



BENGALURU CITY UNIVERSITY

CHOICE BASED CREDIT SYSTEM

**(Semester Scheme with Multiple Entry and Exit Options for
Under Graduate Course)**

**Syllabus for Performing Arts
(Dance / Theatre Arts / Music)
(I & II Semester)**

2021-22 onwards

Date : 05/10/2021

Proceedings of the BOS meeting of Under Graduate degree of Performing Arts Bangalore City University Bangalore. 560001.

The following members were prsent online for the meeting

- 1. Dr. Ramakrishnaiah, K.**
Chairman BOS Committee
Prof. of Theatre Arts
Dept. of Performing Arts,
Bangalore University, Bangalore.
- 2. Dr. C.A Sreedhar –External Subject expert**
Prof. of Music, and Principal, Colloge of Fine Arts, Mysore University, Mysore.
- 3. Dr. Mruthjyunjaya Agaddi,**
External Member
Prof. of Music, Department of Music, Karnatak University, Dharwad.
- 4. Smt. Roopa Ravindran,**
Member of BOS,
Principal, Earth Colloge of Performing Arts, Sahakarnagar, Bangalore
- 5. Dr. S.N. Susheela,**
Prof of Music, Dept. of
Performing Arts Bangalore University, Bangalore.
Dr. Sheela Sridhar, Prof. of Dance,
Mysore University, Mysore.

A meeting of BOS was held on 05-10-2021 through online at 4 P.M regarding the Board of Studies to discuss about the adaptation of new syllabus in Batchelos Degre in Performing Arts of Bangalore City University. This meeting was held with an agenda of discussing the new syllabus, for the syllabus committee has framed according to National Education Policy Initially. Dr. Ramakrishnaiah, Chairman of BOS Committee welcomed all the members of BOS

Agenda 1. Dr. K. Ramakrishnaiah, Chairman of BOS Committee kept the agenda of discussing about the new syllabus structure and contents of the newly framed syllaabi for various degree courses in Dance, Theatre Arts and Music pertaining to First and Second Semesters which has been already submitted to the State Government Higher Education Department.

All the members discussed about various aspects of the newly framed syllabi and expressed their strong view that the same syllabi can be adapted in total for degree First and Second Semester in Dance, Theatre Arts and Music. All the esteemed members unanimously opened that without any changes the new syllabi can be implemented in concerned courses .

Dr. S.N. Shsheela thanked all the members for the kind co-operation of the mebers in the smooth conduct of the meeting.


Dr. K. Ramakrishnaiah
Professor & Chairman, BOS Committee
Chairman BOS Committee
Jnanabharathi,
Bangalore University,

Implementation of the Policy related to Curriculum Adherence to the National Education Policy of the Universities of Karnataka State, Performing Arts.

Preface:

India is a huge collection of many cultures and performing arts, which includes music, dance, theatre and many other forms of fine Arts. These art forms portray and represent national, regional and local traditions. In the recent times efforts have been made to inculcate and teach these art forms in formal educational setup which hitherto were being taught in the Gurukul system. Efforts are also being made to open up these art forms to research. In India there are certain universities and institutions that are established exclusively to promote performing arts and have become cultural ambassadors. One of them is **Indira Kala Sangeet University, Chhattisgarh**. The other one is **Karnataka State Dr. Gangubai Hangal Music and Performing Arts University, Mysuru**. These universities are playing a determining role in upholding and conserving native art forms. These universities are providing education and training students in various indigenous art forms and performing arts. In relation to this the new education policy 2020 is striving to inculcate the traditional art forms which introduce the Indian culture and tradition to the future generations. With regard to this the model syllabus of Performing Arts and Visual Arts are framed in the following manner to be incorporated in the National Education Policy.

National Educational Policy – 2020
Performing Arts – Dance, Theatre Arts (Drama) and Music
Curriculum Structure for Degree Programme

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National Education Policy – 2020

Model Program Structures for the Under-Graduate Programs in Universities and Colleges in Karnataka

Bachelor of Performing Arts (Basic/Hons.) (For Subjects with practical's) with two major and one minor

Bachelor of Arts (Basic/Hons.) (For Subjects with practical's) with Dance (Bharatanatyam/ Kathak/Kuchipudi) as one of the major

CLASSICAL DANCE : BHARATANATYAM

Eligibility Criteria for Dance (Bharatanatyam) Degree Admission

ELIGIBILITY: For B.A. / B.P.A Dance (Bharatanatyam/ Kathak / Kuchipudi) Programmes:

A candidate who has passed two-year Pre-University Course (PUC) Examination conducted by Pre-University Education Board, Government of Karnataka, or 10+2 Examination conducted by CBSE or equivalent examinations by any Other State or any other recognized Board /

Diploma in Dance / 3-year Diploma Course with any subject or 2-year JOC / ITI of any subject / shall be eligible.

or

PUC pass with Dance as one of the subject

or

PUC with Government Recognized Junior in Dance (Bharatanatyam / Kathak / Kuchipudi)

or

Pass in aptitude test conducted by the admission committee.

I & II Semester Bachelor of Performing Arts – Classical Dance
(Bharatanatyam)

Sem	Discipline Core (DSC) (Credits) (L+T+P) (4+0+2)	Discipline Elective (DSE) / Open Elective (OE) (Credits) (L+T+P)	Ability Enhancement Compulsory Courses (AECC), Languages (Credits) (L+T+P) (3+3)		Skill Enhancement Course (SEC)		Total Credits
					Skill Based (Credits) (L+T+P)	Value Based (Credits) (L+T+P)	
I	Dance Bharatanatyam A1 -(3) Bharatanatyam A2 -(3) B 1 -(6) Theatre Arts/Music (Karnataka, Hindustani)/ Optional Kannada/English Sanskrit/Telugu/ History/Economics/ Education/ Psychology	OE 1 Dance(Bharatanat yam) Music- Karnatak, Hindustani, Mrudanga, Theatre Arts, Folk Dance (3)	L1, L2 Kannada English Hindi Sanskrit Telugu Urdu etc. (3+3)		Yoga (2)		23
II	Dance Bharatanatyam A3 – (3) Bharatanatyam A4 – (3) B 2 -(6) Theatre Arts/Music- (Karnataka/Hindustani) / Optional Kannada/English Sanskrit/Telugu/ History/Economics/ Education/ Psychology	OE-2 Dance(Bharatanat yam) Music- Karnatak, Hindustani, Mrudanga, Theatre Arts, Folk Dance (3)	L1, L2 Kannada English Hindi Sanskrit Telugu Urdu etc. (3+3)	Environmental Science (2)		Health and wellness/ social and emotional learning (2)	25
Exit option with Certificate (48 Credits)							

Model Curriculum

Name of the Degree Program: Bachelor of Performing Arts / Bachelor of Arts / Bachelor of Arts in Dance (Bharathanatyam)

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

Starting Year of implementation: 2021-21

Program Outcomes of 1st Semester:

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

- Remember the origin and development of Indian Classical Dance Forms.
- Understand the difference between the Natyadharmi, Lokadharmi,
- Analyze the different Technical Terms of Bharathanatyam
- 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	30	70
Practical	30	70
Projects	30	70
Experiential Learning (Play Production etc.)	30	70

CURRICULUM STRUCTURE FOR THE UNDERGRADUATE DEGREE PROGRAM

**Bachelor of Performing Arts / Bachelor of Arts / Bachelor of Arts in Dance
(Bharathanatyam)**

Total Credits for the Program: 48

Starting Year of Implementation: 2021 - 21

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

Discipline/ Subject: 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 1	Nrittha Praveshika - Shastra 1	<ul style="list-style-type: none"> Remember the origin and development of Indian Classical Dance Forms. Understand the difference between the Natyadharmi, Lokadharmi, Analyze the different Technical Terms of Bharathanatyam 	The Student Passed in Junior Bharatanatyama certificate Recognised by Government	Assignments and seminars	Final Exam and stage performances
	<u>Nrittha Praveshika - Prayoga 1</u>	<ul style="list-style-type: none"> Apply the knowledge of Adavus and shloka. Evaluate the different types of Hasthas and Bedhas. Create and implement the Theoretical of Adavus and shloka. 		Assignments and seminars	Final Exam and stage performances
Semester 2	Nrittha Praveshika - Shastra 2	<ul style="list-style-type: none"> Understand the different type Chaturvidha Abhinaya. Analyse the difference in Natyashastra Chapters. Create and implement the Bhavas and Rasas in Bharatanayam. 	The Student Passed in Junior Bharatanatyama certificate Recognised by Government	Assignments and seminars	Final Exam and stage performances
	<u>Nrittha Praveshika - Prayoga 2</u>	<ul style="list-style-type: none"> Understand the difference in 8 Indian classical Dance forms. Analyze the need of Abhinaya Darpana Shlokas. Create and implement of Ramayana and Mahabharatha Stories in Dance. 		Assignments and seminars	Final Exam and stage performances

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.

**Bachelor of Performing Arts / Bachelor of Arts /
Bachelor of Arts in Dance (Bharatanatyam)**

Semester 1

Course Title: Nrittha Praveshika- Shastra 1	
Total Contact Hours: 42	Course Credits: 3
Formative Assessment Marks: 30	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 70

Course Objectives:

- To impart the knowledge of origin and development of Indian Classical Dance Forms.
- To impart the knowledge of, Natyadharmi, Lokadharmi,
- To train the student in Hasthas and Bedhas.

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

- Remember the origin and development of Indian Classical Dance Forms.
- Understand the difference between the Natyadharmi, Lokadharmi,
- Analyze the different Technical Terms of Bharatanatyam

Course Articulation Matrix: Mapping of Course outcomes (Cos) with Program outcomes (Pos 1-12)

Course Outcomes (Cos)	Unit 1	Unit 2	Unit 3
At the end of the course the student will be able to			
1) Remember the origin and development of Indian Classical Dance Forms.	X		
2) Understand the difference between Natyadharmi and Lokadharmi,		X	
3) Analyse the Technical Terms of Bharatanatyam			X

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

Bachelor of Performing Arts in Dance (BHARATANATYAM)

BPA Semester 1

Title of the course: Nritha Praveshika- Shastra 1

Course 1		Course 2	
Number of Theory Credits	Number of lecture hours/semester	Number of Practical Credits	Number of lecture hours/semester
3	39 or 42	3	39 or 42

Content of Course – 1 Theory	39/42 Hr
<u>Nritha Praveshika Shastra– I</u>	
Unit – 1:	13/14 Hrs
Chapter No.1: Natyothpatthi –The Origin of Dance	
Chapter No. 2: Introduction to Brief study of Classical Dance Forms of India – Bharatanatyam, Kuchipudi, Mohini Attam, Kathakali	
Chapter No. 3: Kathak, Odissi, Manipuri, Satriya	
Unit – 2:	13/14 Hrs
Chapter No.4: Asamyutha and Samyutha Hasthas with Shlokas according to Abhinayadarpana	
Chapter No.5: Drishti Bedha, Greeva Bedha, Shirobedha, Brukuti Bedha	
Chapter No.6: Pada bedhas according to Abhinayadarpana	
Unit – 3:	13/14 Hrs
Chapter No.7: Brief introduction to of Technical Terms or Paribhashika Shabdhas- Bharatha, Thandava, Lasya, Angahara, Rechaka, Vritthi, Karana	
Chapter No.8: Technical Terms- Natyadharmi, Lokadharmi, Solkattu, Jaathi, Saptha Thaala,	
Chapter No.9 : Nritha, Nritya, Natya, Anga, Upanga, Pratyanga	

Text Books / References

Understanding of Bharathanatyam- Mrinalini Sarabai

KSSEEB Text Books for Bharathanatyam – Junior

Natyashastra -Adya Rangacha

Abhinaya Darpana- ondu vichaara Patha - Nandini Eshwar

Abhinaya Darpana of Nandikeshwara

Pedagogy

Formative Assessment	
Assessment Occasion/ type	Weightage in Marks
Internal Assessment	30
Theory	70
Total	100

Date

Course Co-ordinator

Subject Committee Chairperson

**Bachelor of Performing Arts / Bachelor of Arts /
Bachelor of Arts in Dance (Bharatanatyam)**

Semester 1

Course Title: Nrittha Praveshika - Prayoga 1	
Total Contact Hours: 42	Course Credits: 3
Formative Assessment Marks: 30	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 70

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.
- Evaluate the different types of Hasthas and Bedhas.
- Create and implement the Theoretical of Adavus and shloka.

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.			X
2) Evaluate the different types of Hasthas and Bedhas.		X	
3) Create and implement the Theoretical of Adavus and shloka.			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.

BHARATHANATYAM - COURSE 2	
<u>Nrittha Praveshika - Prayoga 1</u>	
Unit – 1:	13/14 Hrs
Chapter No.1: Kriyatmaka Abhayasa – Parshni Kriya, Jaanu kriya, Uuru Kriya, Kathi chalane, Bhuja , Kara Chalane, Manibandha,	
Chapter No.2: Bhramana Kriya(for all the Kriyas), Greeva Kriya, Netra , Aramandala Kriya, Himmukha Mummukha Kriya	
Chapter No.3: Basic Asanas for Dancers' Flexibility	
Unit – 2:	13/14 Hrs
Chapter No.4: Asamyutha /Samyutha Hastha- Drishti According to Abhinaya Darpana with Shlokas	
Chapter No.5: Drishti Bedha , Shiro Bedha, Greeva, Bhrukuti Bedha According to Abhinaya Darpana with Shlokas	
Chapter No.6: Pada Bedhas- Mandal and Utplavana Bedhas According to Abhinaya Darpana	
Unit – 3:	13/14 Hrs
Chapter No.7: Adavus- Thattu adavu – 1 to 7 , Natu 1 to 7, Mettu, Thattumettu (5 Jaathi), Kuditttha mettu Nos, Jaaru Adavu, in 3 speeds	
Chapter No.8: Prarthana shloka of Ganesha , Shiva , Saraswathi, Vishnu	
Chapter No.9: Abhinaya for Any 2 Shlokas from Bhagavadgitha	

Text Books

References

AbhinayaDarpana of Nandikeshwara

Understanding of Bharathanatyam- Mrinalini Sarabai

KSSEEB Text Books for Bharathanatyam – Junior

Natyashastra -Adya Rangacha

Abhinaya Darpana-ondu vichaara Patha - Nandini Eshwar

Pedagogy

Formative Assessment	
Assessment Occasion/ type	Weightage in Marks
Internal Assignment	30
Practical	70
Total	100

Date

Course Co-ordinator

Subject Committee Chairperson

**Bachelor of Performing Arts / Bachelor of Arts /
Bachelor of Arts in Dance (Bharatanatyam)
Semester 1, Discipline Elective (DSE)/ Open Elective (OE)**

Semester I

Course Title: Nrittha Praveshika- Shastra 1	
Total Contact Hours: 42	Course Credits: 3
Formative Assessment Marks: 30	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 70

Course Objectives:

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

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

- Understand the difference in 8 Indian classical Dance forms.
- Analyze the need of Abhinaya Darpana Shlokas.
- 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
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 Mahabharatha Stories in Dance.		X	

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

Bachelor of Performing Arts in Dance (BHARATANATYAM)
BPA Semester 1, Discipline Elective (DSE)/ Open Elective (OE)

Title of the course: Nrittha Praveshika- Shastra

Course 1		Course 2	
Number of Theory Credits	Number of lecture hours/semester	Number of Practical Credits	Number of lecture hours/semester
3	42	3	42

<u>BHARATANATYAM - COURSE 1 THEORY</u>	
Unit – 1 :	13/14 Hrs
Chapter No.1: Detailed study of 8 Indian classical Dance forms	
Chapter No.2: Classification of Indian Dance- Indian Classical Dance- Folk Dance- Ritualistic Dance –Traditional	
Chapter No.3: Introduction to Folk Dances of Karnataka	
Unit – 2 :	13/14 Hrs
Chapter No.4: Study of Ramayana Stories with a special reference to Dancing them in Sancharis	
Chapter No.5: Study of Mahabharatha Stories with a special reference to Dancing them in Sancharis	
Chapter No.6: Study of Stories from Puranas with special reference to Dance	
Unit – 3 :	13/14 Hrs
Chapter No.7: Sabha lakshana, Kinkini Lakshana,	
Chapter No.8: Natyakrama	
Chapter No.9: Abhinaya Darpana Shlokas –Pushpanjali, Natyapatra Guna Dosha, Patra Prana,	

Text Books

References

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

Pedagogy

Formative Assessment	
Assessment Occasion/ type	Weightage in Marks
Internal Assignment	30
Practical	70
Total	100

Date

Course Co-ordinator

Subject Committee Chairperson

Model Curriculum

Name of the Degree Program: Bachelor of Performing Arts / Bachelor of Arts / Bachelor of Arts in Dance (Bharatanatyam)

Discipline Core: Dance (Bharathanatyam)

Total Credits for the Program: 48

Starting Year of implementation: 2021-21

Program Outcomes:

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

- Understand the different type of short stories, poems and plays.
- Evaluate the different types of writing skills, acting skills and speech work.
- Create and implement the writing skills, acting skills and speech work.
- Understand the different type of Short Telling, Poem Recitation and Play.
- Evaluate the different types of Stage-Lighting, and Costume.
- Create and implement the essential elements for paly production.

Weightage for assessments (in percentage)

Type of Course	Formative Assessment / IA	Summative Assessment
Theory	30	70
Practical	30	70
Projects	30	70
Experiential Learning (Play Production etc.)	30	70

CURRICULUM STRUCTURE FOR THE UNDERGRADUATE DEGREE PROGRAM

Bachelor of Performing Arts / Bachelor of Arts / Bachelor of Arts

Total Credits for the Program: 48

Starting Year of Implementation: 2021 - 21

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

Discipline/ Subject: 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 1	Nrittha Praveshika- Shastra	<ul style="list-style-type: none"> Remember the origin and development of Indian Classical Dance Forms. Understand the difference between the Natyadharmi, Lokadharmi, Analyze the different Technical Terms of Bharathanatyam 	The Student Passed in Junior Bharatanatyama certificate Recognised by Government	Assignments and seminars	Final Exam and stage performances
	<u>Nrittha Praveshika - Prayoga 1</u>	<ul style="list-style-type: none"> Apply the knowledge of Adavus and shloka. Evaluate the different types of Hasthas and Bedhas. Create and implement the Theoretical of Adavus and shloka. 		Assignments and seminars	Final Exam and stage performances
Semester 2	Nritya prakriya	<ul style="list-style-type: none"> Understand the different type Chaturvidha Abhinaya. Analyse the difference in Natyashastra Chapters. Create and implement the Bhavas and Rasas in Bharatanayam. 	The Student Passed in Junior Bharatanatyama certificate Recognised by Government	Assignments and seminars	Final Exam and stage performances
	Nrittha Praveshika- Shastra	<ul style="list-style-type: none"> Understand the difference in 8 Indian classical Dance forms. Analyze the need of Abhinaya Darpana Shlokas. Create and implement of Ramayana and Mahabharatha Stories in Dance. 		Assignments and seminars	Final Exam and stage performances

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.

**Bachelor of Performing Arts / Bachelor of Arts /
Bachelor of Arts in Dance (Bharatanatyam)**

Semester II

Course Title: Nritya Prakriya Shasthra 1	
Total Contact Hours: 42	Course Credits: 3
Formative Assessment Marks: 30	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 70

Course Objectives:

- To impart the knowledge of Indian Classical Dance and Folk Dance.
- To impart the knowledge of Lakshanas and Natyashastra Chapters.
- To train the student in understanding Chaturvidha Abhinaya

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

- Understand the different type Chaturvidha Abhinaya.
- Analyse the difference in Natyashastra Chapters.
- Create and implement the Bhavas and Rasas in Bharatanayam.
-

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 different type Chaturvidha Abhinaya.			X
2) Analyse the difference in Natyashastra Chapters.		X	
3) Create and implement the Bhavas and Rasas in Bharatanayam.			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.

Bachelor of Performing Arts in Dance (BHARATANATYAM)

BPA Semester 2

Title of the course: Nritya Prakriya Shasthra 1

Course 1		Course 2	
Number of Theory Credits	Number of lecture hours/semester	Number of Practical Credits	Number of lecture hours/semester
3	42	3	42

<u>Content of Course – 1 Theory</u>	
Unit – 1 :	13/14 Hrs
Chapter No.1: Classification of Indian Dance- Indian Classical Dance- Folk Dance- Ritualistic Dance –Traditional	
Chapter No. 2: Introduction to the study of North Indian Folk Dance forms	
Chapter No.3: Introduction to the study of South Indian Folk Dance forms	
Unit – 2 :	13/14 Hrs
Chapter No.4: Lakshanas According to Abhinaya Darpana with Shlokas Pushpanjali, Sabha lakshana, Kinkini Lakshana, Natyakrama	
Chapter No.5: Lakshanas of Natyapatra Guna Dosha, Patra Prana shlokas from Abhinayadarpana	
Chapter No.6: Brief Introduction to the Chapters of Natyashastra	
Unit – 3 :	13/14 Hrs
Chapter No.7: Brief Introduction to Chaturvidha Abhinaya according to Natyashastra	
Chapter No.8: Study of Bhava and Rasa	
Chapter No.9: Biographies and Contribution of Great Gurus of Bharathanatyam- Jatti Thayamma, Smt. Rukmini Devi, Meenakshi Sundaram Pillai, Balasaraswati Venkatalakshamma	

Text Books / References

Abhinaya Darpana of Nandikeshwara

Understanding of Bharathanatyam- Mrinalini Sarabai

KSSEEB Text Books for Bharathanatyam – Junior

Natyashastra -Adya Rangacha

Abhinaya Darpana-ondu vichaara Patha - Nandini Eshwar

Pedagogy

Formative Assessment	
Assessment Occasion/ type	Weightage in Marks
Internal Assignment	30
Practical	70
Total	100

Date

Course Co-ordinator

Subject Committee Chairperson

**Bachelor of Performing Arts / Bachelor of Arts /
Bachelor of Arts in Dance (Bharatanatyam)**

Semester II

Course Title: Nritya Prakriya- Prayoga – 2	
Total Contact Hours: 42	Course Credits: 3
Formative Assessment Marks: 30	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 70

Course Objectives:

- To impart the knowledge of Advus Vinyasa.
- To impart the knowledge of Pada bedhas According to Natyashastra.
- To train the student in understanding the Chaturasa Alaripu

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

- Understand the different type of Pada bedhas According to Natyashastra
- Evaluate the different types of Advus Vinyasa.
- Create and implement the essential elements for Chaturasa Alaripu.

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 different type of Pada bedhas According to Natyashastra		X	
2) Evaluate the different types of Advus Vinyasa.	X		
3) Create and implement the essential elements for Chaturasa Alaripu.			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.

<u>BHARATHANATYAM- COURSE 2 (Practical)</u> <u>Nritya Prakriva- Prayoga – 2</u>	
Unit – 1:	13/14 Hrs
Chapter No.1: Mandi , Rangakrama, Theermana, Korvai, and Adavu Vinyasa with Notation	
Chapter No.2: Other Advus Vinyasa ina all three speeds with Recitation of Sholkattu	
Chapter No.3: Recitation and Exhibition of dashavidha adavus in Five Jathis	
Unit – 3:	13/14 Hrs
Chapter No.4: Pada bedhas According to Natyashastra	
Chapter No.5: Sthanaka Bedha According to Natyashastra	
Chapter No.6 : Tisra Alaripu	
Unit – 3:	13/14 Hrs
Chapter No.7: Chaturasa Alaripu	
Chapter No.8: Aditala Jatiswaram in any Raga	
Chapter No.9: Bhavabhinaya for each shloka from Krishna Karnamritam and Tharangam Respectively	

Text Books / References

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

Pedagogy

Formative Assessment	
Assessment Occasion/ type	Weightage in Marks
Internal Assessment	30
Practical	70
Total	100

Date

Course Co-ordinator

Subject Committee Chairperson

**Bachelor of Performing Arts / Bachelor of Arts /
Bachelor of Arts in Dance (Bharatanatyam)
Semester 2, Discipline Elective (DSE)/ Open Elective (OE)**

Semester II

Course Title: Nritya Prakriya- Prayoga (Practical) 2	
Total Contact Hours: 42	Course Credits: 3
Formative Assessment Marks: 30	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 70

Course Objectives:

- To impart the knowledge of Hastas and Bedhas.
- To impart the knowledge of Components of Adavus.
- To train the student in understanding the Abhinaya and shloka from Bhagavadgita

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

- Understand the Abhinaya and shloka from Bhagavadgita.
- Analyze the difference between Hastas and Bedhas.
- Create and implement the Components of Adavus in Baratanaty.

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 Abhinaya and shloka from Bhagavadgita.			X
2) Analyze the difference between Hastas and Bedhas.	X		
3) Create and implement the Components of Adavus in Baratanaty.		X	

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

Bachelor of Performing Arts in Dance (BHARATANATYAM)
BPA Semester 2, Discipline Elective (DSE)/ Open Elective (OE)

Title of the course: Nritya Prakriya- Prayoga (Practical)

Course 1		Course 2	
Number of Theory Credits	Number of lecture hours/semester	Number of Practical Credits	Number of lecture hours/semester
3	42	3	42

<u>BHARATHANATYAM - COURSE 2</u> <u>(Practicals)</u>	39/42
Unit – 1 :	13/14 Hrs
Chapter No.1: Kriyatmaka Abhayasa – Parshni Kriya, Jaanu kriya, Uuru Kriya, Kathi chalane, Bhuja , Kara Chalane, Manibandha, Bhramana Kriya(for all the Kriyas), Greeva Kriya, Netra , Aramandala Kriya, Himmukha Mummukha Kriya	
Chapter No. 2: Hastas and Bedhas- Asamyutha /Samyutha Hastha- Drishti Bedha , Shiro Bedha, Greeva, Bhrukuti Bedha According to Abhinaya Darpana with Shlokas	
Chapter No. 3: Paadabedha Mandala, Sthana, Utplavana, Bhramari, Chari Acording to Abhinayadrapana	
Unit – 2 :	13/14 Hrs
Chapter No 4: Components of Adavus	
Chapter No.5: Adavus- Thattu , Nattu Mettu, Egaruthattu, Kuditthamettu, Thattumettu	
Chapter No.6: Adavu –Mukthaya, Jaaru , Mandi , Rangakrama, Jaathi Adavu Vinyasa	
Unit – 3 :	13/14 Hrs
Chapter No.7: Abhinaya for Prarthana shlokas of Ganapathi and Shiva (Each one)	
Chapter No.8: Abhinaya for Any one shloka from Bhagavadgita and Any one shloka from Krishnakarnamritam	
Chapter No.9: Tisra Alaripu	

Text Books / References

Abhinaya Darpana of Nandikeshwara
 Understanding of Bharatanatyam- Mrinalini Sarabai
 KSSEEB Text Books for Bharatanatyam – Junior
 Natyashastra -Adya Rangacha
 Abhinaya Darpana-ondu vichaara Patha - Nandini Eshwar
 Nritya Kale / Nritya loka

Pedagogy

Formative Assessment	
Assessment Occasion/ type	Weightage in Marks
Internal Assignment	30
Practical	70
Total	100

Date

Course Co-ordinator

Subject Committee Chairperson

National Education Policy – 2020

Model Program Structures for the Under- Graduate Programs in Universities and Colleges in Karnataka

Bachelor of Performing Arts (Basic/Hons.) (For Subjects with practical's) with two major and one minor

Bachelor of Arts (Basic/Hons.) (For Subjects with practical's) with Dance (Bharatanatyam/ Kathak /Kuchipudi) as one of the major

CLASSICA DANCE : KATHAK

Eligibility Criteria for Dance (Kathak) Degree Admission

ELIGIBILITY: For B.A. / B.P.A Dance (Bhartanatyam/ Kathak / Kuchipudi) Programmes:

A candidate who has passed two-year Pre-University Course (PUC) Examination conducted by Pre-University Education Board, Government of Karnataka, or 10+2 Examination conducted by CBSE or equivalent examinations by any Other State or any other recognized Board /

Diploma in Dance / 3-year Diploma Course with any subject or 2-year JOC / ITI of any subject / shall be eligible.

or

PUC pass with Dance as one of the subject

or

PUC with Government Recognized Junior in Dance (Bharathanatyam / Kathak / Kuchipudi)

or

Pass in aptitude test conducted by the admission committee.

I & II Semester Bachelor of Performing Arts –

Classical Dance (Kathak)

Sem	Discipline Core (DSC) (Credits) (L+T+P) (4+0+2)	Discipline Elective (DSE) / Open Elective (OE) (Credits) (L+T+P)	Ability Enhancement Compulsory Courses (AECC), Languages (Credits) (L+T+P) (3+3)		Skill Enhancement Course (SEC)		Total Credits
					Skill Based (Credits) (L+T+P)	Value Based (Credits) (L+T+P)	
I	Dance Kathak A1 -(3) Kathak A2 -(3) B 1 -(6) Theatre Arts/Music (Karnataka, Hindustani)/ Optional Kannada/English Sanskrit/Telugu/ History/Economics/ Education/ Psychology	OE 1 Dance(Kathak) Music- Karnatak, Hindustani, Mrudanga, Theatre Arts, Folk Dance (3)	L1, L2 Kannada English Hindi Sanskrit Telugu Urdu etc. (3+3)		Yoga (2)		23
II	Dance Kathak A3 – (3) Kathak A4 – (3) B 2 -(6) Theatre Arts/Music- (Karnataka/Hindustani) / Optional Kannada/English Sanskrit/Telugu/ History/Economics/ Education/ Psychology	OE-2 Dance(Kathak) Music- Karnatak, Hindustani, Mrudanga, Theatre Arts, Folk Dance (3)	L1, L2 Kannada English Hindi Sanskrit Telugu Urdu etc. (3+3)	Environmental Science (2)		Health and wellness/ social and emotional learning (2)	25
Exit option with Certificate (48 Credits)							

Model Curriculum

Name of the Degree Program: Bachelor of Performing Arts / Bachelor of Arts /
Bachelor of Arts in Dance (Kathak)

Discipline Core: Dance (Kathak)

Total Credits for the Program: 48

Starting Year of implementation: 2021-21

Program Outcomes of 1st Semester:

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

- Remember the origin and development of Indian Classical Dance Forms.
- Understand the difference between the Natyadharmi, Lokadharmi,
- Analyze the different Technical Terms of Bharathanatyam
- 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	30	70
Practical	30	70
Projects	30	70
Experiential Learning (Play Production etc.)	30	70

CURRICULUM STRUCTURE FOR THE UNDERGRADUATE DEGREE PROGRAM

Bachelor of Performing Arts / Bachelor of Arts / Bachelor of Arts in Dance (Kathak)

Total Credits for the Program: 48

Starting Year of Implementation: 2021 - 21

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

Discipline/ Subject: in 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 1	<u>Praveshika Shastra – I</u>	<ul style="list-style-type: none"> Remember the origin and development of Indian Classical Dance Forms. Understand the difference between the Natyadharmi, Lokadharmi, Analyze the different Technical Terms of Bharathanatyam 	The Student Passed in Junior Bharatanatyama certificate Recognised by Government	Assignment and Seminar	Final Exam and stage performances
	<u>Nrittha Praveshika - Prayoga 1</u>	<ul style="list-style-type: none"> Apply the knowledge of Adavus and shloka. Evaluate the different types of Hasthas and Bedhas. Create and implement the Theoretical of Adavus and shloka. 		Assignment and Seminar	Final Exam And Scene Works
Semester 2	<u>Praveshika Shastra – 2</u>	<ul style="list-style-type: none"> Understand the different type Chaturvidha Abhinaya. Analyse the difference in Natyashastra Chapters. Create and implement the Bhavas and Rasas in Bharatanayam 	The Student Passed in Junior Bharatanatyama certificate Recognised by Government	Assignment and Seminar	Final Exam and stage performances
	<u>Nritva Prakriya - Prayoga – 2</u>	<ul style="list-style-type: none"> Understand the difference in 8 Indian classical Dance forms. Analyze the need of Abhinaya Darpana Shlokas. Create and implement of Ramayana and Mahabharatha Stories in Dance. 		Assignment and Seminar	Final Exam and stage performances

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.

