

सावित्रीबाई फुले पुणे विद्यापीठ
(पूर्वीचे पुणे विद्यापीठ)

दूरध्वनी क्रमांक :

०२०-२५६२११५६
२५६२११५७
२५६२११६०



शैक्षणिक विभाग

गणेशखिंड, पुणे-४११ ००७

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संदर्भ क्र. : सीबीई/२३१

दिनांक : २८/२/२०२१

परिपत्रक क्र. ६६ / २०२१

विषय:- आंतरविद्याशाखीय अभ्यास विद्याशाखेअंतर्गत शैक्षणिक वर्ष २०२०-२१ पासून Master of Arts (Expressive Movement Therapy) ही पदव्युत्तर पदवी नव्याने प्रस्थापित करण्यास मान्यता देणेबाबत.

विद्यापीठ अधिकार मंडळाने घेतलेल्या निर्णयानुसार कळविण्यात येते की, आंतरविद्याशाखीय अभ्यास विद्याशाखेअंतर्गत शैक्षणिक वर्ष २०२०-२१ पासून Master of Arts (Expressive Movement Therapy) ही पदव्युत्तर पदवी नव्याने प्रस्थापित करण्यास, त्याच्या आराखड्यास आणि अभ्यासक्रमास (सत्र व श्रेयांक पध्दत) मान्यता देण्यात येत आहे.

सदर अभ्यासक्रम सावित्रीबाई फुले पुणे विद्यापीठाच्या www.unipune.ac.in या संकेतस्थळावर Syllabi या शीर्षकाखाली उपलब्ध करण्यात आला आहे, याची सर्व संबंधितांनी नोंद घ्यावी.

मा. प्राचार्य, सर्व संबंधित संलग्न महाविद्यालये यांना विनंती की, सदर परिपत्रकाचा आशय सर्व संबंधितांच्या निदर्शनास आणून द्यावा.

उपकुलसचिव
(शैक्षणिक विभाग)

प्रत माहितीसाठी व पुढील योग्य त्या कार्यवाहीसाठी:—

१. मा. अधिष्ठाता, आंतरविद्याशाखीय अभ्यास विद्याशाखा
२. मा. प्राचार्य, सर्व संबंधित संलग्न महाविद्यालये
३. मा. संचालक, परीक्षा व मूल्यमापन मंडळ, सावित्रीबाई फुले पुणे विद्यापीठ
४. मा. संचालक, स्पर्धा परीक्षा केंद्र
५. मा. संचालक, (आंतरराष्ट्रीय केंद्र)
६. मा. प्रमुख, विद्यापीठ उपकेंद्र :अहमदनगर, नाशिक.
७. मा. उपकुलसचिव, परीक्षा (१,२)
८. सिस्टीम अॅनालिस्ट डेटा प्रोग्रेसिंग युनिट
९. मा. उपकुलसचिव, शैक्षणिक प्रवेश विभाग
१०. मा. उपकुलसचिव, नियोजन व विकास विभाग
११. मा. उपकुलसचिव (सभा व दफ्तर विभाग)
१२. मा. उपकुलसचिव (परीक्षा—एस.अॅण्ड टी.विभाग)
१३. मा. उपकुलसचिव, (कायदा व तक्रार निवारण विभाग)
१४. मा. उपकुलसचिव, जनसंपर्क अधिकारी
१५. मा. सहा. कुलसचिव, शैक्षणिक पात्रता विभाग
१६. मा. सहायक कुलसचिव (परीक्षा समन्वय विभाग)
१७. मा. सहायक कुलसचिव (गोपनीय कक्ष)
१८. मा. सहायक कुलसचिव (संलग्नता कक्ष)
१९. मा. सहायक कुलसचिव (प्र—कुलगुरू कार्यालय)
२०. मा. कक्षाधिकारी (बहिःस्थ विभाग)

विद्यापरिषद ठराव क्र. — ब ३० पीए/३०/२०२० दि. ०३.११.२०२०
व्यवस्थापन परिषद ठराव क्र. — म : ०९/२८०१२१


(सहायक कुलसचिव)



Savitribai Phule Pune University

(Formerly University of Pune)

Master of Arts (Expressive Movement Therapy) Syllabus

(Choice Based Credit System and Semester System)

Implemented from Academic Year, 2020-21

Faculty of Interdisciplinary Studies

Board of Studies in Physical Education & Teacher Education

SAVITRIBAI PHULE PUNE UNIVERSITY
Master of Arts (Expressive Movement Therapy)
Semester & Credit System

(Academic Year 2020 - 21)
Structure of the course

Objective

1. To develop highly skilled professionals in the field of Expressive Movement Therapy.
2. To master the competencies and skills needed to become professional Expressive Movement therapists.
3. To be sensitive about emerging issues in Physical & Mental Health.
4. To develop in the students an inquiring mind & ability to employ reasoning, rational thinking, critical thinking in the problems & issues relating to the field.
5. To provide opportunity for creativity, self expression & provide information on continued professional growth.
6. To create a regulatory body for Expressive movement Therapy in India and hence uplift the overall standards of professional practice.
7. To host annual conferences and provide opportunities for continuing education with best facilitators from across the world.

Admission requirements:

A candidate who has passed graduation in any field from recognized by UGC will be considered eligible for admission to this course. Examination of Savitribai Phule Pune University or any other statutory university recognized by this university will be eligible for admission to MA-EMT. Provided candidate fulfills all the other conditions required in the admission procedure. Admission will be given on the basis of merit, based on regulations of state government and Savitribai Phule Pune University.

Duration of the program:

The duration of the master's degree program will be of two academic years divided in four semesters. However, in case of failures, the student can complete the program in the 5th / the 6th semester, whichever is applicable.

General Instructions :

- 1. The MA-EMT program consists of four semesters spread over two academic years and 80 credits (20 credits /semester).**
- 2. The entire program will be evaluated for a total of 2000 marks i.e. 80credits.**
3. A student has to successfully complete 80 credits (20 credits/ semester) in a minimum of two years.
4. A student can choose all the 20 courses in the Admitted Institute OR 18 courses in Admitted Institute and 02 courses in any other Department/s OR Institute/College as interdisciplinary courses to complete his MA (EMT).
5. One credit will be equivalent to 15 clock hours of student-teacher contact.
6. The syllabus of the open course may be prepared by the teacher of the Department/Institute which will be approved by the Departmental/Institute committee before the open course is offered by Department/Institute for the respective semester.
7. Details of the theoretical and practical components of each semester are given in the structure of the program.
8. Internal evaluation will follow Continuous Comprehensive Evaluation procedures. Internal evaluation should be done on every credit of each course or minimum two per course as decided by the teacher concerned.

