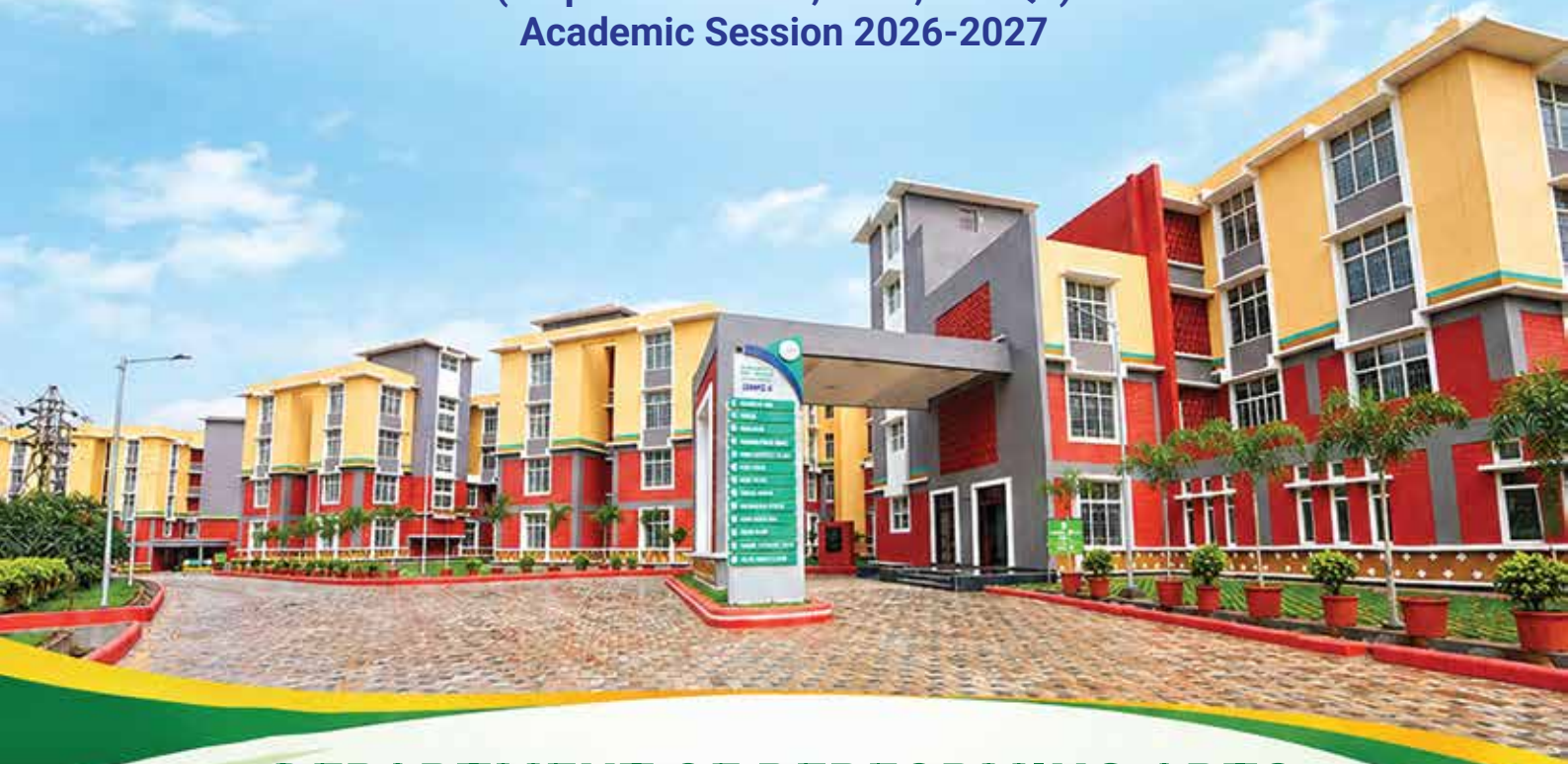
KISS

KALINGA INSTITUTE OF SOCIAL SCIENCES

CURRICULUM AND CREDIT FRAMEWORK FOR POSTGRADUATE PROGRAMME

MASTER OF ARTS IN PERFORMING ARTS

(As per NEP-2020, NCrF, NHEQF)
Academic Session 2026-2027



DEPARTMENT OF PERFORMING ARTS

SCHOOL OF TRIBAL CULTURE, PHILOSOPHY AND ECO-SPIRITUALISM

KALINGA INSTITUTE OF SOCIAL SCIENCES (KISS)
DEEMED TO BE UNIVERSITY

Higher Education Campus, KISS Campus-3, Bhubaneswar, Odisha, 751024
https://university.kiss.ac.in | https://kiss.ac.in

Deemed to be University, Bhubaneswar, Odisha (India)
M.A. in Performing Arts Syllabus (Academic Session: 2026-2027)

About the School

The School of Tribal Culture, Philosophy and Eco-Spiritualism, KISS Deemed to be University, established in 2017, addresses emerging academic, developmental, and societal needs through interdisciplinary and multidisciplinary programmes. The School strives to meet local, regional, national and global standards while advancing tribal resource management, indigenous knowledge systems, and sustainable development.

About the Department

The Department of Performing Arts, under the School of Tribal Culture, Philosophy and Eco-Spiritualism, KISS Deemed to be University, established in 2017, The Department of Performing Arts addresses emerging academic, developmental, and societal needs through interdisciplinary and multidisciplinary programmes that integrate music, dance, theatre, and allied performance traditions. The Department strives to meet local, regional, national, and global standards of artistic excellence while advancing tribal resource management, indigenous knowledge systems, and sustainable development through the preservation, documentation, and contemporary reinterpretation of traditional performing arts.

By nurturing creative expression rooted in cultural heritage, the Department aims to bridge indigenous artistic practices with modern pedagogical approaches fostering skilled performers, scholars, and cultural custodians equipped to sustain living traditions while contributing to community development, cultural tourism, and holistic, sustainable growth.

Vision & Mission of the School

Vision

To emerge as an internationally acclaimed School recognized for excellence in teaching, research, consultancy, outreach, skill development and social entrepreneurship, while promoting tribal cultural heritage and its diversity.

Mission

- To foster all-round development through multi-faceted education.
- To focus on sustainable resource management through innovative courses.
- To engage with communities to promote entrepreneurship and leadership.
- To manage resources effectively to create employment and self-employment opportunities.
- To recognize, commemorate and celebrate indigenous cultural memories of the empowering icons and processes.

Programme Overview

- **Programme Title:** M.A. in Performing Arts
- **Programme Type:** Postgraduate

Programme Description

The Two-Year Post-Graduate Programme in Performing Arts at KISS Deemed to be University is designed in accordance with the National Education Policy (NEP) 2020. This programme consists of four semesters with a total 19 papers, including 11 Core Papers/Courses, 4 Special Papers, 3 Tribal Papers and 1 Field Work and Dissertation Paper with 20 Credits. The total credits for the programme are 90.

The M.A. in Performing Arts programme is designed to provide students with a comprehensive understanding of Indian history, world history and diverse historiographical traditions. It places special emphasis on the study of tribal societies, indigenous knowledge systems and the rich historical and cultural heritage of Odisha, fostering critical thinking, research skills and a deeper appreciation of historical processes.

Process of Curriculum Development

The curriculum has been developed following the standard KISS-DU curriculum development protocol:

1. Formation of Syllabus Committee with domain experts.
2. Consultation with stakeholders (students, alumni, employers, community).
3. Review and approval by School faculty.

4. Vetting by Board of Studies (BoS) with external experts.
5. Final approval by the Academic Council.
6. Integration of NEP-2020, CBCS, NCrF, and NHEQF guidelines.

Eligibility for Admissions with No. of Seats

As per the admission guidelines and brochure of the KISS Deemed to be University.

Examination Pattern

The medium of examination is English which will be reflected in the final grade sheet/certificate. Provided that for a language subject answers are to be in that language. Sanskrit may be written in Odia script but language has to be Sanskrit.

Duration of the Examinations – Mid Semester & End Semester

1. **End Semester Examination:** 2.5 hours
2. **Mid Semester Examination:** 1 hour
3. **Practical Examination:** 2 hours

The School of Tribal Culture, Philosophy and Eco-Spiritualism shall have a designated faculty as Examination Coordinator has been decided by the Vice Chancellor in addition to the Controller of Examinations of the University.

Continuous Evaluation and Mid Semester Examination

a) Mid semester examination will be of 1-hour duration for 20/10 marks (20 for subjects having no practical and 10 for subjects with practical papers). There shall be no pass mark in Mid Semester examination.

b) The Mid-Semester Examination shall be conducted and valued by the Faculty teaching the corresponding paper. A student who fails to appear in a Mid-Semester Examination **will be allowed one more chance** to take the same examination before appearing for the concerned term-end examination. There will be no provision to re-appear in the Mid-Semester Examination for improvement.

c) For subjects with practicals there will be a Mid-Semester practical examination carrying 10 marks.

d) The University authority shall preserve the answer scripts of the End Semester examination for **12 months** from the date of publication of result for reference.

e) A student has to appear for the mid semester examination positively. Absence will be considered as fail; however, the candidate may be allowed to appear before commencement of the concerned Term-End examination under special case duly considered by the Programme Head.

Distribution of Marks in End Semester and Continuous Evaluation

(Irrespective of credit in a course/Paper)

Course Type	Maximum Marks	Semester-End theory Mark	Continues Evaluation Marks /Sessional	Mid Semester theory Mark	Semester-End and Practical mark	Mid Semester Practical Mark
Without Practical	**100**	**60**	**20**	**20**	**----**	**--**
With Practical	**100**	**50**	**10**	**10**	**20**	**10**
Only Practical	**100**	**------**	**-------**	**-------**	**60**	**40**

Distribution of Sessional Marks:

Course Type	Maximum Mark	Mid Semester	Attendance	Surprise Test/Quiz/Viva	Assignment/ Presentation
Without Practical	**40**	**20**	**Above 95%-**	**10**	**05**
With Practical	**30**	(Theory 10 + Practical 10)=20	**85%-94%-**	**05**	**Nil**
Only Practical	**40**	Practical 30	**75%-84%-**	**5**	

Examination Question Pattern of End Term Examination

The evaluation process may cover summative and formative aspects and assess understanding applications, articulation, program and course outcome.

Question Pattern		With Practical	Without Practical
Part-I –Objective	**Answer in MCQ/ in one word/in one sentence as directed**	**1x5=5**	**1x6=6**
Part-II- Very Short Type	**Answer within 50 words. Answer any 3 out of 5 questions (with practical) and Answer any 5 out of 7 question**	**2x3=6**	**2x5=10**

	(without practical)		
Part-III- Short Type	**Answer within 250 words Answer any 3 out of 5 questions (with practical) and Answer any 4 out of 6 question (without practical)**	**5x3=15**	**5x4=20**
Part-IV- Long Type	**Answer within 800 words. Answer any 3 out of 5 questions**	**8x3=24**	**8x3=24**
Total		**50**	**60**
For Practical Paper		**One Major Experiment-10 Record- 05 Viva voce-05**	---

Examination Question Pattern of Mid Semester Examination

Question Pattern		**With Practical**	**Without Practical**
Part-I –Objective	**Answer in MCQ/ in one word/in one sentence as directed**	**1x3=3**	**1x6=6**
Part-II- Very Short Type	**Answer within 50 words. Answer any 1out of 2 questions (with practical) and Answer any 2 out of 3 question (without practical)**	**2x1=2**	**2x2=4**
Part-III- Short Type	**Answer within 250 words Answer any 1 out of 2 questions (with practical) and Answer any 2 out of 3 question (without practical)**	**5x1=5**	**5x2=10**
Total		**10**	**20**
For Practical Paper		**One Major Experiment-5 Record- 02 Viva voce-03**	---

Award of Degree:

A Degree certificate under the official seal of the university and signed by the Vice-Chancellor shall be presented at the Convocation or in absentia to each of the successful students of particular degree. The

Controller of Examinations shall issue the mark/grade sheet of each semester to the candidates in the sheet of each semester to the candidates in the prescribed format.

Programme Educational Objectives (PEOs):

The School / Department of Tribal Culture, Philosophy and Eco-spiritualism under KISS Deemed to be University offers two years Post Graduate Programmes of Performing Arts.

PEO-1. To educate Tribal students in Performing Arts along with Digital Multimedia Courses so that they can work professionally in the field of Theatre, Films as well as TV media. They can do their own Contemporary Tribal Theatre and Films reflecting their indigenous Art & Culture innovatively and stand in the mainstream of National Culture with their own identity and dignity. They can be vanguards of their own Culture.

PEO-2. To expose students to fieldwork, research work, so that they can do independent works in different fields, specifically in the field of Performing Arts.

PEO-3. To equip students with a good environment to demonstrate high levels of communication skills, creativity, responsibility, team work and leadership in their career.

PEO-4. The Programme of Performing Arts aims at grooming students to cope up with new and broad emerging environments where alternative viewpoints and new knowledge is required and appreciated for Performing at national and international levels.

PEO-5. Students interested in different Cultural Centers / Organizations/ Universities will be benefited from the papers offered in this programme (Performing Arts).

Programme Outcomes (PO)

(Aligned with NEP-2020 Graduate Attributes; Schools may customize.)

	Attributes	**Description**

PO1	**Moral and Ethical Values**	Demonstrate ethical responsibility, cultural sensitivity, integrity, and respect for diverse artistic and tribal traditions.
PO2	**Disciplinary Knowledge**	Acquire comprehensive knowledge of performing arts, tribal culture, theatre, dance, music, aesthetics, and cultural history.
PO3	**Communication Skills**	Develop effective verbal, non-verbal, written, and performance-based communication skills in academic and artistic contexts.
PO4	**Critical Thinking, Problem Solving and analytical Reasoning**	Apply analytical and interpretative abilities to evaluate artistic forms, cultural practices, performance traditions, and contemporary issues. Identify and address artistic, social, and cultural challenges through creative and

		practical approaches.
PO5	**Indian Knowledge system(IKS)**	Demonstrate comprehensive knowledge of Indian classical, folk, tribal, and contemporary performing arts, rooted in the philosophical and aesthetic principles of the Indian Knowledge System.
PO6	**Research Skills**	Develop research aptitude through documentation, fieldwork, analysis, preservation, and interpretation of performing arts and tribal heritage.
PO7	**Teamwork and Collaboration**	Work collaboratively in performances, productions, cultural projects, workshops, and community engagements.

PO8	**Digital Literacy**	Use digital tools, media technologies, documentation methods, and communication platforms effectively in performing arts practice and research.
PO9	**Lifelong Learning**	Cultivate continuous learning, adaptability, and self-development in artistic and academic pursuits.
PO10	**Leadership and Cultural Responsibility**	Demonstrate leadership qualities in preserving, promoting, and managing cultural and artistic practices responsibly.
PO11	**Professional and Creative Skills**	Develop professional competence, creativity, performance techniques, production skills, and entrepreneurial abilities in performing arts.

PO12	**Environmental and Cultural Sustainability Awareness**	Promote sustainable cultural practices, environmental consciousness, and preservation of indigenous knowledge systems and heritage traditions.

Programme Specific Outcomes (PSOs):

PSO-1. The tribal students will develop their own contemporary theatre and films reflecting their indigenous art and culture to join the mainstream culture of the country with their own identity and dignity. This being the first Performing Arts course for Tribal students not only in Odisha but also in India, it has to be promoted as a model course in all the states and countries to provide scope for the study of heritage of the indigenous/traditional art, dance, music & theatre to strengthen the indigenous Performing Art forms to face the challenges of Globalization effectively.

PSO-2. To provide higher education and research opportunities in all different aspects of Tribal art, dance, music, theatre etc. To research, document, compile and publish different forms of Tribal Performing Arts of all the 62 tribes of Odisha through extensive fieldwork.

PSO-3. To preserve the collected forms of Tribal Performing Art forms through multimedia documentation in a systematic manner in digital form. To collect the available materials used in the tribal life in different areas of Odisha before they disappear and to exhibit them systematically in the indoor and outdoor exhibitions and to make those places attractive tourist spots.

PSO-4. To encourage comparative study of Odisha Tribal Performing Arts with that of other states of India. Similarly, to encourage the study of the Tribal Performing Arts of South Asia and other nations of the world, particularly, the Tribal Performing Art of developing countries.

PSO-5. To organize workshops to enrich the research-oriented teaching-learning process. To

implement these objectives to enter into an agreement with other University/research centers of the State of Odisha, India and the World.

M.A. Performing Art Revised Syllabus

Proposed distribution of Credits for Master's Degree in Performing Arts

As per NEP-2020

SUBJECT: PERFORMING ARTS

Course Structure

FIRST SEMESTER

Paper Code	Paper Name	Credit			Total Credits
		L	T	P	
PA40001	Dance, Drama education, Pedagogy and Research	3	1	0	4
PA40003	Study of Different Folk Dances of India	2	0	2	4
PA40005	Costumes and Ornaments In Folk And Tribal Dances of Odisha	2	0	2	4
PA40007	Tribal People and Their Belief System	3	1	0	4
PA40009	Evolution of the Performing Arts of Odisha with Special Reference to Prahalad Natak	2	0	2	4
TC40051	Tribal Culture in India: Transition and Change	3	1	0	4
Total					**24**

SECOND SEMESTER

Paper Code	Paper Name	Credit			Total Credits
		L	T	P	
Core paper-VI PA 40002	Indian Dance Forms	3	0	1	4
PA40004	Contribution of Musicologists and their textual Tradition	3	1	0	4
Core paper-VII RP40032	Special Paper-I (Choose any one) A. Role of makeup in a play production	2	0	2	4
Core paper-VII BP40032	B.Concept of Bhaba and Rasa	3	1	0	4
Core Paper VIII DP40034	Special Paper-II (Choice any one) A. Indian Dance Revivalist Movement	3	1	0	4
Core Paper VIII PP40034	B. Performance As a Tool For Social Empowerment	2	0	2	4

Core paper-X PA40006	Artificial Intelligence in Performing Arts	3	1	0	4
TC40052	Tribal Movements in India With Special Reference to Odisha	3	1	0	4
			Total		**24**
Students who exit at the end of 1st year shall be awarded a Postgraduate Diploma					

THIRD SEMESTER

Paper Code	**Paper Name**	**Credit**			**Total Credit**
		L	T	P	
RM50001	Research Methodology	3	1	0	4
CA50005	Computer Application and Data Analysis	3	0	1	4
RE50003	Research and Publication Ethics	2	0	0	2
DP50031	Special Paper–III (Choice any one) A. Drama: Dramatic Literature	2	0	2	4
PP50031	B. Performance: Facial Expression and Body Movement using Navarasa				
DP50033	Special Paper–IV (Choice any one) A Dancing Diversity: Tribal and Folk Dances of Odisha	2	0	2	4

PP50033	B. Performance: Theatre Games and Body Movement	2	0	2	4
TC50051	Tribal Eco-Spiritualism	3	1	0	4
Total Credit					20

FOURTH SEMESTER

Paper Code	Paper Name	Credit			Total Credits
		L	T	P	
FD50082	Fieldwork and Dissertation	0	0	20	20
				Total	**20**

Grand Total Credit = 90

- **One credit = 1 hour for theory classes**
- **One credit = 2 hours for practical Classes**

FIRST SEMESTER

Dance, Drama, Education, Pedagogy, and Research

CODE-PA40001

CREDIT 4

Objective: To develop a comprehensive understanding of movement analysis, traditional Indian dance, and theater forms and their contemporary applications through the study of key scholars, practices, and emerging trends.

