

SANGIT BHAVANA
(Institute of Music, dance and Drama)

DEPARTMENT OF HINDUSTHANI CLASSICAL MUSIC

B.Mus. in Hindusthani Classical Music (CBCS)

B.Mus. in Hindusthani Classical Music (Vocal) CBCS

Course Objectives and Learning outcomes

CC-1 (Practical) Fundamentals of Hindustani Classical Vocal Music

Course objectives:

- Introduction to proper voice culture through different vocal exercises.
- Basic understanding of prescribed ragas and talas through compositions.

Learning Outcomes:

- Ability to sing drut compositions with basic elaborative techniques.
- Ability to gain understanding of vocal dynamics.

CC-2: General Theory-1

Course objectives

- Introduction to musicological terms and historical context in Indian music
- To learn notation system

Learning Outcomes

- 1) Ability to notate compositions and understand the importance of archiving and documentation
- 2) Ability to articulate basic music theory in Indian music

GEC – 1: Introduction to Vocal exercises; Alankars

Course objectives:

- This is a generic elective course and provides an opportunity to the students of other disciplines to have an introduction to the nuances of Hindustani music and its appreciation.
- Basic voice culture, learning simple compositions in the prescribed ragas and having a basic understanding of tala and laya are the areas of focus for this course.

Learning Outcomes:

- Ability to understand nuances of Raga sangeet.
- Ability to sing basic compositions in prescribed ragas
- Preliminary knowledge of laya tala concept in Hindustani classical Music.

CC-3 Introduction to Vilambit Khayal, Tarana and Raga Identification

Course objectives

- To learn basic skills of improvisation/Badhat
- Introduction to long/vilambit compositions
- To learn additional forms within the khayal genre such as Tarana

Learning Outcomes

- Increase the repertoire of ragas
- Ability to have an enhanced perspective of raga interpretation
- Ability to have a basic understanding of vilambit khayal rendition
- Ability to have a wider repertoire width within Hindustani music genres

CC-4: General Theory-2

Course objectives

- To impart theoretical knowledge about various forms and genres in Hindustani music and the concept of bandish and ornamentation
- To study the contribution of some early practitioners of music
- To impart the knowledge of notating different talas along with layakaris

Learning Outcomes

- To acquire an enhanced understanding of musicological terms related to Hindustani music and various genres.
- Develop ability in notating various talas and acquire command over different notation systems

GEC – 2: Concept of Raga and Tala

Course objectives:

- Different permutations and combinations of vocal patterns of notes, learning drut khayals with basic features of improvisation in the prescribed ragas, learning a simple bhajan and tarana are the focus areas of this course.

Learning Outcomes:

- To have greater command over voice culture through vocal patterns
- Ability to sing drut compositions along with a basic understanding of improvisation Ability to sing a bhajan and tarana

CC-5 :Introduction to Dhrupad and Dhamar

Course Objectives:

- This course is an introduction to Dhrupad, one of the oldest practicing forms of Hindustani classical music today.
- To impart training in Dhrupad, Dhamar compositions in a few ragas

Learning Outcomes:

- Knowledge about a different genre in Hindustani music other than khayal.
- To develop an ability to sing basic compositions in the Dhrupad form.

CC-6 : Introduction to Gayaki

Course Objectives:

- This course is aimed at introducing the students to a specific gayaki in their khayal singing
- To learn vilambit khayals in ragas other than those covered during the first year.
- Introduction to the notions of vistar, bol-alapa and behelawa; various techniques of improvisation in Khayal
- To learn genres like Tarana in the prescribed ragas

Learning Outcomes:

- Ability to have an enhanced understanding of style and gayaki in Hindustani music.
- Ability to have an understanding of systematic improvisation in Khayal
- Increase in repertoire of ragas and command over different genres such as tarana in Hindustani music.