**Bachelor of Performing Arts / Bachelor of Arts /
Bachelor of Arts in Dance (Kathak)**

Semester 1

Course Title: Nrittha Praveshika- Shastra 1	
Total Contact Hours: 42	Course Credits: 3
Formative Assessment Marks: 30	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 70

Course Objectives:

- To impart the knowledge of origin and development of Indian and Karnataka Theatre
- To impart the knowledge of Professional Karnataka Theatre and Folk Theatre of Karnataka.
- To train the student in folk Theatre form, Karnataka Theatre and Technical knowledge of Stage.

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

- Remember the origin and development of Indian and Karnataka Theatre.
- Understand the difference between the Professional Karnataka Theatre and Folk Theatre of Karnataka.
- Analyze the different era of theatre.

Course Articulation Matrix: Mapping of Course outcomes (Cos) with Program outcomes (Pos 1-12)

Course Outcomes (Cos)	Unit 1	Unit 2	Unit 3
At the end of the course the student will be able to			
1) Remember the origin and development of Indian Classical Dance Forms.	X		
2) Understand the difference between Natyadharmi and Lokadharmi,		X	
3) Analyse the Technical Terms of Bharathanatyam			X

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

Bachelor of Performing Arts in Dance (KATHAK)

BPA Semester 1

Title of the course: Praveshika Shastra– I

Course 1		Course 2	
Number of Theory Credits	Number of lecture hours/semester	Number of Practical Credits	Number of lecture hours/semester
3	42	3	42

<u>Content of Course – 1 Theory</u>	<u>Nrittha</u>	39/42 Hr
<u>Praveshika Shastra– I</u>		
Unit – 1:		13/14 Hrs
Chapter No.1: Natyothpathi –The Origin of Dance		
Chapter No. 2: Introduction to Brief study of Classical Dance Forms of India – Bharathanatyam, Kuchipudi, Mohini Attam, Kathakali		
Chapter No. 3: Kathak, Odissi, Manipuri, Satriya		
Unit – 2:		13/14 Hrs
Chapter No.4: Asamyutha and Samyutha Hasthas with Shlokas according to Abhinayadarpana		
Chapter No.5: Drishti Bedha, Greeva Bedha, Shirobedha, Brukuti Bedha		
Chapter No.6: Pada bedhas according to Abhinayadarpana		
Unit – 3:		13/14 Hrs
Chapter No.7: Brief introduction to of Technical Terms or Paribhashika Shabdhas- Bharatha, Thandava, Lasya, Angahara, Rechaka, Vritthi, Karana		
Chapter No.8: Technical Terms- Natyadharmi, Lokadharmi, Thhat, Amad, toda, Tukda, Tatkar, Tehai, GathBharatha, Thandava, Lasya, Nritha, Nritya, Natya, Anga, Upanga, Pratyanga		
Chapter No.9 : Brief Introduction of Hindi, Brij and Awadhi Bhasha relevant to Kathak Compositions		

Text Books / References

AbhinayaDarpana of Nandikeshwara

Natyashastra -Adya Rangacha

Abhinaya Darpana-ondu vichaara Patha - Nandini Eshwar

Pedagogy

Formative Assessment	
Assessment Occasion/ type	Weightage in Marks
Internal Assessment	30
Theory	70
Total	100

Date

Course Co-ordinator

Subject Committee Chairperson

Bachelor of Performing Arts / Bachelor of Arts / Bachelor of Arts in Dance (KATHAK)

Semester 1

Course Title: Nrittha Praveshika - Prayoga 1	
Total Contact Hours: 42	Course Credits: 3
Formative Assessment Marks: 30	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 70

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.
- Evaluate the different types of Hasthas and Bedhas.
- Create and implement the Theoretical of Adavus and shloka.

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.			X
2) Evaluate the different types of Hasthas and Bedhas.		X	
3) Create and implement the Theoretical of Adavus and shloka.			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.

KATHAK- COURSE 2 : <u>Nrittha Praveshika - Prayoga 1</u>	
Unit – 1:	13/14 Hrs
Chapter No.1: Kriyatmaka Abhayasa – Parshni Kriya, Jaanu kriya, Uuru Kriya, Kathi chalane, Bhuja , Kara Chalane, Manibandha,	
Chapter No.2: Bhramana Kriya(for all the Kriyas), Greeva Kriya, Netra , Aramandala Kriya, Himmukha Mummukha Kriya	
Chapter No.3: Practical Demonstration of Teen Tal, Simple Tatkar with Dugan and Chougan Layakaries	
Unit – 2:	13/14 Hrs
Chapter No.4: Asamyutha /Samyutha Hastha- Drishti According to Abhinaya Darpana with Shlokas	
Chapter No.5: Drishti Bedha , Shiro Bedha, Greeva, Bhrukuti Bedha According to Abhinaya Darpana with Shlokas	
Chapter No.6: Pada Bedhas- Mandal and Utplavana Bedhas According to Abhinaya Darpana	
Unit – 3:	13/14 Hrs
Chapter No.7: Thaata, Amad, Thehai, GAta, Toda, Ganesh Vandana	
Chapter No.8: Prarthana shloka of Ganesha , Shiva , Saraswathi, Vishnu	
Chapter No.9: Abhinaya for Any 2 Shlokas from Bhagavadgitha	

Text Books

References

AbhinayaDarpana of Nandikeshwara

Natyashastra

Natyashastra -Adya Rangacha

Abhinaya Darpana-ondu vichaara Patha - Nandini Eshwar

Pedagogy

Formative Assessment	
Assessment Occasion/ type	Weightage in Marks
Internal Assessment	30
Practical	70
Total	100

Date

Course Co-ordinator

Subject Committee Chairperson

**Bachelor of Performing Arts / Bachelor of Arts /
Bachelor of Arts in Dance (KATHAK)**

Semester I

Course Title: : <u>Praveshika Shastra– I</u>	
Total Contact Hours: 42	Course Credits: 3
Formative Assessment Marks: 30	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 70

Course Objectives:

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

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

- Understand the difference in 8 Indian classical Dance forms.
- Analyze the need of Abhinaya Darpana Shlokas.
- 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
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 Mahabharatha Stories in Dance.		X	

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

Bachelor of Performing Arts in Dance (Kathak)
BPA Semester 1, Discipline Elective (DSE)/ Open Elective (OE)

Title of the course: Nrittha Praveshika- Shastra 1

Course 1		Course 2	
Number of Theory Credits	Number of lecture hours/semester	Number of Practical Credits	Number of lecture hours/semester
3	42	3	42

<u>KATHAK- COURSE 1 THEORY</u> <u>Praveshika Shastra– I</u>	
Unit – 1 :	13/14 Hrs
Chapter No.1: Detailed study of 8 Indian classical Dance forms	
Chapter No.2: Classification of Indian Dance- Indian Classical Dance- Folk Dance- Ritualistic Dance –Traditional	
Chapter No.3: Introduction to the Study of Indian Folk Dances with special reference to Folk dances of North India	
Unit – 2 :	13/14 Hrs
Chapter No.4: Study of Ramayana Stories with a special reference to Dancing them in Sancharis	
Chapter No.5: Study of Mahabharatha Stories with a special reference to Dancing them in Sancharis	
Chapter No.6: Study of Stories from Puranas with special reference to Dance	
Unit – 3 :	13/14 Hrs
Chapter No.7: Contribution of Great Gurus to Kathak Ishwari Prasad, Pandit Durgalal , Lacchu Maharaj, Shambhu Maharaj, Sitaradevi,	
Chapter No.8: Technical Terms Thhat, Amad, toda, Tukda, Tatkar, Tehai, GathBharatha, Thandava, Lasya, Angahara, Rechaka, Vritthi, , Natyadharmi, Lokadhar, Anga, Upanga, Pratyanga	
Chapter No.9: Brief Introduction of Hindi, Brij and Awadhi Bhasha relevant to Kathak Compositions	

Text Books/ References

AbhinayaDarpana of Nandikeshwara

Natyashastra -Adya Rangacha

Abhinaya Darpana-ondu vichaara Patha - Nandini Eshwar

Pedagogy

Formative Assessment	
Assessment Occasion/ type	Weightage in Marks
Internal Assignment	30
Practical	70
Total	100

Date

Course Co-ordinator

Subject Committee Chairperson

Model Curriculum

Name of the Degree Program: Bachelor of Performing Arts / Bachelor of Arts / Bachelor of Arts in Dance (Kathak)

Discipline Core: Dance (Kathak)

Total Credits for the Program: 48

Starting Year of implementation: 2021-21

Program Outcomes:

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

- Understand the different type of short stories, poems and plays.
- Evaluate the different types of writing skills, acting skills and speech work.
- Create and implement the writing skills, acting skills and speech work.
- Understand the different type of Short Telling, Poem Recitation and Play.
- Evaluate the different types of Stage-Lighting, and Costume.
- Create and implement the essential elements for paly production.

Weightage for assessments (in percentage)

Type of Course	Formative Assessment / IA	Summative Assessment
Theory	30	70
Practical	30	70
Projects	30	70
Experiential Learning (Play Production etc.)	30	70

CURRICULUM STRUCTURE FOR THE UNDERGRADUATE DEGREE PROGRAM

Bachelor of Performing Arts / Bachelor of Arts / Bachelor of Arts in Dance (Kathak)

Total Credits for the Program: 48

Starting Year of Implementation: 2021 - 21

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

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 1	<u>Praveshika Shastra - I</u>	<ul style="list-style-type: none"> Remember the origin and development of Indian Classical Dance Forms. Understand the difference between the Natyadharmi, Lokadharmi, Analyze the different Technical Terms of Bharathanatyam 	The Student Passed in Junior Bharatanatyama certificate Recognised by Government.	Assignment and Seminar	Final Exam and stage performances
	<u>Nritthapraveshika - Prayoga 1</u>	<ul style="list-style-type: none"> Apply the knowledge of Adavus and shloka. Evaluate the different types of Hasthas and Bedhas. Create and implement the Theoretical of Adavus and shloka. 		Assignment and Seminar	Final Exam And Scene Works
Semester 2	<u>Praveshika Shastra - 2</u>	<ul style="list-style-type: none"> Understand the different type Chaturvidha Abhinaya. Analyse the difference in Natyashastra Chapters. Create and implement the Bhavas and Rasas in Bharatanayam 	The Student Passed in Junior Bharatanatyama certificate Recognised by Government	Assignment and Seminar	Final Exam and stage performances
	<u>Nritva Prakriya - Prayoga - 2</u>	<ul style="list-style-type: none"> Understand the difference in 8 Indian classical Dance forms. Analyze the need of Abhinaya Darpana Shlokas. Create and implement of Ramayana and Mahabharatha Stories in Dance. 		Assignment and Seminar	Final Exam and stage performances

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.

**Bachelor of Performing Arts / Bachelor of Arts /
Bachelor of Arts in Dance (Kathak)**

Semester II

Course Title: Nritya Prakriya Shastra 2	
Total Contact Hours: 42	Course Credits: 3
Formative Assessment Marks: 30	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 70

Course Objectives:

- To impart the knowledge of Indian Classical Dance and Folk Dance.
- To impart the knowledge of Lakshanas and Natyashastra Chapters.
- To train the student in understanding Chaturvidha Abhinaya

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

- Understand the different type Chaturvidha Abhinaya.
- Analyse the difference in Natyashastra Chapters.
- Create and implement the Bhavas and Rasas in 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
1) Understand the different type Chaturvidha Abhinaya.			X
2) Analyse the difference in Natyashastra Chapters.		X	
3) Create and implement the Bhavas and Rasas in Bharatanayam.			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.

Bachelor of Performing Arts in Dance (KATHAK)

BPA Semester 2

Title of the course: Nritya Prakriya Shastra - 2

Course 1		Course 2	
Number of Theory Credits	Number of lecture hours/semester	Number of Practical Credits	Number of lecture hours/semester
3	42	3	42

<u>Content of Course – 1 Theory</u> <u>Praveshika Shastra– 2</u>	
Unit – 1 :	13/14 Hrs
Chapter No.1: Classification of Indian Dance- Indian Classical Dance- Folk Dance- Ritualistic Dance Traditional	
Chapter No. 2: Introduction to the study of North Indian Folk Dance forms	
Chapter No.3: Study of Sahitya given by Medieval saint poets like Surdas, Tulsidas, Meerabai, Kabir, Guru Nanak with special reference to kathak compositions	
Unit – 2 :	13/14 Hrs
Chapter No.4: Lakshanas According to Abhinaya Darpana with Shlokas – Pushpanjali, Sabha lakshana, Kinkini Lakshana, Natyakrama	
Chapter No.5: Lakshanas of Natyapatra Guna Dosha, Patra Prana shlokas from Abhinayadarpana	
Chapter No.6: Definition of the Following- Kavit, Vandana, Gat Nikas, Paran, Chakradhar Paran, Thumri, Ghazal, Tarana	
Unit – 3 :	13/14 Hrs
Chapter No.7: Brief Introduction to Chaturvidha Abhinaya according to Natyashastra	
Chapter No.8: Study of Bhava and Rasa	
Chapter No.9: Biographies and Contribution of Great Gurus of Bharathanatyam- Jatti Thayamma, Smt. Rukmini Devi, Meenakshi Sundaram Pillai, Balasaraswati Venkatalakshamma	

Text Books / References

AbhinayaDarpana of Nandikeshwara

Natyashastra -Adya Rangacha

Abhinaya Darpana-ondu vichaara Patha - Nandini Eshwar

Pedagogy

Formative Assessment	
Assessment Occasion/ type	Weightage in Marks
Internal Assignment	30
Practical	70
Total	100

Date

Course Co-ordinator

Subject Committee Chairperson

**Bachelor of Performing Arts / Bachelor of Arts /
Bachelor of Arts in Dance (KATHAK)**

Semester II

Course Title: Nritya Prakriya- Pravoga – 2	
Total Contact Hours: 42	Course Credits: 3
Formative Assessment Marks: 30	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 70

Course Objectives:

- To impart the knowledge of Advus Vinyasa.
- To impart the knowledge of Pada bedhas According to Natyashastra.
- To train the student in understanding the Chaturasa Alaripu

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

- Understand the different type of Pada bedhas According to Natyashastra
- Evaluate the different types of Advus Vinyasa.
- Create and implement the essential elements for Chaturasa Alaripu.

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 different type of Pada bedhas According to Natyashastra		X	
2) Evaluate the different types of Advus Vinyasa.	X		
3) Create and implement the essential elements for Chaturasa Alaripu.			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.

<u>KATHAK - COURSE 2 (Practical)</u> <u>Nritya Prakriya- Prayoga – 2</u>	
Unit – 1:	13/14 Hrs
Chapter No.1 Practical Demonstration of Teen TAll, Tatkar	
Chapter No.2: Saraswati Vandana	
Chapter No.3: Practical Demonstration of Ekgun, Dugan, Chougan Layakaries,	
Unit – 3:	13/14 Hrs
Chapter No.4: Pada bedhas According to Natyashastra	
Chapter No.5: Sthanaka Bedha According to Natyashastra	
Chapter No.6 : Nrithahastas of Natyashastra	
Unit – 3:	13/14 Hrs
Chapter No.7: Any one Nritha Composition of Lucknow Gharana	
Chapter No.8: Any one Nritha Composition of Jaipur Gharana	
Chapter No.9: Bhavabhinaya for Ayt two shlokas of and Bhagavadgitha	

Text Books

References

AbhinayaDarpana of Nandikeshwara

Natyashastra

Abhinaya Darpana-ondv vichaara Patha - Nandini Eshwar

Pedagogy

Formative Assessment	
Assessment Occasion/ type	Weightage in Marks
Internal Assessment	30
Practical	70
Total	100

Date

Course Co-ordinator

Subject Committee Chairperson

**Bachelor of Performing Arts / Bachelor of Arts /
Bachelor of Arts in Dance (KATHAK)
Semester 2, Discipline Elective (DSE)/ Open Elective (OE)**

Semester II

Course Title: Kathak Nritya Prakriya- Prayoga (Practical) 2	
Total Contact Hours: 42	Course Credits: 3
Formative Assessment Marks: 30	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 70

Course Objectives:

- To impart the knowledge of Hastas and Bedhas.
- To impart the knowledge of Components of Adavus.
- To train the student in understanding the Abhinaya and shloka from Bhagavadgita

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

- Understand the Abhinaya and shloka from Bhagavadgita.
- Analyze the difference between Hastas and Bedhas.
- Create and implement the Components of Adavus in 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
1) Understand the Abhinaya and shloka from Bhagavadgita.			X
2) Analyze the difference between Hastas and Bedhas.	X		
3) Create and implement the Components of Adavus in Baratanatya.		X	

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

Bachelor of Performing Arts in Dance (KATHAK)
BPA Semester 2, Discipline Elective (DSE)/ Open Elective (OE)

Title of the course: Nritya Prakriya- Prayoga (Practical) 2

Course 1		Course 2	
Number of Theory Credits	Number of lecture hours/semester	Number of Practical Credits	Number of lecture hours/semester
3	42	3	42

<u>KATHAK - COURSE 2</u> <u>(Practical)</u>	39/42
Unit – 1 :	13/14 Hrs
Chapter No.1: Kriyatmaka Abhayasa – Parshni Kriya, Jaanu kriya, Uuru Kriya, Kathi chalane, Bhuja , Kara Chalane, Manibandha, Bhramana Kriya(for all the Kriyas), Greeva Kriya, Netra , Aramandala Kriya, Himmukha Mummukha Kriya	
Chapter No. 2: Hastas and Bedhas- Asamyutha /Samyutha Hastha-Drishti Bedha , Shiro Bedha, Greeva, Bhrukuti Bedha According to Abhinaya Darpana with Shlokas	
Chapter No. 3: Paadabedha – Mandala, Sthana, Utplavana, Bhramari, Chari Acording to Abhinayadrapana	
Unit – 2 :	13/14 Hrs
Chapter No 4: Practical Demonstration of Teen Tal, Simple Tatkar with Dugan and Chougan Layakaries	
Chapter No.5: Practical Demonstration of Thaata, Amad, Thehai	
Chapter No.6: Practical Demonstration of GAth, Toda, Ganesh Vandana	
Unit – 3 :	13/14 Hrs
Chapter No.7: Abhinaya for Prarthana shlokas of Ganapathi and Shiva (Each one)	
Chapter No.8: Abhinaya for Any one shloka from Bhagavadgita and Any one shloka from Krishnakarnamritam	
Chapter No.9: Any one Nrittha composition from any Gharana	

Text Books / References

AbhinayaDarpana of Nandikeshwara

Natyashastra

Abhinaya Darpana-ondu vichaara Patha - Nandini Eshwar

Pedagogy

Formative Assessment	
Assessment Occasion/ type	Weightage in Marks
Internal Assessment	30
Practical	70
Total	100

Date

Course Co-ordinator

Subject Committee Chairperson

National Education Policy – 2020

Model Program Structures for the Under-Graduate Programs in Universities and Colleges in Karnataka

Bachelor of Performing Arts (Basic/Hons.) (For Subjects with practical's) with two major and one minor

Bachelor of Arts (Basic/Hons.) (For Subjects with practical's) with Dance (Bharatanatyam/ Kathak/Kuchipudi) as one of the major

CLASSICAL DANCE: KUCHIPUDI

Eligibility Criteria for Dance (Kuchipudi) Degree Admission

ELIGIBILITY: For B.A. / B.P.A Dance (Bhartanatyam/ Kathak / Kuchipudi) Programmes:

A candidate who has passed two-year Pre-University Course (PUC) Examination conducted by Pre-University Education Board, Government of Karnataka, or 10+2 Examination conducted by CBSE or equivalent examinations by any Other State or any other recognized Board /

Diploma in Dance / 3-year Diploma Course with any subject or 2-year JOC / ITI of any subject / shall be eligible.

or

PUC pass with Dance as one of the subject

or

PUC with Government Recognized Junior in Dance (Bharathanatyam / Kathak / Kuchipudi)

or

Pass in aptitude test conducted by the admission committee.

I & II Semester Bachelor of Performing Arts –

Classical Dance (Kuchipudi)

Sem	Discipline Core (DSC) (Credits) (L+T+P) (4+0+2)	Discipline Elective (DSE) / Open Elective (OE) (Credits) (L+T+P)	Ability Enhancement Compulsory Courses (AECC), Languages (Credits) (L+T+P) (3+3)		Skill Enhancement Course (SEC)		Total Credits
					Skill Based (Credits) (L+T+P)	Value Based (Credits) (L+T+P)	
I	Dance Kuchipudi A1 -(3) Kuchipudi A2 -(3) B 1 -(6) Theatre Arts/Music (Karnataka, Hindustani)/ Optional Kannada/English Sanskrit/Telugu/ History/Economics/ Education/ Psychology	OE 1 Dance(Kuchipudi) Music- Karnatak, Hindustani, Mrudanga, Theatre Arts, Folk Dance (3)	L1, L2 Kannada English Hindi Sanskrit Telugu Urdu etc. (3+3)		Yoga (2)		23
II	Dance Kathak A3 – (3) Kathak A4 – (3) B 2 -(6) Theatre Arts/Music- (Karnataka/Hindustani) / Optional Kannada/English Sanskrit/Telugu/ History/Economics/ Education/ Psychology	OE-2 Dance(Kuchipudi) Music- Karnatak, Hindustani, Mrudanga, Theatre Arts, Folk Dance (3)	L1, L2 Kannada English Hindi Sanskrit Telugu Urdu etc. (3+3)	Environmental Science (2)		Health and wellness/ social and emotional learning (2)	25
Exit option with Certificate (48 Credits)							

Model Curriculum

Name of the Degree Program: Bachelor of Performing Arts / Bachelor of Arts /
Bachelor of Arts in Dance (Kuchipudi)

Discipline Core: Dance (Kuchipudi)

Total Credits for the Program: 48

Starting Year of implementation: 2021-21

Program Outcomes of 1st Semester:

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

- Remember the origin and development of Indian Classical Dance
- Understand the difference between Hasthas and Bedhas
- Analyze the different Technical
- Apply the knowledge of Kriyatmaka Abhayasa in Bhartanatyam
- Evaluate the different types of acting on stage Hastas and Bedhas
- Create and implement the Abhinaya in few shlokas.

Weightage for assessments (in percentage)

Type of Course	Formative Assessment / IA	Summative Assessment
Theory	30	70
Practical	30	70
Projects	30	70
Experiential Learning (Play Production etc.)	30	70

CURRICULUM STRUCTURE FOR THE UNDERGRADUATE DEGREE PROGRAM

Bachelor of Performing Arts / Bachelor of Arts / Bachelor of Arts in Dance (Kuchipudi)

Total Credits for the Program: 48

Starting Year of Implementation: 2021 - 21

Name of the Degree Program: BPA / BA / BA in Dance (Kuchipudi) Certificate

Discipline/ Subject: 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 1	Kuchipudi Praveshika Shastra– I	<ul style="list-style-type: none"> Remember the origin and development of Indian Classical Dance Understand the difference between Hasths and Bedhas Analyze the different Technical Terams of Bharatanatyam 	Pass in Junior Bharatanatyam Certificate recognized by government	Assignment and Seminar	Final Exam and Stage Performance
	Kuchipudi Nritha Praveshika - Prayoga 1	<ul style="list-style-type: none"> Apply the knowledge of Kriyatmaka Abhayasa in Bhartanatyam Evaluate the different types of acting on stage Hastas and Bedhas Create and implement the Abhinaya in few shlokas. 		Assignment and Seminar	Final Exam and Stage Performance
Semester 2	Kuchipudi Praveshika Shastra– II	<ul style="list-style-type: none"> Understand the different type of Classical Dance in India Evaluate the different types of elements in Natyashastra Create and implement the Abhinaya according to Natyashastra. 	Pass in Junior Bharatanatyam Certificate recognized by government	Assignment and Seminar	Final Exam and Stage Performance
	Kuchipudi Nritha Praveshika - Prayoga II	<ul style="list-style-type: none"> Understand the different type of Adavus Evaluate the different types of Bedhas Create and implement the essential elements of Bhavabhinaya in shlokas. 		Assignment and Seminar	Final Exam and Stage Performance

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.

**Bachelor of Performing Arts / Bachelor of Arts /
Bachelor of Arts in Dance (Kuchipudi)**

Semester 1

Course Title: Kuchipudi Praveshika Shastra– I	
Total Contact Hours: 60	Course Credits: 3
Formative Assessment Marks: 30	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 70

Course Objectives:

- To impart the knowledge of origin and development of Indian Classical Dance
- To impart the knowledge of Hasths and Bedhas
- To train the student in Technical Terams of Bharatanatyam

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

- Remember the origin and development of Indian Classical Dance
- Understand the difference between Hasths and Bedhas
- Analyze the different Technical Terams of Bharatanatyam

Course Articulation Matrix: Mapping of Course outcomes (Cos) with Program outcomes (Pos 1-12)

Course Outcomes (Cos)	Unit 1	Unit 2	Unit 3
At the end of the course the student will be able to			
1) Remember the origin and development of Indian Classical Dance	X		
2) Understand the difference between Hasths and Bedhas		X	
3) Analyse the Technical Terams of Bharatanatyam.			X

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

Bachelor of Performing Arts in Dance (KUCHIPUDI)

BPA Semester 1

Title of the course: Kuchipudi Nrittha Praveshika- Shastra

Course 1		Course 2	
Number of Theory Credits	Number of lecture hours/semester	Number of Practical Credits	Number of lecture hours/semester
3	42	3	42

Content of Course – 1 Theory Kuchipudi Nrittha Praveshika Shastra– I	39/42 Hr
Unit – 1:	13/14 Hrs
Chapter No.1: Natyothpathi –The Origin of Dance	
Chapter No. 2: Introduction to Brief study of Classical Dance Forms of India – Bharathanatyam, Kuchipudi, Mohini Attam, Kathakali	
Chapter No. 3: Kathak, Odissi, Manipuri, Satriya	
Unit – 2:	13/14 Hrs
Chapter No.4: Asamyutha and Samyutha Hasthas with Shlokas according to Abhinayadarpana	
Chapter No.5: Drishti Bedha, Greeva Bedha, Shirobedha, Brukuti Bedha	
Chapter No.6: Pada bedhas according to Abhinayadarpana	
Unit – 3:	13/14 Hrs
Chapter No.7: Brief introduction to of Technical Terms or Paribhashika Shabdhas- Bharatha, Thandava, Lasya, Angahara, Rechaka, Vritthi, Karana	
Chapter No.8: Technical Terms- Natyadharmi, Lokadharmi, Solkattu, Jaathi, Saptha Thaala,	
Chapter No.9 : Nritha, Nritya, Natya, Anga, Upanga, Pratyanga	

Text Books / References

AbhinayaDarpana of Nandikeshwara

Nritya Tarangini – Vedantam Parvathisham

Kuchipudi – Sunil Kothari

KSSEEB Text Books for Kuchipudi– Junior

Natyashastra -Adya Rangacha

Abhinaya Darpana-onduvichaara Patha - Nandini Eshwar

Pedagogy

Formative Assessment	
Assessment Occasion/ type	Weightage in Marks
Internal Assessment	30
Theory	70
Total	100

Date

Course Co-ordinator

Subject Committee Chairperson

**Bachelor of Performing Arts / Bachelor of Arts /
Bachelor of Arts in Dance (Kuchipudi)**

Semester 1

Course Title: Kuchipudi Nrittha Praveshika - Prayoga 1	
Total Contact Hours: 42	Course Credits: 3
Formative Assessment Marks: 30	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 70

Course Objectives:

- To impart the knowledge of Kriyatmaka Abhayasa in Bhartanatyam
- To impart the knowledge of Hastas and Bedhas
- To train the student in abhinaya in few shlokas

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

- Apply the knowledge of Kriyatmaka Abhayasa in Bhartanatyam
- Evaluate the different types of acting on stage Hastas and Bedhas
- Create and implement the Abhinaya in few shlokas.

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 Body Movement, Voice and Speech on Stage	X		
2) Evaluate the different types of acting on stage		X	
3) Create and implement the Theoretical Acting 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.

KUCHIPUDI - COURSE 2	
Kuchipudi Nrittha Praveshika - Pravoga 1	
Unit – 1:	13/14 Hrs
Chapter No.1: Kriyatmaka Abhayasa – Parshni Kriya, Jaanu kriya, Uuru Kriya, Kathi chalane, Bhuja , Kara Chalane, Manibandha,	
Chapter No.2: Bhramana Kriya(for all the Kriyas), Greeva Kriya, Netra , Aramandala Kriya, Himmukha Mummukha Kriya	
Chapter No.3: Kaali Saamu- Foot Excercises, GunjiluSitups, Dandaalu- , Kuppilu- Jumping	
Unit – 2:	13/14 Hrs
Chapter No.4: Asamyutha /Samyutha Hastha- Drishti According to Abhinaya Darpana with Shlokas	
Chapter No.5: Drishti Bedha , Shiro Bedha, Greeva, Bhrukuti Bedha According to Abhinaya Darpana with Shlokas	
Chapter No.6: Pada Bedhas- Mandal and Utplavana Bedhas According to Abhinaya Darpana	
Unit – 3:	13/14 Hrs
Chapter No.7: Adavus: - Adavus- edaka Kriditha- Tham digidigi thai (4 Variations) Chaukam Adavu – Tha thai hi thai hitha tham (3Variations) Pakka naatu, Venaka natu, Karthira naatu - thai tha kitathaka (7 Variations) Ontadavu	
Chapter No.8: Prarthana shloka of Ganesha , Shiva , Saraswathi, Vishnu	
Chapter No.9: Abhinaya for Any 2 Shlokas from Bhagavadgitha	

Text Books

References

AbhinayaDarpana of Nandikeshwara

Natyashastra

Nritya Tarangini – Vedantam Parvathisham

Kuchipudi – Sunil Kothari

KSSEEB Text Books for Kuchipudi– Junior

Natyashastra -Adya Rangacha

Abhinaya Darpana-ondu vichaara Patha - Nandini Eshwar

Pedagogy

Formative Assessment	
Assessment Occasion/ type	Weightage in Marks
Internal Assignment	30
Practical	70
Total	100

Date

Course Co-ordinator

Subject Committee Chairperso

**Bachelor of Performing Arts / Bachelor of Arts /
Bachelor of Arts in Dance (Kuchipudi)
Semester 1, Discipline Elective (DSE)/ Open Elective (OE)**

Semester I

Course Title: Kuchipudi Nrittha Praveshika- Shastra	
Total Contact Hours: 42	Course Credits: 3
Formative Assessment Marks: 30	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 70

Course Objectives:

- To impart the knowledge of 8 Classical Dance forms of Indian
- To impart the knowledge of Ramayana and Mahabharatha stories
- To train the student in understanding the Stories from Puranas with reference to Dance

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

- Understand the different form of Indian Classical Dance
- Analyze the need of puranas in Dnace
- Create and implement the Dances from the stories of Puranas.

