



# **BENGALURU CITY UNIVERSITY**

**CHOICE BASED CREDIT SYSTEM**

**(Semester Scheme with Multiple Entry and Exit Options for  
Under Graduate Course- as per NEP 2020)**

**Syllabus for Performing Arts  
(III & IV Semester)**

**2022-23 onwards**

**National Education Policy- 2020**  
**Curriculum Structure for Degree Programme of**  
**BA / BFA / Bachelore of Performing Arts**  
**3<sup>rd</sup> and 4<sup>th</sup> 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	<b>Theory:</b> Nritha Praveshika - Shastra 1	<ul style="list-style-type: none"> <li>Understand the difference in 8 Indian classical Dance forms.</li> <li>Analyze the need of Abhinaya Darpana Shlokas.</li> <li>Create and implement of Ramayana and Mahabharatha Stories in Bharatanatyam Dance.</li> </ul>	Participate in at least one Dance Item or Dance Workshop.	Assignment and Seminar	Final Exam
	<b>Nrithya Praveshika - Prayoga 3 (Practical)</b>	<ul style="list-style-type: none"> <li>Apply the knowledge of Adavus and shloka in Bharatanatyam.</li> <li>Evaluate the different types of Hasthas and Bedhas in Bharatanatyam.</li> <li>Create and implement the Theoretical of Adavus and shloka in Bharatanatyam.</li> </ul>	Basic knowledge of Adavus	Assignment and Seminar	Final Exam And Story Based Dance
Semester 4	<b>Theory:</b> Rasa Shastra	<ul style="list-style-type: none"> <li>Understand of the uses of Bhava's in dance in Bharatanatyam Dance</li> <li>Evaluate the of Rasa with Bhava techniques in Bharatanatyam Dance</li> <li>Create and implement process of producing a Rasa's in Bharatanatyam dance</li> </ul>	Working knowledge of Adavus in Dance Items	Assignment and Seminar	Final Exam
	<b>Abhinaya - Prayoga 4 (Practical)</b>	<ul style="list-style-type: none"> <li>Understand the different forms of items in Bharatanatyam</li> <li>Remember the technical of writing and singing the liberator.</li> <li>Perform any two Tillana, Padam, and two Javali, Sloka and one Asthapadi.</li> </ul>	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 III<sup>rd</sup> 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 3<sup>rd</sup> 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**

<b>Course Title: Theory: Nittha Praveshika- Shastra 1</b>	
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 Mahabharata 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 Mahabharata 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 Pravesika- Shastra 1***

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

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

**Pedagogy**

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

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

<b>Course Title: Practical: Nrithya Praveshika - Prayoga 3</b>	
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
<b>Unit – 1:</b>	<b>13/14 Hrs</b>
<b>Chapter No.1:</b> Kauthvam	
<b>Chapter No. 2:</b> Shabdam	
<b>Chapter No. 3:</b> Reciting and Liberator Writing	
<b>Unit – 2:</b>	<b>13/14 Hrs</b>
<b>Chapter No.4:</b> Padavarna- 1 <sup>st</sup> Half	
<b>Chapter No.5:</b> Jathi Recitation	
<b>Chapter No.6:</b> Singing and Record	
<b>Unit – 3:</b>	<b>13/14 Hrs</b>
<b>Chapter No.7:</b> Padavarana – 2 <sup>nd</sup> Half	
<b>Chapter No.8:</b> Swara Singing and Deciphering of Swara as per jathi	
<b>Chapter No.9:</b> 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-ondv vichaara Patha -** Nandini Eshwar
- **Abhinaya Darpana of** Nandikeshwara

### Pedagogy

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

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

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

### Pedagogy

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

### **Model Curriculum of 4<sup>th</sup> 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 4<sup>th</sup> 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**

<b>Course Title: Theory: Rasa Shastra</b>	
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**

<b>Course Outcomes (Cos)</b>	<b>Unit 1</b>	<b>Unit 2</b>	<b>Unit 3</b>
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
<b>Unit – 1:</b>	<b>13/14 Hrs</b>
<b>Chapter No.1:</b> Bhava	
<b>Chapter No. 2:</b> Rasa	
<b>Chapter No. 3:</b> Classification chart of Rasa with Bhava.	
<b>Unit – 2:</b>	<b>13/14 Hrs</b>
<b>Chapter No.4:</b> Chaturvidha Nayaka Bhava	
<b>Chapter No.5 :</b> Asthavastha Nayika Bhava	
<b>Chapter No.6 :</b> Nrithyabanda Lakshana (Padam, Javali, Sloka, Asthapadi, Tillana)	
<b>Unit – 3:</b>	<b>13/14 Hrs</b>
<b>Chapter No.7:</b> 35 Talas with charts	
<b>Chapter No.8:</b> Raga Lakshana and 72 Melakarta Ragas : Shankarabharanam, Kalyani, Mohana, Natukuranji, Todi, Mayamalavagowla, Hindola, Kambhoji, Bhairavi.	
<b>Chapter No.9:</b> 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
<b>Formative Assessment</b> - Internal Assessment	40
<b>Summative Assessment</b> - Theory	60
<b>Total</b>	<b>100</b>

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

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

## Text Books

## References

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

## Pedagogy

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



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

<b>Course Title: Practical: Prarambika Prayoga</b>	
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
<b>Unit – 1 :</b>	<b>13/14 Hrs</b>
<b>Chapter No.1:</b> 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.	
<b>Chapter No. 2:</b> Demonstrate the following along with slokas and meaning according to Abhinaya Darpana Asamyutha, Samyutha Hastas Shiro, Brukuti, Greeva, Drusti Bhedas	
<b>Chapter No. 3:</b> Padabheda : Mandala, Utplavana, Bhramari and Paadachari as Abhinaya Darpana	
<b>Unit – 2 :</b>	<b>13/14 Hrs</b>
<b>Chapter No.4:</b> Demonstrate Pancha Jaatis Aditala and Rupaka Tala and Mishra chapu tala.	
<b>Chapter No.5:</b> Tattu-2 Nattu,-2 ,Metu -1 Yegarutattu-1, Kudithamettu-1, Tattu mettu, Mukmaya adavu -1, Jaaru 1, Mandi adavu-1,Rangakramana-1	
<b>Chapter No.6:</b> Abhinaya for Dhayana Sloka : Angikam Bhuvanam Guru Vandana Sloka	
<b>Unit – 3 :</b>	<b>13/14 Hrs</b>
<b>Chapter No.7:</b> Bhagavatgeetha Sloka with meaning	
<b>Chapter No.8:</b> Navarasa	
<b>Chapter No.9:</b> Devaranama / Simple Folk Dance	

#### 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	50
Summative Assessment - Theory	50
<b>Total</b>	<b>100</b>

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	<b>Theory:</b> Kuchipudi Natya Praveshika	<ul style="list-style-type: none"> <li>Understand the difference in classical Dance and traditional dance forms.</li> <li>Analyse the need of Kuchipudi Dance form in Present time.</li> <li>Inculcate Memory retention and Reproduction by learning the Shlokas Ancient Treatise – Natyashastra</li> </ul>	Participate in at least one Dance Item or Dance Workshop.	Assignment and Seminar	Final Exam
	<b>Practical:</b> Kuchipudi Natya Parampara	<ul style="list-style-type: none"> <li>Apply the knowledge of Tala in Nattuvangam.</li> <li>Evaluate the different types of Jathis in Various Jaathis.</li> <li>Create and implement the Theoretical of Hastas and shloka according to Abhinayadarpana.</li> </ul>	Basic knowledge of Tala and Shloka	Assignment and Seminar	Final Exam And Story Based Dance
Semester 4	<b>Theory:</b> Kuchipudi Rasa Prakarana	<ul style="list-style-type: none"> <li>Understand of the uses of Bhava's in Kuchipudi dance.</li> <li>Evaluate the of Rasa with Bhava techniques in Kuchipudi Dance</li> <li>Create and implement the process of producing a Rasa's in Kuchipudi dance</li> </ul>	Performing knowledge of Dance Items	Assignment and Seminar	Final Exam
	<b>Practical:</b> Abhinaya Marga.	<ul style="list-style-type: none"> <li>Understand the different forms of items in Kuchipudi Dance</li> <li>Remember the technical difference of Jathis in Jaathis.</li> <li>Perform any two Sabdam, and two Shivasthuthi and one Pravesha Daruvu.</li> </ul>	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 III<sup>rd</sup> 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 3<sup>rd</sup> 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)**

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

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

<b>Course Title: Theory: Kuchipudi Natya Praveshika</b>	
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**

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

### Text Books

### References

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

### Pedagogy

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

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

<b>Course Title: Practical: Kuchipudi Natya Parampara</b>	
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
<b>Unit – 1</b>	<b>13/14 Hrs</b>
<b>Chapter No.1:</b> Jathis in Jaathis of Thishram, Khandam , with Mukthayimpu.	
<b>Chapter No. 2:</b> 4 Variations Steps and 4 Jathis in each Jaathi	
<b>Chapter No. 3:</b> 1 Jathis in Jaathis of Thishram, Khandam, with Mukthayimpu.	
<b>Unit – 2</b>	<b>13/14 Hrs</b>
<b>Chapter No.4:</b> Learning the Thishrama and kanda Jathis	
<b>Chapter No.5:</b> Learning the Thishrama and kanda Jathis with narration of Sollukattu	
<b>Chapter No.6:</b> Learning the Thishrama and kanda Jathis with narration of Sollukattu and Nattuvangam	
<b>Unit – 3</b>	<b>13/14 Hrs</b>
<b>Chapter No.7:</b> Natesha Kowthwam	
<b>Chapter No.8:</b> Ramayana Sabdam	
<b>Chapter No.9:</b> 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
<b>Formative Assessment</b> - Internal Assessment	50
<b>Summative Assessment</b> - Theory	50
<b>Total</b>	<b>100</b>

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

<b>Course Title: Theory: Nritya Gnana</b>	
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
<b>Unit – 1</b>	<b>13/14 Hrs</b>
<b>Chapter No.1:</b> -Origin of Dance, -Classification of Indian Classical Dance, Folk Dance Tribal Dances and Oriental Dances.	
<b>Chapter No. 2:</b> Spiritual Significance of Natarja Introduction to 8 Indian Classical Dances <b>South India:</b> Kuchipudi, Yakshaganam Bharatanatya, Mohinattam and Kathakali <b>North India :</b> Kathak, Manipuri, Sattriya , Odiss	
<b>Chapter No. 3:</b> Introduction to folk dances of South India (Two forms from Each state-Karnataka, Andrapradesh, Kerala and Tamilnadu)	
<b>Unit – 2</b>	<b>13/14 Hrs</b>
<b>Chapter No.4:</b> Introductory study of Ramayana and understand its main characters	
<b>Chapter No.5:</b> Introduction to the story of Mahabharata and understand its main characters	
<b>Chapter No.6:</b> Understand the mythological importance in Indic Studies.	
<b>Unit – 3</b>	<b>13/14 Hrs</b>
<b>Chapter No.7:</b> Memorize the following slokas along with the meaning Pranamy sishrasa devanam, Samudre Vasane devi, Angikam bhuvanam, Prayene karane karyam. Sabha Lakshana	
<b>Chapter No.8:</b> Memorize the following slokas along with the meaning Natyakarama	
<b>Chapter No.9:</b> 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
<b>Total</b>	<b>100</b>

### **Model Curriculum of IV<sup>th</sup> 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 4<sup>th</sup> 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)**

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

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

<b>Course Title: Theory: Kuchipudi Rasa Prakarana</b>	
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**

