

ದೂರವಾಣಿ ಸಂಖ್ಯೆ : 2419677/2419361
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ಮೈಸೂರು ವಿಶ್ವವಿದ್ಯಾನಿಲಯ
ಸ್ಥಾಪನೆ : 1916

ವಿಶ್ವವಿದ್ಯಾನಿಲಯ ಕಾರ್ಯಸೌಧ
ಕ್ರಾಫರ್ಡ್ ಭವನ, ಮೈಸೂರು-570005
ದಿನಾಂಕ: 13-10-2022

ಸಂಖ್ಯೆ:ಎಸಿ.6/152/NEP/2020-21

ಅಧಿಸೂಚನೆ

ವಿಷಯ:- 2022-23ನೇ ಶೈಕ್ಷಣಿಕ ಸಾಲಿಗೆ NEP-2020 ಅನುಸಾರ 3 & 4 ನೇ ಸೆಮಿಸ್ಟರ್ ಬಿಎ-
ಲಲಿತಕಲೆ ಅಧ್ಯಯನ ಪಠ್ಯಕ್ರಮವನ್ನು ಜಾರಿಗೆ ತರುವ ಬಗ್ಗೆ.

- ಉಲ್ಲೇಖ:- 1. ದಿನಾಂಕ: 02-10-2022 ರಂದು ಜರುಗಿದ ಲಲಿತಕಲೆಗಳ ಅಧ್ಯಯನ ಮಂಡಳಿ ಸಭೆಯ
ಶಿಫಾರಸ್ಸು.
2. ಮಾನ್ಯಕುಲಪತಿಗಳ ಅನುಮೋದನೆಯ ದಿನಾಂಕ : 13-10-2022

ದಿನಾಂಕ: 02-10-2022 ರಂದು ಜರುಗಿದ ಲಲಿತಕಲೆಗಳ ಅಧ್ಯಯನ ಮಂಡಳಿಯು (ಸ್ನಾತಕ) ಬಿ.ಎ.
ಸಂಗೀತ (ಕರ್ನಾಟಕ ಸಂಗೀತ), ನೃತ್ಯ (ಭರತನಾಟ್ಯ), ನಾಟಕ (ರಂಗಭೂಮಿ), ಗಮಕ (ಕಾವ್ಯವಾಚನ) ಮತ್ತು
ಮೃದಂಗ ಅಧ್ಯಯನ ವಿಷಯಕ್ಕೆ ಸಂಬಂಧಿಸಿದಂತೆ 3 ಮತ್ತು 4 ನೇ ಸೆಮಿಸ್ಟರ್‌ಗಳ ಪಠ್ಯಕ್ರಮಗಳನ್ನು NEP-2020
ಅನುಸಾರ ಸಿದ್ಧಪಡಿಸಿ, ಜಾರಿಗೊಳಿಸಲು ಶಿಫಾರಸ್ಸು ಮಾಡಿರುತ್ತಾರೆ.

ವಿದ್ಯಾರ್ಥಿಗಳ ಶೈಕ್ಷಣಿಕ ಹಿತದೃಷ್ಟಿಯಿಂದ ಕಲಾ ನಿಕಾಯ ಹಾಗೂ ವಿದ್ಯಾ ವಿಷಯಕ ಪರಿಷತ್‌ನ
ಅನುಮೋದನೆಯನ್ನು ಕಾಯ್ದಿರಿಸಿ ಈ ಅಧಿಸೂಚನೆ ಪ್ರಕಟಿಸಲಾಗಿದೆ.

ಲಲಿತಕಲೆಗಳ ಅಧ್ಯಯನ (ಸ್ನಾತಕ) ವಿಷಯದ ಪಠ್ಯಕ್ರಮಗಳನ್ನು www.uni-mysore.ac.in ನಿಂದ
ಪಡೆಯಬಹುದಾಗಿದೆ.

ಕುಲಸಚಿವರಿಂದ ಕರಡು ಅನುಮೋದಿಸಲ್ಪಟ್ಟಿದೆ.

13/10
ಉಪಕುಲಸಚಿವರು(ಶೈಕ್ಷಣಿಕ)
ಕುಲಸಚಿವರು, (ಶೈಕ್ಷಣಿಕ)
ಮೈಸೂರು ವಿಶ್ವವಿದ್ಯಾನಿಲಯ
M ಮೈಸೂರು-570 005

ಗೆ:-

1. ಕುಲಸಚಿವರು (ಪರೀಕ್ಷಾಂಗ), ಮೈಸೂರು ವಿಶ್ವವಿದ್ಯಾನಿಲಯ, ಮೈಸೂರು.
2. ಡೀನರು, ಕಲಾ ನಿಕಾಯ, ರಾಜ್ಯಶಾಸ್ತ್ರ ಅಧ್ಯಯನ ವಿಭಾಗ, ಮಾನಸಗಂಗೋತ್ರಿ, ಮೈಸೂರು.
3. ಪ್ರಾಂಶುಪಾಲರು, ಲಲಿತ ಕಲೆಗಳ ಕಾಲೇಜು, ಮಾನಸಗಂಗೋತ್ರಿ, ಮೈಸೂರು.
4. ಅಧ್ಯಕ್ಷರು, ಲಲಿತ ಕಲೆಗಳ ಅಧ್ಯಯನ ಮಂಡಳಿ, ಮಾನಸಗಂಗೋತ್ರಿ, ಮೈಸೂರು.
5. ನಿರ್ದೇಶಕರು, ಕಾಲೇಜು ಅಭಿವೃದ್ಧಿ ಮಂಡಳಿ, ಮೌಲ್ಯಭವನ ಕಟ್ಟಡ, ಮಾನಸಗಂಗೋತ್ರಿ, ಮೈಸೂರು.
6. ನಿರ್ದೇಶಕರು, ಪಿ.ಎಂ.ಇ.ಬಿ., ಮಾನಸಗಂಗೋತ್ರಿ, ಮೈಸೂರು.
7. ನಿರ್ದೇಶಕರು. ಐ.ಸಿ.ಡಿ/ಐಕ್ಯೂಎಸಿ, ಮಾನಸಗಂಗೋತ್ರಿ, ಮೈಸೂರು- ಇವರಿಗೆ ಮೈಸೂರು
ವಿಶ್ವವಿದ್ಯಾನಿಲಯದ ವೆಬ್‌ಸೈಟ್‌ನಲ್ಲಿ ಪ್ರಕಟಿಸಲು ಕೋರಲಾಗಿದೆ.



Government of Karnataka

Karnataka State Higher Education Council

Performing Arts IIIrd & IVth Semester Syllabus

**Multidisciplinary Four Year Graduate Course
for**

B.A/ B.F.A/ Bachelors in Performing Arts (B. P. A)

Dance (Bharatanatyam, Kathak, Kuchipudi)

Theatre Arts (Drama)

Music (Karnataka Vocal and Instrumental)

(Hindustani Vocal and Instrumental)

Dr. Nagesh V Bettakote

Vice Chancellor,

KSGH Music and Performing Arts University, Mysore

Notional Education Policy – 2020

Performing Arts – Dance, Theatre Arts, Music Expert Committee

Dr. K Ramakrishnaiah

Chairman,
Performing Arts Curriculum Committee
Department of Performing Arts.
Bangalore University

MEMBERS:

Dr. S. N. Susheela Professor, Dept. of Performing Arts, Bangalore University, Bangalore-56	Dr. D. M. Manjunath Professor, Lalita Kala Collage, Manasa Gangotri. Mysore University, Mysore
Dr. C. A Shreedhar Professor, Lalita Kala Collage, Manasa Gangotri. Mysore University, Mysore	Dr. M. H. Agadi Professor, Lalita Kala Collage, Karnataka University, Dharwad
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SPECIAL INVITEES	
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Dr. M. G. Shettar Asst. Professor, P. P. G. Collage of Music, Gadaga.	Dr. Gopala Krishna Heggade Asst. Professor of Music, S. D. M. Collage Honnavara.
Dr. S. T. Heggade Asst. Professor, Karnataka University, Collage of Music, Dharwad.	Dr. Krishna Murthy Bhat Chairperson, Dept. of Music, M. M. College of Arts and Science, Sirsi.
Member Secretary Smt. Rajani. B Special Officer, Karnataka State Higher Education Council	

National Education Policy- 2020
Curriculum Structure for Degree Programme of
BA / BFA / Bachelore of Performing Arts
3rd and 4th Semester

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BA/ BFA / BACHELOR of PERFORMING ARTS
In Classical Dance
BHARATANATYAM

CURRICULUM STRUCTURE FOR THE UNDERGRADUATE DEGREE PROGRAM

Bachelor of Performing Arts / Bachelor of Arts / Bachelor of Arts (Fine Arts)

Total Credits for the Program: 48

Starting Year of Implementation: 2021 - 22

Name of the Degree Program: BPA / BA / BA (Fine Arts)

Discipline/ Subject: Classical Dance Bharatanatyam

Program Articulation Matrix:

This matrix lists only the core courses. Core courses are essential to earn the degree in that discipline/subject. They include courses such as theory, laboratory, project, internships etc. Elective courses may be listed separately

Semester	Title / Name of the course	Program outcome that the course addresses (not more than 3 per course)	Pre-Requisite Course (s)	Pedagogy	Assessment
Semester 3	Theory: Nritha Praveshika- Shastra 1	<ul style="list-style-type: none"> Understand the difference in 8 Indian classical Dance forms. Analyze the need of Abhinaya Darpana Shlokas. Create and implement of Ramayana and Mahabharatha Stories in Bharatanatyam Dance. 	Participate in at least one Dance Item or Dance Workshop.	Assignment and Seminar	Final Exam
	Nrithya Praveshika - Prayoga 3 (Practical)	<ul style="list-style-type: none"> Apply the knowledge of Adavus and shloka in Bharatanatyam. Evaluate the different types of Hasthas and Bedhas in Bharatanatyam. Create and implement the Theoretical of Adavus and shloka in Bharatanatyam. 	Basic knowledge of Adavus	Assignment and Seminar	Final Exam And Story Based Dance
Semester 4	Theory: Rasa Shastra	<ul style="list-style-type: none"> Understand of the uses of Bhava's in dance in Bharatanatyam Dance Evaluate the of Rasa with Bhava techniques in Bharatanatyam Dance Create and implement process of producing a Rasa's in Bharatanatyam dance 	Working knowledge of Adavus in Dance Items	Assignment and Seminar	Final Exam
	Abhinaya - Prayoga 4 (Practical)	<ul style="list-style-type: none"> Understand the different forms of items in Bharatanatyam Remember the technical of writing and singing the liberator. Perform any two Tillana, Padam, and two Javali, Sloka and one Asthapadi. 	Basic knowledge of Rasa's and Adavus.	Assignment and Seminar	Final Exam and Live Dance Production

Pedagogy for student engagement is predominantly lectures. However, other pedagogies enhancing better student engagement to be recommended for each course. The list includes active learning/ course projects/ problem or project based learning/ case studies/self-study like seminar, term paper or MOOC

Every course needs to include assessment for higher order thinking skills (Applying/ Analysing/ Evaluating/ Creating). However, this column may contain alternate assessment methods that help formative assessment (i.e. assessment for learning)

Course Pre- Requisite (S): Mention only course titles from the curriculum that are needed to be taken by the students before registering for this course.

Model Curriculum of IIIrd Semester

Name of the Degree Program: BA/ BFA / Bachelor of Performing Arts in
Classical Dance BHARATANATYAM

Discipline Core: Classical Dance Bharatanatyam **Total Credits for the Program:** 48

Starting Year of implementation: 2021-22

Program Outcomes of 3rd Semester:

By the end of the program the students will be able to:

- Understand the difference in 8 Indian classical Dance forms.
- Analyze the need of Abhinaya Darpana Shlokas.
- Create and implement of Ramayana and Mahabharatha Stories in Bharatanatyam Dance.
- Apply the knowledge of Adavus and shloka.
- Evaluate the different types of Hasthas and Bedhas.
- Create and implement the Theoretical of Adavus and shloka.

Weightage for assessments (in percentage)

Type of Course	Formative Assessment / IA	Summative Assessment
Theory	40	60
Practical	50	50
Projects	40	60
Experiential Learning (Play Production etc.)	50	50

BA/ BFA / Bachelor of Performing Arts in Classical Dance
BHARATANATYAM
Semester III- Theory

Course Title: Theory: Nrittha Praveshika- Shastra 1	
Total Contact Hours: 42	Course Credits: 3
Formative Assessment Marks: 40	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 60

Course Objectives:

- To impart the knowledge of 8 Indian classical Dance forms.
- To impart the knowledge of Ramayana and Mahabharatha Stories.
- To train the student in understanding the Abhinaya Darpana Shlokas.

Course Outcomes: At the end of the course the student will be able to

- Understand the difference in 8 Indian classical Dance forms.
- Analyse the need of Abhinaya Darpana Shlokas.
- Create and implement of Ramayana and Mahabharata Stories in Bharatanatyam Dance.

Course Articulation Matrix: Mapping of Course outcomes (Cos) with Program outcomes

Course Outcomes (Cos)	Unit 1	Unit 2	Unit 3
At the end of the course the student will be able to			
- Understand the difference in 8 Indian classical Dance forms.	X		
- Analyse the need of Abhinaya Darpana Shlokas.		X	
- Create and implement of Ramayana and Mahabharatha Stories in Bharatanatyam Dance.			X

Mark 'X' in the intersection cell if a course outcome addresses a particular program outcome.

BA/ BFA / Bachelor of Performing Arts in Classical Dance
BHARATANATYAM
 Semester III- Theory

Title of the course: Theory: *Nrittha Praveshika- Shastra 1*

Course 1	
Number of Theory Credits	Number of lecture hours/semester
3	42

Content of Course – Theory: <i>Nrittha Praveshika- Shastra 1</i>	42 Hr
Unit – 1	13/14 Hrs
Chapter No.1: Origin and History of South Indian Classical Dance Forms	
Chapter No. 2: Origin and History of North Indian Classical Dance Forms	
Chapter No. 3: Traditional Dance forms of India Yakshagana, Bhagavath Mela, Koodiyattam and Kuravanji	
Unit – 2	13/14 Hrs
Chapter No.4: Vinayogas Asamyutha hastas Pataka to Arala with Shlokas according to Abhinayadarpana	
Chapter No.5 : Asamyutha hastas Sukatundaka to Trishula with Shlokas according to Abhinayadarpana	
Chapter No.6 : Study of Chaturvidha Abhinaya	
Unit – 3	13/14 Hrs
Chapter No.7: Technical Terms: Tanjaour Brothers	
Chapter No.8: Technical Terms: Kautvam, Shadham, Padavarna	
Chapter No.9: Biography on , Muthuswami Dikshitar, Swati Tirunal	

Text Books

References

- **Understanding of Bharathanatyam-** Mrinalini Sarabai
- **KSSEEB Text Books for Bharathanatyam – Junior**
- **Natyashastra -Adya Rangacha**
- **Abhinaya Darpana-ondu vichaara Patha - Nandini Eshwar**
- **Abhinaya Darpana of Nandikeshwara**

Pedagogy

Assessment	
Assessment Occasion/ type	Weightage in Marks
Formative Assessment - Internal Assessment	40
Summative Assessment - Theory	60
Total	100

BA/ BFA / Bachelor of Performing Arts in Classical Dance
BHARATANATYAM
Semester III - Practical

Course Title: Practical: Nrithya Praveshika - Prayoga 3	
Total Contact Hours: 42	Course Credits: 3
Formative Assessment Marks: 50	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 50

Course Objectives:

- To impart the knowledge of Kriyatmaka Abhayasa in Bharathanatyam.
- To impart the knowledge of Hasthas and Bedhas.
- To train the student in Adavus and shloka.

Course Outcomes: At the end of the course the student will be able to

- Apply the knowledge of Adavus and shloka in Bharatanatyam Dance.
- Evaluate the different types of Hasthas and Bedhas in Bharatanatyam.
- Create and implement the Theoretical of Adavus and shloka in Bharatanatyam.

Course Articulation Matrix: Mapping of Course outcomes (COs) with Program outcomes (POs 1-12)

Course Outcomes (Cos) / Program Outcomes (POs)	Unit 1	Unit 2	Unit 3
1) Apply the knowledge of Adavus and shloka Bharatanatyam Dance.	X		
2) Evaluate the different types of Hasthas and Bedhas in Bharatanatyam.		X	
3) Create and implement the Theoretical of Adavus and shloka in Bharatanatyam.			X

Course Articulation Matrix relates course outcomes of course with the corresponding program outcomes whose attainment is attempted in this course. Mark 'X' in the intersection cell if a course outcome addresses a particular program outcome.

BA/ BFA / Bachelor of Performing Arts in Classical Dance BHARATANATYAM

Semester III - Practical

Title of the course: Practical: *Nrithya Praveshika - Prayoga 3*

Course 2	
Number of Practical Credits	Number of lecture hours/semester
3	42

Content of Course – <i>Practical: Nrithya Praveshika - Prayoga 3</i>	42 Hr
Unit – 1:	13/14 Hrs
Chapter No.1: Kauthvam	
Chapter No. 2: Shabdam	
Chapter No. 3: Reciting and Liberator Writing	
Unit – 2:	13/14 Hrs
Chapter No.4: Padavarna- 1 st Half	
Chapter No.5: Jathi Recitation	
Chapter No.6: Singing and Record	
Unit – 3:	13/14 Hrs
Chapter No.7: Padavarana – 2 nd Half	
Chapter No.8: Swara Singing and Deciphering of Swara as per jathi	
Chapter No.9: Record Writing	

Note: Submission of Record and evaluation by class teacher is mandatory. Within a week of learning the dance item.

Text Books

References

- **Understanding of Bharathanatyam-** Mrinalini Sarabai
- **KSSEEB Text Books for Bharathanatyam – Junior**
- **Natyashastra -**Adya Rangacha
- **Abhinaya Darpana-*ondu vichaara Patha* -** Nandini Eshwar
- **Abhinaya Darpana of** Nandikeshwara

Pedagogy

Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	50
Summative Assessment - Theory	50
Total	100

BA/ BFA / Bachelor of Performing Arts in Classical Dance
BHARATANATYAM
Semester III, Open Elective (OE) - Theory

Course Title: Theory: Nritya Gnana	
Total Contact Hours: 42	Course Credits: 3
Formative Assessment Marks: 40	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 60

Course Objectives:

- To impart the knowledge of 8 Indian Classical Dance forms
- To impart the knowledge of Ramayana and Mahabharatha Stories.
- To train the student in understand in the Abhinaya Darpana Shlokas.

Course Outcomes: At the end of the course the student will be able to

- Understand the difference in 8 Indian classical Dance Forms.
- Understand the Abhinaya Darpana Shlokas
- Understand the stories of Ramayana, Mahabharata and purans with mythological implementations in dance.
- Analyze the need of Abhinaya Darpana Shlokas
- Create and implement of Ramayana and Mahabharata stories in Dance.

Course Articulation Matrix: Mapping of Course outcomes (COs) with Program outcomes (POs 1-12)

Course Outcomes (Cos) / Program Outcomes (POs)	Unit 1	Unit 2	Unit 3
1) Understand the difference in 8 Indian classical Dance Forms	X		
2) Analyze the need of Abhinaya Darpana Shlokas		X	
3) Create and implement of Ramayana and Mahabharata stories in Dance.			X

Mark 'X' in the intersection cell if a course outcome addresses a particular program outcome.

BA/ BFA / Bachelor of Performing Arts in Classical Dance BHARATANATYAM

Semester III, Open Elective (OE) - Theory

Title of the course: Theory: Nritya Gnana

Course 1	
Number of Theory Credits	Number of lecture hours/semester
3	42

Content of Course – Theory: Nritya Gnana	42 Hr
Unit – 1	13/14 Hrs
Chapter No.1: Origin of Dance Classification of Indian Classical Dance, Folk Dance and Tribal Dances	
Chapter No. 2: -Spiritual Significance of Nataraja Idol -Introduction to 8 Indian Classical Dances -South India: Bharatanatyam, Kuchipudi, Mohinattam and Kathakali -North India: Kathak, Manipuri, Sattriya , Odissi	
Chapter No. 3: Introduction to folk dances of South India (Two forms from Each state- Karnataka, Andhra Pradesh, Kerala and Tamilnadu)	
Unit – 2	13/14 Hrs
Chapter No.4: Introduction to Ramayana and its main characters	
Chapter No.5: Introduction to the story of Mahabharata and understand its main characters	
Chapter No.6: Understanding the mythological importance in Indic Studies.	
Unit – 3	13/14 Hrs
Chapter No.7: Memorize the following slokas along with meaning Sabha Lakshana, Kinkini Lakshana	
Chapter No.8: Memorize the following slokas along with meaning Natyakrama	
Chapter No.9: Slokas: Dhyana Sloka, Pushpanjali, Natyapatraguna Dosha, Patra Prana	

Text Books / References

- Understanding of Bharathanatyam- Mrinalini Sarabai
- KSSEEB Text Books for Bharathanatyam
- Natyashastra-Adya Rangacharya
- Abhinaya Darpana-OnduvicharaPatha -NandiniEshwar
- AbhinayaDarpana of Nandikeshwara

Pedagogy

Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	40
Summative Assessment - Theory	60
Total	100

Model Curriculum of 4th Semester

Name of the Degree Program: BA/ BFA / Bachelor of Performing Arts in
Classical Dance BHARATANATYAM

Discipline Core: Dance (Bharatanatyam)

Total Credits for the Program: 48

Program Outcomes of 4th Semester:

By the end of the program the students will be able to:

- Understand of the uses of Bhava's in Bharatanatyam dance.
- Evaluate Rasa with Bhava techniques in Bharatanatyam.
- Create and implement process of producing a Rasa's in Bharatanatyam Dance
- Understand the different forms of items in Bharatanatyam
- Remember the techniques of writing and singing the liberator.
- Perform any two Tillana, Padam, and two Javali, Sloka and one Asthapadi.

Weightage for assessments (in percentage)

Type of Course	Formative Assessment / IA	Summative Assessment
Theory	40	60
Practical	50	50
Projects	40	60
Experiential Learning (Play Production etc.)	50	50

BA/ BFA / Bachelor of Performing Arts in Classical Dance
BHARATANATYAM
Semester IV- Theory

Course Title: Theory: Rasa Shastra	
Total Contact Hours: 42	Course Credits: 3
Formative Assessment Marks: 40	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 60

Course Objectives:

- To impart the knowledge of Bhava and Rasa Classifications.
- To impart the knowledge of Chaturvidha Nayaka Bhava
- To train the student in 35 Talas and Perform is varies Dance Items.

Course Outcomes: At the end of the course the student will be able to

- Understand of the uses of Bhava's in Bharatanatyam Dance
- Evaluate the of Rasa with Bhava technique in Bharatanatyam Dance
- Create and implement process of producing a Rasa's in Bharatanatyam Dance

Course Articulation Matrix: Mapping of Course outcomes (Cos) with Program outcomes

Course Outcomes (Cos)	Unit 1	Unit 2	Unit 3
At the end of the course the student will be able to			
1. Understand of the uses of Bhava's in dance.	X		
2. Evaluate the of Rasa with Bhava technique		X	
3. Create and implement process of producing a Rasa's in dance			X

Mark 'X' in the intersection cell if a course outcome addresses a particular program outcome.

BA/ BFA / Bachelor of Performing Arts in Classical Dance BHARATANATYAM

Semester IV- Theory

Title of the course: Theory: *Rasa Shastra*

Course 1	
Number of Theory Credits	Number of lecture hours/semester
3	42

Content of Course – Theory: Rasa Shastra	42 Hr
Unit – 1:	13/14 Hrs
Chapter No.1: Bhava	
Chapter No. 2: Rasa	
Chapter No. 3: Classification chart of Rasa with Bhava.	
Unit – 2:	13/14 Hrs
Chapter No.4: Chaturvidha Nayaka Bhava	
Chapter No.5 : Asthavastha Nayika Bhava	
Chapter No.6 : Nrithyabanda Lakshana (Padam, Javali, Sloka, Asthapadi, Tillana)	
Unit – 3:	13/14 Hrs
Chapter No.7: 35 Talas with charts	
Chapter No.8: Raga Lakshana and 72 Melakarta Ragas : Shankarabharanam, Kalyani, Mohana, Natukuranji, Todi, Mayamalavagowla, Hindola, Kambhoji, Bhairavi.	
Chapter No.9: Kamsale, Pooja Kunitha, Dollu Kunitha,,Veeragase, Ummathat, Karaga, Kolata	

Text Books

References

- **Understanding of Bharathanatyam-** Mrinalini Sarabai
- **KSSEEB Text Books for Bharathanatyam** – Junior
- **Natyashastra** -Adya Rangacha
- **Abhinaya Darpana-ondru vichaara Patha** - Nandini Eshwar
- **Abhinaya Darpana of Nandikeshwara**

Pedagogy

Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	40
Summative Assessment - Theory	60
Total	100

BA/ BFA / Bachelor of Performing Arts in Classical Dance
BHARATANATYAM
 Semester IV- **Practical**

Course Title: Practical: Abhinaya- Prayoga 4	
Total Contact Hours: 42	Course Credits: 3
Formative Assessment Marks: 50	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 50

Course Objectives:

- To impart the knowledge of different form of Abhinaya and Nirttya
- To impart the knowledge of writing and singing the liberator.
- To train the student in various Dance Items

Course Outcomes: At the end of the course the student will be able to

- Understand the different forms of items in Bharatanatyam
- Remember the techniques of writing and singing the liberator.
- Perform any two Tillana, Padam, and two Javali, Sloka and one Asthapadi.

Course Articulation Matrix: Mapping of Course outcomes (COs) with Program outcomes (POs 1-12)

Course Outcomes (Cos) / Program Outcomes (POs)	Unit 1	Unit 2	Unit 3
• Understand the different forms of items in Bharatanatyam.	X		
• Remember the techniques of writing and singing the liberator		X	
• Perform any two Tillana, Padam, and two Javali, Sloka and one Asthapadi.			X

Course Articulation Matrix relates course outcomes of course with the corresponding program outcomes whose attainment is attempted in this course. Mark 'X' in the intersection cell if a course outcome addresses a particular program outcome.

BA/ BFA / Bachelor of Performing Arts in Classical Dance BHARATANATYAM

Semester IV- Practical

Title of the course: Practical: *Abhinaya – Prayoga 4*

Course 2	
Number of Practical Credits	Number of lecture hours/semester
3	42

Content of Course – <i>Abhinaya- Prayoga 4</i>	42 Hr
Unit – 1:	13/14 Hrs
Chapter No.1: Padam	
Chapter No. 2: Javali with Kanda Padya	
Chapter No. 3: Singing and Liberator Writing	
Unit – 2:	13/14 Hrs
Chapter No.4: Ashatapadi	
Chapter No.5: Sloka	
Chapter No.6: Singing and Record	
Unit – 3:	13/14 Hrs
Chapter No.7: Tillana with Mangalam	
Chapter No.8: Mysore Jathi	
Chapter No.9: Devaranama	

Text Books

References

- **Understanding of Bharathanatyam-** Mrinalini Sarabai
- **KSSEEB Text Books for Bharathanatyam – Junior**
- **Natyashastra -**Adya Rangacha
- **Abhinaya Darpana-*ondu vichaara Patha* -** Nandini Eshwar
- **Abhinaya Darpana of** Nandikeshwara

Pedagogy

Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	50
Summative Assessment - Theory	50
Total	100

BA/ BFA / Bachelor of Performing Arts in Classical Dance
BHARATANATYAM
Semester IV, Open Elective (OE) – Practical

Course Title: Practical: Prarambika Prayoga	
Total Contact Hours: 42	Course Credits: 3
Formative Assessment Marks: 50	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 50

Course Objectives:

- Classification of Indian Classical dance and other types of dances
- To impart the knowledge of 8 Indian Classical Dance forms
- To impart the knowledge of Ramayana and Mahabharatha Stories.
- To train the student in understand in the Abhinaya Darpana Shlokas.

Course Outcomes: At the end of the course the student will be able to

- Understand the difference in 8 Indian classical Dance Forms.
- Analyze the need of Abhinaya Darpana Shlokas
- Understand the importance of discipline, fitness and team culture.
- Create and implement of Ramayana, Mahabharata, Purans and other mythological stories in Dance.

Course Articulation Matrix: Mapping of Course outcomes (COs) with Program outcomes (POs 1-12)

Course Outcomes (Cos) / Program Outcomes (POs)	Unit 1	Unit 2	Unit 3
4) Understand the difference in 8 Indian classical Dance Forms	X		
5) Analyze the need of Abhinaya Darpana Shlokas		X	
6) Create and implement of Ramayana and Mahabharata stories in Dance.			X

Mark 'X' in the intersection cell if a course outcome addresses a particular program outcome.

BA/ BFA / Bachelor of Performing Arts in Classical Dance BHARATANATYAM

Semester IV, Open Elective (OE) - Practical

Title of the course: Practical: Prarambika Prayoga

Course 2	
Number of Theory Credits	Number of lecture hours/semester
3	42

Content of Course – Prarambika Prayoga	42 Hr
Unit – 1 :	13/14 Hrs
Chapter No.1: Basic exercises and Asanas, <i>Kriyatmaka Abhyasa:</i> Prashni Sandi Kriye, Bhramana Jaanu Kriye and Bhramana, Uru Sandi kriye and Bharamana, Skanda Chalane and Bhramana, Kati Chalane, Kara Chalane, Manibandha, Greeva, Netra, Vrukshasana, Trikonasana, Veerabhadrasana, Baddakonasana, Padmasana, Vajrasana, Pavana muktasana, dhanurasana, Bhujangasana.	
Chapter No. 2: Demonstrate the following along with slokas and meaning according to Abhinaya Darpana Asamyutha, Samyutha Hastas Shiro, Brukuti, Greeva, Drusti Bhedas	
Chapter No. 3: Padabheda : Mandala, Utplavana, Bhramari and Paadachari as Abhinaya Darpana	
Unit – 2 :	13/14 Hrs
Chapter No.4: Demonstrate Pancha Jaatis Aditala and Rupaka Tala and Mishra chapu tala.	
Chapter No.5: Tattu-2 Nattu,-2 ,Mettu -1 Yegarutattu-1, Kudithamettu-1, Tattu mettu, Muktaya adavu -1, Jaaru 1, Mandi adavu-1,Rangakramana-1	
Chapter No.6: Abhinaya for Dhayana Sloka : Angikam Bhuvanam Guru Vandana Sloka	
Unit – 3 :	13/14 Hrs
Chapter No.7: Bhagavatgeetha Sloka with meaning	
Chapter No.8: Navarasa	
Chapter No.9: Devaranama / Simple Folk Dance	

Text Books / References

- **Understanding of Bharathanatyam-** Mrinalini Sarabai
- **KSSEEB Text Books for Bharathanatyam** – Junior
- **Natyashastra** -Adya Rangacha
- **Abhinaya Darpana-ondu vichaara Patha** - Nandini Eshwar
- **Abhinaya Darpana of Nandikeshwara**

Pedagogy

Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	50
Summative Assessment - Theory	50
Total	100

Date

Course Co-ordinator

Subject Committee Chairperson

BA/ BFA / BACHELOR of PERFORMING ARTS
In Classical Dance Kuchipudi

CURRICULUM STRUCTURE FOR THE UNDERGRADUATE DEGREE PROGRAM

Bachelor of Performing Arts / Bachelor of Arts / Bachelor of Arts (Fine Arts)

Total Credits for the Program: 48

Name of the Degree Program: BPA / BA / BA (Fine Arts)

Discipline/ Subject: Classical Dance Kuchipudi

Program Articulation Matrix:

This matrix lists only the core courses. Core courses are essential to earn the degree in that discipline/subject. They include courses such as theory, laboratory, project, internships etc. Elective courses may be listed separately

Semester	Title / Name of the course	Program outcome that the course addresses (not more than 3 per course)	Pre-Requisite Course (s)	Pedagogy	Assessment
Semester 3	Theory: Kuchipudi Natya Praveshika	<ul style="list-style-type: none"> • Understand the difference in classical Dance and traditional dance forms. • Analyse the need of Kuchipudi Dance form in Present time. • Inculcate Memory retention and Reproduction by learning the Shlokas Ancient Treatise – Natyashastra 	Participate in at least one Dance Item or Dance Workshop.	Assignment and Seminar	Final Exam
	Practical: Kuchipudi Natya Parampara	<ul style="list-style-type: none"> • Apply the knowledge of Tala in Nattuvangam. • Evaluate the different types of Jathis in Various Jaathis. • Create and implement the Theoretical of Hastas and shloka according to Abhinayadarpana. 	Basic knowledge of Tala and Shloka	Assignment and Seminar	Final Exam And Story Based Dance
Semester 4	Theory: Kuchipudi Rasa Prakarana	<ul style="list-style-type: none"> • Understand of the uses of Bhava's in Kuchipudi dance. • Evaluate the of Rasa with Bhava techniques in Kuchipudi Dance • Create and implement the process of producing a Rasa's in Kuchipudi dance 	Performing knowledge of Dance Items	Assignment and Seminar	Final Exam
	Practical: Abhinaya Marga.	<ul style="list-style-type: none"> • Understand the different forms of items in Kuchipudi Dance • Remember the technical difference of Jathis in Jaathis. • Perform any two Sabdam, and two Shivasthuthi and one Pravesha Daruvu. 	Basic knowledge of Rasa's and Jathis	Assignment and Seminar	Final Exam and Live Dance Production

Pedagogy for student engagement is predominantly lectures. However, other pedagogies enhancing better student engagement to be recommended for each course. The list includes active learning/ course projects/ problem or project based learning/ case studies/self-study like seminar, term paper or MOOC

Every course needs to include assessment for higher order thinking skills (Applying/ Analysing/ Evaluating/ Creating). However, this column may contain alternate assessment methods that help formative assessment (i.e. assessment for learning)

Course Pre- Requisite (S): Mention only course titles from the curriculum that are needed to be taken by the students before registering for this course.

