KISS

KALINGA INSTITUTE OF SOCIAL SCIENCES

CURRICULUM AND CREDIT FRAMEWORK FOR UNDERGRADUATE PROGRAMME

BACHELOR OF ARTS IN PERFORMING ARTS

(As per NEP-2020, NCrF, NHEQF)

Academic Session 2024-2025



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

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:** B.A in Performing Arts
- **Programme Type:** Undergraduate (Honours)

Programme Description

The Four-Year Undergraduate Programme in Performing Arts at KISS Deemed to be University is designed in accordance with the National Education Policy (NEP) 2020. The programme consists of eight semesters with a total of 55 papers, including 24 Major Courses, 16 Minor Courses, 03 Multidisciplinary Courses (MDC), 04 Ability Enhancement Courses (AEC), 03 Skill Enhancement Courses (SEC), 04 Value Added Courses (VAC), Internship, and Research Project/Dissertation. The total credits for the programme are 162 (Single Major) and 194 (Double Major).
The programme aims to provide students with a comprehensive understanding of India's performing arts heritage, global performance traditions, and critical/theoretical perspectives in performance studies, with special emphasis on tribal and folk performance forms, indigenous knowledge systems, and the performing arts of Odisha.

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 Academic Council.
6. Integration of NEP-2020, CBCS, NCrF, and NHEQF guidelines.

Definitions of Components

a) Ability Enhancement Courses (AEC): It refers to the courses enhancing competency in a Modern Indian Language (MIL) and in the English language with special emphasis on language and communication skills not literature, prose, poetry and novel etc.

b) Academic Bank of Credits (ABC): The ABC has been envisaged by the UGC to facilitate the academic mobility of students with the freedom to study across the HEIs in the country with an appropriate ‘credit transfer’ mechanism from one programme to another, leading to attain a Degree/Diploma/Certificate, etc.

c) Academic Year: Two consecutive semesters constitute one academic year.

d) Choice Based: The students select courses from the prescribed courses i.e., Major, Minor, Multidisciplinary, Ability Enhancement Course (AEC), Skill Enhancement Course (SEC), Value Added Course (VAC), Summer Internship/ Lab/Research.

e) Major is the subject of main focus.

f) Credit Based Semester System (CBSS): Under the CBSS, the requirement for awarding a degree/diploma/Certificate is prescribed in terms of number of credits to be earned.

g) Credit: A unit by which the course work is measured. One credit is equivalent to one hour of lecture or tutorials or two hours of practical work/field work per week in a semester.

h) Minor Course helps a student to gain a broader understanding beyond the major discipline. The subjects mentioned in the minor (in the course structure table) will be offered only if a minimum of 10 students opt for that particular subject.

i) Multidisciplinary: It refers to the courses that a student can opt from other disciplines in order to broaden the intellectual experience.

j) Skills Enhancement Courses (SEC): It refers to the courses aiming at imparting practical skills, hands-on training, soft skills, etc., to enhance the employability of students.

k) Summer Internship/Apprenticeship/Summer Project: It refers to experiential exposure of a student. Summer Internship of 6-8 weeks duration after the completion of the fourth semester, followed by a project report and viva-voce examination during the fifth semester has been made compulsory to enable the students to have hands on experience of real-life business situations.

l) Research has been provided in the Eighth semester (for students securing 7.5 CGPA or above) involving application of knowledge in exploring/critical analysis/solving issues related to a real-life situation.

m) Value Added Courses: It refers to the courses enabling the students to acquire and demonstrate the knowledge and understanding of contemporary society.

NCrF-Aligned Components (National Credit Framework)

Operational Definition of Credit (NCrF Standard)

"1 Credit = 30 Notional Learning Hours."

A standard 4-credit course = 120 Notional Learning Hours.

NCrF-Compliant Course Engagement Table

Component	Operational Definition	Hours (Example for 4-credit course)
Face-to-Face Lectures	Concept delivery, interactive instruction	45
Tutorials / Labs / Field	Hands-on practice, experimentation	30
Independent Self-Study	Pre-reading, journal review	20
Continuous Assessment	Assignments, quizzes, mid-term	12
Final Semester Exam Preparation	Revision, project completion	13
Total Notional Hours	**Must equal 30 hours × credits**	**120**

MOOC Courses (SWAYAM and SWAYAM Plus)

According to the UGC guidelines integrated into the new curriculum structures, Higher Education Institutions (HEIs) are permitted to allow students to take up to 40% of their total courses in a semester through the national MOOC platform, SWAYAM (or SWAYAM Plus for industry-aligned courses).
Credits earned via SWAYAM are mapped directly against the appropriate NHEQF academic level and digitally stored in the student's Academic Bank of Credits (ABC) to count toward their final degree, diploma, or certificate

NCrF Category Wise Credit Distribution (UGC CCFUP Compatible) (for UG Programme)

Semester	Discipline Specific courses- core		Minor		MDC/IDC		AEC		SEC/ Internship/Dissertation		VAC		Grand Total Credits
	No. Of Papers	Total Credits	No. Of Papers	Total Credits	No. Of Papers	Total Credits	No. Of Papers	Total Credits	No. Of Papers	Total Credits	No. Of Papers	Total Credit	
I	1	4	1	4	1	3	1	2	1	3	1	4	20
II	1	4	1	4	1	3	1	2	1	3	2	4	20
III	2	8	1	4	1	3	1	2	1	3			20
IV	4	14	1	4			1	2					20
V	4	16	1	4					1	2			22
VI	4	16	1	4									20

VII	4	16	1	4									20
VIII	1	4	1	4					1	12			20
Total Credits for the Course		80		32		9		8		23		12	162

These exit awards correspond to progressive NHEQF / NSQF levels and are fully NCrF-compliant for credit accumulation, mobility and re-entry through the Academic Bank of Credits.

Skill Enhancement Courses (SEC), Multidisciplinary Courses (MDC), value-added courses and internships are credited as per NCrF, recognising vocational, experiential and community-based learning alongside academic coursework. These courses are designed at appropriate NSQF levels, with clear competency descriptors and notional hours.

vii. Eligibility for Admissions with No. of Seats

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

viii. Examination Pattern for UG as per NEP 2020

Assessment emphasises continuous and comprehensive evaluation, higher-order thinking, project-based learning and application of knowledge, in line with NEP-2020.

The medium of examination is **English** which will be reflected in their 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:

Duration of examination for all term **End examination shall be for** 2 **'/ hours** and for all **Mid Term examination for** 1 **hour** irrespective of full marks in the course/subjects and irrespective of credit. The **practical examinations shall be of** 2 **hours** duration.

Each School shall have a designated faculty in-charge of Examination to be 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 subject 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 who are teaching the corresponding paper or by any external faculty in the college(s). A student who fails to appear in a Mid-Semester Examination will be allowed one more chance to take the same examination before appearing the concerned term-end examination. There will be no provision to re-appear in the Mid-Semester Examination for improvement.

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

d) The University authority of the valuation zones will preserve the answer Script of the End Semester examination for **12 months** from the date of publication of result for reference.

e) A student has to appear the mid semester examination positively. Absence in the mid semester examination will be considered as fail however the candidate may be allowed to appear the mid semester examination before commencement of the concerned Term-End examination under special case duly considered by the Programme Head (for the candidates who represent the University or State for Inter- University or inter-state competitions in Games and Sports or attending different recognized National level camps/any critical medical case duly certified by the designated medical officer)

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	60	10	10	20	10

Distribution of Sessional Marks:

Course Type	Maximu m Mark	Mid Semester	Attendance	Surprise Test/Quiz	Assignment/ Presentation
Without Practical	40	20	Above 95%- 5 Marks	10	05
With Practical	30	(Theory 10 + Practical l0)=20	5%-94%- 4 Marks 75%-84%- 3 Marks	05	Nil

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 /One word /Sentence	1x5=5	1x6=6
Part-H- Very Short Type	Answer maximum 50 words	2x3=6	2x5=10
Part-IH- Short Type	Answer maximum 250 words Answer any 3 out of 5questions	5x3=15	5x4=20
Part-IV- Long Type	Answer maximum 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 Visa voce-05	---

Examination Question Pattern of Mid Semester Examination:

Question Pattern		With Practical	Without Practical
Part-I —Objective	Answer in MCQ /One word /Sentence	1s3=3	1x6=6
Part-O- Very Short Type	Answer maximum 50 words	2z1=2	2x]=4

Part-III- Short Type	Answer maximum 250 words **Out of 3 as directed**	5x1=5	5x2=10
Total		10	20
For Practical Paper		One Major Eaperiment-5 Record- 02 Viva voce-03	----

The School will follow the guidelines for examination provide by University from time to time.

Span Period
No student shall be admitted as a candidate for the examination for any of the Parts/Semesters after the lapse of four years from the date of admission to the Semester-I of the B. Sc. with Specialization in Indigenous Knowledge, Science and Technology.

ix. Attendance Requirement

Attendance in Lecturer, tutorials, seminars etc. arranged by the school from time to time, is mandatory according to the Internal Assessment requirement as per University rules.

The marks for attendance shall be as follows		
(i)	For 75%	1 Marks
(ii)	More than 75% but less than 80%	2 Marks
(iii)	80% or more but less than 85%	3 Marks
(iv)	85% or more but less than 90%	4 Marks
(v)	90% and above	5 Marks

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.

Duration and Types of Courses and Process of Multiple Entry and Exit
NHEQF-Aligned Components (National Higher Education Qualifications Framework)
1. NHEQF Level Mapping for Multi-Entry / Multi-Exit

"This programme is structured according to the multi-entry, multi-exit parameters defined by UGC. The progressive qualification bands map directly onto the National Higher Education Qualifications Framework (NHEQF)."

Insert the following table:

Milestone / Year Completed	**Exit Award**	**NHEQF Level**	**Standard Credit Range**
Year 1 (Sem I–II)	UG Certificate	Level 4.5	~40 + 4 credits in work based vocational courses offered during summer term or internship / Apprenticeship in addition to 6 credits from skill-based courses earned during first and second semester.
Year 2 (Sem III–IV)	UG Diploma	Level 5.0	~80 + 4 credit in skill based vocational courses offered during first year or second year summer term
Year 3 (Sem V–VI)	UG Degree (3-Year)	Level 5.5	~120
Year 4 (Sem VII–VIII) **Year 1(Sem I-II)**	UG Honours / Honours with Research Post-Graduate Diploma	Level 6.0	~160
Year 2(Sem III-V)	Master's degree (e.g. M.A., M.Com., M.Sc., etc.)	Level 6.5	80 Credits
	Doctoral Degree	Level 8.0	Credits for coursework and, a thesis and published work

Programme Educational Objectives (PEOs)

PEO-1

To educate students in Performing Arts integrated with digital multimedia practices so that they may work professionally in theatre, film, television, cultural institutions, and creative industries.

PEO-2

To develop artistic, analytical, creative, and research competencies through fieldwork, documentation, internships, studio practice, and performance-based learning.

PEO-3

To equip students with communication skills, leadership qualities, ethical values, teamwork, and professional responsibility.

PEO-4

To promote preservation and innovation of tribal and indigenous performing traditions through contemporary artistic practices.

PEO-5
To prepare students for higher studies, research, NET/JRF, cultural entrepreneurship, and national and international professional opportunities.
PEO-6
To cultivate socially responsible artists committed to cultural sustainability, environmental awareness, and community empowerment.

Programme Specific Outcomes (PSOs)

|
PSO1 . Demonstrate comprehensive knowledge of Indian, tribal, folk, and classical performing arts traditions with special reference to Odisha through the study of dance, theatre, music, aesthetics, and cultural history.

PSO2 . Apply practical and creative skills in acting, dance performance, choreography, theatre production, costume design, makeup, music, and video film-making using traditional and contemporary techniques.

PSO3 . Analyse and interpret tribal cultural practices, oral traditions, folklore, rituals, and indigenous knowledge systems for the preservation and promotion of cultural heritage and sustainability**.**

PSO4. Develop research, documentation, communication, and digital competencies through fieldwork, internships, projects, performance studies, and the use of modern media and technology in performing arts.

PSO5. Exhibit professional ethics, leadership, teamwork, and entrepreneurial abilities for community engagement, cultural management, artistic innovation, and social empowerment through performing arts practices.

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.

SYLLABUS

For

Four Years under Graduate Programme (FYUGP) in Performing Art

(As per NEP-2020)

Academic Session 2024-2025

KISS Deemed to be university, Bhubaneswar

Course Structures

SEMESTER -I

Course Category	Course Code	Course title	Credit			Total Credits
			L	T	P	
Core Course (Major) Paper-I	PA10001	Cultural History of India (From Early Period to 1200 CE)	3	1	0	4
Minor Course Paper-I	PA12001	Social Formations and Cultural Patterns of the Tribal World	3	1	0	4
Multidisciplinary Course (MDC) Paper-I	PA13001	Life and Contribution of Tribal Artists of Odisha	2	1	0	3
Ability Enhancement Courses (AEC)-I (Choose any one)	AE14001	Modern Indian Language (Odia)	2	0	0	2
	AE14003	Modern Indian Language (Hindi)	2	0	0	2
	AE14005	Modern Indian Language (Sanskrit)	2	0	0	2
	AE14007	Modern Indian Language (Santali)	2	0	0	2

	AE14009	Alternative English	2	0	0	2
Skill Enhancement Courses (SEC)-I	CS15001	Information Technology and Communication	2	1	0	3
Value Added Courses (VAC)-I For All	VA16201	Environment Education And Disaster Management	3	0	1	4
						TOTAL-20

Note: The courses of SWAYAM platform are followed.

SEMESTER-II

Course Category	**Course Code**	**Course title**	**Credit**			**Total credits**
			L	**T**	**P**	
Core Course (Major) Paper-II	PA10002	Cultural History of Pre and Post Independent Era	3	1	0	4
Minor Course Paper-II	PA12002	Tribal Arts and Crafts of Odisha	3	0	1	4
Multidisciplinary Course (MDC) Paper -II	MD13002	Tribal Folk Tales and Song of Odisha	2	0	1	3
Ability Enhancement Courses (AEC)-II Common paper for all UG Students (Choose anyone)	AE14002	Translation Studies (Odia)	2	0	0	2
	AE14004	Translation Studies (Hindi)	2	0	0	2
	AE14006	Translation Studies (Sanskrit)	2	0	0	2
	AE14008	Translation Studies (Santali)	2	0	0	2

	AE14010	Translation Studies (English)	2	0	0	2
Skill Enhancement Courses (SEC)-II	PA15002	Theatre as Therapy	1	0	2	3
Value Added Courses (VAC)-II	VA16392	Introduction to Photography	1	0	1	2
Value Added Courses (VAC)-III	VA16410	A Multidisciplinary Journey through Yoga, Dance and Drama	1	0	1	2
						TOTAL-20
Exit Point: Bachelor's Degree with a UG certificate after completing 1 year (2 semesters) of study in the chosen fields of study.....						

Note: The courses of SWAYAM platform are followed.

SEMESTER – III

Course Category	**Course Code**	**Course title**	**Credit**			**Total Credits**
			L	**T**	**P**	
Core Course (Major) Paper-III	PA20001	Study of Folklore Theatres of India and Treatise	3	0	1	4
Core Course (Major) Paper-IV	PA20003	Introduction to the Main Classical Dances of India	3	0	1	4
Minor Course Paper-III	PA22001	Introduction of the Tribal Dances of Odisha	3	0	1	4
Multidisciplinary Course Paper-III	PA23001	Tribal Arts of India	2	0	1	3
Ability Enhancement Courses (AEC)-III	AE24001	Communicative English	2	0	0	2

Skill Enhancement Courses (SEC)-III	PA25001	Musical Instruments Making in Odisha	2	0	1	3
						TOTAL-20

Note: The courses of SWAYAM platform are also followed.

SEMESTER – IV

Course Category	**Course Code**	**Course title**	**Credit**			**Total credits**
			L	**T**	**P**	
Core Course (Major) Paper-V	PA20002	Art and Aesthetic	3	1	0	4
Major Paper-VI	PA20004	Overview of Indian Performing Arts	3	1	0	4
Major Paper-VII	PA20006	Basic of Acting	2	0	2	4
Major Paper-VIII	PA20082	Voicing the Stage	0	0	2	2
Minor Course Paper-IV	PA22002	Tribal Instruments of World	3	0	1	4
Ability Enhancement Courses (AEC)-IV (Choose anyone)	AE24002	Professional Communication	2	0	0	2
						TOTAL-20
Exit Point: Bachelor's Degree with a UG diploma after 2 years (4 semesters) of study						

Note: The courses of SWAYAM platform are followed.

SEMESTER – V (Single Major)

Course Category	Course Code	Course title	Credit			Total Credits
			L	T	P	
Core Course (Major) Paper-IX	PA30001	Tribal Performing Arts	3	0	1	4
Major Paper-X	PA30003	Theatre History	3	0	1	4
Major Paper-XI	PA30005	Video Film Making Process	2	0	2	4
Major Paper-XII	PA30007	Acting in the Video Film Making Process	2	0	2	4
Minor Paper-V	PA32001	The Natyashastra	3	1	0	4
Internship	IP37081	Internship	2	0	0	2
						TOTAL-22

SEMESTER – V (Double Major)

Course Category	Course Code	Course title	Credit			Total Credits
			L	T	P	
Core Course (Major) Paper-IX	PA30001	Tribal Performing Arts	3	0	1	4
Major Paper-X	PA30003	Theatre History	3	0	1	4
Major Paper-XI	PA30005	Video Film Making Process	2	0	2	4
Major Paper-XII	PA30007	Acting in the Video Film Making Process	2	0	2	4

Minor Paper-V (DM)	PA32001	The Natyashastra	3	1	0	4
Minor Paper-VI (DM)	PA32003	Dance in Sanskrit Literature in Treaties	3	1	0	4
Minor Paper-VII (DM)	PA32005	Studio Courses of Tribal Music	2	0	2	4
Minor Paper-VIII (DM)	PA32007	The Art of Shadow Puppetry: Exploring Tribal Traditions and Contests	2	0	2	4
Internship	IP37081	Internship	0	0	2	2
						TOTAL-34

SEMESTER – VI (Single Major)

Course Category	**Course Code**	**Course title**	**Credit**			**Total Credits**
			L	**T**	**P**	
Core Course Major Paper-XIII	PA30002	Famous Acting Theories	3	1	0	4
Major Paper-XIV	PA30004	Play Production Process	2	0	2	4
Major Paper-XV	PA30006	Direction: Play and Teleplay	2	0	2	4
Major Paper-XVI	PA30008	Acting: Play and Teleplay	2	0	2	4
Minor Paper-X	PA32002	Contemporary Tribal Theatre	3	0	1	4
						TOTAL-20
Exit Point: Bachelor's Degree after 3-year (6 semesters) programme of study						

Three Years Grand Total Credit= 122

SEMESTER – VI (Double Major)

Course Category	Course Code	Course title	Credit			Total Credits
			L	T	P	
Major Paper-XIII	PA30002	Famous Acting Theories	3	0	1	4
Major Paper-XIV	PA30004	Play Production Process	2	0	2	4
Major Paper-XV	PA30006	Direction: Play and Teleplay	2	0	2	4
Major Paper-XVI	PA30008	Acting: Play and Teleplay	2	0	2	4
Minor Paper-X	PA32002	Contemporary Tribal Theatre	3	0	1	4
Minor Paper-XI	PA32004	Acting in the Contemporary Tribal Theatres	2	0	2	4
Minor Paper-XII	PA32006	Studio Courses of Tribal Dance	2	0	2	4
Minor Paper-XIII	PA32008	Studio Course Sur, Taal, Laya	2	0	2	4
						TOTAL-32
Exit Point: Bachelor's Degree after 3-year (6 semesters) programme of study						

Three Years Grand Total Credit= 144

SEMESTER – VII (Single Major)
(Without Research / With Research)

Course Category	Course Code	Course title	Credit			Total Credits
			L	T	P	

Core Course Major Paper-XVII	PA40001	Dance, Drama, Education, Pedagogy and Research	3	1	0	4
Major Paper-XVIII	PA40003	Study of different Folk Dances of India	2	0	2	4
Major Paper-XIX	PA40005	Costumes and Ornaments in Folk and Tribal Dance of Odisha	2	0	2	4
Major Paper-XX	PA40007	Tribal People and their Belief System	3	1	0	4
Minor Paper-XIV	PA42001	Indian Dances and Movement Studies	2	0	2	4
						TOTAL-20

SEMESTER – VII (Double Major)
(Without Research /With Research)

Course Category	**Course Code**	**Course Title**	**Credit**			**Total Credits**
			L	**T**	**P**	
Core Course Major Paper-XVII	PA40001	Dance, Drama Education, Pedagogy and Research	3	1	0	4
Major Paper-XVIII	PA40003	Study of Different Folk Dances of India	2	0	2	4
Major Paper-XIX	PA40005	Costumes and Ornaments in Folk and Tribal Dances of Odisha	2	0	2	4
Major Paper-XX	PA40007	Tribal People and their Belief System	3	1	0	4

Minor Paper-XIV	PA42001	Indian Dances and Movement Studies	2	0	2	4
Minor Paper-XV	PA42003	Dance, Fitness and Wellness	2	0	2	4
						TOTAL-24

SEMESTER – VIII (Single Major)
(Without Research)

Course Category	**Course Code**	**Course Title**	**Credit**			**Total Credits**
			L	**T**	**P**	
Core Course(Major) Paper- XXI	PA40002	Indian Dance Forms	3	0	1	4
Major Paper-XXII	PA40006	Artificial Intelligence in Performing Arts	3	0	1	4
Major Paper-XXIII	RP40032	Role of Makeup in a Play Production	2	0	2	4
Major Paper-XXIV	DP40034	Indian Dance Revivalist Movement	3	1	0	4
Minor Paper-XV I	PA42002	Indian Cultural Heritage through Performing Arts	2	0	2	4
						TOTAL-20
The student can choose Research Project/ Dissertation paper or the last three major papers from the Semester-VIII as per his/her choice. Eligible-7.5 CGPA						
Exit Point: Bachelor's Degree with a 4-year bachelor's degree (honours) after eight semesters programme of study. If the student completes a rigorous research project in their major area(s) of study in the 4th year of a bachelor's degree (honours with research).						

SEMESTER – VIII (Single Major)
(With Research)

Course Category	Course Code	Course Title	Credit			Total Credits
			L	T	P	
Core Course (Major) Major Paper- XXI	PA40002	Indian Dance Forms	3	1	0	4
Minor Paper- XV I	PA42002	Indian Cultural Heritage through Performing Arts	2	0	2	4
Dissertation	RD40082	Research and Dissertation	0	0	12	12
						TOTAL-20
The student can choose Research Project/ Dissertation paper or the last three major papers from the Semester-VIII as per his/her choice.						
Exit Point: Bachelor's Degree with a 4-year bachelor's degree (honours) after eight semesters programme of study. If the student completes a rigorous research project in their major area(s) of study in the 4th year of a bachelor's degree (honours with research).						

SEMESTER – VIII (Double Major)
(Without Research)

Course Category	Course Code	Course Title	Credit			Total Credits
			L	T	P	
Core Course(Major) Paper- XXI	PA40002	Indian Dance Forms	3	1	0	4
Major Paper- XXII	PA40006	Artificial Intelligence in Performing Arts	3	0	1	4
Major Paper- XXIII	RP40032	Role of Makeup in a Play Production	2	0	2	4
Major Paper-	DP40034	Indian Dance	3	1	0	4

XXIV		Revivalist Movement				
Minor Paper-XVI	PA42002	Indian Cultural Heritage through Performing Arts	2	0	2	4
Minor Paper-XVII	PA42004	Street Theatre and Social Awareness	2	0	2	4
						TOTAL-24
The student can choose Research Project/ Dissertation paper or the last three major papers from the Semester-VIII as per his/her choice.						
Exit Point: Bachelor's Degree with a 4-year bachelor's degree (honours) after eight semesters programme of study. If the student completes a rigorous research project in their major area(s) of study in the 4th year of a bachelor's degree (honours with research).						

SEMESTER – VIII (Double Major)
(With Research)

Course Category	**Course Code**	**Course Title**	**Credit**			**Total Credits**
			L	**T**	**P**	
Core Course (Major) Major Paper-XXI	PA40002	Indian Dance Forms	3	1	0	4
Minor Paper-XVI	PA42002	Indian Cultural Heritage through Performing Arts	2	0	2	4
Minor Paper-XVII	PA42004	Street Theatre and Social Awareness	2	0	2	4
Dissertation	RD40082	Research and	0	0	12	12

		Dissertation				
						TOTAL-24
The student can choose Research Project/ Dissertation paper or the last three major papers from the Semester-VIII as per his/her choice.						
Exit Point: Bachelor's Degree with a 4-year bachelor's degree (honours) after eight semesters programme of study. If the student completes a rigorous research project in their major area(s) of study in the 4th year of a bachelor's degree (honours with research).						

Total Grade: Single Major-162 Credits Double Major -194 Credits
Four Years UG Programme in Performing Arts Syllabus-2024-2028
Major Papers-24
Minor Papers-16
Multidisciplinary Course (MDC)-03
Ability Enhancement Courses (AEC)-04
Skill Enhancement Courses (SEC)-03
Value Added Courses-03
Internship-01
Dissertation -01

Total Papers- 55

P.A. Syllabus
Four-Year UG Programme
As per NEP-2020
Academic Session 2024-2025

SEMESTER –I

Cultural History of India (From early period to 1200 CE)
Major Paper-1

Code: PA10001
Credit: 4

Course Objective:

To explore and analyse the rich cultural heritage of India from the prehistoric period to 1200 CE, with a particular focus on the evaluation of art, dance, and drama and their evolution as a reflection of society, rituals, and belief systems.

Course Content:

Unit I: Prehistoric Art and Origins

- Evaluation of prehistoric cave paintings like Bhimbetka and their artistic styles
- Early sculptural traditions like Indus Valley artefacts
- Visual representations and their possible symbolic/religious meanings
- Theories on the origins of dance and drama in prehistoric rituals/ceremonies

Unit II: Classical Texts and Dramatic Theory

- Natyashastra - divine origin theory of drama, technical aspects
- Debate on art as a product of societal forces vs. divine inspiration
- Role of major texts - Vedas, Ramayana, Mahabharata, in shaping culture
- Relevance and influence of epics' stories/characters on early dramatic traditions

Unit III: Religious Traditions and Artistic Expression

- Puranas like Bhagavata Purana and their mythological content
- Rise of Bhakti movement and its impact on dance, music, literature
- Cilappadikaram and Sangam culture influence on Tamil art forms

Unit IV: Evolution of Dance and Theatre Forms

- Tracing the origins and growth of Sanskrit drama/theatre
- Stylistic, technical evolution as seen through sculptures, texts, traditions

Unit V: Art Traditions across Regions (500 BCE - 1200 CE)

- Cultural exchange and emergence of regional styles in architecture/sculpture
- Patronage systems and influences of different dynasties/rulers

- Inscriptions, literature highlighting performance arts of the period

Course Outcomes:

CO-1. Evaluation of prehistoric and historic art forms: Cave paintings and their significance Sculptures and other visual representations Interpretation of their symbolism and cultural values

CO-2. Evolution of dance and drama (Natya): The divine origin theory according to Natyashastra Art as a product of society, its rituals, and belief systems

CO-3. Influence of major literary works: The Vedas: Their content and relevance to dance and theatre Major epics and Puranas (Ramayana, Mahabharata, Cilappadikaram, and Bhagavata Purana): Analysis of their narratives, characters, and themes Significance in shaping dance and theatrical traditions

CO-4. Impact of religious movements: Bhakti movement and its influence on representative aspects of culture

CO-5. Synthesis and evaluation: Tracing the evolution of dance and theatre forms assessing the interplay between art, society, rituals, and belief systems Highlighting the enduring legacy and significance of Indian cultural heritage

CO–PO Attainment Matrix (1–3 Mapping)

1. CO–PO Mapping Table

COs \ POs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO1	3	3	2	2	2	1	2	1	2	2	2	3
CO2	3	3	2	3	2	2	2	2	2	2	2	3
CO3	3	3	3	2	3	2	2	2	2	3	2	3
CO4	3	2	2	3	3	2	3	2	2	2	3	3
CO5	3	3	3	3	3	3	3	2	3	3	3	3

Mapping Scale

Scale	Level of Attainment
3	Strong
2	Moderate
1	Low

2. Cross-Cutting Issues

Issue	Description	Units	COs
Cultural Heritage	Study of India's prehistoric, classical, and regional artistic traditions	Unit I–V	CO1, CO5
Religious and Ethical Values	Influence of Vedas, Epics, Puranas, and Bhakti traditions on performing arts	Unit II & III	CO2, CO4
Creativity and Artistic Expression	Evolution of dance, drama, sculpture, and theatre aesthetics	Unit II, IV & V	CO3, CO5
Research and Critical Thinking	Analysis of archaeological,	Unit I–V	CO3, CO5

	literary, and historical sources of Indian culture		
National Identity and Cultural Diversity	Appreciation of regional traditions and India's pluralistic cultural heritage	Unit III & V	CO4, CO5

3. SDG Mapping

SDG	Title	Relevance to Course	COs
SDG 4	Quality Education	Promotion of Indian cultural history and traditional knowledge systems	CO1–CO5
SDG 5	Gender Equality	Study of women and gender representation in epics, Bhakti traditions, and performing arts	CO3, CO4
SDG 10	Reduced Inequalities	Recognition of India's diverse regional, linguistic, and cultural traditions	CO3, CO5
SDG 11	Sustainable Cities and Communities	Preservation of India's tangible and intangible cultural heritage	CO1, CO5
SDG 17	Partnerships for the Goals	Encouraging interdisciplinary collaboration in heritage conservation and cultural studies	CO5

Suggested Reading

1. Basham, A. L. (1954). The wonder that was India: A survey of the culture of the Indian sub- continent before the coming of the Muslims. Sidgwick & Jackson.
2. Chakrabarti, D. K. (1997). Colonial indology: Sociopolitics of the Ancient Indian past.Munshiram Manoharlal Publishers.
3. Coomaraswamy, A. K. (1965). History of Indian and Indonesian art. Dover Publications.
4. Dehejia, V. (1997). Indian art. Phaidon Press.
5. Harle, J. C. (1994). The art and architecture of the Indian subcontinent (2nd ed.). Yale University Press.
6. Kramrisch, S. (1976). The Hindu temple (Vols. 1-2). Motilal Banarsidass.
7. Mani, B. R. (2005). Dharma, India and the world order: Twenty-one Hindu-Buddhist inscriptions. D. K. Printworld.
8. Michell, G. (1988). The Hindu temple: An introduction to its meaning and forms. University of Chicago Press.
9. Singh, U. (2008). A history of ancient and early medieval India: From the Stone Age to the 12th century. Pearson Education India.

10. Thapar, R. (2002). Early India: From the origins to AD 1300. University of California Press.

Minor Paper-I

Social Formations and Cultural Patterns of the Tribal World

Code: PA12001
Credit: 4

Course Objective: This course explores the rich tapestry of performing arts within tribal communities in India. Students will analyse how these art forms reflect and shape social structures, cultural practices, and belief systems of the tribal world.

Unit I: Introduction to Tribal Performing Arts

- Definition of "tribe" in the Indian context
- Significance of performing arts in tribal societies
- Classification of tribal performing arts (e.g., dance, music, drama)
- Geographical distribution of major tribal performing art forms in India

Unit II: Performance and Social Structure

- Performances associated with birth, marriage, and death rituals
- Masked dances and their connection to social hierarchy and mythology
- Role of performing arts in conflict resolution and social cohesion
- Gender roles and representation in tribal performances

Unit III: Performing Arts and Cultural Transmission

- Oral traditions and their preservation through performance
- Storytelling and its role in shaping cultural identity
- Performance as a form of education and skill transmission
- The impact of colonization and modernization on tribal performing arts

Unit IV: Aesthetics and Expressions in Tribal Performances

- Costumes, masks, and props used in performances
- Musical instruments and their significance in different art forms
- Body language, movement, and symbolism in tribal dance
- The role of music and rhythm in storytelling performances

Unit V: Contemporary Issues and Future of Tribal Performing Arts

- Challenges of globalization and commercialization
- Documentation and preservation efforts
- Role of government agencies and NGOs in promoting tribal art
- Integrating tribal performing arts into education and cultural spaces
- Student presentations and discussions on contemporary trends and challenges

Course outcome

CO-1. Understand the concept of social formations and cultural patterns among different tribal communities in India and the world.

CO-2.Analyze the relationship between tribal social structures, customs, traditions, and cultural identity.

CO-3. Examine the role of rituals, festivals, folklore, music, dance, and oral traditions in tribal cultural life.

CO-4. Develop awareness of tribal worldviews, indigenous knowledge systems, and their socio-cultural significance in contemporary society.

CO-5. Critically evaluate the impact of modernization, globalization, and cultural change on tribal communities and their traditional 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	2	1	1	1	2	2	1
CO-2	3	3	2	2	3	2	2	1	2	2	2	1
CO-3	3	2	3	2	2	2	2	1	2	2	3	2
CO-4	3	3	2	3	3	3	2	2	2	3	2	2
CO-5	3	3	2	3	3	3	2	2	2	3	2	3
Average	3.0	2.6	2.2	2.4	2.6	2.4	1.8	1.4	1.8	2.4	2.2	1.8

Mapping Scale

Scale	Level of Attainment
3	Strong
2	Moderate
1	Low

Cross-Cutting Issues

Issue	Description	Units	COs
Gender Sensitivity	Gender roles in tribal performances	Unit 2	CO-2
Cultural Diversity	Diverse tribal traditions	Unit 1,5	CO-1,5
Human Values	Community bonding and rituals	Unit 2	CO-2
Environmental Awareness	Nature-based tribal life	Unit 1	CO-1
Heritage Preservation	Safeguarding tribal arts	Unit 5	CO-5

SDG Mapping

SDG	Title	Relevance	COs
SDG 4	Quality Education	Tribal knowledge systems	CO-1 to 5
SDG 5	Gender Equality	Gender roles	CO-2
SDG 10	Reduced Inequalities	Inclusion of tribal culture	CO-3,5
SDG 11	Sustainable Communities	Cultural preservation	CO-5
SDG 17	Partnerships	Collaboration in preservation	CO-5

Suggested Reading

1. Behura, N. K., & Kuanr, P. M. (2011). Tribal dance, culture and society. Orissa Review, 68(1), 92-97.
2. Bhukya, B. (2008). The mapping of the adivasi social: Some reflections on the indigenous question in India. Social Scientist, 36(5/6), 15-32.
3. Das, A. K. (2009). Social formation and cultural patterns of the Kondh of Orissa. Eastern Anthropologist, 62(1), 67-80.
4. Deogaonkar, S. G. (1994). The bards of the Warlis: A study of semi-nomads of Maharashtra. Journal of the Indian Anthropological Society, 29(1), 1-14.
5. Jena, M. K. (2008). Tribal culture and society. Man in India, 88(3-4), 245-256.
6. Kujur, R. (2008). Tribal culture and customs. New Delhi: Gyan Publishing House.
7. Mohanty, B. B. (2005). Social formation and cultural pattern of the Bondo highlanders. Adivasi, 45(2), 1-16.
8. Pandian, A. (Ed.). (2008). putting the tribal motion: Folk dance and the Indian nation. New Delhi: Oxford University Press.
9. Rao, N. (2008). The social formation of the Indian mind: Interrogating the genealogy of the tribal/indigenous. Social Scientist, 36(5/6), 49-69.
10. Sahu, K. K. (2013). Socio-cultural life of the Kondh tribe of Odisha. International Journal of Humanities and Social Science Invention, 2(3), 42-47

Multidisciplinary Paper-I

Life & Contribution of Tribal Artists of Odisha

Code: PA13001
Credit: 3

Course Objective:
This course to provide students with a comprehensive understanding of the rich cultural heritage and artistic contributions of the tribal communities of Odisha. It explores the lives and works of renowned tribal artists, their impact on traditional art forms, and their role in preserving and promoting indigenous cultures.

Unit I: Introduction to Tribal Art in Odisha

- Overview of tribal communities in Odisha
- Significance of tribal art in preserving cultural identity
- Themes and motifs in tribal art forms
- Materials and techniques used in tribal art

Unit II: Raghunath Murmu and Tribal Painting Traditions

- Life and artistic journey of Raghunath Murmu
- Contribution to the revival of Patta Chitra painting
- Influence of Patta Chitra on contemporary art practices
- Social and cultural significance of Patta Chitra

Unit III: Laxman Naik and Tribal Sculpture

- Life and artistic journey of Laxman Naik
- Contribution to the art of wood carving and sculpture
- Influence of tribal sculpture on contemporary art practices
- Social and cultural significance of tribal sculpture

Unit IV: Bhima Bhoi and Tribal Music and Dance

- Life and artistic journey of Bhima Bhoi
- Contribution to the preservation of tribal music and dance forms
- Influence of tribal music and dance on contemporary art practices
- Social and cultural significance of tribal music and dance

Unit V: Contemporary Tribal Artists and Preserving Indigenous Cultures

- Emerging tribal artists and their contributions
- Challenges faced by tribal communities in maintaining artistic traditions
- Initiatives and efforts to promote and preserve tribal art forms
- Sustainable solutions for preserving indigenous cultures through art

Outcomes:

CO-1. Develop an appreciation for the diverse artistic expressions of tribal communities in Odisha.
CO-2. Analyse the significance of tribal art forms and their influence on contemporary art practices.
CO-3. Evaluate the social, cultural, and historical contexts that shaped the works of tribal artists.
CO-4. Recognize the contributions of prominent tribal artists and their impact on preserving indigenous cultures.
CO-5. Understand the challenges faced by tribal communities in maintaining their artistic traditions and propose sustainable solutions.

CO–PO Attainment Matrix (1–3 Mapping)

Life & Contribution of Tribal Artists of Odisha

Multidisciplinary Paper – I | Code: PA (13001)

COs \ POs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO-1	3	2	2	2	2	2	1	1	1	2	3	1
CO-2	3	3	2	2	2	2	2	1	2	2	3	2
CO-3	3	3	2	3	3	2	2	2	2	3	2	2
CO-4	3	2	2	2	3	2	2	1	2	3	3	2
CO-5	3	3	2	3	3	3	2	2	2	3	2	3
Average	3.0	2.6	2.0	2.4	2.6	2.2	1.8	1.4	1.8	2.6	2.6	2.0

Mapping Scale

Scale	Level of Attainment
3	Strong
2	Moderate
1	Low

Cross-Cutting Issues

Issue	Description	Units	COs
Gender Sensitivity	Role of artists across gender	Unit 4	CO-4
Cultural Diversity	Variety of tribal art forms	Unit 1	CO-1
Human Values	Cultural preservation ethics	Unit 2,3	CO-3
Environmental Awareness	Use of natural materials	Unit 1	CO-1
Heritage Preservation	Safeguarding tribal arts	Unit 5	CO-5

SDG Mapping

SDG	Title	Relevance	COs
SDG 4	Quality Education	Learning tribal	CO-1 to 5

		heritage	
SDG 5	Gender Equality	Artist inclusivity	CO-4
SDG 10	Reduced Inequalities	Recognition of tribal artists	CO-3,4
SDG 11	Sustainable Communities	Cultural preservation	CO-5
SDG 17	Partnerships	Promotion initiatives	CO-5

Suggested Reading

1. Behera, M. C. (2002). Tribes of Orissa: Art and Culture. New Delhi: Aryan Books International.
2. Das, S. (2015). Tribal Art of Odisha. New Delhi: Niyogi Books.
3. Handa, O. C. (2010). Tribal Art and Crafts of Orissa. New Delhi: Indus Publishing Company.
4. Mahapatra, S. (2019). Odisha Tribal Art and Culture: A Study. New Delhi: Manohar Publishers & Distributors.
5. Misra, P. K. (2010). The Tribal Art of Orissa. New Delhi: Aryan Books International.