CC-7 History of Music and General Theory

Course Objectives

- To understand a historical perspective of music in the medieval period.
- To learn about technical terms pertaining to musicology.
- To learn the musicological aspects of the prescribed ragas.
- To learn the notation of talas along with different layakaris
- To study the contributions of scholar musicians in the field of Hindustani classical Music

Learning Outcomes

- Ability to critically analyse theoretical aspects in music.

OBJECTIVES AND OUTCOMES

- Acquire a nuanced understanding of various ragas and ability to articulate this aspect.
- Ability to notate different talas along with intricate layakaris.
- Knowledge about the role of eminent musicians in the context of enriching Hindustani classical music

GEC – 3 Basic Ragas; Drut Khayal

Course objectives:

- Introduction to the dhrupad form, teaching drut compositions in the khayal form along with basic improvisational techniques, and further expanding the concept of laya and tala are the focal areas of this course.

Learning Outcomes

- Ability to sing simple dhrupad compositions
- Enhanced understanding of the khayal form
- Ability to recite prescribed talas

CC-8: Dhrupad and Dhamar: Layakari

Course Objectives

- This course focuses on the dhrupad dhamar genre and aims at teaching different compositions in the prescribed ragas.
- To learn the concept of nom- tom alapa. To learn the concept of layakari while singing dhrupad and dhamar compositions.

Learning Outcomes

- Ability to sing Dhrupad compositions in the prescribed ragas.
- Ability to understand the notions of unfolding a raga to explore its different facets.
- Ability to have an enhanced understanding of dhrupad performance practice.

CC-9 Introduction to improvisational techniques in Vilambit & Drut Khayal

Course Objectives

- This course focuses on imparting an enhanced understanding of badhat in vilambit khayals.
- To learn nuances of improvisation such as vistar in akaar, bol-alaap, behelawa and tanas in greater detail.
- To learn the basic theka of different talas common to performance practice in Hindustani music.

Learning Outcomes

- Ability to elaborate and explore different facets of compositions in prescribed ragas
- To acquire increasing command over improvisational skills through which a raga is elaborated
- Ability to recite thekas of prescribed talas.

CC-10 : Aesthetics

Course Objectives

- To study the notions of Tagorean aesthetics
- To learn about the aesthetics in music and philosophy of art.

Learning Outcomes

- Ability to understand the essence of Tagore's thoughts on aesthetics in the arts
- Ability to have a critical understanding of aesthetical studies.

GEC – 4 General Theory of Hindustani Classical Vocal Music

Course objectives:

This course provides an introduction to the theory of Hindustani classical music, the historical context of classical music in different periods and emphasizes on the musicological terms in relation to performance practice.

Learning Outcomes:

The student is expected to acquire a critical understanding about musicology and the theoretical aspect pertaining to Hindustani classical music.

CC-11: Vilambit, Drut Khayal vistar; Introduction to Thumri

Course Objectives:

- To learn vilambit and drut compositions in the prescribed ragas
- To learn notions of developing a raga through the phrases of a bandish/ composition.
- To learn basic principles of semi classical genres such as Thumri

Learning Outcomes:

- To increase repertoire width both in terms of Ragas and compositions (Vilambit and drut bandishes)
- Ability to have an enhanced understanding of gayaki in Khayal vocalism.
- Ability to sing thumri compositions in the prescribed ragas

CC-12: History of Music & Musicology

Course Objectives:

- To study the historical context of Hindustani music in the modern period and its impact in contemporary performance practice
- To study the nuances of Karnatic music, the other predominant classical music system in India and discuss the comparative aspects between the two systems
- To study the musicological notions of the prescribed ragas
- To develop an analytical approach towards music theory

Learning Outcomes:

- Ability to have a critical understanding of performance practice with reference to the development of Hindustani music in the modern period.
- Ability to have an understating of alternative classical music systems of India such as Karnatic music.
- Ability to analyse subtle nuances of ragas and make a critical study of the same.