Model Curriculum of IIIrd Semester

Name of the Degree Program: BA/ BFA / Bachelor of Performing Arts in
Classical Dance Kuchipudi

Discipline Core: Classical Dance (Kuchipudi)

Total Credits for the Program: 48

Program Outcomes of 3rd Semester:

By the end of the program the students will be able to:

- Understand the difference in classical Dance and traditional dance forms.
- Analyse the need of Kuchipudi Dance form in Present time.
- Inculcate Memory retention and Reproduction by learning the Shlokas Ancient Treatise – Natyashastra
- Apply the knowledge of Tala in Nattuvangam.
- Evaluate the different types of Jathis in Various Jaathis.
- Create and implement the Theoretical of Hastas and shloka according to Abhinayadarpana.

Weightage for assessments (in percentage)

Type of Course	Formative Assessment / IA	Summative Assessment
Theory	40	60
Practical	50	50
Projects	40	60
Experiential Learning (Play Production etc.)	50	50

BA/ BFA / Bachelor of Performing Arts in Classical Dance
Kuchipudi
Semester III- THEORY

Course Title: Theory: Kuchipudi Natya Praveshika	
Total Contact Hours: 42	Course Credits: 3
Formative Assessment Marks: 40	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 60

Course Objectives:

- To impart the knowledge of Classical Dance and traditional dance forms.
- To impart the knowledge of Krishna and Mahabharatha Stories.
- To train the student in understanding the Abhinaya Darpana Shlokas.

Course Outcomes: At the end of the course the student will be able to

- Understand of the uses of Bhava's in Kuchipudi dance.
- Analyse the need of Kuchipudi Dance form in Present time.
- Inculcate Memory retention and Reproduction by learning the Shlokas Ancient Treatise – Natyashastra

Course Articulation Matrix: Mapping of Course outcomes (Cos) with Program outcomes

Course Outcomes (Cos)	Unit 1	Unit 2	Unit 3
At the end of the course the student will be able to			
1. Understand of the uses of Bhava's in Kuchipudi dance.	X		
2. Analyse the need of Kuchipudi Dance form in Present time		X	
3. Inculcate Memory retention and Reproduction by learning the Shlokas Ancient Treatise – Natyashastra			X

Mark 'X' in the intersection cell if a course outcome addresses a particular program outcome.

BA/ BFA / Bachelor of Performing Arts in Classical Dance Kuchipudi

Semester III - Theory

Title of the course: Theory: *Kuchipudi Natya Praveshika*

Course 1	
Number of Theory Credits	Number of lecture hours/semester
3	42

Content of Course – Theory: <i>Nrittha Praveshika- Shastra 1</i>	42 Hr
Unit – 1	13/14 Hrs
Chapter No.1: Origin and History of South Indian Classical Dance Forms	
Chapter No. 2: Origin and History of North Indian Classical Dance Forms	
Chapter No. 3: Traditional Dance forms of India Yakshagana, Bhagavath Mela, Koodiyattam and Kuravanji	
Unit – 2	13/14 Hrs
Chapter No.4: Vinayogas: Asamyutha hastas Pataka to Arala with Shlokas according to Abhinayadarpana	
Chapter No.5 : Asamyutha hastas Sukatundaka to Trishula with Shlokas according to Abhinayadarpana	
Chapter No.6 : Study of Chaturvidha Abhinaya	
Unit – 3	13/14 Hrs
Chapter No.7: Biographies: Pt. Durga Lal, Sitar Devi, Rohini Bhate, Dr. Maya Rao, Pt. Briju Maharaj, Pt. Rajendra Gangani	
Chapter No.8: Technical Terms: Ta, Thei, Tat, Cakkara, Mandala, Tram, Padhanta Kathak Classical Dance Its Gesture Posture: Samabhanga, Samapada, Samadamsa /Hamsasya Arala.	
Chapter No.9: Movements and Stance: Grace and Ada of Kathaka Dancers Tritala	

Text Books

References

- **Natyashastra** -Adya Rangacha
- **Abhinaya Darpana-ondu vichaara Patha** - Nandini Eshwar
- **Abhinaya Darpana of Nandikeshwara**

Pedagogy

Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	40
Summative Assessment - Theory	60
Total	100

**BA/ BFA / Bachelor of Performing Arts in Classical Dance
Kuchipudi
Semester III – Practical**

Course Title: Practical: Kuchipudi Natya Parampara	
Total Contact Hours: 42	Course Credits: 3
Formative Assessment Marks: 50	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 50

Course Objectives:

- To impart the knowledge of Tala in Nattuvangam
- To impart the knowledge of Jathis in Kuchipudi Dance
- To train the student in different items on Kuchipudi dance.

Course Outcomes: At the end of the course the student will be able to

- Apply the knowledge of Tala in Nattuvangam.
- Evaluate the different types of Jathis in Various Jaathis.
- Create and implement the Theoretical of Hastas and shloka according to Abhinayadarpana.

Course Articulation Matrix: Mapping of Course outcomes (COs) with Program outcomes (POs 1-12)

Course Outcomes (Cos) / Program Outcomes (POs)	Unit 1	Unit 2	Unit 3
• Apply the knowledge of Tala in Nattuvangam.	X		
• Evaluate the different types of Jathis in Various Jaathis.		X	
• Create and implement the Theoretical of Hastas and shloka according to Abhinayadarpana.			X

Course Articulation Matrix relates course outcomes of course with the corresponding program outcomes whose attainment is attempted in this course. Mark 'X' in the intersection cell if a course outcome addresses a particular program outcome.

**BA/ BFA / Bachelor of Performing Arts in Classical Dance
Kuchipudi
Semester III – Practical**

Title of the course: Practical: *Kuchipudi Natya Parampara*

Course 2	
Number of Practical Credits	Number of lecture hours/semester
3	42

Content of Course – <i>Practical: Kuchipudi Natya Parampara</i>	42 Hr
Unit – 1	13/14 Hrs
Chapter No.1: Jathis in Jaathis of Thishram, Khandam , with Mukthayimpu.	
Chapter No. 2: 4 Variations Steps and 4 Jathis in each Jaathi	
Chapter No. 3: 1 Jathis in Jaathis of Thishram, Khandam, with Mukthayimpu.	
Unit – 2	13/14 Hrs
Chapter No.4: Learning the Thishrama and kanda Jathis	
Chapter No.5: Learning the Thishrama and kanda Jathis with narration of Sollukattu	
Chapter No.6: Learning the Thishrama and kanda Jathis with narration of Sollukattu and Nattuvangam	
Unit – 3	13/14 Hrs
Chapter No.7: Natesha Kowthwam	
Chapter No.8: Ramayana Sabdam	
Chapter No.9: Comparison between Natesha Kowthwam and Ramyana Sabdam.	

Note: Submission of Record and evaluation by class teacher is mandatory. Within a week of learning the dance item.

Text Books / References

Ntayashastra - Adya Rangacha

Nritya Tarangini- Vedantam Paravasthishm.

Kuchipudi- Sunil Kothari

Pedagogy

Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	50
Summative Assessment - Theory	50
Total	100

**BA/ BFA / Bachelor of Performing Arts in Classical Dance
Kuchipudi
Semester III, Open Elective (OE) - Theory**

Course Title: Theory: Nritya Gnana	
Total Contact Hours: 42	Course Credits: 3
Formative Assessment Marks: 40	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 60

Course Objectives:

- Classification of Indian classical dance and other types of dances.
- To impart the knowledge of 8 Indian Classical Dance forms.
- To impart the knowledge of Ramayana and Mahabharata and Puranas.
- To train the student to understand Abhinaya Darpana Shlokas.

Course Outcomes: At the end of the course the student will be able to

- Understand the difference in 8 Indian classical Dance forms.
- Understand stories of Ramayana, Mahabharata and purans, its mythological implementation in dance
- Understand the importance of discipline, fitness and team culture.
- Implement and create Ramayana and Mahabharata Stories in Dance.

Course Articulation Matrix: Mapping of Course outcomes (COs) with Program outcomes (POs 1-12)

Course Outcomes (Cos) / Program Outcomes (POs)	Unit 1	Unit 2	Unit 3
7) Understand the difference in 8 Indian classical Dance forms.	X		
8) Understand stories of Ramayana, Mahabharata and purans, its mythological implementation in dance		X	
3) Implement and create Ramayana and Mahabharata Stories in Dance.			X

Mark 'X' in the intersection cell if a course outcome addresses a particular program outcome.

BA/ BFA / Bachelor of Performing Arts in Classical Dance Kuchipudi

Semester III, Open Elective (OE) - Theory

Title of the course: Theory: Nritya Gnana

Course 1	
Number of Theory Credits	Number of lecture hours/semester
3	42

Content of Course – Theory: Nritya Gnana	42 Hr
Unit – 1	13/14 Hrs
Chapter No.1: -Origin of Dance, -Classification of Indian Classical Dance, Folk Dance Tribal Dances and Oriental Dances.	
Chapter No. 2: Spiritual Significance of Natarja Introduction to 8 Indian Classical Dances South India: Kuchipudi, Yakshaganam Bharatanatya, Mohinattam and Kathakali North India : Kathak, Manipuri, Sattriya , Odiss	
Chapter No. 3: Introduction to folk dances of South India (Two forms from Each state-Karnataka, Andrapradesh, Kerala and Tamilnadu)	
Unit – 2	13/14 Hrs
Chapter No.4: Introductory study of Ramayana and understand its main characters	
Chapter No.5: Introduction to the story of Mahabharata and understand its main characters	
Chapter No.6: Understand the mythological importance in Indic Studies.	
Unit – 3	13/14 Hrs
Chapter No.7: Memorize the following slokas along with the meaning Pranamy sishrasa devanam,Samudre Vasane devi, Angikam bhuvanam, Prayene karane karyam. Sabha Lakshana	
Chapter No.8: Memorize the following slokas along with the meaning Natyakarama	
Chapter No.9: Slokas : Dhyana Sloka, Pushpanjali, Natyapatraguna Dosha, Patra Prana	

Text Books / References

- KSSEEB Text Books for Kuchipudi
- Natyashastra
- Kuchipudi- Sunil Ktari
- Abhinaya Darpana-OnduvichaaraPatha –Nandini Eshwar
- AbhinayaDarpana of Nandikeshwara

Pedagogy

Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	50
Summative Assessment - Theory	50
Total	100

Model Curriculum of IVth Semester

Name of the Degree Program: BA/ BFA / Bachelor of Performing Arts in
Classical Dance Kuchipudi

Discipline Core: Classical Dance Kuchipudi

Total Credits for the Program: 48

Program Outcomes of 4th Semester:

By the end of the program the students will be able to:

- Understand of the uses of Bhava's in Kuchipudi dance.
- Evaluate the of Rasa with Bhava techniques in Kuchipudi Dance
- Create and implement the process of producing a Rasa's in Kuchipudi dance
- Understand the different forms of items in Kuchipudi Dance
- Remember the technical difference of Jathis in Jaathis.
- Perform any two Sabdam, and two Shivasthuthi and one Pravesha Daruvu.

Weightage for assessments (in percentage)

Type of Course	Formative Assessment / IA	Summative Assessment
Theory	40	60
Practical	50	50
Projects	40	60
Experiential Learning (Play Production etc.)	50	50

BA/ BFA / Bachelor of Performing Arts in Classical Dance
Kuchipudi
Semester IV- Theory

Course Title: Theory: Kuchipudi Rasa Prakarana	
Total Contact Hours: 42	Course Credits: 3
Formative Assessment Marks: 40	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 60

Course Objectives:

- To impart the knowledge of Bhava and Rasa Classifications.
- To impart the knowledge of Chaturvidha Nayaka Bhava
- To train the student for performing varies Dance Items in Kuchipudi.
- To delve into the deeper aspects of Basics of Traditional Dance form of Kuchpudi

Course Outcomes: At the end of the course the student will be able to

- Understand of the uses of Bhava's in Kuchipudi dance.
- Evaluate the of Rasa with Bhava techniques in Kuchipudi Dance
- Create and implement the process of producing a Rasa's in Kuchipudi dance.

Course Articulation Matrix: Mapping of Course outcomes (Cos) with Program outcomes

Course Outcomes (Cos)	Unit 1	Unit 2	Unit 3
At the end of the course the student will be able to			
• Understand of the uses of Bhava's in Kuchipudi dance.	X		
• Evaluate the of Rasa with Bhava techniques in Kuchipudi Dance		X	
• Create and implement the process of producing a Rasa's in Kuchipudi dance.			X

Mark 'X' in the intersection cell if a course outcome addresses a particular program outcome.

**BA/ BFA / Bachelor of Performing Arts in Classical Dance
Kuchipudi
Semester IV- Theory**

Title of the course: Theory: Nritya Prakriya Shastra – 4

Course 1	
Number of Theory Credits	Number of lecture hours/semester
3	42

Content of Course – Theory: Nritya Prakriya Shasta-4	42 Hr
Unit – 1:	13/14 Hrs
Chapter No.1: Gathi Pracharam	
Chapter No. 2: Bhava and Rasa in Detail	
Chapter No. 3: Classification of rasa with chart	
Unit – 2:	13/14 Hrs
Chapter No.4: Chaturvidha Nayaka Bhava	
Chapter No.5 : Asthavidha Nayaika Bhavas	
Chapter No.6 : Nrityabanda Lakshana	
Unit – 3:	13/14 Hrs
Chapter No.7: Biographies: Purandara Dasa, Sidhendra yogi, Narayana Theertha . Dance gurus, Dr Vedantham Satyanarayana sharma, Mahankali Family gurus, Chintha family gurus.	
Chapter No.8: Raaga lakshnas of the following in kuchipudi style of Vocal traditions. Shankarabharanam, Aarbhi, Keadar gowla, Hindolam, Thodi, Bhairavi Kalyani, Cambodhi, Mohana	
Chapter No.9: Krishna Shabdham, Shivastuti	

Text Books / References

- **Natyashastra , Rasamanjari** by Bhanuduttha, translated by Dr Pappu Venugopal Rao
- **Nritya Tarangini** – Vedantam Parvathisham
- **Kuchipudi** – Sunil Kothari

Pedagogy

Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	40
Summative Assessment - Theory	60
Total	100

**BA/ BFA / Bachelor of Performing Arts in Classical Dance
Kuchipudi
Semester IV- Practical**

Course Title: Practical: Abhinaya Marga	
Total Contact Hours: 42	Course Credits: 3
Formative Assessment Marks: 50	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 50

Course Objectives:

- To impart the knowledge of different form of Abhinaya and Nirttya
- To impart the knowledge of writing and singing the Jathis in Different Jaathis.
- To train the student in various Dance Items of Kuchipudi

Course Outcomes: At the end of the course the student will be able to

- Understand the different forms of items in Kuchipudi Dance
- Remember the technical difference of Jathis in Jaathis.
- Perform any two Sabdam, and two Shivasthuthi and one Pravesha Daruvu.

Course Articulation Matrix: Mapping of Course outcomes (COs) with Program outcomes (POs 1-12)

Course Outcomes (Cos) / Program Outcomes (POs)	Unit 1	Unit 2	Unit 3
• Understand the different forms of items in Khatak	X		
• Remember the technical difference of Teen Taal, Jhap Taal, Toda and Tukuda, Paran.		X	
• Perform any two Sabdam, and two Shivasthuthi and one Pravesha Daruvu.			X

Course Articulation Matrix relates course outcomes of course with the corresponding program outcomes whose attainment is attempted in this course. Mark 'X' in the intersection cell if a course outcome addresses a particular program outcome.

**BA/ BFA / Bachelor of Performing Arts in Classical Dance
Kuchipudi
Semester IV- Practical**

Title of the course: Practical: *Abhinaya Marga*

Course 2	
Number of Practical Credits	Number of lecture hours/semester
3	42

Content of Course – Abhinaya Marga	42 Hr
Unit – 1	13/14 Hrs
Chapter No.1: Introduction to Jathis is Kuchipudi	
Chapter No. 2: Jathis In Jaathis of Mishram	
Chapter No. 3: Sankeerana 4 Variations Steps and 4 Jathis in each Jaathis, With Mukthayimpu.	
Unit – 2	13/14 Hrs
Chapter No.4: Learning Misharam Jathis with Narrations of Sollukattu	
Chapter No.5: Learning Sankeerana Jathis Narrations of Sollukattu	
Chapter No.6: Learning Misharam and Sankeerana Jathis with Nattuvangam	
Unit – 3	13/14 Hrs
Chapter No.7: Krishna Sabdam	
Chapter No.8: Shivasthuthi	
Chapter No.9: Introduction to Pravesha Daruvu, and Bhama Pravesham	

Text Books / References

- **Natyashastra , Rasamanjari** by Bhanuduttha, translated by Dr Pappu Venugopal Rao
- **Nritya Tarangini** – Vedantam Parvathisham
- **Kuchipudi** – Sunil Kothari

Pedagogy

Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	50
Summative Assessment - Theory	50
Total	100

**BA/ BFA / Bachelor of Performing Arts in Classical Dance
Kuchipudi
Semester IV, Open Elective (OE) - Practical**

Course Title: Theory: Kuchipudi Natya Kramam	
Total Contact Hours: 42	Course Credits: 3
Formative Assessment Marks: 50	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 50

Course Objectives:

- Classification of Indian classical dance and other types of dances.
- To impart the knowledge of 8 Indian Classical Dance forms.
- To impart the knowledge of Ramayana and Mahabharata and Puranas.
- To train the student to understand Abhinaya Darpana Shlokas.

Course Outcomes: At the end of the course the student will be able to

- Understand the difference in 8 Indian classical Dance forms.
- Understand stories of Ramayana, Mahabharata and purans, its mythological implementation in dance
- Understand the importance of disciple, fitness and team culture.
- Implement and create Ramayana and Mahabharata Stories in Dance.

Course Articulation Matrix: Mapping of Course outcomes (COs) with Program outcomes (POs 1-12)

Course Outcomes (Cos) / Program Outcomes (POs)	Unit 1	Unit 2	Unit 3
• Understand the difference in 8 Indian classical Dance forms.	X		
• Understand stories of Ramayana, Mahabharata and purans, its mythological implementation in dance		X	
• Implement and create Ramayana and Mahabharata Stories in Dance.			X

Mark 'X' in the intersection cell if a course outcome addresses a particular program outcome.

BA/ BFA / Bachelor of Performing Arts in Classical Dance Kuchipudi

Semester IV, Open Elective (OE) - Practical

Title of the course: Practical: Kuchipudi Natya Kramam

Course 4	
Number of Theory Credits	Number of lecture hours/semester
3	42

Content of Course – Kuchipudi Natya Kramam	42 Hr
Unit – 1	13/14 Hrs
Chapter No.1: Basic exercises and Asanas Kalisamu, Foot Exercises, Gunjilu- Situps, Dandaalu, Kuppilu-Jumping Vrukshasana, Trikonasana, Veerabhadrasana, Baddakonasana, Padmasana, Vajrasana, Pavana muktasana, dhanurasana, Bhujangasana	
Chapter No. 2: Demonstrate the following along with slokas and meaning according to Abhinaya Darpana Asamyutha hastas, Samyutha Hastas Shiro bheda, Brukuti Bheda, Greeva Bheda and Drusti Bheda .	
Chapter No. 3: Padabheda : Mandala, Utplavana, Bhramari and Paadachari And Stanaka as Abhinaya Darpana	
Unit – 2	13/14 Hrs
Chapter No.4: Demonstrate Pancha Jaatis Aditala and Rupaka Tala and Mishra chapu tala.	
Chapter No.5: Mandi adavu-2, Jaaru adavu-2, Didithai adavu-1, Khanda jaathi adavu-1, Thisra Jaati adavu-1, Mukthaya adavu-1.	
Chapter No.6: Mande Kuppa-1, Chuttadavu -1	
Unit – 3	13/14 Hrs
Chapter No.7: Abhinaya for Prarathana slokas- Ganesh and Shiva, Bhagavatgeetha Sloka all with meaning	
Chapter No.8: Demonstration of Navarasa, Krishna Karnamrutha Sloka	
Chapter No.9: Brahmanjali/ Devaranama	

Text Books / References

- KSSEEB Text Books for Kuchipudi
- Natyashastra - Adya Rangacharya
- Kuchipudi- Sunil Ktari
- Abhinaya Darpana-OnduvichaaraPatha –Nandini Eshwar
- AbhinayaDarpana of Nandikeshwara

Pedagogy

Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	50
Summative Assessment - Theory	50
Total	100

BA/ BFA / BACHELOR of PERFORMING ARTS
In Classical Dance Kathak

CURRICULUM STRUCTURE FOR THE UNDERGRADUATE DEGREE PROGRAM

Bachelor of Performing Arts / Bachelor of Arts / Bachelor of Arts (Fine Arts)

Total Credits for the Program: 48

Starting Year of Implementation: 2021 - 22

Name of the Degree Program: BPA / BA / BA (Fine Arts) Diploma

Discipline/ Subject: Dance (Kathak)

Program Articulation Matrix:

This matrix lists only the core courses. Core courses are essential to earn the degree in that discipline/subject. They include courses such as theory, laboratory, project, internships etc. Elective courses may be listed separately

Semester	Title / Name of the course	Program outcome that the course addresses (not more than 3 per course)	Pre-Requisite Course (s)	Pedagogy	Assessment
Semester 3	Theory: Nritha Praveshik a- Shastra 3	<ul style="list-style-type: none"> Understand the difference in 8 Indian classical Dance forms. Analyse the need of Abhinaya Darpana Shlokas in Kathak. Create and implement of Krishna Bhajan and Mahabharata Stories in Kathak Dance. 	Participate in at least one Dance Item or Dance Workshop.	Assignment and Seminar	Final Exam
	Practical: Nrithya Praveshik a - Prayoga 3	<ul style="list-style-type: none"> Apply the knowledge of Arala and shloka in Katha Dance Evaluate the different types of Vinyogas in Kathak. Create and implement the Theoretical of Hastas and shloka according to Abhinayadarpana for Kathak 	Basic knowledge of Arala	Assignment and Seminar	Final Exam And Story Based Dance
Semester 4	Theory: Nritha Prakriya Shastra- 4	<ul style="list-style-type: none"> Understand of the uses of Bhava's in Kathak dance. Evaluate the Rasa with Bhava techniques for Kathak Dance. Create and implement the process of producing a Rasa's in Kathak dance 	Working knowledge of Arala in Dance Items	Assignment and Seminar	Final Exam
	Practical: Nritya Prakriya - Prayoga 4	<ul style="list-style-type: none"> Understand the different forms of items in Kathak Remember the technical difference of Teen Taal, Jhap Taal, Toda and Tukuda, Paran in Kathak Perform any two Bhajan, Perimalu, and two Ghazal, Salami and one Tarana. 	Basic knowledge of Rasa's and Vinayogas	Assignment and Seminar	Final Exam and Live Dance Production

Pedagogy for student engagement is predominantly lectures. However, other pedagogies enhancing better student engagement to be recommended for each course. The list includes active learning/ course projects/ problem or project based learning/ case studies/self-study like seminar, term paper or MOOC

Every course needs to include assessment for higher order thinking skills (Applying/ Analysing/ Evaluating/ Creating). However, this column may contain alternate assessment methods that help formative assessment (i.e. assessment for learning)

Course Pre- Requisite (S): Mention only course titles from the curriculum that are needed to be taken by the students before registering for this course.

Model Curriculum of IIIrd Semester

Name of the Degree Program: BA/ BFA / Bachelor of Performing Arts in
Classical Dance Kathak

Discipline Core: Classical Dance Kathak

Total Credits for the Program: 48

Program Outcomes of 3rd Semester:

By the end of the program the students will be able to:

- Understand the difference in 8 Indian classical Dance forms.
- Analyze the need of Abhinaya Darpana Shlokas in Kathak
- Create and implement of Krishna Bhajan and Mahabharatha Stories in Kathak Dance.
- Apply the knowledge of Arala and shloka in Kathak
- Evaluate the different types of Vinyogas in Kathak
- Create and implement the Theoretical of Hastas and shloka according to Abhinayadarpana for Kathak

Weightage for assessments (in percentage)

Type of Course	Formative Assessment / IA	Summative Assessment
Theory	40	60
Practical	50	50
Projects	40	60
Experiential Learning (Play Production etc.)	50	50

BA/ BFA / Bachelor of Performing Arts in Classical Dance
Kathak
Semester III – Theory

Course Title: Theory: Nrittha Praveshika- Shastra III	
Total Contact Hours: 42	Course Credits: 3
Formative Assessment Marks: 40	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 60

Course Objectives:

- To impart the knowledge of 8 Indian classical Dance forms.
- To impart the knowledge of Bhajan and Mahabharatha Stories.
- To train the student in understanding the Abhinaya Darpana Shlokas.

Course Outcomes: At the end of the course the student will be able to

- Understand the difference in 8 Indian classical Dance forms.
- Analyse the need of Abhinaya Darpana Shlokas for Kathak
- Create and implement of Krishna Bhajan and Mahabharata Stories in Katha Dance.

Course Articulation Matrix: Mapping of Course outcomes (Cos) with Program outcomes

Course Outcomes (Cos)	Unit 1	Unit 2	Unit 3
At the end of the course the student will be able to			
- Understand the difference in 8 Indian classical Dance forms.	X		
- Analyse the need of Abhinaya Darpana Shlokas.		X	
- Create and implement of Krishna Bhajan and Mahabharata Stories in Dance.			X

Mark 'X' in the intersection cell if a course outcome addresses a particular program outcome.

BA/ BFA / Bachelor of Performing Arts in Classical Dance Kathak

Semester III - Theory

Title of the course: Theory: *Nrittha Praveshika- Shastra 1*

Course 1	
Number of Theory Credits	Number of lecture hours/semester
3	42

Content of Course – Theory: <i>Nrittha Praveshika- Shastra 1</i>	42 Hr
Unit – 1	13/14 Hrs
Chapter No.1: Origin and History of South Indian Classical Dance Forms	
Chapter No. 2: Origin and History of North Indian Classical Dance Forms	
Chapter No. 3: Traditional Dance forms of India Yakshagana, Bhagavath Mela, Koodiyattam and Kuravanji	
Unit – 2	13/14 Hrs
Chapter No.4: Vinayogas: Asamyutha hastas Pataka to Arala with Shlokas according to Abhinayadarpana	
Chapter No.5 : Asamyutha hastas Sukatundaka to Trishula with Shlokas according to Abhinayadarpana	
Chapter No.6 : Study of Chaturvidha Abhinaya	
Unit – 3	13/14 Hrs
Chapter No.7: Biographies: Pt. Durga Lal, Sitar Devi, Rohini Bhate, Dr. Maya Rao, Pt. Briju Maharaj, Pt. Rajendra Gangani	
Chapter No.8: Technical Terms: Ta, Thei, Tat, Cakkara, Mandala, Tram, Padhanta Kathak Classical Dance Its Gesture Posture: Samabhanga, Samapada, Samadamsa /Hamsasya Arala.	
Chapter No.9: Movements and Stance: Grace and Ada of Kathaka Dancers Tritala	

Text Books / References

- Natyashastra -Adya Rangacha
- Abhinaya Darpana-*ondu vichaara Patha* - Nandini Eshwar
- Abhinaya Darpana of Nandikeshwara

Pedagogy

Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	40
Summative Assessment - Theory	60
Total	100

Date

Course Co-ordinator

Subject Committee Chairperson

**BA/ BFA / Bachelor of Performing Arts in Classical Dance
Kathak
Semester III - Practical**

Course Title: Practical: Nrithya Praveshika - Prayoga 3	
Total Contact Hours: 42	Course Credits: 3
Formative Assessment Marks: 50	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 50

Course Objectives:

- To impart the knowledge of Vinyogas in Kathak.
- To impart the knowledge of Hasthas and Bedhas.
- To train the student in Arala and shloka.

Course Outcomes: At the end of the course the student will be able to

- Apply the knowledge of Arala and shloka in Kathak
- Evaluate the different types of Vinyogas in Kathak
- Create and implement the Theoretical of Hastas and shloka according to Abhinayadarpana for Kathak

Course Articulation Matrix: Mapping of Course outcomes (COs) with Program outcomes (POs 1-12)

Course Outcomes (Cos) / Program Outcomes (POs)	Unit 1	Unit 2	Unit 3
• Apply the knowledge of Adavus and shloka in Kathak	X		
• Evaluate the different types of Vinyogas in Kathak		X	
• Create and implement the Theoretical of Hastas and shloka according to Abhinayadarpana for Kathak			X

Course Articulation Matrix relates course outcomes of course with the corresponding program outcomes whose attainment is attempted in this course. Mark 'X' in the intersection cell if a course outcome addresses a particular program outcome.

BA/ BFA / Bachelor of Performing Arts in Classical Dance Kathak

Semester III - Practical

Title of the course: Practical: *Nrithya Praveshika - Prayoga 3*

Course 2	
Number of Practical Credits	Number of lecture hours/semester
3	42

Content of Course – <i>Practical: Nrithya Praveshika - Prayoga 3</i>	42 Hr
Unit – 1	13/14 Hrs
Chapter No.1: Vinayogas Asamyutha hastas Pataka to Arala with Shlokas according to Abhinayadarpana	
Chapter No. 2: Toda, Genth, Amad, Tihai,	
Chapter No. 3: 1-Rangmanch, 2-Thaat, 3-Tukda, 2-Tukda Paran	
Unit – 2	13/14 Hrs
Chapter No.4: 2- Paran, 2- Chakrdar Paran, 2-Permalu	
Chapter No.5: 3 Gat- Nikas, Gat Bhav – Matki and Bansuri, Guru Vandana, Shiva Suti	
Chapter No.6: Vinayogas Samyutha Hastas with Shlokas according to Abhinayadarpana	
Unit – 3	13/14 Hrs
Chapter No.7: Krishna Bhajan	
Chapter No.8: Tumari	
Chapter No.9: Shuddha Nritha	

Note: Submission of Record and evaluation by class teacher is mandatory. Within a week of learning the dance item.

