

BANASTHALI VIDYAPITH

Faculty of Fine Arts (Dance)



Curriculum Structure

- 1. Certificate Course in Dance:**
Prathama Examination, 2020
Madhyama Examination, 2020
- 2. Uttama Examination Dance:**
Part First Examination, 2020
Part Second Examination, 2020
Part Third Examination, 2020
- 3. Nishnat Examination Dance:**
Part First Examination, 2020
Part Second Examination, 2020
Part Third Examination, 2020

BANASTHALI VIDYAPITH
P.O. BANASTHALI VIDYAPITH
(Rajasthan)-304022

July, 2019

No. F. 9-6/81-U.3
Government of India
Ministry of Education and Culture
(Department of Education)

New Delhi, the 25th October, 1983

NOTIFICATION

In exercise of the powers conferred by Section 3 of the University Grants Commission Act, 1956 (3 of 1956) the Central Government, on the advice of the Commission, hereby declare that Banasthali Vidyapith, P. O. Banasthali Vidyapith, (Rajasthan) shall be deemed to be a University for the purpose of the aforesaid Act.

Sd/-

(M. R. Kolhatkar)

Joint Secretary of the Government of India

NOTICE

Changes in Bye-laws/Syllabi and Books may from time to time be made by amendment or remaking, and a Candidate shall, except in so far as the Vidyapith determines otherwise, comply with any change that applies to years she has not completed at the time of change.

CONTENTS

<i>S.No.</i>	<i>Name of the Examination</i>	<i>Page No.</i>		
1	Certificate Course in Dance :	Kathak	Manipuri	Bharatnatyam
	Prathama Examination	7	31	53
	Madhyama Examination	9	35	56
2	Uttama Examination Dance :			
	Uttama Part First Examination	11	37	58
	Uttama Part Second Examination	14	39	60
	Uttama Part Third Examination	16	40	62
3	Nishant Examination Dance :			
	Nishnat Part First Examination	20	44	66
	Nishnat Part Second Examination	24	47	71
	Nishnat Part Third Examination	28	50	75

CERTIFICATE COURSE IN DANCE

Scheme of Examination

14 (HE) D. 6 (8) : The following shall be maximum and minimum pass marks for theory and practical :

Prathama Examination :-

	Duration	Max. Marks	Cont. Ass. Marks	Annual Ass. Marks	Min. Pass Marks
1	2	3	4	5	6
Theory-One Paper	3 hrs.	75	25	50	27
Practical	30 minutes Per students	125	35	90	50

Madhyama Examination :-

	Duration	Max. Marks	Cont. Ass. Marks	Annual Ass. Marks	Min. Pass Marks
1	2	3	4	5	6
Theory-One Paper	3 hrs.	75	25	50	27
Practical	30 minutes Per students	125	35	90	50

D.6. (9) : A candidate must pass in theory and practical separately. The minimum pass marks shall be 36% in theory and 40% in practical.

D.6. (10) : Division shall be awarded in Prathama/Madhyama Examination.

D.6. (11) : The successful candidates shall be classified of follows :-

- Passed with Distinction - 75% or above marks in the aggregate.
- First Division - 60% or above marks but below 75% in the aggregate.
- Second Division - 48% or above marks but below 60% in the aggregate.
- Third Division - All other successful candidates.

Uttama Examination :-

14./(HE) D. 7 (6) : The following shall be the number of papers and maximum marks at Part I, Part II and Part III of the Uttama Examination :-

Part I Examination :-

	Duration	Max. Marks	Cont. Ass. Marks	Annual Ass. Marks	Min. Pass Marks
1	2	3	4	5	6
Theory-One Paper	3 hrs.	75	25	50	27
Practical	30 minutes Per students	125	35	90	50

Part II Examination :-

1	2	3	4	5	6
Theory-One Paper	3 hrs.	75	25	50	27
Practical	30 minutes Per students	125	35	90	50
		125	35	90	50

Part III Examination :-

1	2	3	4	5	6
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

A. 5 (7) : A candidate must pass in theory and practical separately at each of the examination. The minimum pass marks shall be 36% for theory and 40% for practical.

A. 5 (8) : Successful candidates shall be classified as follows :-

Passed with Distinction 75% or above in the aggregate.

First Division 60% or above in the aggregate.

Second Division 48% or above but less than 60% of the aggregate.

Third Division - All other successful candidates.

Nishnat Examination

14 (HE) D. 8 : The following shall be the number of papers and maximum marks for Nishnat Part-I and Part-II Examination:-

Nishnat Part I Examination :-

	Duration	Max. Marks	Cont. Ass. Marks	Annual Ass. Marks	Min. Pass Marks
1	2	3	4	5	6
Theory-I Paper	3 hrs.	75	25	50	
Theory-II Paper	3 hrs.	50	15	35	45
Practical		125	35	90	
Practical II Stage Performance		50	15	35	70

Nishnat Part II Examination :-

1	2	3	4	5	6
Theory-I Paper	3 hrs.	75	25	50	
Theory-II Paper	3 hrs.	50	15	35	45
Practical		125	35	90	
Practical II Stage Performance		50	15	35	70

Nishnat Part III Examination :-

1	2	3	4	5	6
Theory-I Paper	3 hrs.	75	25	50	
Theory-II Paper	3 hrs.	50	15	35	45
Practical		125	35	90	
Practical II Stage Performance		50	15	35	70

No division will be awarded in Part I Examination. Division shall be awarded at the Part III Examination on the combined marks of the Part I, Part II and Part III Examination taken together as noted below:-

Pased with Distinction	75%	or above marks in the aggregate
First Division	60%	or above in the aggregate
Second Division	48%	or above but less than 60% of the aggregate.
Third Division	- All other successful candidates	

Kathak Dance

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 and their origin.
- Understand technical terms used in Kathak and introduction of Kathak Gharanas.
- Learn the importance of notation in music and dance.

Content:

Unit-I

What is dance? Name of the Indian Classical Dances with their respective states where their dance

Forms prevail: Kathak, Bharatnatyam, Kathakali, Manipuri, Kuchipudi, Odisi, Mohiniattam, Satriya.

Unit-II

Define the technical word which is used in Kathak dance Taal, Matra, Laya, Sam, Taali, Khaali, Theka, Thah (barabar), Dugan, Chaugan, Avartan, Palta, Padhant, Gat, Tukda, Salami, Amad, Chaal, Baant.

Unit-III

Taal Lipi: It's importance in Music.

Unit-IV

Knowledge of Gharanas. (Lucknow, Jaipur, Banaras), and give the name of famous artists

Unit-V

Write the notation of Thah, Dugun, Chaugun of the following Taals: Teentaal, Jhaptal, and also write the notation of all bols learnt by the student.

Suggested Readings:

1. 'Azad'. Pt. Tirathram (2013). Kathak Praveshika, Nateshwar Kala Mandir, New Delhi

2. Dadhich, Dr.Puru (2016) Kathak Nritya Shiksha, Part-1 Bindu Prakashan, Indore
3. 'Azad'. Pt. Tirathram (1963). Kathak Shringar, Nateshwar Kala Mandir, New Delhi

Kathak Dance

Prathama

(Practical)

Maximum Marks-90

Learning Outcomes:

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

- Perform Tatkar in Thah, dugun and Chaugun Laya.
- Carry out with hand-movements and Tatkar
- Perform Amad, Salami and some basic Tukdas with Padhant.
- Do Spins in slow Speed.

Content:

Taal-Tritaala

- (1) Tatkaar, Initial foot work (barabar, dugun, Chaugun)
- (2) Ten Palta of tatkar.
- (3) Basic hand movements with tatkar.
- (4) Ten initial tukde.
- (5) Rang-manch ka Tukda (salami)
- (6) Two Amad
- (7) Practice of Chakkars
- (8) Two nikas gat with chaal.
- (9) Practice of Padhant of all bols learnt by the student.

E-Resources:-

www.learnkathakonline.com

(Online Kathak lessons by Guru Pali Chandra)

www.sangeetamujumder.com

(Online Kathak Classes by Sangeeta Mujumder)

Kathak Dance

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:

- Understand about Hastmudras and their use in Kathak Dance.
- Attain knowledge of technical terms which is used in Kathak Dance.
- Learn about some eminent Kathak Dancer's
- Improve notation skills.

Content:

Unit-I

Definition of Hasta Mudras: study of following Asanyukta Hastmudra according to Abhinaya Darpan – Pataka, Ardhpataka, Kartarimukh, Mayur, Ardhhchandra, Araal, Shuktund, Mushti, Shikar, Suchi, Chandr-kala, Padmkosh.

Unit-II

Music: Importance and Place of dance in music.

Unit-III

Definition of the following technical terms which is used in Kathak Dance:-

- (a) Nritya, Natya, Nritta, Salami, Amad, Gat bhav, Paran, Tihai
- (b) Types of ghunghroo's and its importance and Place in Kathak dance.

Unit-IV

Life-Sketch and Contributions- Bindadin Maharaj, Thakur Prasad, Sundar Prasad.

Unit-V

- (a) Write the notation of all bols learnt by the student.
- (b) Write the notation of Thah, Dugun, and Chaugun of following prescribed Taals. Dadra, Kaherva, Dhamar, Roopak.

Suggested Readings:

1. 'Azad'. Pt. Tirathram (2013). Kathak Praveshika, Nateshwar Kala Mandir, New Delhi
2. 'Azad'. Pt. Tirathram Kathak Darpan. Nateshwar Kala Mandir, New Delhi
3. Dadhich, Dr.Puru (2016). Kathak Nritya Shiksha, Part-1 Bindu Prakashan, Indore
4. 'Azad'. Pt. Tirathram (1963). Kathak Shringar, Nateshwar Kala Mandir, New Delhi

Kathak Dance**Madhyama****(Practical)****Maximum Marks- 90****Learning Outcomes:**

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

- Execute basic dance skills.
- Demonstrate Tatkar in Drut-Laya and also understand Amad, Sada Tukda, Paran and Tihai etc.
- Perform Kathak Nritya in Jhaptal.

Content:**Taal -Trital:**

- (1) Tatkar-Thah, dagun, Chaugun, Athagunn
- (2) Four Amad.
- (3) Ten simple Tukde.
- (4) Four Chakkardaar Tukde.
- (5) Five simple tihai
- (6) One simple paran
- (7) One Chakkardaar Paran.
- (8) Three nikas and one Gagar gat with Chaal.
- (9) Practice of padhant of all bols learnt by the students

Jhaptal

- (1) Tatkar, barabar, dugun, Chaugun & tihai

- (2) Rangmanch ka Tukda.
- (3) Two aamad.
- (4) Four simple Tukde.
- (5) Two Chakkadar Tukde.
- (6) Practice of padhant.

E-Resources:-

www.learnkathakonline.com

(Online Kathak lessons by Guru Pali Chandra)

www.sangeetamujumder.com

(Online Kathak classics by Sangeeta Mujumder)

Kathak Dance

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:

- Understand the Greeva and Shiro Bheds.
- Recognize and explain the Hast Mudras and Eyebrow movements.
- Formulate the notation.

Content:

Unit- I

- (a) Greeva Bhed according to Abhinaya Darpan: it's use in Kathak Dance
- (b) Knowledge of Technical Terms which is use in Kathak Dance: - Haav – Bhav, Kasak – Masak, Kataksh, Andaaz, Laya

Unit- II

- (a) Shiro Bhed according to Abhinaya Darpan: it's use in Kathak Dance.
- (b) Description of Patra – Lakshan according to Abhinaya Darpan.

Unit- III

- (a) Bhru- Sanchalan according to Natyashastra: it's uses in Kathak Dance.
- (b) Knowledge of Asamyukta Hast-Mudra Sarpsheersh, Mrigsheersh, Singhmukh, Kangul, Hansasya, Hanspaksh, Sandansh, Mukul, Tamra choorna, Trishul, Vyaghra Ardhssoochi, Katak, Palli.

Unit- IV

- (a) Life Skech and Contribution: - Narayan Prasad, Jayalaal.

Unit- V

- (a) Notation of all the bols lernt by Students.
- (b) Notation of Prescribed taals – Thah (Barabar) Dugan and Chaugun: - Ektaal, Chartaal, Teevra, Sool Taal, Adachartaal.

Suggested Readings:

1. 'Azad'. Pt. Tirathram (2013). Kathak Praveshika, Nateshwar Kala Mandir, New Delhi
2. Dadhich, Dr.Puru (2016) Kathak Nritya Shiksha, Part-1, Bindu Prakashan, Indore
3. Dadhich, Dr.Puru (1948) Kathak Nritya Shiksha, Part-II, Bindu Prakashan, Indore
4. Bhatnagar Chaya(1981). Bharat Ke Shastriya Nritya, Youngman Fund Company, Delhi

Kathak Dance**Uttama Part-I****(Practical)****Maximum Marks- 90****Learning Outcomes:**

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

- Eexecute the etiquettes of dance.
- Understand the time-management and enhance concentration power.
- Execute the padhant.

Content:

Tritaal

1. Ten advanced Paltas
2. That
3. Four Amad
4. Four Simple Tukdas
5. Two Chakkardar Tukdas
6. Paran (Two Simple)
7. Chakkardar Paran (Two)
8. Gat-Bhav-Panghat
9. Four Tehai
10. Practical of Padhant

Jhaptaal

1. Four Simple Paran
2. Two chakkardar Paran
3. Four Tehai
4. Practical of Padhant

Dhamar

1. Tatkar – Thah (Barabar, Dugan, Chaugun)
2. Rangmanch Ka tukda (Salami)
3. Four Simple Tukdas
4. Paractical of Padhant

E-Resources:-

www.learnkathakonline.com

(Online Kathak lessons by Guru Pali Chandra)

www.sangeetamujumder.com

(Online Kathak classics by Sangeeta Mujumder)

www.dancelassonline.in

(Online dance lessons and certificate course for biggners on skype by Divya Dance School)

Kathak Dance

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:

- Understand the importance and place of Sangeet in Kathak Dance
- Compare the Gharanas.
- Understand the Indian Classical Dance.

Content:

Unit- I

Detailed Discription of Taal: - Importance and Place in Dance and Music

Unit- II

- (a) Sanyunkta Hast- Mudra, according to Abhinaya Darpan: (and their uses also) Anjali, kapot, Swastik, Dola, Pushput, Utsang, Shivling, Katkawardhan, Kartariswastik, Shakat, Shankh, Chakra.
- (b) Knowledge of Ang, Pratyang and Upang and Knowledge of eight Types of Drishti Bhed.

Unit- III

- (a) Knowledge of Indian classical Dance; Kathak and Bhartnatyam.
- (b) Life Sketch and Contribution: Krishan Kumar, Damyanti joshi

Unit- IV

Knowledge of differentiating characteristics of school of Gharanas (Lucknow, Jaipur, Banaras)

Unit- V

- (a) Notation and practice of prescribed taals: - Ashtmangal, Sawari, Gajjhampa
- (b) Notation of all the bols learnt by Students.

Suggested Readings:

1. Dadhich, Dr. Puru (1948). Kathak Nritya Shiksha, Part-II, Bindu Prakashan, Indore
2. Bhatnagar, Chaya (1981). Bharat Ke Shastriya Nritya, Youngman Fund Company, Delhi

Kathak Dance**Uttama Part-II****(Practical)****Maximum Marks-90****Learning Outcomes:**

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

- Execute the musicality and various forms of dance.
- Formulate the harmony between Taal and laya.
- Perform live performance.

Content:**Tritaal**

1. That (With kasak – Masak)
2. Two Amad (Traditional Paran Judi)
3. Some Tukde
4. Four Simple Paran
5. Two Chakkardar Paran
6. Gat with Chal – Bansuri
7. Various Types of Ghoonghat (with chal)
8. Gat – Bhav – Holi
9. Some Tehaies
10. Shlok (Guru-Vandana)

Dhamar

- (1) Two Amad (2) Two sadi paran (3) One Chakkardar Paran
- (4) Chakkardar Tukde (5) Some Tehaies.

Chautaal

1. Tatkar – Thah (Barabar) , Dugun and Chaugun.

2. Rangmanch ka Tukda
3. Two Amad
4. Four Simple Tukde
5. Practice of Padhant

E-Resources:

www.learnkathakonline.com

(Online Kathak lessons by Guru Pali Chandra)

www.sangeetamujumder.com

(Online Kathak classics by Sangeeta Mujumder)

www.dancelassonline.in

(Online dance lessons and certificate course for biggners on skype by Divya Dance School)

Kathak Dance

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:

- Recognize and explain the Hastmudras.
- Understand the origin of Dance.
- Understand and write the notation of Taal and bols.

Content:

Unit- I

- (a) Sanyukt Hast- Mudra according to Abhinaya Darpan , pash , Kilak , Matsya, Koorma, Varah, Garud, Naagbandh, Khatwa, Bherund.
- (b) Technical terms which is use in Kathak Dance. Pramelu, Tandav, Lasya, Natwari.

Unit- II

Origin of Dance according to Natyashastra.

