

**Department of Performing Arts  
Banasthali Vidyapith, Banasthali**

Minutes of the meeting of the Board of Studies in Music and Dance held on 2<sup>nd</sup> May, 2016 at 2.00 p.m. in Conference Hall, Sur Mandir, Banasthali Vidyapith.

**Present**

Prof. Mallika Banerjee	-	External Member
Prof. C.L. Verma	-	Special Invitee
Prof. Sharmila Tailor	-	Internal Member
Prof. Kinshuk Srivastava	-	„ „
Prof. Neelam Pareek	-	„ „
Dr. Sujit Deogharia	-	„ „
Dr. Santosh Pathak	-	„ „
Dr.Neha Joshi	-	„ „
Dr.Aishwarya Bhatt	-	„ „
Dr. Ankit Bhatt	-	„ „
Dr. Vandana Sharma	-	„ „
Smt. Manju Bala Shukla	-	„ „
Dr. Vandana Chaubey	-	„ „
Dr. Pranjal Kaushal	-	„ „
Smt. Ansuiya Devi	-	„ „
Sh. Zafar Khan	-	„ „
Prof. Ina Shastri	-	Convener

**Note :-** Dr. Arun Mishra, Prof. Kumkum Dhar, Dr. Shruti Bandhopadhyay (External member) and Ms. L. Gyaneshwari Devi (Internal member) could not attend the meeting.

1. The Board confirmed the minutes of its last meeting held on 15<sup>th</sup> March, 2012 and 11<sup>th</sup> March, 2012.
2. The Board up-dated the existing panel of examiners for each examination inclusive of U.G., P.G. and M.Phil keeping in view the Bye-law 15.3.02 of the University. Board has updated the panel of examiners by indicating the specialization of the person concerned and the panel of examiners has prepared classwise/paperwise for each practical and theory paper separately.
3. The Board reviewed the courses of study and scheme of examinations for the following examinations & few changes has been made in the syllabi (**Annexure –I**).

The Board recommended introduction of new program M.A. (Kathak) **Annexure (III)**.

**I- B.A. Music Examination:**

- i. First Semester Examination, December, 2016
- ii. Second Semester Examination, April/May, 2017
- iii. Third Semester Examination, December, 2017
- iv. Fourth Semester Examination, April/May, 2018
- v. Fifth Semester Examination, December, 2018
- vi. Sixth Semester Examination, April/May, 2019

**II- M.A. Music Examination:**

- i. First Semester Examination, December, 2016
- ii. Second Semester Examination, April/May, 2017
- iii. Third Semester Examination, December, 2017
- iv. Fourth Semester Examination, April/May, 2018

**III. M.Phil Music Examination:**

- i. First Semester Examination, December, 2016
- ii. Second Semester Examination, April/May, 2017

**IV. Certificate Course in Music (Vocal/Instrumental)**

- i. Prathama Examination, 2017
- ii. Madhyama Examination, 2017

**VI. Visharad Examination Music (Vocal/Instrumental)**

- i. Part I Examination, 2017
- ii. Part II Examination, 2018
- iii. Part III Examination, 2019

4. The Board evaluates the reports received from the examiners of different examination and found them satisfactory.
5. The Board evaluated the question papers of periodical tests and Annual examinations of last one year and found that most of the questions were satisfactory, up to the mark from the syllabus, and knowledge based. However, the Board suggested that, music being a subject of performance, the question papers should be more skill, application and understanding based and recommended that the syllabus which is to be send to the examiner for paper setting should be the related semester.
6. The Board has suggested panel of experts for Board of Studies.

**Annexure –II**

The meeting ended with a vote of thanks to the Chair.

## Annexure –I

### Changes in the Scheme of examination B.A. & M.A. (Music Vocal)

Existing Syllabus	Proposed Syllabus	Remarks
<b>B.A. II Semester (Theory)– Literature of Indian Classical Music-II</b>		
<b>Unit-I</b> <b>b)</b> Comparative study of That and Raga – <b>Prescribed Ragas -</b> Bhairav, Bihag, <b>Asawari</b> , Kafi, Durga	<b>Unit-I</b> <b>b)</b> Comparative study of That and Raga – <b>Prescribed Ragas -</b> Bhairav, Bihag, <b>Shankara</b> , Kafi, Durga	दिये गये रागों में तुलनात्मक अध्ययन सम्भव नहीं है क्योंकि तुलनात्मक अध्ययन समप्रकृति के रागों का ही सम्भव है अतः आसावरी के स्थान पर शंकरा राग सम्मिलित किया गया है।
<b>B.A. III Semester (Theory)– Literature of Indian Classical Music-III</b>		
<b>Unit-II</b> <b>b)</b> Comparative studies of Swaras of north and south Indian music  <b>Prescribed Ragas -</b> Bageshree, Bhimpalasi, Khamaj, Jaunpuri, <b>Shankara</b>	<b>Unit-II</b> <b>b)</b> Comparative study of Swaras and <b>Thaats</b> of north and south Indian music  <b>Prescribed Ragas -</b> Bageshree, Bhimpalasi, Khamaj, Jaunpuri, <b>Asawari</b>	स्वर के साथ-साथ थाट को सम्मिलित किया गया है।  शंकरा राग के स्थान पर आसावरी को सम्मिलित किया गया है।
<b>B.A. IV Semester (Theory)– Literature of Indian Classical Music-IV</b>		
<b>Unit-I</b> <b>b)</b> Theory of "Melas" and Janya Ragas, 72 Melas of Pt. Vyankatmakhi  <b>Unit-V</b> <b>b) – (ii)</b> Functions of Music  <b>Prescribed Ragas -</b> Darbari Kanhara, Malkauns, Des, Tilak Kamod, Bhairvi	<b>Unit-I</b> <b>b)</b> System of 72 "Melas" of Vyankatmakhi  <b>Unit-I</b> <b>b) – (ii)</b> Vocational opportunities in Music  <b>Prescribed Ragas -</b> Darbari Kanhara, Malkauns, Des, Tilak Kamod, Bhairvi, <b>Chayanat</b>	जन्य राग नहीं होने चाहिए क्योंकि कर्नाटक संगीत के 72 मेल के जन्य राग बताना कठिन है अतः पाठ्यक्रम में केवल 72 मेल ही रखे गये हैं।  To add more weight to the syllabus  नया राग सम्मिलित किया गया है।
<b>B.A. V Semester (Theory)– Literature of Indian Classical Music -V</b>		
<b>Prescribed Ragas -</b> Hindol, Kamod, Bahar, Kedar, Shuddha Kalyan, Miyan Malhar	<b>Prescribed Ragas -</b> Hindol, Kamod, Bahar, Kedar, Shuddha Kalyan, Miyan Malhar,	नया राग सम्मिलित किया गया है।

	Pooriyadhanashree	
<b>B.A. VI Semester (Theory)– Literature of Indian Classical Music- VI</b>		
<b>Prescribed Ragas –</b> Sohani, Multani, Patdeep, Hamir, Todi, Jaijaiwanti	<b>Prescribed Ragas –</b> Marva, Multani, Patdeep, Hamir, Todi, Jaijaiwanti, Poorvi	सोहनी के स्थान पर मारवा व एक नया राग पूर्वी सम्मिलित किया गया है।
<b>M.A. (Music Vocal) I Semester (Theory)– Principles of Music</b>		
<b>Section –II</b> a) Detailed study of Karnatki Taal Paddhati – main 7 Taals, Formation of 35 Taals on the basis of change in Matras of "Laghu"  b) Voice culture	<b>Section –II</b> a) Detailed study of Karnatki Taal Paddhati – main 7 Taals, Formation of 35 Taals on the basis of change in Matras of "Laghu"  b) Voice culture  c) Techniques of playing your instrument	To add more weight to the syllabus
<b>M.A. (Music Vocal) I Semester (Practical) Paper – III, IV</b>		
14. Hemant	14. Gorakh Kalyan 15. Bhinna Shadaj	Replace and add
<b>M.A. (Music Vocal) III Semester (Practical) Paper – III, IV</b>		
<b>Total 14 Raag</b>	15. Pooriya Dhanashree	Add new Raag
<b>M.A. (Music Vocal) IV Semester (Practical) Paper – III, IV</b>		
<b>Total 14 Raag</b>	15. Gawati	Add new Raag
<b>M.A. (Music Vocal) IV Semester (Theory)– Aesthetics and Culture of Music - Part-II</b>		
<b>Section – I</b> a) Functions of Music  b) Role of Music in Indian culture with special reference to Philosophical and devotional aspect of Music	<b>Section – I</b> a) Importance of Music in human life  b) Role of Music in Indian culture with special reference to Philosophical and devotional aspect of Music	To add more weight to the syllabus
<b>M.Phil I to III Semester Syllabus enclosed</b>		

## Changes in the Scheme of examination Diploma in Music (Visharad)

Existing Syllabus	Proposed Syllabus	Remarks
<b>विशारद प्रथम – सैद्धान्तिक (गायन/वादन)</b>		
इकाई – 4 (अ) पाठ्यक्रम के किन्हीं चार रागों का संक्षिप्त परिचय। निर्धारित रागों – आसावरी, बागेश्री, केदार, वृन्दावनी सारंग, देस, जौनपुरी।	इकाई – 4 (अ) पाठ्यक्रम में निर्धारित रागों का संक्षिप्त परिचय। निर्धारित रागों – आसावरी, बागेश्री, केदार, वृन्दावनी सारंग, देस, जौनपुरी।	रागों में से विकल्प (option) को हटा दिया गया है।
<b>विशारद द्वितीय – सैद्धान्तिक (गायन/वादन)</b>		
इकाई – 4 (ब) निर्धारित रागों में से चयनित किन्हीं चार रागों में से किन्हीं एक राग में छोटा ख्याल अथवा द्रुतगत की स्वरलिपि।  नोट : निर्धारित रागों – मालकौंस, जयजयवन्ती, मियाँमल्हार, बहार, शंकरा, तिलककामोद, मारवा (कोई चार)।	इकाई – 4 (ब) पाठ्यक्रम में निर्धारित रागों में से किन्हीं एक राग में छोटा ख्याल अथवा द्रुतगत की स्वरलिपि।  नोट : निर्धारित रागों – मालकौंस, जयजयवन्ती, मियाँमल्हार, बहार, शंकरा, तिलककामोद, मारवा।	रागों में से विकल्प (option) को हटा दिया गया है।
<b>विशारद तृतीय – सैद्धान्तिक (गायन/वादन)</b>		
इकाई – 3 (अ) पाठ्यक्रम के निर्धारित रागों में से किन्हीं पांच रागों का परिचय व राग पहचान।  (ब) चयनित पांच रागों में से एक विलम्बित व द्रुत ख्याल अथवा मसीतखानीगत व रजाखानी गत की स्वरलिपि। नोट : निर्धारित रागों – दरबारी कन्हड़ा, अडाणा, हमीर, हंसध्वनि, रागेश्री, भिन्नषड्ज, भैरवी (कोई पांच)।	इकाई – 3 (अ) पाठ्यक्रम में निर्धारित रागों का परिचय व राग पहचान।  (ब) चयनित रागों में से एक विलम्बित व द्रुत ख्याल अथवा मसीतखानीगत व रजाखानी गत की स्वरलिपि। नोट : निर्धारित रागों – दरबारी कन्हड़ा, अडाणा, हमीर, हंसध्वनि, रागेश्री, भिन्नषड्ज, भैरवी।	रागों में से विकल्प (option) को हटा दिया गया है।  रागों में से विकल्प (option) को हटा दिया गया है।
<b>तबला मध्यमा – सैद्धान्तिक</b>		
इकाई – 2 (ब) तबले के किन्हीं दो घरानों का संक्षिप्त परिचय।	इकाई – 2 (ब) तबले के किन्हीं दो घरानों का संक्षिप्त परिचय।	तबले के घरानों के नाम सम्मिलित किये गये हैं।

<p>इकाई – 5 (ब) निम्नलिखित का जीवन परिचय। (1) कंठे महाराज (2) अहमद जान थिरकवा (3) पं. अनोखेलाल</p>	<p>1) दिल्ली 2) लखनऊ इकाई – 5 (ब) निम्नलिखित का जीवन परिचय। (1) अहमद जान थिरकवा (2) पं. अनोखेलाल</p>	<p>तीन तबला वादकों के स्थान पर दो को ही सम्मिलित किया गया है।</p>
<p><b>तबला मध्यमा – क्रियात्मक</b></p>		
<p>1. तीनताल एवं झपताल में चार कायदे, चार-चार पलटो व तिहाई सहित व दो चक्रदार टुकड़े, दो परन, चार तिहाई सहित बजाने का अभ्यास।</p>	<p>1. तीनताल एवं झपताल में चार कायदे, चार-चार पलटो व तिहाई सहित व दो चक्रदार टुकड़े, चार तिहाई सहित बजाने का अभ्यास।</p>	<p>दो परन को पाठ्यक्रम में से पृथक किया गया है।</p>
<p><b>तबला विशारद प्रथम – सैद्धान्तिक</b></p>		
<p>इकाई – 3 (अ) परिभाषायें :- संगीत, गत, चादार, परन, वेदम तिहाई, लग्गी, उठान, दायँ बाँया स्याही चाटी, गजरा।</p> <p>इकाई – 5 (अ) जीवनियाँ :- कुदौ सिंह जी, पं. शारदा सहाय, उ. आबिद हुसैन खाँ।</p>	<p>इकाई – 3 (अ) परिभाषायें :- संगीत, गत, चक्रदार, परन, वेदम तिहाई, लग्गी, उठान, दायँ बाँया स्याही चाटी, गजरा।</p> <p>इकाई – 5 (अ) जीवनियाँ :- पं. शारदा सहाय, उ. आबिद हुसैन खाँ।</p>	<p>Spelling mistake</p> <p>तीन के स्थान पर दो तबला वादकों की जीवनियाँ सम्मिलित की गई हैं।</p>
<p><b>तबला विशारद प्रथम – क्रियात्मक</b></p>		
<p>3. तीनताल में उठान या पेशकार, दो कठिन कायदे एक (दिल्ली) व एक (पूरब बाज का) चार सादे व दो चक्करदार टुकड़े एक सरल गति कुछ तिहाइयाँ वा मुखड़े।</p>	<p>3. तीनताल में उठान या पेशकार, तीन कठिन कायदे अजराड़ा, दिल्ली व पूरब बाज, चार सादे व दो चक्रदार टुकड़े, एक सरल गति, कुछ तिहाइयाँ व मुखड़े।</p>	<p>दो के स्थान पर तीन कठिन कायदे सम्मिलित किये गये हैं।</p>
<p><b>तबला विशारद द्वितीय – सैद्धान्तिक</b></p>		
<p>इकाई – 1 (अ) निम्नलिखित की परिभाषा :- पेशकार, लग्गी-लड़ी, बाट, चक्रदार, फरमाईशी चादार, बेदम, रेला, रौ, फरमाईशी परन, गत, कायदा।</p> <p>इकाई – 5 (ब) निम्नलिखित संगीतज्ञों का संगीत में योगदान अहमदजान थिरकवा, अल्लारकखा खाँ, उ0 अलाउद्दीन खाँ</p>	<p>इकाई – 1 (अ) निम्नलिखित की परिभाषा :- पेशकार, लग्गी-लड़ी, बाट, चक्रदार, फरमाईशी चक्रदार, बेदम, रेला, रौ, फरमाईशी परन, गत, कायदा।</p> <p>इकाई – 5 (ब) निम्नलिखित संगीतज्ञों का संगीत में योगदान (1) कंठे महाराज (2) करामतुल्ला खाँ</p>	<p>Spelling mistake</p> <p>संगीतज्ञों के नाम परिवर्तित किये गये हैं।</p>

