVA but also students of other Universities and Colleges. During three days of this

mega event students participate in debates, Quizzes, Group discussion, Seminars, exhibitions and variety of cultural events. Another important event is Shubha Vidaaya, - Graduation Day for the final year students of all the programs, wherein, the outgoing students are felicitated and are addressed by eminent personalities to take their future career in a right spirit, to be the good citizens and dedicate themselves to serve the society and make a mark in their respective spheres of activities. During this occasion, the students who have achieved top ranks and won medals and prizes in academic, cultural and sports activities are also recognised by distributing awards and prizes. The founders have also instituted medals and prizes for sports achievers every year. The physical education department conducts regular yoga class's every day to students, faculty members, administrative staff and their family members and organizes yoga camps for villagers around.

### **Vision**

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

### **Mission**

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

### **Objectives**

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

## **ABOUT THE SCHOOL OF PERFORMING ARTS AND INDIC STUDIES**

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

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

### **VISION**

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

### **MISSION**

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

## **BOS MEMBERS**

<b>Name and Position</b>	
<b>Dr. Vidya Kumari S.,</b> <b>Director, School of Performing Arts &amp; IndicStudies,</b> <b>REVA University, Bangalore.</b>  Ph: +91-99482214242 E-mail: <a href="mailto:vidyakumari.s@reva.edu.in">vidyakumari.s@reva.edu.in</a> <b>(Chairperson)</b>	
<b>Dr. Nagesh Bettakote,</b> <b>Acting Vice-Chancellor,</b> <b>KSGH Performing Arts and Music University</b>  Ph: +91 – 8022961708 E-mail: <a href="mailto:drvnbl965@gmail.com">drvnbl965@gmail.com</a> <b>( External Member-Academics )</b>	
<b>Dr. Choodamani Nandagopal</b> <b>Reputed Art Historian, Former</b> <b>Academic head, IGNC, Southern Regional Centre,</b> <b>UNESCO Fellow, UK visiting Nehru Fellow, Bengaluru</b>  Ph +91-8022440866 E-mail : <a href="mailto:choodamani.nandagopal@gmail.com">choodamani.nandagopal@gmail.com</a> <b>(External Member-Academics)</b>	
<b>Dr. CM Neelakandhan,</b> <b>Former Academic Director, Kerala Kalamandalam, ormer</b> <b>Chairperson, Publishing dept.,</b> <b>Shree Sankaracharya University of Sanskrit, Kalady,</b> <b>Kerala.</b>  Ph: +91- 9847155603 E-mail: <a href="mailto:drcmneelakandhan@gmail.com">drcmneelakandhan@gmail.com</a> <b>( External Member-Academics )</b>	
<b>Guru Sri R. K. Padmanabhan</b> <b>Ganakalabhushana, Karnataka Padmasri</b>  Ph: +91- 9945201310 E-mail: <a href="mailto:rkipadmanabha@gmail.com">rkipadmanabha@gmail.com</a> <b>( External Member-Industry Expert )</b>	

**Dr. Sheela Sridhar**  
**HOD, Department of Dance, Mysore University.**

Ph: +91-9845838506

E-mail: [sheelasridhar58@gmail.com](mailto:sheelasridhar58@gmail.com)

( External Member-Academics )

**Guru Smt. A. B. Bala Kondala Rao**

Central Sangeet Natak Akademi Awardee,  
Founder and Director,  
Kuchipudi Kalaa Kendram, Visakhapatnam

Ph: +91- 9440319247

E-mail: [kuchipudikalaakendram@gmail.com](mailto:kuchipudikalaakendram@gmail.com)

(External Member - Industry Expert)

**Guru Smt. Sujata Mohapatra,**

Central Sangeet Natak Akademi Awardee,  
1340, Kapilaprasad, Bhimatangi, Bhubanehswar, Odisha -  
751002

Ph: +91-9437078192

E-mail: [sujatamohap@gmail.com](mailto:sujatamohap@gmail.com)

( External Member - Industry Expert )

**Dr. Ruma Shil**

Founder and Director,  
Nritya Nikunj centre for Kathak,  
Bengaluru.

Ph:+91- 8494942362

E-mail: [sil.ruma@rediffmail.com](mailto:sil.ruma@rediffmail.com)

(External Member-Academics )

**Prof. K. Maalyada Anand**

Assistant Professor,  
School of Performing Arts and Indic Studies,  
REVA University,  
Bengaluru.

Ph: +91- 9885868959

Email: [maalvada.anand@reva.edu.in](mailto:maalvada.anand@reva.edu.in)

(Internal member - Invitee)





## **Master of Performing Arts – Program 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 safeguard Indian tradition and culture.

### **Program Educational Objectives (PEOs)**

After few years of graduation, the graduate will:

PEO-1	Prospective Employment and Career Prospects-Become a professional performer (Dancer/Musician/Actor) with strong ethics & communication skills.
PEO-2	Research -Pursue research in reputed art institutes and centers of eminence at national & international level. Students will describe a range of techniques related to performing arts and rhetorical strategies used in texts, including their relationship to audience, purpose and cultural contexts.
PEO-3	Entrepreneurship/Artepreneurship- Establish dance institutes/studios and to work as entrepreneurs/Artepreneurs with an ability to develop new projects and choreographic works.
PEO-4	Continuous Learning-Adapt lifelong learning with continuous improvement by expanding the skill-set in response to a changing environment and new developments.

### **Program Outcomes (POs)**

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

**1. Performing Arts knowledge:** Apply the knowledge of Performing Arts, World Dance History, Art History, Tangible and Intangible Heritage, Dance History and Cultural History for the solution of complex problems in various domains of life sciences including the cultural, societal, and anthropological concerns.

**2. Problem analysis:** Identify, formulate and analyze problems related to the various domains of Performing Arts such as technical aspects of performing arts, ancient Sanskrit treatises, movement analysis, historical timelines, Indian cultural heritage and various branches of art and architecture.

**3. Conduct investigations of complex problems:** Use research-based knowledge including design of experiments, analysis and interpretation of data, and synthesis of the information related to any problems in the field of Performing arts to provide valid conclusions.

**4. Design complex choreography/art projects:** Create, design, compose, choreograph and critically evaluate dance choreography, music composition or a theatrical project with a professional approach

**5. Modern tool usage:** To create, select, and apply appropriate techniques, resources, and modern technology for theatre/dance and music productions which in turn benefit the audience.

**6. Ethics:** Apply ethical principles and commit to professional ethics, responsibilities and norms in performing arts field.

**7. Individual and team work:** Perform/Act effectively as an individual, and as a member or leader in teams, and in multidisciplinary settings.

**8. Communication:** Communicate effectively with the artiste's fraternity and with society at large. Be able to comprehend and write effective reports and documentation. Make effective presentations, and give and receive clear instructions.

**9. Art management and finance:** Demonstrate knowledge and understanding of Performing Arts and management principles and apply these to one's own work, as a member and leader in a team. Manage art projects in multidisciplinary environments.

**10. Life-long learning:** Recognize the need for, and have the preparation and ability to engage in independent and life-long learning in the broadest context of technological change.

### **Program Specific Outcomes (PSO)**

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

1. Visualise, Create, Design and 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.

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

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

**1. Title and Commencement:**

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

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

**2. The Programs:**

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

**MPA in:**

- a. Bharatanatyam
- b. Kuchipudi
- c. Mohiniattam
- d. Odissi
- e. Kathak

**3. Definitions:**

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

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

Where:

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

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

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

**4. Courses of study and Credits**

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

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

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

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

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

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

**Core Course:**

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

**A. Hard Core Course (HC):**

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

**B. Hard Core Course (HC):**

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

**C. Soft Core Course (SC):**

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

**D. Open Elective Course (OE):**

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

**E. Project Work / Dissertation:**

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

**5. Eligibility for Admission:**

Any Bachelors Degree of three years or four years with 45% (40% in case of candidates belonging to SC/ST) of marks in aggregate from any recognized University / Institution or any other qualification recognized as equivalent thereto.

**6. Scheme, Duration and Medium of Instructions:**

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

**6.2.** The medium of instruction shall be English.

**7. Credits and Credit Distribution:**

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

**Table-1**  
**Credits and Credit Distribution for Two Year Post Graduate degree programs**

<b>Course Type</b>	<b>Credits for Two Year (4 Semesters) Post Graduate Degree Programs</b>
Hard Core Course	A minimum of 60 but not exceeding 70
Soft Core Course	A minimum of 14 but not exceeding 30
Open Elective	A minimum of 04
<b>Total</b>	<b>90</b>

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

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

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

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

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

Only such full time candidates who register for a minimum prescribed number of credits in each semester

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

**8. Add-on Proficiency Certification / Diploma:**

**Add- on Proficiency Certification:**

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

**Add on Proficiency Diploma:**

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

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

**9. Assessment and Evaluation:**

- A.** Each course is assessed for a total weight of 100%. Out of the total 100% weight; 50% weight is for Continuous Internal Assessment (CIA or IA) and the remaining 50% for the Semester End Examination (SEE). This applicable for theory, laboratory, workshop, studio and any such courses
- B.** Out of 50% weight earmarked for Internal Assessment (IA)- 15% for test-1, 15% for test-2 and 20% for Assignments/and this is applicable for theory based courses
- C.** The tests and assignments are conducted as per the semester academic calendar provided by the University.

**The details as given in the table:**

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



**Note:** IA or CIA includes C1 and C2

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

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

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

Setting question paper and evaluation of answer scripts:

- i.** For SEE, three sets of question papers shall be set for each theory course out of which two sets will be by the internal examiners and one set will be by an external examiner. In subsequent years by carrying forward the unused question papers, an overall three sets of question papers should be managed and depending on the consumption of question papers either internal or external examiner be called for setting the question paper to maintain an overall tally of 3 papers with the conditioned mentioned earlier. The internal examiner who sets the question paper should have been course tutor.
- ii.** The Chairman of BoE shall get the question papers set by internal and external examiners.
- iii.** There shall be single valuation for all theory papers by internal examiners. However, there shall be moderation by the external examiner who has the subject background. In case no external examiner with subject background is available, a senior faculty member within the discipline shall be appointed as moderator.
- iv.** The SEE examination for Practical work / Field work / Project work/Internship will be conducted jointly by internal and external examiners as detailed below: However, the BoE on its discretion can also permit two internal examiners.
- v.** If a course is fully of (L=0): T:(P=0) type or a course is partly P type i.e., (L=3): (T=0) (P=1), then the examination for SEE component will be as decided by the BoS concerned.

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

A practical examination shall be assessed on the basis of:

- A. Knowledge of relevant processes;
- B. Skills and operations involved;
- C. Results / products including calculation and reporting.

In case a course is fully of P type (L=0:T=0:P=4), the performance of a candidate shall

be assessed for a maximum of 100 marks as explained below:

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

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

I	Conduction of regular practical throughout the semester	20 marks
Ii	Maintenance of lab records /industry reports/SDP reports	15 marks
Iii	Laboratory test and viva	15 marks
	<b>Total</b>	<b>50 marks</b>

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

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

I	Conduction of semester end practical examination	30 marks
Ii	Write up about the experiment / practical conducted	10 marks
Iii	Viva Voce	10 marks
	<b>Total</b>	<b>50 marks</b>

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

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

Evaluation of Minor Project / Major Project / Dissertation:

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

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

**11. Provision for Appeal:**

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

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

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

**12. Eligibility to Appear Semester End Examination (SEE)**

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

**Requirements to Pass a Course**

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

**13. Requirements to Pass the Semester**

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

study prescribed in that semester.

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

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

**13.2. Provision to Withdraw Course:**

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

A DROPPED course is automatically considered as a course withdrawn.

**13.3. Re-Registration and Re-Admission:**

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

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

**14. Attendance Requirement:**

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

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

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

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

**15. Absence during Mid Semester Examination:**

In case a student has been absent from a mid-semester (C1, C2) examination due to the illness or other contingencies he / she may give a request along with necessary supporting documents and certification from the concerned class teacher / authorized personnel to the concerned Head of the School, for make-up examination. The Head of the School may consider such request depending on the merit of the case and after consultation with course instructor and class teacher, and arrange to conduct a special test for such candidate(s) well in advance before the C3 examination of that respective semester. Under no

circumstances C1, C2 test shall be held after C3 examination.

#### 16. Grade Card and Grade Point

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

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

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

Marks P	Grade G	Grade Point (GP=V x G)	Letter Grade
90-100	10	v*10	O
80-89	9	v*9	A+
70-79	8	v*8	A
60-69	7	v*7	B+
55-59	6	v*6	B
50-54	5.5	V*5.5	C +
40-49	5	v*5	P
0-39	0	v*0	F
ABSENT			AB

O - Outstanding; A+-Excellent; A-Very Good; B+-Good;B-Above average;C- Average; P-Pass; F - Fail  
Here, P is the percentage of marks ( $P = [C1+C2+C3]$ ) secured by a candidate in a course which is **rounded to nearest integer**. V is the credit value of course. G is the grade and GP is the grade point.

#### Computation of SGPA and CGPA

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

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

**SGPA (Si) =  $\sum (Ci \times Gi) / \sum Ci$**  Where Ci is the number of credits of the ith course and Gi is the grade point scored by the student in the ith course.

#### Illustration for Computation of SGPA and CGPA

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

Course 6	3	B	6	$3 \times 6 = 18$
----------	---	---	---	-------------------

Course 7	2	O	10	2X10=20
Course 8	2	A	8	2X8=16
	24			188

**Illustration No. 1**

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

**Illustration No. 2**

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

Thus, **SGPA =  $175 \div 24 = 7.29$**

Course	Credit	Grade Letter	Grade Point	Credit Point (Credit x Grade point)
Course 1	4	O	10	4 x 10 = 40
Course 2	4	A+	9	4 x 9 = 36
Course 3	3	B+	7	3 x 7 = 21
Course 4	3	B	6	3 x 6 = 18
Course 5	3	A+	9	3 x 9 = 27
Course 6	3	B+	7	3 x 7 = 21
Course 7	2	A+	9	2 x 9 = 18
Course 8	2	A+	9	2 x 9 = 18
	<b>24</b>			<b>199</b>

**Illustration No.3**

Thus, **SGPA =  $199 \div 24 = 8.29$**

**Cumulative Grade Point Average (CGPA):**

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

$$CGPA = \sum(C_i \times S_i) / \sum C_i$$

Where  $S_i$  is the SGPA of the  $i$ th semester and  $C_i$  is the total number of credits in that semester.

The SGPA and CGPA shall be rounded off to 2 decimal points and reported in the transcripts.