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

**Text Books / References**

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

**Pedagogy**

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

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

**Text Books / References**

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

**Pedagogy**

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



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

<b>Course Title: Theory: Kuchipudi Natya Kramam</b>	
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
<b>Unit – 1</b>	<b>13/14 Hrs</b>
<b>Chapter No.1:</b> Basic exercises and Asanas Kalisamu, Foot Exercises, Gunjilu- Situps, Dandaalu, Kuppilu-Jumping Vrukshasana, Trikonasana, Veerabhadrasana, Baddakonasana, Padmasana, Vajrasana, Pavana muktasana, dhanurasana, Bhujangasana	
<b>Chapter No. 2:</b> 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 .	
<b>Chapter No. 3:</b> Padabheda : Mandala, Utplavana, Bhramari and Paadachari And Stanaka as Abhinaya Darpana	
<b>Unit – 2</b>	<b>13/14 Hrs</b>
<b>Chapter No.4:</b> Demonstrate Pancha Jaatis Aditala and Rupaka Tala and Mishra chapu tala.	
<b>Chapter No.5:</b> Mandi adavu-2, Jaaru adavu-2, Didithai adavu-1, Khanda jaathi adavu-1, Thisra Jaati adavu-1, Mukthaya adavu-1.	
<b>Chapter No.6:</b> Mande Kuppa-1, Chuttadavu -1	
<b>Unit – 3</b>	<b>13/14 Hrs</b>
<b>Chapter No.7:</b> Abhinaya for Prarathana slokas- Ganesh and Shiva, Bhagavatgeetha Sloka all with meaning	
<b>Chapter No.8:</b> Demonstration of Navarasa, Krishna Karnamrutha Sloka	
<b>Chapter No.9:</b> 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
<b>Total</b>	<b>100</b>

**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	<b>Theory:</b> Nritha Praveshika- Shastra 3	<ul style="list-style-type: none"> <li>Understand the difference in 8 Indian classical Dance forms.</li> <li>Analyse the need of Abhinaya Darpana Shlokas in Kathak.</li> <li>Create and implement of Krishna Bhajan and Mahabharata Stories in Kathak Dance.</li> </ul>	Participate in at least one Dance Item or Dance Workshop.	Assignment and Seminar	Final Exam
	<b>Practical:</b> Nrithya Praveshika - Prayoga 3	<ul style="list-style-type: none"> <li>Apply the knowledge of Arala and shloka in Katha Dance</li> <li>Evaluate the different types of Vinyogas in Kathak.</li> <li>Create and implement the Theoretical of Hastas and shloka according to Abhinayadarpana for Kathak</li> </ul>	Basic knowledge of Arala	Assignment and Seminar	Final Exam And Story Based Dance
Semester 4	<b>Theory:</b> Nritha Prakriya Shastra- 4	<ul style="list-style-type: none"> <li>Understand of the uses of Bhava's in Kathak dance.</li> <li>Evaluate the Rasa with Bhava techniques for Kathak Dance.</li> <li>Create and implement the process of producing a Rasa's in Kathak dance</li> </ul>	Working knowledge of Arala in Dance Items	Assignment and Seminar	Final Exam
	<b>Practical:</b> Nritya Prakriya - Prayoga 4	<ul style="list-style-type: none"> <li>Understand the different forms of items in Kathak</li> <li>Remember the technical difference of Teen Taal, Jhap Taal, Toda and Tukuda, Paran in Kathak</li> <li>Perform any two Bhajan, Perimalu, and two Ghazal, Salami and one Tarana.</li> </ul>	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 III<sup>rd</sup> 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 3<sup>rd</sup> 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)**

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

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

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

### 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
<b>Formative Assessment</b> - Internal Assessment	40
<b>Summative Assessment</b> - Theory	60
<b>Total</b>	<b>100</b>

Date

Course Co-ordinator

Subject Committee Chairperson

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

### Semester III - Practical

<b>Course Title: Practical: Nrithya Praveshika - Prayoga 3</b>	
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
<b>Unit – 1</b>	<b>13/14 Hrs</b>
<b>Chapter No.1: Vinayogas</b> Asamyutha hastas Pataka to Arala with Shlokas according to Abhinayadarpana	
<b>Chapter No. 2:</b> Toda, Genthi, Amad, Tihai,	
<b>Chapter No. 3:</b> 1-Rangmanch, 2-Thaat, 3-Tukda, 2-Tukda Paran	
<b>Unit – 2</b>	<b>13/14 Hrs</b>
<b>Chapter No.4:</b> 2- Paran, 2- Chakrdar Paran, 2-Permalu	
<b>Chapter No.5:</b> 3 Gat- Nikas, Gat Bhav – Matki and Bansuri, Guru Vandana, Shiva Suti	
<b>Chapter No.6: Vinayogas</b> Samyutha Hastas with Shlokas according to Abhinayadarpana	
<b>Unit – 3</b>	<b>13/14 Hrs</b>
<b>Chapter No.7:</b> Krishna Bhajan	
<b>Chapter No.8:</b> Tumari	
<b>Chapter No.9:</b> 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-ondv vichaara Patha** - Nandini Eshwar
- **Abhinaya Darpana** of Nandikeshwara

#### Pedagogy

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

## 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 discipline, 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	
42 Hr	
Unit – 1	
13/14 Hrs	
<b>Chapter No.1: Origin of Dance</b> Classification of Indian Classical Dance, Folk Dance and Tribal Dances	
<b>Chapter No. 2: -Spiritual Significance of Nataraja Idol</b> <b>-Introduction to 8 Indian Classical Dances</b> <b>-South India:</b> Bharatanatya, Kuchipudi, Mohinattam and Kathakali <b>-North India:</b> Kathak, Manipuri, Sattriya , Odissi	
<b>Chapter No. 3:</b> Introduction to folk dances of South India (Two forms from Each state- Karnataka, Andhra Pradesh, Kerala and Tamilnadu)	
Unit – 2	
13/14 Hrs	
<b>Chapter No.4:</b> Introduction to Ramayana and its main characters	
<b>Chapter No.5:</b> Introduction to the story of Mahabharata and understand its main characters	
<b>Chapter No.6:</b> Understanding the mythological importance in Indic Studies.	
Unit – 3	
13/14 Hrs	
<b>Chapter No.7:</b> Memoriza the following slokas along with meaning Sabha Lakshana, Kinkini Lakshana	
<b>Chapter No.8:</b> Memoriza the following slokas along with meaning Natyakrama	
<b>Chapter No.9:</b> 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
<b>Total</b>	<b>100</b>

### **Model Curriculum of IV<sup>th</sup> 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 4<sup>th</sup> 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)**

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

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

<b>Course Title: Theory: Nritya Prakriya Shastra – 4</b>	
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**

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

#### 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	40
Summative Assessment - Theory	60
<b>Total</b>	<b>100</b>

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

### Kathak

#### Semester IV- Practical

Course Title: <b>Practical: Nritya Prakriya- Prayoga 4</b>	
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 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 Kathak	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
<b>Unit – 1</b>	<b>13/14 Hrs</b>
<b>Chapter No.1:</b> Practical Demonstration of Teen Taal and Jhap Taal, Toda, Tukuda, Paran	
<b>Chapter No. 2:</b> Guru Vandana	
<b>Chapter No. 3:</b> Ram Bhajan	
<b>Unit – 2</b>	<b>13/14 Hrs</b>
<b>Chapter No.4:</b> Thumari	
<b>Chapter No.5:</b> Salami	
<b>Chapter No.6:</b> Perimalu	
<b>Unit – 3</b>	<b>13/14 Hrs</b>
<b>Chapter No.7:</b> Nirtta	
<b>Chapter No.8:</b> Ghazal	
<b>Chapter No.9:</b> 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
<b>Formative Assessment</b> - Internal Assessment	50
<b>Summative Assessment</b> - Theory	50
<b>Total</b>	<b>100</b>



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

### Semester IV, Open Elective (OE) - Practical

Course Title: <b>Practical:</b>	
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
<ul style="list-style-type: none"> <li>• Understand the difference in 8 Indian classical Dance forms.</li> </ul>	X		
<ul style="list-style-type: none"> <li>• Understand the stories of Ramayana, Mahabharata and purans, with its mythological implementation in dance</li> </ul>		X	
<ul style="list-style-type: none"> <li>• Create and implement of Ramayana and Mahabharata Stories in Dance.</li> </ul>			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
<b>Unit – 1</b>	<b>13/14 Hrs</b>
<b>Chapter No.1: Basic Yoga Asanas</b> Vrukshasana, Trikonasana, Veerabhadrasana, Baddakonasana, Padmasana, Vajrasana, Pavana muktasana, dhanurasana, Bhujangasana. <b>Basic Exercise on Kathak</b> Tatkar, Thihai, Ladi, Chakkar, Hastak	
<b>Chapter No.2:</b> 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.	
<b>Chapter No.3:</b> Padabheda: Mandala, Utplavana, Bhramari and Paadachari And Stanaka as Abhinaya Darpana	
<b>Unit – 2</b>	<b>13/14 Hrs</b>
<b>Chapter No.4:</b> Demonstrate Teen Taal and Jhap Taal	
<b>Chapter No.5:</b> In Teen Taal: 2 -Amad ,4 –Toda, 2-Tukuad, 2 - Paran	
<b>Chapter No.6:</b> Bhajan, Shuddha Nirtta	
<b>Unit – 3</b>	<b>13/14 Hrs</b>
<b>Chapter No.7:</b> Abhinaya for Prarathana slokas- Ganesh and Shiva, 2 Bhagavatgeetha Sloka all with meaning	
<b>Chapter No.8:</b> Demonstration of Navarasa, 2 -Ghat Bhav, 1 – Kavita,	
<b>Chapter No.9:</b> 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
<b>Total</b>	<b>100</b>

**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	<b>Theory:</b> Ancient Indian Dramaturgy Natyashastra	<ul style="list-style-type: none"> <li>Understand the different types of Abhinayas</li> <li>Analyses the difference in Plays, i.e. Dharmi, Vrithi, Bhava and Rasa.</li> <li>Create and implement the Vrithi, Bhava and Rasa in Dravya.</li> </ul>	Participate in at least one theatre productions or Theatre Workshop.	Assignment and Seminar	Final Exam
	<b>Theatre Technology:</b> lighting (Practical)	<ul style="list-style-type: none"> <li>Understand the about to different types Lights and cue sheet</li> <li>Analyse the deference's in various lighting design</li> <li>Create and implement the principles of lighting Design and cue sheet and correlations between light makeup costume and stage setting.</li> </ul>	Basic knowledge of colours and circuits connections	Assignment and Seminar	Final Exam And Scene Works
Semester 4	<b>Theory:</b> Theatre in Education	<ul style="list-style-type: none"> <li>Understand of the uses of theatre in the education as curriculum.</li> <li>Evaluate the development of children's through Theatre techniques</li> <li>Create and implement process of producing a play for a Young Audience</li> </ul>	Working knowledge with kids in school system	Assignment and Seminar	Final Exam
	<b>Theatre Technology: 2</b> Makeup. (Practical)	<ul style="list-style-type: none"> <li>Understand the different forms of make up</li> <li>Remember the origin of Make-up, and basic technical terms of Make-up</li> <li>Create and implement the make-up in various plays</li> </ul>	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 III<sup>rd</sup> 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 3<sup>rd</sup> 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
<b>Theory</b>	<b>40</b>	<b>60</b>
<b>Practical</b>	<b>50</b>	<b>50</b>
<b>Projects</b>	<b>40</b>	<b>60</b>
<b>Experiential Learning (Play Production etc.)</b>	<b>50</b>	<b>50</b>

## 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: <i>Ancient Indian Dramaturgy – Natyashastra</i>	42 Hr
<b>Unit – 1</b>	<b>13/14 Hrs</b>
<b>Chapter No.1:</b> Origin and Development of Indian Drama	
<b>Chapter No. 2:</b> Natyamandapa According to Natyashastra.	
<b>Chapter No. 3:</b> Dasha Roopaka - Ten forms of plays	
<b>Unit – 2</b>	<b>13/14 Hrs</b>
<b>Chapter No.4:</b> Purvaranga According to Natayashastra	
<b>Chapter No.5 :</b> Elements of Natya - <i>Chaturvida Abhinaya</i> : Angika, Vachika, Aharya and Satvika.	
<b>Chapter No.6 :</b> Dharmi, Vrithi, Bhava, Rasa	
<b>Unit – 3</b>	<b>13/14 Hrs</b>
<b>Chapter No.7:</b> Classical India plays, & Play wrights Aswaghosha, Bhasa, Kalidasa , Bhava Booti, and Shudraka	
<b>Chapter No.8:</b> Innovations or Transposition of Sanskrit theatre.	
<b>Chapter No.9:</b> 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
<b>Formative Assessment</b> - Internal Assessment	40
<b>Summative Assessment</b> - Theory	60
<b>Total</b>	<b>100</b>