Text Books / References

- Natyashastra -Adya Rangacha
- Abhinaya Darpana-**ondu vichaara Patha** - Nandini Eshwar
- Abhinaya Darpana of Nandikeshwara

Pedagogy

Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	50
Summative Assessment - Theory	50
Total	100

**BA/ BFA / Bachelor of Performing Arts in Classical Dance
Kathak
Semester III, Open Elective (OE) - Theory**

Course Title: Theory:	
Total Contact Hours: 42	Course Credits: 3
Formative Assessment Marks: 40	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 60

Course Objectives:

- Classification of Indian classical dance and other types of dances.
- To impart the knowledge of 8 Indian Classical Dance forms.
- To impart the knowledge of Ramayana and Mahabharatha and Puranas.
- To train the student to understand Abhinaya Darpana Shlokas.

Course Outcomes: At the end of the course the student will be able to

- Understand the difference in 8 Indian classical Dance forms.
- Understand the Abhinaya Darpana Shlokas.
- Understand the stories of Ramayana, Mahaahartaha and purans, with its mythological implementation in dance
- Understand the importance of disciple, fitness and team culture.
- Create and implement of Ramayana and Mahabharatha Stories in Dance.

Course Articulation Matrix: Mapping of Course outcomes (COs) with Program outcomes (POs 1-12)

Course Outcomes (Cos) / Program Outcomes (POs)	Unit 1	Unit 2	Unit 3
• Understand the difference in 8 Indian classical Dance forms.	X		
• Understand the stories of Ramayana, Mahaahartaha and purans, with its mythological implementation in dance		X	
• Create and implement of Ramayana and Mahabharatha Stories in Dance.			X

Mark 'X' in the intersection cell if a course outcome addresses a particular program

BA/ BFA / Bachelor of Performing Arts in Classical Dance Kathak

Semester III, Open Elective (OE) – Theory

Title of the course: Theory: KATHAK NRITYA GNANA

Course 1	
Number of Theory Credits	Number of lecture hours/semester
3	42
Content of Course – Theory: Nritya Gnana	
Unit – 1	
42 Hr	
Unit – 1	
13/14 Hrs	
Chapter No.1: Origin of Dance Classification of Indian Classical Dance, Folk Dance and Tribal Dances	
Chapter No. 2: -Spiritual Significance of Nataraja Idol -Introduction to 8 Indian Classical Dances -South India: Bharatanatya, Kuchipudi, Mohinattam and Kathakali -North India: Kathak, Manipuri, Sattriya , Odissi	
Chapter No. 3: Introduction to folk dances of South India (Two forms from Each state- Karnataka, Andhra Pradesh, Kerala and Tamilnadu)	
Unit – 2	
13/14 Hrs	
Chapter No.4: Introduction to Ramayana and its main characters	
Chapter No.5: Introduction to the story of Mahabharata and understand its main characters	
Chapter No.6: Understanding the mythological importance in Indic Studies.	
Unit – 3	
13/14 Hrs	
Chapter No.7: Memoriza the following slokas along with meaning Sabha Lakshana, Kinkini Lakshana	
Chapter No.8: Memoriza the following slokas along with meaning Natyakrama	
Chapter No.9: Slokas: Dhyana Sloka, Pushpanjali, Natyapatraguna Dosha, Patra Prana	

Text Books / References

- KSSEEB Text Books for Kathak
- Natyashastra-Adya Rangacharya
- A Panorama of Indian Dances
- Kathak- The Tradition – Ranjana Srivastava
- AbhinayaDarpana of Nandikeshwara

Pedagogy

Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	40
Summative Assessment - Theory	60
Total	100

Model Curriculum of IVth Semester

Name of the Degree Program: BA/ BFA / Bachelor of Performing Arts in
Classical Dance Kathak

Discipline Core: Classical Dance Kathak

Total Credits for the Program: 48

Program Outcomes of 4th Semester:

By the end of the program the students will be able to:

- Understand of the uses of Bhava's in Kathak dance.
- Evaluate the of Rasa with Bhava techniques in Kathak
- Create and implement the process of producing a Rasa's in Kathak dance
- Understand the different forms of items in Kathak
- Remember the technical difference of Teen Taal, Jhap Taal, Toda and Tukuda, Paran in Kathak
- Perform any two Bhajan, Perimalu, and two Ghazal, Salami and one Tarana

Weightage for assessments (in percentage)

Type of Course	Formative Assessment / IA	Summative Assessment
Theory	40	60
Practical	50	50
Projects	40	60
Experiential Learning (Play Production etc.)	50	50

**BA/ BFA / Bachelor of Performing Arts in Classical Dance
Kathak
Semester IV- Theory**

Course Title: Theory: Nritya Prakriya Shastra – 4	
Total Contact Hours: 42	Course Credits: 3
Formative Assessment Marks: 40	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 60

Course Objectives:

- To impart the knowledge of Bhava and Rasa Classifications.
- To impart the knowledge of Chaturvidha Nayaka Bhava
- To train the student in 35 Talas and Perform is varies Dance Items.

Course Outcomes: At the end of the course the student will be able to

- Understand of the uses of Bhava's in Kathak dance.
- Evaluate the of Rasa with Bhava technique in Kathak
- Create and implement process of producing a Rasa's in Kathak dance

Course Articulation Matrix: Mapping of Course outcomes (Cos) with Program outcomes

Course Outcomes (Cos)	Unit 1	Unit 2	Unit 3
At the end of the course the student will be able to			
4. Understand of the uses of Bhava's in Kathak dance.	X		
5. Evaluate the of Rasa with Bhava technique in Kathak		X	
6. Create and implement process of producing a Rasa's in Kathak dance			X

Mark 'X' in the intersection cell if a course outcome addresses a particular program outcome.

BA/ BFA / Bachelor of Performing Arts in Classical Dance Kathak

Semester IV- Theory

Title of the course: Theory: Nritya Prakriya Shastra – 4

Course 1	
Number of Theory Credits	Number of lecture hours/semester
3	42

Content of Course – Theory: Nritya Prakriya Shasta-4	42 Hr
Unit – 1	13/14 Hrs
Chapter No.1: Bhava	
Chapter No. 2: Rasa	
Chapter No. 3: Classification chart of Rasa with Bhava.	
Unit – 2	13/14 Hrs
Chapter No.4: Chaturvidha Nayaka Bhava	
Chapter No.5 : Nrithyabanda Lakshana (Gath Bhav, Gat Nikas, Thumari)	
Chapter No.6 : Demonstration / Notation of Ekgun, Dugan, Chougan Layakarie	
Unit – 3	13/14 Hrs
Chapter No.7: Tala: Recitation on Teen taal Theka , Jhap Taal and write the Notation	
Chapter No.8: Biographies: Bindadin Maharaj, Pt. Kalka Prasadji, Pt.Achchan Maharaj, Pt.Shambhu Maharaj	
Chapter No.9: Folk Dance of Karnataka : Kamsale, Pooja Kunitha, Dollu Kunitha, Veergase , Ummathat, Karaga, Kolata	

Text Books / References

- Natyashastra -Adya Rangacha
- Abhinaya Darpana-**ondu vichaara Patha** - Nandini Eshwar
- Abhinaya Darpana of Nandikeshwara

Pedagogy

Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	40
Summative Assessment - Theory	60
Total	100

**BA/ BFA / Bachelor of Performing Arts in Classical Dance
Kathak
Semester IV- Practical**

Course Title: Practical: Nritya Prakriya- Prayoga 4	
Total Contact Hours: 42	Course Credits: 3
Formative Assessment Marks: 50	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 50

Course Objectives:

- To impart the knowledge of different form of Abhinaya and Nirrtiya
- To impart the knowledge of writing and singing the Taal, Toda, Tukuda and Paran.
- To train the student in various Dance Items

Course Outcomes: At the end of the course the student will be able to

- Understand the different forms of items in Kathak
- Remember the technical difference of Teen Taal, Jhap Taal, Toda and Tukuda, Paran in Kathak
- Perform any two Bhajan, Perimalu, and two Ghazal, Salami and one Tarana.

Course Articulation Matrix: Mapping of Course outcomes (COs) with Program outcomes (POs 1-12)

Course Outcomes (Cos) / Program Outcomes (POs)	Unit 1	Unit 2	Unit 3
• Understand the different forms of items in Khatak	X		
• Remember the technical difference of Teen Taal, Jhap Taal, Toda and Tukuda, Paran in Kathak		X	
• Perform any two Bhajan, Perimalu, and two Ghazal, Salami and one Tarana.			X

Course Articulation Matrix relates course outcomes of course with the corresponding program outcomes whose attainment is attempted in this course. Mark 'X' in the intersection cell if a course outcome addresses a particular program outcome.

BA/ BFA / Bachelor of Performing Arts in Classical Dance
Kathak
Semester IV- Practical

Title of the course: Practical: *Nritya Prakriya- Prayoga 4*

Course 2	
Number of Practical Credits	Number of lecture hours/semester
3	42

Content of Course – Nritya Prakriya- Prayoga 4	42 Hr
Unit – 1	13/14 Hrs
Chapter No.1: Practical Demonstration of Teen Taal and Jhap Taal, Toda, Tukuda, Paran	
Chapter No. 2: Guru Vandana	
Chapter No. 3: Ram Bhajan	
Unit – 2	13/14 Hrs
Chapter No.4: Thumari	
Chapter No.5: Salami	
Chapter No.6: Perimalu	
Unit – 3	13/14 Hrs
Chapter No.7: Nirtta	
Chapter No.8: Ghazal	
Chapter No.9: Tarana	

Text Books / References

- **Natyashastra** -Adya Rangacha
- **Abhinaya Darpana-ondv vichaara Patha** - Nandini Eshwar
- **Abhinaya Darpana of Nandikeshwara**

Pedagogy

Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	50
Summative Assessment - Theory	50
Total	100

BA/ BFA / Bachelor of Performing Arts in Classical Dance Kathak

Semester IV, Open Elective (OE) - Practical

Course Title: Practical:	
Total Contact Hours: 42	Course Credits: 3
Formative Assessment Marks: 50	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 50

Course Objectives:

- Classification of Indian classical dance and other types of dances.
- To impart the knowledge of 8 Indian Classical Dance forms.
- To impart the knowledge of Ramayana and Mahabharata and Puranas.
- To train the student to understand Abhinaya Darpana Shlokas.

Course Outcomes: At the end of the course the student will be able to

- Understand the difference in 8 Indian classical Dance forms.
- Understand the Abhinaya Darpana Shlokas.
- Understand the stories of Ramayana, Mahabharata and purans, with its mythological implementation in dance
- Understand the importance of disciple, fitness and team culture.
- Create and implement of Ramayana and Mahabharata Stories in Dance.

Course Articulation Matrix: Mapping of Course outcomes (COs) with Program outcomes (POs 1-12)

Course Outcomes (Cos) / Program Outcomes (POs)	Unit 1	Unit 2	Unit 3
• Understand the difference in 8 Indian classical Dance forms.	X		
• Understand the stories of Ramayana, Mahabharata and purans, with its mythological implementation in dance		X	
• Create and implement of Ramayana and Mahabharata Stories in Dance.			X

Mark 'X' in the intersection cell if a course outcome addresses a particular program outcome.

BA/ BFA / Bachelor of Performing Arts in Classical Dance Kathak

Semester IV, Open Elective (OE) - Practical

Title of the course: Practical: Kathak Natya Kramam

Course 4	
Number of Theory Credits	Number of lecture hours/semester
3	42

Content of Course – Kathak Natya Kramam	42 Hr
Unit – 1	13/14 Hrs
Chapter No.1: Basic Yoga Asanas Vrukshasana, Trikonasana, Veerabhadrasana, Baddakonasana, Padmasana, Vajrasana, Pavana muktasana, dhanurasana, Bhujangasana. Basic Exercise on Kathak Tatkar, Thihai, Ladi, Chakkar, Hastak	
Chapter No.2: Demonstrate the following along with slokas and meaning according to Abhinaya Darpana Asamyutha hastas, Samyutha Hastas Shiro bheda, Brukuti Bheda, Greeva Bheda and Drusti Bheda.	
Chapter No.3: Padabheda: Mandala, Utplavana, Bhramari and Paadachari And Stanaka as Abhinaya Darpana	
Unit – 2	13/14 Hrs
Chapter No.4: Demonstrate Teen Taal and Jhap Taal	
Chapter No.5: In Teen Taal: 2 -Amad ,4 –Toda, 2-Tukuad, 2 - Paran	
Chapter No.6: Bhajan, Shuddha Nirrtta	
Unit – 3	13/14 Hrs
Chapter No.7: Abhinaya for Prarathana slokas- Ganesh and Shiva, 2 Bhagavatgeetha Sloka all with meaning	
Chapter No.8: Demonstration of Navarasa, 2 -Ghat Bhav, 1 – Kavita,	
Chapter No.9: Thumri / Kramalaya	

Text Books / References

- KSSEEB Text Books for Kathak
- Natyashastra-Adya Rangacharya
- Kathak- The Tradition – Ranjana Srivastava

Pedagogy

Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	50
Summative Assessment - Theory	50
Total	100

BA/ BFA / BACHELOR of PERFORMING ARTS
In THEATRE ARTS (DRAMA)

CURRICULUM STRUCTURE FOR THE UNDERGRADUATE DEGREE PROGRAM

Bachelor of Performing Arts / Bachelor of Arts / Bachelor of Arts (Fine Arts)

Total Credits for the Program: 48

Name of the Degree Program: BPA / BA / BA (Fine Arts) Certificate

Discipline/ Subject: Theatre Arts

Program Articulation Matrix:

This matrix lists only the core courses. Core courses are essential to earn the degree in that discipline/subject. They include courses such as theory, laboratory, project, internships etc. Elective courses may be listed separately

Semester	Title / Name of the course	Program outcome that the course addresses (not more than 3 per course)	Pre-Requisite Course (s)	Pedagogy	Assessment
Semester 3	Theory: Ancient Indian Dramaturgy Natyashastra	<ul style="list-style-type: none"> Understand the different types of Abhinayas Analyses the difference in Plays, i.e. Dharmi, Vrithi, Bhava and Rasa. Create and implement the Vrithi, Bhava and Rasa in Dravya. 	Participate in at least one theatre productions or Theatre Workshop.	Assignment and Seminar	Final Exam
	Theatre Technology: lighting (Practical)	<ul style="list-style-type: none"> Understand the about to different types Lights and cue sheet Analyse the deference's in various lighting design Create and implement the principles of lighting Design and cue sheet and correlations between light makeup costume and stage setting. 	Basic knowledge of colours and circuits connections	Assignment and Seminar	Final Exam And Scene Works
Semester 4	Theory: Theatre in Education	<ul style="list-style-type: none"> Understand of the uses of theatre in the education as curriculum. Evaluate the development of children's through Theatre techniques Create and implement process of producing a play for a Young Audience 	Working knowledge with kids in school system	Assignment and Seminar	Final Exam
	Theatre Technology: 2 Makeup. (Practical)	<ul style="list-style-type: none"> Understand the different forms of make up Remember the origin of Make-up, and basic technical terms of Make-up Create and implement the make-up in various plays 	Basic knowledge of skin care and make-up.	Assignment and Seminar	Final Exam and Play Production

Pedagogy for student engagement is predominantly lectures. However, other pedagogies enhancing better student engagement to be recommended for each course. The list includes active learning/ course projects/ problem or project based learning/ case studies/self-study like seminar, term paper or MOOC

Every course needs to include assessment for higher order thinking skills (Applying/ Analysing/ Evaluating/ Creating). However, this column may contain alternate assessment methods that help formative assessment (i.e. assessment for learning)

Course Pre- Requisite (S): Mention only course titles from the curriculum that are needed to be taken by the students before registering for this course.

Model Curriculum of IIIrd Semester

Name of the Degree Program: BA/ BFA / Bachelor of Performing Arts in
THEATRE ARTS (DRAMA)

Discipline Core: Theatre Arts

Total Credits for the Program: 48

Program Outcomes of 3rd Semester:

By the end of the program the students will be able to:

- Understand the different forms of plays.
- Understand the different types of Abhinayas
- Analyse the deference's in various lighting design.
- Understand the about to different types Lights and cue sheet
- Analyses the difference in Plays, i.e. Dharmi, Vrithi, Bhava and Rasa.
- Create and implement the principles of lighting Design and cue sheet and correlations between light makeup costume and stage setting.
- Create and implement the Vrithi, Bhava and Rasa in Dravya.

Weightage for assessments (in percentage)

Type of Course	Formative Assessment / IA	Summative Assessment
Theory	40	60
Practical	50	50
Projects	40	60
Experiential Learning (Play Production etc.)	50	50

BA/ BFA / Bachelor of Performing Arts in Theatre Arts (DRAMA)

Semester III - Theory

Course Title: Theory: Ancient Indian Dramaturgy – Natyashastra	
Total Contact Hours: 42	Course Credits: 3
Formative Assessment Marks: 40	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 60

Course Objectives:

- To impart the knowledge of Indian Theatre and Natyashastra.
- To impart the knowledge of Ten forms of Plays and Elements of Natya, and Sanskrit
- Theatre -To Train the student in Dasha Roopak and Chaturvida Abhinaya Bhava and Rasa.

Course Outcomes: At the end of the course the student will be able to

- Understand the different forms of plays.
- Understand the different types of Abhinayas
- Analyses the difference in Plays, i.e. Dharmi, Vrithi, Bhava and Rasa
- Create and implement the Vrithi, Bhava and Rasa in Dravya.

Course Articulation Matrix: Mapping of Course outcomes (Cos) with Program outcomes

Course Outcomes (Cos)	Unit 1	Unit 2	Unit 3
At the end of the course the student will be able to			
- Understand the difference forms of Plays and Abhinayas.	X		
- Analyses the difference in Plays, i.e. Dharmi, Vrithi, Bhava and Rasa		X	
- Create and implement the Vrithi, Bhava and Rasa in Dravya.			X

Mark 'X' in the intersection cell if a course outcome addresses a particular program outcome.

BA/ BFA / Bachelor of Performing Arts in Theatre Arts (DRAMA)

Semester III - Theory

Title of the course: Theory: Ancient Indian Dramaturgy – Natyashastra

Course 1	
Number of Theory Credits	Number of lecture hours/semester
3	42

Content of Course – Theory: Ancient Indian Dramaturgy – Natyashastra	42 Hr
Unit – 1	13/14 Hrs
Chapter No.1: Origin and Development of Indian Drama	
Chapter No. 2: Natyamandapa According to Natyashastra.	
Chapter No. 3: Dasha Roopaka - Ten forms of plays	
Unit – 2	13/14 Hrs
Chapter No.4: Purvaranga According to Natayashastra	
Chapter No.5 : Elements of Natya - <i>Chaturvida Abhinaya</i> : Angika, Vachika, Aharya and Satvika.	
Chapter No.6 : Dharmi, Vrithi, Bhava, Rasa	
Unit – 3	13/14 Hrs
Chapter No.7: Classical India plays, & Play wrights Aswaghosha, Bhasa, Kalidasa , Bhava Booti, and Shudraka	
Chapter No.8: Innovations or Transposition of Sanskrit theatre.	
Chapter No.9: Comparative studies on Natayashastra	

Text Books

References

- **Indian Theatre** by Mulkraj Ananad
- **Indian Theatre** by Adya Rangacharya
- **Sanskrit Theatre** by Bhat
- **Natyashastra** by Adhya Rangachary

Pedagogy

Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	40
Summative Assessment - Theory	60
Total	100

BA/ BFA / Bachelor of Performing Arts in Theatre Arts (DRAMA)

Semester III - Practical

Course Title: Practical: Theatre Technology - lighting.	
Total Contact Hours: 42	Course Credits: 3
Formative Assessment Marks: 50	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 50

Course Objectives:

- To impart the knowledge of State lighting and its Principles
- To impart the knowledge of Lighting and cue sheet, correlation between light, Costume and Make-up
- To Train the student to makes the light Design for various Plays

Course Outcomes: At the end of the course the student will be able to

- Understand different types Lights and cue sheet
- Analyse the deference's in various lighting design
- Create and implement the principles of lighting Design and cue sheet with correlations between light, makeup, costume and stage setting.

Course Articulation Matrix: Mapping of Course outcomes (COs) with Program outcomes (POs 1-12)

Course Outcomes (Cos)	Unit 1	Unit 2	Unit 3
1) Understand different types Lights and cue sheet	X		
2) Evaluate the different types of Lights and cue sheet in Lighting Design.		X	
3) Create and implement the Theoretical lighting on Stage			X

Course Articulation Matrix relates course outcomes of course with the corresponding program outcomes whose attainment is attempted in this course. Mark 'X' in the intersection cell if a course outcome addresses a particular program outcome.

BA/ BFA / Bachelor of Performing Arts in Theatre Arts (DRAMA)

Semester III - Practical

Title of the course: Practical: *Theatre Technology - Lighting*

Course 2	
Number of Practical Credits	Number of lecture hours/semester
3	42

Content of Course – <i>Practical: Theatre Technology - Lighting</i>	42 Hr
Unit – 1	13/14 Hrs
Chapter No.1: History of Stage Lighting	
Chapter No. 2: Study of electrical connections for high voltage power Circuits.	
Chapter No. 3: Safety precautions when working with electricity	
Unit – 2	13/14 Hrs
Chapter No.4: Purpose of Lighting – Principles of lighting Design	
Chapter No.5: Modern lights and Gadgets and its uses.	
Chapter No.6: Preparation of lighting cue sheet.	
Unit – 3	13/14 Hrs
Chapter No.7: Correlation between lights on stage setting, light with Costume colours and light with Makeup.	
Chapter No.8: A Case study of lighting design various theatre in Bangalore Rural Area.	
Chapter No.9: Repairing the electrical stage equipment's and tools.	

Text Books / References

- **The Art of Stage lighting** - Bentham Fredarick
- **Colours and Colour's** - Luckiesh Mathew
- **The stage lighting hand book** -Reid Francis
- **A method of lighting the Stage** -Me Candles Stanley

Pedagogy

Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	50
Summative Assessment - Theory	50
Total	100

BA/ BFA / Bachelor of Performing Arts in Theatre Arts (DRAMA)

Semester III, Open Elective (OE) - Theory

Course Title: <i>Theory: Folklore and Performance Studies</i>	
Total Contact Hours: 42	Course Credits: 3
Formative Assessment Marks: 40	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 60

Course Objectives:

- To impart the knowledge of folk and folk theatre
- To impart the knowledge of Karnataka traditional folk theatre forms
- To train the student in understanding folk Steps, Music, Instruments, Costume and folk Stage

Course Outcomes: At the end of the course the student will be able to

- Understand the folk and folklore, Traditions and Rituals.
- Correlate between Rituals and folk theatre.
- Understand characteristics of folk theatre.
- Create and implement the components of folk theatre.

Course Articulation Matrix: Mapping of Course outcomes (COs) with Program outcomes (POs 1-12)

Course Outcomes (Cos)	Unit 1	Unit 2	Unit 3
9) Understand the folk and folklore, Traditions and Rituals.	X		
10) Correlate between Rituals and folk theatre.		X	
11) Create and implement the components of folk theatre.			X

Mark 'X' in the intersection cell if a course outcome addresses a particular program outcome.

BA/ BFA / Bachelor of Performing Arts in Theatre Arts (DRAMA)

Semester III, Open Elective (OE) - Theory

Title of the course: Theory: Folklore and Performance Studies

Course 1	
Number of Theory Credits	Number of lecture hours/semester
3	42

Content of Course – Theory: Folklore and Performance Studies	42 Hr
Unit – 1	13/14 Hrs
Chapter No.1: Folk & folklore, and folk Theatre	
Chapter No. 2: Origin and Development of Folk Theatre	
Chapter No. 3: Main concepts of Folklore studies	
Unit – 2	13/14 Hrs
Chapter No.4: Salient feature of Folk Theatre	
Chapter No.5: Ritualistic and Secular Traditions	
Chapter No.6: Difference between folk Theatre and Modern Theatre	
Unit – 3	13/14 Hrs
Chapter No.7: Karnataka Traditional folk theatre	
Chapter No.8: Introducing major folk theatre Forms of Karnataka (i.e. Yakshagana Doddata, Sannata)	
Chapter No.9: Folk Songs and Folk Games	

Text Books / References

- **Folk Theatre Forms of India-** Balavanth Gargi
- **Karnataka Theatre** – H. K. Ranganath
- **Yakshagana** – K. Shivaramakaranth
- **Yakshagana** – Aharya – Mohan Kuntar

Pedagogy

Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	40
Summative Assessment - Theory	60
Total	100

Model Curriculum of IVth Semester

Name of the Degree Program: BA/ BFA / Bachelor of Performing Arts in
THEATRE ARTS (DRAMA)

Discipline Core: Theatre Arts (Drama)

Total Credits for the Program: 48

Program Outcomes of 4th Semester:

By the end of the program the students will be able to:

- Understand of the uses of theatre in the education as curriculum.
- Evaluate the development of children's through Theatre techniques
- Create and implement process of producing a play for a Young Audience
- Understand the different forms of make up
- Remember the origin of Make-up, and basic technical terms of Make-up
- Create and implement the make-up in various plays

Weightage for assessments (in percentage)

Type of Course	Formative Assessment / IA	Summative Assessment
Theory	40	60
Practical	50	50
Projects	40	60
Experiential Learning (Play Production etc.)	50	50

BA/ BFA / Bachelor of Performing Arts in Theatre Arts (DRAMA)

Semester IV - Theory

Course Title: Theory: Theatre in Education	
Total Contact Hours: 42	Course Credits: 3
Formative Assessment Marks: 40	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 60

Course Objectives:

- To impart the knowledge of Origin and development of Children's Theatre.
- To impart the knowledge of Modern Technology in Children Theatre
- To train the student in Designing for the Children's Theatre and Play production for the Child Audience.

Course Outcomes: At the end of the course the student will be able to

- Develop a comprehension of the principles and terminology of the theatre
- Understand the application of Theatre in Education as curriculum
- Evaluate the development of children's through Theatre techniques
- Create and implement the process of producing a play for a Young Audience

Course Articulation Matrix: Mapping of Course outcomes (Cos) with Program outcomes

Course Outcomes (Cos)	Unit 1	Unit 2	Unit 3
At the end of the course the student will be able to			
7. Understand the application of Theatre in Education as curriculum	X		
8. Evaluate the development of children's through Theatre techniques		X	
9. Create and implement the process of producing a play for a Young Audience			X

Mark 'X' in the intersection cell if a course outcome addresses a particular program outcome.

BA/ BFA / Bachelor of Performing Arts in Theatre Arts (DRAMA)

Semester IV - Theory

Title of the course: Theory: *Theatre in Education*

Course 1	
Number of Theory Credits	Number of lecture hours/semester
3	42

Content of Course – Theory: Theatre in Education	42 Hr
Unit – 1	13/14 Hrs
Chapter No.1: Origin and development of Children’s Theatre	
Chapter No. 2: Major characteristic of a children’s play	
Chapter No. 3: Deriving the educational Objectives for teaching Theatre in schools.	
Unit – 2	13/14 Hrs
Chapter No.4: Developmental psychology in education and Theatre	
Chapter No.5 : Modern Technology in Children’s Theatre of Karnataka.	
Chapter No.6 : Dramatic literature for Children	
Unit – 3	13/14 Hrs
Chapter No.7: Preparation of lesson plans and modules of theatre Classes for Different class levels in schools.	
Chapter No.8: Design of children’s theatre. Play production for the Young Audience.	
Chapter No.9: Comparative studies on Children’s theatre and Education	

Text Books

References

- **Kalprapaneha** - K. Shivaramakranth
- **Children’s Theatre:** Editor. B. V. Rajram
- **Children’s | Theatre play production for the Child audience** – by Jed H. David and Mory Jane Lasson
- **Childers’s Theatre :** A Philosophy and a method
- **Children’s and Drama** – Edited by – Nellie me carlin.

Pedagogy

Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	40
Summative Assessment - Theory	60
Total	100

BA/ BFA / Bachelor of Performing Arts in Theatre Arts (DRAMA)

Semester IV - Practical

Course Title: Practical: <i>Makeup</i>	
Total Contact Hours: 42	Course Credits: 3
Formative Assessment Marks: 50	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 50

Course Objectives:

- To impart the knowledge of origin and development of Make-up in theatre
- To impart the knowledge of makeup and its types in theatre
- To train the student in various Make-up in theatre

Course Outcomes: At the end of the course the student will be able to

- Remember the origin of Make-up, basic technical terms of Make-up
- Understand the different forms of make up
- Create and implement the make-up in various plays

Course Articulation Matrix: Mapping of Course outcomes (COs) with Program outcomes (POs 1-12)

Course Outcomes (Cos)	Unit 1	Unit 2	Unit 3
Get the knowledge about origin of Make-up, basic technical terms of Make-up	X		
Understand the different forms of make up		X	
Create and implement the make-up in various plays			X

Course Articulation Matrix relates course outcomes of course with the corresponding program outcomes whose attainment is attempted in this course. Mark 'X' in the intersection cell if a course outcome addresses a particular program outcome.

BA/ BFA / Bachelor of Performing Arts in Theatre Arts (DRAMA)

Semester IV - Practical

Title of the course: Practical: *Makeup*

Course 2	
Number of Practical Credits	Number of lecture hours/semester
3	42

Content of Course – <i>Practical: Makeup</i>	42 Hr
Unit – 1	13/14 Hrs
Chapter No.1: Origin and development of Makeup	
Chapter No. 2: Introduction to tools and Materials.	
Chapter No. 3: Safety precautions when working with makeup	
Unit – 2	13/14 Hrs
Chapter No.4: Organising the makeup box and products	
Chapter No.5: Theatre Makeup: Types of Makeup: Straight, Character, Sculpture, Mosaic Etc.	
Chapter No.6: Traditional and Modern Makeup	
Unit – 3	13/14 Hrs
Chapter No.7: Correlation between Makeup in Stage Lighting, and Makeup with costume.	
Chapter No.8: Difference Between T. V, Cinema and Theatre Makeup.	
Chapter No.9: Makeup in Classical Theatre with Differences in Characters (Yakshagana and Nho Theatre Makeup).	

Note: All the students should undergo practical Training in Make-up and project should be submitted at the end of the semester as per guidelines of the concerned Teacher

Pedagogy

Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	50
Summative Assessment - Theory	50
Total	100

BA/ BFA / Bachelor of Performing Arts in Theatre Arts (DRAMA)

Semester IV, Open Elective (OE) – Practical

Course Title: Practical: Folk Dances in Karnataka	
Total Contact Hours: 42	Course Credits: 3
Formative Assessment Marks: 50	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 50

Course Objectives:

- To impart the knowledge of folk forms of Karnataka
- To impart the knowledge of folk steps Make-up and Costumes in folk Dance.
- To train the student in folk theatre form and technical knowledge of stage

Course Outcomes: At the end of the course the student will be able to

- Understand different forms of Folk dance
- Apply the knowledge of Folk Steps, make-up and Costume
- Evaluate the different types of Instruments
- Create and Implement the theoretical of Folk dance

Course Articulation Matrix: Mapping of Course outcomes (COs) with Program outcomes (POs 1-12)

Course Outcomes (Cos)	Unit 1	Unit 2	Unit 3
1. Understand different forms of Folk dance	X		
2. Evaluate the different types of Instruments		X	
3. Create and Implement the theoretical of Folk dance			X

Mark 'X' in the intersection cell if a course outcome addresses a particular program outcome.