Unit- III

Knowledge of Prevalant to Indian Classical Dance forms: - Kathakali and Manipuri

Unit- IV

Life Sketch and Contribution Achhan Maharaj, Lachhu Maharaj, Shambhu Maharaj

Unit- V

- (a) Notation and Practice of Prescribed taals Deepchandi, Jhoomra, Shikhar, Matt Taal (Thah, Barabar, Dugun and Chaugun.)
- (b) Notation of all bols learnt by students.

Kathak Dance

Uttama Part-III

(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:

- Understand and recognize the Hastmudras.
- Develop the knowledge of Nav-Ras in depth.
- Understand the knowledge of Nayak-Bhed and Abhinaya

Content:**Unit- I**

Description of Nayak – Bhed according to Natyashastra

Unit- II

Types of Abhinaya :- (Angik, Vachik, Aaharya, Satwik) according to Abhinaya Darpan.

Unit- III

Ras: Describe the Types of Ras and their Practical importance

Unit- IV

Knowledge of all Hast-Mudra which are use in Dance according to Natyashastra

Unit- V

Technical terms of which are used in dance: Anghar, Karan.

Suggested Reading:-

1. 'Azad', Pt. Tirathram (2015). Kathak Gyaneshwari, IInd Edition Nateshwar Kala Mandir, New Delhi
2. Dadhich, Dr.Puru (1948). Kathak Nritya Shiksha, Part-II, Bindu Prakashan, Indore
3. Bhatnagar, Chaya (1981). Bharat Ke Shastriya Nritya, Youngman Fund Company, Delhi

Kathak Dance**Uttama Part-III****(Practical-I)****Maximum Marks- 90****Learning Outcomes:**

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

- Execute the Layakarais.
- Understand the complex Taal.
- Execute the knowledge of musicality and expression in Abhinaya.
- Give solo performance.

Content:**Tritaal**

1. That (with Kasak-Masak)
2. Two Pramelu
3. Paran-Tisra Jati
4. Simple Paran
5. Chakkardar Paran
6. Two advance gat-nikas
7. Gat-Rukhsar
8. Tigun of Tatkar

Abhinaya

- (1) Shlok
- (2) Makhan Chori
- (3) Thumari
- (4) Bhajan

Chautal

1. Two Chakkardar Tukda
2. Two simple Paran
3. One Chakkardar Paran
4. Some Tehaies

Ashtmangal

1. Tatkar-Thah (Barabar) Dugun, Chaugun,
2. Rangmanch ka Tukda
3. Two Amad
4. Four Tukde
5. Practice of Padhant

E-Resources:-

www.learnkathakonline.com

(Online Kathak lessons by Guru Pali Chandra)

www.sangeetamujumder.com

(Online Kathak classics by Sangeeta Mujumder)

www.danceclassonline.in

(Online dance lessons and certificate course for biggners on skype by Divya Dance School)

Practical-II**(Stage Performance)****Maximum Marks- 35****Learning Outcomes:**

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

- Perform as an Artist.
- Do spin in fast speed.
- Identify and understand the sense of audience
- Produce the Choreographies for Classical and Folk Dance

Kathak Dance

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:

- Understand between North & South Indian Taal systems.
- Develop the knowledge about famous Gurus of Kathak dance.
- Write the notation.

Content:

Unit -I

Comparative Study of Northern and southern Taal system.

Unit-II

Description of Das Pran of Taal.

Unit-III

Study of following terms: - Aad, Kuaad and Biaad

Unit-IV

Life Sketch, Sitara Devi, Roshan kumari, Mohan Rao Kalyanpurkar, Birju Maharaj.

Unit-V

Ability to write notation of learnt bols.

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:

- Understand and explain the Nayika-Bheda of Natyashastra and have understanding of 'Laya' and its application.
- Understand other Indian classical dance forms.
- Develop the writing skills on dance related topics

Content:

Unit-I

Brief study of nayika Bhed according Natya Shastra

Unit-II

Description of 'Laya' in Kathak Dance.

Unit-III

Knowledge of Kuchipudi and oddisi dance as in Indian Classical dance form.

Unit-IV

- (a) Knowledge of Mohini Attam Dance as or Indian Classical dance from.
- (b) Detailed study of Indian Classical dance forms (Kathak, Bharatnatyam, Manipuri, Kuchipudi, oddissi, Mohiniattam).

Unit-V

Essays:-

- (1) Kathak Dance: Origin and Development
- (2) Kathak Dance: Importance of Thumri
- (3) Kathak Dance: Place of Kavitta
- (4) Kathak Dance: Guru Shishya Parampara

Suggested Reading:-

1. 'Azad'. Pt. Tirathram Kathak Darpan. Nateshwar Kala Mandir, New Delhi

2. Bakshi Dr. Km. Jyoti (2000). Kathka Aksharon Ki Arsi, Hindi Granth Akdamy, Madhya Pradesh
3. Sen Arun Kumar (2005). Bhartiya Shastriya Taalon Ka Shastriya Vibechan, Hindi Granth Akdamy, Madhya Pradesh
4. Khokar, Mohan. (1984). Traditions of Indian Classical Dance. New Delhi: Clarion Books.
5. Kumar, Amit. (2014). Famous Dancing Gurus. New Delhi: Cyber Tech Publications.
6. 'Azad'. Pt. Tirathram Kathak Darpan. Nateshwar Kala Mandir, New Delhi

Kathak Dance

[Nishnat Part-I]

(Practical-I)

Maximum marks- 90

Learning Outcomes:

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

- Perform Thaata with Kasak-Masak.
- Gain proficiency in ABHINAYA aspect
- Demonstrate the Taal Savari and Ashtmangal.

Content:

TEENTAAL:-

- (1) Thaata (Kasak-Masak)
- (2) One Amad (Tisra jati)
- (3) 1 Amad (Chatustra jati)
- (4) 1 Paran (Mishra Jati)
- (5) 2 Parmelu
- (6) Tihai in difficult laya
- (7) Kavitta
- (8) Tatkaar thah, dugan, Tigun, Chaugan, Athgun laya.
- (9) Ability to Present Tatkar with variety in high speed
- (10) Ability to recite bols as in traditional way while Performing.

Abhinaya in any two of the following:-

1. Bhajan
2. Shlok
3. Thumari
4. Gat Bhav (Kaliya Mardan)

SAWARI:-

- (1) Tatkaar-Thah, Dugan, Chaugan
- (2) Rangmanch ka Tukda
- (3) 2 Aamad
- (4) Four Tukdas

ASHTMANGAL:-

1. 2 Chakkardar Tukdas
2. 2 Sadi Paran
3. 1 chakkardar Paran
4. Some Tihais
5. Practice recite learnt bols

Practical-II

(Stage Performance)

Maximum marks- 35

Learning Outcomes:

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

- Demonstrate, an understanding of the aesthetics of dance.
- Knowledge of movement structure and musicality in relation to music.

E-Resources:-

www.dancelassonline.in

(Online dance lessons and certificate course for biggners on skype by Divya Dance School)

https://youtu.be/Grsl_1_rFZA

(Interview of Pt. Birju Maharaj, Published on 11 Jan,2015)

<https://youtu.be/x6ArP5ne1wk>

(Origin of Kathak from Doordarshan archives)

Kathak Dance

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:

- Develop the knowledge of Western and India concept of 'Origin of dance' and 'Ras.Siddhant' of Sanskrit Literature.
- Learn about 'Ashta Nayika' according to Natyashastra and contributions of Kathak maestro.
- Develop the skills of notation writing.

Content:

Unit –I

Origin of dance according to the Indian and Western concept.

Unit-II

Brief introduction to Ras theory as describe in Sanskrit literature and contribution and time of authors.

Unit-III

Life sketch and contribution of famous artists in the field of Kathak.

Unit-IV

- (a) Asht Nayika Bhed according to Natyashastra.
- (b) Knowledge of Nav Rasa with special context to Shringaar Rasa.

Unit-V

Ability to write notation of prescribed taals.

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:

- Completely understand about Kathak Dance from Mughal to Modern Period.
- Learn about Rangshala according to Natyashastra and contribution of following legends in the growth of Indian Dance –Ravindra Nath Tagore, Uday Shankar, Madam Menka.
- Develop the skill of writing essay, notation and knowledge of Rechak and Pad-bhed.

Content:

Unit –I

Intensive and comprehensive study on Kathak Nritya from Mughal time to modern time.

Unit –II

Contribution in Indian Classical Dance-

Ravindra Nath Tagore, Uday Shankar, Madam Menka

Unit-III

Study of types of Rangshala according to Natyashastra.

Unit-IV

Essay on dance related topic

Unit-V

Rechak, Pad Bhed

Suggested Reading:-

1. Tak, Dr. M. (2006). Aitihashik Pariprekshya Main Kathak Nritya, Kanishk Publishers, Distributers, New Delhi
2. Raghuv eer, Dr. G. (2000), Kathak Ke Prachin Nrattang, Publication Scheme, Jaipur
3. Vajpai, R. (1999), Kathak Prasang, IInd Edition, Vani Prakashan, New Delhi

4. 'Azad', Pt. Tirathram Kathak Darpan. Nateshwar Kala Mandir, New Delhi
5. Bakshi, Dr. Km. Jyoti (2000). Kathka Aksharon Ki Arsi, Hindi Granth Akdamy, Madhya Pradesh
6. Sen, A. K. (2005). Bhartiya Shastriya Taalon Ka Shastriya Vibechan, Hindi Granth Akdamy, Madhya Pradesh
7. Khokar, M. (1984). Traditions of Indian Classical Dance. New Delhi: Clarion Books.
8. Kumar, A. (2014). Famous Dancing Gurus. New Delhi: Cyber Tech Publications.
9. Massey, R. (1999). India's Kathak Dance Past, Present, Future. New Delhi: Shakti Malik Abhinav Publications.
10. Mehta, U. (2011). Legacy of Classical Dances in India. New Delhi: Cyber Tech Publications.
11. Misra, S. (1992). Some Dancers of India. New Delhi: Manjit Singh Harman Publishing House.

Practical-I

Maximum Marks: 90

Learning Outcomes:

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

- Perform different variety of 'Amad'.
- Present Jati Paran.
- Execute 'Gat Nikas'
- Present Kathak Nritya on Thumari, bhajan etc.

Content:

Tritaal:

1. Amad (Advanced)
2. Permelo
3. Chakkardar Permelo
4. Kamali Paran or Badhaiya Paran
5. Paran in each Jati (Chatasra, Tisra, Khand, Mishra)
6. Gat-Nikas
7. Ability to dance Presentation and Padhant of Prescribed taals.

8. Ability to perform Abinaya on Thumari, Bhajan and Shloka
9. Ability to Perform of any three Nayika and Ras.
10. Ability to Perform any two Taal given by the Prescribed Syllabus (Ashtmangal, Chautaal, Pancham Sawari)

Abhinaya: Perform on any two

- (1) Shlok
- (2) Bhajan
- (3) Thumari
- (4) Gat-Bhav-Kaliya mardan.

Matttaal

1. Tatkar – Than (Barabar), Dugun, Chaugun
2. Rangmanch ka Tukda
3. Two Aamad
4. Four Tukda
5. Two Chakkardar Tukda
6. Four Simple Paran
7. Some Tehaies

Practical-II **(Stage Performance)**

Maximum marks- 35

Learning Outcomes:

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

1. Develop Presentation Skills of the students.
2. Develop the proficiency in 'ABHINAYA'
3. Develop the sense of Performing in Group Choreography.
4. Recite the 'Padhant' with the active use of Voice modulation.

E-Resources:-

www.sangeetgalary.co.in

(Browse and contribute articles, references and theories)

Sangeetnatak.gov.in

(Scheme of Scholarships in various Classical Dance & Music from by Ministry of Culture, Government of India)

www.artindia.net

(A complete dictionary of Classical Dancer's, Performers and institutes)

Kathak Dance

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:

- Learn types of Jatis and Yatis and their Chalan.
- Understand about Tandav and Lasya in detail.
- Learn Asth-Nayikas in detail and historic contribution of eminent Acharys of Sanskrit literature.

Content:

Unit-I

Description of Jatis and Yatis with example.

Unit-II

- (a) Detailed description of Tandav and Lasya
- (b) Natyadharmi, Lokdharmi Nautanki, Natak, Sutradhar, Karan Anghar, Opera, Nrityanatika, Ras, Poorvrag.

Unit-III

Description of nayika Bhed and sub nayika based on different types of Awasthas.

Unit-IV

Life sketch of Acharya Bhurut, Nandikeshwara, Dhananjay, Abhinav Gupt in context of their historical contribution.

Unit-V

Ability to write notation of learnt bols.

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:

- Learn about Natyashastra in dance's perspective.
- Gain detail knowledge about Gharana's of Kathak.
- Understand the various features of Indian Classical Dance forms.
- Learn about the contributions of renowned Kathak artists and develop writing skills on Kathak related topics.

Content:

Unit-I

Brief study of Natyashastra in context of Dance.

Unit-II

- (a) Kathak Dance in modern day, its different gharanas their origin and history and their Comparative study
- (b) Resurrection of Dance.

Unit-III

Detailed study of Indian Classical Dances jewellery and different types of instrument used in their presentation.

Unit-IV

Life sketch of any Murdhanya Kalakaar and his contribution from any Indian Classical Dance.

Unit-V

Essay on any topic related to Kathak Dance.

Suggested Reading:-

1. Dadhich, Dr.Puru (1948) Kathak Nritya Shiksha, Part-II, Bindu Prakashan, Indore
2. Singh, Mandvi (1990), Bhartiya Sanskriti Main Kathak Nritya Parampara, Swati Publications, Delhi
3. Bakshi, Dr. Km. Jyoti (2000). Kathka Aksharon Ki Arsi, Hindi Granth Akdamy, Madhya Pradesh

4. Vajpai, Rashmi (1999), Kathak Prasang, IInd Edition, Vani Prakashan, New Delhi
5. Raghuveer, Dr. Geeta (2000), Kathak Ke Prachin Nrattang, Publication Scheme, Jaipur
6. Sen, Arun Kumar (2005). Bhartiya Shastriya Taalon Ka Shastriya Vibechan, Hindi Granth Akdamy, Madhya Pradesh
7. 'Azad'. Pt. Tirathram (2015), Kathak Gyaneshwari, Nateshwar Kala Mandir, New Delhi
8. 'Azad'. Pt. Tirathram Kathak Darpan. Nateshwar Kala Mandir, New Delhi
9. Bose, Mandakranta. (2001). Speaking of Dance: The Indian Critique. New Delhi: D. K. Printworld (P) Ltd.
10. Coomaraswamy, Ananda. (1970). The Mirror of Gesture. New Delhi: Munshiram Manoharlal
11. Bose, Mandakranta. (2001). Speaking of Dance: The Indian Critique. New Delhi: D. K. Printworld (P) Ltd.
12. Coomaraswamy, Ananda. (1970). The Mirror of Gesture. New Delhi: Munshiram Manoharlal
13. Srivastava, Ranjana. (2004). Tantra Mantra Yantra in Dance An Exposition of Kathaka. New Delhi: D.K. Printworld (P) Ltd.
14. Venkataraman, Leela. (2014). Indian Classical Dance: Tradition and Transition. New Delhi: Roli Books

Practical-I

Maximum Marks: 90

Learning Outcomes:

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

- Gain proficiency in previous learned syllabus.
- Understand the sense of STAGE Presentation.
- Develop the ability of 'Padhant'.
- Presentation in different Taals.

Content:

1. Ganesh Paran
2. Two Amad

3. Two Simple Natwari Tukda
4. Two Chakkardar Natwari Tukda
5. One Simple Pakhawaj Paran
6. One Chakkardar Pakhawaj Paran
7. Jati with Bols
8. Chatasra, Tisra, Misra, khand, Sankeern Jati
9. One Simple Permelu
10. One Chakkarda Premelu
11. Gat-Kaliya Mardan, Draupadi Cheer-Haran
12. Kavitt

Nritta:

Zarab, Bol Jati, Various types of Tehaies

Abhinaya:

- (1) One Shlok (2) One Bhajan (3) One Thumari

Padhant:

Padhant with dance performance and Practice of padhant on Lahara and Theka

Other Taal:

Dance present on any two Taal, given below:

- (a) Pancham Sawari (15)
- (b) Ashtmangal (11)
- (c) Matt Taal (18)

MANIPURI DANCE

Prathama (Theory)

Duration : 3 hrs.

Max Marks : 50

Note : Each unit has two questions. Students must attain at least one question out of each unit.

Learning Outcomes:

1. Get a brief introduction of Manipuri Dance.
2. Practically learn the Pada-bhed, Kara-karan and Hasta mudras.
3. Learn the specially and importance of the dance as well as in the society of Manipur.
4. Learn about the other Indian Classical Dances about the ancient Gurus of Manipuri Dance.