Unit 1: Foundations of Movement Analysis

- Introduction to kinesthetics and the Laban system
- Eminent scholars and their works (e.g., Rudolf Laban, Irmgard Bartenieff, Warren Lamb)
- Principles of effort, shape, and space in movement analysis

Unit 2: Indian Dance and Movement Traditions

- Eminent scholars and their works on Indian dance (e.g., Kapila Vatsyayan, Mandakranta Bose, Dharamraj Diwakar)
- Classical Indian dance forms (Bharatanatyam, Kathak, Odissi, Kuchipudi, Kathakali)
- Folk and tribal dance forms (e.g., Chhau, Bihu, Ghoomar)
- Yoga and its influence on movement practices

Unit 3: Applied Areas of Dance and Theatre

- Dance therapy and movement analysis applications
- Cross-cultural training and education through dance
- Theatre as part of curriculum from primary education to university system

- Relevance of traditional theatre training (e.g., Natyashastra)

Unit 4: Movement Analysis in Indian Theatre

- Eminent scholars and their works on Indian theatre (e.g., Bharata Muni, Abhinavagupta, Ranjabati Sircar)
- Theatre games, martial arts, and puppetry in movement training
- Trends in Indian theatre research and scholarship

Unit 5: Theatre Patronage and Contemporary Developments

- Major institutions, organizations, government, corporate, and private bodies promoting theatre
- Important theatre festivals and award recipients
- Current affairs and emerging trends in Indian theatre

Course Outcomes:

CO-1. Analyse movement using kinaesthetic principles and the Laban system.

CO-2. Demonstrate knowledge of Indian dance and theatre traditions, their history, and eminent scholars.

CO-3. Apply movement analysis techniques to applied areas like therapy, education, and cross-cultural training.

CO-4. Evaluate the relevance of traditional theatre training and emerging trends in Indian theatre.

CO-5. Identify major patrons, organizations, and events promoting theatre in contemporary India.

CO–PO Mapping Table

COs \ POs	PO1	PO2	PO3	PO4	PO5	PO6
CO-1	3	2	2	2	2	1
CO-2	3	3	3	2	3	2
CO-3	3	2	2	3	2	3
CO-4	3	3	2	3	3	2

CO-5	3	2	2	2	3	2

Legend: 3 = Strong, 2 = Moderate, 1 = Low

Cross-Cutting Issues

Issue	Description	Units	COs
Education	Pedagogy and curriculum	Unit 3	CO3
Cultural Awareness	Indian traditions	Unit 2	CO2
Research	Movement studies	Unit 1	CO1
Innovation	Applied practices	Unit 3	CO3
Collaboration	Theatre training	Unit 4	CO4

SDG Mapping

SDG	Title	Relevance	COs
SDG4	Quality Education	Pedagogy	CO1-5
SDG5	Gender Equality	Inclusive arts	CO3
SDG10	Reduced Inequalities	Access to culture	CO2
SDG11	Sustainable Communities	Cultural preservation	CO2,5
SDG17	Partnerships	Institutions	CO5

Suggested Readings

- Bose, M. (1998). Movement and dance in Indian theatre. Abhinav Publications.
- Diwakar, D. (2008). Kinesthetic principles in Indian dance. Niyogi Books.
- Huang, V. (2011). Embodying movement analysis. Dance Books Ltd.
- Jain, S. (2014). Indian theatre traditions: An overview. Niyogi Books.
- Laban, R., & Ullmann, L. (2011). The mastery of movement (4th ed.). Dance Books Ltd.
- Ramnarayan, G. (2005). Natyashastra: A treatise on ancient Indian dramaturgy and histrionics. Chaukhamba Surbharati Prakashan.
- Richmond, F. (2013). Indian theatre: Brief history and practice. Motilal Banarsidass.

- Sircar, R. (1994). Indian theatre: Tradition and continuity. Niyogi Books.
- Vatsyayan, K. (1996). Traditions of Indian folk dance. Abhinav Publications.
- Zarrilli, P. (2009). Psychophysical acting: An intercultural approach after Stanislavski. Taylor & Francis.

Study of Different Folk Dances of India

Code-PA40003

Credit 4

Course Objective

This course aims to introduce students to the rich diversity of Indian folk dance traditions with special reference to regional cultural practices, music, costume, ritual significance, and performance techniques. The course encourages analytical understanding of the historical, social, and aesthetic dimensions of folk dances such as Bengali, Rajasthani, Gujarati, Bihu, and Chhattisgarhi dance forms. It also seeks to develop awareness regarding the preservation and contemporary relevance of India's folk performing arts traditions.

Unit – I

Introduction to Indian Folk Dance Traditions

- Concept and meaning of Folk Dance
- Classification and characteristics of Indian folk dances
- Folk dance as cultural identity and community expression
- Regional diversity of Indian folk dance traditions
- Role of music, costume, instruments, and rituals in folk dance

Unit – II

Bengali and Rajasthani Folk Dances

Bengali Folk Dances

- Introduction and cultural background
- Chhau, Baul dance traditions, Jhumur, and Gambhira
- Costume, music, and performance style
- Religious and social significance

Rajasthani Folk Dances

- Cultural heritage of Rajasthan
- Ghoomar, Kalbelia, Bhavai, and Terah Taali
- Costume, rhythmic patterns, and musical accompaniment
- Folk dance in festivals and tourism

Unit III

Gujarati and Bihu Folk Dances

Gujarati Folk Dances

- Historical and cultural background
- Garba, Dandiya Raas, Tippani, and Padhar dance
- Circular formations, rhythm, and festive significance
- Costume and musical instruments

Bihu Dance of Assam

- Origin and evolution of Bihu dance
- Performance style and energetic movement patterns
- Musical instruments and traditional songs
- Role of Bihu in Assamese social and agricultural life

Unit IV

Chhattisgarhi Folk Dances and Contemporary Relevance

Chhattisgarhi Folk Dances

- Cultural traditions of Chhattisgarh
- Panthi, Raut Nacha, Sua Nach, and Karma dances
- Ritualistic and community significance
- Music, costume, and movement vocabulary

Contemporary Relevance of Folk Dances

- Preservation and documentation of folk traditions
- Folk dance in modern stage performances
- Government and institutional support for folk arts
- Challenges of globalization and commercialization.

Course Outcomes (COs)

CO1: Understand the historical and cultural background of major folk dances of India.
CO2: Identify the regional characteristics, costumes, music, and performance styles of selected folk-dance traditions.
CO3: Analyze the social, ritualistic, and festive significance of Indian folk dances.
CO4: Compare different folk-dance traditions based on movement vocabulary, musical patterns, and cultural identity.
CO5: Develop knowledge regarding the preservation, documentation, and contemporary presentation of folk-dance traditions in India.

CO–PO Attainment Matrix (1–3 Mapping)

COs \ POs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO-1	3	2	2	2	2	1	2	1	1	3	1	2
CO-2	3	2	2	3	2	2	3	2	1	2	2	2
CO-3	3	3	2	2	3	2	2	2	1	3	1	2
CO-4	2	3	3	2	2	2	2	2	1	2	2	2
CO-5	2	3	3	3	2	2	2	2	1	3	2	3
Average	2.6	2.6	2.4	2.4	2.2	1.8	2.2	1.8	1.0	2.6	1.6	2.2

Mapping Scale

Scale	Level of Attainment
3	Strong
2	Moderate
1	Low

Cross-Cutting Issues

Issue	Description	Units	COs
Cultural Heritage	Preservation of Indian folk dance traditions	Unit I-IV	CO1, CO5
Regional Diversity	Understanding cultural identity through folk dance	Unit II, III, IV	CO2, CO4
Social and Ritual Awareness	Dance as ritual and community expression	Unit I-IV	CO3
Sustainability and Preservation	Documentation and safeguarding folk traditions	Unit IV	CO5
Creative and Comparative Thinking	Comparative study of dance forms and aesthetics	Unit II, III	CO4

SDG Mapping

SDG	Title	Relevance to Course	COs
SDG 4	Quality Education	Promotes cultural learning and traditional knowledge	CO1-CO5
SDG 5	Gender Equality	Encourages inclusive participation in folk arts	CO2
SDG 10	Reduced Inequalities	Recognition of	CO3, CO4

		regional and indigenous cultural identities	
SDG 11	Sustainable Cities and Communities	Safeguarding intangible cultural heritage	CO5
SDG 17	Partnerships for the Goals	Community and institutional collaboration in preservation	CO5

Suggested Books

- **Khokar, Mohan** — *Folk Dances of India*
- **Varadpande, Manohar Laxman** — *Indian Folk and Tribal Dances*
- **Dube, S. C.** — *Folk Culture of India*
- **Kothari, Sunil** — *Dance Dialects of India*
- **Bhattacharya, Asutosh** — *Traditional Dances of India*
- **Pani, Jiwan** — *Performing Arts in India*
- **Mahapatra, Khageswar** — *Lokakala O Loka Sanskriti*
- **Vatsyayan, Kapila** — *Indian Classical Dance*
- **Sahai, Dinesh** — *Folk Performing Arts of India*
- **Chakravarty, Amita Dutt** — *Indian Folk Dance Traditions*

Costume and Ornament in Folk and Tribal Dances of Odisha

Code-PA40005

Credit 4

Course Objective

This course aims to provide comprehensive knowledge about the traditional costumes and ornaments used in the folk and tribal dances of Odisha. It focuses on the cultural symbolism, aesthetic values, regional diversity, and ritual significance of attire and adornment in various dance traditions. The course also develops an understanding of indigenous craftsmanship, material culture, and the role of costume and ornamentation in preserving the identity of Odisha's folk and tribal performing arts.

Unit – I

Introduction to Costume and Ornamentation in Performing Arts

- Concept and significance of costume and ornament in dance
- Relationship between costume, identity, and performance
- Traditional textile and ornament-making practices of Odisha
- Materials, colors, patterns, and indigenous craftsmanship
- Role of makeup, headgear, and accessories in folk and tribal dance

Unit II

Costume and Ornament in Folk Dances of Odisha

- Sambalpuri Folk Dance costumes and ornaments
- Dalkhai dance attire and traditional jewelry
- Rasarkeli and Nachaniya costume traditions
- Ghumra dance headgear, percussion-related attire, and warrior aesthetics
- Folk costume as representation of social and cultural identity

Unit III

Costume and Ornament in Tribal Dances of Odisha

- Tribal costume traditions of Kandha, Santal, Munda, and Oraon communities
- Use of natural materials, beads, feathers, shells, and metal ornaments
- Ritual and ceremonial significance of tribal adornment
- Body painting, tattoos, and symbolic motifs in tribal performances
- Dance attire during festivals, hunting rituals, and seasonal celebrations

Unit IV

Preservation and Contemporary Relevance

Documentation and preservation of traditional costume heritage
Influence of modernization on folk and tribal costume practices
Costume adaptation in stage and contemporary performances
Government and institutional initiatives for safeguarding traditional crafts
Role of costume and ornament in cultural tourism and identity preservation

Course Outcomes (COs)

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

CO1: Understand the historical and cultural importance of costume and ornamentation in Odisha's folk and tribal dances.
CO2: Identify the regional variations in traditional attire, ornaments, makeup, and accessories used in different dance forms.
CO3: Analyze the symbolic and ritualistic significance of costumes and ornaments in folk and tribal performances.
CO4: Compare the costume traditions of various folk and tribal communities of Odisha.
CO5: Develop awareness regarding preservation, documentation, and contemporary adaptation of traditional costume and ornament practices.

CO–PO Attainment Matrix (1–3 Mapping)

COs \ POs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO-1	3	2	2	2	2	1	2	1	1	3	1	2
CO-2	3	2	2	3	2	2	2	2	1	2	2	2
CO-3	3	3	2	2	3	2	2	2	1	3	1	2
CO-4	2	3	3	2	2	2	2	2	1	2	2	2
CO-5	2	3	3	3	2	2	2	2	1	3	2	3
Average	2.6	2.6	2.4	2.4	2.2	1.8	2.0	1.8	1.0	2.6	1.6	2.2

Mapping Scale

Scale	Level of Attainment
3	Strong
2	Moderate
1	Low

Cross-Cutting Issues

Issue	Description	Units	COs
Cultural Heritage	Preservation of folk and tribal costume traditions	Unit I-IV	CO1, CO5
Indigenous Knowledge	Traditional craftsmanship and ornament-making practices	Unit I, III	CO2, CO3
Identity and Representation	Costume as social and cultural identity	Unit II, III	CO3, CO4
Sustainability and Preservation	Safeguarding traditional costume heritage	Unit IV	CO5
Creative and Comparative Thinking	Comparative study of folk and tribal attire traditions	Unit II, III	CO4

SDG Mapping

SDG	Title	Relevance to Course	COs
SDG 4	Quality Education	Promotes cultural and traditional knowledge systems	CO1-CO5
SDG 5	Gender Equality	Understanding gender roles through costume traditions	CO3
SDG 10	Reduced Inequalities	Recognition of indigenous and tribal	CO2, CO4

		cultural identities	
SDG 11	Sustainable Cities and Communities	Safeguarding intangible cultural heritage and crafts	CO5
SDG 17	Partnerships for the Goals	Institutional support and cultural preservation initiatives	CO5

Suggested Books / References

- **Boulanger, Chantal** — *Traditional Costumes and Textiles of India*
- **Elwin, Verrier** — *Tribal Art of Middle India*
- **Dash, Dinanath** — *Tribal Art and Culture of Odisha*
- **Mahapatra, Sitakant** — *The Culture and Heritage of Odisha*
- **Mohanty, J. K.** — *Folk Culture of Odisha*
- **Varadpande, Manohar Laxman** — *Indian Folk and Tribal Arts*
- **Biswas, Shukla** — *Dance Costumes of India*
- **Pani, Jiwan** — *The Cultural Heritage of Odisha*
- **Mahapatra, Khageswar** — *Lokasanskriti O Lokakala*
- **Nanda, B. N.** — *Arts and Crafts of Odisha*

Tribal People and their Belief System

Code PA40007

Credit: 4

Objective:

To provide an in-depth understanding of the diverse belief systems and cultural practices of the tribal communities in Odisha, India.

Unit I: Introduction to Tribal Communities of Odisha

- Overview of major tribal communities in Odisha
- Geographical distribution and demographic profile
- Historical background and socio-economic status

Unit II: Animistic and Nature-Based Belief Systems

- Worship of nature and natural elements
- Significance of sacred groves and their conservation
- Rituals and festivals related to agriculture and harvest

Unit III: Influence of Hinduism and Syncretism

- Assimilation of Hindu deities and practices
- Syncretic belief systems and their evolution
- Role of shamans and traditional healers

Unit IV: Tribal Art, Crafts, and Oral Traditions

- Significance of art and crafts in tribal belief systems
- Storytelling, folk tales, and oral traditions
- Music, dance, and their symbolic representations

Unit V: Contemporary Challenges and Preservation Efforts

- Impact of modernization and globalization
- Efforts towards preservation of tribal culture and belief systems
- Role of government and non-governmental organizations

Course Outcomes:

CO-1. Analyse the historical and social context that shaped the belief systems of various tribal communities in Odisha.

CO-2. Examine the interconnection between tribal belief systems, cultural practices, and their relationship with nature.

CO-3. Critically evaluate the impact of modernization and globalization on traditional tribal belief systems.

CO-4. Appreciate the contributions of tribal communities to the rich cultural heritage of Odisha and India.

CO-5. Develop sensitivity and respect for the diversity of belief systems and cultural practices.

CO–PO Attainment Matrix (1–3 Mapping)

COs \ POs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO-1	3	2	2	2	2	1	2	1	1	3	1	2
CO-2	3	3	2	2	3	2	2	2	1	3	1	2
CO-3	2	3	3	2	2	2	2	2	1	2	2	2
CO-4	3	2	2	3	2	2	2	2	1	3	2	2
CO-5	2	2	3	3	3	2	2	2	1	2	2	3
Average	2.6	2.4	2.4	2.4	2.4	1.8	2.0	1.8	1.0	2.6	1.6	2.2

Mapping Scale

Scale	Level of Attainment
3	Strong
2	Moderate
1	Low

Cross-Cutting Issues

Issue	Description	Units	COs
Environmental Awareness	Nature-based beliefs	Unit2	CO2

Cultural Sensitivity	Respect for traditions	Unit1,4	CO5
Heritage Preservation	Traditions and rituals	Unit5	CO4
Social Awareness	Community structures	Unit3	CO1
Critical Thinking	Modernization impacts	Unit5	CO3

SDG Mapping

SDG	Title	Relevance	COs
SDG4	Quality Education	Cultural knowledge	CO1-5
SDG10	Reduced Inequalities	Respect diversity	CO5
SDG11	Sustainable Communities	Cultural preservation	CO4
SDG13	Climate Action	Nature worship	CO2
SDG17	Partnerships	Community engagement	CO3

Suggested Readings:

1. Rath, G. C. (2016). Tribal cultural heritage in India: Conservation and preservation. Concept Publishing Company.
2. Mohanty, B. B. (Ed.). (2008). Tribal arts and crafts of Odisha. Manotri Publishers
3. Patnaik, N. (2012). Tribes of Odisha: Survivals and their cultural patterns. Gyan Publishing House.
4. Mahapatra, L. K. (1986). Tribal religion: A study of the mode of interaction between man and his environment. Inter-India Publications.
5. Pfeffer, G., & Behera, D. K. (Eds.). (2002). Contemporary society: Tribal studies (Vol. 6). Concept Publishing Company.