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 different form of Street Theatre	X		
2) Analyse the need of street theatre.			X
3) Create and implement in writing the script for street play.			X

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

Bachelor of Performing Arts in Dance (KUCHIPUDI)
BPA Semester 1, Discipline Elective (DSE)/ Open Elective (OE)

Title of the course: Kuchipudi Nrittha Praveshika- Shastra

Course 1		Course 2	
Number of Theory Credits	Number of lecture hours/semester	Number of Practical Credits	Number of lecture hours/semester
3	42	3	42

<u>KUCHIPUDI - COURSE 1 THEORY</u>	
Unit – 1 :	13/14 Hrs
Chapter No.1: Detailed study of 8 Indian classical Dance forms	
Chapter No.2: Classification of Indian Dance- Indian Classical Dance- Folk Dance- Ritualistic Dance –Traditional	
Chapter No.3: Introduction to the Study of Indian Folk Dances with special reference to Folk dances of Andhra Pradesh	
Unit – 2 :	13/14 Hrs
Chapter No.4: Study of Ramayana Stories with a special reference to Dancing them in Sancharis	
Chapter No.5: Study of Mahabharatha Stories with a special reference to Dancing them in Sancharis	
Chapter No.6: Study of Stories from Puranas with special reference to Dance	
Unit – 3 :	13/14 Hrs
Chapter No.7: Biographies and Contribution of Great Gurus of Kuchipudi – Siddhendra Yogi, Vempati Chinna Satyam, Vedantam Satyanarayana Sharma, Raja Radha Reddy	
Chapter No.8: Abhinaya Darpana Shlokas – Pushpanjali, Natyapatra Guna Dosha, Patra Prana, Sabha lakshana, Kinkini Lakshana, Natyakram	
Chapter No.9: Importance of Vachikabhinaya and Telugu Literature in Kuchipudi	

Text Books / References

AbhinayaDarpana of Nandikeshwara
 Kuchipudi – Sunil Kothari
 KSSEEB Text Books for Kuchipudi– Junior
 Natyashastra -Adya Rangacha
 Abhinaya Darpana-ondu vichaara Patha - Nandini Eshwar

Pedagogy

Formative Assessment	
Assessment Occasion/ type	Weightage in Marks
Internal Assessment	30
Practical	70
Total	100

Date

Course Co-ordinator

Subject Committee Chairperson

Model Curriculum

Name of the Degree Program: Bachelor of Performing Arts / Bachelor of Arts /
Bachelor of Arts in Dance (Kuchipudi)

Discipline Core: Kuchipudi

Total Credits for the Program: 48

Starting Year of implementation: 2021-21

Program Outcomes:

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

- Understand the different type of Classical Dance in India
- Evaluate the different types of elements in Natyashastra
- Create and implement the Abhinaya according to Natyashastra.
- Understand the different type of Adavus
- Evaluate the different types of Bedhas
- Create and implement the essential elements of Bhavabhinaya in shlokas.

Weightage for assessments (in percentage)

Type of Course	Formative Assessment / IA	Summative Assessment
Theory	30	70
Practical	30	70
Projects	30	70
Experiential Learning (Play Production etc.)	30	70

CURRICULUM STRUCTURE FOR THE UNDERGRADUATE DEGREE PROGRAM

Bachelor of Performing Arts / Bachelor of Arts / Bachelor of Arts in Dance (Kuchipudi)

Total Credits for the Program: 48

Starting Year of Implementation: 2021 - 21

Name of the Degree Program: BPA / BA / BA in Dance (Kuchipudi) Certificate

Discipline/ Subject: 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 1	Kuchipudi Praveshika Shastra– I	<ul style="list-style-type: none"> Remember the origin and development of Indian Classical Dance Understand the difference between Hasths and Bedhas Analyze the different Technical Terams of Bharatanatyam 	Pass in Junior Bharatanatyam Certificate recognized by government	Assignment and Seminar	Final Exam and Stage Performance
	Kuchipudi Nritha Praveshika - Prayoga 1	<ul style="list-style-type: none"> Apply the knowledge of Kriyatmaka Abhayasa in Bhartanatyam Evaluate the different types of acting on stage Hastas and Bedhas Create and implement the Abhinaya in few shlokas. 		Assignment and Seminar	Final Exam and Stage Performance
Semester 2	Kuchipudi Praveshika Shastra– II	<ul style="list-style-type: none"> Understand the different type of Classical Dance in India Evaluate the different types of elements in Natyashastra Create and implement the Abhinaya according to Natyashastra. 	Pass in Junior Bharatanatyam Certificate recognized by government	Assignment and Seminar	Final Exam and Stage Performance
	Kuchipudi Nritha Praveshika - Prayoga II	<ul style="list-style-type: none"> Understand the different type of Adavus Evaluate the different types of Bedhas Create and implement the essential elements of Bhavabhinaya in shlokas. 		Assignment and Seminar	Final Exam and Stage Performance

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.

**Bachelor of Performing Arts / Bachelor of Arts /
Bachelor of Arts in Dance (Kuchipudi)**

Semester II

Course Title: Nritya Prakriya Shastra -2	
Total Contact Hours: 42	Course Credits: 3
Formative Assessment Marks: 30	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 70

Course Objectives:

- To impart the knowledge of Indian Classical Dance
- To impart the knowledge of Natyashastra.
- To train the student in understanding the Abhinaya according to Natyashastra

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

- Understand the different type of Classical Dance in India
- Evaluate the different types of elements in Natyashastra
- Create and implement the Abhinaya according to Natyashastra.

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 different type of Classical Dance in India	X		
2) Evaluate the different types of elements in Natyashastra		X	
3) Create and implement Abhinaya according to Natyashastra.			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.

Bachelor of Performing Arts in Dance (KUCHIPUDI)

BPA Semester 2

Title of the course: Nritya Prakriya Shastra -2

Course 1		Course 2	
Number of Theory Credits	Number of lecture hours/semester	Number of Practical Credits	Number of lecture hours/semester
3	42	3	42

<u>Content of Course – 1 Theory</u>	
Unit – 1 :	13/14 Hrs
Chapter No.1: Classification of Indian Dance- Indian Classical Dance- Folk Dance- Ritualistic Dance –Traditional	
Chapter No. 2: Introduction to the study of North Indian Folk Dance forms	
Chapter No.3: The study of Importance of Vachikabhinaya and Telugu Literature in Kuchipudi	
Unit – 2 :	13/14 Hrs
Chapter No.4: Lakshanas According to Abhinaya Darpana with Shlokas – Pushpanjali, Sabha lakshana, Kinkini Lakshana, Natyakrama	
Chapter No.5: Lakshanas of Natyapatra Guna Dosha, Patra Prana shlokas from Abhinayadarpana	
Chapter No.6: Purvaranga, Brahmanjali, and Amba Paraku with Notation	
Unit – 3 :	13/14 Hrs
Chapter No.7: Brief Introduction to Chaturvidha Abhinaya according to Natyashastra	
Chapter No.8: Study of Bhava and Rasa	
Chapter No.9: Biographies and Contribution of Great Gurus of Kuchipudi – Siddhendra Yogi, Vempati Chinna Satyam, Vedantam Satyanarayana Sharma, Raja Radha Reddy	

Text Books / References

AbhinayaDarpana of Nandikeshwara
 Nritya Tarangini – Vedantam Parvathisham
 Kuchipudi – Sunil Kothari
 KSSEEB Text Books for Kuchipudi– Junior
 Natyashastra -Adya Rangacha
 Abhinaya Darpana-ondu vichaara Patha - Nandini Eshwar

Pedagogy

Formative Assessment	
Assessment Occasion/ type	Weightage in Marks
Internal Assignment	30
Practical	70
Total	100

Date

Course Co-ordinator

Subject Committee Chairperson

**Bachelor of Performing Arts / Bachelor of Arts /
Bachelor of Arts in Dance (Kuchipudi)**

Semester II

Course Title: Nritya Prakriya- Prayoga – 2	
Total Contact Hours: 42	Course Credits: 3
Formative Assessment Marks: 30	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 70

Course Objectives:

- To impart the knowledge of Adavus in Kathak
- To impart the knowledge of Different type of Bedhas
- To train the student in understanding

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

- Understand the different type of Adavus
- Evaluate the different types of Bedhas
- Create and implement the essential elements of Bhavabhinaya in shlokas.

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 different type of Adavus	X		
2) Evaluate the different types of Bedhas			X
3) Create and implement the essential elements of Bhavabhinaya in shlokas.			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.

<u>KUCHIPUDI - COURSE 2 (Practical)</u> <u>Nritya Prakriya - Pravoga – 2</u>	
Unit – 1:	13/14 Hrs
Chapter No.1 Mandi Adavu(7 Variation), Jaaru,(3 Variation), didithai adavi	
Chapter No.2: Mande kuppa, palugudu varasa, chuttadavu,	
Chapter No.3: Khanda jaathi adavu, tisra jathi adavu, thathai hi tha adavu, Mukthaya	
Unit – 3:	13/14 Hrs
Chapter No.4: Pada bedhas According to Natyashastra	
Chapter No.5: Sthanaka Bedha According to Natyashastra	
Chapter No.6 : Any one Jatiswaram	
Unit – 3:	13/14 Hrs
Chapter No.7: One Brahmanjali	
Chapter No.8: Any one Shabdham	
Chapter No.9: Bhavabhinaya for each shloka from Krishna Karnamritam and Tharangam Respectively	

Text Books / References

AbhinayaDarpana of Nandikeshwara
 Nritya Tarangini – Vedantam Parvathisham
 Kuchipudi – Sunil Kothari
 KSSEEB Text Books for Kuchipudi– Junior
 Natyashastra -Adya Rangacha
 Abhinaya Darpana-ondru vichaara Patha - Nandini Eshwar

Pedagogy

Formative Assessment	
Assessment Occasion/ type	Weightage in Marks
Internal Assessment	30
Practical	70
Total	100

Date

Course Co-ordinator

Subject Committee Chairperson

**Bachelor of Performing Arts / Bachelor of Arts /
Bachelor of Arts in Dance (Kuchipudi)
Semester 2, Discipline Elective (DSE)/ Open Elective (OE)**

Semester II

Course Title: Kuchipudi Nritya Prakriya- Prayoga (Practical)	
Total Contact Hours: 42	Course Credits: 3
Formative Assessment Marks: 30	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 70

Course Objectives:

- To impart the knowledge of Hastas and Bedhas
- To impart the knowledge of Adavus in Kathak Dance
- To train the student in understanding Abhinaya for Some Shlokas

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

- Understand the Knowledge and use of Hastas and Bedhas.
- Analyze the different Adavus in Kathak Dance
- Create and implement the Abhinaya for few Shlokas

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 Knowledge and use of Hastas and Bedhas	X		
2) Analyze the different Adavus in Kathak Dance		X	
3) Create and implement the Abhinaya for few Shlokas			X

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

Bachelor of Performing Arts in Dance (KUCHIPUDI)
BPA Semester 2, Discipline Elective (DSE)/ Open Elective (OE)

Title of the course: Kuchipudi Nritya Prakriya- Prayoga (Practical)

Course 1		Course 2	
Number of Theory Credits	Number of lecture hours/semester	Number of Practical Credits	Number of lecture hours/semester
3	42	3	42

<u>KUCHIPUDI - COURSE 2</u> <u>(Practicals)</u>	39/42
Unit – 1 :	13/14 Hrs
Chapter No.1: Kaali Saamu- Foot Excercises, Gunjilu- Situps, Dandaalu- , Kuppilu- Jumping	
Chapter No. 2: Hastas and Bedhas- Asamyutha /Samyutha Hastha- Drishti Bedha , Shiro Bedha, Greeva, Bhrukuti Bedha According to Abhinaya Darpana with Shlokas	
Chapter No. 3: Paadabedha –Mandala, Sthana, Utplavana, Bhramari, Chari Acording to Abhinayadrapana	
Unit – 2 :	13/14 Hrs
Chapter No 4: Adavus- edaka Kriditha- Tham digidigi thai (4 Variations) Chaukam Adavu – Tha thai hi thai hitha tham (3 Variations) Pakka naatu	
Chapter No.5: Adavus- Mandi Adavu(7 Variation), Jaaru,(3 Variation), didithai adavi, Khanda jaathi adavu, tisra jathi adavu, thathai hi tha adavu, Mukthaya	
Chapter No.6: Mande kuppa, palugudu varasa, chuttadavu,	
Unit – 3 :	13/14 Hrs
Chapter No.7: Abhinaya for Prarthana shlokas of Ganapathi and Shiva (Each one)	
Chapter No.8: Abhinaya for Any one shloka from Bhagavadgita and Any one shloka from Krishnakarnamritam	
Chapter No.9: Any one Shabdam	

Text Books / References

AbhinayaDarpana of Nandikeshwara
 Kuchipudi – Sunil Kothari
 KSSEEB Text Books for Kuchipudi– Junior
 Natyashastra -Adya Rangacha
 Abhinaya Darpana-ondru vichaara Patha - Nandini Eshwar

Pedagogy

Formative Assessment	
Assessment Occasion/ type	Weightage in Marks
Internal Assignment	30
Practical	70
Total	100

Date

Course Co-ordinator

Subject Committee Chairperson

National Education Policy – 2020

Model Program Structures for the Under- Graduate Programs in Universities and Colleges in Karnataka

**Bachelor of Performing Arts (Basic/Hons.) (For Subjects with
Practical's) with two major and one minor**

**Bachelor of Arts (Basic/Hons.) (For Subjects with practical's) with
Theatre Arts (Drama) as one of the major**

B.P.A THEATRE ARTS (DRAMA)

Eligibility Criteria for Theatre Arts (Drama) Degree Admission

ELIGIBILITY: For B.A. / B.P.A Theatre Arts (Drama)/ Programmes:

A candidate who has passed two-year Pre-University Course (PUC) Examination conducted by Pre-University Education Board, Government of Karnataka, or 10+2 Examination conducted by CBSE or equivalent examinations by any Other State or any other recognized Board / Diploma in Theatre / 3-year Diploma Course with any subject or 2-year JOC / ITI of any subject / Certificate Course in Theatre Arts / Nataka Academy Theatre workshop Certificates / Any Theatre School workshop certificate shall be eligible.

or

Pass in aptitude test conducted by the admission committee.

I & II Semester Bachelor of Performing Arts – Theatre Arts (Drama)

Sem	Discipline Core (DSC) (Credits) (L+T+P) (4+0+2)	Discipline Elective (DSE) / Open Elective (OE) (Credits) (L+T+P)	Ability Enhancement Compulsory Courses (AECC), Languages (Credits) (L+T+P) (3+3)		Skill Enhancement Course (SEC)		Total Credits
					Skill Based (Credits) (L+T+P)	Value Based (Credits) (L+T+P)	
I	Theatre Arts/ Drama Drama A1 -(3) Drama A2 -(3) B 1 -(6) Theatre arts/Music- Karnatak/Hindustani/ Optional Kannada/English Sanskrit/Telugu/ History/Economics/ Education/ Psychology	OE-1 Theatre Arts, Folk Dance, Dance (Bharatanatyam /Kathak / Kuchipudi) Music – (Karnatak, Hindustani, Mrudanga) (3)	L1, L2 Kannada English Hindi Sanskrit Telugu Urdu etc. (3+3)		Spoken English (2)		23
II	Theatre Arts/ Drama Drama A3 -(3) Drama A4 -(3) B 2 -(6) Theatre arts/Music- Karnatak/Hindustani/ Optional Kannada/English Sanskrit/Telugu/ History/Economics/ Education/ Psychology	OE-2 Theatre Arts, Folk Dance, Dance (Bharatanatyam /Kathak / Kuchipudi) Music – (Karnatak, Hindustani, Mrudanga) (3)	L1, L2 Kannada English Hindi Sanskrit Telugu Urdu etc. (3+3)	Play Production By Teachers (2)		Health and wellness/ social and emotional learning (2)	25
Exit option with Certificate (48 Credits)							

Model Curriculum

Name of the Degree Program: Bachelor of Performing Arts / Bachelor of Arts / Bachelor of Arts (Fine Arts)

Discipline Core: Theatre Arts / Theatre Arts **Total Credits for the Program:** 48

Starting Year of implementation: 2021-21

Program Outcomes of 1st Semester:

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

- Remember the origin and development of Indian and Karnataka Theatre.
- Understand the difference between the Professional Karnataka Theatre and Folk Theatre of Karnataka.
- Analyze the different era of theatre.
- Apply the knowledge of Body Movement, Voice and Speech on Stage
- Evaluate the different types of acting on stage
- Create and implement the Theoretical Acting on Stage

Weightage for assessments (in percentage)

Type of Course	Formative Assessment / IA	Summative Assessment
Theory	30	70
Practical	30	70
Projects	30	70
Experiential Learning (Play Production etc.)	30	70

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 - 21

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 1	Theatre Arts / Drama - Theory	<ul style="list-style-type: none"> Remember the origin and development of Indian and Karnataka Theatre. Understand the difference between the Professional Karnataka Theatre and Folk Theatre of Karnataka. Analyze the different era of theatre. 	Participation in at least one theatre productions or Theatre Workshop.	Assignment and Seminar	Final Exam
	Acting for Stage – 1 (Practical)	<ul style="list-style-type: none"> Understand the different type of short stories, poems and plays. Evaluate the different types of writing skills, acting skills and speech work. Create and implement the writing skills, acting skills and speech work. 	Working knowledge of English/ Kannada	Assignment and Seminar	Final Exam And Scene Works
Semester 2	Theory- Kannada Drama and Literary Heritage	<ul style="list-style-type: none"> Understand the different type of short stories, poems and plays. Evaluate the different types of writing skills, acting skills and speech work. Create and implement the writing skills, acting skills and speech work. 	Working knowledge of English/ Kannada	Assignment and Seminar	Final Exam
	Acting for Stage – 2 (Practical)	<ul style="list-style-type: none"> Understand the different type of Short Telling, Poem Recitation and Play. Evaluate the different types of Stage-Lighting, and Costume. Create and implement the essential elements for paly production. 	Working knowledge of English/ Kannada	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.

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

Semester 1

Course Title: Theatre Arts / Drama	
Total Contact Hours: 42	Course Credits: 3
Formative Assessment Marks: 30	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 70

Course Objectives:

- To impart the knowledge of origin and development of Indian and Karnataka Theatre
- To impart the knowledge of Professional Karnataka Theatre and Folk Theatre of Karnataka.
- To train the student in folk Theatre form, Karnataka Theatre and Technical knowledge of Stage.

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

- Remember the origin and development of Indian and Karnataka Theatre.
- Understand the difference between the Professional Karnataka Theatre and Folk Theatre of Karnataka.
- Analyze the different era of theatre.

Course Articulation Matrix: Mapping of Course outcomes (Cos) with Program outcomes (Pos 1-12)

Course Outcomes (Cos)	Unit 1	Unit 2	Unit 3
At the end of the course the student will be able to			
1) Remember the origin and development of Indian and Karnataka Theatre	X		
2) Understand the difference between the Professional Karnataka Theatre and Folk Theatre of Karnataka.		X	
3) Analyse the different era of theatre.			X

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

Bachelor of Performing Arts in THEATRE ARTS (DRAMA)

BPA Semester 1

Title of the course: Theatre Arts / Drama

Course 1		Course 2	
Number of Theory Credits	Number of lecture hours/semester	Number of Practical Credits	Number of lecture hours/semester
3	42	3	42

<u>Content of Course – 1 Theory</u> <u>INDIAN THEATRE – I</u>	42 Hr
Unit – 1:	13/14 Hrs
Chapter No.1: Inclusive style of theatre in different stages of evolution of civilization.	
Chapter No. 2: Aims and Scopes of Drama/ Theatre Arts	
Chapter No. 3: Brief introduction to folk Theatre forms of Karnataka	
Unit – 2:	13/14 Hrs
Chapter No.4: Regional Theatre - Karnataka Folk Theatre Forms Yakshagana, Doddata, Sannata, Gondaligaru	
Chapter No.5 : Brief Introduction to Indian Theatre – Sanskrit Playwrights and Plays	
Chapter No.6 : Karnataka Professional Theatre : Origin and development of Professional Theatre in Karnataka	
Unit – 3:	13/14 Hrs
Chapter No.7: Karnataka Professional Theatre, Famous Companies, Famous Actors,	
Chapter No.8: Golden period of Karnataka Professional Theatre and Theatre Techniques. etc.	
Chapter No.9: Karnataka Amateur Theatre Origin and development of Amateur Theatre in Karnataka, Famous Organizations, Famous Actors, Theatre Techniques etc.	

Text Books

References

Indian Theatre: Mulkraj Ananad

Indian Theatre: Adya Rangacharya

Sanskrit Theatre: Bhat

Folk Theatre forms of Indian: Balavanth Gargi

Karnataka Theatre: H.K. Ranganath

Kannada Theatre: T. S. Syamarao

Yakshagana: K Shivarama Karantha

Formative Assessment	
Assessment Occasion/ type	Weightage in Marks
Internal Assessment	30
Theory	70
Total	100

Date

Course Co-ordinator

Subject Committee Chairperson

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

Semester 1

Course Title: Theatre Arts – Acting for Stage-1	
Total Contact Hours: 42	Course Credits: 3
Formative Assessment Marks: 30	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 70

Course Objectives:

- To impart the knowledge of Body Movement, Angika Abhinaya and
- To impart the knowledge of Angika and Satvika Abhinaya
- To train the student in Method Acting for stage, Improvisation, and work on Ground Plan of Stage

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

- Apply the knowledge of Body Movement, Voice and Speech on Stage
- Evaluate the different types of acting on stage
- Create and implement the Theoretical Acting on Stage

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 Body Movement, Voice and Speech on Stage	X		
2) Evaluate the different types of acting on stage		X	
3) Create and implement the Theoretical Acting 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.

<u>THEATRE ARTS - COURSE 2</u>	
<u>Acting for Stage - 1</u>	
Unit – 1:	13/14 Hrs
Chapter No.1: Physical Exercise, for essential manifest exercises for flexible movement of body organs.	
Chapter No.2: Kolata, Theatre Games, and Yoga, Voice and Speech, Developing and Effective Voice, Anatomy of The Vocal Tract, Breath Control, Organs of Speech, Voice Production, Knowledge of Pitch, Projection, Modulation, Articulation, Tempo Techniques of correct speech etc.	
Chapter No.3: Angika Abhinaya: Natya Darmi & Lokadarmi Satvika Abhinaya: Bhava, Rasa	
Unit – 2:	13/14 Hrs
Chapter No.4: Practising preliminary's, Exercise for Voice, Speech and Body, Relaxation, Posture, Gesture and Movement, Breathing, Falling, Turing, Sitting, Rising, Kneeling, Stooping, Lighting walking, Stage Crossing, Turns, and Foot work using the set and properties appropriate.	
Chapter No.5: Improvisation (Preliminary) Mime (Preliminary) Principles of Design: Composition, Colour Lines and Marks etc.	
Chapter No.6: Ground plan of the stage and its division (Scale Drawing), Front and Side Elevation, Stage Designing for particular situation, Preliminary knowledge of units of sets, Types of curtains and furniture preparation of stage properties.	
Unit – 3:	13/14 Hrs
Chapter No.7: Absorption of the organs, Facial Expression.	
Chapter No.8: Actor's Preparedness according to Konstantin Stanislavski's Acting Theory	
Chapter No.9: Character Preparation according to Konstantin Stanislavski's Acting Theory	

Text Books

References

Introduction to 'The Art of Theatre' A Comprehensive Text – Past, Present & Future: By Marsh Cassidy

Actors Prepare by Konstantin Stanislavski's

Creating a Role by Konstantin Stanislavski's

Building a Character by Konstantin Stanislavski's

The Book of Monologues and Revelation: Original contemporary Dramatic and Comedic

Performing Monologues for Actors and Audiences - By Nick C Koroyanis

Pedagogy

Formative Assessment	
Assessment Occasion/ type	Weightage in Marks
Internal Assessment	30
Theory	70
Total	100

Date

Course Co-ordinator

Subject Committee Chairperson

**Bachelor of Performing Arts / Bachelor of Arts /
Bachelor of Arts (Fine Arts)
Semester 1, Discipline Elective (DSE)/ Open Elective (OE)**

Semester I

Course Title: Street Theatre (Theory)	
Total Contact Hours: 42	Course Credits: 3
Formative Assessment Marks: 30	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 70

Course Objectives:

- To impart the knowledge of origin and development of Street Theatre
- To impart the knowledge of Indian and Karnataka Street Theatre
- To train the student in understanding the need of Street Theatre

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

- Understand the different form of Street Theatre
- Analyze the need of street theatre.
- Create and implement in writing the script for street play.

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 different form of Street Theatre	X		
2) Analyse the need of street theatre.			X
3) Create and implement in writing the script for street play.			X

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

BPA. THEATRE ARTS (DRAMA)
BPA Semester 1, Discipline Elective (DSE)/ Open Elective (OE)

Title of the course: Street theatre (Theory)

Course 1		Course 2	
Number of Theory Credits	Number of lecture hours/semester	Number of Practical Credits	Number of lecture hours/semester
3	42	3	42

<u>THEATRE ARTS - COURSE 1 THEORY</u>	
Unit – 1 :	13/14 Hrs
Chapter No.1: Origin and Development of Street Theatre	
Chapter No. 2: Indian Street Theatre	
Chapter No. 3: Street Theatre and Society	
Unit – 2 :	13/14 Hrs
Chapter No.4: Street Theatre Technicians	
Chapter No.5: Karnataka Street Theatre	
Chapter No.6: Difference between Street Theatre and Modern Theatre	
Unit – 3 :	13/14 Hrs
Chapter No.7: Street Theatre Play writers	
Chapter No.8: Street Theatre Directors	
Chapter No.9: Street Theatre Organisations	

Text Books

References

Beedi Nataka by Nagesh Bettakote

Halla Bol by Sudhanva Deshpande

Street Play by J N Mohan

Pedagogy

Formative Assessment	
Assessment Occasion/ type	Weightage in Marks
Internal Assignment	30
Practical	70
Total	100

Date

Course Co-ordinator

Subject Committee Chairperson

Model Curriculum

Name of the Degree Program: Bachelor of Performing Arts / Bachelor of Arts /
Bachelor of Arts (Fine Arts)

Discipline Core: Theatre Arts / Theatre Arts

Total Credits for the Program: 48

Starting Year of implementation: 2021-21

Program Outcomes:

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

- Understand the different type of short stories, poems and plays.
- Evaluate the different types of writing skills, acting skills and speech work.
- Create and implement the writing skills, acting skills and speech work.
- Understand the different type of Short Telling, Poem Recitation and Play.
- Evaluate the different types of Stage-Lighting, and Costume.
- Create and implement the essential elements for paly production.

Weightage for assessments (in percentage)

Type of Course	Formative Assessment / IA	Summative Assessment
Theory	30	70
Practical	30	70
Projects	30	70
Experiential Learning (Play Production etc.)	30	70

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 - 21

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 1	Theatre Arts / Drama - Theory	<ul style="list-style-type: none"> Remember the origin and development of Indian and Karnataka Theatre. Understand the difference between the Professional Karnataka Theatre and Folk Theatre of Karnataka. Analyze the different era of theatre. 	Participation in at least one theatre productions or Theatre Workshop.	Assignment and Seminar	Final Exam
	Acting for Stage – 1 (Practical)	<ul style="list-style-type: none"> Understand the different type of short stories, poems and plays. Evaluate the different types of writing skills, acting skills and speech work. Create and implement the writing skills, acting skills and speech work. 	Working knowledge of English/ Kannada	Assignment and Seminar	Final Exam And Scene Works
Semester 2	Theory- Kannada Drama and Literary Heritage	<ul style="list-style-type: none"> Understand the different type of short stories, poems and plays. Evaluate the different types of writing skills, acting skills and speech work. Create and implement the writing skills, acting skills and speech work. 	Working knowledge of English/ Kannada	Assignment and Seminar	Final Exam
	Acting for Stage – 2 (Practical)	<ul style="list-style-type: none"> Understand the different type of Short Telling, Poem Recitation and Play. Evaluate the different types of Stage-Lighting, and Costume. Create and implement the essential elements for play production. 	Working knowledge of English/ Kannada	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.

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

Semester II

Course Title: Theory Kannada Drama and Literary Heritage	
Total Contact Hours: 42	Course Credits: 3
Formative Assessment Marks: 30	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 70

Course Objectives:

- To impart the knowledge of Modern poets and Play Writes.
- To impart the knowledge of plays like Mitravinda Govinda, Shakuntala, Prameelar Janeeya and Aswathaman.
- To train the student in understanding the plays by famous play writers of Karnataka.

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

- Understand the different type of short stories, poems and plays.
- Evaluate the different types of writing skills, acting skills and speech work.
- Create and implement the writing skills, acting skills and speech work.

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 different type of short Stories, Poems and Plays.	X		
2) Evaluate the different types of writing skills, acting skills and speech work.		X	
3) Create and implement the writing skills, acting skills and speech work.			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.

Bachelor of Performing Arts in THEATRE ARTS (DRAMA)

BPA Semester 2

Title of the course: Theatre Arts / Drama

Course 1		Course 2	
Number of Theory Credits	Number of lecture hours/semester	Number of Practical Credits	Number of lecture hours/semester
3	42	3	42

Content of Course – 1 Theory Kannada Drama and Literary Heritage	
Unit – 1 :	13/14 Hrs
Chapter No.1: Pampa (Bheeshma Pattabisheka) Vachanakarara (Siddarama Prasansa in Sunyasampadane)	
Chapter No.2: Kumaravysa (Drowpadi Vastrapaharana Prasanga)	
Chapter No.3: Modern Poetics : Kuvempu, Bendre, Putina, Gopalakrishna Adiga, K. S. Narasimma Swamy, Siddalingaiah, (Each two selected poems)	
Unit – 2 :	13/14 Hrs
Chapter No.4: Mitravinda Govinda	
Chapter No.5: Shakuntala	
Chapter No.6: Prameelar Janeeya & Aswathaman	
Unit – 3 :	13/14 Hrs
Chapter No.7: Raktha Ratri (Kandagal Hanumantha Rayaru) Paduka Pattabishekam (Garudasana Shivarge) Kurukshetra (B. Puttaswamy) Prachandaravana (Kanagal Prabhakara Shashtri)	
Chapter No.8: Samsa (Vigadavikramaraya) Kailsam (Tollugatti) Sriranga (Rangabharatha) Kuvempu (Smashana Kurukshetra) Pu. Ti Narasimhacār (Gokulanirgamana)	
Chapter No.9: Modern Play Writers Grisih Karnad (Taledanda) P. Lankesh (Sankranti) Dr. Chandrashekar Kambar (Jokumaraswamy) H.S. Shivaprakash (Madari Madiah)	

Text Books / References

The Text (Play or Play Writers Name) Mentioned above in the Syllabus are the books to be referred.