Content:**Unit-1****a) Khongtha Makhal-Paribhasa: (Padabhed)**

1. Samapada (Khongpak)
2. Anchitapada (Khuning)
3. Kunchitapada (Khongchep)
4. Suchi pada (Khudol)
5. Agratala Sanchar (Khongdol)

b) Khongchat - Paribhasa : Chari (Pada Sanchalan)

1. Rasantika (Leinet)
2. Sampluta (Achongbi)
3. Upabistha (Aphambi)

c) Areibi - Bhramari (Tandav & Lashya)**Unit-2****a) Khutcha Makhal : Karakaran**

Avesthitam, Uddhesthitam, Vyavartitam, Parivartitam

b) Asanyukta basta Mudra**Unit-3**

Types of Nartan (dance)

Unit-4

Characteristic of Manipuri dance and types of Tandav Lashya

Unit-5

Importance of music and dance in the Manipuri society

Suggested Book:

1. Shastriya Manipuri Nartan : Jhavery Darshana, Devi Kalavati.
2. Manipuri Nartan Kala : Singh Banamali

MANIPURI DANCE

Prathama (Practical)

Max Marks : 90

Learning Outcomes:

1. Learn practically the activities of Padabhed, Kara Karan, Bahubhed etc. and Asangyukta Mudras.
2. Learn Chali and Charee, which will give them the basic ideas and foundation of classical Manipuri dance and make physically fit to perform in the both dance style of Tandav and Lashya.
3. Learn singing song and saying Bols will gather confidence.

Content:

1. Practice of Pada bheda Khongtha Makhal, Bahubhed (Pambom Makhal).
2. Rasantika Charree (Khongchat) (leinet) Sampluta (Achongbi) Upabistha (Aphambi) Bhramari (Areibi) karakaran (Khutcha Makhal)
3. Show the given Taal with the help of Taali and Bol - Tanchap, Menkup, Chali
4. Preliminary Chali and Alangkar Nupi Chali (Lashya), Nipa Chali (Tandav)

E-Resources:

https://youtu.be/_DY1wz4FMHM

<https://youtu.be/YpGjHKcJBP8>

<https://youtu.be/dNq-U979G1k>

https://youtu.be/VHL5y_ED-3M

https://youtu.be/eGgG7SfLC_o

<https://youtu.be/Cq5Bveg-ah8>

Practical-II

(Stage Performance)

Maximum marks- 35

Learning Outcomes:

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

- Proficiently present a complete repertoire of Kathak Dance.
- Develop the creative skills in presenting ‘ ABHINAYA ’ on Stage.
- Command Over ‘PADHANT’ with the use of Voice Modulation.

E-Resources:-

Sangeetnatak.gov.in

(Scheme of Scholarships in various Classical Dance & Music forms by Ministry of Culture, Government of India)

https://youtu.be/Grsl_1_rFZA

(Interview of Pt. Birju Maharaj, Published on 11 Jan, 2015)

<https://youtu.be/x6ArP5ne1wk>

(Origin of Kathak from Doordarshan archives)

<https://youtu.be/XZlyOAHwDOO>

(Kathak Documentary by Mukta Joshi)

<https://youtu.be/iB6wKNk6ju8>

(Trailblazers-An Interview with Kumudine lakhia, eminent Kathak Dancer and Choreographer by Doordarshan Published on 20 Nov, 2014)

www.inflibnet.ac.in

(A full text articles On Classical Dances Covering a Vast area related to its history and development)

MANIPURI DANCE

Madhyama

(Theory)

Duration: 3 hrs.

Max marks: 50

Note:-Each unit has two questions. Students must attain at least one question out of each unit.

Learning Outcomes:

- Improve knowledge about the Manipuri language and by learning the terms like – Pareng, Paring, Akhaiba, Athaba, Ghattaba, Ghat etc.
- Learn about the various festivals and its related dances and to know the how much reach Manipuri Culture is.
- Learn about the History of Manipur from the study and the contribution and importance of Maharaja Bhagya Chandra in Manipuri dance.

Content:

Unit-1

Short Note : Taal, Matra, Loy, Alangkar.

Unit-2

Practice of Notation writing of Chali, Tanchap, Menkup

Unit-3

Life history of Maharaja Bhagyachandra and his contribution to the Manipuri dance.

Unit-4

The dances that are performed in the various festivals of Manipur.

Unit-5

Terminological word: Paring, Pareng, Akhaiba, Athaba, Ghattaba, Ghat.

Suggested Reading:-

1. Classical dance of India : Vatsayan Kapila
2. Manipuri Nritya ka Itihas : Rai Jyotirmoy
3. Manipur ka Itihas : Singh R.K. Jaljit
4. Sastriya Manipuri Nartan : Jhavery Darshana, Devi Kalavati
5. Manipur ka Adhyayan : Singh N. Tombi

MANIPURI DANCE

Madhyama

(Practical)

Max marks: 90

Learning Outcomes:

- Learn the rhythmic sense and improve knowledge of Chali and Tanchap and Nritta Hasta
- Kriya with Pung.
- Improve the rhythmic sense with singing and dancing together, the dances like Krishna
- Abhisar, Radha Abhisar, Gopi Abhisar which are basically based on song.
- Learn Maibi Jagoi and their skill on folk dance will gain.
- Playing Manjira with singing song and saying the Bols together will improve their confidence.

Content:

- Lashya Nritta Bandha (Punglol Jagoi) based on Taal Tanchap,
- Prabandha Nartan (Eshei Jagoi)
- Chali (NupiChali) Lashya : Nipa Chali (Tandav)
- Maibi Jagoi (Leisem Jagoi) or Thabal Chongba
- Habit to show the Taals with Taali and Kahli- Teora, Choutaal, Chartaal.

Practice of Hasta Mudras (Khutlon)

- a) Sangyukta Hasta Mudra and Nritta Hasta Kriya
- b) Krishna Abhisar or Gopi and Radha Abhisar

E- Resources:

<https://youtu.be/QnjkwliSCFw>

<https://youtu.be/3RISY7LU3u0>

<https://youtu.be/gc2iJqi6tlU>

MANIPURI DANCE

Uttama- I

(Theory)

Duration: 3 hrs.

Max marks: 50

Note:- Each unit has two questions. Students must attain at least one question out of each unit.

Learning Outcome:

- Study the terminological words like Punglol Jagoi and Eshei Jagoi will improve their knowledge about language.
- Learn about the sequence of Raas Leela and various costumes about classical and folk dance.
- Learn the mythological knowledge about Manipur and Lai Haraoba.
- Make a comparative study of the Manipuri, Odissi and Kathak dance and get a good concept about the classical dances of India.

Content:

Unit-1

Definition : Pung lol Jagoi, Eshei Jagoi

Unit-2

- a) Knowledge of Raas Leela perform in Manipuri dance.
- b) Preliminary knowledge of Raas Leela

Unit-3

The mythology (Lok Katha) of origination of Manipuri Names, Mythological story.

Unit-4

The dance sequences of Lai Haraoba

Unit-5

The knowledge of the Indian classical dances- Manipuri, Odissi, Kathak, Bharatnatyam, Kathakali, Kuchipudi, Satriya, Mohiniyattam.

Suggested Reading:-

1. Sastriya Manipuri Nartan : Jhavery Darshana, Devi Kalavati
2. Dance of Manipur : Marg Publication
3. History of Manipur : Singh J. M. Tombi
4. Manipuri Culture : Singh E Nilakant

MANIPURI DANCE

Uttama- I

(Practical)

Max marks: 90

Learning Outcome:

- Study the terminological words like Punglol Jagoi and Eshei Jagoi will improve their knowledge about language.
- Learn about the sequence of Raas Leela and various costumes about classical and folk dance.
- Learn the mythological knowledge about Manipur and Lai Haraoba.
- Make a comparative study of the Manipuri, Odissi and Kathakdance, the students will get a good concept about the classical dances of India.

Content:

1. Nritta Bandha Punglol Jagoi in Menkup Taal(Tandav, Lashya)
2. Show the Taal with Taali and Khali with Bols- Meittei Surphak, Tintaal Macha, Rajmel
3. Khambathoibi Jagoi
4. The knowledge of the Mudras used in Raas Leela and Lai Haraoba dance(Maibi)
5. Raas Nritya : Krishna Nartan, Radha Nartan
6. Gostha Bhangi Pareng(Pratham Ghat)

E- Resources:

<https://youtu.be/aNjRT-2JbDc>

<https://youtu.be/DT6HVKuClbW>

<https://youtu.be/oFXWEkepEbk>

MANIPURI DANCE

Uttama- II

(Theory)

Duration: 3 hrs.

Max marks: 50

Note:- Each unit has two questions. Students must attain at least one question out of each unit.

Learning Outcome:

- Improve their knowledge by the study of the Gaudiya Vaishnavism and Nat Pala.
- Learn Expression according to the religious Sastras.
- Learn the interesting stories of Bashanta Raas and Maha Raas as well as the importance of Bhangi Pareng in Raas.
- Improve the knowledge of Anga Pran and Manipuri Taal system and gain the skill in the field of new composition in future.

Content:

Unit 1

Relation between Gaudiya Vaishnavism with NatpalaNritya and the sequence of Natpala.

Unit 2

Description of the Abhinaya as per the Sastras and its types

Unit 3

- a) The stories of the MahaRaas and BasantaRaas
- b) Importance of Bhangi Pareng in Raas Leela.

Unit 4

Contribution of the three Gurus of Manipuri dance - Guru Amubi Singh, Guru Atomba Singh and Guru Amudon Sharma

Unit 5

- a) Specialty of Manipuri Taal system
- b) Anga Pran.

Suggested Reading:

1. Manipuri Taal Prakash : JhaveriDarshana, Devi Kalavati
2. Vaishnav Sangeet Sastra : Singh Guru Bipin
3. Natya Sastra : Bharat Muni
4. Dance of Manipur : Marg Publication
5. Manipuri Culture : Singh E NilaKanta
6. Sastriya Manipuri nartan : Jhaveri Darshana, Devi Kalavati

MANIPURI DANCE

Uttama- II

(Practical)

Max marks: 90

Learning Outcome:

- Learn the dances like Krishna Nartan, GopaNartan and Brinda Nartan and the students will go one step ahead to perform the Leela.
- Learn the reach volume of steps on the Nritta Bandhas like Rajmel, Teora, Choutaal, and the students will become confident to be a composer.
- Learning regular Make-up classes their skill in make-up will improve.

Content:

1. Nritta Bandha(Punglol Jagoi) in Taal (Teora) or Taal Choutal, Prabandha Nartan(Eshei Jagoi, Nritta, Nritya)
2. Gostha Bhangi Pareng (Complete)
3. Raas Nritya : Brinda Nartan, Krishna Nartan
4. Gostha Leela : Gop Nartan
5. Writing of Notation of the following Taals - Rajmel Taal, Teora Taal, Choutal/ Tanjao

E- Resources:

<https://youtu.be/aNjRT-2JbDc>

<https://youtu.be/DT6HVKuClbW>

<https://youtu.be/oFXWEkepEbk>

MANIPURI DANCE

Uttama- III

(Theory Paper- I)

Duration: 3 hrs.

Max marks: 50

Note:- Each unit has two questions. Students must attain at least one question out of each unit.

Learning Outcome:

- Study of Gostha Leela and Nitta Raas they will learn the sequences of the Raas.

- Study of history of Manipur they will get an idea about the social and cultural life of Manipur and the involvement of the Manipuri people in the Vaishnavic religion.
- Study mythological study and they will be introduced the various characters like Nongpok Ningthou, Panthoibi, Maibi, Sanamahi and Pakhangba.
- Learn about the contributions of past Guru Bipin Singh and Guru Amubi Singh to the Manipuri dance.

Content:

Unit 1

Knowledge of Religious and social history of Manipur

Unit 2

- a) Sequence of GosthaLeela(Sansenba)
- b) Sequence of Nitta Raas

Unit 3

Terminological word : Alangkar, Naitom, SlokPunglol, Phibam, Saikonnabi

Unit 4

Contribution of Guru Amubi Singh and Guru Bipin Singh in Manipuri dance

Unit 5

Write short notes on : Nongpok Ningthou Panthoibi, Maibi ,Sanamahi, Pakhangba

Suggested Reading:

1. Dance of Manipur : Marg Publication
2. Religious Develop MeitteiPuran : L. Mangi Singh, L. Moni Singh
3. History of Manipur : R.K. Jaljit

MANIPURI DANCE

Uttama- III

(Theory Paper- II)

Duration: 3 hrs.

Max marks: 35

Note:- Each unit has two questions. Students must attain at least one question out of each unit.

Learning Outcome:

- Learn how to write the Notation of Manipuri Taal system.
- Learn about the recent Gurus like Jhaveri Sisters and Singhajit Singh.
- Get the knowledge of folk culture of Manipur through the study of Laibou Jagoi along with Nava Rasa and five prime and seven secondary Rasas.

Content:

Unit- 1

Write the Notation of Rajmel Taal of Gostha Bhangi.

Unit- 2

Contribution of Jhaveri Sisters and Guru Singhajit Singh in Manipuri dance

Unit- 3

Knowledge of the song of Krishna BalaramNartan

Unit- 4

The knowledge of the dance sequence of Laibou Jagoi in the traditional Lai Haraoba .

Unit- 5

Knowledge of the Nava Rasa and 5 Prime and 7 secondary Rasa.

Suggested Reading:

- | | | |
|--|---|-------------------------------|
| 1. Dance of Manipur | : | Marg Publication |
| 2. Religious Developments MeitheiPuran | : | L. Mangi Singh, L. Moni Singh |
| 3. History of Manipur | : | R.K. Jaljit |

MANIPURI DANCE

Uttama- III

(Practical Paper -I)

Max marks: 90

Learning Outcome:

- Learn Achouba Bhangi Pareng and the students will learn how to give presentation with devotion and dedication.
- Learn Jugal Nartan, Krishna Balaram Nartan and the students will be able to perform Raas Leela.
- Learn the dance Laibou Jagoi and the students will learn that the root of the Manipuri dance is in Lai Haraoba.
- Make revision, which will remind the previous courses.
- The Pung lol Jagoi which will increase the composition skill and the Make-up demonstration to make them more confident.

Content:

- 1) Nritta Bandha(Punglol Jagoi) , Prabandha Nartan (Eshei Jagoi)
- 2) Achouba Bhangi Pareng – up to Taal Rajmel
- 3) Raas Nrtiya, Jugal Nartan, Krishna Balaram Nartan
- 4) Maibi Jagoi, Laibou Jagoi
- 5) Saying the Taal with clapping hands

E- Resources:

<https://youtu.be/aNjRT-2JbDc>

<https://youtu.be/DT6HVKuClbW>

<https://youtu.be/oFXWEkepEbk>

MANIPURI DANCE

Uttama- III (Practical Paper -II)

(Stage Performance)

Max marks: 36

Learning Outcome:

- Understand the audition and selection process.
- Understand the roles of warm-up class, “spacing”, lighting and dress rehearsals.
- Come to know what they personally need to prepare for performance.
- Apply makeup properly.

MANIPURI DANCE

Nishnat- I

(Theory Paper – I)

Duration: 3 hrs.

Max marks: 50

Note:- Each unit has two questions. Students must attain at least one question out of each unit.

Learning Outcome:

- Study about of Pung Cholom and Kartaal Cholom, which will grow their knowledge about Sankirtan.
- Study of sequence of Basanta Raas and Gostha Raas and will get a clear picture of both the Raases.
- Study about the instruments that used in Manipuri dance.
- Improve the mythological knowledge through the study of the mythological characters like Khamba Thoibi and Chandrabali.
- Get knowledge about Sringar Rasa through the study of Sastras of Gaudiya Vaishnavism.

Content:

Unit-1

Importance of the Sangkirtan in Gaudiya Vaishnavism Write Short Note :

Pung Cholom, Kartaal Cholom,

Unit-2

Sequence of Bashanta Raas.

Unit-3

Musical instruments used in Manipuri dance: Tantra, Ghana, Sushir, Anaddha and specially the role of Pung (Mridang)

Unit- 4

According to the Sastras, knowledge of the Nava Rasa and the importance of the Sringar Rasa in Gaudiya Vaishnavism

Unit- 5

Story: Khamba Thoibi

Suggested Reading:

1. Dances of Manipur : Marg Publication
2. Sastriya Manipuri Nartan : Jhaveri Darshana, Devi Kalavati
3. Meittei Puran : Singh Mangi.

MANIPURI DANCE

Nishnat- I

(Theory Paper – II)

Duration: 3 hrs.

Max marks: 35

Note: - Each unit has two questions. Students must attain at least one question out of each unit.

Learning Outcome:

- Gather a good creative skill in dance, through the frequent practice of various Nritta Bandhas.
- Learn how to use Nritta and Nritya in Eshei Jagoi.
- Learn to write the Notation of the complicated Taals like TintaalAchouba.
- Study about the sequence of GosthaLeela, where they will get detail knowledge of GosthaLeela.

Content:

Unit-1

Terminology: Nritta Bandha (Pung lol Jagoi)

Unit-2

Description of Eshei Jagoi with Nritta and Nritya

Unit-3

Write the Notation of Rajmel Taal, Tin taal Achouba.

Unit-4

Short Note : RaasNritya, Phagu Khel , Importance of Chandrabali

Unit-5

Sequence of GosthaLeela.

Suggested Reading:

1. Dances of Manipur : Marg Publication.
2. Sastriya Manipuri Nartan : Jhaveri Darshana, Devi Kalavati
3. MeitteiPuran : Singh Mangi

MANIPURI DANCE

Nishnat- I

(Practical Paper –I)

Max marks: 90

Learning Outcome:

- Learn the use of various Nritta bandhas in new composition and their composition skill will be stronger.
- Get an idea about the Bashanta Raas through Raas Nritya, Phagu Khel, Chandrabali Nritya.
- Get the taste of the Vatsalya Rasa of lord Krishna through the dance Kanduk Khel.
- Improve and smoothen Lashya style by the practice of the complete item of Achouba Bhangi Pareng.