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

### Semester III - Practical

Course Title: <b>Practical: Theatre Technology - lighting.</b>	
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
<b>Unit – 1</b>	<b>13/14 Hrs</b>
<b>Chapter No.1:</b> History of Stage Lighting	
<b>Chapter No. 2:</b> Study of electrical connections for high voltage power Circuits.	
<b>Chapter No. 3:</b> Safety precautions when working with electricity	
<b>Unit – 2</b>	<b>13/14 Hrs</b>
<b>Chapter No.4:</b> Purpose of Lighting – Principles of lighting Design	
<b>Chapter No.5:</b> Modern lights and Gadgets and its uses.	
<b>Chapter No.6:</b> Preparation of lighting cue sheet.	
<b>Unit – 3</b>	<b>13/14 Hrs</b>
<b>Chapter No.7:</b> Correlation between lights on stage setting, light with Costume colours and light with Makeup.	
<b>Chapter No.8:</b> A Case study of lighting design various theatre in Bangalore Rural Area.	
<b>Chapter No.9:</b> 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
<b>Formative Assessment</b> - Internal Assessment	50
<b>Summative Assessment</b> - Theory	50
<b>Total</b>	<b>100</b>

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

### Semester III, Open Elective (OE) - Theory

Course Title: <b>Theory: Folklore and Performance Studies</b>	
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
<b>Unit – 1</b>	<b>13/14 Hrs</b>
<b>Chapter No.1:</b> Folk & folklore, and folk Theatre	
<b>Chapter No. 2:</b> Origin and Development of Folk Theatre	
<b>Chapter No. 3:</b> Main concepts of Folklore studies	
<b>Unit – 2</b>	<b>13/14 Hrs</b>
<b>Chapter No.4:</b> Salient feature of Folk Theatre	
<b>Chapter No.5:</b> Ritualistic and Secular Traditions	
<b>Chapter No.6:</b> Difference between folk Theatre and Modern Theatre	
<b>Unit – 3</b>	<b>13/14 Hrs</b>
<b>Chapter No.7:</b> Karnataka Traditional folk theatre	
<b>Chapter No.8:</b> Introducing major folk theatre Forms of Karnataka (i.e. Yakshagana Dodddata, Sannata)	
<b>Chapter No.9:</b> 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
<b>Formative Assessment</b> - Internal Assessment	40
<b>Summative Assessment</b> - Theory	60
<b>Total</b>	<b>100</b>

### **Model Curriculum of IV<sup>th</sup> 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 4<sup>th</sup> 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
<b>Theory</b>	<b>40</b>	<b>60</b>
<b>Practical</b>	<b>50</b>	<b>50</b>
<b>Projects</b>	<b>40</b>	<b>60</b>
<b>Experiential Learning (Play Production etc.)</b>	<b>50</b>	<b>50</b>

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

### Semester IV - Theory

Course Title: <b>Theory: Theatre in Education</b>	
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
<b>Unit – 1</b>	<b>13/14 Hrs</b>
<b>Chapter No.1:</b> Origin and development of Children's Theatre	
<b>Chapter No. 2:</b> Major characteristic of a children's play	
<b>Chapter No. 3:</b> Deriving the educational Objectives for teaching Theatre in schools.	
<b>Unit – 2</b>	<b>13/14 Hrs</b>
<b>Chapter No.4:</b> Developmental psychology in education and Theatre	
<b>Chapter No.5 :</b> Modern Technology in Children's Theatre of Karnataka.	
<b>Chapter No.6 :</b> Dramatic literature for Children	
<b>Unit – 3</b>	<b>13/14 Hrs</b>
<b>Chapter No.7:</b> Preparation of lesson plans and modules of theatre Classes for Different class levels in schools.	
<b>Chapter No.8:</b> Design of children's theatre. Play production for the Young Audience.	
<b>Chapter No.9:</b> 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
<b>Formative Assessment</b> - Internal Assessment	40
<b>Summative Assessment</b> - Theory	60
<b>Total</b>	<b>100</b>

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

### Semester IV - Practical

Course Title: <b>Practical: Makeup</b>	
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
<b>Unit – 1</b>	<b>13/14 Hrs</b>
<b>Chapter No.1:</b> Origin and development of Makeup	
<b>Chapter No. 2:</b> Introduction to tools and Materials.	
<b>Chapter No. 3:</b> Safety precautions when working with makeup	
<b>Unit – 2</b>	<b>13/14 Hrs</b>
<b>Chapter No.4:</b> Organising the makeup box and products	
<b>Chapter No.5:</b> Theatre Makeup: Types of Makeup: Straight, Character, Sculpture, Mosaic Etc.	
<b>Chapter No.6:</b> Traditional and Modern Makeup	
<b>Unit – 3</b>	<b>13/14 Hrs</b>
<b>Chapter No.7:</b> Correlation between Makeup in Stage Lighting, and Makeup with costume.	
<b>Chapter No.8:</b> Difference Between T. V, Cinema and Theatre Makeup.	
<b>Chapter No.9:</b> 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
<b>Formative Assessment</b> - Internal Assessment	50
<b>Summative Assessment</b> - Theory	50
<b>Total</b>	<b>100</b>



## 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
<b>Unit – 1</b>	<b>13/14 Hrs</b>
Chapter No.1: Kolata	
Chapter No. 2: Dollu Kunita	
Chapter No. 3: Manufacturing and tightening of Dollu.	
<b>Unit – 2</b>	<b>13/14 Hrs</b>
Chapter No.4: Pata Kunita	
Chapter No.5: Preparing of Pata and Puja Kunita's Devi Frame	
Chapter No.6: Puja Kunita	
<b>Unit – 3</b>	<b>13/14 Hrs</b>
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
<b>Total</b>	<b>100</b>

**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	<b>Theory:</b> Karnataka Classical Musicology	<ul style="list-style-type: none"> <li>Understand the different forms of Terminologies in Music</li> <li>Understand the different types of Gunnas and Doshas while Singing.</li> <li>Analyses the difference in Ragas and Ragalaskshanas.</li> </ul>	Participate in at least one group singing or Music Workshop.	Assignment and Seminar	Final Exam
	<b>Practical</b> Karnataka Classical Music	<ul style="list-style-type: none"> <li>Understand different types Geethas and Jathiswaras</li> <li>Analyse the deference's of Swarajathis in Raga Khamach</li> <li>Sing krutis and other compositions in Madhyama Kala Kruti of Shuddha saveri raga.</li> </ul>	Basic knowledge of 7 Swara	Assignment and Seminar	Final Exam And Solo Singing
Semester 4	<b>Theory:</b> Karnataka Classical Musicology	<ul style="list-style-type: none"> <li>Develop a comprehension of the principles and terminology of the Classical Music of India.</li> <li>Understand the application of Musical Instruments</li> <li>Evaluate the development of Ragalakshanas and Composers</li> <li>Implement the life learning skills in music of great composers in Karnataka Music</li> </ul>	Singing knowledge in different ragas	Assignment and Seminar	Final Exam
	<b>Practical</b> Karnataka Classical Music	<ul style="list-style-type: none"> <li>Remember the Varna in the Raga Todi set to Aditala</li> <li>Understand the different ragas of Madhyama Kala Krutis</li> <li>Sing one Devaranama and one Vachana</li> </ul>	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 III<sup>rd</sup> 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 3<sup>rd</sup> 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)**

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

## 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			
<ul style="list-style-type: none"> <li>• Understand the different forms of Terminologies in Music</li> </ul>	X		
<ul style="list-style-type: none"> <li>• Understand the different types of Gunnas and Doshas while Sining.</li> </ul>		X	
<ul style="list-style-type: none"> <li>• Implement the life learning skills of music by great composers in Karnataka Music.</li> </ul>			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
<b>Unit – 1: Terminologies in Music</b>	<b>13/14 Hrs</b>
<b>Chapter No.1:</b> Definitions and Explanations of a) Pitch b) Frequency c) Intensity d) Wavelength e) Sympathetic Vibration of Timbre	
<b>Chapter No.2:</b> Definition and explanation of the following Compositions a) Pada b) Javali c) Taranga d) Tillana e) Daru f) Ashtapadi	
<b>Chapter No.3:</b> Definition & Explanation of Tala Dasha Pranas.	
<b>Unit – 2: Performer's and Listener's Gunas and Doshs.</b>	<b>13/14 Hrs</b>
<b>Chapter No.1:</b> Gayaka's Gunas and Doshas.	
<b>Chapter No.2:</b> Listener's Gunas and Doshas	
<b>Chapter No.3:</b> Instrumentalist's Gunas & Doshas	
<b>Unit – 3: Ragalakshanas, Composers</b>	<b>13/14 Hrs</b>
<b>Chapter No.1:</b> a) Gowla b) Shuddha Saveri c) Abhogi d) Hindola e) Mandari f) Kambhoji	
<b>Chapter No.2:</b> Raga Trayodasha Lakshanas	
<b>Chapter No.3:</b> 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 -ರಾಘವೇಂದ್ರ ಅನಂತ ಕೃಷ್ಣ ಶರ್ಮ
- ಶ್ರೀವಾದರಾಜರ 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
<b>Total</b>	<b>100</b>

## 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
<b>Unit – 1 : Geethas and Jathiswaras</b>	<b>13/14 Hrs</b>
<b>Chapter No.1:</b> Ghana Raga Geetha in the Raga Gowla & Lakshana Geetha in th Raga Mayamalava gowla	
<b>Chapter No. 2:</b> Jathiswara in the Raga Kalyani set to Aditala	
<b>Chapter No. 3:</b> Jathi swara in the Raga Hamsadhvani. Set to Rupaka Tala	
<b>Unit – 2 : Swarajathis &amp; Varnas</b>	<b>13/14 Hrs</b>
<b>Chapter No.1:</b> Swarajathi in the Raga Khamach	
<b>Chapter No.2:</b> Varna in the raga Abhogi set to Aditala in two degrees	
<b>Chapter No.3:</b> Varana in the raga Hamsadhwani set to Adi tala.	
<b>Unit – 3 : Krutis &amp; Other Compositions</b>	<b>13/14 Hrs</b>
<b>Chapter No.1:</b> Madhyama Kala Kruthi in the raga a) Shuddha Saveri b) Hindola c) Hamsadhwani	
<b>Chapter No.2:</b> Vilamba kala kriti in the raga Bilahari set to Aditala	
<b>Chapter No.3:</b> 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
<b>Formative Assessment</b> - Internal Assessment	50
<b>Summative Assessment</b> – Theory	50
<b>Total</b>	<b>100</b>

**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: <b>Theory:</b> 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**

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

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

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

### **Model Curriculum of IV<sup>th</sup> 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 4<sup>th</sup> 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)**

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

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

<b>Course Title: Theory: Karnataka Classical Musicology</b>	
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**

<b>Course Outcomes (Cos)</b>	<b>Unit 1</b>	<b>Unit 2</b>	<b>Unit 3</b>
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
<b>Unit – 1: Comparison of Different Musical Systems</b>	<b>13/14 Hrs</b>
<b>Chapter No.1:</b> Comparative study of Karnataka Music and Hindustani Music pertaining to Raga	
<b>Chapter No. 2:</b> Comparative study of Karnataka Music and Hindustani Music pertaining to Tala	
<b>Chapter No. 3:</b> Comparative study of Karnataka Music and Hindustani pertaining to Music Composition forms & Music Instruments.	
<b>Unit – 2: Classification and Evolution of Musical Instruments</b>	<b>13/14 Hrs</b>
<b>Chapter No.4:</b> Tata Vadyas	
<b>Chapter No.5:</b> Sushira Vadyas	
<b>Chapter No.6:</b> Avanaddha & Ghana Vadyas.	
<b>Unit – 3: Ragalakshanas and Composers</b>	<b>13/14 Hrs</b>
<b>Chapter No.7:</b> a)Todi b)Kedaragowla c)Malayamaruta	
<b>Chapter No.8:</b> a)Simhendra Madhyama b) Purvi Kalyani c) Vachaspathi	
<b>Chapter No.9:</b> 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
<b>Formative Assessment</b> - Internal Assessment	40
<b>Summative Assessment</b> - Theory	60
<b>Total</b>	<b>100</b>