Pedagogy

Formative Assessment	
Assessment Occasion/ type	Weightage in Marks
Internal Assignment	30
Practical	70
Total	100

Date

Course Co-ordinator

Subject Committee Chairperson

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

Semester II

Course Title: Theatre Arts – Acting for Stage-2	
Total Contact Hours: 42	Course Credits: 3
Formative Assessment Marks: 30	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 70

Course Objectives:

- To impart the knowledge of Voice Modulation, Acting for Stage and Character Building.
- To impart the knowledge of Stage-Lighting, Sound, Make-Up and Costume
- To train the student in understanding the needful elements for play production.

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

- Understand the different type of Short Telling, Poem Recitation and Play.
- Evaluate the different types of Stage-Lighting, and Costume.
- Create and implement the essential elements for paly production.

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 different type of short stories, poems and Plays.	X		
2) Evaluate the different types of Stage-Lighting, and Costume.			X
3) Create and implement the essential elements for paly Production.			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.

<u>THEATRE ARTS - COURSE 2 (Practical)</u>	
<u>Acting for Stage – 2</u>	
Unit – 1:	13/14 Hrs
Chapter No.1: Tools of an actor -Voice & Speech, Pitch, Volume, Stress, Pause, Emphasis, Introduction, Tempo Psychological-Concentration, Memory Imagination, Observation	
Chapter No.2: Study of important dialects of Kannada, Preparing Small scenes Mono acting, Exercises, Recitations of 3 Poems.	
Chapter No.3: Soliloquy of Major Characters from well-known Plays in Kannada Practising shlokas with timings, Story Telling, Play Reading (Individual & Group), Improvisation (Individual & Group) Mime and Movements (Individual & Group)	
Unit – 2:	13/14 Hrs
Chapter No.4: Absorption of the organs, Facial Expression.	
Chapter No.5: Actor’s Preparedness according to Konstantin Stanislavski’s Acting Theory	
Chapter No.6: Character Preparation according to Konstantin Stanislavski’s Acting Theory	
Unit – 3:	13/14 Hrs
Chapter No.7: Introduction to basics of stage carpentry: Tools Materials construction of flats door flats window flats application of painting techniques the importance of scenery in play production of different types of sceneries.	
Chapter No.8: Light & Sound: History of stage lighting, Functions of stage lighting, General practice of stage lighting, Controllable properties of colours and its effects. The importance of stage, sound effects, use of microphones, correction of sound effects.	
Chapter No.9: Costume: Making low budget costumes like crowns, jewels, belts tying pagadies, General principle and procedure of costume designing, costume and actors preliminary sketching for designing preparation of masks, designing costumes for few individuals and characters	

Text Books

References

Sound and Music for the Theatre: The Art & Technique of Design by Deena Kaye
 Sound Design in the Theatre Hardcover – By John L Bracewell
 Stage Ideas: Set and costume design for theatre paperback – by Stephen Curtis
 Theatre Design: Behind the scene with the Top Set, Lighting, and Costume Designers by Babak Ebrahimian

Pedagogy

Formative Assessment	
Assessment Occasion/ type	Weightage in Marks
Internal Assessment	30
Practical	70
Total	100

Date

Course Co-ordinator

Subject Committee Chairperson

**Bachelor of Performing Arts / Bachelor of Arts /
Bachelor of Arts (Fine Arts)
Semester 2, Discipline Elective (DSE)/ Open Elective (OE)**

Semester II

Course Title: Play Production (Practical)	
Total Contact Hours: 42	Course Credits: 3
Formative Assessment Marks: 30	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 70

Course Objectives:

- To impart the knowledge of Script Writing.
- To impart the knowledge of Technical Aspects of Play Production.
- To train the student in understanding the Process of Play Production.

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

- Understand the process of Script Writing and Play Production.
- Analyze the process of play production.
- Create and implement the play production.

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 process of Script Writing and Play Production.	X		
2) Analyze the process of play production.		X	
3) Create and implement the play production.			X

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

BPA. THEATRE ARTS (DRAMA)
BPA Semester 2, Discipline Elective (DSE)/ Open Elective (OE)

Title of the course: Play Production (Practical)

Course 1		Course 2	
Number of Theory Credits	Number of lecture hours/semester	Number of Practical Credits	Number of lecture hours/semester
3	42	3	42

<u>THEATRE ARTS - COURSE 2 (Practical)</u>	42
Unit – 1 :	13/14 Hrs
Chapter No.1: Script Reading	
Chapter No. 2: Character and Play Production	
Chapter No. 3: Production Script Preparation	
Unit – 2 :	13/14 Hrs
Chapter No.4: Production Planning	
Chapter No.5: Assistant Director, Cast and Technical Rehearsal – Blocking and Design works Rehearsal – Blocking and Paper works	
Chapter No.6: Rehearsal and Model Designs	
Unit – 3 :	13/14 Hrs
Chapter No.7: Makeup, Lights, Properties and Sets	
Chapter No.8: Technical Rehearsal, Grand Rehearsal – Invite audience, Practical Record Submissions	
Chapter No.9: Final Show Execution.	

Text Books

References

Theatre: Its Art and Craft by *Cynthia M Gendrich*

Fundamentals of Theatrical Design by *Karen Brewster*

Pedagogy

Formative Assessment	
Assessment Occasion/ type	Weightage in Marks
Internal Assignment	30
Practical	70
Total	100

Date

Course Co-ordinator

Subject Committee Chairperson

National Educational Policy – 2020

Model Program Structures for the Under- Graduate Programs in Universities and Colleges in Karnataka

Bachelor of Performing Arts (Basic/Hons.) (For Subjects with practical's) with two major and one minor

Bachelor of Arts (Basic/Hons.) (For Subjects with practical's) with Theatre Arts (Drama) as one of the major

B.A THATRE ARTS (DRAMA)

**CURRICULUM STRUCTURE FOR THE UNDERGRADUATE
DEGREE PROGRAM**

Bachelor of Arts in Theatre Arts (Drama)

Total Credits for the Program: 48

Starting Year of Implementation: 2021 - 21

Name of the Degree Program: BPA / BA / BA in Theatre Arts (Drama)

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 1	Theatre Arts / Drama - Theory	<ul style="list-style-type: none"> Remember the origin and development of Indian and Karnataka Theatre. Understand the difference between the Professional Karnataka Theatre and Folk Theatre of Karnataka. Analyze the different era of theatre. 	Participation in at least one theatre productions or Theatre Workshop.	Assignment and Seminar	Final Exam
	Acting for Stage – 1 (Practical)	<ul style="list-style-type: none"> Understand the different type of short stories, poems and plays. Evaluate the different types of writing skills, acting skills and speech work. Create and implement the writing skills, acting skills and speech work. 	Working knowledge of English/ Kannada	Assignment and Seminar	Final Exam And Scene Works

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.

Bachelor of Arts in Theatre Arts (Drama)
Semester 1

Course Title: Theatre Arts / Drama	
Total Contact Hours: 42	Course Credits: 3
Formative Assessment Marks: 30	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 70

Course Objectives:

- To impart the knowledge of origin and development of Indian and Karnataka Theatre
- To impart the knowledge of Professional Karnataka Theatre and Folk Theatre of Karnataka.
- To train the student in folk Theatre form, Karnataka Theatre and Technical knowledge of Stage.

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

- Remember the origin and development of Indian and Karnataka Theatre.
- Understand the difference between the Professional Karnataka Theatre and Folk Theatre of Karnataka.
- Analyze the different era of theatre.

Course Articulation Matrix: Mapping of Course outcomes (Cos) with Program outcomes (Pos 1-12)

Course Outcomes (Cos)	Unit 1	Unit 2	Unit 3
At the end of the course the student will be able to			
1) Remember the origin and development of Indian and Karnataka Theatre	X		
2) Understand the difference between the Professional Karnataka Theatre and Folk Theatre of Karnataka.		X	
3) Analyse the different era of theatre.			X

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

Bachelor of Arts in Theatre Arts (Drama)

BA Semester 1

Title of the course: Theatre Arts / Drama

Course 1		Course 2	
Number of Theory Credits	Number of lecture hours/semester	Number of Practical Credits	Number of lecture hours/semester
3	42	3	42

Content of Course – 1 Theory	INDIAN THEATRE – I	42 Hr
Unit – 1:		13/14 Hrs
Chapter No.1: Inclusive style of theatre in different stages of evolution of civilization.		
Chapter No. 2: Aims and Scopes of Drama/ Theatre Arts		
Chapter No. 3: Brief introduction to folk Theatre forms of Karnataka		
Unit – 2:		13/14 Hrs
Chapter No.4: Regional Theatre - Karnataka Folk Theatre Forms Yakshagana, Doddata, Sannata, Gondaligaru		
Chapter No.5 : Brief Introduction to Indian Theatre – Sanskrit Playwrights and Plays		
Chapter No.6 : Karnataka Professional Theatre : Origin and development of Professional Theatre in Karnataka		
Unit – 3:		13/14 Hrs
Chapter No.7: Karnataka Professional Theatre, Famous Companies, Famous Actors,		
Chapter No.8: Golden period of Karnataka Professional Theatre and Theatre Techniques. etc.		
Chapter No.9: Karnataka Amateur Theatre Origin and development of Amateur Theatre in Karnataka, Famous Organizations, Famous Actors, Theatre Techniques etc.		

Text Books / References

Indian Theatre: Mulraj Ananad
Indian Theatre: Adya Rangacharya
Sanskrit Theatre: Bhat
Folk Theatre forms of Indian: Balavanth Gargi
Karnataka Theatre: H.K. Ranganath
Kannada Theatre: T. S. Syamarao
Yakshagana: K Shivarama Karantha

Formative Assessment	
Assessment Occasion/ type	Weightage in Marks
Internal Assessment	30
Theory	70
Total	100

Date

Course Co-ordinator

Subject Committee Chairperson

Bachelor of Arts in Theatre Arts (Drama)

BA Semester 1, Discipline Elective (DSE)/Open Elective (OE)

Semester 1

Course Title: OEC Theatre Arts – Acting for Stage	
Total Contact Hours: 42	Course Credits: 3
Formative Assessment Marks: 30	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 70

Course Objectives:

- To impart the knowledge of Body Movement, Angika Abhinaya and
- To impart the knowledge of Angika and Satvika Abhinaya
- To train the student in Method Acting for stage, Improvisation, and work on Ground Plan of Stage

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

- Apply the knowledge of Body Movement, Voice and Speech on Stage
- Evaluate the different types of acting on stage
- Create and implement the Theoretical Acting on Stage

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 Body Movement, Voice and Speech on Stage	X		
2) Evaluate the different types of acting on stage		X	
3) Create and implement the Theoretical Acting 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.

<u>THEATRE ARTS /Drama</u>	
<u>Acting for Stage</u>	
Unit – 1:	13/14 Hrs
Chapter No.1: Physical Exercise, for essential manifest exercises for flexible movement of body organs.	
Chapter No.2: Kolata, Theatre Games, and Yoga, Voice and Speech, Developing and Effective Voice, Anatomy of The Vocal Tract, Breath Control, Organs of Speech, Voice Production, Knowledge of Pitch, Projection, Modulation, Articulation, Tempo Techniques of correct speech etc.	
Chapter No.3: Angika Abhinaya: Natya Darmi & Lokadarmi Sativika Abhinaya: Bhava, Rasa	
Unit – 2:	13/14 Hrs
Chapter No.4: Practising preliminary's, Exercise for Voice, Speech and Body, Relaxation, Posture, Gesture and Movement, Breathing, Falling, Turing, Sitting, Rising, Kneeling, Stooping, Lighting walking, Stage Crossing, Turns, and Foot work using the set and properties appropriate.	
Chapter No.5: Improvisation (Preliminary) Mime (Preliminary) Principles of Design: Composition, Colour Lines and Marks etc.	
Chapter No.6: Ground plan of the stage and its division (Scale Drawing), Front and Side Elevation, Stage Designing for particular situation, Preliminary knowledge of units of sets, Types of curtains and furniture preparation of stage properties.	
Unit – 3:	13/14 Hrs
Chapter No.7: Absorption of the organs, Facial Expression.	
Chapter No.8: Actor's Preparedness according to Konstantin Stanislavski's Acting Theory	
Chapter No.9: Character Preparation according to Konstantin Stanislavski's Acting Theory	

Text Books / References

Introduction to 'The Art of Theatre' A Comprehensive Text – Past, Present & Future: By Marsh Cassidy

Actors Prepare by Konstantin Stanislavski's

Creating a Role by Konstantin Stanislavski's

Building a Character by Konstantin Stanislavski's

The Book of Monologues and Revelation: Original contemporary Dramatic and Comedic

Performing Monologues for Actors and Audiences - By Nick C Koroyanis

Pedagogy

Formative Assessment	
Assessment Occasion/ type	Weightage in Marks
Internal Assessment	30
Theory	70
Total	100

Date

Course Co-ordinator

Subject Committee Chairperson

National Education Policy – 2020

Model Program Structures for the Under- Graduate Programs in Universities and Colleges in Karnataka

Bachelor of Performing Arts (Basic/Hons.) (For Subjects with practical's) with two major and one minor subject

Bachelor of Arts (Fine Arts) with two major and one minor subject

Bachelor of Arts (Fine Arts) (Basic/Hons.) with two major and one minor subject

Bachelor of Arts (Basic/Hons.) with Karnataka Music as one of the major subject

MUSIC (KARNATAKA MUSIC)

Eligibility Criteria for BA/ BPA/ BA (Fine Arts) Admission

ELIGIBILITY: For the admission to B.A. / B.A. (Fine Arts) / B.P.A Music (Karnataka Music) Programmes.

A candidate who has passed two-year Pre-University Course (PUC) Examination conducted by Pre-University Education Board, Government of Karnataka, or 10+2 Examination conducted by CBSE or equivalent examinations by any Other State or any other recognized Board with Karnataka music as one of the subject. /

Diploma in Music / 3-year Diploma Course with any subject or 2-year JOC / ITI of any subject / shall be eligible.

or

PUC with junior Certificate in Karnataka Music conducted by Karnataka Secondary Education Board.

or

Pass in aptitude test conducted by the admission committee.

I & II Semester Bachelor of Performing Arts –
Music (Karnataka Music, Vocal / Instrumental)

Sem	Discipline Core (DSC) (Credits) (L+T+P) (4+0+2)	Discipline Elective (DSE) / Open Elective (OE) (Credits) (L+T+P)	Ability Enhancement Compulsory Courses (AECC), Languages (Credits) (L+T+P) (3+3)		Skill Enhancement Course (SEC)		Total Credits
					Skill Based (Credits) (L+T+P)	Value Based (Credits) (L+T+P)	
I	Music Karnataka Music, Vocal / Instrumental A1 - (3) Karnataka Music, Vocal / Instrumental A2 - (3) B- 1 - (6) Theatre Arts/Music- Karnataka /Hindustani/ Gamaka (Kavya Vaachana) Optional Kannada/English Sanskrit/Telugu/ History/Economics / Mrudanga.	OE-1 Theatre Arts, Folk Dance, Dance (Bharatanatyam /Kathak / Kuchipudi) Music – (Karnatak, Hindustani, Mrudanga) (3)	L1, L2 Kannada English Hindi Sanskrit Telugu Urdu etc. (3+3)		Spoken English (2)		23
II	Music Karnataka Music, Vocal / Instrumental A1 - (3) Karnataka Music, Vocal / Instrumental A2 - (3) B- 1 - (6) Theatre Arts/Music- Karnataka /Hindustani/ Gamaka (Kavya Vaachana) Optional Kannada/English Sanskrit/Telugu/ History/Economics / Mrudanga.	OE-2 Theatre Arts, Folk Dance, Dance (Bharatanatyam /Kathak / Kuchipudi) Music – (Karnatak, Hindustani, Mrudanga) (3)	L1, L2 Kannada English Hindi Sanskrit Telugu Urdu etc. (3+3)	Envirnomenta l Science (2)		Health and wellness/ social and emotional learning (2)	25
Exit option with Certificate (48 Credits)							

Model Curriculum

Name of the Degree Program: Bachelor of Performing Arts / Bachelor of Arts /
BA(Fine Arts) / Bachelor of Arts in Music (Karnataka Music)

Discipline Core: Karnataka Classical Music

Total Credits for the Program: 48

Starting Year of implementation: 2021-21

Program Outcomes of 1st Semester:

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

- Sing or play an instrument basic music lessons
- understand basic theoretic concept of Karnataka music
- Acquire basic in introductory knowledge of prescribed Raga Lakshana
- Understand the life and contribution of some great composers.
- Apply the knowledge of Geetas and Ragaas
- Evaluate the different types of Swarajati and Varnas
- Create and implement the Theoretical aspects of signing Mayamalavagowda Raga

Weightage for assessments (in percentage)

Type of Course	Formative Assessment / IA	Summative Assessment
Theory	30	70
Practical	30	70
Projects	30	70
Experiential Learning (Stage Performances)	30	70

**CURRICULUM STRUCTURE FOR THE UNDERGRADUATE
DEGREE PROGRAM**

**Bachelor of Performing Arts / Bachelor of Arts / BA (Fine Arts)
Bachelor of Arts in Music (Karnataka Music)**

Total Credits for the Program: 48

Starting Year of Implementation: 2021 - 21

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

Discipline/ Subject: Karnataka Classical Musicology

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 1	Karnataka Classical Musicology- Phase 1 Theory	<ul style="list-style-type: none"> • Understand basic theoretic concept of Karnataka music • Acquire basic in introductory knowledge of prescribed Raga Lakshana • Understand the life and contribution of some great composers. 	The Student Passed in Junior Music a certificate Recognised by Government	Assignments and seminars	Final Theory Examination and Stage Performances
	Karnataka Classical Practical Music Phase 1	<ul style="list-style-type: none"> • Apply the knowledge of basics lessons on, Geetas and Ragas through singing / Playing on instruments. • Evaluate the different types of Swarajati and Varnas • Create and implement the Theoretical aspects of signing Mayamalavagowda Raga 		Assignments and seminars	Practical Examination and stage performances
Semester 2	Karnataka Classical Musicology- Phase 2 Theory	<ul style="list-style-type: none"> • Understand basic specific theoretical concepts of Karnataka classical Music. • Acquire Basic introductory knowledge about Ragas learnt under practical's • Understand the life and contribution of some great composers of Karnataka Music 	The Student Passed in Junior Music a certificate Recognised by Government	Assignments and seminars	Final Theory Examination and Stage Performances
	Karnataka Classical Practical Music Phase 2	<ul style="list-style-type: none"> • Apply the knowledge of music compositions. • Evaluate the technicality of different music composition. • Create and implement the Practical aspects of the Ragas learnt in the Classes. 		Assignments and seminars	Practical Examination and stage performances

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

Bachelor of Performing Arts / Bachelor of Arts / BA (Fine Arts)
Bachelor of Arts in Music (Karnataka Music)
 Common to Vocal and Instruments
Semester 1

Course Title: Karnataka Classical Musicology- Phase 1	
Total Contact Hours: 42	Course Credits: 3
Formative Assessment Marks: 30	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 70

Course Objectives:

- The course aim at providing basic knowledge of Karnataka music to students.
- This course also aims at providing basic theoretical knowledge of Karnataka music to students.

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

- Sing or play an instrument basic music lessons
- understand basic theoretic concept of Karnataka music
- Acquire basic in introductory knowledge of prescribed Raga Lakshana
- Understand the life and contribution of some great composers.

Course Articulation Matrix: Mapping of Course outcomes (Cos) with Program outcomes (Pos 1-12)

Course Outcomes (Cos)	Unit 1	Unit 2	Unit 3
At the end of the course the student will be able to			
1) Understand basic theoretic concept of Karnataka music	X		
2) Acquire basic in introductory knowledge of prescribed Raga Lakshana		X	
3) Understand the life and contribution of some great composers.			X

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

Bachelor of Performing Arts in Music (Karnataka Music)

Semester 1, B.A. Music (Basic/Hons) Common to Vocal and Instruments

BA/B.A. (Fine Arts) (Basic/Hons)

Title of the course: Karnataka Classical Musicology- Phase 1

Course 1		Course 2	
Number of Theory Credits	Number of lecture hours/semester	Number of Practical Credits	Number of lecture hours/semester
3	42	3	42

<u>Content of Course – 1 Theory</u> <u>KARNATAKA</u> <u>CLASSICAL MUSICOLOGY</u>	39/42 Hr
Unit – 1: Man and Music	13/14 Hrs
Chapter No.1: Music and Nature	
Chapter No. 2: Folk Music *	
Chapter No. 3: Folk Music Instruments	
Unit – 2: Rhythm and Tala	13/14 Hrs
Chapter No.4: Laya Definition, Explanation and Laya Varieties	
Chapter No.5: Tala Definition and Explanation	
Chapter No.6: Tala Varieties	
Unit – 3: Shruti and Swara and raga	13/14 Hrs
Chapter No.7: Shruti -Definition and Explanation	
Chapter No.8: Swara – Definition & Nomenclature	
Chapter No.9: Raga – Defination & Classification and Raga lakshana of the ragas learnt in practical classes	

Text Books / References

- a) Karnataka Sangeeta Deepika By Prof. V Ramarathnam and Dr V. S. Sampath Kumar Acharya
- b) History of South Indian Music by Prof. P Sambamoorthy
- c) Sangeeta Lakshya Lakshan Sangrah by Dr. Padma Murthy
- d) Karnataka Sangeetha Sudha by Prof. V Ramarathnam and Dr V S Sampath Kumaraacharya
- e) History of Indian Music by O Goswami
- f) Historical Development of Indian Music by Swami Pragyananda
- g) History of South Indian Music (Carnatic) By R Ranga Ramanuja Iyengar
- h) Karnataka Sangeetha Vahini by Dr. R. Satyanarayana
- i) Mahaviydanatha Iyer by Dr. C A Sridhar
- j) Indian Music Instruments by B. C. Deva
- k) Bharathan Natayashasthra by Sreeranga

Pedagogy : Lectures / Lectures Demonstrations / Practical Illustrations / Performances, Group Singing, Workshops, Symposium, Seminars, Conferences and Panel Discussion etc.

Formative Assessment & Summative Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assignment	30
Summative Assessment - Theory Final Exam	70
Total	100

Date

Course Co-ordinator

Subject Committee Chairperson

Bachelor of Performing Arts in Music (Karnataka Music)

Semester 1, B. Music (Hons) Common to vocal and Instruments

BA Fine Arts.

Course Title: Karnataka classical Musicology Phase I	
Total Contact Hours: 42	Course Credits: 3
Formative Assessment Marks: 30	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 70

Course Objectives:

- To impart the knowledge of Different type of geetas
- To impart the knowledge of Raga and Varnas
- To train the student in Swarajati and Varnas

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

- Apply the knowledge of Geetas and Ragaas
- Evaluate the different types of Swarajati and Varnas
- Create and implement the Theoretical aspects of signing Mayamalavagowda Raga

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 Geetas an ragas	X		
2) Evaluate the ypes of Swarajati and Varnas		X	
3) Create and implement the Theoretical Theoretical aspects of signing Mayamalavagowda 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.

Music- Course I	
Karnataka Classical Practical Music - Phase I	
Unit – 1: Geethas - Stage I	13/14 Hrs
Chapter No.1: Ghana Raga Geetha in the Raga Nata	
Chapter No.2: Lakshana Geetha in the Raga Mohana	
Chapter No.3: Janti Varase-4, Alankaras - 7, Pillari Geete -4	
Unit – 2: Swarajathi & Varnas: Sateg I	13/14 Hrs
Chapter No.4: Swarajathi in the Raga Bilahari	
Chapter No.5: Swarajathi in the Raga Harikambhoji	
Chapter No.6: Varna in the Raga Kalyani Set to Aditala (one speed) Varna in the Raga Sri Mohana set to Aditala (one speed)	
Unit – 3: Music Kritis - Stage 1	13/14 Hrs
Chapter No.7: Madhyamakala Kriti in Raga Hamsadhwani	
Chapter No.8: Madhyama Kriti in the Raga Mayamalavagowda Vilamba Kala Kriti in the Raga - Mohana	
Chapter No.9: Music Compositions: Devaranama -2 Vachana -2 Nadageethe -1	

Text Books

References

- a) Karnataka Sangeeta Deepika By Prof. V Ramarathnam and Dr V. S. Sampath Kumar Acharya
- b) History of South Indian Music by Prof. P Sambamoorthy
- c) Sangeeta Lakshya Lakshan Sangrah by Dr. Padma Murthy
- d) Karnataka Sangeetha Sudha by Prof. V Ramarathnam and Dr V S Sampath Kumaraacharya
- e) History of Indian Music by O Goswami
- f) Historical Development of Indian Music by Swami Pragyananda
- g) History of South Indian Music (Carnatic) By R Ranga Ramanuja Iyengar
- h) Karnataka Sangeetha Vahini by Dr. R. Satyanarayana
- i) Mahaviydanatha Iyer by Dr. C A Sridhar
- j) Indian Music Instruments by B. C. Deva
- k) Bharathan Natayashashtra by Sreeranga

Pedagogy: Lectures / Lectures Demonstrations / Practical Illustrations / Performances, Group Singing, Workshops, Symposium, Seminars, Conferences and Panel Discussion etc.

Formative Assessment & Summative Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assignment	30
Summative Assessment - Practical Final Exam	70
Total	100

Date

Course Co-ordinator

Subject Committee Chairperson

Bachelor of Performing Arts in Music (Karnataka Music)
BPA Semester 1, Discipline Elective (DSE)/ Open Elective (OE)
BA/ BA (Fine Arts)

Title of the course: Karnataka classical Musicology Phase II

Course 1		Course 2	
Number of Theory Credits	Number of lecture hours/semester	Number of Practical Credits	Number of lecture hours/semester
3	42	3	42

<u>Karnataka Music - COURSE 1 THEORY</u>	
Unit – 1 :	13/14 Hrs
Chapter No.1: Brief History of Indian Music	
Chapter No. 2: Life History of the following Purandaradasa	
Chapter No. 3: Life History of the following Basavanna	
Unit – 2 :	13/14 Hrs
Chapter No.4: Brief knowledge of the following technical terms: a) Naada b) Shruthi	
Chapter No.5: Brief knowledge of the following technical terms: a) Swara b) Taala	
Chapter No.6: Brief knowledge of the following technical terms: a) Sthayi b) Aarohana and Avarohana	
Unit – 3 :	13/14 Hrs
Chapter No.7: Impact of Music on Society - Social values	
Chapter No.8: Impact of Music on Society - Cultural and Spiritual values	
Chapter No.9: Brief knowledge of the Ragas learnt in practical course 1.2	

Text Books/ References

- a) Karnataka Sangeeta Deepika By Prof. V Ramarathnam and Dr V. S. Sampath Kumar Acharya
- b) History of South Indian Music by Prof. P Sambamoorthy
- c) Sangeeta Lakshya Lakshan Sangrah by Dr. Padma Murthy
- d) Karnataka Sangeetha Sudha by Prof. V Ramarathnam and Dr V S Sampath Kumaraacharya
- e) History of Indian Music by O Goswami
- f) Historical Development of Indian Music by Swami Pragyananda
- g) History of South Indian Music (Carnatic) By R Ranga Ramanuja Iyengar
- h) Karnataka Sangeetha Vahini by Dr. R. Satyanarayana
- i) Mahaviydanatha Iyer by Dr. C A Sridhar
- j) Indian Music Instruments by B. C. Deva
- k) Bharathan Natayashasthra by Sreeranga

Pedagogy : Lectures / Lectures Demonstrations / Practical Illustrations / Performances, Group Singing, Workshops, Symposium, Seminars, Conferences and Panel Discussion etc.

Formative Assessment & Summative Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assignment	30
Summative Assessment - Theory Final Exam	70
Total	100

Date

Course Co-ordinator

Subject Committee Chairperson

Model Curriculum

Name of the Degree Program: Bachelor of Performing Arts /
Bachelor of Arts (Fine Arts)/ Bachelor of Arts in Music (Karnataka Music)

Discipline Core: Karnataka classical Musicology Phase II

Total Credits for the Program: 48

Starting Year of implementation: 2021-21

Program Outcomes:

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

- Sing / play on the instruments introductory Karnataka music lessons.
- Understand the life and contribution of some great composers.
- Evaluate the technicality of different music composition.
- Create and implement the Theoretical aspects of signing Mayamalavagowda Raga
- Evaluate the different types of Swarajati and Varnas
- Create and implement the Theoretical aspects of signing Mayamalavagowda Raga

Weightage for assessments (in percentage)

Type of Course	Formative Assessment / IA	Summative Assessment
Theory	30	70
Practical	30	70
Projects	30	70
Theoretical and Stage Practical Performance	30	70

CURRICULUM STRUCTURE FOR THE UNDERGRADUATE DEGREE PROGRAM

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

Bachelor of Arts in Music (Karnataka Music) (Common to Vocal & Instruments)

Total Credits for the Program: 48

Starting Year of Implementation: 2021 - 21

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

Discipline/ Subject: Karnataka Classical Musicology

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 1	Karnataka Classical Musicology- Phase 1 Theory	<ul style="list-style-type: none"> • Understand basic theoretic concept of Karnataka music • Acquire basic in introductory knowledge of prescribed Raga Lakshana • Understand the life and contribution of some great composers. 	The Student Passed in Junior Music a certificate Recognised by Government	Assignments and seminars	Final Theory Examination and Stage Performances
	Karnataka Classical Practical Music Phase 1	<ul style="list-style-type: none"> • Apply the knowledge of basics lessons on, Geetas and Ragas through singing / Playing on instruments. • Evaluate the different types of Swarajati and Varnas • Create and implement the Theoretical aspects of signing Mayamalavagowda Raga 		Assignments and seminars	Practical Examination with stage performances
Semester 2	Karnataka Classical Musicology- Phase 2 Theory	<ul style="list-style-type: none"> • Understand basic specific theoretical concepts of Karnataka classical Music. • Acquire Basic introductory knowledge about Ragas learnt under practical's • Understand the life and contribution of some great composers of Karnataka Music 	The Student Passed in Junior Music a certificate Recognised by Government	Assignments and seminars	Final Theory Examination and Stage Performances
	Karnataka Classical Practical Music Phase 2	<ul style="list-style-type: none"> • Apply the knowledge of music compositions. • Evaluate the technicality of different music composition. • Create and implement the Practical aspects of the Ragas learnt in the Classes. 		Assignments and seminars	Practical Examination with Stage performances

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.