Rules & Regulations

- ❖ The MA (EMT) degree will be awarded to a student who completes a total of 80 credits (5 x 4 =20 credits per semester) in a minimum of two years taking 05 courses per Semester.
- ❖ Each paper will be of 4 credits, the evaluation of which will be decided by the teacher. 04 credits Course will have 100 marks.
- ❖ In some of our courses the credit system per paper might vary depending on course requirement and teacher's discretion. This will need prior verification and permission from the concerned course coordinator.
- ❖ A student may take a minimum of 72 credits and a maximum of 80 credits in his / her Department/Institute.
- ❖ In case a student wishes to take all courses from the Department/Institute of registration he / she can also do so.
- ❖ Eligibility for registering for courses other than the Department/Institute of registration will be decided by the Department/Institute.
- ❖ Each course will have
 - 50 % of marks Externals semester end examination
 - 50 % marks for internal assessment
- ❖ Each core unit will have an Internal (continues) assessment of 50 % of marks and a teacher may select a minimum of two of the following procedures:
 - Written Test
 - Term Paper
 - Mid Term Test
 - Journal / Lecture / Library Notes
 - Seminar Presentation
 - Short Quizzes
 - Assignments
 - Extension Work
 - Practical evaluation

- ❖ To pass a student shall have to get minimum aggregate 40% in each head of passing (i.e. internal assessment and semester end examination) and minimum aggregate 40% marks in each course.
- ❖ Revaluation of the semester end exam answer scripts but not of Internal assessments paper according to Ordinance No. 134 A &B.
- ❖ Internal assessment answer book may be shown to the students Concerned but not the semester - end examination answer scripts.
- ❖ While marks will be given for all examinations, they will be converted into grades. The Semester end and final grade sheets and transcripts will have only grades and grade-points average.
- ❖ To pass a student shall have to get minimum aggregate 40% marks (E and above on grade point scale) in each course.
- ❖ The system of evaluation will be as follows: Each assignment/ test will be evaluated in terms of marks. The marks for separate assignment and the final (semester end) examination will be added together and converted into a grade and later grade point average. Results will be declared for each semester and the final examination will give total marks, grades, grade point average.

<u>Marks</u>			<u>Grade</u>			
80	to	100	O	:	Outstanding	10
70	to	79	A +	:	Excellent	09
60	to	69	A	:	Very Good	08
55	to	59	B+	:	Good	07
50	to	54	B	:	Above Average	06
45	to	49	C	:	Average	05
40	to	44	P	:	Pass	04
00	to	39	F	:	Fail	00
--			Ab:		Absent	00

The formula for conversion of Grade point average (GPA) into the final grade

09.00	-	10.00	-	O
08.50	-	08.99	-	A+
07.50	-	08.49	-	A
06.50	-	07.49	-	B+
05.50	-	06.49	-	B
04.25	-	05.49	-	C
04.00	-	04.24	-	P
00.00	-	03..99	-	F

$$\text{GPA} = \frac{\text{Total Amt. Of Grade Points Earned} \times \text{Credits hrs. for each course}}{\text{Total Credit Hours}}$$

- ❖ If a student misses an internal assessment examination he/she will be given second chance with permission of the teacher concerned.
- ❖ Students who have failed and who have been absent for the entire course may reappear at the semester-end exam. Their internal marks will not change. S/he can also repeat during the 5th / the 6th semester whichever is applicable.
- ❖ The description for each of the grades will be as follows:

<u>Grades</u>	<u>Proposed Norms</u>
O: Outstanding	Excellent Analysis of the topic, (80% and above) Accurate knowledge of the primary material, wide range of reading, logical development of ideas, originality in approaching the subject, neat and systematic organization of content, elegant and lucid style.
A+: Excellent	Excellent Analysis of the topic, (70 to 79%) Accurate knowledge of the primary material, acquaintance with seminal publications, logical development of ideas, Neat and systematic organization of content, effective and clear expression.

A : Very Good

Good analysis and treatment of the topic (60 to69%)

Almost Accurate knowledge of the primary material, acquaintance with seminal publication, logical development of ideas, fair and systematic organization of content, effective and clear expression.

B+:Good

Good analysis and treatment of the topic (55 to59%)

Basic knowledge of the primary material, logical development of ideas, neat and systematic organization of content, effective and clear expression.

B : Above Average

Some important points covered (50 to 54%)

Basic knowledge of the primary material, logical development of ideas, neat and systematic organization of content, good language or expression.

C: Average

Some points discussed (45 to49%)

Basic knowledge of the primary material, some organization, acceptable language or expression.

P: Pass

Any two of the above (40 to44%)

F:Fail

None of the above (00 to39%)

❖ There will be an evaluation of each course by the students at the end of every semester.

Academic integrity and Plagiarism

It is the Department/Institute task to encourage ethical scholarship and to inform students and staff about the institutional standards of academic behaviour expected of them in learning, teaching and research. Students have a responsibility to maintain the highest standards of academic integrity in their work. Students must not cheat in examination or other forms of assessment and must ensure they do not plagiarise.

The Department/Institute has adopted the following definition of Plagiarism:

Plagiarism is the act of misrepresenting as one's original work, the ideas, interpretations, words of creative works of another. These include published and unpublished documents, designs, music, sound, image, photographs, computer codes and ideas gained through working in a group. These ideas, interpretations, words or works may be found in print and / or electronic media.

The following are the examples of plagiarism where appropriate acknowledgement or referencing of the author or source does not occur:

- ❖ Direct copying of paragraphs, sentences, a single sentence, or significant part of a sentence.
- ❖ Direct copying of paragraphs, sentences, a single sentence or significant part of a sentence with an end reference but without quotation marks around the copied text.
- ❖ Copying ideas, concepts, research results, computer codes, statistical tables, designs, images, sounds or text or any combination of these.
- ❖ Paraphrasing, summarization or simply rearranging another person's words, ideas, etc without changing the basic structure and/or meaning of the text.
- ❖ Offering an idea or interpretation that is not one's own without identifying whose idea or interpretations it is.
- ❖ A 'cut and paste' of statements from multiple sources.
- ❖ Presenting as independent, work done in collaboration with others.
- ❖ Copying or adapting another student's original work into a submitted assessment item.