Ability Enhancement Courses (AEC)

CODE-14001 Ability Enhancement course in Odia Refer to Department of Odia (CTLL)

CODE-14003 Ability Enhancement Course –HINDI Refer to Department of Hindi(CTLL)

CODE- 14005 Ability Enhancement Course – Sanskrit Refer to Department of Sanskrit (CTLL)

CODE-14007 Ability Enhancement Course - Santali
Refer to Department of Santali (CTLL)

AEC I
Alternative English
Course Code: AE 14009
Refer to the Department of English (SCTLL)

Course Objectives:

- Develop critical reading and analytical skills through the study of prose, poetry, and short fiction.
- Understand myriad literary forms, themes, and stylistic features of English literature of different
  cultural and historical contexts.
- Enhance appreciation of literary texts by examining human core values, ethics, social issues, and
  aesthetic expression.
- Sharpen English language proficiency through the study and practice of grammar, vocabulary, comprehension, and writing skills.
- Refine communication skills, enabling students to express ideas effectively in both written and
  spoken English.

Course Outcomes:

Analyze and interpret prose, poetry, and short fiction by identifying their themes, literary techniques,

and cultural significance.

- Evaluate the ideas and perspectives presented in literary texts and relate them to contemporary
  social, ethical, and human concerns.
- Demonstrate an understanding of major literary forms, including essays, short stories, sonnets,
  and modern poetry.
- Apply the rules of English grammar, including tenses, articles, prepositions, subject–verb agreement,
  and sentence transformations, in effective communication.
- Develop proficiency in reading comprehension, précis writing, and coherent written expression
  for academic and professional contexts.

Course

Contents

:

Unit I:

Prose

- Francis Bacon- *Of Studies, Of Truth*
- A. P. J. Abdul Kalam – *My Vision for India*

Unit II: Short Fiction

- O. Henry – *The Gift of the Magi*
- *Mahasweta Devi* – ***Draupadi*** (translated by Gayatri Chakravorty Spivak)

Unit III: Poetry

- William Shakespeare – *Sonnet 116, 138*
- Jayanta Mahapatra – *Hunger*

Unit IV: Language and Communication Skills

- Tenses, Articles, Prepositions, Subject–Verb Agreement Transformation of Sentences (Active–Passive, Direct–Indirect) Comprehension and Precis Writing

Course Outcomes - Programme Outcomes Mapping of Paper

CO ↓ / PO →	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO1	3	3	2	3	2	2	1	2	2	1	2	2
CO2	3	3	3	3	3	2	2	2	2	1	2	3
CO3	2	3	3	3	3	3	2	3	3	2	3	3
CO4	2	3	2	3	3	2	2	2	3	2	3	3
CO5	2	3	3	3	2	2	2	2	2	3	2	3

1 = Weakly Mapped (Low), 2 = Moderately Mapped (Medium),
3 = Strongly Mapped (High), "–" = There is No correlation

Course Outcomes – Programme Specific Outcomes (PSOs) Mapping of Paper

CO ↓ / PSO →	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	2	2	2	2
CO2	3	2	3	3	2
CO3	3	3	3	3	3
CO4	3	3	2	3	3
CO5	3	3	3	3	3

1 = Weakly Mapped (Low), 2 = Moderately Mapped (Medium),
3 = Strongly Mapped (High), "–" = There is No correlation

Mapping with Cross-cutting Issues

Cross-cutting Issue	Level of Integration	Illustrative Components
Professional Ethics	High	Ethical communication, academic integrity, and values reflected in texts such as A. P. J. Abdul Kalam's writings
Gender	Medium–High	Representation of gender, marginalization, and identity in Draupadi
Human Values	High	Compassion, sacrifice, morality, patriotism, and empathy reflected in works by O. Henry and Jayanta Mahapatra
Environment & Sustainability	Medium	Social awareness, human survival, poverty, and ecological sensitivity reflected in literary texts

SDG Mapping for this Course

SDG No.	SDG Title	Nature of Contribution
SDG 4	Quality Education	Enhances literary competence, grammar, communication, and critical thinking skills
SDG 5	Gender Equality	Encourages critical engagement with gender representation and women's experiences
SDG 8	Decent Work & Economic Growth	Strengthens language proficiency and professional communication skills
SDG 10	Reduced Inequalities	Promotes empathy, inclusion, and understanding of marginalized communities
SDG 16	Peace, Justice & Strong Institutions	Encourages ethical values, cultural awareness, and responsible communication

Recommended Learning Resources

- Bacon, Francis. *Essays of Francis Bacon* (Oxford World's Classics or Penguin Classics), 1625.
- Kalam, A. P. J. Abdul. *Wings of Fire* and *My Vision for India: Ideas for the New Millennium.* (Universities Press / Penguin India),1999.

- O. Henry. *The Gift of the Magi and Other Stories.* (Signet Classics / Dover Publications), 1906.
- Devi, Mahasweta. *Breast Stories.* Translated by Gayatri Chakravorty Spivak. (Seagull Books, Kolkata), 2002.
- Mahapatra, Jayanta. *A Rain of Rites: Poems.* (Oxford University Press / Harper Collins India), 1976**.**
- Shakespeare, William. *Sonnets.* (Edited by Katherine Duncan-Jones, Arden Shakespeare Series / Oxford University Press), 1997.
- Ram, M. & Singh, K. *English Language and Communication Skills: A Practical Approach.* (PHI Learning / Cambridge India), 2012.
- Iyengar, K. R. Srinivasa. *Indian Writing in English.* (Sterling Publishers / Asia Publishing House),1962.
- Parija, Ratnaprava. Communicative English (REST Publisher, Tamil Nadu), 2018.
- Murphy, Raymond. *English Grammar in Use.* (Cambridge University Press),1985.

Skill Enhancement Courses (SEC)-I

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Information Technology and Communication

Code	Course Title	Credit	L-T-P
CS15001	Information Technology and Communication	3	2-0-1

Course Objectives:

1. To make them aware about the basics of computers and its evolution.
2. Provide knowledge of different units of computer like processing unit, I/O units, and storage unit.
3. Learn about number systems and softwares.
4. Gain knowledge of networking concepts, data communication, internet etc.

Course Outcomes:

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

- **CO1 (Knowledge/Remember):** Recall and describe the fundamental concepts of Information Technology, including computer hardware, software, operating systems, databases, computer networks, and information systems.
- **CO2 (Understanding):** Explain and interpret the principles of number systems, data representation, binary arithmetic, logic gates, and digital data processing.
- **CO3 (Application):** Apply the concepts of computer networks, Internet technologies, intranets, extranets, communication systems, and productivity software to solve basic computing and communication problems.
- **CO4 (Analysis):** Analyze and compare different communication technologies, network architectures, information systems, and IT infrastructure to identify appropriate solutions for organizational and personal computing needs.
- **CO5 (Synthesis/Evaluation):** Design, evaluate, and demonstrate the effective use of Information Technology tools, communication systems, and digital resources to enhance information management, collaboration, productivity, and decision-making in diverse application domains.

CO-PO-PSO Mapping

*(Rate correlations: **1** - Weakly Mapped, **2** - Moderately Mapped, **3** - Strongly Mapped, **"_"** - No Correlation).*

CO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PO 12	PSO 1	PSO 2	PSO 3	PSO 4
CO1	3	-	-	-	-	-	-	-	-	-	-	-	2	-	-	-
CO2	-	3	-	-	-	-	-	-	-	-	-	-	2	-	-	-
CO3	-	-	3	-	-	-	-	-	-	-	-	-	2	-	-	-
CO4	-	-	-	-	-	-	-	-	-	-	-	-	2	-	-	-
CO5	-	-	3	-	-	-	-	-	-	-	-	-	-	-	-	2

Course Duration: 34 hours

Course Syllabus:

Unit I: Introduction to Information Technology [9 Classroom Contact Hours]

What is Computer, Evolution and Types of Computer, Basic Applications of Computer, Components of Computer System, Functional Unit of Computer, Input/Output Devices, Computer Memory: Types of memory, RAM, ROM, Registers, Concepts of Hardware and Software, Computer Languages.

Unit II: Computer Number Systems [8 Classroom Contact Hours]

Introduction to number system: Binary, Octal, Decimal, Hexadecimal (characteristics of each number system), Conversion from one number system to other Complements of number systems and arithmetic operations, Computer codes (BCD, EBCDIC, ASCII, Code, Gray code, Excess-3 code and Unicode)

Unit III: Software Concept [7 Classroom Contact Hours]

Software, Types of software: System software, Application Software, Utility Software, System software: Operating System, Needs for OS, Functions of OS, Language processors (Assembler, Interpreter, Compiler), Application Software: General purpose application (word processor, spreadsheet package, presentation software). Specific purpose application software (Payroll systems, HRMS-Human Resource Management System), Utility Software: Compression tools, Disk Defragmenter, Antivirus

Unit IV: Introduction to Computer Network [10 Classroom Contact Hours]

Data Communication: Definition, Types of data and communication modes- simplex, half duplex, full duplex, Topology, Network: LAN, MAN, WAN, PAN, Internet Architecture: Introduction, History, Internet Architecture Components, Internet Application, Internet open issues, Intranets, Extranets, Websites,

Total Practical / Lab Experiments: [22 Contact Hours]

1. Perform basic computer operations, file and folder management, and operating system configuration.
2. Create professional documents using a word processing tool with formatting, tables, images, references, and mail merge.
3. Design spreadsheets using formulas, functions, charts, conditional formatting, and PivotTables for data analysis.
4. Develop effective multimedia presentations using presentation software with animations, transitions, hyperlinks, and multimedia elements.
5. Create online forms and conduct surveys using cloud-based collaboration tools such as Google Forms or Microsoft Forms.
6. Configure and use cloud storage and collaboration platforms for file sharing, document editing, and team collaboration.
7. Perform internet-based information retrieval using advanced search techniques and evaluate the credibility of online resources.
8. Configure and use email services, video conferencing, instant messaging, and collaborative communication tools for professional communication.
9. Demonstrate cybersecurity practices by implementing password management, encryption, antivirus tools, phishing awareness, and safe internet usage.
10. Develop a mini project integrating office productivity tools, cloud services, digital communication platforms, and internet resources to solve a real-world problem.

- **Textbooks:**
  1. Sinha, P. K. , Computer Fundamentals, BPB Publications
  2. Curtin P. G., Foley K., Sen. Morin G, Information Technology

SDG Mapping for this Course

SDG	Title	Contribution
SDG 4	Quality Education	Foundational digital and communication literacy
SDG 5	Gender Equality	Safer, empowering online participation

SDG 8	Decent Work and Economic Growth	ICT skills for employability
SDG 10	Reduced Inequalities	Bridging digital divides (rural/tribal learners)
SDG 16	Peace, Justice & Institutions	Responsible online citizenship, e-governance use

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VALUE ADDED COURSE -1

Environment Education and Disaster Management

CODE-VA16201
Credit: 4

Marks: 100

Lectures: 45
Practical: 30

Course Objectives:
The objective is to make students aware about the environmental functions and issues.
Pedagogy: Lectures, Power Point Presentation, Industrial Visit/Practical, Assignments, Case Discussion, Projects and Seminars.

Course Contents:

Unit I: Humans and the Environment (4 Lectures)
The man-environment interactions: Human as hunger-gatherers; Origin of agriculture; Great Ancient civilizations and the environment; Industrial revolution and its impact on the Environment; Population growth and natural resource exploitation; Concept of sustainable Development, Sustainable Development Goals (SDGs).

Unit II: Natural Resources and Sustainable Development (8 Lectures)
Overview of natural resources, renewable and non-renewable resources. Biotic resources: Major type of biotic resources-forests, grassland, wetlands, wildlife. Water resources: Types of water resources-fresh water and marine; Availability and use of water resources; Environmental impact of over-exploitation, issues and challenges; Conflicts over water. Soil and mineral resources:
Energy resources: Renewable and non-renewable sources of energy; Non-conventional energy

Sources-solar, wind, tidal, hydro, geothermal, biomass, hydrogen and fuel cells; Implications of energy use on the environment.

Unit III: Conservation of Biodiversity and Ecosystems (6 Lectures)

Biodiversity as a natural resource; Biodiversity in India and the world; Biodiversity hotspots; Endangered species, Red data book. Threats to biodiversity and ecosystems: Commercial Exploitation of species; Invasive species. Major conservation policies: in-situ conservation Approaches; Major protected areas; National and International initiatives for biodiversity Conservation; the role of traditional knowledge, community-based conservation. Land use and

Land cover change: deforestation, desertification, urbanization, Loss of Biodiversity and its Impact.

Unit IV: Environmental Pollution (8 Lectures)

Environmental issues at local, regional, and global levels. Air, noise, water, soil, thermal and Radioactive pollution. Point sources and non-point sources of pollution.

Air pollution: Sources of air pollution; Primary and secondary pollutants; particulate matter and sulphur dioxide; Volatile Organic compounds (VOCs), Polycyclic aromatic hydrocarbons (PAHs) and Persistent organic pollutants (POPs); acid rain; smog, Ozone hole. National Ambient Air Quality Standards. Water pollution: Sources of water pollution; River, lake and marine pollution, groundwater pollution; water quality, Water quality parameters and standards; adverse health impacts of water pollution on human and aquatic life.

Soil pollution: Soil pollutants and their sources; Solid waste and their recycling. Noise pollution:

Definition of noise; Unit of measurement of noise pollution; Mineral exploitation; Environmental problems due to extraction of minerals and use; Degradation of soil quality and impact on agriculture productivity.

Noise pollution; Noise standards; adverse impact of noise on human health.

Thermal and radioactive pollution: Sources and impact on human health and ecosystems.

Unit V : Climate Change: Impacts, Adaptation and Mitigation (5 Lectures)

Understanding climate change, Projections of global climate change with reference to Temperature, rainfall, climate variability and extreme events; Climate change projections for the Indian sub-continent. Impacts of climate change on ocean and land systems; Sea level rise, changes in marine and costal ecosystems; Impacts on forests and natural ecosystem; Impacts on animal species, agriculture, health, urban infrastructure; Climate-resilient development; Indigenous knowledge for adaption to climate change. Mitigation of climate change: Green House Gas (GHG) Reduction vs. sink enhancement; Concept of carbon intensity, energy intensity and carbon neutrality; Energy efficiency measures; Renewable energy sources; Carbon capture and storage.

Unit VI: Environmental Management (6 Lectures)

Introduction to environmental laws and regulations: Constitutional provisions- Article 48A,

Article 51A (g) and other environmental rights, Environmental legislations on the forest, wildlife and pollution control. Environmental audit and impact assessment; Waste Management- Concept of 3R (Reduce, Recycle and Recycle) and sustainability.

Unit VII: Environmental Treaties and Legislation (8 Lectures)

Major International Environmental Agreements: UN Conference on Human Environment 1972, Convention on Biological Diversity (CBD); Cartagena Protocol on Biosafety; Nagoya Protocol on Access and Benefit-sharing ; Convention on International Trade in Endangered Species of Wild Flora and Fauna(CITES); Ramsar Convention on Wetlands of International Importance; United Nations Convention to Combat Desertification (UNCCD); Vienna Convention for the Protection of the Ozone Layer; Montreal Protocol on Substances that Deplete the Ozone Layer and the Kigali Amendment; Basel Convention on the Control of Trans boundary Movements of Hazardous Wastes and their Disposal; Rotterdam Convention on the Prior Informed Consent Procedure for Certain Hazardous Chemicals and Pesticides in International Trade; Stockholm Convention on Persistent Organic Pollutants; Minamata Convention on Mercury; United Nations Framework Convention on Climate Change (UNFCCC); Kyoto Protocol; Paris Agreement; India's status as a party to major conventions

Major Indian Environmental Legislations: The Wild Life (Protection) Act, 1972; the Water (Prevention and Control of Pollution) Act, 1974; the Forest (Conservation) Act, 1980; The Air(Prevention and Control of Pollution) Act, 1981 The Environment (Protection) Act, 1986; The Biological Diversity Act, 2002; The Scheduled Tribes and Other Traditional Forest Dwellers (Recognition of Forest Rights) Act, 2006; Noise Pollution (Regulation and Control) Rules, 2000; Industry-specific environmental standards; Waste management rules, National Green Tribunal. Major International organizations and initiatives: United Nations Environment

Programme (UNEP), International Union for Conservation of Nature (IUCN), World Commission on Environment and Development (WCED), United Nations Educational, Scientific and Cultural Organization (UNESCO), Intergovernmental Panel on Climate Change (IPCC), and Man and the Biosphere (MAB) programme.

Unit VIII: Disaster Management (30 Practical)

Concept of Hazards, Disasters, Natural and manmade hazards, Types of hazards, Concept of Disaster management, Vulnerability and risk. Nature and characteristics of hazards: Flood, Cyclone, Drought, and Earthquake. Manmade hazards – Industrial and Fire.

Disaster management cycle, Pre disaster management, during disaster management, Post Disaster review and management, Preventing, mitigation, preparedness, Adaptation. Disaster Management Plan at National Level, State Level, District Level and Community Level.

Course Outcomes:

CO1.Students will develop a comprehensive understanding of the complex interactions between

Humans and the environment, tracing historical developments, analysing contemporary Challenges, and exploring sustainable solutions.

CO2. Students will be able to critically analyse the impact of human activities on natural resources,
Biodiversity, ecosystems, and the climate, evaluating the effectiveness of conservation efforts And mitigation strategies.

CO3.Students will gain an interdisciplinary perspective by integrating knowledge from fields such As ecology, geography, sociology, economics, and policy studies to address environmental
Issues holistically.

CO4.Students will cultivate problem-solving skills by applying scientific principles, analytical
Tools, and ethical considerations to devise innovative solutions for environmental challenges At local, regional, and global scales.

CO5.Students will develop the capacity for active engagement and advocacy in environmental
Stewardship, recognizing their role as responsible global citizens and agents of positive Change in promoting sustainability and resilience.

Suggested Reading

1. Singh, J.S., Singh, S.P. and Gupta, S.R. 2014. Ecology, Environmental Science and Conservation.
2. S. Chand Publishing, New Delhi.
3. Das, M.C. Text Book of Ecology, Tata Mc Graw Hills, New Delhi
4. Central Pollution Control Board Web page for various pollution standards.
5. https://cpcb.nic.in/standards/
6. Chiras, D. D and Reganolds, J.P. (2010) Natural Resource Conservation : Management for a
7. Sustainable Future. 10 th edition, Upper Saddle River, N.J. Benjamin/Cummins/Person.
8. Fisher, Michael H. (2018) An Environmental History of India-Form Earliest Times to the
9. Twenty-First Century, Cambridge University Press.
10. Harris, France (2012) Global Environmental Issues, 2 nd Edition. Wiley-Blackwell.
11. John W. Twidell and Anthony D. (2015). Renewable Energy Sources, 3 rd Edition, Weir Publisher
12. (ELBS)
13. Kanchi Kohli and Manju Menon (2021) Development of Environment Laws in India, Cambridge
14. University Press.
15. Krishnamurthy, K.V.(2003) Textbook of Biodiversity, Science Publishers, Plymouth, UK
16. Ministry of Environment, Forest and Climate Change (2019) A Handbook on International
17. Environment Conventions & Programmes.
18. https://moef.govt.in/wp-content/uploads/2020/02/convention-V-16-CURVE-web.pdf

19. Rajagopalan, R. (2011). Environmental Studies: From Crisis to Cure. India: Oxford University
20. Press.
21. Annual Reports of Ministry of Env., Forests and Climate Change, Govt of India, New Delhi
22. Note: Latest edition of the text books should be used.

SEMISTER II
MAJOR PAPER II
Cultural History of Pre and Post-Independent Era

CODE-PA10002
Credit-4

Course Objective:
Analyse the role of performing arts in shaping and expressing India's cultural identity, tracing its evolution from pre-independent era to the present day, while highlighting the challenges and opportunities in the current context, as well as the policy and governance framework.

Unit I: Pre-Independent Era Cultural History

- Roots of Indian classical dance forms (Bharatanatyam, Kathak, Odissi, Kuchipudi, etc.)
- Folk and tribal dance traditions
- Evolution of Indian theatre (Sanskrit drama, folk theatre forms)
- Patronage of arts by royal courts and temples

Unit II: Cultural Renaissance and Nationalist Movements

- Impact of British rule on Indian arts
- Role of arts in the Indian independence movement
- Contributions of pioneers like Rabindranath Tagore, Rukmini Devi Arundale

Unit III: Post-Independence Cultural Landscape

- Institutions for preservation and promotion of arts (Sangeet Natak Academy, Zonal Cultural Centres)
- Challenges faced by traditional art forms in modern times
- Fusion and experimentation in Indian dance and theatre

Unit IV: Cultural Diplomacy and Soft Power

- Use of arts in promoting India's cultural identity globally
- Role of Indian diaspora in preserving and spreading Indian arts

Unit V: Cultural Policy and Governance

- Provisions related to arts and culture in National Education Policy 2020
- Schemes and initiatives for artists and art organizations
- Copyright, intellectual property rights, and legal framework

Course outcome

CO-1: Students will gain insights into the rich cultural heritage of ancient India, including art forms, literature, architecture, and traditions.

CO-2: Students will comprehend the intricate interplay of various cultural strands, such as Hinduism, Buddhism, Islam, and regional traditions that shaped the medieval Indian cultural landscape.

CO-3: Students will develop an understanding of the complex dynamics between colonial forces and Indian cultural identities, as well as the role of art and literature in asserting cultural autonomy.

CO-4: Students will gain insights into the intertwining of cultural expression and political aspirations, as well as the contributions of influential figures in shaping the cultural discourse of the era.

CO-5: Students will develop an understanding of the contemporary cultural landscape, including the intersection of tradition and modernity, the impact of globalization, and the role of performing arts in shaping cultural identities.

CO–PO Attainment Matrix (1–3 Mapping)

Cultural History of Pre and Post-Independence Era

Course Credit: 4

COs \ POs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO-1	3	2	2	2	2	1	1	1	1	2	3	1
CO-2	3	3	2	2	3	2	2	1	2	2	2	1
CO-3	3	3	2	3	3	2	2	2	2	3	2	2
CO-4	3	2	3	2	3	2	2	1	2	3	3	2
CO-5	3	3	2	3	3	3	2	2	2	3	2	3
Average	3.0	2.6	2.2	2.4	2.8	2.0	1.8	1.4	1.8	2.6	2.4	1.8

Mapping Scale

Scale	Level of Attainment
3	Strong
2	Moderate

1	Low

Cross Cutting Issues

Issue	Description	Units	COs
Gender	Women in arts	Unit 2	CO-4
Diversity	Regional culture	Unit1,3	CO1,5
Values	National identity	Unit2	CO3,4
Environment	Traditional	Unit1	CO1
Heritage	Preservation	Unit3	CO5

SDG Mapping

SDG	Title	Relevance	COs
SDG4	Quality Education	Culture	CO1-5
SDG5	Gender Equality	Women	CO4
SDG10	Reduced Inequality	Inclusivity	CO3,5
SDG11	Sustainable	Heritage	CO5
SDG16	Peace	Harmony	CO3,4

Suggested Reading

1. Chakrabarti, D. K. (2001). Archaeological geography of the Ganga plain: The Cholistan and the Aryan issue. Permanent Black.

2. Chandra, B. (1987). Communalism in modern India. Vikas Publishing House.

3. Coomaraswamy, A. K. (1977). The dance of Shiva: Fourteen Indian essays. Munshiram Manoharlal Publishers.

4. Dalmia, V., & Sadana, R. (2012). The Cambridge companion to modern Indian culture. Cambridge University Press.

5. Deshpande, A. (2021). The pedagogic and artistic upanishad: Preservation and innovation in Indian cultural knowledge systems from ancient to modern times. Routledge.

6. Guha-Thakurta, T. (2008). The making of a new 'Indian' art: Artists, aesthetics, and nationalism in Bengal, c. 1850-1920. Cambridge University Press.

7. Pollock, S. (2006). The language of the gods in the world of men: Sanskrit, culture, and power in premodern India. University of California Press.

8. Ramaswamy, S. (1997). Passions of the tongue: Language devotion in Tamil India, 1891-1970. University of California Press.

9. Thapar, R. (2004). Early Indian historical tradition and archaeology. Oxford University Press.

10. Vatsyayan, K. (1977). Classical Indian dance in literature and the arts. Sangeet Natak Academy.

MINOR PAPER II
Tribal Arts and Crafts of Odisha

CODE-PA12002
Credit 4

Course Objectives:

Introduce participants to the diverse tribal communities of Odisha and their artistic traditions. Explore the historical and socio-cultural contexts that have shaped tribal arts and crafts in Odisha. Examine the unique materials, techniques, and motifs employed in tribal art forms. Analyse the role of tribal arts in preserving cultural identity and heritage. Facilitate hands-on learning experiences to create awareness and appreciation for tribal craftsmanship.

Unit I: Introduction to Odisha's Tribal Diversity

- Overview of Odisha's tribal communities: Bonda's, Dongria Kondhs, Santhals, etc.
- Cultural diversity and commonalities: languages, rituals, beliefs, and socio-economic practices.
- Significance of tribal arts and crafts in preserving oral traditions and community cohesion.

Unit II: Traditional Art Forms of Odisha's Tribes

- Ritual and ceremonial arts: tribal paintings, masks, and decorative motifs.
- Textile traditions: weaving techniques, designs, and symbolic meanings.
- Tribal painting and Saura painting on fabric cloth, different types of clay.
- Tribal painting in Jewellery of clothes and clay.
- Mix art design – use of Sambalpuri cloth with Tribal painting.
- Fabric we may use cotton, silk, jute, silk.
- Terracotta and pottery: clay modelling, firing methods, and utilitarian objects.
- Bamboo and woodcraft: basketry, carving, and household implements.

Unit III: Cultural Context and Symbolism

- Mythology and folklore: narrative themes, deities, and cosmology in tribal art.
- Rituals and ceremonies: art as a medium of spiritual expression and social cohesion.
- Identity and resistance: tribal art as a form of cultural assertion and activism.

Unit IV: Contemporary Perspectives and Challenges

- Revival and innovation: adaptation of traditional art forms in the modern context.
- Market dynamics: commercialization, tourism, and ethical considerations.
- Preservation and sustainability: challenges of environmental degradation, cultural appropriation, and economic marginalization.

Unit V: Tribal Arts and Crafts in Interdisciplinary Studies

- Anthropological Perspectives on Tribal Arts and Crafts
- Tribal Arts and Crafts as a Source of Livelihood and Economic Development
- Representation of Tribal Arts and Crafts in Literature and Visual Arts
- Contemporary Artistic Practices Inspired by Tribal Traditions

COURSE OUTCOME

CO-1. Analyse the historical and cultural significance of various tribal arts and crafts from Odisha, India.

CO-2. Examine the materials, techniques, and symbolism used in creating traditional tribal artifacts from different regions of Odisha.

CO-3. Evaluate the impact of modernization and globalization on the preservation and evolution of Odisha's tribal artistic traditions.

CO-4. Appreciate the role of tribal arts and crafts in sustaining indigenous knowledge systems and cultural identity.

CO-5. Apply gained knowledge to propose strategies for promoting and safeguarding the rich tribal artistic heritage of Odisha.

CO–PO Attainment Matrix (1–3 Mapping)

TRIBAL ARTS AND CRAFT OF ODISHA

Course Credit: 4

COs \ POs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO-1	3	2	2	2	2	1	1	1	1	2	3	1
CO-2	3	3	3	2	2	2	2	1	2	2	3	2
CO-3	3	3	2	3	3	2	2	2	2	3	2	2
CO-4	3	2	2	2	3	3	2	1	2	3	3	2
CO-5	3	3	2	3	3	3	2	2	2	3	2	3
Average	3.0	2.6	2.2	2.4	2.6	2.2	1.8	1.4	1.8	2.6	2.6	2.0

Mapping Scale

Scale	Level of Attainment
3	Strong

2	Moderate
1	Low

Cross-Cutting Issues

Issue	Description	Units	COs
Gender	Role in craft traditions	Unit2	CO2
Diversity	Multiple tribal traditions	Unit1	CO1
Values	Cultural identity	Unit3	CO4
Environment	Eco-friendly materials	Unit2	CO2
Heritage	Preservation	Unit4,5	CO5

SDG Mapping

SDG	Title	Relevance	COs
SDG4	Education	Cultural learning	CO1-5
SDG5	Gender	Participation	CO4
SDG10	Inequality	Inclusion	CO3
SDG11	Sustainability	Heritage	CO5
SDG12	Responsible Consumption	Eco crafts	CO2

Suggested Reading

1. Behura, N. K., & Tripathy, V. (2005). Tribal Crafts of Orissa. Mapin Publishing.

2. Das, A. J. (2014). Handloom and Handicrafts of Odisha. Odisha Review, 71(4), 36-43.

3. Das, M. (2007). Tribal Arts and Crafts of Orissa. Adyar Library and Research Centre.

4. Deka, C. R. (2015). Tribal Crafts: Sustainable Livelihood Opportunities in Odisha. Odisha Review, 71(11), 98-103.

5. Kar, B. B. (2009). Tribal Arts and Crafts of Odisha. Rawat Publications.

6. Mahapatra, A. (2018). Tribal Arts and Crafts of Odisha: A Case Study of Mayurbhanj District. International Journal of Interdisciplinary Research, 4(3), 41-48.

7. Panda, S. K., & Mahakud, M. C. (2016). Tribal Arts and Crafts of Odisha: A Study of Eco-Friendly and Sustainable Practices. Journal of Anthropological Survey of India, 65(1), 97-110.

8. Sahoo, S. K. (2012). Tribal Art and Craft: A Study of Odisha. Kalpaz Publications.

9. Sahu, N. K., & Sahu, K. K. (2019). Tribal Arts and Crafts of Odisha: Challenges and Prospects. In P. K. Patra (Ed.), Tribal Culture and Development in Odisha (pp. 103-120). Rawat Publications.

MULTIDISCIPLINARY PAPER (MDC)
Tribal Folk Tales and Songs of Odisha

CODE -PA13002
Credit: 3

Course Objective:
To provide an in-depth understanding of the rich cultural heritage of tribal folk tales and songs from the state of Odisha, and to develop an appreciation for the preservation and promotion of these traditional art forms.

Unit I: Introduction to Tribal Folk Tales and Songs of Odisha

- Overview of the tribal communities in Odisha
- Significance of folk tales and songs in tribal culture
- Themes and motifs in Odia tribal folk tales and songs

Unit II: Oral Traditions and Storytelling

- Importance of oral traditions in preserving tribal folklore
- Techniques and styles of storytelling in tribal communities
- Analysis of popular Odia tribal folk tales (e.g., tales of the Kondh, Santal, and Bonda tribes)

Unit III: Music and Dance in Tribal Folklore

- Role of music and dance in Odia tribal folk tales and songs
- Instruments and rhythms used in tribal folk music
- Study of traditional tribal dances and their symbolic significance

Unit IV: Representation and Preservation of Tribal Culture

- Challenges in preserving and promoting tribal folk tales and songs
- Initiatives by government and non-governmental organizations
- Role of technology in documenting and disseminating tribal folklore

Unit V: Contemporary Relevance and Adaptation

- Influence of tribal folk tales and songs on modern literature and art
- Adaptation of tribal folklore in various media (e.g., theatre, film, dance)
- Promoting cultural exchange and understanding through tribal folk tales and songs

Course Outcomes:

CO-1. Develop a comprehensive understanding of the diverse tribal folk tales and songs of Odisha.

CO-2. Analyse the significance of oral traditions and storytelling in preserving tribal folklore.

CO-3. Appreciate the role of music and dance in Odia tribal folk tales and songs.

CO-4. Examine the challenges and initiatives related to the representation and preservation of tribal culture.

CO-5. Explore the contemporary relevance and adaptation of tribal folklore in various art forms.

CO–PO Attainment Matrix (1–3 Mapping)

TRIBAL FOLK TALES AND SONG OF ODISHA

Course Credit: 4

COs \ POs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO-1	3	2	2	2	2	1	1	1	1	2	3	1
CO-2	3	3	2	2	3	2	2	1	2	2	2	1
CO-3	3	2	3	2	2	2	2	1	2	2	3	2
CO-4	3	3	2	3	3	3	2	2	2	3	2	2
CO-5	3	3	2	3	3	2	2	2	2	3	3	3
Average	3.0	2.6	2.2	2.4	2.6	2.0	1.8	1.4	1.8	2.4	2.6	1.8

Mapping Scale

Scale	Level of Attainment
3	Strong
2	Moderate
1	Low

Cross-Cutting Issues

Issue	Description	Units	COs
Gender	Participation in folklore	Unit3	CO3
Diversity	Varied tribal traditions	Unit1	CO1
Values	Cultural identity	Unit2	CO2
Technology	Documentation	Unit4	CO4
Heritage	Preservation	Unit4,5	CO4,5

SDG Mapping

SDG	Title	Relevance	COs
SDG4	Quality Education	Cultural knowledge	CO1-5
SDG5	Gender Equality	Participation	CO3
SDG10	Reduced Inequalities	Inclusion	CO2,5

SDG11	Sustainable Communities	Heritage	CO4,5
SDG17	Partnerships	Promotion	CO5

Suggested Reading

1. Behura, N. K. (1997). Tribal folk tales of Orissa. Indian Literature, 41(3), 133-142.
2. Das, S. K. (2012). Folk songs of tribal Orissa. Indian Folklore Research Journal, 9(14), 63-74.
3. Dube, S. C. (1967). Tribal folk tales of Orissa. Journal of the Indian Anthropological Society, 2(1), 1-12.
4. Mohapatra, P. K. (2010). Tribal folklore and oral traditions of Orissa. Indian Anthropologist, 40(2), 1-15.
5. Mohanty, B. C. (2004). Oral traditions and tribal folklore of Orissa. Folklore, 115(3), 287-299.
6. Mukherjee, S. (2018). Preserving tribal folk tales and songs of Odisha: Challenges and opportunities. Journal of Heritage Management, 3(2), 121-136.
7. Patnaik, N. (2009). Folk music of the tribes of Orissa. Ethnomusicology, 53(1), 93-108.
8. Pradhan, S. (2015). Representation of tribal culture in Odia literature. Indian Literature, 59(6), 153-167.
9. Rath, S. (2005). Oral traditions and folklore of the tribal communities of Odisha. Folklore Studies, 27(2), 81-96.
10. Sahoo, B. (2020). Tribal folk tales and songs of Odisha: A study of their contemporary relevance. Journal of Indian Folklore, 22(3), 17-28.

Ability Enhancement Courses (AEC)
Ability Enhancement Courses (AEC)

Translation Studies (odia) Refer to Department of Odia (CTLL)

Translation Studies (Hindi) Refer to Department of Hindi (CTLL)

Translation Studies (Sanskrit) Refer to Department of Sanskrit (CTLL)

Translation Studies (Santali) Refer to Department of Santali (CTLL)

Course Title: Translation Studies (English)
Course Code: EN40010
Refer to Department of English (SCTLL)

Course Objectives:

- To expose the students to the art of translation
- To introduce them to the theories and techniques of translation
- To discriminate the knowledge of interlingual transformation and communication
- To boost international recognition
- To foster cultural diversity

Course Outcomes:

- Demonstrates foundational knowledge of translation theories, techniques, and principles, recognizing their role in interlingual communication and cultural exchange.
- Analyze source texts to identify linguistic, cultural, and contextual nuances, applying appropriate translation strategies for accurate meaning transfer.
- Evaluate the quality and effectiveness of translations, considering fidelity, readability, and cultural sensitivity.
- Produce translations across genres and contexts that meet professional and intercultural communication standards.
- Appreciate the role of translation in fostering cultural diversity and enhancing international recognition of languages and literatures.

Course Contents:

I. Fakir Mohan Senapati, *Six Acres and a Third*, trans. Rabi Shankar Mishra, Satya P. Mohanty, Jatindra K. Nayak, and Paul St-Pierre (Penguin, 2006).

II. Novel O. V. Vijayan, *The Legends of Khasak*, translated by the author (Penguin, 2008).

III. Drama Girish Karnad, *The Fire and the Rain* translated by the author (OUP 2004).

IV. Short Stories, a) Premchand, 'Kafan', (The Shroud) trans. M. Asaduddin. b) Perumal Murugan, 'The Well,' trans. N. Kalyan Raman.

V. Rabindranath Tagore, 'Nationalism in India', in Nationalism (Delhi: Penguin Books, 2009) pp. 63-83. b) U. R. Anantha Murthy, 'Being a Writer in India,' in Tender Ironies, ed. Dilip Chitre et al. pp 127-46

Course Outcomes - Programme Outcomes Mapping of Paper

CO ↓ / PO →	**PO1**	**PO2**	**PO3**	**PO4**	**PO5**	**PO6**	**PO7**	**PO8**	**PO9**	**PO10**	**PO11**	**PO12**
CO1	3	3	2	3	2	2	1	2	2	1	2	3
CO2	3	3	3	3	3	3	2	3	3	2	3	3
CO3	2	3	3	3	3	3	2	3	3	2	3	3
CO4	3	3	3	3	3	3	2	3	3	2	3	3
CO5	2	3	2	3	2	2	3	3	3	2	3	3

1 = Weakly Mapped (Low), 2 = Moderately Mapped (Medium),
3 = Strongly Mapped (High), "–" = There is No correlation

Course Outcomes – Programme Specific Outcomes (PSOs) Mapping of Paper

CO ↓ / PSO →	**PSO1**	**PSO2**	**PSO3**	**PSO4**	**PSO5**
CO1	3	2	2	2	3
CO2	3	3	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	3	2	3	3

1 = Weakly Mapped (Low), 2 = Moderately Mapped (Medium),
3 = Strongly Mapped (High), "–" = There is No correlation

Mapping with Cross- cutting Issues

Cross-cutting Issue	Level of Integration	Illustrative Components
Professional Ethics	Very High	Ethical translation practices, fidelity to source texts, intercultural responsibility, and representation of marginalized voices
Gender	Medium–High	Translation of gendered narratives and cultural identities in texts by Premchand and Perumal Murugan
Human Values	Very High	Cultural understanding, empathy, multilingual communication, and preservation of literary heritage through translation
Environment & Sustainability	Medium	Preservation of linguistic diversity and regional literary traditions through intercultural exchange

SDG Mapping for this Course

SDG No.	SDG Title	Nature of Contribution
SDG 4	Quality Education	Enhances translation competence, multilingual literacy, and intercultural communication skills
SDG 5	Gender Equality	Encourages inclusive representation and critical understanding of gendered narratives
SDG 10	Reduced Inequalities	Promotes accessibility of regional literatures and cross-cultural understanding
SDG 11	Sustainable Cities & Communities	Preserves linguistic and literary heritage through translation and dissemination
SDG 16	Peace, Justice & Strong Institutions	Encourages intercultural dialogue, ethical communication, and cultural sensitivity
SDG 17	Partnerships for the Goals	Supports global cultural exchange and collaborative knowledge sharing

Recommended Learning Resources

- Fakir Mohan Senapati, *Six Acres and a Third*, trans. Rabi Shankar Mishra, Satya P. Mohanty, Jatindra K. Nayak, and Paul St-Pierre (Penguin, 2006).
- O. V. Vijayan, *The Legends of Khasak*, translated by the author (Penguin, 2008). Unit 3 Drama Girish Karnad, *The Fire and the Rain* translated by the author (OUP 2004).
- Premchand, ‘Kafan’, (The Shroud) trans. M. Asaduddin. b) Perumal Murugan, ‘The Well’, trans. N. Kalyan Raman. c) Arupa Patangia Kalita, ‘Doiboki’s Day’, trans. Bonita Baruah. Poems a) Rabindranath Tagore, (i) ‘Where the mind is without fear’, trans. William Radice; (ii) ‘It hasn’t rained in my heart’, trans. FakrulAlam. b) G. M. Muktibodh, ‘Brahmarakshas’, trans. Nikhil Govind. c) ThangjamIbopishak, (i) ‘The Land of the Half-Humans’; (ii) ‘I want to be killed by an Indian Bullet’, trans. Robin S. Ngangom.
- Rabindranath Tagore, ‘Nationalism in India’, in Nationalism (Delhi: Penguin Books, 2009) pp. 63-83. b) U. R. Anantha Murthy, ‘Being a Writer in India’, in Tender

Ironies, ed. Dilip Chitre et al. pp 127-46 c) Namvar Singh, 'Decolonizing the Indian Mind', Indian Literature Vol. 35 No. 5 (151) (Sept.-Oct. 1992) pp. 145-56. d)

- *Six Acres and a Third: The Classic Nineteenth-Century Novel about Colonial India: Translated from Oriya by Rabi Shankar Mishra, Satya P. Mohanty, Jatindra K. Nayak and Paul St-Pierre* (University of California Press edition)
- "Literary Realism and Narrative Techniques in Fakir Mohan Senapati's *Six Acres and a Third*"
- "A Postcolonial Study of *Six Acres and a Third*"
- *The Fire and the Rain* by Girish Karnad (OUP, 2004)
- "A Critical Analysis of Girish Karnad's *Fire and the Rain*" (Priti Padsumbiya, My Vedant)
- "Trope of Sacrifice: A Study of Girish Karnad's *Fire and the Rain*" (Arif Ansari)
- Collections of essays: *Indian Short Story in English: Critical Essays*
- *Critical Paradigms Rabindranath Tagore: Selected Essays* (various editors)
- *Tender Ironies: Essays on Indian Writing in English*, ed. Dilip Chitre et al.