तबला विशारद तृतीय – सैद्धान्तिक		
इकाई – 5 (अ) जीवनी – (1) उ० जाकिर हुसैन (2) पं० राम शंकर पागल दास।	इकाई – 5 (अ) जीवनी – (1) उ० जाकिर हुसैन (2) पं० स्वपन चौधरी।	एक संगीतज्ञ का नाम परिवर्तित किया गया है।
तबला विशारद तृतीय – क्रियात्मक		
1) त्रिताल (वादन) 1. एक कठिन उठान। 7. सादे व फरमाईशी चादार टुकड़े व परनें। 3) धमार ताल (वादन) 2. दो सादी व दो चादार परने।	1) त्रिताल (वादन) 1. एक कठिन उठान/पेशकार 7. सादे व फरमाईशी चक्रदार टुकड़े व परनें। 3) धमार ताल (वादन) 2. दो सादी व दो चक्रदार परने।	Spelling mistake  Spelling mistake
तबला – पुस्तकें		
1. ताल सोपान – भाग – 1 भाग – 2 2. ताल परिचय – भाग – 1 लेखक : गिरिश – भाग – 2 चन्द्र श्रीवास्तव – भाग – 3 3. ताल प्रकाश लेखक : भगवत् शरण शर्मा 4. ताल- वाद्य शास्त्र लेखक : मनोहर भालचन्द्रराव मराठे	1. ताल वाद्य शास्त्र – मनोहर भालचन्द्र राव मराठे 2. पखावज एवं तबले के घराने एवं परम्पराएँ – डॉ आबान ए. मिस्त्री 3. तबले पर दिल्ली और पूरब – मधुकर गणेश गोडबोले 4. तबले की बंदिशें – डॉ. आबान ए. मिस्त्री 5. तबला ग्रन्थ, ताल प्रबन्ध एवं ताल प्रसून – पं. छोटेलाल मिश्र	नई पुस्तकें सम्मिलित की गई हैं।

## Scheme of Examination - M.A. in Kathak Dance :

**Semester I– December, 2016**

Course	Cont. Assess- Marks	Annual Assess- ment Marks	Total Max. Marks
<b>Theory :</b>			
1. Principles of Kathak Dance Part-I	30	70	100
2. History of Indian Classical Dance Part-I	30	70	100
<b>Practical :</b>			
3. Practical Performance of Abhinaya and Taal-I (Lasting for one and half hours per candidate)	35	90	125
4. Practical Stage Performance-I (Lasting for 30 minutes per candidate)	25	50	75
<b>Total</b>	<b>120</b>	<b>280</b>	<b>400</b>

**Semester II–April/May, 2017**

<b>Theory :</b>			
1. Principles of Kathak Dance Part-II	30	70	100
2. History of Indian Classical Dance Part-II	30	70	100
<b>Practical :</b>			
3. Practical Performance of Abhinaya and Taal-II	35	90	125
4. Practical Stage Performance-II	25	50	75
<b>Total</b>	<b>120</b>	<b>280</b>	<b>400</b>

**Semester III– December, 2017**

Course	Cont. Assess- ment Marks	Annual Assess- ment Marks	Total Max. Marks
<b>Theory :</b>			
1. Aesthetics sense of Kathak Dance Part-I	30	70	100
2. Analytical Study of Taals Part-I	30	70	100
<b>Practical :</b>			
3. Practical Performance of Abhinaya and Taal-III	35	90	125
4. Practical Stage Performance-III	25	50	75
<b>Total</b>	<b>120</b>	<b>280</b>	<b>400</b>

**Semester IV–April/May, 2018**

<b>Theory :</b>			
1. Aesthetics Sense of Kathak Dance	30	70	100



- Part-II			
2. Analytical Study of Taals Part-II	30	70	100
<b>Practical :</b>			
3. Practical Performance of Abhinaya and Taal-IV	35	90	125
4. Practical Stage Performance-IV or Dissertation*	25	50	75
<b>Total</b>	<b>120</b>	<b>280</b>	<b>400</b>
			<b>Grand Total 1600 Marks</b>

## **M.A. Kathak Dance**

### **FIRST SEMESTER**

#### **Paper -I Principles of Kathak Dance (Part – I)**

##### **Unit – I**

1. Type of Tandav and Lasya  
Study of Tandav and Lasya with their types.
2. Study of Hastmudras according to Abhinaya Darpan :  
(a) Nritya Hastmudra (b) Dev Hastmudra (c) Jati Hastmudra

##### **Unit – II**

1. Detail study of the following –  
(i) Amad (ii) That (iii) Parmelu (iv) Paran (with their type)  
(v) Kavitt (vi) Salami (vii) Gatbhav (viii) Gat Nikas
2. Detailed study of Laya and Layakari

##### **Unit – III**

1. Life Sketch and Contribution of Kathak Dance  
(a) Pt. Krishna Kumar  
(b) Pt. Mohan Rao Kalyanpurkar  
(c) Pt. Lachhoo Maharaj
2. Ability to write in notation all the boles learnt in practical.

#### **Paper – II History of Indian Classical Dance (Part – I)**

##### **Unit – I**

1. Origin of Dance and development (Ancient to Medieval Period)
2. Origin of Kathak Dance and their development .

## Unit – II

1. Origin and development of following Classical Dances-  
(a) Bharat Natyam (b) Manipuri (c) Kathakali
2. Introduction of following Granth :-  
(a) Natyashastra (b) Abhinavya Darpan

## Unit – III

1. History of famous School of Kathak Dance -  
(a) Lucknow (b) Jaipur (c) Banaras (d) Raigarh
2. Contribution and life sketch :-  
(a) Acharya Bharat (b) Acharya Nandikeshwar (c) Pt. Sharang Dev  
(d) Abhinav Gupt (Podacharya) (e) Dhananjay

## Paper III Practical Performance of Abhinaya and Taal - I

(Practical- One and half hour each student)

- |   |                 |
|---|-----------------|
| 1. Performance in selected tal                        | 25 marks        |
| 2. Dance performance by according to examiner         | 15 marks        |
| 3. Abhinaya in Shlok and Thumari                      | 15 marks        |
| 4. Abhinaya in Shringar and Karun Rasa                | 10 marks        |
| 5. Abhinaya of Vasaksajja and virohat kanthika Nayika | 10 marks        |
| 6. Foot work-Zarab, Tihai in different Laya           | <u>15 marks</u> |

**Total - 90 marks**

## Paper – IV Stage Performance - I

1. Solo performance (30 minutes) selected by student according to syllabus
2. Ability to recite the Boles giving Taal during the performance as in a Traditional Kathak recital.

**Total - 50 marks**

## Paper III – IV (Practical)

### List of Taals :

- (a) Trital (b) Chautal (c) Jhaptal (d) Pancham savari (e) Dhamar Taal  
(f) Rudra Taal (g) Shikar Taal

- Note**
1. Performance of any three taals according to syllabus.
  2. Special Attention of used Bandishes in performance .
  3. Compulsory practice in variety of Bandish and Layakari.

## SECOND SEMESTER

### Paper I- Principles of Kathak Dance (Part-II)

#### Unit – I

1. Brief Study -  
(a) Paad-Bheda (b) Karan (c) Rechak (d) Anghaar (e) Mandal
2. According to Abhinaya Darpan :-  
(a) Shiro-Bheda (b) Drishti Bheda (c) Greeva Bheda (d) Bhrikuti Bheda

#### Unit – II

1. Short Notes :-  
(a) Poorvarang (b) Sutradhar (c) Nat-Nati (d) Nautanki (e) Nakkali  
(f) Nritya-Natika (g) Bellet (h) Opera
2. Introduction of following vocal styles in Kathak Dance  
(a) Pada and Bhajan (b) Thumari (c) Dadra (d) Hori (e) Gazal (f) Tarana  
(g) Tirvat (h) Chaturang

#### Unit – III

1. Ability to write taal in various Layakari (Aad, Kuaad, Biaad) according to syllabus.
2. Ability to write notation of all the boles learnt.

### Paper II – History of Indian Classical Dance (Part-II)

#### Unit – I

1. Development of Dance (Medival to Modern Period)
2. Origin and development of following Classical Dance  
(a) Kuchipudi (b) Odissi (c) Mohiniattam

#### Unit – II

1. Origin of Dance According to Raas.
2. Relation between Raas and Kathak Dance

#### Unit – III

1. Introduction of following Granth :-

- (a) Sangeet Ratnakar (b) Dashroopak
2. Introduction of Indian Folk Dance  
(a) Special Context of Rajasthani Folk Dance

### **Paper - III Practical Performance of Abhinaya and Taal - II**

Performance of one hour each student

- |    |  |                 |
|----|--|-----------------|
| 1. | Performed by selected taal (One Paran-in each Jati-Chatasra, Tisra, Khand, Mishra and Sankeern | 25 marks        |
| 2. | Performance- According to Examiner   | 15 marks        |
| 3. | Abhinaya in Bhajan and gat-Bhav Kaliya Mardan, Madan Dahan                                     | 20 marks        |
| 4. | Performance of any three Rasa and Nayikas.   | 15 marks        |
| 5. | Foot-work-Tihai in various Layas, Kram Laya (Thah to Athgun)                                   | <u>15 marks</u> |

**Total - 90 marks**

### **Paper IV- Stage Performance - II**

- Solo performance (30 minutes) selected by student according to syllabus.
- Ability to recite the boles giving taal during the performance as in a traditional Kathak recital.

**Total - 50 marks**

### **Paper III –IV (Practical)**

#### **List of Taals :**

- (a) Trital (b) Ektal (c) Sooltal (d) Gaj-Jhampa tal (e) Aadachautal  
(f) Ashtmangal (g) Matttal

#### **Note :**

- Performance of any three taals according to syllabus.
- Special Attention of used Bandishes in performance.
- Compulsory Practice in variety of Bandish and Layakari.

#### **Books -**

- |    |   |   |                  |
|----|---|---|------------------|
| 1. | Kathak Nritya Parampara                   | - | Dr. Prem Dave    |
| 2. | Kathak Nritya Shiksha Part – 1, 2         | - | Dr. Puru Dadhich |
| 3. | Aitihasic Pariprekshay main Kathak Nritya | - | Maya Tak         |

4.	Bharat ke Shastriya Nritya	-	Chaya Bhatnagar
5.	Kathak Darpan	-	Pt. Tirath Ram Aazad
6.	Natya Shastram	-	Aacharya Bharat
7.	Natya Shastram	-	Shri Paras Nath Dwivedi
8.	Natya Shastra ka Itihas	-	Shri Paras Nath Dwivedi
9.	Natya Shastra	-	Shri Braj Ballabh Mishra
10.	Braj ka Ras Rang	-	Shri Ram Narayan Agrawal
11.	Bhartiya Natya Parampara aur Abhinaya Darpan	-	Vachspati Gerola
12.	Abhinaya Darpan	-	Dr. Puru Dadhich
13.	Abhinaya Darpanam	-	Aacharya Nandikeshwar
14.	Sangeet Ratnakar	-	Sharangdev
15.	Sangeet Ratnakar	-	Dr. Subhadra Choudhary
16.	Dashrupak	-	Aacharya Dhananjay
17.	Kathak Prasang	-	Rashmi Vajpai
18.	Hamare Sangeet Ratna	-	Dr. Lakshmi Narayan Garg
19.	Kathak Nritya	-	Dr. Lakshmi Narayan Garg
20.	Bhartiya Sangeet aur Sangeetagya	-	Shri Ramlal Mathur
21.	India's Kathak Dance Centre	-	Reginald Massey
22.	Dance of India	-	David Waterhouse
23.	Indian Classical Dances	-	Kapila Vatsyayan
24.	Some Dancers of India	-	Susheela Mishra
25.	Natya Shastra	-	Kapila Vatsyayan

## **THIRD SEMESTER**

### **Paper-I Aesthetic Seuse of Kathak Dance (Part – I)**

#### **Unit – I**

1. Abhinaya and their Types-(Aangik, Vachik & Aaharya, Satvik)
2. Nayika Bheda : According to Dharm, Age, Jati, Nature and Awastha) All are according to Abhinaya Darpan

#### **Unit – II**

1. Types of Rangshala Described by Bharat Natya Shastra  
(a) Vikrisht (b) Chaturastra (c) Trasyastra Rangshala
2. Description of Nav-Rasa (Special Context of Shringar Rasa)

#### **Unit – III**

1. Bhav and Rasa in Kathak Dance
2. Guru Shishya Parampara

### **Paper-II Analytical Study of Taals (Part – I)**

#### **Unit – I**

1. Origin and Development of Taal
2. Dus Prans of Taal

#### **Unit – II**

1. Technical Terms (Explain with Example)  
(a) Tatkar (b) Palta (c) Kram Laya (d) Zarab (e) Ladi (g) Tihai and its types (h) Chala
2. Introduction of non-prevalent taal.  
(a) Brahm Taal (28) (b)Laxmi Taal (18) (c) Vishnu Taal (17) (d) Ganesh Taal (21) (e) Matt Taal (18)

#### **Unit – III**

1. Study of prevalent Taals.
2. Ablity to write notation of all learnt Bandish
- 3.. Notation of following Layakari

2/3, 3/2, 5/4, 4/5, 9/4, 4/9, 7/4, 4/7

### **Paper - III Practical Performance of Abhinaya and Taal - III**

1. **Teen Taal :-** **25 marks**
    1. Ganesh Paran
    2. That
    3. Advanced Aamad
    4. Aamad-Tisra Jati
    5. Kamali Paran-One
    6. Pakhawaj Paran-One simple-One-Chakradar
    7. Parmelu
    8. Gat Nikas
  2. **Foot-Work :-** **15 marks**
    - (a) Advanced Zarab
    - (b) Advanced Tihais in different Laya
  3. **Abhinaya :-** **25 marks**
    - (a) Abhinaya of any two-geet, gazal, gat-bhav (Draupadi cheer Haran, Menka Vishvamitra)
  4. Ability to perform any two taal-Raas Taal Jhap-Taal, Ashtmangal, Laxmi Taal, Roopak, Gaj-jhampa Taal **25 marks**
- Total - 90 marks**

### **Paper- IV- Stage Performance**

1. A perfect independent Kathak Dance performance (30 minutes)
2. Ability to recite the Boles giving taal during the performance as in a traditional way.

**Total - 50 marks**

## FOURTH SEMESTER

### Paper I- Aesthetic Sense of Kathak Dance (Part – II)

#### Unit – I

1. Methods of Aesthetic Sense in Dance :- Nayan bhav, Bol Bhav, Arth Bhav, Sabha Bhav, Gat Arth Bhav, Ang Bhav.
2. Types of Nayak :- According to swabhav Dharm, Awastha.