**Illustration: No.4**

CGPA after Final Semester

Semester (ith)	No. of Credits ( $C_i$ )	SGPA ( $S_i$ )	Credits x SGPA ( $C_i \times S_i$ )
1	24	6.83	$24 \times 6.83 = 163.92$
2	24	7.71	$24 \times 7.71 = 185.04$
3	24	8.68	$24 \times 8.68 = 208.32$
4	24	9.20	$24 \times 9.20 = 220.80$
Cumulative	96		778.08

Thus,  $CGPA = 24 \times 6.83 + 24 \times 7.71 + 24 \times 8.68 + 24 \times 9.20 = 8.11$  (96)

**Conversion of Grades into Percentage:**

Conversion formula for the conversion of CGPA into Percentage is:

Percentage of marks scored = CGPA Earned  $\times 10$

Illustration: CGPA Earned  $8.10 \times 10 = 81.0$

**Classification of Results**

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

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

Overall percentage =  $10 \times CGPA$



**17. Challenge Valuation**

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

**Assessment Table**

<b>Hard core</b>	<b>COs</b>	<b>IA1</b>	<b>IA2</b>	<b>Assignment</b>	<b>SEE</b>	<b>Total</b>	<b>Hours</b>
	<b>CO1</b>	7.5		5	12.5	25	15
	<b>CO2</b>	7.5		5	12.5	25	15
	<b>CO3</b>		7.5	5	12.5	25	15
	<b>CO4</b>		7.5	5	12.5	25	15
<b>Soft core</b>	<b>COs</b>	<b>IA1</b>	<b>IA2</b>	<b>Assignment</b>	<b>SEE</b>	<b>Total</b>	<b>Hours</b>
	<b>CO1</b>	7.5		5	12.5	25	12
	<b>CO2</b>	7.5		5	12.5	25	12
	<b>CO3</b>		7.5	5	12.5	25	12
	<b>CO4</b>		7.5	5	12.5	25	12

**Master of Performing Arts Program**  
**Scheme of Instructions (Effective for Academic Year 2021-2023)**

Sl. No.	Course Code	Course Title	Course Type	Credit Pattern and Value				Weekly Contact Hours	Teaching School/Dept.
				L	T	P	C		
FIRST SEMESTER									
Theory									
1	M21PA0101	Dance History	HC	4	0	0	4	4	SoPA&IS
2	M21PA0102	Natya Shastra and Performing Arts	HC	4	0	0	4	4	SoPA&IS
Practical – 1									
3	M21ICS111	Kuchipudi	SC	1	0	2	3	4	SoPA&IS
4	M21ICS112	Bharatanatyam							
5	M21ICS113	Mohiniattam							
6	M21ICS114	Odissi							
7	M21ICS115	Kathak							
Practical – 2									
8	M21ICS121	Kuchipudi	SC	1	0	2	3	4	SoPA&IS
9	M21ICS122	Bharatanatyam							
10	M21ICS123	Mohiniattam							
11	M21ICS124	Odissi							
12	M21ICS125	Kathak							
Practical – 3									
13	M21ICS131	Kuchipudi	SC	1	0	2	3	4	SoPA&IS
14	M21ICS132	Bharatanatyam							
15	M21ICS133	Mohiniattam							
16	M21ICS134	Odissi							
17	M21ICS135	Kathak							
Music Practical									
18	M21PA0103	Music - 1	HC	0	0	3	3	3	SoPA&IS
Total				11	0	9	20	23	-
Second Semester									
Theory									
1	M21PA0201	Art History and Choreography	HC	4	0	0	4	4	SoPA&IS
2	M21PA0202	Traditional theatres of India and Western ballet	HC	4	0	0	4	4	SoPA&IS
Practical – 4									
3	M21ICS211	Kuchipudi	SC	1	0	2	3	4	SoPA&IS
4	M21ICS212	Bharatanatyam							
5	M21ICS213	Mohiniattam							
6	M21ICS214	Odissi							
7	M21ICS215	Kathak							
Practical – 5									
8	M21ICS221	Kuchipudi	SC	1	0	2	3	4	SoPA&IS
9	M21ICS222	Bharatanatyam							
10	M21ICS223	Mohiniattam							
11	M21ICS224	Odissi							
12	M21ICS225	Kathak							
Practical – 6									
13	M21PA0203	Natya Sastra Practical	HC	1	0	2	3	4	SoPA&IS

Music Practical									
14	M21PA0204	Music – 2	HC	0	0	3	3	3	SoPA&IS
15	M21ICON01	MOOC/Swayam	MC	-	-	-	-	2	SoPA&IS
Total				11	0	9	20	25	-
Third Semester									
Theory									
1	M21PA0301	Aesthetics in Dance, Ashtanayika and Navarasa	HC	4	0	0	4	4	SoPA&IS
2	M21PA0302	Research Methodology and Theatre craft	HC	4	0	0	4	4	SoPA&IS
3	M21PA0303	Desi traditions and Medieval texts on Dance and Dance Writing	HC	4	0	0	4	4	SoPA&IS
Practical – 7									
4	M21PA0304	Concert Paper	HC	0	0	3	3	3	SoPA&IS
Practical – 8									
5	M21ICS311	Kuchipudi	SC	1	0	2	3	4	SoPA&IS
6	M21ICS312	Bharatanatyam							
7	M21ICS313	Mohiniattam							
8	M21ICS314	Odissi							
9	M21ICS315	Kathak							
Practical – 9									
10	M21ICS321	Kuchipudi	SC	1	0	2	3	4	SoPA&IS
11	M21ICS322	Bharatanatyam							
12	M21ICS323	Mohiniattam							
13	M21ICS324	Odissi							
14	M21ICS325	Kathak							
Open Elective									
15	M21PAO305	Open Elective (Sanskrit)	OE	2	2	0	4	4	SoPA&IS
Total				16	2	7	25	27	-
Fourth Semester									
Theory									
1	M21PA0401	Dance and Music in temples	HC	4	0	0	4	4	SoPA&IS
2	M21ICS411	Evolution of Kuchipudi	SC	4	0	0	4	4	SoPA&IS
3	M21ICS412	Evolution of Bharatanatyam							
4	M21ICS413	Evolution of Mohiniattam							
5	M21ICS414	Evolution of Odissi							
6	M21ICS415	Evolution of Kathak							
Practical – 10									
7	M21ICS421	Kuchipudi	SC	1	0	2	3	4	SoPA&IS
8	M21ICS422	Bharatanatyam							
9	M21ICS423	Mohiniattam							
10	M21ICS424	Odissi							
11	M21ICS425	Kathak							
Practical – 11									
12	M21ICS431	Kuchipudi	SC	1	0	2	3	4	SoPA&IS
13	M21ICS432	Bharatanatyam							
14	M21ICS433	Mohiniattam							
15	M21ICS434	Odissi							
16	M21ICS435	Kathak							
Practical – 12									
17	M21PA0402	Group Choreography	HC	0	0	4	4	4	SoPA&IS
Project									
19	M21PA0403	Field Trip	HC	-	-	-	2	2	SoPA&IS
20	M21PA0404	Dissertation	HC	-	-	-	3	2	SoPA&IS
21	M21PA0405	Internship	HC	-	-	-	2	2	SoPA&IS
Total				10	0	7	25	25	-

Credits Semester-wise (2020-21)

Semester	I	II	III	IV	Total
HC	11	14	15	15	55
SC	9	6	6	10	31
OE	-	-	4	-	4
MC	-	-	-	-	-
<b>Total</b>	<b>20</b>	<b>20</b>	<b>25</b>	<b>25</b>	<b>90</b>

Semester-wise Credit Distribution

Semesters	No. Of Credits	No. Of Hours
I	20	23
II	20	25
III	25	27
IV	25	25
<b>Total</b>	<b>90</b>	<b>100</b>

Semester-wise Course Types &amp; Credit Distribution Credits Based on L: T: P

Semester	HC	SC	OE	MC	TOTAL	Semester	L	T	P	Total	Total Hours
<b>I</b>	11	9	-	-	20	<b>I</b>	11	0	9	20	23
<b>II</b>	14	6	-	-	20	<b>II</b>	11	0	9	20	25
<b>III</b>	15	6	4	-	25	<b>III</b>	16	2	7	25	27
<b>IV</b>	15	10	-	-	25	<b>IV</b>	10	0	7	25	25
<b>Total</b>	<b>65</b>	<b>31</b>	<b>4</b>	<b>-</b>	<b>90</b>	<b>Total</b>	<b>48</b>	<b>2</b>	<b>32</b>	<b>90</b>	<b>100</b>

**Master of Performing Arts**  
**(Bharatanatvam/Kuchipudi/Mohiniattam/Odissi/Kathak)**

**DETAILED SYLLABUS (Effective from the Academic Year 2021-2023)**

**SEMESTER-I**

Course Code	Course Title	Course Type	L	T	P	C	Hrs/ week
M21PA0101	Dance History	HC	4	0	0	4	4

**Course Outline:**

This course is focused on the different aspects of the History of Dance from the Vedic age till the modern times that we live in. This course gives the students a general understanding of the History of Dance and its different views that the dancers need to know about.

**Course Objectives:**

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

**Course Outcomes:**

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

1. Speak clearly, confidently, comprehensibly and communicate with the World, the History of Dance.
2. The students will be able to place a specific dance form in the appropriate social, political, or historical context.
3. The students would be able to apply critical thinking skills to the understanding of a particular form of dance.
4. The students will be able to understand the different academic approaches to Dance study and Dance reading as academicians in dance.

**Course Content:**

Unit	Description	Topics
1	Evolution of Dance and Introduction to Dance History	1. Definitions of Dance 2. Dance in the Vedic Times 3. Dance in the Ancient, Medieval and Modern times
2	Tangible sources to study Dance History	1. Sculptures 2. Paintings 3. Inscriptions 4. Manuscripts 5. Iconography 6. Temple architectures and Archives 7. Archeological findings
3	Intangible sources to study Dance History	1. Dance – Evolution to today's scenario 2. Venues of dance performances 3. Classical dance and folk dance 4. Music and Music contribution to Dance 5. Dance dramas/Natya 6. Nritya, Natya and Nritya
4	Contribution of Arts and Culture	1. Early ancient Indian Dynasties 2. Karnataka Dynasties 3. Tamil Nadu Dynasties 4. Orissa dynasties 5. Kerala dynasties 6. Andhra dynasties 7. Patronage, temple and court dancing

**Reference Books**

1. Dr. Kapila Vatsyayan, *Indian Classical Dance*, IGNCA, New Delhi
2. Dr. Kapila Vatsyayan, *Classical Dance in Literature Sculpture and Arts*, IGNCA, New Delhi
3. C Shivarama Murthy, *Nataraja in Art thought and literature*, Govt of India, New Delhi
4. Choodamani Nandagopal, *Dance and Music in Temple Architecture*, Agam Kala Prakashan, New Delhi.

Course Code	Course Title	Course Type	L	T	P	C	Hrs/ week
M21PA0102	Natya Shastra and Performing Arts	HC	4	0	0	4	4

### **Course outline:**

This course is focused on the introduction to Natya Sastra as a theoretical text and a fundamental explanation about the different chapters in Natya Sastra that are related to the different techniques in dance are carried out in this course.

### **Course Objectives:**

1. To help the students understand the multiple values of Natya shastra in terms of Dance.
2. To ensure a gradual development of literary interest in the student concerning the Natya Sastra studies.
3. To make the students understand the importance of the text Natya shastra in the arena of Performing Arts
4. To make the students learn the basics of the Natya shastra and the fundamentals of the different Units in it concerning Dance.
5. To enable them to understand the importance and contribution of Natya Sastra in shaping the Classical dance forms of India.

### **Course Outcomes:**

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

1. demonstrate a deep understanding of the Natya shastra and its importance.
2. develop a constructive understanding of the cultural dimensions of this treatise.
3. understand the values propounded in Natya shastra but would also try to implement them in their practical and theoretical learning.
4. speak and explain about the different chapters of the Natya Sastra that are concerning to Dance
5. know the different dance structures during the period of Natya Sastra.

**Course Content:**

Unit	Description	Topics
1	Introduction to Natya Sastra	1. Introduction to Natya Shastra – the Encyclopedia on Dramaturgy and its history 1. Chapter 1 – The origin of Drama 2. Chapter 2 – Characteristics of the Play house 3. Chapter 3 – Adoration of the Gods on the stage.
2	11 aspects of Natya Sastra and chapters related to Dance technique	1. 11 aspects of Natya Sastra 2. Chapter 4 – Characteristics of the Tandava Dance 3. Chapter 6 – The distinction between the sentiments and the emotional fervor 4. Chapter 7 – exposition of Bhavas
3	Chapters related to Dance technique	1. Chapter 11 – Cari Vidhana 2. Chapter 12 – Mandala Vikalpam 3. Chapter 23 – Aharya Abhinaya 4. Chapter 26 – Chitrabhinaya
4	Commentaries on Natya Sastra	1. Commentaries on Natya Sastra 2. Introduction to Abhinava Gupta and Abhinava Bharati 3. Dhananjaya's Dasaroopaka 4. Uparopaka

**Reference books**

1. Natya Sastra by Manmohan Ghosh
2. Natya Sastra by NP Unni
3. Natya Sastra and the Indian Dramatic Tradition by Radhavallabh Tripathi
4. Bharata: Natya Sastra by Kapila Vatsyayan
5. Natya revisited by Bharat Gupta



Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
M21PAS111	<b>Practical–1 (P1) Fundamentals of Kuchipudi</b>	SC	1	0	2	3	4

### **Course Outline:**

This course is a practical subject where the students who opted for Kuchipudi dance form as their Major in their Master's programme, would learn the basics of the Kuchipudi dance form in the form of basic steps and their different combinations.

### **Course Objectives:**

1. To help the students to become more flexible and strengthen their body muscles before dance learning.
2. To enable the students to have a strong foundation in Kuchipudi dance style.
3. To enable the students have a strong understanding in the jathi patterns of Kuchipudi.
4. To teach the students one Jathiswaram item in Kuchipudi dance tradition and also the technical aspects of the Jathiswaram item which include taalam, music etc.

### **Course Outcomes:**

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

1. attain good flexibility, improved muscle tone and core strength.
2. perform the fundamental adugulu (steps) in Kuchipudi dance style.
3. demonstrate the changes in pancha Jathi Adagulu in Kuchipudi
4. perform by understanding the pattern of Jathiswaram and also the intricacies in choreographing such items.

### **Course Contents**

Unit	Description	Topics
1	Fundamentals	Adugulu in Chaturasra Jaathi and Adugulu in Tisra, Khanda, Mishra and Sankeerna Jaathi
2	Fundamentals	12 Jathulu in Chaturasra Jaathi
3	Dance – 1	Jathiswaram – 1
4	Singing and Recitation	Singing the lyrics of the item and the recitation of the jathis and the solkattus.