DSE – 1: Stage Demonstration (Dhrupad & Khayal) - 1

Course Objectives:

This course focuses on honing the skills of the student as a performer. To teach the learner, nuances of a solo performance, and to provide exposure through the analysis of performances of master musicians are some of the focal points of this course

Learning Outcomes:

- Ability to give a solo performance of khayal and dhrupad in any one raga from the prescribed syllabus
- Ability to have an enhanced understanding of raga aesthetics and plan a performance
- Ability to understand the various nuances of performance practice including the dynamics with co-artistes during performance

DSE-2 : Stage Demonstration (Dhrupad & Khayal) - 2

Course Objectives:

This course focuses on honing the skills of the student as a performer. To teach the learner nuances of a solo performance, and to provide exposure through the analysis of performances of master musicians are some of the focal points of this course.

Learning Outcomes:

- Ability to give a solo performance of khayal and dhrupad in any one raga from the prescribed syllabus

OBJECTIVES AND OUTCOMES

- Ability to have an enhanced understanding of raga aesthetics and plan a performance
- Ability to understand the various nuances of performance practice including the dynamics with co-artists during performance

CC-13 :Vilambit khayal and drut khayal vistar; Introduction to Dadra and related genres

Course Objectives:

- To learn vilambit and drut khayals with gayaki in the prescribed ragas
- To learn compositions in different genres such as Tarana and semi classical forms such as thumri and dadra

Learning Outcomes:

- Ability to develop and interpret a raga through its compositions
- To have a greater command and subtle understanding about the notions of gayaki and the various techniques of elaborating a bandish/composition through alapa , bol alapa, behelawa, tana.
- Ability to sing semi classical genres with knowledge about the subtle features of such forms
- Ability to have an analytical approach towards music making

CC -14: History of Music & Musicology - 2

Course Objectives:

- To learn about the placement of swaras and related aspects concerning musicology as propounded in the medieval texts
- To study the contributions of path breaking practitioners and musician scholars in the field of Hindustani classical music

Learning Outcomes:

- Ability to have a critical understanding of music theory in tandem with performance practice
- Ability to clearly articulate and write about musicological aspects with respect to classical music
- Ability to acquire a holistic perspective towards learning classical music

DSE-3: Raga Analysis

Course Objectives:

- To impart the knowledge of raganga classification and teach the importance of swarochara
- To teach the characteristic phrases of ragas classified under one group.
- To teach the subtle nuance of ragas under one group through multiple compositions in each raga

Learning Outcome:

- Ability to have a critical understanding of raga phrases and demonstrate the same
- Ability to clearly distinguish ragas categorized under the same group
- Acquire a thorough understanding of the raganga paddhati of raga classification and the ability to demonstrate this distinction through bandishes and improvisatory phrases in each raga

DSE – 4: Project Work

Course Objectives: This course focuses on developing the learner's ability to do critical research in the performing arts and is an orientation towards a more research based analytical approach towards performance practice.

Learning Outcomes: The student is expected to submit a short thesis based on his/her project work.

B.Mus. in Hindusthani Classical Music Instrumental (Sitar) CBCS

CC-1: Basic Techniques of Sitar

Course objectives:

- Introduction to the instrument- Basic playing techniques.
- Introduction to basic ragas and talas of Hindustani Classical music.

Learning outcomes:

- Learners get accustomed with the instrument.
- Ability to play swaras and simple alankars.
- Ability to play simple compositions in basic ragas of Hindustani Classical Music.

CC-2: General Theory -1

Course Objectives:

- Making the learner aware about the historical development of Sitar as an instrument.
- Knowledge of basic musical terminologies.
- Developing the interest of the learner in the history of Indian Music and musical instruments.

Learning Outcomes:

- A learner comes to know about Indian musical instruments in detail.
- A learner comes to know in detail about the historical development of Sitar as an instrument.
- Understanding of basic musical terminologies and theoretical knowledge of the prescribed ragas.
- The learners get acquainted with the history of Indian music in Ancient and Medieval period.