#### Unit – II

1. Study of Asht-Nayika according to Natyashastra (with example)
2. Ras Theory as described in Sanskrit Literature Prominent authors :-  
(1) Bhatt Lollat (2) Bhatt Nayak (3) Shri Shankak (4) Abhinav Gupt

#### Unit – III

1. Importance of Thumri in Kathak Dance
2. Navin Prayog in Kathak Dance
3. Aesthetic Sense in Kathak Dance

### Paper II- Analytical Study of Taals (Part – II)

#### Unit – I

1. Northern and Southern Taal System
2. Comparative study of Northern and Southern tal System

#### Unit – II

1. Described “Jati” and Yati (with example)
2. Introduction of Instruments related to Kathak Dance

#### Unit – III

1. Contribution in Development of Indian Classical Dance -  
(a) Rabindra Nath Tagore (b) Rukmani Devi Arundel (c) Mahakavi Vallthol  
(d) Pt. Udaya Shankar (e) Madam Menka
2. Comparative study of Saman Matrik Taal  
(a) Rudra Taal-Ashtamangal  
(b) Pancham Sawari-Gaj-Jhampa taal  
(c) Ektaal-Chautaal  
(d) Aada Chautaal-Dhamar Taal



## **Paper – III Practical Performance of Abhinaya and Taal - IV**

1. **Teen taal :-** **25 marks**
  - (a) Stuti Paran
  - (b) That
  - (c) Aamad
  - (d) Aamad any two jati
  - (e) Badhaiya Paran
  - (f) Chakradar Permelu
  - (g) Kavitt and Chhand
  - (h) Gat Nikas
2. **Foot-Work :-** **15 marks**
  - (a) Kramlaya-(Athgun to Solagun
  - (b) Laya Bant and Bol Bant
3. **Abhinaya :-** **25 marks**
  - (a) Abhinaya in any two-Thumari, Gazal Nayika, Gat-Bhav
4. Ability to perform any two taals :-Dhamar, Basant, Pancham Sawari, Teevra, Matt and Sool Taal. **25 marks**
5. Ability to play Harmonium (Nagma) in Kathak Dance (basic taals)

**Total - 90 marks**

## **Paper - IV Stage Performance - IV**

1. A perfect independent Kathak Dance performance (30 minutes)
2. Ability to recite the Boles giving Taal during the performance as in traditional way.

**Total - 50 marks**

### **Books -**

1. Natya Shastram - Shri Paras Nath Dwivedi
2. Hindi Natya Shastram - Shri Babu Lal Shastri
3. Natya Shastra ka Itihas - Shri Paras Nath Dwivedi
4. Taal Vadhya Shastra - Dr. Manohar Bhal Chandra  
Rao Marathe

5.	Bhartiya Talon ka Shastriya Vivechan	-	Dr. Arun Kumar Sain
6.	Saundarya Shastra evam Ras Nishpatti	-	Dr. Nirmala Jain
7.	Kathak Darpan	-	Pt. Tirath Ram Azad
8.	Kathak Nritya Parampara	-	Dr. Prem Dave
9.	Kathak Nritya Shiksha Part – 1, 2	-	Dr. Puru Dadhich
10.	Bhartiya Sanskriti main Kathak Parampara	-	Mandvi Singh
11.	Thumri ki Utpatti, Vikas aur Shailiya	-	Shri Shatrudhan Shukla
12.	Thumri Parichaya	-	Shri Leela Karwal
13.	Sangeet Nibandh	-	Shri R.S. Agnihotri
14.	Sangeet Nibandh Mala	-	Shri Jagdish Narayan Pathak
15.	Sangeet Nibandh Sangrah	-	Shri Harishchandra Shrivastava
16.	Sangeet Nibandhawali	-	Dr. Lakshmi Narayan Garg
17.	Bhartiya Sangeet aur Sangeetagya	-	Shri Ramlal Mathur
18.	Rangmach	-	Shri Sitaram Chaturvedi
19.	Ras Mimansa	-	Aacharya Ramchandra Shukla
20.	Sahitya Darpanam	-	Pt. Shankhraj Sharma Rengmin
21.	Kathak ke Prachin Nrityang	-	Geeta Rachuveer
22.	Bhartiya Natya Parampara aur Abhinaya Darpan	-	Vachspati Gerola
23.	Abhinaya Darpan	-	Dr. Puru Dadhich
24.	Tabla Puran	-	Pt. Vijay Shankar Mishra
25.	Taal Parichya Part – 2, 3	-	Girish Chandra Shrivastava

# M.PHIL (INDIAN MUSIC) EXAMINATION

## SCHEME OF EXAMINATION

(Course Structure)

### Semester I

Course	Exam. Duration	Contact Hour/Week		Continuous Assess. Marks		Final Assess. Marks		Total Marks		Minimum Pass Marks	
		Theory (T)	Practical (P)	Theory (T)	Practical (P)	Theory (T)	Practical (P)	Theory (T)	Practical (P)	Theory (T)	Practical (P)
1. Research Methodology in Music	-	4	-	20	-	40	-	60	-	22	-
2. Teacher Teaching and Higher Education	-	4	-	20	-	40	-	60	-	22	-
3. Comparative Study of Raagangs	-	-	4	-	20	-	40	-	60	-	22
4. Basic Technical Skills for Audio Production	3 hrs	2 hrs	2 hrs	*N/A	20	*N/A	40	*N/A	60	*N/A	22
<b>Aggregate Marks (Semester-I) - 240</b>											

**Note :** \*N/A - Not applicable

- Continuous assessment (P) - Continuous assessment of practical exercises.
- Final assessment (P) - practical exam (viva and practical assignments).

## Semester II

Course	Exam · Duration	Contact Hour/Week		Continuous Assess. Marks		Final Assess. Marks		Total Marks		Minimum Pass Marks	
		Theory (T)	Practical (P)	Theory (T)	Practical (P)	Theory (T)	Practical (P)	Theory (T)	Practical (P)	Theory (T)	Practical (P)
1. Sessional and Practical Work (Practical Teaching)*	-	-	-	-	20	-	40	-	60	-	22
2. Comparative Study of Raagangs	-	-	4	-	20	-	40	-	60	-	22
3. Stage Performance	-	-	4	-	20	-	40	-	60	-	22
4. Reading Elective*	-	-	4	-	20	-	40	-	60	-	22

**Aggregate Marks (Semester-II) - 240**

## Semester III

1. Two Term Papers*	-	-	-	-	-	-	-	-	-	-	30+30 =60
2. Dissertation	-	-	-	-	-	-	-	-	-	-	180

**Aggregate Marks (Semester-III) - 240**

### Note – Semester II

**Course 1.\*** 5 hrs. teaching in one semester

**Course 4.\*** - Elementary Practical Knowledge of Tabla and Harmonium for Vocal students and Tabla and Vocal for Instrumental students

- Assistance will be given by the teacher but they have to practice on their own.

### Note – Semester III

**Course 1.\*** - Two Term papers should be written under the guidance of the concern teacher

**Dissertation(To be spread over all the three semesters):-**

**Phase I ( Last week of November – Semester I)**

Selection of topic- to be defended before the faculty members of the concerned department **-5 marks**

**Phase-II (Third week of April – Semester II)**

Presentation of synopsis before faculty members of the concerned department **-10 marks**

**Phase-III (Before Diwali Break – Semester III)**

Mid term presentation before faculty members of the concern department **-15 marks**

**Phase-IV- (By 30<sup>th</sup> November – Semester III)**

Submission

**Phase-V (First Week of December – Semester III)**

Dissertation to be sent for external evaluation **-90 marks**

Internal Vi-va voce **-60 marks**

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**Total 180 marks**

**Grand Total – (240+240+240) = 720**

**Division of Marks for continuous Assessment:**

<b>Courses</b>	<b>Types of test</b>	<b>Marks</b>	<b>Total</b>
For each of the above courses	Seminar	10	
Except Dissertation and Practice Teaching	Class Test	05	
	Home assignment	05	
	<b>Total</b>	<b>20</b>	

# **DETAILED SYLLABUS**

## **SEMESTER - I**

### **Course 1. Research Methodology in Music**

1. Research in Music Nature, Purpose, Problems & Importance.
2. Types of Research Formulation of Research Problem.
3. Research Design: Meaning, Importance, Characteristics & Components, Objectives, Hypothesis Characteristics, Purpose.
4. Data Collection: Observation, Interview, Questionnaire and Schedule.
5. Sampling : Meaning types.
6. Data analysis.
7. Form of Data Presentation

#### **Books Recommended :**

1. Ackoff Russel : Design of Social Research.
2. Dailey Kenneth : Methods of Social Research.
3. Mueller John and Schuessler : Statistical Reasoning in Sociology.
4. Festinger and Katz : Research Methods in Behavioural Sciences.
5. Martin Balmer : Sociological Research Methods.
6. Henry Manheim : Sociological Research Philosophy and Methods.
7. Blalock and Blalock : Methodology in Social Research.
8. Goode and Hatt : Methods in Social Research.
9. Mohammed Haroon : Research Methodology for Music
10. Sitansu Ray : Studies in Music Aesthetics

### **Course 2. Teacher, Teaching and Higher Education**

1. Concept of teaching, Instruction and Training.
2. General principles of teaching music in Higher Education.
3. Instructional objectives as : Expected changes in paper behaviours in cognitive, affective and psychomotor Domain.
4. Different method and techniques of teaching music :(a) Lecture (b) Demonstration (c) Heuristic (d) Dramatization.
5. Forms of Music :(a) Classical Music (b) Folk Music (c) Light Music : Their characteristics and place in curriculum.
6. Music – Appreciation and Guided listening :(a) What is appreciation in Music (b) Training of Music appreciation (c) Suggestion for guided listening.

### Course 3. Comparative Study of Raagang

#### MUSIC (HINDUSTANI)

<b>Vocal music</b>	Out of given seven groups, any three groups to be chosen by the teacher concerned and in each of them detailed elaboration of any one Ragas and brief treatment of any one Ragas to be taught, (total being 3 detailed and 3 non-detailed Ragas)
<b>Instrumental Music</b>	Out of given seven groups, any three groups to be chosen by the teacher concerned and in each of them, detailed elaboration of any one Ragas and brief treatment of any one Ragas to be taught (total being 3 detailed and 3 non-detailed Ragas)
<b>Bhairav</b>	Bhairav, Ahir Bhairav, Nat Bhairav, Shivmat Bhairav, Anand Bhairav, Prabhat Bhairav.
<b>Todi</b>	Todi, Bhupal Todi, Miyan-ki-Todi, Bilaskhani Todi, Gurjari Todi, Salagvarali Todi, Bahaduri Todi, Lachari Todi, Anjani Todi, Lakshmi Bairagi Todi, Husaini Todi, Ahiri Todi, Abheri Todi, Parmeshvari etc.
<b>Sarang</b>	Brindavani Sarang, Madhmad Sarang, Samant Sarang, Shuddha Sarang, Miyan-ki-Sarang, Lankadahan Sarang, Badhans Sarang, etc.
<b>Kalyan</b>	Shuddha Kalyan, Yaman Kalyan, Puriya Kalyan, Sawani Kalyan, Saraswati Kalyan, Krishan Kalyan, Anjani Kalyan, Hem Kalyan, Jati Kalyan, Shyam Kalyan, etc.
<b>Malhar</b>	Miyan-ki-Malhar, Surdasi Malhar, Ramdasi Malhar, Megh Malhar, Jayant Malhar, Gourd Malhar, Desh Malhar, Sur Malhar, Nat Malhar, Meera Malhar, Charju ki Malhar, etc.
<b>Bilawal</b>	Bilawal, Alhaiya Bilawal, Yamani Bilawal, Devgiri Bilawal, Shukla Bilawal, Sarparda Bilawal, Kukubh Bilawal, Nat Bilawal, Hameer Bilawal, etc.
<b>Kanhara</b>	Darbari Kanhara, Suha, Nayaki, Abhogi, Kaushik Kanhara, Kafi Kanhara, Sugrai Kanhara, Sahana, Kaunsi Kanhara, etc.
<b>Kauns</b>	Malkauns, Chandrakauns, Madhukauns, Jogkauns, Jog, Hari Kauns, Bageshri Kauns, Mohan Kauns, Kaunsi Kanhara, <u>Shiv Kauns</u> .
<b>Poorvi</b>	Paraj, Pooriyadhanashree, Basant, Shree, Lalit.
<b>Marva</b>	Sohani. Pooriyakalyan, Bhatiyar, Pooriya, Hindol, Gauri.

### Course 4. BASIC TECHNICAL SKILLS FOR AUDIO PRODUCTION

#### 1. Basics of Sound

Sound and audio, Frequency of sound, Frequency range of Audible spectrum, Sound recording frequency spectrum.

## 2. Musical Instruments/Microphones & audio cables

Frequency spectrum of different musical instruments, Characteristics and properties of different microphones, Identifying different microphones and placement techniques according to the instruments during recording, Identifying different audio cables and connectors.

## 3. Musical Recording

Basic idea of recording mixing console, Musical recording using single track and multitrack recording software like WAVELAB 4.0, ADOBE AUDITION 3.0, NUENDO 3.0

## 4. Editing & Mixing

Musical editing & mixing using single track and multitrack recording software like WAVELAB 4.0, ADOBE AUDITION 3.0 and NUENDO 3.0

# SEMESTER - II

## Course 1. Practical Experience in Teaching and Evaluation

### Weightage : 50 Marks

Each candidate will complete the following in her respective discipline at the graduate and/or post graduate levels:

- 10 lectures atleast to be delivered.
- atleast 2 groups interactive classroom sessions to be organized.
- conduct one test for any one classgroup.

## Course 2. Comparative Study of Raagangs

### MUSIC (HINDUSTANI)

<b>Vocal music</b>	Out of given seven groups, any three groups to be chosen by the teacher concerned and in each of them detailed elaboration of any one Ragas and brief treatment of any one Ragas to be taught, (total being 3 detailed and 3 non-detailed Ragas)
<b>Instrumental Music</b>	Out of given seven groups, any three groups to be chosen by the teacher concerned and in each of them, detailed elaboration of any one Ragas and brief treatment of any one Ragas to be taught (total being 3 detailed and 3 non-detailed Ragas)
<b>Bhairav</b>	Bhairav, Ahir Bhairav, Nat Bhairav, Shivmat Bhairav, Anand Bhairav, Prabhat Bhairav.
<b>Todi</b>	Todi, Bhupal Todi, Miyan-ki-Todi, Bilaskhani Todi, Gurjari Todi, Salagvarali Todi, Bahaduri Todi, Lachari Todi, Anjani Todi, Lakshmi Bairagi Todi, Husaini Todi, Ahiri Todi, Abheri Todi, Parmeshvari, etc.
<b>Sarang</b>	Brindavani Sarang, Madhmad Sarang, Samant Sarang, Shuddha Sarang, Miyan-ki-Sarang, Lankadahan Sarang, Badhans Sarang, etc.
<b>Kalyan</b>	Shuddha Kalyan, Yaman Kalyan, Puriya Kalyan, Sawani Kalyan, Saraswati Kalyan, Krishan Kalyan, Anjani Kalyan, Hem Kalyan, Jati Kalyan, Shyam Kalyan, etc.



<b>Malhar</b>	Miyan-ki-Malhar, Surdasi Malhar, Ramdasi Malhar, Megh Malhar, Jayant Malhar, Gourd Malhar, Desh Malhar, Sur Malhar, Nat Malhar, Meera Malhar, Charju ki Malhar, etc.
<b>Bilawal</b>	Bilawal, Alhaiya Bilawal, Yamani Bilawal, Devgiri Bilawal, Shukla Bilawal, Sarparda Bilawal, Kukubh Bilawal, Nat Bilawal, Hameer Bilawal, etc.
<b>Kanhara</b>	Darbari Kanhara, Suha, Nayaki, Abhogi, Kaushik Kanhara, Kafi Kanhara, Sugrai Kanhara, Sahana, Kaunsi Kanhara, etc.
<b>Kauns</b>	Malkauns, Chandrakauns, Madhukauns, Jogkauns, Jog, Hari Kauns, Bageshri Kauns, Mohan Kauns, Kaunsi Kanhara, <u>Shiv Kauns</u> .
<b>Poorvi</b>	Paraj, Pooriyadhanashree, Basant, Shree, Lalit.
<b>Marva</b>	Sohani. Pooriyakalyan, Bhatiyar, Pooriya, Hindol, Gauri.