Content:

1. Nritta Bandha (Punglol Jagoi)
2. Prabandhanartan (Eshei Jagoi) Nritta and Nritya
3. RaasNritya, Phagu Khel, ChandrabaliNartan
4. Any dance from the GopaRaas
5. Knowledge of Taal – Kokilpriya Taal
6. Achouba Bhangi Pareng (Complete)

E- Recourses:

<https://youtu.be/QBCozlAwBKw>

<https://youtu.be/Q-09ZSsz4VxM>

<https://youtu.be/oFXWEkepEbk>

MANIPURI DANCE

Nishnat- I

Practical Paper –II

(Stage Performance)

Max marks: 35

Learning Outcome:

- Demonstrate an understanding of dance technique, dress and process.
- Be familiar with classical techniques and be able to demonstrate that knowledge with physical clarity.
- Understand the use of space, line, placement, and musicality.

MANIPURI DANCE

Nishnat- II

(Theory Paper –I)

Duration: 3 hrs.

Max marks: 50

Note: - Each unit has two questions. Students must attain at least one question out of each unit.

Learning Outcome:

- Learn the mythological stories of the initiation of the name Manipur.
- Enhance the knowledge of Gostha Leela and Udukhal Raas.
- Get knowledge of the Naat Mandap in Manipur and Nayika bhed from the study of Vaishnavite literature.
- Get the opportunity to study the Sangeet sastra of the Vaishnavism to know its importance in Manipuri dance.
- Study the Vaishnavic literature, which will help the students to research in the field of Manipuri dance.

Content:

Unit-1

Initiation of the name Manipur and the others name description

Unit-2

Gostha Leela and UdukhalRaas

Unit-3

Description of Nat Mandap

Unit-4

Description of Nayika bhed according to Vaishnav literature

Unit-5

Importance of Sangeet Sastra of Vaishnavism in Manipuri dance.

MANIPURI DANCE

Nishnat- II

(Theory Paper –II)

Duration: 3 hrs.

Max marks: 35

Note: - Each unit has two questions. Students must attain at least one question out of each unit.

Learning Outcome:

- Get the knowledge of the influence of the Vaishnavic songs, poets and language.
- Study the Gostha Bhangi Pareng and they will learn what it is and how and where to be performed and its Taal system.
- Enjoy the story through the description of the song Khandita Nayika and Kanduk Khel.
- Write the complicated Taals like Kokilpriya Taal and Brahma Taal.

Content:

Unit-1

Importance of language and books of Vaishnav literature and knowledge about the poets

Unit-2

Importance of Gostha Bhangi Pareng (with Taal and Ghat)

Unit-3

Write short note on KhanditaNayika with the song

Unit-4

Describe Kanduk Khel with the song

Unit-5

Write the Notation of Kokil priya Taal, Brahma Taal

Suggested Reading:

1. Vaishnav Sangeet Shastra : Singh Guru Bipin
part 1/part 2
2. Sastriya Manipuri Nartan : Javeri Darshna and Devi Kalavati
3. Meitei Puran : Singh L. Mani.
4. Classical dance of India : Vatsyayan Dr.Kapila

MANIPURI DANCE

Nishnat- II

(Practical Paper –I)

Max marks: 90

Learning Outcome:

- Learn the Lashya Brindavan Bhangi Pareng, which will make their knowledge much more confident about the art form.
- Learn to express the Nava Rasa through devotion as devotion is the soul of Manipuri dance.
- Gain about the Maha Raas through the learning of the dance Eka Gopi Eka Shyam.
- Make revision of the previous course to make their teaching and presentation skill stronger.

Content:

1. Nritta Bandha (Pung lol Jagoi)
2. Eshei Jagoi with Nritya and Nritta
3. Dance about with any two Nayika
4. Eka Gopi Eka Shyam in the sequence of Maharaas
5. Laishya [Nupi] Brindavan Bhangi Pareng(Half)
6. Knowledge of Bols' Taals'and song already learnt like Kokilpriya Taal and Brahma Taal

E- Recourses:

<https://youtu.be/QBCozlAwBKw>

<https://youtu.be/Q-09ZSsz4VxM>

<https://youtu.be/oFXWEkepEbk>

MANIPURI DANCE

Nishnat- II

Practical Paper –I

(Stage Performance)

Max marks: 35

Learning Outcome:

- Demonstrate the technical proficiency and artistic expressiveness to effectively detect and understand the choreography’s stylistic demand.
- Understand the roles of warm-up class, “spacing”, lighting and dress rehearsals.
- Inventiveness and creativity in movement material.

MANIPURI DANCE

Nishnat- III

(Theory Paper –I)

Duration: 3 hrs

Max marks: 50

Note: - Each unit has two questions. Students must attain at least one question out of each unit.

Learning Outcome:

- Get the theoretical knowledge of Pung, Achouba Bhangi and Astha Nayika.
- Learn the sequence of Maha Raas.
- Know how to write the Notation of various Taals of Manipuri dance.
- Get the idea of the Nava Rasa according to the Bhakti Rasa.

Content:

Unit-1

Nritya and Nritya in Eshei Jogai- give example with song

Unit-2

Importance of lather instrument Pung in Manipuri dance and the description of its division

Unit-3

Speciality of the Indian classical dances- Manipuri, Kathak, Kathakali, Bharat Natyam, Mohiniattam, Kuchipuri, Odissi and Satriya.

Unit-4

Names of Poet of the VaishnavPadawali and its language and Books that used in Manipuri dance.

Unit-5

Inspiration of 10th chapter of the BhagavatPurana in Manipuri dance.

Suggested Reading:

1. The Pre- world war-II Form of RaasLeela : Ibomcha Haobam
2. A History of Manipuri Literature : Singh Manihar
3. Manipuri Dance Asst on History : Dr.Sruti Bandopadhyay. And Presentation

MANIPURI DANCE**Nishnat- III****(Theory Paper –II)**

Duration: 3 hrs.

Max marks: 35

Note: - Each unit has two questions. Students must attain at least one question out of each unit.

Learning Outcome:

- Get the theoretical knowledge of Pung, Achouba Bhangi and Astha Nayika.
- Learn the sequence of Maha Raas.
- Know how to write the Notation of various Taals of Manipuri dance.
- Get the idea of the Nava Rasa according to the Bhakti Rasa.

Content:**Unit-1**

Importance of Achouba Bhangi

Unit-2

Short Note : AshtaNayikabhed.

Unit-3

Dance sequence of Maha Raas

Unit-4

Description of Nava Rasa according to the Bhakti Rasa in Manipuri dance

Unit-5

Write Notation with Matra, Bibhag, Taal – Rudra Taal, Kankan Taal

Suggested Reading:

1. The Pre- world war-II Form of Raas Leela : Ibomcha Haobam
2. A History of Manipuri Literature : Singh Manihar
3. Manipuri Dance Asst on History : Dr.Sruti. Bandopadhyay
And Presentation

MANIPURI DANCE**Nishnat- III****(Practical Paper –I)**

Max marks: 90

Learning Outcome:

- Learn and practice the Lashya Brindavan Bhangi Pareng, which will improve their Tandav style and stamina.
- Learn the Karun Rasa through the teaching of the sad situation during the disappearance of lord Krishna.
- Gain the knowledge about the Nayika Bhed through the dances of various Nayikas and from the learning Nani Churi, they will get the taste of the supreme Vatsalya Rasa of lord Krishna.
- Learn to show the Rudra Taal and Kankan Taal with Taali and Khali.

Content:

1. Lashya Brindavan Bhangi Pareng - 3 - Ghat
2. Ability to perform – any two Nayika Bhed
3. Disappearance of Lord Krishna in the MahaRaas.
4. Makhan Churi
5. Rudra Taal, Brahma Taal- with Matra and Tali(clapping)

E- Resources:

<https://youtu.be/QBCozlAwBKw>

<https://youtu.be/Q-09ZSz4VxM>

<https://youtu.be/oFXWEkepEbk>

MANIPURI DANCE

Nishnat- III

Practical Paper –II

(Stage Performance)

Max marks: 35

Learning Outcome:

- Knowledge of movement structure and of musicality in relation to music.
- Students will demonstrate an understanding of aesthetics and craft of Indian classical dance choreography.
- Students will gain confidence in the field of choreography, performance, teaching and composition of classical dance with creativity and own intelligence.

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/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 Utpatti 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/IGK6_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/6R-jUeSdx4>

<https://youtu.be/dDyFtWMFN4Q>

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) Utplavana, Bhramari shloka along with the vinyogas 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 vinyogas 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/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) Prekashagraha 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

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

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_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/e7GdIVxxkrw>

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/dDyFtWMFN4Q>

<https://youtu.be/FbnT7ibenF4>

<https://youtu.be/Ih2qftLcv-M>

<https://youtu.be/KEiPpausEj4>

<https://youtu.be/8UTYliMkzKg>

<https://youtu.be/e7GdIVxxkrw>

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/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>

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/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/izDfYpsiI78>

<https://youtu.be/jbNLnk3nurM>

<https://youtu.be/L11Nl5wF2l8>

<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/izDfYpsiI78>

<https://youtu.be/jbNLnk3nurM>

<https://youtu.be/L11Nl5wF2l8>

<https://youtu.be/3Fj88lamUU0>

<https://youtu.be/WJIHVrA9a3U>

BANASTHALI VIDYAPITH

Faculty of Fine Arts (Music)



Curriculum Structure

- 1. Certificate Course in Music :**
Prathama Examination, 2020
Madhyama Examination, 2020
- 2. Visharad Examination Music :**
Part First Examination, 2020
Part Second Examination, 2020
Part Third Examination, 2020
- 3. Certificate Course in Tabla :**
Prathama Examination, 2020
Madhyama Examination, 2020
- 4. Visharad Examination Tabla :**
Part First Examination, 2020
Part Second Examination, 2020
Part Third Examination, 2020

No. F. 9-6/81-U.3

**Government of India
Ministry of Education and Culture
(Department of Education)**

New Delhi, the 25th October, 1983

NOTIFICATION

In exercise of the powers conferred by Section 3 of the University Grants Commission Act, 1956 (3 of 1956) the Central Government, on the advice of the Commission, hereby declare that Banasthali Vidyapith, P. O. Banasthali Vidyapith, (Rajasthan) shall be deemed to be a University for the purpose of the aforesaid Act.

Sd/-

(M. R. Kolhatkar)

Joint Secretary of the Government of India

NOTICE

Changes in Bye-laws/Syllabi and Books may from time to time be made by amendment or remaking, and a Candidate shall, except in so far as the Vidyapith determines otherwise, comply with any change that applies to years she has not completed at the time of change.

CONTENTS

S.No.	Name of the Examination	Page No.
1.	Certificate Course in Music :	
	Prathama Examination	10
	Madhyama Examination	12
2.	Visharad Examination Music :	
	Visharad Part First Examination	18
	Visharad Part Second Examination	21
	Visharad Part Third Examination	24
3.	Certificate Course in Tabla :	
	Prathama Examination	27
	Madhyama Examination	29
4.	Visharad Examination Tabla :	
	Visharad Part First Examination	31
	Visharad Part Second Examination	33
	Visharad Part Third Examination	34

CERTIFICATE COURSE IN MUSIC
Scheme of Examination

Prathama Examination :-

	Duration	Max. Marks	Cont. Ass. Marks	Annual Ass. Marks	Min. Pass Marks
1	2	3	4	5	6
Theory-One Paper	3 hrs.	75	25	50	27
Practical		125	35	90	50

Madhyama Examination :-

1	2	3	4	5	6
Theory-One Paper	3 hrs.	75	25	50	27
Practical		125	35	90	50

Notes :(i) A candidate must pass in theory and practical separately. The minimum pass marks shall be 36% in theory and 40% in practical.

(ii) Division shall be awarded in Prathama/Madhyama Examination.

(iii) The successful candidates shall be classified of follows :-

Passed with Distinction - 75% or above marks in the aggregate.

First Division - 60% or above marks but below 75% in the aggregate.

Second Division - 48% or above marks but below 60% in the aggregate.

Third Division - All other successful candidates.

Visharad Examination :-

14. (HE) D. 7. (6) : The following shall be the number of papers and maximum marks at Part I, Part II and Part III of the Uttama Examination :-

Part I Examination :-

	Duration	Max. Marks	Cont. Ass. Marks	Annual Ass. Marks	Min. Pass Marks
1	2	3	4	5	6
Theory Paper	3 hrs.	75	25	50	27
Practical		125	35	90	50

Part II Examination :-

1	2	3	4	5	6
Theory Paper	3 hrs.	75	25	50	27
Practical		125	35	90	50

Part III Examination :-

1	2	3	4	5	6
Theory Paper	3 hrs.	75	25	50	27
Practical		125	35	90	50

Notes : (1) A candidate must pass in theory and practical separately at each of the examination. The minimum pass marks shall be 36% for theory and 40% for practical.

(2) Successful candidates shall be classified as follows :-

Passed with Distinction 75% or above in the aggregate.

First Division 60% or above in the aggregate.

Second Division 48% or above but less than 60% of the aggregate.

Third Division - All other successful candidates.

Nipun Part I Examination :-

	Duration	Max. Marks	Cont. Ass. Marks	Annual Ass. Marks	Min. Pass Marks
1	2	3	4	5	6
Theory-I Paper	3 hrs.	75	25	50	45
Theory-II Paper	3 hrs.	50	15	35	
Practical		125	35	90	70
Practical II Stage Performance		50	15	35	

Nipun Part II Examination :-

1	2	3	4	5	6
Theory-I Paper	3 hrs.	75	25	50	45
Theory-II Paper	3 hrs.	50	15	35	
Practical		125	35	90	70
Practical II Stage Performance		50	15	35	

Note : No division will be awarded in Part I Examination. Division shall be awarded at the end of the Part II Examination on the combined marks of the Part I and Part II Examinations taken together as noted below:-

Passed with Distinction	75%	or above marks in the aggregate
First Division	60%	or above marks but-below 75% in the aggregate
Second Division	48%	or above marks but-below 60% in the aggregate
Third Division	36%	All other successful candidates

CERTIFICATE COURSE IN TABLA

Scheme of Examination

Prathama Examination :-

	Duration	Max. Marks	Cont. Ass. Marks	Annual Ass. Marks	Min. Pass Marks
1	2	3	4	5	6
Theory-One Paper	3 hrs.	75	25	50	27
Practical		125	35	90	50

Madhyama Examination :-

	Duration	Max. Marks	Cont. Ass. Marks	Annual Ass. Marks	Min. Pass Marks
1	2	3	4	5	6
Theory-One Paper	3 hrs.	75	25	50	27
Practical		125	35	90	50

Notes : (i) A candidate must pass in theory and practical separately. The minimum pass marks shall be 36% in theory and 40% in practical.

(ii) Division shall be awarded in Prathama/Madhyama Examination.

(iii) The successful candidates shall be classified of follows :-

- Passed with Distinction - 75% or above marks in the aggregate.
- First Division - 60% or above marks but below 75% in the aggregate.
- Second Division - 48% or above marks but below 60% in the aggregate.
- Third Division - All other successful candidates.

Visharad Examination :-

14. (HE) D. 7. (6) : The following shall be the number of papers and maximum marks at Part I, Part II and Part III of the Uttama Examination :-

Part I Examination :-

	Duration	Max. Marks	Cont. Ass. Marks	Annual Ass. Marks	Min. Pass Marks
1	2	3	4	5	6
Theory Paper	3 hrs.	75	25	50	27
Practical		125	35	90	50

Part II Examination :-

1	2	3	4	5	6
Theory Paper	3 hrs.	75	25	50	27
Practical		125	35	90	50

Part III Examination :-

1	2	3	4	5	6
Theory Paper	3 hrs.	75	25	50	27
Practical		125	35	90	50

Notes :(1) A candidate must pass in theory and practical separately at each of the examination. The minimum pass marks shall be 36% for theory and 40% for practical.

(2) Successful candidates shall be classified as follows :-

Passed with Distinction 75% or above in the aggregate.

First Division 60% or above in the aggregate.

Second Division 48% or above but less than 60% of the aggregate.

Third Division - All other successful candidates.

Prathama Music

(Vocal/Instrumental – Sitar, Violin, Sarod, Guitar)

World music is beyond language barriers and hence, Music is called a Universal language, i.e. loved & cherished by all. Usually, there are different genres of music and liking vocal instrumental, is a question of personal choice. Music relaxes us and gives the strength to face the challenges and adversities of day today life. Keeping this in mind certificate course has been introduced.

Programme Educational Objectives

- The main objective of this program is, to develop the interest in music to those learners who are pursuing their career in different disciplines simultaneously.
- Initiate them in various streams of music by assessing their interests and potential and build up their musicianship.

Programme Outcomes

- One will get the better understanding in a sequenced way of music and its basic components.
- One might be able to perform at the level one in his/her stream of music.
- Will be able to handle the instruments carefully and maintain them by his/her own.