SEMESTER –I - All Courses Compulsory:

- EMT – 101 : Dance and Movement in Health and Healing- I
- EMT – 102 : Dance and Movement Therapy Theory & Practice - I
- EMT – 103 : Movement Observation and Analysis- I
- EMT – 104 : Fundamentals of Research
- **EMT – 105 : Fieldwork and Clinical Supervision (Practical)**

SEMESTER – II - All Courses Compulsory:

- EMT – 201 : Dance and Movement in Health and Healing - II
- EMT – 202 : Dance and Movement Therapy Theory & Practice- II
- EMT – 203 : The Chace Approach and The Dance Legacy of Blanche Evan
- EMT – 204 : Developmental Psychology and Psychopathology
- **EMT – 205 : Internship And Group Supervision (Practical)**

SEMESTER – III

Compulsory Courses:

- EMT – 301 : Dance and Movement in Health and Healing - III
- EMT – 302 : Dance and Movement in Health and Healing- IV
- EMT – 303 : The Spectrum of Creative Art Therapies

Optional Courses: (any two of the following)

- EMT – 304 : Movement Observation & Analysis - II
- EMT – 305 : Ethics, Writing Theory, Documentation, & Treatment Plans
- EMT - 306 : Open Course

SEMESTER – IV

Compulsory Courses:

- EMT – 401: Dance and Movement in Health and Healing- V
- EMT – 402 : Internship and Fieldwork
- EMT – 403 : Research Project

Optional Courses: (any two of the following)

- EMT 404 : Digital Marketing and Branding as an EMT
- EMT 405 : EMT in Special Populations
- EMT 406 : Open Course

External Examination Evaluation pattern

	Type of Questions	Number of questions	Marks
I	Questions based on critical thinking or ability to apply knowledge or Analytical / evaluative questions	Any 2 out of 4 Questions (one on each credit)	5*2=10
II	Essay type question based on ability to expound a theme at length with discrimination & justification	Any 2 out of 4 Questions (one on each credit)	10*2=20
III	Essay type question based on practical application and knowledge e.g. A case study	Any 1 out of 2 Questions	20*1=20
		Total	50

Semester – I – Objective

- Introduction to the field of dance/movement therapy (DMT)
Comparing and contrasting DMT with dance pedagogy and dance as recreation examine the roots of DMT in the art of dance, cultural, indigenous modes of production, and psychology identify basic assumptions of dance/movement therapy grounded in the eastern concept of “body mind” integration
- Embody fundamental elements of dance that cut across all cultures and age groups
- Learn how to use these elements as sources of improvisation and expression
- Learn how to use Laban Movement to observe, describe, and analyze movement
- Identify and expand one’s “Movement Repertoire.”
- Clarify differences between dance grounded in a specific style and non-stylized dance
- Discover the value of listening deeply to music and sound identifies ways recorded music can support, develop, or diffuse a client's feelings.
- Acquire fundamental music-making skills that do not require talent or previous training.
- Compare and contrast the effects in a DMT session of using recorded music, and those of “making music” in the session
- Embody the dying tradition of community folk dance, the popular dances of Bollywood, and the highly trained precision of Indian classical dance.
- Identify elements from Indian dance forms, yoga, and ancient text that may be used or adapted for treatment.
- Introduction to mental health settings for children, adolescents, psychiatric patients, and substance abusers, programs for elders including nursing homes and day treatment programs, hospitals to deal with emotional responses to pain or serious illness, school for children and adolescents with special needs, residential treatment homes for all ages.
- Learn various theories of how the personality is developed within the psyche and influenced by society.

Form a comprehensive picture of development while also comparing the differences and similarities between and among groups and individual people.

EMT – 101 : Dance and Movement in Health and Healing I

Credit –1: Intro to DMT – Origin, Definition, History of DMT

- Definition of DMT
- Origin and History of DMT,
- What are Dance and its roots around the world?
- The tale of Dance in our culture and community.
- Difference between dance therapy and a dance class.
- The body mind connection and its physiological implications.

Credit –2 : Anatomy

- Structure of Body
- Functions and names of Bones
- Functional and names of muscles
- Functions and types of joints
- Function of nervous system and structure.

Credit –3: Muscles and Bones

- Relationship of dance kinesiology and neurophysiology to d/m therapy
- The skeletal system
- The muscular system
- The microscopic structure of the muscular system

Credit 4 : Biomechanics

- Planes and Axis of Movement.
- The physiological support systems
- Body type and biomechanics of dancers
- Movement behaviour
- Wellness for dancers

Reference Books:

1. Levy, F. (2005). Dance/movement therapy: A healing art. AAPERD: Reston, VA.
2. Sandel, S. Chaiklin, S., & Lohn, A. (Eds.). (1993). Foundations of Dance/movement Therapy:
3. Dimon, T., & Brown, G. D. (2011). *The body in Motion: Its Evolution and Design*. Berkley, CA:
4. Kapit, W. and Elson, L (2001). *The Anatomy Coloring Book*. New York: Harper Collins.

EMT – 102 : Dance and Movement Therapy Theory and Practice I

Credit 1:

- Understand and discuss the basic assumptions of dance/movement therapy.
- Compare and contrast five approaches to dance/movement therapy
- Identify the differences and similarities between dance/movement therapy and verbally oriented therapies.
- Compare and contrast the differences and similarities among dance/movement therapy, Dance education and dance as recreation.

Credit 2:

- Build a vocabulary list of new words with a focus on language that can be applied to Movement analysis.
- Identify at least five nonverbal phenomena that characterize his or her movement repertoire.
- Begin building a music library for dance/movement therapy comprised of at least 10 selections

Credit –3

- Understand the Living Dance ~Living Music commitment to keeping the dance in dance/movement therapy.
- Embody the basic elements of Living Dance ~Living Music
- Discuss and embody the Living Music Loop
- Understand the relationships among the basic elements of Living Dance ~Living Music, affect, communication skills, identity development, and locus of control.

Credit 4:

- Discuss Living Dance~ Living Music as theory and Living Dance~ Living Music as practice.
- Read and evaluate research that supports the Living Dance~ Living Music approach to dance/movement therapy.
- Discuss and evaluate the relationship between pedagogy and process.
- Discuss and evaluate the relationships among the basic elements Living Dance ~Living Music and Cultural Humility.
- Learn how to apply the concepts to mental health counselling and other verbally oriented clinicians.

- Examine "The Facilitative Quartet," the kaleidoscope of roles that a dance/movement
- plays and the ways these roles can be applied to other creative arts therapies

Reference Books :

- 1) Levy, F. (2005). Dance/movement therapy: A healing art. AAPERD: Reston, VA.
- 2) Sandel, S. Chaiklin, S., & Lohn, A. (Eds.). (1993). Foundations of Dance/movement Therapy:
- 3) The Life and Work of Marian Chace. Columbia, MD: Marian Chace Memorial Fund of the American Dance Therapy Association.
- 4) Epstein, D. & Altman, N.(1994) The twelve stages of healing: A Network approach to wholeness. San Rafael, Ca: Amber-Allen Publishing
- 5) Epstein, D. (2009). Somato Respiratory Integration Workbook. Longmont, CO: Wise World.