### Course 3. Stage Performance

<b>Vocal music</b>	One Dhrupad/Dhamar and one Thumari/Dadra and one Tarana any two of the following.
<b>Instrumental Music</b>	One Classical Dhun, Folk Dhun and Thumari/Dadra any two of the following.

### Course 4. Reading Elective – Tabla/Vocal/Harmonium

\* Tabla and Harmonium for Vocal students

\* Tabla and Vocal for Instrumental students

Tabla – Elementry – Dadra, Keherwa, Trital, Ektal

Vocal – Knowledge of - Shuddha and vikrit swar - Alankars


Harmonium - Knowledge of - Shuddha and vikrit swar - Alankars

## SEMESTER - III

### Course 1. Two Term Papers

- Term papers should be written under the guidance of the concern teacher

### Course 2. Dissertation

Verified  
  
 Offg. Secretary  
 Banasthali Vidyapith  
 P.O. Banasthali Vidyapith  
 Distt. Tonk (Raj.)-304022

**MINUTES OF THE MEETING OF THE FACULTY OF FINE ARTS HELD ON 28<sup>th</sup> JUNE, 2017 AT 11.00 A.M. IN CONFERENCE HALL, SUR MANDIR, BANASTHALI VIDYAPITH.**

**P R E S E N T**

1.	Prof. Chamanlal Verma	-	External Member
2.	Prof. Ramswarup Shandilya	-	External Member
3.	Dr. Aishwarya Bhatt	-	Internal Member
4.	Sh. Ankit Bhatt	-	„
5.	Smt. Ila Yadav	-	„
6.	Dr. Kiran Sarna	-	„
7.	Sh. Kumar Nabajit Narayan Deb	-	„
8.	Km. L. Gyaneshwari Devi	-	„
9.	Sh. Lokesh Sharma	-	„
10.	Dr. Mahesh Singh	-	„
11.	Sh. Manik Banerjee	-	„
12.	Sh. Manoj Kumar Tailor	-	„
13.	Smt. Megha Attray Purohit	-	„
14.	Dr. Neelam Pareek	-	„
15.	Dr. Neha Joshi	-	„
16.	Dr. Pranjal Kaushal	-	„
17.	Dr. Santosh Kumar Pathak	-	„
18.	Dr. Sharmila Tailor	-	„
19.	Dr. Sujit Deoghoria	-	„
20.	Dr. Vandana Chaubey	-	„
21.	Dr. Vandana Sharma	-	„
22.	Shri Zafar Khan	-	„
23.	Dr. Ina Shastri - Convener	-	Dean (In the Chair)

**Note :** Prof. Sahitya Kumar Nahar (External Member), Dr. Annapurna Shukla, Ms. Indu Singh, Dr. Kinshuk Srivastava, Smt. L. Anasuya Devi, Smt. Manju Shukla (Internal Members), Ms. Madhu Kumari, Ms. Pallavi Kumari (Special Invitee) could not attend the meeting.

- The Faculty took-up for confirmation the minutes of its last meeting held on 29<sup>th</sup> June, 2016.**
- The Faculty refer** some suggestions to improve standards of day-to-day teaching learning process.  
**annexure I**
- The Faculty refer** some suggestions to prepare guidelines to improve quality of question papers.  
**annexure II**
- The Faculty consider** the recommendations of the **Board of Studies in Journalism & Mass Communication** made at its meeting held on 01<sup>st</sup> May, 2017.

<b>Board's Recommendations</b>	<b>Remarks</b>
To recommend panel of examiners for each examination upto and inclusive of Master's Degree Examination keeping in view the following Bye-law 15.03.02	Approved

of the Vidyapith.	
To recommend Courses of Study Curricula, Syllabi and Schemes of Examination	Approved
To evaluate the reports received from the examiners of the different examinations of 2015-16	Approved
To evaluate the question papers of semester examinations of 2015-16 keeping in view the following observations of the Vice-Chancellor	Approved
<b>Any other</b> Issues related to women should be incorporated in the syllabi. Once in a week the activities should be performed in Hindi and English language. The contribution of contemporary Indian poets should be discussed in the classroom.	Approved

5. **The Faculty** consider the recommendations of the **Board of Studies in Visual Art** made at its meeting held on 23<sup>rd</sup> April, 2017.

<b>Board's Recommendations</b>	<b>Remarks</b>
The Board confirmed the minutes of its last meeting held on 25 <sup>th</sup> April, 2016.	Approved
The Board updated the existing panel of examiners for various examinations in accordance with the Bye law 15.3.02 of the Vidyapith.	Approved
The Board recommended the scheme of examination and the courses of study for the following examinations	Approved
The Board evaluated the reports of the examiners of various examinations of the year 2015-16 in the subject and noted the observations.	Approved
The Board evaluated the question papers of the annual examination of session 2015-16, keeping in view the observations of the vice-chancellor.	Approved

6. **The faculty** considered the recommendations to add Bharatnatyam under Certificate/Diploma in Dance. The proposed schemes and courses are attached and marked as Annexure-III.

**BANASTHALI VIDYAPITH**  
**Certificate /Diploma in Dance**  
**Bharatnatyam**  
**Scheme of Examination**

**Prathama (Bharatnatyam) Examination :**

	<b>Duration</b>	<b>Max. Marks</b>	<b>Cont.Ass. Marks</b>	<b>Annual Ass. Marks</b>	<b>Min. Pass Marks</b>
<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>
Theory-One Paper	3 hrs.	75	25	50	27
Practical	30 minutes per student	125	35	90	50

**Madhyama (Bharatnatyam) Examination :**

	<b>Duration</b>	<b>Max. Marks</b>	<b>Cont.Ass. Marks</b>	<b>Annual Ass. Marks</b>	<b>Min. Pass Marks</b>
<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>
Theory-One Paper	3 hrs.	75	25	50	27
Practical	30 minutes per student	125	35	90	50

**Uttama-I (Bharatnatyam) Examination :**

	<b>Duration</b>	<b>Max. Marks</b>	<b>Cont.Ass. Marks</b>	<b>Annual Ass. Marks</b>	<b>Min. Pass Marks</b>
<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>
Paper-I Theory	3 hrs.	75	25	50	27
Practical I	30 minutes per student	125	35	90	50

**Uttama-II (Bharatnatyam) Examination :**

	<b>Duration</b>	<b>Max. Marks</b>	<b>Cont. Ass. Marks</b>	<b>Annual Ass. Marks</b>	<b>Min. Pass Marks</b>
<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>
Paper-I Theory	3 hrs.	75	25	50	27
Practical I	30 minutes per	125	35	90	50

	student				
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<b>Uttama-III (Bharatnatyam) Examination :</b>					
	<b>Duration</b>	<b>Max. Marks</b>	<b>Cont. Ass. Marks</b>	<b>Annual Ass. Marks</b>	<b>Min. Pass Marks</b>
<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>
Paper-I Theory	3 hrs.	75	25	50	
Paper-II Theory	3 hrs.	50	15	35	45
Practical-I		125	35	90	
Practical-II Stage performance		50	15	35	70

<b>Nishnat -I (Bharatnatyam) Examination :</b>					
	<b>Duration</b>	<b>Max. Marks</b>	<b>Cont. Ass. Marks</b>	<b>Annual Ass. Marks</b>	<b>Min. Pass Marks</b>
<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>
Paper-I Theory	3 hrs.	75	25	50	
Paper-II Theory	3 hrs.	50	15	35	45
Practical		125	35	90	
Practical-II Stage performance		50	15	35	70

<b>Nishnat -II (Bharatnatyam) Examination :</b>					
	<b>Duration</b>	<b>Max. Marks</b>	<b>Cont. Ass. Marks</b>	<b>Annual Ass. Marks</b>	<b>Min. Pass Marks</b>
<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>
Paper-I Theory	3 hrs.	75	25	50	
Paper-II Theory	3 hrs.	50	15	35	45
Practical		125	35	90	
Practical-II Stage performance		50	15	35	70

<b>Nishnat -III (Bharatnatyam) Examination :</b>					
	<b>Duration</b>	<b>Max. Marks</b>	<b>Cont. Ass. Marks</b>	<b>Annual Ass. Marks</b>	<b>Min. Pass Marks</b>
<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>
Paper-I Theory	3 hrs.	75	25	50	
Paper-II Theory	3 hrs.	50	15	35	45
Practical		125	35	90	
Practical-II Stage performance		50	15	35	70

# **Bharatnatyam**

## **Prathama (Theory)**

**Time – 3 Hours**

**Maximum marks- 50**

**Note :-** Attempt five questions in all, selecting one question from each unit. All questions carry equal marks.

### **Learning Outcomes:**

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

- Learn about Indian classical Dance styles and their origin.
- Able to understand technical terms used in Bharatnatyam.
- Know the importance of hasta mudra, shiro, drishti and greeva bheda.
- Able to play adavus in different taal and laya.

### **Content-**

#### **Unit-I**

What is Dance? Name Indian Classical Dance Styles and its States.

#### **Unit-II**

Define the following terms in Bharatnatyam. Adavu , Samapada, Taal, Laya, Swara, Aavartanam, Panchajati (Tishram, Chatushra, Khanda, Mishram, Sankirna), Saptala (Dhruv, Mathya, Rupak, Jhampa, Tripata, Ata, Ek taal) .

#### **Unit-III**

Drishti Bheda and Greeva Bheda according to Abhinaya Darpan.

#### **Unit-IV**

Asamyukta Hasta shloka according to Abhinaya Darpan.

#### **Unit-V**

Samyukta Hasta shloka according to Abhinaya Darpan.

### **SUGGESTED READINGS:**

- P. Ramachandrasekhar, Dance Gestures (Mirror of Expressions), Abhinaya Darpanam.
- Amit Kumar , Famous Dancing Gurus.
- P. Tirtharam Azad , Kathak Gyaneshwari.
- Dr. Puru Dadhich , Kathak Nritya Shiksha.
- Vachaspati Gairola, Chokhamba Sanskrit Prathisthan, Delhi, Bharatiya Natya Parampara and Abhinaya Darpan.
- Kali Prasad Goswami, Devadasi : Dancing Damsel.
- Manjula Pant and Meera Mathur, Text Book of Bharatnatyam.
- Pt. Sitaram Chaturvedi , Bhartiya Tatha Paschatya Rangamancha.
- Dr. Laxminarayan Garg, Abhinaya Darpan and Geet Govind.
- Dr. Laxminarayan Garg, Bharatnatyam Part 1 and 2.

## Prathama (Practical)

Maximum Marks-90

### Learning Outcomes:

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

- Have the ability to demonstrate the adavus in three layas and basic posture.
- Have the ability to learn the shlokas according to abhinaya darpan.
- To understand the concept taala and laya.

### Content-

#### Unit-I

Warm up exercises.

#### Unit-II

Study of 10 Adavus (basic lessons) in Vilambit and Madhya laya.

#### Unit-III

Study of Pada bheda, Mandala bheda, Shiro bheda shlokas.

#### Unit-IV

Study of Drishti bheda, Greeva bheda and Shiro bheda shlokas.

#### Unit-V

Playing Panchjati in Aadi taal and Rupak Taal.

### E- Resources:

- <https://youtu.be/1JZqHTDyigM>
- <https://youtu.be/WOHsR07LSdk>
- <https://youtu.be/8UTYliMkzKg>
- <https://youtu.be/REt9xXY2VzE>
- [https://youtu.be/Qm\\_TrMGbdk](https://youtu.be/Qm_TrMGbdk)
- <https://youtu.be/xHk1xHfVfSg>

## Bharatnatyam Madhyama (Theory)

Time – 3 Hours

Maximum marks- 50

**Note :-** Attempt five questions in all, selecting one question from each unit. All questions carry equal marks.

### Learning Outcomes:

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

- Perform adavus in three layas and also the first items of bharatnatyam repertoire.
- Will gain theoretical knowledge about Bharatnatyam dance.
- Will know about some Bharatnatyam exponents and their contribution in the field of Bharatnatyam.

### Content-

#### Unit-I

- (A) General information about Bharatnatyam.
- (B) Detailed study about Lord Natraj.

#### Unit-II

- (A) Explain Natya, Nritya and Nritta.
- (B) Detailed study about Abhinaya and its 4 types.

#### Unit-III

- (A) The story of Natya Uttpatti according to Abhinaya Darpan.
- (B) Detailed information on Sapta Taal.

#### Unit-IV

Life Sketches :

- (A) Tanjore Brothers

1. Mylapore Gauri Amma.

#### Unit-V

- (A) Main shloka of samyukta hasta mudras according to abhinaya darpan.
- 2. Notations writing of alarippu and pushpanjali according to the syllabus.

### SUGGESTED READINGS:

- P. Ramachandrasekhar, Dance Gestures (Mirror of Expressions), Abhinaya Darpanam.

- Amit Kumar , Famous Dancing Gurus.
- P. Tirtharam Azad , Kathak Gyaneshwari.
- Dr. Puru Dadhich , Kathak Nritya Shiksha.
- Vachaspati Gairola, Chokhamba Sanskrit Prathisthan, Delhi, Bharatiya Natya Parampara and Abhinaya Darpan.
- Kali Prasad Goswami, Devadasi : Dancing Damsel.
- Manjula Pant and Meera Mathur, Text Book of Bharatnatyam.
- Pt. Sitaram Chaturvedi , Bhartiya Tatha Paschatya Rangamancha.
- Dr. Laxminarayan Garg, Abhinaya Darpan and Geet Govind.
- Dr. Laxminarayan Garg, Bharatnatyam Part 1 and 2.

### (Practical)

Maximum marks – 90

#### Learning Outcomes:

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

- Execute the basic dance skills.
- Demonstrate and perform adavus and the items.
- Understand taal well and also to perform on it.

#### Content-

- Adavus in three layas.
- Demonstration of Pushpanjali and Alaripuu.
- Sollakuttu and Adavus playing in taal.
- Five Viniyogas of Samyukta hasta shloka according to Abhinaya Darpan.
- Sabhapati Lakshan according to Abhinaya Darpan.

#### E- Resources:

<https://youtu.be/1JZqHTDyigM>  
[https://youtu.be/1GK6\\_f3shU4](https://youtu.be/1GK6_f3shU4)  
<https://youtu.be/BGRV1pL9qP4>

## Bharatnatyam Uttama Part-I (Theory)

Time – 3 Hours

Maximum marks- 50

**Note :-** Attempt five questions in all, selecting one question from each unit. All questions carry equal marks.

#### Learning Outcomes:

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

- Have live performance by the students.
- Enhance the aesthetic sense and value system.
- Understand the comparative study between the dance forms.

#### Content-

##### Unit-I

Explain Abhinaya and its types.

##### Unit-II

(A) Explain Tandav, Lasya Nritya and its types.

(B) Asamyukta hasta mudra shloka along with the viniyogas according to Abhinaya Darpan.



**Unit-III**

- (A) Detailed knowledge about the indian classical dance styles Kathak and Bharatnatyam.  
(B) Contributions and biographies of famous personalities like Mylapore Gauri Amma and Rukmini Devi Arundel.

**Unit-IV**

Define Taal and Explain the Carnatic Taal System.

**Unit-V**

Notation writing of learned items and songs according to the syllabus.