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

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

**Text Books / Reference.**

- 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	50
Summative Assessment - Theory	50
<b>Total</b>	<b>100</b>



**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**

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

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

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

**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	<b>Theory:</b> Gamaka (Kavya Vaachana) Phase III	<ul style="list-style-type: none"> <li>Understand the different forms of Sahitya in Gamaka</li> <li>Understand the different types of Dasa Sahitya and Gamaka.</li> <li>Analyses the difference in Ragas and Ragalaskshanas.</li> <li>Implement the life learning skills of music by great poets in Karnataka literature.</li> </ul>	Participate in at least one group singing or Music Workshop.	Assignment and Seminar	Final Exam
	<b>Practical</b> Gamaka (Kavya Vaachana) Phase III	<ul style="list-style-type: none"> <li>Understand the applicability of poems in Gamaka.</li> <li>Analyse the deference's of Ragas in poems</li> <li>Sing one or two poems of Ramayana Darshanam-Mamteya Suli Manthare by Kuvmpu.</li> </ul>	Basic knowledge of 7 Swara	Assignment and Seminar	Final Exam And Solo Singing
Semester 4	<b>Theory:</b> Gamaka (Kavya Vaachana) Phase IV	<ul style="list-style-type: none"> <li>Develop a comprehension of the principles and terminology of the Vachana Sahitya.</li> <li>Understand the application of Raaga Lakshanaas.</li> <li>Evaluate the development of Ragalakshanas and Composers.</li> <li>Implement the life learning skills in music of great poets in Karnataka Music.</li> </ul>	Singing knowledge in different ragas	Assignment and Seminar	Final Exam
	<b>Practical</b> Gamaka (Kavya Vaachana) Phase IV	<ul style="list-style-type: none"> <li>Remember the Harischandra Kavya of Sir Raghavanka</li> <li>Understand the different ragas in Different Poems.</li> <li>Sing one Harischandra Kavya and one Girija Kalyana</li> </ul>	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 III<sup>rd</sup> 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 3<sup>rd</sup> 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 -ರಾಳ್ವಪಳ್ಳಿ 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**

<b>Course Title: Theory: Gamaka (Kavya Vaachana) – Phase III</b>	
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**

<b>Course Outcomes (Cos)</b>	<b>Unit 1</b>	<b>Unit 2</b>	<b>Unit 3</b>
At the end of the course the student will be able to			
<ul style="list-style-type: none"> <li>• Understand the different forms of Terminologies in Music</li> </ul>	X		
<ul style="list-style-type: none"> <li>• Understand the different types of Gunnas and Doshas while Sining.</li> </ul>		X	
<ul style="list-style-type: none"> <li>• Implement the life learning skills of music by great composers in Karnataka Music.</li> </ul>			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
<b>Unit – 1: Sahitya - Gamaka</b>	<b>13/14 Hrs</b>
<b>Chapter No.1:</b> Kavyas suitable for gamaka in Kannada & Kavya Lakshanaas.	
<b>Chapter No.2:</b> Drishya & Shravya Kavyas.	
<b>Chapter No.3:</b> 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.	
<b>Unit – 2: Ragalakshanaas</b>	<b>13/14 Hrs</b>
<b>Chapter No.1:</b> Ragalakshanaas of the following Ragas a) Vasanta, b) Shankarabharana c) Mukhari	
<b>Chapter No.2:</b> a) Hindustani Kapi b) Shanmukha priya c) Kharaharapriya.	
<b>Chapter No.3:</b> a) Kalyana vasanta b) Abheri c). keeravani.	
<b>Unit – 3: Prominent Mahakavis and Kavya Bhagas with Prosodis – An Introduction.</b>	<b>13/14 Hrs</b>
<b>Chapter No.1:</b> 1 Prominent Mahakavis a) Muddana b) Ranna c). Kuvempu.	
<b>Chapter No.2:</b> -2 Kavya Bhagas. a) Sri Rama pattabhisheka – 25 poems. b) Bheeshma Vachanam – 25 poems c) Sri Ramayana Darshanam – Mamateya suli manthare -200 lines.	
<b>Chapter No.3:</b> Prosodies equated with the above Kavayabhagas.	

**Text Books / References**

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

**Pedagogy**

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

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

<b>Course Title: Gamaka (Kavya Vaachana) Practical – Phase III</b>	
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
<b>Unit – 1 : Sri Rama Pattaabhisheka of Muddana</b>	<b>13/14 Hrs</b>
Chapter No.1: 8 Poems	
Chapter No.2: 8 Poems	
Chapter No.3: 9 Poems	
<b>Unit – 2 : Bheeshma Vachanam – Part of Gadaa Yuddha of Ranna</b>	<b>13/14 Hrs</b>
Chapter No.1: 8 Poems	
Chapter No.2: 8 Poems	
Chapter No.3: 9 Poems	
<b>Unit – 3 : Ramayana Darshanam -“Mamateya Suli Manthare” Kuvempu.</b>	<b>13/14 Hrs</b>
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 Gonchalalu** by B.V.K Shastry

**Pedagogy**

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

### **Model Curriculum of IV<sup>th</sup> 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 4<sup>th</sup> 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)**

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

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

<b>Course Title: Theory: Gamaka (Kavya Vaachana) Phase-IV</b>	
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**

<b>Course Outcomes (Cos)</b>	<b>Unit 1</b>	<b>Unit 2</b>	<b>Unit 3</b>
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
<b>Unit – 1: Vachana Sahitya</b>	<b>13/14 Hrs</b>
<b>Chapter No.1:</b> Special features of Vachana Sahitya	
<b>Chapter No. 2:</b> Swaravachanaas	
<b>Chapter No. 3:</b> a. Relationship between Gamaka and Vachanas b. Life and contribution of Basavanna, Allamaprabhu, Akkamahadevi, Aadaiah, Ambigara Chowdaiah. Chenna Basavanna, Devara Dasimaiah.	
<b>Unit – 2: Raaga Lakshanaas.</b>	<b>13/14 Hrs</b>
<b>Chapter No.4:</b> a) Bilahari b)Bhouli. C)Athana	
<b>Chapter No.5:</b> a) Revathi. b)Sankarandanapriya c) Chandrakauons	
<b>Chapter No.6:</b> a) Bhupali b) Purvikalyani c) Neelambari	
<b>Unit – 3: Prominent Mahakavis and Kavya Bhagas with Prosodies – An Introduction</b>	<b>13/14 Hrs</b>
<b>Chapter No.7:</b> Prominent Mahakavis a) Raghavanka b) Nityatma Shukayogi c) Harihara	
<b>Chapter No.8:</b> 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.	
<b>Chapter No.9:</b> 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
<b>Total</b>	<b>100</b>

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

<b>Course Title: Gamaka (Kavya Vaachana). Practical Phase - IV</b>	
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
<b>Unit – 1: Harischandra Kavya of Sri Raghavanka</b>	<b>13/14 Hrs</b>
<b>Chapter No.1:</b> Vishwamitra- Vasishta Pratigna – 8 Poems	
<b>Chapter No. 2:</b> Vishwamitra- Vasishta Pratigna – 8 Poems	
<b>Chapter No. 3:</b> Vishwamitra- Vasishta Pratigna – 9 Poems	
<b>Unit – 2: Sri Krishna CHarite of Nityatma Shukayogi</b>	<b>13/14 Hrs</b>
<b>Chapter No.4:</b> Kamsa Vadhe – 10 Poems	
<b>Chapter No.5:</b> Kamsa Vadhe – 10 Poems	
<b>Chapter No.6:</b> Kamsa Vadhe – 10 Poems	
<b>Unit – 3: Girija Kalyana of Harihara</b>	<b>13/14 Hrs</b>
<b>Chapter No.7:</b> Pusi Ditakke Nilnude Jagadol - 8 Poems	
<b>Chapter No.8:</b> Pusi Ditakke Nilnude Jagadol - 8 Poems	
<b>Chapter No.9:</b> 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
<b>Formative Assessment - Internal Assessment</b>	50
<b>Summative Assessment - Theory</b>	50
<b>Total</b>	<b>100</b>

**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	<b>Theory:</b> Karnataka Music – Percussion Instrument – Mrudanga Phase III	<ul style="list-style-type: none"> <li>Understand the technical terms of Mrudanga</li> <li>Analyses the difference in 35 Tala System</li> <li>Implement the life learning skills of instruments by great percussionist in Karnataka Music.</li> </ul>	Participate in at least Playing one Instrument or Music Instrument Workshop.	Assignment and Seminar	Final Exam
	<b>Practical</b> Percussion Karnataka Music Percussion Instrument Phase III	<ul style="list-style-type: none"> <li>Understand the applicability of Talas in Mrudanga.</li> <li>Analyse the difference's of Teeka Varasas in Different Talas.</li> <li>Play Mohara and Mutkltayas in Suladi Sata Talas.</li> </ul>	Basic knowledge of 7 Swara	Assignment and Seminar	Final Exam And Solo Playing Instrument
Semester 4	<b>Theory:</b> Karnataka Music – Percussion Instrument – Mrudanga Phase IV	<ul style="list-style-type: none"> <li>Understand the application of Chapu Talas.</li> <li>Evaluate the development of Mrudanga Learning Skills and Composers.</li> <li>Implement the life learning skills in Mrudanga of great percussionist in Karnataka Music.</li> </ul>	Playing knowledge in different Talas	Assignment and Seminar	Final Exam
	<b>Practical</b> Percussion Karnataka Music Percussion Instrument Phase IV	<ul style="list-style-type: none"> <li>Remember the chanting of Tha Dhi Tom Nam in Suladi Sapta Talas.</li> <li>Understand the difference's of Mohala and Muktayas in Suladi Sapta Talas</li> <li>Play Thrishra Nade set to chatuvashrajathi Rupaka Tala as the Mrudanga.</li> </ul>	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 III<sup>rd</sup> 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 3<sup>rd</sup> 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 -ರಾಘವೇಂದ್ರ ಅನಂತ ಕೃಷ್ಣ ಶರ್ಮ
- ಶ್ರೀವಾದರಾಜರ ಕೃತಿಗಳು - ಬಿ ಎಸ್. ನಾಗರತ್ನ
- ಅಲ್ಲಮನ ವಚನಗಳು - ಬಸವರಾಜು ಎಲ್
- ಅಕ್ಕನ ವಚನಗಳು - ಬಸವರಾಜು ಎಲ್.
- ಕಲೆಯ ಗೊಂಬೆಲು -ಬಿ.ವಿ.ಕೆ ಶಾಸ್ತ್ರಿ
- ಪುರಂದರ ಸಾಹಿತ್ಯ ದರ್ಶನ - ಡಾ.ರಾಮಚಂದ್ರರಾವ್ ಎಸ್.ಕೆ
- ಕರ್ನಾಟಕದ ಕಲೆಗಳು - ಡಾ.ರಂ.ಸತ್ಯನಾರಾಯಣ
- ಭಾರತೀಯ ವಾದ್ಯಗಳು - ಪ್ರೊ.ಪುರಂಧರ
- ಕರ್ನಾಟಕ ಸಂಗೀತ ವಾದ್ಯಗಳು - ರಾಜಾರಾವ್ ಎಲ್.