EMT – 103 : Movement Observation and Analysis Part I

Credit 1:

- To provide a thorough introduction to the main categories (Body, Effort, Shape and Space) of Laban Movement Analysis.
- To understand the LMA system as a system of structural and dynamic concepts that both simplifies the understanding of the movement phenomenon and gives appreciation to the complexity of that event; to see analytically and holistically.

Credit 2 :

- To understand the core Laban theoretical principles and selected concepts.
- To promote rich movement experiences and familiarity with Body, Effort, Space and Shape, and to clearly distinguish the differences between those categories.

Credit 3:

- To encourage the professional, personal, and therapeutic experience of the student to be brought to bear on each of the categories, that is, to amplify each LMA category out into daily life.
- To practice observation of movement, through video as well as live examples in the studio.

Credit 4:

- To promote the communication skills, that is, thinking on one's feet, of the students in explaining the differences among the LMA categories as well as what they are observing.
- To provide occasions for the student to experience the interrelatedness of all the LMA categories.

Reference Books:

- 1) Bartenieff, I. (2002). *Body movement: Coping with the environment*. Routledge
- Bradley, K. (2009). *Rudolf Laban biography*. Routledge
- Goldman, E. (2004). *As others see us*. Routledge
- 2) Laban, R. (1950/2011). *Mastery of movement--4th Edition*. Dance Books
- 3) Laban, R. (1966/2011). *Choreutics*. Dance Books
- 4) Moore, Carol-Lynne (2014). *Meaning in motion: Introducing Laban Movement Analysis*.

EMT 104: Fundamentals of Research

Credit – 1 : Basics of Research

- Meaning, Definition, Need and Importance of Research in Physical education and Sports
- Nature and Characteristics of Research and Areas of research in Physical education & Sports
- Formulating Research Problem, sources and steps in locating research problem
- Review of Related Literature – Need and Importance, Sources, Steps in Literature Search, and Evaluating Literature Sources
- Analyzing, Organizing, and Reporting the Literature and Writing references

Credit – 2 : Types of Research

- Types of Research (Introduction): Action Research, Fundamental Research, Applied Research
- Methods of Research in Physical Education:
 1. Historical Research: Historical generalizations in Physical Education, Sources of Data, Internal & external criticism
 2. Experimental Research
 3. Descriptive Research: Causal comparative study, Correlation study, Analytical study, Normative study Developmental Research, Case study, Job analysis, Observation research etc.
- Presenting Perspectives of Research:
 1. Application Perspective, Objective Perspective & Mode of Enquiry Perspective
- Qualitative, Quantitative & Mixed Research Approach.
 1. Difference between Qualitative & Quantitative Research
 2. Procedure in Qualitative Research
 3. Methods of analysing qualitative data
 4. Way of mixing methods

Credit – 3 : Experimental Research

- Experimental and Control Group
- Experimental Designs: Pre-experimental Design, True Experimental
- Design, Quasi experimental Design & Factorial Experimental Design
- Controlling Variables: Independent & Dependent Variables, Confounding Variables, Controlling Variable
- Experimental validity: Threats to internal & external validity

Credit – 4 : **Hypothesis, Data Collection Tools & Research Proposal**

- Hypothesis: Meaning, Definition, Types, and Formulation
- Sampling: The concept of Population, The concept of Sample, Types & Techniques of Sample
- Tools of Data Collection: Psychomotor test, Questionnaire, Opinionnaire, Interview, Observation, Rating Scale etc. Validity & Reliability of Data collection tools
- Ethical Issues in Research: Scientific Dishonesty, Issues of Copyright, Researchers Responsibility, Working with Faculty, and Protecting Human Participants
- Presenting the Research Proposal: Title, Introduction, Statement of Problem, Significance, Objectives of the study, Hypothesis, Assumptions, Delimitations, Limitations, Operational Definitions, Populations, Sampling & Procedure of the study.

EMT – 105 : Fieldwork and Clinical Supervision :

Maintain a journal of your observation & submit to your teacher: (2 CREDITS)

1. Daily Journal Include thoughts and feelings about the readings, in-class movement tasks, class discussions, observations, and your process. This assignment is designed to help you develop a foundation for class discussions and the papers you write for this and other classes.

To this end keep

- (1) a record of the articles' main ideas.
- 2) Your views on what you have read,
- 3) Your views on observing the group you have been assigned.
- 4) A basic need Analysis of the group.

Read a Book related to dance and write a 500 word synopsis of it : (2 Credits)

The book should be about a dancer, or dance or an aspect of dance.

It should be read completely. The synopsis must contain

- 1) your views for/against,
- 2) your understanding of the book and
- 3) your key takeaways.

The synopsis can be submitted via email to the supervising teacher

Semester – II – Objective

- Continue to develop skills in observation and movement analysis.
- Continue to expand one's Movement Répertoire.
- Identify and evaluate the transformational processes in dance/movement therapy
- Discuss the relationships among Dance, Ayurveda, Yoga, and the sacred texts, seeking their similarities and differences to hone in on ways integrate what is unique to Indian culture and best practices in dance/movement therapy from the west.
- Discuss and evaluate the relationship between dance and psychology in DMT. Examine diagnostic tools to highlight the relationships among dance/movement therapy theory and practice, assessment, intervention, and treatment planning
- Practice leading sessions
- Understand and embody the basic elements of Marian Chace's approach to dance therapy
- Discuss the nature of dance in group dance therapy
- Understand individual and group processes in dance therapy sessions
- Describe and evaluate the healing processes in dance therapy
- Compare and contrast the differences and similarities in the ways individual and group processes evolve in Chace sessions and the ways they evolve in Living Dance ~Living Music groups.
- Use anatomically correct actions during dance/movement therapy sessions
- Describe and discuss the influence physiological support systems (cardiovascular, respiratory, and neurological) have on the therapeutic process and performance
- Discuss the ways body type, biomechanics, conditioning exercises and the prevention and care of dance injuries relate to or affect dancers.
- Discuss and evaluate the relationship between dance and psychology in DMT Examine diagnostic tools to highlight the relationships among dance/movement therapy theory and practice, assessment, intervention, and treatment planning
- Understand and embody the basic elements of the Living Dance ~ Living Music approach to dance therapy
- Evaluate western approaches to dance/movement therapy that can work with and within the social fabric of India to create culturally sensitive and culturally empowering treatment for all.
- Learn various theories of how the personality is developed within the psyche and influenced by society.
- Form a comprehensive picture of development while also comparing the differences and similarities between and among groups and individual people.