**Bachelor of Performing Arts / Bachelor of Arts (Fine Arts)/
Bachelor of Arts / Bachelor of Arts (Karnataka Music)
(Common to vocal & Instruments)
Semester II**

Course Title: Karnataka classical Musicology Phase II	
Total Contact Hours: 60	Course Credits: 3
Formative Assessment Marks: 30	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 70

Course Objectives:

- This course aims at providing more introductory basic knowledge of Karnataka practical music to students.
- This course also aims at providing more introductory basic theoretical knowledge of Karnataka music to students.

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

- Sing / play on the instruments introductory Karnataka music lessons.
- Understand basic introductory theoretical concept of Karnataka music.
- Acquire basic introductory more knowledge of prescribed Raga Lakshana.
- Understand the life and contribution of some legendary great Karnataka music composers

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 basic introductory theoretical concept of Karnataka music.	X		
2) Acquire basic introductory more knowledge of prescribed Raga Lakshana.		X	
3) Understand the life and contribution of some legendary great Karnataka music composers			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.

**Bachelor of Performing Arts in Music (Karnataka Music) /
BA/ BA (Fine Arts), BPA Semester 2**

**Title of the course: Karnataka classical Musicology Phase II (Common to vocal
& Instruments)**

Course 1		Course 2	
Number of Theory Credits	Number of lecture hours/semester	Number of Practical Credits	Number of lecture hours/semester
3	42	3	42

<u>Content of Course - Theory Phase II</u>	
Unit – 1 : Musical Terminologies	13/14 Hrs
Chapter No.1: Sangeetha- Definition & Explanation Nada – Nadotpatti, Ahata – Anahata Definition & Explanation	
Chapter No.2: Swara- Prakruti & Vikruti, Dwadasha & Shodasha Swaras Definations & Explanation.	
Chapter No.3: Kala- Prathama, Dwitiya & Tritiya Explanation.	13/14 Hrs
Unit – 2 : Lakshana of the Compositional Forms	
Chapter No.4: Pillari Geethe – Lakshana Geethe - Sanchari Geethe	
Chapter No.5: Jatiswara- Swarajathi, Tanavarna – Padavarna	
Chapter No.6: Kriti – Keertane	13/14 Hrs
Unit – 3 : Raga Lakshana & Composers	
Chapter No.7: Nata, Kambhoji, MayamalavaGowla, Jhunjuti,	
Chapter No.8: Kadanakutuhala, Shankarabharana, Kamavardhani, Chakravaka & Kamach.	
Chapter No.9 : a) Life, Achievement & Contribution of Sri Muthuswami Dixitar to Karnataka Music b) Life, Achievement & Contribution of Sri Shyamashastry to Karnataka Music	

Text Books / References

Karnataka Sangeeta Deepika By Prof. V Ramarathnam and Dr V. S. Sampath Kumar Acharya

- History of South Indian Music by Prof. P Sambamoorthy
- Sangeeta Lakshya Lakshan Sangrah by Dr. Padma Murthy
- Karnataka Sangeetha Sudha by Prof. V Ramarathnam and Dr V S Sampat Kumaraacharya
- History of Indian Music by O Goswami
- Historical Development of Indian Music by Swami Pragyananda
- History of South Indian Music (Carnatic) By R Ranga Ramanuja Iyengar
- Karnataka Sangeetha Vahini by Dr. R. Satyanarayana
- Mahaviydanatha Iyer by Dr. C A Sridhar
- Indian Music Instruments by B. C. Deva
- Bharathan Natayashashtra by Sreeranga

Pedagogy : Lectures / Lectures Demonstrations / Practical Illustrations / Performances, Group Singing, Workshops, Symposium, Seminars, Conferences and Panel Discussion etc.

Formative Assessment & Summative Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assignment	30
Summative Assessment - Theory Final Exam	70
Total	100

Date

Course Co-ordinator

Subject Committee Chairperson

**Bachelor of Performing Arts / Bachelor of Arts /
Bachelor of Arts in Music (Karnataka Music), BA (Fine Arts)
Common to Vocal and Instruments**

Semester II

Course Title: Karnataka Classical Practical Music Phase II	
Total Contact Hours: 42	Course Credits: 3
Formative Assessment Marks: 30	Duration of ESA/ Exam: 3 Hr
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 70

Course Objectives:

- This course aims at providing more introductory basic knowledge of Karnataka practical music to students.
- This course also aims at providing more introductory basic theoretical knowledge of Karnataka music to students.

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

- Sing / play on the instruments introductory Karnataka music lessons.
- Understand basic introductory theoretical concept of Karnataka music.
- Acquire basic introductory more knowledge of prescribed Raga Lakshana.
- Understand the life and contribution of some legendary great Karnataka music composers.

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 basic introductory theoretical concept of Karnataka music.		X	
2) Acquire basic introductory more knowledge of prescribed Raga Lakshana.	X		
3) Understand the life and contribution of some legendary great Karnataka music composers.			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.

<u>Karnataka Classical Music - Course 2 - Practical - Phase II</u>	
Unit – 1: Geethas - Stage II	13/14 Hrs
Chapter No.1: Ghana Raga Geetha in the Raga Nata	
Chapter No.2: Lakshana Geetha in the Raga Mayamalava Gowla	
Chapter No.3: Sanchari Geetha, in the Raga Kambhoji	
Unit – 2: Swarajathi & Varnas: Stage II	13/14 Hrs
Chapter No.4: Swarajathi in the Raga Kambhoji	
Chapter No.5: Swarajathi in the Raga Jhunjuti	
Chapter No.6: Varna in the Raga Kadana Kutuhala Set to Aditala Varna in the Raga Shaakalabhalawa set to Aditala	
Unit – 3: Krities - Stage 2 and Music Composition - Stage 2	13/14 Hrs
Chapter No.7: Madhyama kala Kriti in Raga kamavardhani	
Chapter No.8: Madhyama Kriti in the Raga Chakravaka Vilamba Kala Kriti in the Raga - Kamach	
Chapter No.9: Music Composition: Devaranama -2 Vachana-2 Patriotic Song- 2	

Text Books / References

- Karnataka Sangeeta Deepika By Prof. V Ramarathnam and Dr V. S. Sampath Kumar Acharya
- History of South Indian Music by Prof. P Sambamoorthy
- Sangeeta Lakshya Lakshan Sangrah by Dr. Padma Murthy
- Karnataka Sangeetha Sudha by Prof. V Ramarathnam and Dr V S Sampath Kumaraacharya
- History of Indian Music by O Goswami
- Historical Development of Indian Music by Swami Pragnyananda
- History of South Indian Music (Carnatic) By R Ranga Ramanuja Iyengar
- Karnataka Sangeetha Vahini by Dr. R. Satyanarayana
- Mahaviydanatha Iyer by Dr. C A Sridhar
- Indian Music Instruments by B. C. Deva
- Bharathan Natayashasthra by Sreeranga

Pedagogy : Lectures / Lectures Demonstrations / Practical Illustrations / Performances, Group Singing, Workshops, Symposium, Seminars, Conferences and Panel Discussion etc.

Formative Assessment & Summative Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assignment	30
Summative Assessment - Practical Final Exam	70
Total	100

Date

Course Co-ordinator

Subject Committee Chairperson

Bachelor of Performing Arts in Music (Karnataka Music)
BA/ BA (Fine Arts) / BPA Semester 2, Discipline Elective (DSE)/
Open Elective (OE)

Title of the course: Karnataka Classical Music

Course 1		Course 2	
Number of Theory Credits	Number of lecture hours/semester	Number of Practical Credits	Number of lecture hours/semester
3	42	3	42

<u>Karnataka Music - COURSE 2</u>		39/42
Unit – 1 :		13/14 Hrs
Chapter No.1: Brief Concept and definition of the term 'Raga'		
Chapter No. 2: Brief Concept and definition of the term 'Tala'		
Unit – 2 :		13/14 Hrs
Chapter No.3: Brief introduction to Folk Music of Karnataka		
Chapter No.4: Brief knowledge of Musical instruments of South India		
Unit – 3 :		13/14 Hrs
Chapter No.5: Brief Lakshanas of the Ragas learnt in practical Paper 2.2		

Text Books / References

- a) Karnataka Sangeeta Deepika By Prof. V Ramarathnam and Dr V. S. Sampath Kumar Acharya
- b) History of South Indian Music by Prof. P Sambamoorthy
- c) Sangeeta Lakshya Lakshan Sangrah by Dr. Padma Murthy
- d) Karnataka Sangeetha Sudha by Prof. V Ramarathnam and Dr V S Sampath Kumaraacharya
- e) History of Indian Music by O Goswami
- f) Historical Development of Indian Music by Swami Pragyananda
- g) History of South Indian Music (Carnatic) By R Ranga Ramanuja Iyengar
- h) Karnataka Sangeetha Vahini by Dr. R. Satyanarayana
- i) Mahaviydanatha Iyer by Dr. C A Sridhar
- j) Indian Music Instruments by B. C. Deva
- k) Bharathan Natayashashtra by Sreeranga

Pedagogy : Lectures / Lectures Demonstrations / Practical Illustrations / Performances, Group Singing, Workshops, Symposium, Seminars, Conferences and Panel Discussion etc.

Formative Assessment & Summative Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assignment	30
Summative Assessment - Theory Final Exam	70
Total	100

Date

Course Co-ordinator

Subject Committee Chairperson

B.A/ B.P.A/ B.A (Fine Arts) in KARNATA MUSIC
Semester 1 GAMAKA (Kaavya Vaachana)

Course Title: (DSC) Gamaka-I Theory-I and Gamaka-I Practical-I	
Total Contact Hours: L42 + P65	Course Credits: 3+3
Formative Assessment Marks: 30 (15+15)	Duration of ESA/Exam:3 hours theory subject and 20 minutes duration for each candidate in practical subject
Model Syllabus Authors:	Summative Assessment Marks: 70

- L= Lecture P=Practical

Course Objective:

- The course aim at providing basic knowledge of Gamaka (Kaavya Vaachana) to students.
- This course also aims at providing basic theoretical knowledge of Gamaka (Kaavya Vaachana) to students.

Course Outcomes:

After successfully completing of the course the student will be able to

- Understand basic practical concept of Gamaka (Kaavya Vaachana).
- sing or play an instrument basic music lesson
- Understand basic theoretic concept of Gamaka (Kaavya Vaachana).
- Acquire basic in introductory knowledge of prescribed Raga Lakshana
- Understand the life and contribution of some great Gamakis / Poets.

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

Course Outcomes (COs) / Program Outcomes (POs)	1	2	3	4	5	6	7	8	9
1. Acquires the Basic Pratical concept of Gamaka									
2. Understands the Basic concept of basic theoretical concept of Gamaka.									
3. Acquire the basic introductory knowledge of Ragas applied.									

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.

B.A/ B.P.A/ B.A (Fine Arts) in KARNATAKA MUSIC
Semester 1 GAMAKA (Kaavya Vaachana)

Title of the course: Gamaka(Kaavya Vaachana)

Course 1		Course 2	
Number of Theory Credits	Number of lecture hours/semester	Number of Practical Credits	Number of lecture hours/semester
3	42	3	42

<u>GAMAKA (Kaavya Vaachana) - COURSE 1 – THEORY - Phase 1</u>	
Unit – 1: Gamaka- Explanations	14
Chapter No.1: Definition and Explanation.	
Chapter No. 2: Antiquity, Origin and Development.	
Chapter No. 3: History of Gamaka	
Unit – 2: Raagalakshanas	14
Chapter No.4: Nata, Kalyani	
Chapter No.5: Mohana, Natakuranji	
Chapter No.6: Bhairavi, Shudda Saveri and Arabhi, Begade	
Unit – 3: Prominent Mahakavis and Kaavya Bhagas with Prosodies an Introduction	14
Chapter No.7: Prominent Mahakavis 1: a) Kumaravyasa b) Torave Narahari	
Chapter No.8: Prominent Mahakavis 2: a) Harihara b) Raaghavanka	
Chapter No.9: Kaavya Bhagas with (?): a) Gadugina Bharatha b) Harishchandra Kavya c) Torave Ramayana d) Girija kalyana	

Text Books / References

Karnataka Sangeeta Sudha By Prof. V Ramarathnam & V S Sampatkumaracharya

Karnataka Sangeta Paribasheka Viswa Kosha by Dr V S Sampatkumaracharya

Gamaka Kalye By Kannada Shahitya Parishta.

Gamaka Rahasya Mohana Prakashana by K O rama Swamy Iyengar

Kannada Shatya Charitya By Usha Sahithya Malye by Ramsri Mugali

Pedagogy - Lectures / Lectures Demonstrations / Practical Illustrations / Performances, Group Singing, Workshops, Symposium, Seminars, Conferences and Panel Discussion etc.

Formative Assessment & Summative Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assignment	30
Summative Assessment - Theory Final Exam	70
Total	100

Date

Course Co-ordinator

Subject Committee Chairperson

GAMAKA (Kaavya Vaachana) - COURSE 2 -PRACTICAL Phase- 1	
Unit – 1: Uttarana Pourusha in Kumaravyasa Bharatha	14
Chapter No.1: 10 poems	
Chapter No.2: 10 poems	
Chapter No.3: 10 poems	
Unit – 2: Mudrika Pradana in Torave Ramayana	14
Chapter No.4: 8 poems	
Chapter No.5: 8 poems	
Chapter No.6: 9 poems	
Unit – 3: Tiruneelakanta in Hariharana Ragale and Chandramati Pralapa in Harishchandra Kavya	14
Chapter No.7: Tiruneelakanta in Hariharana Ragale – 150 lines.	
Chapter No.8: Chandramati Pralapa in Harishchandra Kavya 1: 5 poems	
Chapter No.9: Chandramati Pralapa in Harishchandra Kavya 2: 5 poems	

Text Books References

Karnataka Sangeeta Sudha By Prof. V Ramarathnam & V S Sampatkumaracharya
Karnataka Sangeta Paribasheka Viswa Kosha by Dr V S Sampatkumaracharya
Gamaka Kalye By Kannada Shahitya Parishta.
Gamaka Rahasya Mohana Prakashana by K O rama Swamy Iyengar
Kannada Shatya Charitya By Usha Sahithya Malye by Ramsri Mugali

Pedagogy – Lectures / Lectures Demonstrations / Practical Illustrations / Performances, Group Singing, Workshops, Symposium, Seminars, Conferences and Panel Discussion etc.

Formative Assessment & Summative Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assignment	30
Summative Assessment - Practical Final Exam	70
Total	100

Date

Course Co-ordinator

Subject Committee Chairperson

B.A/ B.P.A/ B.A (Fine Arts) in KARNATA MUSIC
Semester 2 GAMAKA (Kaavya Vaachana)

Course Title: (DSC) Gamaka-I Theory-I and Gamaka-I Practical-I	
Total Contact Hours: L42 + P65	Course Credits: 3+3
Formative Assessment Marks: 30 (15+15)	Duration of ESA/Exam:3 hours theory subject and 20 minutes duration for each candidate in practical subject
Model Syllabus Authors:	Summative Assessment Marks: 70

- L= Lecture P=Practical

Course Pre-requisite(s):

Course Objective:

- This course aims at providing more introductory basic knowledge of Gamaka (Kavya Vachana) to students.
- This course also aims at providing more introductory knowledge of Gamaka Theory to students

Course Outcomes (COs):

After successfully completing of the course the student will be able to.

- Understand more introductory practical concept of Gamaka (Kavya Vachana).
- Sing more poetic portion of some Maha Kavyas.
- Understand more basic theoretical concept of Gamaka (Kavya Vachana).
- Acquire more introductory knowledge of some prescribed Raga lakshanas
- Understand the life and contribution of more legendary Gamakis.

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
Acquires more introductory practical concept of Gamaka	X		
Acquires more introductory theoretical concept of Gamaka		X	
Acquires more introductory knowledge about some prescribed Ragas applied.			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.

B.A/ B.P.A/ B.A (Fine Arts) in KARNATA MUSIC

Semester 2, GAMAKA (Kaavya Vaachana)

Title of the course: GAMAKA (Kaavya Vaachana)

Course 1		Course 2	
Number of Theory Credits	Number of lecture hours/semester	Number of Practical Credits	Number of lecture hours/semester
3	42	3	42

<u>GAMAKA (Kaavya Vaachana) – COURSE 2 THEORY -Phase II</u>	
Unit – 1: Gamakas	14
Chapter No.1: Dashavida Gamakas of Music	
Chapter No.2: Panchadasha Gamakas of Music	
Chapter No.3: Gamakas in Sahitya, Kaku	
Unit – 2: Bhava – Rasas, Raaga Lakshanas	14
Chapter No.4: Bhava – Rasas: a) Pada Bhava b) Raaga Bhava c) Rasas d) Bhavas - Rasas	
Chapter No.5: Raaga Lakshanas 1: a) Hamsadhwani, Sriranjani b) Simhendra Madhyama, Desh	
Chapter No.6: Raaga Lakshanas 2: a) Hindola, Saama b) Kaanada, Kedarahowla	
Unit – 3: Prominent Mahakavis and Kavya Bhagas of Study – An Introduction	14
Chapter No.7: Lakshmeesha – Jaimini Bharata, Chamarasa – Prabhulinga leele	
Chapter No.8: Helavanakatte Giriyaamma – Chandrahasana Kathe	
Chapter No.9: Muddana - Raamashwamedha	

Text Books / References

Karnataka Sangeeta Sudha By Prof. V Ramarathnam & V S Sampatkumaracharya

Karnataka Sangeeta Paribasheka Viswa Kosha by Dr V S Sampatkumaracharya

Gamaka Kalye By Kannada Shahitya Parishta.

Gamaka Rahasya Mohana Prakashana by K O rama Swamy Iyengar

Kannada Shatya Charitya By Usha Sahithya Malye by Ramsri Mugali

Pedagogy – Lectures / Lectures Demonstrations / Practical Illustrations / Performances, Group Singing, Workshops, Symposium, Seminars, Conferences and Panel Discussion etc.

Formative Assessment & Summative Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assignment	30
Summative Assessment - Theory Final Exam	70
Total	100

Date

Course Co-ordinator

Subject Committee Chairperson

GAMAKA (Kaavya Vaachana) - COURSE 2 PRACTICAL Phase II	
Unit – 1: Jawala Vrittanta in Jaimini Bharata	14
Chapter No.1: 8 poems	
Chapter No.2: 8 poems	
Chapter No.3: 9 poems	
Unit – 2: Upadeshas to Siddarama in Prabhulinga leele	14
Chapter No.4: 8 poems	
Chapter No.5: 8 poems	
Chapter No.6: 9 poems	
Unit – 3: Chandrahasana Kathe and Ramashwamedha	14
Chapter No.7: Chandrahasana Kathe of Helavanakatte Giriyamma 1: 15 poems	
Chapter No.8: Chandrahasana Kathe of Helavanakatte Giriyamma 2: 15 poems	
Chapter No.9: Ramashwamedha of Muddana – 10 poems	

Text Books / References

Karnataka Sangeeta Sudha By Prof. V Ramarathnam & V S Sampatkumaracharya

Karnataka Sangeeta Paribasheka Viswa Kosha by Dr V S Sampatkumaracharya

Gamaka Kalye By Kannada Shahitya Parishta.

Gamaka Rahasya Mohana Prakashana by K O rama Swamy Iyengar

Kannada Shatya Charitya By Usha Sahithya Malye by Ramsri Mugali

Pedagogy – Lectures / Lectures Demonstrations / Practical Illustrations / Performances, Group Singing, Workshops, Symposium, Seminars, Conferences and Panel Discussion etc.

Formative Assessment & Summative Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assignment	30
Summative Assessment - Practical Final Exam	70
Total	100

Date

Course Co-ordinator

Subject Committee Chairperson

B.A/ B.P.A/ B.A (Fine Arts) in KARNATAKA MUSIC
Semester 1 KARNATAKA MUSIC: PERCUSSION INSTRUMENTS

Course Title: (DSCC) Percussion Instruments-I Theory-I and Percussion Instruments -I Practical-I	
Total Contact Hours: L42 + P65	Course Credits: 3+3
Formative Assessment Marks: 30 (15+15)	Duration of ESA/Exam:3 hours theory subject and 20 minutes duration for each candidate in practical subject
Model Syllabus Authors:	Summative Assessment Marks: 70

- L= Lecture P=Practical

Course Pre-requisite(s):

Course Objective:

- The course aim at providing basic knowledge of Karnataka music – Percussion Instruments to students.
- This course also aims at providing basic theoretical knowledge of Karnataka music – Percussion Instruments

Course Outcomes:

After successfully completing of the course the student will be able to

- Understand basic practical concept of Karnataka Music – Percussion Instruments
- Sing and play basic lessons on the Karnataka Music – Percussion Instruments
- Understand basic theoretical concept of Karnataka Music – Percussion Instruments
- Acquire basic in introductory knowledge of prescribed Raga Lakshana
- Understand the life and contribution of some great Percussionists

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
2. Understand basic practical concept of Karnataka Music – Percussion Instruments.	X		
2. Understand basic theoretical concept of Karnataka Music – Percussion Instruments.		X	
3. Understand the life and contribution of some great Percussionists.			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.

B.A/ B.P.A/ B.A(Fine Arts) in KARNATAKA MUSIC
Semester 1 KARNATAKA MUSIC: PERCUSSION INSTRUMENTS

Title of the course: Karnataka Music: Percussion Instruments

Course 1		Course 2	
Number of Theory Credits	Number of lecture hours/semester	Number of Theory Credits	Number of lecture hours/semester
3	42	3	42

<u>Content of Course – 1 Percussion Instrument Theory Phase - I</u>	39/42 Hr
Unit – 1: Man to Music	14 Hrs
Chapter No.1: a) Man to Life b) Music to Nature	
Chapter No. 2: Folk Music	
Chapter No. 3: Folk Music Instruments	
Unit – 2: Rhythm and Tala	14 Hrs
Chapter No.4: a) Laya Definition b) Laya Varieties	
Chapter No.5 : Tala Definition	
Chapter No.6 : Tala Varieties	
Unit – 3: Percussion Instruments	14 Hrs
Chapter No.7: a) Classifications of Music Instruments b) Origin of percussion Instruments c) Karnataka classical Percussion instruments and their place d) Role of percussion Instruments in Karnataka classical Music e) concert.	
Chapter No.8: The Great percussion Artist -5 Life achievement and contribution of Sri Narayanaswamy appa	
Chapter No.9: The Great percussion Artist -5 Life achievement and contribution of Sri. T. M. Puttaswamaiah	

Text Books / References

Karnataka Sangeeta Deepikke By Dr. V S Sampat Kumaracharya

Karnataka Sangeeta Sudha By Prof. V Ramarathnam & V S Sampat Kumaracharya

Karnataka Sangeeta Paribashaka Viswa Kosha by Dr V S Sampat Kumaracharya

Music Instruments By B C Deva.

Pedagogy – Lectures / Lectures Demonstrations / Practical Illustrations / Performances, Group Singing, Workshops, Symposium, Seminars, Conferences and Panel Discussion etc.

Formative Assessment & Summative Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assignment	30
Summative Assessment - Theory Final Exam	70
Total	100

Date

Course Coordinator

Subject Committee Chairperson

Percussion Instruments - COURSE 2 (Practical)	
Unit – 1: Balapa Thas	14 Hrs
Chapter No.1: Chanting of Tha Dhi Tom Nam” in chaturashrajathi Tripta Tala	
Chapter No.2: Playing of Tha Dhi Tom Nam in Chaturashrajuthi Triputa Tala on the Instrument	
Chapter No.3: Chanting of Tha Dhi Tom Nam in Suladi Sapta Talas and Playing of Tha Dhi Tom Nam in Suladi Sapta Talas on the Instrument	
Unit – 2: Urutu and MukTayas	14 Hrs
Chapter No.4: Chanting of Urutu (Fern) in Aditala	
Chapter No.5: Playing Urutu (Fern) in Aditala on the Instrument	
Chapter No.6: a) Chanting of Urutu (Fern) in Suladi Sapta Talas b) Playing of Urutu (Fern) in Suladi sapta Talas on the Instruments.	
Unit – 3: Nades and Korpu	14 Hrs
Chapter No.7: chanting Fine nades in Aditala and Suladi Sapta Talas.	
Chapter No.8: Playing Fine nades in adi Tala and Saladi sapta Talas on the Instrument	
Chapter No.9: a) Chanting korapu in Aditala and Suladi Sapta Talas. b) Playing Korapu in Aditala and Suladi Sapta Talas on the Instrument.	

Text Books / References

Karnataka Sangeeta Deepikke By Dr. V S Sampatkumaracharya

Karnataka Sangeeta Sudha By Prof. V Ramarathnam & V S Sampatkumaracharya

Karnataka Sangeeta Paribasheka Viswa Kosha by Dr V S Sampatkumaracharya

Music Instruments By B C Deva.

Pedagogy – Lectures / Lectures Demonstrations / Practical Illustrations / Performances, Group Singing, Workshops, Symposium, Seminars, Conferences and Panel Discussion etc.

Formative Assessment & Summative Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assignment	30
Summative Assessment - Practical Final Exam	70
Total	100

Date

Course Co-Ordinator

Subject Committee Chairperson

B.A/ B.P.A/ B.A (Fine Arts) in KARNATAKA MUSIC
Semester 2 KARNATAKA MUSIC: PERCUSSION INSTRUMENTS

Course Title: (DSC) Karnataka Music : Percussion Instruments- Theory- and Percussion Instruments - Practical	
Total Contact Hours: L42 + P65	Course Credits: 3+3
Formative Assessment Marks: 30 (15+15)	Duration of ESA/Exam:3 hours theory subject and 20 minutes duration for each candidate in practical subject
Model Syllabus Authors:	Summative Assessment Marks: 70

- L= Lecture P=Practical

Course Objective:

- The course aim at providing basic knowledge of Karnataka music to students.
- This course also aims at providing basic theoretical knowledge of Karnataka music to

Course Outcomes:

After successfully completing of the course the student will be able to

- understand basic practical concept of Karnataka music: Percussion Instruments in higher levels
- Sing and play on instrument basic lesson on Percussion Instruments
- understand basic theoretical concept of Karnataka Music: Percussion Instruments
- Acquire basic in introductory knowledge of prescribed Raga Lakshana
- Understand the life and contribution of some great Percussionists.

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

Course Outcomes (COs) / Program Outcomes (POs)	1	2	3
1.Understands basic practical concept of Karnataka music: Percussion Instruments in higher levels			
2. Understands basic theoretical concept of Karnataka Music: Percussion Instruments			
3. Understands the life and contribution of some great Percussionists.			

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.

B.A/ B.P.A/ B.A (Fine Arts) in KARNATAKA MUSIC
Semester 2 KARNATAKA MUSIC: PERCUSSION INSTRUMENTS

Title of the course: Karnataka Music: Percussion Instruments

Course 1		Course 2	
Number of Theory Credits	Number of lecture hours/semester	Number of Theory Credits	Number of lecture hours/semester
3	42	3	42

<u>Content of Course – 1 Percussion Instruments - Theory Phase II</u>	39/42 Hr
Unit – 1: Technical Terms	14 Hrs
Chapter No.1: Nade Teeka Urutu	
Chapter No. 2: Korapu – Prastara, Sarvalaghu	
Chapter No. 3: a) Nade Bheda Tani Avartna, Mohra b) Arudhi – Korve, Muktaya, Teeranana	
Unit – 2: Tala dasha pranas	14 Hrs
Chapter No.4: a) Kala , Marga b) Kriya, Anga	
Chapter No.5 : a) Graha, Jati b) Kale , laya, yathi and prastara	
Chapter No.6 : Grahas a) Definition of Graha b) Sama Graha c) Vishama Graha d) Ateiter and Anahata Grahyas	
Unit – 3: The Great Percussion Artists.	14 Hrs
Chapter No.7: Sri Palani Krishna	
Chapter No.8: Sri D Sheshappa	
Chapter No.9:	

Text Books / References

Karnataka Sangeeta Deepikke By Dr. V S Sampat Kumaracharya

Karnataka Sangeeta Sudha By Prof. V Ramarathnam & V S Sampat Kumaracharya

Karnataka Sangeeta Paribashaka Viswa Kosha by Dr V S Sampat Kumaracharya

Music Instruments By B C Deva.

Pedagogy – Lectures / Lectures Demonstrations / Practical Illustrations / Performances, Group Singing, Workshops, Symposium, Seminars, Conferences and Panel Discussion etc.

Formative Assessment & Summative Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assignment	30
Summative Assessment - Practical Final Exam	70
Total	100

<u>Percussion Instruments : COURSE 2 Practical Phase II</u>	
Unit – 1: Teeka Varasas	13/14 Hrs
Chapter No.1: Chanting Teeka Varasas in AdiTala and Pupupaka Tala Set to Chaturaslra nade.	
Chapter No.2: Playing Teeka Varasas in Aditala and Pupaketala set to Chesturastray nade, on the Instrument	
Chapter No.3: a) Chanting Teeka Varasas in Aditala and Pupaka Tala set to Thryasra nade b) Playing Teeka varasaas in Aditala pupaka Tala set to Thryasra nade.	
Unit – 2: Tha Dhi Ti na tom – 5 Jathis	13/14 Hrs
Chapter No.4: Chanting Tha dhi gi na tom in 5 jathis	
Chapter No.5: Playing Tha Dhi gina Tom in 5 jathis on the Instruments	
Chapter No.6: a) Chanting Tha Dhi Gi Na Tom in 5 Jatis with refereed to Ektala in three speeds on the Instrument. b) Playing Tha Dhi Gi Na Tom in 5 Jathis with reference to Ekatala in three speeds, on the Instrument.	
Unit – 3: Nade Korapus – Aditala	13/14 Hrs
Chapter No.7: a) Chanting Nade Korapye in Aditala in madhya laya. b) Playing Nade Korpu in Aditala in Madhya laya on the Instrument c) Chanting Nade Korapu in Aditala in Vilamlea Laya. d) Playing Nade Korapu in Aditala in Vilamlwaq laya on the Instrument	
Chapter No.8: Nade Korapu Rupaka Tala: a) Chanting Nade Korapu Rupaka Tala in Madhya laya b) Playing Nade Korapu in Rupaka Tala Madhya laya on the Instrument c) Chanting Nade korapu in Rupaka tala in Vilamba laya d) Playing Nade Korapu in Rupaka Tala in Vilamba laya on the Instrument	
Chapter No.9: Nade Korapu Rupaka Tala: a) Chanting Nade korapu in Rupaka tala in Vilamba laya b) Playing Nade Korapu in Rupaka Tala in Vilamba laya on the Instrument	

Text Books / References

Karnataka Sangeeta Deepikke By Dr. V S Samptkumaracharya

Karnataka Sangeeta Sudha By Prof. V Ramarathnam & V S Sampatkumaracharya

Karnataka Sangeta Paribasheka Viswa Kosha by Dr V S Sampatkumaracharya

Music Instruments By B C Deva.

Pedagogy – Lectures / Lectures Demonstrations / Practical Illustrations / Performances, Group Singing, Workshops, Symposium, Seminars, Conferences and Panel Discussion etc.