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

<b>Course Title: Theory: Karnataka Music – Percussion Instrument – Mrudanga</b>	
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**

<b>Course Outcomes (Cos)</b>	<b>Unit 1</b>	<b>Unit 2</b>	<b>Unit 3</b>
• 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
<b>Unit – 1: Technical Terms</b>	<b>13/14 Hrs</b>
<b>Chapter No.1:</b> Laghu & its Varieties	
<b>Chapter No.2:</b> Dhruta, Anudhruta	
<b>Chapter No.3:</b> Guru, Pluta, Kakapada, Jaathi	
<b>Unit – 2: Taala System</b>	<b>13/14 Hrs</b>
<b>Chapter No.1:</b> Suladi Sapta Taalas – An Introduction	
<b>Chapter No.2:</b> Suladi Sapta Taalas with Angas - Explanations	
<b>Chapter No.3:</b> 35 Tala System	
<b>Unit – 3: Great Percussion Artists and Their Contributions</b>	<b>13/14 Hrs</b>
<b>Chapter No.1:</b> Palghat Mani Ayer	
<b>Chapter No.2:</b> V Nagabhushanachar	
<b>Chapter No.3:</b> Tumkur TV Bhadrachar.	

**Text Books / References**

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

**Pedagogy**

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

**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
<b>Unit – 1 : Teeka Verasas in Suladi Sapta Talas</b>	<b>13/14 Hrs</b>
<b>Chapter No.1:</b> Chanting Teeka Varasas in Dhruva, Mathya, and Rupaka Tala	
<b>Chapter No.2:</b> Playing Teeka Varasas in Dhruva Mathya and Rupaka Talas on the Mrudanga	
<b>Chapter No.3:</b> Chanting and Playing Teeka Varasas in Jhampa, Triputa, Atta and Eka Talas on the Mrudanga	
<b>Unit – 2 : Tha Dhi G Na Tam in Suladi Supta Talas</b>	<b>13/14 Hrs</b>
<b>Chapter No.1:</b> Chanting Tha Dhi Gi Na Tam in Dhruva Mathya and Rupaka Talas	
<b>Chapter No.2:</b> Playing Tha Dhi Gi Na Tom in Dhruva, Mathya and Rupaka Talas	
<b>Chapter No.3:</b> Chanting and playing Tha Dhi Gi Na Tom in Jhampe, Triputa, Atta and Eka Talas	
<b>Unit – 3 : Mohara, Mukmaya and Tani</b>	<b>13/14 Hrs</b>
<b>Chapter No.1:</b> Chanting mohara and Mukmaya in Suladi sapta Talas	
<b>Chapter No.2:</b> Playing\Mohara and Muktayas in Suladi Sata Talas	
<b>Chapter No.3:</b> Tani Avartanam Set to Chaturashrajaathi Triuta Tala (Aditala) on the Mrudanga	

**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
<b>Formative Assessment</b> - Internal Assessment	50
<b>Summative Assessment</b> - Theory	50
<b>Total</b>	<b>100</b>

### **Model Curriculum of IV<sup>th</sup> 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 4<sup>th</sup> 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)**

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

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

Course Title: <b>Theory:</b> 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 Sankaranachapu.

**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
<b>Unit – 1: Mrudanga</b>	<b>13/14 Hrs</b>
Chapter No.1: Origin and Development of Mrudanga	
Chapter No. 2: Manufacturing of Mrudanga	
Chapter No. 3: Pictorial representation of Mrudanga with Explain	
<b>Unit – 2: Chapu Talas</b>	<b>13/14 Hrs</b>
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	
<b>Unit – 3: Great Mrudanga artists and their contribution to Karnataka Music.</b>	<b>13/14 Hrs</b>
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
<b>Total</b>	<b>100</b>



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

<b>Course Title: Percussion Instrument - Mrudanga Practical Phase - IV</b>	
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
<b>Unit – 1: Tha Dhi Tom Nam Pathas and Paluvarases.</b>	<b>13/14 Hrs</b>
<b>Chapter No.1:</b> Chanting Tha Dhi Tom Nam in Suladi Sapta Talas	
<b>Chapter No. 2:</b> Playing tha Dhi Tom Nam in Suladi Sapta Talas on the Mrudanga	
<b>Chapter No. 3:</b> Playing meetu, Chapu, Are Chapu and Purna Chapur on the Mrudanga	
<b>Unit – 2: Mohara and Muktayas</b>	<b>13/14 Hrs</b>
<b>Chapter No.4:</b> Chanting Mohara and Muktayas in Suladi Sapta Talas	
<b>Chapter No.5:</b> Playing Mohara and Muktayas in Suladi Sapta Talas on the Mrudanga	
<b>Chapter No.6:</b> Tani Avarthana set to Chaturashrajathi Rupaka Tala,	
<b>Unit – 3: Nade and Jaathi Muktayas</b>	<b>13/14 Hrs</b>
<b>Chapter No.7:</b> Chanting 5 Nades and playing 5 nades set to Aditala	
<b>Chapter No.8:</b> Chanting 5 Janthi Muktayas and playing 5 Jaathi muktayaas on the Mrudanga	
<b>Chapter No.9:</b> 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
<b>Formative Assessment - Internal Assessment</b>	50
<b>Summative Assessment - Theory</b>	50
<b>Total</b>	<b>100</b>

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

**BA in Music (Hindustani Music)**  
**BA SEMESTER 3<sup>rd</sup> and 4<sup>th</sup>**  
**Theory and Practical**

<b>Semester : 3</b>	
<b>Course – 1 : Theory</b>	
1) Hindustani Music Theory (Theory is common for Vocal, Sitar and Tabala)	
<b>Course – 2 : Practical</b>	
1) Vocal Practical	
2) Sitar Practical	
3) Sitar Open Elective	
4) Tabala Practical	
<b>Semester : 4</b>	
<b>Course – 1 : Theory</b>	
1) Hindustani Music Theory (Theory is common for Vocal, Sitar and Tabala)	
<b>Course – 2 : Practical</b>	
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: <b>2 hours</b> theory subject and <b>20 minutes</b> 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**

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

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

<b>Formative Assessment &amp; Summative Assessment</b>	
<b>Assessment Occasion/ Type</b>	<b>Weightage in Marks</b>
<b>Formative Assessment - Internal Assessment</b>	40
<b>Summative Assessment - Theory</b>	60
<b>Total</b>	<b>100</b>

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

**BA Semester 3**

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

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

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

<b>Formative Assessment &amp; Summative Assessment</b>	
<b>Assessment Occasion/ Type</b>	<b>Weightage in Marks</b>
<b>Formative Assessment - Internal Assessment</b>	50
<b>Summative Assessment - Theory</b>	50
<b>Total</b>	<b>100</b>

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

**BA Semester 3**

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

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

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

<b>Formative Assessment &amp; Summative Assessment</b>	
<b>Assessment Occasion/ Type</b>	<b>Weightage in Marks</b>
<b>Formative Assessment - Internal Assessment</b>	50
<b>Summative Assessment - Theory</b>	50
<b>Total</b>	<b>100</b>



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

**BA Semester 3**

**Title of the course:** Hindustani Music Tabala Practical

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

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

<b>Formative Assessment &amp; Summative Assessment</b>	
<b>Assessment Occasion/ Type</b>	<b>Weightage in Marks</b>
<b>Formative Assessment</b> - Internal Assessment	50
<b>Summative Assessment</b> - Theory	50
<b>Total</b>	<b>100</b>

**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
<b>Unit – 1</b>	<b>18 Hrs</b>
<b>Chapter No.1:</b> Knowledge of basic strokes of sitar	
<b>Chapter No. 2:</b> Learn to play six alankaras in thaat Todi	
<b>Chapter No. 3:</b> Learn to play six alankaras in thaat Todi	
<b>Unit – 2</b>	<b>18 Hrs</b>
<b>Chapter No.4:</b> Theoretical knowledge of raag Kafi	
<b>Chapter No.5:</b> Learn to play razakhani gat in raag Kafi.	
<b>Chapter No.6:</b> Learn to play razakhani gat in raag Kafi.	
<b>Unit – 3</b>	<b>19 Hrs</b>
<b>Chapter No.7:</b> Learn to play Maseetkhani gat and razakhani gat with four aalaps and four taans in raag Kafi.	
<b>Chapter No.8:</b> Learn to play Maseetkhani gat and razakhani gat with four aalaps and four tans in raag Vrundavani Sarang.	
<b>Chapter No.9:</b> 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
<b>Formative Assessment - Internal Assessment</b>	50
<b>Summative Assessment - Theory</b>	50
<b>Total</b>	<b>100</b>

**BA in Music (Hindustani Music)**  
**BA SEMESTER 3<sup>rd</sup> and 4<sup>th</sup>**  
**Theory and Practical**

<b>Semester : 3</b>	
<b>Course – 1 : Theory</b>	
2) Hindustani Music Theory (Theory is common for Vocal, Sitar and Tabala)	
<b>Course – 2 : Practical</b>	
5) Vocal Practical	
6) Sitar Practical	
7) Sitar Open Elective	
8) Tabala Practical	
<b>Semester : 4</b>	
<b>Course – 1 : Theory</b>	
2) Hindustani Music Theory (Theory is common for Vocal, Sitar and Tabala)	
<b>Course – 2 : Practical</b>	
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 Shashtra 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: <b>2 hours</b> theory subject and <b>20 minutes</b> 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**

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

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

<b>Formative Assessment &amp; Summative Assessment</b>	
<b>Assessment Occasion/ Type</b>	<b>Weightage in Marks</b>
<b>Formative Assessment - Internal Assessment</b>	40
<b>Summative Assessment - Theory</b>	60
<b>Total</b>	<b>100</b>

**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
<b>Unit – 1</b>	<b>18 Hrs</b>
<b>Chapter No.1:</b> Learn to sing swarageet in raag Bibhas	
<b>Chapter No. 2:</b> Learn to sing lakshangeet in raag Bibhas	
<b>Chapter No. 3:</b> Learn to sing any form of song in raag Bibhas	
<b>Unit – 2</b>	<b>18 Hrs</b>
<b>Chapter No.4:</b> Knowledge of singing Bada khayal and Chota khayal with four alaps and four tans in raag Behag	
<b>Chapter No.5:</b> Knowledge of singing chota khayal with four alap and four tans in raag Shudh Sarang	
<b>Chapter No.6:</b> Knowledge of singing chota khayal with four alap and four tans in raag Shyam Kalyan	
<b>Unit – 3</b>	<b>19 Hrs</b>
<b>Chapter No.7:</b> Knowledge of following talas with demonstration: a) Deepchandi b) Jhoomra	
<b>Chapter No.8:</b> Knowledge of following talas with demonstration: a) Vilambit Teental b) Vilabit Jhpatal	
<b>Chapter No.9:</b> 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
<b>Total</b>	<b>100</b>

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

**BA Semester 4**

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

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

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

<b>Formative Assessment &amp; Summative Assessment</b>	
<b>Assessment Occasion/ Type</b>	<b>Weightage in Marks</b>
<b>Formative Assessment - Internal Assessment</b>	50
<b>Summative Assessment - Theory</b>	50
<b>Total</b>	<b>100</b>

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

**BA Semester 4**

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

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

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

<b>Formative Assessment &amp; Summative Assessment</b>	
<b>Assessment Occasion/ Type</b>	<b>Weightage in Marks</b>
<b>Formative Assessment - Internal Assessment</b>	50
<b>Summative Assessment - Theory</b>	50
<b>Total</b>	<b>100</b>



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

**BA Semester 4, Open Elective**

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

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

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

<b>Formative Assessment &amp; Summative Assessment</b>	
<b>Assessment Occasion/ Type</b>	<b>Weightage in Marks</b>
<b>Formative Assessment - Internal Assessment</b>	50
<b>Summative Assessment - Theory</b>	50
<b>Total</b>	<b>100</b>

**BACHELOR of PERFORMING ARTS**

**In MUSIC**

**(HINDUSTANI MUSIC)**

**Semester 3<sup>rd</sup> and 4<sup>th</sup>**

**BPA in Music (Hindustani Music)**  
**SEMESTER 3<sup>rd</sup> and 4<sup>th</sup>**  
**Theory and Practical**

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

## **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	<b>credit: 3</b>
Practical 3 hours = Total 3 hours/week	<b>credit: 3</b>
Total work load= 42 hours for theory and 42 hours for practical	<b>Total credit: 6</b>