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
M21PAS112	<b>Practical–1 (P1) Fundamentals of Bharatanatyam</b>	SC	1	0	2	3	4

### **Course Outline**

This course is a practical subject where the students who opted for Bharatanatyam dance form as their major in their Master's programme, would learn the basics of the Bharatanatyam dance form in the form of basic steps and their different combinations along with two fundamental items.

### **Course Objectives:**

1. To condition learner's body for the adavus. Students will learn stretching, strengthening and core building exercises.
2. To enable the dancers/artists to have a strong foundation in the basics and fundamentals of Adavus to excel in the Nritha.
3. To teach the students Alarippu, an item with the subtle movements of the anga, upanga and pratyanga in Trikala.
4. To teach the students the item of Pushpanjali in the Bharatanatyam Dance style.
5. To teach the students the jathis and solkattus of the items that they learn in the course and also to teach them how to learn to sing the lyrics of the song of the dance items in this course.

### **Course Outcomes:**

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

1. develop strength, flexibility to learn adavus.
2. perform Dasha Vidha Adavus effortlessly.
3. perform Alarippu with all its nuances.
4. perform Pushpanjali with confidence.
5. sing and recite the solkattus and the jathis of the items that they have learned in this course and will be able to sing the lyrics of the dance piece.

### **Course Content**

Unit	Description	Topics
<b>1</b>	Fundamentals	Stretching, strengthening and core building exercises and Dasha Vidha Adavus
<b>2</b>	Dance 1	Alaripu – 1 (Chaturashra)
<b>3</b>	Dance 2	Pushpanjali – 1
<b>4</b>	Singing and Recitation	Singing the lyrics of the item and the recitation of the jathis and the solkattus.

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
M21PAS113	<b>Practical–1 (P1) Fundamentals of Mohiniattam</b>	SC	1	0	2	3	4

### Course Outline

This course is a practical subject where the students who opted for Mohiniattam dance form as their major in their Master's programme, would learn the basics of the Mohiniattam dance form in the form of basic steps and their different combinations along with two fundamental items.

### Course Objectives:

1. To teach the students the basic exercises to strengthen the muscles
2. To teach the students the basic fundamental adavus in the Mohiniattam dance style.
3. To teach the item of Cholkattu in the Mohiniattam dance style.
4. To teach the students the item of Jathiswaram in the Mohiniattam dance style.
5. To teach the students how to recite the jathis and solkattus and how to sing the lyrics of the song that they have learnt in this course.

### Course Outcomes

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

1. do the basic exercises to strengthen the muscles.
2. perform the basic fundamental adavus in the Mohiniattam dance style.
3. perform the item of Cholkattu in the Mohiniattam dance style.
4. perform the item of Jathiswaram in the Mohiniattam dance style.
5. recite the jathis and solkattus and how to sing the lyrics of the songs that they have learnt in this course.

### Course Content

Unit	Description	Topics
1	Fundamentals	<ul style="list-style-type: none"> <li>• Exercises</li> <li>• Chuzippukal</li> <li>• Adavus</li> </ul>
2	Dance 1	Cholkattu – 1
3	Dance 2	Jathiswaram -1
4	Singing and Recitation	Singing the lyrics of the item and the recitation of the jathis and the solkattus.

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
M21PAS114	<b>Practical–1 (P1) Fundamentals of Odissi</b>	SC	1	0	2	3	4

### **Course Outline**

This course is a practical subject where the students who opted for Odissi dance form as their major in their Master's programme, would learn the basics of the Odissi dance form in the form of basic steps and their different combinations along with few fundamental items.

### **Course Objectives:**

1. To enable the dancers/artists 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.
5. To teach the students how to recite and sing the bols and the lyrics of the dance pieces that they have learnt in this course.

### **Course Outcomes:**

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

1. Perform the fundamentals of Odissi dance form confidently.
2. perform the Dances with techniques that they have learned.
3. understand the intricacies in choreographing such Dances in future.
4. comprehensive understanding of the dance items that they have learnt.
5. sing and recite the lyrics and the bols of the dance pieces that they learn in this course.

### **Course Contents:**

UNIT	Description	Topics
1	Fundamentals	1. Chauka and Tribhanga Movements
2	Dance -1	2. Mangalacharan – 1
3	Dance-2	3. Ganesh vandana – 1
4	Singing and Recitation	Singing the lyrics of the item and the recitation of the jathis and the solkattus.

Course Code	Course Title	Course Type	L	T	P	C	Hrs/week
M21PAS115	Practical 1 (P1) – Fundamentals of Kathak	SC	1	0	2	3	4

### **Course Outline**

This course is a practical subject where the students who opted for Kathak dance form as their major in their Master's programme, would learn perfection in basic steps and their different combinations with few fundamentals along with Taal system in Kathak.

### **Course Objectives**

1. To enable the dancers/artists of School of Performing Arts to have a strong foundation in the basics and fundamentals in the practical and performing aspects of Kathak dance form that they are specializing.
2. To teach students the beginning dance units of Kathak and also the technical aspects involved.
3. To teach them the fundamentals of rhythmic and musical elements of this dance form accompaniment
4. To make them understand the literature aspect and the spiritual and philosophical depths in it.
5. To teach the students how to recite and sing the bols and the lyrics of the dance pieces that they have learnt in this course.

### **Course Outcomes:**

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

1. Perform the fundamental movements of Kathak confidently and efficiently
2. To understand the fundamentals of lehera, syllables and rhythm
3. Comprehensive understanding of the beginning dances that they have learnt.
4. Understand the concept of recitation and dancing
5. The students will be able to sing and recite the lyrics and the bols of the dance pieces that they learn in this course

### **Course Contents**

UNIT	Description	Topics
1	Fundamentals 1	1. Tatkar in different layas, Hastak, chakkars and Tihai in teen taal
2	Fundamentals 2	2. Amad, That and Rang Manch ki tukda (salami)
3	Dance-1	3. Todas, Chakradar Tukda, Kavith
4	Padhant	4. Introduction of teen taal, ang, vibhag and practice in Padhant of all bols

Course Code	Course Title	Course Type	L	T	P	C	Hrs / Wk
M21PAS121	<b>Practical – 2 (P2)</b> <b>Kuchipudi</b>	SC	1	0	2	3	4

### **Course Outline**

This is a practical paper for the Kuchipudi students to learn some fundamental items in the Kuchipudi dance tradition.

### **Course Objective:**

1. To teach the students the item of Poorvarangam in the traditional dance style.
2. To teach the students the item of Vinayaka Kowthvam in the traditional dance style.
3. To teach the students the item of Shabdam in the traditional dance style.
4. To teach the students the jathis and the solkattus of the items that they have learnt in this course and also teach the students how to sing the lyrics of the song of the items that they have learned.

### **Course Outcomes:**

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

1. perform the item of Poorvarangam in the traditional dance style.
2. perform the item of Vinayaka Kowthvam in the traditional dance style.
3. perform the item of Shabdam in the traditional dance style.
4. recite the jathis and the solkattus of the items that they have learnt in this course and also teach the students will sing the lyrics of the song of the items that they have learned.

### **Course Contents:**

Unit	Description	Topics
1	Dance 1	Poorvarangam–1
2	Dance 2	Vinayaka Kowthvam – 1
3	Dance 3	Shabdam – 1
4	Singing and Recitation	Singing the lyrics of the item and the recitation of the jathis and the solkattus.

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
M21PAS122	<b>Practical–2 (P2) Bharatanatyam</b>	SC	1	0	2	3	4

### **Course Outline**

This is a practical paper for the Bharatanatyam students to learn some fundamental items in the Bharatanatyam dance tradition.

### **Course Objectives**

1. To teach the students the item of jathiswaram in the traditional dance style.
2. To teach the students the item of Shabdam in the traditional dance style.
3. To teach the students the item of Kriti in the traditional dance style.
4. To teach the students the jathis and the solkattus of the items that they have learnt in this course and also teach the students how to sing the lyrics of the song of the items that they have learned.

### **Course Outcomes**

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

1. perform the item of Jathiswaram in the traditional dance style.
2. perform the item of Shabdam in the traditional dance style.
3. perform the item of Kriti in the traditional dance style.
4. recite the jathis and the solkattus of the items that they have learnt in this course and also teach the students will sing the lyrics of the song of the items that they have learned.

### **Course Content**

Unit	Description	Topics
<b>1</b>	Dance 1	Jathiswaram – 1
<b>2</b>	Dance 2	Shabdam– 1
<b>3</b>	Dance 3	Krithi – 1
<b>4</b>	Singing and Recitation	Learning singing the lyrics of items and the recitation of jathis and solkattus

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
M21PAS123	<b>Practical–2 (P2) Mohiniattam</b>	SC	1	0	2	3	4

### **Course Outline**

This is a practical paper for the Mohiniattam students to learn some fundamental items in the Mohiniattam dance tradition.

### **Course Objectives**

1. To teach the students the item of Jathiswaram in the Mohiniattam dance style.
2. To teach the students the item of Ganesha Sthuthi in the Mohiniattam dance style
3. To teach the students the jathis and the solkattus of the items that they have learnt in this course and also teach the students how to sing the lyrics of the song of the items that they have learned.

### **Course Outcomes:**

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

1. The students will be able to perform the item of jathiswaram in the Mohiniattam dance style.
2. The students will be able to perform the item of Ganesha Sthuthi in the Mohiniattam dance style
3. The students will be able to recite the jathis and the solkattus of the items that they have learnt in this course and also the students will be able to sing the lyrics of the song of the items that they have learned.

### **Course Content**

Unit	Description	Topics
1	Dance 1	Padam
2	Dance 2	Ganesha sthuthi 1 <sup>st</sup> part
3	Dance 2	Ganesha sthuthi 2 <sup>nd</sup> part
4	Singing and Recitation	Singing the lyrics of the item and the recitation of the jathis and the



Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
M21PAS124	<b>Practical–2 (P2) Odissi</b>	SC	1	0	2	3	4

### **Course Outline**

This is a practical paper for the Odissi students to learn some fundamental items in the Odissi dance tradition.

### **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**

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

1. 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 Content**

UNIT	Description	Topic
<b>1</b>	Dance 1	Pallavi -1
<b>2</b>	Dance 2	Batu Nritya -1 <sup>st</sup> part
<b>3</b>	Dance 3	Batu Nritya – 2 <sup>nd</sup> part
<b>4</b>	Singing and Recitation	Learning singing for lyrics of items and recitation of the bols

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
M21PAS125	<b>Practical–2 (P2) Kathak</b>	SC	1	0	2	3	4

### **Course Outline**

This is a practical paper for the Kathak students to learn some fundamental items in the Kathak dance tradition.

### **Course Objectives**

1. To introduce students to the various combinations of footwork in Kathak dance tradition
2. To enable students to understand and create intricate rhythmic patterns.
3. To introduce students to various types of Gat nikas
4. To Rhythmic interplay.

### **Course Outcomes**

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

1. To perform dance sequences confidently with good stamina. Dance flawlessly with good technical elements.
2. Learn wide range of movement vocabulary of this dance tradition.
3. Coordination of strong foot work with soft and graceful movements
4. Comprehensive knowledge of Toda, Tukda and Paran.

### **Course Contents**

UNIT	Description	Topic
<b>1</b>	Dance-1	Ladi, Paramelu in teen taal
<b>2</b>	Dance-2	Natvari tukda
<b>3</b>	Dance-3	Gatnikas-4
<b>4</b>	Padhant	Paran Chakradar Paran, Chakradar Toda, Chakradar Tukda

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
M21PAS131	Practical–3 (P3) Kuchipudi	SC	1	0	2	3	4

### **Course Outline**

This is a practical paper for the Kuchipudi students to learn some fundamental items in the Kuchipudi dance tradition and also learn some of the Shlokas from the text Abhinaya Darpanam.

### **Course Objectives**

1. To teach the students the item of Annamcharya keerthanam in the traditional dance style.
2. To teach the students the item of Swarajathi in the traditional dance style.
3. To teach the students the jathis and the solkattus of the items that they have learnt in this course and also teach the students how to sing the lyrics of the song of the items that they have learned.

### **Course Outcomes**

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

1. perform the item of Annamcharya keerthanam in the traditional dance style.
2. perform the item of Swarajathi in the traditional dance style.
3. recite the jathis and the solkattus of the items that they have learnt in this course and also the students would be able to sing the lyrics of the song of the items that they have learned.

### **Course Contents**

Unit	Description	Topics
1	Dance 1	Annamacharya Keerthana - 1
2	Dance 2	Swarajathi – 1
3	Shlokas from Abhinaya Darpana	<ul style="list-style-type: none"> <li>• Asamyutha hastas</li> <li>• Samyutha hastas</li> <li>• Asamyutha hasta viniyogas</li> <li>• Samyutha hasta viniyogas</li> <li>• Greeva bhedas, Shiro bhedas</li> <li>• Drishti bhedas and Bhrubhedas</li> </ul>
4	Singing and Recitation	Singing the lyrics of the item and the recitation of the jathis and the solkattus.

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
M21PAS132	Practical-3 (P3) Bharatanatyam	SC	1	0	2	3	4

### **Course Outline**

This is a practical paper for the Bharatanatyam students to learn some fundamental items in the Bharatanatyam dance tradition and also learn some of the Shlokas from the text Abhinaya Darpanam.

### **Course Objectives**

The overall objective of the Course is as follows:

- To enable the learner to understand the concept of Bhakti through Abhinaya in Indian Tradition.
- To enable the learner to discover the construction of various rhythmic patterns of Tillana.
- To empower learners with technical aspects like Talam, Ragam and Solkattus.
- To explain various Gestures and Bhedas as per Abhinaya darpanam.

### **Course Outcomes**

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

- Reproduce the concept of Bhakti through in depth Abhinaya.
- Reproduce the various rhythmic patterns of Tillana with perfection.
- Sing, recite and reproduce the lyrics, solkattus and talam respectively.
- Apply the knowledge of the hasthas and bhedas while designing their own compositions.

### **Course Contents**

Unit	Description	Topics
1	Dance 1	Devaranama with sanchari -1
2	Dance 2	Vachana – 1 and Thillana – 1
3	Shlokas from Abhinaya Darpana	<ul style="list-style-type: none"> <li>• Asamyutha hastas</li> <li>• Samyutha hastas</li> <li>• Asamyutha hasta viniyogas</li> <li>• Samyutha hasta viniyogas</li> <li>• Greeva bhedas, Shiro bhedas</li> <li>• Drishti bhedas and Bhrubhedas</li> </ul>
4	Singing and recitation	Learning singing the lyrics of the items and the recitation of the jathis and solkattus.