GEC – 1 Basic strokes , alankars of Sitar

Course objectives:

- This is a generic elective course and provides an opportunity to the students of other disciplines to have an introduction to the nuances of Hindustani music and its appreciation.
- Basic playing technique of Sitar, learning simple compositions in the prescribed ragas and having a preliminary understanding of tala and laya are the areas of focus for this course.

Learning Outcomes:

- Ability to understand nuances of Raga sangeet.
- Ability to play basic compositions in prescribed ragas
- Preliminary knowledge of laya tala concept in Hindustani classical Music

CC-3:Razakhani Gat, Toda and Jhala

Course Objectives:

- Introduction to Razakhani Gats.
- Development of concept of Toda and Jhala

Learning Outcomes:

- Learners get acquainted with the structure of the instrument (Sitar) as well as playing techniques of Razakhani Gat, Toda and Jhala.

CC-4: General Theory -2

Course Objectives:

- Introduction to various genres of Hindustani Classical music.
- Theoretical details of prescribed ragas covered in the syllabus of CC-3.

OBJECTIVES AND OUTCOMES

- Theoretical understanding of Gats along with knowledge of Bhatkhande notation system as well as Talalipi notation writing techniques.

Learning Outcomes:

- Learners get acquainted with the different musical genres.
- Knowledge of various Musical Terminologies along with theoretical details of the ragas covered in the Practical Course CC-3.
- Learners develop the ability to write compositions in Bhatkhande notation system as well as writing Talalipi notation in various layakaries.

GEC – 2: Techniques & Simple Compositions

Course objectives:

- Different techniques of playing the sitar along with ornamentations and learning Masitkhani gat and Razakhani gats with basic features of improvisation in the prescribed ragas, are the focus areas of this course.

Learning Outcomes:

- To have greater command over the playing techniques of the instrument (Sitar)
- Ability to play Razakhani and Masitkhani gats/ compositions along with a basic understanding of improvisation

CC-5: Alap, Jod and Jhala - 1

Course Objectives: Introduction to the concept of alapa, Jod and Jhala

Learning Outcomes: Learners develop and understand the concept of playing alapa, Jod and Jhala in different ragas.

CC-6: Masitkhani and Razakhani Gat 1

Course objective:

- Introduction to Masitkhani Gat along with a focus on the development of a complete performance.

Learning Outcomes:

- Students develop an ability to perform and present a complete baj.

CC-7: History of Music, General Theory

Course Objectives:

- 1) A detailed understanding of the history of Hindustani classical music from 13th to 18th century.
- 2) Musical terminologies, knowledge about time theory of raga and 72 melas of Vyankatmakhi.
- 3) Developing the concept of comparative study between ragas.
- 4) Theoretical details of the prescribed ragas.
- 5) Knowledge of advance Layakaries.

Learning Outcomes:

- Ability to critically analyze theoretical aspects in music.
- Acquire a nuanced understanding of various ragas and ability to articulate this aspect.
- Gain a perspective of the scientific and objective methodology of music theory.
- Learners get acquainted with advance Layakaries.

GEC – 3 Masitkhani and Razakhani Gat

Course objectives:

- Teaching Masitkhani and Razakhani gat along with basic improvisational techniques in the prescribed ragas, and further expanding the understanding of the instrument, are the focus areas of this course.

Learning Outcomes:

- 6) Ability to play simple compositions
- 7) Enhanced understanding of the instrument

CC-8: Alap, Jod and Jhala 2

Course Objectives:

An indepth study of alap, Jod and Jhala with its finer nuances in the prescribed ragas.

Learning Outcomes:

- 1) Ability to present and perform Alapa, Jod and Jhala in the prescribed ragas with enhanced level of proficiency

CC-9: Masitkhani and Razakhani Gat 2

Course Objectives:

To learn Masitkhani & Razakhani Gats with improvisation in the prescribed ragas.

