

**Master of Performing Arts (Dance)**

**Program Outcomes (POs)**

- PO 1-** Duplicate domain specific concepts and techniques received as oral traditions.
- PO2-** Demonstrate entrepreneurial skills through various aspects of dance.
- PO 3-** Comprehend environmental sensibilities through the medium of art.
- PO 4-** Analyze the subject with a research temperament.
- PO 5-** Experiment with the interdisciplinary elements of the art form.
- PO 6-** Assess socio-cultural variables of dance and related domains in India and across the world.
- PO 7-** Develop a moral and ethical awareness and reasoning.
- PO 8-** Design and deliver art experience and expression.

**Programme Specific Outcomes (PSOs)**

- PSO 1-** Memorise and recall Bharatanatyam dance compositions of the oral tradition.
- PSO 2-** Demonstrate the various elements of the Natyashastra.
- PSO 3-** Evaluate concepts and practices and carry out independent research.
- PSO 4-** Assemble and design Chaturvidha-abhinaya.

**2019-2020 Batch**

	<b>Course Name &amp; Code</b>	<b>Course Outcomes</b>
<b>SEMESTER I</b>		
<b>01.</b>	<b>DESHI PRABHEDA</b> 19MPD1H101	CO1. Compare and contrast various aspects of Classical dances of India. CO2. Summarize and explain history, various Bani-s and contributions of Veterans in the field of Bharatanatya. CO3. Apply their understanding in their Dancing (Bharatanatya). CO4. Relate and infer through different aspects of Dance dramatic traditions of India
<b>02.</b>	<b>NATYANUSHASANA</b> 19MPD1H102	CO1. Relate and explain various aspects of value system of India based on concept Aesthetics. CO2. Relate and explain various aspects of value system of India based on concept Aesthetics. CO3. Classify and interpret various aspects of Natyashastra.
<b>03.</b>	<b>NRITTOPAKRAMA</b> 19MPD1H103	CO1. Define and relate terms and concepts of Taala, Kaala and Laya in Avalu technique of Bharatanatya. CO2. Explain and Illustrate the Angika techniques of the Natyashastra to their style of dancing. CO3. Duplicate and demonstrate the invocatory items of a Bharatanatyam Margam.
<b>04.</b>	<b>NRITYAPRAVESHKA</b> 19MPD1H104	CO1. Recall and relate to the Nrtya aspects of Bharatanatya. CO2. Duplicate and demonstrate the invocatory items of a Bharatanatyam Margam. CO3. Apply and Make use of the learnt compositions in their future.
<b>05.</b>	<b>ABHINAYONMESHA</b> 19MPD1H105	CO1. Relate to the different aspects of Chaturvidhabhinaya to learn Abhinaya compositions. CO2. Duplicate and demonstrate the invocatory items of a Bharatanatyam Margam. CO3. Apply and make use of the learnt compositions in their future.
<b>06.</b>	<b>ABHYAASA GAANA</b> 19MPD1H106	CO1. Infer and illustrate nuances of Shruti and Taala. CO2. Recall and Demonstrate elementary music compositions learnt through oral tradition.
<b>SEMESTER II</b>		
<b>01.</b>	<b>DESHI VIVIDHATA</b> 19MPD1H201	CO1. Identify salient features of World Dance history through Curt-Sachs. CO2. Classify and explain the various folk-dance traditions of India. CO3. Outline the salient features of puppetry traditions. CO4. Inspect the modern stage and lighting techniques

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<b>02.</b>	<b>NATYATATVABODHINI</b> 19MPD1H202	CO1. Outline the features of dramatic elements of Natyashastra. CO2. Examine the development of Nritya concepts. CO3. Perceive the various facets of Sringara.
<b>03.</b>	<b>RESEARCH METHODS</b> 19MPD1H203	CO1. Define the fundamental concepts of research. CO2. Explain research design, as applicable to performing arts. CO3. Examine writing techniques and samples of research related to dance and allied arts.
<b>04.</b>	<b>NRITTAPRAKRIYA</b> 19MPD1H104	CO1. Demonstrate dance compositions learnt through oral tradition. CO2. Extend the learning and exploration of Natyashastra Angika. CO3. Develop a methodology for choreography of Nritta pieces.
<b>05.</b>	<b>NRITYANGA SANGAMA</b> 19MPD1H205	CO1. Demonstrate dance compositions learnt through oral tradition. CO2. Illustrate the varieties of Hastaabhinaya. CO3. Examine the relationship between referential and non-referential aspects of Bharatanatyam.
<b>06.</b>	<b>RASABHINAYA</b> 19MPD1H206	CO1. Recognize and translate the nuances of Abhinaya. CO2. Discover techniques for treatment of dance for different genres of music. CO3. Maximize the understanding of Satvika-abhinaya in Bharatanatyam.
<b>SEMESTER III</b>		
<b>01.</b>	<b>RASA SARVASVA</b> 19MPD1H301	CO1. Survey & examine the Rasa-sutra and its elements. CO2. Evaluate the theories of Alankaara-shastra. CO3. Compare & Contrast the inter-relationship between dance and allied art forms. CO4. Perceive the philosophical understanding of aesthetics.
<b>02.</b>	<b>NRITYOTKARSHA</b> 19MPD1H302	CO1. Demonstrate proficiency in Angika-abhinaya CO2. Perceive the culmination of referential & non-referential dance through the theme of Sringara. CO3. Develop the creative ability to skillfully handle the aesthetics of Angika-Satvika-abhinaya.
<b>03.</b>	<b>PRATIBHA SPARSHA</b> 19MPD1H303	CO1. Apply folk traditions to aesthetically blend the concepts of Marga & Desi. CO2. Interpret contemporary themes through classical language. CO3. Design desired combinations of Angika. CO4. Imagine form and content through the visualization and execution of Lokadharmi & Natyadharmi techniques.
<b>04.</b>	<b>DISSERTATION</b> 19MPD1H304	CO1. Explain research design, as applicable to performing arts. CO2. Assemble various concepts and influences of and to dance for a holistic understanding of the subject. CO3. Write (carry out) an independent dissertation.