Music – Vocal/Instrumental

Prathama (Theory)

Duration 3 hrs.

Maximum Marks: 50

Note:- Each unit has two questions. Students must attain at least one question out of each unit.

Learning Outcomes:

- One will get the better understanding in a sequenced way of music and its basic components.
- One might be able to perform at the level one in his/her stream of music.
- Will be able to handle the instruments carefully and maintain them by his/her own.
- Introduce the students to the world of Music by make them learn the fundamental terms of music and its components including theoretical terms of raga and taal.
- Study of basics like scale(s), main informations to be given in introduction of a raga, classification of instruments and Taal system.

Content -

Unit-1

- a) Definition of Music, Naad, its types & characteristics, Name and knowledge of Shrutis.
- b) Natural (Shuddha) and Converted (Vikrit) notes, Octave and its type, definition of raag and thaats.

Unit-2

- a) Definition of Aroh-Avroh, Pakad, Vadi-Samvadi, Anuvadi & Vivadi swaras.
- b) Definition of Alankar, Sargam, LakshanGeet, Gat and Khayal.

Unit-3

- a) Name & knowledge of 10 Thaats and their scales.
- b) Brief knowledge of prescribed raagas in reference to – Doha, Aroh-Avroh, Pakad, Thaats, Vakraswaras, Gayansamay, Vadi-Samvadi etc.

Unit-4

- a) Types and classification of the Instruments.
- b) Brief knowledge of opted instrument and its physical parts.

Unit-5

- a) Introduction and notation writing of taal- Teental, Dadra and Keharwa.
- b) 10 Alankars in Bilawal and Kalyanthaats.

Note:- Prescribed raagas in the syllabus- **Yaman, Bhoopali and AlhaiyaBilawal.**

Taals- **Teentaal, Dadra, Keharwa.**

Prathama (Practical)

Maximum Marks: 90

Learning Outcomes:

- A formal training initiate to students about basic terms like types of notes, different patterns of notes (Alankaars), rhythm and its components with an initial start of learning ragas.
- Encourage students to play/sing with zeal to get improved at beginning level and heading towards pro level.
- Will be able to handle the instruments carefully and maintain them by his/her own.

Content -

1. Practical knowledge of Natural (Shudhha) & Converted (Vikrit) notes of the prescribed ragas.
2. Recitation of taals with marking time signature on hands.
3. Practical knowledge of Aroh-Avroh and Pakad in prescribed ragas.
4. One ChhotaKhayal with 4 alaps and 4 taans or Razakhani/drut gat with 4 taans in any 2 ragas from the prescribed ragas.
5. Singing/playing ability to perform 10-10 alankars in all 10 thaats.
6. Name of the prescribed ragas- **Yaman, Bhoopali and AlhaiyaBilawal.** (For sarod, raag Kafi should be considered in place of raga Bhoopali.)
7. Prescribed taal- **Teentaal, Keharwa and Dadra.**

8. One Bhajan or National Song (National Anthem for Instrumental music students).
9. Sargam in any 2 ragas.

Suggested E-Learning Material:

Yaman

RaagYaman | Ustad Rashid Khan | Jashn-e-Rekhta 4th Edition 2017

<https://www.youtube.com/watch?v=xZbcMHiE7XM>

Vilayat Khan Raga Yaman

<https://www.youtube.com/watch?v=tGBKs7swowk&t=2239s>

AlhaiyaBilawal

padmatalwalkaralhaiyabilawalja re ja rejakagavatarana

<https://www.youtube.com/watch?v=UjLQvDXxVpY>

Vilayat Khan Raga AlhaiyaBilawal

<https://www.youtube.com/watch?v=77vtFARtAso>

Bhoopali

RaagBhoopali (Khayal&Tarana) -byLegendary Duet of Nazakat~Salamat

<https://www.youtube.com/watch?v=e95HDnxKf3g>

UstadShahidParvez Khan - RaagBhopali - (Sitar And Tabla)

<https://www.youtube.com/watch?v=UHXXyYV3cpQ>

Madhyama Music

(Vocal/Instrumental – Sitar, Violin, Sarod, Guitar)

This program, which is known as Madhyama-Music, offers one step advance learning of music and its intricacies. After completion of Prathama, Madhyama makes a bridge from advance level training to professional level. It is designed to make one, from a learner to a performer at initial level and earn the ability to move forward for pro level.

Programme Objective/Aim

- The main purpose of this program is, to provide a curricular framework with extended skill and depth of music for learners.

- Be benefitted to a practitioner who plans to acquire advance training in future, in any stream of music by demonstration of the most important elements about theory and practical.

Programme Outcomes:

- One may have more potential after having firm basic knowledge of music and performance.
- Better command over his/her stream of music.
- More creativity and improvisations in the performances.
- More exposure for commercial music institutions and public performances.

Madhyama (Theory)

Duration 3 hrs

Maximum Marks 50

Note:- Each unit has two questions. Students must attain at least one question out of each unit.

Learning Outcomes:

- The main purpose of this program is, to provide a curricular framework with extended skill and depth of music for learners.
- Be benefitted to a practitioner who plans to acquire advance training in future, in any stream of music by demonstration of the most important elements about theory and practical.
- One may have more potential after having firm basic knowledge of music and performance.
- Better command over his/her stream of music.
- More creativity and improvisations in the performances.
- More exposure for commercial music institutions and public performances.

Content -

Unit-1

- a) Descriptive study of thaata and raaga and their comparative study.
- b) Elements of Geet (Composition), Sthaai, Antara, Sanchari and Abhog.

Unit-2

- a) Definition of Alap, Meend, Murki, Khataka, Gamak.
- b) Basic knowledge of Khayal, Dhrupad, Razakhani Gat, Masitkhani Gat, Keertan, Bhajan, Folk songs, Patriotic songs.

Unit-3

- a) Knowledge of Taal, Laya-Vilambit, Madhya, Drut, Matra, Vibhaag, Khali-Bhari, Sam, Avartan, Theka etc.
- b) Knowledge of prescribed ragas (Aroh-Avroh, Pakad, Thaata, Jaati, Gayansamay, Vadi-Samvadietc).

Unit-4

- a) Writing practice of Taal- Teental, Jhaptal, Ektal in Thaah and Dugun.
- b) One ChhotaKhayal or Razakhani/Drut gat in any raga out of prescribed ragas.

Unit-5

- a) Contribution and life sketch of Pt. VishnunarayanBhatkhande and Pt. Vishnudigambar Paluskar.
- b) Definition of Taan and its five varieties.

Note:- Prescribed ragas of syllabus- **Khamaj, Kafi, Bhairav, Bihag and Bhimpalasi.**

Taal- **Teentaal, Rupak, Jhaptal.**

Madhyama (Practical)

Maximum Marks: 90

Learning Outcomes:

- Students may have a thorough knowledge of the main structural degrees in the construction of a Raga.
- Technical actions in rendition of a Raga & Taal. Ability to write notation of the same (Raga n Taal).
- Make the students know about the valuable contribution by eminent artists.

- Delivering deliberately the method of execution/rendition of type of notes, taals and notation in the prescribed Ragas of the curriculum.
- Bring the slight professional touch in the performance of a student in the practical aspect of music, as a part of preparation to make them able to face the concerts and pursue a career in music.

Content -

1. Practical knowledge of usage of Natural (Shuddha) and Converted (Vikrit) notes of in prescribed ragas.
2. Recitation of taals with marking time signature on hands.
3. Practical knowledge of Aroh-Avroh, pakad in prescribed ragas of syllabus.
4. One Bada Khayal or Masitkhani/Vilambit gat with 2 taans minimum, in any raga from the prescribed ragas.
5. Chhota Khayal or Razakhani/Drut gat in all prescribed ragas.
6. Alankar practice in all prescribed ragas of syllabus.
7. One Bhajan or Folk song (for students of Sitar, Sarod and Violin- one Dhun).

Prescribed ragas- **Khamaj, Kafi, Bhairav, Bihag and Bhipalasi.**

Prescribed taals- **Teental, Rupak and Jhaptal.**

Suggested E-Learning Material:

Bhairav

Prabhaatre-Raagbhairav

<https://www.youtube.com/watch?v=R34akeCzJIU>

Bismillah Khan Raga Bhairav

<https://www.youtube.com/watch?v=uqNV2eo1OII&t=1020s>

Bihaag

Vidushi late Smt Veena Sahasrabuddhe Raag, Bihag

<https://www.youtube.com/watch?v=j6DlmUaxnhQ&t=1514s>

Raag Behag by Pandit Budhaditya Mukherjee and Anindo Chatterjee (Tabla) LIVE IN Winterthur, Zurich

<https://www.youtube.com/watch?v=mSn4dqe7SLw&t=3058s>

Kafi

Pt. JitendraAbhisheki - Raag - Kafi

<https://www.youtube.com/watch?v=qxc8oNcQr4k>

Pandit D K Datar-Raga Mishra Kafi

https://www.youtube.com/watch?v=LL_qEVrisc

Niladri Kumar plays Raag Mishra Kafi on the iconic sitar

<https://www.youtube.com/watch?v=VY6XqXnMC0g>

Bhimpalasi

Bharat RatnaPanditBhimsen Joshi sings Raga Bhimpalasi.

<https://www.youtube.com/watch?v=-lzurpNhpIQ>

KishoriAmonkar - RaagBhimpalasi Live

<https://www.youtube.com/watch?v=ddimw49-waw>

Pt. Nikhil Banerjee - Raga Bhimpalasi (complete)

<https://www.youtube.com/watch?v=YdHe4dTc4Dw>

Khamaj

UstadVilayat Khan Raga Khamaj@Berlin fest

<https://www.youtube.com/watch?v=QFHXRuUh9oM&t=1551s>

KoyeliaKukSunawe(RaagKhamaj)-AjoyChakrabarty

<https://www.youtube.com/watch?v=WgraHwKbGNw>

Diploma in Visharad**(Vocal/Instrumental – Sitar, Violin, Sarod, Guitar)**

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, Visharad syllabi mostly focuses on the detail and complex aspect, of Music.

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.

Programme Objective/Aim

- To introduce the students with complex ragas and a step higher from the basic level & so on.
- To prepare them for Stage Performances and boost confidence.
- To set up a comprehensible, enriching, higher, yet achievable standard for the students.
- To increase the students' understanding and grip over swaras .
- To enhance the knowledge of Taal Paksh and Layakarīs

Programme Outcomes:

- P.O1 - Music Knowledge** - Enhance knowledge regarding Prachalit and Aprachalit Ragas, thus helping & encouraging the students to perform and introduce them with Techniques of Presentation.
- P.O2 - Planning a syllabus and pedagogical techniques** - Demonstrate effective planning abilities including Art 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 sound Production including Human Voice Culture and techniques of Instrumental handling, and tuning.
- P.O4 - Professional Identity** - Understand and analyze the value of their professional roles in society as, a student, a performer, or a researcher; 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.

Visharad I (Theory)

Duration 3 hrs.

Maximum Marks: 50

Note:- Each unit has two questions. Students must attain at least one question out of each unit.

Learning Outcomes:

- Understand and write the alankaras of complex ragas with ease and expertise, as well as differentiate between shuddh, mishra and sankeerna jati ragas.
- Understand and write the chalan of vakra swaras more easily, with an understanding of Raag Swaroop.
- Understand and write the alankaras in layakari patterns of dugun, tigung, chaugun, etc. along with taal, theka thus improving the command over swaras and taal both at the same time.
- Recognize ragas after reading a certain phrase of the same and explain the difference between two samprakitik ragas.
- Understand and explain the basics of taal paksh while understanding Gambhir Gayaki or conventional & traditional styles of singing such as Dhrupad, Dhamar, Padam, Kirtanam with Gamak, Meend etc. as well as popular styles of singing such as khayal, tarana, Tillana, Jawali etc. of North Indian and Carnatic Classical Music.
- Take motivation from the icons of the field and their journey, for improving work ideas, patterns, ethics and creativity.

Content -

Unit-1

- a) Styles of singing North ICM – Dhamar, Thumri, Trivat, Chaturang.
- b) Styles of singing Carnatic ICM — Padam, Kirtanam, Kriti, Varnam, Jawali, Tillana.

Unit-2

- a) Knowledge of your own instrument - Tanpura, Tabla, Sitar, Violin, Sarod
- b) Short Notes on — Gram Murchana, Rag Jati, Sandhiprakash Kal\ Rag, Parmelpraveshak Rag.

Unit-3

- a) History of Indian Music with special reference to Modern Period
- b) Definitions — Avirbhav, Tirobhav, Alpatva, Bahutva, Shuddh, Chhayalag and Sankeerna Rag.

Unit-4

- a) Short Description of Ragas of in the syllabus.
Prescribed Ragas- Asavari, Bageshri, Kedar, Vrindavani Sarang, Des, Jaunpuri.
- B) Notation of any Chota Khayal\Drut Gat in any 1 of the Ragas from the syllabus.

Unit-5

- a) Practice of writing, the Layakaris of the following Taals in Thah, Dugun, Chaugun, Teental, Jhaptal, Ektal, Chautal.
- b) Life sketch and contribution to Music of the following Musicians—
Pt.Ravishankar, Ustad Bismillah Khan, Vidushi Kishori Amonkar, Dr. N. Rajam.

Suggested Book References

1. Sharma, Prof. Swatantra (2014). Bhartiya Sangeet ek Etihāsik Vishleshan, Prayagraj (UP), Anubhav Publishing House.
2. Sharma, Prof. Swatantra (2017). Bhartiya Sangeet : Vaigyanik Vishleshan, Prayagraj (UP), Anubhav Publishing House.
3. Sharma, Prof. Swatantra (2015). Saundarya, Rasa evam Sangeet, Kottayam (Kerala), Pratibha Publications Pvt. Ltd.
4. Sharma, Prof. Swatantra (2012). Pashchatya Swarlipi Paddhati evam Bhartiya Sangeet, Prayagraj (UP), Anubhav Publishing House.
5. Chandra, Pt. Satish (2016). Bhatkhande Swarlipi Sangrah Bhag 1-2, Hathras (UP), Sangeet Karyalaya.

Visharad I (Practical)

Maximum Marks: 90

Learning Outcomes:

- Sing/play alankaras of complex ragas with ease and expertise, as well as differentiate between shuddh, mishra and sankeerna jati ragas.
- Sing/play vakra swaras more easily, with an understanding of Raag Swaroop.

- Sing/play alankaras in layakari patterns of dugun, tigon, chaugun, etc. along with taal theka, thus improving the command over swaras and taal both at the same time.
- Recognize ragas after listening to a certain phrase of the same and explain the difference between two samprakritik ragas.
- Sing Dhrupad/ Dhamar as well as Khayals with ease.

Content -

1. Knowledge of the Prescribed Ragas in the syllabus - Asavari, Bageshri, Kedar, Vrindavani Sarang, Des, Jaunpuri.
2. Knowledge and Practice of marking with hands, the Prescribed Talas in the syllabus, in Thah, Dugun - Teental, Jhaptal, Ektal, Chautal.
3. Practical knowledge of Aroh, Avaroh, Pakad in any 4 Ragas from the syllabus.
4. Practice of Alankars and patterns in any 4 Ragas from the syllabus.
5. Ability to sing Slow Khayals/Masitkhani Gat with at least two Tanas/Todas from any two Ragas from the syllabus.
6. Ability to sing/play Fast Khayals/Rajakhani Gats with Taans/Todas in any four ragas of the syllabus.
7. Practice of singing a Bhajan/Folk Song or playing any Dhun.

Suggested E-Courses and Online Tutorials

1. www.itcsra.org
Raga Online, Raga Samay online, Upcoming Recitals, Admission Procedure for the course, with Full time scholarships
2. www.sharda.org
Online classes (Total 252) (Vocal, Sitar, Harmonium & Music Theory)
3. www.musicclassonline.in
Vocal music lessons for both Hindustani & Cranatic Music
4. www.gandharvapune.org
Learn classical music online (Vocal, Tabla, Harmonium, Kathak, Bharatnatyam)

5. www.raaghindustan.com

A step by step introduction to all the basic concepts of Indian Classical Music with notations, Audio-Visual demonstrations and performances

6. <http://omenad.net>

Browse and contribute articles, references, and theories

E-Resources:

www.youtube.com

Visharad II (Theory)

Duration : 3 hrs.

Maximum Marks: 50

Note:- Each unit has two questions. Students must attain at least one question out of each unit.

Learning Outcomes:

- Understand and frame alankaras of complex ragas with ease and expertise, as well as differentiate between shuddh, mishra and sankeerna jati ragas.
- Understand vakra swara chalan more easily, with an understanding of Raag Swaroop.
- Understand and frame alankaras in layakari patterns of dugun, tigon, chaugun, etc. along with taal theka, thus improving the command over swaras and taal both at the same time.
- Recognize ragas after listening to a certain phrase of the same, and explain the difference between two sampraktik ragas.

Unit-1

- a) Introduction of the 40 basic principles of Hindustani Music.
- b) Place of Music in Fine Arts.

Unit-2

- a) Brief introduction of Gharana system.
- b) Detail knowledge of Harmony, Melody.