BA/ BFA / Bachelor of Performing Arts in Theatre Arts (DRAMA)

Semester IV, Open Elective (OE) – Practical

Title of the course: Practical: Folk Dances in Karnataka

Course 2	
Number of Theory Credits	Number of lecture hours/semester
3	42

Content of Course – Practical Folk Dance Forms	42 Hr
Unit – 1	13/14 Hrs
Chapter No.1: Kolata	
Chapter No. 2: Dollu Kunita	
Chapter No. 3: Manufacturing and tightening of Dollu.	
Unit – 2	13/14 Hrs
Chapter No.4: Pata Kunitha	
Chapter No.5: Preparing of Pata and Puja Kunitha's Devi Frame	
Chapter No.6: Puja Kunitha	
Unit – 3	13/14 Hrs
Chapter No.7: Kamsale	
Chapter No.8: Nandi Kolu	
Chapter No.9: Rangad Hejje and Veeragase	

Text Books / References

- **Folk Theatre Forms of India-** Balavanth Gargi
- **Karnataka Theatre** – H. K. Ranganath
- **Yakshagana** – K. Shivaramakaranth
- **Yakshagana** – Aharya – Mohan Kuntar

Pedagogy

Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	50
Summative Assessment - Theory	50
Total	100

BPA / BA / BFA /
BACHELOR of PERFORMING ARTS
In Karnataka Classical Music
Common to Vocal and Instruments

CURRICULUM STRUCTURE FOR THE UNDERGRADUATE DEGREE PROGRAM

Bachelor of Performing Arts / Bachelor of Arts / Bachelor of Arts (Fine Arts)

Total Credits for the Program: 48

Name of the Degree Program: BPA / BA / BA (Fine Arts) Certificate

Discipline/ Subject: Karnataka Classical Music

Program Articulation Matrix:

This matrix lists only the core courses. Core courses are essential to earn the degree in that discipline/subject. They include courses such as theory, laboratory, project, internships etc. Elective courses may be listed separately

Semester	Title / Name of the course	Program outcome that the course addresses (not more than 3 per course)	Pre-Requisite Course (s)	Pedagogy	Assessment
Semester 3	Theory: Karnataka Classical Musicology	<ul style="list-style-type: none"> Understand the different forms of Terminologies in Music Understand the different types of Gunnas and Doshas while Singing. Analyses the difference in Ragas and Ragalaskshanas. 	Participate in at least one group singing or Music Workshop.	Assignment and Seminar	Final Exam
	Practical Karnataka Classical Music	<ul style="list-style-type: none"> Understand different types Geethas and Jathiswaras Analyse the deference's of Swarajathis in Raga Khamach Sing krutis and other compositions in Madhyama Kala Kruti of Shuddha saveri raga. 	Basic knowledge of 7 Swara	Assignment and Seminar	Final Exam And Solo Singing
Semester 4	Theory: Karnataka Classical Musicology	<ul style="list-style-type: none"> Develop a comprehension of the principles and terminology of the Classical Music of India. Understand the application of Musical Instruments Evaluate the development of Ragalakshanas and Composers Implement the life learning skills in music of great composers in Karnataka Music 	Singing knowledge in different ragas	Assignment and Seminar	Final Exam
	Practical Karnataka Classical Music	<ul style="list-style-type: none"> Remember the Varna in the Raga Todi set to Aditala Understand the different ragas of Madhyama Kala Krutis Sing one Devaranama and one Vachana 	Basic knowledge of ragas and Talas	Assignment and Seminar	Final Exam and Music Concert.

Pedagogy for student engagement is predominantly lectures. However, other pedagogies enhancing better student engagement to be recommended for each course. The list includes active learning/ course projects/ problem or project based learning/ case studies/self-study like seminar, term paper or MOOC

Every course needs to include assessment for higher order thinking skills (Applying/ Analysing/ Evaluating/ Creating). However, this column may contain alternate assessment methods that help formative assessment (i.e. assessment for learning)

Course Pre- Requisite (S): Mention only course titles from the curriculum that are needed to be taken by the students before registering for this course.

Model Curriculum of IIIrd Semester

Name of the Degree Program: BPA/BA/ BFA / Bachelor of Performing Arts in
Karnataka Classical Music (Common to Vocal and Instruments).

Discipline Core: Karnataka Classical Music

Total Credits for the Program: 48

Program Outcomes of 3rd Semester:

By the end of the program the students will be able to:

- Understand the different forms of Terminologies in Music
- Understand the different types of Gunnas and Doshas while Sining.
- Analyses the difference in Ragas and Ragalaskshanas.
- Implement the life learning skills of music by great composers in Karnataka Music.
- Understand different types Geethas and Jathiswaras
- Analyse the deference's of Swarajathis in Raga Khamach
- Sing krutis and other compositions in Madhyama Kala Kruti of Shuddha saveri raga.

Weightage for assessments (in percentage)

Type of Course	Formative Assessment / IA	Summative Assessment
Theory	40	60
Practical	50	50
Projects	40	60
Experiential Learning (Play Production etc.)	50	50

BPA/ BA/ BFA / Bachelor of Performing Arts in Karnataka Classical Music

Common to vocal and Instruments.

Semester III – DSC- Theory

Course Title: Theory: Karnataka Classical Musicology	
Total Contact Hours: 42	Course Credits: 3
Formative Assessment Marks: 40	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 60

Course Objectives:

- To impart the knowledge of Terminologies used in Music
- To impart the knowledge of Gunnas and Doshas while Performing and Listening
- To train the student in wide scope of Karnataka Music with Instruments.

Course Outcomes: At the end of the course the student will be able to

- Understand the different forms of Terminologies in Music
- Understand the different types of Gunnas and Doshas while Sining.
- Analyses the difference in Ragas and Ragalaskshanas.
- Implement the life learning skills of music by great composers in Karnataka Music.

Course Articulation Matrix: Mapping of Course outcomes (Cos) with Program outcomes

Course Outcomes (Cos)	Unit 1	Unit 2	Unit 3
At the end of the course the student will be able to			
• Understand the different forms of Terminologies in Music	X		
• Understand the different types of Gunnas and Doshas while Sining.		X	
• Implement the life learning skills of music by great composers in Karnataka Music.			X

Mark 'X' in the intersection cell if a course outcome addresses a particular program outcome.

**BPA/ BA/ BFA / Bachelor of Performing Arts in Karnataka
Classical Music**

Common to vocal and Instruments.

Semester III – DSC - Theory

Title of the course: Theory: *Karnataka Classical Musicology- Phase III*

Course 1	
Number of Theory Credits	Number of lecture hours/semester
3	42

Content of Course – Theory: <i>Karnataka Classical Musicology- Phase III</i>	42 Hr
Unit – 1: Terminologies in Music	13/14 Hrs
Chapter No.1: Definitions and Explanations of a) Pitch b) Frequency c) Intensity d) Wavelength e) Sympathetic Vibration of Timbre	
Chapter No.2: Definition and explanation of the following Compositions a) Pada b) Javali c) Taranga d) Tillana e) Daru f) Ashtapadi	
Chapter No.3: Definition & Explanation of Tala Dasha Pranas.	
Unit – 2: Perormer’s and Listener’s Gunas and Dosh.	13/14 Hrs
Chapter No.1: Gayaka’s Gunas and Doshas.	
Chapter No.2: Listener’s Gunas and Doshas	
Chapter No.3: Instrumentalist’s Gunas & Doshas	
Unit – 3: Ragalakshanas, Composers	13/14 Hrs
Chapter No.1: a) Gowla b) Shuddha Saveri c) Abhogi d) Hindola e) Mandari f) Kambhoji	
Chapter No.2: Raga Trayodasha Lakshanas	
Chapter No.3: Life, achievement and contribution of following Composers to Karnataka Classical Music a) Sri Purandaradasa & Sri. Kanakadasa b) Mysuru Sri. Sadashiva Rao and Bidaram Sri. Krishnappa c) Sri Basavanna & Sri. Nijagana Shivayogi.	

Text Books / References

- ಕರ್ನಾಟಕ ಸಂಗೀತ ದರ್ಶನ -ಭಾಗ 1, 2 ಮತ್ತು 3 - ಡಾ. ಶಚೀದೇವಿ
- ಗಾನಕಲೆ -ರಾಜಕುಮಾರ ಅನಂತ ಕೃಷ್ಣ ಶರ್ಮ
- ಶ್ರೀಪಾದರಾಜರ ಕೃತಿಗಳು - ಬಿ ಎಸ್. ನಾಗರತ್ನ
- ಅಲ್ಲಮನ ವಚನಗಳು - ಬಸವರಾಜು ಎಲ್

Pedagogy

Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	40
Summative Assessment – Theory	60
Total	100

BPA/ BA/ BFA / Bachelor of Performing Arts in Karnataka Classical Music

Common to vocal and Instruments.

Semester III – DSC- Practical

Course Title: Karnataka Classical Music Practical – Phase III	
Total Contact Hours: 42	Course Credits: 3
Formative Assessment Marks: 50	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 50

Course Objectives:

- To impart the knowledge of Geethas and Jathiswaras
- To impart the knowledge of Swarajathis & Varnas
- To Train the student to sing krutis and other compositions in Madhyama Kala.

Course Outcomes: At the end of the course the student will be able to

- Understand different types Geethas and Jathiswaras
- Analyse the deference's of Swarajathis in Raga Khamach
- Sing krutis and other compositions in Madhyama Kala Kruti of Shuddha saveri raga.

Course Articulation Matrix: Mapping of Course outcomes (COs) with Program outcomes (POs 1-12)

Course Outcomes (Cos)	Unit 1	Unit 2	Unit 3
• Understand different types Geethas and Jathiswaras	X		
• Analyse the deference's of Swarajathis in Raga Khamach		X	
• Sing krutis and other compositions in Madhyama Kala Kruti of Shuddha saveri raga.			X

Course Articulation Matrix relates course outcomes of course with the corresponding program outcomes whose attainment is attempted in this course. Mark 'X' in the intersection cell if a course outcome addresses a particular program outcome.

**BPA/ BA/ BFA / Bachelor of Performing Arts in
Karnataka Classical Music
Common to vocal and Instruments.**

Semester III – DSC- Practical

Title of the course: Karnataka Classical Music – Practical Phase: III

Course 2	
Number of Practical Credits	Number of lecture hours/semester
3	42

Content of Course – Karnataka Classical Music : Practical - Phase: III	42 Hr
Unit – 1 : Geethas and Jathiswaras	13/14 Hrs
Chapter No.1: Ghana Raga Geetha in the Raga Gowla & Lakshana Geetha in th Raga Mayamalava gowla	
Chapter No. 2: Jathiswara in the Raga Kalyani set to Aditala	
Chapter No. 3: Jathi swara in the Raga Hamsadhvani. Set to Rupaka Tala	
Unit – 2 : Swarajathis & Varnas	13/14 Hrs
Chapter No.1: Swarajathi in the Raga Khamach	
Chapter No.2: Varna in the raga Abhogi set to Aditala in two degrees	
Chapter No.3: Varana in the raga Hamsadwani set to Adi tala.	
Unit – 3 : Krutis & Other Compositions	13/14 Hrs
Chapter No.1: Madhyama Kala Kruthi in the raga a) Shuddha Saveri b) Hindola c) Hamsadhvani	
Chapter No.2: Vilamba kala kriti in the raga Bilahari set to Aditala	
Chapter No.3: Devaranama – 2, Taranga – 2, Vachana – 2 Tillana -1	

Text Books / References

- ಅಕ್ಕನ ವಚನಗಳು - ಬಸವರಾಜು ಎಲ್.
- ಕಲೆಯ ಗೊಂಚಲು -ಬಿ.ವಿ.ಕೆ ಶಾಸ್ತ್ರಿ
- ಪುರಂದರ ಸಾಹಿತ್ಯ ದರ್ಶನ - ಡಾ.ರಾಮಚಂದ್ರರಾವ್ ಎಸ್.ಕೆ
- ಕರ್ನಾಟಕದ ಕಲೆಗಳು - ಡಾ.ರಂ.ಸತ್ಯನಾರಾಯಣ

Pedagogy

Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	50
Summative Assessment – Theory	50
Total	100

**BPA/ BA/ BFA / Bachelor of Performing Arts in
Karnataka Classical Music
Common to vocal and Instruments
Semester III- DSE / Open Elective (OE) - Theory**

Course Title: Theory: Karnataka Music Practicals Course 3	
Total Contact Hours: 42	Course Credits: 3
Formative Assessment Marks: 40	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 60

Course Objectives:

- To impart the knowledge of Alankars in Karnataka Music
- To impart the knowledge of Sanchari Geetes in different ragas
- To train the student in singing Devaranama and Vachana

Course Outcomes: At the end of the course the student will be able to

- Understand the Alankars in three Different speeds
- Correlate between Mohana and Ananda Bhairavi Raga.
- Understand characteristics of Jatiswara Ragas.
- Sing one Devaranama and one Vachana.

Course Articulation Matrix: Mapping of Course outcomes (COs) with Program outcomes (POs 1-12)

Course Outcomes (Cos)	Unit 1	Unit 2	Unit 3
• Understand the Alankars in three Different speeds	X		
• Correlate between Mohana and Ananda Bhairavi Raga.		X	
• Sing one Devaranama and one Vachana.			X

Mark 'X' in the intersection cell if a course outcome addresses a particular program outcome.

**BPA/ BA/ BFA / Bachelor of Performing Arts in
Karnataka Classical Music
Common to Vocal and Instruments**

Semester III- DSE / Open Elective (OE) - Practical

Title of the course: Karnataka Classical Music Practical Course- 3

Course 1	
Number of Theory Credits	Number of lecture hours/semester
3	42

Content of Course – Karnataka Classical Music Practical Course	42 Hr
Unit – 1	13/14 Hrs
Chapter No.1: Any two Alankaras in two speeds	
Chapter No.2: Two sanchari geetes in the following ragas a) Mohana b) Ananada Bhairavi	
Unit – 2	13/14 Hrs
Chapter No.1: Jatiswara in the Raga Hamasadwani set to rupaka tala	
Chapter No.2: Swarajathi in the raga Bilahari with Swara Mattu. (without sahithya)	
Unit – 3	13/14 Hrs
Chapter No.1: One Devaranama	
Chapter No.2: One Vacchana	

Text Books / References

- ಕರ್ನಾಟಕ ಸಂಗೀತ ದರ್ಪಣ -ಭಾಗ 1, 2 ಮತ್ತು 3 - ಡಾ. ಶಚೀದೇವಿ
- ಗಾನಕಲೆ -ರಾಘವೇಂದ್ರ ಅನಂತ ಕೃಷ್ಣ ಶರ್ಮ
- ಶ್ರೀಪಾದರಾಜರ ಕೃತಿಗಳು - ಬಿ ಎಸ್. ನಾಗರತ್ನ
- ಅಲ್ಲಮನ ವಚನಗಳು - ಬಸವರಾಜು ಎಲ್

Pedagogy

Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	40
Summative Assessment - Theory	60
Total	100

Model Curriculum of IVth Semester

Name of the Degree Program: BPA/ BA/ BFA / Bachelor of Performing Arts in
Karnataka Classical MUSIC
Common to Vocal and Instruments.

Discipline Core: Karnataka Classical Music

Total Credits for the Program: 48

Program Outcomes of 4th Semester:

By the end of the program the students will be able to:

- Develop a comprehension of the principles and terminology of the Classical Music of India.
- Understand the application of Musical Instruments
- Evaluate the development of Ragalakshanas and Composers
- Implement the life learning skills in music of great composers in Karnataka Music
- Remember the Varna in the Raga Todi set to Aditala
- Understand the different ragas of Madhyama Kala Krutis
- Sing one Devaranama and one Vachana.

Weightage for assessments (in percentage)

Type of Course	Formative Assessment / IA	Summative Assessment
Theory	40	60
Practical	50	50
Projects	40	60
Experiential Learning (Play Production etc.)	50	50

**BPA/ BA/ BFA / Bachelor of Performing Arts in
Karnataka Classical Music
Common to vocal and Instruments.
Semester IV –DSC- Theory**

Course Title: Theory: Karnataka Classical Musicology	
Total Contact Hours: 42	Course Credits: 3
Formative Assessment Marks: 40	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 60

Course Objectives:

- To impart the knowledge of Origin and development of Karnataka and Hindustani Music.
- To impart the knowledge of Different Type of Instruments in Karnataka Music.
- To train the student in wide scope of Karnataka Music with Instruments.

Course Outcomes: At the end of the course the student will be able to

- Develop a comprehension of the principles and terminology of the Classical Music of India.
- Understand the application of Musical Instruments
- Evaluate the development of Ragalakshanas and Composers
- Implement the life learning skills in music of great composers in Karnataka Music

Course Articulation Matrix: Mapping of Course outcomes (Cos) with Program outcomes

Course Outcomes (Cos)	Unit 1	Unit 2	Unit 3
At the end of the course the student will be able to			
10. Understand the application of Theatre in Education as curriculum	X		
11. Evaluate the development of children's through Theatre techniques		X	
12. Create and implement the process of producing a play for a Young Audience			X

Mark 'X' in the intersection cell if a course outcome addresses a particular program outcome.

**BPA/ BA/ BFA / Bachelor of Performing Arts in
Karnataka Classical Music
Common to vocal and Instruments.**

Semester IV –DSC- Theory

Title of the course: *Karnataka Classical Musicology Theory Phase -IV*

Course 1	
Number of Theory Credits	Number of lecture hours/semester
3	42

Content of Course – <i>Karnataka Classical Musicology Theory Phase -IV</i>	42 Hr
Unit – 1: Comparison of Different Musical Systems	13/14 Hrs
Chapter No.1: Comparative study of Karnataka Music and Hindustani Music pertaining to Raga	
Chapter No. 2: Comparative study of Karnataka Music and Hindustani Music pertaining to Tala	
Chapter No. 3: Comparative study of Karnataka Music and Hindustani Music pertaining to Music Composition forms & Music Instruments.	
Unit – 2: Classification and Evolution of Musical Instruments	13/14 Hrs
Chapter No.4: Tata Vadyas	
Chapter No.5: Sushira Vadyas	
Chapter No.6: Avanaddha & Ghana Vadyas.	
Unit – 3: Ragalakshanas and Composers	13/14 Hrs
Chapter No.7: a)Todi b)Kedaragowla c)Malayamaruta	
Chapter No.8: a)Simhendra Madhyama b) Purvi Kalyani c) Vachaspathi	
Chapter No.9: Life achievement & contribution of the following composers to Karnataka classical Music. a)Sri Thyagaraja and Sri Vyasaraaya Swami b) Maharaja Sri Jayachamaraja Wodeyar and Maharaja Sri Swathi Tirunal c) Mysore Sri Vasudevachar and Mysore Sri Veena Sheshanna	

Text Books / References

- ಅಕ್ಕನ ವಚನಗಳು - ಬಸವರಾಜು ಎಲ್.
- ಕಲೆಯ ಗೊಂಚಲು -ಬಿ.ವಿ.ಕೆ ಶಾಸ್ತ್ರಿ
- ಪುರಂದರ ಸಾಹಿತ್ಯ ದರ್ಶನ - ಡಾ.ರಾಮಚಂದ್ರರಾವ್ ಎಸ್.ಕೆ
- ಕರ್ನಾಟಕದ ಕಲೆಗಳು - ಡಾ.ರಂ.ಸತ್ಯನಾರಾಯಣ

Pedagogy

Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	40
Summative Assessment - Theory	60
Total	100

**BPA/ BA/ BFA / Bachelor of Performing Arts in
Karnataka Classical Music
Common to vocal and Instruments.
Semester IV –DSC- Practical**

Course Title: Karnataka Classical Music Practical Phase - IV	
Total Contact Hours: 42	Course Credits: 3
Formative Assessment Marks: 50	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 50

Course Objectives:

- To impart the knowledge of Varna in Different Ragas.
- To impart the knowledge of Madhyama Kala Krutis
- To train the student in singing, Devaranama, Vachana and Tillana

Course Outcomes: At the end of the course the student will be able to

- Remember the Varna in the Raga Todi set to Aditala
- Understand the different ragas of Madhyama Kala Krutis
- Sing one Devaranama and one Vachana

Course Articulation Matrix: Mapping of Course outcomes (COs) with Program outcomes (POs 1-12)

Course Outcomes (Cos)	Unit 1	Unit 2	Unit 3
• Remember the Varna in the Raga Todi set to Aditala	X		
• Understand the different ragas of Madhyama Kala Krutis		X	
• Sing one Devaranama and one Vachana			X

Course Articulation Matrix relates course outcomes of course with the corresponding program outcomes whose attainment is attempted in this course. Mark 'X' in the intersection cell if a course outcome addresses a particular program outcome.

**BPA/ BA/ BFA / Bachelor of Performing Arts in
Karnataka Classical Music**

Common to vocal and Instruments.

Semester IV –DSC- Practical

Title of the course: Karnataka Classical Music – Practical Phase-IV

Course 2	
Number of Practical Credits	Number of lecture hours/semester
3	42

Content of Course – Karnataka Classical Music – Practical Phase-IV	42 Hr
Unit – 1: Varnas	13/14 Hrs
Chapter No.1: Varna in the Raga Todi set to Aditala in two speeds	
Chapter No. 2: Navaragamalika Varna set to Aditala in two speeds.	
Chapter No. 3: Varna in the Raga Kambhoji set to Attatala in two speeds	
Unit – 2: Krutis	13/14 Hrs
Chapter No.4: Madhyama Kala Kruties in the following Shuddha madhyama Ragas a) Todi b) Kedaragowla c) Malayamaruta	
Chapter No.5: Madhyama Kala Kruties in the following pratimadhyama ragas. a) Kalyani b)Simhendramadhyama c) Purvi Kalyani	
Chapter No.6: Vilamba Kala Kritis in the following Ragas a) Kambhoji b)Vachaspathi	
Unit – 3: General Compositional Forms	13/14 Hrs
Chapter No.7: Devaranama- 02, Vachana- 02	
Chapter No.8: Taranga - 02	
Chapter No.9: Tillana - 01	

Text Books / Reference.

- ಕರ್ನಾಟಕ ಸಂಗೀತ ದರ್ಶನ -ಭಾಗ 1, 2 ಮತ್ತು 3 - ಡಾ. ಶಚೀದೇವಿ
- ಗಾನಕಲೆ -ರಾಘವೇಂದ್ರ ಅನಂತ ಕೃಷ್ಣ ಶರ್ಮ
- ಶ್ರೀಪಾದರಾಜರ ಕೃತಿಗಳು - ಬಿ ಎಸ್. ನಾಗರತ್ನ
- ಅಲ್ಲಮನ ವಚನಗಳು - ಬಸವರಾಜು ಎಲ್

Pedagogy

Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	50
Summative Assessment - Theory	50
Total	100

**BPA/ BA/ BFA / Bachelor of Performing Arts in
Karnataka Classical Music**

Common to vocal and Instruments.

Semester IV- DSE / Open Elective (OE) – Practical

Course Title: Practical: Karnataka Music Practical – Course - 4	
Total Contact Hours: 42	Course Credits: 3
Formative Assessment Marks: 50	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 50

Course Objectives:

- To impart the knowledge of Swarajathi of Karnataka Music
- To impart the knowledge of Aditala Varna in different raga.
- To train the student in Madhyama Kala Kruti in Different Raga.

Course Outcomes: At the end of the course the student will be able to

- Understand swarajathi in different Ragas.
- Apply the one speed - Aditala Varna in different raga.
- Evaluate the Madhyama Kala Kruti in different types of Rags
- Sing one Bhajan or Bhavageethe or One Patrietic Song.

Course Articulation Matrix: Mapping of Course outcomes (COs) with Program outcomes (POs 1-12)

Course Outcomes (Cos)	Unit 1	Unit 2	Unit 3
1. Understand swarajathi in different Ragas.	X		
2. Apply the one speed - Aditala Varna in different raga.		X	
3. Evaluate the Madhyama Kala Kruti in different types of Rags			X

Mark 'X' in the intersection cell if a course outcome addresses a particular program outcome.

**BPA/ BA/ BFA / Bachelor of Performing Arts in
Karnataka Classical Music**

Common to vocal and Instruments.

Semester IV- DSE / Open Elective (OE) – Practical

Title of the course: Karnataka Classical Music Practical Course- 4

Course 2	
Number of Theory Credits	Number of lecture hours/semester
3	42

Content of Course – Karnataka Classical Music Practical Course- 4	42 Hr
Unit – 1	13/14 Hrs
Chapter No.1: Swarajathi in the raga Bilahari with Sahitya set to Adi tala	
Chapter No.2: Swarajathi in the raga Harikambhoji with sahitya set to Rupaka tala	
Chapter No.3: Swarajathi in the raga Jhunjhuti set to Adi tala	
Unit – 2	13/14 Hrs
Chapter No.4: Aditala Varna in one degree of speed in any of the following ragas	
Chapter No.5: 1. Mohana	
Chapter No.6: 2. Hamsadhwani	
Unit – 3	13/14 Hrs
Chapter No.7: One madhyama kala kruti in any of the following ragas 1. Hindola 2. Hamsanada 3. Madhyamavathi	
Chapter No.8: One Bhajan and One Bhavageethe	
Chapter No.9: One Patriotic Song	

Text Books / References

- Karnataka Kalegalu by Dr. R. Sathyanarayana
- Bharatiya Vadyagalu by Prof Purandara
- Karnataka Sangeeta Vidyagalu by L Raja Rao
- Sangeeth Lokhya Lakshana Sangra by Dr Padma Murthy

Pedagogy

Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	50
Summative Assessment - Theory	50
Total	100

**BPA/ BA/ BFA / BACHELOR of PERFORMING
ARTS**

In GAMAKA (Kavya Vaachana)

CURRICULUM STRUCTURE FOR THE UNDERGRADUATE DEGREE PROGRAM

Bachelor of Performing Arts / Bachelor of Arts / Bachelor of Arts (Fine Arts)

Total Credits for the Program: 48

Name of the Degree Program: BPA / BA / BA (Fine Arts)

Discipline/ Subject: GAMAKA (Kavya Vaachana)

Program Articulation Matrix:

This matrix lists only the core courses. Core courses are essential to earn the degree in that discipline/subject. They include courses such as theory, laboratory, project, internships etc. Elective courses may be listed separately

Semester	Title / Name of the course	Program outcome that the course addresses (not more than 3 per course)	Pre-Requisite Course (s)	Pedagogy	Assessment
Semester 3	Theory: Gamaka (Kavya Vaachana) Phase III	<ul style="list-style-type: none"> Understand the different forms of Sahitya in Gamaka Understand the different types of Dasa Sahitya and Gamaka. Analyses the difference in Ragas and Ragalaskshanas. Implement the life learning skills of music by great poets in Karnataka literature. 	Participate in at least one group singing or Music Workshop.	Assignment and Seminar	Final Exam
	Practical Gamaka (Kavya Vaachana) Phase III	<ul style="list-style-type: none"> Understand the applicability of poems in Gamaka. Analyse the deference's of Ragas in poems Sing one or two poems of Ramayana Darshanam-Mamteya Suli Manthare by Kuvmpu. 	Basic knowledge of 7 Swara	Assignment and Seminar	Final Exam And Solo Singing
Semester 4	Theory: Gamaka (Kavya Vaachana) Phase IV	<ul style="list-style-type: none"> Develop a comprehension of the principles and terminology of the Vachana Sahitya. Understand the application of Raaga Lakshanaas. Evaluate the development of Ragalakshanas and Composers. Implement the life learning skills in music of great poets in Karnataka Music. 	Singing knowledge in different ragas	Assignment and Seminar	Final Exam
	Practical Gamaka (Kavya Vaachana) Phase IV	<ul style="list-style-type: none"> Remember the Harischandra Kavya of Sir Raghavanka Understand the different ragas in Different Poems. Sing one Harischandra Kavya and one Girija Kalyana 	Basic knowledge of ragas and Talas	Assignment and Seminar	Final Exam and Music Concert.

Pedagogy for student engagement is predominantly lectures. However, other pedagogies enhancing better student engagement to be recommended for each course. The list includes active learning/ course projects/ problem or project based learning/ case studies/self-study like seminar, term paper or MOOC

Every course needs to include assessment for higher order thinking skills (Applying/ Analysing/ Evaluating/ Creating). However, this column may contain alternate assessment methods that help formative assessment (i.e. assessment for learning)

Course Pre- Requisite (S): Mention only course titles from the curriculum that are needed to be taken by the students before registering for this course.

Model Curriculum of IIIrd Semester

**Name of the Degree Program: BPA/ BA/ BFA / Bachelor of Performing Arts in
GAMAKA (KAVYA VAACHANA)**

Discipline Core: Gamaka (Kavya Vaachana)

Total Credits for the Program: 48

Program Outcomes of 3rd Semester:

By the end of the program the students will be able to:

- Understand the different forms of Sahitya in Gamaka
- Understand the different types of Dasa Sahitya and Gamaka.
- Analyses the difference in Ragas and Ragalaskshanas.
- Implement the life learning skills of music by great poets in Karnataka literature.
- Understand the applicability of poems in Gamaka.
- Analyse the deference's of Ragas in poems
- Sing one or two poems of Ramayana Darshanam- Mamteya Suli Manthare by Kuvmpu.

Weightage for assessments (in percentage)

Type of Course	Formative Assessment / IA	Summative Assessment
Theory	40	60
Practical	50	50
Projects	40	60
Experiential Learning (Play Production etc.)	50	50

Text Books / Referance

- ಕರ್ನಾಟಕ ಸಂಗೀತ ದರ್ಪಣ -ಭಾಗ 1, 2 ಮತ್ತು 3- ಡಾ. ಶಚೀದೇವಿ
- ಗಾನಕಲೆ -ರಾಳಪಳ್ಳಿ ಅನಂತ ಕೃಷ್ಣ ಶರ್ಮ
- ಶ್ರೀಪಾದರಾಜರ ಕೃತಿಗಳು - ಬಿ ಎಸ್. ನಾಗರತ್ನ
- ಅಲ್ಲಮನ ವಚನಗಳು - ಬಸವರಾಜು ಎಲ್
- ಅಕ್ಕನ ವಚನಗಳು - ಬಸವರಾಜು ಎಲ್.
- ಕಲೆಯ ಗೊಂಚಲು -ಬಿ.ವಿ.ಕೆ ಶಾಸ್ತ್ರಿ
- ಪುರಂದರ ಸಾಹಿತ್ಯ ದರ್ಶನ - ಡಾ.ರಾಮಚಂದ್ರರಾವ್ ಎಸ್.ಕೆ
- ಕರ್ನಾಟಕದ ಕಲೆಗಳು - ಡಾ.ರಂ.ಸತ್ಯನಾರಾಯಣ
- ಭಾರತೀಯ ವಾದ್ಯಗಳು - ಪ್ರೊ.ಪುರಂಧರೆ
- ಕರ್ನಾಟಕ ಸಂಗೀತ ವಾದ್ಯಗಳು - ರಾಜಾರಾವ್ ಎಲ್.

**BPA/ BA/ BFA / Bachelor of Performing Arts in GAMAKA
(KAVYA VAACHANA)
Semester III – DSC- Theory**

Course Title: Theory: Gamaka (Kavya Vaachana) – Phase III	
Total Contact Hours: 42	Course Credits: 3
Formative Assessment Marks: 40	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 60

Course Objectives:

- To impart the knowledge of Sahitya in Gamaka
- To impart the knowledge of Dasa Sahitya and Gamaka.
- To train the student in wide scope of Karnataka Music with Gamaka

Course Outcomes: At the end of the course the student will be able to

- Understand the different forms of Sahitya in Gamaka
- Understand the different types of Dasa Sahitya and Gamaka.
- Analyses the difference in Ragas and Ragalaskshanas.
- Implement the life learning skills of music by great poets in Karnataka literature.

Course Articulation Matrix: Mapping of Course outcomes (Cos) with Program outcomes

Course Outcomes (Cos)	Unit 1	Unit 2	Unit 3
At the end of the course the student will be able to			
<ul style="list-style-type: none"> • Understand the different forms of Terminologies in Music 	X		
<ul style="list-style-type: none"> • Understand the different types of Gunnas and Doshas while Sining. 		X	
<ul style="list-style-type: none"> • Implement the life learning skills of music by great composers in Karnataka Music. 			X

Mark 'X' in the intersection cell if a course outcome addresses a particular program outcome.

**BPA/ BA/ BFA / Bachelor of Performing Arts in GAMAKA
(KAVYA VAACHANA)
Semester III – DSC- Theory**

Title of the course: Theory: Gamaka (Kavya Vaachana)- Phase III

Course 1	
Number of Theory Credits	Number of lecture hours/semester
3	42

Content of Course – Theory: <i>Karnataka Classical Musicology- Phase III</i>	42 Hr
Unit – 1: Sahitya - Gamaka	13/14 Hrs
Chapter No.1: Kavyas suitable for gamaka in Kannada & Kavya Lakshanaas.	
Chapter No.2: Drishya & Shravya Kavyas.	
Chapter No.3: a) Dasa Sahitya and its Special features b) Relationship between Dasa Sahitya and Gamaka c) Biography of - Sri. Narahariteertha - Sri Sripada Raya - Sri Vyasa Rayaru.	
Unit – 2: Ragalakshanaas	13/14 Hrs
Chapter No.1: Ragalakshanaas of the following Ragas a) Vasanta, b) Shankarabharana c) Mukhari	
Chapter No.2: a) Hindustani Kapi b) Shanmukha priya c) Kharaharapriya.	
Chapter No.3: a) Kalyana vasanta b) Abheri c). keeravani.	
Unit – 3: Prominent Mahakavis and Kavya Bhagas with Prosodis – An Introduction.	13/14 Hrs
Chapter No.1: 1 Prominent Mahakavis a) Muddana b) Ranna c). Kuvempu.	
Chapter No.2: -2 Kavya Bhagas. a) Sri Rama pattabhisheka – 25 poems. b) Bheeshma Vachanam – 25 poems c) Sri Ramayana Darshanam – Mamateya suli manthare -200 lines.	
Chapter No.3: Prosodies equated with the above Kavayabhagas.	

