

**Minutes of the meeting of the Board of Studies in Music held on  
12 October, 2006 at 10.30 a.m. in Room No. 38, Vigyan Mandir, Banasthali  
Vidyapith.**

**Present**

1. Dr. Neera Sharma - Acting Convener
2. Dr. Ina Shastri
3. Dr. Sharmila Tailor
4. Mrs. Kinshuk Srivastava
5. Miss. Chetna Banawat
6. Dr. Neelam Pareek
7. Dr. Ashwin Dalvi

**Note :** Dr. Ritwik Sanyal (External member) and Dr. Abha Vyas (Internal member) could not attend the meeting.

1. The Board confirmed the minutes of its last meeting held on 1 September 2005.
2. The Board scrutinized the existing panel of examiners for each examinations in the subject of Music in accordance with Bye-law 15.3.02 of the Vidyapith and updated the same.
3. The Board considered courses of study and scheme of examinations for the following examinations :

**I. B.A. Examination:**

- i. First Year T.D.C. Examination, 2008
- ii. Second Year T.D.C. (Pass/Hons.) Examination, 2009
- iii. Third Year T.D.C. (Pass/ Hons.) Examination, 2010

**II. M.A. Examination :**

- i. Previous Examination, 2008
- ii. Final Examination, 2009

**III. M.Phil Examination , 2008**

**IV. Certificate Course in Music**

- i. Prathama Examination, 2008
- ii. Madhyama Examination, 2008

**V. Visharad Examination :**

- i. Part I Examination, 2008
- ii. Part II Examination, 2009
- iii. Part III Examination, 2010

**VI. Nipun Examination :**

- i. Part I Examination, 2008
- ii. Part II Examination, 2009

**Resolved to recommend that :-**

**I. B.A. Examination:**

- i. First Year T.D.C. Examination, 2008 - **No Change**
- ii. Second Year T.D.C. (Pass/Hons.) Examination, 2009 - **No Change**
- iii. Third Year T.D.C. (Pass/ Hons.) Examination, 2010  
(The Changes suggested by the members are given in **Appendix-I**)

**II. M.A. Examination :**

- i. Previous Examination, 2008
- ii. Final Examination, 2009  
(The Changes suggested by the members are given in **Appendix-I**)

**III. M.Phil Examination , 2008**

(The Changes suggested by the members are given in **Appendix-I**)

**IV. Certificate Course in Music**

- i. Prathama Examination, 2008
- ii. Madhyama Examination, 2008  
(The Changes suggested by the members are given in **Appendix-I**)

**V. Visharad Examination :**

- i. Part I Examination, 2008
- ii. Part II Examination, 2009
- iii. Part III Examination, 2010  
(The Changes suggested by the members are given in **Appendix-I**)

**VI. Nipun Examination :**

- i. Part I Examination, 2008 - **No Change**
- ii. Part II Examination, 2009 - **No Change**

**Resolved to recommend** further that the changes recommended by the Board be made applicable from the session 2007-08.

4. The Board considered the reports of the examiners in the subject of Music of various examinations of 2005-06 and has satisfied with the observations of the examiners.
5. The Board reviewed the question papers of periodical tests and annual examinations of last five years 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.

6. The Board pursued the proposed Academic Calendar for the academic session 2007-2008 and noted the same.
7. Under Bye-law 9.2.03 and 9.2.04 of the Vidyapith the Board co-opted the following external members to serve on the Board of studies for a fresh term of three years commencing from 1 January, 2007:-
  - (1) Dr. SatyaBhan Sharma,  
Agra.
  - (2) Dr. Chaman Lal Verma  
Dean, Faculty of Fine Arts  
Himachal University,  
Simla.
8. The Board recommended that the nature of assignment of U.G and PG. Classes should be project based.
9. The Board recommended the detailed syllabi for Prathama, Madhyama and Visharad in the specialization of Tabla - **Annexure-III**.