Evolution of The Performing Arts of Odisha With Special Reference to Prahalad Natak

Code-PA40009

Credit-4

Course Objective

This course aims to provide an in-depth understanding of the historical evolution of the performing arts traditions of Odisha, with special emphasis on Prahalad Natak as a significant folk theatrical form. The course explores the origin, development, aesthetic structure, music, acting style, ritual aspects, and socio-cultural relevance of Prahalad Natak within the broader context of Odisha's performing arts heritage. It also examines the role of traditional theatre in cultural preservation and contemporary performance practices.

Unit I

- Introduction to the Performing Arts of Odisha
- Concept and scope of performing arts
- Historical development of performing arts in Odisha
- Folk, tribal, classical, and theatrical traditions of Odisha
- Role of religion, ritual, and community in performance traditions
- Music, dance, drama, and storytelling practices in Odisha

Unit II

- Origin and Development of Prahalad Natak
- Historical background and emergence of Prahalad Natak
- Influence of Vaishnavism and Bhakti movement
- Mythological foundation and narrative structure
- Regional spread and performance traditions
- Contribution of Prahalad Natak to folk theatre heritage of Odisha

Unit III

- Performance Elements of Prahalad Natak
- Acting style and dialogue delivery
- Music, singing patterns, and instrumental accompaniment

- Costume, makeup, ornaments, and stagecraft
- Characterization and symbolic representation
- Ritualistic practices and audience participation

Unit IV

- Contemporary Relevance and Preservation
- Prahalad Natak in modern performance context
- Documentation and archival practices
- Challenges of modernization and commercialization
- Role of cultural institutions and government initiatives
- Preservation and transmission of traditional theatre practices

Course Outcomes (COs)

CO1: Understand the historical evolution of the performing arts traditions of Odisha.

CO2: Identify the origin, structure, and performance elements of Prahalad Natak.

CO3: Analyze the music, acting style, costume, and ritualistic dimensions of Prahalad Natak performances.

CO4: Evaluate the socio-cultural and religious significance of traditional theatre in Odisha.

CO5: Develop awareness regarding preservation, documentation, and contemporary adaptation of Prahalad Natak and related performing arts traditions.

CO–PO Attainment Matrix (1–3 Mapping)

COs \ POs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO-1	3	2	2	2	2	1	2	1	1	3	1	2
CO-2	3	3	2	2	2	2	2	2	1	3	1	2
CO-3	3	2	2	3	2	2	3	2	1	2	2	2
CO-4	2	3	3	2	3	2	2	2	1	3	2	2
CO-5	2	3	3	3	2	2	2	2	1	3	2	3
Average	2.6	2.6	2.4	2.4	2.2	1.8	2.2	1.8	1.0	2.8	1.6	2.2

Mapping Scale

Scale	Level of Attainment
3	Strong
2	Moderate
1	Low

Cross-Cutting Issues

Issue	Description	Units	COs
Cultural Heritage	Preservation of Odisha's traditional theatre heritage	Unit I-IV	CO1, CO5
Religious and Ritual Awareness	Influence of Vaishnavism and Bhakti traditions	Unit II, III	CO2, CO4
Community Participation	Audience engagement and collective cultural identity	Unit III	CO3, CO4
Sustainability and Preservation	Documentation and safeguarding of folk theatre traditions	Unit IV	CO5
Creative and Critical Thinking	Analysis of performance structure and aesthetics	Unit III	CO3

SDG Mapping

SDG	Title	Relevance to Course	COs
SDG 4	Quality Education	Promotion of cultural and traditional knowledge systems	CO1-CO5
SDG 5	Gender Equality	Inclusive participation in performing arts traditions	CO3
SDG 10	Reduced Inequalities	Recognition of regional and folk cultural identities	CO4

SDG 11	Sustainable Cities and Communities	Safeguarding intangible cultural heritage	CO5
SDG 17	Partnerships for the Goals	Institutional and community collaboration for preservation	CO5

Suggested Books / References

1. Folk Theatre of Orissa — A foundational study on the folk theatre traditions of Odisha including Prahalad Natak. (Google Books)
2. Folk Theatre Beyond Boundaries: A Study of Kushan Gan and Prahalad Natak — Comparative and analytical study of regional folk theatre traditions with special focus on Prahalad Natak. (biblio.ub.uni-heidelberg.de)
3. Back to the Roots: Essays on Performing Arts of India — Discusses traditional Indian performing arts and folk theatrical practices. (Wikipedia)
4. Indian Folk Theatre — Comprehensive reference on Indian folk theatre traditions and performance structures.
5. Traditional Theatre in India — Important work on the evolution and aesthetics of Indian traditional theatre forms.
6. Prahallada Nataka — Original dramatic text and important primary source of Prahalad Natak tradition.
7. Use of Adversity: Embodiments of Culture and Crisis in the Prahlada Nataka of Orissa — Scholarly analysis of performance, ritual, and socio-cultural dimensions of Prahalad Natak.
8. Performing Arts of Odisha — Reference work on Odisha's dance, drama, and folk performance traditions.
9. Cultural Heritage of Odisha — Explores the historical and cultural heritage of Odisha including folk performance traditions.
10. Lokanatya Parampara of Odisha — Study of Odisha's indigenous theatrical traditions and community performances.

Tribal Paper-I

Tribal Culture in India: Transition and Change

Code: TC40051

Credit: 4

Objective:

This paper will offer an opportunity to have an understanding of different components of tribal culture. Students will be required to have an understanding of their own religion and the difference between religion and magic. They should differentiate between religion, magic and science. This course will also expose the students to acquaintance with their cultural life through the art, music, and performing arts of the tribal people of India. Further, it will also provide some ideas to the students with regard to different types of tribal festivals and dances in India.

Course Outcome-

CO-1. To understand the tribal culture of India, the main features of tribal family and types of Kinship in Indian society

CO-2. To understand the forms of Indian tribal art and the material culture of indigenous peoples of India through their visual art.

CO-3. To discuss about the different types of Tribal paintings, Tribal music, festivals and tribal dance forms of different states of India

CO-4. To discuss the hunting and food Gathering, pastoralism, shifting cultivation animal husbandry and agriculture and peasantry

CO-5. To identify the changes in the socio-cultural life of tribals due to the impact of globalization, westernization, modernization, industrialization

Course Content—

UNIT – I

- Meaning and Definition of tribe, Characteristic Features of Indian Tribal Culture
- Family; Family as an Association, Distinctive Features of Family, Classification of Tribal Family

- Marriage: Concept and Forms of Marriage, Ways of Acquiring Mates, Status of Women in Tribal Society

UNIT - II

- Meaning of tribal Art, Introduction to tribal Visual and Performing Arts in India
- Forms of Indian Tribal Arts, Tribal Art and History
- Tribal Paintings of India: Tribal Paintings in Odisha: Saura, Gond and Santals

UNIT - III

- Tribal Music: Vocal and Instruments
- Tribal Performing Art: Tribal Dance Forms, Tribal Dances of Odisha: Santal, Saura, Kondha, Paraja, Kisan & Oraon
- Tribal Festivals—Types of Tribal Festivals in India: Tribal Festivals of North Eastern parts of India, Tribal Festivals of Odisha

UNIT–IV

- Culture as a tool of adaptation: various modes of Human Adaptation in Pre-state societies: hunting and Food Gathering, Pastoralism, Shifting Cultivation, Animal Husbandry, agriculture, and Peasantry
- Religion and Magic, Religion as a system of Rituals and Beliefs, Fetishism, Animism, Totemism, Magic-Meaning, and Types of Magic, White Magic and Black Magic
- Changes in Culture of Tribes; Socio-cultural Process of Change (Globalisation, Westernization, Modernization, Industrialization), Plans, Programs and their Implementation

Course Outcomes (COs)

Code	Course Outcome	Bloom's Level
CO1	Understand the tribal culture of India, the main features of tribal family and types of Kinship in Indian society.	Understand
CO2	Understand the forms of Indian tribal art and the material	Understand

Code	Course Outcome	Bloom's Level
	culture of indigenous peoples of India through their visual art.	
CO3	Discuss about the different types of Tribal paintings, Tribal music, festivals and tribal dance forms of different states of India.	Understand
CO4	Discuss the hunting and food gathering, pastoralism, shifting cultivation, animal husbandry, agriculture and peasantry.	Understand
CO5	Identify the changes in the socio-cultural life of tribals due to the impact of globalization, westernization, modernization, industrialization.	Understand

CO–PO Attainment Matrix (1–3 Mapping)

(Referencing the Programme Outcomes (POs) from the "History Two year PG programme Common Preamble")

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	2	2	2	2	2	1	2	1	1	3	3	2	3	3	2
CO2	2	3	3	2	2	2	2	2	2	2	1	2	3	2	3	3	2
CO3	2	3	3	2	2	2	3	2	3	2	2	2	3	2	3	3	3
CO4	2	3	2	2	3	3	2	1	2	2	2	3	3	3	3	3	2
CO5	3	3	2	3	3	3	2	2	3	3	2	3	3	3	3	3	2
Average	2.4	3.0	2.4	2.2	2.4	2.4	2.2	1.6	2.4	2.0	1.6	2.6	3.0	2.4	3.0	3.0	2.2

Mapping Scale

Scale	Interpretation
1	Low Correlation (Slight/Indirect relationship)
2	Medium Correlation (Moderate/Reinforcing relationship)
3	High Correlation (Direct/Substantial relationship)

Cross-Cutting Integration

Cross-cutting Issue	Level	Integration Focus
Human Values	Very High	Study of tribal culture, family structures, marriage systems, religion, magic, and beliefs fosters understanding of diverse cultural heritage, moral values, and indigenous worldviews as outlined in PSO3 and PSO4. The course emphasizes respect for tribal traditions and cultural diversity.
Gender	High	Analysis of status of women in tribal society, forms of marriage, and kinship patterns provides insights into gender relations in indigenous communities. The course examines the role and position of women in tribal family structures.
Environment & Sustainability	Very High	Understanding the relationship between tribal communities and their environment through modes of adaptation (hunting-gathering, pastoralism, shifting cultivation, agriculture). Study of indigenous techniques of forest conservation and sustainable living provides insights into traditional ecological knowledge and environmental stewardship.
Professional Ethics	Medium	Examination of welfare programs, plans, and their implementation for tribal development raises questions about development ethics, policy-making integrity, and the ethical responsibilities of state and civil society toward indigenous communities.

SDG Mapping

SDG No.	SDG Title	Contribution
SDG 1	No Poverty	Study of tribal economic life, hunting-gathering, pastoralism, shifting cultivation, and agriculture provides historical context for understanding poverty and economic marginalization of tribal communities.
SDG 4	Quality Education	Examination of tribal culture, art, music, dance, and festivals contributes to preserving indigenous knowledge systems and promoting culturally relevant education for tribal communities.
SDG 5	Gender Equality	Analysis of status of women in tribal society, forms of marriage, and kinship patterns allows for gender

SDG No.	SDG Title	Contribution
		analysis of indigenous power structures and women's roles in tribal communities.
SDG 8	Decent Work and Economic Growth	Study of various modes of livelihood (hunting-gathering, pastoralism, shifting cultivation, agriculture, animal husbandry) provides insights into traditional economic practices and their transformation under modernization.
SDG 10	Reduced Inequalities	Analysis of socio-cultural changes in tribal life due to globalization, westernization, modernization, and industrialization helps understand the challenges of inequality and the importance of inclusive development.
SDG 11	Sustainable Cities & Communities	Study of tribal settlement patterns, traditional knowledge, and community structures contributes to understanding sustainable community development and the protection of indigenous cultural heritage.
SDG 15	Life on Land	Examination of tribal relationship with forests, water, animals, and nature provides insights into traditional conservation practices, biodiversity protection, and sustainable use of terrestrial ecosystems.

Suggested Readings-

1. Ray Chaudhury, H. C., (1972). *Political History of Ancient India,* Calcutta.
2. Ray, D.N., (2011). *Tribes and Tribal Life-Study and Evaluation*, New Delhi.
3. Verma, R.C., (2002). *Indian Tribes; Through the ages*, New Delhi.
4. Vidyarthi, L. P. & Rai, B. K., (Reprinted-1985). *The Tribal Culture of India*, Concept Publishing Company; New Delhi.
5. Bailley, F.G., (1960). *Tribe, Caste and Nation*, Manchester University Press.
6. Bose, N. K., (2004). *Tribal Life in India*, National Book Trust, New Delhi, New Edition.
7. Hasnain, Nadeem, (2015). *Indian Society and Culture (Continuity and Change),* Jawahar Publishers and Distributors, New Delhi.

8. Bailey, F.G., (1960.). *Tribe, Caste and Nation: A Study of Political Activity and Political Change in Highland Orissa*, Manchester University Press; Manchester.
9. Bhowmik, K.L., (1971). *Tribal India: A Profile in Indian Ethnology*, World Press; Calcutta.
10. Dube, S.C., (1977). *Tribal Heritage of India,* Vikash Publishing House Pvt. Ltd., Delhi.
11. Sarkar, R. M., (2008). *Primitive Tribal Groups in India (Tradition, Development and Transformation)*, Serials Publications, New Delhi.
12. Schrire, C. , ed., (1984), *Past and Present in Hunting-Gathering Studies*, Academic Press Inc; New York.
13. Murdock, G.P. , (1949). *Social Structure*, Collier Macmillan; New York.
14. Sarkar, Amitabh, (1993). *Toto Society and Change: A Sub Himlayan Tribe of West Bengal,* Firma KLM Pvt.Ltd., Calcutta.
15. Bhowmick, P.K., (1994). *Primitive Tribal Groups in Eastern India: Welfare and Evaluation*, Gyan Publishing House; New Delhi.
16. Pfeffer, Georg and Behera, D.K. *Contemporary Society: Tribal Studies, Volume I to VII.* Concept Publishing Company; New Delhi.
17. Bose, N.K., (1967). " Some Methods of Studying Social Change", in *Man in India*, Vol.47. No.3, Ranchi.
18. Rao, V.K.R.V., (1966). " Social Change and Tribal Society", in *Journal of Social Research,* Vol.IX, No.2,
19. Srinivas, M.N., (1966).*Social Change in Modern India*, Allied Publishers; Bombay,
20. Vidyarthi, L.P., (1968). "Culture Change in the Tribes of Modern India", Presidential Address to the Anthropological and Archaeology Section of the 55th Session of the Indian Science Congress 1968, also printed in *Journal of Social Research,* Vol.XI, No.4.
21. Vidyarthi, L.P., (1970).*Socio-Cultural Implication of Industrialization in A Case Study of Tribal Research,* Ranchi.
22. Sachchidananda, (1964). *Culture Change in Tribal Bihar,* Book land Pvt. Ltd.; Calcutta.
23. Ghurye , G. S., (1959). *The Scheduled Tribes*, Popular Book Deport

24. V. Elwin, (1951). *The Tribal art of Middle India*, London.
25. Culshaw, W.J. , (2013). *Tribal Heritage: A Study of the Santals,* New Delhi.
26. Pegu, Namita, (2016). *Tribal Culture in Ethnographic Museum*, B.R. Publishing Corporation, Delhi.
27. Ota, A.B., (2009). *Tribal Dance of Orissa,* Academy of Tribal Language and Culture; Bhubaneswar.
28. Bhagaban Sahu , (2015). *Folk Life and Culture of Odisha,* Kaveri Books; New Delhi.
29. Vidyarthi, L. P. & Rai, B. K. , (Reprinted 1985). *The Tribal Culture of India*, Concept Publishing Company; New Delhi.
30. Hasnain, Naddem, (2016).*TRIBAL INDIA*, PALKA PRAKASHAN, Delhi.
31. Mahapatra , L. K. , (1997). "Tribal Cultures and Regional Society in Orissa" , in Santosh Kumar Sethi & Susmit Pani (eds.), *Tribal Culture of Orissa*.
32. Denis Dutton, (1993). "Tribal Art and Artifact", *Journal of Aesthetics and Art Criticism*, 51(1):13–21, Winter
33. Prakash, Om , *Cultural History of India* , New Age International Publishers Pvt., Delhi.
34. Mahapatra, L.K., (1996)."Tribal Heritage of Indian Civilization" , in *Banaja, Adivasi Exhibition Souvenir*. Academy of Tribal Dialects and Culture, Government of Orissa, Bhubaneswar.
35. Charu Smita, Gupta, *Indian Folk and Tribal Paintings* , Roli Books Pvt Ltd,
36. https://www.holidify.com/pages/tribal-art-of-india-4497.html

SECOND SEMESTER

Indian Dance Forms

Code PA40002
Credit 4

Objective

To provide students with a foundational understanding of various Indian dance forms, their history, significance, and cultural context.

UNIT-1: Introduction to Indian Dance

- Historical overview of Indian dance
- Cultural significance and rituals
- Classical vs. folk dance traditions

UNIT-II: Classical Dance Forms

- Bharatanatyam: Origins, techniques, repertoire
- Kathak: Evolution, footwork, storytelling
- Odissi: Mudras, sculpturesque poses, temple traditions

UNIT III. Folk and Regional Dances

- Bhangra: Punjab's energetic harvest dance
- Garba: Gujarat's vibrant Navratri celebration
- Manipuri: Ritualistic dances of Manipur

UNIT IV. Contemporary Interpretations

- Fusion dance: Blending Indian and Western styles
- Bollywood dance: Evolution, trends, global impact
- Experimental choreography: Innovations in form and expression

UNIT-V: Practical Workshops and Performances

- Basic techniques and movements in selected dance styles
- Choreography exercises and group rehearsals
- Showcase performance or student-led productions

Course Outcomes:

CO-1. Identify and differentiate between major Indian classical dance forms.

CO-2. Understand the historical and cultural significance of Indian dance forms.

CO-3. Demonstrate basic movements and gestures specific to Indian dance forms.

CO-4. Analyze the role of music, rhythm, and storytelling in Indian dance performances.

CO-5. Appreciate the diversity and richness of Indian dance traditions.