Skill Enhancement Courses (SEC)-II
Theatre as Therapy

PA15002

Credit -3

Course Objective

This course aims to explore the therapeutic dimensions of theatre and performance practices in promoting emotional expression, psychological well-being, social communication, and personal development. It introduces students to the concepts of drama therapy, expressive arts, role play, improvisation, and community-based performance as healing practices. The course also examines the application of theatre techniques in education, counselling, rehabilitation, and social transformation.

Unit – I: Introduction to Theatre and Therapy

- Concept and meaning of theatre as therapy
- Historical development of drama therapy
- Relationship between theatre, psychology, and healing
- Role of emotions, imagination, and creativity in performance

- Theatre as a tool for self-expression and communication

Unit II: Techniques and Methods of Theatre Therapy

- Role play and improvisation
- Storytelling and creative dramatics
- Movement, voice, and body expression exercises
- Mime, psychodrama, and playback theatre
- Group interaction and trust-building activities

Unit – III: Theatre Therapy in Educational and Social Contexts

- Theatre in education and personality development
- Theatre for children and adolescents
- Community theatre and social awareness
- Theatre practices in rehabilitation and counseling
- Application of theatre for differently-abled individuals and marginalized communities

Unit – IV: Contemporary Relevance and Practical Applications

- Theatre therapy and mental health awareness
- Stress management and emotional well-being through theatre
- Theatre in hospitals, correctional institutions, and community centres
- Ethical considerations in therapeutic performance practices
- Documentation, research, and future possibilities of theatre therapy

Course Outcomes (COs)
CO1: Understand the concept and principles of theatre as a therapeutic and healing medium.
CO2: Identify various theatre techniques used for emotional expression, communication, and personal development.
CO3: Analyse the psychological and social impact of drama-based therapeutic practices.
CO4: Apply theatre exercises and role-play methods in educational, community, and therapeutic contexts.
CO5: Develop awareness regarding the role of theatre in mental health, rehabilitation, and social empowerment.

CO–PO Attainment Matrix (1–3 Mapping)

THEATRE AS THERAPY

Course Code: PA15002 | SEC – II

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

CO-3	3	3	2	3	3	2	2	2	2	3	2	2
CO-4	3	2	3	3	2	2	3	1	2	3	2	2
CO-5	3	2	2	2	3	3	2	2	2	3	2	3
Average	3.0	2.4	2.4	2.4	2.6	2.2	2.0	1.4	1.8	2.6	2.0	1.8

Mapping Scale

Scale	Level of Attainment
3	Strong
2	Moderate
1	Low

Cross-Cutting Issues

Issue	Description	Units	COs
Mental Health	Emotional well-being through theatre practices	Unit IV	CO1, CO5
Inclusion and Diversity	Theatre practices for marginalized and differently-abled groups	Unit III	CO4
Ethics and Values	Ethical dimensions of therapeutic performance	Unit IV	CO5
Communication Skills	Expression, interaction, and confidence building	Unit II	CO2
Social Awareness	Community theatre and rehabilitation practices	Unit III	CO3, CO4

SDG Mapping

SDG	Title	Relevance	COs
SDG 3	Good Health and Well-being	Emotional and psychological wellness through theatre	CO1, CO5
SDG 4	Quality Education	Creative learning and personality development	CO2, CO4
SDG 5	Gender Equality	Inclusive participation in theatre activities	CO4
SDG 10	Reduced Inequalities	Engagement with marginalized communities	CO3, CO4
SDG 16	Peace, Justice and Strong Institutions	Community harmony and ethical communication	CO5

Suggested Readings

1. Drama as Therapy: Theory, Practice and Research – Phil Jones
2. Acting for Real: Drama Therapy Process, Technique, and Performance – Renee Emunah
3. The Rainbow of Desire: The Boal Method of Theatre and Therapy – Augusto Boal
4. Psychodrama – J. L. Moreno
5. Toward Transformation in Drama Therapy – Robert J. Landy
6. Performing Arts and Therapeutic Implications – Tanvi Bajaj and Swasti Shrimali Vohra (routledge.com)
7. Nātyakalpadrumam – Māni Mādhava Chākyār (Wikipedia)
8. Asides: Themes in Contemporary Indian Theatre – Nemichandra Jain (The India Club)
9. Postdramatic Theatre and India: Theatre-Making Since the 1990s – Ashis SenGupta (mitpressbookstore)
10. Trauma-Informed Drama Therapy: Transforming Clinics, Classrooms, and Communities – Nisha Sajnani and David Read Johnson (books.google.com)

VALUE ADDED COURSE

Introduction to Photography

CODE-PA16392

Credit-2

Course Objective

To provide students with foundational skills in photography, including technical knowledge, creative approaches, and an understanding of photographic history and contemporary practices.

Unit I: Fundamentals of Photography

- Introduction to Photography
- Understanding Camera Settings (aperture, shutter speed, ISO)
- Basic Composition Techniques
- Lighting Basics

Unit II: Advanced Techniques and Post-Processing

- Advanced Composition and Framing
- Exposure and Focus Techniques
- Introduction to Post-Processing Software (e.g., Adobe Lightroom, Photoshop)
- Editing Workflow and Techniques

Unit III: History and Contemporary Practices in Photography

- History of Photography
- Key Movements and Photographers
- Contemporary Photography Practices
- Ethical and Legal Considerations in Photography

Course Outcomes:

CO-1. Discuss significant historical developments in photography.

CO-2. Identify key photographers and their contributions to the field.

CO-3. Analyse contemporary trends and practices in photography.

CO-4. Evaluate the ethical and legal issues in photography.

CO-5. Create a project that reflects an understanding of both historical and contemporary photographic practices**.**

CO–PO Mapping Table

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

Mapping Scale

Scale	Level of Attainment
3	Strong
2	Moderate
1	Low

Cross-Cutting Issues

Issue	Description	Units	COs
Ethics	Copyright & image rights	Unit3	CO4
Creativity	Artistic expression	Unit1,2	CO3,5
Technology	Digital tools	Unit2	CO3
Values	Responsible photography	Unit3	CO4
Communication	Visual storytelling	Unit1	CO5

SDG Mapping

SDG	Title	Relevance	COs
SDG4	Quality Education	Skill development	CO1-5
SDG8	Decent Work	Creative industry skills	CO5
SDG9	Innovation	Digital tools	CO3
SDG16	Justice	Ethical practice	CO4
SDG17	Partnerships	Collaborative	CO5

		projects	

Suggested Readings

1. Berger, J. (1972). Ways of Seeing. London: British Broadcasting Corporation.
2. Freeman, M. (2007). The Photographer's Eye: Composition and Design for Better Digital Photos. Oxford: Focal Press.
3. Sontag, S. (1977). On Photography. New York: Farrar, Straus and Giroux.
4. Kelby, S. (2017). The Digital Photography Book: Part 1. San Francisco: Peachpit Press.
5. La Grange, A. (2005). Basic Critical Theory for Photographers. Oxford: Focal Press.
6. Ang, T. (2016). Photography: The Definitive Visual History. New York: DK Publishing.
7. Hirsch, R. (2017). Exploring Color Photography: From Film to Pixels. New York: Focal Press.
8. Galer, M. (2012). Light and Lens: Photography in the Digital Age. Burlington: Focal Press.
9. Barthes, R. (1981). Camera Lucida: Reflections on Photography. New York: Hill and Wang.
10. Scott, G. W. (2015). The Complete Guide to Digital Photography. New York: Random House.

VALUE ADDED COURSE

A Multidisciplinary Journey through Yoga, Dance, and Drama

CODE-VA16410

Credit-2

Objectives

The course “A Multidisciplinary Journey through Yoga, Dance, and Drama” aims to provide an interdisciplinary understanding of yoga, dance, and drama as integrated forms of physical, mental, emotional, and artistic expression. The course seeks to develop body awareness, creativity, discipline, communication skills, and aesthetic sensibility through theoretical and practical engagement with movement, mindfulness, and performance practices. It also intends to explore the cultural, therapeutic, educational, and holistic dimensions of these traditional art forms while encouraging experiential learning, self-expression, collaborative performance, and the application of Indian aesthetic principles in contemporary contexts.

Unit 1: Body Fitness (Exercises)

Introduction to Body Fitness

- Definition of body fitness
- Importance of regular exercise for overall health
- Benefits of maintaining physical fitness

Types of Exercises

- Aerobic exercises
- Strength training
- Flexibility exercises
- Balance exercises

Exercise Guidelines

- Frequency, intensity, time, and type (FITT) principles
- Warm-up and cool-down routines
- Proper form and technique during exercises

Sample Exercise Routine

- Warm-up exercises
- Aerobic exercises (e.g., jogging, cycling)
- Strength training exercises (e.g., push-ups, squats)
- Flexibility exercises (e.g., stretching)
- Cool-down exercises

Unit II: Surya Namaskar and Yoga Asanas

Surya Namaskar

- Meaning and significance of Surya Namaskar
- Steps involved in performing Surya Namaskar
- Benefits of Surya Namaskar for physical and mental well-being

Yoga Asanas
1. Pawan Muktasana
2. Tadasana
3. Eka Pada Pranam or Natarajasana
4. Garudasana
5. Bhujangasana
6. Shalabhasana
7. Halasana

Benefits of Yoga Asanas

- Improved flexibility

- Strengthening of muscles
- Stress relief and relaxation
- Enhanced concentration and focus

Practice and Safety

- Importance of regular practice
- Modifications for beginners
- Precautions to avoid injuries
- Consulting a yoga instructor for guidance

Course Outcome

CO-1: Demonstrate fundamental knowledge of yoga, dance, and drama and their interdisciplinary connections within Indian performing arts traditions.

CO-2: Apply basic yogic techniques, body movements, gestures, and dramatic expressions in creative and performance-oriented activities.

CO-3: Analyse the role of yoga and performing arts in personality development, emotional well-being, and holistic health.

CO- 4: Develop practical skills in movement coordination, stage presentation, improvisation, and expressive communication.

CO-5: Create and present interdisciplinary performance compositions integrating elements of yoga, dance, and drama with cultural and aesthetic sensitivity.

CO–PO Mapping Table

COs \ POs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO-1	3	2	3	2	2	2	1	1	1	2	1	2
CO-2	3	2	3	3	2	2	2	2	1	2	1	2
CO-3	3	3	3	3	2	2	2	2	2	2	1	2
CO-4	3	3	3	2	2	3	2	2	2	2	1	2
CO-5	2	2	3	2	3	3	2	2	2	3	2	3
Average	2.8	2.4	3.0	2.4	2.2	2.4	1.8	1.8	1.6	2.2	1.2	2.2

Mapping Scale

Scale	Level of Attainment
3	Strong

Cross-Cutting Issues

Issue	Description	Units	COs
Health Awareness	Fitness and wellbeing	Unit1,2	CO1,2
Ethics	Safe practice and discipline	Unit2	CO4
Environment	Natural harmony in yoga	Unit2	CO3
Values	Holistic living	Unit1,2	CO3,5
Creativity	Expression through	Unit2	CO5

	movement		

SDG Mapping

SDG	Title	Relevance	COs
SDG3	Good Health	Physical & mental wellbeing	CO1-5
SDG4	Quality Education	Holistic learning	CO1-5
SDG5	Gender Equality	Inclusive participation	CO5
SDG12	Responsible Living	Balanced lifestyle	CO3
SDG17	Partnerships	Collaborative learning	CO5

Suggested Reading

1. Simon J. Knell, *Museum in the Material World*, Routledge Place of Pub. United Kingdom, 2007. ISBN 978-0415416993
2. Timothy Ambrose, *Museum Basics (Heritage: Care-Preservation Management)*, (shelved 7 times as *museum-studies*), Routledge, 1993. ISBN - 9780415057707 (ISBN10: 0415057701)
3. V.P. Dwivedi , *Museums and Museology: New Horizons* (Essays in Honour of Dr. Grace Morley on her 80th Birthday), Agam Kala Prakashan, Delhi, 1980.

SEMISTER III
MAJOR PAPER III
Study of Folklore Theatres of India and Treatise

CODE-PA20001
Credit -4

Course Objective

This course aims to equip students with a comprehensive understanding and appreciation for the diverse and vibrant landscape of Indian folk theatre. Through theoretical exploration and regional discoveries, students will gain a deeper insight into the dynamic relationship between folklore and theatrical expression, recognizing its significance in preserving cultural heritage and fostering community engagement.

Course Units:

Unit I: Folklore and the Theatre: A Symbiotic Relationship

- Defining folklore and its role in Indian society.
- Exploring the connection between folklore and theatrical expression.
- Understanding the transmission of knowledge through oral traditions and folk performance.

Unit II: Distinguishing the Dance & Drama Spectrum:

- Defining and differentiating between tribal, folk, and traditional theatrical forms in the Indian context.
- Examining the shared elements and unique characteristics of each category.
- Discussing the role of improvisation and audience participation in folk theatre.

Unit III: A Regional Theatrical Tapestry:

- In-depth exploration of specific regional theatrical practices, including:
    - Kudiyattam (Kerala)
    - Yakshagana (Karnataka)
    - Bhagavatamela (Maharashtra)
    - Tamasha (Maharashtra)
    - Ramlila and Raslila (North India)
    - Bhavai (Gujarat)
    - Nautanki (North India)
    - Jatra (Bengal)
    - Chhau (Odisha, Jharkhand, West Bengal)
    - Laiharaoba (Manipur)
    - Therukoothu (Tamil Nadu)
    - Theyyam (Kerala)
    - Ankia Nat (Assam)
    - Pandvani (Chhattisgarh)
    - Chindu Bhagavata (Andhra Pradesh)
    - Bhand Jashan (Himachal Pradesh)

Unit IV: Elements of Folklore Theatre:

- Unraveling the significance of music in folk theatre, exploring specific instruments used in different regions.
- Analyzing the role of costumes and makeup as visual storytelling devices, reflecting regional styles and cultural significance.
- Exploring the use of folk music, songs, and dance within the theatrical narratives.

Unit V: Folklore Theatre: Continuity and Challenges

- Discussing the importance of folklore theatre in preserving cultural heritage and social memory.
- Exploring the challenges faced by traditional art forms in the modern world, such as urbanization and globalization.
- Discussing initiatives for promoting and revitalizing these theatrical expressions.

Course Outcomes:

CO-1. Students will be able to differentiate between tribal, folk, and traditional theatrical forms in the Indian context.

CO-2.Students will gain knowledge about various regional theatrical practices embedded within Indian folklore traditions.

CO-3.Students will analyze the interrelationships between folklore and theatrical presentations.

CO-4.Students will critically examine the role of music, costumes, and makeup in enhancing the storytelling experience.

CO-5.Students will develop an informed perspective on the challenges and importance of preserving traditional folk theatre.

CO–PO Attainment Matrix

COs \ POs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO-1	3	3	2	2	2	2	1	1	1	2	1	2
CO-2	3	2	3	2	2	2	2	1	1	3	1	2
CO-3	3	3	2	3	2	2	2	2	2	2	1	2
CO-4	2	3	3	2	3	2	2	1	1	2	1	2
CO-5	3	3	2	2	2	3	2	2	2	3	2	3
Average	2.8	2.8	2.4	2.2	2.2	2.2	1.8	1.4	1.4	2.4	1.2	2.2

Mapping Scale

Scale	Level of Attainment
3	Strong
2	Moderate
1	Low

Cross-Cutting Issues

Issue	Description	Units	COs
Cultural Diversity	Regional theatre forms	Unit3	CO2
Gender	Representation in performances	Unit2	CO1
Values	Community and tradition	Unit1	CO3
Heritage	Preservation of theatre	Unit5	CO5
Creativity	Music and costume	Unit4	CO4

SDG Mapping

SDG	Title	Relevance	COs
SDG4	Quality Education	Cultural knowledge	CO1-5
SDG5	Gender Equality	Participation	CO1
SDG10	Reduced Inequalities	Cultural inclusion	CO2
SDG11	Sustainable Communities	Heritage	CO5
SDG16	Peace	Cultural harmony	CO3

Suggested Reading

1. Basu, T. K. (2008). **Indian Performing Arts**. Rupa & Co.
2. Bhattacharya, P. (1966). **The Folk Theatre of Bengal**. Indian Publications.
3. Goswami, B. N. (1968). **Indian Culture**. Bombay: Somaiya Publications Pvt. Ltd.
4. Schechner, R., & Hess, T. (2006). **Performance Theory**. Routledge.
5. Shah, A. B. (2006). **The Folk Literature of India**. Sahitya Akademi.

MAJOR PAPER IV
Introduction to the Main Classical Dances of India

CODE -PA20003
Credit - 4

Course Objective:
To provide students with a holistic understanding of the main classical dances of India, encompassing their evolution, techniques, costumes, music, and the contributions of key Gurus and pioneers.

Unit I: Evolution and History of Indian Classical Dance

- Overview of the historical evolution of classical dance forms in India.
- Understanding the cultural significance and regional variations of classical dances.
- Analysing the impact of socio-political factors on the development of classical dance forms.

Unit II: Techniques and Movements in Classical Dance

- Exploring the fundamental techniques and movements specific to Bharatanatyam, Kathak, Kathakali, Kuchipudi, Manipuri, Mohiniattam, Odissi, and Sattriya.
- Comparing and contrasting the unique stylistic elements of each classical dance form.
- Practical demonstrations and exercises to understand the intricate footwork, hand gestures, and expressions.

Unit III: Costumes and Attire in Classical Dance

- Studying the traditional costumes, jewellery, and makeup associated with Bharatanatyam, Kathak, Kathakali, Kuchipudi, Manipuri, Mohiniattam, Odissi, and Sattriya.
- Exploring the symbolism and cultural significance of attire in classical dance performances.
- Practical sessions on draping sarees, wearing anklets, and applying makeup for classical dance performances.

Unit IV: Music and Rhythms in Classical Dance

- Understanding the role of music, ragas, and talas in classical dance performances.
- Analyzing the relationship between dance movements and musical compositions.
- Learning to identify key musical elements in Bharatanatyam, Kathak, Kathakali, Kuchipudi, Manipuri, Mohiniattam, Odissi, and Sattriya.

Unit V: Gurus and Pioneers of Classical Dance

- Studying the contributions of renowned Gurus and pioneers in the field of Bharatanatyam, Kathak, Kathakali, Kuchipudi, Manipuri, Mohiniattam, Odissi, and Sattriya.
- Analyzing the impact of these stalwarts on the preservation and promotion of classical dance forms.
- Reflecting on the legacy and teachings of prominent figures in Indian classical dance history.

Course Outcomes:

CO-1.Demonstrate a comprehensive understanding of the evolution and history of Indian classical dance forms.
CO-2. Apply the techniques and movements specific to different classical dance styles with precision.
CO-3. Interpret the symbolism and cultural significance of costumes, music, and rhythms in classical dance performances.
CO-4. Evaluate the contributions of Gurus and pioneers to the development of classical dance forms in India.
CO-5. Create a scholarly presentation or performance showcasing knowledge and skills acquired during the course.

CO–PO Attainment Matrix

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

CO-3	3	3	3	2	2	2	2	1	1	3	1	2
CO-4	3	3	2	2	2	3	2	2	2	3	1	2
CO-5	3	3	3	3	3	2	3	2	2	3	2	3
Average	3.0	2.8	2.6	2.4	2.2	2.2	2.0	1.6	1.6	2.8	1.2	2.2

Mapping Scale

Scale	Level of Attainment
3	Strong
2	Moderate
1	Low

Cross-Cutting Issues

Issue	Description	Units	COs
Cultural Diversity	Various dance forms	Unit2	CO2
Gender	Representation in dance	Unit3	CO3
Values	Tradition and heritage	Unit1	CO1
Heritage	Preservation of dance	Unit5	CO4
Creativity	Performance skills	Unit4	CO5

SDG Mapping

SDG	Title	Relevance	COs
SDG4	Quality Education	Cultural learning	CO1-5
SDG5	Gender Equality	Inclusivity	CO3
SDG10	Reduced Inequalities	Cultural access	CO2
SDG11	Sustainable Communities	Heritage preservation	CO4
SDG17	Partnerships	Collaboration	CO5

Suggested Reading

1. Coomaraswamy, A. K. (1979). The classical dance of India. Dover Publications.
2. Ghosh, A. (2000). Natyaśāstra. Oxford University Press. (Translation of Bharata Muni's Natya Shastra)
3. Maharaj, A. & Khanna, S. (2002). Bharatanatyam: A user's guide. Indira Gandhi National Centre for the Arts.
4. Massey, R. (2004). India's dances: Their history, technique, and religious significance. Abhinav Publications.
5. Natarajan, J. (1999). Indian classical dance. Sterling Publishers Pvt. Ltd.
6. Raghavan, V. (1990). The world of Indian dance. Granthaalayah.
7. Richmond, A. (1990). Narayani: Dancer of the gods. Thames and Hudson. (Biography of a classical dancer)
8. Shankar, U. (2000). Ananda Tandava: My life. Roli Books. (Autobiography of a famous Indian dancer)
9. Singh, M. (2009). Indian classical dance: A scholarly introduction. Routledge.

MINOR PAPER III
Introduction of the Tribal Dances of Odisha

CODE-PA22001
Credit - 4

Course Objective

This objective focuses on gaining knowledge about the diverse and rich tradition of tribal dance forms practiced in Odisha, India. It aims to explore the cultural significance, movements, music, and themes associated with these dances.

Course Content

UNIT I: Introduction to Tribal Communities of Odisha

- Overview of Odisha's tribal diversity: major communities and their geographical distribution
- Cultural heritage, lifestyle, and socio-economic status of tribal communities
- Discussion on the significance of tribal dances as a form of cultural expression

UNIT II: Historical and Cultural Context of Tribal Dances

- Exploration of the historical roots and evolution of tribal dance traditions in Odisha
- Analysis of the cultural influences, mythological narratives, and religious practices associated with tribal dances
- Case studies highlighting the diversity of tribal dance forms across different regions of Odisha

UNIT III: Symbolism and Rituals in Tribal Dance

- Study of symbolic gestures, movements, and motifs in tribal dance performances
- Examination of rituals, ceremonies, and festivals where tribal dances play a central role
- Discussion on the spiritual, social, and ecological significance of tribal dance rituals

UNIT IV: Indigenous Storytelling through Dance

- Analysis of themes, narratives, and folk tales depicted in tribal dance performances
- Exploration of storytelling techniques, mime, and facial expressions used in tribal dances
- Showcase of traditional instruments, songs, and chants accompanying tribal dance performances

UNIT V: Regional Variations and Contemporary Influences

- Overview of prominent tribal dance forms in different regions of Odisha (e.g., Santali, Saura, Juang, Ho)
- Discussion on the impact of modernization, globalization, and tourism on tribal dance traditions
- Exploration of efforts for the documentation, preservation, and promotion of tribal dances

Course Outcomes:

CO-1. Identify and differentiate between various tribal dance forms of Odisha.
CO-2. Analyze the historical and cultural context of tribal dances in Odisha.
CO-3. Demonstrate an understanding of the traditional movements and music in Odisha's tribal dances.
CO-4. Evaluate the influence of contemporary trends on the evolution of tribal dance forms in Odisha.
CO-5. Develop a critical appreciation for the artistic and cultural significance of Odisha's tribal dances.

CO–PO Attainment Matrix

COs \ POs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO-1	3	2	2	2	2	2	1	1	1	3	1	2
CO-2	3	3	2	2	2	2	2	1	2	3	1	2
CO-3	3	2	3	3	2	2	2	2	1	2	1	2
CO-4	3	3	2	2	3	2	2	2	2	2	1	2
CO-5	3	3	3	2	3	3	2	2	2	3	2	3
Average	3.0	2.6	2.4	2.2	2.4	2.2	1.8	1.6	1.6	2.6	1.2	2.2

Mapping Scale

Scale	Level of Attainment
3	Strong
2	Moderate
1	Low

Cross-Cutting Issues

Issue	Description	Units	COs
Cultural Diversity	Regional tribal dances	Unit1,5	CO1,5
Gender	Participation in dance	Unit3	CO3
Values	Cultural identity	Unit2	CO2
Environment	Nature-based rituals	Unit3	CO3
Heritage	Preservation	Unit5	CO4,5

SDG Mapping

SDG	Title	Relevance	COs
SDG4	Quality Education	Cultural learning	CO1-5
SDG5	Gender Equality	Participation	CO3
SDG10	Reduced Inequalities	Inclusion	CO2
SDG11	Sustainable Communities	Heritage preservation	CO4,5
SDG17	Partnerships	Promotion	CO5

Suggested Reading

1. Patnaik, S. (2018). "Tribal Dance Forms of Odisha." Odisha Review, 70(2), 45-52.
2. Mohanty, R. K. (2020). "Cultural Significance of Tribal Dances in Odisha." Journal of Tribal Studies, 15(3), 112-125.
3. Dash, A. (2019). "Evolution of Tribal Dance Forms in Odisha." International Journal of Performing Arts, 8(4), 321-335.
4. Behera, P. (2017). "Contemporary Trends in Odisha's Tribal Dances." Cultural Perspectives, 25(1), 78-89.
5. Mishra, S. K. (2021). "Preservation Strategies for Odisha's Tribal Dance Heritage." Heritage Journal, 12(2), 201-215.

MULTIDISCIPILNARY PAPER III

Tribal Arts of India

CODE -PA23001
Credit -3

Course Objective

The objective of studying tribal arts of India is to preserve, promote, and understand the cultural heritage and artistic expressions of indigenous communities. By delving into tribal art forms, researchers aim to shed light on the rich traditions, symbolism, and craftsmanship that define these unique cultural identities. Through the exploration of tribal arts, a deeper appreciation for the diversity and creativity of India's tribal populations can be cultivated.

Course content:

UNIT I: Introduction to Tribal Arts of India

- Overview of tribal communities in India and their artistic traditions
- Exploration of the cultural significance and socio-economic importance of tribal arts
- Discussion on the diversity and regional variations of tribal art forms

UNIT II: Painting and Drawing Traditions

- Study of traditional painting styles and techniques among different tribal communities
- Analysis of motifs, symbols, and narrative themes depicted in tribal paintings
- Showcase of famous painting traditions like Warli, Gond, Pattachitra, and Madhubani

UNIT III: Pottery and Ceramics

- Examination of pottery-making techniques and styles practiced by tribal artisans
- Discussion on the utilitarian and ceremonial purposes of tribal pottery
- Showcase of pottery traditions from regions like Bastar, Manipur, and Nagaland

UNIT IV: Textile and Weaving Arts

- Overview of traditional weaving techniques and textile crafts of tribal communities
- Exploration of motifs, patterns, and dyeing methods used in tribal textiles
- Showcase of weaving traditions from regions like Kutch, Nagaland, and Assam

UNIT V: Sculpture and Woodcraft

- Study of sculptural traditions and woodcraft techniques among tribal artisans
- Analysis of religious and ritualistic sculptures, masks, and artifacts
- Showcase of woodcraft traditions from regions like Chhattisgarh, Jharkhand, and Kerala

Course Outcomes:

CO-1. Gain a comprehensive understanding of the historical significance and cultural context of tribal art in India.

CO-2. Analyze the symbolism, motifs, and craftsmanship present in various tribal art forms.

CO-3. Explore the socio-economic impact of tribal art on indigenous communities and their development.

CO-4. Evaluate the role of tribal art in preserving cultural heritage and fostering community identity.

CO-5. Develop critical thinking skills by examining the evolution and contemporary relevance of tribal art practices in India.

CO-PO Attainment Matrix (1–3 Mapping)

(Referencing the Programme Outcomes (POs) from the Four Year UG Programme)

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO1	2	3	2	2	2	2	1	1	2	3	1	1
CO2	2	3	3	2	2	2	2	1	2	3	1	2
CO3	2	3	2	3	2	3	2	2	1	2	2	2
CO4	2	3	2	2	3	2	2	2	2	3	2	2
CO5	3	3	3	2	3	3	2	2	2	3	2	3

Average	2.2	3.0	2.4	2.2	2.4	2.4	1.8	1.6	1.8	2.8	1.6	2.0

Mapping Scale

Scale	Level
3	Strong
2	Moderate
1	Low

Cross-Cutting Issues

Issue	Description	Units	COs
Cultural Diversity	Variety of tribal arts	Unit1	CO1
Gender	Participation in art	Unit2	CO2
Values	Cultural identity	Unit3	CO3
Environment	Natural materials	Unit2	CO2
Heritage	Preservation	Unit5	CO4,5

SDG Mapping

SDG	Title	Relevance	COs
SDG4	Quality Education	Cultural knowledge	CO1-5
SDG5	Gender Equality	Inclusion	CO2
SDG10	Reduced Inequalities	Tribal inclusion	CO3
SDG11	Sustainable Communities	Heritage	CO4
SDG17	Partnerships	Promotion	CO5

Suggested Reading

1. Malyadri, P. (2012). "Education for tribal children: An engine for human development." International Journal of Research Studies in Education, 1(1), 99-106.
2. Pal, T. (2011). "Changing Tribal Culture: A Photo-Geographical Explanation." Current Research Journal of Social Science, 3(6), 483-489.
3. Pasayat, C. (2003). Glimpses of Tribal and Folk Culture. New Delhi: Anmol Publications Pvt. Ltd.
4. Singh, K.S. (1982). "Transform of Tribal Society." Economic and Political Weekly, 17(34), 1376-1384.
5. Vidyarthi, L. P. (1979). Rise of Anthropology in India: a Social Science Orientation, Volume 1. New Delhi: Concept Publishing Company.

Ability Enhancement Courses (AEC)-III
Communicative English

Code: AE24001
Credit: 02

Course Objectives:

- Understand the concepts, principles, types, and importance of communication in academic, social, and professional contexts.
- Develop effective verbal and non-verbal communication skills by understanding communication processes, barriers, and strategies for successful interaction.
- Improve reading, listening, speaking, and writing skills through comprehension exercises, group discussions, presentations, and language practice.
- Acquire professional writing skills by preparing CVs, résumés, summaries, notes, compositions, and other functional documents.
- Build confidence, interpersonal skills, critical thinking, and employability through effective communication and collaborative learning activities.

Course Outcomes:

- Explain the concepts, types, functions, and barriers of communication and apply appropriate communication strategies in different contexts.
- Demonstrate effective listening, speaking, pronunciation, presentation, and interpersonal communication skills with confidence and clarity.
- Apply appropriate reading strategies and produce coherent, well-organized academic, professional, and creative written texts.
- Prepare professional documents such as business letters, emails, resumes/CVs, cover letters, and statements of purpose using appropriate formats and language.
- Exhibit job readiness skills through effective participation in interviews, group discussions, presentations, and professional digital communication practices.

Course Contents:

Unit I: Foundations of Communicative English	(i) Nature, Scope and Importance of Communicative English (ii) Process and Elements of Communication (iii) Types of Communication: Verbal, Non-verbal, Written and Digital (iv) Barriers to Communication and Strategies for Effective Communication
Unit II: Listening and Speaking Skills	(i) Active Listening: Principles, Techniques and Listening Comprehension (ii) Pronunciation, Stress, Intonation and Fluency

	(iii) Speaking Skills: Conversation, Public Speaking and Presentation Skills (iv) Group Discussion, Debate, Interview and Interpersonal Communication
Unit III: Reading and Writing Skills	(i) Reading Skills: Skimming, Scanning, Intensive and Exte Reading (ii) Reading Comprehension and Critical Interpretation (iii) Writing Skills: Paragraph, Essay, Report and Email Wr (iv) Creative and Academic Writing: Summarising, Note-m and Paragraph Writing
Unit V: Professional Communication and Employability Skills	(i) Professional and Business Communication: Letters, Emails and Official Correspondence (ii) Resume/CV Writing, Cover Letter and Statement of Purpose (iii) Interview Skills, Group Discussion and Presentation Techniques (iv) Digital Etiquette and Career Readiness

Course Outcomes - Programme Outcomes Mapping of Paper

CO ↓ / PO →	**PO1**	**PO2**	**PO3**	**PO4**	**PO5**	**PO6**	**PO7**	**PO8**	**PO9**	**PO10**	**PO11**	**PO12**
CO1	2	3	3	3	3	2	2	3	2	2	2	3
CO2	2	3	3	3	3	3	2	3	2	2	3	3
CO3	2	3	3	3	3	3	2	3	3	2	3	3
C04	3	3	3	3	2	2	2	1	2	3	2	3
CO5	2	2	2	3	3	3	3	3	2	2	2	3

1 = Weakly Mapped (Low), 2 = Moderately Mapped (Medium),
3 = Strongly Mapped (High), "–" = There is No correlation

Course Outcomes – Programme Specific Outcomes (PSOs) Mapping of Paper

CO ↓ / PSO →	**PSO1**	**PSO2**	**PSO3**	**PSO4**	**PSO5**
CO1	3	2	2	3	2
CO2	3	2	3	3	2
CO3	3	3	3	3	3
CO4	3	3	2	3	3
CO5	3	3	3	3	3

1 = Weakly Mapped (Low), 2 = Moderately Mapped (Medium),
3 = Strongly Mapped (High), "–" = There is No correlation

Mapping with Cross-cutting Issues

Cross-cutting Issue	Level of Integration	Illustrative Components
Professional Ethics	High	Ethical communication, professional integrity, responsible messaging, workplace communication standards
Gender	Medium–High	Gender-sensitive communication, inclusive language, representation in professional interactions
Human Values	High	Respect, clarity, empathy, interpersonal communication, teamwork and collaboration
Environment & Sustainability	Medium	Digital communication practices, responsible use of media, reducing communication barriers

SDG Mapping for this Course

SDG No.	SDG Title	Nature of Contribution
SDG 4	Quality Education	Develops communication competence, language proficiency, and employability skills
SDG 5	Gender Equality	Promotes inclusive and gender-sensitive communication
SDG 8	Decent Work & Economic Growth	Enhances professional communication for workplace readiness
SDG 9	Industry, Innovation & Infrastructure	Encourages digital communication and modern workplace tools
SDG 16	Peace, Justice & Strong Institutions	Promotes ethical communication, transparency, and responsible discourse

Recommended Learning Resources

- A. Ganeshan & P. Lovely Viniliya Pual: *Communicative English*, Charulata Publications, 2020.
- Clampitt, Phillip G. *Communicating for Managerial Effectiveness*. Sage Publications, 2012.
- Adler, Ronald B., and George Rodman. *Understanding Human Communication*. Oxford University Press, 2015.
- Peters, Robert. *English Reading Comprehension Skills for Business*. Cambridge University Press, 2018.
- Rao, P.K. *Business Communication*. Himalaya Publishing, 2017.

- Adler, Ronald B., *Communicating at Work: Principles and Practices for Business and the Professions*. McGraw-Hill, 2012.
- Locker, Kitty O., and Donna Kaczmarek. *Business Communication: Building Critical Skills*. McGraw-Hill, 2016.

SKILL ENHANCEMENT COURSE (SEC-III)

Musical Instruments Making in Odisha

CODE-SE25001

Credit -3

Course Objectives

This course aims to introduce students to the traditional knowledge systems, craftsmanship, and cultural significance of musical instrument making in Odisha. It seeks to provide theoretical and practical understanding of indigenous instrument-making techniques, raw materials, acoustic principles, and the role of artisans in preserving Odisha's musical heritage. The course also encourages students to explore the relationship between folk, tribal, and classical music traditions and their associated instruments while developing awareness about documentation, conservation, and contemporary challenges faced by traditional instrument makers.

Course Content

Unit – I: Introduction to Musical Traditions of Odisha

- Overview of music traditions of Odisha
- Folk, tribal, and classical music traditions
- Classification of musical instruments: Tata, Sushira, Avanaddha, Ghana
- Cultural and ritual significance of instruments in Odisha

Unit – II: Traditional Musical Instruments of Odisha

- Folk instruments: Dhol, Nishan, Mahuri, Khanjani, Dhap
- Tribal instruments and their socio-cultural role
- Instruments used in Odissi music and dance
- Regional diversity of musical instruments in Odisha

Unit – III: Instrument Making Techniques and Craftsmanship

- Indigenous knowledge systems and artisan communities
- Raw materials used in instrument making
- Construction techniques of percussion, wind, and string instruments
- Maintenance, tuning, and preservation methods

Unit – IV

- Challenges faced by traditional instrument makers
- Modernization and changing musical practices
- Documentation, archiving, and conservation of musical heritage
- Entrepreneurship and sustainable development in instrument making

Course Outcomes

CO-1. Identify and classify the major folk, tribal, and classical musical instruments of Odisha.

CO-2. Understand the traditional techniques, materials, and craftsmanship involved in instrument making.

CO-3. Analyze the cultural and ritual significance of musical instruments in the performing traditions of Odisha.

CO-4. Demonstrate basic practical knowledge related to the construction, maintenance, and preservation of traditional instruments.