Text Books / References

- ಕರ್ನಾಟಕ ಸಂಗೀತ ದರ್ಶನ -ಭಾಗ 1, 2 ಮತ್ತು 3 - ಡಾ. ಶಚೀದೇವಿ
- ಗಾನಕಲೆ -ರಾಜಕುಮಾರ ಅನಂತ ಕೃಷ್ಣ ಶರ್ಮ
- ಶ್ರೀಪಾದರಾಜರ ಕೃತಿಗಳು - ಬಿ ಎಸ್. ನಾಗರತ್ನ
- ಅಲ್ಲಮನ ವಚನಗಳು - ಬಸವರಾಜು ಎಲ್

Pedagogy

Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	40
Summative Assessment - Theory	60
Total	100

**BPA/ BA/ BFA / Bachelor of Performing Arts in GAMAKA
(KAVYA VAACHANA)
Semester III – DSC- Practical**

Course Title: Gamaka (Kavya Vaachana) Practical – Phase III	
Total Contact Hours: 42	Course Credits: 3
Formative Assessment Marks: 50	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 50

Course Objectives:

- To impart the knowledge of Gamaka in Mythological Story's.
- To impart the knowledge of Ramayana and Bheeshma Vachanam
- To Train the student to sing Gamaka's of Ramayana Darshanam.by Kuvempu. .

Course Outcomes: At the end of the course the student will be able to

- Understand the applicability of poems in Gamaka.
- Analyse the deference's of Ragas in poems
- Sing one or two poems of Ramayana Darshanam- Mamteya Suli Manthare by Kuvmpu.

Course Articulation Matrix: Mapping of Course outcomes (COs) with Program outcomes (POs 1-12)

Course Outcomes (Cos)	Unit 1	Unit 2	Unit 3
• Understand different types Geethas and Jathiswaras	X		
• Analyse the deference's of Swarajathis in Raga Khamach		X	
• Sing krutis and other compositions in Madhyama Kala Kruti of Shuddha saveri raga.			X

Course Articulation Matrix relates course outcomes of course with the corresponding program outcomes whose attainment is attempted in this course. Mark 'X' in the intersection cell if a course outcome addresses a particular program outcome.

**BPA/ BA/ BFA / Bachelor of Performing Arts in GAMAKA
(KAVYA VAACHANA)
Semester III – DSC- Practical**

Title of the course: Gamaka (Kavya Vaachana) – Practical Phase: III

Course 2	
Number of Practical Credits	Number of lecture hours/semester
3	42

Content of Course – Gamaka (Kavya Vaachana) – Practical Phase: III	42 Hr
Unit – 1 : Sri Rama Pattaabhisheka of Muddana	13/14 Hrs
Chapter No.1: 8 Poems	
Chapter No.2: 8 Poems	
Chapter No.3: 9 Poems	
Unit – 2 : Bheeshma Vachanam – Part of Gadaa Yuddha of Ranna	13/14 Hrs
Chapter No.1: 8 Poems	
Chapter No.2: 8 Poems	
Chapter No.3: 9 Poems	
Unit – 3 : Ramayana Darshanam -“Mamateya Suli Manthare” Kuvempu.	13/14 Hrs
Chapter No.1: 65 Lines	
Chapter No.2: 65 Lines	
Chapter No.3: 70 Lines	

Text Books / References

- **Karnataka Kalegalu** by Dr. R. Sathyanarayana
- **Bharatiya Vadyagalu** by Prof Purandara,
- **Karnataka Sangeeta Vidyagalu** by L Raja Rao
- **Kaleya Gonchalu** by B.V.K Shastry

Pedagogy

Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	50
Summative Assessment - Theory	50
Total	100

Model Curriculum of IVth Semester

Name of the Degree Program: BPA/ BA/ BFA / Bachelor of Performing Arts in
GAMAKA (KAVYA VAACHANA)

Discipline Core: GAMAKA (Kavya Vaachana) **Total Credits for the Program:** 48

Program Outcomes of 4th Semester:

By the end of the program the students will be able to:

- Develop a comprehension of the principles and terminology of the Vachana Sahitya.
- Understand the application of Raaga Lakshanaas.
- Evaluate the development of Ragalakshanas and Composers.
- Implement the life learning skills in music of great poets in Karnataka Music.
- Remember the Harischandra Kavya of Sir Raghavanka
- Understand the different ragas in Different Poems.
- Sing one Harischandra Kavya and one Girija Kalyana

Weightage for assessments (in percentage)

Type of Course	Formative Assessment / IA	Summative Assessment
Theory	40	60
Practical	50	50
Projects	40	60
Experiential Learning (Play Production etc.)	50	50

**BPA/ BA/ BFA / Bachelor of Performing Arts in GAMAKA
(KAVYA VAACHANA)
Semester IV –DSC- Theory**

Course Title: Theory: Gamaka (Kavya Vaachana) Phase-IV	
Total Contact Hours: 42	Course Credits: 3
Formative Assessment Marks: 40	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 60

Course Objectives:

- To impart the knowledge and development of Gamaka in Karnataka Music.
- To impart the knowledge of Ragas in Karnataka Music.
- To train the student in wide scope of Karnataka Music with Gamaka.

Course Outcomes: At the end of the course the student will be able to

- Develop a comprehension of the principles and terminology of the Vachana Sahitya.
- Understand the application of Raaga Lakshanaas.
- Evaluate the development of Ragalakshanas and Composers.
- Implement the life learning skills in music of great poets in Karnataka Music.

Course Articulation Matrix: Mapping of Course outcomes (Cos) with Program outcomes

Course Outcomes (Cos)	Unit 1	Unit 2	Unit 3
At the end of the course the student will be able to			
• Understand the application of Raaga Lakshanaas	X		
• Evaluate the development of Ragalakshanas and Composers		X	
• Implement the life learning skills in music of great poets in Karnataka Music			X

Mark 'X' in the intersection cell if a course outcome addresses a particular program outcome.

**BPA/ BA/ BFA / Bachelor of Performing Arts in GAMAKA
(KAVYA VAACHANA)
Semester IV –DSC- Theory**

Title of the course: *Gamaka (Kavya Vaachana) Theory - Phase -IV*

Course 1	
Number of Theory Credits	Number of lecture hours/semester
3	42

Content of Course – <i>Gamaka (Kavya Vaachana)</i>	42 Hr
Unit – 1: Vachana Sahitya	13/14 Hrs
Chapter No.1: Special features of Vachana Sahitya	
Chapter No. 2: Swaravachanaas	
Chapter No. 3: a. Relationship between Gamaka and Vachanas b. Life and contribution of Basavanna, Allamaprabhu, Akkamahadevi, Aadaiah, Ambigara Chowdaiah. Chenna Basavanna, Devara Dasimaiah.	
Unit – 2: Raaga Lakshanaas.	13/14 Hrs
Chapter No.4: a) Bilahari b)Bhouli. C)Athana	
Chapter No.5: a) Revathi. b)Sankarandanapriya c) Chandrakauons	
Chapter No.6: a) Bhupali b) Purvikalyani c) Neelambari	
Unit – 3: Prominent Mahakavis and Kavya Bhagas with Prosodies – An Introduction	13/14 Hrs
Chapter No.7: Prominent Mahakavis a) Raghavanka b) Nityatma Shukayogi c) Harihara	
Chapter No.8: Kavya Bhagas a) Raghavankas Harishandra Kavya: Vishwamitra – Vasishta Pratigna – 25 Poems. b) Nityatma Shukayaogi's Sri Krishna Charite Kamsvadhe'-30 poems. c) Harihara's Girija Kalyana, Pusi Ditakke Nilmude Jagadol -25 poems.	
Chapter No.9: Prosodies equated with the above Kavya Bhagas.	

Text Books / References

- Karnataka Kalegalu by Dr. R. Sathyanarayana
- Bharatiya Vadyagalu by Prof Purandara,
- Karnataka Sangeeta Vidyagalu by L Raja Rao
- Kaleya Gonchalalu by B.V.K Shastry
- Ganakale by Rallapath Anantha Krishna Sharma

Pedagogy

Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	40
Summative Assessment - Theory	60
Total	100

**BPA/ BA/ BFA / Bachelor of Performing Arts in GAMAKA
(KAVYA VAACHANA)
Semester IV –DSC- Practical**

Course Title: Gamaka (Kavya Vaachana). Practical Phase - IV	
Total Contact Hours: 42	Course Credits: 3
Formative Assessment Marks: 50	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 50

Course Objectives:

- To impart the knowledge of Harischandra Kavya
- To impart the knowledge of Sri Krishna Charite of Nityama Shukayogi
- To train the student in singing, Girija Kalyana of Harishara.

Course Outcomes: At the end of the course the student will be able to

- Remember the Harischandra Kavya of Sir Raghavanka
- Understand the different ragas in Different Poems.
- Sing one Harischandra Kavya and one Girija Kalyana

Course Articulation Matrix: Mapping of Course outcomes (COs) with Program outcomes (POs 1-12)

Course Outcomes (Cos)	Unit 1	Unit 2	Unit 3
• Remember the Harischandra Kavya of Sir Raghavanka	X		
• Understand the different ragas in Different Poems.		X	
• Sing one Harischandra Kavya and one Girija Kalyana			X

Course Articulation Matrix relates course outcomes of course with the corresponding program outcomes whose attainment is attempted in this course. Mark 'X' in the intersection cell if a course outcome addresses a particular program outcome.

**BPA/ BA/ BFA / Bachelor of Performing Arts in GAMAKA
(KAVYA VAACHANA)
Semester IV –DSC- Practical**

Title of the course: Gamaka (Kavya Vaachana) – Practical Phase-IV

Course 2	
Number of Practical Credits	Number of lecture hours/semester
3	42

Content of Course –Gamaka (Kavya Vaachana)–Practical Phase-IV	42 Hr
Unit – 1: Harischandra Kavya of Sri Raghavanka	13/14 Hrs
Chapter No.1: Vishwamitra- Vasishta Pratigna – 8 Poems	
Chapter No. 2: Vishwamitra- Vasishta Pratigna – 8 Poems	
Chapter No. 3: Vishwamitra- Vasishta Pratigna – 9 Poems	
Unit – 2: Sri Krishna CHARITE of Nityatma Shukayogi	13/14 Hrs
Chapter No.4: Kamsa Vadhe – 10 Poems	
Chapter No.5: Kamsa Vadhe – 10 Poems	
Chapter No.6: Kamsa Vadhe – 10 Poems	
Unit – 3: Girija Kalyana of Harihara	13/14 Hrs
Chapter No.7: Pusi Ditakke Nilnude Jagadol - 8 Poems	
Chapter No.8: Pusi Ditakke Nilnude Jagadol - 8 Poems	
Chapter No.9: Pusi Ditakke Nilnude Jagadol - 9 Poems	

Text Books / References

- **Karnataka Kalegalu** by Dr. R. Sathyanarayana
- **Bharatiya Vadyagalu** by Prof Purandara,
- **Karnataka Sangeeta Vidyagalu** by L Raja Rao

Pedagogy

Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	50
Summative Assessment - Theory	50
Total	100

**BPA/ BA/ BFA / BACHELOR of PERFORMING
ARTS**

**In Karnataka Music Percussion Instrument
Mrudanga**

CURRICULUM STRUCTURE FOR THE UNDERGRADUATE DEGREE PROGRAM

Bachelor of Performing Arts / Bachelor of Arts / Bachelor of Arts (Fine Arts)

Total Credits for the Program: 48

Name of the Degree Program: BPA / BA / BA (Fine Arts)

Discipline/ Subject: Karnataka Music Percussion Instrument Mrudanga

Program Articulation Matrix:

This matrix lists only the core courses. Core courses are essential to earn the degree in that discipline/subject. They include courses such as theory, laboratory, project, internships etc. Elective courses may be listed separately

Semester	Title / Name of the course	Program outcome that the course addresses (not more than 3 per course)	Pre-Requisite Course (s)	Pedagogy	Assessment
Semester 3	Theory: Karnataka Music – Percussion Instrument – Mrudanga Phase III	<ul style="list-style-type: none"> Understand the technical terms of Mrudanga Analyses the difference in 35 Tala System Implement the life learning skills of instruments by great percussionist in Karnataka Music. 	Participate in at least Playing one Instrument or Music Instrument Workshop.	Assignment and Seminar	Final Exam
	Practical Percussion Karnataka Music Percussion Instrument Phase III	<ul style="list-style-type: none"> Understand the applicability of Talas in Mrudanga. Analyse the deference's of Teeka Varasas in Different Talas. Play Mohara and Mutkltayas in Suladi Sata Talas. 	Basic knowledge of 7 Swara	Assignment and Seminar	Final Exam And Solo Playing Instrument
Semester 4	Theory: Karnataka Music – Percussion Instrument – Mrudanga Phase IV	<ul style="list-style-type: none"> Understand the application of Chapu Talas. Evaluate the development of Mrudanga Learning Skills and Composers. Implement the life learning skills in Mrudanga of great percussionist in Karnataka Music. 	Playing knowledge in different Talas	Assignment and Seminar	Final Exam
	Practical Percussion Karnataka Music Percussion Instrument Phase IV	<ul style="list-style-type: none"> Remember the chanting of Tha Dhi Tom Nam in Suladi Sapta Talas. Understand the deferens of Mohala and Muktayas in Suladi Sapta Talas Play Thrishra Nade set to chatuvashrajathi Rupaka Tala as the Mrudanga. 	Basic knowledge of Ragas and Talas	Assignment and Seminar	Final Exam and Music Concert.

Pedagogy for student engagement is predominantly lectures. However, other pedagogies enhancing better student engagement to be recommended for each course. The list includes active learning/ course projects/ problem or project based learning/ case studies/self-study like seminar, term paper or MOOC

Every course needs to include assessment for higher order thinking skills (Applying/ Analysing/ Evaluating/ Creating). However, this column may contain alternate assessment methods that help formative assessment (i.e. assessment for learning)

Course Pre- Requisite (S): Mention only course titles from the curriculum that are needed to be taken by the students before registering for this course.

Model Curriculum of IIIrd Semester

Name of the Degree Program: BPA/ BA/ BFA / Bachelor of Performing Arts in
Karnataka Music Percussion Instrument Mrudanga

Discipline Core: Karnataka Music Percussion Instrument Mrudanga

Total Credits for the Program: 48

Program Outcomes of 3rd Semester:

By the end of the program the students will be able to:

- Understand the technical terms of Mrudanga
- Understand the different types of Taala System in Mrudanga
- Analyses the difference in 35 Tala System
- Implement the life learning skills of instruments by great percussionist in Karnataka Music.
- Understand the applicability of Talas in Mrudanga.
- Analyse the deference's of Teeka Varasas in Different Talas.
- Play Mohara and Mutkltayas in Suladi Sata Talas.

Weightage for assessments (in percentage)

Type of Course	Formative Assessment / IA	Summative Assessment
Theory	40	60
Practical	50	50
Projects	40	60
Experiential Learning (Play Production etc.)	50	50

Text Books / Referance

- ಕರ್ನಾಟಕ ಸಂಗೀತ ದರ್ಪಣ -ಭಾಗ 1, 2 ಮತ್ತು 3- ಡಾ. ಶಚೀದೇವಿ
- ಗಾನಕಲೆ -ರಾಳಪಳ್ಳಿ ಅನಂತ ಕೃಷ್ಣ ಶರ್ಮ
- ಶ್ರೀವಾದರಾಜರ ಕೃತಿಗಳು - ಬಿ ಎಸ್. ನಾಗರತ್ನ
- ಅಲ್ಲಮನ ವಚನಗಳು - ಬಸವರಾಜು ಎಲ್
- ಅಕ್ಕನ ವಚನಗಳು - ಬಸವರಾಜು ಎಲ್.
- ಕಲೆಯ ಗೊಂಚಲು -ಬಿ.ವಿ.ಕೆ ಶಾಸ್ತ್ರಿ
- ಪುರಂದರ ಸಾಹಿತ್ಯ ದರ್ಶನ - ಡಾ.ರಾಮಚಂದ್ರರಾವ್ ಎಸ್.ಕೆ
- ಕರ್ನಾಟಕದ ಕಲೆಗಳು - ಡಾ.ರಂ.ಸತ್ಯನಾರಾಯಣ
- ಭಾರತೀಯ ವಾದ್ಯಗಳು - ಪ್ರೊ.ಪುರಂಧರೆ
- ಕರ್ನಾಟಕ ಸಂಗೀತ ವಾದ್ಯಗಳು - ರಾಜಾರಾವ್ ಎಲ್.

**BPA/ BA/ BFA / Bachelor of Performing Arts in
Karnataka Music Percussion Instrument Mrudanga
Semester III – DSC-Theory**

Course Title: Theory: Karnataka Music – Percussion Instrument – Mrudanga	
Total Contact Hours: 42	Course Credits: 3
Formative Assessment Marks: 40	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 60

Course Objectives:

- To impart the knowledge of Mrudanga’s technical terms
- To impart the knowledge of Taala system in Mrudanga
- To train the student in wide scope of Karnataka Music with Mrudanga

Course Outcomes: At the end of the course the student will be able to

- Understand the technical terms of Mrudanga
- Understand the different types of Taala System in Mrudanga
- Analyses the difference in 35 Tala System
- Implement the life learning skills of instruments by great percussionist in Karnataka Music.

Course Articulation Matrix: Mapping of Course outcomes (Cos) with Program outcomes

Course Outcomes (Cos)	Unit 1	Unit 2	Unit 3
• At the end of the course the student will be able to			
• Understand the technical terms of Mrudanga	X		
• Analyses the difference in 35 Tala System		X	
• Implement the life learning skills of instruments by great percussionist in Karnataka Music.			X

Mark ‘X’ in the intersection cell if a course outcome addresses a particular program outcome.

**BPA/ BA/ BFA / Bachelor of Performing Arts in
Karnataka Music Percussion Instrument Mrudanga
Semester III – DSC-Theory**

Title of the course: Karnataka Music – Percussion Instrument – Mrudanga

Course 1	
Number of Theory Credits	Number of lecture hours/semester
3	42

Content of Course – Karnataka Music – Percussion Instrument – Mrudanga - <i>Phase III</i>	42 Hr
Unit – 1: Technical Terms	13/14 Hrs
Chapter No.1: Laghu & its Varieties	
Chapter No.2: Dhruta, Anudhruta	
Chapter No.3: Guru, Pluta, Kakapada, Jaathi	
Unit – 2: Taala System	13/14 Hrs
Chapter No.1: Suladi Sapta Taalas – An Introduction	
Chapter No.2: Suladi Sapta Taalas with Angas - Explanations	
Chapter No.3: 35 Tala System	
Unit – 3: Great Percussion Artists and Their Contributions	13/14 Hrs
Chapter No.1: Palghat Mani Ayer	
Chapter No.2: V Nagabhushanachar	
Chapter No.3: Tumkur TV Bhadrachar.	

Text Books / References

- ಕರ್ನಾಟಕ ಸಂಗೀತ ದರ್ಶನ -ಭಾಗ 1, 2 ಮತ್ತು 3 - ಡಾ. ಶಚೀದೇವಿ
- ಗಾನಕಲೆ -ರಾಜಕುಮಾರ ಅನಂತ ಕೃಷ್ಣ ಶರ್ಮ
- ಶ್ರೀಪಾದರಾಜರ ಕೃತಿಗಳು - ಬಿ ಎಸ್. ನಾಗರತ್ನ
- ಅಲ್ಲಮನ ವಚನಗಳು - ಬಸವರಾಜು ಎಲ್

Pedagogy

Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	40
Summative Assessment - Theory	60
Total	100

**BPA/ BA/ BFA / Bachelor of Performing Arts in
Karnataka Music Percussion Instrument Mrudanga
Semester III – DSC-Practical**

Course Title: Percussion Karnataka Music Percussion Instrument	
Total Contact Hours: 42	Course Credits: 3
Formative Assessment Marks: 50	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 50

Course Objectives:

- To impart the knowledge of Talas in Mrudanga.
- To impart the knowledge of Teeka Varasas in Different Talas.
- To Train the student to Play Mohara and Mutkltayas in Suladi Sata Talas.

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Course Outcomes: At the end of the course the student will be able to

- Understand the applicability of Talas in Mrudanga.
- Analyse the deference's of Teeka Varasas in Different Talas.
- Play Mohara and Mutkltayas in Suladi Sata Talas.

Course Articulation Matrix: Mapping of Course outcomes (COs) with Program outcomes (POs 1-12)

Course Outcomes (Cos)	Unit 1	Unit 2	Unit 3
• Understand the applicability of Talas in Mrudanga.	X		
• Analyse the deference's of Teeka Varasas in Different Talas.		X	
• Play Mohara and Mutkltayas in Suladi Sata Talas			X

Course Articulation Matrix relates course outcomes of course with the corresponding program outcomes whose attainment is attempted in this course. Mark 'X' in the intersection cell if a course outcome addresses a particular program outcome.

**BPA/ BA/ BFA / Bachelor of Performing Arts in
Karnataka Music Percussion Instrument Mrudanga
Semester III – DSC-Practical**

Title of the course: Karnataka Music Percussion Instrument Mrudanga

Course 2	
Number of Practical Credits	Number of lecture hours/semester
3	42

Content of Course – Karnataka Music Percussion Instrument Mrudanga- Practical Phase: III	42 Hr
Unit – 1 : Teeka Verasas in Suladi Sapta Talas	13/14 Hrs
Chapter No.1: Chanting Teeka Verasas in Dhruva, Mathya, and Rupaka Tala	
Chapter No.2: Playing Teeka Verasas in Dhruva Mathya and Rupaka Talas on the Mrudanga	
Chapter No.3: Chanting and Playing Teeka Verasas in Jhampa, Triputa, Atta and Eka Talas on the Mrudanga	
Unit – 2 : Tha Dhi G Na Tam in Suladi Supta Talas	13/14 Hrs
Chapter No.1: Chanting Tha Dhi Gi Na Tam in Dhruva Mathya and Rupaka Talas	
Chapter No.2: Playing Tha Dhi Gi Na Tom in Dhruva, Mathya and Rupaka Talas	
Chapter No.3: Chanting and playing Tha Dhi Gi Na Tom in Jhampe, Triputa, Atta and Eka Talas	
Unit – 3 : Mohara, Mukmaya and Tani	13/14 Hrs
Chapter No.1: Chanting mohara and Mukmaya in Suladi sapta Talas	
Chapter No.2: Playing Mohara and Mukmayas in Suladi Sata Talas	
Chapter No.3: Tani Avartanam Set to Chaturashrajaathi Triuta Tala (Aditala) on the Mrudanga	

Text Books / References

- **Karnataka Kalegalu** by Dr. R. Sathyanarayana
- **Bharatiya Vadyagal** by Prof Purandara,
- **Karnataka Sangeeta Vidyagal** by L Raja Rao
- **Kaleya Gonchalu** by B.V.K Shastry

Pedagogy

Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	50
Summative Assessment - Theory	50
Total	100

Model Curriculum of IVth Semester

Name of the Degree Program: BPA/ BA/ BFA / Bachelor of Performing Arts in
Karnataka Music Percussion Instrument Mrudanga

Discipline Core: Karnataka Music Percussion Instrument Mrudanga

Total Credits for the Program: 48

Program Outcomes of 4th Semester:

By the end of the program the students will be able to:

- Develop a comprehension of the principles and terminology of Mrudanga
- Understand the application of Chapu Talas.
- Evaluate the development of Mrudanga Learning Skills and Composers.
- Implement the life learning skills in Mrudanga of great percussionist in Karnataka Music.
- Remember the chanting of Tha Dhi Tom Nam in Suladi Sapta Talas.
- Understand the deferens of Mohala and Muktayas in Suladi Sapta Talas
- Play Thrishra Nade set to chatuvashrajathi Rupaka Tala as the Mrudanga.

Weightage for assessments (in percentage)

Type of Course	Formative Assessment / IA	Summative Assessment
Theory	40	60
Practical	50	50
Projects	40	60
Experiential Learning (Play Production etc.)	50	50

**BPA/ BA/ BFA / Bachelor of Performing Arts in Karnataka
Music Percussion Instrument Mrudanga
Semester IV –DSC- Theory**

Course Title: Theory: Karnataka Music Percussion Instrument Mrudanga	
Total Contact Hours: 42	Course Credits: 3
Formative Assessment Marks: 40	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 60

Course Objectives:

- To impart the knowledge and development of Mrudanga in Karnataka Music.
- To impart the knowledge of Talas in Mrudanga with respect to Karnataka Music.
- To train the student in playing Mrudanga in Chapu Talas and Sankernachapu.

Course Outcomes: At the end of the course the student will be able to

- Develop a comprehension of the principles and terminology of Mrudanga
- Understand the application of Chapu Talas.
- Evaluate the development of Mrudanga Learning Skills and Composers.
- Implement the life learning skills in Mrudanga of great percussionist in Karnataka Music.

Course Articulation Matrix: Mapping of Course outcomes (Cos) with Program outcomes

Course Outcomes (Cos)	Unit 1	Unit 2	Unit 3
At the end of the course the student will be able to			
• Develop a comprehension of the principles and terminology of Mrudanga	X		
• Understand the application of Chapu Talas.		X	
• Evaluate the development of Mrudanga Learning Skills and Composers.			X

Mark 'X' in the intersection cell if a course outcome addresses a particular program outcome.

**BPA/ BA/ BFA / Bachelor of Performing Arts in Karnataka
Music Percussion Instrument Mrudanga
Semester IV –DSC- Theory**

Title of the course: *Karnataka Music Percussion Instrument Mrudanga*

Course 1	
Number of Theory Credits	Number of lecture hours/semester
3	42

Content of Course – <i>Karnataka Music Percussion Instrument Mrudanga- Phase IV</i>	42 Hr
Unit – 1: Mrudanga	13/14 Hrs
Chapter No.1: Origin and Development of Mrudanga	
Chapter No. 2: Manufacturing of Mrudanga	
Chapter No. 3: Pictorial representation of Mrudanga with Explain	
Unit – 2: Chapu Talas	13/14 Hrs
Chapter No.4: Origin and Development of Chapu Talas	
Chapter No.5: Thistra chapu and Khanda chapu	
Chapter No.6: Mishra Chapu and Sankerana chapu	
Unit – 3: Great Mrudanga artists and their contribution to Karnataka Music.	13/14 Hrs
Chapter No.7: Palghat Raghu	
Chapter No.8: T A S Manio	
Chapter No.9: T.G Lakshminarayana	

Text Books / References

- Karnataka Kalegalu by Dr. R. Sathyanarayana
- Bharatiya Vadyagalu by Prof Purandara,
- Karnataka Sangeeta Vidyagalu by L Raja Rao
- Kaleya Gonchalu by B.V.K Shastry
- Ganakale by Rallapath Anantha Krishna Sharma

Pedagogy

Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	40
Summative Assessment - Theory	60
Total	100

**BPA/ BA/ BFA / Bachelor of Performing Arts in Karnataka
Music Percussion Instrument Mrudanga
Semester IV –DSC- Practical**

Course Title: Percussion Instrument - Mrudanga Practical Phase - IV	
Total Contact Hours: 42	Course Credits: 3
Formative Assessment Marks: 50	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 50

Course Objectives:

- To impart the knowledge of chanting of Tha Dhi Tom Nam in Suladi Sapta Talas
- To impart the knowledge of Mohala and Muktayas in Suladi Sapta Talas
- To train the student in Playing Thrishra Nade set to chatuvashrajathi Rupaka Tala as the Mrudanga

Course Outcomes: At the end of the course the student will be able to

- Remember the chanting of Tha Dhi Tom Nam in Suladi Sapta Talas.
- Understand the deferens of Mohala and Muktayas in Suladi Sapta Talas
- Play Thrishra Nade set to chatuvashrajathi Rupaka Tala as the Mrudanga.

Course Articulation Matrix: Mapping of Course outcomes (COs) with Program outcomes (POs 1-12)

Course Outcomes (Cos)	Unit 1	Unit 2	Unit 3
• Remember the chanting of Tha Dhi Tom Nam in Suladi Sapta Talas.	X		
• Understand the deferens of Mohala and Muktayas in Suladi Sapta Talas.		X	
• Play Thrishra Nade set to chatuvashrajathi Rupaka Tala as the Mrudanga.			X

Course Articulation Matrix relates course outcomes of course with the corresponding program outcomes whose attainment is attempted in this course. Mark 'X' in the intersection cell if a course outcome addresses a particular program outcome.

**BPA/ BA/ BFA / Bachelor of Performing Arts in Karnataka
Music Percussion Instrument Mrudanga
Semester IV –DSC- Practical**

Title of the course: Percussion Instrument - Mrudanga Practical Phase-IV

Course 2	
Number of Practical Credits	Number of lecture hours/semester
3	42

Content of Course – Percussion Instrument - Mrudanga Practical Phase-IV	42 Hr
Unit – 1: Tha Dhi Tom Nam Pathas and Paluvarases.	13/14 Hrs
Chapter No.1: Chanting Tha Dhi Tom Nam in Suladi Sapta Talas	
Chapter No. 2: Playing tha Dhi Tom Nam in Suladi Sapta Talas on the Mrudanga	
Chapter No. 3: Playing meetu,Chapu, Are Chapu and Purna Chapur on the Mrudanga	
Unit – 2: Mohara and Muktayas	13/14 Hrs
Chapter No.4: Chanting Mohara and Muktayas in Suladi Sapta Talas	
Chapter No.5: Playing Mohara and Muktayas in Suladi Sapta Talas on the Mrudanga	
Chapter No.6: Tani Avarthana set to Chaturashrajathi Rupaka Tala,	
Unit – 3: Nade and Jaathi Muktayas	13/14 Hrs
Chapter No.7: Chanting 5 Nades and playing 5 nades set to Aditala	
Chapter No.8: Chanting 5 Janthi Muktayas and playing 5 Jaathi muktayaas on the Mrudanga	
Chapter No.9: Chanting Thrishra Nade Set to Chaturashrajathi Jaati Rupaka Tala and playing Thrishra Nade set to Chaturashrajathi Rupaka Tala as the Mrudanga.	