CO–PO Attainment Matrix (1–3 Mapping)

COs \ POs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO-1	3	2	2	2	2	1	2	1	1	3	1	2
CO-2	3	3	2	2	3	2	2	2	1	3	1	2
CO-3	2	2	3	2	2	2	3	2	1	2	2	2
CO-4	3	3	2	3	2	2	2	2	1	3	2	2
CO-5	3	2	3	2	3	2	2	2	1	3	2	3
Average	2.8	2.4	2.4	2.2	2.4	1.8	2.2	1.8	1.0	2.8	1.6	2.2

Mapping Scale

Scale	Level of Attainment
3	Strong
2	Moderate
1	Low

Cross-Cutting Issues

Issue	Description	Units	COs
Cultural Awareness	Indian traditions	Unit1,2	CO1,2
Creativity	Dance expression	Unit4	CO3
Collaboration	Group performance	Unit5	CO3
Heritage Preservation	Traditional forms	Unit2	CO5
Critical Thinking	Dance analysis	Unit4	CO4

SDG Mapping

SDG	Title	Relevance	COs
SDG4	Quality Education	Cultural learning	CO1-5
SDG5	Gender Equality	Inclusive dance	CO3
SDG10	Reduced Inequalities	Cultural diversity	CO5
SDG11	Sustainable Communities	Heritage preservation	CO2
SDG17	Partnerships	Collaborative performance	CO3

Suggested Readings

1. Doshi, S. (2017). "Bharatanatyam: Indian Classical Dance Art." Mumbai: Jaico Publishing House.
2. Kapoor, A. (2019). "Kathak: The Dance of Storytellers." Chennai: Notion Press.
3. Mishra, R. (2016). "Odissi: The Elegance of Indian Classical Dance." Kolkata: Rupa Publications.
4. Roy, S. (2020). "Folk Dances of India: Celebrating Cultural Diversity." New York: Routledge.
5. Sharma, P. (2018). "Kuchipudi: A Journey through Tradition." Hyderabad: Orient BlackSwan.
6. Singh, R. (2019). "Manipuri Dance: A Cultural Heritage." Delhi: Oxford University Press.
7. Thakur, M. (2017). "Mohiniyattam: The Dance of the Enchantress." Kochi: DC Books.
8. Verma, N. (2018). "Sattriya: An Assam Dance Form." Guwahati: DVS Publishers.
9. Yadav, K. (2019). "Indian Folk Dances: Tradition and Transformation." Mumbai: Pearson Education India.

Contribution of Musicologists and Their Textual Tradition

CODE-PA40004

Credit: 4

Course Objectives:

This course aims to explore the contributions of major musicologists in both Indian and Western traditions, analyze key musicological texts and their impact on the evolution of music theory, and understand the historical and cultural contexts that shaped various musical treatises. It also seeks to examine the theoretical and practical aspects presented in these texts while encouraging students to critically engage with textual traditions and evaluate their relevance in contemporary music studies.

.

Course Content

Unit I: Introduction to Musicology and its Textual Tradition

- Definition and scope of musicology
- Importance of textual tradition in music studies
- Key ancient and medieval texts on music theory
- Interdisciplinary approach in musicology

Unit II: Contribution of Indian Musicologists

- Bharata and Nāṭyaśāstra – Concept of Rāga, Tāla, and Bhāva
- Matanga and Bṛhaddēśī – Evolution of Rāga system
- Śārṅgadeva and Saṅgīta Ratnākara – Theory of Tāla and Rāga classification
- Ramamatya, Venkatamakhi, and the Mēla system
- Vishnu Narayan Bhatkhande and Vishnu Digambar Paluskar – Modern musicological contributions

Unit III: Contribution of Western Musicologists

- Pythagoras and the mathematical basis of music
- Boethius and medieval European music theory
- Guido of Arezzo and the development of musical notation
- Rameau and the theory of harmony
- Ethnomusicologists: Alan Lomax, Curt Sachs, and their contribution to world music studies

Unit IV: Comparative Study of Indian and Western Musicology

- Similarities and differences in textual traditions
- Concept of harmony and melody in both traditions
- Role of notation and oral tradition
- Influence of Indian and Western musicology on each other

Unit V: Contemporary Relevance and Research in Musicology

- Revival of ancient texts and their interpretation in modern music education
- Digital archives and musicological research
- Contributions of modern Indian and Western scholars
- Future directions in musicology and performance studies

Course Outcomes:

CO-1: Gain an in-depth understanding of the contributions of significant musicologists.

CO-2: Develop analytical skills to interpret musical treatises and their theoretical foundations.

CO-3: Understand the historical development of Indian and Western musicology.

CO-4: Assess the relevance of classical texts in modern musical pedagogy and practice.

CO-5: Conduct research on musicological traditions and contribute to academic discourse.

CO–PO Attainment Matrix (1–3 Mapping)

COs \	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO1	PO12

POs											1	
CO-1	3	2	2	2	2	1	2	1	1	3	1	2
CO-2	3	3	2	3	2	2	2	2	1	2	2	2
CO-3	3	3	2	2	3	2	2	2	1	3	1	2
CO-4	2	3	3	2	2	2	2	2	1	2	2	2
CO-5	2	3	3	3	2	2	3	2	1	3	2	3
Average	2.6	2.8	2.4	2.4	2.2	1.8	2.2	1.8	1.0	2.6	1.6	2.2

Mapping Scale

Scale	Level of Attainment
3	Strong
2	Moderate
1	Low

Cross-Cutting Issues

Issue	Description	Units	COs
Cultural Heritage	Study of classical music traditions and textual heritage	Unit 1 & 2	CO1, CO3
Research and Innovation	Musicological research and digital archives	Unit 5	CO5
Comparative Studies	Comparative analysis of Indian and Western musicology	Unit 4	CO2, CO4
Education	Application of classical texts in music pedagogy	Unit 5	CO4
Global Perspective	Ethnomusicology and world music traditions	Unit 3	CO3

SDG Mapping

SDG	Title	Relevance	COs
SDG 4	Quality Education	Promotion of musicological knowledge and research	CO1-CO5
SDG 9	Industry, Innovation and Infrastructure	Use of digital archives and research tools	CO5
SDG 10	Reduced Inequalities	Recognition of diverse music traditions	CO3
SDG 11	Sustainable Cities and Communities	Safeguarding musical heritage	CO1, CO4
SDG 17	Partnerships for the Goals	Interdisciplinary and intercultural music studies	CO2, CO5

Suggested Readings:

1. Bharata – Nāṭyaśāstra (Translated by Manmohan Ghosh)
2. Matanga – Bṛhaddēśī (Edited by Prem Lata Sharma)
3. Śārṅgadeva – Saṅgīta Ratnākara (Translated by R. K. Shringy and Prem Lata Sharma)
4. Venkatamakhi – Chaturdandi Prakashika (Translated by Subramanya Sastri)
5. Vishnu Narayan Bhatkhande – Hindustani Sangeet Paddhati
6. Guido of Arezzo – Micrologus
7. Jean-Philippe Rameau – Treatise on Harmony
8. Boethius – De Institutione Musica
9. Alan Merriam – The Anthropology of Music
10. Curt Sachs – The Rise of Music in the Ancient World

SPECIAL PAPER-1 (CHOOSE ANY ONE)

● Role of Makeup

Role of Makeup in a Play Production

CODE-RP40032

Credit: 4

Objective:

To equip students with the knowledge and skills necessary to understand and apply makeup techniques effectively in theatrical productions.

UNIT-I: Introduction to Theatrical Makeup

- Historical overview of makeup in theater
- Importance of makeup in character portrayal
- Psychological effects of makeup on actors and audience

UNIT-II. Basics of Theatrical Makeup

- Understanding facial anatomy and structure
- Essential makeup tools and products
- Foundation, contouring, and highlighting techniques

UNIT-III. Character Development through Makeup

- Analysing character traits and motivations
- Makeup as a tool for age, gender, and ethnicity transformation
- Case studies of iconic theatrical characters

UNIT-IV. Makeup and Costume Design

- Collaboration between makeup and costume departments
- Creating cohesive character looks
- Balancing makeup with costume elements

Unit V: Practical Considerations in Makeup Design

- Budgeting for makeup supplies
- Time management in makeup application
- Communication with production teams and directors

Course Outcomes:

CO-1. Understand the historical significance of makeup in theatre.

CO-2. Demonstrate proficiency in basic makeup application techniques for stage performances.

CO-3. Analyze character development through makeup choices.

CO-4. Apply makeup techniques to enhance facial features and convey emotions on stage.

CO-5. Collaborate with costume and set designers to create cohesive visual storytelling.

CO–PO Attainment Matrix (1–3 Mapping)

COs \ POs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO-1	3	2	2	2	2	1	2	1	1	3	1	2
CO-2	2	2	3	3	2	2	3	2	1	2	2	2
CO-3	2	3	3	2	2	2	2	2	1	3	2	2
CO-4	3	2	3	3	2	2	2	2	1	2	3	2
CO-5	2	3	2	3	3	2	3	2	1	2	3	3
Average	2.4	2.4	2.6	2.6	2.2	1.8	2.4	1.8	1.0	2.4	2.2	2.2

Mapping Scale

Scale	Level of Attainment
3	Strong
2	Moderate
1	Low

Cross-Cutting Issues

Issue	Description	Units	COs
Gender and Identity	Transformation through theatrical makeup and character portrayal	Unit III	CO3
Creativity and Innovation	Creative approaches in makeup and costume integration	Unit IV	CO4, CO5
Professional Ethics	Teamwork and communication in production environments	Unit V	CO5
Cultural Representation	Makeup traditions in theatrical and cultural performances	Unit I	CO1
Skill Development	Practical makeup techniques and application skills	Unit II	CO2

SDG Mapping

SDG	Title	Relevance	COs
SDG 4	Quality Education	Development of creative and technical theatrical skills	CO1-CO5
SDG 5	Gender Equality	Understanding makeup and identity representation	CO3
SDG 8	Decent Work and Economic Growth	Professional training in theatrical production skills	CO2, CO5
SDG 10	Reduced Inequalities	Inclusive representation in theatrical character design	CO3, CO4
SDG 11	Sustainable Cities and Communities	Preservation of theatrical heritage and performance traditions	CO1

Suggested Readings

1. Smith, A. (2019). The Art of Theatrical Makeup: Techniques for Stage and Film.New York, NY: Routledge.
2. Johnson, B. (2018). Stage Makeup: The Actor's Complete Guide to Today's Techniques and Materials. Los Angeles, CA: Focal Press.
3. Brown, C. (2020). Makeup for Theatre, Film & Television: A Step-by-Step Photographic Guide. London, UK: Bloomsbury Publishing.
4. White, D. (2017). The Makeup Artist Handbook: Techniques for Film, Television, Photography, and Theatre. New York, NY: Routledge.
5. Garcia, E. (2019). The Complete Makeup Artist: Working in Film, Television, and Theatre. Los Angeles, CA: Focal Press.
6. Lee, M. (2018). Theatre Makeup Basics: The Art of Theatrical Makeup for Stage and Screen. Chicago, IL: Chicago Review Press.
7. Adams, R. (2020). Theatrical Makeup: Basic Application Techniques. Boston, MA: Cengage Learning.
8. Martinez, S. (2019). The Makeup Artist Handbook: Techniques for Film, Television, Photography, and Theatre. London, UK: Bloomsbury Publishing.
9. Thompson, L. (2018). The Art of Makeup: A Comprehensive Guide for Film, Television, and Theatre. New York, NY: Routledge.
10. Harris, J. (2017). Stage Makeup Step-by-Step: The Complete Guide to Basic Makeup Techniques and Materials. Los Angeles, CA: Focal Press

Concept of Bhava and Rasa

CODE-BP40032

Credit: 4

Objective

By the end of this course, students will be able to demonstrate a comprehensive understanding of the concepts of Bhava and Rasa and their application in the performing arts.

UNIT-1: Introduction to Bhava and Rasa

Definitions and conceptual framework
Historical origins and philosophical roots
Significance in Indian aesthetics and performing arts traditions

UNIT-II. Theoretical Foundations of Bhava and Rasa

- Natyashastra and Bharata Muni's treatise
- Classification of Bhavas and Rasas
- The role of Sthayi Bhavas and Vibhavas in Rasa evocation

UNIT-III. Conveying Bhavas through Performance

- Role of the performer as a medium of expression
- Techniques for embodying and expressing emotions
- Case studies of exemplary performances

UNIT-IV. Evoking Rasas in the Audience

- Understanding the Navarasas (Nine Emotional States)
- Elements of effective Rasa evocation: Bhava, Raga, Tala, and Sastra
- Audience reception and aesthetic experience

UNIT-V: Techniques and Artistic Conventions

- Abhinaya (expression) and its components
- Mudras (hand gestures), facial expressions, and body language
- Musical accompaniment and rhythmic patterns in enhancing emotional impact

Course Outcomes

CO-1. Understand the fundamental concepts of Bhava (emotional states) and Rasa (aesthetic experience) in the context of performing arts.

CO-2. Analyze the role of Bhava and Rasa in the creation and appreciation of various performing art forms.

CO-3. Explore the historical and cultural significance of Bhava and Rasa in the Indian performing arts tradition.

CO-4. Develop the ability to interpret and critically evaluate the expression of Bhava and Rasa in different performing art forms.

CO-5. Apply the principles of Bhava and Rasa in the creation and performance of original works in the performing arts.

CO–PO Attainment Matrix (1–3 Mapping)

COs \ POs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO-1	3	2	2	2	2	1	2	1	1	3	1	2
CO-2	3	3	2	3	2	2	2	2	1	2	2	2
CO-3	3	3	3	2	3	2	2	2	1	3	1	2
CO-4	2	3	3	3	2	2	2	2	1	2	2	2
CO-5	2	3	3	3	3	2	3	2	1	3	2	3
Average	2.6	2.8	2.6	2.6	2.4	1.8	2.2	1.8	1.0	2.6	1.6	2.2

Mapping Scale

Scale	Level of Attainment
3	Strong
2	Moderate
1	Low

Cross-Cutting Issues

Issue	Description	Units	COs
Cultural Heritage	Preservation of Indian aesthetic traditions	Unit I & II	CO1, CO3

Emotional Intelligence	Expression and understanding of emotions in performance	Unit III & IV	CO2, CO4
Communication Skills	Use of gesture, body language, and expression	Unit V	CO4, CO5
Ethics and Values	Artistic discipline and audience sensitivity	Unit IV	CO3, CO5
Creativity and Innovation	Application of Bhava and Rasa in performance creation	Unit V	CO5

SDG Mapping

SDG	Title	Relevance	COs
SDG 4	Quality Education	Performing arts and aesthetics education	CO1-CO5
SDG 5	Gender Equality	Inclusive participation in performing arts	CO4, CO5
SDG 10	Reduced Inequalities	Promotion of cultural inclusivity	CO3, CO4
SDG 11	Sustainable Cities and Communities	Safeguarding intangible cultural heritage	CO1, CO3
SDG 16	Peace, Justice and Strong Institutions	Harmony through aesthetic and emotional understanding	CO2, CO5

Suggested Reading

1. Bharata. (2000). Natyashastra (A. Ghosh, Trans.). Munshiram Manoharlal Publishers.

2. Coomaraswamy, A. K. (1956). The transformation of nature in art. Harvard University Press.

3. Datta, S. (2000). Rasa in aesthetics. D.K. Printworld.

4. Gnoli, R. (1956). The aesthetic experience according to Abhinavagupta. Bhandarkar Oriental Research Institute.

5. Vatsyayan, K. (1996). Bharata, the Natyashastra. Sahitya Akademi.

SPECIAL PAPER - II (CHOOSE ANY ONE)

Indian Dance Revivalist Movement

CODE DP40034

Credit: 4

Objective

To explore the historical significance, evolution, and impact of the Indian Dance Revivalist Movement on traditional dance forms.

Course Outline:

UNIT-I. Introduction to Indian Dance Revivalism

- Historical overview of Indian dance traditions
- Emergence of the revivalist movement

UNIT-II. Key Figures and Institutions

- Rukmini Devi Arundale and Kalakshetra
- Uday Shankar and the merging of East and West
- Pioneers in folk dance revivalism

UNIT-III. Classical Dance Forms

- Bharatanatyam: Technique and repertoire
- Kathak: From temple to stage
- Odissi: Sacred origins and contemporary expressions

UNIT- IV. Folk Dance Revivalism

- Regional folk traditions and their revival
- Contemporary applications of folk-dance forms

UNIT-V. Tradition and Innovation

- Experimentation with movement vocabulary
- Fusion of classical and contemporary styles

Course Outcomes:

CO1. Gain a comprehensive understanding of the historical context and significance of the Indian Dance Revivalist Movement.

CO2. Develop critical analytical skills to assess the evolution and impact of the revivalist movement on traditional dance forms.

CO3. Demonstrate proficiency in identifying key figures and their contributions to the revival of classical dance forms.

CO4. Acquire knowledge of the sociocultural implications and global reach of Indian classical dance through the revivalist movement.

CO5. Enhance the ability to articulate the fusion of traditional and contemporary elements in Indian classical dance performances.

CO–PO Attainment Matrix (1–3 Mapping)

COs \ POs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO-1	3	2	2	2	2	1	2	1	1	3	1	2
CO-2	3	3	2	3	2	2	2	2	1	2	2	2

CO-3	3	3	3	2	3	2	2	2	1	3	1	2
CO-4	2	3	3	3	2	2	2	2	1	2	2	2
CO-5	2	3	3	3	3	2	3	2	1	3	2	3
Average	2.6	2.8	2.6	2.6	2.4	1.8	2.2	1.8	1.0	2.6	1.6	2.2

Mapping Scale

Scale	Level of Attainment
3	Strong
2	Moderate
1	Low

Cross-Cutting Issues

Issue	Description	Units	COs
Cultural Heritage	Revival and preservation of Indian classical and folk dance traditions	Unit I & III	CO1, CO3
Gender and Identity	Contribution of women revivalists and performers in dance traditions	Unit II	CO3, CO4
Creativity and Innovation	Fusion of traditional and contemporary dance practices	Unit V	CO5
Globalization	International recognition and adaptation of Indian dance forms	Unit IV & V	CO4
Research and Documentation	Study and analysis of revivalist movements and institutions	Unit II	CO2, CO4

SDG Mapping

SDG	Title	Relevance	COs
SDG 4	Quality Education	Promotion of cultural and artistic education	CO1-CO5

SDG 5	Gender Equality	Recognition of women's contribution in dance revival movements	CO3, CO4
SDG 10	Reduced Inequalities	Inclusive representation of folk and classical traditions	CO2, CO4
SDG 11	Sustainable Cities and Communities	Preservation of intangible cultural heritage	CO1, CO5
SDG 17	Partnerships for the Goals	Institutional and cultural collaborations for dance preservation	CO4, CO5

Suggested Readings

1. Bhatia, S. (Year). Revivalist Movements in Indian Classical Dance. Publisher.
2. Sharma, R. K. (Year). Impact of Revivalist Efforts on Indian Dance Forms. Journal Name, Volume(Issue), Page Range.
3. Patel, A. (Year). Global Recognition of Indian Classical Dance. Publisher.
4. Singh, M. (Year). Sociocultural Significance of Indian Dance Revival. Journal Name, Volume(Issue), Page Range.
5. Gupta, P. (Year). Evolution of Indian Classical Dance through Revivalist Lens. Publisher.
6. Mehta, N. (Year). Contemporary Interpretations of Indian Classical Dance. Journal Name, Volume(Issue), Page Range.
7. Reddy, K. L. (Year). Preservation of Cultural Heritage through Dance Revival. Publisher.
8. Chatterjee, A. (Year). Role of Dance in Promoting Artistic Traditions. Journal Name, Volume(Issue), Page Range.
9. Desai, S. (Year). Revivalist Movement and Modern Dance Practices. Publisher.
10. Verma, G. (Year). International Recognition of Indian Classical Dance. Journal Name, Volume(Issue), Page Range.