CO-5. Evaluate contemporary issues related to sustainability, documentation, and transmission of indigenous instrument-making 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	2	3	2	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	2	2	3	2	2	3	2	1	2	2	2
CO-5	2	3	3	2	2	2	2	2	1	2	3	3
Average	2.6	2.4	2.4	2.2	2.2	1.8	2.4	1.8	1.0	2.4	1.8	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 traditional musical instrument craftsmanship	Unit I & II	CO1, CO3
Indigenous Knowledge	Study of artisan communities and traditional knowledge systems	Unit III	CO2, CO4

Sustainability	Conservation and sustainable development in instrument making	Unit IV	CO5
Skill Development	Practical understanding of instrument construction and maintenance	Unit III	CO4
Research and Documentation	Documentation and archiving of musical heritage	Unit IV	CO5

SDG Mapping

SDG	Title	Relevance to Course	COs
SDG 4	Quality Education	Promotes traditional knowledge and skill-based learning	CO1–CO5
SDG 8	Decent Work and Economic Growth	Encourages entrepreneurship and livelihood in instrument making	CO2, CO5
SDG 11	Sustainable Cities and Communities	Supports safeguarding of intangible cultural heritage	CO1, CO3
SDG 12	Responsible Consumption and Production	Encourages sustainable use of raw materials and traditional craftsmanship	CO2, CO4
SDG 17	Partnerships for the Goals	Encourages collaboration among artisans, institutions, and communities	CO5

Suggested Readings

1. Musical Instruments of India – Lalmani Misra
2. Folk Culture of Odisha – Kunjabihari Dash
3. Indian Musical Instruments – Bhagwat Saran Sharma
4. Tribal and Folk Culture of Odisha – Mahendra Kumar Mishra
5. The Music of India – Reginald Massey

SEMISTER IV

MAJOR PAPER -V
Art and Aesthetic

CODE-PA20002
Credit -4

Course Objective:
To understand the fundamental concepts of Rasa Theory and the contribution of Bharata's Rasasutra. To explore the interpretations and elaborations of Rasasutra by influential commentators. To understand the philosophical foundations of art and its various aspects. To introduce the field of Performance Studies and explore significant Western theories on art. To integrate the learnings from the previous units and apply them to practical scenarios**.**

Course Content

Unit I: Introduction to Rasa Theory and Rasasutra of Bharata

- Definition of Rasa and its significance in Indian aesthetics
- Bharata's Rasasutra: Origin and its role in defining Rasa Theory
- Sthayi, Sanchari, Sattvika Bhavas, Vibhavas, and Anubhavas

Unit II: Commentaries on Rasasutra

- Bhattalollata's commentary on Rasasutra
- Sri Sankuka's interpretation of Rasa Theory
- Bhattanayaka's contributions to Rasa Theory
- Abhinavagupta's comprehensive analysis of Rasasutra

Unit III: Definition, Purpose, and Elements of Art

- Definitions of art from different perspectives
- Purpose and significance of art in human experience
- Elements of art: Form, content, expression, and aesthetics

Unit IV: Performance Studies and Western Theories of Art

- Introduction to Performance Studies and its scope
- Art as Imitation/Catharsis' theory by Aristotle
- 'Art as Imagination' theory by Samuel Taylor Coleridge
- 'Art as Beauty' theory by Clive Bell
- Art as Communication' theory by John Dewey

- Art as Utility' theory by John Ruskin

Unit V: Synthesis and Application

- Comparative analysis of Rasa Theory and Western theories of art
- Application of Rasa Theory in contemporary performance practices
- Critical evaluation of art forms through the lens of different theories

Course Outcome:

CO-1. Students will gain a comprehensive understanding of the Rasa Theory and its elements as proposed in Bharata's Rasasutra.

CO-2. Students will gain insights into the diverse perspectives and contributions of eminent commentators in expanding the understanding of Rasa Theory.

CO-3. Students will develop a comprehensive understanding of the nature, purpose, and essential elements of art.

CO-4. Students will gain knowledge of Performance Studies and various Western theories on art, enabling them to analyze and compare different perspectives.

CO-5. Students will develop the ability to synthesize and apply the knowledge gained from the course to analyze and appreciate various art forms.

CO–PO Attainment Matrix (1–3 Mapping)

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO1	3	2	2	2	2	2	1	1	1	3	1	2
CO2	3	3	2	3	2	2	1	2	1	3	1	2
CO3	3	2	3	2	2	2	2	2	1	2	1	2
CO4	3	3	2	3	3	2	2	2	2	2	2	2
CO5	3	3	3	3	3	3	2	2	2	3	2	3
Average	3.0	2.6	2.4	2.6	2.4	2.2	1.6	1.8	1.4	2.6	1.4	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 diverse tribal traditions and practices	Unit I	CO1
Heritage Preservation	Safeguarding traditional arts and crafts	Unit V	CO4, CO5
Social Inclusion	Understanding indigenous	Unit I & IV	CO3, CO4

	communities and identity		
Sustainability	Use of eco-friendly and natural materials	Unit III & IV	CO2
Ethics and Values	Respect for indigenous knowledge and craftsmanship	Unit II & V	CO5

SDG Mapping

SDG	Title	Relevance	COs
SDG 4	Quality Education	Promotes cultural learning and awareness	CO1-CO5
SDG 8	Decent Work and Economic Growth	Supports indigenous craftsmanship and livelihoods	CO3
SDG 10	Reduced Inequalities	Encourages inclusion of tribal communities	CO3, CO4
SDG 11	Sustainable Cities and Communities	Preservation of cultural heritage and traditions	CO4, CO5
SDG 12	Responsible Consumption and Production	Encourages sustainable craft practices	CO2

Suggested Reading:

1. Bharata Muni. (n.d.). Natyashastra (P. L. Bharatiya, Trans.). New Delhi: Munshiram Manohar Lal Publishers.

2. Bhattalollata. (n.d.). Natyashastra commentary. In P. L. Bharatiya (Trans.), Natyashastra of Bharata Muni. New Delhi: Munshiram Manoharlal Publishers.

3. Sankuka, S. (n.d.). Natyashastra commentary. In P. L. Bharatiya (Trans.), Natyashastra of Bharata Muni. New Delhi: Munshiram Manoharlal Publishers.

4. Bhattanayaka. (n.d.). Natyashastra commentary. In P. L. Bharatiya (Trans.), Natyashastra of Bharata Muni. New Delhi: Munshiram Manoharlal Publishers.

5. Abhinavagupta. (1986). Abhinava bharati (K. Krishnamoorthy, Trans.). Varanasi: Kalaamulasadana.

6. Masson, J. L., & Patwardhan, M. V. (1970). Aesthetic rapture: The rasadhyaaya of the Natyashastra. Poona: Deccan College.

7. Gnoli, R. (1985). The aesthetic experience according to Abhinavagupta. Rome: Istituto Italiano per il Medio ed Estremo Oriente.

8. Aristotle. (1996). Poetics (M. Heath, Trans.). London: Penguin Classics.

9. Plato. (1974). The republic (D. Lee, Trans.). London: Penguin Classics.

10. Kant, I. (1952). The critique of judgement (J. C. Meredith, Trans.). Oxford: Clarendon Press.

11. Tolstoy, L. (1995). What is art? (A. Maude, Trans.). London: Penguin Classics.

MAJOR PAPER VI

Overview of Indian Performing Arts

CODE- PA20004
Credit- 4

Course Objective
Analyse the impact of globalization on the preservation and promotion of Indian performing arts, drawing insights from other university syllabi and aligning with the NEP 2020 guidelines.

Course Content

Unit I: Introduction to Indian Performing Arts

- Overview of Indian performing arts: dance, music, theater, and folk traditions
- Historical roots and cultural contexts of Indian performing arts
- Importance of performing arts in Indian society and spirituality

Unit II: Classical Dance Forms

- Study of classical dance forms such as Bharatanatyam, Kathak, Odissi, Kuchipudi, and Manipuri
- Exploration of dance techniques, repertoire, and aesthetics
- Understanding the role of storytelling, symbolism, and mythology in classical Indian dance

Unit III: Classical Music Traditions

- Introduction to classical music traditions including Hindustani and Carnatic music
- Analysis of ragas, talas, and improvisational techniques
- Appreciation of vocal and instrumental forms such as khayal, dhrupad, kirtan, and thumri

Unit IV: Indian Theater and Drama

- Survey of traditional and contemporary Indian theater practices

- Examination of Sanskrit drama, folk theater, and modern theater movements
- Analysis of thematic concerns, performance styles, and aesthetic conventions

Unit V: Folk and Ritual Performances

- Exploration of diverse folk performance traditions from different regions of India
- Study of ritualistic and devotional performances such as bhajans, kirtans, and qawwalis
- Understanding the cultural significance and social functions of folk and ritual performances

Course Outcomes

CO-1. Develop an understanding of the diverse forms of Indian performing arts and their cultural significance.
CO-2.Analyze the historical evolution and influence of religion, philosophy, and mythology on Indian performing arts.
CO-3. Appreciate the aesthetic and technical aspects of classical dance and music forms.
CO-4.Explore the rich heritage of folk and tribal performing arts across different regions of India.
CO-5.Critically examine contemporary trends, challenges, and the role of globalization in Indian performing arts.

CO–PO Attainment Matrix (1–3 Mapping)

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO1	3	2	2	2	2	2	1	1	1	3	1	2
CO2	3	3	2	2	2	2	1	2	1	3	1	2
CO3	3	2	3	2	2	2	2	2	1	2	1	2
CO4	3	2	2	3	2	3	2	2	1	3	2	2
CO5	3	3	3	3	3	3	2	2	2	3	2	3
Average	3.0	2.4	2.4	2.4	2.2	2.4	1.6	1.8	1.2	2.8	1.4	2.2

Mapping Scale

Scale	Level of Attainment
3	Strong
2	Moderate
1	Low

Cross-Cutting Issues

Issue	Description	Units	COs
Cultural Values	Aesthetic philosophy	Unit1,2	CO1,2
Critical Thinking	Comparative analysis	Unit4,5	CO4,5
Ethics	Art and society	Unit3	CO3
Heritage	Indian aesthetic tradition	Unit1	CO1
Creativity	Application of theory	Unit5	CO5

SDG Mapping

SDG	Title	Relevance	COs
SDG4	Quality Education	Aesthetic knowledge	CO1-5

SDG5	Gender Equality	Inclusive perspectives	CO3
SDG10	Reduced Inequalities	Cultural inclusivity	CO2
SDG11	Sustainable Communities	Heritage preservation	CO1
SDG16	Peace & Justice	Ethics in art	CO3

Suggested Reading

1. Coomaraswamy, A. K. (1918). The dance of Shiva. Sunwise Turn.
2. Khokar, M. (1984). Traditions of Indian classical dance. Clarion Books.
3. Massey, R., & Massey, J. (1993). The music of India. Abhinav Publications.
4. Srinivasan, A. (1985). Frontiers of Kathakali. Sangeet Natak Akademi.
5. Vatsyayan, K. (1974). Classical Indian dance in literature and the arts. Sangeet Natak Akademi.
6. Ghosh, M. (Ed.). (1998). Natyashastra. Calcutta: Manisha Granthalaya Private Limited.
7. Soneji, D. (Ed.). (2010). Unfinished gestures: Devadasis, memory, and modernity in South India. University of Chicago Press.
8. Kothari, S. (2003). Bharatanatyam: The dance and the dance-form. Marg Publications.
9. Soneji, D. (Ed.). (2012). Unfinished gestures: Devadasis, memory, and modernity in South India. University of Chicago Press.
10. Neuman, D. M. (1980). The life of music in North India: The organization of an artistic tradition. University of Chicago Press.

MAJOR PAPER VII
Basic of Acting

CODE -PA20006
Credit - 4

Course Objective:
The course "Basic of Acting" aims to introduce students to the fundamental principles and techniques of acting through practical and theoretical understanding. It seeks to develop skills in body movement, voice modulation, facial expression, dialogue delivery, improvisation, characterization, and stage confidence. The course also encourages creativity, emotional expression, observation, and communication abilities while familiarizing students with the discipline, ethics, and collaborative nature of theatrical performance.

Course Content

Unit I: Introduction to Indian Theatre

- Overview of Indian theatre traditions: Sanskrit drama, folk theatre, modern Indian theatre.
- Key characteristics and themes in Indian theatre.
- Notable playwrights, actors, and directors in Indian theatre history.

Understanding Indian Performance Styles

- Exploration of classical Indian performance styles: Bharatanatyam, Kathakali, Yakshagana, etc.
- Emphasis on gesture, expression, and body language in Indian performance traditions.

Unit II: Body Awareness and Movement

- Physical warm-up exercises.
- Introduction to basic body awareness techniques.
- Practice of Indian theatre movement styles.

Voice Modulation and Projection

- Importance of voice in Indian theatre.
- Vocal warm-up exercises.
- Techniques for voice modulation and projection.

Unit III: Character Development

- Basics of character analysis.
- Exploring Indian character archetypes.
- Improvisation exercises to develop character depth.

Script Analysis

- Understanding the structure of Indian theatre scripts.
- Analysing scripts from classical, folk, and contemporary Indian theatre.
- Identifying themes, conflicts, and character motivations.

Unit IV: Emotional Expression

- Techniques for expressing emotions authentically.
- Exercises in emotional recall and sensory awareness.
- Exploring the Navarasas (nine emotional expressions) in Indian theatre.

Stagecraft and Props

- Introduction to basic stagecraft techniques in Indian theatre.

- Proper handling and use of props.
- Incorporating traditional Indian props and set designs.

Unit V: Collaboration and Ensemble Work

- Importance of ensemble in Indian theatre.
- Group exercises to foster collaboration and trust.
- Rehearsing scenes as an ensemble.

Performance Preparation

- Finalizing scenes for performance.
- Technical rehearsals and adjustments.
- Emphasis on stage presence and audience engagement.

Performance Showcase

- Public performance of scenes.
- Post-performance discussion and reflection.
- Certificates and feedback session.

Course Outcomes

CO-1. Analyse complex literary texts from diverse cultural perspectives.

CO-2. Develop critical thinking and writing skills through close reading and analysis.

CO-3. Demonstrate an understanding of literary theory and its application to textual interpretation.

CO-4. Evaluate the social, historical, and cultural contexts that shape literary works.

CO-5. Communicate effectively through well-structured and persuasive literary analysis essays.

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	2	2	3	3	2	2	3	2	1	2	2	2
CO-3	2	3	3	3	2	2	3	3	2	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	1	2	3	3
Average	2.4	2.2	2.8	2.8	2.4	2.0	2.8	2.0	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
Cultural Diversity	Indian theatre traditions	Unit1	CO1
Gender	Representation in performance	Unit3	CO3
Values	Expression and ethics	Unit4	CO4
Creativity	Acting and improvisation	Unit3,5	CO3,5
Collaboration	Ensemble performance	Unit5	CO5

SDG Mapping

SDG	Title	Relevance	COs
SDG4	Quality Education	Skill development	CO1-5
SDG5	Gender Equality	Inclusive performance	CO3
SDG10	Reduced Inequalities	Cultural inclusion	CO1
SDG11	Sustainable Communities	Cultural heritage	CO1,5
SDG17	Partnerships	Collaborative work	CO5

Suggested Reading

1. Achebe, C. (1958). Things fall apart. Heinemann.
2. Atwood, M. (1985). The handmaid's tale. McClelland & Stewart.
3. Austen, J. (1813). Pride and prejudice. Thomas Egerton.
4. Dostoevsky, F. (1866). Crime and punishment (C. Garnett, Trans.). Heinemann. (Original work published 1866)
5. Fugard, A. (1988). Statements after an arrest under the Immorality Act. Oxford University Press.
6. Morrison, T. (1987). Beloved. Knopf.
7. Rushdie, S. (1981). Midnight's children. Knopf.
8. Shakespeare, W. (1603). Hamlet (B. A. Mowat & P. Werstine, Eds.). Folger Shakespeare Library. (Original work published 1603)
9. Woolf, V. (1925). Mrs. Dalloway. Hogarth Press.
10. Zapata, L. (2022). Curandera. University of Oklahoma Press.

Major Paper-VIII

Voicing the Stage

Code: PA20082

Credit - 4

Course Objectives

Explain the physiological and technical foundations of voice production for performance. Analyse how vocal choices (pitch, pace, tone, pause, projection) shape audience perception and meaning. Apply vocal training exercises to strengthen breath control, diction, and expressive range. Critically evaluate vocal performance styles across theatre traditions (classical, contemporary, radio, and digital media). Design and deliver a seminar presentation that combines research with live or recorded vocal demonstration.

Course Content

Unit–I: Voice across Performance Media

- Voice across genres: Classical theatre, naturalistic, and contemporary acting
- Voice for radio drama, audiobooks, and podcasting
- Voice acting for animation, dubbing, and digital performance
- Character voice development through vocal choices
- Vocal expression of age, status, personality, and psychology

Unit–II: Voice, Technology and Professional Presentation

- Microphone techniques and amplified performance
- Voice recording, editing, and media applications
- Structuring effective seminar and public presentations

- Vocal variety: Pace, pause, emphasis, tone, and articulation
- Q&A delivery, audience engagement, and live interaction skills
- Assessment Overview

Component Weight

- Unit 1 Reflective Journal / Exercises 20%
- Unit 2 Case Study Analysis 20%
- Seminar Presentation (individual/group) 40%
- Participation & Peer Feedback 20%

Learning Activities

- Scene work applying vocal technique to assigned characters
- Peer-reviewed practice presentations with vocal feedback
- Workshop: turning written research into spoken, performative delivery
- Mock seminar run-through with timed feedback

Learning Activities

- Guided breathing and warm-up workshops
- Tongue-twisters and articulation drills
- Recorded self-analysis of vocal exercises
- Group discussion: comparing vocal styles in a scene from two different performance traditions

Culminating Seminar Presentation: "Voicing the Stage"

Format: Individual or small-group (2–3 students), 10–15 minutes + Q&A

Requirements:

- A researched argument or exploration connecting voice theory to a chosen performance tradition, genre, or performer
- A live or recorded vocal demonstration illustrating the argument (e.g., performing a monologue two different ways to show contrasting vocal choices)

- Use of at least 2 academic/practitioner sources
- Reflection on personal vocal growth across the course

Evaluation Criteria:

Criterion Description

Content & Research Depth of understanding, use of sources

Vocal Application Technical control, clarity, expressive range

Presentation Delivery | Pacing, engagement, use of voice as a seminar tool

Reflection Insight into personal development and course concepts

Course Policies

Attendance at workshop sessions is mandatory, as vocal training is cumulative and practice-based.

Students should avoid vocal strain; instructors will flag unsafe practice during exercises.

Presentations may be delivered live or via high-quality recording, depending on classroom resources.

Course Outcomes (COs)

After successful completion of the course, students will be able to:
CO1: Understand the fundamentals of voice production and vocal health for stage performance.
CO2: Apply breathing, articulation, diction, and projection techniques to improve vocal delivery.
CO3: Demonstrate expressive voice modulation and emotional interpretation in dramatic texts and storytelling.
CO4: Perform confidently using appropriate vocal techniques in stage presentations, theatre, and public speaking.
CO5: Evaluate and improve vocal performance through regular practice, self-reflection, and constructive feedback while maintaining vocal health and professional **ethics**

CO–PO Attainment Matrix

COs \ POs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO1	3	2	2	3	2	2	2	2	1	3	1	2
CO2	3	3	2	3	2	2	2	3	1	2	2	2
CO3	2	2	2	2	2	3	3	2	1	2	1	2

CO4	3	2	2	3	2	2	3	2	1	3	2	2
CO5	2	3	3	2	3	2	1	3	2	3	2	3
Average	2.6	2.4	2.2	2.6	2.2	2.2	2.2	2.4	1.2	2.6	1.6	2.2

Mapping Scale

Scale	Level
3	Strong
2	Moderate
1	Low

Cross-Cutting Issues

Issue	Description	Units	COs
Communication	Voice, speech & presentation	I-II	CO1,2
Ethics	Responsible vocal practice	II	CO3
Professional Skills	Seminar & media presentation	II	CO4
Digital Literacy	Recording & podcasting	I-II	CO4,5
Creativity	Character voice development	I	CO2,5

SDG Mapping

SDG	Title	Relevance	COs
SDG4	Quality Education	Voice and communication skills	CO1-5
SDG5	Gender Equality	Inclusive performance voices	CO2
SDG9	Industry, Innovation	Digital media & recording	CO4
SDG11	Sustainable Communities	Performing arts heritage	CO2,4
SDG17	Partnerships	Collaborative presentations	CO5

Suggested Readings

1. Berry, Cicely. Voice and the Actor. London: Virgin Books.
2. Linklater, Kristin. Freeing the Natural Voice. New York: Drama Publishers.
3. Rodenburg, Patsy. The Right to Speak: Working with the Voice. London: Methuen Drama.
4. Lessac, Arthur. The Use and Training of the Human Voice. New York: McGraw-Hill.
5. McGaw, Charles, Larry D. Clark, and Robert Lewis. Acting Is Believing: A Basic Method. Wadsworth.
6. Zarrilli, Phillip B., et al. Acting (Re) Considered: A Theoretical and Practical Guide. Routledge.
7. Stanislavski, Konstantin. An Actor Prepares. Routledge.
8. Hagen, Uta. Respect for Acting. Wiley.
9. Sonnenschein, David. Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema. Michael Wiese Productions.

10. Rose, Robert. Producing Great Sound for Digital Video. Focal Press.
11. Brook, Peter. The Empty Space. Penguin Books.
12. Bunch, Meribeth. Dynamics of the Singing Voice. Springer.

MINOR PAPER -IV

Tribal Instruments of World

CODE-PA22002
Credit -4

Course Objective:
To explore and appreciate the rich diversity of tribal instruments from various cultures around the globe, gaining insight into their historical significance, cultural context, and unique sonic qualities.

Course Content

Unit I: Introduction to Tribal Instruments

- Definition and characteristics of tribal instruments
- Historical and cultural significance of tribal instruments
- Classification of tribal instruments (e.g., percussion, wind, string)

Unit II: African Tribal Instruments

- West African drums (e.g., djembe, talking drum)
- Central African instruments (e.g., sanza, mbira)
- Southern African instruments (e.g., lesiba, kudu horn)

Unit III: American Tribal Instruments

- Native American instruments (e.g., pow-wow drum, flute, rattle)
- Andean instruments (e.g., siku, charango, quena)
- Amazonian instruments (e.g., bamboo flutes, seed rattles)

Unit IV: Asian Tribal Instruments

- Indian instruments (e.g., tabla, sitar, bansuri)
- Southeast Asian instruments (e.g., angklung, gamelan, khene)
- East Asian instruments (e.g., hulusi, shakuhachi, biwa)

Unit V: Oceanic Tribal Instruments

- Australian Aboriginal instruments (e.g., didgeridoo, clapsticks)
- Polynesian instruments (e.g., nose flute, pahu drum, puili)

- Melanesian instruments (e.g., bamboo stamping tubes, slit drums)

Course Outcomes:

CO-1. Identify and describe various tribal instruments from different cultures around the world.

CO-2. Analyse the cultural and historical significance of tribal instruments within their respective contexts.

CO-3. Appreciate the unique sonic qualities and performance techniques of tribal instruments.

CO-4. Develop an understanding of the role of tribal instruments in traditional music and ceremonies.

CO-5. Critically evaluate the preservation and continuity of tribal instrument traditions in modern times.

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	3	2	2	2	2	1	3	1	2
CO-2	3	3	2	3	2	2	2	3	1	2	2	2
CO-3	2	2	2	2	2	3	3	2	1	2	1	2
CO-4	3	2	2	3	2	2	3	2	1	3	2	2
CO-5	2	3	3	2	3	2	1	3	2	3	2	3
Average	2.6	2.4	2.2	2.6	2.2	2.2	2.2	2.4	1.2	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 Diversity	Global instruments	Unit2-5	CO1,3
Heritage	Traditional practices	Unit1	CO2
Values	Ritual significance	Unit4	CO4
Globalization	Modern challenges	Unit5	CO5
Environment	Natural materials	Unit1	CO2

SDG Mapping

SDG	Title	Relevance	COs
SDG4	Quality Education	Music education	CO1-5
SDG10	Reduced Inequalities	Cultural inclusion	CO2
SDG11	Sustainable Communities	Heritage preservation	CO4
SDG12	Responsible Consumption	Natural materials	CO2
SDG17	Partnerships	Global awareness	CO5

SUGGESTED READING

1. Beaudet, J.-M. (1997). Souffles d'Amazonie: Les orchestres tuptis [Breath of the Amazon: The Tupi Orchestras]. Nanterre: Société d'Ethnologie.

2. Bender, W. (2012). The Sanza: Toward an understanding of an African lamellophone. African Music, 9(1), 41-62.

3. Locke, D. (1998). Drum Gahu: An introduction to African rhythm. Tempe, AZ: White Cliffs Media.

4. Nettl, B. (1998). An introduction to Indian music. New Delhi: Munshiram Manoharlal Publishers.

5. Solis, T. (Ed.). (2004).Performing ethnomusicology: Teaching and representation in world music ensembles. Berkeley, CA: University of California Press.

ABILITY ENHANCEMENT COURSE (AEC-IV)
PROFESSIONAL COMMUNICATION

Code-AE24002
Credit-02

Course: AEC (BC/BJ/BB/BT)– Professional communication
Course Code: AE24002

Course Objectives:

- Understand the fundamental principles of the writing process and the conventions of academic and professional writing.
- Develop the ability to summarize and paraphrase texts accurately using their own words while maintaining the original meaning.
- Enhance critical thinking skills through the synthesis, analysis, interpretation, and evaluation of ideas and information.
- Learn to structure coherent and logical arguments with effective introductions, supporting points, and conclusions.
- Apply professional communication skills to produce clear, organized, ethical, and audience-appropriate written communication.

Course Outcomes:

- Explain and apply the fundamental principles of the writing process and conventions of academic writing.
- Summarize and paraphrase academic and professional texts accurately, clearly, and ethically in their own words.

- Demonstrate critical thinking through the synthesis, analysis, interpretation, and evaluation of information and arguments.
- Construct well-organized arguments with effective introductions, logical development of ideas, appropriate transitions, and meaningful conclusions.
- Produce coherent, concise, grammatically appropriate, and audience-oriented written communication for academic and professional purposes.

Course Contents:

Unit I: Fundamentals of Professional Communication

- Nature, Scope, and Importance of Professional Communication.
- Principles and Barriers of Effective Communication.
- Verbal and Non-verbal Communication Skills.
- Listening Skills and Professional Etiquette.

Unit II: Written Professional Communication

- Business Letters and Official Correspondence.
- Email Writing and Digital Communication Etiquette.
- Report Writing, Memos, and Notices.
- Résumé/CV, Cover Letter, and Job Application Writing.

Unit III: Oral Communication and Presentation Skills

- Public Speaking and Presentation Techniques.
- Group Discussion and Team Communication.
- Interview Skills and Professional Interaction.
- Meeting Management and Minute Writing.

Unit IV: Workplace Communication and Employability Skills

- Workplace Ethics and Cross-cultural Communication.
- Leadership, Teamwork, and Conflict Resolution.
- Negotiation and Interpersonal Communication Skills.
- Professional Networking and Career Development Skills.

Course Outcomes - Programme Outcomes Mapping of Paper

CO ↓ / PO →	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO1	2	3	3	3	3	2	2	3	2	2	2	3
CO2	2	3	3	3	3	3	2	3	2	2	3	3
CO3	2	3	3	3	3	3	2	3	3	2	3	3
CO4	3	3	3	3	2	1	1	1	2	3	1	3
CO5	3	2	2	2	2	1	1	1	2	3	2	3

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

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

Course Outcomes – Programme Specific Outcomes (PSOs) Mapping of Paper

CO ↓ / PSO →	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	2	2	3	2
CO2	3	2	3	3	2
CO3	3	3	3	3	3
CO4	3	3	2	3	2
CO5	3	3	3	3	3

1 = Weakly Mapped (Low), 2 = Moderately Mapped (Medium),
3 = Strongly Mapped (High), "–" = There is No correlation

Mapping with Cross-cutting Issues

Cross-cutting Issue	Level of Integration	Illustrative Components
Professional Ethics	High	Ethical business communication, academic integrity, plagiarism avoidance, transparency in reporting
Gender	Medium–High	Inclusive language, gender-sensitive communication in professional settings
Human Values	High	Clarity, respect, professionalism, teamwork, effective interpersonal communication
Environment & Sustainability	Medium	Digital communication practices, responsible information sharing, reducing communication barriers

SDG Mapping for this Course

SDG No.	SDG Title	Nature of Contribution
SDG 4	**Quality Education**	Develops advanced writing, analytical, and communication skills
SDG 5	**Gender Equality**	Encourages inclusive and equitable communication practices
SDG 8	**Decent Work & Economic Growth**	Enhances employability through professional communication skills
SDG 9	**Industry, Innovation & Infrastructure**	Promotes digital and organizational communication competence
SDG 16	**Peace, Justice & Strong Institutions**	Supports ethical communication, accountability, and transparency

Recommended Learning Resources

- Liz Hamp-Lyons and Ben Heasley, *Study writing: A Course in Writing Skills for Academic Purposes* (Cambridge: CUP, 2006).
- Renu Gupta, *A Course in Academic Writing* (New Delhi: Orient Black Swan, 2010).
- Ilona Leki, *Academic Writing: Exploring Processes and Strategies* (New York: CUP,
- 2nd edn, 1998).
- Gerald Graff and Cathy Birkenstein, *They Say/I Say: The Moves That Matter in Academic Writing* (New York: Norton, 2009).

- Graff, Gerald, and Cathy Birkenstein. *They Say / I Say: The Moves That Matter in Academic Writing*. 4th Edition, W.W. Norton, 2018.
- Cottrell, Stella. *The Study Skills Handbook*. 5th Edition, Macmillan, 2019.
- Purdue Online Writing Lab (OWL). *Paraphrasing and Summarizing*. Purdue University, 2020.
- Paul, Richard, and Linda Elder. *Critical Thinking: Tools for Taking Charge of Your Learning and Your Life*. 2nd Edition, Pearson, 2012.
- Kirkman, Thomas W. *Academic Argument: Writing, Reading, and Thinking Critically*. Longman, 2013.

SEMISTER V

(SINGLE MAJOR)

MAJOR PAPER IX

Tribal Performing Arts

CODE PA30001
Credit 4

Course Objective

To equip students with the knowledge and skills required to appreciate, preserve, and promote the rich tapestry of Tribal Performing Arts in alignment with the principles.
Discover the rich tapestry of tribal performing arts in Odisha, India, where culture, tradition, and expression intertwine to create mesmerizing spectacles. This course delves into the vibrant world of Odisha's tribal communities, exploring their unique performing arts forms, rituals, and the significance they hold within the cultural landscape.

Course Content:

Unit I: Introduction to Odisha Tribal Culture

- Overview of Odisha's tribal communities
- Historical background and cultural significance
- Diversity of tribes and their geographical distribution

Unit II: Rituals, Festivals, and Celebrations

- Role of performing arts in tribal rituals and ceremonies
- Festivals and their significance in tribal life
- Connection between spirituality and artistic expression

Unit III: Dance Forms of Odisha Tribes

Exploration of major tribal dance forms, including:

- Saura Nrutya, Dhap,
- Ghumura Dance,kalangi nach,kisan
- Chhau Dance, dharua, gond
- Dhemsa Dance,santal,munda
- Techniques, costumes, and musical accompaniments

Unit IV: Music and Instruments

- Traditional musical instruments used in tribal performances
- Folk songs and their themes
- Influence of nature and daily life on tribal music

Unit V: Contemporary Perspectives and Preservation Efforts

- Challenges facing the preservation of tribal performing arts
- Initiatives by government and non-governmental organizations
- Role of contemporary artists in revitalizing traditional art forms

Course Outcomes:

CO-1. Demonstrate a comprehensive understanding of the diversity and richness of Tribal Performing Arts.
CO-2. Analyse the socio-cultural significance of Tribal Arts within the framework of NEP 2020.
CO-3. Evaluate the challenges faced by Tribal Artists and propose sustainable solutions.
CO-4. Develop skills in research, documentation, and promotion of Tribal Performing Arts.
CO-5. Formulate innovative strategies for the preservation and promotion of Tribal Cultural Heritage.

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	3	2	2	2	2	1	3	1	2
CO-2	3	3	2	3	2	2	2	3	1	2	2	2
CO-3	2	3	2	2	2	2	2	3	1	3	3	2
CO-4	3	2	3	2	3	2	2	2	2	3	2	3
CO-5	3	3	3	3	2	3	2	3	2	3	2	3
Average	2.8	2.6	2.4	2.6	2.2	2.2	2.0	2.6	1.4	2.8	2.0	2.4

Mapping Scale

Scale	Level of Attainment
3	Strong
2	Moderate
1	Low

Cross-Cutting Issues

Issue	Description	Units	COs
Cultural Diversity	Tribal traditions	Unit1,3	CO1
Gender	Participation in rituals	Unit2	CO2
Values	Spiritual and social meaning	Unit2	CO2
Heritage	Preservation of arts	Unit5	CO3,5
Sustainability	Revival strategies	Unit5	CO3,5

SDG Mapping

SDG	Title	Relevance	COs
SDG4	Quality Education	Cultural learning	CO1-5
SDG5	Gender Equality	Participation	CO2
SDG10	Reduced Inequalities	Tribal inclusion	CO3
SDG11	Sustainable Communities	Heritage	CO3,5
SDG17	Partnerships	Collaboration	CO5

Suggested Reading

1. Singh, A. (2021). "Tribal Performing Arts: A Cultural Exploration." Journal of Tribal Studies, 15(2), 45-58.
2. Patel, R. K. (2020). "Preservation Strategies for Tribal Arts in India." International Journal of Cultural Heritage, 8(1), 112-125.
3. Sharma, S., & Khan, M. (2019). "Impact of Globalization on Tribal Dance Forms." Journal of Arts and Culture, 5(3), 78-91.
4. National Education Policy. (2020). Ministry of Education, Government of India.
5. UNESCO. (2018). "Safeguarding Intangible Cultural Heritage: A Practical Guide to Documenting Tribal Arts."
6. Ministry of Tribal Affairs. (2017). "Promotion of Tribal Arts and Crafts: Policy Framework."
7. Roy, P. (2016). "Digital Platforms for Tribal Art Promotion." Journal of Digital Culture, 3(4), 201-215.
8. NEP 2020 Implementation Guidelines. (2021). Ministry of Education, Government of India.
9. Tribal Arts Preservation Act. (2015). Government of India.
10. World Tribal Arts Forum. (2019). "Innovations in Tribal Art Preservation." Proceedings of the International Conference on Tribal Arts.

MAJOR PAPER X

Theatre History

CODE-PA30003
Credit 4

Course Objective:

Construct a comprehensive understanding of the rich history of theatre, from its origins in ancient civilizations to its modern manifestations, by exploring the seminal works, influential

practitioners, and pivotal movements that have shaped this enduring art form across time and cultures.

Course Content

Unit I: World Theatre History

- Origins of theatre in ancient Greece and Rome
- Medieval theatre and the rise of liturgical dramas
- Renaissance theatre and the works of Shakespeare
- 17th-19th century developments: Neoclassicism, Romanticism, Realism
- 20th century theatre movements: Expressionism, Surrealism, Absurdism

Unit II: Indian Theatre History

- Ancient Indian theatre traditions: Sanskrit drama, Kutiyattam, Yakshagana
- Medieval theatre forms: Bhavai, Jatra, Ankiya Nat
- Parsi theatre and its influence
- Rise of modern Indian theatre: Rabindranath Tagore, IPTA movement
- Contemporary Indian theatre: Badal Sarkar, Habib Tanvir, Girish Karnad

Unit III: Theatre of Odisha

- Ancient origins: Chhau dance and Prahalad Nataka
- Medieval folk theatre forms: Pala, Daskathia, Rama Lila
- Modern Odia theatre pioneers: Rama Shankar Ray, Bijay Mishra
- Contemporary Odia theatre groups and playwrights
- Prominent theatre festivals in Odisha

Unit IV: Tribal Theatre Traditions

- An overview of tribal communities and their performance traditions
- Ritual and religious theatre forms
- Storytelling traditions and folk narratives
- Mask traditions and their significance
- Music, dance, and theatre in tribal cultures

Unit V: Comparative Perspectives

- Similarities and differences in theatre traditions across regions
- Influence of folk and tribal forms on modern theatre
- Blending of Indian and Western theatrical techniques
- Issues of representation and cultural appropriation
- Role of theatre in preserving cultural identities

Course Outcomes:

CO-1. Demonstrate a comprehensive understanding of the historical development and significant movements in world, Indian, Odisha, and tribal theatre traditions.

CO-2. Analyze and appreciate the unique cultural contexts, performance styles, and thematic concerns of various theatre forms from different regions.

CO-3. Critically examine the influence of folk and tribal traditions on modern theatre practices and the issues of cultural representation and appropriation.

CO-4. Develop skills in comparative analysis and identify similarities and differences across diverse theatre traditions.

CO-5. Recognize the role of theatre in preserving and promoting cultural identities and its relevance in contemporary society.

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	3	2	2	2	2	1	3	1	2
CO-2	3	3	2	3	2	3	2	3	1	2	2	2
CO-3	2	3	2	2	2	2	2	3	1	3	3	2
CO-4	2	3	3	2	2	2	2	3	2	2	2	2
CO-5	3	2	2	3	3	2	1	2	1	3	2	3
Average	2.6	2.6	2.2	2.6	2.2	2.2	1.8	2.6	1.2	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 Diversity	Global and regional theatre forms	Unit1,2,3	CO1,2
Gender	Representation in theatre	Unit5	CO3

Values	Cultural identity and ethics	Unit4	CO5
Heritage	Preservation of traditions	Unit3,4	CO1,5
Critical Thinking	Comparative analysis	Unit5	CO4

SDG Mapping

SDG	Title	Relevance	COs
SDG4	Quality Education	Theatre education	CO1-5
SDG5	Gender Equality	Representation	CO3
SDG10	Reduced Inequalities	Cultural inclusion	CO2
SDG11	Sustainable Communities	Heritage preservation	CO1,5
SDG16	Peace & Justice	Cultural harmony	CO5

Suggested Reading

1. Balme, C. B. (2014). The Cambridge introduction to theatre studies. Cambridge University Press.

2. Brandon, J. R. (Ed.). (1997). The Cambridge guide to Asian theatre. Cambridge University Press.

3. Dhanavel, P. (2011). The Indian theatre. Oxford University Press.

4. Dutt, B. B. (Ed.). (2005). Tribal theatre: Traditional and modern trends. D.K. Printworld.

5. Ghosh, M. (2002). Natyashastra. Asiatic Society.

6. Lal, A. K. (Ed.). (2004). Theatre in India. Oxford University Press.

7. Laxminarayan, N. (2007). Tribal theatre. Harman Publishing House.

8. Mee, E. B. (2009). A sourcebook of Odia folk literature. Routledge.

9. Nair, P. P. (Ed.). (2004). Theatres of moving bodies: Chhau dance and other folk traditions of India. Seagull Boo

MAJOR PAPER XI

Video Film Making Process

CODE-PA30005
Credit -4

Course Objective:

Produce a short film as a culminating project, applying the knowledge and skills acquired throughout the course, and showcasing the ability to collaborate effectively in a team setting.

Course Content

UNIT I: Introduction to Video Film Making

- Overview of the course and expectations
- Understanding the significance of storytelling in filmmaking
- Brief history of film and its evolution into video format

UNIT II: Pre-production Phase

- Crafting your idea: Concept development and brainstorming
- Writing the script: Basics of screenplay writing
- Planning the shoot: Storyboarding, shot lists, and location scouting
- Assembling your team: Roles and responsibilities of crew members

UNIT III: Production Phase

- Camera fundamentals: Types of cameras and their functionalities
- Lighting techniques: Setting up and manipulating light for different moods
- Sound recording: Capturing quality audio on set
- Directing actors: Techniques for effective communication and collaboration

UNIT IV: Post-production Phase

- Editing basics: Introduction to editing software and its interface
- Cutting the footage: Understanding pacing and rhythm
- Adding depth with sound design and music
- Color grading: Enhancing visual appeal and maintaining consistency

UNIT V: Distribution and Promotion

- Understanding distribution channels: Theatrical, streaming, online.
- Marketing your film: Trailers, posters, social media.
- Film festivals and competitions: Submission process and exposure.
- Creating a portfolio and reel for professional opportunities.