EMT – 201 : Dance and Movement in Health & Healing II

Credit –1 :

- Relationships among Dance, Ayurveda, Yoga, and the sacred texts of India
- What is Dance History?
- What is Ayurveda and Yoga?
- Basic Principles of Yoga
- Names of the Vedas and Brief description of each
- Hinduism and its connection to spirituality
- Dance is inherently healing

Credit 2:

- Relevance of the Sacred Texts of India to EMT
- Creating a simulation of these texts in a session
- Understanding the chakras another role in Physical, Emotional, Spiritual development of an individual
- Students view of Spirituality and its role in Life

Credit –3:

- Modern/Contemporary Dance: Technique and Improvisation
- A Practical experience from moving from within
- Learn the ability to move individually and in groups using creative imagination
- The use of various body parts as points of initiation of movement

Credit 4:

- Student participates in a live Music and Movement event and draws parallels of this experience into therapy.
- The use of Poetry, literature, Art pieces, Performances to inspire the students movement repertoire.

Reference Books :

- 1) *History of Dance: An Interactive Arts Approach* : Gayle Kassing ; Human Kinetics, 2007
- 2) *Moving History/Dancing Cultures*:AnnDils, Ann Cooper Albright
Wesleyan University Press, 19-Oct-2001

EMT – 202: Dance and Movement in Theory & Practice II

Credit 1:

- understand the relationships and the differences among theory and methodology in dance/movement therapy (DMT)
- Evaluate the role psychology plays in dance/movement therapy.
- Discuss the effect current research in neuroscience has had on DMT.
- build and evaluate a theory of DMT that assumes that dance is inherently healing

Credit 2:

- will practice leading DMT sessions, examine and evaluate nonverbal methods of assessment,
- begin to apply the theory and practice of dance/movement therapy to treatment planning and the formulation of incremental, measurable dance/movement therapy objectives
- discuss a dance/movement therapist's clinical, ethical, and legal responsibilities

Credit 3 :

- Study group processes in Living Dance ~ Living Music
- understand the relationships and the differences among theory and methodology in dance/movement therapy (DMT)
- evaluate the role psychology plays in dance/movement therapy.
- discuss the effect current research in neuroscience has had on DMT.
- build and evaluate a theory of DMT that assumes that dance is inherently healing

Credit 4:

- will practice leading DMT sessions
- examine and evaluate nonverbal methods of assessment,
- begin to apply the theory and practice of dance/movement therapy to treatment planning and the formulation of incremental, measurable dance/movement therapy objectives
- discuss a dance/movement therapist's clinical, ethical, and legal responsibilities

Reference Books :

- 1.Sandel, S. Chaiklin, S, & A, Lohn, (Eds.). (1993). Foundations of Dance/movement Therapy: The Life and Work of Marian Chace. Columbia, MD: Marian Chace Memorial Fund of the American Dance Therapy Association.
- 2.Levy, F. (2005). Dance/movement therapy: A healing art. AAHPRD: Reston, VA.
- 3.History of Dance: An Interactive Arts Approach : Gayle Kassing ; Human Kinetics, 2007
- 4.Moving History/Dancing Cultures:AnnDils, Ann Cooper Albright
- 5.Wesleyan University Press, 19-Oct-2001

DMT – 203: The Chace Approach and The Dance Legacy of Blanche Evan

Credit 1:

- Follow Evan’s organic development from dancer/choreographer to creative dance teacher to dance/movement therapist for the “Normal Neurotic”.
- Revisit the power of dance as a human, expressive tool.
- Clarify the relationship and differences between creative dance and dance therapy.

Credit 2:

- Experience and understand Functional Technique as a comprehensive, sequential, objective, “unstylized” system of body work, essential to Evan’s methods.
- Begin to integrate elements of the above to current work and varied populations where appropriate.
- Apply Evan’s methodology to 21st Century dance therapy with attention to her emphasis on the individual, social and global spheres.

Credit 3:

- Breathing as a Tool in Psychotherapy
- Breathing Techniques as a Medical Intervention
- Touch as an Intervention

Credit 4:

- Integrating kinaesthetic sensing, alternative breathing patterns, and dance movement elements of Living Dance~Living Music
- The relationships among the SRI stages 4-7, personal power, parts that have been split off, release, catharsis, and eastern concepts such as chi.
- Combining SRI, kinaesthetic sensing, and the Living Dance~Living Music approach to authentic movement as a source for heightened self-awareness, expression, and identity development.

Reference Books:

1. Benov. R. (1991). *Collected works by and about Blanche Evan*. USA: Blanche Evan Foundation.
2. Epstein & Altman

EMT 204 : Developmental Psychology and Psychopathology

Credit 1:

- Stages of Development
- Role of development in Personality
- Psychopathology - Details on various mental health disorders like
- Dementia, Alzheimer's , Schizophrenia, Anxiety, Depression, BPD,
- Details on DSM 5

Credit 2:

- Core Mental Health Issues
- Defining mental health
- Clusters of psychological difficulties
- Psychoanalysis & the Unconscious

Credit 3:

- Sigmund Freud (1856 – 1939)
- Carl Jung (1875-1961)
- Individual Psychology
- Alfred Adler (1870-1937)
- Phenomenology & Humanism
- Carl Rogers (1902-1987)

Credit 4:

- Interpersonal Psychology
- Harry Stack Sullivan (1892-1949)
- Developmental Theory
- Erik Erikson (1902-1994)

Reference Books :

1. Fleming, J.S. (2015). Erikson's Psychosocial Developmental Stages. REVISTA DE PSICOTERAPIA, 26,
2. 123-131.
3. Watts, R. E. (2014). ADLER'S INDIVIDUAL PSYCHOLOGY: THE ORIGINAL POSITIVE PSYCHOLOGY.
4. Dance movement therapy: Theory and Practice (1992). H.Payne (Ed.)Routledge
5. Morgan, J. H. (2014). The Interpersonal Psychotherapy of Harry Stack Sullivan: Remembering the
6. Legacy. Journal of Psychology and Psychotherapy, 4-6.
7. Facilitating Client Development in a Multicultural Society (2014, 8th Ed.). Brooks/Cole, CengageLearning.

EMT 205 : Internship and Group Supervision

Credit 1:

Student is expected to visit allocated agencies for observation, collect data, collate it, create a journal entry and supervision tracking form. Student will also start some basic facilitation of groups and will be offered group supervision for the same.

Credit 2:

Submit a journal of your case studies
(minimum 5 cases - describe the Need analysis, Movement Observation Analysis and Treatment protocol you think appropriate)

Credit 3 :

Student must attend cultural dance, drama music, art event and create any one of the following :

- A 600-800 word essay description of their observation at the event and parallels they draw from that to their study of Dance Therapy.