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
M21PAS133	Practical–3 (P3) Mohiniattam	SC	1	0	2	3	4

### **Course Outline**

This is a practical paper for the Mohiniattam students to learn some fundamental items in the Mohiniattam dance tradition and also learn some of the Shlokas from the text Abhinaya Darpanam.

### **Course Objectives**

1. To teach the students the item of Bhajan in the Mohiniattam dance style.
2. To teach the students the different hasta mudras from the text Hastha lakshana deepika
3. To teach the students how to recite the jathis and the solkaatus of the item learned and also teach them how to sing the lyrics of the song of the item

### **Course Outcomes :**

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

1. perform the item of Bhajan in the Mohiniattam dance style.
2. perform the different hasta mudras from the text Hastha lakshana deepika
3. recite the jathis and the solkattus of the item learned and also sing the lyrics of the song of the item

### **Course Contents**

UNIT	DESCRIPTION	TOPICS
1	Dance 1	Bhajan 1 <sup>st</sup> part
2	Dance 1	Bhajan 2 <sup>nd</sup> part
3	Shlokas from Hastha Lakshana Deepika	<ul style="list-style-type: none"> <li>• Mudra shlokas</li> <li>• Viniyogas of mudras</li> </ul>
4	Singing and recitation	Learning singing the lyrics of the items and the recitation of the jathis and solkattus.

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
M21PAS134	Practical-3 (P3) Odissi	SC	1	0	2	3	4

### **Course Outline**

This is a practical paper for the Odissi students to learn some fundamental items in the Odissi dance tradition and also learn some of the Shlokas from the text Abhinaya Darpanam.

### **Course Objectives**

- To empower the students with the knowledge of literature pertaining to their dance form
- Enables one to understand using of mudras and Bhangis
- To give knowledge of the Puranas and narrating them in this particular dance forms
- To impart the knowledge of singing for Abhinaya oriented dances.

### **Course Outcomes**

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

- Choreograph a production independently. To take up such responsibility clearly, confidently and efficiently.
- To execute Mudras and Bhangis appropriately when they bloom as professional dancers.
- To understand the text and context of Abhinaya oriented dance pieces. Communicate efficiently through effective technique of dance.
- Comprehensive understanding of the Abhinaya oreineted dances with effective rendering of the song.

### **Course Contents**

UNIT	Description	Topics
1	Dance 1	Odiya Abhinaya
2	Dance 2	Ashtapadi – 1(Hari riha)
3	Shlokas from Abhinaya Darpana	<ul style="list-style-type: none"> <li>• Asamyuthahastas</li> <li>• Samyuthahastas</li> <li>• Asamyutha hasta viniyogas</li> <li>• Samyuthahasthaviniyogas</li> <li>• Greevabhedas, Shirobhedas</li> <li>• Drishti bhedas</li> </ul>
4	Singing and recitation	Learning singing for the lyrics of items and recitation of the bols

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
M21PAS135	Practical–3 (P3) Kathak	SC	1	0	2	3	4

### **Course Outline**

This is a practical paper for the Kathak students to learn some fundamental items in the Kathak dance tradition.

### **Course Objectives**

1. To empower Kathak 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 mythological stories and narrating them in this particular dance form.
4. To impart the knowledge of singing for abhinaya oriented dances.

### **Course Outcomes**

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

1. Choreograph a dance piece independently. To take up such responsibility clearly, confidently and efficiently.
2. To execute Mudra-s and Bhangi-s appropriately when they bloom as professional dancers.
3. To understand the text and context of abhinaya oriented dance pieces. Communicate efficiently through effective techniques of dance.
4. Comprehensive understanding of the abhinaya oriented dances with effective rendering

### **Course Contents**

UNIT	Description	Topics
1	Dance–1	Vandana/Shloka
2	Dance–2	Bhajan- Dadra or Kherwa
3	Dance–3	Gat Bhav
4	Singing and Recitation	Padhant and singing of the dance sequences taught in this semester

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
M21PA0103	Music-1	HC	0	0	3	3	3

### **Course Outline**

This is a practical paper for the Dance students to learn the nuances of Music for their dance sequences that they have learnt in the first semester along with some fundamentals of Music.

### **Course Objectives**

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

### **Course Outcomes**

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

1. understand the nuances of the Carnatic Music
2. understand the fundamentals and basics of the music but would also become a performer.
3. sing the dance item songs.



## **Course Contents**

<b>Unit</b>	<b>Description</b>	<b>Topics</b>
1	Music Basics And voice culture	<ul style="list-style-type: none"><li>• Saralivarase, Madhyastayivarase, Jantivarase (Bharatanatyam, Kuchipudi, Mohiniattam)</li><li>• Sarala, Vakra and Janti (Odissi and Kathak)</li></ul>
2	Dance items music	Music for the items learnt in Practical 1 for Bharatanatyam, Kuchipudi, Mohiniattam, Odissi and Kathak
3	Dance items music	Music for the items learnt in Practical 2 for Bharatanatyam, Kuchipudi, Mohiniattam, Odissi and Kathak
4	Dance items music	Music for the items learnt in Practical 3 for Bharatanatyam, Kuchipudi, Mohiniattam, Odissi and Kathak

## **SEMESTER - II**

<b>Course Code</b>	<b>Course Title</b>	<b>Course Type</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>	<b>Hrs./ Wk.</b>
M21PA0201	<b>Art History and Choreography</b>	<b>HC</b>	4	0	0	4	4

### **Course Outline**

This is a course that focuses on the History of Art and the History of the Art of Choreography and also the different choreographic patterns in Choreography from the Natya Sastra. This course also deals with the knowledge about the Choreography in Indian films and also the biographies of some famous choreographers.

### **Course Objectives**

1. To teach the students the History of Art
2. To teach the students the History of Choreography
3. To teach the students the different elements in the Choreography right from the text of Natya Sastra till the modern times
4. To teach the students the biographies of some of the famous choreographers that the World has known.

### **Course Outcomes**

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

1. understand the nuances in the History of Art and would be able to confidently speak about it
2. understand the History of Choreography from different perspectives.
3. understand the different elements in the Choreography right from the text of Natya Sastra till the modern times and would be able to implement them in their own choreographies.
4. know about some of the great biographies the World has known.

### **Course Content**

<b>Unit</b>	<b>Description</b>	<b>Topics</b>
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. Dance drama Traditions of India.
4	Biographies	11. Biographies of famous Choreographers 12. Vedic period to modern age choreography

### **Reference Books**

1. The choreographic art. An outline of its principles and craft. By Peggy van Praagh, And Peter Brinson. A&C Black Ltd. 4 5 6 Soho square London w 1.
2. Lincoln Kirstein Four centuries of Ballet fifty Master works, Praeger publishers, New York, 1970.
3. Ballet and modern dance Thames & Hudson world of art, 181A High Holborn. London W C IV 708.
4. The classical Ballet. Basic technique & terminology. Longmans green & co. London. New York

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
M21PA0202	<b>Traditional Theatres of India and Western Ballet</b>	<b>HC</b>	4	0	0	4	4

### **Course Outline**

This course teaches the students about the different theatre forms in India and will also give them a brief understanding of the Western Ballet.

### **Course Objectives**

1. To enable the dancers/artists of School of Performing Arts to gain knowledge in the
2. History and the development of traditional theatres of India from a bird's eye view.
3. To provide the students a general understanding of all the four forms of Abhinaya in Indian traditional theatre forms.
4. To help the students understand socio-cultural significance and values of Indian traditional theatre.
5. To impart knowledge of the history and development of Western Ballet.

### **Course Outcomes:**

1. 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.
2. Understand the spatial significance of traditional theatres of India.
3. Understand similarities and differences in techniques, presentation, sources and features.
4. Learner will have a sound knowledge of the history and development of Western ballet.

## **Course Content**

Unit	Description	Topics
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

## **Reference Books**

1. Religion and Theatre by ML Varadpande
2. Natya Brhamam :Theatric Universi by Anita Ratnam
3. Modern Indian drama: An Anthology by GP Deshpande
4. Natya Sastra – Dr. ManomohanGhosh
5. Bharata – The Natya Sastra – Dr. KapilaVatsyayan
6. Natya Sastra in the Modern World – Dr. Radhavallabh Tripathi
7. Bharatamuni Praneetha Natyasastra – Acharya P.Ramachandra
8. Abhinava Bharati on Bharata's Natya Sastra – ManjulGupta
9. Natya Sastra and the Indian Dramatic Tradition – Dr. Radhavallabh Tripathi

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
M21PAS211	Practical-4 (P4)-Kuchipudi	SC	1	0	2	3	4

## **Course Outline**

To teach the students some of the items in Kuchipudi dance tradition and also one item from any contemporary composer's work.

## **Course Objectives**

1. To teach the students one Tyagaraja kriti in the dance style
2. To teach the students one traditional taranagam in the dance style

3. To teach the students one choreography from any work of a contemporary composer
4. To teach the students how to recite the jathis and the solkattus of the items learnt in the course and also teach them how to sing the lyrics of the song for the items learnt.

### **Course Outcomes**

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

1. Perform one Tyagaraja kriti in the dance style
2. Perform one traditional taranagam in the dance style
3. Perform one choreography from any work of a contemporary composer
4. Recite the jathis and the solkattus of the items learnt in the course and also sing the lyrics of the song for the items learnt.

### **Course Content**

Unit	Description	Topics
1	Dance 1	Tyagaraja Kriti – 1
2	Dance 2	Tarangam -1
3	Dance 3	Contemporary Composer work -1
4	Singing and recitation	Learning singing the lyrics of the items and the recitation of the jathis and solkattus.

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
M21PAS212	<b>Practical–4 (P4)- Bharatanatyam</b>	SC	1	0	2	3	4

### **Course Outline**

To teach the students some of the items in Bharatanatyam dance tradition and also one item from any contemporary composer's work.

### **Course Objectives**

1. To teach the students Pancha Jathis adavus in the dance style
2. To teach the students Dasa vidha Adavus in the dance style
3. To teach the students one Kowthvam in the dance style
4. To teach the students one Keerthanam in the dance style

5. To teach the students one choreography from any work of a contemporary composer
6. To teach the students how to recite the jathis and the solkattus of the items learnt in the course and also teach them how to sing the lyrics of the song for the items learnt.

### **Course Outcomes**

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

1. perform Pancha Jathi adavus in the dance style
2. perform Dasa vidha adavus in the dance style
3. perform Kowthvam in the dance style
4. perform one Keerthanam in the dance style
5. perform one choreography from any work of a contemporary composer
6. recite the jathis and the solkattus of the items learnt in the course and also sing the lyrics of the song for the items learnt

### **Course Content**

UNIT	Description	Topics
1	Fundamentals	<ul style="list-style-type: none"> <li>• Pancha Jathi adavus</li> <li>• Dasa Vidha Adavus</li> </ul>
2	Dance 1	Kowthavam – 1
3	Dance 2	Contemporary Composer Work - 1
4	Singing and recitation	Learning singing the lyrics of the items and the recitation of the jathis and solkattus.

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
M21PAS213	<b>Practical-4 (P4)- Mohiniattam</b>	SC	1	0	2	3	4

### **Course Outline**

To teach the students some of the items in Mohiniattam dance tradition and also one item from any contemporary composer's work.

### **Course Objectives**

1. To teach the students a traditional Padavarnam in the dance style
2. To teach the students one choreography from any work of a contemporary composer

3. To teach the students how to recite the jathis and the solkattus of the items learnt in the course and also teach them how to sing the lyrics of the song for the items learnt

### **Course Outcomes**

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

1. perform Padavarnam in the dance style
2. perform one choreography from any work of a contemporary composer
3. recite the jathis and the solkattus of the items learnt in the course and also sing the lyrics of the song for the items learnt

### **Course Content**

UNIT	Description	Topics
1	Dance 1	Padavarnam – Purvangam
2	Dance 2	Padavarnam – Uttarangam
3	Dance 2	Contemporary Composer work – 1
4	Singing and recitation	Learning singing the lyrics of the items and the recitation of the jathis and solkattus.

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
M21PAS214	Practical-4 (P4)-Odissi	SC	1	0	2	3	4

### **Course Outline**

To teach the students some of the items in Odissi dance tradition and also one item from any contemporary composer's work.

### **Course Objectives**

1. To teach the students an advanced traditional Mangalacharan in the dance style
2. To teach the students Abhinaya Pallavi.
3. To teach the students one choreography in a composition by a contemporary composer.

4. To teach the students how to recite the Bols of the items learnt in the course and also teach them how to sing the lyrics of the song for the items learnt.

### **Course Outcomes**

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

1. Perform one Advanced Mangalacharan in the dance style.
2. Perform one Abhinaya Pallavi.
3. Perform for one composition of a contemporary composer.
4. Recite the bols of the items learnt in the course and also sing the lyrics of the song for the items

### **Course Content**

UNIT	Description	Topics
1	Dance 1	Mangalacharan (Advanced)
2	Dance 2	Abhinaya Pallavi – 1
3	Dance 2	Contemporary Composer work – 1
4	Singing and recitation	Learning singing the lyrics of the items and the recitation of the jathis and solkattus.

Course Code	Course Title	Course Type	L	T	P	C	Hrs./Wk.
M21PAS215	<b>Practical-4 (P4)-Kathak</b>	SC	1	0	2	3	4

### **Course outline**

To teach the students some of the items in Kathak dance tradition and also one item from any contemporary composer's work.



### **Course Objectives**

1. To enable the students to understand and learn rhythmic patterns of Kathak in Jhap taal.
2. To impart the knowledge of vocal music used in Kathak dance
3. To give the knowledge of style of different gharanas
4. To develop a keen understanding of intricate tala patterns of Kathak dance

### **Course Outcomes**

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

1. present advanced dances of Kathak efficiently and confidently on stage. Sound knowledge of complicated rhythmic patterns.
2. Understanding of different Gharanas and comparative analysis of different Gharanas in Kathak
3. Enhance the emotive capability of students.
4. To be able to enact poetry of Brij language (Braj bhasha) with better understanding.

### **Course Contents**

UNIT	Description	Topics
1	Dance-1	Amad in teentaal showing difference between Lucknow and Jaipur Gharana
2	Dance-2	Introduction to Jhaptaal with laykari and tihai in Jhaptaal
3	Dance-3	Thumri or Bhajan
4	Dance -4	Nauhakka and farmaishi paran

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
M21PAS221	<b>Practical-5 (P5) Kuchipudi</b>	SC	1	0	2	3	4

### **Course Outline**

To teach the students some of the important dance pieces from the magnum opus Bhama Kalapam of the Kuchipudi dance drama tradition.

### **Course Objectives**

1. To teach the students the traditional Pravesha Daruvu of the Bhama Kalapam Kuchipudi dance drama tradition
2. To teach the students ‘Siggayanoyamma Daruvu’
3. To teach the students ‘Madana Daruvu’
4. To teach the students ‘Satyabhama Lekha’
5. To teach the students how to sing the lyrics of the different songs in Bhama Kalapam and also the different dialogues between the characters.