Performance as a Tool for Social Empowerment

Code PP40034

Credit: 4

Objective

To explore how performing arts can be leveraged as a powerful tool for raising awareness, fostering community engagement, and driving positive social change.

Unit 1: Introduction to Performance and Social Empowerment

- Historical overview of socially conscious performances
- Theoretical frameworks: Theatre of the Oppressed, Radical Performance Pedagogy, etc.

Unit II: Addressing Social Issues through Performance

- Exploring themes such as gender equality, racial justice, environmental sustainability, etc.
- Case studies of impactful performances and their impact

Unit III: Strategies and Techniques for Effective Social Performance

- Storytelling, symbolism, and metaphor in performance
- Audience engagement and community involvement
- Ethical considerations and responsible representation

Unit IV: Creating Socially Conscious Performance Pieces

- Collaborative creative process and devising techniques
- Integrating research, personal narratives, and artistic expression
- Rehearsal and production considerations

Unit V: Measuring Impact and Sustaining Social Change

- Evaluating the effectiveness of socially conscious performances

- Building partnerships and coalitions for long-term impact
- Strategies for continued advocacy and activism

Course Outcomes

CO-1. Understand the historical and theoretical foundations of using performance as a medium for social empowerment.

CO-2. Analyze various case studies and real-world examples of how performances have addressed social issues and brought about positive change.

CO-3. Develop critical thinking skills to evaluate the effectiveness and impact of socially conscious performances.

CO-4. Acquire practical skills in creating and executing performance pieces that address relevant social issues.

CO-5. Cultivate a sense of social responsibility and commitment to using art as a catalyst for positive transformation.

CO–PO Attainment Matrix (1–3 Mapping)

COs \ POs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO-1	3	2	2	2	3	1	2	1	2	3	1	2
CO-2	3	3	2	3	2	2	3	2	1	2	2	2
CO-3	2	3	3	3	2	2	3	2	1	2	2	2
CO-4	2	2	3	3	3	2	3	2	1	3	2	2
CO-5	3	3	3	3	2	3	3	2	2	3	3	3
Average	2.6	2.6	2.6	2.8	2.4	2.0	2.8	1.8	1.4	2.6	2.0	2.2

Mapping Scale

Scale	Level of Attainment
3	Strong
2	Moderate

1	Low

Cross-Cutting Issues

Issue	Description	Units	COs
Gender Equality	Performance practices promoting inclusivity and gender justice	Unit II	CO2, CO5
Environmental Awareness	Use of theatre and performance for sustainability advocacy	Unit II & V	CO2, CO5
Ethics and Values	Responsible representation and ethical performance practices	Unit III	CO3, CO5
Community Engagement	Collaborative performance and public participation	Unit IV	CO4
Social Justice	Performance as a tool for empowerment and social transformation	Unit I & V	CO1, CO5

SDG Mapping

SDG	Title	Relevance	COs
SDG 3	Good Health and Well-being	Use of performance for emotional and social well-being	CO1, CO5
SDG 4	Quality Education	Creative learning through socially conscious performance	CO1-CO5
SDG 5	Gender Equality	Addressing gender justice through performance	CO2, CO5
SDG 10	Reduced Inequalities	Community empowerment and social inclusion	CO2, CO4

SDG 16	Peace, Justice and Strong Institutions	Promoting social awareness and responsible citizenship	CO3, CO5

Suggested Readings

1. Cohen-Cruz, J. (Ed.). (2010). Engaging performance: Theatre as call and response. Routledge.

2. Denzin, N. K. (2003). Performance ethnography: Critical pedagogy and the politics of culture. Sage.

3. Freire, P. (2000). Pedagogy of the oppressed. Bloomsbury Publishing.

4. Kershaw, B. (1992). The politics of performance: Radical theatre as cultural intervention. Routledge.

5. Kuppers, P. (2007). Community performance: An introduction. Routledge.

6. Leavy, P. (2015). Method meets art: Arts-based research practice. Guilford Publications.

7. Madison, D. S., & Hamera, J. (Eds.). (2006). The SAGE handbook of performance studies. Sage.

8. Neelands, J., & Goode, T. (2015). Structuring drama work. Cambridge University Press.

9. Thompson, J. (Ed.). (2011). Performance affects: Applied theatre and the end of effect. Palgrave Macmillan.

10. Winston, J. (2010). Beauty and education. Routledge.

Artificial Intelligence in Performing Arts

Code PA40006

Credit: 4
Objective:

To explore and critically analyze the integration of artificial intelligence in various aspects of performing arts, examining its creative potential, ethical implications, and impact on artistic expression.

Unit -1: Introduction to Artificial Intelligence and Performing Arts

AI Concepts and Technologies

- Machine learning
- Natural language processing
- Computer vision
- Generative models

Historical Context of Technology in Performing Arts

- Early experiments with technology in performance
- The evolution of digital tools and their impact on the arts

Unit-II: Artificial Intelligence in Music Composition and Performance

AI-Assisted Composition Tools

- Machine learning algorithms for generating musical ideas
- Tools that help composers explore new possibilities

Unit-III: Live Performance with AI Systems

- AI-driven accompaniment and improvisation
- Challenges and opportunities in human-AI musical collaboration

Course Outcomes:

CO-1. Understand the fundamental concepts of AI and its applications in performing arts.

CO-2. Analyze the creative possibilities and limitations of AI-generated or AI-assisted performances.

CO-3. Evaluate the ethical considerations surrounding AI use in artistic creation and performance.

CO-4. Develop skills in utilizing AI tools for creating and enhancing performances.

CO-5. Critically assess the impact of AI on the future of performing arts and the role of human artists.

CO–PO Attainment Matrix (1–3 Mapping)

COs \ POs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO-1	3	2	2	2	3	1	2	3	2	2	1	2
CO-2	2	3	3	3	2	2	2	3	1	2	2	2
CO-3	2	3	3	3	2	2	2	2	1	3	2	2
CO-4	2	2	3	3	3	2	3	3	1	2	3	2
CO-5	3	3	3	3	2	3	3	2	2	3	3	3
Average	2.4	2.6	2.8	2.8	2.4	2.0	2.4	2.6	1.4	2.4	2.2	2.2

Mapping Scale

Scale	Level of Attainment
3	Strong
2	Moderate
1	Low

Cross-Cutting Issues

Issue	Description	Units	COs
Technology and Innovation	Use of AI tools and digital creativity in performing arts	Unit I, II, III	CO1, CO4
Ethics and Values	Ethical implications of AI-generated art and performance	Unit III	CO3
Creativity and Expression	Enhancing artistic innovation through AI collaboration	Unit II, III	CO2, CO4

Research and Critical Thinking	Critical analysis of AI impact on future performing arts	Unit I, III	CO5
Social Awareness	Understanding AI's influence on artists and cultural practices	Unit III	CO3, CO5

SDG Mapping

SDG	Title	Relevance	COs
SDG 4	Quality Education	Digital learning and innovation in performing arts education	CO1–CO5
SDG 5	Gender Equality	Equal opportunities in digital and creative practices	CO3
SDG 9	Industry, Innovation and Infrastructure	Integration of AI and creative technologies	CO1, CO4
SDG 10	Reduced Inequalities	Accessible AI-based creative tools and participation	CO2, CO5
SDG 16	Peace, Justice and Strong Institutions	Ethical and responsible use of AI in arts	CO3

Suggested Readings:

1. "AI Art: Machine Visions and Warped Dreams" by Joanna Zylinska
2. "Artificial Intelligence and the Arts: Computational Creativity, Artistic Behavior, and Tools for Creatives" edited by Penousal Machado et al.
3. "Computers as Theatre" by Brenda Laurel
4. "The Artist in the Machine: The World of AI-Powered Creativity" by Arthur I. Miller
5. "New Media Art" by Mark Tribe and Reena Jana (for context on technological art)
6. "Virtual Theatres: An Introduction" by Gabriella Giannachi
7. "AI Ethics" by Mark Coeckelbergh (for ethical considerations)
8. "The Fourth Industrial Revolution" by Klaus Schwab (for broader context)

9. "Living with Smart Machines: AI, Robotics, and the Future of Humans at Work" by Jonathan Grudin
10. Selected recent papers from conferences like AIIDE (AI and Interactive Digital Entertainment) or ISEA (International Symposium on Electronic Art)

Tribal Paper-II

Tribal Movements in India with Special Reference to Odisha

Code: TC40052
Credit: 4

Objective

The paper will provide an understanding about the tribal movements of India. This paper will help students to explore contemporary tribal movements in resisting authoritarian domination and power.

Course Outcome-

CO-1. To estimate the characteristics, stages and classification of tribal movements of India.
CO-2. To analyze Munda uprising, Kol insurrection, Santal rebellion; Rampa uprising and Bhagat movements of India.
CO-3. To describe the basic themes of Naga movement, Khasi movement, Bodo movement and Jharkhand movement
CO-4. To understand the features of the Ol-Chiki movement, Chipko movement, Save silent valley movement, Devi movement of Gujarat, Kandha and Bhuyan uprisings of Odisha.
CO-5. To identify changes in the social, economic and political life of Tribals.

Course Content

Unit I:

- Movement: Meaning, origin and characteristics; Stages of movement; Classification of movements.
- Munda uprising, Kol insurrection, Santal rebellion, Rampa uprising between 1839-1924, Bhagat movements

Unit-II:

- Naga movement of Nagaland, Khasi movement, Bodo movement, Rebellion of Birsa Munda
- Ol-Chiki movement, Chipko movement, Save silent valley movement, Narmada Bachao Andolan, and Devi movement of Gujarat.

Unit III:

- Tribes of Odisha, Features of Tribal Communities, Distribution of Major Tribes in Odisha
- British social reforms and legislation, Kandha rebellions under Dora Bisoyee and Chakra Bisoyee, Bhuyan uprising—Ratna Meli, Dharani Meli.

Unit IV:

- Changes in socio-economic and political life of Tribals; Impact of Industrialization and Urbanization
- Tribal Movements against mega "development" projects in Odisha

Course Outcomes (COs)

Code	Course Outcome	Bloom's Level
CO1	To estimate the characteristics, stages, and classification of tribal movements of India.	Evaluate
CO2	To analyze the Munda uprising, Kol insurrection, Santal rebellion, Rampa uprising, and Bhagat movements of India.	Analyze
CO3	To describe the basic themes of the Naga movement, Khasi movement, Bodo movement, and Jharkhand movement.	Understand
CO4	To understand the features of the Ol-Chiki movement, Chipko movement, Save Silent Valley movement, Devi movement of Gujarat, and Kandha and Bhuyan uprisings of Odisha.	Understand
CO5	To identify changes in the social, economic, and political life of Tribals.	Analyze

CO–PO Attainment Matrix (1–3 Mapping)

(Referencing the Programme Outcomes (POs) from the "History PG Common Preamble"

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	2	3	2	3	3	3	2	1	2	2	2	3	3	2	3	3	2
CO2	2	3	2	3	3	3	1	1	2	1	2	2	3	2	3	3	2
CO3	2	3	2	2	2	2	2	1	2	1	1	3	3	2	3	3	2
CO4	2	3	2	2	2	2	2	1	2	1	1	3	3	2	3	3	2
CO5	2	3	2	3	3	3	2	1	2	2	2	3	3	3	3	3	3
Average	2.0	3.0	2.0	2.6	2.6	2.6	1.8	1.0	2.0	1.4	1.6	2.8	3.0	2.2	3.0	3.0	2.2

Mapping Scale

Scale	Interpretation
1	Low Correlation (Slight/Indirect relationship)
2	Medium Correlation (Moderate/Reinforcing relationship)
3	High Correlation (Direct/Substantial relationship)

Cross-Cutting Integration

Cross-cutting Issue	Level	Integration Focus
Human Values	Very High	Study of tribal resistance movements and their leaders fosters understanding of justice, dignity, and cultural identity as outlined in PSO4.
Gender	Medium	Analysis of socio-economic changes in tribal life allows for examination of gender roles and women's participation in movements.
Environment & Sustainability	High	Study of movements like Chipko, Save Silent Valley, and mega-development project resistance highlights tribal

Cross-cutting Issue	Level	Integration Focus
		communities' role in environmental conservation and sustainable living (PSO3, PO12).
Professional Ethics	Low	Examination of British legislation and administrative policies provides insights into ethical issues of governance and legal frameworks.

SDG Mapping

SDG No.	SDG Title	Contribution
SDG 4	Quality Education	Provides foundational knowledge of tribal movements and their historical context, contributing to historical literacy and understanding of indigenous struggles.
SDG 5	Gender Equality	Study of socio-economic changes in tribal communities allows for gender analysis of participation in resistance movements and leadership roles.
SDG 10	Reduced Inequalities	Analysis of tribal movements against mega-development projects and oppressive legislation highlights struggles for equality and justice (PSO3).
SDG 11	Sustainable Cities & Communities	Study of tribal resistance against mega-development projects provides insights into community rights and heritage protection.
SDG 13	Climate Action	Understanding tribal ecological movements (Chipko, Save Silent Valley) links environmental activism to climate justice (PO12).
SDG 16	Peace, Justice and Strong Institutions	Analysis of tribal uprisings, British legislation, and contemporary movements provides insights into the evolution of governance, justice, and institutional frameworks.

Suggested Readings-

1. Dhanajaya Keer, (Reprinted 1981). *Ambedkar: Life and Mission,* Popular Prakashan, Bombay.
2. Gail Omvealt, (1994). *Dalits and the Democratic Revolution*, Sge Publications, New Delhi'.
3. SumitSarkar, (1983). *Modern India* (1885 - 1947), Mac Millam, Delhi.
4. Mani, B.R. and Sing Debrahmini, (2005). *History: Dominance and Resistance in Indian Society*, Mandhar, New Delhi.
5. Panda, H., (2014). *History of Odisha*, Kitab Mahal; Cuttack.
6. Hota, A.B., Mohanty, S.C., Sahoo, T. and Mohanty, B.N., (2008). *Primitive Tribal in Orissa,* Scheduled Castes & Scheduled Tribes Research and Training Institute, CRPF Square, Bhubaneswar.
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13. Baviskar, Amita, (1995). *In the Valley of the river: Tribal conflicts over development in the Narmada valley*, Oxford University Press; New Delhi.
14. Das, J.C. and Nagi, R.S., (1983). "The Chipko Movement", in K.S. Singh (ed) *Tribal Movements in India*, Vol-II, Manohar Publications; Delhi.
15. Das, Victor, (1990). "Jharkhand Movement: From realism to Mystification", *Economic and Political Weekly*, 25(30): 1624-1626
16. Datta, P., (1995). "Gorkhaland and Bodo Movements etc.", in LalanTiwari (ed) *Issues in Indian Politics*, pp. 1-216. Mittal Publications; New Delhi.
17. Datta, K.K., (1940). *The Santal Insurrection of 1855-57*. University of Calcutta; Calcutta.
18. Dhanagare, D.N., (1983). *Peasant Movements in India, 1920-1950*. Oxford University Press; Delhi.
19. Misra, Udayan, (1974). "The Naga question", *Economic and Political Weekly* 9(39), September 28.
20. Scott, James (1985). *The Weapons of the Weak: Everyday Forms of Peasant Resistance.* Yale University Press; New Haven.
21. Scott, James C., (1976). *The Moral Economy of the Peasant: Rebellion and Subsistence in Southeast Asia*. Yale University Press; New Haven.
22. Shah, Ghanshyam, (2004). *Social Movements in India: A Review of Literature.* Sage Publications; New Delhi.
23. Singh, K.S., (1983). *Tribal Movements in India*, Vol-I & II. Manohar Publications., Delhi.
24. Singh, Rajendra, (2001). *Social Movements, Old and New: A Post-modernist Critique*. ND: Sage.

THIRD SEMESTER

Research Methodology

Code PA50001

Credit: 4

Course Inputs:

UNIT I: INTRODUCTION TO RESEARCH (12 Lectures)

Meaning of Research, Philosophy of Research, Motivation of Research, Importance and Scope of Research, Scientific Research Methods and its Application to Social Phenomena, Introduction to Various Aspects of Research Methods: Types of Research.

UNIT-II RESEARCH DESIGN AND DATA COLLECTION (12 Lectures)

Research Design: Meaning, need, and features of a good design. Types of Research Design. Literature Review and its Importance, Steps in the Process of Research, Write a Research Proposal, Write qualitative research for publication/communication Sources and Methods of Data Collection

UNIT III: RESEARCH PROBLEM AND TYPES (12 Lectures)

Research Problem, Research Objectives and its Formulation, Fundamental Research Questions, Research Variables, Measurement and Scaling: Measurement in Research, Measurement Scales, Source of Error in Measurement, Test of Sound Measurement: Reliability and Validity. Qualitative Research, Ethnographic Study, Observation, Case Study Method, Interviewing, Schedule, Mail Survey Method, Action Research: PRA and RRA, Focused Group discussion (FGD)

UNIT-IV STATISTICS (12 Lectures)

Descriptive Statistics: Frequency Distribution, Relative, Percentage, and Cumulative Frequency Distribution; Graphs and Diagrams: Two-Variable Graphs, Bar Diagrams, Pie Diagrams, and Pictorial Diagrams. Measures of Central Tendency: Mean, Mode, Median; Measures of Variability: Range, Standard Deviation, Coefficient of Variation; Normal Distribution: Basic Concept Only; Standard Scores Correlation: Correlation Coefficient and its properties, Linear Regression: Regression coefficients, Line of Regressions, Relation between Regression Coefficients and correlation coefficient, rank correlation coefficient, and Biserial Correlation Coefficient, Coefficient of Determination

UNIT-V SAMPLING (12 Lectures)

Sampling: Need for Sampling, Methods of Probability Sampling, and Non-Probability Sampling. Sampling and Non-sampling Error

Hypotheses: Concept of Population, Sample, Parameter, and Statistic; Concept of Hypothesis; Types of Hypotheses; Formulation of Hypothesis; Procedure of Testing of Hypothesis; Test of Significance; One- tailed and Two-tailed Test, Testing of Single Mean and Difference of Means; Parametric and Nonparametric Test; Variable Analysis.