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<b>05.</b>	<b>VISHVA RANGA ADHYANA</b> 19MPD1S311	CO1. Outline the various Asian & Greek theatres. CO2. Illustrate the various theatrical structures. CO3. Examine Shakespearean theatre and Western ballet. CO4. Design libretto technique suitable for documentation.
<b>06.</b>	<b>VANGMAYA VILASA</b> 19MPD1S312	CO1. Outline the fundamentals of Indian poetics. CO2. Examine samples of Sanskrit and Kannada literature. CO3. Apply concepts of poetics to existing dance literature. CO4. Determine the adaptability of literature to dance.
<b>07.</b>	<b>BHARATIYA SAMSKRITI</b> 19MPD1S313	CO1. Outline the lifestyle of Vedic Bhaarata. CO2. Examine the various knowledge systems of India. CO3. Assess and evaluate art through various periods of Indian history. CO4. Value activities of a classical Indian society.
<b>08.</b>	<b>APPRECIATION OF INDIAN DANCE FORMS</b> 19MPD3O01	CO1. Analyze the basic concepts of Indian dance. CO2. Classify various classical dance forms of India. CO3. Outline various folk dances of India.
<b>09.</b>	<b>APPRECIATION OF INDIAN DRAMATURGY AND THEATRE</b> 19MPD3O02	CO1. Describe and discuss basic concepts of dramaturgy. CO2. Identify various traditional & global theatre forms. CO3. Survey and appreciate all forms of theatrical exploration.
<b>SEMESTER IV</b>		
<b>01.</b>	<b>NRITYASADHANA SAMPATTI</b> 19MPD1H401	CO1. Analyze the scope and significance of the literary and sculptural sources. CO2. Estimate the applicability of the concepts Natyashastra to contemporary tradition. CO3. Perceive the various facets the temple traditions. CO4. Write (assess) critiques with objective parameters.
<b>02.</b>	<b>NRITYOLLASA</b> 19MPD1H402	CO1. Demonstrate proficiency in Angika-abhinaya CO2. Build the repertoire through learning compositions from the oral tradition. CO3. Perceive the culmination of referential & non-referential dance. CO4. Develop the creative ability to skillfully handle the aesthetics of Angika-Satvika-abhinaya.
<b>03.</b>	<b>TAURYATRIKA</b> 19MPD1H403	CO1. Assemble & Originate Aharya aspects of costumes, jewelry, make-up, and stage properties. CO2. Organize resources in an effective and sustainable manner. CO3. Create and explore technicalities of Angika to suit the Satva of the characters and the Angirasa of the plot.

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<b>04.</b>	<b>NATYODJHRUMBANA</b> 19MPD1H404	CO1. Interpret & Adapt suitable literature to a dance visualization. CO2. Create and explore technicalities of Angika to suit the Satva of the characters and the Angirasa of the plot. CO3. Assemble & Originate Aharya aspects of costumes, jewelry, make-up, and stage properties. CO4. Organize resources in an effective and sustainable manner. CO5. Design a comprehensive dramatic production with a holistic vision of Chaturvidha Abhinaya.
<b>05.</b>	<b>KARANOTTEJANA</b> 19MPD1S411	CO1. Duplicate (practice) the movements as prescribed in the Lakshana. CO2. Outline and summarise the distinguishing features of the movements. CO3. Appraise the aesthetic beauty of these movements w.r.t to oral tradition and history.
<b>06.</b>	<b>TAALOTTEJANA</b> 19MPD1S412	CO1. Experiment with Voice intonations through Voice exercises and training. CO2. Demonstrate the Skill to play on the Tattukolu for various rhythmic patterns CO3. Duplicate and demonstrate various Sollukattus and patterns.
<b>07.</b>	<b>ABHINAYOTTEJANA</b> 19MPD1S413	CO1. Analyse varied aspects of music in different genres and languages. CO2. Compare and contrast literary aspects in various languages. CO3. Infer and Demonstrate compositions. CO4. Perceive and Choreograph compositions