### **Course Outcomes**

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

1. Perform the Pravesha Daruvu with a complete understanding of the concept.
2. Perform ‘Siggayanoyamma daruvu’
3. Perform ‘Madana Daruvu’
4. Perform ‘Satyabhama Lekha’
5. The students will be able to sing the lyrics of the different songs in Bhama Kalapam and also the different dialogues between the characters.

### **Course Content**

Unit	Description	Topics
1	Dance 1	Satya Bhama Pravesha Daruvu
2	Dance 2	Siggayanoyamma
3	Dance 3	Madana Daruvu
4	Dance 4	Satya Bhama Lekha

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
M21PAS222	<b>Practical–5 (P5) Bharatanatyam</b>	SC	1	0	2	3	4

### **Course Outline**

This is a practical course where the students will be learning some of the major items in the Bharatanatyam dance repertoire and also will be learning how to sing the lyrics of the song of the items and put taalam to the jathis.

### **Course Objectives**

1. To teach the students the most important item in the Bharatanatyam dance repertoire, the Varnam
2. To teach the students the Abhinaya oriented item, the Padam.
3. To teach the students one Krithi.
4. To teach the students how to sing the lyrics of the songs of the items learnt in this course and also how to recite the solkattus and the taalam for the jathis.

### **Course Outcomes**

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

1. Perform one Varnam in traditional dance style
2. Perform one Padam in traditional dance style
3. Perform one Krithi in traditional dance style
4. The students will be able to sing the lyrics of the songs of the items learnt in this course and would be able to recite the solkattus and the taalam for the jathis.

### **Course Content**

UNIT	Description	Topics
1	Dance 1	Varnam – 1
2	Dance 2	Padam – 1
3	Dance 3	Krithi – 1
4	Singing and recitation	Learning singing the lyrics of the items and the recitation of the jathis and solkattus.

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
M21PAS223	<b>Practical-5 (P5) Mohiniattam</b>	SC	1	0	2	3	4

### **Course Outline**

This is a practical course where the students will be learning some of the major items in the Mohiniattam dance repertoire and also will be learning how to sing the lyrics of the song of the items and put taalam to the jathis.

### **Course Objectives**

1. To teach the students Thillana in the Mohiniattam dance style
2. To teach the students one Keerthanam in the Mohiniattam dance style
3. To teach the students how to sing the lyrics of the songs of the items learnt in this course and also how to recite the solkattus and the taalam for the jathis.

### **Course Outcomes**

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

1. perform one Thillana in the Mohiniattam dance style
2. perform for one Keerthanam in the Mohiniattam dance style.
3. sing the lyrics of the songs of the items learnt in this course and would be able to recite the solkattus and the taalam for the jathis.

### **Course Content**

Unit	Description	Topics
1	Dance 1	Thillana part 1
2	Dance 1	Thillana part 2
3	Dance 2	Keerthanam – 1
4	Singing and recitation	Learning singing the lyrics of the items and the recitation of the jathis and solkattus.

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
M21PAS224	Practical-5 (P5) Odissi	SC	1	0	2	3	4

### **Course Outline**

This is a practical course where the students will be learning some of the major items in the Odissi dance repertoire and also will be learning how to sing the lyrics of the song of the items and put taalam to the bols.

### **Course Objectives**

1. To teach the students Advanced Pallavi in the Odissi dance style
2. To teach the students one Deva stuthi in the Odissi dance style
3. To teach the students one Moksha in the Odissi dance style
4. To teach the students how to sing the lyrics of the songs of the items learnt in this course and also how to recite the bols.

### **Course Outcomes**

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

1. Perform one Advanced pallavi in the Odissi dance style
2. Perform for one Deva Stuthi in the Odissi dance style.
3. Perform for one Moksha in the Odissi dance style.
4. Sing the lyrics of the songs of the items learnt in this course and would be able to recite the bols.

### **Course Content**

Unit	Description	Topics
1	Dance-1	Advanced Pallavi – 1
2	Dance-2	Deva stuthi – 1
3	Dance-3	Moksha – 1
4	Singing and recitation	Learning singing the lyrics of the items and the recitation of the bols.

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
M21PAS225	<b>Practical-5 (P5) Kathak</b>	SC	1	0	2	3	4

### **Course Outline**

This is a practical course where the students will be learning some of the significant dances in Jhaap taal.

### **Course Objectives**

1. To enable the students to understand and learn the advanced dances and rhythmic patterns of bols in Jhap.
2. To impart the knowledge of Tarana
3. To be able to do the notation and dance based on Jaati.
4. To develop a keen understanding of intricate tala patterns and music of Kathak dance.

### **Course Outcomes:**

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

1. To present advanced dances of Kathak efficiently and confidently on stage. Sound knowledge of complicated rhythmic patterns.
2. Understanding the way of Tarana use in Kathak dance.
3. Enhance the emotive capability of students.
4. To be able to compose Jaati Paran with better understanding

### **Course Content**

UNIT	Description	Topics
<b>1</b>	Dance-1	Uttan, Thaat, Amad, Tihai & tatkar in Jhaptaal, Namaskar
<b>2</b>	Dance-2	Toda, tukda <b>Chakradar</b> tukdas, Chakradar todas, Paran, Chakradar Paran, Kaviti in Jhaptaal
<b>3</b>	Dance-3	Tarana
<b>4</b>	Recitation and Singing	Jaati Paran in teentaal.

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
M21PA0203	<b>Practical 6 (P6) – Natya Shastra Practical</b>	HC	1	0	2	3	4

### **Course Outline**

This is a practical paper that deals with the techniques of the body concerning dance. The different aspects of the movements of the body would be dealt with by teaching the students the different shlokas from some of the chapters of Natya Sastra that concern Dance

### **Course Objectives**

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**

After the successful completion of the course, the students 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.
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.

### **Course Content**

Unit	Description	Topics
1	Preliminary movements according to NS	<ol style="list-style-type: none"> <li>1. Anga</li> <li>2. Upanga</li> <li>3. Pratyanga chalana- According to Sangita Ratnakara</li> </ol>
2	Sthanaka-s, Bhoomi chari-s	Static postures- a)Purusha Sthanaka and b)Stree sthanaka <ul style="list-style-type: none"> <li>• Earthly Movements</li> <li>• Nritha Hastas</li> </ul>

3	Akasha chari-s and Karanas	<ul style="list-style-type: none"> <li>Aerial Movements as prescribed in Natya shastra</li> <li>First 10 karanas</li> </ul>
4	Recitation of the shlokas	Training to recite the lakshana shlokas of all the above movements.

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
M21PA0204	Music-2	HC	0	0	3	3	3

### **Course Outline**

This is a practical course in Dance music where the students learn some basic fundamentals of Karnatik (Bharatanatyam, Kuchipudi and Mohiniattam) and Hindustani Music (Odissi and Kathak) and also learn the dance related music for the items that they have learned in this semester in all their practical courses.

### **Course Objectives**

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

### **Course Outcomes**

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

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

### **Course Content**

Unit	Description	Topics
1	Fundamentals	<ul style="list-style-type: none"> <li>Alankarams (B, K, M)</li> <li>Alankara/Paltas (Odissi, Kathak)</li> </ul>
2	Dance items music	Music for the items learnt in Practical 4 for Bharatanatyam, Kuchipudi, Mohiniattam, Odissi and Kathak



3	Dance items music	Music for the items learnt in Practical 5 for Bharatanatyam, Kuchipudi, Mohiniattam, Odissi and Kathak
4	Dance items music	Music for the items learnt in Practical 6 for Bharatanatyam, Kuchipudi, Mohiniattam, Odissi and Kathak

### **SEMESTER – III**

<b>Course Code</b>	<b>Course Title</b>	<b>Course Type</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>	<b>Hrs./ Wk.</b>
M21PA0301	Aesthetics in Dance, Astanayika and Navarasa	HC	4	0	0	4	4

#### **Course Outline**

This course is focused on the Aesthetic aspects in dance and also discuss in depth about the different types of Heroines (Nayika) and Heroes (Nayaka) along with an in depth analysis and understanding of the nine emotions or nava rasas according to the Natya Sastra of Bharata Muni.

#### **Course Objectives**

1. To enable the dancers/artistes of School of Performing Arts to gain knowledge in the Aesthetics, Art appreciation, Navarasas and Ashtanayikas.
2. 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.
3. To teach and inspire students with the works of great Aestheticians and their theories.
4. To enable them to become competent dancers and make them realize the role of emotional thought process.
5. To discuss the emotional aspects and their expressional modes by studying Nava rasas and Ashta nayikas.

#### **Course Outcomes**

1. The students will have a comprehensive understanding for the concept of Aesthetics and Art appreciation.
2. The students will be able to understand the basic aspects of the Aesthetic developments in the Indian art history with references to the textual traditions
3. The students will be able to speak about the great works of the aestheticians and their theories
4. The students will be able to understand and interpret the different types of Nayikas and nayakas from their characterization.
5. The students will be able to express the different emotional aspects of the the heroines and heroes in a story or a dance piece.

## **Course Contents**

<b>Unit</b>	<b>Description</b>	<b>Topics</b>
<b>1</b>	Aesthetics	<ul style="list-style-type: none"><li>• Art Appreciation</li><li>• Defining Aesthetics</li><li>• Indian Aesthetic Theories- Introduction</li><li>• Natyasastra And Aesthetics</li><li>• Aesthetic Aspects In Detail- 6<sup>th</sup>, 7<sup>th</sup> And 24<sup>th</sup> Chapters In Detail</li></ul>
<b>2</b>	Aesthetic Theories by Various Aestheticians	<ul style="list-style-type: none"><li>• Bhattanayaka</li><li>• Bhatta Lollata</li><li>• Sankuka</li></ul> Abhinava Gupta And Others.
<b>3</b>	Navarasas	<ul style="list-style-type: none"><li>• The Study Of Basic 9 Emotions</li></ul> Detailed Study As Explained In Natyasatra And Other Related Texts
<b>4</b>	Ashtanayikas	<ul style="list-style-type: none"><li>• The Study Of Ashtanayikas</li></ul> In Relevant Treatises

## **Reference books**

1. The best of Hiriyanna. A selection of papers by prof. M.Hiriyanna on Sanskrit language literature
2. Indian Aesthetics and philosophy. Wise words & Prekshaa Pratishtna.
3. Prekshaniyam by Shatavadhani R. Ganesh. Preksha pratishana.
4. Classical Indian Dance in literature and the Arts by DR. Kapila vatsayan, Sangeet nataka academy New Delhi Publications.
5. Drama & ritual of early Hinduism by Natalia Lidova. Motilal Banarasi Das publishers.
6. Indian Poetics. By T.N. Sreekantiyya. Publishers. Sahitya Akedemy New Delhi.

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
M21PA0302	<b>Research Methodology and Theatre craft</b>	<b>HC</b>	4	0	0	4	4

### **Course Outline**

This is an essential course for every Post Graduate program 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. This course also teaches the students the different aspects of Theatre and stage craft like Stage setting, lighting and make up. This course also explains the students about the development of Theatre and also some of the fundamental aspects of the Greek Theatre.

### **Course Objectives**

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 teach the students the different aspects that get into picture while doing a research in the field of Performing Arts.
3. To be able to explain the students the different types of Research methodology that would be useful for their research in dance.
4. To be able to teach the students some of the important aspects of stage craft like lighting, stage setting and make up.
5. To be able to teach the students some of the fundamental aspects of the theatre and its development.

### **Course Outcomes**

After the successful completion of the course, the students 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.

5. The students will have a basic understanding regarding the development of Theatre and also can do the stage setting, lighting and make up.

### **Course Content**

Unit	Description	Topics
1	Introduction	<ul style="list-style-type: none"> <li>• Introduction and definitions of Research</li> <li>• Purpose and objectives of Research</li> <li>• Types of Research Methods</li> <li>• Research Process</li> <li>• Selection of Research topic</li> </ul>
2	Data Collection and Documentation	<ul style="list-style-type: none"> <li>• Literature Review</li> <li>• Hypothesis – Formulation and types</li> <li>• Primary and Secondary sources of data</li> <li>• Methods of Data Collection</li> <li>• Bibliography and Foot notes</li> <li>• Research paper and Dissertation writings</li> <li>• Citation rules (APA, MLA, Chicago styles)</li> <li>• Plagiarism and Ethics in Research</li> </ul>
3	Concept of Theatre	<ul style="list-style-type: none"> <li>• Development of Theatre</li> <li>• Greek theatre to Proscenium</li> </ul>
4	Ranga Sajjike	<ul style="list-style-type: none"> <li>• Multiple aspects of Stage setting</li> <li>• Importance of Lighting</li> <li>• Make up</li> </ul>

### **Reference Books**

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

### **Course Outline**

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
M21PA0303	Desi Traditions, Medieval texts on Dance and Dance writing	HC	4	0	0	4	4

This course focuses on the teaching of the different traditions in the Indian dance from the point of Marga and Desi and through this teaches the students the different textual traditions that speak about the dance forms from their history. This course also teaches the students the different aspects of Dance writing and the technicalities involved in it.

### **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 enable them to understand the importance and contribution of traditional theatres of India. The dance, music and drama tradition that was

### **Course Outcomes:**

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

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

### Course Content

UNIT	DESCRIPTION	TOPICS
1	Desi tradition and Evolution of modern day classical dance traditions	1. Evolution of Indian dance. 2. Marga, desi and modern day classical dances of India Evolution of Kathak, Odissi and Mohiniattam, Bharatanatyam and Kuchipudi dances
2	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
3	Medieval Texts on Dance-2	1. Abhinaya Chandrika and 2. Natya Manorama 3. Balarama Bharata 4. Hasthalakshana Deepika
4	Dance Writing	1. Dance criticism 2. News paper articles 3. Theoretical writing 4. Essay writing

### Reference Books

1. *Mānasollāsa* of Someśvaradeva. Vol. I–IV. Critical edition and translation by Shirgondekar, G.K. (ed). Baroda: G.O.S.
2. *Nṛttaratnāvali* of Jāyasenāpati. Critical edition by Raghavan, V. (ed). 1958. Madras: Government Oriental Manuscripts Library.
3. Śārṅgadeva. *Saṅgīta Ratnākara*. Kunjunni Raja A K, Radha Burnier. (ed). 1976. Madras: Adyar Library Series
4. Pundarīka Viṭṭala. *Nartana Nirṇaya* critical edition by Sathyanarayana R. 1994. IGNCA: Delhi
5. Manakranta. 2007. New Delhi: D.K. Printworld Ltd, 2001

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
M21PA0304	<b>Practical – 7 (P7)</b> Concert paper	HC	0	0	3	3	3

### **Course Outline**

This is a four credit course 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.