Credit 4:

- A Video Essay of 15 minutes which describes which event , why they chose it and of their learning's and the parallels they can draw to that and the basic assumptions of DMT

SEMESTER III - Objectives

- Examine and embody theories of infant, child, and adolescent development including psychoanalysis, object relations, attachment theory, and neurobiology.
- Assess and develop approaches to DMT that can be applied to theories of infant, child and adolescent development.
- Learn how to build therapeutic movement relationships with youth struggling with affective, cognitive, developmental, physical, and behavioral challenges.
- Begin learning how to develop and write DMT goals and objectives.
- Practice using music, props, and other creative therapies to enhance the dance/movement therapy experience for youth.
- Compare and contrast creative dance and dance/movement therapy.
- Identify the differences and similarities between working with children and adults.
- Follow Evan's organic development from dancer/choreographer to creative dance teacher to dance/movement therapist for the "Normal Neurotic".
- Revisit the power of dance as a human, expressive tool.
- Clarify the relationship and differences between creative dance and dance therapy.
- Experience and understand Functional Technique as a comprehensive, sequential, objective, "unstylized" system of body work, essential to Evan's methods.
- Apply Evan's methodology to 21st Century dance therapy with attention to her emphasis on the individual, social and global spheres.
- Identify and embody ways dance/movement therapy can foster culturally rich relationships that foster social justice and are open to the needs of all.
- Become familiar with basic concepts in neuroscience that apply to DMT.
- Become familiar with the movement patterns contained in the KMP and understand the developmental progression and the psychological significance of these patterns.
- Have an understanding of the KMP theory and its unique concepts as well as the theoretical frameworks which can be applied to it.
- Begin applying the KMP to clinical work (in areas such as assessment, treatment planning, therapeutic intervention, and evaluation of treatment progress).
- Work with the other creative arts therapies and assess how they may enhance or diffuse dance/movement therapy processes.
- Learn research methods that are specifically designed to ask, study, and evaluate research questions that relate to the arts.
- Learn and practice verbal helping skills.
- Use verbal helping skills while leading sessions and simultaneously engaging nonverbal helping skills such as kinesthetic empathy.

EMT 301: Dance and Movement in Health and Healing - III

Credit 1:

- Examine and embody theories of infant, child, and adolescent development including psychoanalysis, object relations, attachment theory, current categories of study, and neurobiology.
- Assess and develop approaches to DMT that can be applied to theories of infant, child and adolescent development.

Credit 2:

- Learn how to build therapeutic movement relationships with youth struggling with affective, cognitive, developmental, physical, and behavioral challenges.
- Begin learning how to develop and write DMT goals and objectives.
- Practice using music, props, and other creative therapies to enhance the dance/movement therapy experience for youth.

Credit 3:

- Compare and contrast creative dance and dance/movement therapy.
- Identify the differences and similarities between working with children and adults.

Credit 4:

- Select a diagnosis from the list of childhood disorders described in the DSM V. Look for language that reflects movement, paralanguage, or other forms of nonverbal behavior. Bring that information to class.

Reference Books :

1. Greenspan, S. & Wieder, S. (1998).
2. *The child with special needs: Encouraging intellectual and emotional growth.* Merloyd Lawrence, Perseus Book Group: USA..
3. Winnicott, D. (1971, 2005).
4. *Playing and reality.* Routledge, New York, NY

EMT 302: Dance and Movement in Health and Healing- IV

Credit 1 : DMT and the Social Outreach and Development Sampoornata Model

- The history of Kolkata Sanved
- What is Trauma? Types of Trauma
- Importance of Social Outreach Programs and Sustainability.

Credit 2 :

- Who is a survivor?
- How to assess your Survivor?
- The basis of Sampoornata Model.
- A typical session plan

Credit 3 :

- How to Plan a DMT session in various settings
- Sohini Chakraborty's life and Work with DMT and Survivors
- Create your own Sessions - Warm - up, Body, cool down

Credit 4 :

- How to Do a Needs Analysis
- How to get funding for your project
- How to do research in Sampoornata Model

Reference Books :

<https://kolkatasanved.org/category/resources/>

EMT 303: The Spectrum of Creative Art Therapies

Credit 1:

- Metaphors in Movements
- What are metaphors?
- How we use metaphors in language?

Credit 2:

- Types of metaphors
- How movement is a metaphor?
- How to understand the metaphors in Movement?
- Unlock the inner potential by activating each Chakras through Movements, Postures, Bio energetic exercises, Breathing techniques and Meditation.

Credit 3:

- Introduction to Chakras.
- Physically learning how to activate Chakras through movements.
- Introduction to Nadis, Kundalini.
- Learning to access the Core.
- Learning vibrational hymns relevant to Chakras.
- Learning various breathing techniques related to Chakras.
- Learning Bioenergetics of each Chakras.
- Learning elements relevant to Chakras.

Credit 4:

- Integrating sound, colours and voice to movements to activate Chakras.
- Learning to open blockages through movements.
- Learning about Vayus.
- Self-exploration through experiential work.

Reference Books :

1. Chakras and Yoga, Wheels of body, Chakra
2. balancing by Anodea Judith
3. Metaphors we live by , by George Lakoff,
4. Work by Andrew Austin

EMT 304: Movement Observation & Analysis - II

Credit 1

- Become familiar with the movement patterns contained in the KMP and understand the developmental progression and the psychological significance of these patterns.
- Have an understanding of the KMP theory and its unique concepts as well as the theoretical frameworks which can be applied to it.

Credit 2:

- Introduction to the KMP and the Basic Concepts Underlying It
- Tension Flow Rhythms Friday
- Tension Flow Rhythms Thursday
- Tension Flow Attribute
- Begin applying the KMP to clinical work (in areas such as assessment treatment planning therapeutic intervention, and evaluation of treatment progress).

Credit 3:

- Pre-efforts Thursday
- Efforts Friday
- Bipolar Shape Flow Thursday
- Unipolar Shape Flow Friday
- Shaping in Directions & Shaping in Planes

Credit 4:

- Integration & Synthesis of the Systems (Affinities & Clashing)
- KMP application to DMT Friday
- Review, Questions & Closure

Reference Books :

KestenbergAmighi, J., Loman, S., Lewis, P., and Sossin, K.M., (1999). The meaning of movement: Developmental and clinical perspectives of the Kestenberg Movement Profile. Amsterdam,Netherlands: Gordon Breach Publishers.