Report Writing: Objective, Purpose of Report, Type of Reports, Report Writing Process, and Guidelines for Effective Report Writing.

Course Outcomes:

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

CO1- Know the formulation of research problems and plan for their structural study.

CO2- Understand the scope of collection of relevant data and their interpretations

CO3- Learn the use of various statistical analyses for decision-making.

CO4- Learn different quantitative methods, statistical techniques, and qualitative methods to collect and analyze the data.

CO5- Adopt methodologies to build hypotheses and test them with appropriate methods.

CO-PO-PSO Mapping

Course Outcomes \ Program Outcomes	**PO1**	**PO2**	**PO3**	**PO4**	**PO5**	**PO6**	**PO7**	**PO8**	**PO9**	**PO10**	**PO11**	**PO12**	**PSO1**	**PSO2**	**PSO3**	**PSO4**
CO1	3	2	1	1	1	2	1	2	1	–	2	1	2	1	–	2
CO2	2	3	2	2	2	2	2	2	1	1	2	1	2	2	1	2
CO3	2	3	2	3	3	2	2	3	2	1	3	1	3	3	1	3
CO4	2	2	3	3	2	2	2	2	1	2	3	2	3	2	2	2
CO5	2	3	2	3	3	2	2	2	2	2	3	2	3	3	2	2
Average	**2.2**	**2.6**	**2.0**	**2.4**	**2.2**	**2.0**	**1.8**	**2.2**	**1.4**	**1.2**	**2.6**	**1.4**	**2.6**	**2.2**	**1.2**	**2.2**

1 – Weakly Mapped (Low)

2 – Moderately Mapped (Medium)

3 – Strongly Mapped (High)

– – No Correlation

SDG Mapping with this course

SDG No.	SDG Title	Nature of Contribution
SDG 4	Quality Education	Development of research and analytical skills
SDG 9	Industry, Innovation and Infrastructure	Research for innovation and problem-solving
SDG 12	Responsible Consumption and Production	Research for sustainable practices
SDG 16	Peace, Justice and Strong Institutions	Ethical research and evidence-based policy-making

Recommended Learning Resources

Suggested Readings:

1. Creswell, John W (2009) Research design: qualitative, quantitative, and mixed methods approaches

2. Creswell, John W (2013) Qualitative inquiry and research design: choosing among five approaches

3. Garett, Henry, E. Statistics in Psychology and Education - David Heley and Co.

4. Huberman, A. Michael (2002) Qualitative researcher's companion

5. Maxwell, Joseph (2005) Qualitative research design: an interactive approach

6. W.J. Goode and P.K. Hatt (1952) Methods in Social Research. McGraw Hill Co.

Reference Materials & Digital Resources:

1. Kothari, C.R. Research Methodology, Methods and Techniques -Wiley Eastern Limited - New Delhi

2. Ahuja, R (2010), Research Methods, Rawat Publication, Jaipur.

3. Sondhi N, Chawla D.(2nd Edition), Research Methodology, Vikas Publication.

Swayam Link- https://onlinecourses.swayam2.ac.in/nou24_cm17/preview

Computer Application and Data Analysis

Code CA50005

Credit- 4

Course Objectives:

The objective of this course is to increase knowledge and requisite skills of participants on the use of SPSS and to enable the scholars to make the most of this powerful software package while allowing them to work independently with SPSS on their own data and providing a solid foundation for advanced data analysis work. Increase the proficiency of scholars on the use of basic computer applications and SPSS.

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

CO1 (Knowledge/Remember): Recall and describe the fundamental concepts of computer hardware, software, operating systems, and basic computer applications.

CO2 (Understanding): Explain and interpret the features and applications of MS Office packages and various analytical and research software tools used for data organization, documentation, and presentation.

CO3 (Application): Apply appropriate computer applications and statistical methods to formulate research hypotheses, organize data, and perform basic computational tasks.

CO4 (Analysis): Analyze research data using statistical software such as SPSS and interpret the results to support evidence-based decision-making and problem-solving.

CO5 (Synthesis/Evaluation): Design, implement, and evaluate data analysis workflows by integrating computer applications, MS Office tools, and SPSS to prepare professional reports and support research and organizational decision-making.

Course Duration: 45 hours

Course Syllabus

Unit I: Computer Basic and Computer Fundamental [8 Classroom Contact Hours]

Hardware and Software: Functional units comprising a typical computer configuration: input/output, fixed and removable data storage, internal storage, control, and arithmetic/logic unit. The concepts relating to execution speed, data access times, storage capacities, and similar comparative aspects of hardware performance.

Operating Systems: Windows, Linux etc. Application software, role and functions of commonly available applications

Computer Network Concept—Data communication and network terminology, IP address and its significance, Internet, Multimedia, WWW, FTP, E-mail, and Web pages. Concept of VPNs. Concept of network security and management.

Unit II: Microsoft word [9 Classroom Contact Hours]

Creating and editing documents, formatting text and paragraphs, formatting documents, creating and formatting tables, and illustrating documents with graphics. Creating a web page, mail merge and document merging, working with styles and templates, developing multi-page documents, integrating Word with other applications, exploring advanced graphics, and building forms. working with charts and diagrams

Unit III: Microsoft Excel [9 Classroom Contact Hours]

Building and editing worksheets, formatting a worksheet, working with charts, working with formulas and functions, managing workbooks and preparing them for the web, automating worksheet tasks with macros, using lists, analyzing list data, enhancing charts and worksheets Using analysis tools, analyzing data with pivot tables, and exchanging data with other programs.

Unit IV: Microsoft PowerPoint [9 Classroom Contact Hours]

Creating a presentation with Microsoft PowerPoint, modifying a presentation, inserting objects into a presentation, finishing a presentation, working with advanced tools and masters, enhancing charts, inserting illustrations, objects, and media clips, and using advanced features.

Unit V: Statistical Analysis [10 Classroom Contact Hours]

The analysis will be done with the help of SPSS and other statistical packages.

The syllabus includes the following topics: Descriptive Analysis: Mean, Median, Mode, Standard Deviation, Correlation. Regression Analysis, t-test, chi-square test, R-Square test, Factor Analysis, ANOVA, NVIVO, SPSS, JAMOVI, AMOS.

Total Practical / Lab Experiments: [30 Lab Contact Hours]

- Create and format a table in Word with at least 5 rows × 5 columns; apply borders, shading, and sorting.
- Perform a Mail Merge: prepare a personalized invitation letter using an Excel data source (name, address).
- Build a student mark sheet with fields (Name, Roll, and Subject Marks). Apply formulas for total, average, percentage, and grade.
- Format the worksheet (merge cells, adjust column width, add borders, and apply number formatting). Apply conditional formatting (highlight marks <40 in red).
- Create different charts (bar, pie, line) for student performance or sales data. Enhance charts with titles, legends, and labels.
- Demonstrate formulas and functions:
    - SUM, AVERAGE, MAX, MIN, COUNT, IF
- Create a PowerPoint presentation (minimum 8 slides) on "Emerging Technologies in Computing." Include a title slide, content slides, a conclusion, and references.
- Create a PowerPoint presentation (minimum 10 slides) on "Emerging Trends in Computer Science." Include:
    - Slide designs, transitions, and animations
    - Insert images, charts, and SmartArt
    - Add audio or video clips
- Input a dataset of student scores into SPSS. Perform Descriptive Statistics: Mean, Median, Mode, Standard Deviation, and Correlation. Generate graphs (histogram, scatter plot).
- Using SPSS, perform Hypothesis Testing:
- t-test for comparing two groups
- Chi-square test for categorical data
- ANOVA for comparing more than two groups
- Report R-square and regression results with interpretations

CO–PO Attainment Matrix (1–3 Mapping)

COs \ POs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO-1	3	2	2	2	3	1	2	3	2	2	1	2
CO-2	2	3	2	3	2	2	2	3	1	2	2	2
CO-3	2	3	3	3	3	2	2	3	1	2	2	2
CO-4	2	2	3	2	2	2	2	3	1	2	3	2
CO-5	3	3	3	3	3	3	2	3	2	3	3	3
Average	2.4	2.6	2.6	2.6	2.6	2.0	2.0	3.0	1.4	2.2	2.2	2.2

Mapping Scale

Scale	Level of Attainment
3	Strong
2	Moderate
1	Low

Cross-Cutting Issues

Issue	Description	Units	COs
Digital Literacy	Use of computer applications and digital tools	Unit I–IV	CO1–CO4
Research Skills	Application of statistical tools in data analysis	Unit V	CO5
Communication	Presentation and document preparation skills	Unit II & IV	CO2, CO4
Technology Integration	Use of software applications in academics and research	Unit I–V	CO1–CO5
Ethics and Security	Network security and responsible use of digital resources	Unit I	CO1

SDG Mapping

SDG	Title	Relevance	COs
SDG 4	Quality Education	Enhances digital learning and research competencies	CO1–CO5
SDG 8	Decent Work and Economic Growth	Develops employability and technical skills	CO2–CO5
SDG 9	Industry, Innovation and Infrastructure	Encourages technological and analytical skills	CO1, CO5
SDG 10	Reduced Inequalities	Promotes access to digital knowledge and tools	CO1–CO4
SDG 16	Peace, Justice and Strong Institutions	Promotes ethical use of digital systems and information	CO1

Text Books:

1. Hari Shankar Asthana, Braj Bhushan, Statistics for Social Sciences (With SPSS Applications, PHI Publication.
2. Jesus Salcedo, Keith Mccormick, SPSS Statistics for Dummies, 3rd Edition (Paperback), Wiley Publication.
3. Sabine Landau and Brian S. Everitt, A Handbook of Statistical Analysis Using SPSS

Reference Materials & Digital Resources:

1. Goel, Computer Fundamentals, Pearson Education, 2010.

2. K. Kalyanaraman, Hareesh N. Ramanathan, P.N. Harikumar, Statistical Methods for Research: A Step by Step Approach Using IBM SPSS, Atlantic Publication

3. R. Panneerselvam, Research Methodology, 2nd Edition, PHI Publication.

Swayam Link-

2. https://onlinecourses.swayam2.ac.in/nou24_cm16/preview
3. https://onlinecourses.nptel.ac.in/noc24_mg70/preview

Research and Publication Ethics

Code: RE50003

Credits: 02

Objectives: -

This course has focused on the basics of the philosophy of science and ethics, research integrity, and publication ethics. Hands-on sessions are designed to identify research misconduct and predatory publications. Indexing and citation databases, open access publications, research metrics (citation, h-index, impact factor, etc.), and plagiarism tools will be taught in this course.

Course Content—

Unit: I—Philosophy and Ethics

- Introduction of philosophy: Definition, nature and scope, concept, branches
- Ethics: Definition, moral philosophy, and nature of moral judgments and reactions.

Unit II: Scientific Conduct:

- Ethics with respect to science and research,
- Intellectual honesty and research Integrity
- Scientific Misconducts: Falsification, Fabrication and Plagiarism (FFP)
- Redundant Publications: duplicate and overlapping publications, salami slicing
- Selective Reporting and misrepresentation of data

Unit: III-Publication Ethics

2. Publication Ethics: Definition, introduction and importance
3. Best practices/standards-setting initiatives and guidelines: COPE, WAME, etc.
4. Conflicts of interest
5. Publication misconduct: definition, concepts, problems that lead to unethical behaviour and vice versa, types
6. Violation of publication ethics, authorship and contributorship

7. Identification of publication, misconduct, complaints and appeals
8. Predatory publishers and journals Practice

Unit IV: Open Access Publishing:

- Open access Publications and Initiatives
- SHERPA/RoMEO online resource to check publisher copyright and self-achieving policies
- Software tools to indentify predatory publications developed by SPPU
- Journal finder/journal suggestion tools viz. JANE, Elsevier Journal finder, Springer journal suggester, etc.

Unit: V- Publication Misconduct:

- Group Discussions
- Subject-specific ethical issues, FFP, authorship
- Conflicts of interest
- Complaints and appeals: examples and fraud from India and Abroad
- Software tools:
  - Use of plagiarism software like Turnitin, Urkund and other open-source software tools

Unit: VI-Data Bases and Research Metrics

- Databases
  Indexing Databases
  Citation Databases: Web of Science, Scopus etc.
- Research Metrics
  Impact factor of journal as per Journal Citation Report, SNIP, SJR, IPP, Cite Score
  Metrics: h-index, g-index, I10-index, altmetrics

Course Outcomes (COs)

Code	Course Outcome	Bloom's Level
CO1	Understand the fundamentals of philosophy, ethics, and their application to scientific research and publication.	Understand

Code	Course Outcome	Bloom's Level
CO2	Identify and explain the principles of intellectual honesty, research integrity, and various forms of scientific misconduct (FFP, redundant publications, selective reporting).	Understand
CO3	Analyze the ethical issues in publication, including conflicts of interest, authorship disputes, and predatory publishing, and apply guidelines from COPE and WAME.	Analyze
CO4	Evaluate open access publishing models and use online tools (SHERPA/RoMEO, JANE, etc.) for identifying appropriate journals and checking copyright policies.	Evaluate
CO5	Apply plagiarism detection software (Turnitin, Urkund) and understand research metrics (impact factor, h-index, i10-index, altmetrics) for responsible research evaluation.	Apply

CO-PO Attainment Matrix (1–3 Mapping)

(Referencing the Program Outcomes (POs) from the "History Two Year PG Common Preamble." Please replace these hypothetical values with official mapping.)

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	2	2	3	2	2	1	1	2	2	2	2	2	2	1	2	1
CO2	3	2	2	3	3	3	2	2	2	2	3	2	2	3	1	2	2
CO3	3	2	2	3	3	3	2	2	2	2	3	2	2	3	1	3	2
CO4	2	2	2	2	2	3	2	3	3	2	3	2	2	3	1	2	2
CO5	2	2	1	2	2	3	2	3	3	2	3	2	2	3	1	2	2
Average	2.6	2.0	1.8	2.6	2.4	2.8	1.8	2.2	2.4	2.0	2.8	2.0	2.0	2.8	1.0	2.2	1.8

Mapping Scale

Scale	Interpretation
1	Low Correlation (Slight/Indirect relationship)

Scale	Interpretation
2	Medium Correlation (Moderate/Reinforcing relationship)
3	High Correlation (Direct/Substantial relationship)

Cross-Cutting Integration

Cross-cutting Issue	Level	Integration Focus
Professional & Research Ethics	Very High	The entire paper is dedicated to understanding and applying ethical principles in research and publication, directly addressing PO1 (Moral & Ethical Values) and PO11 (Professional & Decision-making Skills).
Academic Integrity	Very High	Detailed coverage of plagiarism, falsification, fabrication, redundant publications, and authorship issues forms the core of academic integrity training.
Digital & Information Literacy	High	Hands-on training with plagiarism detection software (Turnitin, Urkund), journal finders (JANE), and understanding citation databases (Web of Science, Scopus) builds digital literacy (PO8).
Life-long Learning	Medium	Understanding research metrics and publication ethics equips students with skills necessary for continuous professional development in academia (PO9).
Human Values	Medium	The study of moral philosophy, ethical decision-making, and responsible conduct of research fosters a strong value system aligned with PSO4.

SDG Mapping

SDG No.	SDG Title	Contribution
SDG 4	Quality Education	Promotes ethical research practices and integrity in academic publishing, contributing to quality higher education and responsible knowledge production.

SDG No.	SDG Title	Contribution
SDG 16	Peace, Justice and Strong Institutions	By teaching transparency, accountability, and ethical conduct in research, the course supports the development of strong and just academic institutions.
SDG 9	Industry, Innovation and Infrastructure	Understanding research metrics and ethical publishing supports innovation by ensuring that research is conducted and disseminated with integrity and proper attribution.

Suggested Readings

1. Bryman A. Social Research Methods. Oxford: Oxford University Press 2004.
2. Burris S, Welsh J. Regulatory paradox: a review of enforcement letters issued by the Office for Human Research Protection. Northwestern University Law Review 2007; 101:643–86.
3. Chaney E, Rabuck LG, Uman J, et al. Human subjects protection issues in QUERI implemen-tation research: QUERI series. Implementation Science 2008; 3:10.
4. Coleman CH and Bouësseau M-C (2008) How do we know that research ethics committees are really working? The neglected role of outcomes assessment in research ethics review. BMC Medical Ethics 9: 6.
5. Dawson A, Yentis SM. Contesting the science/ethics distinction in the review of clinical research. Journal of Medical Ethics 2007; 33:165–7.
6. Dawson A. A messy business: qualitative research and ethical. Clinical Ethics 2006; 1:114-6.
7. De Vries R, DeBruin D a, Goodgame A. Ethics review of social, behavioral and economic research: where should we go from here? Ethics & Behavior 2004; 14:351–68.
8. Dingwall R (2006) confronting the anti-democrats: The unethical nature of ethical regulation in social science. Medical Sociology online 1: 51–58.
9. Dziak K, Anderson R, Sevick MA, et al. IRBs and Multisite Studies Variations among Institutional Review Board Reviews in a Multisite Health Services Research Study. Health Services Research 2005; 40:279–90.