**SUGGESTED READINGS:**

- P. Ramachandrasekhar, Dance Gestures (Mirror O Expressions), Abhinaya Darpanam.
- Amit Kumar , Famous Dancing Gurus.
- P. Tirtharam Azad , Kathak Gyaneshwari.
- Dr. Puru Dadhich , Kathak Nritya Shiksha.
- Vachaspati Gairola, Chokhamba Sanskrit Prathisthan, Delhi, Bharatiya Natya Parampara and Abhinaya Darpan.
- Kali Prasad Goswami, Devadasi : Dancing Damsel.
- Manjula Pant and Meera Mathur, Text Book of Bharatnatyam.
- Pt. Sitaram Chaturvedi , Bhartiya Tatha Paschatya Rangamancha.
- Dr. Laxminarayan Garg, Abhinaya Darpan and Geet Govind.
- Dr. Laxminarayan Garg, Bharatnatyam Part 1 and 2.

**(Practical)**

**Maximum marks – 90**

**Learning Outcomes:**

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

- Understand the swaras and the concept of korvai.
- Understand the time management and concentration.
- Execute the taal.

**Content-**

- Kauthuvam
- Alarippu
- Jatiswaram
- Asamyukta hasta mudra shloka along with the vinyogas according to Abhinaya Darpan.
- Notation playing in Taal.

**E- Resources:**

[https://youtu.be/w3\\_kyZfiCSs](https://youtu.be/w3_kyZfiCSs)  
<https://youtu.be/6R-jUeSdxd4>  
<https://youtu.be/dDyFtWMFN4Q>  
[https://youtu.be/\\_\\_\\_bOyh3NrKA](https://youtu.be/___bOyh3NrKA)

# **Bharatnatyam**

## **Uttama Part-II**

### **(Theory)**

**Time: 3 Hours**

**Maximum marks- 50**

**Note:-** Attempt five questions in all, selecting one question from each unit. All questions carry equal marks.

**Learning Outcomes:**

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

- Enhance the aesthetic sense and value system.
- Understand the comparative study between the dance forms.

**Content-**

**Unit-I**

- (A) History of Indian classical dance.
- (B) Indian classical dance styles kuchipudi and mohiniattam.

**Unit-II**

- (A) Detailed study of “Bhava and Rasa”.
- (B) Life sketches:
  - Bala Saraswati
  - Meenakshi Sundaram Pillai.

**Unit-III**

- (A) Introduction to Devdasi parampara in Bharatnatyam Dance.
- (B) Repertoire of Bharatnatyam.

**Unit-IV**

- (A) Explain the story of Natya Utpatti according to Abhinaya Darpan.
- (B) Information on the different styles in Bharatnatyam.

**Unit-V**

- (A) Shiro, Drishti and Greeva bheda shlokas along with viniyogas according to Abhinaya Darpan.
- (B) Utlavana, Bhramari shloka along with the viniyogas according to Abhinaya Darpanam

**SUGGESTED READINGS:**

- P. Ramachandrasekhar, Dance Gestures (Mirror O Expressions), Abhinaya Darpanam.
- Amit Kumar , Famous Dancing Gurus.
- P. Tirtharam Azad , Kathak Gyaneshwari.
- Dr. Puru Dadhich , Kathak Nritya Shiksha.
- Vachaspati Gairola, Chokhamba Sanskrit Prathisthan, Delhi, Bharatiya Natya Parampara and Abhinaya Darpan.
- Kali Prasad Goswami, Devadasi : Dancing Damsel.
- Manjula Pant and Meera Mathur, Text Book of Bharatnatyam.
- Pt. Sitaram Chaturvedi , Bhartiya Tatha Paschatya Rangamancha.
- Dr. Laxminarayan Garg, Abhinaya Darpan and Geet Govind.
- Dr. Laxminarayan Garg, Bharatnatyam Part 1 and 2

## Uttama Part-II (Practical)

Maximum Marks-90

### Learning Outcomes:

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

- Execute and perform the abhinaya item “shabdham” and “keertanam”.
- Learn and demonstrate the shiro, drishti and greeva bheda along with its usages in dance.
- Perform live.

### Content-

- Shabdham
- Keertanam
- Asamyukta hasta vinyogas (from Suchi to Trishula) according to Abhinaya Darpan.
- Samyukta hasta main shloka according to Abhinaya Darpan.
- Shiro, Drishti and Greeva bheda shlokas along with viniyogas according to Abhinaya Darpan.
- Natuvangam playing for the learned items according to the syllabus.

### E- Resources:

<https://youtu.be/BqCKgf5Ayv0>  
<https://youtu.be/BKLSrb6JzU4>  
[https://youtu.be/\\_bOyh3NrKA](https://youtu.be/_bOyh3NrKA)  
[https://youtu.be/lGK6\\_f3shU4](https://youtu.be/lGK6_f3shU4)  
<https://youtu.be/KEiPpausEj4>

## Bharatnatyam Uttama Part-III (Theory –I)

Time: 3 Hours

Maximum marks- 50

**Note:-** Attempt five questions in all, selecting one question from each unit. All questions carry equal marks.

Learning Outcomes:

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

- Have live performance by the students.
- Enhance the aesthetic sense and value system.
- Understand the comparative study between the dance forms.

### Content-

#### Unit-I

- (A) History and Development of Bharatnatyam.
- (B) Indian classical dance styles Odissi and Kathakali (History, Development, Costume, Makeup).

#### Unit-II

- (A) Detailed information about Ashtanayika.
- (B) Biographies on:
  - Tyagaraja (Composer of Carnatic music)
  - Jayadev (Sanskrit Poet).

#### Unit-III

Sapta taal according to gati and jati bheda.

#### Unit-IV

- (A) Prekashagruha according to Natyashastra.
- (B) Samyukta hasta mudra vinyogas according to Abhinaya Darpan.

#### Unit-V

- (A) Jathi hasta according Abhinaya Darpan.
- (B) Write the notation of tirmanam (jati) according to the syllabus.

**SUGGESTED READINGS:**

- P. Ramachandrasekhar, Dance Gestures (Mirror O Expressions), Abhinaya Darpanam.
- Amit Kumar , Famous Dancing Gurus.
- P. Tirtharam Azad , Kathak Gyaneshwari.
- Dr. Puru Dadhich , Kathak Nritya Shiksha.
- Vachaspati Gairola, Chokhamba Sanskrit Prathisthan, Delhi, Bharatiya Natya Parampara and Abhinaya Darpan.
- Kali Prasad Goswami, Devadasi : Dancing Damsel.
- Manjula Pant and Meera Mathur, Text Book of Bharatnatyam.
- Pt. Sitaram Chaturvedi , Bhartiya Tatha Paschatya Rangamancha.
- Dr. Laxminarayan Garg, Abhinaya Darpan and Geet Govind.
- Dr. Laxminarayan Garg, Bharatnatyam Part 1 and 2.

### (Theory –II)

**Time: 3 Hours**

**Maximum marks- 35**

**Note:-** Attempt five questions in all, selecting one question from each unit. All questions carry equal marks.

#### **Learning Outcomes:**

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

- An ability to have live performance by the students.
- Capability to enhance the aesthetic sense and value system.
- Ability to understand the comparative study between the dance forms.

#### **Content-**

##### **Unit-I**

Detailed study of Nayak and Nayika bheda.

##### **Unit-II**

Study of Abhinaya Darpan and Natyashastra.

##### **Unit-III**

Detailed study of Vritti, Pravritti, Lokadharmi and Natyadharmi.

##### **Unit-IV**

Mandala bheda, Sthanaka bheda and Navagraha hasta mudra shlokas along with vinyogas.

##### **Unit-V**

Dance Drama choreography.

- Sita Haran
- Draupadi Vastraharan.

#### **SUGGESTED READINGS:**

- P. Ramachandrasekhar, Dance Gestures (Mirror O Expressions), Abhinaya Darpanam.
- Amit Kumar , Famous Dancing Gurus.
- P. Tirtharam Azad , Kathak Gyaneshwari.
- Dr. Puru Dadhich , Kathak Nritya Shiksha.
- Vachaspati Gairola, Chokhamba Sanskrit Prathisthan, Delhi, Bharatiya Natya Parampara and Abhinaya Darpan.
- Kali Prasad Goswami, Devadasi : Dancing Damsel.

- Manjula Pant and Meera Mathur, Text Book of Bharatnatyam.
- Pt. Sitaram Chaturvedi , Bhartiya Tatha Paschatya Rangamancha.
- Dr. Laxminarayan Garg, Abhinaya Darpan and Geet Govind.
- Dr. Laxminarayan Garg, Bharatnatyam Part 1 and 2.

### (Practical-I)

Maximum Marks-90

#### Learning Outcomes:

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

- Perform the abhinaya item.
- Execute different Rasa in Dance.
- The skill of reciting jati.
- The knowledge of taal and also the ability to distinguish it.

#### Content-

Padam

- Varnam
- Samyukta hasta mudra shloka along with the vinyogas according to Abhinaya Darpan.
- Jathi hasta vinyogas according Abhinaya Darpan.
- Notation playing of trikaal jaati according to the syllabus.

#### E- Resources:

<https://youtu.be/xP73cZcW3EI>

<https://youtu.be/jbNLnk3nurM>

[https://youtu.be/lGK6\\_f3shU4](https://youtu.be/lGK6_f3shU4)

### Practical-II (Stage Performance)

Maximum marks- 35

#### Learning Outcomes:

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

- Ability to perform the abhinaya item.
- Ability to execute different Rasa in Dance.
- The skill of reciting jati.
- The knowledge of taal and also the ability to distinguish it.

#### Content-

1. Padam
2. Varnam
3. Samyukta hasta mudra shloka along with the vinyogas according to Abhinaya Darpan.
4. Jathi hasta vinyogas according Abhinaya Darpan.
5. Notation playing of trikaal jaati according to the syllabus.

#### E- Resources:

<https://youtu.be/xP73cZcW3EI>

<https://youtu.be/jbNLnk3nurM>

[https://youtu.be/lGK6\\_f3shU4](https://youtu.be/lGK6_f3shU4)

# **Bharatnatyam**

## **Nishnat Part-I**

### **(Theory –I)**

**Time: 3 Hours**

**Maximum marks- 50**

**Note:-** Attempt five questions in all, selecting one question from each unit. All questions carry equal marks.

#### **Learning Outcomes:**

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

- Demonstrate technical proficiency and artistic expression in Bharatnatyam Dance.
- Learn movement skills and be aware about the impact of dance on health.
- Familiar with the history and cultural significance of Dance.
- The techniques related to dance .

#### **Content-**

##### **Unit-I**

- (A) History of indian classical dance.
- (B) Natya Utpatti according to Natya Shastra.

##### **Unit-II**

- (A) Detailed information about Bharatnatyam.
- (B) Comparative study in south indian taala system and north indian taala system.

##### **Unit-III**

- (A) The importance of Guru-Shishya parampara.
- (B) Detailed information about the Indian classical dance styles.

##### **Unit-IV**

- (A) The Devdasi Parampara and its importance in Bharatnatyam.
- (B) Importance of Puranic stories related to Bharatnatyam dance.

##### **Unit-V**

- (A) Detailed study of the Folk Dances of India.
- (B) Biographies of:
  - Swathi Tirunal
  - PurandarDasa

#### **SUGGESTED READINGS:**

- P. Ramachandrasekhar, Dance Gestures (Mirror O Expressions), Abhinaya Darpanam.
- Amit Kumar , Famous Dancing Gurus.
- P. Tirtharam Azad , Kathak Gyaneshwari.
- Dr. Puru Dadhich , Kathak Nritya Shiksha.
- Vachaspati Gairola, Chokhamba Sanskrit Prathisthan, Delhi, Bharatiya Natya Parampara and Abhinaya Darpan.
- Kali Prasad Goswami, Devadasi : Dancing Damsel.
- Manjula Pant and Meera Mathur, Text Book of Bharatnatyam.
- Pt. Sitaram Chaturvedi , Bhartiya Tatha Paschatya Rangamancha.
- Dr. Laxminarayan Garg, Abhinaya Darpan and Geet Govind.
- Dr. Laxminarayan Garg, Bharatnatyam Part 1 and 2.

# **Bharatnatyam**

## **Nishnat Part-I**

### **(Theory –II)**

**Time: 3 Hours**

**Maximum marks- 35**

**Note:-** Attempt five questions in all, selecting one question from each unit. All questions carry equal marks.

#### **Learning Outcomes:**

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

- Demonstrate technical proficiency and artistic expression in Bharatnatyam Dance.
- Learn movement skills and be aware about the impact of dance on health.
- Familiar with the history and cultural significance of Dance.
- Learn all the techniques related to dance .

#### **Content-**

##### **Unit-I**

- (A) Nayak and Nayika Bheda.
- (B) Dashataala Prana.

##### **Unit-II**

- (A) Detailed information about Navarasa.
- (B) Pushpanjali and Rangadidevata shloka according to Abhinaya Darpan.

##### **Unit-III**

- (A) Explain types of abhinaya.
- (B) Patra Lakshana and Kinkini Lakshana according to Abhinaya Darpan.

##### **Unit-IV**

- (A) Samyukta hasta mudra shloka along with the vinyogas according to Abhinaya Darpan.
- (B) Mandala and Sthanaka bheda shlokas along with the viniyogas.

##### **Unit-V**

- (A) Navagraha hasta shlokas along with the vinyogas.
- (B) Notation writing of the jati, korvai in aadi taala according to syllabus.

#### **SUGGESTED READINGS:**

- P. Ramachandrasekhar, Dance Gestures (Mirror O Expressions), Abhinaya Darpanam.
- Amit Kumar , Famous Dancing Gurus.
- P. Tirtharam Azad , Kathak Gyaneshwari.
- Dr. Puru Dadhich , Kathak Nritya Shiksha.
- Vachaspati Gairola, Chokhamba Sanskrit Prathisthan, Delhi, Bharatiya Natya Parampara and Abhinaya Darpan.
- Kali Prasad Goswami, Devadasi : Dancing Damsel.
- Manjula Pant and Meera Mathur, Text Book of Bharatnatyam.
- Pt. Sitaram Chaturvedi , Bhartiya Tatha Paschatya Rangamancha.
- Dr. Laxminarayan Garg, Abhinaya Darpan and Geet Govind.
- Dr. Laxminarayan Garg, Bharatnatyam Part 1 and 2.

### **(Practical-I)**

**Maximum Marks-90**

#### **Learning Outcomes:**

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

- Demonstrate adavus in three layas.
- The knowledge about the nritta and nritya through dance.

- The ability to use shlokas in dance.

**Content-**

- Adavus in three layas
- Thodaya Mangalam
- Jatiswaram
- Shabdham
- Ashtapadi
- Drishti, Shiro and Greeva bheda shlokas along with viniyogas according to Abhinaya Darpan.
- Mandala and Sthanaka pada bheda shloka.

**E- Resources:**

<https://youtu.be/1JZqHTDyigM>  
[https://youtu.be/Z\\_7VLA Vkapo](https://youtu.be/Z_7VLA Vkapo)  
<https://youtu.be/dDyFtWMFN4Q>  
<https://youtu.be/FbnT7ibenF4>  
<https://youtu.be/Ih2qftLcv-M>  
<https://youtu.be/KEiPpausEj4>  
<https://youtu.be/8UTYliMkzKg>  
<https://youtu.be/e7GdlVxxkrw>



## Practical-II (Stage Performance)

Maximum Marks-35

### Learning Outcomes:

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

- Demonstrate adavus in three layas.
- The knowledge about the nritta and nritya through dance.
- The ability to use shlokas in dance.

### Content-

- Adavus in three layas
- Thodaya Mangalam
- Jatiswaram
- Shabdham
- Ashtapadi
- Drishti, Shiro and Greeva bheda shlokas along with viniyogas according to Abhinaya Darpan.
- Mandala and Sthanaka pada bheda shloka.