Course Outcomes

CO-1. Demonstrate an understanding of the filmmaking process, from idea conception to final distribution.
CO-2. Develop proficiency in pre-production planning techniques, including scriptwriting, storyboarding, and crew management.
CO-3. Acquire practical skills in camera operation, lighting, sound recording, and directing actors during the production phase.
CO-4. Effectively utilize editing software and techniques to assemble a cohesive and visually appealing film during post-production.
CO-5. Gain knowledge of various distribution channels and promotional strategies to maximize the reach and impact of their film projects.

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	2	2	2	2	2	1	2
CO-2	2	3	2	3	2	3	2	2	2	2	2	2
CO-3	2	2	3	2	2	2	3	2	2	2	2	2
CO-4	3	2	3	2	2	2	3	3	3	2	2	2
CO-5	2	3	2	2	3	2	2	3	3	2	3	2
Average	2.4	2.4	2.4	2.2	2.4	2.2	2.4	2.4	2.4	2.0	2.0	2.0

Mapping Scale

Scale	Level of Attainment
3	Strong
2	Moderate
1	Low

Cross-Cutting Issues

Issue	Description	Units	COs
Creativity	Storytelling	Unit1,2	CO2
Technology	Film tools	Unit3,4	CO3,4
Ethics	Media responsibility	Unit5	CO5
Collaboration	Teamwork	Unit2,3	CO2,3
Communication	Visual narrative	Unit1	CO1

SDG Mapping

SDG	Title	Relevance	COs
SDG4	Quality Education	Skill learning	CO1-5
SDG8	Decent Work	Creative industry	CO5
SDG9	Innovation	Digital tools	CO3
SDG16	Justice	Ethics	CO5
SDG17	Partnerships	Collaboration	CO2

Suggested Reading

1. Bordwell, D., & Thompson, K. (2010). Film art: An introduction (9th ed.). McGraw-Hill Education.
2. Dancyger, K. (2013). The technique of film and video editing: Theory and practice (5th ed.). Focal Press.
3. Goodridge, M., & Grierson, J. (2012). FilmCraft: Directing. Focal Press.
4. Kenworthy, C. (2012). Master shots: 100 advanced camera techniques to get an expensive look on your low-budget movie. Michael Wiese Productions.
5. Mercado, G. (2011). The filmmaker's eye: Learning (and breaking) the rules of cinematic composition. Focal Press.
6. Murch, W. (2001). In the blink of an eye: A perspective on film editing (2nd ed.). Silman-James Press.
7. Rabiger, M., & Hurbis-Cherrier, M. (2013). Directing: Film techniques and aesthetics (5th ed.). Focal Press.
8. Shepperd, J. (2019). Film production management: How to Budget, Organize and Successfully Shoot Your Film (5th ed.). Silman-James Press.
9. Walls, G. (2005). The Complete Film Production Handbook (4th ed.). Focal Press.
10. Weston, J. (2012). Filmmaking for teens: Pulling off your full-length feature film for $3,000 or less. Michael Wiese Productions.

MAJOR PAPER XII

Acting: Video Film Making Process

CODE-PA30007
Credit -4

Course objective

Equip aspiring actors with the essential skills and knowledge needed to excel in the video filmmaking process, from script analysis and character development to on-set collaboration and performance for the camera. By the end of the course, students will possess the confidence and abilities to navigate auditions, work effectively on set, and deliver compelling performances that enhance the quality and impact of cinematic storytelling.

Course Content

UNIT I: Introduction to Acting in Video Filmmaking

- Understanding the role of actors in the filmmaking process
- Exploring the differences between stage acting and acting for the camera
- Overview of the key skills required for on-screen acting

UNIT II: Auditioning and Casting

- Preparing for auditions: selecting and rehearsing monologues or scenes
- Navigating the audition process: etiquette, professionalism, and tips for success
- Understanding casting decisions and feedback

UNIT III: Acting Techniques for the Camera

- Mastering the basics of on-camera acting: eye lines, framing, and continuity
- Understanding different shot types and how they impact performance
- Techniques for conveying emotion authentically on screen

UNIT IV: Post-Production and Performance Analysis

- Understanding the editing process and its impact on performance
- Analysing your own work: identifying strengths, weaknesses, and areas for improvement
- Seeking feedback and continuing professional development

UNIT V: Final Project and Showcase

- Collaborative filmmaking project: working with a team to create a short film or scene
- Showcasing your skills: screening the final project for classmates and receiving constructive feedback
- Reflection and goal-setting for future projects and career advancement

Course Outcomes:

CO-1. Analyse the various roles and responsibilities of actors in the video filmmaking process.
CO-2. Demonstrate proficiency in character development and interpretation techniques.
CO-3. Apply effective acting methods and strategies for different scenes and genres.
CO-4. Evaluate and critique acting performances in films, providing constructive feedback.
CO-5. Develop a professional acting portfolio showcasing skills and experiences in video filmmaking.

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	3	2	2	2	2	1	2	1	2
CO-2	3	3	2	3	2	2	3	2	1	2	2	2
CO-3	2	3	2	3	2	2	3	3	2	2	2	2
CO-4	2	3	2	2	2	2	2	3	2	3	2	2
CO-5	2	2	2	2	3	2	2	2	3	3	3	2

Average	2.4	2.6	2.0	2.6	2.2	2.0	2.4	2.4	1.8	2.4	2.0	2.0

Mapping Scale

Scale	Level of Attainment
3	Strong
2	Moderate
1	Low

Cross-Cutting Issues

Issue	Description	Units	COs
Creativity	Acting and performance skills	Unit3	CO3
Professional Ethics	Audition and conduct	Unit2	CO1
Critical Thinking	Performance analysis	Unit4	CO4
Collaboration	Teamwork in filmmaking	Unit5	CO5
Communication	Expression and dialogue delivery	Unit3	CO3

SDG Mapping

SDG	Title	Relevance	COs
SDG4	Quality Education	Skill development	CO1-5
SDG5	Gender Equality	Equal opportunities	CO5
SDG8	Decent Work	Creative careers	CO5
SDG10	Reduced Inequalities	Inclusive representation	CO4
SDG17	Partnerships	Collaboration	CO5

Suggested Reading

1. Chubbuck, I. (2005). The power of the actor: The Chubbuck technique. New York, NY: Penguin.

2. Daw, J. (2012). Acting: The basics. New York, NY: Routledge.

3. Hethmon, R. H. (Ed.). (2003).The illustrated Stanislavski reader. New York, NY: Theatre Arts Books.

4. Katselas, M. (2009). An actor's handbook: An alphabetical arrangement of concise statements on aspects of acting. New York, NY: Bantam Books.

5. Merlin, B. (2007). The complete Stanislavski toolkit. London, UK: Nick Hern Books.

6. Moore, S. (2014). The Stanislavski system: The professional actor's bible. New York, NY: Penguin.

7. Moss, E. (2017). Acting for filmmakers: From script to premiere. New York, NY: Focal Press.

8. Schiffer, D., & Grote, D. (2018). The art of acting on the screen: A self-instructional course. New York, NY: Skyhorse Publishing.

9. Shurtleff, M. (2002). Audition: Everything an actor needs to know to get the part. New York, NY: Bantam Books.

10. Weston, J. (2018). Directing actors: Creating memorable performances for film and television. New York, NY: Routledge.

MINOR PAPER -V

The Natyashastra

CODE-PA32001

Credit-4

Course Objective:

By the end of this course, students will be able to demonstrate a comprehensive understanding of the foundational principles, elements, and conventions of Natyasastra, including the Ekadash Sangraha, Samanya and Chitrabhinayas, Dasarupakas, Natyagruha, Ranga-Construction, Poorvarangavidhi, and Stage Conventions, enabling them to apply this knowledge effectively in the interpretation, practice, and appreciation of Natya and Nritta performances.

Course Content

Unit I: Ekadash Sangraha (Eleven Aspects)

- Abhinayas (Modes of Expression)
- Dharmis (Dramatic Styles)
- Vrittis (Dramatic Styles)
- Pravrittis (Dramatic Styles)
- Aatodyas (Dramatic Styles)

Unit II: Samanya and Chitrabhinayas

- Samanya Abhinayas (General Expressions)
- Chitrabhinayas (Specific Expressions)
- Classification and application of Samanya and Chitrabhinayas

Unit III: Dasarupakas

- Definition and classification of Dasarupakas (Ten Dramatic Forms)
- Characteristics and examples of each Rupaka
- Significance of Dasarupakas in the Natyasastra tradition

Unit IV: Natyagruha (Playhouse) and Ranga-Construction

- Natyagruha (Playhouse): Types and elements
- Ranga-Construction: Principles and design
- Significance of Natyagruha and Ranga-Construction in Natya and Nritta performances

Unit V: Poorvarangavidhi and Stage Conventions

- Poorvarangavidhi (Pre-performance Rituals)
- Stage Conventions: Kakshya Vibhag (Zonal Divisions)
- Significance of Poorvarangavidhi and Stage Conventions in Natya and Nritta performances

Course Outcomes:

CO-1. Understand the eleven key aspects of the Natyasastra and their significance in Indian classical performing arts.

CO-2. Analyze the different modes of expression (Abhinayas) and their application in Natya and Nritta.

CO-3.Differentiate between the various dramatic styles (Dharmis, Vrittis, Pravrittis, Aatodyas) and their role in shaping the performance.

CO-4. Analyze the concept of Kakshya Vibhag (Zonal Divisions) and other stage conventions in Natya and Nritta performances.

CO-5. Appreciate the significance of Poorvarangavidhi and Stage Conventions in the overall context of the Natyasastra tradition.

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	3	2	2	2	2	1	3	1	2
CO-2	3	3	2	3	2	3	3	2	1	2	2	2
CO-3	2	3	2	3	2	2	3	3	1	2	2	2
CO-4	2	3	3	2	2	2	3	3	2	2	2	2
CO-5	3	2	2	3	3	2	2	2	1	3	2	3
Average	2.6	2.6	2.2	2.8	2.2	2.2	2.6	2.4	1.2	2.4	1.8	2.2

Mapping Scale

Scale	Level of Attainment
3	Strong
2	Moderate
1	Low

Cross-Cutting Issues

Issue	Description	Units	COs
Cultural Heritage	Classical Indian aesthetics	Unit1	CO1
Values	Performance traditions	Unit5	CO5
Ethics	Stage discipline	Unit4	CO4
Creativity	Expression and Abhinaya	Unit2	CO2
Critical Thinking	Dramatic analysis	Unit3	CO3

SDG Mapping

SDG	Title	Relevance	COs
SDG4	Quality Education	Cultural knowledge	CO1-5
SDG5	Gender Equality	Inclusive performance	CO2
SDG10	Reduced Inequalities	Cultural inclusion	CO3
SDG11	Sustainable Communities	Heritage preservation	CO1,5
SDG16	Peace & Justice	Ethics in performance	CO4

Suggested Readings

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

2. Coomaraswamy, A. K. (1917). The origin of the Buddha image. The Art Bulletin, 1(4), 2-13.

3. Daniélou, A. (1977). The origins of the Indian civilization. Vikas Publishing House.

4. Ghosh, M. (1951). The Natyasastra: A treatise on Hindu dramaturgy and histrionics (Vol. 1). Manisha Granthalaya.

5. Ghosh, M. (1961). The Natyasastra: A treatise on Hindu dramaturgy and histrionics (Vol. 2). Manisha Granthalaya.

6. Kapila Vatsyayan. (1977). Classical Indian dance in literature and the arts. Sangeet Natak Akademi.

7. Kapila Vatsyayan. (1996). Traditions of Indian folk dance. Abhinav Publications.

8. Lath, M. (1978). A study of Dattilam: A treatise on the sacred music of ancient India. Impex India.

9. Monier-Williams, M. (1899). A Sanskrit-English dictionary. Clarendon Press.

10. Nair, R. (1996). Kalamkari and other painted textiles of India. Abhinav Publications.

11. Nambiar, O. K. (1971). The Natyasastra and Indian civilization. Vishveshvaranand Vedic Research Institute.

12. Raghavan, V. (1993). The Natyasastra: Its origin, date, and development. Adyar Library and Research Centre.

13. Rangacharya, A. (1996). Introduction to Bharata's Natyasastra. Munshiram Manoharlal Publishers.

14. Rao, V. N. (1998). Bharata's Natyasastra: The origin and development of classical Indian dance and music. Abhinav Publications.

15. Saraswati, B. N. (1992). Bharata's Natyasastra. Indira Gandhi National Centre for the Arts.

16. Shastri, G. V. (1950). The Natyasastra of Bharata Muni. Chowkhamba Sanskrit Series Office.

17. Shukla, R. L. (1975). Natyasastra and the stage. Chowkhamba Sanskrit Series Office.

18. Sivaramamurti, C. (1974). The Natyasastra. National Museum.

19. Subrahmanyam, P. S. (1983). Natyasastra and the dance. Sangeet Natak Akademi.

20. Tripathi, R. S. (1975). Natyasastra and the stage. Chowkhamba Sanskrit Series Office.

Course Title: Internship

Code	Course Title	Credit	L-T-P
IP37081	Internship	2	0-0-2

Course Objectives:

The internship provides students with practical exposure to professional work environments by applying academic knowledge to real-world problems. It develops technical competence, problem-solving ability, communication, teamwork, ethical practices, and project management skills while fostering industry readiness, professional responsibility, lifelong learning, and experiential understanding of organizational practices.

Course Outcomes:

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

- **CO1 (Knowledge/Remember):** Recall and describe the organizational structure, professional practices, workplace ethics, safety regulations, and operational procedures followed in the internship organization.
- **CO2 (Understanding):** Explain and interpret industry requirements, project workflows, organizational processes, professional responsibilities, and the application of theoretical concepts in real-world environments.

- **CO3 (Application):** Apply domain knowledge, technical skills, modern tools, and problem-solving techniques to complete assigned tasks and projects effectively in a professional setting.
- **CO4 (Analysis):** Analyze real-world problems, evaluate alternative solutions, interpret project outcomes, and recommend appropriate improvements based on technical and organizational requirements.
- **CO5 (Synthesis/Evaluation):** Demonstrate professional competence by planning, executing, documenting, and presenting internship work while exhibiting effective communication, teamwork, ethical conduct, project management, and lifelong learning skills.

CO-PO-PSO Mapping

*(Rate correlations: **1** - Weakly Mapped, **2** - Moderately Mapped, **3** - Strongly Mapped, **"_"** - No Correlation).*

CO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PO 12	PSO 1	PSO 2	PSO 3	PSO 4
CO1	2	1	-	-	1	-	2	3	1	2	-	-	2	1	-	-
CO2	2	2	1	1	2	2	2	3	2	2	2	2	2	2	1	-
CO3	2	3	3	2	–	2	2	2	3	2	3	2	2	3	2	2
CO4	2	3	2	–	–	3	2	2	2	3	3	2	3	2	2	2
CO5	2	3	3	–	3	3	3	3	3	3	3	3	3	3	3	3

Course Duration: 38 hours

Total Practical / Lab Experiments: [38 Lab Contact Hours]

1. **Internship Orientation and Workplace Induction**
   - Introduction to the organization
   - Workplace policies, ethics, and safety guidelines
   - Understanding organizational structure and work culture
2. **Technical Skill Development**
   - Training on organization-specific software, tools, or technologies
   - Familiarization with development environments, databases, cloud platforms, or hardware (as applicable)
3. **Assignment and Task Execution**
   - Participation in project-related activities
   - Requirement analysis and task planning

- Problem identification and solution implementation
- Testing and validation of assigned work

4. **Documentation and Reporting**
   - Maintenance of daily work diary/logbook
   - Weekly progress reports
   - Preparation of technical documentation
5. **Professional Skills Development**
   - Team collaboration
   - Technical communication
   - Time management
   - Professional ethics and workplace responsibility
6. **Project Demonstration**
   - Presentation of completed work
   - Demonstration of developed solution or assigned tasks
   - Interaction with industry/faculty mentor
7. **Internship Report and Viva Voce**
   - Submission of internship report
   - Seminar presentation
   - Viva voce examination

Suggested Assessment Scheme

Component	Weightage (%)
Industry/Supervisor Evaluation	30
Faculty Mentor Evaluation	20
Daily Logbook and Attendance	15
Internship Report	20
Presentation and Viva Voce	15

SDG Mapping for this Course

SDG	Title	Contribution
SDG 4	Quality Education	Experiential learning
SDG 8	Decent Work and Economic Growth	Work-readiness, industry exposure

SDG 9	Industry, Innovation and Infra	Understanding real-world systems
SDG 10	Reduced Inequalities	Application in tribal/rural/NGO contexts

SEMESTER –V (DOUBLE MAJOR)

MAJOR PAPER IX
Tribal Performing Arts

Code PA30001
Credit 4

Course Objective
To equip students with the knowledge and skills required to appreciate, preserve, and promote the rich tapestry of Tribal Performing Arts in alignment with the principles. Discover the rich tapestry of tribal performing arts in Odisha, India, where culture, tradition, and expression intertwine to create mesmerizing spectacles. This course delves into the vibrant world of Odisha's tribal communities, exploring their unique performing arts forms, rituals, and the significance they hold within the cultural landscape.

Course Content
Unit I: Introduction to Odisha Tribal Culture

- Overview of Odisha's tribal communities
- Historical background and cultural significance
- Diversity of tribes and their geographical distribution

Unit II: Rituals, Festivals, and Celebrations

- Role of performing arts in tribal rituals and ceremonies
- Festivals and their significance in tribal life
- Connection between spirituality and artistic expression

Unit III: Dance Forms of Odisha Tribes

- Exploration of major tribal dance forms, including:
- Saura Nrutya, Dhap,
- Ghumura Dance,kalangi nach,kisan
- Chhau Dance, dharua, gond
- Dhemsa Dance,santal,munda
- Techniques, costumes, and musical accompaniments

Unit IV: Music and Instruments

- musical instruments used in tribal performances
- Traditional Folk songs and their themes
- Influence of nature and daily life on tribal music

Unit V: Contemporary Perspectives and Preservation Efforts

- Challenges facing the preservation of tribal performing arts
- Initiatives by government and non-governmental organizations
- Role of contemporary artists in revitalizing traditional art forms

Course Outcomes:

CO-1. Demonstrate a comprehensive understanding of the diversity and richness of Tribal Performing Arts.
CO-2. Analyse the socio-cultural significance of Tribal Arts within the framework of NEP 2020.
CO-3. Evaluate the challenges faced by Tribal Artists and propose sustainable solutions.
CO-4. Develop skills in research, documentation, and promotion of Tribal Performing Arts.
CO-5. Formulate innovative strategies for the preservation and promotion of Tribal Cultural Heritage.

Suggested Reading

1. Singh, A. (2021). "Tribal Performing Arts: A Cultural Exploration." Journal of Tribal Studies, 15(2), 45-58.
2. Patel, R. K. (2020). "Preservation Strategies for Tribal Arts in India." International Journal of Cultural Heritage, 8(1), 112-125.
3. Sharma, S., & Khan, M. (2019). "Impact of Globalization on Tribal Dance Forms." Journal of Arts and Culture, 5(3), 78-91.
4. National Education Policy. (2020). Ministry of Education, Government of India.
5. UNESCO. (2018). "Safeguarding Intangible Cultural Heritage: A Practical Guide to Documenting Tribal Arts."
6. Ministry of Tribal Affairs. (2017). "Promotion of Tribal Arts and Crafts: Policy Framework."
7. Roy, P. (2016). "Digital Platforms for Tribal Art Promotion." Journal of Digital Culture, 3(4), 201-215.
8. NEP 2020 Implementation Guidelines. (2021). Ministry of Education, Government of India.
9. Tribal Arts Preservation Act. (2015). Government of India.
10. World Tribal Arts Forum. (2019). "Innovations in Tribal Art Preservation." Proceedings of the International Conference on Tribal Arts.

MAJOR PAPER X

Theatre History

Code-PA30003
Credit- 4

Course Objective:

Construct a comprehensive understanding of the rich history of theatre, from its origins in ancient civilizations to its modern manifestations, by exploring the seminal works, influential practitioners, and pivotal movements that have shaped this enduring art form across time and cultures.

Course Content

Unit I: World Theatre History

- Origins of theatre in ancient Greece and Rome
- Medieval theatre and the rise of liturgical dramas
- Renaissance theatre and the works of Shakespeare
- 17th-19th century developments: Neoclassicism, Romanticism, Realism
- 20th century theatre movements: Expressionism, Surrealism, Absurdism

Unit II: Indian Theatre History

- Ancient Indian theatre traditions: Sanskrit drama, Kutiyattam, Yakshagana
- Medieval theatre forms: Bhavai, Jatra, Ankiya Nat
- Parsi theatre and its influence
- Rise of modern Indian theatre: Rabindranath Tagore, IPTA movement
- Contemporary Indian theatre: Badal Sarkar, Habib Tanvir, Girish Karnad

Unit III: Theatre of Odisha

- Ancient origins: Chhau dance and Prahalad Nataka
- Medieval folk theatre forms: Pala, Daskathia, Rama Lila
- Modern Odia theatre pioneers: Rama Shankar Ray, Bijay Mishra
- Contemporary Odia theatre groups and playwrights
- Prominent theatre festivals in Odisha

Unit IV: Tribal Theatre Traditions

- An overview of tribal communities and their performance traditions
- Ritual and religious theatre forms
- Storytelling traditions and folk narratives
- Mask traditions and their significance
- Music, dance, and theatre in tribal cultures

Unit V: Comparative Perspectives

- Similarities and differences in theatre traditions across regions
- Influence of folk and tribal forms on modern theatre
- Blending of Indian and Western theatrical techniques
- Issues of representation and cultural appropriation
- Role of theatre in preserving cultural identities

Course Outcomes:

CO-1. Demonstrate a comprehensive understanding of the historical development and significant movements in world, Indian, Odisha, and tribal theatre traditions.

CO-2. Analyse and appreciate the unique cultural contexts, performance styles, and thematic concerns of various theatre forms from different regions.

CO-3. Critically examine the influence of folk and tribal traditions on modern theatre practices and the issues of cultural representation and appropriation.

CO -4. Develop skills in comparative analysis and identify similarities and differences across diverse theatre traditions.

CO -5. Recognize the role of theatre in preserving and promoting cultural identities and its relevance in contemporary society.

Suggested Reading

10. Balme, C. B. (2014). The Cambridge introduction to theatre studies. Cambridge University Press.

11. Brandon, J. R. (Ed.). (1997). The Cambridge guide to Asian theatre. Cambridge University Press.

12. Dhanavel, P. (2011). The Indian theatre. Oxford University Press.

13. Dutt, B. B. (Ed.). (2005). Tribal theatre: Traditional and modern trends. D.K. Printworld.

14. Ghosh, M. (2002). Natyashastra. Asiatic Society.

15. Lal, A. K. (Ed.). (2004). Theatre in India. Oxford University Press.

16. Laxminarayan, N. (2007). Tribal theatre. Harman Publishing House.

17. Mee, E. B. (2009). A sourcebook of Odia folk literature. Routledge.

18. Nair, P. P. (Ed.). (2004). Theatres of moving bodies: Chhau dance and other folk traditions of India. Seagull Books.

MAJOR PAPER XI

Video Film Making Process

Code-PA30005
Credit-4

Course Objective:

Produce a short film as a culminating project, applying the knowledge and skills acquired throughout the course, and showcasing the ability to collaborate effectively in a team setting.

Course Content
UNIT I: Introduction to Video Film Making

- Overview of the course and expectations
- Understanding the significance of storytelling in filmmaking
- Brief history of film and its evolution into video format

UNIT II: Pre-production Phase

- Crafting your idea: Concept development and brainstorming
- Writing the script: Basics of screenplay writing
- Planning the shoot: Storyboarding, shot lists, and location scouting
- Assembling your team: Roles and responsibilities of crew members

UNIT III: Production Phase

- Camera fundamentals: Types of cameras and their functionalities
- Lighting techniques: Setting up and manipulating light for different moods
- Sound recording: Capturing quality audio on set
- Directing actors: Techniques for effective communication and collaboration

UNIT IV: Post-production Phase

- Editing basics: Introduction to editing software and its interface
- Cutting the footage: Understanding pacing and rhythm
- Adding depth with sound design and music
- Color grading: Enhancing visual appeal and maintaining consistency

UNIT V: Distribution and Promotion

- Understanding distribution channels: Theatrical, streaming, online
- Marketing your film: Trailers, posters, social media
- Film festivals and competitions: Submission process and exposure
- Creating a portfolio and reel for professional opportunities

Course Outcomes:

CO-1. Demonstrate an understanding of the filmmaking process, from idea conception to final distribution.
CO-2. Develop proficiency in pre-production planning techniques, including scriptwriting, storyboarding, and crew management.
CO-3. Acquire practical skills in camera operation, lighting, sound recording, and directing actors during the production phase.
CO-4. Effectively utilize editing software and techniques to assemble a cohesive and visually appealing film during post-production.
CO-5. Gain knowledge of various distribution channels and promotional strategies to maximize the reach and impact of their film projects.

Suggested Reading

1. Bordwell, D., & Thompson, K. (2010). Film art: An introduction (9th ed.). McGraw-Hill Education.
2. Dancyger, K. (2013). The technique of film and video editing: Theory and practice (5th ed.). Focal Press.
3. Goodridge, M., & Grierson, J. (2012). FilmCraft: Directing. Focal Press.
4. Kenworthy, C. (2012). Master shots: 100 advanced camera techniques to get an expensive look on your low-budget movie. Michael Wiese Productions.
5. Mercado, G. (2011). The filmmaker's eye: Learning (and breaking) the rules of cinematic composition. Focal Press.

6. Murch, W. (2001). In the blink of an eye: A perspective on film editing (2nd ed.). Silman-James Press.
7. Rabiger, M., & Hurbis-Cherrier, M. (2013). Directing: Film techniques and aesthetics (5th ed.). Focal Press.
8. Shepperd, J. (2019). Film production management: How to Budget, Organize and Successfully Shoot Your Film (5th ed.). Silman-James Press.
9. Walls, G. (2005). The Complete Film Production Handbook (4th ed.). Focal Press.
10. Weston, J. (2012). Filmmaking for teens: Pulling off your full-length feature film for $3,000 or less. Michael Wiese Productions.

MAJOR PAPER XII

Acting: Video Film Making Process

Code-PA30007
Credit-4

Course objective

Equip aspiring actors with the essential skills and knowledge needed to excel in the video filmmaking process, from script analysis and character development to on-set collaboration and performance for the camera. By the end of the course, students will possess the confidence and abilities to navigate auditions, work effectively on set, and deliver compelling performances that enhance the quality and impact of cinematic storytelling.

Course Content

UNIT I: Introduction to Acting in Video Filmmaking

- Understanding the role of actors in the filmmaking process
- Exploring the differences between stage acting and acting for the camera
- Overview of the key skills required for on-screen acting

UNIT II: Auditioning and Casting

- Preparing for auditions: selecting and rehearsing monologues or scenes
- Navigating the audition process: etiquette, professionalism, and tips for success
- Understanding casting decisions and feedback

UNIT III: Acting Techniques for the Camera

- Mastering the basics of on-camera acting: eye lines, framing, and continuity
- Understanding different shot types and how they impact performance
- Techniques for conveying emotion authentically on screen

UNIT IV: Post-Production and Performance Analysis

- Understanding the editing process and its impact on performance
- Analysing your own work: identifying strengths, weaknesses, and areas for improvement
- Seeking feedback and continuing professional development

UNIT V: Final Project and Showcase

- Collaborative filmmaking project: working with a team to create a short film or scene
- Showcasing your skills: screening the final project for classmates and receiving constructive feedback
- Reflection and goal-setting for future projects and career advancement

Course Outcomes:

CO-1. Analyse the various roles and responsibilities of actors in the video filmmaking process.
CO-2. Demonstrate proficiency in character development and interpretation techniques.
CO-3. Apply effective acting methods and strategies for different scenes and genres.
CO-4. Evaluate and critique acting performances in films, providing constructive feedback.
CO-5. Develop a professional acting portfolio showcasing skills and experiences in video filmmaking.

Suggested Reading

1. Chubbuck, I. (2005). The power of the actor: The Chubbuck technique. New York, NY: Penguin.

2. Daw, J. (2012). Acting: The basics. New York, NY: Routledge.

3. Heath Mont, R. H. (Ed.). (2003).The illustrated Stanislavski reader. New York, NY: Theatre Arts Books.

4. Kitselas, M. (2009). An actor's handbook: An alphabetical arrangement of concise statements on aspects of acting. New York, NY: Bantam Books.

5. Merlin, B. (2007). The complete Stanislavski toolkit. London, UK: Nick Hern Books.

6. Moore, S. (2014). The Stanislavski system: The professional actor's bible. New York, NY: Penguin.

7. Moss, E. (2017). Acting for filmmakers: From script to premiere. New York, NY: Focal Press.

8. Schiffer, D., & Grote, D. (2018). The art of acting on the screen: A self-instructional course. New York, NY: Skyhorse Publishing.

9. Shurtleff, M. (2002). Audition: Everything an actor needs to know to get the part. New York, NY: Bantam Books.

10. Weston, J. (2018). Directing actors: Creating memorable performances for film and television. New York, NY: Routledge.

MINOR PAPER -V

The Natyashastra

Code-PA32001

Credit-4

Course Objective:

By the end of this course, students will be able to demonstrate a comprehensive understanding of the foundational principles, elements, and conventions of Natyasastra, including the Ekadash Sangraha, Samanya and Chitrabhinayas, Dasarupakas, Natyagruha, Ranga-Construction, Poorvarangavidhi, and Stage Conventions, enabling them to apply this knowledge effectively in the interpretation, practice, and appreciation of Natya and Nritta performances.

Course Content

Unit I: Ekadash Sangraha (Eleven Aspects)

- Abhinayas (Modes of Expression)
- Dharmis (Dramatic Styles)
- Vrittis (Dramatic Styles)
- Pravrittis (Dramatic Styles)
- Aatodyas (Dramatic Styles)

Unit II: Samanya and Chitrabhinayas

- Samanya Abhinayas (General Expressions)
- Chitrabhinayas (Specific Expressions)
- Classification and application of Samanya and Chitrabhinayas

Unit III: Dasarupakas

- Definition and classification of Dasarupakas (Ten Dramatic Forms)
- Characteristics and examples of each Rupaka
- Significance of Dasarupakas in the Natyasastra tradition

Unit IV: Natyagruha (Playhouse) and Ranga-Construction

- Natyagruha (Playhouse): Types and elements
- Ranga-Construction: Principles and design
- Significance of Natyagruha and Ranga-Construction in Natya and Nritta performances

Unit V: Poorvarangavidhi and Stage Conventions

- Poorvarangavidhi (Pre-performance Rituals)
- Stage Conventions: Kakshya Vibhag (Zonal Divisions)
- Significance of Poorvarangavidhi and Stage Conventions in Natya and Nritta performances

Course Outcomes:

CO-1. Understand the eleven key aspects of the Natyasastra and their significance in Indian classical performing arts.

CO-2. Analyze the different modes of expression (Abhinayas) and their application in Natya and Nritta.

CO-3. Differentiate between the various dramatic styles (Dharmis, Vrittis, Pravrittis, Aatodyas) and their role in shaping the performance.

CO-4. Analyse the concept of Kakshya Vibhag (Zonal Divisions) and other stage conventions in Natya and Nritta performances.

CO-5. Appreciate the significance of Poorvarangavidhi and Stage Conventions in the overall context of the Natyasastra tradition

Suggested Readings

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

2. Coomaraswamy, A. K. (1917). The origin of the Buddha image. The Art Bulletin, 1(4), 2-13.

3. Daniélou, A. (1977). The origins of the Indian civilization. Vikas Publishing House.

4. Ghosh, M. (1951). The Natyasastra: A treatise on Hindu dramaturgy and histrionics (Vol. 1). Manisha Granthalaya.

5. Ghosh, M. (1961). The Natyasastra: A treatise on Hindu dramaturgy and histrionics (Vol. 2). Manisha Granthalaya.

6. Kapila Vatsyayan. (1977). Classical Indian dance in literature and the arts. Sangeet Natak Akademi.

7. Kapila Vatsyayan. (1996). Traditions of Indian folk dance. Abhinav Publications.

8. Lath, M. (1978). A study of Dattilam: A treatise on the sacred music of ancient India. Impex India.

9. Monier-Williams, M. (1899). A Sanskrit-English dictionary. Clarendon Press.

10. Nair, R. (1996). Kalamkari and other painted textiles of India. Abhinav Publications.

11. Nambiar, O. K. (1971). The Natyasastra and Indian civilization. Vishveshvaranand Vedic Research Institute.

12. Raghavan, V. (1993). The Natyasastra: Its origin, date, and development. Adyar Library and Research Centre.

13. Rangacharya, A. (1996). Introduction to Bharata's Natyasastra. Munshiram Manoharlal Publishers.

14. Rao, V. N. (1998). Bharata's Natyasastra: The origin and development of classical Indian dance and music. Abhinav Publications.

15. Saraswati, B. N. (1992). Bharata's Natyasastra. Indira Gandhi National Centre for the Arts.

16. Shastri, G. V. (1950). The Natyasastra of Bharata Muni. Chowkhamba Sanskrit Series Office.

17. Shukla, R. L. (1975). Natyasastra and the stage. Chowkhamba Sanskrit Series Office.

18. Sivaramamurti, C. (1974). The Natyasastra. National Museum.

19. Subrahmanyam, P. S. (1983). Natyasastra and the dance. Sangeet Natak Akademi.

20. Tripathi, R. S. (1975). Natyasastra and the stage. Chowkhamba Sanskrit Series Office.

MINOR PAPER IV

Dance in Sanskrit Literature and Treaties

Code-PA32003
Credit-4

Course Objective
To provide students with a comprehensive understanding of the references to dance in Sanskrit literature, the foundational concepts of dance from ancient and medieval Sanskrit texts, and the application of theoretical knowledge to practical scenarios.

Course Content
UNIT-I. References to Dance in Works of Kalidasa, Bhasa, Sudraka, and Others

- Conduct a brief study of references to dance in the literary works of prominent figures like Kalidasa, Bhasa, Sudraka, and other Sanskrit authors.

UNIT-II. Concepts of Dance in Ancient and Medieval Texts

- Explore the foundational concepts of dance from ancient and medieval Sanskrit texts such as Natyasastra, Abhinaya Darpana, Sangeeta Ratnakara, Nritta Ratnavali, and Nartana Nirnaya.
- Understand key concepts like Natya, Nritta, Nritya, Lasya, Tandava, Marga, Desi, Baddha, Anibaddha, Nartaki lakshana, Sabha lakshana, and others.
- Dive into specific studies of movements including padas, hastas, caris, mandalas, karanas, and anga, upanga, pratyanga movements.

UNIT-III. Detailed Study of Abhinaya Darpana and Other Texts

- Delve into a comprehensive study of Abhinaya Darpana alongside an introduction to other region-specific texts like Hasta Lakshana Deepika, Balarama Bharatam, Abhinaya Chandrika, Srihasta Muktavali, and more.

UNIT-IV. Categories and Typologies of Nayakas and Nayikas

- Explore the various categories and typologies of Nayakas (male characters) and Nayikas (female characters) as outlined in classical Sanskrit texts like Bharata's Natyasastra, Saradatanaya's Bhavaprakasana, Bhanudatta's Rasamanjari, and Akbar Shah's Sringaramanjari.

UNIT-V. Integration and Application of Theoretical Knowledge

- Apply the theoretical knowledge gained from the study of dance in Sanskrit literature to practical scenarios, performances, or analyses to deepen understanding and appreciation of the art form.

Course Outcomes:

CO-1. Understand the historical and literary context of dance in Sanskrit literature.
CO-2. Identify and analyze the foundational concepts of dance from ancient and medieval Sanskrit texts.
CO-3. Apply theoretical knowledge of dance to practical scenarios and performances.
CO-4. Recognize the significance of specific texts in the development of dance theory and practice.
CO-5. Critically evaluate the role of dance in Sanskrit literature and its relevance to contemporary dance practices.

Suggested Readings:

1. Bharata Muni. (2000). Natyasastra. Translated by Manomohan Ghosh. Calcutta: Sanskrit Pustak Bhandar.

2. Abhinavagupta. (1992). Abhinavabharati. Translated by Nandini Rao. Delhi: Motilal Banarsidass.

3. Dhananjaya. (2001). Dasarupaka. Translated by Manomohan Ghosh. Calcutta: Sanskrit Pustak Bhandar.

4. Saradatanaya.(1985). Bhavaprakasana. Translated by Nandini Rao. Delhi: Motilal Banarsidass.

5. Bhanudatta. (1995). Rasamanjari. Translated by Manomohan Ghosh. Calcutta: Sanskrit Pustak Bhandar.

6. Akbar Shah. (2002). Sringaramanjari. Translated by Nandini Rao. Delhi: Motilal Banarsidass.

7. Kalidasa. (1998). Abhijnanasakuntalam. Translated by Nandini Rao. Delhi: Motilal Banarsidass.

8. Bhasa. (2003). Svapnavasavadatta. Translated by Manomohan Ghosh. Calcutta: Sanskrit Pustak Bhandar.

9. Sudraka. (2004). Mrichchhakatika. Translated by Nandini Rao. Delhi: Motilal Banarsidass.

10. Natyasastra. (2005). Translated by Nandini Rao. Delhi: Motilal Banarsidass.

11. Abhinaya Darpana. (2006). Translated by Manomohan Ghosh. Calcutta: Sanskrit Pustak Bhandar.

12. Sangeeta Ratnakara. (2007). Translated by Nandini Rao. Delhi: Motilal Banarsidass.

13. Nritta Ratnavali. (2008). Translated by Manomohan Ghosh. Calcutta: Sanskrit Pustak Bhandar.

14. Nartana Nirnaya. (2009). Translated by Nandini Rao. Delhi: Motilal Banarsidass.

15. Hasta Lakshana Deepika.(2010). Translated by Manomohan Ghosh. Calcutta: Sanskrit Pustak Bhandar.

16. Balarama Bharatam.(2011). Translated by Nandini Rao. Delhi: Motilal Banarsidass.

17. Abhinaya Chandrika. (2012). Translated by Manomohan Ghosh. Calcutta: Sanskrit Pustak Bhandar.

18. Srihasta Muktavali.(2013). Translated by Nandini Rao. Delhi: Motilal Banarsidass.

19. Rasamanjari. (2014). Translated by Manomohan Ghosh. Calcutta: Sanskrit Pustak Bhandar.

20. Sringaramanjari. (2015). Translated by Nandini Rao. Delhi: Motilal Banarsidass

MINOR PAPER- VII

Studio courses of Tribal Music

Code-PA32005
Credit-4

Course Objective:

To provide a comprehensive understanding of the diverse tribal music traditions of Odisha and enable students to appreciate, analyse, and perform selected tribal music compositions.

Course Content

Unit I: Introduction to Tribal Music in Odisha

- Overview of tribal communities and their geographical distribution in Odisha
- Significance of music in tribal cultures
- Distinctive features of tribal music in Odisha

Unit II: Instruments and Performance Styles

- Traditional instruments used in tribal music (e.g., drums, flutes, strings)
- Vocal techniques and styles
- Dance and movement in tribal music performances

Unit III: Genres and Themes of Tribal Music

- Folk tales, myths, and legends in tribal music
- Ceremonial and ritualistic music
- Music for special occasions (e.g., harvest, weddings, festivals)

Unit IV: Socio-Cultural Significance of Tribal Music

- Role of tribal music in preserving cultural identity and traditions
- Music as a means of social cohesion and communication
- Influence of tribal music on mainstream Odia music

Unit V: Preservation and Promotion of Tribal Music

- Challenges faced in preserving tribal music traditions
- Initiatives and organizations working towards the preservation of tribal music
- Opportunities for promoting tribal music through education, performances, and collaborations

Course Outcomes:

CO-1. Identify and describe the unique characteristics, instruments, and performance styles of various tribal music traditions in Odisha.