Course Code	Course Title	Course Type	L	T	P	C	Hrs/week
M21PAS311	<b>Practical 8 – (P8)</b> <b>Kuchipudi</b>	SC	1	0	2	3	4

### **Course Outline**

This is a practical course that teaches the second part of the dance drama Bhama Kalapam in the traditional Kuchipudi style. This course starts from the point exactly where it stopped in the second semester as part I. This course teaches till the Mangalam after the union of Lord Krishna with Satya Bhama.

### **Course Objectives**

1. To teach the students the different types of Daruvus in the Kuchipudi repertoire through Bhama Kalapam.
2. To teach the students the different types of Samvadams in the Kuchipudi tradition.
3. To teach the students the philosophy of Bhama Kalapam.

### **Course Outcomes**

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

1. understand and perform the different daruvus in the Kuchipudi dance style through Bhama Kalapam.
2. understand and present the different samvadams between the characters in Bhama Kalapam
3. understand the philosophy of Bhama Kalapam from a deeper

### **Course Content**

Unit	Description	Topics
1	Dance -1	Shakunala Daruvu
2	Dance -2	Krishna Pravesha Daruvu
3	Dance – 3	Akshepana Daruvu
4	Singing and Recitation	The students will learn how to sing the lyrics of the songs and the bols of the jathis that they have learnt in this semester



Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
M21PAS312	<b>Practical–8 (P8) Bharatanatyam</b>	SC	1	0	2	3	4

### **Course Outline**

This is a practical paper for the Bharatanatyam students to learn some of the important items in the Bharatanatyam dance margam (repertoire).

### **Course Objectives**

1. To teach the students one Swarajathi Varnam in the traditional style of the dance form
2. To teach the students one Advanced Alaripu in the traditional style of the dance form
3. To teach the students one Bhajan in the traditional style of the dance form
4. To teach the students how to sing the lyrics of the song and to teach them how to recite the jathis and solkattus of the items learnt.

### **Course Outcomes**

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

1. perform one Swarajathi Varnam in the traditional style of the dance form
2. perform one advanced Alaripu in the traditional style of the dance form
3. perform one Bhajan in the traditional style of the dance form
4. sing the lyrics of the song and will also be able to recite the jathis and solkattus of the items learnt.

### **Course Content**

Unit	Description	Topics
1	Dance -1	Swarajathi Varnam – 1/Daru Varnam - 1
2	Dance -2	Thillana -1
3	Dance – 3	Bhajan – 1
4	Singing and recitation	Learning singing the lyrics of the items and the recitation of the jathis and solkattus.

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
M21PAS313	Practical–8 (P8) Mohiniattam	SC	1	0	2	3	4

### **Course Outline**

This is a practical paper for the Mohiniattam students to learn some of the important items in the Mohiniattam dance margam (repertoire).

### **Course Objectives**

- To teach the students one Cholkattu in the traditional style of the dance form
- To teach the students one Shloka Abhinayam in the traditional style of the dance form
- To teach the students how to sing the lyrics of the song and to teach them how to recite the jathis and solkattus of the items learnt.

### **Course Outcomes**

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

- perform one Cholkattu in the traditional style of the dance form
- perform one Shloka Abhinayam in the traditional style of the dance form
- sing the lyrics of the song and will also be able to recite the jathis and solkattus of the items learnt.

### **Course Content**

Unit	Description	Topics
1	Dance -1	Cholkattu 1 <sup>st</sup> part
2	Dance -1	Cholkattu 2 <sup>nd</sup> part
3	Dance – 2	Shloka Abhinaya - 1
4	Singing and recitation	Learning singing the lyrics of the items and the recitation of the jathis and solkattus.

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
M21PAS314	Practical–8 (P8) Odissi	SC	1	0	2	3	4

### **Course Outline**

This is a practical paper for the Odissi students to learn some of the important items in the Odissi dance repertoire.

### **Course Objectives**

- To teach the students one Navarasa Abhinaya item in the traditional style of the dance form
- To teach the students one Dasavathara Stuthi in the traditional style of the dance form
- To teach the students how to sing the lyrics of the song and to teach them how to recite the bols of the items learnt.

### **Course Outcomes**

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

- perform one Navarasa Abhinaya item in the traditional style of the dance form
- perform one Dasavathara Stuthi in the traditional style of the dance form
- sing the lyrics of the song and will also be able to recite the bols of the items learnt.

### **Course Content**

Unit	Description	Topics
1	Dance -1	Navarasa Abhinaya Part I
2	Dance -1	Navarasa Abhinaya Part II
3	Dance -2	Dasavathara stuthi – 1
4	Singing and recitation	Learning singing the lyrics of the items and the recitation of the bols

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
M21PAS315	<b>Practical–8 (P8) Kathak</b>	SC	1	0	2	3	4

### **Course Outline**

This is a practical paper for the Kathak students to learn some of the important items in the Kathak dance repertoire.

### **Course Objectives**

- To teach the students introduction of Ektaal or Chautaal of 12 matras in the traditional style of the dance form
- To teach the students the basics of the laykari with tihaai in the traditional style of the dance form
- To teach the students Toda and Charadhar Toda in the traditional style of the dance form
- To teach the students a small dance piece called Bhav on padas.
- To give information of Raigarhdarbar and learn composition of Maharaja Chakradhar Singh.

### **Course Outcomes**

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

- Idea about Ektaal or Chautaal of 12 matras in the traditional style of the dance form
- Perform the basics of the laykari with tihaai in the traditional style of the dance form
- The students will be able to perform Toda and Charadhar Toda in the traditional style of the dance form
- The students will be able to perform Bhav on padas of either Surdas or Kabirdas or Meerabai etc.,
- The students will be able to dance on Raigarhdarbar

### **Course Content**

Unit	Description	Topics
<b>1</b>	Dance – 1	<ul style="list-style-type: none"> <li>• Introduction of Ektaal (12 Matra) or Chautaal(12 Matra)</li> <li>• Basic laykari with tihaai</li> </ul>
<b>2</b>	Dance – 2	Toda and chakkardar toda in Choutaal
<b>3</b>	Dance–3	Bhav: Small dance piece on padas ( surdas, Kabir das, Meera Bai, etc)
<b>4</b>	Singing and Recitation	Knowledge of Raigarhdarbar, Learn two compositions of Raja Chakradhar Singh

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
M21PAS321	<b>Practical–9 (P9) Kuchipudi</b>	SC	1	0	2	3	4

### **Course Outline**

This is a practical course that teaches the students some of the important Mukhjabhinaya specific dance sequences like Ashtapadi and Javali.

### **Course Objectives**

1. To teach the students one Ashtapadi in the traditional dance style.
2. To teach the students one Javali in the traditional dance style.
3. To teach the students one Padam in the traditional dance style.
4. To teach the students how to sing the lyrics of the song and also to teach the students how to recite the jathis and the solkattus of the items learnt in the course.

### **Course Outcomes**

1. The students will be able to perform one Ashtapadi in the traditional dance style.
2. The students will be able to perform one Javali in the traditional dance style.
3. The students will have an in depth understanding of the concepts of Marga and Desi and understanding them from the perspectives of the Kinetics in the dance forms.
4. The students will be able to sing the lyrics of the song and will also be able to recite the jathis and the solkattus of the items learnt in the course.

### **Course Content**

Unit	Description	Topics
1	Dance 1	Ashtapadi – 1
2	Dance 2	Javali– 1
3	Dance 3	Padam – 1
4	Singing and Recitation	Learning singing the lyrics of items and the recitation of jathis and solkattus

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
M21PAS322	<b>Practical–9 (P9) Bharatanatyam</b>	SC	1	0	2	3	4

### **Course Outline**

This is a practical course that teaches the students some of the important Mukhjabhinaya specific dance sequences like Ashtapadi and Javali.

### **Course Objectives**

1. To teach the students one Ashtapadi in the traditional dance style.
2. To teach the students one Javali in the traditional dance style.
3. To teach the students how to sing the lyrics of the song and also to teach the students how to recite the jathis and the solkattus of the items learnt in the course.

### **Course Outcomes**

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

1. perform one Ashtapadi in the traditional dance style.
2. perform one Javali in the traditional dance style.
3. sing the lyrics of the song and will also be able to recite the jathis and the solkattus of the items learnt in the course.

### **Course Content**

Unit	Description	Topics
1	Dance 1	Ashtapadi – 1
2	Dance 2	Mallari – 1
3	Dance 3	Padam – 1
4	Singing and Recitation	Learning singing the lyrics of items and the recitation of jathis and solkattus

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
M21PAS323	<b>Practical–9 (P9) Mohiniattam</b>	SC	1	0	2	3	4

### **Course Outline**

This is a practical course that teaches the students some of the important Mukhjabhinaya specific dance sequences like Ashtapdi and Javali.

### **Course Objectives**

1. To teach the students one Ashtapdi in the traditional dance style
2. To teach the students one padam in the traditional dance style.
3. To teach the students one Malayalam Kavitha in traditional dance style.
4. To teach the students how to sing the lyrics of the song and also to teach the students how to recite the jathis and the solkattus of the items learnt.

### **Course Outcomes**

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

1. perform one Ashtapadi in the traditional dance style.
2. Perform one Padam
3. Perform one Malayalam Kavitha
4. sing the lyrics of the song and will also be able to recite the jathis and the solkattus of the items learnt in the course.

### **Course Content**

Unit	Description	Topics
1	Dance 1	Ashtapadi – 1
2	Dance 2	Padam -1
3	Dance 3	Malayalam Kavitha – 1
4	Singing and Recitation	Learning singing the lyrics of items and the recitation of jathis and solkattus

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
M21PAS324	Practical–9 (P9) Odissi	SC	1	0	2	3	4

### **Course Outline**

This is a practical course that teaches the students some of the important Mukhajabhinaya specific dance sequences like Ashtapdi and Javali.

### **Course Objectives**

1. To teach the students one Ashtapdi in the traditional dance style
2. To teach the students one Odiya Abhinaya in the traditional dance style
3. To teach the students one Advanced Pallavi in the traditional dance style
4. To teach the students how to sing the lyrics of the song and also to teach the students how to recite bols of the items learnt.

### **Course Outcomes**

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

1. perform one Ashtapadi in the traditional dance style.
2. perform one Odiya Abhinaya in the traditional dance style.
3. Perform one Advanced Pallavi in traditional dance style.
4. sing the lyrics of the song and will also be able to recite the bols of the items learnt in the course.

### **Course Content**

Unit	Description	Topics
1	Dance 1	Ashtapadi – 1
2	Dance 2	Odiya Abhinaya -1
3	Dance 3	Advanced Pallavi – 1
4	Singing and Recitation	Learning singing the lyrics of items and the recitation of jathis and solkattus



Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
M21PAS325	<b>Practical–9 (P9) Kathak</b>	SC	1	0	2	3	4

### **Course Outline**

This is a practical course that teaches the students some of the important Mukhajibhinaya specific dance sequences like Bhav and also some of the concepts like Paran and Chakradhar Paran. This course also teaches the students knowledge of Dhrupad and Dhamar.

### **Course Objectives**

1. To teach the students one Choutaal That and uthaan in the traditional dance style
2. To teach the students one Paran and Chakradhar Paran in the traditional dance style
3. To teach the students one Bhav in the traditional dance style.
4. To teach the students how to sing the lyrics of the song and also to teach the students how to recite bols of the items learnt.

### **Course Outcomes**

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

1. The students will be able to perform one Ektaal
2. The students will be have an in-depth understanding the bhav of Nayika and Thumri.
3. The students will be able to sing and perform Drupad or Dhamar.

### **Course Content**

Unit	Description	Topics
1	Dance – 1	Practical in Choutaal, Thaata and uthaan, Aamad and tihaii
2	Dance – 2	Paran and chakkardar Paran
3	Dance -3	Bhaav: Thumri or Nayika in ga
4	Singing and Recitation	Dhrupad or Dhamar

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
M21PAO305	Sanskrit	OE	2	2	0	4	4

Unit	Description	Topics
1	Language, letters and pronunciation	Sanskrit <i>Varnamaala</i> Sanskrit Language letters and pronunciation a. <i>Varna utpathi sthaana</i> b. <i>Cunnitaakshara samhitaakshara</i> c. <i>Maaheshwara suthraani -pratyahaar</i>
2	Vowels, Verbs and Tenses	<i>Shabda roop</i> –ending in Vowels – <i>Ajanta Shabdaha</i> <i>Kriyaapada</i> (Verbs) a. <i>Latalakar</i> (present Tense b. <i>Lotalakaar</i> (imperative mood) c. <i>Lrutalkaar</i> (future tense) d. <i>Ladalkaar</i> (past tense)
3	<i>Sandhi</i> and History of Classical Sanskrit Literature	<i>Sandhi</i> – <i>swara sandhi</i> History of Classical Sanskrit Literature a. Origin and development of drama b. Characteristics of Sanskrit Drama c. Types of Sanskrit Drama
4	Short Drama	<u>Karnabhaaram by C.K.Ramachandra Aiyer</u>

## **SEMESTER – IV**

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
M21PA0401	Dance and Music in Temples	HC	4	0	0	4	4

### **Course Outline**

In this course the students will learn about the different socio-religious, spiritual and religious facets of Indian Dance traditions with respect to temples and will understand the influence of music and dance in temple architecture.

### **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**

After the successful completion of the course, the students 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**

<b>Unit</b>	<b>Description</b>	<b>Topics</b>
<b>1</b>	Introduction	1. Evolutionary stages of Indian temples. 2. Dravida, Nagara, Vesara temples
<b>2</b>	Music and dance in temple Architecture	Role and importance of dance sculptures in temple architecture
<b>3</b>	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
<b>4</b>	Medieval temples	1. Evolution of dance sculptures 2. Representation of dance in temples built till 17 <sup>th</sup> century

### **Reference Books**

1. Encyclopaedia of Indian temple architecture by M A Dhaky Vol I, II
2. Encyclopaedia of Indian Iconography by S K Ramachandra Rao by Sri Satguru Publications. Vol I- Vol III
3. Elements of Iconography in Hindu Temples by T A Gopinatha Rao Vol I, II
4. Elements of Indian Art by Swaraj Prakash Gupta

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
M21PAS411	Evolution of Kuchipudi	SC	4	0	0	4	4

### **Course Outline**

This is a theory course that is completely focused on teaching the students the history and the development of the particular dance form that they are specializing in their Masters program. The course deals about the concepts of the origin of the dance form, its history, the different changes that took place due to socio, political and cultural reasons in the past and the present form that it has taken due to the changes. This course also teaches some of the biographies of the legends in that particular dance field and their contribution to the art form.