Text Books / References

- **Karnataka Kalegalu** by Dr. R. Sathyanarayana
- **Bharatiya Vadyagalu** by Prof Purandara,
- **Karnataka Sangeeta Vidyagalu** by L Raja Rao

Pedagogy

Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	50
Summative Assessment - Theory	50
Total	100

BACHELOR of ARTS
In MUSIC
(HINDUSTANI MUSIC)
Common to Vocal and Instruments

BA in Music (Hindustani Music)
BA SEMESTER 3rd and 4th
Theory and Practical

Semester : 3	
Course – 1 : Theory	
1) Hindustani Music Theory (Theory is common for Vocal, Sitar and Tabala)	
Course – 2 : Practical	
1) Vocal Practical	
2) Sitar Practical	
3) Sitar Open Elective	
4) Tabala Practical	
Semester : 4	
Course – 1 : Theory	
1) Hindustani Music Theory (Theory is common for Vocal, Sitar and Tabala)	
Course – 2 : Practical	
1) Vocal Practical	
2) Sitar Practical	
3) Sitar Open Elective	
4) Tabala Practical	

Text Books / References

1. **Sangeet Visharad** by Vasant, Hathras publications
2. **Kramik Pustak Malika VOL I, II, III, IV, V, VI** by Pt.Bhathkhande, Hathras Publications
3. **Tabala ka Udgam,Vikas aur Vadanashailiyam** by Yogamaya Shukla, Delhi University
4. **Sangeet Shastra Dharpan** by Prof.A.U.Patil, Prasarang KU Dharwad
5. **Hamare Sangeet Ratna** by Prabhulal Garag, Hathras publications
6. **Bharatiya Sangeet Ka Itihas** by Sharatchandra paranjpe, Caukamba Vidyabhavan
7. **Bharatiya Sangeet Vadyakalu** by Rajeev Purandare, Prasarang KU Dharwad
8. **Indian Musical Tradition**, Deshpande, MM Publication
9. **Sangeet Shashtra Parichaya**, by AU patil, SS Taralagatti, G.B.Aawate, Prasarang KU Dharwad
10. **Bharathiya Sangeet Charithrey** by Dr.B.D.Pathak, Prasarang KU Dharwad
11. **Hindustani Sangeet** by Mrithunjay Swami Puranikmatt, Prasarang KU Dharwad

Bachelor of Arts in Music (Hindustani Music)

Semester – 3 and 4 DSCC

Hindustani Music – Vocal, Sitar and Tabala

Course Title: Music	
Total Contact Hours: L42 + P55	Course Credits: 3 + 3
Formative Assessment Marks: 40/50 (20+20)/(25+25)	Duration of ESA/ Exam: 2 hours theory subject and 20 minutes duration for each candidate in practical subject
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 60(theory) Summative Assessment Marks: 50(Practical)

- L= Lecture P=Practical

Course Objectives:

1. To impart the knowledge of origin of music, basic of music and technical terms of music
2. To impart the knowledge of notation system to enable the students to write bandish in swaralipi/ Talalipi Paddhati
3. In practical course objective is to train the students to sing/play swaralankaras, vilambit and drut compositions with alap and tans of prescribed ragas in syllabus.
4. To train the students of percussion instrument to play different compositions of solo play.

Course Outcomes:

At the end of the course the student will be able to:

1. At the end of the course the students will be able to get the knowledge about origin of music, basic of music and technical terms of music.
2. At the end of the course the students will be able to write Bandish in swaralipi/talalipi-paddati.
3. At the end of the course the students will be able to sing /play swaralankaras, vilambit and drut compositions with alap and tans of prescribed ragas in syllabus.
4. To train the students of percussion instrument to play different compositions of solo play.

**Bachelor of Arts in Music (Hindustani Music)
(Vocal/ Sitar/ Tabala)**

BA Semester 3: Theory is Common for Vocal, Sitar and Tabala

Title of the course: Hindustani Music Theory

Course 1	
Number of Theory Credits	Number of lecture hours/semester
3	55

Content of Course – 1 Theory: Hindustani Music Theory	39/55 Hr
Unit – 1	18 Hrs
Chapter No.1: Knowledge of Technical terms: a)Mela/Thaat b) Ardhva Darshaka swara c) Saptaka e)Aandolan f)Alankara g)Aarooha h)Avaroh	
Chapter No. 2: Knowledge of Technical terms: a)Dashaprana b) Kayda c) Tukda d)Palta e)Tihayi f) Paran	
Chapter No. 3: Knowledge of Technical terms: a) Vadi b) Samvadi c) Anuvadi d) Vivadi	
Unit – 2	18 Hrs
Chapter No.4: Brief History of Indian Music from Vedic to 4 th century A.D.	
Chapter No.5 : Knowledge of Swaralipi paddhati of Pt. Vishnu digamber Phuluskar	
Chapter No.6 : Knowledge of Talalipi paddhati of Pt. Vishnu digamber Phuluskar	
Unit – 3	19 Hrs
Chapter No.7: Importance of Music to develop National Integration	
Chapter No.8: Brief biography of the following a) Pt. Vishnu Narayana Bhatkande b) Ustad Ahmedjan Thirkwa c) Ustad Allauddin Khan	
Chapter No.9: Knowledge of writing khayals, gats and Talas in swaralipi and talalipi Paddhati	

Text Books / References

1. **Sangeet Visharad** by Vasant, Hathras publications
2. **Kramik Pustak Malika VOL I, II, III, IV, V, VI** by Pt.Bhathkhande, Hathras Publications
3. **Tabala ka Udgam, Vikas aur Vadanashailiyam** by Yogamaya Shukla, Delhi University
4. **Sangeet Shastra Dharpan** by Prof.A.U.Patil, Prasarang KU Dharwad
5. **Hamare Sangeet Ratna** by Prabhulal Garag, Hathras publications

Pedagogy – Lecturing and Book Chapter

Formative Assessment & Summative Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	40
Summative Assessment - Theory	60
Total	100

**Bachelor of Arts in Music (Hindustani Music)
(Vocal)**

BA Semester 3

Title of the course: Hindustani Music Vocal Practical

Course 2	
Number of Theory Credits	Number of lecture hours/semester
3	42

Content of Course — 2 Practical : Hindustani Vocal	39/55 Hr
Unit – 1	18 Hrs
Chapter No.1: Learn to sing swarageet in raag Malkouns	
Chapter No. 2: Learn to sing lakshangeet in raag Malkouns	
Chapter No. 3: Learn to sing any form of song in raag Malkouns	
Unit – 2	18 Hrs
Chapter No.4: Knowledge of singing Bada khayal and Chota khayal with four alaps and four tans in raag Vrindavani Sarang	
Chapter No.5 : Knowledge of singing chota khayal with four alap and four tans in raag Jounpuri	
Chapter No.6 : Knowledge of singing chota khayal with four alap and four tans in raag Ahir bhairav	
Unit – 3	19 Hrs
Chapter No.7: Knowledge of following talas with demonstration: a) Khemta b) Jhaptal	
Chapter No.8: Knowledge of following talas with demonstration: a) Aaddha Teental b) Panjabi	
Chapter No.9: Learn to demonstrate ekgun,dugun and chaugun of the following talas a) Dadra b) Kehrwa	

Text Books / References

1. Sangeet Visharad by Vasant, Hathras publications
2. Kramik Pustak Malika VOL I, II, III, IV, V, VI by Pt.Bhathkhande, Hathras Publications
3. Tabala ka Udgam,Vikas aur Vadanashailiyam by Yogamaya Shukla, Delhi University
4. Sangeet Shastra Dharpan by Prof.A.U.Patil, Prasarang KU Dharwad
5. Hamare Sangeet Ratna by Prabhulal Garag, Hathras publications

Pedagogy – Lecturing and Book Chapter

Formative Assessment & Summative Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	50
Summative Assessment - Theory	50
Total	100

**Bachelor of Arts in Music (Hindustani Music)
(Sitar)**

BA Semester 3

Title of the course: Hindustani Music Sitar Practical

Course 2	
Number of Theory Credits	Number of lecture hours/semester
3	42

Content of Course — 2 Practical : Hindustani Music Sitar	39/55 Hr
Unit – 1	18 Hrs
Chapter No.1: Learn to Play Razakhani Gat in raag Malkouns	
Chapter No. 2: Learn to Play Jhaala in raag Malkouns	
Chapter No. 3: Learn to play one Dhun in raag Malkouns	
Unit – 2	18 Hrs
Chapter No.4: Learn to play Maseetkhani Gat and Razhakhani Gat with four alaps and four tans in raag Vrundavani Sarang	
Chapter No.5 : Learn to play Razhakhani Gat with four alap and four tans in raag Jounpuri	
Chapter No.6 : Learn to play Razhakhani Gat with four alap and four tans in raag Ahir bhairav	
Unit – 3	19 Hrs
Chapter No.7: Knowledge of following talas with demonstration: a) Khemta b) Jhaptal	
Chapter No.8: Knowledge of following talas with demonstration: a) Aaddha Teental b) Panjabi	
Chapter No.9: Learn to demonstrate ekgun,dugun and chaugun of the following talas a) Dadra b) Kehrwa	

Text Books / References

1. **Sangeet Visharad** by Vasant, Hathras publications
2. **Kramik Pustak Malika VOL I, II, III, IV, V, VI** by Pt.Bhathkhande, Hathras Publications
3. **Tabala ka Udgam,Vikas aur Vadanashailiyam** by Yogamaya Shukla, Delhi University
4. **Sangeet Shastra Dharpan** by **Prof.A.U.Patil, Prasarang** KU Dharwad
5. **Hamare Sangeet Ratna** by Prabhulal Garag, Hathras publications

Pedagogy – Lecturing and Book Chapter

Formative Assessment & Summative Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	50
Summative Assessment - Theory	50
Total	100

**Bachelor of Arts in Music (Hindustani Music)
(Sitar)**

BA Semester 3

Title of the course: Hindustani Music Tabala Practical

Course 2	
Number of Theory Credits	Number of lecture hours/semester
3	42

Content of Course — 2 Practical : Hindustani Tabala	39/55 Hr
Unit – 1	18 Hrs
Chapter No.1: Learn to demonstrate ekgun,dugun and chaugun of the following talas a)Jhaptal b) Dadra c) Kehrva	
Chapter No. 2: Knowledge to demonstrate and learn to play thekas and four badal thekas of following talas: a) Jhaptal b) Khemta	
Chapter No. 3: Learn to play badal tekha of a) Dadra b) Khemta	
Unit – 2	18 Hrs
Chapter No.4: Knowledge to demonstrate and learn to play thekas and four badal thekas of following talas: a) Panjabi b) Thevra	
Chapter No.5: Learn to play one Peshkar with four platos ending with tihai in taal Roopak	
Chapter No.6: Learn to play One Peshkar and two kaydas with four paltas ending with tihai in taal Jhaptal	
Unit – 3	19 Hrs
Chapter No.7: Learn to play Rela, Thukda, Gath, Chakradaar in Taal Ektal	
Chapter No.8: Learn to play Roopak Vilambit	
Chapter No.9: Learn to play Vilambit Tilwada	

Text Books / References

1. **Sangeet Visharad** by Vasant, Hathras publications
2. **Kramik Pustak Malika VOL I, II, III, IV, V, VI** by Pt.Bhathkhande, Hathras Publications
3. **Tabala ka Udgam,Vikas aur Vadanashailiyam** by Yogamaya Shukla, Delhi University
4. **Sangeet Shastra Dharpan** by Prof.A.U.Patil, Prasarang KU Dharwad
5. **Hamare Sangeet Ratna** by Prabhulal Garag, Hathras publications

Pedagogy – Lecturing and Book Chapter

Formative Assessment & Summative Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	50
Summative Assessment - Theory	50
Total	100

**Bachelor of Arts in Music (Hindustani Music)
(Sitar)**

BA Semester 4, Open Elective

Title of the course: Hindustani Music Vocal- OEC-2

Course 1	
Number of Theory Credits	Number of lecture hours/semester
3	55

Content of Course — 2 Practical : Hindustani Sitar-OEC	39/55 Hr
Unit – 1	18 Hrs
Chapter No.1: Knowledge of basic strokes of sitar	
Chapter No. 2: Learn to play six alankaras in thaat Todi	
Chapter No. 3: Learn to play six alankaras in thaat Todi	
Unit – 2	18 Hrs
Chapter No.4: Theoretical knowledge of raag Kafi	
Chapter No.5: Learn to play razakhani gat in raag Kafi.	
Chapter No.6: Learn to play razakhani gat in raag Kafi.	
Unit – 3	19 Hrs
Chapter No.7: Learn to play Maseetkhani gat and razakhani gat with four aalaps and four taans in raag Kafi.	
Chapter No.8: Learn to play Maseetkhani gat and razakhani gat with four aalaps and four tans in raag Vrundavani Sarang.	
Chapter No.9: Learn to demonstrate ekgun,dugun and chaugun of the following talas a)Jhaptal b) Kehrwa	

Text Books / References

1. **Sangeet Visharad** by Vasant, Hathras publications
2. **Kramik Pustak Malika VOL I, II, III, IV, V, VI** by Pt.Bhathkhande, Hathras Publications
3. **Tabala ka Udgam,Vikas aur Vadanashailiyam** by Yogamaya Shukla, Delhi University
4. **Sangeet Shastra Dharpan** by Prof.A.U.Patil, Prasarang KU Dharwad
5. **Hamare Sangeet Ratna** by Prabhulal Garag, Hathras publications

Pedagogy – Lecturing and Book Chapter

Formative Assessment & Summative Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	50
Summative Assessment - Theory	50
Total	100

BA in Music (Hindustani Music)
BA SEMESTER 3rd and 4th
Theory and Practical

Semester : 3	
Course – 1 : Theory	
2) Hindustani Music Theory (Theory is common for Vocal, Sitar and Tabala)	
Course – 2 : Practical	
5) Vocal Practical	
6) Sitar Practical	
7) Sitar Open Elective	
8) Tabala Practical	
Semester : 4	
Course – 1 : Theory	
2) Hindustani Music Theory (Theory is common for Vocal, Sitar and Tabala)	
Course – 2 : Practical	
1) Vocal Practical	
2) Sitar Practical	
3) Sitar Open Elective	
4) Tabala Practical	

Text Books / References

12. **Sangeet Visharad** by Vasant, Hathras publications
13. **Kramik Pustak Malika VOL I, II, III, IV, V, VI** by Pt.Bhathkhande, Hathras Publications
14. **Tabala ka Udgam,Vikas aur Vadanashailiyam** by Yogamaya Shukla, Delhi University
15. **Sangeet Shastra Dharpan** by Prof.A.U.Patil, Prasarang KU Dharwad
16. **Hamare Sangeet Ratna** by Prabhulal Garag, Hathras publications
17. **Bharatiya Sangeet Ka Itihas** by Sharatchandra paranjpe, Caukamba Vidyabhavan
18. **Bharatiya Sangeet Vadyakalu** by Rajeev Purandare, Prasarang KU Dharwad
19. **Indian Musical Tradition**, Deshpande, MM Publication
20. **Sangeet Shshtra Parichaya**, by AU patil, SS Taralagatti, G.B.Aawate, Prasarang KU Dharwad
21. **Bharathiya Sangeet Charithrey** by Dr.B.D.Pathak, Prasarang KU Dharwad
22. **Hindustani Sangeet** by Mrithunjay Swami Puranikmatt, Prasarang KU Dharwad

Bachelor of Arts in Music (Hindustani Music)

Semester – 4 DSCC

Hindustani Music – Vocal, Sitar and Tabala

Course Title: Music	
Total Contact Hours: L42 + P55	Course Credits: 3 + 3
Formative Assessment Marks: 40/50 (20+20)/(25+25)	Duration of ESA/ Exam: 2 hours theory subject and 20 minutes duration for each candidate in practical subject
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 60(theory) Summative Assessment Marks: 50(Practical)

- L= Lecture P=Practical

Course Objectives:

5. To impart the knowledge of origin of music, basic of music and technical terms of music
6. To impart the knowledge of notation system to enable the students to write bandish in swaralipi/ Talalipi Paddhati
7. In practical course objective is to train the students to sing/play swaralankaras, vilambit and drut compositions with alap and tans of prescribed ragas in syllabus.
8. To train the students of percussion instrument to play different compositions of solo play.

Course Outcomes:

At the end of the course the student will be able to:

5. At the end of the course the students will be able to get the knowledge about origin of music, basic of music and technical terms of music.
6. At the end of the course the students will be able to write Bandish in swaralipi/talalipi-paddati.
7. At the end of the course the students will be able to sing /play swaralankaras, vilambit and drut compositions with alap and tans of prescribed ragas in syllabus.
8. To train the students of percussion instrument to play different compositions of solo play.

**Bachelor of Arts in Music (Hindustani Music)
(Vocal/ Sitar/ Tabala)**

BA Semester 4: Theory is Common for Vocal, Sitar and Tabala

Title of the course: Hindustani Music Theory

Course 1	
Number of Theory Credits	Number of lecture hours/semester
3	55

Content of Course – 1 Theory: Hindustani Music Theory	39/55 Hr
Unit – 1	18 Hrs
Chapter No.1: The technique of tuning the Sitar.	
Chapter No. 2: Essays: • Importance of Music in Fine Arts. • Indian Folk Music.	
Chapter No. 3: Elementary knowledge of Gram and Moorchana	
Unit – 2	18 Hrs
Chapter No.4: Brief History of Indian Music from 5th century to 1300 A.D.	
Chapter No.5: Definition and detailed explanation of the following terms. Avirbhav, b) Tirobhav and c) Meend.	
Chapter No.6 : Elementary knowledge of Karnataka (South Indian) Taalas System	
Unit – 3	19 Hrs
Chapter No.7: Elementary knowledge of the classification of Indian Musical Instruments.	
Chapter No.8: Life sketch of: • Tansen • Amir Khusru	
Chapter No.9: Knowledge of writing khayals, gats and Talas in swaralipi and talalipi Paddhati	

Text Books / References

1. **Sangeet Visharad** by Vasant, Hathras publications
2. **Kramik Pustak Malika VOL I, II, III, IV, V, VI** by Pt.Bhathkhande, Hathras Publications
3. **Tabala ka Udgam,Vikas aur Vadanashailiyam** by Yogamaya Shukla, Delhi University
4. **Sangeet Shastra Dharpan by Prof.A.U.Patil, Prasarang** KU Dharwad
5. **Hamare Sangeet Ratna** by Prabhulal Garag, Hathras publications

Pedagogy – Lecturing and Book Chapter

Formative Assessment & Summative Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	40
Summative Assessment - Theory	60
Total	100

**Bachelor of Arts in Music (Hindustani Music)
(Vocal)**

BA Semester 4

Title of the course: Hindustani Music Vocal Practical

Course 2	
Number of Theory Credits	Number of lecture hours/semester
3	55

Content of Course — 2 Practical : Hindustani Vocal	39/55 Hr
Unit – 1	18 Hrs
Chapter No.1: Learn to sing swarageet in raag Bibhas	
Chapter No. 2: Learn to sing lakshangeet in raag Bibhas	
Chapter No. 3: Learn to sing any form of song in raag Bibhas	
Unit – 2	18 Hrs
Chapter No.4: Knowledge of singing Bada khayal and Chota khayal with four alaps and four tans in raag Behag	
Chapter No.5: Knowledge of singing chota khayal with four alap and four tans in raag Shudh Sarang	
Chapter No.6: Knowledge of singing chota khayal with four alap and four tans in raag Shyam Kalyan	
Unit – 3	19 Hrs
Chapter No.7: Knowledge of following talas with demonstration: a) Deepchandi b) Jhoomra	
Chapter No.8: Knowledge of following talas with demonstration: a) Vilambit Teental b) Vilabit Jhpatal	
Chapter No.9: Learn to demonstrate ekgun,dugun and chaugun of the following talas a)Dadra b) Ektal	

Text Books / References

1. **Sangeet Visharad** by Vasant, Hathras publications
2. **Kramik Pustak Malika VOL I, II, III, IV, V, VI** by Pt.Bhathkhande, Hathras Publications
3. **Tabala ka Udgam,Vikas aur Vadanashailiyam** by Yogamaya Shukla, Delhi University
4. **Sangeet Shastra Dharpan** by Prof.A.U.Patil, Prasarang KU Dharwad
5. **Hamare Sangeet Ratna** by Prabhulal Garag, Hathras publications

Pedagogy – Lecturing and Book Chapter

Formative Assessment & Summative Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	50
Summative Assessment - Theory	50
Total	100

**Bachelor of Arts in Music (Hindustani Music)
(Sitar)**

BA Semester 4

Title of the course: Hindustani Music Sitar Practical

Course 2	
Number of Theory Credits	Number of lecture hours/semester
3	55

Content of Course — 2 Practical : Hindustani Sitar	39/55 Hr
Unit – 1	18 Hrs
Chapter No.1: Learn to Play Razakhani Gat in raag Bibhas	
Chapter No. 2: Learn to Play Jhaala in raag Bibhas	
Chapter No. 3: Learn to play one Dhun in raag Bibhas	
Unit – 2	18 Hrs
Chapter No.4: Learn to play Maseetkhani Gat and Razhakhani Gat with four alaps and four tans in raag Behag	
Chapter No.5: Learn to play Razhakhani Gat with four alap and four tans in raag Shudh Sarang	
Chapter No.6: Learn to play Razhakhani Gat with four alap and four tans in raag Shyam Kalyan	
Unit – 3	19 Hrs
Chapter No.7: Knowledge of following talas with demonstration: a) Deepchandi b) Jhoomra	
Chapter No.8: Knowledge of following talas with demonstration: a) Vilambit Teental b) Vilabit Jhpatal	
Chapter No.9: Learn to demonstrate ekgun,dugun and chaugun of the following talas a)Dadra b) Ektal	

Text Books / References

1. **Sangeet Visharad** by Vasant, Hathras publications
2. **Kramik Pustak Malika VOL I, II, III, IV, V, VI** by Pt.Bhathkhande, Hathras Publications
3. **Tabala ka Udgam,Vikas aur Vadanashailiyam** by Yogamaya Shukla, Delhi University
4. **Sangeet Shastra Dharpan** by Prof.A.U.Patil, Prasarang KU Dharwad
5. **Hamare Sangeet Ratna** by Prabhulal Garag, Hathras publications

Pedagogy – Lecturing and Book Chapter

Formative Assessment & Summative Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	50
Summative Assessment - Theory	50
Total	100

**Bachelor of Arts in Music (Hindustani Music)
(Tabala)**

BA Semester 4

Title of the course: Hindustani Music Sitar Practical

Course 2	
Number of Theory Credits	Number of lecture hours/semester
3	55

Content of Course — 2 Practical : Hindustani Tabala	39/42 Hr
Unit – 1	18 Hrs
Chapter No.1: Learn to demonstrate ekgun,dugun and chaugun of the following talas a)Sooltal b) Tevra c) Ektal	
Chapter No. 2: Knowledge to demonstrate and learn to play thekas and four badal thekas of following talas: a) Roopak b) Savari	
Chapter No. 3: Learn to accompany for one light vocal composition	
Unit – 2	18 Hrs
Chapter No.4: Knowledge to demonstrate and learn to play thekas and four badal thekas of following talas: a) Dhumali b) Pancham Savari	
Chapter No.5: Learn to play one Peshkar with four paltas ending with tihai in taal Jhptal	
Chapter No.6: Learn to play One Peshkar and two kaydas with four paltas ending with tihai in taal Sooltal	
Unit – 3	19 Hrs
Chapter No.7: Learn to play Rela, Thukda, Gath, Chakradar in Taal Roopak Tal	
Chapter No.8: Learn to play Jhoomra Vilambit	
Chapter No.9: Learn to play Vilambit Teental	

Text Books / References

1. **Sangeet Visharad** by Vasant, Hathras publications
2. **Kramik Pustak Malika VOL I, II, III, IV, V, VI** by Pt.Bhathkhande, Hathras Publications
3. **Tabala ka Udgam,Vikas aur Vadanashailiyam** by Yogamaya Shukla, Delhi University
4. **Sangeet Shastra Dharpan** by Prof.A.U.Patil, Prasarang KU Dharwad
5. **Hamare Sangeet Ratna** by Prabhulal Garag, Hathras publications

Pedagogy – Lecturing and Book Chapter

Formative Assessment & Summative Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	50
Summative Assessment - Theory	50
Total	100

**Bachelor of Arts in Music (Hindustani Music)
(Vocal)**

BA Semester 4, Open Elective

Title of the course: Hindustani Music Vocal- OEC-2

Course 2	
Number of Theory Credits	Number of lecture hours/semester
3	55

Content of Course — 2 Practical : Hindustani OEC-Vocal	39/42 Hr
Unit – 1	18 Hrs
Chapter No.1: Learn to sing Different Swaras both Shudh and Komal	
Chapter No. 2: Learn to sing six alankaras in thaat Marva	
Chapter No. 3: Learn to sing six alankaras in thaat Asavari	
Unit – 2	18 Hrs
Chapter No.4: Theoretical knowledge of raag Kalavati	
Chapter No.5: Learn to sing Sargam Geet and Lakshan Geet in raag Kalavati	
Chapter No.6: Learn to sing Chota Khayal with four aalaps and four taans in raag Kalavati	
Unit – 3	19 Hrs
Chapter No.7: Learn to sing bhada khyal and chota khyal with four aalaps and four tans in raag Jounpuri.	
Chapter No.8: Learn to sing bhada khyal and chota khyal with four aalaps and four tans in raag Kafi	
Chapter No.9: Learn to demonstrate ekgun,dugun and chaugun of the following talas a) Soolta b) Thevra	

Text Books / References

1. **Sangeet Visharad** by Vasant, Hathras publications
2. **Kramik Pustak Malika VOL I, II, III, IV, V, VI** by Pt.Bhathkhande, Hathras Publications
3. **Tabala ka Udgam,Vikas aur Vadanashailiyam** by Yogamaya Shukla, Delhi University
4. **Sangeet Shastra Dharpan** by Prof.A.U.Patil, Prasarang KU Dharwad
5. **Hamare Sangeet Ratna** by Prabhulal Garag, Hathras publications

Pedagogy – Lecturing and Book Chapter

Formative Assessment & Summative Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	50
Summative Assessment - Theory	50
Total	100

BACHELOR of PERFORMING ARTS

In MUSIC

(HINDUSTANI MUSIC)

Semester 3rd and 4th

BPA in Music (Hindustani Music)
SEMESTER 3rd and 4th
Theory and Practical

Semester : 3	
1.	<ul style="list-style-type: none"> • Course-1 : Theory : Khayal • Course-2 : Practical : Khayal • Open Elective : Khayal
2.	<ul style="list-style-type: none"> • Course-1 : Theory : Sitar • Course-2 : Practical : Sitar • Open Elective : Sitar
3.	<ul style="list-style-type: none"> • Course-1 : Theory : Violin • Course-2 : Practical : Violin • Open Elective : Violin
4.	<ul style="list-style-type: none"> • Course-1 : Theory : Thumri • Course-2 : Practical : Thumri • Open Elective : Thumri
5.	<ul style="list-style-type: none"> • Course-1 : Theory : Tabla • Course-2 : Practical : Tabla • Open Elective : Tabla
6.	<ul style="list-style-type: none"> • SEC – Activity Based
Semester : 4	
1.	<ul style="list-style-type: none"> • Course-1 : Theory : Khayal • Course-2 : Practical : Khayal • Open Elective : Khayal
2.	<ul style="list-style-type: none"> • Course-1 : Theory : Sitar • Course-2 : Practical : Sitar • Open Elective : Sitar
3.	<ul style="list-style-type: none"> • Course-1 : Theory : Violin • Course-2 : Practical : Violin • Open Elective : Violin
4.	<ul style="list-style-type: none"> • Course-1 : Theory : Thumri • Course-2 : Practical : Thumri • Open Elective : Thumri
5.	<ul style="list-style-type: none"> • Course-1 : Theory : Tabla • Course-2 : Practical : Tabla • Open Elective : Tabla
6.	<ul style="list-style-type: none"> • SEC – Activity Based

Bachelor of Performing Arts in Music (Hindustani Music)

Discipline Specific Core Course – DSCC – (Hindustani Music- Khyal, Thumri, Sitar, Tabla and Violin)

In the subject of Hindustani Music students can offer 2 DSCC subjects. There shall be 5 students per batch for practical class. Boys and girls batch should be done separately.

Teaching hours

Theory 3 hours = Total 3 hours /week	credit: 3
Practical 3 hours = Total 3 hours/week	credit: 3
Total work load= 42 hours for theory and 42 hours for practical	Total credit: 6

Scheme of examination

Theory: 100 Marks (60 Sem. end +40 IA) with 2 hours duration

Practical: 100 Marks (50 Sem. end+ 50 IA) 20 minutes duration for Each Student.

Internal Assessment (IA): 40 marks for Theory and 50 marks for Practi

Model Curriculum

Name of the Degree Program: Bachelor of Performing Arts in **MUSIC**
(**HINDUSTANI MUSIC**)

Discipline Core: Music

Total Credits for the Program: 176

Starting Year of implementation: 2021-22

Program Outcomes:

By the end of the program the students will be able to:

- Get the theoretical and practical knowledge of the prescribed syllabus of their respective DSCC subjects. Thus will have strong foundation of classical music which is very essential for advanced training in music.
- Sing Bada Khayal and Chota Khayal, Bandish with Alaps and Taans along with theoretical knowledge.
- Students of Instrumental music will able to demonstrate Solo play in their respective musical instruments of their respective DSCC subjects with theoretical knowledge.

Weightage for assessments (in percentage)

Type of Course	Formative Assessment / IA	Summative Assessment
Theory	40 (20+20)	60
Practical	50 (25+25)	50
Projects	40	60
Experiential Learning (Play Production etc.)	50	50

Bachelor of Performing Arts in Music
(Hindustani Music)
Semester III – KHAYAL

Course Title: Theory: (DSCC) Khayal-I Theory-I and Khyal-I Practical-I	
Total Contact Hours: L42 + P42	Course Credits: 3 + 3
Formative Assessment Marks: 40/50 (20+20)/(25+25)	Duration of ESA/ Exam: 2 hours theory subject and 20 minutes duration for each candidate in practical subject
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 60(theory) Summative Assessment Marks: 50(Practical)

Course Objectives:

1. To impart the knowledge of origin of music, basic of music and technical terms of music
2. To impart the knowledge of notation system to enable the students to write bandish in swaralipi/ Talalipi Paddhati
3. In practical course objective is to train the students to sing/play swaralankaras, vilambit and drut compositions with alap and tans of prescribed ragas in syllabus.
4. To train the students of percussion instrument to play different compositions of solo play.

Course Outcomes:

At the end of the course the student will be able to:

- Get the knowledge about origin of music, basic of music and technical terms of music. Swaralipi/talalipi-paddati.
- Sing /play swaralankaras, vilambit and drut compositions with alap and tans of prescribed ragas in syllabus.
- To train the students of percussion instrument to play different compositions of solo play.