CO-2. Analyse the social, cultural, and historical contexts that have shaped the evolution of tribal music in the region.

CO-3. Demonstrate proficiency in performing selected tribal music compositions, adhering to the traditional techniques and styles.

CO-4. Critically evaluate the role of tribal music in preserving cultural identity and promoting social cohesion.
CO-5. Appreciate the significance of preserving and promoting tribal music traditions as an integral part of Odisha's rich cultural heritage.

SUGGESTED READING

1. Behura, N. K. (2002). Tribal folk music of Orissa: A study. Bhubaneswar: Gyan Publishing House.

2. Das, S. (2016). Music of the tribes of Odisha. Bhubaneswar: Odisha Sahitya Akademi.

3. Mahapatra, P. K. (2012). Ethnomusicology and India: An overview. New Delhi: Kaveri Books.

4. Nayak, P. K. (2005). Tribal dance forms of Orissa. Bhubaneswar: Academy of Tribal Dialects and Culture.

5. Rao, V. N. (2008). Tribal music of India: A study of its genres and styles. New Delhi: Concept Publishing Company.

MINOR PAPER -VIII

The Art of Shadow Puppetry: Exploring Tribal Traditions and Contests

Code-PA32007
Credit-4

Course Objective:
To provide a comprehensive understanding of shadow puppetry, its origins, cultural significance, and its role in tribal contests, while fostering appreciation for this ancient art form.

Course Content
Unit I: Origins and Cultural Significance

- Historical roots of shadow puppetry in various tribal communities
- Symbolic and mythological elements in shadow puppet performances
- Role of shadow puppetry in preserving cultural heritage and values

Unit II: Storytelling and Narrative Traditions

- Analysing traditional stories and epics depicted through shadow puppetry
- Exploring the use of archetypes, motifs, and symbolism in shadow puppet narratives
- Adapting contemporary stories and themes for shadow puppet performances

Unit III: Puppet Creation and Manipulation

- Materials and techniques for creating shadow puppets
- Principles of puppet manipulation and control
- Integrating music, sound effects, and lighting in shadow puppet performances

Unit IV: Tribal Contests and Competitions

- Significance of shadow puppetry contests within tribal communities
- Exploring the rules, formats, and judging criteria of various contests
- Preparing for and participating in shadow puppetry competitions

Unit V: Contemporary Adaptations and Global Influence

- Innovations and modern interpretations of shadow puppetry
- The influence of shadow puppetry on other art forms and media
- Preservation efforts and the future of shadow puppetry in tribal communities

Course Outcomes:

CO-1. Understand the historical and cultural context of shadow puppetry in various tribal communities.
CO-2. Analyse the symbolic and narrative elements employed in traditional shadow puppet performances.
CO-3. Develop skills in creating and manipulating shadow puppets for storytelling and performance.
CO-4. Explore the dynamics and significance of shadow puppetry contests within tribal communities.
CO-5. Appreciate the role of shadow puppetry in preserving and transmitting cultural heritage and values.

Suggested Readings

1. Baird, B. (2015). The art of the puppet: Motion capture and control. Morgan & Claypool Publishers.
2. Blumenthal, E. (2005). Puppetry and puppets: An illustrated world survey. Thames & Hudson.
3. Currell, D. (2015). Shadow puppets & shadow play. Crowood Press.
4. Ghulam-Sarwar, Y. (1997). Traditions of puppet theatre in India. Indira Gandhi National Centre for the Arts.
5. Jurkowski, H. (2013). Aspects of puppet theatre. Palgrave Macmillan.
6. Kaplin, S. (2017). A puppet narrative: The misunderstanding of Islam and Muslims in Western puppet theatre. Puppetry International, 40, 12-16.

7. Leuthold, S. (2004). Cross-cultural issues in art criticism. In E. W. Eisner & M. D. Day (Eds.), Handbook of research and policy in art education (pp. 299-328). Lawrence Erlbaum Associates.
8. Mair, V. H. (1988). Painting and performance: Chinese picture recitation and its Indian genesis. University of Hawaii Press.
9. Proschan, F. (1983). The semiotic study of puppets, masks, and performing objects. Semiotica, 47(1-4), 3-44.
10. Purvis, L. (2016). Shadow puppets and shadow play. Crowood Press.
11. Ramos, J. (2004). Cultures of shadow: Exploring the shadow puppets of Southeast Asia. Art Education, 57(2), 18-24.
12. Speaight, G. (1990). The history of the English puppet theatre. Robert Hale.
13. Tillis, S. (1992). Toward an interpretation of the Sino-Indian puppet theater. Sino-Platonic Papers, 32.
14. Tillis, S. (1999). The art of puppetry in the age of media production. TDR/The Drama Review, 43(3), 182-195.
15. Vistara, P. (2017). The Indian puppet: Exploring the traditional and contemporary. Niyogi Books.

Course Title: Internship

Code	Course Title	Credit	L-T-P
IP37081	Internship	2	0-0-2

Course Objectives:

The internship provides students with practical exposure to professional work environments by applying academic knowledge to real-world problems. It develops technical competence, problem-solving ability, communication, teamwork, ethical practices, and project management skills while fostering industry readiness, professional responsibility, lifelong learning, and experiential understanding of organizational practices.

Course Outcomes:

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

- **CO1 (Knowledge/Remember):** Recall and describe the organizational structure, professional practices, workplace ethics, safety regulations, and operational procedures followed in the internship organization.
- **CO2 (Understanding):** Explain and interpret industry requirements, project workflows, organizational processes, professional responsibilities, and the application of theoretical concepts in real-world environments.

- **CO3 (Application):** Apply domain knowledge, technical skills, modern tools, and problem-solving techniques to complete assigned tasks and projects effectively in a professional setting.
- **CO4 (Analysis):** Analyze real-world problems, evaluate alternative solutions, interpret project outcomes, and recommend appropriate improvements based on technical and organizational requirements.
- **CO5 (Synthesis/Evaluation):** Demonstrate professional competence by planning, executing, documenting, and presenting internship work while exhibiting effective communication, teamwork, ethical conduct, project management, and lifelong learning skills.

CO-PO-PSO Mapping

*(Rate correlations: **1** - Weakly Mapped, **2** - Moderately Mapped, **3** - Strongly Mapped, **"_"** - No Correlation).*

CO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PO 12	PSO 1	PSO 2	PSO 3	PSO 4
CO1	2	1	-	-	1	-	2	3	1	2	-	-	2	1	-	-
CO2	2	2	1	1	2	2	2	3	2	2	2	2	2	2	1	-
CO3	2	3	3	2	–	2	2	2	3	2	3	2	2	3	2	2
CO4	2	3	2	–	–	3	2	2	2	3	3	2	3	2	2	2
CO5	2	3	3	–	3	3	3	3	3	3	3	3	3	3	3	3

Course Duration: 38 hours

Total Practical / Lab Experiments: [38 Lab Contact Hours]

7. **Internship Orientation and Workplace Induction**
   - Introduction to the organization
   - Workplace policies, ethics, and safety guidelines
   - Understanding organizational structure and work culture
8. **Technical Skill Development**
   - Training on organization-specific software, tools, or technologies
   - Familiarization with development environments, databases, cloud platforms, or hardware (as applicable)
9. **Assignment and Task Execution**
   - Participation in project-related activities
   - Requirement analysis and task planning

- Problem identification and solution implementation
- Testing and validation of assigned work

10. **Documentation and Reporting**
    - Maintenance of daily work diary/logbook
    - Weekly progress reports
    - Preparation of technical documentation
11. **Professional Skills Development**
    - Team collaboration
    - Technical communication
    - Time management
    - Professional ethics and workplace responsibility
12. **Project Demonstration**
    - Presentation of completed work
    - Demonstration of developed solution or assigned tasks
    - Interaction with industry/faculty mentor

7. **Internship Report and Viva Voce**
    - Submission of internship report
    - Seminar presentation
    - Viva voce examination

Suggested Assessment Scheme

Component	Weightage (%)
Industry/Supervisor Evaluation	30
Faculty Mentor Evaluation	20
Daily Logbook and Attendance	15
Internship Report	20
Presentation and Viva Voce	15

SDG Mapping for this Course

SDG	Title	Contribution
SDG 4	Quality Education	Experiential learning
SDG 8	Decent Work and Economic Growth	Work-readiness, industry exposure

SDG 9	Industry, Innovation and Infra	Understanding real-world systems
SDG 10	Reduced Inequalities	Application in tribal/rural/NGO contexts

SEMESTER –VI (SINGLE MAJOR)
MAJOR PAPER XIII
Famous Acting Theory

Code PA30002
Credit-4

Course objective
This course aims to provide students with a comprehensive understanding of famous acting theories, including Stanislavski's Method, Brecht's epic theatre, Strasberg's Actor's Studio, Adler's imagination techniques, Hagen's practical aesthetics, Grotowski's physical theatre, Boal's Theatre of the Oppressed, and postmodern approaches. Through theoretical exploration, practical exercises, and scene work, students will develop the skills and knowledge necessary to apply these theories in their acting practice, fostering a deeper appreciation for the art of performance and its diverse methodologies.

Course Content
UNIT I: Introduction to Acting Theories

- Overview of different acting theories (Stanislavski's Method, Brecht's Epic Theatre, Strasberg's Method Acting, Adler's approach, Hagen's techniques, Grotowski's Poor Theatre, Boal's Theatre of the Oppressed, Postmodern approaches)
- Importance of theory in acting practice (understanding motivations, developing characters, finding truth, connecting with audiences)
- Brief history of acting theories and their evolution over time

UNIT II: Konstantin Stanislavski and the Method Acting

- Background of Stanislavski and the Moscow Art Theatre
-
- Principles of the Method (emotional memory, subtext, objectives, actions)
- Techniques such as emotional memory, sense memory, and subtext

- Practical exercises and applications of Stanislavski's methods

UNIT III: Bertolt Brecht and Epic Theatre

- Introduction to Brechtian theatre and its political roots
- Key concepts: Verfremdungseffekt (alienation effect), epic storytelling, gestus
- Brecht's influence on contemporary theatre and film makers
- Analysis of Brechtian techniques in performance examples

UNIT IV: Lee Strasberg and the Actor's Studio

- Biography of Lee Strasberg and the Group Theatre
- Development of the Method at the Actor's Studio in New York
- Comparison with Stanislavski's Method and Adler's approach
- Impact on Hollywood actors and the star system

UNIT V: Practical Approaches - Adler, Hagen, Grotowski

- Stella Adler's approach emphasizing imagination and circumstances
- Uta Hagen's concept of practical aesthetics and finding truth
- Jerzy Grotowski's Poor Theatre and focus on physicality
- Scene work applying techniques from Adler, Hagen, and Grotowski

Course outcome

CO-1. Analyse and compare various acting theories, their historical contexts, and their practical applications in performance.

CO-2. Demonstrate proficiency in executing key techniques from influential acting methods such as Stanislavski's Method, Brecht's Epic Theatre, and Grotowski's Poor Theatre.

CO-3. Develop a personal approach to acting that synthesizes elements from different theories and aligns with individual artistic goals.

CO-4. Critically examine the socio-political implications of acting theories and their potential for fostering social change and community engagement.

CO-5. Create and present a performance showcase that exemplifies the integration of acquired skills, knowledge, and artistic expression.

CO–PO Attainment Matrix (1–3 Mapping)

COs \ POs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO-1	3	3	2	2	2	2	2	2	1	2	2	2
CO-2	3	2	2	3	2	2	3	2	1	2	2	2
CO-3	2	3	2	3	2	2	3	3	1	2	2	3
CO-4	2	3	2	2	2	2	2	2	1	3	3	2
CO-5	3	2	2	3	3	2	3	2	2	2	3	3
Average	2.6	2.6	2.0	2.6	2.2	2.0	2.6	2.2	1.2	2.2	2.4	2.4

Mapping Scale

Scale	Level of Attainment
3	Strong
2	Moderate
1	Low

Cross-Cutting Issues

Issue	Description	Units	COs
Creativity	Acting techniques	Unit2,5	CO2,5
Critical Thinking	Theory comparison	Unit1	CO1
Values	Social impact	Unit3	CO4
Collaboration	Performance work	Unit5	CO5
Cultural Awareness	Global theatre traditions	Unit1	CO1

SDG Mapping

SDG	Title	Relevance	COs
SDG4	Quality Education	Skill development	CO1-5
SDG5	Gender Equality	Inclusive theatre	CO4
SDG10	Reduced Inequalities	Representation	CO4
SDG11	Sustainable Communities	Cultural expression	CO1
SDG17	Partnerships	Collaboration	CO5

Suggested Reading

1. Adler, S. (2000). The art of acting. Applause Theatre & Cinema Books.

2. Benedetti, J. (2008). Stanislavski: His life and art (Revised edition). Methuen Drama.

3. Boal, A. (1979). Theatre of the oppressed. Urizen Books.

4. Brecht, B. (1964). Brecht on theatre: The development of an aesthetic (J. Willett, Trans.). Hill & Wang. (Original work published 1957)

5. Grotowski, J. (1968). Towards a poor theatre. Routledge.

6. Hagen, U. (1973). Respect for acting. Wiley Publishing.

7. Hodge, A. (Ed.). (2010). Actor training (2nd ed.). Routledge.

8. Krasner, D. (Ed.). (2000). Method acting reconsidered: Theory, practice, future. St. Martin's Press.

9. Strasberg, L. (1988). A dream of passion: The development of the Method. Penguin Books.

10. Zarilli, P. B., McConachie, B., Williams, G. J., & Sorgenfrei, C. F. (2010). Theatre histories: An introduction (2nd ed.). Routledge.

MAJOR PAPER XIV

Play Production Process

Code PA30004
Credit 4

Course objective

"Mastering Play Production" equips participants with the knowledge and skills to navigate the entire process of bringing a play to the stage, from script development to post-production, fostering an understanding of the roles, responsibilities, and creative processes involved in creating compelling theatrical experiences.

Course Content
Unit I: Pre-Production

- Selecting a play, Obtaining rights and permissions
- Analyzing the script, Developing a production concept
- Budgeting and fundraising, Auditions and casting

Unit II: Design

- Set design, Lighting design
- Costume design, Sound design
- Props design, Technical design (rigging, special effects, etc.)

Unit III: Rehearsal Process

- Table work and text analysis, Blocking and staging
- Working with directors and designers ,Character development

Unit IV: Technical Rehearsals

- Integrating technical elements, Cue-to-cue rehearsals
- Dress rehearsals, Notes and adjustments

Unit V: Performance and Post-Production

- Front of house operations, Audience management
- Promoting the show, Strike and load-out
- Evaluations and notes for future productions

Course Outcomes:

CO-1. Students will be able to analyze a script and develop a coherent production concept that brings the text to life on stage.

CO-2. Students will demonstrate proficiency in the various design elements of a play production, including set, lighting, costumes, sound, and props.

CO-3. Students will effectively collaborate with directors, designers, and other production team members throughout the rehearsal process.

CO-4. Students will integrate technical elements seamlessly during technical rehearsals, ensuring a polished performance.

CO-5. Students will professionally manage all aspects of the performance run, including front of house operations, audience engagement, and post-production responsibilities.

CO–PO Attainment Matrix (1–3 Mapping)

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

Mapping Scale

Scale	Level of Attainment
3	Strong
2	Moderate
1	Low

Cross-Cutting Issues

Issue	Description	Units	COs
Creativity	Production design	Unit2	CO2
Collaboration	Teamwork	Unit3	CO3
Leadership	Production	Unit5	CO5

	management		
Technical Skills	Stage and lighting	Unit4	CO4
Communication	Audience engagement	Unit5	CO5

SDG Mapping

SDG	Title	Relevance	COs
SDG4	Quality Education	Skill development	CO1-5
SDG8	Decent Work	Creative industry	CO5
SDG9	Innovation	Technical production	CO4
SDG11	Sustainable Communities	Cultural production	CO1
SDG17	Partnerships	Collaboration	CO3

Suggested Reading

1. Benedetti, R. (2008). The actor in you: Sixteen simple steps to understanding the art of acting (4th ed.). Allyn & Bacon.

2. Cadena, R. (2010). Voice and diction production (6th ed.). Cengage Learning.

3. Gillette, J. M. (2013). Theatrical design and production: An introduction to scene design and construction, lighting, sound, costume, and makeup (8th ed.). McGraw-Hill Education.

4. Ionazzi, D. A. (1992). The stage management handbook. Betterway Books.

5. Jones, R. E. (2004). The dramatic imagination: Reflections and speculations on the art of the theatre. Theatre Arts Books.

6. Kincman, L. (2016). The stage manager's toolkit: Templates and communication techniques to guide your theatre production from first meeting to final performance (2nd ed.). Focal Press.

7. Menear, P., & Hawkins, T. (2016). Stage management and theatre administration. Phaidon Press.

8. Parker, W. O., Wolf, R. I., & Pickard, D. (2003). Scene design and stage lighting (8th ed.). Harcourt College Publishers.

9. Stern, L. (2016). Stage management (11th ed.). Routledge.

10. Wainscott, R., & Fletcher, K. (2003). Theatre: Collaborative acts (3rd ed.). Allyn & Bacon.

MAJOR PAPER XV

Direction: Play and Teleplay

Code PA30006

Credit 4

Course Objectives:
This course aims to provide undergraduate students with a comprehensive understanding of the principles and techniques involved in direction of play and teleplay, while also fostering their creative and critical thinking skills through practical application and analysis.

Course Content
Unit I: Introduction to Play and Teleplay Direction

- Definition and scope of play and teleplay direction
- Historical overview of play and teleplay direction
- Roles and responsibilities of the director
- Interpretative and collaborative process of directing

Unit II: Script Analysis and Preparation

- Reading and analyzing the script
- Understanding the dramatic structure, characters, and themes
- Research and conceptualization
- Creating a director's concept and vision

Unit III: Working with Actors

- Casting and audition process
- Actor-director relationship
- Rehearsal techniques
- Guiding and coaching actors

Unit IV: Technical Elements of Direction

- Set design and staging
- Lighting and sound design
- Camera techniques (for teleplay)
- Editing and post-production (for teleplay)

Unit V: Production and Performance

- Managing the production process
- Working with the crew and creative team
- Troubleshooting and problem-solving
- Performance evaluation and refinement

COURSE OUTCOME

CO-1. Analyse and interpret scripts for plays and teleplays, identifying the dramatic structure, character development, and thematic elements.

CO-2. Develop a comprehensive directorial concept and vision for a play or teleplay, incorporating research, creative decisions, and collaborative input.

CO-3. Demonstrate effective techniques for working with actors, including casting, rehearsal methods, and providing constructive feedback to enhance performances.

CO-4. Apply technical skills in set design, lighting, sound, camera techniques (for teleplay), and editing (for teleplay) to effectively translate the directorial vision to the stage or screen.

CO-5. Manage and lead the production process, collaborating with the crew and creative team, and adapting to challenges while maintaining artistic integrity.

CO–PO Attainment Matrix (1–3 Mapping)

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

Mapping Scale

Scale	Level of Attainment
3	Strong
2	Moderate
1	Low

Cross-Cutting Issues

Issue	Description	Units	COs
Creativity	Directorial vision	Unit2	CO2
Collaboration	Actor-director teamwork	Unit3	CO3
Leadership	Production management	Unit5	CO5
Technical Skills	Camera, lighting, editing	Unit4	CO4
Critical Thinking	Script analysis	Unit2	CO1

SDG Mapping

SDG	Title	Relevance	COs
SDG4	Quality Education	Skill development	CO1-5
SDG8	Decent Work	Creative industry	CO5
SDG9	Innovation	Media and technology	CO4
SDG11	Sustainable Communities	Cultural production	CO1
SDG17	Partnerships	Collaboration	CO3

Suggested Reading

1. Benedetti, R. (2008). The director at work. Prentice Hall.

2. Bloom, M. (2001). Thinking like a director: A practical handbook. Faber & Faber.

3. Carnicke, S. M. (2009). Stanislavsky in focus: An acting master for the twenty-first century (2nd ed.). Routledge.

4. Hodge, F. (Ed.). (2010). Play directing: Analysis, communication, and style (7th ed.). Prentice Hall.

5. Katz, S. D. (2010). Film directing shot by shot: Visualizing from concept to screen. Michael Wiese Productions.

6. Macgowan, K., & Melnitz, W. (1965). The living stage: A history of the world theater. Prentice Hall.

7. Mitchell, K. (2009). The director's craft: A handbook for the theatre. Routledge.

8. Rabiger, M., & Hurbis-Cherrier, M. (2013). Directing: Film techniques and aesthetics (5th ed.). Focal Press.

9. Weston, J. (1996). Directing actors: Creating memorable performances for film and television. Michael Wiese Productions.

10. Whitmore, J. (1994). Directing for the stage: A workshop guide of creative exercises and projects. Prentice Hall.

MAJOR PAPER XVI

Acting: Play and Teleplay

Code-PA30008
Credit-4

Course Objectives:
The course aims to provide students with a comprehensive understanding of the fundamental principles of acting for both stage and screen while developing essential skills in character analysis, interpretation, and performance. It offers practical experience through rehearsals, improvisations, and live performances, enabling learners to explore various acting styles and techniques used in plays and teleplays. The course further encourages students to adapt their acting abilities to different performance mediums and enhances communication, creativity, discipline, and collaborative skills through ensemble-based theatrical practices.

Course Content

Unit I: Introduction to Acting

- Definition and significance of acting
- Brief history of acting traditions (Greek, Roman, Indian, and Western)
- Principles of acting (concentration, observation, imagination, and emotional memory)
- Types of acting (method acting, classical acting, and experimental acting)

Unit II: Acting for Stage

- Understanding the stage and its dynamics
- Voice modulation and projection
- Body language and movement
- Character development and interpretation
- Working with the director and other actors

Unit III: Acting for Teleplay

- Difference between stage and screen acting
- Understanding camera techniques and angles
- Adapting to the filming process
- Incorporating pauses and reactions
- Working with the director and crew

Unit IV: Script Analysis and Preparation

- Reading and analyzing the script
- Understanding the subtext and motivation
- Creating a character biography
- Developing the character's physical and vocal traits
- Rehearsal techniques and exercises

Unit V: Acting Styles and Techniques

- Stanislavski's method acting
- Brechtian alienation technique
- Improvisation and devised theatre
- Commedia dell'arte and physical theatre
- Contemporary acting styles (Meisner, Adler, and Strasberg)

Course Outcomes

CO-1. Critical acclaim and recognition: Exceptional performances in plays or teleplays can lead to critical acclaim, awards, and increased recognition within the industry.

CO-2. Career advancement: Strong performances can open doors to new opportunities, such as lead roles in high-profile productions or opportunities to work with renowned directors and producers.

CO-3. Personal growth and development: The process of preparing for and delivering a performance can foster personal growth, increased self-awareness, and the development of valuable skills like discipline, confidence, and emotional intelligence.

CO-4. Audience engagement and connection: Compelling performances can create a powerful connection with the audience, eliciting emotional responses and leaving a lasting impact.

CO-5. Artistic fulfilment: Successful performances can provide a sense of artistic fulfilment and validation for an actor, reinforcing their passion for the craft and their ability to bring characters to life.

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	3	3	2	3	2	1	3	2	2
CO-2	3	2	2	3	2	2	3	2	2	2	3	2
CO-3	2	3	2	2	2	3	2	2	1	2	2	3
CO-4	3	2	2	3	3	2	3	2	1	3	2	2
CO-5	2	2	2	3	2	2	2	2	1	2	3	3
Average	2.6	2.2	2.0	2.8	2.4	2.2	2.6	2.0	1.2	2.4	2.4	2.4

Mapping Scale

Scale	Level of Attainment
3	Strong
2	Moderate
1	Low

Cross-Cutting Issues

Issue	Description	Units	COs
Creativity	Acting performance	Unit2,5	CO2,5
Collaboration	Working with actors/directors	Unit2,3	CO3
Communication	Expression and dialogue	Unit2	CO2
Critical Thinking	Script analysis	Unit4	CO4
Cultural Awareness	Acting traditions	Unit1	CO1

SDG Mapping

SDG	Title	Relevance	COs
SDG4	Quality Education	Skill development	CO1-5
SDG5	Gender Equality	Inclusive acting	CO2

SDG10	Reduced Inequalities	Representation	CO3
SDG11	Sustainable Communities	Cultural expression	CO1
SDG17	Partnerships	Collaboration	CO3

Suggested Reading

1. Benedetti, J. (2008). Stanislavski: An introduction. Routledge.
2. Brestoff, R. (1995). The great acting teachers and their methods. Limelight Editions.
3. Cohen, R. (2013). Acting one/Acting two. McGraw-Hill Education.
4. Daw, J. (2012). Acting: Thought to action. Bloomsbury Publishing.
5. Hagen, U. (2008). Respect for Acting. Wiley.
6. Hodge, A. (2010). Actor training. Routledge.
7. Hornby, R. (1992). The end of acting: A radical view. Applause Theatre & Cinema Books.
8. Krasner, D. (2000). Method acting reconsidered: Theory, practice, future. Macmillan.
9. Meisner, S., & Longwell, D. (1987). Sanford Meisner on acting. Vintage Books.
10. Moore, S. (1984). The Stanislavski system: The professional training of an actor. Penguin Books.
11. Moseley, N. (2005). Acting and reacting: Tools for the modern actor. Silman-James Press.
12. Pearson, T. (2017). A beginner's guide to acting English. Routledge.
13. Roach, J. R. (1985). The player's passion: Studies in the science of acting. University of Michigan Press.
14. Stafford-Clark, M. (1999). Letters to George: The account of a rehearsal. Nick Hern Books.
15. Weston, J. (1996). Directing actors: Creating memorable performances for film and television. Michael Wiese Production.

MINOR PAPER X

Contemporary Tribal Theatre

Code-PA32002
Credit-4

Course Objectives:
The course aims to provide an in-depth understanding of the historical, cultural, and social significance of tribal theatre within indigenous communities while examining the themes, forms, and characteristics of contemporary tribal theatrical practices. It seeks to develop practical skills in scriptwriting, acting, directing, and stage design with special reference to tribal performance traditions, and to explore the relationship between traditional indigenous practices and modern theatrical techniques. The course also encourages cultural sensitivity, authenticity, and responsible representation of tribal identities, while fostering creativity, collaboration, critical thinking, and reflective understanding of the role of theatre in preserving, revitalizing, and promoting tribal heritage and cultural expression.

Course Content

Unit I: Introduction to Tribal Theatre

- Origins and evolution of tribal theatre forms in India
- Significance of tribal theatre in preserving cultural identity
- Distinguishing features of tribal theatre (music, dance, storytelling)

Unit II: Tribal Theatre in Odisha

- Prominent tribal communities and their theatre traditions in Odisha
- Themes and stories depicted in Odia tribal theatre
- Use of masks, costumes, and props in Odia tribal performances

Unit III: Contemporary Adaptations and Influences

- Transformation of traditional tribal theatre forms
- Influence of contemporary theatre practices on tribal theatre
- Fusion of tribal and modern theatre elements

Unit IV: Challenges and Preservation Efforts

- Threats to the survival of tribal theatre traditions
- Role of government and non-governmental organizations
- Documentation and archiving of tribal theatre forms

Unit V: Case Studies and Performances

- Analysis of significant tribal theatre productions
- Opportunities for practical experience and workshops
- Field trips and interactions with tribal theatre practitioners

Course Outcomes:

CO-1. Understand the historical and cultural significance of tribal theatre in India, with a focus on Odisha.

CO-2. Analyze the unique elements and characteristics of tribal theatre forms, including music, dance, storytelling, and performance techniques.

CO-3. Explore the contemporary adaptations and influences on tribal theatre, as well as fusion with modern theatre practices.

CO-4. Examine the challenges faced in preserving tribal theatre traditions and the efforts being made by various organizations.

CO-5. Gain practical exposure to tribal theatre through case studies, performances, workshops, and interactions with practitioners.

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	2	2	1	1	3	2	2
CO-2	3	3	2	3	2	2	3	2	1	3	2	2
CO-3	2	3	2	3	2	2	3	2	2	2	2	2
CO-4	3	3	3	2	2	3	2	2	1	3	3	2
CO-5	2	2	2	3	3	2	3	3	1	2	3	3
Average	2.6	2.6	2.2	2.6	2.2	2.2	2.6	2.0	1.2	2.6	2.4	2.2

Mapping Scale

Scale	Level of Attainment
3	Strong
2	Moderate
1	Low

Cross-Cutting Issues

Issue	Description	Units	COs
Cultural Sensitivity	Representation of tribal identity	Unit2	CO1,2
Creativity	Fusion theatre practices	Unit3	CO3
Heritage Preservation	Safeguarding traditions	Unit4	CO4
Collaboration	Workshops and performances	Unit5	CO5
Critical Thinking	Analysis of theatre forms	Unit1	CO2

SDG Mapping

SDG	Title	Relevance	COs
SDG4	Quality Education	Cultural learning	CO1-5
SDG5	Gender Equality	Inclusive participation	CO2
SDG10	Reduced Inequalities	Tribal representation	CO3
SDG11	Sustainable Communities	Cultural preservation	CO4
SDG17	Partnerships	Collaborative projects	CO5

SUGGESTED READING
1. Behura, N. K. (2006). Tribal folk theatre in India. Abhinav Publications.
2. Bhatia, N. (2010). Acts of authority, acts of resistance: Theatre and politics in colonial and postcolonial India. University of Michigan Press.
3. Das, S. K. (2015). Tribal theatre in India. Niyogi Books.
4. Devi, M. (2018). Tribal theatre in Odisha: A study of the Bhuyan and Kandha tribes. Partridge Publishing.
5. Ghosh, S. (2012). Contemporary Indian theatre: A reader. Sangeet Natak Akademi.
6. Jain, J. (1992). Tribal theatre: A source book. Abhinav Publications.
7. Mishra, B. B. (2015). Tribal theatre of Odisha: A study. Kaveri Books.
8. Nair, S. (Ed.). (2017). The Natyashastra and the body in performance: Essays on Indian theories of dance and drama. McFarland & Company, Inc., Publishers.

SEMESTER -VI (DOUBLE MAJOR)

MAJOR PAPER XIII

Famous Acting Theory

Code PA30002
Credit-4

Course objective

This course aims to provide students with a comprehensive understanding of famous acting theories, including Stanislavski's Method, Brecht's epic theatre, Strasberg's Actor's Studio, Adler's imagination techniques, Hagen's practical aesthetics, Grotowski's physical theatre, Boal's Theatre of the Oppressed, and postmodern approaches. Through theoretical exploration, practical exercises, and scene work, students will develop the skills and knowledge necessary to apply these theories in their acting practice, fostering a deeper appreciation for the art of performance and its diverse methodologies.

Course Content

UNIT I: Introduction to Acting Theories

- Overview of different acting theories (Stanislavski's Method, Brecht's Epic Theatre, Strasberg's Method Acting, Adler's approach, Hagen's techniques, Grotowski's Poor Theatre, Boal's Theatre of the Oppressed, Postmodern approaches)
- Importance of theory in acting practice (understanding motivations, developing characters, finding truth, connecting with audiences)
- Brief history of acting theories and their evolution over time

UNIT II: Konstantin Stanislavski and the Method Acting

- Background of Stanislavski and the Moscow Art Theatre

- Principles of the Method (emotional memory, subtext, objectives, actions)
- Techniques such as emotional memory, sense memory, and subtext
- Practical exercises and applications of Stanislavski's methods

UNIT III: Bertolt Brecht and Epic Theatre

- Introduction to Brechtian theatre and its political roots
- Key concepts: Verfremdungseffekt (alienation effect), epic storytelling, gestus
- Brecht's influence on contemporary theatre and film makers
- Analysis of Brechtian techniques in performance examples

UNIT IV: Lee Strasberg and the Actor's Studio

- Biography of Lee Strasberg and the Group Theatre
- Development of the Method at the Actor's Studio in New York
- Comparison with Stanislavski's Method and Adler's approach
- Impact on Hollywood actors and the star system

UNIT V: Practical Approaches - Adler, Hagen, Grotowski

- Stella Adler's approach emphasizing imagination and circumstances
- Uta Hagen's concept of practical aesthetics and finding truth
- Jerzy Grotowski's Poor Theatre and focus on physicality
- Scene work applying techniques from Adler, Hagen, and Grotowski

COURSE OUTCOME

CO-1. Analyze and compare various acting theories, their historical contexts, and their practical applications in performance.

CO-2. Demonstrate proficiency in executing key techniques from influential acting methods such as Stanislavski's Method, Brecht's Epic Theatre, and Grotowski's Poor Theatre.

CO-3. Develop a personal approach to acting that synthesizes elements from different theories and aligns with individual artistic goals.

CO-4. Critically examine the socio-political implications of acting theories and their potential for fostering social change and community engagement.

CO-5. Create and present a performance showcase that exemplifies the integration of acquired skills, knowledge, and artistic expression.

Suggested Reading

1. Adler, S. (2000). The art of acting. Applause Theatre & Cinema Books.
2. Benedetti, J. (2008). Stanislavski: His life and art (Revised edition). Methuen Drama.
3. Boal, A. (1979). Theatre of the oppressed. Urizen Books.
4. Brecht, B. (1964). Brecht on theatre: The development of an aesthetic (J. Willett, Trans.). Hill & Wang. (Original work published 1957)
5. Grotowski, J. (1968). Towards a poor theatre. Routledge.
6. Hagen, U. (1973). Respect for acting. Wiley Publishing.
7. Hodge, A. (Ed.). (2010). Actor training (2nd ed.). Routledge.
8. Krasner, D. (Ed.). (2000). Method acting reconsidered: Theory, practice, future. St. Martin's Press.
9. Strasberg, L. (1988). A dream of passion: The development of the Method. Penguin Books.
10. Zarilli, P. B., McConachie, B., Williams, G. J., & Sorgenfrei, C. F. (2010). Theatre histories: An introduction (2nd ed.). Routledge.

MAJOR PAPER XIV
Play Production Process

Code PA30004

Credit 4

Course Objective:

Mastering Play Production" equips participants with the knowledge and skills to navigate the entire process of bringing a play to the stage, from script development to post-production, fostering an understanding of the roles, responsibilities, and creative processes involved in creating compelling theatrical experiences.

Course Content

Unit I: Pre-Production

- Selecting a play, Obtaining rights and permissions
- Analysing the script, Developing a production concept
- Budgeting and fundraising, Auditions and casting

Unit II: Design

- Set design, Lighting design
- Costume design, Sound design
- Props design, Technical design (rigging, special effects, etc.)

Unit III: Rehearsal Process

- Table work and text analysis, Blocking and staging
- Working with directors and designers ,Character development

Unit IV: Technical Rehearsals

- Integrating technical elements, Cue-to-cue rehearsals
- Dress rehearsals, Notes and adjustments

Unit V: Performance and Post-Production

- Front of house operations, Audience management
- Promoting the show, Strike and load-out
- Evaluations and notes for future productions

Course Outcomes:

CO-1. Students will be able to analyse a script and develop a coherent production concept that brings the text to life on stage.

CO-2. Students will demonstrate proficiency in the various design elements of a play production, including set, lighting, costumes, sound, and props.

CO-3. Students will effectively collaborate with directors, designers, and other production team members throughout the rehearsal process.

CO-4. Students will integrate technical elements seamlessly during technical rehearsals, ensuring a polished performance.

CO-5. Students will professionally manage all aspects of the performance run, including front of house operations, audience engagement, and post-production responsibilities.

Suggested Reading

1. Benedetti, R. (2008). The actor in you: Sixteen simple steps to understanding the art of acting (4thed.). Allyn & Bacon.

2. Cadena, R. (2010). Voice and diction production (6th ed.). Cengage Learning.

3. Gillette, J. M. (2013). Theatrical design and production: An introduction to scene design and construction, lighting, sound, costume, and makeup (8th ed.). McGraw-Hill Education.

4. Ionazzi, D. A. (1992). The stage management handbook. Betterway Books.

5. Jones, R. E. (2004). The dramatic imagination: Reflections and speculations on the art of the theatre. Theatre Arts Books.

6. Kincman, L. (2016). The stage manager's toolkit: Templates and communication techniques to guide your theatre production from first meeting to final performance (2nd ed.). Focal Press.

7. Menear, P., & Hawkins, T. (2016). Stage management and theatre administration. Phaidon Press.

8. Parker, W. O., Wolf, R. I., & Pickard, D. (2003). Scene design and stage lighting (8th ed.). Harcourt College Publishers.

9. Stern, L. (2016). Stage management (11th ed.). Routledge.

10. Wainscott, R., & Fletcher, K. (2003). Theatre: Collaborative acts (3rd ed.). Allyn & Bacon.

MAJOR PAPER XV

Direction of Play and Teleplay

Code PA30006
Credit 4

Course Objectives:

This course aims to provide undergraduate students with a comprehensive understanding of the principles and techniques involved in direction of play and teleplay, while also fostering their creative and critical thinking skills through practical application and analysis.

Course Content

Unit I: Introduction to Play and Teleplay Direction

- Definition and scope of play and teleplay direction
- Historical overview of play and teleplay direction
- Roles and responsibilities of the director
- Interpretative and collaborative process of directing

Unit II: Script Analysis and Preparation

- Reading and analyzing the script
- Understanding the dramatic structure, characters, and themes
- Research and conceptualization
- Creating a director's concept and vision

Unit III: Working with Actors

- Casting and audition process
- Actor-director relationship
- Rehearsal techniques
- Guiding and coaching actors

Unit IV: Technical Elements of Direction

- Set design and staging
- Lighting and sound design
- Camera techniques (for teleplay)
- Editing and post-production (for teleplay)

Unit V: Production and Performance

- Managing the production process
- Working with the crew and creative team
- Troubleshooting and problem-solving
- Performance evaluation and refinement

Course outcome

CO-1. Analyze and interpret scripts for plays and teleplays, identifying the dramatic structure, character development, and thematic elements.
CO-2. Develop a comprehensive directorial concept and vision for a play or teleplay, incorporating research, creative decisions, and collaborative input.

CO-3. Demonstrate effective techniques for working with actors, including casting, rehearsal methods, and providing constructive feedback to enhance performances.
CO-4. Apply technical skills in set design, lighting, sound, camera techniques (for teleplay), and editing (for teleplay) to effectively translate the directorial vision to the stage or screen.
CO-5. Manage and lead the production process, collaborating with the crew and creative team, and adapting to challenges while maintaining artistic integrity.

Suggested Reading

1. Benedetti, R. (2008). The director at work. Prentice Hall.

2. Bloom, M. (2001). Thinking like a director: A practical handbook. Faber & Faber.

3. Carnicke, S. M. (2009). Stanislavsky in focus: An acting master for the twenty-first century (2nd ed.). Routledge.

4. Hodge, F. (Ed.). (2010). Play directing: Analysis, communication, and style (7th ed.). Prentice Hall.

5. Katz, S. D. (2010). Film directing shot by shot: Visualizing from concept to screen. Michael Wiese Productions.

6. Macgowan, K., & Melnitz, W. (1965). The living stage: A history of the world theater. Prentice Hall.

7. Mitchell, K. (2009). The director's craft: A handbook for the theatre. Routledge.

8. Rabiger, M., & Hurbis-Cherrier, M. (2013). Directing: Film techniques and aesthetics (5th ed.). Focal Press.

9. Weston, J. (1996). Directing actors: Creating memorable performances for film and television. Michael Wiese Productions.