### **Course Objectives**

1. To teach the students the origin of the dance form right from the myth to the different documental evidences that are available.
2. To teach the students the history of the dance form and the different routes that it has taken in the process of development.
3. To teach the students the influence of the other dance forms to it to understand the cross cultural exchange concepts that are present.
4. To teach the students the biographies of some of the great personalities in that particular dance form.

### **Course Outcomes**

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

1. comprehensive understanding regarding the origin of the dance form right from the myth to the different documental evidences that are available.
2. speak about the history of the dance form and the different routes that it has taken in the process of development.
3. in depth understanding of the influence of the other dance forms to it to understand the cross cultural exchange concepts that are present.
4. know the life histories of the legends in their dance field and will be inspired to know about their contribution through the biographies they learnt.

### **Course Content**

UNIT	DESCRIPTION	TOPICS
1	Kuchipudi Village and Dance	1. Etymology 2. History of Kuchipudi village 3. Kuchipudi Bhagavthulu and the Bhagavatha Melam 4. Veedhi Natakam and Pagati vesham
2	Kalapams and Yakshaganams	1. Siddendra Yogi and the Kalapa tradition 2. Yakshaganam – a success story 3. Traditional Yakshaganams in Kuchipudi
3	Innovations and reconstruction	1. Introduction of women 2. Solo tradition and repertoire 3. Nritya Roopakams of Dr. Vempati Chinna Satyam
4	Biographies	1. Chinta Venkata Ramayya 2. Tadepalli Perayya Sastry 3. Vempati Venkata Narayana 4. Yeleswarapu Seetha Ramanjaneyulu 5. Vedantam Lakshmi Narayana Sastry 6. Vempati Chinna Satyam 7. Vedantam Satyanarayana Sharma 8. Nataraja Ramakrishna 9. CR Acharyulu 10. Vedantam Raghavayya

### **Reference Books**

1. Kuchipudi –Gurus, Performers and Performance Traditions by Dr. M. Nagabhushana Sharma
2. Koochipoodi by Dr. Swapna Sundari
3. Kuchipudi – Indian Classical Dance by Dr Sunil Kothari
4. Traditional Indian Theatre and Multipl Streams by Dr Kapila Vatsyayan

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
M21PAS412	<b>Evolution of Bharatanatyam</b>	SC	4	0	0	4	4

### **Course Outline**

This is a theory course that is completely focused on teaching the students the history and the development of the particular dance form that they are specializing in their Masters program. The course deals about the concepts of the origin of the dance form, its history, the different changes that took place due to socio, political and cultural reasons in the past and the present form that it has taken due to the changes. This course also teaches some of the biographies of the legends in that particular dance field and their contribution to the art form.

### **Course Objectives**

1. To teach the students the origin of the dance form right from the myth to the different documental evidences that are available.
2. To teach the students the history of the dance form and the different routes that it has taken in the process of development.
3. To teach the students the influence of the other dance forms to it to understand the cross cultural exchange concepts that are present.
4. To teach the students the biographies of some of the great personalities in that particular dance form.

### **Course Outcomes**

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

1. comprehensive understanding regarding the origin of the dance form right from the myth to the different documental evidences that are available.
2. speak about the history of the dance form and the different routes that it has taken in the process of development.
3. in depth understanding of the influence of the other dance forms to it to understand the cross cultural exchange concepts that are present.
4. know the life histories of the legends in their dance field and will be inspired to know about their contribution through the biographies they learnt.

### **Course Content**

UNIT	DESCRIPTION	TOPICS
1	Introduction	<ul style="list-style-type: none"><li>• Periodic History of Bharatanatyam-<ol style="list-style-type: none"><li>a. Pre- Medieval Period</li><li>b. Medieval Period and Modern age</li></ol></li></ul>
2	Dynasties	<ul style="list-style-type: none"><li>• Development during different rulers- Tanjore, Odeyars, Nayaka and Maratha rulers</li></ul>
3	Devadasis and Banis	<ul style="list-style-type: none"><li>• Contributions of Devadasis</li><li>• Various Banis in Bharathanatyam</li></ul>
4	Biographies	<ol style="list-style-type: none"><li>1. Tanjore quartet-Ponnaya ,Chinnaya ,Sivanandam and Vadivelu</li><li>2. E. Krishna Iyer</li><li>3. T. Bala Saraswathy</li><li>4. Pandanallur Meenakshi Sundara Pillai</li><li>5. Kolar Puttappa</li><li>6. Tanjore Kittappa Pillai</li><li>7. Rukmini Devi Arundel</li><li>8. Venkata Lakshamma</li><li>9. Jatti Tayamma</li></ol>

### **Reference Books**

1. Nithyasumangali-Devadasi Tradition in South India by Sasika C Kersenboom
2. The NAYAKAS of Tanjore by V Vriddha Girisan
3. The Tanjore Maratta Principality in Southern India by William Hickey
4. Nrithya Vidhya by Jayalekshmi Eshwar
5. Bharathanatyam by Sunil Kothari
6. Bharathanatyam How To...by Jayalekshmi Eshwar



Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
M21PAS413	<b>Evolution of Mohiniattam</b>	SC	4	0	0	4	4

### **Course Outline**

This is a theory course that is completely focused on teaching the students the history and the development of the particular dance form that they are specializing in their Masters program. The course deals about the concepts of the origin of the dance form, its history, the different changes that took place due to socio, political and cultural reasons in the past and the present form that it has taken due to the changes. This course also teaches some of the biographies of the legends in that particular dance field and their contribution to the art form.

### **Course Objectives**

1. To teach the students the origin of the dance form right from the myth to the different documental evidences that are available.
2. To teach the students the history of the dance form and the different routes that it has taken in the process of development.
3. To teach the students the influence of the other dance forms to it to understand the cross cultural exchange concepts that are present.
4. To teach the students the biographies of some of the great personalities in that particular dance form.

### **Course Outcomes**

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

1. comprehensive understanding regarding the origin of the dance form right from the myth to the different documental evidences that are available.
2. speak about the history of the dance form and the different routes that it has taken in the process of development.
3. in depth understanding of the influence of the other dance forms to it to understand the cross cultural exchange concepts that are present.
4. know the life histories of the legends in their dance field and will be inspired to know about their contribution through the biographies they learnt.

### **Course Content**

UNIT	Topics	Description
1	History	1) Etymology 2) Myths 3) History 4) Reference texts of antiquity
2	Developments	1) Swathi thirunal period 2) Efforts and contributions of Mahakavi Vallathol Narayana Menon 3) Kerala Kalamandalam
3	Techniques	1) Repertoire 2) Hastha Lakshana Deepika 3) Eka Aharya abhinaya tradition
4	Biographies	1) Orikkaledathu Kalyani amma 2) Madhavi amma 3) Thottasseri Chinnammu amma 4) Kalamandalam Kalyanikutty amma 5) Kalamandalam Sathyabhama 6) Kanak Rele 7) Bharathi Sivaji 8) Kalamandalam Leelamma

### **Reference books**

1. Abhinayadarpana of Nandikesvara by Manmohan Ghosh
2. Abhinayadarpana of Nandikesvara by Appa Rao
3. Mirror of Gesture – Ananda Coomarasvamy
4. Message of Movements by Anitha Shanmukh
5. Laghu Bharatam Vol I, II & III. By Sudharani Raghupathy

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
M21PAS414	Evolution of Odissi	SC	4	0	0	4	4

### **Course Outline**

This is a theory course that is completely focused on teaching the students the history and the development of the particular dance form that they are specializing in their Masters program. The course deals about the concepts of the origin of the dance form, its history, the different changes that took place due to socio, political and cultural reasons in the past and the present form that it has taken due to the changes. This course also teaches some of the biographies of the legends in that particular dance field and their contribution to the art form.

### **Course Objectives**

1. To teach the students the origin of the dance form right from the myth to the different documental evidences that are available.
2. To teach the students the history of the dance form and the different routes that it has taken in the process of development.
3. To teach the students the influence of the other dance forms to it to understand the cross cultural exchange concepts that are present.
4. To teach the students the biographies of some of the great personalities in that particular dance form.

### **Course Outcomes**

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

1. comprehensive understanding regarding the origin of the dance form right from the myth to the different documental evidences that are available.
2. speak about the history of the dance form and the different routes that it has taken in the process of development.
3. in depth understanding of the influence of the other dance forms to it to understand the cross cultural exchange concepts that are present.
4. know the life histories of the legends in their dance field and will be inspired to know about their contribution through the biographies they learnt.

### **Course Content**

UNIT	DESCRIPTION	TOPICS
1	History	<ul style="list-style-type: none"><li>• Etymology</li><li>• Sacred geography</li><li>• History of Odissi dance</li></ul>
2	Development	<ul style="list-style-type: none"><li>• Evolution of Odissi Dance</li><li>• Pothi; palm manuscripts from Orissa</li><li>• Mahari tradition and Jagannath cult</li></ul>
3	Odissi in the modern times	<ul style="list-style-type: none"><li>• Gotipua tradition</li><li>• Jayanthika: its role in the revival of Odissi Dance</li></ul>
4	Biographies	<ol style="list-style-type: none"><li>1. Adi Guru Sri Pankaj Charan Das</li><li>2. Guru Sri Kelucharan Mohapatra</li><li>3. Guru Sri Debuprasad Das</li><li>4. Guru Mayadhar Raut</li></ol>

### **Reference Books**

1. Abhinaya-candrikā and Odissi dance by Maheśvara Mahāpātra
2. Nartana-Nirnaya of Pandarika Vitthala - Vol. I-III

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
M21PAS415	<b>Evolution of Kathak</b>	SC	4	0	0	4	4

### **Course Outline**

This is a theory course that is completely focused on teaching the students the history and the development of the particular dance form that they are specializing in their Masters program. The course deals about the concepts of the origin of the dance form, its history, the different changes that took place due to socio, political and cultural reasons in the past and the present form that it has taken due to the changes. This course also teaches some of the biographies of the legends in that particular dance field and their contribution to the art form. This course focused on notation system of taal and bols of Kathak dance.

### **Course Objectives**

1. To teach the students the origin of the dance form right from the myth to the different documental evidences that are available.
2. To teach the students the history of the dance form and the different routes that it has taken in the process of development.
3. To teach the students the influence of the other dance forms to it to understand the cross cultural exchange concepts that are present.
4. To teach the students how to write the notation of different taals and composition of dancebols.
5. To teach the students the biographies of some of the great personalities in that particular dance form.

### **Course Outcomes**

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

1. The students would have a comprehensive understanding regarding the origin of the dance form right from the myth to the different documental evidences that are available.
2. The students will be able to speak about the history of the dance form and the different routes that it has taken in the process of development.
3. The students will have an in depth understanding of the influence of the other dance forms to it to understand the cross cultural exchange concepts that are present.
4. The students will be able to compose the bols in different taals.

5. The students will know the life histories of the legends in their dance field and will be inspired to know about their contribution through the biographies they learnt.

### **Course Content**

UNIT	DESCRIPTION	TOPICS
1	Kathak Dance	<ul style="list-style-type: none"> <li>• Etymology of technical terms</li> <li>• Origin and evolution of Kathak Dance.</li> <li>• Gharanas</li> <li>• Repertory of kathak dance solo performance</li> </ul>
2	Kathak Dance	<ul style="list-style-type: none"> <li>• Origin and development of Bellet and its contribution to Kathak dance</li> <li>• Guru-shishya tradition and institutional training method of kathak dance</li> <li>• Comparative study of the contribution of Nawab Wajid Ali Shah and Maharaj of Raigarh Raja Chakradhar Singh in Kathak dance</li> </ul>
3	Notation system	<ul style="list-style-type: none"> <li>• Notation system of Taals learnt in all the semesters</li> <li>• Notation system of Bols learnt in all the semesters</li> </ul>
4	Biographies of Kathak Gurus	<ol style="list-style-type: none"> <li>1. Bindadin Maharaj</li> <li>2. Kalka Prasad</li> <li>3. Pandit Narayan Prashad</li> <li>4. Pandit Jailal ji</li> <li>5. Guru Sukhdev Maharaj</li> <li>6. Smt. Dr.Sitara Devi</li> <li>7. Pandit Birju Maharaj</li> <li>8. Pandit Kartick Ram</li> <li>9. Pandit Kalyan das Mahant</li> </ol>

### **Reference Books**

1. Kathak: Indian Classical Dance Series by Shovana Narayan
2. The Dancing Phenomenon by Birju Maharaj
3. India's Kathak Dance in Historical Perspective: Margaret E. Walker
4. Swinging Syllables Aesthetics of Kathak Dance by Sushil Kumar Saxena
5. Birju Maharaj: The Master Through my Eyes by Saswati Sen
6. Kathak: The Dance of Storytellers by Rachna Ramya

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
M21PAS421	<b>Practical–10 (P10)- Kuchipudi</b>	SC	1	0	2	3	4

### **Course Outline**

This is practical course that teaches the students some of the important items in the repertoire of the Dance form and would also teach the students the method of singing the lyrics of the songs for the items that they learn in this course.

### **Course Objectives**

1. To teach the students one Padam in the traditional dance style.
2. To teach the students one Shloka Abhinayam in the traditional dance style.
3. To teach the students one Thillana in the traditional dance style.
4. To teach the students how to sing the lyrics of the song of the items learnt and also put taalam and recite the jathis and solkattus of the item.

### **Course Outcomes**

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

1. perform one Padam in the traditional dance style.
2. perform one Shloka Abhinayam in the traditional dance style.
3. perform one Thillana in the traditional dance style.
4. sing the lyrics of the song of the items learnt and also put taalam and recite the jathis and solkattus of the item.

### **Course Content**

UNIT	Description	Topics
1	Dance 1	Padam – 1
2	Dance 2	Shloka Abhinayam
3	Dance 3	Thillana – 1
4	Singing and Recitation	Learning singing of the lyrics of the items and recitation of the jathis and the solkattus

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
M21PAS422	<b>Practical-10 (P10)- Bharatanatyam</b>	SC	1	0	2	3	4

### **Course Outline**

This is practical course that teaches the students some of the important items in the repertoire of the Dance form and would also teach the students the method of singing the lyrics of the songs for the items that they learn in this course.

### **Course Objectives**

1. To teach the students one Mallari in the traditional dance style.
2. To teach the students one Daru Varnam in the traditional dance style.
3. To teach the students Suladi Prabandhas in the traditional dance style.
4. To teach the students how to sing the lyrics of the song of the items learnt and also put taalam and recite the jathis and solkattus of the item.

### **Course Outcomes**

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

1. perform one Mallari in the traditional dance style.
2. perform one Daru Varnam in the traditional dance style.
3. perform for Suladi Prabandhas in the traditional dance style.
4. The students will be able to sing the lyrics of the song of the items learnt and also put taalam and recite the jathis and solkattus of the item.