### E- Resources:

<https://youtu.be/1JZqHTDyigM>  
[https://youtu.be/Z\\_7VLAVkapo](https://youtu.be/Z_7VLAVkapo)  
<https://youtu.be/dDyFtWMFN4Q>  
<https://youtu.be/FbnT7ibenF4>  
<https://youtu.be/Ih2qftLcv-M>  
<https://youtu.be/KEiPpausEj4>  
<https://youtu.be/8UTYliMkzKg>  
<https://youtu.be/e7GdlVxxkrw>

## Bharatnatyam Nishnat Part-II (Theory –I)

Time: 3 Hours

Maximum marks- 50

**Note:-** Attempt five questions in all, selecting one question from each unit. All questions carry equal marks.

### Learning Outcomes:

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

- Demonstrate technical proficiency and artistic expression in Bharatnatyam Dance.
- Learn movement skills and be aware about the impact of dance on health.
- Familiar with the history and cultural significance of Dance.
- Learn all the techniques related to dance .

### Content-

#### Unit-I

General information about Acharya Bharat or Natyashastra.

#### Unit-II

Detailed study about 10 Karanas according to Natyashastra.

#### Unit-III

General information about dance in paintings and sculptures (caves, temples and excavation).

#### Unit-IV

Detailed information on classical dances of India.

#### Unit-V

Brief information about the instruments used in Bharatnatyam.

### SUGGESTED READINGS:

- P. Ramachandrasekhar, Dance Gestures (Mirror O Expressions), Abhinaya Darpanam.

- Amit Kumar , Famous Dancing Gurus.
- P. Tirtharam Azad , Kathak Gyaneshwari.
- Dr. Puru Dadhich , Kathak Nritya Shiksha.
- Vachaspati Gairola, Chokhamba Sanskrit Prathisthan, Delhi, Bharatiya Natya Parampara and Abhinaya Darpan.
- Kali Prasad Goswami, Devadasi : Dancing Damsel.
- Manjula Pant and Meera Mathur, Text Book of Bharatnatyam.
- Pt. Sitaram Chaturvedi , Bhartiya Tatha Paschatya Rangamancha.
- Dr. Laxminarayan Garg, Abhinaya Darpan and Geet Govind.
- Dr. Laxminarayan Garg, Bharatnatyam Part 1 and 2

## **Bharatnatyam** **Nishnat Part-II** **(Theory –II)**

**Time: 3 Hours**

**Maximum marks- 35**

**Note:-** Attempt five questions in all, selecting one question from each unit. All questions carry equal marks.

**Learning Outcomes:**

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

- Demonstrate technical proficiency and artistic expression in Bharatnatyam Dance.
- Learn movement skills and be aware about the impact of dance on health.
- Familiar with the history and cultural significance of Dance.
- Learn all the techniques related to dance .

**Content-**

**Unit-I**

Prekshagruha according to Natyashastra.

**Unit-II**

Explain Lokadharmi and Natyadharmi.

**Unit-III**

Detailed study on Vrutti and Pravrutti.

**Unit-IV**

(A) Patra Lakshana and Varjaniya Patra shlokas according to Abhinaya Darpan.

(B) Devta hasta and Dashavatar hasta shlokas along with the vinyogas according to Abhinaya Darpan.

**Unit-V**

Notation writing of jaati, korvai and sangeet according to the syllabus.

**SUGGESTED READINGS:**

- P. Ramachandrasekhar, Dance Gestures (Mirror O Expressions), Abhinaya Darpanam.
- Amit Kumar, Famous Dancing Gurus.
- P. Tirtharam Azad, Kathak Gyaneshwari.
- Dr. Puru Dadhich, Kathak Nritya Shiksha.
- Vachaspati Gairola, Chokhamba Sanskrit Prathisthan, Delhi, Bharatiya Natya Parampara and Abhinaya Darpan.
- Kali Prasad Goswami, Devadasi: Dancing Damsel.
- Manjula Pant and Meera Mathur, Text Book of Bharatnatyam.

- Pt. Sitaram Chaturvedi, Bhartiya Tatha Paschatya Rangamancha.
- Dr. Laxminarayan Garg, Abhinaya Darpan and Geet Govind.
- Dr. Laxminarayan Garg, Bharatnatyam Part 1 and 2.

### (Practical-I)

Maximum Marks-90

#### Learning Outcomes:

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

- The ability to demonstrate adavus in three layas.
- Perform the abhinaya items.
- The ability to recite devta hasta and dashavatar hasta according to abhinaya darpan.
- The capability to present taal on Nattuwangam.

#### Content-

- Adavus
- Pushpanjali
- Padam
- Keertanam
- Devta hasta and Dashavatar hasta shlokas according to Abhinaya Darpan.
- Nattuwangam playing in Taal.

#### E- Resources:

<https://youtu.be/1JZqHTDyigM>  
[https://youtu.be/bEZfJ\\_f2D2Y](https://youtu.be/bEZfJ_f2D2Y)  
[https://youtu.be/2B\\_bs\\_pj8Ks](https://youtu.be/2B_bs_pj8Ks)  
<https://youtu.be/USXnVNmqLfc>  
<https://youtu.be/oonVMA718L8>  
<https://youtu.be/DM5zhpRM20E>  
<https://youtu.be/jbNLnk3nurM>  
<https://youtu.be/LI1NI5wF218>  
<https://youtu.be/3Fj88lamUU0>  
<https://youtu.be/WJIHVrA9a3U>

### Practical-II (Stage Performance)

Maximum marks- 35

#### Learning Outcomes:

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

- The ability to demonstrate adavus in three layas.
- Perform the abhinaya items.
- The ability to recite devta hasta and dashavatar hasta according to abhinaya darpan.
- The capability to present taal on Nattuwangam.

#### Content-

- Adavus
- Pushpanjali
- Padam,
- Keertanam
- Devta hasta and Dashavatar hasta shlokas according to Abhinaya Darpan.

- Nattuwangam playing in Taal.

**E- Resources:**

- <https://youtu.be/1JZqHTDyigM>
- [https://youtu.be/bEZfj\\_f2D2Y](https://youtu.be/bEZfj_f2D2Y)
- [https://youtu.be/2B\\_bs\\_pj8Ks](https://youtu.be/2B_bs_pj8Ks)
- <https://youtu.be/USXnVNmqLfc>
- <https://youtu.be/oonVMA718L8>
- <https://youtu.be/DM5zhpRM20E>
- <https://youtu.be/jbNLnk3nurM>
- <https://youtu.be/L11N15wF218>
- <https://youtu.be/3Fj88lamUU0>
- <https://youtu.be/WJIHvrA9a3U>

**Bharatnatyam**  
**Nishnat Part-III**  
**(Theory –I)**

**Time: 3 Hours**

**Maximum marks- 50**

**Note:-** Attempt five questions in all, selecting one question from each unit. All questions carry equal marks.

**Learning Outcomes:**

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

- Demonstrate technical proficiency and artistic expression in Bharatnatyam Dance.
- Learn movement skills and be aware about the impact of dance on health.
- Familiar with the history and cultural significance of Dance.
- Learn all the techniques related to dance .

**Content-**

**Unit-I**

Dance in relation to the epics from the stories of Purana, Ramayana and Mahabharata.

**Unit-II**

Detailed study on Devdasi parampara in India.

**Unit-III**

Study on Abhinaya Darpan and Acharya Nandikeshwar.

**Unit-IV**

- (A) Gati and Jaati according to Saptataala.
- (B) Explain Tandav and Lasya.

**Unit-V**

General knowledge in subject related to dance.

**SUGGESTED READINGS:**

- P. Ramachandrasekhar, Dance Gestures (Mirror O Expressions), Abhinaya Darpanam.
- Amit Kumar , Famous Dancing Gurus.
- P. Tirtharam Azad , Kathak Gyaneshwari.
- Dr. Puru Dadhich , Kathak Nritya Shiksha.
- Vachaspati Gairola, Chokhamba Sanskrit Prathisthan, Delhi, Bharatiya Natya Parampara and Abhinaya Darpan.
- Kali Prasad Goswami, Devadasi : Dancing Damsel.
- Manjula Pant and Meera Mathur, Text Book of Bharatnatyam.
- Pt. Sitaram Chaturvedi , Bhartiya Tatha Paschatya Rangamancha.
- Dr. Laxminarayan Garg, Abhinaya Darpan and Geet Govind.

- Dr. Laxminarayan Garg, Bharatnatyam Part 1 and 2.

## **Bharatnatyam** **Nishnat Part-III** **(Theory –II)**

**Time: 3 Hours**

**Maximum marks- 50**

**Note:-** Attempt five questions in all, selecting one question from each unit. All questions carry equal marks.

**Learning Outcomes:**

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

- Demonstrate technical proficiency and artistic expression in Bharatnatyam Dance.
- Learn movement skills and be aware about the impact of dance on health.
- Familiar with the history and cultural significance of Dance.
- Learn all the techniques related to dance .

**Content-**

**Unit-I**

The Rasa Siddhanta, Bhava and Navarasa according to Acharya Bharat Muni.

**Unit-II**

- (A) Introduction to the Shilappadikaram text.
- (B) General information about Acharya Sharada Tanay and her text publications.

**Unit-III**

- (A) Utplavana pada bheda shloka along with the vinyogas according to Abhinaya Darpan.
- (B) Notations writing of Tirmanam and Korvai according to the syllabus.

**Unit-IV**

- (A) Bandhav hasta shlokas along with the vinyogas according to Abhinaya Darpan.
- (B) Jaathi hasta according to Abhinaya Darpan.

**Unit-V**

Choreography of Dance

- (A) Daksha Yajna
- (B) Sita Swayamvar (story, characters, makeup, music etc).

**SUGGESTED READINGS:**

- P. Ramachandrasekhar, Dance Gestures (Mirror of Expressions), Abhinaya Darpanam.
- Amit Kumar , Famous Dancing Gurus.
- P. Tirtharam Azad , Kathak Gyaneshwari.
- Dr. Puru Dadhich , Kathak Nritya Shiksha.
- Vachaspati Gairola, Chokhamba Sanskrit Prathisthan, Delhi, Bharatiya Natya Parampara and Abhinaya Darpan.
- Kali Prasad Goswami, Devadasi : Dancing Damsel.
- Manjula Pant and Meera Mathur, Text Book of Bharatnatyam.
- Pt. Sitaram Chaturvedi , Bhartiya Tatha Paschatya Rangamancha.
- Dr. Laxminarayan Garg, Abhinaya Darpan and Geet Govind.
- Dr. Laxminarayan Garg, Bharatnatyam Part 1 and 2.

## (Practical-I)

Maximum Marks-90

### Learning Outcomes:

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

- Perform the varnam, the important item in bharatnatyam.
- Capability to perform thillana.
- The ability to experiment jaathi hasta and navagraha hasta.
- The ability to present tirmanam and korvai in taal.
- The ability to perform the utplavana bheda.

### Content-

- Varnam
- Tillana.
- Dance Choreography.
- Jaathi hasta
- Navagraha hasta.
- Utplavana pada bheda.
- Playing Tirmanam and korvai in taal.

### E- Resources:

[https://youtu.be/2B\\_bs\\_pj8Ks](https://youtu.be/2B_bs_pj8Ks)  
<https://youtu.be/izDfYpsiI78>  
<https://youtu.be/jbNLnk3nurM>  
<https://youtu.be/L11N15wF218>  
<https://youtu.be/3Fj88lamUU0>  
<https://youtu.be/WJIHVrA9a3U>

## Practical-II (Stage Performance)

Maximum marks- 35

### Learning Outcomes:

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

- The ability to perform the varnam, the important item in bharatnatyam.
- Capability to perform thillana.
- The ability to experiment jaathi hasta and navagraha hasta.
- The ability to present tirmanam and korvai in taal.
- The ability to perform the utplavana bheda.

### Content-

- Varnam
- Tillana.
- Dance Choreography.
- Jaathi hasta
- Navagraha hasta.
- Utplavana pada bheda.
- Playing Tirmanam and korvai in taal.

### E- Resources:

[https://youtu.be/2B\\_bs\\_pj8Ks](https://youtu.be/2B_bs_pj8Ks)  
<https://youtu.be/izDfYpsiI78>  
<https://youtu.be/jbNLnk3nurM>  
<https://youtu.be/L11N15wF218>  
<https://youtu.be/3Fj88lamUU0>  
<https://youtu.be/WJIHVrA9a3U>

Verified



Offg. Secretary  
Banasthali Vidyapith  
P.O. Banasthali Vidyapith  
Distt. Tonk (Raj.)-304022

**Department of Performing Arts  
Banasthali Vidyapith**

Minutes of the meeting of the Board of Studies in Performing Arts held on 30<sup>th</sup> December, 2018  
at 11.00 a.m. in Sur Mandir Conference Hall, Banasthali Vidyapith.

**Present**

1	Prof. Malika Banerjee	-	External Member
2	Prof. Ansuya Pathak	-	„ „
3	Ms. Darshna Jhaveri	-	„ „
4	Prof. Ina Shastri	-	Convener
5	Prof. Sharmila Tailor	-	Internal Member
6	Prof..Kinshuk Srivastava	-	„ „
7	Prof. Neelam Pareek	-	„ „
8	Prof. Vandana Chaubey	-	„ „
9	Dr. Santosh Pathak	-	„ „
10	Dr. Neha Joshi	-	„ „
11	Dr. Aishwarya Bhatt	-	„ „
12	Dr. Ankit Bhatt	-	„ „
13	Dr. Vandana Sharma	-	„ „
14	Dr. Pranjal Kaushal	-	„ „
15	Dr. Saurav Kumar Nahar	-	„ „
16	Dr. Shiv Darshan Dubey	-	„ „
17	Dr. Vinayak Sharma	-	„ „
18	Sh. Debajit Chakraborty	-	„ „
19	Dr. Kumar Nabajit Narayan Deb	-	„ „
20	Sh. Manik Banerjee	-	„ „
21	Sh. Rajendra Prasad Banerjee	-	„ „
22	Sh. Zafar Khan	-	„ „
23	Ms. L. Gyaneshwari Devi	-	„ „
24	Smt. Ansuiya Devi	-	„ „
25	Dr. K. Madhavi	-	„ „
26	Ms. Ankieta Ulhas Thakur	-	„ „
27	Smt. Ranjana Upadhyay	-	„ „
28	Smt. Rekha Talukdar Kalit	-	„ „
29	Ms. Rakhi Sharma	-	„ „
30	Dr. Aroop Chatterjee	-	Special Invitee
31	Dr. Megha Atray Purohit	-	„ „
32	Dr. Sunita Sharma	-	„ „
33	Dr. Yakshita Verma	-	„ „

**Note :-** Prof. Kumkum Dhar (External member) and Dr. Sujit Deogharia, Dr. Ras Bihari Das (Internal members) could not attend the meeting.

1. The Board confirmed the minutes of its last meeting held on 2<sup>nd</sup> May, 2016
2. The Board up-dated the existing panel of examiners for each examination inclusive of U.G., P.G. and M.Phil keeping in view the Bye-law 15.3.02 of the University. Board has updated the panel of examiners by indicating the specialization of the person concerned and the panel of examiners has prepared classwise/paperwise for each practical and theory paper separately. It has been submitted in secrecy section along with soft copy by the convener.
3. The Board reviewed the courses of study and scheme of examinations for the following examinations and no change in content only reform the sentences of BA I, II, III, IV, V, VI sem Music (Vocal/Instrumental), minor changes in BA V, VI sem i.e. remove theory paper – Literature of Indian Classical Music – V, Literature of Indian Classical Music – VI and add new paper discipline elective – I, II (Annexure - I)

No change in BA I to IV sem Dance (Kathak), minor changes in BA V, VI sem i.e. remove theory paper – Literature of Indian Classical Dance – V, Literature of Indian Classical Dance – VI and add new paper discipline elective – I, II (Annexure - I)

No change in BA I to IV sem Dramatic Art (Theatre), minor changes in BA V, VI sem i.e. remove theory paper – One Act Play-V, Play and Production-VI and add new paper discipline elective – I, II

No change in MA I and II sem (Music Vocal/Instrumental), minor changes in MA III, IV sem i.e. remove Dissertation and add new paper Discipline Elective in III sem and Open Elective in IV sem.