10. Fauriel I, Moutel G, Duchange N, et al. Improving protection for research subjects in France: analysis of regional ethics committees. Regulatory toxicology and pharmacology, 2004:40:312–8.
11. Greene SM, Geiger AM. A review finds that multicenter studies face substantial challenges but strategies exist to achieve Institutional Review Board approval. Journal of Clinical Epidemiology 2006; 59:784–90.
12. Hunter D. Bad Science Equals Poor, Not Necessarily Bad, Ethics. In: Gunning J, Holm S, eds. Ethics, Law and Society: Volume 3. Aldershot: Ashgate 2007. 61–72.
13. Israel M and Hay I (2006) Research Ethics for Social Scientists. Thousand Oaks: SAGE Publications. at UNIV OF OTTAWA LIBRARY on June 18, 2012rea.sagepub. com Downloaded from
14. *(11) (PDF) Social science and ethics review: A question of practice not principle*. Available from: https://www.researchgate.net/publication/227138449_Social_science_and_ethics_review_A_question_of_practice_not_principle [accessed May 22 2020].
15. Diener, E., & Crandall, R. (1978). Ethics in social and behavioral research. Chicago: University of Chicago Press.
16. Fox, R. M., & DeMarco, J. P. (1990). Moral reasoning: A philosophic approach to applied ethics. New York: Holt, Rinehart & Winston.
17. Frankena, W. (1963). Ethics. Englewood Cliffs, NJ: Prentice Hall.
18. Gilligan, C. (1982). In a different voice. Cambridge, MA: Harvard University Press.
19. Hare, R. (1981). The philosophical basis of psychiatric ethics. In Edited by: S. Block & P. Chodoff (Eds.), Psychiatric ethics (pp. 31–45). Oxford, UK: Oxford University Press.
20. Hobbes, T. (1994). Leviathan (Edited by: E. Curley, Ed.). Indianapolis, IN: Hackett. (Original work published 1651)
21. Kant, I. (1964). Groundwork of the metaphysics of morals (Edited by: H. J.Patton, Trans.). New York: Harper & Row. (Original work published 1781)
22. Katz, J. (1972). Experimentation with human beings. New York: Russell Sage Foundation.
23. Kershaw, D., & Fair, J. (1976). New Jersey income-maintenance experiment. NewYork: Academic Press.
24. Kimmel, A. J. (1988). Ethics and values in applied social research. Newbury Park, CA: Sage.
25. Kimmel, A. J. (1996). Ethical issues in behavioral research. Cambridge, MA: Blackwell.
26. Kitchener, K. S. (1984). Intuition, critical evaluation and ethical principles: The foundations for ethical decisions in counseling. Counseling Psychologist, 12, 43–55. http://dx.doi.org/10.1177/0011000084123005

27. Kitchener, K. S. (2000). Foundations of ethical practice, research, and teaching in psychology. Mahwah, NJ: Lawrence Erlbaum.
28. Kitchener, R. (2008). Moral philosophy. In Edited by: W. A.Darity (Ed.), International encyclopedia of the social sciences (2nd ed.). New York: MacMillan.
29. Macklin, R. (1982). Refusal of psychiatric treatment: Autonomy, competence, and paternalism. In Edited by: R. B.Edwards (Ed.), Psychiatry and ethics (pp. 331–390). Buffalo, NY: Prometheus.
30. Milgram, S. (1974). Obedience to authority: An experimental view. New York: Harper & Row.
31. Mill, J. S. (1979). Utilitarianism (Edited by: G. Sher, Ed.). Indianapolis, IN: Hackett. (Original work published 1861)
32. Noddings, N. (1984). Caring. Berkeley: University of California Press.
33. Rawls, J. (1971). A theory of justice. Cambridge MA: Harvard University Press.
34. Resnik, D. B. (1998). The ethics of science. London: Routledge.
35. Rest, J. (1983). Morality. In Edited by: J. Flavell & E. Markham (Eds.), Manual of child psychology: Vol. 4. Cognitive development (pp. 520–629). New York: Wiley.
36. Reynolds, P. D. (1979). Ethical dilemmas and social science research. San Francisco: Jossey-Bass.
37. Reynolds, P. D. (1982). Ethics and social science research. Englewood Cliffs, NJ: Prentice Hall.

Special Paper-II (Choice any one)

Dramatic Literature

Code DP50031
Credit: 4

Objective-
To give knowledge on the Traditional Art of Indian theatre and to Introduce them to the aesthetic sense of Drama

Course Content

Unit I: Dramatic Literature and its Aesthetic Knowledge (Elements of Drama, beauty in Drama, Universality in Drama, Unity of time Time, action & place)

Unit II—Dramatic Literature & Indian Theatre in context to Natyashastra. (Natyotpatti, Types of Ranga Mancha, Itibrutta, Poorvaranga, Nand, Types of Charitra)

Unit III—Construction of Play

(Panch sandhi, Pancha Prakruti, Pratyaya, Nayaka, Nayika)

Unit IV: Division of Play, Rasa, Bhav, and Dasarupaka.

Course Outcomes (COs)

CO-1: Understand the fundamental concepts and aesthetic principles of dramatic literature.
CO-2: Analyze the elements of drama and their significance in theatrical traditions.
CO-3: Examine Indian theatre traditions with special reference to the Natyashastra.
CO-4: Develop knowledge regarding the construction and classification of plays.
CO-5: Appreciate the concepts of Rasa, Bhava, and Dasarupaka in Indian dramaturgy.

CO–PO Attainment Matrix (1–3 Mapping)

COs \ POs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO-1	3	2	2	2	3	1	2	1	2	3	1	2
CO-2	3	3	2	3	2	2	2	2	1	2	2	2
CO-3	3	3	3	3	2	2	2	2	1	3	2	2
CO-4	2	2	3	3	3	2	2	2	1	2	2	2
CO-5	3	3	3	3	2	3	3	2	2	3	3	3
Average	2.8	2.6	2.6	2.8	2.4	2.0	2.2	1.8	1.4	2.6	2.0	2.2

Mapping Scale

Scale	Level of Attainment
3	Strong
2	Moderate
1	Low

Cross-Cutting Issues

Issue	Description	Units	COs
Cultural Heritage	Study of Indian theatrical traditions and aesthetics	Unit II, IV	CO3, CO5
Ethics and Values	Moral and philosophical dimensions in dramatic literature	Unit I, IV	CO1, CO5
Creativity and Expression	Development of aesthetic appreciation	Unit I, III	CO2, CO4

	and artistic creativity		
Communication Skills	Enhancement of dramatic interpretation and expression	Unit III	CO4
Research and Critical Thinking	Analytical study of Natyashastra and dramatic theories	Unit II	CO2, CO3

SDG Mapping

SDG	Title	Relevance	COs
SDG 4	Quality Education	Promotion of cultural and aesthetic learning	CO1–CO5
SDG 5	Gender Equality	Study of Nayaka–Nayika and representation in drama	CO4
SDG 10	Reduced Inequalities	Inclusive understanding of traditional theatre practices	CO3
SDG 11	Sustainable Cities and Communities	Safeguarding intangible cultural heritage	CO3, CO5
SDG 16	Peace, Justice and Strong Institutions	Ethical values and social harmony through drama	CO1, CO5

Suggested Reading

1. 'Bharatmuni Pranitam Natyashastra, Odisha Sahitya Academy, Bbsr.

2. M.Alexender, 'Arts and instinct, Beauty and other forms of value', Parida, Nabin Kumar, Natya Katha', Barnali Publication, Bhubaneswar, 2015.

3. Behera, Dr. Krushna Charan, 'Natya sahitya ra parichaya, Friends Publisher. Sahu, Narayan, 'Mancha Nataka ra kala koushala', Odisha rajya pathyapustaka

4. Pranayana o Prakasana Sanstha, Pustaka Bhabana, Bhubaneswar 2015

Facial Expression and Body Movement Using of Navarasa

Code-PP50031

Credit: 4

Objective:

To develop a comprehensive understanding of facial expressions and body movements through the lens of Navarasa, enhancing emotional expression and communication skills.

Unit 1: Introduction to Navarasa

- Overview of Navarasa and its significance in Indian dance and drama.
- Detailed explanation of each rasa: Shringara (love), Hasya (laughter), Karuna (compassion), Raudra (anger), Veera (heroism), Bhayanaka (fear), Bibhatsa (disgust), Adbhuta (wonder), and Shanta (peace).

Unit 2: Shringara (Love) and Hasya (Laughter)

- Techniques for expressing love and joy through eye movements, smiles, and gentle gestures.

- The role of body language in enhancing expressions of love and humor.

Unit 3: Karuna (Compassion) and Raudra (Anger)

- Techniques for expressing sorrow and compassion through facial cues such as tears, and body postures like slumping shoulders.
- Techniques for expressing anger through facial contortions, eye movements, and strong, deliberate gestures.

Unit 4: Veera (Heroism) and Bhayanaka (Fear)

- Techniques for portraying heroism with upright postures, confident gestures, and intense gazes.
- Techniques for portraying fear through trembling, wide eyes, and protective body language.

Unit 5: Bibhatsa (Disgust), Adbhuta (Wonder), and Shanta (Peace)

- Techniques for expressing disgust through facial expressions such as wrinkling the nose and body movements like recoiling.
- Techniques for expressing wonder with wide eyes, raised eyebrows, and open gestures.
- Techniques for expressing peace with calm facial expressions and relaxed body postures.

Course Outcomes:

CO-1. Identify and differentiate between the nine Rasas (Navarasa) in Indian classical aesthetics.

CO-2. Analyze the correlation between facial expressions, body movements, and emotional states.

CO-3. Apply Navarasa principles to enhance expressiveness in various forms of communication.

CO-4. Demonstrate proficiency in portraying different emotions through facial expressions and body language.

CO-5. Create a performance integrating Navarasa elements to convey complex emotions effectively.

CO–PO Attainment Matrix (1–3 Mapping)

COs \ POs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO-1	3	2	2	2	2	1	2	1	1	3	1	2
CO-2	3	3	2	2	3	2	3	2	1	2	2	2
CO-3	2	3	2	3	3	2	3	2	1	2	2	2
CO-4	3	2	2	3	3	2	3	2	1	3	2	2
CO-5	3	3	2	3	3	2	3	3	1	3	2	3
Average	2.8	2.6	2.0	2.6	2.8	1.8	2.8	2.0	1.0	2.6	1.8	2.2

Mapping Scale

Scale	Level of Attainment
3	Strong
2	Moderate
1	Low

Cross-Cutting Issues

Issue	Description	Units	COs
Cultural Awareness	Navarasa tradition	Unit1	CO1
Creativity	Expression techniques	Unit2-5	CO3,4
Communication	Non-verbal expression	Unit2	CO3
Performance Skills	Emotional portrayal	Unit3-5	CO4
Critical Thinking	Emotion analysis	Unit1	CO2

SDG Mapping

SDG	Title	Relevance	COs

SDG4	Quality Education	Skill development	CO1-5
SDG5	Gender Equality	Equal participation	CO3
SDG10	Reduced Inequalities	Inclusive expression	CO3
SDG11	Sustainable Communities	Cultural preservation	CO1
SDG17	Partnerships	Collaborative performance	CO5

Suggested Reading:

1. Govind, S. (2018). Navarasa in Indian Performing Arts. Abhinav Publications.
2. Anand, M. (2019). The Art of Expressing the Body: Navarasa in Dance and Theatre. Routledge.
3. Sharma, R. K. (2020). Understanding Navarasa: The Nine Emotions in Indian Aesthetics. Oxford University Press.
4. Menon, A. (2017). Facial Expressions: A Visual Guide. HarperCollins Publishers.
5. Ranganathan, S. (2016). Body Language: The Ultimate Guide to Understanding Non-Verbal Communication. Simon & Schuster.

Special Paper-IV

Dancing Diversity: Tribal and Folk Dances of Odisha

Code DP50033

Credit-4

Objective:

To explore and analyze the rich traditions of tribal and folk dances from Odisha, understanding their cultural significance, historical context, and artistic elements.

Unit 1: Introduction to Odisha's Dance Heritage

- Geography and cultural diversity of Odisha,Major ethnic groups and their traditions

- Importance of Dance in Odishan Society,Dance as a medium of expression and communication, Role in social and religious events,Brief History of Tribal and Folk Dances
- Origins and evolution of dance forms, Influence of historical events on dance traditions

Unit II: Major Tribal and Folk Dances of Odisha

- Santali Dance
- Origins and cultural significance, Costume and music details
- Saura Dance-Unique features and performance occasions, Traditional attire and instruments used
- Dhemsa Dance
- Steps and movements, Role in Saora community life
- Ghumura Dance
- Historical background and symbolism, Detailed look at costumes and musical elements
- Practical: Basic Steps of One Tribal Dance
- Hands-on practice session, Learning the rhythm and movements
- Folk Dances
- Sambalpuri Dance
- Cultural roots and popularity, Costume and performance style

Unit III: Costumes, Musical Instruments, and Socio-Cultural Significance

- Traditional Attire for Different Dances
- Detailed description of costumes for various dances, Cultural significance of the attire
- Key Instruments: Dhol, Mahuri, Tamak, Nishan, Overview of each instrument

- Role in dance performance, Practical: Instrument Demonstration
- Live demonstration of instruments, Interactive session on playing techniques
- Role of Dance in Tribal/Rural Life
- Social functions and communal bonding, Dance as a form of storytelling
- Festivals and Occasions for Performances
- Major festivals featuring dance, Seasonal and ceremonial dances
- Themes and Stories in Dance Forms
- Mythological and historical narratives, Symbolism and messages in dances

Unit IV: Contemporary Relevance and Preservation

- Efforts to Preserve Traditional Dances, Government and NGO initiatives
- Community efforts and documentation, Fusion and Modern Adaptations
- Influence of contemporary culture, Examples of fusion performances
- Career Opportunities in Folk and Tribal Dance
- Professional avenues for dancers, Teaching, choreography, and performance

Course Outcomes:

CO-1. Identify and differentiate between various tribal and folk-dance forms of Odisha.

CO-2. Analyze the socio-cultural context and historical evolution of Odisha's dance traditions.

CO-3. Demonstrate knowledge of the costumes, music, and rituals associated with these dance forms.

CO-4. Evaluate the role of tribal and folk dances in preserving Odisha's cultural heritage.

CO-5. Compare and contrast Odisha's dance forms with other regional dance traditions of India.

CO–PO Attainment Matrix (1–3 Mapping)

COs \ POs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO-1	3	2	2	2	2	1	2	1	1	3	1	2

CO-2	3	3	2	3	2	2	2	2	1	2	2	2
CO-3	2	3	3	3	2	2	3	2	1	2	2	2
CO-4	3	2	3	3	3	2	2	2	1	3	2	2
CO-5	2	3	3	2	2	2	2	2	1	2	3	3
Average	2.6	2.6	2.6	2.6	2.2	1.8	2.2	1.8	1.0	2.4	2.0	2.2

Mapping Scale

Scale	Level of Attainment
3	Strong
2	Moderate
1	Low

Cross-Cutting Issues

Issue	Description	Units	COs
Cultural Diversity	Study of tribal and regional dance traditions	Unit I & II	CO1, CO2
Heritage Preservation	Preservation and safeguarding of dance traditions	Unit IV	CO4
Social Awareness	Role of dance in tribal and rural life	Unit III	CO2, CO4
Artistic Expression	Understanding costumes, music, and movements	Unit II & III	CO3
Community Participation	Dance as collective cultural identity and communication	Unit III	CO2, CO5

SDG Mapping

SDG	Title	Relevance	COs
SDG 4	Quality Education	Promotes cultural learning and artistic education	CO1–CO5
SDG 5	Gender Equality	Encourages equal	CO3, CO4

		participation in cultural activities	
SDG 10	Reduced Inequalities	Recognition of tribal and marginalized cultural traditions	CO2, CO4
SDG 11	Sustainable Cities and Communities	Safeguarding intangible cultural heritage	CO4
SDG 16	Peace, Justice and Strong Institutions	Strengthens cultural identity and community harmony	CO2, CO5

Suggested Readings:

1. "Folk Dances of Eastern India" by Madan Gopal Ghosh
2. "Tribal and Folk Dances of India" by Projesh Banerji
3. "The Oxford Companion to Indian Theatre" edited by Ananda Lal
4. "Folk Performing Arts of Orissa" by K.C. Mishra
5. "Odissi Dance" by Sunil Kothari
6. "Tribal Arts of Orissa" by Somnath Dhar
7. "Folk Culture of Odisha" by Chitrasen Pasayat
8. "Folklore of Orissa" by Kunjabihari Das
9. "Tribal Dances of India" by Vidya Dehejia
10. "The Archaeology of Performance: Theaters of Power, Community, and Politics" edited by Takeshi Inomata and Lawrence S. Coben

Theatre Games and Body Movement

Code PP50033

Credit -4

Objective

The objective of this course is to introduce students to the various techniques and exercises used in theatre games and body movement, enabling them to develop their physical awareness, creativity, and ensemble-building skills.

Unit 1: Introduction to Theatre Games and Body Movement

- Definition and importance of theatre games and body movement exercises
- Principles of improvisation, spontaneity, and ensemble building
- Warm-up exercises and ice-breakers

Unit II: Developing Physical Awareness and Coordination

- Body awareness and control exercises
- Explorations of space, levels, and dimensions
- Rhythm and timing exercises
- Mime and physical storytelling

Unit III: Creativity and Improvisation

- Improvisational games and techniques
- Character development through movement
- Spontaneous scene creation
- Status and relationship exercises

Unit IV: Ensemble Building and Trust

- Collaborative movement exercises
- Partner and group work
- Building trust and communication within an ensemble
- Contact improvisation and lifting techniques

Unit IV: Performance and Application

- ○ Devising movement-based performances
- ○ Integrating theatre games and body movement into rehearsal processes
- ○ Directing and facilitating theatre games and body movement exercises
- ○ Reflection and evaluation of personal growth and ensemble development

Course Outcomes:

CO-1. Understand the principles and techniques of theatre games and body movement exercises.

CO-2. Develop physical awareness, coordination, and control over body movements.

CO-3. Enhance creativity, spontaneity, and improvisational abilities.

CO-4. Foster teamwork, trust, and effective communication within an ensemble.

CO-5. Gain confidence in public performance and self-expression through movement.