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

**B.A. III YEAR PASS COURSE THEORY**

	<b>Existing Syllabus</b>	<b>Proposed Syllabus</b>
Unit II (a)	Important classical instruments of North Indian Music –Pakhawaj, Sarod, Sarangi, Santoor and Flute	Important classical instruments of North Indian Music – <b>Sitar</b> , Pakhawaj, Sarod, Sarangi, Santoor and flute.
Unit III (b)	Utility of Gharanas of music in modern times and detailed study of the following Gharanas- Gwalior, Jaipur, Kirana, Agra, Etawa and Nehar.	Utility of Gharanas of music in modern times and detailed study of the following Gharanas – <b>(Gwalior, Jaipur, Kirana, Agra, Etawa and Naihar)</b>
Unit IV (b)	Importance of Audio and Audio-Visual gadgets in music – microphone, amplifier and console.	Importance of Audio and Audio- Visual gadgets in music – microphone, amplifier and console etc.

<b>B.A. III (Hons) Theory Paper – II</b>		
Unit V (b)	Importance of swar, words and taal in music	Importance of swar, <b>shabda</b> and taal in music.

**M.A. Previous 2007-2008****Paper- II - History of Indian Music**

	<b>Existing Syllabus</b>	<b>Proposed Syllabus</b>
Unit I	(b) Classification of musical instruments and detailed knowledge of the following Veena, Sitar, Sarangi, Flute, Shehnai, Mridang, Tabla, Sarod, <b>Manjeera and Ghunghroo.</b>	b) Classification of musical instruments and detailed knowledge of the following – Veena, Sitar, Sarangi, Flute, Shehnai, Mridang, Tabla and Sarod.  <b>c) Knowledge of any two folk instruments in each category – Tat, Sushir, Avnaddha and Ghan.</b>
Unit IV	Evolution and growth of various musical form khyal, kriti, Tarana, Tillana, Javali and <b>Varnam</b>	Evolution and growth of various musical form khyal-kriti, Tarana-Tillana Javali and <b>Thumri.</b>
Unit V	c) Detailed knowledge of organisation and functions for popularization and development of Indian classical music, like - Sangeet Natak Academy SPIC Macay ITC Kolkata Sangeet Research Academy – Kolkata Indian Musical Congress Pracheen Kala Kendra – Chandigarh. Alladuddin Khan Sangeet Academy – Bhopal Sant Tyagraj Samaroh Swami Haridas Samaroh Tansen Sangeet Samaroh etc.	c) Detailed knowledge of organization and functions for popularization and development of Indian classical music, like - Sangeet Natak Academy SPIC MACAY ITC Sangeet Research Academy – Kolkata Indian Music Congress Pracheen Kala Kendra – Chandigarh Allaiddin Khan Sangeet Acaemy – Bhopal Sant Tyagraj Samaroh Swami Haridas Samaroh Tansen Sangeet Samaroh etc.

**M.A. Final - 2007-2008**

**Paper V - Aesthetics and Culture of Music**

Unit V	(a) Art appreciation and taste of Music Listeners, Types of Listeners  (b) Music values and ethics	(a) Art appreciation and taste of music Listeners  (b) Concept of music in western world
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**MUSIC – M-PHIL. GROUP- B**  
**DISCIPLINARY COURSES**