#### **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)**

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

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

<b>Course Title: Theory: (DSCC) Khayal-I Theory-I and Khyal-I Practical-I</b>	
Total Contact Hours: L42 + P42	Course Credits: 3 + 3
Formative Assessment Marks: 40/50 (20+20)/(25+25)	Duration of ESA/ Exam: <b>2 hours</b> theory subject and <b>20 minutes</b> 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
<b>Unit – 1:</b>	<b>13/14 Hrs</b>
<b>Chapter No.1:</b> Knowledge of writing Chota Khyal Bandish in Swaralipi paddhati of ragas prescribed for practical course	
<b>Chapter No.2:</b> Knowledge of writing Bada Khyal Bandish in Swaralipi paddhati of ragas Prescribed for practical course.	
<b>Chapter No.3:</b> Knowledge of writing Alaps and Taans of Bada Khyal and Chota Khyal in Swaralipi paddhati of ragas prescribed for practical course.	
<b>Unit – 2:</b>	<b>13/14 Hrs</b>
<b>Chapter No.1:</b> Brief History of Indian Music from Vedic to 4th century A.D.	
<b>Chapter No.2:</b> Knowledge of Swaralipi paddhati of Pt. Vishnu digamber Phuluskar	
<b>Chapter No.3:</b> Knowledge of Talalipi paddhati of Pt. Vishnu digamber Phuluskar	
<b>Unit – 3:</b>	<b>13/14 Hrs</b>
<b>Chapter No.1:</b> Importance of Music to develop National Integration	
<b>Chapter No.2:</b> write the brief biography of the following Pt. Vishnu Narayana Bhatkande b) Ustad Ahmedjan Thirkwa c) Ustad Allauddin Khan	
<b>Chapter No.3:</b> 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
<b>Formative Assessment</b> - Internal Assessment	40
<b>Summative Assessment</b> - Theory	60
<b>Total</b>	<b>100</b>

# 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
<b>Unit – 1:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Learn to sing swarageet in raag Malkouns	
<b>Chapter No.2:</b> Learn to sing lakshangeet in raag Malkouns	
<b>Chapter No.3:</b> Learn to sing any form of song in raag Malkouns	
<b>Unit – 2:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Knowledge of singing Bada khayal and Chota khayal with four alaps and four tans in raag Vrindavani Sarang	
<b>Chapter No.2:</b> Knowledge of singing chota khayal with four alap and four tans in raag Jounpuri	
<b>Chapter No.3:</b> Knowledge of singing chota khayal with four alap and four tans in raag Ahir bhairav	
<b>Unit – 3:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Knowledge of following talas with demonstration: a) Khemta b) Jhaptal	
<b>Chapter No.2:</b> Knowledge of following talas with demonstration: a)Aaddha Teental b) Panjabi	
<b>Chapter No.3:</b> 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

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



**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: <b>2 hours</b> theory subject and <b>15 minutes</b> 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 khayal 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
<b>Unit – 1:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Learn to sing Different Swaras Three Saptakas	
<b>Chapter No.2:</b> Learn to sing six alankaras in thaata Kalyan	
<b>Chapter No.3:</b> Learn to sing six alankaras in thaata Kafi	
<b>Unit – 2:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Theoretical knowledge of raag Kafi	
<b>Chapter No.2:</b> Learn to sing Chota Khayal with four aalaps and four taans in raag Kafi.	
<b>Chapter No.3:</b> Learn to sing Chota Khayal with four aalaps and four taans in raag Kafi	
<b>Unit – 3:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Learn to sing bhada khayal and chota khayal with four aalaps and four tans in raag Kafi.	
<b>Chapter No.2:</b> Learn to sing bhada khayal and chota khayal with four aalaps and four tans in raag Vrundavani Sarang.	
<b>Chapter No.3:</b> Learn to demonstrate ekgun, dugun and chaugun of the following talas a) Jhaptaal 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
<b>Formative Assessment</b> - Internal Assessment	50
<b>Summative Assessment</b> - Theory	50
<b>Total</b>	<b>100</b>

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

<b>Course Title: Theory: (DSCC) Sitar -I Theory-I and Sitar -I Practical-I</b>	
Total Contact Hours: L42 + P42	Course Credits: 3 + 3
Formative Assessment Marks: 40/50 (20+20)/(25+25)	Duration of ESA/ Exam: <b>2 hours</b> theory subject and <b>20 minutes</b> 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
<b>Unit – 1:</b>	<b>13/14 Hrs</b>
<b>Chapter No.1:</b> Knowledge of writing Dhrut Gat in Swaralipi paddhati of ragas prescribed for practical course	
<b>Chapter No.2:</b> Knowledge of writing Vilambit Ghat in Swaralipi paddhati of ragas prescribed for practical course.	
<b>Chapter No.3:</b> Knowledge of writing Alaps and Paltas of Vilambit Ghat and Dhrut Ghat in Swaralipi paddhati of ragas prescribed for practical course.	
<b>Unit – 2:</b>	<b>13/14 Hrs</b>
<b>Chapter No.1:</b> Brief History of Indian Music from Vedic to 4th century A.D.	
<b>Chapter No.2:</b> Knowledge of Swaralipi paddhati of Pt. Vishnu digamber Phuluskar	
<b>Chapter No.3:</b> Knowledge of Talalipi paddhati of Pt. Vishnu digamber Phuluskar	
<b>Unit – 3:</b>	<b>13/14 Hrs</b>
<b>Chapter No.1:</b> Importance of Music to develop National Integration	
<b>Chapter No.2:</b> write the brief biography of the following Pt. Vishnu Narayana Bhatkande b) Ustad Ahmedjan Thirkwa c) Ustad Allauddin Khan	
<b>Chapter No.3:</b> 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
<b>Formative Assessment - Internal Assessment</b>	40
<b>Summative Assessment - Theory</b>	60
<b>Total</b>	<b>100</b>

# 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
<b>Unit – 1:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Learn to Play Razakhani Gat in raag Malkouns	
<b>Chapter No.2:</b> Learn to Play Jhaala in raag Malkouns	
<b>Chapter No.3:</b> Learn to play one Dhun in raag Malkouns	
<b>Unit – 2:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Learn to play Maseetkhani Gat and Razhakhani Gat with four alaps and four tans in raag Vrundavani Sarang	
<b>Chapter No.2:</b> Learn to play Razhakhani Gat with four alap and four tans in raag Jounpuri	
<b>Chapter No.3:</b> Learn to play Razhakhani Gat with four alap and four tans in raag Ahir bhairav	
<b>Unit – 3:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Knowledge of following talas with demonstration: a) Khemta b) Jhaptal	
<b>Chapter No.2:</b> Knowledge of following talas with demonstration: a)Aaddha Teental b) Panjabi	
<b>Chapter No.3:</b> 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
<b>Formative Assessment - Internal Assessment</b>	50
<b>Summative Assessment - Theory</b>	50
<b>Total</b>	<b>100</b>

## 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: <b>2 hours</b> theory subject and <b>15 minutes</b> 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
<b>Unit – 1:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Knowledge of basic strokes of sitar	
<b>Chapter No.2:</b> Learn to play six alankaras in thaat Todi	
<b>Chapter No.3:</b> Learn to sing six alankaras in that Kafi	
<b>Unit – 2:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Theoretical knowledge of raag Kafi	
<b>Chapter No.2:</b> Learn to play razakhani gat in raag Kafi.	
<b>Chapter No.3:</b> Learn to play razakhani gat in raag Kafi.	
<b>Unit – 3:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Learn to play Maseetkhani gat and razakhani gat with four aalaps and four taans in raag Kafi.	
<b>Chapter No.2:</b> Learn to play Maseetkhani gat and razakhani gat with four aalaps and four tans in raag Vrundavani Sarang.	
<b>Chapter No.3:</b> 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
<b>Formative Assessment</b> - Internal Assessment	50
<b>Summative Assessment</b> - Theory	50
<b>Total</b>	<b>100</b>

## Bachelor of Performing Arts in Music (Hindustani Music)

### Semester III – VIOLIN

Course Title: <b>Theory: (DSCC) Violin -I Theory-I and Violin -I Practical-I</b>	
Total Contact Hours: L42 + P42	Course Credits: 3 + 3
Formative Assessment Marks: 40/50 (20+20)/(25+25)	Duration of ESA/ Exam: <b>2 hours</b> theory subject and <b>20 minutes</b> 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
<b>Unit – 1:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Knowledge of writing Dhrut Gat in Swaralipi paddhati of ragas prescribed for practical course	
<b>Chapter No.2:</b> Knowledge of writing Vilambit Ghat in Swaralipi paddhati of ragas prescribed for practical course.	
<b>Chapter No.3:</b> Knowledge of writing Alaps and Paltas of Vilambit Ghat and Dhrut Ghat in Swaralipi paddhati of ragas prescribed for practical course.	
<b>Unit – 2:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Brief History of Indian Music from Vedic to 4th century A.D.	
<b>Chapter No.2:</b> Knowledge of Swaralipi paddhati of Pt. Vishnu digamber Phuluskar	
<b>Chapter No.3:</b> Knowledge of Talalipi paddhati of Pt. Vishnu digamber Phuluskar	
<b>Unit – 3:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Importance of Music to develop National Integration	
<b>Chapter No.2:</b> write the brief biography of the following Pt. Vishnu Narayana Bhatkande b) Ustad Ahmedjan Thirkwa c) Ustad Allauddin Khan	
<b>Chapter No.3:</b> 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
<b>Formative Assessment</b> - Internal Assessment	40
<b>Summative Assessment</b> - Theory	60
<b>Total</b>	<b>100</b>

# 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
<b>Unit – 1:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Learn to Play Six alankars in Thaati Bhairavi	
<b>Chapter No.2:</b> Learn to play one Dhun in raag Malkouns	
<b>Chapter No.3:</b> Learn to Play Drut Gats in raag Malkouns with four Alaps and four Paltas	
<b>Unit – 2:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Learn to play Vilambit Gat and Dhruv Gat with four alaps and four Paltas in raag Vrundavani Sarang	
<b>Chapter No.2:</b> Learn to play Drut Gat with four alap and four Paltas in raag Jounpuri	
<b>Chapter No.3:</b> Learn to play Vilambit Gat and Drut gat with four alap and four tans in raag Ahir bhairav	
<b>Unit – 3:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Knowledge of following talas with demonstration: a) Khemta b) Jhaptaal	
<b>Chapter No.2:</b> Knowledge of following talas with demonstration: a) Aaddha Teental b) Panjabi c) Kehrwaa	
<b>Chapter No.3:</b> 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
<b>Formative Assessment - Internal Assessment</b>	50
<b>Summative Assessment - Theory</b>	50
<b>Total</b>	<b>100</b>

## 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: <b>2 hours</b> theory subject and <b>15 minutes</b> 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
<b>Unit – 1:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Knowledge of basic strokes of Violin	
<b>Chapter No.2:</b> Learn to play six alankaras in thaat Todi	
<b>Chapter No.3:</b> Learn to sing six alankaras in that Kafi	
<b>Unit – 2:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Theoretical knowledge of raag Kafi	
<b>Chapter No.2:</b> Learn to play Drut gat in raag Kafi.	
<b>Chapter No.3:</b> Learn to play Vilambit gat in raag Kafi.	
<b>Unit – 3:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Learn to play Drut gat and Vilambit gat with four aalaps and four taans in raag Kafi.	
<b>Chapter No.2:</b> Learn to play Drut gat and Vilambit gat with four aalaps and four tans in raag Vrundavani Sarang.	
<b>Chapter No.3:</b> 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
<b>Formative Assessment</b> - Internal Assessment	50
<b>Summative Assessment</b> - Theory	50
<b>Total</b>	<b>100</b>