EMT 305 : Ethics, Writing Theory, Documentation, & Treatment Plans

Credit 1:

- Understand Ethics in context to the current scenario in EMT.
- How to Write an assessment plan and create appropriate documentation for medico-legal purposes.
- Ethical Codes, Ethical Decision Making, Duty to Warn
- Ethics—Impact on theory building, assessment, and treatment and Touch

Credit 2 :

- Identify and present her current theoretical framework of Expressive movement therapy both orally and in writing.
- Document and analyze dance/movement therapy sessions in relation to her current theoretical frameworks.

Credit 3:

- practice writing assessments, treatment plans and discharge summaries based on dance/movement therapy theory and practice.
- understand the ethical and legal issues in dance/movement therapy, counseling and psychotherapy.

Credit 4:

- Embody, discuss and evaluate ethical decision making.
- Discuss and evaluate ethical principles such as confidentiality, informed consent, dual relationships, and "body politics."

Reference Books :

Sandel, S. Chaiklin, & A, Lohn Eds. (1993). Foundations of dance/movement therapy: The life and work of Marian Chace. Columbia, Maryland: The Marian Chace Memorial Fund.

Zuckerman, E. (2010). Clinician's Thesaurus, 7th Edition: The guide to writing interviews and psychological reports. NY: The Guilford Press.

EMT 306 : Open Course

The faculty of open providers for presentation of a faculty members of current research or specialized academic interest. The title and syllabus will be framed by the faculty member. The course will be given on approval by the departmental / Institute / college committee.

SEMESTER IV - Objectives

- Identify and present current theoretical framework of dance/ movement therapy both orally and in writing.
- Document and analyze dance/movement therapy sessions in relation to current preferred theoretical frameworks.
- Practice writing assessments, treatment plans and discharge summaries based on dance/movement therapy theory and practice.
- Understand the ethical and legal issues in dance/movement therapy, counseling and psychotherapy.
- Describe and evaluate the roles spoken language and nonverbal communication play in word-oriented groups, activity-based groups, and creative arts therapy groups.
- Describe the differences between dance/movement therapy and the other creative arts therapies.
- Describe *The Facilitative Quartet* and discuss the roles of the dance/movement therapist.
- Identify and evaluate ways in which nonverbal methods of assessment and intervention employed in dance/movement therapy can enhance verbally oriented and activity-based groups.
- Identify and evaluate ways techniques employed in verbal and activity-based groups can amplify process in dance/movement therapy and other creative arts therapies.
- Compare and contrast processes involved in verbal empathy with processes involved in kinesthetic empathy.
- Examine and evaluate concepts drawn from verbally oriented approaches and dance/movement therapy that foster communication between therapist and members and member-to-member communication.
- Evaluate the pros and cons of integrating verbal and nonverbal modes of communication in group therapy.
- Write progress notes that discriminate between content and process.
- Identify the needs of a range of populations
- Lead dance/movement therapy/Living Dance~Living Music groups with a range of populations
- Compare and contrast dance/movement therapy with groups and dance/movement therapy with individuals.
- Practice dance/movement therapy with individuals
- Plan ways to advocate for the field of dance/movement and for yourself as a dance/movement therapist
- Learn how to construct and work with Kestenberg Movement Profiles
- Present a research project that evaluates a question related to dance/movement therapy and write a "research article" in APA format that you could submit to a journal if you so choose to do so.

EMT 401 : Dance and Movement in Health And Healing - V

Credit 1 : Field Visits

- Blind School
- Orphanage
- De-addiction Centre

Credit 2 :

- Geriatric care
- Psychiatric Care centre

Credit 3:

- Student will document each of these visits and will be asked to facilitate and create treatment plans for the same.

Credit 4:

- Students will also be asked to curate Appropriate playlists and gather / make necessary props.

EMT 402 : Internship and Field Work(Practical)

Credit 1 :

Here the student will be referred to a posting for Internship.

Kind of Internship Postings : NGO's, Psychiatric Centers, Counselors, Geriatric centers, Rehabilitation Homes, Schools, Corporates.

Credit 2 :

The student must complete 75h hours of Internship at such a centre.

Credit 3:

They must Create a detailed Internship Supervision Tracking form which is attached herewith.

The student must submit this form at the end of Internship to consider it complete.

The primary duty during internship should be to Create a detailed Assessment of the facility and the. NEEDS ANALYSIS of the Group.

Credit 4 :

After which they must create a Treatment plan with short term and long term goals.

The Student must be supervised by a faculty of the program for a minimum of 5 hours in person and 10 hours via online supervision with short term and long term goals.

o Internship and Supervision Tracking Form						
	Descri ption	o Date	o Date	o Date	o Date	Date
	o 1:1 Session					
	o On- Site					
	o Telephonic					
	o Post session Discussions					
	o Mail					
	o Online Consultation					
	o Group Session					
	o On Site Pre session					
	o On site Post session					
	o Off Site					
	o Telephonic					
	o Online Consultation					
	o Total Hours					
	o Signature					

The Student must be supervised by a faculty of the program for a minimum of 5 hours in person and 10 hours via online supervision.

EMT 403: Research Project

The Topic and the plan of the research project / Dissertation is to be decided in consultation with the faculty member and is executed on approval by the Departmental / college / institute committee. Every candidate should follow all the guidelines given in the research report format given in the appendix of this document.

EMT 404 : Digital Marketing and Branding as an EMT

Credit 1:

- What is Marketing ?
- Definition and Scope in EMT
- What is Branding ?
- Definition and Scope in EMT
- How to create a Marketing strategy for your product, service ?
- Current Marketing channels

Credit 2:

- How to measure my Marketing efforts
- How to Plan for marketing
- Digital Marketing Trends
- Benefits and Ill-effects of Digital Presence

Credit 3 :

- How to Create your Brand Identity
- Brand Making Includes - Name, Logo, Colours, Placement and Population.
- Branding for a person or product or service - similarities and differences

Credit 4 :

- Creating a personal Brand Vision
- Creating a Marketing strategy for my Brand

Reference Books :

- Digital Marketing for Dummies By Ryan Deiss and Russ Hennesberry, 2017
- Building a StoryBrand: Clarify Your Message So Customers Will Listen ,Book by Donald A. Miller

EMT 405 : EMT IN SPECIAL POPULATIONS

Credit 1:

- Application for DMT in all age groups and Special Needs Populations Physically Challenged,
- Psychiatric challenges, Eating disorders, Elders, medical issues.
- Conduct DMT Group Sessions in Various Settings.