Formative Assessment & Summative Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assignment	30
Summative Assessment - Practical Final Exam	70
Total	100

Date

Course Co-Ordinator

Subject Committee Chairperson

National Education Policy – 2020

Model Program Structures for the Under- Graduate Programs in Universities and Colleges in Karnataka

Bachelor of Performing Arts (Basic/Hons.) (For Subjects with practical's) with two major and one minor

Bachelor of Arts (Basic/Hons.) (For Subjects with practical's) with Music (Hindustani Music) as one of the major

MUSIC (HINDUSTANI MUSIC)

Vocal and Instrumental

Bachelor of Performing Arts in Hindustani Music
and
Bachelor of Arts in Hindustani Music

ADMISSION ELIGIBILITY

1: Invitation of Applications:

- a) The University shall issue a notification for admission to various U. G Programmes for all odd semesters soon after the announcement of PUC II year / 10+2 results.
- b) Admissions shall be purely based on merit cum roster as per the norms of Government of Karnataka issued from time to time.
- c) Academic year normally commences in the month of June every year. The exact date for commencement of academic year shall be decided by the University.
- d) Affiliated colleges shall admit students for each programme not exceeding the approved intake. Prior approval from the University is mandatory in case the admissions exceed approved limit.

2: ELIGIBILITY: A candidate who has passed two-year Pre-University Course (PUC) Examination conducted by Pre-University Education Board, Government of Karnataka, or 10+2 Examination conducted by C. B. S. E or equivalent examinations by any Other State or any other recognized Board / Department shall be eligible for admission to First Semester U. G. Programme.

For B.A. / B. P. A (Music)/ Programmes: A candidate with PUC / 10+2 of any stream or 3-year Diploma Course with any subject or 2-year J O C / I. T. I of any subject shall be eligible.

I & II Semester Bachelor of Arts –
Music (Hindustani Music, Vocal / Instrumental)

Sem	Discipline Core (DSC) (Credits) (L+T+P) (4+0+2)	Discipline Elective (DSE) / Open Elective (OE) (Credits) (L+T+P)	Ability Enhancement Compulsory Courses (AECC), Languages (Credits) (L+T+P) (3+3)		Skill Enhancement Course (SEC)		Total Credits
			Skill Based (Credits) (L+T+P)	Value Based (Credits) (L+T+P)	Skill Based (Credits) (L+T+P)	Value Based (Credits) (L+T+P)	
I	Music Hindustani Music, Vocal / Instrumental A1 -(3) Hindustani Music, Vocal / Instrumental A2 - -(3) B- 1 -(6) Theatre Arts/Music- Karnataka /Hindustani/ Gamaka (Kavya Vaachana) Optional Kannada/English Sanskrit/Telugu/ History/Economics / Mrudanga.	OE-1 Theatre Arts, Folk Dance, Dance (Bharatanatyam /Kathak / Kuchipudi) Music – (Karnatak, Hindustani, Mrudanga) (3)	L1, L2 Kannada English Hindi Sanskrit Telugu Urdu etc. (3+3)		Active Based (2)		23
II	Music Hindustani Music, Vocal / Instrumental A1 -(3) Hindustani Music, Vocal / Instrumental A2 - -(3) B- 1 -(6) Theatre Arts/Music- Karnataka /Hindustani/ Gamaka (Kavya Vaachana) Optional Kannada/English Sanskrit/Telugu/ History/Economics / Mrudanga.	OE-2 Theatre Arts, Folk Dance, Dance (Bharatanatyam /Kathak / Kuchipudi) Music – (Karnatak, Hindustani, Mrudanga) (3)	L1, L2 Kannada English Hindi Sanskrit Telugu Urdu etc. (3+3)	Environmental Science (2)		Health and wellness/ social and emotional learning (2)	25
Exit option with Certificate (48 Credits)							

BA in MUSIC (Hindustani Music)

BA Semester 1st and 2nd

Theory and Practical

<u>SEMESTER : 1</u>
Course -1 : Theory
1. Hindustani Music Theory (Theory is common for Vocal, Sitar and Tabla)
Course -2 : Practical
<ul style="list-style-type: none">• Vocal Practical
<ul style="list-style-type: none">• Vocal Open Elective
<ul style="list-style-type: none">• Sitar Practical
<ul style="list-style-type: none">• Sitar Open Elective
<ul style="list-style-type: none">• Tabla Practical
<ul style="list-style-type: none">• Tabla Open Elective
<u>SEMESTER : 2</u>
Course -1 : Theory
1. Hindustani Music Theory (Theory is common for Vocal, Sitar and Tabla)
Course -2 : Practical
<ul style="list-style-type: none">• Vocal Practical
<ul style="list-style-type: none">• Vocal Open Elective
<ul style="list-style-type: none">• Sitar Practical
<ul style="list-style-type: none">• Sitar Open Elective
<ul style="list-style-type: none">• Tabla Practical
<ul style="list-style-type: none">• Tabla Open Elective

Bachelor of Arts in Music (Hindustani Music)

Semester – 1 and 2 DSCC

Hindustani Music – Vocal, Sitar and Tabla

Course Title: Music	
Total Contact Hours: L42 + P65	Course Credits: 3 + 3
Formative Assessment Marks: 30 (15+15)	Duration of ESA/ Exam: 3 hours theory subject and 20 minutes duration for each candidate in practical subject
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 70

- 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. 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. To train the students of percussion instrument to play different compositions of solo play.

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

BA Semester 1: Theory is Common for Vocal, Sitar and Tabla

Title of the course: Hindustani Music Theory

Course 1		Course 2	
Number of Theory Credits	Number of lecture hours/semester	Number of Theory Credits	Number of lecture hours/semester
3	42	3	42

<u>Content of Course – 1 Theory</u>	<u>Hindustani Music Theory</u>	<u>39/42 Hr</u>
Unit – 1:		14 Hrs
Chapter No.1: Knowledge of Technical terms: a)Sangeeta b)Naada c)Anahat d)swara e)Shruti f)Aandolan g)Alankara h)Aaroha i)Avaroh		
Chapter No. 2: Knowledge of Technical terms: a)Kaala b)Taala c)Laya d)Vilambit e)Drut f)Maatra		
Chapter No. 3: Knowledge of Technical terms: a)Maseetkhani Gat b) Razhakani Gat c)Meend d)Palta		
Unit – 2:		14 Hrs
Chapter No.4: Origin of Music		
Chapter No.5 : Knowledge of Swaralipi paddhati of Pt.Bhatkhande		
Chapter No.6 : Knowledge of Talalipi paddhati of Pt.Bhatkhande		
Unit – 3:		14 Hrs
Chapter No.7: Importance of Tala and Laya in Music		
Chapter No.8: Sketch and lebal of Tanpura instrument		
Chapter No.9: Knowledge of writing kayals, 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
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 Shshtra 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

Pedagogy – Lecturing and Book chapter

Formative Assessment & Summative Assessment	
Assessment Occasion/ type	Weightage in Marks
Formative Assessment - Internal Assignment	30
Summative Assessment - Theory	70
Total	100

VOCAL - COURSE 2	
Vocal Practical	
Unit – 1:	13/14 Hrs
Chapter No.1: Learn to play 2 alankars(palta) in bhairav That in taal Dadra with Thaaai, dugun and chaugun laya	
Chapter No.2: Learn to play 2 alankars(palta) in bhairav That in taal Keharwa with Thaaai, dugun and chaugun laya	
Chapter No.3: Learn to play 2 alankars(palta) in bhairav That in taal Zhaptal with Thaaai, dugun and chaugun laya	
Unit – 2:	13/14 Hrs
Chapter No.4: Knowledge of playing Maseetkhani gat and Razhakani gat with four alaps and four tans in raag yaman	
Chapter No.5: Knowledge of playing Razhakhani gat with four alap and four tans in raag Vrindavani sarang	
Chapter No.6: Knowledge of playing razhakhani gat with four alap and four tans in raag Alhaiya bilawal	
Unit – 3:	13/14 Hrs
Chapter No.7: Knowledge of following talas with demonstration: a)Teental b)Dadra	
Chapter No.8: Knowledge of following talas with demonstration: a)Keharwa b)Zhaptal	
Chapter No.9: Learn to demonstrate ekgun,dugun and chaugun of the following talas: a) Dadra b) Keharwa c) Zhaptal	

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

Pedagogy – Lecturing and Book chapter

Formative Assessment & Summative Assessment	
Assessment Occasion/ Type	Weightage in Marks
Formative Assessment - Internal Assignment	30
Summative Assessment - Practical Final Exam	70
Total	100

Semester 1

Course Title: OEC Vocal	
Total Contact Hours: L + I + P=60	Course Credits: 3
Formative Assessment Marks: 30 (15+15)	Duration of ESA/ Exam: 15 minutes duration for each candidate in practical subject
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 70

- L= Lecture I=Instruction 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. To impart the knowledge of singing shudda and vikruta swaras. Sargam geet and chota khyal with alap and Taans

Course Outcomes (COs):

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.

BA. MUSIC (Hindustani Music) (Vocal)

BA Semester 1, Discipline Elective (DSE)/ Open Elective (OE)

Title of the course: OEC Vocal

Course 1	
Number of Theory Credits	Number of lecture hours/semester
3	60

<u>OEC Vocal</u>	
Unit – 1 :	
Chapter No.1: Learn to sing Different Swaras (Komal and Teevra)	
Chapter No. 2: Learn to sing six alankaras in thaat bhairav	
Chapter No. 3: Learn to sing six alankaras in thaat bilawal	
Unit – 2 :	
Chapter No.4: Theoretical knowledge of raag bhairav	
Chapter No.5: Learn to sing Sargam geet and Chota Khayal in raag bhairav.	
Chapter No.6: Learn to sing Chota Khayal with four aalaps and four taans in raag bhairav.	
Unit – 3 :	
Chapter No.7: Learn to sing bhada khyal and chota khyal with four aalaps and four tans in raag bhairav.	
Chapter No.8: Learn to sing bhada khyal and chota khyal with four aalaps and four tans in raag durga.	
Chapter No.9: Knowledge of following taal with demonstration a) Dadra b) Teen taal	

Text Books References

1. Raag darshan – Rajeev Purandare – Prasaranga, Karnataka University, Dharwad
2. Sangeet Visharad – Laxminarayan Garg - Sangeet Karyalaya, Hataras
3. Bhatkande Kramika pusthaka malika – V N Bhatkande – Sangeet Karyalaya, Hataras
4. Sangeet Shastra parichaya-A.U.Patil, S H taralagatti, GB Awate, Prasarang KUD

Pedagogy – Lecturing and Book chapter

Formative Assessment & Summative Assessment	
Assessment Occasion/ type	Weightage in Marks
Formative Assessment - Internal Assignment	30
Summative Assessment - Theory	70
Total	100

BA. MUSIC (Hindustani Music) (Sitar)

BA Semester 1

Title of the course: Hindustani Music /Sitar practical

Course 2	
Number of Theory Credits	Number of lecture hours/semester
3	65

<u>Content of Course – Sitar Practical</u>	
Unit – 1 :	14 Hrs
Chapter No.1: Learn to play 2 alankars(palta) in bhairav That in taal Dadra with Thaaai, dugun and chaugun laya	
Chapter No.2: Learn to play 2 alankars(palta) in bhairav That in taal Keharwa with Thaaai, dugun and chaugun laya	
Chapter No.3: Learn to play 2 alankars(palta) in bhairav That in taal Zhaptal with Thaaai, dugun and chaugun laya	
Unit – 2 :	14 Hrs
Chapter No.4: Knowledge of playing Maseetkhani gat and Razhakani gat with four alaps and four tans in raag yaman	
Chapter No.5: Knowledge of playing Razhakhani gat with four alap and four tans in raag Vrindavani sarang	
Chapter No.6: Knowledge of playing razhakhani gat with four alap and four tans in raag Alhaiya bilawal	
Unit – 3 :	14 Hrs
Chapter No.7: Knowledge of following talas with demonstration: a)Teental b)Dadra	
Chapter No.8: Knowledge of following talas with demonstration: a)Keharwa b)Zhaptal	
Chapter No.9: Learn to demonstrate ekgun,dugun and chaugun of the following talas: a)Dadra b)Keharwa c)Zhaptal	

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

Pedagogy – Lecturing and Book chapter

Formative Assessment & Summative Assessment	
Assessment Occasion/ type	Weightage in Marks
Formative Assessment - Internal Assignment	30
Summative Assessment - Practical Final Exam	70
Total	100

Bachelor of Arts in Music (Hindustani Music) **BA Semester 1, Activity Based (SEC)**

Course Title: OEC Vocal	
Total Contact Hours: L + I + P=60	Course Credits: 3 credits
Formative Assessment Marks: 30 (15+15)	Duration of ESA/ Exam: 15 minutes duration for each candidate in practical subject
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 70

- L= Lecture I=Instruction P=Practical

Course Objectives:

1. To impart the knowledge of shuddha and vikruta swaras.
2. To impart the knowledge of Razhakhani Gat.
3. To impart the knowledge of playing shudda and vikruta swaras. Razhakhani Gats 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 play Rajakhani gat with alap and taans
3. At the end of the course the students will be able to demonstrate talas.

Bachelor of Arts in Music (Hindustani Music)
(SITAR)
BA Semester 1, Discipline Elective (DSE) / Open Elective (OE)

Title of the course: OEC Sitar

Course 1	
Number of Theory Credits	Number of lecture hours/semester
3	60

<u>OEC Sitar</u>	
Unit – 1 :	
Chapter No.1: Knowledge of basic strokes of sitar	
Chapter No. 2: Learn to play six alankaras in thaat bilawal	
Chapter No. 3: Learn to sing six alankaras in thaat kalyan	
Unit – 2 :	
Chapter No.4: Theoretical knowledge of raag yaman and Aliya bilawal	
Chapter No.5: Learn to play razakhani gat in raag yaman	
Chapter No.6: Learn to play razakhani gat in Aliya bilawal.	
Unit – 3 :	
Chapter No.7: Learn to play Maseetkhani gat and razakhani gat with four aalaps and four taans in raag yaman.	
Chapter No.8: Learn to play Maseetkhani gat and razakhani gat with four aalaps and four tans in raag Aliya bilawal.	
Chapter No.9: Knowledge of following taal with demonstration a) Dadra b) Teen taal	

Text Books References

1. Raag darshan – Rajeev Purandare – Prasaranga, Karnataka University, Dharwad
2. Sangeet Visharad – Laxminarayan Garg - Sangeet Karyalaya, Hataras
3. Bhatkande Kramika pusthaka malika – V N Bhatkande – Sangeet Karyalaya, Hataras
4. Sangeet Shastra parichaya-A.U.Patil, S H taralagatti, GB Awate, Prasarang KUD

Pedagogy – Lecturing and Book chapter

Formative Assessment & Summative Assessment	
Assessment Occasion/ type	Weightage in Marks
Formative Assessment - Internal Assignment	30
Summative Assessment - Theory	70
Total	100

Bachelor of Arts in Music (Hindustani Music)
(Tabla)
BA Semester I

Title of the Course: Hindustani Music / Tabla practical

Course 2	
Number of Theory Credits	Number of lecture hours/semester
3	65

<u>Content of Course – Tabla Practical</u>	
Unit – 1 :	
Chapter No.1: Learn to demonstrate ekgun,dugun and chaugun of the following talas a)Dadra b)Keharwa c)Teental	
Chapter No.2: Knowledge to demonstrate and learn to play thekas and four badal thekas of following talas: a)Dadra b)Keharwa	
Chapter No.3: Knowledge to demonstrate and learn to play thekas and four badal thekas of following talas: a)Zaptal b)Teental	
Unit – 2 :	
Chapter No.4: Learn to play one Peshkar with four platas ending with tihai in taal Teental	
Chapter No.5: Learn to play two kaydas with four platas ending with tihai in taal Teental	
Chapter No.6: Learn to play two kaydas in Taal Zaptal	
Unit – 3 :	
Chapter No.7: Learn to play Sath-sangat in taal Teental	
Chapter No.8: Learn to play Sath-sangat in taal Zaptal	
Chapter No.9: Learn to play Sath-sangat in taal Ektaal	

Text Books References

- Sangeet Visharad by Vasant, Hathras publications
- Kramik Pustak Malika VOL I, II, III,IV,V,VI by Pt.Bhathkhande, Hathras Publications
- Tabala ka Udgam,Vikas aur Vadanashailiyam by Yogamaya Shukla, Delhi University
- Sangeet Shastra Dharpan by Prof.A.U.Patil, Prasarang KU Dharwad
- Hamare Sangeet Ratna by Prabhulal Garag, Hathras publications
- Bharatiya Sangeet Ka Itihas by Sharatchandra paranjpe, Caukamba Vidyabhavan
- Bharatiya Sangeet Vadyakalu by Rajeev Purandare, Prasarang KU Dharwad
- Indian Musical Tradition, Deshpande, MM Publication

Pedagogy – Lecturing and Book chapter

Formative Assessment & Summative Assessment	
Assessment Occasion/ type	Weightage in Marks
Formative Assessment - Internal Assignment	30
Summative Assessment - Practical Final Exam	70
Total	100

Semester 1

Course Title: OEC Tabla	
Total Contact Hours: L + I + P=60	Course Credits: 3 credits
Formative Assessment Marks: 30 (15+15)	Duration of ESA/ Exam: 15 minutes duration for each candidate in practical subject
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 70

- L= Lecture I=Instruction P=Practical

Course Objectives:

1. To impart the knowledge of basics of Tabla playing(different bols of Tabla and Dugga)
2. To impart the knowledge of playing Thekas and badal Thekas of different Talas
3. To impart the knowledge of solo play in tabla (Peshkaar, Kayda , Mukhda and Thukda)

Course Outcomes:

1. At the end of the course the students will be able to know basics of Tabla playing(different bols of Tabla and Dugga)
2. At the end of the course the students will be able to play Thekas and badal Thekas of different Talas.
3. At the end of the course the students will be able to play solo in tabla (Peshkaar, Kayda , Mukhda and Thukda)

Bachelor of Arts in Music (Hindustani Music) (TABLA)

BA Semester 1, Discipline Elective (DSE)/ Open Elective (OE)

Title of the course: OEC Tabla

Course 1	
Number of Theory Credits	Number of lecture hours/semester
3	60

<u>OEC Tabla</u>	
Unit – 1 :	
Chapter No.1: learn to play basic bols of Tabla	
Chapter No. 2: Learn to play basic bols of Dagma	
Chapter No. 3: Learn to play different bols in Tabla	
Unit – 2 :	
Chapter No.4: Learn to play the following thekas a)Teental b) Zaptal	
Chapter No.5: Learn to play 2 Badal Thekas of following Talas a)Teental b) Zaptal.	
Chapter No.6: Learn to play a kayda in taal teental	
Unit – 3 :	
Chapter No.7: Learn to play teental kayda with four paltas ending with tihai.	
Chapter No.8: Learn to play Jhaptal Kayda with four platos ending with tihai.	
Chapter No.9: learn to play 2 Mukhdas in taal Teental	

Text Books References

1. Abhinav Tal Manjari-By Sathyanarayan Vashisth
2. The Music of India-Sripasdh 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 – Lecturing and Book chapter

Formative Assessment & Summative Assessment	
Assessment Occasion/ type	Weightage in Marks
Formative Assessment - Internal Assignment	30
Summative Assessment - Theory	70
Total	100

Bachelor of Arts in Music (Hindustani Music)

Semester 1, Activity Based (SEC)

Course Title: SEC- Activity based	
Total Contact Hours: L + I + P=60	Course Credits: 3 credits
Formative Assessment Marks: 30 (15+15)	Duration of ESA/ Exam: 15 minutes duration for each candidate in practical subject
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 70

- L= Lecture I=Instruction P=Practical

Course Objectives:

1. To impart the knowledge of various musical instruments and their maintenance.
2. To impart the knowledge of stage preparation for music programmes, knowledge of sound system
3. Visit AIR/Doordarshan to enable the students to understand the process of recording.

Course Outcomes:

1. At the end of the course students will be able to understand different musical instruments and their maintenance.
2. At the end of the course students will be able to manage the stage for performance including sound system.
3. At the end of the course students will be able to know the process of recording and output.

Bachelor of Arts in Music (Hindustani Music)
Semester 1, Activity Based (SEC)

Title of the course: Activity Based

Course 1	
Number of Theory Credits	Number of lecture hours/semester
3	60

<u>SEC</u>	
Unit – 1 :	
Chapter No.1: Knowledge of String instruments	
Chapter No. 2: Knowledge of wind instruments	
Chapter No. 3: Knowledge of Percussion instruments	
Unit – 2 :	
Chapter No.4: Knowledge of preparing stage for music programmes	
Chapter No.5: Basic Knowledge of sound system for music programmes	
Chapter No.6: Knowledge of synchronization of sound	
Unit – 3 :	
Chapter No.7: Visit to All India Radio/Doordarshan	
Chapter No.8: Knowledge of music recording	
Chapter No.9: Basic knowledge of harmonium playing	

Pedagogy – Lecturing and Book chapter

Formative Assessment & Summative Assessment	
Assessment Occasion/ type	Weightage in Marks
Formative Assessment - Internal Assignment	30
Summative Assessment - Theory	70
Total	100

Bachelor of Arts in Music (Hindustani Music) **Semester 1 and 2 DSCC**

DSCC Hindustani Music – Vocal, Sitar and Tabla

Course Title: MUSIC	
Total Contact Hours: L42 + P65	Course Credits: 3+3 Credits
Formative Assessment Marks: 30 (15+15)	Duration of ESA/ Exam: 3 hours theory subject and 20 minutes duration for each candidate in practical subject
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 70

- L= Lecture P=Practical

Course Objectives:

1. To impart the knowledge of historical development of music at early stage, knowledge about musical instruments and technical terms.
2. To impart the knowledge of notation system to enable the students to write bandish in swaralipi/talalipi paddhati. Students will be able to demonstrate talas.
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. 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 historical development of music at early stage, knowledge about musical instruments and technical terms.
2. At the end of the course the students will be able to write bandish in swaralipi/talalipi paddhati. Students will be able to demonstrate talas.
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. To train the students of percussion instrument to play different compositions of solo play.

Bachelor of Arts in Music (Hindustani Music) (Tabla)

BA Semester 2: Theory is common for vocal, sitar and tabla

Title of the course: Hindustani Music Theory

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

<u>Content of Course – Hindustani Music Theory</u>	
Unit – 1 :	
Chapter No.1: Knowledge of Technical terms: a)Raaga b)Raaga jaati(oudava,shadava,sampoorna) c)Shuddha d)Vikruta e)Komal-Teevra f)Aalap g)taan h)Sthayi i)Antra	
Chapter No.2: Knowledge of Technical terms: a)Theka b)Sam c)Khaali d)Thaali	
Chapter No.3: Knowledge of Technical terms: a)Bhaaj b) Jod c)Gath d)Aalap e)Jhaala	
Unit – 2 :	
Chapter No.4: History of Music in vedic period	
Chapter No.5: Music and Nature	
Chapter No.6: Importance of music in life.	
Unit – 3 :	
Chapter No.7: Origin of Tabla	
Chapter No.8: Sketch and label of Tabla instrument	
Chapter No.9: Knowledge of writing Khyal, gaths and Taalas in swaralipi and Talalipi system	

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 Rajeew 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

Pedagogy – Lecturing and Book chapter

Formative Assessment & Summative Assessment	
Assessment Occasion/ type	Weightage in Marks
Formative Assessment - Internal Assignment	30
Summative Assessment - Theory	70
Total	100

Bachelor of Arts in Music (Hindustani Music)
(Vocal)
BA Semester 2

Title of the course: Hindustani Music /Vocal Practical

Course 2	
Number of Theory Credits	Number of lecture hours/semester
3	65

<u>Content of Course – Vocal Practical</u>	
Unit – 1 :	
Chapter No.1: Learn to sing swarageet in raag kafi	
Chapter No.2: Learn to sing lakshangeet in raag kafi	
Chapter No.3: Learn to sing any form of song in raag kafi	
Unit – 2 :	
Chapter No.4: Knowledge of singing Bada khayal and Chota khayal with four alaps and four tans in raag bhairav	
Chapter No.5: Knowledge of singing chota khayal with four alap and four tans in raag Durga	
Chapter No.6: Knowledge of singing chota khayal with four alap and four tans in raag Bhimpalas	
Unit – 3 :	
Chapter No.7: Knowledge of following talas with demonstration: a)Ektal b)Roopak	
Chapter No.8: Knowledge of following talas with demonstration: a)Aaddha b) Deepchandi	
Chapter No.9: Learn to demonstrate ekgun,dugun and chaugun of the following talas a)Roopak b)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
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

Pedagogy – Lecturing and Book chapter

Formative Assessment & Summative Assessment	
Assessment Occasion/ type	Weightage in Marks
Formative Assessment - Internal Assignment	30
Summative Assessment - Practical Final Exam	70
Total	100

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

BA Semester 2

Title of the course: Hindustani Music /Sitar Practical

Course 2	
Number of Theory Credits	Number of lecture hours/semester
3	65

<u>Content of Course – Sitar Practical</u>	
Unit – 1 :	
Chapter No.1: Learn to play Razhakhani Gat in raag kafi	
Chapter No.2: Learn to play Jhaala in raag kafi	
Chapter No.3: Learn to play one dhun in raag kafi	
Unit – 2 :	
Chapter No.4: Learn to play Maseetkhani Gat and Razhakhani Gat with four alaps and four tans in raag bhairav	
Chapter No.5: Learn to play Razhakhani Gat with four alap and four tans in raag Durga	
Chapter No.6: Learn to play Razhakhani Gat with four alap and four tans in raag Bhimpalas	
Unit – 3 :	
Chapter No.7: Knowledge of following talas with demonstration: a)Ektal b)Roopak	
Chapter No.8: Knowledge of following talas with demonstration: a)Aaddha b) Deepchandi	
Chapter No.9: Learn to demonstrate ekgun,dugun and chaugun of the following talas a)Roopak b)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
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

Pedagogy – Lecturing and Book chapter

Formative Assessment & Summative Assessment	
Assessment Occasion/ type	Weightage in Marks
Formative Assessment - Internal Assignment	30
Summative Assessment - Practical Final Exam	70
Total	100

Bachelor of Arts in Music (Hindustani Music)
(Tabla)
BA Semester 2

Title of the course: Hindustani Music /Tabla Practical

Course 2	
Number of Theory Credits	Number of lecture hours/semester
3	65

<u>Content of Course – Tabla Practical</u>	
Unit – 1 :	
Chapter No.1: Learn to demonstrate ekgun, dugun and chaugun of the following talas a)Roopak b)Ektal c)Aadha	
Chapter No.2: Knowledge to demonstrate and learn to play thekas and four badal thekas of following talas: a)Roopak b)Dhumali	
Chapter No.3: Knowledge to demonstrate and learn to play thekas and four badal thekas of following talas: a)Aadha b)Ektal	
Unit – 2 :	
Chapter No.4: Learn to play one Peshkar with four platos ending with tihai in taal Zaptal	
Chapter No.5: Learn to play One Peshkar and two kaydas with four platos ending with tihai in taal Teental	
Chapter No.6: Learn to play Rela, Thukda, Gath, Chakradaar in Taal Teental	
Unit – 3 :	
Chapter No.7: Learn to play Teental Vilambit	
Chapter No.8: Learn to play Ektal Vilambit	
Chapter No.9: Learn to play Sath-sangat in taal Roopak	

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 Shshtra 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

Pedagogy – Lecturing and Book chapter

Formative Assessment & Summative Assessment	
Assessment Occasion/ type	Weightage in Marks
Formative Assessment - Internal Assignment	30
Summative Assessment - Practical Final Exam	70
Total	100

Bachelor of Performing Arts in Music (Hindustani Music)

Semester 1st and 2nd

ADMISSION ELIGIBILITY

1: Invitation of Applications:

- a) The University shall issue a notification for admission to various UG Programmes for all odd semesters soon after the announcement of PUC II year / 10+2 results.
- b) Admissions shall be purely based on merit cm roster as per the norms of Government of Karnataka issued from time to time.
- c) Academic year normally commences in the month of June every year. The exact date for commencement of academic year shall be decided by the University.
- d) Affiliated colleges shall admit students for each programme not exceeding the approved intake. Prior approval from the University is mandatory in case the admissions exceed approved limit.

2: ELIGIBILITY: A candidate who has passed two-year Pre-University Course (PUC) Examination conducted by Pre-University Education Board, Government of Karnataka, or 10+2 Examination conducted by CBSE or equivalent examinations by any Other State or any other recognized Board / Department shall be eligible for admission to First Semester U.G. Programme.

For B.A. / B.P.A (Music)/ Programmes: A candidate with PUC / 10+2 of any stream or 3-year Diploma Course with any subject or 2-year JOC / ITI of any subject shall be eligible.

Bachelor of Performing Arts in Music (Hindustani Music)

Semester 1st and 2nd **Theory and Practical**

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

Bachelor of Performing Arts in Music (Hindustani Music)

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

In the subject of Hindustani Music students can offer 2 DSCC subjects.

There shall be 5 students per batch for practical class. Boys and girls batch should be done separately.

Teaching hours

Theory 3 hours = Total 3 hours /week **credit: 3**

Practical 6 hours = Total 6 hours/week **credit: 3**

Total work load= 42 hours for theory and 65 hours for practical **Total credit: 6**

Scheme of examination

Theory: 100 Marks (70 Sem end +30 IA) with 3 hours duration

Practical: 100 Marks (70 Sem end+ 30 IA) 20minutes duration for Each Student.

Internal Assessment (IA): 30 marks for Theory and 30 marks for Practical

Modal Curriculum

Name of the Degree Program: B.P.A (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.

Assessment:

Weightage for assessments (in percentage)

Type of Course	Formative Assessment / IA	Summative Assessment
Theory	30 (15+15)	70
Practical	30 (15+15)	70
Projects	---	---
Experiential Learning (Internshipsetc.)	---	---

Curriculum Structure for the Undergraduate Degree Program

B.P.A (Music)

Total Credits for the Program: 176

Name of the Degree Program: BPA (Music)

Starting Year of Implementation: 2021-22

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, practical, project, internships etc. Elective courses may be listed separately

Semester	Title/Name of the course	Program outcomes that the course addresses (not more than 3 per course)	Pre-requisite course(s)	Pedagogy##	Assessment\$
1	BPA (Music)	PO1-PO9	---	L+P	30 (15+15)
2	BPA (Music)	PO2 - PO9	I Sem BPA (Music)	L+P	30 (15+15)

Pedagogy for student engagement is predominantly lectures and practicals. However, other pedagogies enhancing better student engagement is 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 includes assessment for higher order thinking skills (Applying/ Analyzing/ Evaluating/Creating). However, this column may contain alternate assessment methods that help formative assessment (i.e. assessment for learning).