No change in MA I and II sem (Kathak Dance), minor changes in MA III, IV sem add new paper Discipline Elective in III sem and Open Elective in IV sem.

No change in content for certificate course accept converted in to English (Certificate Course in Music (Vocal/Instrumental), Visharad Music (Vocal/Instrumental), Certificate Course in Tabla and Visharad Music (Tabla) courses, Certificate Course in Dance (Kathak, Bharatnatyam, Manipuri), Uttama in Dance (Kathak, Bharatnatyam, Manipuri), Nishnat in Dance (Kathak, Bharatnatyam, Manipuri).

**I- B.A. (Music (Vocal/Instrumental)/Dramatic Art (Theatre)/Dance (Kathak) Examination:**

i	First Semester Examination, December, 2019	No Change
ii	Second Semester Examination, April/May, 2020	No Change
iii	Third Semester Examination, December, 2020	No Change
iv	Fourth Semester Examination, April/May, 2021	No Change
v	Fifth Semester Examination, December, 2021	Minor Changes <sup>a</sup>
vi	Sixth Semester Examination, April/May, 2022	Minor Changes <sup>b</sup>



The Board reviewed the objectives, syllabi, learning outcomes of the B.A. Music / Dramatic Art (Theatre)/Dance (Kathak) programmes.

Programme specific outcomes and the list of disciplinary courses of the B.A. Music/Dramatic Art (Theatre)/Dance (Kathak) programme is attached and marked as **Annexure-I**

The revised syllabus, learning outcomes, list of suggested books and e-resources of the programme is attached and marked as **Annexure-II**

## **II- M.A. (Music-Vocal/Instrumental (Guitar/Sarod/Sitar/Violin) Examination:**

i	First Semester Examination, December, 2019	No Change
ii	Second Semester Examination, April/May, 2020	No Change
iii	Third Semester Examination, December, 2020	Minor Changes <sup>a</sup>
iv	Fourth Semester Examination, April/May, 2021	Minor Changes <sup>b</sup>

The Board reviewed the objectives, syllabi, learning outcomes of the M.A. (Music-Vocal/Instrumental (Guitar/Sarod/Sitar/Violin) programmes.

Programme specific outcomes and the list of disciplinary courses of the M.A. (Music-Vocal/Instrumental (Guitar/Sarod/Sitar/Violin) programme is attached and marked as **Annexure-III**

The revised syllabus, learning outcomes, list of suggested books and e-resources of the programme is attached and marked as **Annexure-IV**

## **III. M.A.( Kathak Dance) Examination:**

i	First Semester Examination, December, 2019	No Change
ii	Second Semester Examination, April/May, 2020	No Change
iii	Third Semester Examination, December, 2020	Minor Changes <sup>a</sup>
iv	Fourth Semester Examination, April/May, 2021	Minor Changes <sup>b</sup>

The Board reviewed the objectives, syllabi, learning outcomes of the M.A. Kathak Dance programmes.

Programme specific outcomes and the list of disciplinary courses of the M.A. Kathak Dance programme is attached and marked as **Annexure-V**

The revised syllabus, learning outcomes, list of suggested books and e-resources of the programme is attached and marked as **Annexure-VI**

## **IV. M.Phil (Indian Music) Examination:**

As per UGC guidelines 2016 the board reviewed the M.Phil programme in light of one year duration and M.Phil. Ph.D. Integrated programme introduced in session 2019-20 with scheme of examination.

The Board reviewed the objectives, syllabi, learning outcomes of the M.Phil (Indian Music) programmes.

Programme specific outcomes and the list of disciplinary courses of the M.Phil (Indian Music) programme is attached and marked as **Annexure-VII**

The revised syllabus, learning outcomes, list of suggested books and e-resources of the programme is attached and marked as **Annexure-VIII**

#### **V. Certificate in Music (Vocal/Instrumental)**

i	Prathama Examination, 2019	No Change
ii	Madhyama Examination, 2020	No Change

The Board reviewed the objectives, syllabi, learning outcomes of the Certificate Course in Music (Vocal/Instrumental) programmes.

Programme specific outcomes and the list of disciplinary courses of the Certificate Course in Music (Vocal/Instrumental) programme is attached and marked as **Annexure-IX**

The revised syllabus, learning outcomes, list of suggested books and e-resources of the programme is attached and marked as **Annexure-X**

#### **VI. Diploma in Music (Visharad)**

i	Part I Examination, 2019	No Change
ii	Part II Examination, 2020	No Change
iii	Part III Examination, 2021	No Change

The Board reviewed the objectives, syllabi, learning outcomes of the Visharad Examination Music (Vocal/Instrumental) programmes.

Programme specific outcomes and the list of disciplinary courses of the Visharad Examination Music (Vocal/Instrumental) programme is attached and marked as **Annexure-XI**

The revised syllabus, learning outcomes, list of suggested books and e-resources of the programme is attached and marked as **Annexure-XII**

#### **VII. Certificate in Music (Tabla)**

i	Prathama Examination, 2019	No Change
ii	Madhyama Examination, 2020	No Change

The Board reviewed the objectives, syllabi, learning outcomes of the Certificate course in Tabla programmes.

Programme specific outcomes and the list of disciplinary courses of the certificate Course in Tabla programme is attached and marked as **Annexure-XIII**

The revised syllabus, learning outcomes, list of suggested books and e-resources of the programme is attached and marked as **Annexure-XIV**

### VIII. Diploma in Music (Visharad)

#### Tabla

i	Part I Examination, 2019	No Change
ii	Part II Examination, 2020	No Change
iii	Part III Examination, 2021	No Change

The Board reviewed the objectives, syllabi, learning outcomes of the Visharad Examination Music (Tabla) programmes.

Programme specific outcomes and the list of disciplinary courses of the Visharad Examination Music (Tabla) programme is attached and marked as **Annexure-XV**

The revised syllabus, learning outcomes, list of suggested books and e-resources of the programme is attached and marked as **Annexure-XVI**

### IX. Certificate in Dance (Kathak, Bharatnatyam, Manipuri)

i	Prathama Examination, 2019	No Change
ii	Madhyama Examination, 2020	No Change

The Board reviewed the objectives, syllabi, learning outcomes of the Certificate Course in Dance (Kathak, Bharatnatyam, Manipuri) programmes.

Programme specific outcomes and the list of disciplinary courses of the certificate Course in Dance (Kathak, Bharatnatyam, Manipuri) programme is attached and marked as **Annexure-XVII**

The revised syllabus, learning outcomes, list of suggested books and e-resources of the programme is attached and marked as **Annexure-XVIII**

### X . Diploma in Dance (Uttama)

i	Part I Examination, 2019	No Change
ii	Part II Examination, 2020	No Change
iii	Part III Examination, 2021	No Change

The Board reviewed the objectives, syllabi, learning outcomes of the Uttama Examination in Dance (Kathak, Bharatnatyam, Manipuri) programmes.

Programme specific outcomes and the list of disciplinary courses of the Uttama Examination in Dance (Kathak, Bharatnatyam, Manipuri) programme is attached and marked as **Annexure-XIX**

The revised syllabus, learning outcomes, list of suggested books and e-resources of the programme is attached and marked as **Annexure-XX**

## **XI. Diploma in Dance (Nishnat)**

i	Part I Examination, 2019	No Change
ii	Part II Examination, 2020	No Change
iii	Part III Examination, 2021	No Change

The Board reviewed the objectives, syllabi, learning outcomes of the Nishnat Examination in Dance (Kathak, Bharatnatyam, Manipuri) programmes.

Programme specific outcomes and the list of disciplinary courses of the Nishnat Examination in Dance (Kathak, Bharatnatyam, Manipuri) programme is attached and marked as **Annexure-XXI**

The revised syllabus, learning outcomes, list of suggested books and e-resources of the programme is attached and marked as **Annexure-XXII**

4. The Board evaluates the reports received from the examiners of different examination and found them satisfactory.
5. The Board evaluated the question papers of periodical tests and Annual examinations of last one year and found that most of the questions were satisfactory, up to the mark from the syllabus, and knowledge based. However, the Board suggested that, music being a subject of performance, the question papers should be more skill, application and understanding based and recommended that the syllabus which is to be send to the examiner for paper setting should be the related semester.
6. The Board introduced BA Bharatnatyam Dance with scheme of examination **Annexure-XXIII**.
7. The Board introduced BA Tabla with scheme of examination **Annexure-XXIV**.
8. The Board has suggested panel of experts for Board of Studies.

The meeting ended with a vote of thanks to the Chair.

**Name of Programme : B.A.**

**Music (Vocal and Instrumental)**

**“Where words leave off, Music begins.”**

- *Heinrich Heine, German Musicologist*

‘Music’, as a Universal language, is considered by one and all. It is the most influential medium to express the inner feelings, which is not possible through words sometimes. It leaves a distinguished impact to the audience and makes them understand the powerful aura of the musical vibrations. Music helps to reduce stress, anxiety and depression which is the most dangerous state in human life nowadays and makes one’s life happier, less stressed, elevates the mood and dexterously feel themselves, awesome. It helps a learner to be more concentrated, willful, intellectual and mannered.

**Program objectives/Aims:-**

The main purpose of this program is -

- To move a student from a mechanical and calculative world, to an aesthetically beautiful, full of emotions and creative world, by introducing them to music.
- Transcend the students to highest level of human aspiration and artistic integrity which already exists in them in their subconscious mind and soul, help them to develop it and come out with a magnificent performance in Music.
- Developing the skills of students to understand the music and construct their career in the field of public performances, publishing, recording and production in music & film industry and educational institutions as well.

**Program Outcome:-**

- A learner must know the beauty of the subject by feeling her own creativity and will be able to implement it on her presentation by herself naturally.
- Student will be having the knowledge of handling and tuning the instruments which will help them to achieve perfection and professional approach towards a strong career in music.
- Learner will be inclined to display the aesthetical and emotional values through Music and have the ability to perform it in its exact way.
- It will be helpful to a student to get the opportunities equally in professional fields and educational institutes.

## Curriculum Structure

### Bachelor of Arts - Indian Music

First Year											
<b>Semester - I</b>						<b>Semester - II</b>					
Course Code	Course Name	L	T	P	C	Course Code	Course Name	L	T	P	C
MUS 101	Literature of Indian Classical Music – I	4	0	0	4	MUS 102	Literature of Indian Classical Music – II	4	0	0	4
MUS 101L	Performance of Indian Classical Music – I	0	0	8	4	MUS 102L	Performance of Indian Classical Music – II	0	0	8	4
<b>Semester Wise Total:</b>		4	0	8	8	<b>Semester Wise Total:</b>		4	0	8	8
Second Year											
<b>Semester - III</b>						<b>Semester - IV</b>					
Course Code	Course Name	L	T	P	C	Course Code	Course Name	L	T	P	C
MUS 201	Literature of Indian Classical Music – III	4	0	0	4	MUS 202	Literature of Indian Classical Music – IV	4	0	0	4
MUS 201L	Performance of Indian Classical Music – III	0	0	8	4	MUS 202L	Performance of Indian Classical Music – IV	0	0	8	4
<b>Semester Wise Total:</b>		4	0	8	8	<b>Semester Wise Total:</b>		4	0	8	8
Third Year											
<b>Semester - V</b>						<b>Semester - VI</b>					
Course Code	Course Name	L	T	P	C	Course Code	Course Name	L	T	P	C
MUS 301L	Performance of Indian Classical Music – V	0	0	8	4	MUS 302L	Performance of Indian Classical Music – VI	0	0	8	4
New	Discipline Elective - I	0	0	8	4	New	Discipline Elective - II	0	0	8	4
<b>Semester Wise Total:</b>		0	0	16	8	<b>Semester Wise Total:</b>		0	0	16	8

Course Code	LIST OF DISCIPLINE ELECTIVES	L	T	P	C
New	Performance of Indian Classical Music (Tabla)	0	0	8	4
New	Performance of Indian Classical Music (Harmonium)	0	0	8	4
New	Folk Music of Rajasthan	0	0	8	4
MUS 601L	Basic Technical Skills for Audio Production	0	0	8	4

## **Name of Program : B.A.**

Dramatic Art (Theatre)

### **Program Educational Objectives -**

The quality of life of society determines positive functioning. Dramatic art has a vital role to play in increasing the capacity of the student and the Community at Banasthali vidyapith. The Facility of Dramatic Arts strives to work dedicatedly towards women's empowerment through socially-relevant, holistic, interdisciplinary education, in keeping with its unique philosophy of Panchmukhi Shiksha (Five fold education).

The Study of Dramatic Art (Theatre) engages student in an exploration of the world from multiple perspectives, while developing artistic skills and cultivating their capacities for collaboration, critical thinking, creative problem-solving, and effective communication. The Program's commitment to the development of each individual makes it an equality nurturing home for the student who has clearly developed career goals as for the student who is still exploring what the study of Dramatic Art (Theatre) might mean in his or her life. Linking the general studies with professional courses integrating theory and practice, and flexibility to the credit based system to meet the challenges in Indian ethos and global context. The course sensitizes student to the needs of others, especially of those less advantaged, and fosters a service orientation. The faculty also aims to contribute to the national and international knowledge base in Dramatic arts and allied fields. Due emphasis has always been given to the skill development and enhancement in the student.

- To develop artistic perception, Creative Expression and aesthetic value.
- To develop the ability to connect and apply what is learned in Drama to other art forms.
- Student will learn theatre terminology for the stage, acting, directing and technical aspects of production.
- Students will also learn to acting warm-ups, Improvising, Co-ordination, Synchronization, Monologues, Performances and Drama Analysis and Evaluation.
- To strengthen their moral dimensions to support the Social responsibility of drama as a field of interaction.

## **Programme Outcomes:**

1. **Knowledge** – Have Knowledge and holistic understanding of the core courses related to Dramatic arts including professional acting and production extension education and communication.
2. **Planning Abilities-** Apply skills in designing, implementing, monitoring and evaluating programmes effectively for individuals, community, and for vulnerable groups of society.
3. **Problem Analysis-** Solve problems concerning home ,family , and society for ensured physical and mental health in the changing socio-economic scenario viz.
4. **Modern Tool Usage-** ability to select and use appropriate methods and procedures; tools and equipments; raw materials and other resources for knowledge, skill enhancement, designing and creation of new products, assessment and evaluation.
5. **Leadership Skills-** apply leadership skills; inspiring, taking responsibility, delegating tasks while working in a team, communicating with other teams, providing guidance to lesser skilled in various settings be it industry or institutions.
6. **Professional Identity-** Take various professional roles in industries, govt./non-govt. organizations as acting, costume, makeup, lighting and Scenic design, stage management, Director, play writer, education and outreach, and theatre administration.  
**Communication-** Use soft skills for clear , accurate, unambiguous effective communication using verbal and non-verbal skills at inter / intra personal and professional level
7. **Dramatic Art and Society-** Drama and Society are related because you can not have a society without drama and everything that you learn in Dramatic art has come from society in one way or another. Apply knowledge and competencies developed as graduates to impart knowledge, identity, analyze and address societal issues to improve quality of life of individual, also covering marginalized and vulnerable groups of society.
8. **Life Long learning** – Ability to reason out, learn and improve oneself in the changing dynamic scenario by strengthening the strength and weakening of weaknesses for sustainable developmental needs, technological changes, career requirements and new avenues.