Bachelor of Performing Arts in Music (Hindustani Music)

KHAYAL

Semester III – Theory

Title of the course: Theory: *KHAYAL Theory*

Course 1	
Number of Theory Credits	Number of lecture hours/semester
3	42

Content of Course – Theory: <i>KHAYAL Theory</i>	42 Hr
Unit – 1:	13/14 Hrs
Chapter No.1: Knowledge of writing Chota Khyal Bandish in Swaralipi paddhati of ragas prescribed for practical course	
Chapter No.2: Knowledge of writing Bada Khyal Bandish in Swaralipi paddhati of ragas Prescribed for practical course.	
Chapter No.3: Knowledge of writing Alaps and Taans of Bada Khyal and Chota Khyal in Swaralipi paddhati of ragas prescribed for practical course.	
Unit – 2:	13/14 Hrs
Chapter No.1: Brief History of Indian Music from Vedic to 4th century A.D.	
Chapter No.2: Knowledge of Swaralipi paddhati of Pt. Vishnu digamber Phuluskar	
Chapter No.3: Knowledge of Talalipi paddhati of Pt. Vishnu digamber Phuluskar	
Unit – 3:	13/14 Hrs
Chapter No.1: Importance of Music to develop National Integration	
Chapter No.2: write the brief biography of the following Pt. Vishnu Narayana Bhatkande b) Ustad Ahmedjan Thirkwa c) Ustad Allauddin Khan	
Chapter No.3: Knowledge of writing khayals, gats and Talas in swaralipi and talalipi Paddhati	

Text Books / References

1. **Bharatiya Sangeet Ka Itihas** by Sharatchandra paranjpe, Caukamba Vidyabhavan
2. **Bharatiya Sangeet Vadyakalu** by Rajeev Purandare, Prasarang KU Dharwad
3. **Indian Musical Tradition**, Deshpande, MM Publication
4. **Sangeet Shashtra Parichaya**, by AU patil, SS Taralagatti, G.B.Aawate, Prasarang KU Dharwad

Pedagogy

Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	40
Summative Assessment - Theory	60
Total	100

Bachelor of Performing Arts in Music (Hindustani Music)

KHAYAL

Semester III - Practical

Title of the course: Theory: *Hindustani Music Vocal Practical*

Course 2	
Number of Theory Credits	Number of lecture hours/semester
3	42

Content of Course – <i>Hindustani Music Vocal Practical</i>	42 Hr
Unit – 1:	14 Hrs
Chapter No.1: Learn to sing swarageet in raag Malkouns	
Chapter No.2: Learn to sing lakshangeet in raag Malkouns	
Chapter No.3: Learn to sing any form of song in raag Malkouns	
Unit – 2:	14 Hrs
Chapter No.1: Knowledge of singing Bada khayal and Chota khayal with four alaps and four tans in raag Vrindavani Sarang	
Chapter No.2: Knowledge of singing chota khayal with four alap and four tans in raag Jounpuri	
Chapter No.3: Knowledge of singing chota khayal with four alap and four tans in raag Ahir bhairav	
Unit – 3:	14 Hrs
Chapter No.1: Knowledge of following talas with demonstration: a) Khemta b) Jhaptal	
Chapter No.2: Knowledge of following talas with demonstration: a)Aaddha Teental b) Panjabi	
Chapter No.3: Learn to demonstrate ekgun,dugun and chaugun of the following talas a) Dadra b) Kehrwā	

Text Books / References

1. **Bharatiya Sangeet Ka Itihas** by Sharatchandra paranjpe, Caukamba Vidyabhavan
2. **Bharatiya Sangeet Vadyakalu** by Rajeev Purandare, Prasarang KU Dharwad
3. **Indian Musical Tradition**, Deshpande, MM Publication
4. **Sangeet Shshtra Parichaya**, by AU patil, SS Taralagatti, G.B.Aawate, Prasarang KU Dharwad

Pedagogy

Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	50
Summative Assessment - Theory	50
Total	100

Bachelor of Performing Arts in Music (Hindustani Music)
Khayal
 BPA Semester 3,
Discipline Elective (DSE)/ Open Elective (OE)

Course Title: OEC KHAYAL	
Total Contact Hours: L + I + P =42	Course Credits: 0+ 1+2 = 3 credits
Formative Assessment Marks: 40/50 (20+20)/(25+25)	Duration of ESA/ Exam: 2 hours theory subject and 15 minutes duration for each candidate in practical subject
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 60(theory) Summative Assessment Marks: 50(Practical)

- L= Lecture P=Practical

Course Objectives:

1. To impart the knowledge of shuddha and vikruta swaras
2. To impart the knowledge of sargam geet and chota khayal
3. In practical course objective is to train the students to sing/play swaralankaras, vilambit and drut compositions with alap and tans of prescribed ragas in syllabus.
4. To train the students of singing shudda and vikruta swaras. Sargam geet and chota khyal with alap and Taans

Course Outcomes:

1. At the end of the course the students will be able to know the basics of classical music (swara and laya).
2. At the end of the course the students will be able to sing swrageet, chota khayal with alap and taans.
3. At the end of the course the students will be able to demonstrate talas.

Bachelor of Performing Arts in Music (Hindustani Music)
KHAYAL
Semester III – Open Elective (OE)

Title of the course: Theory: *Hindustani Music OEC -Vocal*

Course 1	
Number of Theory Credits	Number of lecture hours/semester
3	42

Content of Course – <i>Hindustani OEC- Vocal</i>		42 Hr
Unit – 1:		14 Hrs
Chapter No.1: Learn to sing Different Swaras Three Saptakas		
Chapter No.2: Learn to sing six alankaras in thaat Kalyan		
Chapter No.3: Learn to sing six alankaras in thaat Kafi		
Unit – 2:		14 Hrs
Chapter No.1: Theoretical knowledge of raag Kafi		
Chapter No.2: Learn to sing Chota Khayal with four aalaps and four taans in raag Kafi.		
Chapter No.3: Learn to sing Chota Khayal with four aalaps and four taans in raag Kafi		
Unit – 3:		14 Hrs
Chapter No.1: Learn to sing bhada khyal and chota khyal with four aalaps and four tans in raag Kafi.		
Chapter No.2: Learn to sing bhada khyal and chota khyal with four aalaps and four tans in raag Vrundavani Sarang.		
Chapter No.3: Learn to demonstrate ekgun,dugun and chaugun of the following talas a)Jhaptal b) Kehrwa		

Text Books / References

1. **Bharatiya Sangeet Ka Itihas** by Sharatchandra paranjpe, Caukamba Vidyabhavan
2. **Bharatiya Sangeet Vadyakalu** by Rajeev Purandare, Prasarang KU Dharwad
3. **Indian Musical Tradition**, Deshpande, MM Publication
4. **Sangeet Shashtra Parichaya**, by AU patil, SS Taralagatti, G.B.Aawate, Prasarang KU Dharwad

Pedagogy

Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	50
Summative Assessment - Theory	50
Total	100

**Bachelor of Performing Arts in Music
(Hindustani Music)
Semester III – Sitar**

Course Title: Theory: (DSCC) Sitar -I Theory-I and Sitar -I Practical-I	
Total Contact Hours: L42 + P42	Course Credits: 3 + 3
Formative Assessment Marks: 40/50 (20+20)/(25+25)	Duration of ESA/ Exam: 2 hours theory subject and 20 minutes duration for each candidate in practical subject
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 60(theory) Summative Assessment Marks: 50(Practical)

Course Objectives:

1. To impart the knowledge of origin of origin of sitar and technical terms of music.
2. To impart the knowledge of notation system of writing the Gats in swaralipi-paddati.
3. In practical course, objective is to train the students to play basics of sitar presentation

Course Outcomes:

At the end of the course the student will be able to:

1. Get the knowledge about origin of Sitar.
2. Write Gats in swaralipi paddati.
3. Play basics of sitar presentation
4. Play different compositions of solo play

Bachelor of Performing Arts in Music (Hindustani Music)

Sitar

Semester III – Theory

Title of the course: Theory: *Hindustani Music- Sitar Theory*

Course 1	
Number of Theory Credits	Number of lecture hours/semester
3	42

Content of Course – <i>SITAR Theory</i>	42 Hr
Unit – 1:	13/14 Hrs
Chapter No.1: Knowledge of writing Dhrut Gat in Swaralipi paddhati of ragas prescribed for practical course	
Chapter No.2: Knowledge of writing Vilambit Ghat in Swaralipi paddhati of ragas prescribed for practical course.	
Chapter No.3: Knowledge of writing Alaps and Paltas of Vilambit Ghat and Dhrut Ghat in Swaralipi paddhati of ragas prescribed for practical course.	
Unit – 2:	13/14 Hrs
Chapter No.1: Brief History of Indian Music from Vedic to 4th century A.D.	
Chapter No.2: Knowledge of Swaralipi paddhati of Pt. Vishnu digamber Phuluskar	
Chapter No.3: Knowledge of Talalipi paddhati of Pt. Vishnu digamber Phuluskar	
Unit – 3:	13/14 Hrs
Chapter No.1: Importance of Music to develop National Integration	
Chapter No.2: write the brief biography of the following Pt. Vishnu Narayana Bhatkande b) Ustad Ahmedjan Thirkwa c) Ustad Allauddin Khan	
Chapter No.3: Knowledge of writing khayals, gats and Talas in swaralipi and talalipi Paddhati	

Text Books / References

5. **Bharatiya Sangeet Ka Itihas** by Sharatchandra paranjpe, Caukamba Vidyabhavan
6. **Bharatiya Sangeet Vadyakalu** by Rajeev Purandare, Prasarang KU Dharwad
7. **Indian Musical Tradition**, Deshpande, MM Publication
8. **Sangeet Shashtra Parichaya**, by AU patil, SS Taralagatti, G.B.Aawate, Prasarang KU Dharwad

Pedagogy

Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	40
Summative Assessment - Theory	60
Total	100

Bachelor of Performing Arts in Music (Hindustani Music)

SITAR

Semester III - Practical

Title of the course: Theory: *Hindustani Music Sitar Practical*

Course 2	
Number of Theory Credits	Number of lecture hours/semester
3	42

Content of Course – <i>Hindustani Music - Sitar Practical</i>	42 Hr
Unit – 1:	14 Hrs
Chapter No.1: Learn to Play Razakhani Gat in raag Malkouns	
Chapter No.2: Learn to Play Jhaala in raag Malkouns	
Chapter No.3: Learn to play one Dhun in raag Malkouns	
Unit – 2:	14 Hrs
Chapter No.1: Learn to play Maseetkhani Gat and Razhakhani Gat with four alaps and four tans in raag Vrundavani Sarang	
Chapter No.2: Learn to play Razhakhani Gat with four alap and four tans in raag Jounpuri	
Chapter No.3: Learn to play Razhakhani Gat with four alap and four tans in raag Ahir bhairav	
Unit – 3:	14 Hrs
Chapter No.1: Knowledge of following talas with demonstration: a) Khemta b) Jhaptal	
Chapter No.2: Knowledge of following talas with demonstration: a)Aaddha Teental b) Panjabi	
Chapter No.3: Learn to demonstrate ekgun,dugun and chaugun of the following talas a) Dadra b) Kehrwā	

Text Books / References

5. **Bharatiya Sangeet Ka Itihas** by Sharatchandra paranjpe, Caukamba Vidyabhavan
6. **Bharatiya Sangeet Vadyakalu** by Rajeev Purandare, Prasarang KU Dharwad
7. **Indian Musical Tradition**, Deshpande, MM Publication
8. **Sangeet Shashtra Parichaya**, by AU patil, SS Taralagatti, G.B.Aawate, Prasarang KU Dharwad

Pedagogy – Leturing and Book Chapter

Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	50
Summative Assessment - Theory	50
Total	100

Bachelor of Performing Arts in Music (Hindustani Music)
SITAR
 BPA Semester 3,
Discipline Elective (DSE)/ Open Elective (OE)

Course Title: OEC SITAR	
Total Contact Hours: L + I + P =42	Course Credits: 0+ 1+2 = 3 credits
Formative Assessment Marks: 40/50 (20+20)/(25+25)	Duration of ESA/ Exam: 2 hours theory subject and 15 minutes duration for each candidate in practical subject
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 60(theory) Summative Assessment Marks: 50(Practical)

- L= Lecture P=Practical

Course Objectives:

1. To impart the knowledge of shuddha and vikruta swaras
2. To impart the knowledge of sargam geet and chota khayal
3. In practical course objective is to train the students to sing/play swaralankaras, vilambit and drut compositions with alap and tans of prescribed ragas in syllabus.
4. To train the students of singing shudda and vikruta swaras. Sargam geet and chota khyal with alap and Taans

Course Outcomes:

1. At the end of the course the students will be able to know the basics of classical music (swara and laya).
2. At the end of the course the students will be able to sing swrageet, chota khayal with alap and taans.
3. At the end of the course the students will be able to demonstrate talas.

Bachelor of Performing Arts in Music (Hindustani Music)

SITAR

Semester III – Open Elective (OE)

Title of the course: Theory: *Hindustani Music OEC - Sitar*

Course 1	
Number of Theory Credits	Number of lecture hours/semester
3	42

Content of Course – <i>Hindustani OEC- Sitar</i>	42 Hr
Unit – 1:	14 Hrs
Chapter No.1: Knowledge of basic strokes of sitar	
Chapter No.2: Learn to play six alankaras in thaat Todi	
Chapter No.3: Learn to sing six alankaras in that Kafi	
Unit – 2:	14 Hrs
Chapter No.1: Theoretical knowledge of raag Kafi	
Chapter No.2: Learn to play razakhani gat in raag Kafi.	
Chapter No.3: Learn to play razakhani gat in raag Kafi.	
Unit – 3:	14 Hrs
Chapter No.1: Learn to play Maseetkhani gat and razakhani gat with four aalaps and four taans in raag Kafi.	
Chapter No.2: Learn to play Maseetkhani gat and razakhani gat with four aalaps and four tans in raag Vrundavani Sarang.	
Chapter No.3: Learn to demonstrate ekgun,dugun and chaugun of the following talas a)Jhaptal b) Kehrwa	

Text Books / References

5. **Bharatiya Sangeet Ka Itihas** by Sharatchandra paranjpe, Caukamba Vidyabhavan
6. **Bharatiya Sangeet Vadyakalu** by Rajeev Purandare, Prasarang KU Dharwad
7. **Indian Musical Tradition**, Deshpande, MM Publication
8. **Sangeet Shashtra Parichaya**, by AU patil, SS Taralagatti, G.B.Aawate, Prasarang KU Dharwad

Pedagogy

Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	50
Summative Assessment - Theory	50
Total	100

Bachelor of Performing Arts in Music (Hindustani Music)

Semester III – VIOLIN

Course Title: Theory: (DSCC) Violin -I Theory-I and Violin -I Practical-I	
Total Contact Hours: L42 + P42	Course Credits: 3 + 3
Formative Assessment Marks: 40/50 (20+20)/(25+25)	Duration of ESA/ Exam: 2 hours theory subject and 20 minutes duration for each candidate in practical subject
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 60(theory) Summative Assessment Marks: 50(Practical)

Course Objectives:

1. To impart the knowledge of origin of origin of **Violin** and technical terms of music.
2. To impart the knowledge of notation system of writing the Gats in swaralipi-paddati.
3. In practical course, objective is to train the students to play basics of **Violin** presentation

Course Outcomes:

At the end of the course the student will be able to:

1. Get the knowledge about origin of Violin.
2. Write Gats in swaralipi paddati.
3. Play basics of **Violin** presentation

Bachelor of Performing Arts in Music (Hindustani Music)

VIOLIN

Semester III – Theory

Title of the course: Theory: *Hindustani Music- Violin Theory*

Course 1	
Number of Theory Credits	Number of lecture hours/semester
3	42

Content of Course – <i>Violin Theory</i>	42 Hr
Unit – 1:	14 Hrs
Chapter No.1: Knowledge of writing Dhrut Gat in Swaralipi paddhati of ragas prescribed for practical course	
Chapter No.2: Knowledge of writing Vilambit Ghat in Swaralipi paddhati of ragas prescribed for practical course.	
Chapter No.3: Knowledge of writing Alaps and Paltas of Vilambit Ghat and Dhrut Ghat in Swaralipi paddhati of ragas prescribed for practical course.	
Unit – 2:	14 Hrs
Chapter No.1: Brief History of Indian Music from Vedic to 4th century A.D.	
Chapter No.2: Knowledge of Swaralipi paddhati of Pt. Vishnu digamber Phuluskar	
Chapter No.3: Knowledge of Talalipi paddhati of Pt. Vishnu digamber Phuluskar	
Unit – 3:	14 Hrs
Chapter No.1: Importance of Music to develop National Integration	
Chapter No.2: write the brief biography of the following Pt. Vishnu Narayana Bhatkande b) Ustad Ahmedjan Thirkwa c) Ustad Allauddin Khan	
Chapter No.3: Knowledge of writing khayals, gats and Talas in swaralipi and talalipi Paddhati	

Text Books / References

9. **Bharatiya Sangeet Ka Itihas** by Sharatchandra paranjpe, Caukamba Vidyabhavan
10. **Bharatiya Sangeet Vadyakalu** by Rajeev Purandare, Prasarang KU Dharwad
11. **Indian Musical Tradition**, Deshpande, MM Publication
12. **Sangeet Shashtra Parichaya**, by AU patil, SS Taralagatti, G.B.Aawate, Prasarang KU Dharwad

Pedagogy

Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	40
Summative Assessment - Theory	60
Total	100

Bachelor of Performing Arts in Music (Hindustani Music)

VIOLIN

Semester III - Practical

Title of the course: Theory: *Hindustani Music Violin Practical*

Course 2	
Number of Theory Credits	Number of lecture hours/semester
3	42

Content of Course – <i>Hindustani Music - Violin Practical</i>	42 Hr
Unit – 1:	14 Hrs
Chapter No.1: Learn to Play Six alankars in Thaata Bhairavi	
Chapter No.2: Learn to play one Dhun in raag Malkouns	
Chapter No.3: Learn to Play Drut Gats in raag Malkouns with four Alaps and four Paltas	
Unit – 2:	14 Hrs
Chapter No.1: Learn to play Vilambit Gat and Dhruv Gat with four alaps and four Paltas in raag Vrundavani Sarang	
Chapter No.2: Learn to play Drut Gat with four alap and four Paltas in raag Jounpuri	
Chapter No.3: Learn to play Vilambit Gat and Drut gat with four alap and four tans in raag Ahir bhairav	
Unit – 3:	14 Hrs
Chapter No.1: Knowledge of following talas with demonstration: a) Khemta b) Jhaptal	
Chapter No.2: Knowledge of following talas with demonstration: a) Aaddha Teental b) Panjabi c) Kehrwaa	
Chapter No.3: Learn to demonstrate the Details of Raags and Talas Prescribed for Practical Course	

Text Books / References

1. **Bharatiya Sangeet Ka Itihas** by Sharatchandra paranjpe, Caukamba Vidyabhavan
2. **Bharatiya Sangeet Vadyakalu** by Rajeev Purandare, Prasarang KU Dharwad
3. **Indian Musical Tradition**, Deshpande, MM Publication
4. **Sangeet Shashtra Parichaya**, by AU patil, SS Taralagatti, G.B.Aawate, Prasarang KU Dharwad

Pedagogy – Leturing and Book Chapter

Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	50
Summative Assessment - Theory	50
Total	100

Bachelor of Performing Arts in Music (Hindustani Music)
VIOLIN
 BPA Semester 3,
Discipline Elective (DSE)/ Open Elective (OE)

Course Title: OEC VIOLIN	
Total Contact Hours: L + I + P =42	Course Credits: 0+ 1+2 = 3 credits
Formative Assessment Marks: 40/50 (20+20)/(25+25)	Duration of ESA/ Exam: 2 hours theory subject and 15 minutes duration for each candidate in practical subject
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 60(theory) Summative Assessment Marks: 50(Practical)

- L= Lecture P=Practical

Course Objectives:

1. To impart the knowledge of shuddha and vikruta swaras
2. To impart the knowledge of sargam geet and chota khayal
3. In practical course objective is to train the students to sing/play swaralankaras, vilambit and drut compositions with alap and tans of prescribed ragas in syllabus.
4. To train the students of singing shudda and vikruta swaras. Sargam geet and chota khyal with alap and Taans

Course Outcomes:

1. At the end of the course the students will be able to know the basics of classical music (swara and laya).
2. At the end of the course the students will be able to sing swrageet, chota khayal with alap and taans.
3. At the end of the course the students will be able to demonstrate talas.

Bachelor of Performing Arts in Music (Hindustani Music)

VIOLIN

Semester III – Open Elective (OE)

Title of the course: Theory: *Hindustani Music OEC - Violin*

Course 1	
Number of Theory Credits	Number of lecture hours/semester
3	42

Content of Course – <i>Hindustani OEC- Violin</i>	42 Hr
Unit – 1:	14 Hrs
Chapter No.1: Knowledge of basic strokes of Violin	
Chapter No.2: Learn to play six alankaras in thaat Todi	
Chapter No.3: Learn to sing six alankaras in that Kafi	
Unit – 2:	14 Hrs
Chapter No.1: Theoretical knowledge of raag Kafi	
Chapter No.2: Learn to play Drut gat in raag Kafi.	
Chapter No.3: Learn to play Vilambit gat in raag Kafi.	
Unit – 3:	14 Hrs
Chapter No.1: Learn to play Drut gat and Vilambit gat with four aalaps and four taans in raag Kafi.	
Chapter No.2: Learn to play Drut gat and Vilambit gat with four aalaps and four tans in raag Vrundavani Sarang.	
Chapter No.3: Learn to demonstrate ekgun,dugun and chaugun of the following talas a)Jhaptal b) Kehrwa	

Text Books / References

9. **Bharatiya Sangeet Ka Itihas** by Sharatchandra paranjpe, Caukamba Vidyabhavan
10. **Bharatiya Sangeet Vadyakalu** by Rajeev Purandare, Prasarang KU Dharwad
11. **Indian Musical Tradition**, Deshpande, MM Publication
12. **Sangeet Shashtra Parichaya**, by AU patil, SS Taralagatti, G.B.Aawate, Prasarang KU Dharwad

Pedagogy

Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	50
Summative Assessment - Theory	50
Total	100

Bachelor of Performing Arts in Music (Hindustani Music)

Semester III – THUMRI

Course Title: Theory: (DSCC) Thumri -I Theory-I and Thumari -I Practical-I	
Total Contact Hours: L42 + P42	Course Credits: 3 + 3
Formative Assessment Marks: 40/50 (20+20)/(25+25)	Duration of ESA/ Exam: 2 hours theory subject and 20 minutes duration for each candidate in practical subject
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 60(theory) Summative Assessment Marks: 50(Practical)

Course Objectives:

1. To impart the knowledge of origin of origin of **Thumri** and technical terms of music.
2. To impart the knowledge of notation system of writing the Gats in swaralipi-paddati.
3. In practical course, objective is to train the students to play basics of **Thumri** presentation

Course Outcomes:

At the end of the course the student will be able to:

4. Get the knowledge about origin of Thumri.
5. Write Gats in swaralipi paddati.
6. Play basics of **Thumri** presentation

Bachelor of Performing Arts in Music (Hindustani Music)

THUMRI

Semester III – Theory

Title of the course: Theory: *Hindustani Music- Thumri Theory*

Course 1	
Number of Theory Credits	Number of lecture hours/semester
3	42

Content of Course – <i>Thumri Theory</i>	42 Hr
Unit – 1:	14 Hrs
Chapter No.1: Knowledge of writing Composition in Swaralipi paddhati of ragas prescribed for practical course	
Chapter No.2: Knowledge of writing Thumri Bandish in Swaralipi paddhati of ragas prescribed for practical course.	
Chapter No.3: Knowledge of writing of Sargam Geet and Laxan Geet in Swaralipi paddhati of ragas prescribed for practical course.	
Unit – 2:	14 Hrs
Chapter No.1: Brief History of Indian Music from Vedic to 4th century A.D.	
Chapter No.2: Knowledge of Swaralipi paddhati of Pt. Vishnu digamber Phuluskar	
Chapter No.3: Knowledge of Talalipi paddhati of Pt. Vishnu digamber Phuluskar	
Unit – 3:	14 Hrs
Chapter No.1: Importance of Music to develop National Integration	
Chapter No.2: write the brief biography of the following a) Begam Rasoolan Bai b) Pt. Mahadev Prasad Mishra c) Vidushi Siddeshwari Devi	
Chapter No.3: a) Bol Bant Thumri b) Bol Banavo Thumri	

Text Books / References

13. **Bharatiya Sangeet Ka Itihas** by Sharatchandra paranjpe, Caukamba Vidyabhavan
14. **Bharatiya Sangeet Vadyakalu** by Rajeev Purandare, Prasarang KU Dharwad
15. **Indian Musical Tradition**, Deshpande, MM Publication
16. **Sangeet Shashtra Parichaya**, by AU patil, SS Taralagatti, G.B.Aawate, Prasarang KU Dharwad

Pedagogy

Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	40
Summative Assessment - Theory	60
Total	100

Bachelor of Performing Arts in Music (Hindustani Music)

THUMRI

Semester III - Practical

Title of the course: Theory: *Hindustani Music Thumri Practical*

Course 2	
Number of Theory Credits	Number of lecture hours/semester
3	42

Content of Course – <i>Hindustani Music - Thumri Practical</i>	42 Hr
Unit – 1:	14 Hrs
Chapter No.1: Learn to Sing Sargam geet in raag Malkouns	
Chapter No.2: Learn to Sing Laxan geet in raag Malkouns	
Chapter No.3: Learn Sing Chota Khayal in raag Malkouns	
Unit – 2:	14 Hrs
Chapter No.1: Learn to Sing Chota Khayal with four alaps and four tans in raag Pilu	
Chapter No.2: Learn to Sing Chota Khayal with four alaps and four tans in raag Jinhoti	
Chapter No.3: Knowledge of following talas with demonstration: a) Deepchandi b) Roopak	
Unit – 3:	14 Hrs
Chapter No.1: Learn to Sing a Thumri Compostion with full development and techniques prescribed above in any of the raag	
Chapter No.2: Knowledge of following Prakars of Thumri with demonstration: a)Bol-bant Thumri b) Bol-Banovo Thumri	
Chapter No.3: Knowledge of Ragas and taalal prescribed for the Practical	

Text Books / References

5. **Bharatiya Sangeet Ka Itihas** by Sharatchandra paranjpe, Caukamba Vidyabhavan
6. **Bharatiya Sangeet Vadyakalu** by Rajeev Purandare, Prasarang KU Dharwad
7. **Indian Musical Tradition**, Deshpande, MM Publication
8. **Sangeet Shshtra Parichaya**, by AU patil, SS Taralagatti, G.B.Aawate, Prasarang KU Dharwad

Pedagogy – Leturing and Book Chapter

Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	50
Summative Assessment - Theory	50
Total	100

Bachelor of Performing Arts in Music (Hindustani Music)

Thumri

BPA Semester 3,

Discipline Elective (DSE)/ Open Elective (OE)

Course Title: OEC Thumri	
Total Contact Hours: L + I + P =42	Course Credits: 0+ 1+2 = 3 credits
Formative Assessment Marks: 40/50 (20+20)/(25+25)	Duration of ESA/ Exam: 2 hours theory subject and 15 minutes duration for each candidate in practical subject
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 60(theory) Summative Assessment Marks: 50(Practical)

- L= Lecture P=Practical

Course Objectives:

1. To impart the knowledge of shuddha and vikruta swaras
2. To impart the knowledge of sargam geet and chota khayal
3. In practical course objective is to train the students to sing/play swaralankaras, vilambit and drut compositions with alap and tans of prescribed ragas in syllabus.
4. To train the students of singing shudda and vikruta swaras. Sargam geet and chota khyal with alap and Taans

Course Outcomes:

1. At the end of the course the students will be able to know the basics of classical music (swara and laya).
2. At the end of the course the students will be able to sing swrageet, chota khayal with alap and taans.
3. At the end of the course the students will be able to demonstrate talas.

Bachelor of Performing Arts in Music (Hindustani Music)

Thumri

Semester III – Open Elective (OE)

Title of the course: Theory: *Hindustani Music OEC - Thumri*

Course 1	
Number of Theory Credits	Number of lecture hours/semester
3	42

Content of Course – <i>Hindustani OEC- Thumri</i>	42 Hr
Unit – 1:	14 Hrs
Chapter No.1: Knowledge of basics of Different Swaras	
Chapter No.2: Learn to play six alankaras in thaat Todi	
Chapter No.3: Learn to sing six alankaras in that Kafi	
Unit – 2:	14 Hrs
Chapter No.1: Theoretical knowledge of raag Kafi	
Chapter No.2: Learn to play Sing Sargam geet in raag Kafi.	
Chapter No.3: Learn to play Laxan geet in raag Kafi.	
Unit – 3:	14 Hrs
Chapter No.1: Learn to Sing Chota Khayal with four aalaps and four taans in raag Kafi.	
Chapter No.2: Learn to Sing Thumri Composition in raag Kafi..	
Chapter No.3: Learn to demonstrate ekgun,dugun and chaugun of the following talas a)Panjabi b) Kehrwa	

Text Books / References

13. **Bharatiya Sangeet Ka Itihas** by Sharatchandra paranjpe, Caukamba Vidyabhavan
14. **Bharatiya Sangeet Vadyakalu** by Rajeev Purandare, Prasarang KU Dharwad
15. **Indian Musical Tradition**, Deshpande, MM Publication
16. **Sangeet Shashtra Parichaya**, by AU patil, SS Taralagatti, G.B.Aawate, Prasarang KU Dharwad

Pedagogy

Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	50
Summative Assessment - Theory	50
Total	100

Bachelor of Performing Arts in Music (Hindustani Music)

Semester III – TABALA

Course Title: Theory: (DSCC) Tabala -I Theory-I and Tabala -I Practical-I	
Total Contact Hours: L42 + P42	Course Credits: 3 + 3
Formative Assessment Marks: 40/50 (20+20)/(25+25)	Duration of ESA/ Exam: 2 hours theory subject and 20 minutes duration for each candidate in practical subject
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 60(theory) Summative Assessment Marks: 50(Practical)

Course Objectives:

1. To impart the knowledge of origin of tabla and technical terms of music.
2. To impart the knowledge of writing tabla compositions in talalipi-paddati and to give training to play tabla compositions.
3. In practical course, objective is to train the students to play basics of tabla presentation

Course Outcomes:

At the end of the course the student will be able to:

1. Get the knowledge about origin of Tabla
2. Write Tabla compositions in talaalipi paddhati and will be able to play those compositions.
3. Play basics of **tabla** presentation

Bachelor of Performing Arts in Music (Hindustani Music)

TABALA

Semester III – Theory

Title of the course: Theory: *Hindustani Music- Tabala Theory*

Course 1	
Number of Theory Credits	Number of lecture hours/semester
3	42

Content of Course – <i>Tabala Theory</i>	42 Hr
Unit – 1:	14 Hrs
Chapter No.1: Knowledge of writing Thekas in Talalipi paddhati of Talas prescribed for practical course	
Chapter No.2: Knowledge of writing Peshkar, Kayda, and paltas in Talalipi paddhati of the talas prescribed for practical course	
Chapter No.3: Knowledge of writing Thukda, Mukda and chakradar of the talas prescribed for practical course	
Unit – 2:	14 Hrs
Chapter No.1: Brief History of Indian Music from Vedic to 4th century A.D.	
Chapter No.2: Knowledge of Swaralipi paddhati of Pt. Vishnu digamber Phuluskar	
Chapter No.3: Knowledge of Talalipi paddhati of Pt. Vishnu digamber Phuluskar	
Unit – 3:	14 Hrs
Chapter No.1: Importance of Music to develop National Integration	
Chapter No.2: Brief biography of the following a) Pt. Ram Sahayi b) Ustad AllahRakha c) Pt. Anokelal Mishra	
Chapter No.3: Knowledge of writing kayda, Paran, gats and Talas in talalipi Paddhati	

Text Books / References

1. **Bharatiya Sangeet Ka Itihas** by Sharatchandra paranjpe, Caukamba Vidyabhavan
2. **Bharatiya Sangeet Vadyakalu** by Rajeve Purandare, Prasarang KU Dharwad
3. **Indian Musical Tradition**, Deshpande, MM Publication
4. **Sangeet Shashtra Parichaya**, by AU patil, SS Taralagatti, G.B.Aawate, Prasarang KU Dharwad

Pedagogy

Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	40
Summative Assessment - Theory	60
Total	100

Bachelor of Performing Arts in Music (Hindustani Music)

TABALA

Semester III - Practical

Title of the course: Theory: *Hindustani Music Tabala Practical*

Course 2	
Number of Theory Credits	Number of lecture hours/semester
3	42

Content of Course – <i>Hindustani Music - Tabala Practical</i>	42 Hr
Unit – 1:	14 Hrs
Chapter No.1: Learn to demonstrate ekgun,dugun and chaugun of the following talas a)Jhaptal b) Dadra c) Kehrva	
Chapter No.2: Knowledge to demonstrate and learn to play thekas and four badal thekas of following talas: a) Jhaptal b) Khemta	
Chapter No.3: Learn to play one Dhun in raag Malkouns	
Unit – 2:	14 Hrs
Chapter No.1: Knowledge to demonstrate and learn to play thekas and four badal thekas of following talas: a) Panjabi b) Thevra	
Chapter No.2: Learn to play one Peshkar with four platas ending with tihai in taal Roopak	
Chapter No.3: Learn to play One Peshkar and two kaydas with four paltas ending with tihai in taal Jhaptal	
Unit – 3:	14 Hrs
Chapter No.1: Learn to play Rela, Thukda, Gath, Chakradaar in Taal Ektal	
Chapter No.2: Learn to play Roopak Vilambit	
Chapter No.3: Learn to play Vilambit Tilwada	

Text Books / References

1. **Bharatiya Sangeet Ka Itihas** by Sharatchandra paranjpe, Caukamba Vidyabhavan
2. **Bharatiya Sangeet Vadyakalu** by Rajeev Purandare, Prasarang KU Dharwad
3. **Indian Musical Tradition**, Deshpande, MM Publication
4. **Sangeet Shshtra Parichaya**, by AU patil, SS Taralagatti, G.B.Aawate, Prasarang KU Dharwad

Pedagogy – Leturing and Book Chapter

Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	50
Summative Assessment - Theory	50
Total	100

Bachelor of Performing Arts in Music (Hindustani Music)

Tabala

Semester III – Open Elective (OE)

Title of the course: Theory: Hindustani Music OEC - Tabala

Course 1	
Number of Theory Credits	Number of lecture hours/semester
3	42

Content of Course – <i>Hindustani OEC- Tabala</i>	42 Hr
Unit – 1:	14 Hrs
Chapter No.1: Learn to play basic bols of Tabla	
Chapter No.2: Learn to play basic bols of Dagma	
Chapter No.3: Learn to play different bols in Tabla	
Unit – 2:	14 Hrs
Chapter No.1: Learn to play the following thekas a)Savari b) Pancham Savari	
Chapter No.2: Learn to play 2 Badal Thekas of following Talas a) Panjabi b) Ektal	
Chapter No.3: Learn to play a kayda in taal Roopak	
Unit – 3:	14 Hrs
Chapter No.1: Learn to play Ektal kayda with four paltas ending with tihai.	
Chapter No.2: Learn to play Kehrwa Kayda with four platos ending with tihai.	
Chapter No.3: learn to play 2 Mukhdas in taal Dadra	

Text Books / References

1. **Abhinav Tal Manjari-** By Sathyanarayan Vashisth
2. **The Music of India-Sri Pasdh Bandopadhya-** D.B.Tanpurewale Sons and co.pvt.ltd. Bombay
3. **Nibaddha Sangeeth-**Sangeet Karyalaya Hathras
4. **Taal marthand-** Laxmi narayan garage- Sangeet karyalaya hathras

Pedagogy

Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	50
Summative Assessment - Theory	50
Total	100

Bachelor of Performing Arts in Music (Hindustani Music)
Semester IV
Hindustani Music – Vocal, Sitar, Violin, Thumari and Tabala

Course Title: Theory: Music	
Total Contact Hours: L42 + P42	Course Credits: 3 + 3
Formative Assessment Marks: 40/50 (20+20)/(25+25)	Duration of ESA/ Exam: 2 hours theory subject and 20 minutes duration for each candidate in practical subject
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 60(theory) Summative Assessment Marks: 50(Practical)

Course Objectives:

1. To impart the knowledge of origin of music, basic of music and technical terms of music
2. To impart the knowledge of notation system to enable the students to write bandish in swaralipi/ Talalipi Paddhati
3. In practical course objective is to train the students to sing/play swaralankaras, vilambit and drut compositions with alap and tans of prescribed ragas in syllabus.
4. To train the students of percussion instrument to play different compositions of solo play.