Bachelor of Performing Arts in Music (Hindustani Music)

Semester: 1 KHAYAL

Course Title: (DSCC) Khyal-I Theory-I and Khyal-I Practical-I	
Total Contact Hours: L42 + P65	Course Credits: 3+3 Credits
Formative Assessment Marks: 30 (15+15)	Duration of ESA/ Exam: 3 hours theory subject and 20 minutes duration for each candidate in practical subject
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 70

- L= Lecture P=Practical

Course Objectives:

- 1.To impart the knowledge of origin of music and technical terms of music.
- 2.To impart the knowledge of basics (swara and laya aspect) of practical music and writing the bandish in swaralipi-paddati.
- 3.In practical course objective is to train the students to sing basics of Khyal presentation.

Course Outcomes (COs):

1. At the end of the course the students will be able to get the knowledge about origin of music.
2. At the end of the course the students will be able to write Bandish in Swaralipi-Paddati.
3. At the end of the course the students will be able to sing basics of Khyal presentation.

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

BPA Semester 1

Title of the course: Hindustani Music: Khayal

Course 1		Course 2	
Number of Theory Credits	Number of lecture hours/semester	Number of Theory Credits	Number of lecture hours/semester
3	42	3	65

<u>Content of Course – 1 Theory</u>	<u>Khayal Theory</u>	39/42 Hr
Unit – 1:		14 Hrs
Chapter No.1: Knowledge of writing Chota Khyal Bandish in Swaralipi paddhati of ragas prescribed for practical course.		
Chapter No. 2: Knowledge of writing Bada Khyal Bandish in Swaralipi paddhati of ragas prescribed for practical course.		
Chapter No. 3: Knowledge of writing Alaps and Taans of Bada Khyal and Chota Khyal in Swaralipi paddhati of ragas prescribed for practical course.		
Unit – 2:		14 Hrs
Chapter No.4: Origin of Music		
Chapter No.5 : Knowledge Pt. Bhathkande and Pt. V.D. Palsukar notation system.		
Chapter No.6 : Biographies of the following eminent personalities A) Jayadev B) Swamy Haridas		
Unit – 3:		14 Hrs
Chapter No.7: Definition of the following Technical Terms a) Sangeet b) Naad c) Shruti d) Swara e) Aaroh-avaroh f) Taal g) Laya		
Chapter No.8: Knowledge of Saragamgeet, Chota khyal and Lakshangeet		
Chapter No.9: Study of theoretical details of Ragas and Talas prescribed for the practical course		

Text Books

References

1. Sangeet shastra Dhrapana-A.U.Patil- Prasarnaga, Karnatak University, Dharwad-1975
2. Bharatiy Sangeet Charitre-B.D.Pathak –Prasarnaga, Karnatak University, Dharwad-1975
3. Sangeet Visharad –Vansant, Sangeet Karyalaya Hartharas
4. Hindustani Sangeet – Mrutyunjayswami Puranikmath – Prasarnaga, Karnatak University, Dharwad
5. Rag Darshan–Rajeev Purndare–Prasarnaga Karnatak University Dharwad.

Pedagogy – Lecturing and Book chapter

Formative Assessment & Summative Assessment	
Assessment Occasion/ type	Weightage in Marks
Formative Assessment - Internal Assignment	30
Summative Assessment - Theory Final Exam	70
Total	100

<u>KHAYAL - COURSE 2</u>	
Unit – 1:	13/14 Hrs
Chapter No.1: Learn to sing Swaras of Madya Saptak, Mandra Saptak and Tara Saptak	
Chapter No.2: Learn to sing six alankaras inThaat Bilawal	
Chapter No.3: Learn to sing six alankaras in Thaat Kalyan	
Unit – 2:	13/14 Hrs
Chapter No.4: Learn to sing a Saragam geet and a Chota khyal with four Alaps and four Tans in the Raag Bhoop	
Chapter No.5: Learn to sing a Saragamgeet and a Chota khyal with four Alaps and four Tans in Raag Alhaiya Bilawal	
Chapter No.6: Knowledge of following Talas with demonstration. a) Teental b)Dadra	
Unit – 3:	13/14 Hrs
Chapter No.7: Learn to sing a Bada khyal and a Chota khyal in Raga Yaman	
Chapter No.8: Learn to sing a Bada khyal and a Chota khyal in Raga Bhimpalas	
Chapter No.9: Detail knowledge of Ragas and Talas prescribed for practical course of the I- semester	

Text Books

References

- 1) Bhatkhande Kramik Pusthak Malika-V.N.Bhatkande–Sangeet Karyalaya Hathras
- 2) Rag Darshan–Rajeev Purndare–Prasarnaga Karnatak University Dharwad
- 3) Raga BhodhBhag I to 6 –Pt.B.R.Devdhar-Sangeet Karyalaya Hathras

Pedagogy – Lecturing and Book chapter

Formative Assessment & Summative Assessment	
Assessment Occasion/ type	Weightage in Marks
Formative Assessment - Internal Assignment	30
Summative Assessment - Theory	70
Total	100

Date

Course Co-ordinator

Subject Committee Chairperson

Bachelor of Performing Arts in Music (Hindustani Music)
(Khayal)
Semester 1, Discipline Elective (DSE)/ Open Elective (OE)

Course Title: OEC Khayal	
Total Contact Hours: L + I + P =60	Course Credits: 0+ 1+2 = 3 credits
Formative Assessment Marks: 30 (15+15)	Duration of ESA/Exam: 15 minutes duration for each candidate in practical subject
Model Syllabus Authors: PERFORMING ARTS CURRICULUM COMMITTEE	Summative Assessment Marks: 70

- L= Lecture I=Instruction P=Practical

Course Pre-requisite (s):

Course Objectives:

4. To impart the knowledge of shuddha and vikruta swaras.
5. To impart the knowledge of sargam geet and chota khayal
6. To impart the knowledge of singing shudda and vikruta swaras. Sargam geet and chota khyal with alap and Taans

Course Outcomes (COs):

(Course outcomes are statements of observable student actions that serve as evidence of knowledge, skills and values acquired in this course)

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 sing swrageet, chota khayal with alap and taans
6. At the end of the course the students will be able to demonstrate talas.

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

Semester 1, Discipline Elective (DSE)/ Open Elective (OE)

Title of the course: OEC Khayal

Course 1	
Number of Theory Credits	Number of lecture hours/semester
3	60

<u>OEC Khayal</u>	
Unit – 1 :	
Chapter No.1: Learn to sing Different Swaras (Komal and Teevra)	
Chapter No. 2: Learn to sing six alankaras in thaat bhairav	
Chapter No. 3: Learn to sing six alankaras in thaat bilawal	
Unit – 2 :	
Chapter No.4: Theoretical knowledge of raag bhairav	
Chapter No.5: Learn to sing Sargam geet and Chota Khayal in raag bhairav.	
Chapter No.6: Learn to sing Chota Khayal with four aalaps and four taans in raag bhairav.	
Unit – 3 :	
Chapter No.7: Learn to sing bhada khyal and chota khyal with four aalaps and four tans in raag bhairav.	
Chapter No.8: Learn to sing bhada khyal and chota khyal with four aalaps and four tans in raag durga.	
Chapter No.9: Knowledge of following taalas with demonstration a) Dadra b) Teen taal	

Text Books

References

5. Raag darshan – Rajeev Purandare – Prasaranga, Karnataka University, Dharwad
6. Sangeet Visharad – Laxminarayan Garg - Sangeet Karyalaya, Hataras
7. Bhatkande Kramika pusthaka malika – V N Bhatkande – Sangeet Karyalaya, Hataras
8. Sangeet Shastra parichaya-A.U.Patil, S H taralagatti, GB Awate, Prasarang KUD

Pedagogy: Practical class and experiential learning

Formative Assessment	
Assessment Occasion/ type	Weightage in Marks
Internal Assignment	30
Practical	70
Total	100

Bachelor of Performing Arts in Music (Hindustani Music)
Semester 1 SITAR

Course Title: (DSCC) Sitar-I Theory-1 and Sitar-I Practical-1	
Total Contact Hours: L42 + P65	Course Credits: 3+3 Credits
Formative Assessment Marks: 30 (15+15)	Duration of ESA/ Exam: 3 hours theory subject and 20 minutes duration for each candidate in practical subject
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 70

- L= Lecture P=Practical

Course Objectives:

1. To impart the knowledge of origin of sitar and technical terms of music.
2. To impart the knowledge 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 (COs):

1. At the end of the course the students will be able to get the knowledge about origin of Sitar.
2. At the end of the course the students will be able to write Gats in swaralipi paddati.
3. At the end of the course the students will be able to play basics of sitar presentation

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

BPA Semester 1

Title of the course: Hindustani Music: Sitar

Course 1		Course 2	
Number of Theory Credits	Number of lecture hours/semester	Number of Theory Credits	Number of lecture hours/semester
3	42	3	65

<u>Content of Course – 1 Theory</u>	<u>Sitar Theory</u>
Unit – 1:	
Chapter No.1: Knowledge of writing Dhrut Gat in Swaralipi paddhati of ragas prescribed for practical course.	
Chapter No. 2: Knowledge of writing Vilambit Ghat in Swaralipi paddhati of ragas prescribed for practical course.	
Chapter No. 3: Knowledge of writing Alaps and Paltas of Vilambit Ghat and Dhrut Ghat in Swaralipi paddhati of ragas prescribed for practical course.	
Unit – 2:	
Chapter No.4: Origin of Sitar	
Chapter No.5 : Knowledge Pt. Bhathkande and Pt. V.D. Palsukar notation system.	
Chapter No.6 : Biographies of the following eminent personalities a) Pt. Bhathkande b) Pt. V.D. Paluskar	
Unit – 3:	
Chapter No.7: Definition of following Technical Terms a) Sangeet b)Naad c)Shruti d)Sam e)Alap f)Jod alapa g)Raga	
Chapter No.8: Knowledge of Maseetkhani Gat, Razakhani Gat, Chala That and Achal That	
Chapter No.9: Study of theoretical details of Ragas and Talas prescribed for practical course	

Text Books / References

1. Hindustani Sangeet – Mrutyunjaswami Puranikmath – Prasarnaga Karnatak University, Dharwad.
2. Musica Instruments of India-KrishnaMurthy –MunshiramManoharlalPublishersPvt.Ltd.
3. My Music My Life-Ravishankar–Munshiram Manoharlal Publishers Pvt.Ltd.
4. Rag Darshan–Rajeev Purndare–Prasarnaga Karnatak University Dharwad.
5. Bharatiya Sangeet Vadyagalu- Rajeev Purandare- Prasarnaga Karnatak University Dharwad.

Pedagogy – Lecturing and Book chapter

Formative Assessment & Summative Assessment	
Assessment Occasion/ type	Weightage in Marks
Formative Assessment - Internal Assignment	30
Summative Assessment - Theory	70
Total	100

SITAR - COURSE 2	
Unit – 1:	
Chapter No.1: Learn to play Swaras of Madya Saptak, Mandra Saptak and Tara Saptak	
Chapter No.2: Learn to play six alankaras inThaat Bilawal	
Chapter No.3: Learn to play six alankaras in Thaat Kalyan	
Unit – 2:	
Chapter No.4: Learn to play a Razakhani Gat with four Alaps and four Paltas in Raag Bhoop	
Chapter No.5: Learn to play a Razakhani Ga twith four Alaps and four Paltas in Raag Alhaiya Bilawal	
Chapter No.6: Knowledge of following Talas with demonstration. a) Teental b)Dadra	
Unit – 3:	
Chapter No.7: Learn to play a Maseetkhani Gat and Razakhani Gat in Raga Yaman	
Chapter No.8: Learn to play a Maseetkhani Gat and Razakhani Gat in Raga Bhimpalas	
Chapter No.9: Detail knowledge of Ragas and Talas prescribed for practical course of the I- semester	

Text Books

References

- 1) Bhatkhande Kramik Pusthak Malika-V.N.Bhatkande–Sangeet Karyalaya Hathras
- 2) Rag Darshan–Rajeev Purndare–Prasarnaga Karnatak University Dharwad
- 3) Raga BhodhBhag 1to 6 –Pt.B.R.Devdhar-Sangeet Karyalaya Hathras

Pedagogy – Lecturing and Book chapter

Formative Assessment & Summative Assessment	
Assessment Occasion/ type	Weightage in Marks
Formative Assessment - Internal Assignment	30
Summative Assessment - Theory	70
Total	100

Date

Course Co-ordinator

Subject Committee Chairperson

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

Semester 1, Discipline Elective (DSE)/ Open Elective (OE)

Course Title: OEC Sitar	
Total Contact Hours: L + I + P =60	Course Credits: 0+ 1+2 = 3 credits
Formative Assessment Marks: 30 (15+15)	Duration of ESA/Exam: 15 minutes duration for each candidate in practical subject
Model Syllabus Authors: PERFORMING ARTS CURRICULUM COMMITTEE	Summative Assessment Marks: 70

- L= Lecture I=Instruction P=Practical

Course Objectives:

1. To impart the knowledge of shuddha and vikruta swaras.
2. To impart the knowledge of Razhakhani gat
3. To impart the knowledge of playing shudda and vikruta swaras. Razhakhani Gats with alap and Taans

Course Outcomes (COs):

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 play Rajakhani gat 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 1, Discipline Elective (DSE)/ Open Elective (OE)

Title of the course: OEC SITAR

Course 1	
Number of Theory Credits	Number of lecture hours/semester
3	60

<u>OEC Sitar</u>	
Unit – 1 :	
Chapter No.1: Knowledge of basic strokes of sitar	
Chapter No. 2: Learn to play six alankaras in thaat bilawal	
Chapter No. 3: Learn to sing six alankaras in thaat kalyan	
Unit – 2 :	
Chapter No.4: Theoretical knowledge of raag yaman and Aliya bilawal	
Chapter No.5: Learn to play razakhani gat in raag yaman.	
Chapter No.6: Learn to play razakhani gat in Aliya bilawal.	
Unit – 3 :	
Chapter No.7: Learn to play Maseetkhani gat and razakhani gat with four aalaps and four taans in raag yaman..	
Chapter No.8: Learn to play Maseetkhani gat and razakhani gat with four aalaps and four tans in raag Aliya bilawal.	
Chapter No.9: Knowledge of following taal with demonstration a) Dadra b) Teen taal	

Text Books

References

1. Raag darshan – Rajeev Purandare – Prasaranga, Karnataka University, Dharwad
2. Sangeet Visharad – Laxminarayan Garg - Sangeet Karyalaya, Hataras
3. Bhatkande Kramika pusthaka malika – V N Bhatkande – Sangeet Karyalaya, Hataras
4. Sangeet Shastra parichaya-A.U.Patil, S H taralagatti, GB Awate, Prasarang KUD

Pedagogy – Lecturing and Book chapter

Formative Assessment & Summative Assessment	
Assessment Occasion/ type	Weightage in Marks
Formative Assessment - Internal Assignment	30
Summative Assessment - Theory	70
Total	100

Bachelor of Performing Arts in Music (Hindustani Music)
Semester 1 VIOLIN

Course Title: (DSCC) Violin-I Theory-1 and Violin-I Practical-1	
Total Contact Hours: L 42 + P 65	Course Credits: 3+3
Formative Assessment Marks: 30 (15+15)	Duration of ESA/Exam: 3 hours theory subject and 20 minutes duration for each candidate in practical subject
Model Syllabus Authors: PERFORMING ARTS CURRICULUM COMMITTEE	Summative Assessment Marks: 70

- L= Lecture P=Practical

Course Objectives:

1. To impart the knowledge of origin of violin and technical terms of music.
2. To impart the knowledge 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 (COs):

1. At the end of the course the students will be able to get the knowledge about origin of violin.
2. At the end of the course the students will be able to write Gats in swaralipi paddati.
3. At the end of the course the students will be able to play basics of violin presentation.

Bachelor of Performing Arts in Music (Hindustani Music)

Semester 1 VIOLIN

Title of the course: Hindustani Music: Violin

Course 1		Course 2	
Number of Theory Credits	Number of lecture hours/semester	Number of Theory Credits	Number of lecture hours/semester
3	42	3	65

<u>Content of Course – 1 Theory</u>	<u>Violin Theory</u>
Unit – 1:	
Chapter No.1: Knowledge of writing Dhruv Gat in Swaralipi paddhati of ragas prescribed for practical course.	
Chapter No. 2: Knowledge of writing Vilambit Ghat in Swaralipi paddhati of ragas prescribed for practical course.	
Chapter No. 3: Knowledge of writing Alaps and Paltas of Vilambit Ghat and Dhruv Gat in Swaralipi paddhati of ragas prescribed for practical course.	
Unit – 2:	
Chapter No.4: Origin of Violin	
Chapter No.5 : Knowledge Pt. Bhathkande and Pt. V.D. Palsukar notation system.	
Chapter No.6 : Biographies of the following eminent personalities a) Pt. Bhathkande b) Pt. V.D. Paluskar	
Unit – 3:	
Chapter No.7: Definition of following Technical Terms a) Sangeet b)Naad c)Shruti d)Sam e)Alap f) Pakad g)Raga	
Chapter No.8: Knowledge of Vilambit gat and Drut Gat in Violin	
Chapter No.9: Study of theoretical details of Ragas and Talas prescribed for practical course	

Text Books

References

- Hindustani Sangeet – Mrutyunjaswami Puranikmath – Prasarnaga Karnatak University, Dharwad.
- Musica Instruments of India-KrishnaMurthy –MunshiramManoharlalPublishersPvt.Ltd.
- My Music My Life-Ravishankar–Munshiram Manoharlal Publishers Pvt.Ltd.
- Rag Darshan–Rajeev Purndare–Prasarnaga Karnatak University Dharwad.
- Bharatiya Sangeet Vadyagalu- Rajeev Purandare- Prasarnaga Karnatak University Dharwad.

Pedagogy – Lecturing and Book chapter

Formative Assessment & Summative Assessment	
Assessment Occasion/ type	Weightage in Marks
Formative Assessment - Internal Assignment	30
Summative Assessment - Theory Final Exam	70
Total	100

<u>VIOLIN - COURSE 2</u>	
Unit – 1:	
Chapter No.1: Learn to play Swaras of Madya Saptak, Mandra Saptak and Tara Saptak	
Chapter No.2: Learn to play six alankaras inThaat Bilawal	
Chapter No.3: Learn to play six alankaras in Thaat Kalyan	
Unit – 2:	
Chapter No.4: Learn to play a Drut Gat with four Alaps and four Paltas in Raag Bhoop	
Chapter No.5: Learn to play a Drut with four Alaps and four Paltas in Raag Alhaiya Bilawal	
Chapter No.6: Knowledge of following Talas with demonstration. a) Teental b)Dadra	
Unit – 3:	
Chapter No.7: Learn to play a Vilambit Gat and Drut Gat in Raga Yaman	
Chapter No.8: Learn to play a Vilambit Gat and Drut Gat in Raga Bhimpalas	
Chapter No.9: Detail knowledge of Ragas and Talas prescribed for practical course of the I- semester	

Text Books

References

- 1) Bhatkhande Kramik Pusthak Malika-V.N.Bhatkande–Sangeet Karyalaya Hathras
- 2) Rag Darshan–Rajeev Purndare–Prasarnaga Karnatak University Dharwad
- 3) Raga BhodhBhag 1to 6 –Pt.B.R.Devdhar-Sangeet Karyalaya Hathras

Pedagogy – Lecturing and Book chapter

Formative Assessment & Summative Assessment	
Assessment Occasion/ type	Weightage in Marks
Formative Assessment - Internal Assignment	30
Summative Assessment - Theory	70
Total	100

Date

Course Co-ordinator

Subject Committee Chairperson

Bachelor of Performing Arts in Music (Hindustani Music)
(Violin)
Semester 1, Discipline Elective (DSE)/ Open Elective (OE)

Course Title: OEC Violin	
Total Contact Hours: L + I + P =60	Course Credits: 0+ 1+2 = 3 credits
Formative Assessment Marks: 30 (15+15)	Duration of ESA/Exam: 15 minutes duration for each candidate in practical subject
Model Syllabus Authors: PERFORMING ARTS CURRICULUM COMMITTEE	Summative Assessment Marks: 70

- L= Lecture I=Instruction P=Practical

Course Objectives:

1. To impart the knowledge of shuddha and vikruta swaras.
2. To impart the knowledge of drut gat
3. To impart the knowledge of playing shudda and vikruta swaras. Drut Gats with alap and Taans

Course Outcomes (COs):

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 play drut gat 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 1, Discipline Elective (DSE)/ Open Elective (OE)

Title of the course: OEC VIOLIN

Course 1	
Number of Theory Credits	Number of lecture hours/semester
3	60

<u>OEC Violin</u>	
Unit – 1 :	
Chapter No.1: Knowledge of violin bowing	
Chapter No. 2: Learn to play six alankaras in thaat bilawal	
Chapter No. 3: Learn to sing six alankaras in thaat kalyan	
Unit – 2 :	
Chapter No.4: Theoretical knowledge of raag yaman and Aliya bilawal	
Chapter No.5: Learn to play drut gat in raag yaman	
Chapter No.6: Learn to play drut gat in Aliya bilawal.	
Unit – 3 :	
Chapter No.7: Learn to play vilambit gat and drut gat with four aalaps and four taanasin raag yaman.	
Chapter No.8: Learn to play vilambit gat and drut gat with four aalaps and four taanasin raag Aliya bilawal.	
Chapter No.9: Knowledge of following taal with demonstration a) Dadra b) Teen taal	

Text Books

References

1. Raag darshan – Rajeev Purandare – Prasaranga, Karnataka University, Dharwad
2. Sangeet Visharad – Laxminarayan Garg - Sangeet Karyalaya, Hataras
3. Bhatkande Kramika pusthaka malika – V N Bhatkande – Sangeet Karyalaya, Hataras
4. Sangeet Shastra parichaya-A.U.Patil, S H taralagatti, GB Awate, Prasarang KUD

Pedagogy – Lecturing and Experimental Learning

Formative Assessment & Summative Assessment	
Assessment Occasion/ type	Weightage in Marks
Formative Assessment - Internal Assignment	30
Summative Assessment - Theory	70
Total	100

Bachelor of Performing Arts in Music (Hindustani Music)
Semester 1 THUMRI

Course Title: (DSCC) Thumri-I Theory 1 and Thumri-I Practical 1	
Total Contact Hours: L 42 + P 65	Course Credits: 3+3
Formative Assessment Marks: 30 (15+15)	Duration of ESA/Exam: 3 hours theory subject and 20 minutes duration for each candidate in practical subject
Model Syllabus Authors: Performing Arts Curriculum Committee	Summative Assessment Marks: 70

- L= Lecture P=Practical

Course Objectives:

1. To impart the knowledge of origin of thumri and technical terms of music.
2. To impart the knowledge of writing the thumri in swaralipi-paddati and to give training to sing thumri composition.
3. In practical course, objective is to train the students to sing basics of Thumri presentation

Course Outcomes (COs):

1. At the end of the course the students will be able to get the knowledge about origin of Thumri.
2. At the end of the course the students will be able to write Thumri in swaralipi paddhati and will be able to sing thumri composition.
3. At the end of the course the students will be able to sing basics of thumri presentation.

Bachelor of Performing Arts in Music (Hindustani Music)

Semester 1 THUMRI

Title of the course: Hindustani Music: Thumri

Course 1		Course 2	
Number of Theory Credits	Number of lecture hours/semester	Number of Theory Credits	Number of lecture hours/semester
3	42	3	65

<u>Content of Course – 1 Theory</u>	<u>Thumri Theory</u>
Unit – 1:	
Chapter No.1: Knowledge of writing Composition in Swaralipi paddhati of ragas prescribed for practical course.	
Chapter No. 2: Knowledge of writing Thumri Bandish in Swaralipi paddhati of ragas prescribed for practical course.	
Chapter No. 3: Knowledge of writing Sargam Geet and Lakshan Geet in Swaralipi paddhati as prescribed for practical course.	
Unit – 2:	
Chapter No.4: Origin of Thumri	
Chapter No.5 : Knowledge Pt. Bhathkande and Pt. V.D. Palsukar notation system.	
Chapter No.6 : Biographies of the following eminent personalities a)Vidhushi Shobha Gurutu b) Vidhushi BadeMotibai	
Unit – 3:	
Chapter No.7: Definition of following Technical Terms a)Bandish b)Swara c)KomalSwara d)TeevraSwara e)Vikrat Swara f)Taal g)Laya	
Chapter No.8: Knowledge of Thumri, Bhajan, Chaturang and Gazal.	
Chapter No.9: Study of theoretical details of Ragas and Talas prescribed for practical course	

Text Books

References

1. Sangeet shastra Part I and II – R.M Purandare, S.H.Taralagatti, G.B.Avate – Prasarnaga Karnatak University Dharwad
2. Raga Darshan-RajeevPurandre-Prasarnaga KarnatakUniversity Dharwad
3. Sangeet Shastra Darpan-A.U.Patil-Prasarnaga Karnatak University Dharwad
4. Sangeet Sanjeevini- R.I.Hiremath

Pedagogy – Lecturing and Experimental Learning

Formative Assessment & Summative Assessment	
Assessment Occasion/ type	Weightage in Marks
Formative Assessment - Internal Assignment	30
Summative Assessment - Theory	70
Total	100

THUMRI - COURSE 2	
Unit – 1:	
Chapter No.1: Learn to sing Swaras of Madya Saptak, Mandra Saptak and Tara Saptak	
Chapter No.2: Learn to sing Saragam Geet in Raag Kafi	
Chapter No.3: Learn to sing Lakshan Geet in Raag Kafi	
Unit – 2:	
Chapter No.4: Learn to sing Chota Khayal with four Alaps and four Tans in Raag Kafi	
Chapter No.5: Learn to sing Chota Khayal with four Alaps and four Tans in Raag Kalavati	
Chapter No.6: Knowledge of following Talas with demonstration. a) Teental b) Dadra	
Unit – 3:	
Chapter No.7: Learn to sing a Thumri composition its full development and techniques in Raag Kafi	
Chapter No.8: Learn to sing 1 Dasarapada of 14 th century and 1 Vachana of 12 th century	
Chapter No.9: Detail knowledge of Ragas and Talas prescribed for practical course of the I- semester	

Text Books

References

- 1) Bhatkhande Kramik Pusthak Malika-V.N.Bhatkande–Sangeet Karyalaya Hathras
- 2) Rag Darshan–Rajeev Purndare–Prasarnaga Karnatak University Dharwad
- 3) Raga BhodhBhag I to 6 –Pt.B.R.Devdhar-Sangeet Karyalaya Hathras

Pedagogy – Lecturing and Book chapter

Formative Assessment & Summative Assessment	
Assessment Occasion/ type	Weightage in Marks
Formative Assessment - Internal Assignment	30
Summative Assessment - Theory	70
Total	100

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

Semester 1, Discipline Elective (DSE)/ Open Elective (OE)

Course Title: OEC Thumri	
Total Contact Hours: L + I + P =60	Course Credits: 0+ 1+2 = 3 credits
Formative Assessment Marks: 30 (15+15)	Duration of ESA/Exam: 15 minutes duration for each candidate in practical subject
Model Syllabus Authors: PERFORMING ARTS CURRICULUM COMMITTEE	Summative Assessment Marks: 70

- L= Lecture I=Instruction P=Practical

Course Pre-requisite (s):

Course Objectives:

1. To impart the knowledge of shuddha and vikruta swaras.
2. To impart the knowledge of sargam geet and chota khayal
3. To impart the knowledge of singing shudda and vikruta swaras. Thumri compositions with its development.

Course Outcomes (COs):

(Course outcomes are statements of observable student actions that serve as evidence of knowledge, skills and values acquired in this course)

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, Thumri compositions with its development.
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 1, Discipline Elective (DSE)/ Open Elective (OE)

Title of the course: OEC THUMRI

Course 1	
Number of Theory Credits	Number of lecture hours/semester
3	60

<u>OEC Thumri</u>	
Unit – 1 :	
Chapter No.1: Knowledge of different swaras	
Chapter No. 2: Learn to play six alankaras in thaat bilawal	
Chapter No. 3: Learn to sing six alankaras in thaat kalyan	
Unit – 2 :	
Chapter No.4: Theoretical knowledge of raag khamaj	
Chapter No.5: Learn to sing sargam geet in raag khamaj	
Chapter No.6: Learn to sing vachana	
Unit – 3 :	
Chapter No.7: Learn to sing Chota khyal in raag khamaj.	
Chapter No.8: Learn to sing thumri composition in raag khamaj.	
Chapter No.9: Knowledge of following taalas with demonstration a) Bhajan teka b) Deep chandi	

Text Books

References

1. Raag darshan – Rajeev Purandare – Prasaranga, Karnataka University, Dharwad
2. Sangeet Visharad – Laxminarayan Garg - Sangeet Karyalaya, Hataras
3. Bhatkande Kramika pusthaka malika – V N Bhatkande – Sangeet Karyalaya, Hataras
4. Thumri gayaki - R.C. Mehta
5. Thumri parichay - Leela karval

Pedagogy – Lecturing and Book chapter

Formative Assessment & Summative Assessment	
Assessment Occasion/ type	Weightage in Marks
Formative Assessment - Internal Assignment	30
Summative Assessment - Theory	70
Total	100

Bachelor of Performing Arts in Music (Hindustani Music)

Semester 1 TABLA

Course Title: (DSCC) Tabla-I Theory 1 and Tabla-I Practical 1	
Total Contact Hours: L 42 + P 65	Course Credits: 3+3
Formative Assessment Marks: 30 (15+15)	Duration of ESA/Exam: 3 hours theory subject and 20 minutes duration for each candidate in practical subject
Model Syllabus Authors: PERFORMING ARTS CURRICULUM COMMITTEE	Summative Assessment Marks: 70

- L= Lecture P=Practical

Course Pre-requisite (s):

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 (COs):

(Course outcomes are statements of observable student actions that serve as evidence of knowledge, skills and values acquired in this course)

4. At the end of the course the students will be able to get the knowledge about origin of Tabla.
5. At the end of the course the students will be able to write Tabla compositions in talaalipi paddhati and will be able to play those compositions.
6. At the end of the course the students will be able to play basic tabla presentation.