CO–PO Attainment Matrix (1–3 Mapping)

COs \ POs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO-1	3	2	2	2	2	1	2	1	2	3	1	2
CO-2	3	3	2	3	2	2	2	2	1	2	2	2
CO-3	2	3	3	3	2	2	3	2	1	2	2	2
CO-4	3	2	3	3	3	2	3	2	1	3	2	2
CO-5	2	2	3	3	2	3	3	2	2	2	3	3
Average	2.6	2.4	2.6	2.8	2.2	2.0	2.6	1.8	1.4	2.4	2.0	2.2

Mapping Scale

Scale	Level of Attainment
3	Strong
2	Moderate
1	Low

Cross-Cutting Issues

Issue	Description	Units	COs

Creativity and Innovation	Improvisation and spontaneous performance techniques	Unit III	CO3
Communication Skills	Non-verbal communication and ensemble interaction	Unit II & IV	CO2, CO4
Physical and Mental Well-being	Body awareness, coordination, and self-expression	Unit II	CO2, CO5
Teamwork and Collaboration	Trust-building and group performance activities	Unit IV	CO4
Artistic Expression	Movement-based storytelling and performance creation	Unit V	CO5

SDG Mapping

SDG	Title	Relevance	COs
SDG 3	Good Health and Well-being	Promotes physical and emotional well-being through movement practices	CO2, CO5
SDG 4	Quality Education	Encourages creative and experiential learning	CO1–CO5
SDG 5	Gender Equality	Promotes equal participation in collaborative performance activities	CO4
SDG 10	Reduced Inequalities	Inclusive participation through theatre games and movement	CO4, CO5
SDG 16	Peace, Justice and Strong Institutions	Builds communication, empathy, and teamwork	CO4

Suggested Readings

1. Spolin, V. (1999). Improvisation for the theater (3rd ed.). Northwestern University Press.

2. Boal, A. (2002). Games for actors and non-actors (2nd ed.). Routledge.

3. Lecoq, J., Carasso, J.-G., & Lallias, J.-C. (2009). The moving body: Teaching creative theatre. Bloomsbury Publishing.

4. Feldenkreis, M. (2005). The potent self: A study of spontaneity and compulsion. Frog Books.

5. Laban, R., & Ullmann, L. (2011). The mastery of movement (4th ed.). Dance Books Ltd.

6. Frost, A., & Yarrow, R. (2016). Improvisation in drama (3rd ed.). Palgrave Macmillan.

7. Johnstone, K. (2014). Impro: Improvisation and the theatre. Routledge.

8. Callery, D. (2001). Through the body: A practical guide to physical theatre. Nick Hern Books.

9. Hodgson, J., & Richards, E. (1974). Improvisation. Methuen Publishing Ltd.

10. Zarilli, P. B. (2009). Psychophysical acting: An intercultural approach after Stanislavski. Routledge.

Tribal Eco-Spiritualism

Code: TC50051

Credit: 4

Objective-

This paper will offer a better understanding regarding the concept of Eco Spiritualism or deification of Natural Elements in ancient India or Vedic as well as Tribal Tradition. It will help students to know the role of seers in ancient India to preserve the Environment. The paper will also provide wide knowledge with regard to the traditions of tribal nature worship; Tribal attitude to forest, water, God, and animals.

Course Outcome-

CO-1. To classify the components of nature, different aspects of nature, pattern of traditional worship among the tribal people of India.

CO-2. To describe the role of seers in ancient India to preserve the environment

CO-3. It will be helpful for the students to gain the detail knowledge about the influence of nature on Tribal people's life structure.

CO-4. Students will know the commitment of tribals for preservation of nature and their love for forest conservation.

CO-5. To evaluate the relevance of Nature Worship in Contemporary Civilisation

Course Content-

Unit - I

- Components of Nature, Nature and Science, Nature and Philosophy
- Nature as defined in Tribal Tradition, Influence of Nature on Tribal People's Life Structure.

Unit-II

- Concept of Nature as described in the Dravidian Culture, the Ramayana, the Mahabharata, Jainism and Buddhism.
- Role of Seers in ancient India to preserve the Environment, (ii) System of Gurukula and Ashramas, (iii) Deification of "Water and Fire", (iv) First three mantras from Apa and Agni Suktam, Impact and Outcome of Deification.

Unit III

- The Traditions of Tribal Nature Worship; Tribal Attitude to Forest, Tribal Attitude to Water, Tribal Attitude to God, Tirbal Attitude to Animals
- Relevance of Nature Worship in Contemporary Civilisation

Unit IV

- External and Internal Aspects of Nature; their role in polluting / purifying Nature, Vedic view of mind
- Commitment of Tribals for preservation of Nature; their love for forests and Forest conservation, Indigenous Technique to preserve Nature through deification.

Course Outcomes (COs)

Code	Course Outcome	Bloom's Level
CO1	Classify the components of nature, different aspects of nature, and pattern of	Understand

Code	Course Outcome	Bloom's Level
	traditional worship among the tribal people of India.	
CO2	Describe the role of seers in ancient India to preserve the environment and the system of Gurukula and Ashramas.	Understand
CO3	Gain detailed knowledge about the influence of nature on tribal people's life structure and their attitudes towards forest, water, God, and animals.	Understand
CO4	Know the commitment of tribals for preservation of nature and their love for forest conservation.	Understand
CO5	Evaluate the relevance of Nature Worship in Contemporary Civilisation.	Evaluate

CO-PO Attainment Matrix (1–3 Mapping)

(Referencing the Programme Outcomes (POs) from the "History Two Year PG Common Preamble". Please replace these hypothetical values with official mapping.

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	2	2	2	2	1	2	2	1	2	1	1	3	2	2	3	2	2
CO2	2	2	2	2	1	2	2	1	2	1	1	3	2	2	3	2	2
CO3	2	2	2	2	1	2	2	1	2	1	1	3	2	2	3	2	2
CO4	2	2	2	2	1	2	2	1	2	1	1	3	2	2	3	2	2
CO5	2	2	2	3	2	2	2	1	2	1	1	3	2	2	3	3	2
Average	2.0	2.0	2.0	2.2	1.2	2.0	2.0	1.0	2.0	1.0	1.0	3.0	2.0	2.0	3.0	2.2	2.0

Mapping Scale

Scale	Interpretation
1	Low Correlation (Slight/Indirect relationship)
2	Medium Correlation (Moderate/Reinforcing relationship)

Scale	Interpretation
3	High Correlation (Direct/Substantial relationship)

Cross-Cutting Integration

Cross-cutting Issue	Level	Integration Focus
Environment & Sustainability	Very High	The entire paper is dedicated to understanding tribal attitudes towards forest, water, animals, and nature. It covers indigenous techniques for forest conservation and preservation of nature through deification, directly supporting PO12 and SDG 15.
Human Values & Spiritualism	Very High	Study of deification of natural elements (Water and Fire), Vedic view of mind, and tribal nature worship fosters understanding of cultural heritage, moral values, and eco-spiritualism as outlined in PSO4.
Indigenous Knowledge Systems	High	The paper highlights indigenous techniques to preserve nature, tribal attitudes to various natural elements, and the influence of nature on tribal life structure, preserving and promoting traditional ecological knowledge.
Religious Pluralism	Medium	Comparative study of nature concepts in Dravidian culture, Ramayana, Mahabharata, Jainism, Buddhism, and tribal traditions promotes understanding of diverse religious and philosophical perspectives on nature.
Gender & Social Inclusion	Low	While not a primary focus, the study of tribal society can be extended to analyze gender roles in nature worship and conservation practices.

SDG Mapping

SDG No.	SDG Title	Contribution
SDG 15	Life on Land	Directly addresses forest conservation, tribal love for forests, indigenous techniques for nature preservation, and the commitment of tribals to protect biodiversity and terrestrial ecosystems.
SDG 13	Climate Action	Understanding tribal eco-spiritualism and indigenous conservation techniques contributes to climate action by preserving traditional ecological knowledge and sustainable practices.

SDG No.	SDG Title	Contribution
SDG 4	Quality Education	Provides comprehensive knowledge of tribal eco-spiritualism, indigenous environmental ethics, and traditional conservation practices, contributing to holistic and culturally inclusive education.
SDG 6	Clean Water and Sanitation	Study of tribal attitude to water and deification of "Water" (Apa Suktam) promotes understanding of water conservation and respect for water resources.
SDG 11	Sustainable Cities & Communities	Understanding tribal relationships with nature and their sustainable living practices contributes to building sustainable communities and preserving indigenous cultural heritage.
SDG 12	Responsible Consumption and Production	Tribal attitudes towards nature and sustainable use of forest resources promote responsible consumption and production patterns.

Suggested Readings-

1. Barla, Amrit. (2019). *Contextualizing Religion and Festival in Transition: With Special Reference to Oraon Indigenous Tribe in India. Available online:* **https://scholar.google.com/scholar?hl=en&as_sdt=0%2C5&q=amrit+barla+contextuaizing+religgion+and+festival+in+transition&btnG=** (accessed on 16 September 2020).
2. Belcher, John R., and Marcela Sarmiento Mellinger. (2016). Integrating spirituality with practice and social justice: The challenge for social work. *Journal of Religion & Spirituality in Social Work: Social Thought* 35: 377–94. Available online: **https://www.tandfonline.com/doi/abs/10.1080/15426432.2016.1229645** (access ed on 12 January 2019).
3. Canda, Edward R., Leola Dyrud Furman, and Hwi-Ja Canda. (2010). *Spiritual Diversity in Social Work Practice: The Heart of Helping*. Oxford: USA Oxford University Press. [**Google Scholar**]
4. Chakraverty Madhavadasa, *History of Sanskrit Literature*, Asian Publication Services, East Kailash ; New Delhi-24
5. Chatterjee, Subhasish, and Rahul Sharma, (2018). "Belief of tribal's in supernatural power and its relation with religious life (with special reference to Indian tribal society", in *International Journal of Research and Analytical Reviews* 5: 48–55. [**Google Scholar**]
6. Chaube, Nandita. (2015). *Spirituality and Human Psyche*. India: Partridge Publishing. [**Google Scholar**]
7. Cummings, Charles, (1991). *Eco-Spirituality Toward a Reverent Life,* Paulist Press International, U.S.
8. Dagba, Benjamin I., Leoskali N. Sambe, and Simon A. Shomkegh,(2013). "Totemic beliefs and biodiversity conservation among the Tiv People of Benue State, Nigeria"

in *Journal of Natural Sciences Research* 3: 145–49. Available online: **https://oer.uam.edu.ng/read/totemic-beliefs-and-biodiversity-conservation-among-the-tiv-people-of-benue-state-nigeria-1/file.pdf** (accessed on 5 January 2019).

9. Hargrave, Jennings , (2007). *Nature Worship*, Cosimo Classics.

10. Laungani, Pittu, (2005). 'Hindu spirituality and healing practices'. in *Multicultural Aspects of Counseling Series* 22: 138. [**Google Scholar**]

11. Levy, Donald, (1967). "Macrocosm and Microcosm", in *The Encyclopedia of Philosophy*. Edited by P. Edwards. New York: Macmillan, Vol. 5, pp. 121–25. Available online: **https://scholar.google.com/scholar?hl=en&as_sdt=0%2C5&q=%28levy+1967%29+.+macrocosm+and+microcosm.+pdf&btnG=** (accessed on 15 September 2019).

12. Mahant, Sushila D., (2015). Indigenous traditional healing care: Belief & practices among Tribals of South Bastar in Chhattisgarh. *IOSR Journal of Humanities and Social Scienceis* 20: 49–54. Available online - **https://www.academia.edu/download/47611180/H020114954.pdf** (accessed on 1 February 2019).

13. Pati, Rabindra Nath, and Jagannatha Dash. , (2002). *Tribal and Indigenous People of INDIA: Problems and Prospects*. New Delhi: APH Publishing. [**Google Scholar**]

14. Purkayastha, Nabarun. (2016). Concept of Indian Tribes: An Overview. *International Journal of Advanced Research in Management and Social Sciences* 5: 1–9. Available online: **http://www.indianjournals.com/ijor.aspx?target=ijor:ijarmss&volume=5&issue=2&article=001** (accessed on 4 February 2019).

15. Purshottam, and Vanita Dhingra. (2017). Understanding the Indian tribal life and their issues. *International Journal of Advanced Research* 5: 1588–95. [**Google Scholar**]

16. Ritskes, Eric. , (2011). "Chapter Twenty-Six: Indigenous Spirituality and Decolonization: Methodology for the Classroom", in *Counterpoints* 379: 411–21. [**Google Scholar**]

17. Satapathy, Prof Harekrishna, *History of Sanskrit Literature*, Publisher-Kitab Mahal; Cuttack-3

18. Shannal Rowkith and Raisuyah, Bhagwan, (2020). *Honoring Tribal Spirituality in India: An Exploratory Study of Their Beliefs, Rituals and Healing Practices*.https://sciprofiles.com/profile/1225357 https://www.mdpi.com/2077-1444/11/11/549/htm

19. Sharma, Chandradhar, *A Critical Survey of Indian Philosophy*, Motilal Banarasidas; New Delhi.

20. Soubhir, Meenakshi, (2016). *Eco-Cultural Tribal Development*, Aavishkar Publishers, Jaipur.

21. Telengana and Chaubey, *The New Vedic Selection*, Part-I, Bharatiya Vidyaprakashan; Delhi.

22. Upadhyaya, Pandit Baladev, *History of Sanskrit Literature* (Hindi), Varanasi.

23. Muller, Max, (1859). *A History of Ancient Sanskrit Literature,* William and Norgate; London.

24. Walsh, Froma. (2008). "Spirituality, healing, and resilience". in *Re-Visioning Family Therapy: Race, Culture, and Gender in Clinical Practice*. Edited by McGoldrick Monica and Kenneth V. Hardy. New York: The Guilford Press, pp. 61–75. [**Google Scholar**]

25. Wintlernitz , M., (1927). *History of Indian Literature*, University of Calcutta.

FOURTH SEMESTER

Fieldwork and Dissertation

Course Code: FD50082

Credit-20

Field Work and Report Writing (Performing Arts)

Course objectives: The aim of this course is to provide a comprehensive understanding of the nature of Performing Arts research and make students acquainted with various types of data collection relevant to performance traditions, practices, and communities. This course also aims to enable students to carry out data analysis and writing of research reports.

Field Work and Report Writing [600 Practical Contact Hours]

Field Work: Each student shall have to undergo training for learning and use of different techniques of scientific data collection during 30 days of fieldwork under the supervision of a teacher, as nominated by the head of the Programme, in a community or region associated with a living performing arts tradition (e.g., folk, tribal, classical, or contemporary performance practice). The Programme shall announce the exact date of commencement of fieldwork. Students failing to complete the fieldwork in a particular year can only clear the paper by completing fieldwork the following year.

A dissertation is to be prepared by the student under the supervision of the concerned teacher. The student is required to submit the dissertation through the supervising teacher to the Head of the Programme for evaluation at least fifteen days in advance of the date notified for examination. The dissertation shall be evaluated by an external examiner in consultation with the internal examiner (the supervising teacher). The candidate shall be awarded a grade by both the internal and external examiners on the basis of the dissertation, seminar presentation, and viva voce.

SL No	Mode of Evaluation	Credits
1	Selection of Research Topic and Synopsis Presentation	4
2	Literature Review and Preparation of Research Tools (Questionnaires and schedule)	4
3	Fieldwork and Data Collection	4
4	Data Analysis and Report Writing	4
5	Seminar Presentation and Viva voce test on dissertation	4
	TOTAL	20

The Dissertation has to be submitted by the student positively before the end semester examination.

Course Learning Outcomes:

CO1: Students who successfully complete this course will understand the nature of Performing Arts research and develop their skills in various types of data collection, interpretation, and presentation.
CO2: Students will be able to explore different problem areas within performing arts communities and traditions, and acquire skills in fieldwork, data analysis, and report writing.
CO3: This course will help students interpret both artistic and social dimensions of performance practices within human societies.
CO4: Students will assess data presentation and documentation of performing arts research in an effective way.
CO5: Develop the capability of academic writing and publication of research findings in the performing arts.

Course Outcomes - Programme Outcomes Mapping of Paper FD 50082

Course Outcomes ↓ / Program Outcomes →	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3

CO1	2	3	2	3	2	3	1	3	3	3
CO2	2	3	2	3	3	3	2	3	3	3
CO3	2	3	2	3	2	2	1	3	2	2
CO4	2	3	3	2	2	3	1	3	3	3
CO5	2	3	3	3	2	3	1	3	3	3
Average	2.0	3.0	2.4	2.8	2.2	2.8	1.2	3.0	2.8	2.8

1 = Weakly Mapped (Low), 2 = Moderately Mapped (Medium),

3 = Strongly Mapped (High), "–" = There is No correlation

SDGs Mapping of this course

SDG No.	SDG Title	Nature of Contribution
SDG 4	Quality Education	Develops research skills, fieldwork competence, and academic writing in the performing arts, promoting quality higher education
SDG 5	Gender Equality	Encourages gender-sensitive research design and inclusive data collection practices in performance research
SDG 8	Decent Work and Economic Growth	Enhances employability through research, analytical, and reporting skills applicable to arts and cultural sectors
SDG 9	Industry, Innovation and Infrastructure	Promotes innovation through data analysis, research tools, and methodological applications in performing arts documentation
SDG 10	Reduced Inequalities	Supports research on marginalized performing communities and traditions facing social disparities
SDG 12	Responsible Consumption and Production	Emphasizes ethical use of data, responsible research practices, and sustainability in engaging with performing arts communities
SDG 16	Peace, Justice and Strong Institutions	Highlights research ethics, transparency, accountability, and evidence-based advocacy for performing arts practitioners

SDG 17	Partnerships for the Goals	Encourages collaborative and interdisciplinary research across institutions, artists, and communities

Suggested Readings:

1. Denzin, N.K. (2003). *Performance Ethnography: Critical Pedagogy and the Politics of Culture*. Thousand Oaks, CA: Sage Publications.
2. Gingrich-Philbrook, C. (ed.). (2023). *Research Methods in Performance Studies*. London: Routledge.
3. Kershaw, B. & Nicholson, H. (eds.). (2011). *Research Methods in Theatre and Performance*. Edinburgh: Edinburgh University Press.
4. Landis, K. & Macaulay, S. (eds.). (2018). *Cultural Performance: Ethnographic Approaches to Performance Studies*. New York: Palgrave Macmillan.
5. Turner, V. (1982). *From Ritual to Theatre: The Human Seriousness of Play*. New York: PAJ Publications.
6. Schechner, R. (2013). *Performance Studies: An Introduction* (3rd ed.). London: Routledge.
7. Taylor, D. (2003). *The Archive and the Repertoire: Performing Cultural Memory in the Americas*. Durham, NC: Duke University Press.
8. Conquergood, D. (2013). *Cultural Struggles: Performance, Ethnography, Praxis* (E.P. Johnson, ed.). Ann Arbor: University of Michigan Press.
9. Barba, E. & Savarese, N. (2006). *A Dictionary of Theatre Anthropology: The Secret Art of the Performer* (2nd ed.). London: Routledge.

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