Unit-3

- a) Short notes on –Avirbhav, Tirobhav, Poorva Rag - Uttar Rag, Nayak-Gayak.
- b) Importance of music in Modern Period.

Unit-4

- a) Comparative study of the Ragas in the syllabus
- b) Notation of any Chota Khayal\Drut Gat in any 1 of the Ragas from the syllabus.

Unit-5

- a) Practice of writing, the Layakarīs and comparative study of the prescribed Taals in Thah, Dugun, Tigun, Chaugun
- b) Life sketch and contribution to Music of the following Musicians—
Ustad Allahuddin Khan, Ustad Vilayat Khan, Ustad Allahdiya Khan, Vidushi Moghubai Kurdikar.

Suggested Book References

1. Sharma, Prof. Swatantra (2014). Bhartiya Sangeet ek Etihāsik Vishleshān, Prayagraj (UP), Anubhav Publishing House.
2. Sharma, Prof. Swatantra (2017). Bhartiya Sangeet : Vaigyanik Vishleshān, Prayagraj (UP), Anubhav Publishing House.
3. Sharma, Prof. Swatantra (2015). Saundarya, Rasa evān Sangeet, Kottayam (Kerala), Pratibha Publications Pvt. Ltd.
4. Sharma, Prof. Swatantra (2012). Pashchatya Swarlipi Paddhati evān Bhartiya Sangeet, Prayagraj (UP), Anubhav Publishing House.
5. Chandra, Pt. Satish (2016). Bhatkhande Swarlipi Sangrah Bhag 1-2, Hathras (UP), Sangeet Karyalaya.

Visharad II (Practical)**Maximum Marks: 90****Learning Outcomes:**

- Sing/play alankaras of complex ragas with ease and expertise, as well as differentiate between shuddh, mishra and sankeerna jati ragas.
- Sing/play vakra swaras more easily, with an understanding of Raag Swaroop.

- Sing/play alankaras in layakari patterns of dugun, tigon, chaugun, etc. along with taal theka, thus improving the command over swaras and taal both at the same time.
- Recognize ragas after listening to a certain phrase of the same and explain the difference between two samprakritik ragas.
- Sing Dhrupad/ Dhamar as well as Khayals with ease.

Content -

1. Practical knowledge of Aroh, Avaroh, Pakad and chalan of Komal, Teevra swaras in any 4 Ragas from the syllabus.
2. Knowledge and Practice of marking with hands and comparative study of the Prescribed Talas in the syllabus in Thah, Dugun, Tigon, Chaugun – Jhoomra, Punjabi, AdaChautal, Sooltal.
3. Ability to sing/play two Slow Khayals/Masitkhani Gat in any two ragas from the syllabus with at least three Tanas/Todas.
4. Knowledge of any four ragas from the Prescribed Ragas in the syllabus - Malkauns, Jaijaiwanti, Miya Malhar, Bahar, Shankara, Tilakkamod, Marva.
5. Ability to sing/play Fast Khayals/Rajakhani Gats with Taans/Todas in chosen four ragas from the syllabus.
6. Practice of Alankars and patterns in any 4 Ragas from the syllabus.
7. Practice of singing a Bhajan/Folk Song or playing any Dhun.

Suggested E-Courses and Online Tutorials

1. www.itcsra.org
Raga Online, Raga Samay online, Upcoming Recitals, Admission Procedure for the course, with Full time scholarships.
2. www.sharda.org
Online classes (Total 252) (Vocal, Sitar, Harmonium & Music Theory).
3. www.musicclassonline.in
Vocal music lessons for both Hindustani & Cranatic Music.
4. www.gandharvapune.org
Learn classical music online (Vocal, Tabla, Harmonium, Kathak, Bharatnatyam).

5. www.raaghindustan.com

A step by step introduction to all the basic concepts of Indian Classical Music with notations, Audio-Visual demonstrations and performances.

6. <http://omenad.net>

Browse and contribute articles, references, and theories.

Visharad III (Theory)

Duration : 3 hrs.

Maximum Marks: 50

Note:- Each unit has two questions. Students must attain at least one question out of each unit.

Learning Outcomes:

- Understand and frame alankaras of complex ragas with ease and expertise, as well as differentiate between shuddh, mishra and sankeerna jati ragas.
- Understand and frame komal, shuddh and teevra swaras more easily, with an understanding of Raag Swaroop.
- Understand and write alankaras in layakari patterns of dugun, tigon, chaugun, etc along with taal theka, thus improving the command over swaras and taal both at the same time.
- Recognize ragas after listening to a certain phrase of the same, and explain the difference between two samprkritik ragas.
- Understand Gambhir Gayaki or conventional & traditional styles of singing such as Dhruwad, Dhamar, with Gamak, Meend etc. as well as popular styles of singing such as khayal, tarana, etc.

Content -

Unit-1

- a) Comparative study of swaras and major principles of North Indian and South Indian Classical Music .
- b) Knowledge of the major 7 Talas of South Indian Classical Music.

Unit-2

- a) 72 melas by Pt. Vyekantmakhi.
- b) 32 Thaats of Pt. Bhatkhande.

Unit-3

- a) Recognising and Knowledge of the structure of the ragas from the prescribed syllabus.
- b) Notation of any one Slow khayal & Chota Khayal\Maseetkhani Gat & Drut Gat in any 1 of the Ragas from the syllabus.

Unit-4

- a) Practice of writing, the Layakarīs and comparative study of the prescribed Taals in Thah, Dugun, Tigun, Chaugun, Chhagun - Tilwada, Deepchandi, Teevra, Dhamaar
- b) Brief knowledge of the concept of Rag & Ras.

Unit-5

- a) Interrelationship of Folk music & Classical Music.
- b) Life sketch and contribution to Music of the following Musicians—Pt. V.G. Jog, Ustad Ali Akbar Khan, Ustad Faiyyaz Khan, Pt.Nikhil Banerjee, Pt.Lalmani Mishra.

Suggested Book References

1. Sharma, Prof. Swatantra (2014). Bhartiya Sangeet ek Etihāsik Vishleshān, Prayagraj (UP), Anubhav Publishing House.
2. Sharma, Prof. Swatantra (2017). Bhartiya Sangeet : Vaigyanik Vishleshān, Prayagraj (UP), Anubhav Publishing House.
3. Sharma, Prof. Swatantra (2015). Saundarya, Rasa evam Sangeet, Kottayam (Kerala), Pratibha Publications Pvt. Ltd.
4. Sharma, Prof. Swatantra (2012). Pashchatya Swarlipi Paddhati evam Bhartiya Sangeet, Prayagraj (UP). Anubhav Publishing House.
5. Chandra, Pt. Satish (2016). Bhatkhande Swarlipi Sangrah Bhag 1-2, Hathras (UP), Sangeet Karyalaya.

Visharad III (Practical)

Maximum Marks: 90

Learning Outcomes:

- Sing /play alankaras of complex ragas with ease and expertise, as well as differentiate between shuddh, mishra and sankeerna jati ragas.
- Sing/play komal , shuddh and teevra swaras more easily, with an understanding of Raag Swarup.

- Understand and sing swaras in bol alaps, bol tans and bol baants form.
- Sing/play alankaras in layakari patterns of dugun, tigon, chaugun, etc along with taal theka, thus improving the command over swaras and taal both at the same time.
- Recognize ragas after listening to a certain phrase of the same, and explain the difference between two samprkritik ragas.
- Understand Gambhir Gayaki or conventional & traditional styles of singing such as Dhrupad, Dhamar with Gamak, Meend etc. as well as popular styles of singing such as khayal, tarana, etc.

Content -

1. Practical knowledge of Aroh, Avaroh, Pakad, and chalan of Komal, Teevra swaras in any 5 Ragas from the syllabus.
2. Knowledge and Practice of marking with hands, and comparative study of the Prescribed Talas in the syllabus, in Thah, Dugun, Tigon, Chaugun, Chhagun – Tilwada, Deepchandi, Teevra, Dhamar.
3. Practical knowledge of Swar Vistar, and chalan of Komal, Teevra swaras in any 5 Ragas from the syllabus.
4. Ability to sing/play two Slow Khayals/ Maseetkhani Gat in any two ragas from the syllabus with alaps & Tanas/Todas OUT OF THE CHOSEN 5 Ragas from the syllabus .
5. Knowledge and Practice of marking with hands, and comparative study of the Prescribed Talas in the syllabus, in Thah, Dugun, Tigon, Chaugun – Jhoomra, Punjabi, AdaChautal, Sooltal.
6. Ability to sing One Dhrupad or Dhamar with Dugun, Tigon, Chaugun, Layakaris in one raga from the syllabus.
7. Ability to sing a Tarana in any one of the chosen five ragas from the syllabus.
8. Ability to sing/play Fast Khayals/Rajakhani Gats with Taans/Todas in chosen five ragas from the syllabus. The Raga with Dhrupad/Dhamar, needs not to be covered with chota khayal compulsorily.

-Practice of singing a Bhajan/Folk Song or playing any Dhun .

Prescribed Ragas (any 5)-

Darbari Kanhara, Adana, Hameer, Hamsdhwani, Rageshri, Bhinnashadaj, Bhairavi.

Prescribed Taals - Tilwada, Deepchandi, Teevra, Dhamaar

Suggested E-Courses and Online Tutorials

1. www.itcsra.org
Raga Online, Raga Samay online, Upcoming Recitals, Admission Procedure for the course, with Full time scholarships.
2. www.sharda.org
Online classes (Total 252) (Vocal, Sitar, Harmonium & Music Theory).
3. www.musicclassonline.in
Vocal music lessons for both Hindustani & Cranatic Music.
4. www.gandharvapune.org
Learn classical music online (Vocal, Tabla, Harmonium, Kathak, Bharatnatyam).
5. www.raaghindustan.com
A step by step introduction to all the basic concepts of Indian Classical Music with notations, Audio-Visual demonstrations and performances.
6. <http://omenad.net>
Browse and contribute articles, references, and theories.

Music – Tabla (Instrumental)

Prathama (Theory)

Time – 3hrs

Maximum marks: 50

Note:- Each unit has two questions. Students must attain at least one question out of each unit.

Learning Outcomes:

- To introduces the student to the basics of tabla playing such as taal and laya.
- It is only when these concepts are strong that the learner can take her next steps confidently.
- To invoice the basic knowledge of Sum, Matra, Tali, Khali etc.
- To introduce the student basic knowledge of Tala and Laya.
- To prepare them to perform and boost confidence.

Content -

Unit-1

- a) Knowledge of ten alphabets in Tabla and definition of Tabla.
- b) Pictorial description of Tabla.

Unit-2

- a) Explain of the following with example
Sam, Matra, Theka, Tali, Khali, Vibhag, Avartan, Bole.
- b) Define the Laya and explain with example.
Tha, Dugun, Tigun and Chaugun.

Unit-3

- a) Explain the origin of Tabla instrument.
- b) Explain of the following with example
Kayada, Palta, Mukhda, Tukra, and Tihai.

Unit-4

- a) Explain the Tentel, Kaharwa, Rupak and Dadra and write Thah, Dugun and Chaugun Layakari.
- b) The ability to write learned boles.

Unit-5

- a) Describe Bhatkhande Notaion System in detail.
- b) Life Sketch
Samta Prasad (Gudai Maharaj) 2. Allarakha Khan.

Suggested Readings :

1. Mishra, Pt. Chotelal (2012). Taal Prasun, New Delhi, Kanishka Publications.
2. Garg, Dr. Laxmi Narayan (2013). Taal Parichaya, Hathras, Sangeet Karyalaya.
3. Srivastava, Girish Chandra, (2017). Taal Kosh, Allahabad, Rubi Prakashan.

Prathama (Practical)**Maximum marks: 90****Learning Outcomes:**

- Definition of terminology such as Sam, Kaal, Khanda, Maatra, laya etc.
- General information about the origin of tabla.
- Definition of terminology such as Kayada, Palta, Mukhra, Tukra etc.
- Basic knowledge of Bhatkhande notation system.

Content -

1. Ability to play ten alphabets in Tabla.
2. Ability to play Teen Taal, Kaharwa Taal, Dadra Taal and Rupk Taal in Tha, Dugun and Chaugun Laya.
3. Ability to play Two Kayada and his four Prastar with his Tihai.
4. Ability to play two Theke ke Prakar and two Tukda and two Mohara and two Tihai.
5. Ability to recognize.

Madhyama (Theory)**Time – 3hrs****Maximum marks: 50**

Note:- Each unit has two questions. Students must attain at least one question out of each unit.

Learning Outcomes:

- To give them detailed study of Nad and his types.
- To give them the detailed definition of Paran, Chakradar, Tihai etc.
- To give them basic knowledge of Pt. Bhatkhande and Pt. Vishnu Digambar Notation System.
- To introduce the students with complex Tall's and a step higher from the basic level.
- To take the student a step ahead and introduces different laya and some basic embellishments of the taals studied before.
- To invoice of the knowledge of Pt. Vishnu Digambar Paluskar notation system.

Content -**Unit-1**

- a) Define the Nad and his pattern.
- b) Explain the Following- Paran, Chakradar Tihai, Laggi, Lari, Mohara, Peshkar, Graha.

Unit-2

- a) Knowledge of Pt. Vishnu Digambar and Bhatkhande notation system.
- b) Knowledge of Tabla Gharana (Delhi Gharana, Lucknow Gharana) .

Unit-3

- a) Signify the important of accompaniment of the Tabla in the music elements Gayan, Vadan, Nritya.
- b) Ability to write Notation System to learn bole.

Unit-4

- a) Instrument and his classification.
- b) Knowledge of Folk Instrument.
Dholak, Nagara, Nal, Kartal, Dafali, Tasha, RavanHattha.

Unit-5

- a) Knowledge of Layakari with Notation - Tha, Dugun, Chaugun.
Teental, Jhaptal, Ektaal, Tilwara,
- b) Life sketch
Ustad Ahamad Jaan Thirakwa 2) Pt. Anokhelal Mishra.

Suggested Readings :

1. Srivastava, Girish Chandra (1996). Taal Kosh, Allahabad, Rubi Prakashan.
2. Singh, Dr. Jogindar (1994). Bharatiya Sangeet ki Utpatti evam Vikas, Jalandhar, A.B.S. Prakashan,
3. Mistri, Dr. Aban A, Pakawaj Avam Table ke Gharane avam paramparaye, (1984). Mumbai, Pt. k.k.s. jijana swar sadhana samiti

Madhyama (Practical)

Maximum marks: 90

Learning Outcomes:

- The students is Advance bols that are played on tabla.
- Students will be ready to play Teental, Rupak, jhaptal, Ektal, Rupak, Tilwara.
- The students should be able to show these taals with the hands through claps, showing the taali and khali.
- The student should be recognize Vilambit, Madhya and Drut laya when played.
- The students play theka of taals learnt in the previous course in single as well as double tempo.

Content -

1. Two Kayada with Prastar and Tihai in Tal TinTal and Jhaptal. Also Two chakradar and four Tihai in each Tal.
2. Show Tali khali in hand.
3. Ability to accompaniment (Tal Kaharwa, Tal Dadra, Tal TinTal Madhaya Laya)
4. Reading ability to Kayada, Prastar and Tihai.
5. Recommended Tal (Tal Trital, Tal Jhaptal, Tal Ektal, Tal Rupak, Tal Tilwada)

Visharad I (Theory)**Time – 3hrs****Maximum marks: 50**

Note:- Each unit has two questions. Students must attain at least one question out of each unit.

Learning Outcomes:

- This set of course equips the student with a study foundation on which the student of tabla can build her instrumental skill.
- To give the absorb a sense of rhythm to students.
- Percussion instrument is important both as accompaniment as well as for solo performances. Thus, from this course onwards, the student is expected to start giving solo Tabla presentations.

Content -**Unit-1**

- a) Merits and demerits of Tabla Player.
- b) Rules of correct practicing of Tabla.

Unit-2

- a) Describes the Five Jatis in Tabla.
- b) Comparative description of the parts of Tabla and Pakhavaj.

Unit-3

- a) Definition - Sangeet, Gat, Chakradar, Paran, Bedam Tihai, Laggi, Uthan, Daya Baya, Sahai, Chanti.
- b) Technique and impotents of tunning Tabla.

Unit-4

- a) Tha, Dugun, Chougun in prescribe Tals -
Tal Tintal, Ektal, Adachartal, Chartal, Tivra.
- b) Ten Pran of Tabla.

Unit-5

- a) Knowledge of Bhatkhande Notation System.
- b) Life Sketch -Pt. Samta Prasad (Gudhi maharaj), Ust. Alla Rakha Khan

Suggested Readings:

1. Godbole, Ganesh Madhukar (1999). Tabla Shastra, Allahabad, Ashok Prakashan Mandir.
2. Mayankar, Sudhir (1969). Tabla Vadan Kala aur Shastra, Sri Balav Joshi, Gandarv Mandal Miraz.

Visharad I (Practical)**Maximum marks: 90****Learning Outcomes:**

- Understand the Layakari.
- student to aware which gharana is tabla she is learning belong to
- To assess this, the student will be asked to make references to her gharana at various points.