Bachelor of Performing Arts in Music (Hindustani Music)

Semester 1 TABLA

Title of the course: Hindustani Music: Tabla

Course 1		Course 2	
Number of Theory Credits	Number of lecture hours/semester	Number of Theory Credits	Number of lecture hours/semester
3	42	3	65

<u>Content of Course – 1 Theory</u>	<u>Tabla Theory</u>
Unit – 1:	
Chapter No.1: Knowledge of writing Thekas in Talalipi paddhati of Talas prescribed for practical course.	
Chapter No. 2: Knowledge of writing Peshkar, Kayda, and paltas in Talalipi paddhati of the talas prescribed for practical course	
Chapter No. 3: Knowledge of writing Thukda, Mukda and chakradar of the talas prescribed for practical course	
Unit – 2:	
Chapter No.4: Origin of Tabla	
Chapter No.5 : Knowledge Pt. V. N. Bhathkande and Pt. V.D. Palsukar notation system.	
Chapter No.6 : Biographies of the following eminent personalities a) Pt. Kante maharaj b) Pt. Nana Panse	
Unit – 3:	
Chapter No.7: Definition of following Technical Terms a) Sangeet b) Naad c) Tala d) Matra e) Sam f) Khali g) Bhari	
Chapter No.8: Knowledge of Peshkar, Kayda and Tukada	
Chapter No.9: Study of theoretical details of Talas prescribed for practical course	

Text Books

References

1. Nibaddha Sangeeth -Sangeet Karyalaya Hathras
2. Musica Instruments of India-KrishnaMurthy – MunshiramManoharlalPublishersPvt.Ltd
3. TheMusic ofIndia-SripasdhBandopadhya-D.B.TanpurewaleSonsandco.pvt.ltd.Bombay
4. AbhinavTalManjari-BySathyanarayanVashi

Pedagogy – Lecturing and Book chapter

Formative Assessment & Summative Assessment	
Assessment Occasion/ type	Weightage in Marks
Formative Assessment - Internal Assignment	30
Summative Assessment - Theory	70
Total	100

<u>TABLA - COURSE 2</u>	
Unit – 1:	
Chapter No.1: Learn to play basic bols of Tabla and Dagga	
Chapter No.2: Learn to play thekas with demonstration of following Talas a)Jhaptal b)Dadra	
Chapter No.3: Learn to sing Lakshan Geet in Raag Kafi	
Unit – 2:	
Chapter No.4: Learn to play 1 Peshkar with 5 paltas ending with Tihai in Tala Teental	
Chapter No.5: Learn to play 1 Kayada with 5 paltas ending with Tihai in Tala Teental	
Chapter No.6: Learn to play a ‘Dhir-Dhir’ exercise.	
Unit – 3:	
Chapter No.7: Learn to play 4 Mukdas in Tala Teental	
Chapter No.8: Learn to play 4 Thukda in Tala Teental	
Chapter No.9: Learn to play 2 Chakradars in Tala Teental	

Text Books References

1. AbhinavTalManjari-BySathyanarayanVashisth
2. The Music of India-SripasdhBandopadhya-D.B.Tanpurewale Sonsandco.pvt.ltd.Bombay
3. Nibaddha Sangeeth-Sangeet Karyalaya Hathras

Pedagogy – Practical Classes and Experimental Learning

Formative Assessment & Summative Assessment	
Assessment Occasion/ type	Weightage in Marks
Formative Assessment - Internal Assignment	30
Summative Assessment - Theory	70
Total	100

Date

Course Co-ordinator

Subject Committee Chairperson

Bachelor of Performing Arts in Music (Hindustani Music)
(Tabla)
Semester 1, Discipline Elective (DSE)/ Open Elective (OE)

Course Title: OEC Tabla	
Total Contact Hours: L + I + P =60	Course Credits: 0+ 1+2 = 3 credits
Formative Assessment Marks: 30 (15+15)	Duration of ESA/Exam: 15 minutes duration for each candidate in practical subject
Model Syllabus Authors: PERFORMING ARTS CURRICULUM COMMITTEE	Summative Assessment Marks: 70

- L= Lecture I=Instruction P=Practical

Course Objectives:

1. To impart the knowledge of basics of Tabla playing(different bols of Tabla and Dugga)
2. To impart the knowledge of playing Thekas and badal Thekas of different Talas
3. To impart the knowledge of solo play in tabla (Peshkaar, Kayda , Mukhda and Thukda)

Course Outcomes (COs):

(Course outcomes are statements of observable student actions that serve as evidence of knowledge, skills and values acquired in this course)

1. At the end of the course the students will be able to know basics of Tabla playing(different bols of Tabla and Dugga)
2. At the end of the course the students will be able to play Thekas and badal Thekas of different Talas.
3. At the end of the course the students will be able to play solo in tabla (Peshkaar, Kayda , Mukhda and Thukda)

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

Semester 1, Discipline Elective (DSE)/ Open Elective (OE)

Title of the course: OEC TABLA

Course 1	
Number of Theory Credits	Number of lecture hours/semester
3	60

<u>OEC Tabla</u>	
Unit – 1 :	
Chapter No.1: Learn to play basic bols of Tabla	
Chapter No. 2: Learn to play basic bols of Dagga	
Chapter No. 3: Learn to play different bols in Tabla	
Unit – 2 :	
Chapter No.4: Learn to play the following thekas a)Teental b) Zaptal	
Chapter No.5: Learn to play 2 Badal Thekas of following Talas Teental b) Zaptal	
Chapter No.6: Learn to play a kayda in taal teental	
Unit – 3 :	
Chapter No.7: Learn to play teental kayda with four paltas ending with tihai	
Chapter No.8: Learn to play Jhaptal Kayda with four platos ending with tihai	
Chapter No.9: Learn to play 2 Mukhdas in taal Teental	

Text Books / References

1. AbhinavTalManjari-BySathyanarayanVashisth
2. TheMusic ofIndia-SripasdhBandopadhy.
D.B.TanpurewaleSonsandco.pvt.ltd.Bombay
3. Nibaddha Sangeeth-Sangeet Karyalaya Hathras
4. Taal marthand- Laxmi narayan garage- Sangeet karyalaya hathras

Pedagogy – Practical Classes and Experimental Learning

Formative Assessment & Summative Assessment	
Assessment Occasion/ type	Weightage in Marks
Formative Assessment - Internal Assignment	30
Summative Assessment - Theory	70
Total	100

Bachelor of Performing Arts in Music (Hindustani Music)
Semester 1, Activity Based (SEC)

Course Title: SEC- Activity based	
Total Contact Hours: L +I + P =30	Course Credits: 0+ 1+1 = 2 credits
Formative Assessment Marks: 15	Duration of ESA/Exam: 15 minutes duration for each candidate in practical subject
Model Syllabus Authors: PERFORMING ARTS CURRICULUM COMMITTEE	Summative Assessment Marks: 35

- L= Lecture I=Instruction P=Practical

Course Pre-requisite (s):

Course Objectives:

1. To impart the knowledge of various musical instruments and their maintenance.
2. To impart the knowledge of stage preparation for music programmes, knowledge of sound system
3. Visit AIR/Doordarshan to enable the students to understand the process of recording .

Course Outcomes (COs):

(Course outcomes are statements of observable student actions that serve as evidence of knowledge, skills and values acquired in this course)

1. At the end of the course students will be able to understand different musical instruments and their maintenance.
2. At the end of the course students will be able to manage the stage for performance including sound system.
3. At the end of the course students will be able to know the process of recording and output.

Bachelor of Performing Arts in Music (Hindustani Music)

Semester 1, Activity Based (SEC)

Title of the course: Activity Based

Course 1	
Number of Theory Credits	Number of lecture hours/semester
3	60

<u>SEC</u>	
Unit – 1 :	
Chapter No.1: Knowledge of String instruments	
Chapter No. 2: Knowledge of wind instruments	
Chapter No. 3: Knowledge of Percussion instruments	
Unit – 2 :	
Chapter No.4: Knowledge of preparing stage for music programmes	
Chapter No.5: Basic Knowledge of sound system for music programmes	
Chapter No.6: Knowledge of synchronization of sound	
Unit – 3 :	
Chapter No.7: Visit to All India Radio/Doordarshan	
Chapter No.8: Knowledge of music recording	
Chapter No.9: Basic knowledge of harmonium playing	

Pedagogy – Lecturing and Book chapter

Formative Assessment & Summative Assessment	
Assessment Occasion/ type	Weightage in Marks
Formative Assessment - Internal Assignment	30
Summative Assessment - Theory	70
Total	100

Bachelor of Performing Arts in Music (Hindustani Music)

Semester 2 KHAYAL

Course Title: (DSCC) Khyal-II Theory 2 and Khyal-II Practical 2	
Total Contact Hours: L 42 + P 65	Course Credits: 3+3
Formative Assessment Marks: 30 (15+15)	Duration of ESA/Exam: 3 hours theory subject and 20 minutes duration for each candidate in practical subject
Model Syllabus Authors: PERFORMING ARTS CURRICULUM COMMITTEE	Summative Assessment Marks: 70

*L=Lecturing P=Practical

Course Pre-requisite (s): Knowledge of BPA (Music) Khyal-I.

Course Objectives:

1. To impart the knowledge of singing shuddha and vikruta swaras in three saptakas.
2. To impart the knowledge of singing Saragam Geet, Chota Khayal and Bada Khayal with Alap and Tans. Knowledge of writing Bada khayal and Chota Khayal bandish in swaralip paddhati.
3. To impart the knowledge of Talas with demonstration.

Course Outcomes (COs):

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

(Course outcomes are statements of observable student actions that serve as evidence of knowledge, skills and values acquired in this course)

1. At the end of the course the students will be able to get the knowledge of singing shuddha and vikruta swaras in three saptakas.
2. At the end of the course the students will be able to get the knowledge of singing Saragam Geet, Chota Khayal and Bada Khayal with Alap and Tans
3. At the end of the course the students will be able to get the knowledge of Talas with demonstration and the theoretical description of raagas.

Bachelor of Performing Arts in Music (Hindustani Music)
Semester 2 KHAYAL

Title of the course: Hindustani Music: Khayal

Course 1		Course 2	
Number of Theory Credits	Number of lecture hours/semester	Number of Theory Credits	Number of lecture hours/semester
3	42	3	65

Content of Course – 1 Theory	Khayal Theory 2
Unit – 1:	
Chapter No.1: Knowledge of writing Chota Khyal Bandish in Swaralipi paddhati prescribed for practical course.	
Chapter No. 2: Knowledge of writing Bada Khyal Bandish in Swaralipi paddatti prescribed for practical course.	
Chapter No. 3: Knowledge of writing Alaps and Taans of Bada Khyal and Chota Khyal in Swaralipi paddatti prescribed for practical course.	
Unit – 2:	
Chapter No.4: Nada and its varieties.	
Chapter No.5 : Knowledge Pt. Bhatkande thaat system.	
Chapter No.6 : Biographies of the following eminent personalities a) Tansen b) Tyagraj	
Unit – 3:	
Chapter No.7: Definition of following Technical Terms a) Alankar b) Taan c) Vadi d) Samvadi e) Anuvadi f) Vivadi g) Theka	
Chapter No.8: Concept of Bada Khyal and Chota Khyal	
Chapter No.9: Study of theoretical details of Ragas and Talas prescribed for practical course	

Text Books

References

1. SangeetShastraDarpan-A.U.Patil-PrasarnagaKarnatakUniversityDharwad
2. Bhatkhande Sangeeth Shastra – Part 1, 2 and 3 – Pt. V.N.Bhatkhande- Sangeet KaryalayaHathras
3. HindustaniSangeetgararu-S.V.Mathpithi-RudreshwarPrathistan-Gorta
4. SangeetVisharad-Laxminarayan Garg--SangeetKaryalaya Hathras

Pedagogy – Lecturing and Book chapter

Formative Assessment & Summative Assessment	
Assessment Occasion/ type	Weightage in Marks
Formative Assessment - Internal Assignment	30
Summative Assessment - Theory	70
Total	100

<u>KHAYAL - COURSE 2</u>	
Unit – 1:	
Chapter No.1: Learn to sing shuddha and vikruta Swaras in three saptakas	
Chapter No.2: Learn to sing six alankaras in Thaata Bhairav	
Chapter No.3: Learn to sing six alankaras in Thaata Kaafi	
Unit – 2:	
Chapter No.4: Learn to sing a Saragamgeet and a Chotakhyal with four Alaps and four Tans in Raaga Durga	
Chapter No.5: Learn to sing a Saragamgeet and a Chotakhyal with four Alaps and four Tans in Raaga Kaafi	
Chapter No.6: Knowledge of following Talas with demonstration. a) Kecharava b) Zaptal	
Unit – 3:	
Chapter No.7: Learn to sing a Bada khyal and a Chota khyal in the in Raga Madamad Saranga	
Chapter No.8: Learn to sing a Bada khyal and a Chota khyal in the in Raga Bhairav	
Chapter No.9: Detail knowledge of Ragas and Talas prescribed for practical course of the II-Semester	

Text Books References

1. Bhatkhande Sangeeth Shastra – Part 1, 2 and 3 – Pt. V.N.Bhatkhande- Sangeet KaryalayaHathras
2. SangeetVisharad-Laxminarayan Garg--SangeetKaryalaya Hathras

Pedagogy: Practical class and experiential learning

Formative Assessment	
Assessment Occasion/ type	Weightage in Marks
	15+15
Total	30

Date

Course Co-ordinator

Subject Committee Chairperson

Bachelor of Performing Arts in Music (Hindustani Music)
Semester 2 SITAR

Course Title:Sitar-II Theory and Sitar-II Practical	
Total Contact Hours: L42 + P65	Course Credits: 3+3
Formative Assessment Marks: 30 (15+15)	Duration of ESA/Exam: 3 hours theory subject and 20 minutes duration for each candidate in practical subject
Model Syllabus Authors: PERFORMING ARTS CURRICULUM COMMITTEE	Summative Assessment Marks: 70

Course Pre-requisite (s): Knowledge of Sitar-I.

Course Objectives:

1. To impart the knowledge of playing shuddha and vikruta swaras in three saptakas
2. To impart the knowledge of playing MaseetKhani Gat and Razakhani Gat with platas.
knowledge of writing MaseetKhani Gat and Razakhani Gat in swaralipi paddhati
3. To impart the knowledge of Talas with demonstration.

Course Outcomes (COs):

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

(Course outcomes are statements of observable student actions that serve as evidence of knowledge, skills and values acquired in this course)

1. At the end of the course the students will be able to get the knowledge of playing swaras in Madhya, Mandra and Tar Saptak.
2. At the end of the course the students will be able to write MaseetKhani Gat and Razakhani Gat with Alap and Tans.
3. At the end of the course the students will be able to get the knowledge of Talas with demonstration.

Bachelor of Performing Arts in Music (Hindustani Music)

Semester 2 SITAR

Title of the course: Hindustani Music: Sitar

Course 1		Course 2	
Number of Theory Credits	Number of lecture hours/semester	Number of Theory Credits	Number of lecture hours/semester
3	42	3	65

<u>Content of Course – 1 Theory</u>	<u>Sitar Theory 2</u>
Unit – 1:	
Chapter No.1: Knowledge of writing Razhakhani Gat in Swaralipi paddatti prescribed for practical course.	
Chapter No. 2: Knowledge of writing Maseetkhani in Swaralipipaddatti prescribed for practical course.	
Chapter No. 3: Knowledge of writing Alaps and Paltas of MaseetKhani Gat and Razhakhani Gat in Swaralipi paddatti as prescribed for practical course.	
Unit – 2:	
Chapter No.4: Description of Sitar parts	
Chapter No.5: Knowledge Pt. Bhathkande thaat system.	
Chapter No.6 : Biographies of the following eminent personalities a)Ustad Murad Khan b) Ustad Imdad Khan	
Unit – 3:	
Chapter No.7: Knowledge of following Technical Terms a) Naad b) Ahatnaad c) Anahatnaad d) Sthayi e) Antra f) Sanchari g) Abhog	
Chapter No.8: Importance of Vadi swara in music	
Chapter No.9: Study of theoretical details of Ragas and Talas prescribed for practical course	

Text Books

References

1. LearntoplaySitar- V.R.Ramratan
2. AbhinavGeetanjali-1,2,3and4-Pt.RamshreyaJha
3. MusicalInstruments ofIndia–Krishnaswami-MushirammanoharlalPublishersPvt.Ltd.
4. RagaDarshan-RajeevPurandare-Prasaranga,Karnatak UniversityDharwad

Pedagogy – Lecturing and Book chapter

Formative Assessment & Summative Assessment	
Assessment Occasion/ type	Weightage in Marks
Formative Assessment - Internal Assignment	30
Summative Assessment - Theory	70
Total	100

SITAR - COURSE 2	
Unit – 1:	
Chapter No.1: Learn to play different Swaras (Komal and Teevra)	
Chapter No.2: Learn to play six alankaras in Thaata Bhairav	
Chapter No.3: Learn to play six alankaras in Thaata Kaafi	
Unit – 2:	
Chapter No.4: Learn to play a Razakhani Gat with four Alaps and four Paltas in Raag Durga	
Chapter No.5: Learn to play a Razakhani Gat with four Alaps and four Paltas in Raag Kaafi	
Chapter No.6: Knowledge of following Talas with demonstration. a) Keharava b) Zaptal	
Unit – 3:	
Chapter No.7: Learn to play a Maseetkhani Gat and Razakhani Gat in the in Raga Bhoop	
Chapter No.8: Learn to play a Maseetkhani Gat and Razakhani Gat in the in Raga Bhairav	
Chapter No.9: Detail knowledge of Ragas and Talas prescribed for practical course of the II-Semester	

Text Books References

3. Bhatkhande Sangeeth Shastra – Part 1, 2 and 3 – Pt. V.N.Bhatkhande- Sangeet KaryalayaHathras
4. SangeetVisharad-Laxminarayan Garg--SangeetKaryalaya Hathras

Pedagogy – Lecturing and Book chapter

Formative Assessment & Summative Assessment	
Assessment Occasion/ type	Weightage in Marks
Formative Assessment - Internal Assignment	30
Summative Assessment - Theory	70
Total	100

Date

Course Co-ordinator

Subject Committee Chairperson

Bachelor of Performing Arts in Music (Hindustani Music)
Semester 2 VIOLIN

Course Title: (DSCC) Violin-II Theory and Violin-II Practical	
Total Contact Hours: L42 + P65	Course Credits: 3+3
Formative Assessment Marks: 30 (15+15)	Duration of ESA/Exam: 3 hours theory subject and 20 minutes duration for each candidate in practical subject
Model Syllabus Authors: PERFORMING ARTS CURRICULUM COMMITTEE	Summative Assessment Marks: 70

Course Pre-requisite (s): Knowledge of violin-I.

Course Objectives:

1. To impart the knowledge of playing shuddha and vikruta swaras in three saptakas
2. To impart the knowledge of playing Vilambit Gat and Dhnut Gat with Alap and Tans.
Knowledge of writing gats in swaralipi paddhati.
3. To impart the knowledge of Talas with demonstration

Course Outcomes (COs):

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

(Course outcomes are statements of observable student actions that serve as evidence of knowledge, skills and values acquired in this course)

1. At the end of the course the students will be able to get the knowledge of playing shuddha and vikruta swaras in three saptakas .
2. At the end of the course the students will be able to get the knowledge of playing Vilambit Gat and Dhnut Gat with Alap and Tans.
3. At the end of the course the students will be able to get the basic knowledge of basic technical terms of Raag and Taal.

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

Course Outcomes (COs) / Program Outcomes (POs)	1	2	3	4	5	6	7	8	9	10	11	12
1.Semester (COs 1-3) (POs 1-9)												
2.												
3												

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.

Bachelor of Performing Arts in Music (Hindustani Music)

Semester 2 VIOLIN

Title of the course: Hindustani Music: Violin

Course 1		Course 2	
Number of Theory Credits	Number of lecture hours/semester	Number of Theory Credits	Number of lecture hours/semester
3	42	3	65

<u>Content of Course – 1 Theory</u>	<u>Violin Theory 2</u>
Unit – 1:	
Chapter No.1: Knowledge of writing Dhrut Ghat in Swaralipi paddatti prescribed for practical course.	
Chapter No. 2: Knowledge of writing Vilambit Ghat in Swaralipi paddatti prescribed for practical course.	
Chapter No. 3: Knowledge of writing Alaps and Paltas of Vilambit Ghat and Dhrut Ghat in Swaralipi padhatti as prescribed for practical course.	
Unit – 2:	
Chapter No.4: Description of Violin Parts	
Chapter No.5 : Knowledge Pt. Bhathkande thaat system.	
Chapter No.6 : Biographies of the following eminent personalities a) Amir Khusru b) Gopal Naik	
Unit – 3:	
Chapter No.7: Definition of following Technical Terms a) Naad b) Ahatnaad c) Anahatnaad d) Sthayi e) Antara f) Sanchari g) Abhog	
Chapter No.8: Merits and Demerits of Instrumentalist	
Chapter No.9: Study of theoretical details of Ragas and Talas prescribed for practical course	

Text Books

References

1. Raga Darshan-Rajeev Purandare-Prasaranga, Karnatak University Dharwad
2. Hindustani Sangeethagararu-S.V.Mathpathi-Rudreswhar Prathistan-Gorta
3. Universal History of Music-Mushiram Manoharlal Publishers
4. Sangeetamurth-R.I.Hiremath

Pedagogy – Lecturing and Book chapter

Formative Assessment & Summative Assessment	
Assessment Occasion/ type	Weightage in Marks
Formative Assessment - Internal Assignment	30
Summative Assessment - Theory	70
Total	100

<u>VIOLIN - COURSE 2</u>	
Unit – 1:	
Chapter No.1: Learn to play Different Swaras (Komal and Teevra)	
Chapter No.2: Learn to play six alankaras inThaat Bhairav	
Chapter No.3: Learn to play six alankaras inThaat Kaafi	
Unit – 2:	
Chapter No.4: Learn to play a Drut Gat with four Alaps and four Paltas in Raag Durga	
Chapter No.5: Learn to play a Drut Ghat with four Alaps and four Paltas in Raag Kaafi	
Chapter No.6: Knowledge of following Talas with demonstration. a) Keharava b) Zaptal	
Unit – 3:	
Chapter No.7: Learn to play a Vilambit Gat and Drut Gat in the in Raga Bhoop	
Chapter No.8: Learn to play a Vilambit Gat and Drut Gat in the Raga Bhairav	
Chapter No.9: Detail knowledge of Ragas and Talas prescribed for practical course of the II-Semester	

Text Books References

1. Bhatkhande Sangeeth Shastra – Part 1, 2 and 3 – Pt. V.N.Bhatkhande- Sangeet KaryalayaHathras
2. SangeetVisharad-Laxminarayan Garg--SangeetKaryalaya Hathras

Pedagogy – Lecturing and Book chapter

Formative Assessment & Summative Assessment	
Assessment Occasion/ type	Weightage in Marks
Formative Assessment - Internal Assignment	30
Summative Assessment - Theory	70
Total	100

Date

Course Co-ordinator

Subject Committee Chairperson

Bachelor of Performing Arts in Music (Hindustani Music)
Semester 2 THUMRI

Course Title: (DSCC) Thumri-II Theory and Thumri-II Practical	
Total Contact Hours: L42 + P65	Course Credits: 3+3
Formative Assessment Marks: 30 (15+15)	Duration of ESA/Exam: 3 hours theory subject and 20 minutes duration for each candidate in practical subject
Model Syllabus Authors: PERFORMING ARTS CURRICULUM COMMITTEE	Summative Assessment Marks: 70

Course Pre-requisite (s): Knowledge of Thumri-I.

Course Objectives:

4. To impart the knowledge of singing different swaras.
5. To impart the knowledge of singing Thumri bandish with its full development and techniques.
Knowledge of writing Thumri bandish in swaralipi paddhati
6. To impart the knowledge of Talas with demonstration

Course Outcomes (COs):

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

(Course outcomes are statements of observable student actions that serve as evidence of knowledge, skills and values acquired in this course)

7. At the end of the course the students will be able to get the knowledge of singing different swaras.
8. At the end of the course the students will be able to sing Thumri bandish with its full development and techniques.
9. At the end of the course the students will be able to get the basic knowledge of basic technical terms of Raag and Taal.

Bachelor of Performing Arts in Music (Hindustani Music)

Semester 2 THUMRI

Title of the course: Hindustani Music: Thumri

Course 1		Course 2	
Number of Theory Credits	Number of lecture hours/semester	Number of Theory Credits	Number of lecture hours/semester
3	42	3	65

<u>Content of Course – 1 Theory</u>	<u>Thumri Theory 2</u>
Unit – 1:	
Chapter No.1: Knowledge of writing Composition in Swaralipipaddatti prescribed for practical course.	
Chapter No. 2: Knowledge of writing Thumri Bandish in Swaralipi paddatti prescribed for practical course.	
Chapter No. 3: Knowledge of writing Sargam Geet and Lakshan Geet in Swaralipi paddatti prescribed for practical course.	
Unit – 2:	
Chapter No.4: Description of Tanpura	
Chapter No.5 : Knowledge Pt. Bhathkande thaat system.	
Chapter No.6 : Biographies of the following eminent personalities a) Ustad Bade Ghulam Ali Khan b) Vidhushi Rita Ganguly	
Unit – 3:	
Chapter No.7: Definition of following Technical Terms a) Alankar b) Saptak c) MandraSaptaka d) MadyaSaptaka e) TaraSaptaka f) Matra g) Sam	
Chapter No.8: Theoretical knowledge of Ritu ragas	
Chapter No.9: Study of theoretical details of Ragas and Talas prescribed for practical course	

Text Books

References

1. SangeethNibhandhawali-LaxminarayanGarag-Sangeeth KarayalayaHathras
2. HamareSangeetRatan-LaxminarayanGarag-SangeethKarayalayaHathras
3. SangeethRatnaMansoor-S.S.Malvad-PrasarangaKarnatk University Dharwad
4. SangeethShastraDarpan-A.U.Patil-PrasarangaKarnatk University Dharwad

Pedagogy – Lecturing and Book chapter

Formative Assessment & Summative Assessment	
Assessment Occasion/ type	Weightage in Marks
Formative Assessment - Internal Assignment	30
Summative Assessment - Theory	70
Total	100

<u>THUMRI - COURSE 2</u>	
Unit – 1:	
Chapter No.1: Learn to sing Different Swaras (Komal and Teevra)	
Chapter No.2: Learn to sing Saragam Geet in Raag Khamaj	
Chapter No.3: Learn to sing Lakshan Geet in Raag Khamaj	
Unit – 2:	
Chapter No.4: Learn to sing Chota Khayal with four Alaps and four Tans in Raag Khamaj	
Chapter No.5: Learn to sing Chota Khayal with four Alaps and four Tans in Raag Chandrakauns	
Chapter No.6: Knowledge of following Talas with demonstration. a) Dadra b) Keharava	
Unit – 3:	
Chapter No.7: Learn to sing a Thumri composition its full development and techniques in Raag Khamaj	
Chapter No.8: Learn to sing two bhavageetas	
Chapter No.9: Detail knowledge of Ragas and Talas prescribed for practical course of the II-Semester	

Text Books References

1. Bhatkhande Sangeeth Shastra – Part 1, 2 and 3 – Pt. V.N.Bhatkhande- Sangeet KaryalayaHathras
2. SangeetVisharad-Laxminarayan Garg--SangeetKaryalaya Hathras

Pedagogy – Lecturing and Book chapter

Formative Assessment & Summative Assessment	
Assessment Occasion/ type	Weightage in Marks
Formative Assessment - Internal Assignment	30
Summative Assessment - Theory	70
Total	100

Date

Course Co-ordinator

Subject Committee Chairperson

Bachelor of Performing Arts in Music (Hindustani Music)

Semester 2 TABLA

Course Title: (DSCC) Tabla-II Theory 2 and Tabla II Practical 2	
Total Contact Hours: L 42 + P 65	Course Credits: 3+3
Formative Assessment Marks: 30 (15+15)	Duration of ESA/Exam: 3 hours theory subject and 20 minutes duration for each candidate in practical subject
Model Syllabus Authors: PERFORMING ARTS CURRICULUM COMMITTEE	Summative Assessment Marks: 70

- L= Lecture P=Practical

Course Pre-requisite (s): knowledge of Tabla-I

Course Objectives:

1. To impart the knowledge of concept of tabla solo.
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 (COs):

(Course outcomes are statements of observable student actions that serve as evidence of knowledge, skills and values acquired in this course)

1. At the end of the course the students will be able to get the knowledge of concept of tabla solo.
2. At the end of the course the students will be able to write Tabla compositions in talaalipi paddhati and will be able to play those compositions.
3. At the end of the course the students will be able to play tabla presentation.

Bachelor of Performing Arts in Music (Hindustani Music)

Semester 2 TABLA

Title of the course: Hindustani Music: Tabla

Course 1		Course 2	
Number of Theory Credits	Number of lecture hours/semester	Number of Theory Credits	Number of lecture hours/semester
3	42	3	65

<u>Content of Course – 1 Theory</u>	<u>Tabla Theory 2</u>
Unit – 1:	
Chapter No.1: Knowledge of writing Composition in Talalipi paddatti prescribed for practical course.	
Chapter No. 2: knowledge of describing the parts of Tabla	
Chapter No. 3: knowledge of Basic concept of Tabla.	
Unit – 2:	
Chapter No.4: Knowledge of Peshkar, Kayda and Rela in Tabla solo play.	
Chapter No.5 : Knowledge of Thukda, Gat and chakradar in Tabla solo play.	
Chapter No.6 : Biographies of the following eminent personalities a) Ustad. Allarakha b) Pt. Jhanprakash Ghosh	
Unit – 3:	
Chapter No.7: Definition of following Technical Terms a) Matra b) Vibhaga c) Avatana d) Theka e) Tihai f) Vilambit laya g) Drut Laya	
Chapter No.8: Concept of Lehra in solo play	
Chapter No.9: Study of theoretical details of Talas prescribed for practical course	

Text Books

References

1. Nibaddha Sangeeth-SangeetKaryalayaHathras
2. RagaBhodhBhag 1to 6 –Pt.B.R.Devdhar-SangeetKaryalayaHathras
3. TheMusic ofIndia-SripasdhBandopadhya-D.B. TanpurewaleSonsandco.pvt.ltd.Bombay
4. AbhinavTalManjari-BySathyanarayanVashisth

Pedagogy – Lecturing and Book chapter

Formative Assessment & Summative Assessment	
Assessment Occasion/ type	Weightage in Marks
Formative Assessment - Internal Assignment	30
Summative Assessment - Theory	70
Total	100

<u>TABLA - COURSE 2</u>	
Unit – 1:	
Chapter No.1: Knowledge of following Talas with demonstration. a) Deepchandi b) Ektal	
Chapter No.2: Knowledge of following Talas with demonstration. a) Tilwada b) Jhaptal	
Chapter No.3: Knowledge of Ekgun and Dugun of the Thekas of I and II sem practical syllabus with demonstration.	
Unit – 2:	
Chapter No.4: Knowledge of playing 1 Peshkar with 5 paltas ending with Tihai in Tala Zaptal	
Chapter No.5: Knowledge of playing 1 Kayada with 5 paltas ending with Tihai in Tala Zaptal	
Chapter No.6: Knowledge of Lehra in Taal Jhaptal	
Unit – 3:	
Chapter No.7: Knowledge of playing 4 Mukhda in Taal Jhaptal	
Chapter No.8: Knowledge of playing 4 Thukda in Taal Jhaptal	
Chapter No.9: Knowledge of playing 2 Chakradhaar in Taal Jhaptal	

Text Books References

1. AbhinavTalManjari-BySathyanarayanVashisth
2. TheMusic ofIndia-SripasdhBandopadhya-D.B.TanpurewaleSonsandco.pvt.ltd.Bombay
3. Nibaddha Sangeeth-Sangeet Karyalaya Hathras
4. Taal marthand- Laxmi narayan garage- Sangeet karyalaya hathras

Pedagogy – Lecturing and Book chapter

Formative Assessment & Summative Assessment	
Assessment Occasion/ type	Weightage in Marks
Formative Assessment - Internal Assignment	30
Summative Assessment - Theory	70
Total	100

Date

Course Co-ordinator

Subject Committee Chairperson