Credit 2:

- Pathologies of Paediatric and Geriatric age groups - Physical and Psychological.
- Interventions for Various Pathologies.
- Lifestyle Diseases and their causes .
- What is Diabetes and Hypertension
- Causes
- Physiology
- Systemic Ill-effects
- Management

Credit 3:

- What Is Stress
- Causes
- Physiology
- Systemic Ill-effects
- How to Manage Stress

Credit 4:

- What is Addiction ?
- Causes ?
- Types of Addictions
- Systemic Ill-effects
- Management

Text : Pathology: The Big Picture

Walter L. Kemp, Dennis K. Burns, Travis G. Brown

Lifestyle Diseases BODY BURDEN : State of India's Health Paperback – 1 January 2017

EMT 406 : Open Course

The faculty of open providers for presentation of a faculty members' of current research or specialized academic interest. The title and syllabus will be framed by the faculty member. The course will be given on approval by the departmental / Institute / college committee.

Appendix A

Research Report Format Guidelines for M.DMT.

The student should use the following guidelines for thesis/dissertation.

- ✓ **Language:** English and Marathi are acceptable. If candidate is writing in English then Quotations in languages other than English must require a translation and if Marathi then quotations in language other than Marathi must require a translation. Thesis written in Marathi Language must have two abstracts, one in Marathi and other one in English and for Dissertation/thesis written in English Language must have abstract in English only.
- ✓ **Paper:** The thesis must be printed on good quality, A4 Size (8.27" x 11.69"), white paper (Executive bond) on both sides of the paper. Photographs and other special figures or tables may be printed on photographic quality paper. Oversize or undersize pages (e.g., maps/Drawings) can be included but will not be bound into the thesis— they will be placed in a pocket at the back of the thesis.
- ✓ **Margins:** Left-hand margins should be 38 mm (1.5") wide, to facilitate binding. All other margins should be well defined at approximately 25 mm (1"). Text alignment should be justified.
- d. **Font:** For the main body of the text, a standard, easily legible, 12-point font is preferred (e.g., Times New Roman) although for some font styles (e.g., Arial or Helvetica) 11-point may be acceptable. For Marathi a 16- point font is preferred (eg. Shree lipi). Condensed type is not acceptable. Chapter titles and section (sub) headings may be in a different style and should stand out clearly from the text. Text styles and title/(sub)heading styles should be consistent throughout the thesis, except that 11or 12- point font consistent with the thesis text may be used in the table of contents. The thesis must be printed in black ink; printing should be laser or better quality.

• Title	• Marathi	• English
• Chapter Heading	• 16/18 Bold	• 14 Bold
• Headings	• 16 Bold	• 14 Bold
• Sub Headings	• 14 Bold	• 12 Bold
• Body Text	• 14	• 12

- ✓ **Page Numbers:** All pages must be numbered in sequence. There must be no missing, blank, or duplicate pages.
 - The page numbers in the preliminary material are to be in lower case Roman numerals, centered at the bottom of the page, except for the title page, which is not numbered. Minimum font sizes 12-point and must be consistent throughout the text.
 - The page numbers in the main part (all text pages) are to be numbered consecutively with Arabic numerals.
 - Placement of page numbers is as follows: Assign page numbers for the first page of each chapter, bibliography, and title page but do not print the number. Number should be placed ½ inch from top of page and aligned with right margin.
- ✓ **Line Spacing:** 1.5 for text; exceptions are noted below.
- ✓ **Printing:** Preliminary pages to be printed on one side of the page and Body of the Thesis on both sides of the pages. Every new chapter should start on right hand sidepage.
- ✓ **Table of Contents:** The thesis must contain a complete table of contents. Individual entries (titles, headings, etc.) that extend onto more than one line should be single-spaced; line spacing of 1.5 should be maintained between entries. For clarity, chapter titles and (sub) headings should be in 12point font regardless of their font size in the main body of the text. Page numbers listed in the table of content should be aligned at the right-hand side of the page.
- ✓ **List of Illustrations/Figures and/or Tables** (if applicable): Individual entries (titles, captions, etc.) that extend onto more than one line should be single-spaced, but line spacing of 1.5 should be maintained between entries. The lists should include any material inserted in a back pocket.

- ✓ **Abstract:** The thesis must contain an abstract. This should occupy a single page, and may be single-spaced, if necessary. There should be no illustrations or footnotes. Students are advised that, due to space limitations shorten abstract to minimum 350words.
- ✓ General sequence to be followed in the research dissertation is as follows:
 - Title Page
 - Certificate of the Guide
 - Statement/Declaration by the Candidate
 - Acknowledgement (Not more than TWO pages)
 - Abstract
 - Table of Contents
 - List of Tables(if applicable)
 - List of Figures(if applicable)
 - Body of Thesis
 - Bibliography
 - Appendix (If Applicable)
 - Vita(optional)

Apply indices and other Supplementary Material

- ✓ **General:** Apply indices may include survey forms, or any other supplementary material excluding data. Content and format should be in accordance with discipline practice.
- ✓ **Copyright Permission:** Where a thesis includes copyrighted material (e.g., publications), copyright permission letters should be included as a separate appendix. Reprints may be included in the appendices, provided copyright permission is obtained.

Appendix B (Faculty Details)

Faculty Qualification and Requirement:

The faculty should have minimum 2 years experience in the field of teaching. The said faculty should have previous experience in the field of Dance and Psychology or Human Behavioural sciences.

The Faculty must also have extensive experience as a Dance professional, should have exposure to multiple genres and techniques of dance.

(At least 2-3)

The Faculty should be an expert in their field and have the ability to carry out assessments for the aforesaid course being conducted.

Faculty with a bent for research based practice and should have attended and presented their work at conferences.

Faculty should also have prior experience in the teaching profession.

Appendix C (Infrastructure Details)

Sr. No	Particulars	Quantity/Area
1	Classroom	1 for 1 st year (1000 sqft) with a wooden/pvc floor or carpet. The classroom/studio should not have a pillar in the middle
2	Classroom	1 for 2 nd year (1000 sqft) with a wooden/pvc floor or carpet. The classroom/studio should not have a pillar in the middle
3	Mirror	2 (6*3)
4	Low sitting chairs	16 (8 in each classroom)
5	music system/ Bluetooth Speaker	2
6	Laptop and Projector	2
7	Wifi if available	



Low sitting chairs/ mats

Appendix D – (Fees Details)

Proposed fees for M DMT – For 1st Year & 2nd year

Sr. No.	Particulars	Proposed Fees In Rs.
2.	Tuition Fees	100000/-
3.	Library	5000/-
4.	Computerization Fee	15000/-
5.	Development Fees	25000/-
6.	Registration Fees	3000/-
7.	Examination & Tutorial	2000/-
	Total Fees Per Student & Per Year	1,50,000/-

Fees will be same for all Indian students.

For foreign student's fees will be 3, 00,000/-per year.