Content -

1. Tha, Dugun, Chougun in prescribe Tals in Hand (Tali Khali)
2. Tal Rupak- One Kayada, Two Tukda, one Paran Sadi and One Chakradar Paran.
3. Tintal- Uthan or Peshkar, Three Kayada (Ajrada Gharana), Delhi and Purab Baj, Four sada and Two chakradar Tukda, One Gat, Tihai and Mukhdas.
4. Method of Tuning of Tabla and ability to accompaniment.
5. Tal Teental, Ektal, Adachartal, Chartal, Tivra.

Visharad II (Theory)

Time – 3hrs

Maximum marks: 50

Note:- Each unit has two questions. Students must attain at least one question out of each unit.

Learning Outcomes:

- To recognize, what is Gharana.
- The objective of practical is to convey the one step advance understanding of recitation and presentation of taal.
- Practical knowledge of handling and tuning the instruments.
- To give the student detail and comparative study of the development of tabla.

Content -

Unit-1

- a) Definition- Peshkar, Laggi-Ladi, Bant, Chakradar, Farmaishi chakradar, Bedam Tihai, Rela, Rau, Farmaishi Paran, Gat, Kayada.
- b) Detail Study of Taal.

Unit-2

- a) Define the Baj. Difference between Delhi and Purab Baj.
- b) Study of North Indian and South Indian Taal System.

Unit-3

- a) Comparative Study -
Jhaptaal - Sultaal, Ektaal - Choutaal, Rupak - Tivera.
- b) Define the Layakri with example.

Unit-4

- a) Describe Dhawani and Naad (Tarta, Tiwrata and Quality).
- b) Short History of Indian Music.

Unit-5

- a) Ability to write Notation system Taal Dhamar, Taal Pancham Sawari, Taal Addha, Taal Depchandi.
- b) Life sketch of Musician. 1. Pt. Kanthe Maharaj 2 Ustd. Karamatulla Khan.

Suggested Readings:

1. Sharma, Bhagwati Sharan (1996). Taal Prakash, Hathras, Sangeet Karyalaya.

2. Mishra, Pt. Chotelal (1996). Taal Prasun, New Delhi, Kanishka Prakashan.
3. Mulgaonkar, Arvind (199...). Tabla, Mumbai, Ramdas Bhatkall, Popular Prakashan.

Visharad II (Practical)

Maximum marks: 90

Learning Outcomes:

- Develop appreciation for the art form.
- Knowledge of tuning your own instrument.
- The student should be able to play kaaydas and rela in Teental and Rupak taal solo for fifteen minutes with the accompaniment of the lehara.
- The students also being able to read and play bols written on paper is an important skill that has to be mastered her.

Content -

1. Taal on syllabus
Taal Dhamar, Taal Panchamsawari, Taal Adadha, Taal dipchandi, Taal Teental, Jhaptaal, Taal Ektaal.
2. Solo performance in Jhaptaal and Ektaal.
3. Ability to play Tha, Dugun, Chougun in Hand.
4. Ability to accompaniment and tune your Instrument.
5. Repetition of previous Taals.

Visharad III (Theory)

Time – 3hrs

Maximum marks: 50

Note:- Each unit has two questions. Students must attain at least one question out of each unit.

Learning Outcomes:

- To give the student concept of Taal and use of Taal Vadya in modern time.
- To give the student comparative study or ancient and modern Taal system.

- To give the student critical study of the different Gharanas and Baj of Tabla.
- To strengthen the student creative skill in live performance and strong hold over rhythm, laya and Taal.
- To give the student knowledge of Taal Prastar form given number of Matras.

Content -

Unit-1

- a) Interpretation of Tabl's origin and development.
- b) Details study of Tabla Gharana

Unit-2

- a) Detailed study of North Indian and South Indian Notation System.
- b) Comparative study of Sampadi and Vishampadi Tals.

Unit-3

- a) Ability to write Tha laya, Dugun laya, Tigun laya and Chaugun laya. Taal Gajajhampa, Taal dhamar, Taal Rudra, Taal Laxmi and use the mathematics, know the starting place of layakarīs (Adi and Kuadi).
- b) Ability to write down, prescribe bols.

Unit-4

- a) Definition
Adi, Kuadi, Pharmaishi, Chakradar, Kamali Paran, Rela, Tippali, Choupalli.
- b) Importance of musical electronic instruments in modern time.

Unit-5

Life Sketch -

- a) Ustd. Zakir Husain b) Pt. Swapan Choudhury.

Suggested Readings:

1. Sharma, Bhagwati Sharan (1996). Taal Prakash, Hathras, Sangeet Karyalaya.
2. Mishra Pt. Chotelal (1996). Taal Prasun, New Delhi, Kanishka Prakashan.
3. Mulgaonkar, Arvind (199). Tabla, Mumbai, Ramdas Bhatkall, Popular Prakashan.

Visharad III (Practical)

Maximum marks: 90

Learning Outcomes:

- The students able to play various thekas at both ati vilambit as well as drut laya.
- The students should have the expertise of playing both common taals such as Teental, Jhaptal, Ektal, Rupak.
- The students also be able to show with the hands the same kayada of a gharana in different taals.
- The students able to make a comparative study of the styles of playing of different gharanas.
- The students will be taught some kayadas that begin with the left hand.

Content -

A) Taal Tentaal -

1. One difficult Uthan or Peshkar.
2. Peshkar with difficult layakari.
3. Dhir dhir Rela.
4. One Gat
5. One Tippali and one Choupalli Gat.
6. One Kayada in difference Baj
7. Sada and chakradar Tukda and paran.
8. Some difficult Tihai.

B) Pancham Sawari Taal -

1. Uthan
2. Peshkar
3. Two kayada
4. One Rela
5. Some Kayada

C) Dhamar Taal

1. Uthan
 2. Two sada and Two chakradar paran
 3. Four Tihai
 4. In Trital abllity to play Solo.
 5. Confidence in Laya with different Layakari.
 6. Ability to tune your instrument and knowledge of accompaniment.
 7. Ability to Tali Khali in hand (Taal Gajajhampa, Dhamar, Rudra Laxmi)
-

BANASTHALI VIDYAPITH

Certificate/Diploma Course



Curriculum Structure

2019-20

- 01. Certificate Course in Radio Production (RJing & Anchoring)**
- One Year Course
- 02. Diploma in Audio Engineering - One Year Course**
- 03. Diploma in Broadcast Journalism - One Year Course**

BANASTHALI VIDYAPITH
P.O. BANASTHALI VIDYAPITH
(Rajasthan)-304022

July, 2019

153

No. F. 9-6/81-U.3

**Government of India
Ministry of Education and Culture
(Department of Education)**

New Delhi, the 25th October, 1983

NOTIFICATION

In exercise of the powers conferred by Section 3 of the University Grants Commission Act, 1956 (3 of 1956) the Central Government, on the advice of the Commission, hereby declare that Banasthali Vidyapith, P. O. Banasthali Vidyapith, (Rajasthan) shall be deemed to be a University for the purpose of the aforesaid Act.

Sd/-

(M. R. Kolhatkar)

Joint Secretary of the Government of India

NOTICE

Changes in Bye-laws/Syllabi and Books may from time to time be made by amendment or remaking, and a Candidate shall, except in so far as the Vidyapith determines otherwise, comply with any change that applies to years she has not completed at the time of change.

1. Certificate Course in Radio Production (RJing & Anchoring)

Course	Duration	Total Hours	Minimum Eligibility
Certificate course in Radio Production (RJing & Anchoring)	One Session (12 months)	Theory-40 Practical-60	10+2 & Audition Test

Scheme of Examination 2019-20

Course	Exam Dura- tion	Contact Hour/ week		*Conti nuous Ass. Marks		Annual Ass. Marks		Total Marks		Min. Pass Marks	
		Theory (T)	Practical (P)	Theory (T)	Practical (P)	Theory (T)	Practical (P)	Theory (T)	Practical (P)	Theory (T)	Practical (P)
Certificate course in Radio Production (RJing & Anchoring)	*N/A										

Note: *N/A-not applicable-

GRADING:

Grading will be done on the basis of:

1. Attendance
2. Participation in programs
3. Program quality and
4. Assignments

Course objectives:

This course has been aimed to train the students to focus on effective communication of a message through live and digitally recorded production. Although radio is about communication and delivering a message to listeners, the business environment and technology including in the radio transmission will also be examined through this course.

Learning Outcomes:

Students will be able to:

- Understand the history of radio and the role of production, and programming in a community evolving industry by listening to audio samples and completing the assignments.
- Learn and practice the skills of a professional on air personality.
- Create recorded programs in the form of "promos" and news stories.
- Understand the rules and regulations, of the governing and broadcasting industry.

Syllabus

Course Duration: 12 months

Practical (P)-60hrs

Theory (T)-40hrs

Total Instruction Hrs. : 100

- | | | |
|----|---|--------|
| 1. | Introduction to Media | 4 hrs. |
| | 1) What is media | |
| | 2) Print media | |
| | 3) Electronic media | |
| | 4) Difference between print and electronic media. | |
| 2. | What is Radio | 4 hrs. |
| | 1) Introduction to radio | |

- 2) Technicalities of radio
- 3) Community radio station
- 4) Commercial radio
- 5) Difference between Community and Commercial radio
3. **Researching & writing for radio** 4 hrs.
 - 1) Research for the program
 - 2) What is script?
 - 3) Script sense
4. **Radio text and content** 4 hrs.
 - 1) Various types of scripts
 - 2) Effective script writing
 - 3) Outdoor Broadcast
 - 4) Recorded data
5. **Radio anchoring** 4 hrs.
 - 1) Basic qualities of an anchor
 - 2) Importance of language
 - 3) Modulation and punches
 - 4) Talking with audience
6. **Live broadcast** 4 hrs.
 - 1) Introduction to live programs
 - 2) Handling live show
 - 3) Anchoring for live programs
 - 4) Difference between live and recorded programs
7. **RJing (Radio Jockey)** 8 hrs.
 - 1) Anchoring in live programs with handling other technical operations like handling Audio console, Recording, Editing and play listing.

8. **Radio production skills** 8 hrs.

- 1) Pre production
- 2) Production
- 3) Post Production
- 4) Audio Editing software's i.e. Adobe audition, Wavelab etc.....
- 5) Outdoor Recording

9. **Final projects (Practical Assignments)** 60 hrs.

- 1) Anchoring pre-recorded programmes(talks,discussion,interviews)
 - 2) Anchoring live phone-in programmes (talks,discussion,interviews)
 - 3) Participating in radio plays/feature/dramas/skit
 - 4) Scripting for radio programmes
 - 5) RJ-ing the programmes
- Practical approach by participating in the programs of Radio Banasthali
 - Evaluation-Evaluation will be done on the basis of quality of the final programs produced and mixed by the students.

Detailed Syllabus

(i) **Introduction to media.....**

Media is a source of entertainment and information. It has two major divisions, one is Electronic Media and the other is Print Media. Electronic Media is further divided into two parts, Television and Radio. During this course students will be introduced to media and will be having a focused study of Radio Broadcasting.

(ii) **What is Radio..?????**

In This part students will be having a close interaction with radio. They will learn how radio works on different frequencies and mediums and will also come to know have basic different between community and commercial radio stations. After this LEARNERS

WILL TREAT RADIO LESS AS AN INSTRUMENT RATHER MORE AS A FRIEND.

(iii) **Researching and writing for radio....**

This part of learning will introduce students to the particular demands of writing & researching for radio. They will learn the roles of scripting in both recorded & live programs. Students will learn how to write & structure for different formats and audiences.

On completion of this part students should be able to demonstrate that they can:

- (a) Interpret and perform research tasks.
- (b) Exercise appropriate judgment in the selection, evaluation & ordering of wide range of source material during research.
- (c) Employ a range of techniques in the presentation and adaptation of research and other material for differing radio audiences.
- (d) Write, amend and annotate script for performance for a range of audiences and formats.
- (e) Exercise appropriate judgment in the use of script in feature packages.
- (f) Apply effectively a wide range of formats in response to editorial briefs

(vi) **Radio text and Contents....**

Students will be made to learn how the radio text works to create meaning, how material is selected, scheduled and contextualized by staff with an editorial or production function. They will examine in detail the form and function of talk on the radio and will explore how this acts to bind together broadcaster and listener.

After completing this part students should listener.

- (a) Communication skills, oral and written.
- (b) Independent and co-operative learning skills.
- (c) Research skills.

(v) **Radio anchoring....**

Induction of radio anchoring module in this course will make the students to know the basic qualities of a radio anchor. They will get a clear vision of their strengths and weaknesses related to radio anchoring by focusing on language, punches, modulation etc.

After completing this part students must be :

- (a) Able to conduct and carry a recorded program.
- (b) Able to carry a live program, talking with audience.
- (c) Able to get an interactive approach.
- (d) Able to add required flavor in the program.

(vi) **Live broadcast....**

This module brings together the students' radio production skills and knowledge into the context of live broadcasting. Emphasis will be placed on team working to produce a live broadcast.

On completion of the module students be able to :

- (a) Demonstrate effective working in a live broadcast environment.
- (b) Effectively employ professional standard studio broadcast equipment and software packages.
- (c) Originate an innovative response to audience demands.
- (d) Demonstrate excellent organizational, interpersonal and time management's skills.
- (e) Demonstrate a high level of self discipline, self-direction and accountability in the delivery of the broadcast.
- (f) Make use of a range of advanced editing and presentation techniques.
- (g) Employ a range of marketing techniques to attract a target audience.

(vii) RJing (Radio Jockey)

This module will examine in detail how a student can command the technical operations during anchoring the live programs.

On completion of this part students should be able to demonstrate that they:

- (a) Have developed a high level of skills for being a RJ (Radio Jokey)
- (b) Have developed a sense of commanding all the technical operations during the live programs.

(viii) Radio production skills....

This part introduces the basic technical & creative skills of radio production. Students will be introduced to sound recording, digital editing & mixing, interviewing, scripting, voicing and packaging techniques.

On completion of this part students should be able to demonstrate that they can :

- (a) Successfully record interviews on location.
- (b) Perform basic computer edits & mixes using computer editing software.
- (c) Prepare a range of written material including cues, links, running orders, front and back announcements and scripts.
- (d) Set up & use a mixing desk with microphones.
- (e) Plan & produce a short radio features using a range of treatments.
- (f) Perform basic computer editing including cut & paste, normalization, fades, and multi – track mixing. g) Work to deadlines. h) Work independently or as part of a group with efficiency.

- ix) **Final projects....**This part allows students to demonstrate the full extent of their production skills in a substantial single production of their own devising.

On completion of the module students would be able to demonstrate:

- (a) Working professionally as part of a team with a high level of personal motivation.
- (b) Application of current audio technology to produce material of the highest professional standard.
- (c) High level of critical analysis of radio form and content.
- (d) Successfully working with individuals outside of the immediate production team.
- (e) Production of original material, within time constraints, successfully fulfilling and identified market need.

Suggested readings:

- Paul Chantler & Peter Stewar (2003) *Basic Radio journalism*, Oxford.
- Boyd, Andre (1997) *Broadcast Journalism: Techniques of Radio and TV News (Media Manuals)*, Landon : Focal Press.
- Thomas, Pradip Ninan (2010) *Political Economy of communication in India, : The Good, the bad and the ugly*, Delhi : sage.
- Bandopadhyay, PK (2010) *Radio Communication at close Range* : BR Publishing Corporation.
- Paravala, Vinod and Malik, Kanchan K. (2007) *Other Voices: The struggles for community Radio in India*, New Delhi : Sage.
- Hendy, David (2000) *Radio in the Global Age*, Combridge : Polity Press.

E-Learning Material:**FORMATS OF RADIO PROGRAMMES**

<http://download.nos.org/srsec335new/ch11.pdf>

Writing for Radio - The Basics

<http://bolhyd.commuoh.in/wp-content/uploads/2014/10/writingforradio.pdf>

Diploma in Audio Engineering

Course	Duration	Total Hours	Minimum Eligibility
Diploma in Audio Engineering	One Session (12 months)	Theory-70 Practical-70	10+2 & Pre Test

Scheme of Examination 2019-20

Course	Exam Duration	Contact Hour/week		*Continuous Ass. Marks		Annual Ass. Marks		Total Marks		Min. Pass Marks	
		Theory (T)	Practical (P)	Theory (T)	Practical (P)	Theory (T)	Practical (P)	Theory (T)	Practical (P)	Theory (T)	Practical (P)
Diploma in Audio Engineering	3hrs	4	4	40	40	80	80	120	120	48	48

Note:*Continuous assessment (T) –only one periodical test in theory, after December semester examination of main courses.

*Continuous assessment (P)-only continuous assessment

GRADING:

1. Passing grade is 40% separately in written examination & practical examination and 50% in aggregate.

2. It will be necessary for a candidate to pass in theory part as well as in the practical part separately.
3. Successful candidates should be classified as follows:
 - (A) 75% marks or above-Distinction
 - (B) 60% marks or above-First Division
 - (C) 50 % marks or above-Second Division

Salient features of the programme

Course Duration: 12 months

Theory (T)-70hrs

Practical (P)-70hrs

Total Instruction Hrs. : 140

Course Objectives:

This course will provide the study of electronic principles which are fundamental to designing, setting up, and operating a recording studio or live sound system. These principles include signal flow and interfacing, impedance, amplification, isolation, power, and grounding. There will also be a focus on analog and digital multi-track recording & mixing techniques. In this course students will learn Audio Engineering through a collaborative, hands-on project and gain an in-depth knowledge of the latest techniques in recording, mixing and mastering music.