	<b>Existing Syllabus</b>	<b>Proposed Syllabus</b>
Vocal music	Elaborate treatment of slow and fast khyals in any six major ragas chosen from the given groups and brief treatment in any six of the non-detailed Ragas chosen from the same groups of Ragas and one Dhrupad/ Dhamar or one Thumari or Dadra and one Tarana in any Raga. Ragas to be selected by the teachers concerned.	<b>Out of given seven groups, any three groups to be chosen and in each of them detailed elaboration of any two Ragas and brief treatment of any two Ragas to be taught, (total being 6 detailed and 6 non-detailed Ragas). One Dhrupad / Dhamar and one Thumari / Dadra and one Tarana in any Raga.</b>
Instrumental Music	Elaborate treatment of slow and fast gats in any six major Ragas. Chosen from the given groups and brief treatment in any six of the non detail Ragas chosen from the same groups of Ragas. Four gats in many tal other than teental, Ektal, Dhamar, Roopak. One Dadra one Thumari to be selected by the teacher concerned.	<b>Out of given seven groups, any three groups to be chosen and in each of them, detailed elaboration of any two Ragas and brief treatment of any two Ragas to be taught (total being 6 detailed and 6 non detailed Ragas) One dhrupad / Dhamar and one Thumari / Dadra and one Tarana in any Raga.</b>
Bhairav	Ahir Bhairav, Bairagi Bhairav, mangal Bhairav, Asa Bhairav, Bhairav Bahar, Nat Bhairav , Shiwamat Bhairav, Anand Bhairav	<b>Bhairav: Ahir Bhairav, Bairagi Bhairav, Nat Bhairav, Shivmat Bhairav, Anand Bhairav.</b>
Todi	Bhupal Todi, Main – ki-Todi, Bilaskhani Todi, Gurjari Todi, Desi Todi, Salagvarali Todi, Lachari Todi	<b>Todi- Bhupal Todi, Miyan-ki-Todi, Bilaskhani Todi, Gurjari Todi,Salagvarali Todi.</b>
Sarang	Brindavani sarang, madmad sarang, Badhavs sarang, Lankadahan sarang, Samant Sarang, Shudha Sarang, Miyan-ki-sarang	<b>Sarang- Brindavani Sarang, Madhmad Sarang, Samant Sarang, Shuddha Sarang, Miyan-ki-Sarang</b>
Kalyan	Shudha Kalyan, Yaman Kalyan, Hem Kalyan, Jait Kalyan, Shyam Kalyan, Purviya Kalyan	<b>Kalyan- Shuddha Kalyan, Yaman Kalyan Hem Klayan, Jait Kalyan,Shyam Kalyan</b>
Malhar	Mian-ki-Malhar, Shudha Malhar,	<b><u>Malhar-</u></b>

	Gom Malhar, Nat Malhar, Surdasi Malhar, Ramdasi Malhar, Mira baiki-Malhar, Charju-ki-Malhar, Des Malhar, Megh Malhar, Jayant Malhar.	<b>Miyan-ki-Malhar, Surdasi Malhar, Ramdasi Malhar, Megh Malhar, Jayant Malhar</b>
Kanhara	Darbari Kanhara, Adana, Naiki Kanhara, Suha-Sughrari, Mudriki Kanhara, Hussaini Kanhara, Raisa Kanhara, Gunji Kanhara, Shahana Kanhara, Basanti Kanhara, Bageshri Kanhara, Kafi Kanhara, Khamaji Kanhara.	<b><u>Kanhara-</u> Darbari Kanhara, Suha, Abhogi Kanhara, Nayaki Kanhara, Shahana Kanhara.</b>
Poorvi Marwa	Pooria, Poriyadhanashri, Gouri, shree  Lalita Gouri	<b><u>Bilawal</u>  Alhaiya Bilawal, Yamni Bilawal, Devgiri Bilawal, Shukla Bilawal, Sarparda</b>
<b>GROUP-C</b>		
5	(Electronic) E Music	5. Electronics and Music.

**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 sensitize student to the needs of others, especially of those less advantaged, and posters 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											
<b>Semester - I</b>					<b>Semester - II</b>						
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											
<b>Semester - III</b>					<b>Semester - IV</b>						
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											
<b>Semester - V</b>					<b>Semester - VI</b>						
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
Semester Wise Total =					26
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
Semester Wise Total =					26

#### 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
Semester Wise Total =					26
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
Semester Wise Total =					26

### 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*



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