**B.A.**

First Year											
Semester - I						Semester - II					
Course Code	Course Name	L	T	P	C	Course Code	Course Name	L	T	P	C
DRMA 101	History and Principles of Dramatic Art	4	0	0	4	DRMA 102	Acting and Speech	4	0	0	4
DRMA 101L	History and Principles of Dramatic Art Lab	0	0	8	4	DRMA 102L	Acting and Speech Lab	0	0	8	4
<b>Semester Wise Total:</b>		4	0	8	8	<b>Semester Wise Total:</b>		4	0	8	8
Second Year											
Semester - III						Semester - IV					
Course Code	Course Name	L	T	P	C	Course Code	Course Name	L	T	P	C
DRMA 201	Sanskrit Drama Literature	4	0	0	4	DRMA 202	Hindi Drama Literature	4	0	0	4
DRMA 201L	Transformation to an Actor Lab	0	0	8	4	DRMA 202L	Hindi Drama Literature Lab	0	0	8	4
<b>Semester Wise Total:</b>		4	0	8	8	<b>Semester Wise Total:</b>		4	0	8	8
Third Year											
Semester - V						Semester - VI					
Course Code	Course Name	L	T	P	C	Cours Code	Course Name	L	T	P	C
DRMA 301L	One Act Play Lab	0	0	8	4	DRMA 302L	Play and Production Lab	0	0	8	4
New	Discipline Elective - I	0	0	8	4	New	Discipline Elective - II	0	0	8	4
<b>Semester Wise Total:</b>		4	0	16	8	<b>Semester Wise Total:</b>		4	0	16	8

S.No.	LIST OF DISCIPLINE ELECTIVES	L	T	P	C
New	Analysis of One Act Play	0	0	8	4
New	Analysis of Modern Hindi Drama	0	0	8	4
New	Rajasthani Folk Drama Jaipuri Tamasha	0	0	8	4
New	Radio and T.V. Anchoring	0	0	8	4
New	Technical Knowledge of Costume Design	0	0	8	4
New	Technical Knowledge of Make-Up	0	0	8	4
New	Set Design	0	0	8	4

**Name of Programme: B.A.**

(Kathak Dance)

**Programme Educational Objectives:**

A complete dance is a sum total of all aspects of arts, be it performance as a dancer, an instruments, or a vocalist, be it a dance critic, a researcher, or a sound system expert, a basic knowledge of all and specialization in any of these, later helps in identifying the student as a presenter / performer, a teacher, a student, a researcher or just on audience.

Apart from all the basics education required in this field, B.A. syllabi mostly focuses on the performance, in recording or editing, in writing as a critic, or as a composer.

Hence, this curriculum has identified all the essential competencies in the respective areas, for which practical and professional training will be provided to the students specializing in any of the above said.

The programme has been initiated with the objective to basically enable the students.

- To understand the basics of technical skills for Audio Video production.
- To understand frequency modulation, through microphones, and skills of recording.
- To differentiate the frequency spectrum of all the musical instruments which is used in dance.
- To enhance their knowledge regarding editing and mixing.
- Boost confidence and be able to perform onstage with full enthusiasm.
- To gain professional and practical education in the required field regarding pedagogy Performance, Research work and Recording.

## **Programme Outcomes**

- P.01 **Kathak knowledge** – Enhance knowledge regarding Prachit and Aprachit taals, this helping and encouraging the students to perform and introduce them with techniques of Research formulation, data collection, sampling, analysis and data presentation.
- P.02 **Planning a syllabus and pedagogical techniques-** Demonstrate effective planning abilities including new techniques in the field of teaching, training, and appreciation and guided listening as well as time management, resource management and organizational skills.
- P.03 **Modern Tool usage-** Learn, select and apply appropriate methods and procedures to understand the Basics of Technical Skills for Audio and Video Production, Skills of recording, frequency spectrum of all the dance instruments and editing and mixing.
- P.04 **Professional Identity-** Understand and analyze the value of their professional roles in society as a teacher, a performer, a writer a researcher, to fulfill which learning professional presentation techniques is a must.
- P.05 **Ethics and Values-** Honor personal values and apply ethical principal in professional and social context s. Demonstrate behavior that recognizes cultural and personal variability in values. Communication and lifestyle. Use ethical frameworks; apply ethical principles while making decisions and take responsibility for the outcomes associate with the decisions.
- P.06 **Life long Learning-** Recognize the need for, and have preparation and ability to engage in independent and life long learning in the broadest context of riyaz and performance as well as technological changes. Self access and use feedback effectively from other to identify learning needs and to satisfy these needs on an ongoing basis.

## B.A.

### First Year

Semester - I						Semester - II					
Course Code	Course Name	L	T	P	C	Course Code	Course Name	L	T	P	C
DNCE 101	Literature of Indian Classical Dance – I (Kathak)	4	0	0	4	DNCE 102	Literature of Indian Classical Dance – II (Kathak)	4	0	0	4
DNCE 101L	Performance of Indian Classical Dance – I (Kathak)	0	0	8	4	DNCE 102L	Performance of Indian Classical Dance – II (Kathak)	0	0	8	4
<b>Semester Wise Total:</b>		4	0	8	8	<b>Semester Wise Total:</b>		4	0	8	8

### Second Year

Semester - III						Semester - IV					
Course Code	Course Name	L	T	P	C	Course Code	Course Name	L	T	P	C
DNCE 201	Literature of Indian Classical Dance– III (Kathak)	4	0	0	4	DNCE 202	Literature of Indian Classical Dance – IV (Kathak)	4	0	0	4
DNCE 201L	Performance of Indian Classical Dance – III (Kathak)	0	0	8	4	DNCE 202L	Performance of Indian Classical Dance – IV (Kathak)	0	0	8	4
<b>Semester Wise Total:</b>		4	0	8	8	<b>Semester Wise Total:</b>		4	0	8	8

### Third Year

Semester - V						Semester - VI					
Course Code	Course Name	L	T	P	C	Course Code	Course Name	L	T	P	C
DNCE 301L	Performance of Indian Classical Dance – V (Kathak)	0	0	8	4	DNCE 302L	Performance of Indian Classical Dance – VI (Kathak)	0	0	8	4
New	Discipline Elective - I	0	0	8	4	New	Discipline Elective - II	0	0	8	4
<b>Semester Wise Total:</b>		4	0	16	8	<b>Semester Wise Total:</b>		4	0	16	8

Course Code	LIST OF DISCIPLINE ELECTIVES	L	T	P	C
New	Performance of Indian Classical Music (Tabla)	0	0	8	4
New	Performance of Indian Classical Music (Harmonium)	0	0	8	4
New	Performance of Rajasthani Folk Dance	0	0	8	4
New	Performance of Other Classical Dance (Bharatnatyam/Manipuri)	0	0	8	4

## **Name of Programme: M.A. (Kathak Dance)**

### **Programme Educational Objectives:**

A complete dance is a sum total of all aspects of arts, be it performance as a dancer, an instruments, or a vocalist, be it a dance critic, a researcher, or a sound system expert, a basic knowledge of all and specialization in any of these, later helps in identifying the student as a presenter / performer, a teacher, a student, a researcher or just on audience.

Apart from all the basics education required in this field, M.A. syllabi mostly focuses on the professional aspect, of dance. Be it in the field of performance, in recording or editing, in writing as a critic, or as a composer.

Hence, this curriculum has identified all the essential competencies in the respective areas, for which practical and professional training will be provided to the students specializing in any of the above said.

The programme has been initiated with the objective to basically enable the students

- To understand the basics of technical skills for Audio Video production.
- To understand frequency modulation, through microphones, and skills of recording.
- To differentiate the frequency spectrum of all the musical instruments which is used in dance.
- To enhance their knowledge regarding editing and mixing.
- Boost confidence and be able to perform onstage with full enthusiasm.
- To gain professional and practical education in the required field regarding pedagogy Performance, Research work and Recording.

### **Programme Outcomes**

- **PO.1 Kathak knowledge** – Enhance knowledge regarding Prachit and Aprachit taals, this helping and encouraging the students to perform and introduce them with techniques of Research formulation, data collection, sampling, analysis and date presentation.
- **PO.2 Planning a syllabus and pedagogical techniques-** Demonstrate effective planning abilities including new techniques in the field of teaching, training, and appreciation and guided listening as well as time management, resource management and organizational skills.
- **PO.3 Modern Tool usage-** Learn, select and apply appropriate methods and procedures to understand the Basics of Technical Skills for Audio and Video Production, Skills of recording, frequency spectrum of all the dance instruments and editing and mixing.

- **PO.4 Professional Identity**-Understand and analyze the value of their professional roles in society as a teacher, a performer, a writer a researcher, to fulfill which learning professional presentation techniques is a must.
- **PO.5 Ethics and Values**- Honor personal values and apply ethical principal in professional and social context s. Demonstrate behavior that recognizes cultural and personal variability in values. Communication and lifestyle. Use ethical frameworks; apply ethical principles while making decisions and take responsibility for the outcomes associate with the decisions.
- **PO.6 Life long Learning**- Recognize the need for, and have preparation and ability to engage in independent and life long learning in the broadest context of riyaz and performance as well as technological changes. Self access and use feedback effectively from other to identify learning needs and to satisfy these needs on an ongoing basis.

## Curriculum Structure –

### MA (Kathak Dance)

#### Semester : I

EXISTING					
COURSE CODE	COURSE NAME	L	T	P	C
DNCE 401	History of Indian Classical Dance-I	5	0	0	5
DNCE 403L	Performance of Abhinaya and Taal-I	0	0	16	8
DNCE 405	Principles of Kathak Dance-I	5	0	0	5
DNCE 407L	Stage Performance-I	0	0	16	8
<b>Semester Wise Total =</b>					<b>26</b>
Semester : III					
EXISTING					
COURSE CODE	COURSE NAME	L	T	P	C
DNCE 501	Aesthetic Scense of Kathak Dance-I	5	0	0	5
DNCE 503	Analytical Study of Taals-I	5	0	0	5
DNCE 505L	Performance of Abhinaya and Taal-III	0	0	14	7
DNCE 507L	Stage Performance-III	0	0	14	7
New	Discipline Elective	0	0	0	2
<b>Semester Wise Total =</b>					<b>26</b>

#### Semester : II

EXISTING					
COURSE CODE	COURSE NAME	L	T	P	C
DNCE 402	History of Indian Classical Dance-II	5	0	0	5
DNCE 404L	Performance of Abhinaya and Taal-II	0	0	16	8
DNCE 406	Principles of Kathak Dance-II	5	0	0	5
DNCE 408L	Stage Performance-II	0	0	16	8
<b>Semester Wise Total =</b>					<b>26</b>
Semester : IV					
EXISTING					
COURSE CODE	COURSE NAME	L	T	P	C
DNCE 502	Aesthetic Scense of Kathak Dance-II	5	0	0	5
DNCE 504	Analytical Study of Taals-II	5	0	0	5
DNCE 506L	Performance of Abhinaya and Taal-IV	0	0	14	7
DNCE 508L	Stage Performance-IV	0	0	14	7
New	Open Elective	0	0	0	2
<b>Semester Wise Total =</b>					<b>26</b>

### Electives - MA (KATHAK DANCE)

Course Code	LIST OF DISCIPLINE ELECTIVES	L	T	P	C
New	Technical Knowledge of Make-up and Costume	0	0	4	2
New	Knowledge of Choreography	0	0	4	2
New	Supportive Singing of Kathak	0	0	4	2
New	Nagma Playing for Kathak	0	0	4	2

# **BANASTHALI VIDYAPITH**

## **Department of Performing Arts**

### **Name of Programme – M. Phil. (Indian Music)**

#### **Programme Objective -**

A complete musician is the sum total of all aspects of arts; be it performance as a Vocalist, an Instrumentalist, or a Dancer, be it as a music critic, a researcher, or a sound system expert; a basic knowledge of all and specialization in any of these, later helps in identifying the student as a presenter/performer, a teacher, a student, a researcher or just an audience.

Apart from all the basic education required in this field, M.Phil syllabi mostly focuses on the professional aspect of music. Be it in the field of performance, in recording or editing, in writing as a critic, or as a composer.

Hence, this curriculum has identified all the essential competencies in the respective areas, for which practical & professional training will be provided to the students specializing in any of the above said.

The programme has been initiated with the Objective to basically enable the students –

- To understand the basics of Technical skills for Audio Production.
- To understand the basics of sessional and practical teaching.
- To Understand Frequency modulation, through microphone and skills of recording.
- To differentiate the frequency spectrum of all the musical instruments.
- To enhance their knowledge regarding editing and mixing.
- Boost confidence and be able to perform onstage with full enthusiasm.
- Introduce the students with techniques of research.
- To gain professional and practical education in the required field, regarding pedagogy, performances, research work and recording.

#### **PROGRAMME OUTCOME-**

**P.O1-Music Knowledge** - Enhance knowledge regarding Prachalit and Aprachalit Ragas, thus helping & encouraging the students to perform and introduce them with Techniques of Research Formulation, Data Collection, Sampling, Analysis and Data Presentation.

**P.O2-Planning a syllabus and pedagogical techniques** - Demonstrate effective planning abilities including new techniques in the field of Teaching, Training, Appreciation and Guided Listening as well as time management, resource management and organizational skills.

**P.O3-Modern Tool Usage** - Learn, select and apply appropriate methods and procedures to understand the Basics of Technical skills for Audio Production including Frequency modulation, skills of recording, frequency spectrum of all the musical instruments and Editing & Mixing.



**P.O4-Professional Identity** - Understand and analyze the value of their professional roles in society as a teacher, a performer, a writer, a researcher or an sound system specialist to fulfill which, Learning professional presentation techniques is a must .

**P.O5-Ethics and Values** - Honor personal values and apply ethical principles in professional and social contexts. Demonstrate behavior that recognizes cultural & personal variability in values. Communication & lifestyles. Use ethical frameworks, apply ethical principles while making decisions and take responsibility for the outcomes associated with the decisions.

**P.O6-Life-long learning** - Recognize the need for and have preparation & ability to engage in independent and life-long learning in the broadest context of Riyaz and Performance as well as Technological changes. Self access and use feedback effectively from others to identify learning needs and to satisfy these needs on an ongoing basis.

## Proposed Structure for the M.Phil Indian Music

<b>Semester – I</b>					
Course Code	Course Name	L	T	P	C
MUS 606	Research Methodology in Music	4	0	0	4
MUS 610	Teacher, Teaching and Higher Education	4	0	0	4
MUS 602L	Comparative Study of Raagangs – I	0	0	16	8
MUS 601L	Basic Technical Skills for Audio Production	0	0	8	4
New	Term Paper	0	0	12	6
<b>Total Credits =</b>					<b>26</b>

<b>Semester – II</b>					
Course Code	Course Name	L	T	P	C
MUS 702D	Dissertation	0	0	36	18
MUS 603L	Performance of Raagangs – II	0	0	12	6
New	Reading Elective	0	0	0	2
<b>Total Credits =</b>					<b>26</b>

= Based on the requirement of Department/Faculty a course of extra 2 credits can be introduced in the First Semester.

### Reading Electives

Course Code	Course Name	L	T	P	C
New	Basic Statistics	0	0	0	2
New	Computer Fundamentals	0	0	0	2
New	Performance of Indian Classical Music (Vocal/Tabla/Harmonium)	0	0	0	2

*Verified*



Offg. Secretary  
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