## Bachelor of Performing Arts in Music (Hindustani Music)

### Semester III – THUMRI

Course Title: <b>Theory: (DSCC) Thumri -I Theory-I and Thumari -I Practical-I</b>	
Total Contact Hours: L42 + P42	Course Credits: 3 + 3
Formative Assessment Marks: 40/50 (20+20)/(25+25)	Duration of ESA/ Exam: <b>2 hours</b> theory subject and <b>20 minutes</b> 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
<b>Unit – 1:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Knowledge of writing Composition in Swaralipi paddhati of ragas prescribed for practical course	
<b>Chapter No.2:</b> Knowledge of writing Thumri Bandish in Swaralipi paddhati of ragas prescribed for practical course.	
<b>Chapter No.3:</b> Knowledge of writing of Sargam Geet and Laxan Geet in Swaralipi paddhati of ragas prescribed for practical course.	
<b>Unit – 2:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Brief History of Indian Music from Vedic to 4th century A.D.	
<b>Chapter No.2:</b> Knowledge of Swaralipi paddhati of Pt. Vishnu digamber Phuluskar	
<b>Chapter No.3:</b> Knowledge of Talalipi paddhati of Pt. Vishnu digamber Phuluskar	
<b>Unit – 3:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Importance of Music to develop National Integration	
<b>Chapter No.2:</b> write the brief biography of the following a) Begam Rasoolan Bai b) Pt. Mahadev Prasad Mishra c) Vidushi Siddeshwari Devi	
<b>Chapter No.3:</b> 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
<b>Formative Assessment</b> - Internal Assessment	40
<b>Summative Assessment</b> - Theory	60
<b>Total</b>	<b>100</b>

# 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
<b>Unit – 1:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Learn to Sing Sargam geet in raag Malkouns	
<b>Chapter No.2:</b> Learn to Sing Laxan geet in raag Malkouns	
<b>Chapter No.3:</b> Learn Sing Chota Khayal in raag Malkouns	
<b>Unit – 2:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Learn to Sing Chota Khayal with four alaps and four tans in raag Pilu	
<b>Chapter No.2:</b> Learn to Sing Chota Khayal with four alaps and four tans in raag Jinjhoti	
<b>Chapter No.3:</b> Knowledge of following talas with demonstration: a) Deepchandi b) Roopak	
<b>Unit – 3:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Learn to Sing a Thumri Composition with full development and techniques prescribed above in any of the raag	
<b>Chapter No.2:</b> Knowledge of following Prakars of Thumri with demonstration: a) Bol-bant Thumri b) Bol-Banovo Thumri	
<b>Chapter No.3:</b> Knowledge of Ragas and taalas 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 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
<b>Formative Assessment</b> - Internal Assessment	50
<b>Summative Assessment</b> - Theory	50
<b>Total</b>	<b>100</b>

**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: <b>2 hours</b> theory subject and <b>15 minutes</b> 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
<b>Unit – 1:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Knowledge of basics of Different Swaras	
<b>Chapter No.2:</b> Learn to play six alankaras in thaat Todi	
<b>Chapter No.3:</b> Learn to sing six alankaras in that Kafi	
<b>Unit – 2:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Theoretical knowledge of raag Kafi	
<b>Chapter No.2:</b> Learn to play Sing Sargam geet in raag Kafi.	
<b>Chapter No.3:</b> Learn to play Laxan geet in raag Kafi.	
<b>Unit – 3:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Learn to Sing Chota Khayal with four aalaps and four taans in raag Kafi.	
<b>Chapter No.2:</b> Learn to Sing Thumri Composition in raag Kafi..	
<b>Chapter No.3:</b> 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
<b>Formative Assessment - Internal Assessment</b>	50
<b>Summative Assessment - Theory</b>	50
<b>Total</b>	<b>100</b>

## Bachelor of Performing Arts in Music (Hindustani Music)

### Semester III – TABALA

Course Title: <b>Theory: (DSCC) Tabala -I Theory-I and Tabala -I Practical-I</b>	
Total Contact Hours: L42 + P42	Course Credits: 3 + 3
Formative Assessment Marks: 40/50 (20+20)/(25+25)	Duration of ESA/ Exam: <b>2 hours</b> theory subject and <b>20 minutes</b> 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
<b>Unit – 1:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Knowledge of writing Thekas in Talalipi paddhati of Talas prescribed for practical course	
<b>Chapter No.2:</b> Knowledge of writing Peshkar, Kayda, and paltas in Talalipi paddhati of the talas prescribed for practical course	
<b>Chapter No.3:</b> Knowledge of writing Thukda, Mukda and chakradar of the talas prescribed for practical course	
<b>Unit – 2:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Brief History of Indian Music from Vedic to 4th century A.D.	
<b>Chapter No.2:</b> Knowledge of Swaralipi paddhati of Pt. Vishnu digamber Phuluskar	
<b>Chapter No.3:</b> Knowledge of Talalipi paddhati of Pt. Vishnu digamber Phuluskar	
<b>Unit – 3:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Importance of Music to develop National Integration	
<b>Chapter No.2:</b> Brief biography of the following a) Pt. Ram Sahayi b) Ustad Allah Rakha c) Pt. Anokelal Mishra	
<b>Chapter No.3:</b> 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
<b>Total</b>	<b>100</b>

# 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
<b>Unit – 1:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Learn to demonstrate ekgun,dugun and chaugun of the following talas a)Jhaptal b) Dadra c) Kehrva	
<b>Chapter No.2:</b> Knowledge to demonstrate and learn to play thekas and four badal thekas of following talas: a) Jhaptal b) Khemta	
<b>Chapter No.3:</b> Learn to play one Dhun in raag Malkouns	
<b>Unit – 2:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Knowledge to demonstrate and learn to play thekas and four badal thekas of following talas: a) Panjabi b) Thevra	
<b>Chapter No.2:</b> Learn to play one Peshkar with four platos ending with tihai in taal Roopak	
<b>Chapter No.3:</b> Learn to play One Peshkar and two kaydas with four paltas ending with tihai in taal Jhaptal	
<b>Unit – 3:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Learn to play Rela, Thukda, Gath, Chakradaar in Taal Ektal	
<b>Chapter No.2:</b> Learn to play Roopak Vilambit	
<b>Chapter No.3:</b> 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 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
<b>Formative Assessment</b> - Internal Assessment	50
<b>Summative Assessment</b> - Theory	50
<b>Total</b>	<b>100</b>

# 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
<b>Unit – 1:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Learn to play basic bols of Tabla	
<b>Chapter No.2:</b> Learn to play basic bols of Dagga	
<b>Chapter No.3:</b> Learn to play different bols in Tabla	
<b>Unit – 2:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Learn to play the following thekas a)Savari b) Pancham Savari	
<b>Chapter No.2:</b> Learn to play 2 Badal Thekas of following Talas a) Panjabi b) Ektal	
<b>Chapter No.3:</b> Learn to play a kayda in taal Roopak	
<b>Unit – 3:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Learn to play Ektal kayda with four paltas ending with tihai.	
<b>Chapter No.2:</b> Learn to play Kehrwa Kayda with four platos ending with tihai.	
<b>Chapter No.3:</b> 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 Bandopadhyaya-** 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
<b>Formative Assessment - Internal Assessment</b>	50
<b>Summative Assessment - Theory</b>	50
<b>Total</b>	<b>100</b>

**Bachelor of Performing Arts in Music (Hindustani Music)**  
**Semester IV**  
**Hindustani Music – Vocal, Sitar, Violin, Thumari and Tabala**

Course Title: <b>Theory: Music</b>	
Total Contact Hours: L42 + P42	Course Credits: 3 + 3
Formative Assessment Marks: 40/50 (20+20)/(25+25)	Duration of ESA/ Exam: <b>2 hours</b> theory subject and <b>20 minutes</b> 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
<b>Unit – 1:</b>	<b>13/14 Hrs</b>
<b>Chapter No.1:</b> The technique of tuning the Tanpura	
<b>Chapter No.2:</b> Essays: • Importance of Music in Fine Arts. • Indian Folk Music.	
<b>Chapter No.3:</b> Elementary knowledge of Gram and Moorchana	
<b>Unit – 2:</b>	<b>13/14 Hrs</b>
<b>Chapter No.1:</b> Brief History of Indian Music from 5th century to 1300 A.D.	
<b>Chapter No.2:</b> Definition and detailed explanation of the following terms. a) Avirbhav, b) Tirobhav and c) Meend.	
<b>Chapter No.3:</b> Elementary knowledge of Karnataka (South Indian) Taalas System	
<b>Unit – 3:</b>	<b>13/14 Hrs</b>
<b>Chapter No.1:</b> Elementary knowledge of the classification of Indian Musical Instruments	
<b>Chapter No.2:</b> Life sketch of: • Tansen • Amir Khusru	
<b>Chapter No.3:</b> 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
<b>Formative Assessment</b> - Internal Assessment	40
<b>Summative Assessment</b> - Theory	60
<b>Total</b>	<b>100</b>

## 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
<b>Unit – 1:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Learn to sing swarageet in raag Bibhas	
<b>Chapter No.2:</b> Learn to sing lakshangeet in raag Bibhas	
<b>Chapter No.3:</b> Learn to sing any form of song in raag Bibhas	
<b>Unit – 2:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Knowledge of singing Bada khayal and Chota khayal with four alaps and four tans in raag Behag	
<b>Chapter No.2:</b> Knowledge of singing chota khayal with four alap and four tans in raag Shudh Sarang	
<b>Chapter No.3:</b> Knowledge of singing chota khayal with four alap and four tans in raag Shyam Kalyan	
<b>Unit – 3:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Knowledge of following talas with demonstration: a) Deepchandi b) Jhoomra	
<b>Chapter No.2:</b> Knowledge of following talas with demonstration: a) Vilambit Teental b) Vilabit Jhpatal	
<b>Chapter No.3:</b> 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
<b>Formative Assessment - Internal Assessment</b>	50
<b>Summative Assessment - Theory</b>	50
<b>Total</b>	<b>100</b>



## 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
<b>Unit – 1:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Learn to sing Different Swaras both Shudh and Komal	
<b>Chapter No.2:</b> Learn to sing six alankaras in thaata Marva	
<b>Chapter No.3:</b> Learn to sing six alankaras in thaata Asavari	
<b>Unit – 2:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Theoretical knowledge of raag Jounpuri	
<b>Chapter No.2:</b> Learn to sing Chota Khayal with four aalaps and four taans in raag Jounpuri.	
<b>Chapter No.3:</b> Learn to sing Chota Khayal with four aalaps and four taans in raag Jounpuri	
<b>Unit – 3:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Learn to sing bhada khayal and chota khayal with four aalaps and four tans in raag Jounpuri.	
<b>Chapter No.2:</b> Learn to sing bhada khayal and chota khayal with four aalaps and four tans in raag Kafi.	
<b>Chapter No.3:</b> 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 Shashtra Parichaya**, by AU patil, SS Taralagatti, G.B.Aawate, Prasarang KU Dharwad

#### **Pedagogy**

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

# 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
<b>Unit – 1:</b>	<b>13/14 Hrs</b>
<b>Chapter No.1:</b> Knowledge of writing Razhakhani Gat prescribed for practical course in Swaralipi paddhati of ragas prescribed for practical course.	
<b>Chapter No.2:</b> Knowledge of writing Vilambit Ghat in Swaralipi paddhati of ragas prescribed for practical course.	
<b>Chapter No.3:</b> Knowledge of writing Alaps and Paltas of Vilambit Ghat and Dhrut Ghat in Swaralipi paddhati of ragas prescribed for practical course.	
<b>Unit – 2:</b>	<b>13/14 Hrs</b>
<b>Chapter No.1:</b> Brief History of Indian Music from Vedic to 4th century A.D.	
<b>Chapter No.2:</b> Knowledge of Swaralipi paddhati of Pt. Vishnu digamber Phuluskar	
<b>Chapter No.3:</b> Knowledge of Talalipi paddhati of Pt. Vishnu digamber Phuluskar	
<b>Unit – 3:</b>	<b>13/14 Hrs</b>
<b>Chapter No.1:</b> Importance of Music to develop National Integration	
<b>Chapter No.2:</b> write the brief biography of the following a) Pt. Tejendra Mojumdar b) Vid. Shoran Rani c) Vid. Annapoornadevi	
<b>Chapter No.3:</b> 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
<b>Formative Assessment</b> - Internal Assessment	40
<b>Summative Assessment</b> - Theory	60
<b>Total</b>	<b>100</b>