Learning Outcomes:

Ability to present Masitkhani & Razakhani Gats along with improvisational techniques in the prescribed ragas.

CC-10 Aesthetics

Course Objectives:

- 2) A sound knowledge of Tagorean aesthetics.
- 3) A conceptual development of philosophy of art and aesthetics.

Learning Outcomes:

- Learners get familiar with Tagorean aesthetics.
- Ability to have a critical understanding of aesthetical studies.

CC-11: Masitkhani and Razakhani Gat 3

Course Objectives:

- To learn compositions in detail along with the complete baj in the prescribed ragas

Learning Outcomes:

- To acquire an ability to play with considerable proficiency, a complete baj in the prescribed ragas.

CC-12: History of Music and Musicology 2

Course Objectives:

- Enriching the historical knowledge of Hindustani classical music covering from 13th to 20th century.
- Comparative study of Hindustani and Karnatic music; Musician's merits and demerits
- Musical Contribution of renowned musical personalities.

Learning Outcomes:

- Learners acquire knowledge of historical developments of Hindustani music covering from 13th to 20th Century.
- A fair understanding of the nuances of Karnatic music.
- Merits and demerits of a musician.
- Knowledge of renowned musical personalities.

DSE-1: Stage Demonstration1/Stage Demonstration 2

Course Objectives:

OBJECTIVES AND OUTCOMES

This course focuses on honing the skills of the student as a performer. To teach the learner nuances of a solo performance, and to provide exposure through the analysis of performances of master musicians are some of the focal points of this course.

Learning Outcomes:

- Ability to give a solo presentation/performance in any one raga from the prescribed syllabus
- Ability to have an enhanced understanding of raga aesthetics and plan a performance
- Ability to understand the various nuances of performance practice including the dynamics with co-artists during performance

DSE-2 :Stage Demonstration3/Stage Demonstration 4

Course Objectives:

This course focuses on honing the skills of the student as a performer. To teach the learner, nuances of a solo performance, and to provide exposure through the analysis of performances of master musicians are some of the focal points of this course.

Learning Outcomes:

Ability to give a solo presentation/performance in any one raga from the prescribed syllabus

CC-13: Masitkhani and Razakhani Gat 4

Course Objectives:

- An indepth study of ragas in reference to Masitkhani & Razakhani gats.

Learning Outcomes:

- A thorough study of different ragas enriches the learners with a better understanding of the ragas as well as the instrument.

CC-14: History of Music and Musicology 3

Course Objectives

- Imparting knowledge about the different Gharanas of the Instrument.
- To enrich the learner with knowledge of renowned musical personalities.
- Ability to clearly articulate and write about musicological aspects with respect to classical music
- Ability to acquire a holistic perspective towards learning classical music

Learning Outcomes:

- Ability to have a critical understanding of music theory in tandem with performance practice
- Ability to clearly articulate and write about musicological aspects with respect to classical music
- Ability to acquire a holistic perspective towards learning classical music

DSE-3: Raga Analysis

Course Objectives:

- To impart the knowledge of raganga classification
- To teach the characteristic phrases of ragas classified under one group.
- To teach the subtle nuance of ragas under one group through multiple compositions in each raga

Learning Outcome:

- Ability to have a critical understanding of raga phrases and demonstrate the same
- Ability to clearly distinguish ragas categorized under the same group
- Acquire a thorough understanding of the raganga paddhati of raga classification and the ability to demonstrate this distinction through bandishes and improvisatory phrases in each raga

DSE-4: Project Work

Course Objectives: This course focuses on developing the learner's ability to do critical research in the performing arts and is an orientation towards a more research based analytical approach towards performance practice.

Learning Outcomes: The student is expected to submit a short thesis based on his/her project work.