Course Outcomes:

At the end of the course the student will be able to:

1. Get the knowledge about origin of music, basic of music and technical terms of music. Swaralipi/talalipi-paddati.
2. write Bandish in swaralipi/talalipi-paddati.
3. Sing /play swaralankaras, vilambit and drut compositions with alap and tans of prescribed ragas in syllabus.
4. Play different compositions of solo play.

Bachelor of Performing Arts in Music (Hindustani Music) Semester IV

Title of the course: Hindustani Music Theory

Course 1	
Number of Theory Credits	Number of lecture hours/semester
3	42

Content of Course – Hindustani Music Theory	42 Hr
Unit – 1:	13/14 Hrs
Chapter No.1: The technique of tuning the Tanpura	
Chapter No.2: Essays: • Importance of Music in Fine Arts. • Indian Folk Music.	
Chapter No.3: Elementary knowledge of Gram and Moorchana	
Unit – 2:	13/14 Hrs
Chapter No.1: Brief History of Indian Music from 5th century to 1300 A.D.	
Chapter No.2: Definition and detailed explanation of the following terms. a) Avirbhav, b) Tirobhav and c) Meend.	
Chapter No.3: Elementary knowledge of Karnataka (South Indian) Taalas System	
Unit – 3:	13/14 Hrs
Chapter No.1: Elementary knowledge of the classification of Indian Musical Instruments	
Chapter No.2: Life sketch of: • Tansen • Amir Khusru	
Chapter No.3: Knowledge of writing khayals, gats and Talas in swaralipi and talalipi Paddhati	

Text Books / References

1. **Bharatiya Sangeet Ka Itihas** by Sharatchandra paranjpe, Caukamba Vidyabhavan
2. **Bharatiya Sangeet Vadyakalu** by Rajeev Purandare, Prasarang KU Dharwad
3. **Indian Musical Tradition**, Deshpande, MM Publication
4. **Sangeet Shashtra Parichaya**, by AU patil, SS Taralagatti, G.B.Aawate, Prasarang KU Dharwad

Pedagogy

Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	40
Summative Assessment - Theory	60
Total	100

Bachelor of Performing Arts in Music (Hindustani Music)

Semester IV – Practical

Title of the course: Theory: *Hindustani Music Vocal Practical*

Course 2	
Number of Theory Credits	Number of lecture hours/semester
3	42

Content of Course – <i>Hindustani Music Vocal Practical</i>	42 Hr
Unit – 1:	14 Hrs
Chapter No.1: Learn to sing swarageet in raag Bibhas	
Chapter No.2: Learn to sing lakshangeet in raag Bibhas	
Chapter No.3: Learn to sing any form of song in raag Bibhas	
Unit – 2:	14 Hrs
Chapter No.1: Knowledge of singing Bada khayal and Chota khayal with four alaps and four tans in raag Behag	
Chapter No.2: Knowledge of singing chota khayal with four alap and four tans in raag Shudh Sarang	
Chapter No.3: Knowledge of singing chota khayal with four alap and four tans in raag Shyam Kalyam	
Unit – 3:	14 Hrs
Chapter No.1: Knowledge of following talas with demonstration: a) Deepchandi b) Jhoomra	
Chapter No.2: Knowledge of following talas with demonstration: a) Vilambit Teental b) Vilabit Jhpatal	
Chapter No.3: Learn to demonstrate ekgun, dugun and chaugun of the following talas a) Dadra b) Ektal	

Text Books / References

1. **Bharatiya Sangeet Ka Itihas** by Sharatchandra paranjpe, Caukamba Vidyabhavan
2. **Bharatiya Sangeet Vadyakalu** by Rajeev Purandare, Prasarang KU Dharwad
3. **Indian Musical Tradition**, Deshpande, MM Publication
4. **Sangeet Shashtra Parichaya**, by AU patil, SS Taralagatti, G.B.Aawate, Prasarang KU Dharwad

Pedagogy

Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	50
Summative Assessment - Theory	50
Total	100

Bachelor of Performing Arts in Music (Hindustani Music)

Semester IV – Open Elective (OE)

Title of the course: Theory: *Hindustani Music OEC -Vocal*

Course 1	
Number of Theory Credits	Number of lecture hours/semester
3	42

Content of Course – <i>Hindustani OEC- Vocal</i>	42 Hr
Unit – 1:	14 Hrs
Chapter No.1: Learn to sing Different Swaras both Shudh and Komal	
Chapter No.2: Learn to sing six alankaras in thaat Marva	
Chapter No.3: Learn to sing six alankaras in thaat Asavari	
Unit – 2:	14 Hrs
Chapter No.1: Theoretical knowledge of raag Jounpuri	
Chapter No.2: Learn to sing Chota Khayal with four aalaps and four taans in raag Jounpuri.	
Chapter No.3: Learn to sing Chota Khayal with four aalaps and four taans in raag Jounpuri	
Unit – 3:	14 Hrs
Chapter No.1: Learn to sing bhada khyal and chota khyal with four aalaps and four tans in raag Jounpuri.	
Chapter No.2: Learn to sing bhada khyal and chota khyal with four aalaps and four tans in raag Kafi.	
Chapter No.3: Learn to demonstrate ekgun,dugun and chaugun of the following talas a)Sooltal b) Thevra	

Text Books / References

17. **Bharatiya Sangeet Ka Itihas** by Sharatchandra paranjpe, Caukamba Vidyabhavan
18. **Bharatiya Sangeet Vadyakalu** by Rajeev Purandare, Prasarang KU Dharwad
19. **Indian Musical Tradition**, Deshpande, MM Publication
20. **Sangeet Shshtra Parichaya**, by AU patil, SS Taralagatti, G.B.Aawate, Prasarang KU Dharwad

Pedagogy

Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	50
Summative Assessment - Theory	50
Total	100

Bachelor of Performing Arts in Music (Hindustani Music)

SITAR

Semester IV – Theory

Title of the course: Theory: *Hindustani Music - Sitar Theory*

Course 1	
Number of Theory Credits	Number of lecture hours/semester
3	42

Content of Course – <i>SITAR Theory</i>	42 Hr
Unit – 1:	13/14 Hrs
Chapter No.1: Knowledge of writing Razhakhani Gat prescribed for practical course in Swaralipi paddhati of ragas prescribed for practical course.	
Chapter No.2: Knowledge of writing Vilambit Ghat in Swaralipi paddhati of ragas prescribed for practical course.	
Chapter No.3: Knowledge of writing Alaps and Paltas of Vilambit Ghat and Dhnut Ghat in Swaralipi paddhati of ragas prescribed for practical course.	
Unit – 2:	13/14 Hrs
Chapter No.1: Brief History of Indian Music from Vedic to 4th century A.D.	
Chapter No.2: Knowledge of Swaralipi paddhati of Pt. Vishnu digamber Phuluskar	
Chapter No.3: Knowledge of Talalipi paddhati of Pt. Vishnu digamber Phuluskar	
Unit – 3:	13/14 Hrs
Chapter No.1: Importance of Music to develop National Integration	
Chapter No.2: write the brief biography of the following a) Pt. Tejendra Mojumdar b) Vid. Shoran Rani c) Vid. Annapoornadevi	
Chapter No.3: Knowledge of writing gats and Talas in swaralipi and talalipi Paddhati	

Text Books / References

1. **Bharatiya Sangeet Ka Itihas** by Sharatchandra paranjpe, Caukamba Vidyabhavan
2. **Bharatiya Sangeet Vadyakalu** by Rajeev Purandare, Prasarang KU Dharwad
3. **Indian Musical Tradition**, Deshpande, MM Publication
4. **Sangeet Shashtra Parichaya**, by AU patil, SS Taralagatti, G.B.Aawate, Prasarang KU Dharwad

Pedagogy

Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	40
Summative Assessment - Theory	60
Total	100

Bachelor of Performing Arts in Music (Hindustani Music)

SITAR

Semester IV - Practical

Title of the course: Theory: *Hindustani Music Sitar Practical*

Course 2	
Number of Theory Credits	Number of lecture hours/semester
3	42

Content of Course – <i>Hindustani Music - Sitar Practical</i>	42 Hr
Unit – 1:	14 Hrs
Chapter No.1: Learn to Play Razakhani Gat in raag Bibhas	
Chapter No.2: Learn to Play Jhaala in raag Bibhas	
Chapter No.3: Learn to play one Dhun in raag Bibhas	
Unit – 2:	14 Hrs
Chapter No.1: Learn to play Maseetkhani Gat and Razhakhani Gat with four alaps and four tans in raag Behag	
Chapter No.2: Learn to play Razhakhani Gat with four alap and four tans in raag Shudh Sarang	
Chapter No.3: Learn to play Razhakhani Gat with four alap and four tans in raag Shyam Kalyan	
Unit – 3:	14 Hrs
Chapter No.1: Knowledge of following talas with demonstration: a) Deepachandi b) Jhoomra	
Chapter No.2: Knowledge of following talas with demonstration: a) Vilambit Teental b) Vilabit Jhpatal	
Chapter No.3: Learn to demonstrate ekgun, dugun and chaugun of the following talas a) Dadra b) Kehrwā	

Text Books / References

1. **Bharatiya Sangeet Ka Itihas** by Sharatchandra paranjpe, Caukamba Vidyabhavan
2. **Bharatiya Sangeet Vadyakalu** by Rajeev Purandare, Prasarang KU Dharwad
3. **Indian Musical Tradition**, Deshpande, MM Publication
4. **Sangeet Shashtra Parichaya**, by AU patil, SS Taralagatti, G.B.Aawate, Prasarang KU Dharwad

Pedagogy – Leturing and Book Chapter

Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	50
Summative Assessment - Theory	50
Total	100

Bachelor of Performing Arts in Music (Hindustani Music)
SITAR
Semester IV – Open Elective (OE)

Title of the course: Theory: *Hindustani Music OEC - Sitar*

Course 1	
Number of Theory Credits	Number of lecture hours/semester
3	42

Content of Course – <i>Hindustani OEC- Sitar</i>	42 Hr
Unit – 1:	14 Hrs
Chapter No.1: Knowledge of basic strokes of sitar	
Chapter No.2: Learn to play six alankaras in thaat Marva	
Chapter No.3: Learn to sing six alankaras in that Asavari	
Unit – 2:	14 Hrs
Chapter No.1: Theoretical knowledge of raag Jounpuri	
Chapter No.2: Learn to play razakhani gat in raag Jounpuri.	
Chapter No.3: Learn to play razakhani gat in raag Jounpuri.	
Unit – 3:	14 Hrs
Chapter No.1: Learn to play Maseetkhani gat and razakhani gat with four aalaps and four taans in raag Jounpuri.	
Chapter No.2: Learn to play Maseetkhani gat and razakhani gat with four aalaps and four tans in raag Kafi	
Chapter No.3: Learn to demonstrate ekgun,dugun and chaugun of the following talas a)Sootal b) Thevra	

Text Books / References

1. **Bharatiya Sangeet Ka Itihas** by Sharatchandra paranjpe, Caukamba Vidyabhavan
2. **Bharatiya Sangeet Vadyakalu** by Rajeev Purandare, Prasarang KU Dharwad
3. **Indian Musical Tradition**, Deshpande, MM Publication
4. **Sangeet Shashtra Parichaya**, by AU patil, SS Taralagatti, G.B.Aawate, Prasarang KU Dharwad

Pedagogy

Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	50
Summative Assessment - Theory	50
Total	100

Bachelor of Performing Arts in Music (Hindustani Music)

Semester III – VIOLIN

Course Title: Theory: (DSCC) Violin -I Theory-I and Violin -I Practical-I	
Total Contact Hours: L42 + P42	Course Credits: 3 + 3
Formative Assessment Marks: 40/50 (20+20)/(25+25)	Duration of ESA/ Exam: 2 hours theory subject and 20 minutes duration for each candidate in practical subject
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 60(theory) Summative Assessment Marks: 50(Practical)

Course Objectives:

1. To impart the knowledge of origin of origin of **Violin** and technical terms of music.
2. To impart the knowledge of notation system of writing the Gats in swaralipi-paddati.
3. In practical course, objective is to train the students to play basics of **Violin** presentation

Course Outcomes:

At the end of the course the student will be able to:

7. Get the knowledge about origin of Violin.
8. Write Gats in swaralipi paddati.
9. Play basics of **Violin** presentation

Bachelor of Performing Arts in Music (Hindustani Music)

VIOLIN

Semester III – Theory

Title of the course: Theory: *Hindustani Music- Violin Theory*

Course 1	
Number of Theory Credits	Number of lecture hours/semester
3	42

Content of Course – <i>Violin Theory</i>	42 Hr
Unit – 1:	14 Hrs
Chapter No.1: Knowledge of writing Dhnut Gat in Swaralipi paddhati of ragas prescribed for practical course	
Chapter No.2: Knowledge of writing Vilambit Ghat in Swaralipi paddhati of ragas prescribed for practical course.	
Chapter No.3: Knowledge of writing Alaps and Paltas of Vilambit Ghat and Dhnut Ghat in Swaralipi paddhati of ragas Prescribed for practical course.	
Unit – 2:	14 Hrs
Chapter No.1: Brief History of Indian Music from Vedic to 4th century A.D to Medeval Period	
Chapter No.2: Difference of Karnataka Classical Music and Hindustani Classical Music	
Chapter No.3: Knowledge of Thaala Dasha Pranas	
Unit – 3:	14 Hrs
Chapter No.1: Classification of Indain Instruments	
Chapter No.2: write the brief biography of the following a) Kunnakudi Vaidyanathan b) Vidushai Kala Ramanath c) Vid. Piteelu Coudayya d) Ustad Sultan Khan	
Chapter No.3: Knowledge of writing gats and Talas in swaralipi and talalipi Paddhati prescribed in the practical course	

Text Books / References

1. **Bharatiya Sangeet Ka Itihas** by Sharatchandra paranjpe, Caukamba Vidyabhavan
2. **Bharatiya Sangeet Vadyakalu** by Rajeev Purandare, Prasarang KU Dharwad
3. **Indian Musical Tradition**, Deshpande, MM Publication
4. **Sangeet Shashtra Parichaya**, by AU patil, SS Taralagatti, G.B.Aawate, Prasarang KU Dharwad

Pedagogy

Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	40
Summative Assessment - Theory	60
Total	100

Bachelor of Performing Arts in Music (Hindustani Music)

VIOLIN

Semester IV - Practical

Title of the course: Theory: *Hindustani Music Violin Practical*

Course 2	
Number of Theory Credits	Number of lecture hours/semester
3	42

Content of Course – <i>Hindustani Music - Violin Practical</i>	42 Hr
Unit – 1:	14 Hrs
Chapter No.1: Learn to Play Drut Gat in Raag Bibhas	
Chapter No.2: Learn to Play Four Alaps and Four Paltas in Raag Bibhas	
Chapter No.3: Learn to Play one Dhun in Raag Bibhas	
Unit – 2:	14 Hrs
Chapter No.1: Learn to play Vilambit Gat and Dhnut Gat with four alaps and four Paltas in raag Behag	
Chapter No.2: Learn to play Drut Gat with four alap and four Paltas in raag Shudh Sarang	
Chapter No.3: : Learn to play Vilambit Gat and Drut gat with four alap and four tans in raag Shyam Kalyan	
Unit – 3:	14 Hrs
Chapter No.1: Knowledge of following talas with demonstration: a) Deepchandi b) Jhoomra	
Chapter No.2: Knowledge of following talas with demonstration: a)Vilambit Teental b)Vilambit Jhaptal	
Chapter No.3: Learn to demonstrate the Details of Raags and Talas Prescribed for Practical Course	

Text Books / References

1. **Bharatiya Sangeet Ka Itihas** by Sharatchandra paranjpe, Caukamba Vidyabhavan
2. **Bharatiya Sangeet Vadyakalu** by Rajeev Purandare, Prasarang KU Dharwad
3. **Indian Musical Tradition**, Deshpande, MM Publication
4. **Sangeet Shashtra Parichaya**, by AU patil, SS Taralagatti, G.B.Aawate, Prasarang KU Dharwad

Pedagogy – Leturing and Book Chapter

Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	50
Summative Assessment - Theory	50
Total	100

Bachelor of Performing Arts in Music (Hindustani Music)

VIOLIN

BPA Semester 4,

Discipline Elective (DSE)/ Open Elective (OE)

Course Title: OEC VIOLIN	
Total Contact Hours: L + I + P =42	Course Credits: 0+ 1+2 = 3 credits
Formative Assessment Marks: 40/50 (20+20)/(25+25)	Duration of ESA/ Exam: 2 hours theory subject and 15 minutes duration for each candidate in practical subject
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 60(theory) Summative Assessment Marks: 50(Practical)

- L= Lecture P=Practical

Course Objectives:

1. To impart the knowledge of shuddha and vikruta swaras
2. To impart the knowledge of Drut and Vilambit Gat
3. In practical course objective is to train the students to play swaralankaras, vilambit and drut compositions with alap and tans of prescribed ragas in syllabus.
4. To train the students of to play shudda and vikruta swaras. In Vilambit and Drut Gat with alap and Taans

Course Outcomes:

4. At the end of the course the students will be able to know the basics of classical music (swara and laya).
5. At the end of the course the students will be able to Play both Drut and Vilambit Gat with alap and taans.
6. At the end of the course the students will be able to demonstrate Raaga and Talas.

Bachelor of Performing Arts in Music (Hindustani Music)

VIOLIN

Semester IV – Open Elective (OE)

Title of the course: Theory: *Hindustani Music OEC - Violin*

Course 1	
Number of Theory Credits	Number of lecture hours/semester
3	42

Content of Course – <i>Hindustani OEC- Violin</i>	42 Hr
Unit – 1:	14 Hrs
Chapter No.1: Knowledge of basic strokes of Violin	
Chapter No.2: Learn to play six alankaras in thaat Marva	
Chapter No.3: Learn to sing six alankaras in that Asavari	
Unit – 2:	14 Hrs
Chapter No.1: Theoretical knowledge of raag Jounpuri	
Chapter No.2: Learn to play Drut gat in raag Jounpuri.	
Chapter No.3: Learn to play Vilambit gat in raag Jounpuri.	
Unit – 3:	14 Hrs
Chapter No.1: Learn to play Drut gat and Vilambit gat with four aalaps and four taans in raag Jounpuri.	
Chapter No.2: Learn to play Drut gat and Vilambit gat with four aalaps and four tans in raag Kafi	
Chapter No.3: Learn to demonstrate ekgun,dugun and chaugun of the following talas a)Sooltal b) Thewra	

Text Books / References

1. **Bharatiya Sangeet Ka Itihas** by Sharatchandra paranjpe, Caukamba Vidyabhavan
2. **Bharatiya Sangeet Vadyakalu** by Rajeev Purandare, Prasarang KU Dharwad
3. **Indian Musical Tradition**, Deshpande, MM Publication
4. **Sangeet Shashtra Parichaya**, by AU patil, SS Taralagatti, G.B.Aawate, Prasarang KU Dharwad

Pedagogy

Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	50
Summative Assessment - Theory	50
Total	100

Bachelor of Performing Arts in Music (Hindustani Music)

Semester IV – THUMRI

Course Title: Theory: (DSCC) Thumri -I Theory-I and Thumari -I Practical-I	
Total Contact Hours: L42 + P42	Course Credits: 3 + 3
Formative Assessment Marks: 40/50 (20+20)/(25+25)	Duration of ESA/ Exam: 2 hours theory subject and 20 minutes duration for each candidate in practical subject
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 60(theory) Summative Assessment Marks: 50(Practical)

Course Objectives:

1. To impart the knowledge about the origin of **Thumri** and its technical term
2. To impart the knowledge of notation system of writing in swaralipi-paddati.
3. In practical course, objective is to train the students to Sing basics of **Thumri** and presentation.

Course Outcomes:

At the end of the course the student will be able to:

10. Get the knowledge about origin of Thumri.
11. Write Notation in Swaralipi Paddati
12. Play basics of **Thumri** presentation

Bachelor of Performing Arts in Music (Hindustani Music)

THUMRI

Semester IV – Theory

Title of the course: Theory: *Hindustani Music- Thumri Theory*

Course 1	
Number of Theory Credits	Number of lecture hours/semester
3	42

Content of Course – <i>Thumri Theory</i>	42 Hr
Unit – 1:	14 Hrs
Chapter No.1: Knowledge of writing Composition in Swaralipi paddhati of ragas prescribed for practical course	
Chapter No.2: Knowledge of writing Thumri Bandish in Swaralipi paddhati of ragas prescribed for practical course.	
Chapter No.3: Knowledge of writing of Sargam Geet and Laxan Geet in Swaralipi paddhati of ragas prescribed for practical course.	
Unit – 2:	14 Hrs
Chapter No.1: Brief History of Indian Music from Vedic to 4th century A.D. to Medeval Period	
Chapter No.2: Difference of Karnataka Classical Music and Hindustani Classical Music	
Chapter No.3: Knowledge of Thaala Dasha Pranas	
Unit – 3:	14 Hrs
Chapter No.1: Classification of Indain Instruments	
Chapter No.2: brief biography of the following a) Vidushi Girijadevi b) Smt. Begam Akthar c) Pt. Channulal Mishra d) Vidushi Nirmala Devi	
Chapter No.3: Thumri Gharana a) Poorbi or Banaras Gharana b) Lucknow Gharanas	

Text Books / References

1. **Bharatiya Sangeet Ka Itihas** by Sharatchandra paranjpe, Caukamba Vidyabhavan
2. **Bharatiya Sangeet Vadyakalu** by Rajeev Purandare, Prasarang KU Dharwad
3. **Indian Musical Tradition**, Deshpande, MM Publication
4. **Sangeet Shshtra Parichaya**, by AU patil, SS Taralagatti, G.B.Aawate, Prasarang KU Dharwad

Pedagogy

Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	40
Summative Assessment - Theory	60
Total	100

Bachelor of Performing Arts in Music (Hindustani Music)

THUMRI

Semester IV - Practical

Title of the course: Theory: *Hindustani Music Thumri Practical*

Course 2	
Number of Theory Credits	Number of lecture hours/semester
3	42

Content of Course – <i>Hindustani Music - Thumri Practical</i>	42 Hr
Unit – 1:	14 Hrs
Chapter No.1: Learn to Sing Sargam geet in raag Bhairavi	
Chapter No.2: Learn to Sing Laxan geet in raag Bhairavi	
Chapter No.3: Learn Sing Chota Khayal in raag Bhairavi	
Unit – 2:	14 Hrs
Chapter No.1: Learn to Sing Chota Khayal with four alaps and four tans in raag Des	
Chapter No.2: Learn to Sing Chota Khayal with four alaps and four tans in raag Jogiya	
Chapter No.3: Knowledge of following talas with demonstration: a) Deepchandi b) Roopak	
Unit – 3:	14 Hrs
Chapter No.1: Learn to Sing a Thumri Composition with full development and techniques prescribed above in any of the raag	
Chapter No.2: Knowledge of following Prakars of Thumri with demonstration: a) Bandishi Thumri b) Dadra c) Jhoola	
Chapter No.3: Knowledge of Ragas and taal as prescribed for the Practical	

Text Books / References

1. **Bharatiya Sangeet Ka Itihas** by Sharatchandra paranjpe, Caukamba Vidyabhavan
2. **Bharatiya Sangeet Vadyakalu** by Rajeev Purandare, Prasarang KU Dharwad
3. **Indian Musical Tradition**, Deshpande, MM Publication
4. **Sangeet Shashtra Parichaya**, by AU patil, SS Taralagatti, G.B.Aawate, Prasarang KU Dharwad

Pedagogy – Leturing and Book Chapter

Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	50
Summative Assessment - Theory	50
Total	100

Bachelor of Performing Arts in Music (Hindustani Music)
Thumri
 BPA Semester 4,
Discipline Elective (DSE)/ Open Elective (OE)

Course Title: OEC Thumri	
Total Contact Hours: L + I + P =42	Course Credits: 0+ 1+2 = 3 credits
Formative Assessment Marks: 40/50 (20+20)/(25+25)	Duration of ESA/ Exam: 2 hours theory subject and 15 minutes duration for each candidate in practical subject
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 60(theory) Summative Assessment Marks: 50(Practical)

- L= Lecture P=Practical

Course Objectives:

1. To impart the knowledge of shuddha and vikruta swaras
2. To impart the knowledge of sargam geet and chota khayal
3. In practical course objective is to train the students to sing/play swaralankaras, vilambit and drut compositions with alap and tans of prescribed ragas in syllabus.
4. To train the students of singing shudda and vikruta swaras. Sargam geet and chota khyal with alap and Taans

Course Outcomes:

1. At the end of the course the students will be able to know the basics of classical music (swara and laya).
2. At the end of the course the students will be able to sing swrageet, chota khayal with alap and taans.
3. At the end of the course the students will be able to demonstrate talas.

Bachelor of Performing Arts in Music (Hindustani Music)

Thumri

Semester IV – Open Elective (OE)

Title of the course: Theory: Hindustani Music OEC - Thumri

Course 1	
Number of Theory Credits	Number of lecture hours/semester
3	42

Content of Course – <i>Hindustani OEC- Thumri</i>	42 Hr
Unit – 1:	14 Hrs
Chapter No.1: Knowledge of basics of Different Swaras	
Chapter No.2: Learn to play six alankaras in thaat Marva	
Chapter No.3: Learn to sing six alankaras in that Asavari	
Unit – 2:	14 Hrs
Chapter No.1: Theoretical knowledge of raag Jounpuri	
Chapter No.2: Learn to play Sing Sargam geet in raag Jounpuri.	
Chapter No.3: Learn to play Laxan geet in raag Jounpuri.	
Unit – 3:	14 Hrs
Chapter No.1: Learn to Sing Chota Khayal with four aalaps and four taans in raag Jounpuri.	
Chapter No.2: Learn to Sing Thumri Composition in raag Jogiya..	
Chapter No.3: Learn to demonstrate ekgun,dugun and chaugun of the following talas a)Roopak b) Adha	

Text Books / References

1. **Bharatiya Sangeet Ka Itihas** by Sharatchandra paranjpe, Caukamba Vidyabhavan
2. **Bharatiya Sangeet Vadyakalu** by Rajeev Purandare, Prasarang KU Dharwad
3. **Indian Musical Tradition**, Deshpande, MM Publication
4. **Sangeet Shashtra Parichaya**, by AU patil, SS Taralagatti, G.B.Aawate, Prasarang KU Dharwad

Pedagogy

Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	50
Summative Assessment - Theory	50
Total	100

Bachelor of Performing Arts in Music (Hindustani Music)

TABALA

Semester IV – Practical

Title of the course: *Hindustani Music- Tabala Practical*

Course 2	
Number of Theory Credits	Number of lecture hours/semester
3	42

Content of Course – <i>Tabala Practical</i>	42 Hr
Unit – 1:	14 Hrs
Chapter No.1: Learn to demonstrate ekgun,dugun and chaugun of the following talas a)Sooltal b) Tevra c) Ektal	
Chapter No.2: Knowledge to demonstrate and learn to play thekas and four badal thekas of following talas: a) Roopak b) Savari	
Chapter No.3: Learn to accompany for one light vocal composition	
Unit – 2:	14 Hrs
Chapter No.1: Knowledge to demonstrate and learn to play thekas and four badal thekas of following talas: a) Dhumali b) Pancham Savari	
Chapter No.2: Learn to play one Peshkar with four paltas ending with tihai in taal Jhptal	
Chapter No.3: Learn to play One Peshkar and two kaydas with four paltas ending with tihai in taal Sooltal	
Unit – 3:	14 Hrs
Chapter No.1: Learn to play Rela, Thukda, Gath, Chakradaar in Taal Roopak Tal	
Chapter No.2: Learn to play Jhoomra Vilambit	
Chapter No.3: Learn to play Vilambit Teental	

Text Books / References

1. **Bharatiya Sangeet Ka Itihas** by Sharatchandra paranjpe, Caukamba Vidyabhavan
2. **Bharatiya Sangeet Vadyakalu** by Rajeev Purandare, Prasarang KU Dharwad
3. **Indian Musical Tradition**, Deshpande, MM Publication
4. **Sangeet Shashtra Parichaya**, by AU patil, SS Taralagatti, G.B.Aawate, Prasarang KU Dharwad

Pedagogy

Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	50
Summative Assessment - Theory	50
Total	100

Bachelor of Performing Arts in Music (Hindustani Music)

Tabla

Semester III – Open Elective (OE)

Title of the course: Theory: *Hindustani Music OEC - Tabala*

Course 1	
Number of Theory Credits	Number of lecture hours/semester
3	42

Content of Course – <i>Hindustani OEC- Tabala</i>	42 Hr
Unit – 1:	14 Hrs
Chapter No.1: Learn to play basic bols of Tabla	
Chapter No.2: Learn to play basic bols of Dagma	
Chapter No.3: Learn to play different bols in Tabla	
Unit – 2:	14 Hrs
Chapter No.1: Learn to play the following thekas a)Sooltal b) Adachoutal	
Chapter No.2: Learn to play 2 Badal Thekas of following Talas a) Choutal b) Addha	
Chapter No.3: Learn to play a kayda in taal Teental	
Unit – 3:	14 Hrs
Chapter No.1: Learn to play Dadra kayda with four paltas ending with tihai.	
Chapter No.2: Learn to play Thevra Kayda with four platas ending with tihai.	
Chapter No.3: learn to play 2 Mukhdas in taal Bhajnteka	

Text Books / References

1. **Abhinav Tal Manjari-** By Sathyanarayan Vashisth
2. **The Music of India-Sri Pasdh Bandopadhya-** D.B.Tanpurewale Sons and co.pvt.ltd. Bombay
3. **Nibaddha Sangeeth-**Sangeet Karyalaya Hathras
4. **Taal marthand-** Laxmi narayan garage- Sangeet karyalaya hathras

Pedagogy

Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assessment	50
Summative Assessment - Theory	50
Total	100