# 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
<b>Unit – 1:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Learn to Play Razakhani Gat in raag Bibhas	
<b>Chapter No.2:</b> Learn to Play Jhaala in raag Bibhas	
<b>Chapter No.3:</b> Learn to play one Dhun in raag Bibhas	
<b>Unit – 2:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Learn to play Maseetkhani Gat and Razhakhani Gat with four alaps and four tans in raag Behag	
<b>Chapter No.2:</b> Learn to play Razhakhani Gat with four alap and four tans in raag Shudh Sarang	
<b>Chapter No.3:</b> Learn to play Razhakhani Gat with four alap and four tans in raag Shyam Kalyan	
<b>Unit – 3:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Knowledge of following talas with demonstration: a) Deepachandi b) Jhoomra	
<b>Chapter No.2:</b> Knowledge of following talas with demonstration: a) Vilambit Teental b) Vilabit Jhpatal	
<b>Chapter No.3:</b> 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
<b>Formative Assessment - Internal Assessment</b>	50
<b>Summative Assessment - Theory</b>	50
<b>Total</b>	<b>100</b>

**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
<b>Unit – 1:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Knowledge of basic strokes of sitar	
<b>Chapter No.2:</b> Learn to play six alankaras in thaat Marva	
<b>Chapter No.3:</b> Learn to sing six alankaras in that Asavari	
<b>Unit – 2:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Theoretical knowledge of raag Jounpuri	
<b>Chapter No.2:</b> Learn to play razakhani gat in raag Jounpuri.	
<b>Chapter No.3:</b> Learn to play razakhani gat in raag Jounpuri.	
<b>Unit – 3:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Learn to play Maseetkhani gat and razakhani gat with four aalaps and four taans in raag Jounpuri.	
<b>Chapter No.2:</b> Learn to play Maseetkhani gat and razakhani gat with four aalaps and four tans in raag Kafi	
<b>Chapter No.3:</b> 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
<b>Formative Assessment</b> - Internal Assessment	50
<b>Summative Assessment</b> - Theory	50
<b>Total</b>	<b>100</b>

## Bachelor of Performing Arts in Music (Hindustani Music)

### Semester III – VIOLIN

Course Title: <b>Theory: (DSCC) Violin -I Theory-I and Violin -I Practical-I</b>	
Total Contact Hours: L42 + P42	Course Credits: 3 + 3
Formative Assessment Marks: 40/50 (20+20)/(25+25)	Duration of ESA/ Exam: <b>2 hours</b> theory subject and <b>20 minutes</b> 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
<b>Unit – 1:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Knowledge of writing Dhrut Gat in Swaralipi paddhati of ragas prescribed for practical course	
<b>Chapter No.2:</b> Knowledge of writing Vilambit Ghat in Swaralipi paddhati of ragas prescribed for practical course.	
<b>Chapter No.3:</b> Knowledge of writing Alaps and Paltas of Vilambit Ghat and Dhrut Ghat in Swaralipi paddhati of ragas Prescribed for practical course.	
<b>Unit – 2:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Brief History of Indian Music from Vedic to 4th century A.D to Medeval Period	
<b>Chapter No.2:</b> Difference of Karnataka Classical Music and Hindustani Classical Music	
<b>Chapter No.3:</b> Knowledge of Thaala Dasha Pranas	
<b>Unit – 3:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Classification of Indian Instruments	
<b>Chapter No.2:</b> write the brief biography of the following a) Kunnakudi Vaidyanathan b) Vidushai Kala Ramanath c) Vid. Piteelu Coudayya d) Ustad Sultan Khan	
<b>Chapter No.3:</b> 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
<b>Formative Assessment</b> - Internal Assessment	40
<b>Summative Assessment</b> - Theory	60
<b>Total</b>	<b>100</b>

# 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
<b>Unit – 1:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Learn to Play Drut Gat in Raag Bibhas	
<b>Chapter No.2:</b> Learn to Play Four Alaps and Four Paltas in Raag Bibhas	
<b>Chapter No.3:</b> Learn to Play one Dhun in Raag Bibhas	
<b>Unit – 2:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Learn to play Vilambit Gat and Dhut Gat with four alaps and four Paltas in raag Behag	
<b>Chapter No.2:</b> Learn to play Drut Gat with four alap and four Paltas in raag Shudh Sarang	
<b>Chapter No.3:</b> : Learn to play Vilambit Gat and Drut gat with four alap and four tans in raag Shyam Kalyan	
<b>Unit – 3:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Knowledge of following talas with demonstration: a) Deepchandi b) Jhoomra	
<b>Chapter No.2:</b> Knowledge of following talas with demonstration: a)Vilambit Teental b)Vilambit Jhaptal	
<b>Chapter No.3:</b> 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
<b>Formative Assessment</b> - Internal Assessment	50
<b>Summative Assessment</b> - Theory	50
<b>Total</b>	<b>100</b>

## 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: <b>2 hours</b> theory subject and <b>15 minutes</b> 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
<b>Unit – 1:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Knowledge of basic strokes of Violin	
<b>Chapter No.2:</b> Learn to play six alankaras in thaat Marva	
<b>Chapter No.3:</b> Learn to sing six alankaras in that Asavari	
<b>Unit – 2:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Theoretical knowledge of raag Jounpuri	
<b>Chapter No.2:</b> Learn to play Drut gat in raag Jounpuri.	
<b>Chapter No.3:</b> Learn to play Vilambit gat in raag Jounpuri.	
<b>Unit – 3:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Learn to play Drut gat and Vilambit gat with four aalaps and four taans in raag Jounpuri.	
<b>Chapter No.2:</b> Learn to play Drut gat and Vilambit gat with four aalaps and four tans in raag Kafi	
<b>Chapter No.3:</b> 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
<b>Formative Assessment</b> - Internal Assessment	50
<b>Summative Assessment</b> - Theory	50
<b>Total</b>	<b>100</b>

## Bachelor of Performing Arts in Music (Hindustani Music)

### Semester IV – THUMRI

Course Title: <b>Theory: (DSCC) Thumri -I Theory-I and Thumari -I Practical-I</b>	
Total Contact Hours: L42 + P42	Course Credits: 3 + 3
Formative Assessment Marks: 40/50 (20+20)/(25+25)	Duration of ESA/ Exam: <b>2 hours</b> theory subject and <b>20 minutes</b> 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
<b>Unit – 1:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Knowledge of writing Composition in Swaralipi paddhati of ragas prescribed for practical course	
<b>Chapter No.2:</b> Knowledge of writing Thumri Bandish in Swaralipi paddhati of ragas prescribed for practical course.	
<b>Chapter No.3:</b> Knowledge of writing of Sargam Geet and Laxan Geet in Swaralipi paddhati of ragas prescribed for practical course.	
<b>Unit – 2:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Brief History of Indian Music from Vedic to 4th century A.D. to Medeval Period	
<b>Chapter No.2:</b> Difference of Karnataka Classical Music and Hindustani Classical Music	
<b>Chapter No.3:</b> Knowledge of Thaala Dasha Pranas	
<b>Unit – 3:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Classification of Indian Instruments	
<b>Chapter No.2:</b> brief biography of the following a) Vidushi Girijadevi b) Smt. Begam Akhtar c) Pt. Channulal Mishra d) Vidushi Nirmala Devi	
<b>Chapter No.3:</b> 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 Shashtra Parichaya**, by AU patil, SS Taralagatti, G.B.Aawate, Prasarang KU Dharwad

#### Pedagogy

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

# 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
<b>Unit – 1:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Learn to Sing Sargam geet in raag Bhairavi	
<b>Chapter No.2:</b> Learn to Sing Laxan geet in raag Bhairavi	
<b>Chapter No.3:</b> Learn Sing Chota Khayal in raag Bhairavi	
<b>Unit – 2:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Learn to Sing Chota Khayal with four alaps and four tans in raag Des	
<b>Chapter No.2:</b> Learn to Sing Chota Khayal with four alaps and four tans in raag Jogiya	
<b>Chapter No.3:</b> Knowledge of following talas with demonstration: b) Deepchandi b) Roopak	
<b>Unit – 3:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Learn to Sing a Thumri Composition with full development and techniques prescribed above in any of the raag	
<b>Chapter No.2:</b> Knowledge of following Prakars of Thumri with demonstration: a) Bandishi Thumri b) Dadra c) Jhoola	
<b>Chapter No.3:</b> Knowledge of Ragas and taalās 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
<b>Formative Assessment - Internal Assessment</b>	50
<b>Summative Assessment - Theory</b>	50
<b>Total</b>	<b>100</b>

**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: <b>2 hours</b> theory subject and <b>15 minutes</b> 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
<b>Unit – 1:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Knowledge of basics of Different Swaras	
<b>Chapter No.2:</b> Learn to play six alankaras in thaat Marva	
<b>Chapter No.3:</b> Learn to sing six alankaras in that Asavari	
<b>Unit – 2:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Theoretical knowledge of raag Jounpuri	
<b>Chapter No.2:</b> Learn to play Sing Sargam geet in raag Jounpuri.	
<b>Chapter No.3:</b> Learn to play Laxan geet in raag Jounpuri.	
<b>Unit – 3:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Learn to Sing Chota Khayal with four aalaps and four taans in raag Jounpuri.	
<b>Chapter No.2:</b> Learn to Sing Thumri Composition in raag Jogiya..	
<b>Chapter No.3:</b> 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
<b>Formative Assessment - Internal Assessment</b>	50
<b>Summative Assessment - Theory</b>	50
<b>Total</b>	<b>100</b>

# 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
<b>Unit – 1:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Learn to demonstrate ekgun,dugun and chaugun of the following talas a)Sooltal b) Tevra c) Ektal	
<b>Chapter No.2:</b> Knowledge to demonstrate and learn to play thekas and four badal thekas of following talas: a) Roopak b) Savari	
<b>Chapter No.3:</b> Learn to accompany for one light vocal composition	
<b>Unit – 2:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Knowledge to demonstrate and learn to play thekas and four badal thekas of following talas: a) Dhumali b) Pancham Savari	
<b>Chapter No.2:</b> Learn to play one Peshkar with four paltas ending with tihai in taal Jhptal	
<b>Chapter No.3:</b> Learn to play One Peshkar and two kaydas with four paltas ending with tihai in taal Sooltal	
<b>Unit – 3:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Learn to play Rela, Thukda, Gath, Chakradar in Taal Roopak Tal	
<b>Chapter No.2:</b> Learn to play Jhoomra Vilambit	
<b>Chapter No.3:</b> 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
<b>Formative Assessment</b> - Internal Assessment	50
<b>Summative Assessment</b> - Theory	50
<b>Total</b>	<b>100</b>

# 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
<b>Unit – 1:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Learn to play basic bols of Tabla	
<b>Chapter No.2:</b> Learn to play basic bols of Dagga	
<b>Chapter No.3:</b> Learn to play different bols in Tabla	
<b>Unit – 2:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Learn to play the following thekas a)Sooltal b) Adachoutal	
<b>Chapter No.2:</b> Learn to play 2 Badal Thekas of following Talas a) Choutal b) Addha	
<b>Chapter No.3:</b> Learn to play a kayda in taal Teental	
<b>Unit – 3:</b>	<b>14 Hrs</b>
<b>Chapter No.1:</b> Learn to play Dadra kayda with four paltas ending with tihai.	
<b>Chapter No.2:</b> Learn to play Thevra Kayda with four platas ending with tihai.	
<b>Chapter No.3:</b> 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
<b>Formative Assessment - Internal Assessment</b>	50
<b>Summative Assessment - Theory</b>	50
<b>Total</b>	<b>100</b>