B.MUS IN HINDUSTHANI CLASSICAL MUSIC INSTRUMENTAL (ESRAJ)

CC-1: Fundamentals Basic Techniques of Esraj Learning

Course objectives:

- Introduction with the instrument- Basic playing techniques.
- Introduction to basic ragas and talas of Hindustani Classical music.

Learning outcomes:

- Learners get accustomed with the instrument.
- Ability to play swaras and simple alankars.
- Ability to play simple compositions in basic ragas of Hindustani Classical Music.

CC-2: General Theory -1

Course Objectives:

- Making the learner aware about the historical development of Esraj as an instrument.
- Knowledge of basic musical terminologies.
- Developing the interest of the learner in the history of Indian Music and musical instruments.

Learning Outcomes:

- A learner comes to know about Indian musical instruments in detail.
- A learner comes to know in detail about the historical development of Esraj as an instrument.
- Understanding of basic musical terminologies and theoretical knowledge of the prescribed ragas.
- The learners get acquainted with the history of Indian music in Ancient and Medieval period.

GEC-1: Basic Strokes, Alankars etc. of Esraj

Course objectives:

- This is a generic elective course and provides an opportunity to the students of other disciplines to have an introduction to the nuances of Hindustani music and its appreciation.
- Basic playing technique of Esraj, learning simple compositions in the prescribed ragas and having a preliminary understanding of tala and laya are the areas of focus for this course.

Learning Outcomes:

- Ability to understand nuances of Raga sangeet.
- Ability to play basic compositions in prescribed ragas
- Preliminary knowledge of laya tala concept in Hindustani classical Music

CC-3: Razakhani Gat, Toda and Jhala

Course Objectives:

- 1) Introduction to Razakhani Gats.
- 2) Development of concept of Toda and Jhala

OBJECTIVES AND OUTCOMES

Learning Outcomes: Learners get acquainted with structure as well as playing techniques of Razakhani Gat, Toda and Jhala.

CC-4: General Theory -2

Course Objectives:

- 3) Introduction to various genres of Hindustani Classical music.
- 4) Theoretical details of newly learned ragas covered in the syllabus of CC -3.
- 5) Theoretical understanding of Gats along with knowledge of Bhatkhande notation system as well as Talalipi notation writing techniques.

Learning Outcomes:

- 6) Learners get acquainted with the different musical genres.
- 7) Knowledge of various Musical Terminologies along with theoretical details of the ragas covered in the Practical Course CC-3.
- 8) Learners develop the ability of writing compositions in Bhatkhande notation system as well as writing Talalipi notation in various layakaries.

GEC – 2: Techniques & Simple Compositions

Course objectives:

- 9) Different techniques of playing the sitar along with ornamentations and learning Masitkhani gat and Razakhani gats with basic features of improvisation in the prescribed ragas, are the focus areas of this course.

Learning Outcomes:

- 10) To have greater command over the playing techniques of the instrument (Esraj)
- 11) Ability to play Razakhani and Masitkhani gats/ compositions along with a basic understanding of improvisation

CC-5: Alap, Jod and Jhala - 1

Course Objectives:

Introduction to the concept of alap, Jod and Jhala

Learning Outcomes: Learners develop and understand the concept of playing alapa, Jod and Jhala in different ragas.

CC-6: Masitkhani and Razakhani Gat 1

Course Objectives:

- Introduction to Masitkhani Gat along with a focus on the development of a complete performance.

Learning Outcomes:

- Students develop an ability to present and perform a complete baj.

CC-7: History of Music, General Theory

Course Objectives:

- A detailed understanding of the history of Hindustani classical music from 13th to 18th century.
- Musical terminologies, knowledge about time theory of raga and 72 melas of Vyankatmakhi.
- Developing the concept of comparative study between ragas.
- Theoretical details of the prescribed ragas.
- Knowledge of advance Layakaries.

Learning Outcomes:

- Ability to critically analyze theoretical aspects in music.
- Acquire a nuanced understanding of various ragas and ability to articulate this aspect.
- Gain a perspective of the scientific and objective methodology of music theory.