Learning Outcome:

Students will be able to:

- Display a working knowledge of the audio recording process and the equipment involved.
- Set up and use standard studio equipment to record instruments and vocals
- Show a strong understanding of audio signal flow in audio production and editing
- Maintain, clean and inspect the Recording studios for proper use and function.

Detailed Syllabus

I. Theory of sound

Classification of sound, Sound waves, characteristics and properties, propagation, pitch, intensity, speed, audible spectrum, threshold of hearing,

II. Microphones

Audio signal, classification, working principle of various types of microphone, phantom power, pick-up/polar pattern, characteristics and properties of microphones, wireless microphones, protection devices.

III. Cables & connectors

Balanced and unbalanced configuration, anatomy of cables, connectors, design, applications

IV. Analog/Digital Sound recording/audio production

Audio production chain, audio mixing console, analog audio, analog recording ,analog to digital conversion ,digital audio signal, digital recording formats, professional sound card, two track/multi track recording software, digital recording media, back ground music editing and mixing.

V. Multitrack recording

Concept of 2 track and multi track, multitrack sound card, multitrack recording and editing software, MIDI.

VI. Acoustics and studio design

Room acoustics, reverberation, echo, acoustic treatment, studio acoustics, and various types of studio design.

VII. Sound reproduction

Sound reproduction chain, Studio monitors Active and passive Audio monitors, room acoustics, selection of monitors, placement of monitors

VIII. FM Transmission technology

AM and FM, typical radio system, FM transmitter, frequency deviation, modulation index, band width, RF signal, radio wave propagation, FM band, transmission and reception, AM v/s FM

Practical:

1. Two track (stereo) recoding
2. Multi – track recording
3. Two track (stereo) editing
4. Multi –track editing and mixing.
5. Mastering & mixing of audio programmes.

Suggested Readings:

- Awasthy, GC (1965) *Broadcasting in India*, Bombay : Allied.
- Luthra, HK (1987) *Indian Broadcasting*, New Delhi : Publication Division.
- Mehra, Masani (1958) *Broadcasting and the people*, NBT, New Delhi.
- Mcleish, Robert (2005) *Radio Production* : Focal Press oxford.
- Thomson Rick (2010) *Writing for broadcast journalists*, New York : Routledge.

E-Learning material:

Fundamentals of Audio and Music Engineering: Part 1 Musical Sound

<https://www.coursera.org/learn/audio-engineering>

7 Free Resources to Learn About Sound Engineering

<https://www.makeuseof.com>

Audio Engineering Lesson 1 - Intro to Sound and Hearing

<https://www.recordingconnection.com/courses/audio-engineering/audio-lesson-01/>

Physics Tutorial: Introduction to Waves - YouTube

<https://www.youtube.com/watch?v=KWzyQKcJBYg>

Diploma in Broadcast Journalism (Radio)

Course	Duration	Total Hours	Minimum Eligibility
Diploma in Broadcast Journalism (Radio)	One Session (12 months)	Theory-40 Practical-60	10+2 & Screening Test

Scheme of Examination -2019-20

Course	Exam Duration	Contact Hour/ week		*Continuous Ass. Marks		Annual Ass. Marks		Total Marks		Min. Pass Marks	
		Theory (T)	Practical (P)	Theory (T)	Practical (P)	Theory (T)	Practical (P)	Theory (T)	Practical (P)	Theory (T)	Practical (P)
Diploma in Broadcast Journalism (Radio)	3hrs	4	4	40	40	80	80	120	120	8	48

Note: *Continuous assessment (T) –only one periodical test in theory, after December semester examination of main courses.

*Continuous assessment (P)-only continuous assessment

GRADING:

1. Passing grade is 40% separately in written examination & practical examination and 50% in aggregate.
2. It will be necessary for a candidate to pass in theory part as well as in the practical part separately.
3. Successful candidates should be classified as follows:
 - (A) 75% marks or above-Distinction
 - (B) 60% marks or above-First Division
 - (C) 50 % marks or above-Second Division

Salient features of the programme

Course Duration: 12 months

Theory (T)-40hrs

Practical (P)-60hrs

Total Instruction Hrs. : 100

Course Objectives:

This aims to develop skills of news reporting and writing for a radio news bulletin. It is designed to impart presentation skills required for the broadcast media. It also aims to provide the skilled manpower for the broadcast industry.

Objectives:

1. This equips with professional skills for becoming contributors to the print and broadcast media space.
2. The course has the right mix of theory and practice which enable students to not only learn reporting, interviewing, writing and researching reports but also acquire production skills that puts them firmly ahead of their peers.
3. To develop skills in news reporting and writing for a radio news bulletin.
4. To develop Understanding in working for positive media.

Learning Outcomes:

Students will be able to:

- Produce programmes of broadcast media.
- Understand the basics of radio writing and presentation.
- Learn the skills of professionals that contribute to the print and broadcast media.

Detailed Syllabus

I. Communication & Mass Communication

Meaning of Communication. Importance of Communication. Functions of communication. Types of Communication. Barriers of

Communication. Essential of Communication. Communication process .Definition of Mass Communication. Function of the Mass Communication .Difference between Communication and Mass Communication .Elements of Mass Communication.

II. Tools of Mass Communication

Newspapers. Magazines. Radio. Television, Films. Folk and Traditional Media

III. Print Journalism (Print media)

What is journalism? Tabloid and Yellow journalism. News and its values. Role of Journalist. Professional and Ethical Standards. What to Bring for News Reporting? Reporter's Role in Newspaper. Reporting Skill. Planning and Conducting Interview. Interpretative Reporting. Types of Reporting. Sports Reporting. Major reporting Department News Agency. International News Agency. Syndicates News Agency Magazine Article Writing.

V. News Writing

Basic Structure of news story, methods of news writing, feature, editorial, comments, column, types of Lead, news organization, news gathering, news agencies.

VI. Broadcast Journalism (Electronic Media)

History of Broadcasting. Radio and mass Communication. Radio Broadcasting. Radio Station. How to Start a FM Radio Station in Indian. Radio Production .Using sound Mixing and Audio Effects. Digital Audio Production. Digital Audio Player. Voice Modulation. Radio Journalism. Writing for Radio. Radio features Production.

Radio Interviews .Radio Discussion. Radio Dialogue .Radio news bulletin. Radio news packaging.

VII. Advertising

What is advertising? Forms of Advertising. Advertising Objectives. Advertising Approach. Advertising Effects. Advertising in India. Publicity. Propaganda. Types of Propaganda. Sales promotion.

Advertising and Promotion. Advertising Strategy. Advertising planning. Advertising Media Planning. Advertising Appeals. Advertising Copy. Print Advertising .Elements of a good Advertising Regulation.

VIII. Public Relations

Goals of Public Relation. Areas of public Relations. Role of Public Relation. Advertising vs. Public Relation. Meaning of public Relation .Role of Public Relation in Corporate Image Building. Development of public Relation. Function of Public. Role of public Relation in Contemporary Business Climate. Elements of PR Programme.

Practical:

Working for Electronic Media (FM radio station)-Radio news reporting, writing, field interviews, editing, news anchoring & producing radio news bulletin,

Suggested readings:

- Joseph, A. DeVito (2008) *Communication: Concepts and Process*, New Jersey: Prentice-Hall.
- McLuhan. Marshall (1964) *Understanding Media*, Canada, London: Routledge and Kegan Paul.
- Broadcast Technology – A Review, Dr. H.O. Srivastava, Gyan Publishing House, New Delhi.
- Sharma, K.C., *Journalism in India: History, Growth & Development*, Regal Publications, New Delhi.
- Agrawal, Veerbala Gupta, V.S. (2001) *Handbook of Journalism and Mass Communication*, New Delhi : Concept Publishing Co.
- Aspinall, Richard (1971) *Radio Programme Production: A Manual for Training*, UNESCO, Paris.
- Messere, Hausman Benoit & Wadsworth □ O' Donnel □ (2010) *Modern radio production : Production, programming and performance* : Boston.

- Sengupta, Subroto (1982) *Brand Positioning*, New Delhi : Tata McGraw Hill Publishing Co.
- Rege, G.M., (1972) *Advertising Art and Ideas*, Mumbai : Kareer Institute.

E-Learning Material:

Introduction to Communication

http://www.scert.kerala.gov.in/images/2014/HSC_Textbook/25_Journalism-unit-01.pdf

Types and forms of communication

http://www.zainbooks.com/books/mass-communication/introduction-to-mass-communication_6_types-and-forms-of-communication.html

Basics of News Writing

<https://www.slideshare.net/ArielDizon/basics-of-news-writing>

Writing for Print Media

<http://www.manage.gov.in/studymaterial/printmedia.pdf>

chapter 1. introduction to advertising - Shodhganga

shodhganga.inflibnet.ac.in/bitstream/10603/75863/6/06_chapter%201.pdf

BANASTHALI VIDYAPITH

Certificate Course



Curriculum Structure

Craft Certificate- 2020

**BANASTHALI VIDYAPITH
P.O. BANASTHALI VIDYAPITH
(Rajasthan)-304022**

July, 2019

159

No. F. 9-6/81-U.3

**Government of India
Ministry of Education and Culture
(Department of Education)**

New Delhi, the 25th October, 1983

NOTIFICATION

In exercise of the powers conferred by section 3 of the University Grants Commission Act, 1956 (3 of 1956) the Central Government, on the advice of the Commission, hereby declare that Banasthali Vidyapith, P. O. Banasthali Vidyapith, (Rajasthan) shall be deemed to be a University for the purpose of the aforesaid Act.

Sd/

(M. R. Kolhatkar)

Joint Secretary to the Government of India

NOTICE

Changes in Bye-laws/Syllabi and Books may from time to time be made by amendment or remaking, and a Candidate shall, except in so far as the Vidyapith determines otherwise, comply with any change that applies to years she has not completed at the time of change.

CRAFT CERTIFICATE COURSE

Scheme of Examination

Craft Certificate Course

	Duration	Max. Marks	Cont. Ass. Marks	Annual Ass. Marks	Min. Pass Marks
1	2	3	4	5	6
Theory-One Paper	3 hrs.	75	25	50	27
Practical		125	35	90	50

- Notes :** (i) A candidate must pass in theory and practical separately. The minimum pass marks shall be 36% in theory and 40% in practical.
- (ii) Division shall be awarded in Prathama/Madhyama Examination.
- (iii) The successful candidates shall be classified of follows :-
- Passed with Distinction - 75% or above marks in the aggregate.
- First Division - 60% or above marks but below 75% in the aggregate.
- Second Division - 48% or above marks but below 60% in the aggregate.
- Third Division - All other successful candidates.

टैक्सटाइल्स 'क्राफ्ट' सर्टिफिकेट कोर्स

भारत की शिल्प कला मानव की शक्ति का कुल परिणाम है जिसमें मानव जाति, उसकी संस्कृति की सम्पूर्ण यात्रा तथा उसके अनुभव रूपायित हुए शिल्प-कला मानव की सृजना है जिसमें मानव का अतीत, वर्तमान और भविष्य प्रतिबिम्बित होते हैं। भारत के समस्त प्रदेशों व क्षेत्रों में सुन्दर मनमोहक विविध शिल्प कला के रूप देखने को मिलते हैं। सम्पूर्ण भारत में जगह-जगह पर किसी न किसी रूप में शिल्प कला का पाया जाना स्वाभाविक मनोभाव हैं। छात्राओं में शिल्प कला का सृजनात्मक रूप प्रोत्साहित कर और आधुनिक बाजार

के अनुरूप उद्यमिता विकसित करने हेतु वनस्थली इन्स्टीट्यूट डिजाइन द्वारा टैक्सटाइल्स 'क्राफ्ट' सर्टिफिकेट कोर्स शुरू किया है जिसमें निम्नलिखित बिन्दुओं की ओर ध्यान आकर्षित करने का प्रयास किया जायेंगा:-

- 1) भारत की शिल्प कला को प्रोत्साहित कर विकसित करवाना।
- 2) छात्राओं की सृजनात्मकता प्रतिभा को उजागर कर उनके बहुविध व्यक्तित्व का विकास करवाना।
- 3) छात्राओं में उद्यमिता का विकास करना।
- 4) राष्ट्रीय-अन्तर्राष्ट्रीय स्तर पर शिल्प कला की महत्ता को जागरूक करना।
- 5) मशीनीकरण के युग में हस्तशिल्प को स्थापित कर उसे रोजगारोन्मुख की ओर प्रेरित करना।

टैक्सटाइल 'क्राफ्ट' प्रमाण-पत्र परीक्षा

102 विद्यालय-शिक्षा योजना की अन्तिम परीक्षा या मान्यता प्राप्त अन्य समकक्ष परीक्षा में उत्तीर्ण छात्राएं इस पाठ्यक्रम में सम्मिलित हो सकती हैं। 'टैक्सटाइल 'क्राफ्ट' प्रमाण-पत्र में लिखित परीक्षा होगी। परीक्षार्थियों को प्रायोगिक कार्य पाठ्यक्रम के अनुसार विभाग में उपस्थित रहकर विकसित करने होंगे जिसकी प्रायोगिक परीक्षा छः घण्टे की होगी।

Syllabus

Craft Certificate Course in:-

1. Shibori (Tie & Dye)
2. Batik (Dyeing & Paining)
3. Surface ornamentations
4. Block printing
5. Macramé & knotting.

Theory

Unit-1

Elements of design (line, form, Colour, tone, texture, space) and principle of design (Unity, Harmony Balance, Dominance, Rhythm, Proportion).

Unit-2

- (a) Definition of Colour
- (b) New ton's theory of colour
- (c) Colour wheel

(d) Classification of colour (Primary, Secondary, Tertiary)

(e) Properties of colour (Hue, value, intensity)

Unit-3

Definition, Characteristics and Origin of various Motifs (i) Traditional (ii) Geometrical (iii) Natural (iv) Figurative (Vii) Stylized.

Unit-4

Representation of Repeats and its application various cloths with different purpose- Plain, Vertical, Horizontal, Diagonal, Mirror and half drop.

Unit-5

Introduction to Material, Techniques & Methodology: Shibori /batik/surface ornamentations/Block Printing/Macramé & Knotting.

Learning Outcome:

- Apply the elements of design and knowledge colors in the crafts sector.
- Students will be able apply motifs, repeat in the concept.
- To be able understand & apply the technique and process of Shibori (Tie & dye), Batik (Dyeing & painting), Surface ornamentation, Block printing, Macramé & knotting.

Practical

Practical -1 Sketch book

Practical- 2 Color wheel (Primary, Secondary, and Tertiary)

Practical- 3 Application of motifs

Practical- 4 Application of repeats

Practical-5 Four Products to be developed and submitted at the end of the course (life style Accessories & Home furnishing.)

Suggested readings:

1. Bhandari, Vandana (2005). *Costumes, textiles & jewellery of India*, Mercury books, LONDON.
2. Bhatnagar,parul (2004). *Traditional Indian costumes and textiles*, Abhishek publication, Chandigarh.
3. Bhatnagar,parul (2005). *Decorative design history in Indian textiles and costumes*, abhishek publication, Chandigarh.
4. Glenna damson (2007). *Thinking through craft.*, BERG

5. Andréa marlin's(1998). *Decorating crafts*., Collins & Brown.
6. Mehta, Rustam J. (1984). *Masterpieces of Indian textiles*, D. B. Taraporevala, Bombay
7. Bhavnari, Enakshi (1982). *Decorative designs and craftsmanship of india*, D. B, Taraporevala, Bombay
8. Gupta, Meenakshi & K.N. shrivastav (2011). *Pamparagat Bhartiya vastra*, (II edition) Rajasthan Hindi Granth Acadmic, Jaipur
9. Gupta, Meenakshi, (2010). *Sanganeri Block Printing*, Navjeevan Pub. Newai
10. Gupta, Meenakshi, (2016). *Bhartiya vastra kala*, Rajasthan Hindi Granth Acadmic, Jaipur
11. Batsford, (2003). *Batik: modern concepts and techniques*: NOEL DYRFN- FORTH.
12. Janice Gunner, (2006). *Shibori for textile artists*., Bastrord, 2006.
13. The PEPIN PRESS (2007) *Indian Textile Prints*, 2007.
14. Hind pocket, (1997). *Batik & tie & dye*: Chitrangada Krishna, books new Dellhi,
15. Weaver's Service canter (2004). *Jaipur vegetable Dyed & Printed cotton Fabric shade card*.
16. Virginia I. Harvey (1967). *Macrame the art of creative knitting*, VNB, New York.
17. Amrit bajaj (2011). *Embroidary Techiques*, Sonali Publication, New Delhi.
18. गोस्वामी प्रेमचन्द्र (2000). *रूपकला के मूलाधार*; पंचशील प्रकाशन जयपुर.
19. गोस्वामी प्रेमचन्द्र (1997). *भारतीय कला के विविध स्वरूप*; पंचशील प्रकाशन जयपुर.