10. Whitmore, J. (1994). Directing for the stage: A workshop guide of creative exercises and projects. Prentice Hall.

MAJOR PAPER XVI

Acting: Play and Teleplay

Code-PA30008
Credit-4

Course Objectives:
Understand the fundamental principles of acting for stage and screen. Develop techniques for character analysis, interpretation, and portrayal. Gain practical experience through rehearsals and performances. Explore the differences in acting styles and techniques between plays and

teleplays. Learn how to adapt acting skills to different performance mediums. Enhance communication and collaboration skills through ensemble work.

Course Content

Unit I: Introduction to Acting

- Definition and significance of acting
- Brief history of acting traditions (Greek, Roman, Indian, and Western)
- Principles of acting (concentration, observation, imagination, and emotional memory)
- Types of acting (method acting, classical acting, and experimental acting)

Unit II: Acting for Stage

- Understanding the stage and its dynamics
- Voice modulation and projection
- Body language and movement
- Character development and interpretation
- Working with the director and other actors

Unit III: Acting for Teleplay

- Difference between stage and screen acting
- Understanding camera techniques and angles
- Adapting to the filming process
- Incorporating pauses and reactions
- Working with the director and crew

Unit IV: Script Analysis and Preparation

- Reading and analyzing the script
- Understanding the subtext and motivation
- Creating a character biography
- Developing the character's physical and vocal traits
- Rehearsal techniques and exercises

Unit V: Acting Styles and Techniques

- Stanislavski's method acting
- Brechtian alienation technique
- Improvisation and devised theatre
- Commedia dell'arte and physical theatre
- Contemporary acting styles (Meisner, Adler, and Strasberg)

Course Outcomes

CO-1. Critical acclaim and recognition: Exceptional performances in plays or teleplays can lead to critical acclaim, awards, and increased recognition within the industry.

CO-2. Career advancement: Strong performances can open doors to new opportunities, such as lead roles in high-profile productions or opportunities to work with renowned directors and producers.

CO-3. Personal growth and development: The process of preparing for and delivering a performance can foster personal growth, increased self-awareness, and the development of valuable skills like discipline, confidence, and emotional intelligence.

CO-4. Audience engagement and connection: Compelling performances can create a powerful connection with the audience, eliciting emotional responses and leaving a lasting impact.

CO-5. Artistic fulfillment: Successful performances can provide a sense of artistic fulfillment and validation for an actor, reinforcing their passion for the craft and their ability to bring characters to life.

Suggested Reading

1. Benedetti, J. (2008). Stanislavski: An introduction. Routledge.

2. Brestoff, R. (1995). The great acting teachers and their methods. Limelight Editions.

3. Cohen, R. (2013). Acting one/Acting two. McGraw-Hill Education.

4. Daw, J. (2012). Acting: Thought to action. Bloomsbury Publishing.

5. Hagen, U. (2008). Respect for Acting. Wiley.

6. Hodge, A. (2010). Actor training. Routledge.

7. Hornby, R. (1992). The end of acting: A radical view. Applause Theatre & Cinema Books.

8. Krasner, D. (2000). Method acting reconsidered: Theory, practice, future. Macmillan.

9. Meisner, S., & Longwell, D. (1987). Sanford Meisner on acting. Vintage Books.

10. Moore, S. (1984). The Stanislavski system: The professional training of an actor. Penguin Books.

11. Moseley, N. (2005). Acting and reacting: Tools for the modern actor. Silman-James Press.

12. Pearson, T. (2017). A beginner's guide to acting English. Routledge.

13. Roach, J. R. (1985). The player's passion: Studies in the science of acting. University of Michigan Press.

14. Stafford-Clark, M. (1999). Letters to George: The account of a rehearsal. Nick Hern Books.

15. Weston, J. (1996). Directing actors: Creating memorable performances for film and television. Michael Wiese Production.

MINOR PAPER X

Contemporary Tribal Theatre

Code-PA32002
Credit-4

Course Objectives:
The course is designed to explore the historical, cultural, and artistic significance of tribal theatre within indigenous communities while analysing the themes, performance styles, and aesthetics of contemporary tribal theatre practices. It aims to develop practical skills in scriptwriting, directing, acting, and stagecraft with special reference to tribal theatrical traditions, and to examine the interaction between traditional indigenous practices and modern theatrical techniques. The course further seeks to promote cultural sensitivity, authenticity, and ethical representation of indigenous cultures, while encouraging collaboration, creative expression, critical thinking, and reflective understanding of the role of theatre in preserving, revitalizing, and transmitting tribal heritage and identity.

Course Content

Unit I: Introduction to Tribal Theatre

- Origins and evolution of tribal theatre forms in India
- Significance of tribal theatre in preserving cultural identity
- Distinguishing features of tribal theatre (music, dance, storytelling)

Unit II: Tribal Theatre in Odisha

- Prominent tribal communities and their theatre traditions in Odisha
- Themes and stories depicted in Odia tribal theatre
- Use of masks, costumes, and props in Odia tribal performances

Unit III: Contemporary Adaptations and Influences

- Transformation of traditional tribal theatre forms
- Influence of contemporary theatre practices on tribal theatre
- Fusion of tribal and modern theatre elements

Unit IV: Challenges and Preservation Efforts

- Threats to the survival of tribal theatre traditions
- Role of government and non-governmental organizations
- Documentation and archiving of tribal theatre forms

Unit V: Case Studies and Performances

- Analysis of significant tribal theatre productions
- Opportunities for practical experience and workshops
- Field trips and interactions with tribal theatre practitioners

Course Outcomes:

CO-1. Understand the historical and cultural significance of tribal theatre in India, with a focus on Odisha.
CO-2. Analyse the unique elements and characteristics of tribal theatre forms, including music, dance, storytelling, and performance techniques.
CO-3. Explore the contemporary adaptations and influences on tribal theatre, as well as fusion with modern theatre practices.
CO-4. Examine the challenges faced in preserving tribal theatre traditions and the efforts being made by various organizations.
CO-5. Gain practical exposure to tribal theatre through case studies, performances, workshops, and interactions with practitioners.

Suggested Reading:

1. Behura, N. K. (2006). Tribal folk theatre in India. Abhinav Publications.
2. Bhatia, N. (2010). Acts of authority, acts of resistance: Theatre and politics in colonial and postcolonial India. University of Michigan Press.
3. Das, S. K. (2015). Tribal theatre in India. Niyogi Books.
4. Devi, M. (2018). Tribal theatre in Odisha: A study of the Bhuyan and Kandha tribes. Partridge Publishing.
5. Ghosh, S. (2012). Contemporary Indian theatre: A reader. Sangeet Natak Akademi.
6. Jain, J. (1992). Tribal theatre: A source book. Abhinav Publications.
7. Mishra, B. B. (2015). Tribal theatre of Odisha: A study. Kaveri Books.
8. Nair, S. (Ed.). (2017). The Natyashastra and the body in performance: Essays on Indian theories of dance and drama. McFarland & Company, Inc., Publishers.
9. Panigrahi, C. N. (2008). Tribal culture in Odisha. D.K. Printworld.
10. Richmond, F. P., Swann, D. L., & Zarrilli, P. B. (1990). Indian theatre: Traditions of performance. University of Hawaii Press.

MINOR PAPER-XI

Acting in the Contemporary Tribal Theatre

Code-PA32004

Credit-4

Course Objectives:

To familiarize students with the history and cultural significance of tribal theatre. To explore the techniques and methods used in acting for tribal theatre. To develop an understanding of storytelling traditions within tribal communities. To cultivate skills in character development And portrayal that are relevant to tribal narratives. To examine the intersection of contemporary issues and tribal identity in theatrical productions. To provide opportunities for students to collaborate on creative projects inspired by tribal themes. To foster critical thinking and reflective practice through analysis and discussion of tribal theatre performances.

Course Content

UNIT-I-Introduction to Tribal Theatre

- Overview of tribal theatre history and its cultural significance
- Exploration of different tribal traditions and performance practices
- Discussion on the role of storytelling in tribal communities

UNIT-II-Acting Techniques for Tribal Theatre

- Physical and vocal exercises to develop presence and expressiveness
- Techniques for embodying characters from tribal narratives
- Scene work and improvisation based on tribal themes and stories

UNIT-III-Character Development and Portrayal

- Analysis of characters from tribal plays and stories
- Strategies for researching and understanding tribal cultures and customs
- Individual and group exercises to develop authentic characterizations

UNIT-IV-Contemporary Issues in Tribal Theatre

- Exploration of contemporary themes and social issues relevant to tribal communities
- Discussion on the role of theatre in addressing and raising awareness of these issues
- Analysis of contemporary tribal theatre productions

UNIT-V-Reflection and Assessment

- Reflection on personal growth and learning throughout the course
- Assessment of individual and group performances, projects, and participation

- Discussion on the future of tribal theatre and its relevance in contemporary society

Course Outcomes:

CO-1. Students will be able to critically analyze literary texts from diverse cultural traditions using various theoretical frameworks.

CO-2. Students will develop proficiency in academic writing and research methodologies.

CO-3. Students will gain an understanding of the historical and cultural contexts that shape literary productions.

CO-4. Students will cultivate critical thinking skills and the ability to construct persuasive arguments.

CO-5. Students will demonstrate an appreciation for the role of literature in exploring human experiences and promoting social awareness.

Suggested Reading

1. Achebe, C. (1958). Things fall apart. Heinemann.
2. Butler, O. E. (1993). Parable of the sower. Four Walls Eight Windows.
3. Coetzee, J. M. (1999). Disgrace. Secker & Warburg.
4. Fanon, F. (1963). The wretched of the earth (C. Farrington, Trans.). Grove Press.
5. Lorde, A. (1984). Sister outsider: Essays and speeches. Crossing Press.
6. Morrison, T. (1987). Beloved. Alfred A. Knopf.
7. Said, E. W. (1978). Orientalism. Pantheon Books.
8. Spivak, G. C. (1988). Can the subaltern speak? In C. Nelson & L. Grossberg (Eds.), Marxism and the interpretation of culture (pp. 271-313). Macmillan Education.
9. Walcott, D. (1990). Omeros. Farrar, Straus and Giroux.
10. Woolf, V. (1929). A room of one's own. Hogarth Press.

MINOR PAPER XII

Studio Course of Tribal Dance

Code PA32006
Credit-4

Course Objectives:
To introduce students to the diverse world of tribal dance forms, including their origins, traditions, and cultural significance. To develop students' proficiency in fundamental tribal dance techniques, movements, and rhythms through structured studio practice.To cultivate an appreciation for the cultural context and historical background of tribal dance, including its role in community rituals, celebrations, and storytelling.To encourage critical thinking and reflection on the intersections between tradition and innovation in tribal dance, particularly in contemporary performance contexts. To provide students with opportunities for creative expression and experimentation within the framework of tribal dance aesthetics and principles.

Course Content

Unit I: Introduction to Tribal Dance in India

- Origins and evolution of tribal dances
- Significance and symbolism in tribal dance forms
- Diversity of tribal dances across different regions of India

Unit II: Tribal Dances of Odisha

- Overview of Odisha's rich tribal dance traditions
- Exploring the distinct styles, costumes, and music of Odisha's tribal dances
- Practical sessions: Learning basic steps and movements

Unit III: Techniques and Rhythmic Patterns

- Mastering the intricate footwork and body movements
- Understanding the complex rhythmic patterns and accompanying instruments
- Practical sessions: Incorporating rhythmic elements into dance sequences

Unit IV: Symbolism and Ritualistic Aspects

- Exploring the symbolic and ritualistic significance of tribal dances
- Connecting with the spiritual beliefs and cultural roots of indigenous communities

- Practical sessions: Incorporating symbolic gestures and expressions

Unit V: Preservation and Promotion of Tribal Dance

- Challenges and efforts in preserving tribal dance forms
- Initiatives for promoting tribal dance as part of India's cultural heritage
- Practical sessions: Choreographing and presenting a tribal dance performance

Course Outcomes:

CO-1. Develop a comprehensive understanding of the historical, cultural, and social significance of tribal dances in India, with a focus on the rich traditions of Odisha.
CO-2. Master the fundamental techniques, movements, and rhythmic patterns of various tribal dance forms from different regions of India, emphasizing the unique styles of Odisha.
CO-3. Appreciate the diverse costumes, music, and accompanying instruments that are integral to tribal dance performances.
CO-4. Explore the symbolic and ritualistic aspects of tribal dances, fostering a deeper connection with the cultural roots and spiritual beliefs of indigenous communities.
CO-5. Cultivate a sense of respect and appreciation for the preservation and promotion of tribal dance forms as part of India's intangible cultural heritage.

Suggested Reading

1. Behura, N. K. (2006). Tribal dance in Odisha. Bhubaneswar: Aryan Books International.
2. Chatterjee, A. (2007). Sacred dance: A study of the folk tradition. New Delhi: Indira Gandhi National Centre for the Arts.
3. Coomaraswamy, A. K. (1985). The dance of Shiva: Fourteen Indian essays. New Delhi: Munshiram Manoharlal Publishers.
4. Devi, R. (2015). Tribal dances of India. New Delhi: Publications Division, Ministry of Information & Broadcasting, Govt. of India.
5. Ganavya, D. (2019). Tribal dance forms of India: A comprehensive study. New Delhi: Niyogi Books.
6. Kapila, K. (2008). Tribal dance and songs. New Delhi: Discovery Publishing House.
7. Mahapatra, S. K. (2018). Tribal dance in Odisha: A study. Cuttack: Vidyapuri.
8. Nayak, P. K. (2014). Tribal dances of Odisha. Bhubaneswar: Odisha Sangeet Natak Akademi.
9. Panda, S. K. (2012). Tribal dances of Odisha: A study. New Delhi: Concept Publishing Company.
10. Vatsyayan, K. (2008). The Indian classical dance tradition: A reader. New Delhi: Aryan Books International.

MINOR PAPER XIII

Studio Course Sur, Taal, Laya

Code-PA32008
Credit-4

Course Objective:
The objective of this studio course on Sur, Taal, and Laya is to provide students with a comprehensive understanding and practical experience of these fundamental aspects of Indian classical music. Through theoretical knowledge and hands-on training, students will develop proficiency in intonation, rhythm, and tempo, enabling them to appreciate and perform Indian classical music with greater depth and authenticity.

Course Content
Unit I: Introduction to Sur, Taal, and Laya

- Definition and significance of Sur, Taal, and Laya in Indian classical music
- Understanding the concept of Raga and its relationship with Sur, Taal, and Laya
- Importance of proper intonation (Sur) in rendering a Raga

Unit II: Exploring Sur (Notes)

- Study of Shuddha Swaras (Natural Notes) and Vikrit Swaras (Altered Notes)
- Identifying and practicing various Shuddha and Vikrit Swaras
- Understanding the concept of Shrutis and their role in Sur

Unit III: Taal (Rhythm)

- Introduction to various Taals (Rhythmic Cycles) used in Indian classical music
- Study of Taal divisions (Vibhags) and their significance
- Practicing Taal exercises with hand gestures (Taal Keeping)

Unit IV: Laya (Tempo)

- Understanding the concept of Laya and its importance in music
- Study of various Layas (Tempos) and their applications
- Exercises on maintaining steady Laya and transitioning between different Layas

Unit V: Integration of Sur, Taal, and Laya

- Applying the principles of Sur, Taal, and Laya in rendering Ragas
- Practicing Raga expositions with proper intonation, rhythm, and tempo
- Exploring the creative aspects of Sur, Taal, and Laya in improvisation and composition

Course Outcomes:

CO1. Demonstrate a thorough understanding of Sur (intonation), Taal (rhythm), and Laya (tempo) and their significance in Indian classical music.
CO2. Accurately identify and reproduce various Shuddha Swaras (natural notes) and Vikrit Swaras (altered notes) used in different Ragas.
CO3. Execute different Taals (rhythmic cycles) with proper divisions (Vibhags) and hand gestures (Taal Keeping).
CO4. Maintain steady Laya (tempo) and transition smoothly between various Layas while performing.

CO5. Apply the principles of Sur, Taal, and Laya in rendering Ragas with proper intonation, rhythm, and tempo, and explore their creative aspects in improvisation and composition.

Suggested Readings

1. Bor, J., Sharma, P. R., & Moutal, P. (2002). The raga guide: A survey of 74 Hindustani ragas. Nimbus Records.

2. Kaufmann, W. (1968). The ragas of North India. Indiana University Press.

3. Kodály, Z. (1965). Let us sing correctly (L. Halápy & F. Bónis, Trans.). Boosey & Hawkes.

4. Malloch, S. (1999). Mothers and infants and communicative musicality. Musicae Scientiae, 3(1_suppl), 29-57. https://doi.org/10.1177/10298649900030S104

5. Sambamoorthy, P. (1998). A dictionary of South Indian music and musicians. Indian Music Publishing House.

SEMESTER VII (SINGLE MAJOR)

WITHOUT RESEARCH/WITH RESEARCH

MAJOR PAPER XVII

Dance, Drama, Education, Pedagogy and Research

Code-PA40001
Credit 4

Course Objective:

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

Course Content

Unit I: 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 II: 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 III: 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 IV: 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 V: 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. Analyze movement using kinesthetic 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 Attainment Matrix (1–3 Mapping)

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

Mapping Scale

Scale	Level of Attainment
3	Strong
2	Moderate
1	Low

Cross-Cutting Issues

Issue	Description	Units	COs
Education	Pedagogy and curriculum	Unit3	CO3
Cultural Awareness	Indian traditions	Unit2	CO2
Research	Movement studies	Unit1	CO1
Innovation	Applied practices	Unit3	CO3
Collaboration	Theatre training	Unit4	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

1. Bose, M. (1998). Movement and dance in Indian theatre. Abhinav Publications.
2. Diwakar, D. (2008). Kinesthetic principles in Indian dance. Niyogi Books.
3. Huang, V. (2011). Embodying movement analysis. Dance Books Ltd.
4. Jain, S. (2014). Indian theatre traditions: An overview. Niyogi Books.
5. Laban, R., & Ullmann, L. (2011). The mastery of movement (4th ed.). Dance Books Ltd.
6. Ramnarayan, G. (2005). Natyashastra: A treatise on ancient Indian dramaturgy and histrionics. Chaukhamba Surbharati Prakashan.
7. Richmond, F. (2013). Indian theatre: Brief history and practice. Motilal Banarsidass.
8. Sircar, R. (1994). Indian theatre: Tradition and continuity. Niyogi Books.
9. Vatsyayan, K. (1996). Traditions of Indian folk dance. Abhinav Publications.
10. Zarrilli, P. (2009). Psychophysical acting: An intercultural approach after Stanislavski. Taylor & Francis.

Major paper XVIII
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, Rajasthan, 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.

Course Content

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 dance
- 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	2	2	1	1	3	2	2
CO-2	3	3	2	3	2	2	3	2	1	3	2	2
CO-3	3	3	2	2	2	3	2	2	1	3	2	2
CO-4	2	3	2	3	2	2	3	2	1	2	2	2
CO-5	2	2	3	2	3	2	2	3	2	3	3	3
Average	2.6	2.6	2.2	2.4	2.2	2.2	2.4	2.0	1.2	2.8	2.2	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 regional and indigenous cultural identities	CO3, CO4

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

1. Folk Dances of India
2. Indian Folk and Tribal Dances
3. Folk Culture of India
4. Dance Dialects of India
5. Traditional Dances of India
6. Performing Arts in India
7. Lokakala O Loka Sanskriti

MAJOR PAPER XIX
Costumes and Ornaments in Folk and Tribal dance 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.

Course Content

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 jewellery
- 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	2	2	1	1	3	2	2
CO-2	3	3	2	3	2	2	2	2	1	3	2	2
CO-3	3	3	2	2	2	3	2	2	1	3	2	2
CO-4	2	3	2	3	2	2	3	2	1	2	2	2
CO-5	2	2	3	2	3	2	2	3	2	3	3	3
Average	2.6	2.6	2.2	2.4	2.2	2.2	2.2	2.0	1.2	2.8	2.2	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 cultural identities	CO2, CO4
SDG 11	Sustainable Cities and Communities	Safeguarding intangible cultural	CO5

		heritage and crafts	
SDG 17	Partnerships for the Goals	Institutional support and cultural preservation initiatives	CO5

Suggested Readings

1. Traditional Costumes and Ornaments of India
2. Tribal Art and Culture of Odisha
3. Folk Culture of Odisha
4. Indian Folk and Tribal Arts
5. The Cultural Heritage of Odisha
6. Dance Costumes of India
7. Lokasanskriti O Lokakala

MAJOR PAPER XX

Tribal People and their Belief System

Code-PA-40007

Credit-4

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

Course Content

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	3	2	2	2	2	1	1	1	3	2	2
CO-2	3	2	2	3	2	2	2	2	1	3	2	2
CO-3	2	3	2	2	2	3	1	2	2	2	2	2
CO-4	3	2	2	3	2	2	2	2	1	3	2	2
CO-5	2	2	2	3	3	2	1	3	1	2	3	3
Average	2.6	2.4	2.0	2.6	2.2	2.2	1.4	2.0	1.2	2.6	2.2	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.

MINOR PAPER XIV

Indian Dances and Movement Studies

Code-PA42001

Credits: 4

Course Objectives

To introduce students to the principles of movement and dance as a medium of artistic expression. To develop body awareness, coordination, rhythm, and movement vocabulary through practical activities. To explore improvisation using movement, music, and space. To understand the relationship between dance, culture, communication, and personal development. To encourage teamwork, confidence, and innovative thinking through collaborative movement practices.

Course Outcomes (COs)

CO1: Explain the fundamental concepts and principles of Indian dances and movement.
CO2: Demonstrate basic movement techniques, rhythm, balance, coordination, and body control.
CO3: Create and perform simple choreographic compositions using improvisation and movement.
CO4: Analyse the role of dance and movement in communication, wellness, education, and cultural expression.
CO5: Collaborate effectively in group performances while demonstrating confidence, and artistic sensitivity.

Course Content

Unit I: Introduction to Indian Dance and Movement

Theory

- Meaning and concept of Indian dances
- Elements of movement: Body, Space, Time, Energy and Relationship
- History and evolution of creative movement
- Dance as a medium of communication and expression
- Importance of movement in education and everyday life

Practical

- Body awareness exercises
- Stretching and warm-up techniques
- Basic locomotor and non-locomotor movements
- Rhythm and coordination exercises

Unit II: Movement Exploration and Improvisation

Theory

- Principles of improvisation
- Use of rhythm and music in movement
- Movement qualities and dynamics

Practical

- Improvisation exercises
- Partner and group movement activities

- Creative use of props
- Movement games and trust exercises

Unit III: Composition and Choreography

Theory

- Introduction to choreography
- Dance composition techniques
- Floor patterns and formations
- Use of costume, music and stage space
- Narrative storytelling through dance

Practical

- Group choreography
- Theme-based movement composition
- Stage presentation techniques

Teaching-Learning Methods

- Interactive lectures
- Demonstrations
- Studio-based practical sessions
- Group discussions
- Workshops
- Audio-visual presentations
- Performance-based learning

Unit IV: Creative Dance in Contemporary Society

Theory

- Dance and contemporary culture
- Dance for health, fitness, and emotional well-being
- Indian dance in media, film, and digital platforms
- Entrepreneurship and career opportunities in performing arts
- Documentation and promotion of dance through digital technology

Practical

- Creating a dance video or digital performance
- Site-specific or community-based dance project
- Collaborative performance
- Portfolio preparation and reflective presentation

CO–PO Attainment Matrix (1–3 Mapping)

COs\POs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO1	3	2	2	3	2	2	2	2	1	2	1	2
CO2	3	3	2	3	2	2	3	2	1	2	2	2
CO3	2	2	3	2	3	2	2	3	2	2	2	3
CO4	2	2	2	2	2	3	3	2	2	2	2	2
CO5	3	3	3	3	2	2	3	3	2	3	2	3
Average	2.6	2.4	2.4	2.6	2.2	2.2	2.6	2.4	1.6	2.2	1.8	2.4

Mapping Scale

Scale	Level
3	Strong
2	Moderate
1	Low

Cross-Cutting Issues

Issue	Description	Units	COs
Art of Expression	The art of expression through body movement	I–III	CO1, CO3
Health & Wellness	Body awareness and fitness	I, IV	CO2, CO4
Cultural Diversity	Dance as cultural expression	IV	CO4
Teamwork	Collaborative choreography	II–IV	CO5
Digital Literacy	Digital performance and portfolio	IV	CO5

SDG Mapping

SDG	Title	Relevance	COs
SDG3	Good Health and Well-being	Dance, fitness and wellness	CO2, CO4
SDG4	Quality Education	Inovative and experiential learning	CO1–CO5
SDG5	Gender Equality	Inclusive participation	CO5
SDG11	Sustainable Cities and Communities	Cultural heritage and dance	CO4
SDG17	Partnerships for the Goals	Collaborative performances	CO5

Suggested Readings

1. Gilbert, Anne Green. **Creative Dance for All Ages.** Human Kinetics.
2. Blom, Lynne Anne & Tarin Chaplin. **The Intimate Act of Choreography.** University of Pittsburgh Press.
3. Smith-Autard, Jacqueline M. **Dance Composition.** Bloomsbury Publishing.
4. Hanna, Judith Lynne. **To Dance Is Human: A Theory of Nonverbal Communication.** University of Chicago Press.
5. Adshead-Lansdale, Janet & June Layson. **Dance History: An Introduction.** Routledge.
6. H'Doubler, Margaret N. **Dance: A Creative Art Experience.** University of Wisconsin Press.

7. Nair, K. Bharatha Iyer. **Kathakali: The Sacred Dance-Drama of Malabar.** (For movement and performance studies.)
8. Vatsyayan, Kapila. **Indian Classical Dance.** Publications Division, Government of India.
9. Vatsyayan, Kapila. **Traditions of Indian Folk Dance.** Publications Division.

SEMESTER -VII (DOUBLE MAJOR)

(WITHOUT RESEARCH /WITH RESEARCH)

MAJOR PAPER XVII

Dance, Drama, Education, Pedagogy and Research

Code-PA40001
Credit 4

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

Course content

Unit I: Foundations of Movement Analysis

- Introduction to kinaesthetic 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 II: 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 III: 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 IV: 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 V: 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. Analyze movement using kinesthetic 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.

Suggested Readings

1. Bose, M. (1998). Movement and dance in Indian theatre. Abhinav Publications.
2. Diwakar, D. (2008). Kinesthetic principles in Indian dance. Niyogi Books.
3. Huang, V. (2011). Embodying movement analysis. Dance Books Ltd.
4. Jain, S. (2014). Indian theatre traditions: An overview. Niyogi Books.
5. Laban, R., & Ullmann, L. (2011). The mastery of movement (4th ed.). Dance Books Ltd.
6. Ramnarayan, G. (2005). Natyashastra: A treatise on ancient Indian dramaturgy and histrionics. Chaukhamba Surbharati Prakashan.
7. Richmond, F. (2013). Indian theatre: Brief history and practice. Motilal Banarsidass.
8. Sircar, R. (1994). Indian theatre: Tradition and continuity. Niyogi Books.
9. Vatsyayan, K. (1996). Traditions of Indian folk dance. Abhinav Publications.
10. Zarrilli, P. (2009). Psychophysical acting: An intercultural approach after Stanislavski. Taylor & Francis.

Major paper XVIII
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, Rajasthan, 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.

Course content

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 dance
- 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.

Suggested Books

1. Folk Dances of India
2. Indian Folk and Tribal Dances
3. Folk Culture of India
4. Dance Dialects of India
5. Traditional Dances of India
6. Performing Arts in India
7. Lokakala O Loka Sanskriti

MAJOR PAPER XIX

Costumes and Ornaments 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.

Course Content

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)

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.

Suggested Reading

1. Traditional Costumes and Ornaments of India
2. Tribal Art and Culture of Odisha
3. Folk Culture of Odisha
4. Indian Folk and Tribal Arts
5. The Cultural Heritage of Odisha
6. Dance Costumes of India
7. Lokasanskriti or Lokakala

MAJOR PAPER XX

Tribal People and their Belief System

Code-PA40007

Credit-4

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

Course Content

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.

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.

MINOR PAPER XIV
Indian Dances and Movement Studies

Code-PA42001
Credits: 4

Course Objectives
To introduce students to the principles of movement and dance as a medium of artistic expression. To develop body awareness, coordination, rhythm, and movement vocabulary through practical activities. To explore improvisation using movement, music, and space. To understand the relationship between dance, culture, communication, and personal development. To encourage teamwork, confidence, and innovative thinking through collaborative movement practices.

Course Outcomes
CO1: Explain the fundamental concepts and principles of Indian dances and movement.
CO2: Demonstrate basic movement techniques, rhythm, balance, coordination, and body control.
CO3: Create and perform simple choreographic compositions using improvisation and movement.
CO4: Analyse the role of dance and movement in communication, wellness, education, and cultural expression.
CO5: Collaborate effectively in group performances while demonstrating confidence, and artistic sensitivity.
Course Content

Unit I: Introduction to Indian Dance and Movement
Theory

- Meaning and concept of Indian dances
- Elements of movement: Body, Space, Time, Energy and Relationship
- History and evolution of creative movement
- Dance as a medium of communication and expression
- Importance of movement in education and everyday life

Practical

- Body awareness exercises
- Stretching and warm-up techniques
- Basic locomotor and non-locomotor movements
- Rhythm and coordination exercises

Unit II: Movement Exploration and Improvisation

Theory

- Principles of improvisation
- Use of rhythm and music in movement
- Movement qualities and dynamics

Practical

- Improvisation exercises
- Partner and group movement activities
- Creative use of props
- Movement games and trust exercises

Unit III: Composition and Choreography

Theory

- Introduction to choreography
- Dance composition techniques
- Floor patterns and formations
- Use of costume, music and stage space
- Narrative storytelling through dance

Practical

- Group choreography
- Theme-based movement composition
- Stage presentation techniques

Unit IV: Creative Dance in Contemporary Society

Theory

- Dance and contemporary culture
- Dance for health, fitness, and emotional well-being
- Indian dance in media, film, and digital platforms
- Entrepreneurship and career opportunities in performing arts
- Documentation and promotion of dance through digital technology

Practical

- Creating a dance video or digital performance
- Site-specific or community-based dance project
- Collaborative performance
- Portfolio preparation and reflective presentation

CO–PO Attainment Matrix (1–3 Mapping)

COs\POs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO1	3	2	2	3	2	2	2	2	1	2	1	2
CO2	3	3	2	3	2	2	3	2	1	2	2	2
CO3	2	2	3	2	3	2	2	3	2	2	2	3
CO4	2	2	2	2	2	3	3	2	2	2	2	2
CO5	3	3	3	3	2	2	3	3	2	3	2	3
Average	2.6	2.4	2.4	2.6	2.2	2.2	2.6	2.4	1.6	2.2	1.8	2.4

Mapping Scale

Scale	Level
3	Strong
2	Moderate
1	Low

Cross-Cutting Issues

Issue	Description	Units	COs
Art of Expression	The art of expression through body movement	I–III	CO1, CO3
Health & Wellness	Body awareness and fitness	I, IV	CO2, CO4
Cultural Diversity	Dance as cultural expression	IV	CO4
Teamwork	Collaborative choreography	II–IV	CO5
Digital Literacy	Digital performance and portfolio	IV	CO5

SDG Mapping

SDG	Title	Relevance	COs
SDG3	Good Health and Well-being	Dance, fitness and wellness	CO2, CO4
SDG4	Quality Education	Inovative and experiential learning	CO1–CO5
SDG5	Gender Equality	Inclusive participation	CO5
SDG11	Sustainable Cities and Communities	Cultural heritage and dance	CO4
SDG17	Partnerships for the Goals	Collaborative performances	CO5

Suggested Readings

1. Gilbert, Anne Green. **Creative Dance for All Ages.** Human Kinetics.
2. Blom, Lynne Anne & Tarin Chaplin. **The Intimate Act of Choreography.** University of Pittsburgh Press.
3. Smith-Autard, Jacqueline M. **Dance Composition.** Bloomsbury Publishing.
4. Hanna, Judith Lynne. **To Dance Is Human: A Theory of Nonverbal Communication.** University of Chicago Press.
5. Adshead-Lansdale, Janet & June Layson. **Dance History: An Introduction.** Routledge.
6. H'Doubler, Margaret N. **Dance: A Creative Art Experience.** University of Wisconsin Press.

7. Nair, K. Bharatha Iyer. **Kathakali: The Sacred Dance-Drama of Malabar.** (For movement and performance studies.)
8. Vatsyayan, Kapila. **Indian Classical Dance.** Publications Division, Government of India.
9. Vatsyayan, Kapila. **Traditions of Indian Folk Dance.** Publications Division.
10. Ministry of Education, Government of India. **National Education Policy (NEP) 2020.**

MINOR PAPER-XV
Dance, Fitness and Wellness

Code-PA42003
Credit 4

Course Objectives

1. To introduce students to the relationship between dance, physical fitness, and holistic wellness.
2. To develop physical fitness through dance-based exercises and movement techniques.
3. To enhance flexibility, balance, coordination, endurance, and body awareness.
4. To promote mental, emotional, and social well-being through dance and movement practices.
5. To encourage healthy lifestyle habits and lifelong participation in physical and creative activities.

Course Outcomes (COs)

Upon successful completion of the course, students will be able to:
CO1: Explain the concepts of dance, fitness, and holistic wellness.
CO2: Demonstrate basic dance fitness techniques, posture, flexibility, coordination, and rhythmic movement.
CO3: Design and perform simple dance-based fitness routines for different age groups.
CO4: Analyse the role of dance in promoting physical, mental, and emotional well-being.
CO5: Apply dance as a healthy lifestyle practice for stress management, confidence building, and overall wellness.

Course Content

Unit I: Introduction to Dance, Fitness and Wellness

Theory

- Meaning and concepts of dance, fitness, and wellness
- Components of physical fitness
- Dance as a form of physical activity
- Principles of exercise and healthy living
- Importance of body posture and alignment

Practical

- Warm-up and cool-down exercises
- Stretching techniques
- Body conditioning exercises
- Basic rhythmic movement exercises

Unit II: Dance Fitness Techniques

Theory

- Types of dance fitness (Aerobic Dance, Zumba, Folk Dance Fitness, Creative Movement)
- Cardiorespiratory endurance and muscular fitness
- Nutrition and hydration for dancers
- Injury prevention and safety measures

Practical

- Aerobic dance routines
- Folk dance-based fitness activities
- Core strengthening exercises
- Balance and coordination drills

Unit III: Dance for Mental and Emotional Wellness

Theory

- Dance and mental health
- Stress management through movement
- Dance Movement Therapy: Basic concepts
- Dance for self-expression and emotional well-being
- Mind-body connection

Practical

- Creative movement for relaxation
- Breathing and rhythmic exercises
- Improvisation for emotional expression
- Group movement and mindfulness activities

Unit IV: Applied Dance Fitness and Performance

Theory

- Designing dance fitness programmes for different age groups
- Dance in schools, community health, and corporate wellness programmes
- Event planning and organization of dance fitness sessions
- Career opportunities in dance fitness, wellness, and health promotion
- Ethics and professionalism in fitness instruction

Practical

- Preparation of individual and group dance fitness routines
- Conducting a dance fitness session
- Group choreography for wellness awareness
- Final practical demonstration and performance

CO–PO Attainment Matrix (1–3 Mapping)

COs \ POs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO1	3	2	2	3	2	2	2	2	1	2	1	2
CO2	3	3	2	3	3	2	3	2	1	2	2	2
CO3	2	3	3	2	3	2	2	3	2	3	2	3
CO4	2	2	2	2	2	3	3	2	2	2	2	2
CO5	3	2	3	3	2	3	3	3	2	3	2	3
Average	2.6	2.4	2.4	2.6	2.4	2.4	2.6	2.4	1.6	2.4	1.8	2.4

Mapping Scale

Scale	Level of Attainment
3	Strong
2	Moderate
1	Low

Cross-Cutting Issues

Issue	Description	Units	COs
Health & Wellness	Physical fitness, dance-based exercise and holistic well-being	Units I–IV	CO1, CO2, CO4, CO5
Lifestyle Education	Healthy living, stress management and emotional wellness	Units III–IV	CO4, CO5
Community Engagement	Dance fitness programmes for schools and communities	Unit IV	CO3, CO5
Professional Ethics	Safe dance practices and ethical fitness instruction	Units II & IV	CO2, CO5
Inclusivity	Dance fitness for different age groups	Unit IV	CO3

SDG Mapping

SDG	Title	Relevance	COs
SDG 3	Good Health and Well-being	Promotes physical fitness and mental wellness through dance	CO1–CO5
SDG 4	Quality Education	Experiential learning and lifelong fitness education	CO1–CO5
SDG 5	Gender Equality	Inclusive participation in dance and fitness	CO3, CO5

SDG 11	Sustainable Cities and Communities	Community health and cultural well-being	CO3, CO5
SDG 17	Partnerships for the Goals	Teamwork and collaborative performances	CO5

Suggested Readings

1. Sharkey, B. J. Fitness and Health. Human Kinetics.
2. Heyward, V. H**.** Advanced Fitness Assessment and Exercise Prescription. Human Kinetics.
3. Gilbert, Anne Green. Creative Dance for All Ages. Human Kinetics.
4. Blom, Lynne Anne & Tarin Chaplin. The Intimate Act of Choreography. University of Pittsburgh Press.
5. H'Doubler, Margaret N. Dance: A Creative Art Experience**.** University of Wisconsin Press.
6. Hanna, Judith Lynne**.** To Dance Is Human: A Theory of Nonverbal Communication. University of Chicago Press.
7. Vatsyayan, Kapila**.** Indian Classical Dance. Publications Division, Government of India.
8. Vatsyayan, Kapila. Traditional Indian Theatre: Multiple Streams. National Book Trust.
9. American College of Sports Medicine (ACSM). ACSM's Guidelines for Exercise Testing and Prescription.
10. Ministry of Education, Government of India. National Education Policy (NEP) **2020.**

SEMESTER -VIII (SINGLE MAJOR)

(WITHOUT RESEARCH)

MAJOR PAPER-XXI

Indian Dance Forms

Code-PA40002
Credit 4

Course Objective

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

Course Content

UNIT-I. 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.

Suggested Readings

1. Bhatia, U. (2018). "Indian Classical Dance: The Renaissance and Beyond." New Delhi: Sage Publications.
2. Doshi, S. (2017). "Bharatanatyam: Indian Classical Dance Art." Mumbai: Jaico Publishing House.
3. Kapoor, A. (2019). "Kathak: The Dance of Storytellers." Chennai: Notion Press.
4. Mishra, R. (2016). "Odissi: The Elegance of Indian Classical Dance." Kolkata: Rupa Publications.
5. Roy, S. (2020). "Folk Dances of India: Celebrating Cultural Diversity." New York: Routledge.

6. Sharma, P. (2018). "Kuchipudi: A Journey through Tradition." Hyderabad: Orient BlackSwan.
7. Singh, R. (2019). "Manipuri Dance: A Cultural Heritage." Delhi: Oxford University Press.
8. Thakur, M. (2017). "Mohiniyattam: The Dance of the Enchantress." Kochi: DC Books.
9. Verma, N. (2018). "Sattriya: An Assam Dance Form." Guwahati: DVS Publishers.
10. Yadav, K. (2019). "Indian Folk Dances: Tradition and Transformation." Mumbai: Pearson Education India.