### **Course Content**

Unit	Description	Topics
1	Dance – 1	Javali – 1 (Mallari -1 )
2	Dance – 2	Daru Varnam – 1
3	Dance – 3	Suladi Prabandham – 1
4	Singing and recitation	Learning singing the lyrics of the items and the recitation of jathis and solkattus



Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
M21PAS423	<b>Practical–10 (P10)- Mohiniattam</b>	SC	1	0	2	3	4

### **Course Outline**

This is practical course that teaches the students some of the important items in the repertoire of the Dance form and would also teach the students the method of singing the lyrics of the songs for the items that they learn in this course.

### **Course Objectives**

1. To teach the students one Varnam in the traditional dance style.
2. To teach the students the choreographic techniques in the traditional dance style.
3. To teach the students how to sing the lyrics of the song of the items learnt and also put taalam and recite the jathis and solkattus of the item.

### **Course Outcomes**

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

1. perform one Varnam in the traditional dance style.
2. understand the techniques of choreography in the Mohiniattam dance style and will be further able to apply in their choreographic works.
3. sing the lyrics of the song of the items learnt and also put taalam and recite the jathis and solkattus of the item.

### **Course Content**

Unit	Description	Topics
1	Dance – 1	Varnam poorvangam
2	Dance – 2	Varnam uttararangam
3	Dance – 3	Learn techniques of Choreography
4	Singing and recitation	Learning singing the lyrics of the items and the recitation of jathis and solkattus

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
M21PAS424	Practical–10 (P10)- Odissi	SC	1	0	2	3	4

### **Course Outline**

This is practical course that teaches the students some of the important items in the repertoire of the Dance form and would also teach the students the method of singing the lyrics of the songs for the items that they learn in this course.

### **Course Objectives**

1. To teach the students one Durga stuti/Saraswathi Vandana in the traditional dance style.
2. To teach the students one Vilahari pallavi in the traditional dance style.
3. To teach the students one Contemporary composer work in Kannada language in the traditional Odissi style.
4. To teach the students how to sing the lyrics of the song of the items learnt and also put taalam and recite the jathis and solkattus of the item.

### **Course Outcomes**

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

1. perform one Durga stuti or Saraswathi vandana in the traditional dance style.
2. perform one Vilahari Pallavi in the traditional dance style.
3. perform one Contemporary composer's work in the Kannada language.
4. sing the lyrics of the song of the items learnt and also put taalam and recite the bols of the item.

### **Course Content**

UNIT	Description	Topics
1	Dance 1	Durga Stuti -1 /Saraswathi Vandana – 1
2	Dance 2	Vilahari Pallavi – 1
3	Dance 3	Contemporary composer work – 1(Kannada lyrics)
4	Singing and recitation	Learning singing the lyrics of items and the recitation of bols

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
M21PAS425	<b>Practical–10 (P10)- Kathak</b>	SC	1	0	2	3	4

### **Course Outline**

This is practical course that teaches the students some of the important items in the repertoire of the Dance form and would also teach the students the method of singing the lyrics of the songs for the items that they learn in this course.

### **Course Objectives**

1. To teach the students one Durga stuti/Saraswathi Vandana/Shiv Vandana
2. To teach the students Dhamar Taal and its bols.
3. To teach the students how to sing the lyrics of the song of the items learnt and also put taalam and recite the jathis and solkattus of the item.

### **Course Outcomes**

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

1. The students will be able to perform one Durga stuti or Saraswathi vandana in the traditional dance style.
2. The students will be able to perform one bols composed in Dhamar Taal in the traditional dance style.
3. The students will be able to sing the lyrics of the song of the items learnt and also put taalam and recite the bols of the item.

### **Course Content**

UNIT	Description	Topics
1.	Dance – 1	Introduction of Dhamaar with laykari and tihai, Toda/tukda,chakradar toda/tukda
2.	Dance – 2	Paran chakradar paran,kavith,Ladi
3.	Dance – 3	Durga stuti/Saraswathi Vandana/Shiv Vandana
4.	Padhant	Padhant and singing of the dance sequences taught in this semester

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
M21PAS431	<b>Practical– 11 (P11) Kuchipudi</b>	SC	1	0	2	3	4

### **Course Outline**

This is a practical course for the students to learn the technique of Nattuvangam. The course contains the syllabus to learn the basics of the taalam and the different aspects of it.

### **Course Objectives**

1. 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.
2. To teach students the technical aspects of taalam
3. To enable the dancer to have a strong foundation in the knowledge of format of Nattuvangam playing.
4. To teach the students to do nattuvangam for the Dances that they have learned in their syllabus.

### **Course Outcomes**

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

1. Understand the approach Nattuvangam of Kuchipudi.
2. Do nattuvangam for Kuchipudi performances
3. The students can turn into professional Nattuvanars.
4. Will be able to further teach the Nattuvangam and also understand the intricacies in Nattuvangam

### **Course Content**

Unit	Description	Topics
1	Basics of Nattuvangam	Introduction
2	Taala	<ul style="list-style-type: none"> <li>• Tala Dasa pranas</li> <li>• Sapta tala</li> </ul>
3	Nattuvangam for Fundamentals	Nattuvangam for Adugulu, Jathulu
4	Nattuvangam for Tharangam and Thillana	Nattuvangam for Tharangam and Thillana

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
M21PAS432	<b>Practical– 11 (P11)</b> <b>Bharatanatyam</b>	SC	1	0	2	3	4

### **Course Outline**

This is a practical course for the students to learn the technique of Nattuvangam. The course contains the syllabus to learn the basics of the taalam and the different aspects of it.

### **Course Objectives**

1. To enable the dancers/artists of School of Performing Arts have a strong foundation in the basics and fundamentals in the nattuvangam of the Bharatanatyam
2. To teach students the technical aspects of taalam
3. To enable the dancer to have a strong foundation in the knowledge of format of Nattuvangam playing.
4. To teach the students to do nattuvangam for the Dances that they have learned in their syllabus.

### **Course Outcomes**

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

1. Understand the approach Nattuvangam of Bharatanatyam
2. Do nattuvangam for Bharatanatyam performances
3. The students can turn into professional Nattuvanars.
4. Will be able to further teach the Nattuvangam and also understand the intricacies in Nattuvangam.

### **Course Content**

Unit	Description	Topics
1	Basics of Nattuvangam	Introduction
2	Taala	<ul style="list-style-type: none"> <li>• Tala Dasa pranas</li> <li>• Sapta tala</li> </ul>
3	Nattuvangam for Fundamentals	Nattuvangam for Adavus
4	Nattuvangam for Tharangam and Thillana	Nattuvangam for Varnam

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
M21PAS433	<b>Practical– 11 (P11) Mohiniattam</b>	SC	1	0	2	3	4

### **Course Outline**

This is a practical course for the students to learn the technique of Nattuvangam. The course contains the syllabus to learn the basics of the taalam and the different aspects of it.

### **Course Objectives**

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

### **Course Outcomes**

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

1. Understand the approach Nattuvangam of Mohiniattam.
2. Do nattuvangam for Mohiniattam performances.
3. The students can turn into professional Nattuvanars.
4. Will be able to further teach the Nattuvangam and also understand the intricacies in Nattuvangam.

### **Course Content**

Unit	Description	Topics
1	Basics of Nattuvangam	Introduction
2	Taala	<ul style="list-style-type: none"> <li>• Tala Dasa pranas</li> <li>• Sapta tala</li> </ul>
3	Nattuvangam for Fundamentals	Nattuvangam for Adavus
4	Nattuvangam for Tharangam and Thillana	Nattuvangam for Varnam and Thillana

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
M21PAS434	<b>Practical– 11 (P11) Odissi</b>	SC	1	0	2	3	4

### **Course Outline**

This is a practical course for the students to learn the technique of Mardala and palying of manjira. The course contains the syllabus to learn the basics of the taalam and the different aspects of it.

### **Course Objectives**

1. To enable the dancers/artistes of School of Performing Arts have a strong foundation in the basics and fundamentals in the Manjira playing for Odissi.
2. To enable the dancer to have a basic understanding of the playing of the instrument Mardala.
3. To teach the students the basic concepts of Taala and its different aspects
4. To teach the students how to do Mardala and Manjira playing for the Dances that they have learned in their syllabus.

### **Course Outcomes**

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

1. play manjira for their dance pieces in Odissi style.
2. understand the basics of Mardala playing.
3. recite the taala in a number of ways and would have a comprehensive understanding about the concept of Taala.
4. play Manjira for the dance pieces that they have learnt.

### **Course Content**

Unit	Description	Topics
1	Basics of Nattuvangam	Introduction
2	Taala	<ul style="list-style-type: none"> <li>• Tala Dasa pranas</li> <li>• Prachalitha taala and Aprachalitha taala</li> </ul>
3	Manjira	Basics of manjira playing for the dance pieces learnt
4	Pakawaj and rhythmic instruments	Recitation of bols for chauka, tribhanga and other movements

Course Code	Course Title	Course Type	L	T	P	C	Hrs./ Wk.
M21PAS435	<b>Practical– 11 (P11) Kathak</b>	SC	1	0	2	3	4

### **Course Outline**

This is a practical course that focuses on teaching the taala or the rhythmic aspects and particularly from the dance perspective. The students will be taught the technique of recitation of the Taal and special terms use in Kathak dance.

### **Course Objectives**

1. To teach the students introduction to Taal and the basics of it
2. To teach the students the different aspects of the taal and its intricacies
3. To teach the students the concept of Yathis in teen taal.
4. To teach the students the taal of Pancham savari/shikhar/astamangal
5. To teach the students the technique of reciting the padhant for the dance sequences that they have learnt in their Masters program.

### **Course Outcomes**

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

1. The students will have an understanding on the concept of Taal.
2. The students will be able to recite the different taals and also will have a comprehensive understanding about the different aspects of the taal and its intricacies.
3. The students will have an understanding of the concept of Yathis in teen taal.
4. The students will be able to recite the taal of Pancham savari/shikhar/astamangal
5. The students will be able to use the technique of reciting the padhant for the dance sequences that they have learnt in their Masters program.

### **Course Content**

UNIT	Description	Topics
1	Introduction	<ul style="list-style-type: none"> <li>• Introduction of Upaj ang in teentaal</li> <li>• Ladi/ chalan / Chala/ bolbaant in any 2 Taal</li> </ul>
2	Special terms of Taal	<ul style="list-style-type: none"> <li>• Yatis presentation by toda or tihai or Paran in teentaal</li> <li>• Introduction of Atit and Anagat with tihai or toda in teentaal</li> </ul>
3	Taal	<ul style="list-style-type: none"> <li>• Introduction of any one Taal, Pancham savari/shikhar/astamangal</li> </ul>
4	Recitation	<ul style="list-style-type: none"> <li>• Recitation of all the above-mentioned pieces</li> </ul>



<b>Course Code</b>	<b>Course Title</b>	<b>Course Type</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>	<b>Hrs./ Wk.</b>
M21PA0402	<b>Practical – 12 (P12)</b> Group choreography	HC	0	0	3	3	3

<b>Course Code</b>	<b>Course Title</b>	<b>Course Type</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>	<b>Hrs./ Wk.</b>
M21PA0403	Field Trip	HC	-	-	-	2	-
<b>Course Code</b>	<b>Course Title</b>	<b>Course Type</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>	<b>Hrs./ Wk.</b>
M21PA0404	Dissertation	HC	-	-	-	4	-
<b>Course Code</b>	<b>Course Title</b>	<b>Course Type</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>	<b>Hrs./ Wk.</b>
M21PA0405	Internship	HC	-	-	-	2	-

## **CAREER DEVELOPMENT AND PLACEMENT**

Having a degree will open doors to the world of opportunities for you. But Employers are looking for much more than just a degree. They want graduates who stand out from the crowd and exhibit real lifeskills 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



List of Faculty members

SL NO	Name of Faculty	Designation	Contact No	Mail ID
1	Dr.Vidya Kumari Shimladka	Director	9482214242	<a href="mailto:vidyakumari.s@reva.edu.in">vidyakumari.s@reva.edu.in</a>
2	Prof.Maalyada Anand	Asst.Professor	9885868959	<a href="mailto:maalyada.anand@reva.edu.in">maalyada.anand@reva.edu.in</a>
3	Prof. Aswini Nambiar	Asst.Professor	9900940668	<a href="mailto:aswini.cp@reva.edu.in">aswini.cp@reva.edu.in</a>
4	Prof.Sruthy Chandrasekhar	Asst.Professor	9886062843	<a href="mailto:sruthy.chandrasekhar@reva.edu.in">sruthy.chandrasekhar@reva.edu.in</a>
5	Prof.Vrinda Sadasivan	Asst.Professor	9567357155	<a href="mailto:vrinda.sadasivan@reva.edu.in">vrinda.sadasivan@reva.edu.in</a>
6	Prof.Akhila G Krishnan	Asst.Professor	9447622377	<a href="mailto:akhilag.krishnan@reva.edu.in">akhilag.krishnan@reva.edu.in</a>
7	Prof. Arrghha Chatterjii	Asst.Professor	7980237051	<a href="mailto:arrghhachatterjii@reva.edu.in">arrghhachatterjii@reva.edu.in</a>
8	Prof.Anandraj Gonwar	Asst.Professor	9964940440	<a href="mailto:anandraj.gonwar@reva.edu.in">anandraj.gonwar@reva.edu.in</a>
9	Prof.Padmini Shreedhar	visiting faculty	9986174143	<a href="mailto:r17ppa07@sopa.reva.edu.in">r17ppa07@sopa.reva.edu.in</a>
10	Prof.C Bharath Kumar	visiting faculty	7259151671	<a href="mailto:bharath@reva.edu.in">bharath@reva.edu.in</a>
11	Prof. Rahul P V	visiting faculty	9074607640	<a href="mailto:rahul@reva.edu.in">rahul@reva.edu.in</a>
12	Prof. Nanjappa.D.S	visiting faculty	9845765239	<a href="mailto:nanjappa@reva.edu.in">nanjappa@reva.edu.in</a>
13	Prof. Nagaraj Pattar	visiting faculty	9964482999	<a href="mailto:nagaraj@reva.edu.in">nagaraj@reva.edu.in</a>
14	Prof.Divya Ghogale	visiting faculty	9916517695	<a href="mailto:Visitingfaculty@sopa.reva.edu.in">Visitingfaculty@sopa.reva.edu.in</a>
15	Prof.Vijaya Marthanda	visiting faculty	9845495887	<a href="mailto:Visitingfaculty1@sopa.reva.edu.in">Visitingfaculty1@sopa.reva.edu.in</a>

\*\*\*\*\*