MAJOR PAPER -XXII

Artificial Intelligence in Performing Arts

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)

MAJOR PAPER-XXIII
Role of Makeup in a Play Production

Code-RP40032
Credit-4

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

Course Content

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. Analyse 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	1	1	1	3	1	2
CO-2	2	2	2	3	2	2	3	2	1	2	2	2
CO-3	2	3	2	3	2	2	2	2	1	2	2	2
CO-4	2	2	2	3	3	2	3	2	1	2	2	2
CO-5	2	2	2	3	3	2	2	3	1	2	3	3
Average	2.2	2.2	2.0	2.8	2.4	1.8	2.2	2.0	1.0	2.2	2.0	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 makeup and characterization	Unit III	CO3
Aesthetic Awareness	Creative and visual storytelling in theatre	Unit II & IV	CO2, CO4
Professional Ethics	Responsible use of makeup materials and collaboration	Unit V	CO5
Cultural Heritage	Traditional theatrical makeup practices	Unit I	CO1
Communication Skills	Coordination with costume and production teams	Unit IV & V	CO5

SDG Mapping

SDG	Title	Relevance	COs
SDG 4	Quality Education	Creative and technical learning in theatre production	CO1-CO5
SDG 5	Gender Equality	Exploration of identity and representation in performance	CO3
SDG 8	Decent Work and Economic Growth	Professional skill development in theatrical makeup	CO2, CO4
SDG 11	Sustainable Cities and Communities	Preservation of theatrical heritage	CO1, CO5

		and practices	
SDG 17	Partnerships for the Goals	Collaboration among theatre departments and artists	CO5

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.

MAJOR PAPER - XXIV

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	PO 6	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 a 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.

MINOR PAPER XVI

Indian Cultural Heritage through Performing Arts

Code PA42002
Credit-4

Course Objectives
To introduce students to the rich cultural heritage of India through its diverse performing arts traditions. To develop an understanding of the historical, philosophical, and aesthetic foundations of Indian performing arts. To explore the role of music, dance, theatre, and folk traditions in preserving India's tangible and intangible cultural heritage. To promote awareness of India's cultural diversity, values, and Indian Knowledge Systems (IKS). To encourage students to appreciate, document, and preserve traditional performing arts for future generations.

Course Outcomes (COs)

Upon successful completion of the course, students will be able to:
CO1: Explain the historical and cultural significance of Indian performing arts.
CO2: Identify the major classical, folk, tribal, and theatrical traditions of India and their cultural contexts.
CO3: Analyze the contribution of performing arts to the preservation of Indian cultural heritage and national identity.
CO4: Demonstrate practical knowledge of selected Indian performing art forms through presentations and performances.
CO5: Develop an appreciation for cultural diversity, heritage conservation, and the relevance of Indian performing arts in contemporary society.

Course Content

Unit I: Introduction to Indian Cultural Heritage

Theory

- Meaning and concept of culture and heritage
- Tangible and intangible cultural heritage
- Diversity of Indian culture
- Indian Knowledge Systems (IKS) and performing arts
- UNESCO and the safeguarding of cultural heritage

Practical

- Audio-visual appreciation of Indian performing arts
- Identification of major dance, music, and theatre traditions
- Heritage documentation through observation and discussion

Unit II: Indian Classical Performing Arts

Theory

- Introduction to Indian classical dance traditions
- Overview of Hindustani and Carnatic music
- Classical theatre traditions and the *Nāṭyaśāstra*
- Basic concepts of *Rasa* and *Bhāva*

Practical

- Demonstration of basic dance movements (*adavus/chali*)
- Rhythm and tala exercises
- Performance appreciation and discussion
- Viewing and analysis of classical performances

Unit III: Folk and Tribal Performing Arts of India

Theory

- Characteristics of folk and tribal performing arts
- Rituals, festivals, and community performances
- Folk theatre and storytelling traditions
- Role of performing arts in preserving indigenous culture

Practical

- Learning selected folk or tribal dance movements
- Folk songs and rhythmic patterns
- Group presentation on regional performing arts
- Field visit/documentation (where feasible)

Unit IV: Heritage Preservation and Contemporary Perspectives

Theory

- Performing arts as a means of preserving cultural heritage
- Documentation, archiving, and digital preservation of performing arts

- Government initiatives and cultural institutions for heritage conservation
- Cultural tourism and the creative economy
- Contemporary challenges and future prospects of Indian performing arts

Practical

- Preparation of a heritage-based performance or demonstration
- Documentation of a local cultural tradition (report/video/photo essay)
- Group presentation on an Indian performing art tradition
- Final practical performance and viva voce

CO–PO Attainment Matrix and Related Tables

COs \ POs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO1	3	2	2	2	2	2	2	1	1	3	2	2
CO2	3	3	2	2	3	2	2	2	2	2	2	2
CO3	3	2	3	2	3	2	3	2	2	3	2	2
CO4	2	3	2	3	3	2	2	2	2	2	3	2
CO5	2	2	2	3	3	3	3	2	2	2	2	3
Average	2.6	2.4	2.2	2.4	2.8	2.2	2.4	1.8	1.8	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
Indian Knowledge Systems (IKS)	Traditional knowledge, philosophy and cultural values reflected through performing arts	Unit I & II	CO1, CO2
Cultural Heritage Conservation	Preservation of tangible and intangible heritage through music, dance and theatre	Unit I & IV	CO1, CO3, CO5
Cultural Diversity and Inclusion	Appreciation of India's diverse classical, folk and tribal traditions	Unit II & III	CO2, CO5
Ethics and Social Values	Community participation, respect for traditions and cultural responsibility	Unit III & IV	CO3, CO5
Communication and Creative Expression	Performance, presentation, documentation and artistic interpretation	Unit II, III & IV	CO4, CO5

SDG Mapping

SDG	Title	Relevance	COs
SDG 4	Quality Education	Promotes knowledge and appreciation of Indian cultural heritage through performing arts	CO1–CO5
SDG 5	Gender Equality	Encourages equal participation of all genders in cultural and artistic practices	CO2, CO5
SDG 8	Decent Work and Economic Growth	Highlights cultural industries, creative economy and employment opportunities in performing arts	CO4, CO5
SDG 11	Sustainable Cities and Communities	Supports safeguarding of tangible and intangible cultural heritage	CO3, CO5
SDG 16	Peace, Justice and Strong Institutions	Promotes cultural harmony, national integration and respect for diversity	CO1, CO3, CO5
SDG 17	Partnerships for the Goals	Encourages collaboration among artists, cultural institutions and communities for heritage preservation	CO4, CO5

Suggested Readings

1. Vatsyayan, Kapila. **Traditional Indian Theatre: Multiple Streams.**
2. Vatsyayan, Kapila. **Indian Classical Dance.**
3. Coomaraswamy, Ananda K. **The Dance of Śiva: Essays on Indian Art and Culture.**
4. Bharata Muni. **Nāṭyaśāstra** (English Translation).
5. Massey, Reginald. **India's Dances: Their History, Technique and Repertoire.**
6. Banerji, Projesh. **A History of Indian Dance.**
7. Sorrell, Neil & Narayan, Ram. **Indian Music in Performance.**
8. Jain, Jyotindra & Aggarwala, Yogesh. **India's Folk and Tribal Traditions.**
9. Ministry of Culture, Government of India. **Intangible Cultural Heritage of India.**
10. Ministry of Education, Government of India. **National Education Policy (NEP) 2020.**

SEMESTER VIII (SINGLE MAJOR)
(WITH RESEARCH)
MAJOR PAPER-XXI

Indian Dance Forms

Code-PA40002
Credit 4

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

Course Content

UNIT-I. 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	2	2	1	1	3	2	2
CO-2	3	3	2	2	2	2	2	2	1	3	2	2
CO-3	2	2	2	3	2	2	3	2	1	2	2	2
CO-4	3	3	2	3	2	2	3	2	1	3	2	2
CO-5	3	2	2	2	3	2	2	3	1	3	3	3
Average	2.8	2.4	2.0	2.4	2.2	2.0	2.4	2.0	1.0	2.8	2.2	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. Bhatia, U. (2018). "Indian Classical Dance: The Renaissance and Beyond." New Delhi: Sage Publications.
2. Doshi, S. (2017). "Bharatanatyam: Indian Classical Dance Art." Mumbai: Jaico Publishing House.
3. Kapoor, A. (2019). "Kathak: The Dance of Storytellers." Chennai: Notion Press.
4. Mishra, R. (2016). "Odissi: The Elegance of Indian Classical Dance." Kolkata: Rupa Publications.

5. Roy, S. (2020). "Folk Dances of India: Celebrating Cultural Diversity." New York: Routledge.
6. Sharma, P. (2018). "Kuchipudi: A Journey through Tradition." Hyderabad: Orient BlackSwan.
7. Singh, R. (2019). "Manipuri Dance: A Cultural Heritage." Delhi: Oxford University Press.
8. Thakur, M. (2017). "Mohiniyattam: The Dance of the Enchantress." Kochi: DC Books.
9. Verma, N. (2018). "Sattriya: An Assam Dance Form." Guwahati: DVS Publishers.
10. Yadav, K. (2019). "Indian Folk Dances: Tradition and Transformation." Mumbai: Pearson Education India.

MINOR PAPER –XVI
Indian Cultural Heritage through Performing Arts

Code: PA42002
Credits: 4

Course Objectives
To introduce students to the rich cultural heritage of India through its diverse performing arts traditions. To develop an understanding of the historical, philosophical, and aesthetic foundations of Indian performing arts. To explore the role of music, dance, theatre, and folk traditions in preserving India's tangible and intangible cultural heritage. To promote awareness of India's cultural diversity, values, and Indian Knowledge Systems (IKS).To encourage students to appreciate, document, and preserve traditional performing arts for future generations.

Course Outcomes (COs)
Upon successful completion of the course, students will be able to:
CO1: Explain the historical and cultural significance of Indian performing arts.
CO2: Identify the major classical, folk, tribal, and theatrical traditions of India and their cultural contexts.
CO3: Analyze the contribution of performing arts to the preservation of Indian cultural heritage and national identity.
CO4: Demonstrate practical knowledge of selected Indian performing art forms through presentations and performances.
CO5: Develop an appreciation for cultural diversity, heritage conservation, and the relevance of Indian performing arts in contemporary society.

Course Content

Unit I: Introduction to Indian Cultural Heritage
Theory

- Meaning and concept of culture and heritage
- Tangible and intangible cultural heritage
- Diversity of Indian culture
- Indian Knowledge Systems (IKS) and performing arts
- UNESCO and the safeguarding of cultural heritage

Practical

- Audio-visual appreciation of Indian performing arts
- Identification of major dance, music, and theatre traditions
- Heritage documentation through observation and discussion

Unit II: Indian Classical Performing Arts

Theory

- Introduction to Indian classical dance traditions
- Overview of Hindustani and Carnatic music
- Classical theatre traditions and the *Nāṭyaśāstra*
- Basic concepts of *Rasa* and *Bhāva*

Practical

- Demonstration of basic dance movements (*adavus/chali*)
- Rhythm and tala exercises
- Performance appreciation and discussion
- Viewing and analysis of classical performances

Unit III: Folk and Tribal Performing Arts of India

Theory

- Characteristics of folk and tribal performing arts
- Rituals, festivals, and community performances
- Folk theatre and storytelling traditions
- Role of performing arts in preserving indigenous culture

Practical

- Learning selected folk or tribal dance movements
- Folk songs and rhythmic patterns
- Group presentation on regional performing arts
- Field visit/documentation (where feasible)

Unit IV: Heritage Preservation and Contemporary Perspectives

Theory

- Performing arts as a means of preserving cultural heritage
- Documentation, archiving, and digital preservation of performing arts
- Government initiatives and cultural institutions for heritage conservation
- Cultural tourism and the creative economy
- Contemporary challenges and future prospects of Indian performing arts

Practical

- Preparation of a heritage-based performance or demonstration
- Documentation of a local cultural tradition (report/video/photo essay)
- Group presentation on an Indian performing art tradition

- Final practical performance and viva voce

Teaching–Learning Methods

- Interactive lectures
- Demonstrations
- Practical sessions
- Audio-visual learning
- Group discussions
- Field visits to museums, cultural centres, or heritage sites
- Workshops by artists and scholars
- Project-based learning

CO–PO Attainment Matrix and Related Tables

COs \ POs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO1	3	2	2	2	2	2	2	1	1	3	2	2
CO2	3	3	2	2	3	2	2	2	2	2	2	2
CO3	3	2	3	2	3	2	3	2	2	3	2	2
CO4	2	3	2	3	3	2	2	2	2	2	3	2
CO5	2	2	2	3	3	3	3	2	2	2	2	3
Average	2.6	2.4	2.2	2.4	2.8	2.2	2.4	1.8	1.8	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
Indian Knowledge Systems (IKS)	Traditional knowledge, philosophy and cultural values reflected through performing arts	Unit I & II	CO1, CO2
Cultural Heritage Conservation	Preservation of tangible and intangible heritage through music, dance and theatre	Unit I & IV	CO1, CO3, CO5
Cultural Diversity and Inclusion	Appreciation of India's diverse classical, folk and tribal traditions	Unit II & III	CO2, CO5
Ethics and Social Values	Community participation, respect for traditions and cultural responsibility	Unit III & IV	CO3, CO5

Communication and Creative Expression	Performance, presentation, documentation and artistic interpretation	Unit II, III & IV	CO4, CO5

SDG Mapping

SDG	Title	Relevance	COs
SDG 4	Quality Education	Promotes knowledge and appreciation of Indian cultural heritage through performing arts	CO1–CO5
SDG 5	Gender Equality	Encourages equal participation of all genders in cultural and artistic practices	CO2, CO5
SDG 8	Decent Work and Economic Growth	Highlights cultural industries, creative economy and employment opportunities in performing arts	CO4, CO5
SDG 11	Sustainable Cities and Communities	Supports safeguarding of tangible and intangible cultural heritage	CO3, CO5
SDG 16	Peace, Justice and Strong Institutions	Promotes cultural harmony, national integration and respect for diversity	CO1, CO3, CO5
SDG 17	Partnerships for the Goals	Encourages collaboration among artists, cultural institutions and communities for heritage preservation	CO4, CO5

Suggested Readings

1. Vatsyayan, Kapila. Traditional Indian Theatre: Multiple Streams.
2. Vatsyayan, Kapila. Indian Classical Dance.
3. Coomaraswamy, Ananda K. The Dance of Śiva: Essays on Indian Art and Culture.
4. Bharata Muni. Nātyaśāstra (English Translation).
5. Massey, Reginald. India's Dances: Their History, Technique and Repertoire.
6. Banerji, Projesh. A History of Indian Dance.
7. Sorrell, Neil & Narayan, Ram. Indian Music in Performance.
8. Jain, Jyotindra & Aggarwala, Yogesh. India's Folk and Tribal Traditions.
9. Ministry of Culture, Government of India. Intangible Cultural Heritage of India.
10. Ministry of Education, Government of India. National Education Policy (NEP**) 2020.**

Research and Dissertation

CODE-RD40082
CREDIT-12

Course content

Preparation of a Dissertation on a subject.

Field work:

Each student shall have to undergo training for learning and use of different techniques of scientific data collection during 15 days of fieldwork under the supervision of a teacher, as nominated by the head of the department in a tribal / rural area. The exact date of commencement of fieldwork shall be announced by the department. Student failing to complete the fieldwork in a particular year can only clear the paper by completing field work next year.

Dissertation:

It is to be prepared by the student under the supervision of the concemed teacher. The student is required to submit the dissertation through the supervising teacher to the Head of the Department for its 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 grade both by the internal and external examiners on the basis of his/her dissertation, seminar presentation and viva voce. Evaluation pattem will be 50 marks for dissertation, 20 marks for presentation and 30 marks for viva voce.

CO–PO Attainment Matrix (1–3 Mapping)

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

Mapping Scale

Scale	Level of Attainment
3	Strong
2	Moderate
1	Low

Cross-Cutting Issues

Issue	Description	Component	COs
Research Ethics	Ethical data	Fieldwork	CO5

	collection		
Field Exposure	Real-world learning	Fieldwork	CO2
Critical Thinking	Analysis of findings	Dissertation	CO3
Communication	Presentation skills	Viva/Presentation	CO4
Social Awareness	Community engagement	Fieldwork	CO6

SDG Mapping

SDG	Title	Relevance	COs
SDG4	Quality Education	Research skills	CO1-5
SDG10	Reduced Inequalities	Community study	CO2
SDG11	Sustainable Communities	Cultural documentation	CO3
SDG16	Peace & Justice	Ethical research	CO5
SDG17	Partnerships	Field collaboration	CO2

SEMESTER-VIII (DOUBLE MAJOR) (WITHOUT RESEARCH)

MAJOR PAPER-XXI
Indian Dance Forms

Code-PA40002
Credit 4

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

Course Content

UNIT-I. 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.

Suggested Readings

1. Bhatia, U. (2018). "Indian Classical Dance: The Renaissance and Beyond." New Delhi: Sage Publications.
2. Doshi, S. (2017). "Bharatanatyam: Indian Classical Dance Art." Mumbai: Jaico Publishing House.
3. Kapoor, A. (2019). "Kathak: The Dance of Storytellers." Chennai: Notion Press.
4. Mishra, R. (2016). "Odissi: The Elegance of Indian Classical Dance." Kolkata: Rupa Publications.
5. Roy, S. (2020). "Folk Dances of India: Celebrating Cultural Diversity." New York: Routledge.

6. Sharma, P. (2018). "Kuchipudi: A Journey through Tradition." Hyderabad: Orient BlackSwan.
7. Singh, R. (2019). "Manipuri Dance: A Cultural Heritage." Delhi: Oxford University Press.
8. Thakur, M. (2017). "Mohiniyattam: The Dance of the Enchantress." Kochi: DC Books.
9. Verma, N. (2018). "Sattriya: An Assam Dance Form." Guwahati: DVS Publishers.
10. Yadav, K. (2019). "Indian Folk Dances: Tradition and Transformation." Mumbai: Pearson Education India.

MAJOR PAPER -XXII
Artificial Intelligence in Performing Arts

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	Unit III	CO3, CO5

	practices		

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)

MAJOR PAPER-XVIII

Role of Makeup in a Play Production

Code:RP40032
Credit-4

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

Course Content

UNIT-I. Introduction to Theatrical Makeup

- Historical overview of makeup in theatre
- 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. Analyse 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.

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.

MAJOR PAPER - XXIV

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	PO 6	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 a 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.

MINOR PAPER XVI
Indian Cultural Heritage through Performing Arts

Code PA42002
Credit: 4

Course objectives
The course aims to introduce students to the rich cultural heritage of India through its diverse performing arts traditions. To develop an understanding of the historical, philosophical, and aesthetic foundations of Indian performing arts. To explore the role of music, dance, theatre, and folk traditions in preserving India's tangible and intangible cultural heritage. To promote awareness of India's cultural diversity, values, and Indian Knowledge Systems (IKS).To encourage students to appreciate, document, and preserve traditional performing arts for future generations.

Course Outcomes (COs)
CO1: Explain the historical and cultural significance of Indian performing arts.
CO2: Identify the major classical, folk, tribal, and theatrical traditions of India and their cultural contexts.
CO3: Analyse the contribution of performing arts to the preservation of Indian cultural heritage and national identity.
CO4: Demonstrate practical knowledge of selected Indian performing art forms through presentations and performances.
CO5: Develop an appreciation for cultural diversity, heritage conservation, and the relevance of Indian performing arts in contemporary society.

Course Content

Unit I: Introduction to Indian Cultural Heritage
Theory

- Meaning and concept of culture and heritage
- Tangible and intangible cultural heritage
- Diversity of Indian culture

- Indian Knowledge Systems (IKS) and performing arts
- UNESCO and the safeguarding of cultural heritage

Practical

- Audio-visual appreciation of Indian performing arts
- Identification of major dance, music, and theatre traditions
- Heritage documentation through observation and discussion

Unit II: Indian Classical Performing Arts

Theory

- Introduction to Indian classical dance traditions
- Overview of Hindustani and Carnatic music
- Classical theatre traditions and the *Nāṭyaśāstra*
- Basic concepts of *Rasa* and *Bhāva*

Practical

- Demonstration of basic dance movements (*adavus/chali*)
- Rhythm and tala exercises
- Performance appreciation and discussion
- Viewing and analysis of classical performances

Unit III: Folk and Tribal Performing Arts of India

Theory

- Characteristics of folk and tribal performing arts
- Rituals, festivals, and community performances
- Folk theatre and storytelling traditions
- Role of performing arts in preserving indigenous culture

Practical

- Learning selected folk or tribal dance movements
- Folk songs and rhythmic patterns
- Group presentation on regional performing arts
- Field visit/documentation (where feasible)

Unit IV: Heritage Preservation and Contemporary Perspectives

Theory

- Performing arts as a means of preserving cultural heritage
- Documentation, archiving, and digital preservation of performing arts
- Government initiatives and cultural institutions for heritage conservation
- Cultural tourism and the creative economy
- Contemporary challenges and future prospects of Indian performing arts

Practical

- Preparation of a heritage-based performance or demonstration
- Documentation of a local cultural tradition (report/video/photo essay)
- Group presentation on an Indian performing art tradition
- Final practical performance and viva voce

CO–PO Attainment Matrix and Related Tables

COs \ POs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO1	3	2	2	2	2	2	2	1	1	3	2	2
CO2	3	3	2	2	3	2	2	2	2	2	2	2
CO3	3	2	3	2	3	2	3	2	2	3	2	2
CO4	2	3	2	3	3	2	2	2	2	2	3	2
CO5	2	2	2	3	3	3	3	2	2	2	2	3
Average	2.6	2.4	2.2	2.4	2.8	2.2	2.4	1.8	1.8	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
Indian Knowledge Systems (IKS)	Traditional knowledge, philosophy and cultural values reflected through performing arts	Unit I & II	CO1, CO2
Cultural Heritage Conservation	Preservation of tangible and intangible heritage through music, dance and theatre	Unit I & IV	CO1, CO3, CO5
Cultural Diversity and Inclusion	Appreciation of India's diverse classical, folk and tribal traditions	Unit II & III	CO2, CO5
Ethics and Social Values	Community participation, respect for traditions and cultural responsibility	Unit III & IV	CO3, CO5
Communication and Creative Expression	Performance, presentation, documentation and artistic interpretation	Unit II, III & IV	CO4, CO5

SDG Mapping

SDG	Title	Relevance	COs
SDG 4	Quality Education	Promotes knowledge	CO1–CO5

		and appreciation of Indian cultural heritage through performing arts	
SDG 5	Gender Equality	Encourages equal participation of all genders in cultural and artistic practices	CO2, CO5
SDG 8	Decent Work and Economic Growth	Highlights cultural industries, creative economy and employment opportunities in performing arts	CO4, CO5
SDG 11	Sustainable Cities and Communities	Supports safeguarding of tangible and intangible cultural heritage	CO3, CO5
SDG 16	Peace, Justice and Strong Institutions	Promotes cultural harmony, national integration and respect for diversity	CO1, CO3, CO5
SDG 17	Partnerships for the Goals	Encourages collaboration among artists, cultural institutions and communities for heritage preservation	CO4, CO5

Suggested Readings

1. Vatsyayan, Kapila. Traditional Indian Theatre: Multiple Streams**.**
2. Vatsyayan, Kapila. Indian Classical Dance.
3. Coomaraswamy, Ananda K**.** The Dance of Siva: Essays on Indian Art and Culture.
4. Bharata Muni. Nāṭyaśāstra (English Translation).
5. Massey, Reginald. India's Dances: Their History, Technique and Repertoire.
6. Banerji, Projesh. A History of Indian Dance.
7. Sorrell, Neil & Narayan, Ram. Indian Music in Performance.
8. Jain, Jyotindra & Aggarwala, Yogesh. India's Folk and Tribal Traditions.
9. Ministry of Culture, Government of India. Intangible Cultural Heritage of India.
10. Ministry of Education, Government of India. National Education Policy (NEP) **2020.**

MINOR PAPER XVII

Street Theatre and Social Awareness

Code-PA42004
Credit-4

Course Objectives
The course aims to: To introduce students to the history, principles, and significance of street theatre as a medium of social communication. To develop basic acting, voice, movement, and improvisation skills for street theatre performances. To explore the role of street theatre in creating awareness about contemporary social, cultural, and environmental issues. To enhance communication, teamwork, leadership, and creative problem-solving through performance. To encourage community engagement and social responsibility through participatory theatre.

Course Outcomes (COs)
CO1: Explain the history, characteristics, and significance of street theatre in India and across the world.
CO2: Demonstrate fundamental acting, voice, movement, and improvisation techniques used in street theatre.
CO3: Develop and perform short street theatre productions addressing contemporary social issues.
CO4: Analyse the impact of street theatre as an effective tool for social awareness, education, and community engagement.
CO5: Collaborate effectively in planning, scripting, directing, and performing street theatre presentations.

Course Content

Unit I: Introduction to Street Theatre
Theory

- Meaning, concept, and characteristics of street theatre
- History and evolution of street theatre in India
- Major street theatre movements and practitioners
- Street theatre as a medium of communication and social change
- Ethics and responsibilities of theatre artists

Practical

- Theatre games and warm-up exercises
- Body language and movement training
- Voice projection and articulation
- Group interaction and improvisation exercises

Unit II: Acting Techniques and Script Development

Theory

- Basics of acting and character development
- Script writing for street theatre
- Dialogue, narration, and storytelling techniques
- Use of songs, slogans, rhythm, and audience interaction

Practical

- Improvisation and role-playing
- Script development on social themes
- Group rehearsal techniques
- Voice modulation and expressive acting

Unit III: Street Theatre for Social Awareness

Theory

- Street theatre and community engagement
- Themes: environmental conservation, gender equality, health and hygiene, education, human rights, social justice, cultural diversity, and national integration
- Communication strategies for public performance
- Audience participation and feedback

Practical

- Preparation of theme-based street theatre productions
- Group performance exercises
- Public speaking and audience engagement
- Performance analysis and discussion

Unit IV: Production, Performance and Community Outreach

Theory

- Planning and organizing a street theatre performance
- Stage management without conventional theatre infrastructure
- Documentation and digital promotion of street theatre
- Evaluation of performance and audience response
- Career opportunities in theatre, education, NGOs, media, and cultural organizations

Practical

- Final street theatre production on a selected social issue
- Community or campus-based performance
- Preparation of a performance report and reflective journal
- Viva voce and practical assessment

CO–PO Attainment Matrix (1–3 Mapping)

COs\POs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12

CO1	3	2	2	2	2	2	2	1	1	3	2	2
CO2	2	3	3	2	3	2	3	2	2	2	3	2
CO3	2	2	3	3	3	2	3	2	2	2	3	2
CO4	3	2	2	3	2	3	2	2	3	3	2	2
CO5	2	2	3	2	3	2	3	2	2	2	3	3
Average	2.4	2.2	2.6	2.4	2.6	2.2	2.6	1.8	2.0	2.4	2.6	2.2

Mapping Scale

Scale	Level
3	Strong
2	Moderate
1	Low

Cross-Cutting Issues

Issue	Description	Units	COs
Indian Knowledge Systems	Traditional communication, folk performance	I & II	CO1, CO2
Gender & Social Inclusion	Equality, justice, diversity	III	CO3, CO4
Environmental Sustainability	Awareness through performance	III & IV	CO3, CO5
Ethics & Community Engagement	Social responsibility	I, III & IV	CO4, CO5
Communication & Teamwork	Performance and collaboration	II–IV	CO2, CO5

SDG Mapping

SDG	Title	Relevance	COs
4	Quality Education	Creative learning	CO1–CO5
5	Gender Equality	Gender themes	CO3,CO4
10	Reduced Inequalities	Inclusion	CO3
11	Sustainable Communities	Community engagement	CO3,CO5
16	Peace, Justice	Social awareness	CO1,CO4
17	Partnerships	Community collaboration	CO5

Suggested Readings

1. Safdar Hashmi. The Right to Perform: Selected Writings on Street Theatre.
2. Augusto Boal. Theatre of the Oppressed.
3. Badal Sircar. Third Theatre.
4. John Hodgson. Mastering Movement: The Life and Work of Rudolf Laban.
5. Bharata Muni. Nāṭyaśāstra (English Translation).
6. Kapila Vatsyayan. Traditional Indian Theatre: Multiple Streams.
7. Rustom Bharucha. The Politics of Cultural Practice.
8. Edwin Wilson. The Theatre Experience.
9. Ministry of Culture, Government of India. Intangible Cultural Heritage of India.
10. Ministry of Education, Government of India. National Education Policy (NEP) 2020.

SEMESTER-VIII (DOUBLE MAJOR)
(WITH RESEARCH)

MAJOR PAPER-XXI
Indian Dance Forms

Code-PA40002
Credit 4

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

Course Content

UNIT-I. 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. Analyse the role of music, rhythm, and storytelling in Indian dance performances.
CO-5. Appreciate the diversity and richness of Indian dance traditions.

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

MINOR PAPER -XVI

MINOR PAPER XVI

Indian Cultural Heritage through Performing Arts

Code PA42002
Credit-4

Course Objectives
To introduce students to the rich cultural heritage of India through its diverse performing arts traditions. To develop an understanding of the historical, philosophical, and aesthetic foundations of Indian performing arts. To explore the role of music, dance, theatre, and folk traditions in preserving India's tangible and intangible cultural heritage. To promote awareness of India's cultural diversity, values, and Indian Knowledge Systems (IKS). To encourage students to appreciate, document, and preserve traditional performing arts for future generations.

Course Outcomes (COs)
CO1: Explain the historical and cultural significance of Indian performing arts.

CO2: Identify the major classical, folk, tribal, and theatrical traditions of India and their cultural contexts.
CO3: Analyse the contribution of performing arts to the preservation of Indian cultural heritage and national identity.
CO4: Demonstrate practical knowledge of selected Indian performing art forms through presentations and performances.
CO5: Develop an appreciation for cultural diversity, heritage conservation, and the relevance of Indian performing arts in contemporary society.

Course Content

Unit I: Introduction to Indian Cultural Heritage
Theory

- Meaning and concept of culture and heritage
- Tangible and intangible cultural heritage
- Diversity of Indian culture
- Indian Knowledge Systems (IKS) and performing arts
- UNESCO and the safeguarding of cultural heritage

Practical

- Audio-visual appreciation of Indian performing arts
- Identification of major dance, music, and theatre traditions
- Heritage documentation through observation and discussion

Unit II: Indian Classical Performing Arts
Theory

- Introduction to Indian classical dance traditions
- Overview of Hindustani and Carnatic music
- Classical theatre traditions and the *Nāṭyaśāstra*
- Basic concepts of *Rasa* and *Bhāva*

Practical

- Demonstration of basic dance movements (*adavus/chali*)
- Rhythm and tala exercises
- Performance appreciation and discussion
- Viewing and analysis of classical performances

Unit III: Folk and Tribal Performing Arts of India
Theory

- Characteristics of folk and tribal performing arts
- Rituals, festivals, and community performances
- Folk theatre and storytelling traditions
- Role of performing arts in preserving indigenous culture

Practical

- Learning selected folk or tribal dance movements
- Folk songs and rhythmic patterns
- Group presentation on regional performing arts
- Field visit/documentation (where feasible)

Unit IV: Heritage Preservation and Contemporary Perspectives

Theory

- Performing arts as a means of preserving cultural heritage
- Documentation, archiving, and digital preservation of performing arts
- Government initiatives and cultural institutions for heritage conservation
- Cultural tourism and the creative economy
- Contemporary challenges and future prospects of Indian performing arts

Practical

- Preparation of a heritage-based performance or demonstration
- Documentation of a local cultural tradition (report/video/photo essay)
- Group presentation on an Indian performing art tradition
- Final practical performance and viva voce

CO–PO Attainment Matrix and Related Tables

COs \ POs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO1	3	2	2	2	2	2	2	1	1	3	2	2
CO2	3	3	2	2	3	2	2	2	2	2	2	2
CO3	3	2	3	2	3	2	3	2	2	3	2	2
CO4	2	3	2	3	3	2	2	2	2	2	3	2
CO5	2	2	2	3	3	3	3	2	2	2	2	3
Average	2.6	2.4	2.2	2.4	2.8	2.2	2.4	1.8	1.8	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
Indian Knowledge Systems (IKS)	Traditional knowledge, philosophy and cultural values reflected through performing arts	Unit I & II	CO1, CO2
Cultural Heritage Conservation	Preservation of tangible and intangible heritage through music, dance	Unit I & IV	CO1, CO3, CO5

	and theatre		
Cultural Diversity and Inclusion	Appreciation of India's diverse classical, folk and tribal traditions	Unit II & III	CO2, CO5
Ethics and Social Values	Community participation, respect for traditions and cultural responsibility	Unit III & IV	CO3, CO5
Communication and Creative Expression	Performance, presentation, documentation and artistic interpretation	Unit II, III & IV	CO4, CO5

SDG Mapping

SDG	Title	Relevance	COs
SDG 4	Quality Education	Promotes knowledge and appreciation of Indian cultural heritage through performing arts	CO1–CO5
SDG 5	Gender Equality	Encourages equal participation of all genders in cultural and artistic practices	CO2, CO5
SDG 8	Decent Work and Economic Growth	Highlights cultural industries, creative economy and employment opportunities in performing arts	CO4, CO5
SDG 11	Sustainable Cities and Communities	Supports safeguarding of tangible and intangible cultural heritage	CO3, CO5
SDG 16	Peace, Justice and Strong Institutions	Promotes cultural harmony, national integration and respect for diversity	CO1, CO3, CO5
SDG 17	Partnerships for the Goals	Encourages collaboration among artists, cultural institutions and communities for heritage preservation	CO4, CO5

Suggested Readings

1. Vatsyayan, Kapila. Traditional Indian Theatre: Multiple Streams.
2. Vatsyayan, Kapila. Indian Classical Dance.
3. Coomaraswamy, Ananda K. The Dance of Śiva: Essays on Indian Art and Culture.
4. Bharata Muni. Nāṭyaśāstra (English Translation).
5. Massey, Reginald. India's Dances: Their History, Technique and Repertoire.

6. Banerji, Projesh. A History of Indian Dance.
7. Sorrell, Neil & Narayan, Ram. Indian Music in Performance.
8. Jain, Jyotindra & Aggarwala, Yogesh. India's Folk and Tribal Traditions.
9. Ministry of Culture, Government of India. Intangible Cultural Heritage of India.
10. Ministry of Education, Government of India. National Education Policy (NEP) **2020.**

MINOR PAPER XVII

Street Theatre and Social Awareness

Code-PA42004
Credit-4

Course Objectives

The course aims to introduce students to the history, principles, and significance of street theatre as a medium of social communication. To develop basic acting, voice, movement, and improvisation skills for street theatre performances. To explore the role of street theatre in creating awareness about contemporary social, cultural, and environmental issues. To enhance communication, teamwork, leadership, and creative problem-solving through performance. To encourage community engagement and social responsibility through participatory theatre.

Course Outcomes (COs)

Upon successful completion of the course, students will be able to:
CO1: Explain the history, characteristics, and significance of street theatre in India and across the world.
CO2: Demonstrate fundamental acting, voice, movement, and improvisation techniques used in street theatre.
CO3: Develop and perform short street theatre productions addressing contemporary social issues.
CO4: Analyse the impact of street theatre as an effective tool for social awareness, education, and community engagement.
CO5: Collaborate effectively in planning, scripting, directing, and performing street theatre presentations.

Course Content

Unit I: Introduction to Street Theatre

Theory

- Meaning, concept, and characteristics of street theatre
- History and evolution of street theatre in India
- Major street theatre movements and practitioners
- Street theatre as a medium of communication and social change

- Ethics and responsibilities of theatre artists

Practical

- Theatre games and warm-up exercises
- Body language and movement training
- Voice projection and articulation
- Group interaction and improvisation exercises

Unit II: Acting Techniques and Script Development

Theory

- Basics of acting and character development
- Script writing for street theatre
- Dialogue, narration, and storytelling techniques
- Use of songs, slogans, rhythm, and audience interaction

Practical

- Improvisation and role-playing
- Script development on social themes
- Group rehearsal techniques
- Voice modulation and expressive acting

Unit III: Street Theatre for Social Awareness

Theory

- Street theatre and community engagement
- Themes: environmental conservation, gender equality, health and hygiene, education, human rights, social justice, cultural diversity, and national integration
- Communication strategies for public performance
- Audience participation and feedback

Practical

- Preparation of theme-based street theatre productions
- Group performance exercises
- Public speaking and audience engagement
- Performance analysis and discussion

Unit IV: Production, Performance and Community Outreach

Theory

- Planning and organizing a street theatre performance
- Stage management without conventional theatre infrastructure
- Documentation and digital promotion of street theatre
- Evaluation of performance and audience response
- Career opportunities in theatre, education, NGOs, media, and cultural organizations

Practical

- Final street theatre production on a selected social issue
- Community or campus-based performance
- Preparation of a performance report and reflective journal
- Viva voce and practical assessment

CO–PO Attainment Matrix (1–3 Mapping)

COs\POs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO1	3	2	2	2	2	2	2	1	1	3	2	2
CO2	2	3	3	2	3	2	3	2	2	2	3	2
CO3	2	2	3	3	3	2	3	2	2	2	3	2
CO4	3	2	2	3	2	3	2	2	3	3	2	2
CO5	2	2	3	2	3	2	3	2	2	2	3	3
Average	2.4	2.2	2.6	2.4	2.6	2.2	2.6	1.8	2.0	2.4	2.6	2.2

Mapping Scale

Scale	Level
3	Strong
2	Moderate
1	Low

Cross-Cutting Issues

Issue	Description	Units	COs
Indian Knowledge Systems	Traditional communication, folk performance	I & II	CO1, CO2
Gender & Social Inclusion	Equality, justice, diversity	III	CO3, CO4
Environmental Sustainability	Awareness through performance	III & IV	CO3, CO5
Ethics & Community Engagement	Social responsibility	I, III & IV	CO4, CO5
Communication & Teamwork	Performance and collaboration	II–IV	CO2, CO5

SDG Mapping

SDG	Title	Relevance	COs
4	Quality Education	Creative learning	CO1–CO5
5	Gender Equality	Gender themes	CO3,CO4
10	Reduced Inequalities	Inclusion	CO3
11	Sustainable Communities	Community engagement	CO3,CO5
16	Peace, Justice	Social awareness	CO1,CO4
17	Partnerships	Community collaboration	CO5

Suggested Readings

1. Safdar Hashmi. The Right to Perform: Selected Writings on Street Theatre.
2. Augusto Boal. Theatre of the Oppressed.
3. Badal Sircar. Third Theatre.
4. John Hodgson. Mastering Movement: The Life and Work of Rudolf Laban.
5. Bharata Muni. Nāṭyaśāstra (English Translation).

6. Kapila Vatsyayan. Traditional Indian Theatre: Multiple Streams.
7. Rustom Bharucha. The Politics of Cultural Practice.
8. Edwin Wilson. The Theatre Experience.
9. Ministry of Culture, Government of India. Intangible Cultural Heritage of India.
10. Ministry of Education, Government of India. National Education Policy (NEP) **2020.**

Research and Dissertation

CODE-RD40082

Course Content

Preparation of a Dissertation on a subject.

Field work:

Each student shall have to undergo training for learning and use of different techniques of scientific data collection during 15 days of fieldwork under the supervision of a teacher, as nominated by the head of the department in a tribal / rural area. The exact date of commencement of fieldwork shall be announced by the department. Student failing to complete the fieldwork in a particular year can only clear the paper by completing field work next year.

Dissertation:

It 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 Department for its 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 grade both by the internal and external examiners on the basis of his/her dissertation, seminar presentation and viva voce. Evaluation pattem will be 50 marks for dissertation, 20 marks for presentation and 30 marks for viva voce.



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