- Learners get acquainted with advance Layakaries.

GEC – 3: Masitkhani and Razakhani Gat

Course objectives:

- Teaching Masitkhani and Razakhani gat along with basic improvisational techniques in the prescribed ragas, and further expanding the understanding of the instrument, are the focus areas of this course.

Learning Outcomes:

- Ability to play simple compositions
- Enhanced understanding of the instrument

CC-8: Alap, Jod and Jhala 2

Course Objectives:

An indepth study of alap, Jod and Jhala with its finer nuances in the prescribed ragas.

Learning Outcomes: Ability to present and perform Alapa, Jod and Jhala in the prescribed ragas with enhanced level of proficiency

CC-9: Masitkhani and Razakhani Gat 2

Course Objectives:

To learn Masitkhani & Razakhani Gats with improvisation in the prescribed ragas.

Learning Outcomes :

Ability to present Masitkhani & Razakhani Gats along with improvisational techniques in the prescribed ragas.

CC-10: Aesthetics

Course Objectives:

- A sound knowledge of Tagorean aesthetics.
- A conceptual development of philosophy of art and aesthetics.

Learning Outcomes:

I. Learners get familiar with Tagorean aesthetics.

II. Ability to have a critical understanding of aesthetical stu

CC-11: Masitkhani and Razakhani Gat 3

Course Objectives:

- To learn compositions in detail along with the complete baj in the prescribed ragas

Learning Outcomes:

- To acquire an ability to play with considerable proficiency, a complete baj in the prescribed ragas.

CC-12: History of Music and Musicology 2

Course Objectives:

- Enriching the historical knowledge of Hindustani classical music covering from 13th to 20th century.
- Comparative study of Hindustani and Karnatic music; Musician's merits and demerits
- Musical Contribution of renowned musical personalities.

Learning Outcomes:

- Learners acquire knowledge of historical developments of Hindustani music covering from 13th to 20th Century.
- A fair understanding of the nuances of Karnatic music.
- Merits and demerits of a musician.

- Knowledge of renowned musical personalities.

DSE-1: Stage Demonstration 1/Stage Demonstration 2

Course Objectives:

This course focuses on honing the skills of the student as a performer. To teach the learner, nuances of a solo performance, and to provide exposure through the analysis of performances of master musicians are some of the focal points of this course.

Learning Outcomes:

- Ability to give a solo presentation/performance in any one raga from the prescribed syllabus
- Ability to have an enhanced understanding of raga aesthetics and plan a performance
- Ability to understand the various nuances of performance practice including the dynamics with co-artists during performance

DSE-2 Stage Demonstration 3/Stage Demonstration 4

Course Objectives: This course focuses on honing the skills of the student as a performer. To teach the learner, nuances of a solo performance, and to provide exposure through the analysis of performances of master musicians are some of the focal points of this course.

Learning Outcomes: Ability to give a solo presentation/performance in any one raga from the prescribed syllabus

CC-13 Masitkhani and Razakhani Gat 4

Course Objectives:

- An indepth study of ragas in reference to Masitkhani & Razakhani gats.

Learning Outcomes:

A thorough study of different ragas enriched the learners with a better understanding of the ragas as well as the instrument.

CC-14: History of Music and Musicology 3

Course Objectives:

- Imparting knowledge about the different Gharanas of the Instrument.
- To enrich the learner with knowledge of renowned musical personalities.
- Ability to clearly articulate and write about musicological aspects with respect to classical music
- Ability to acquire a holistic perspective towards learning classical music

Learning Outcomes:

- Ability to have a critical understanding of music theory in tandem with performance practice
- Ability to clearly articulate and write about musicological aspects with respect to classical music
- Ability to acquire a holistic perspective towards learning classical music

DSE-3: Raga Analysis

Course Objectives:

- To impart the knowledge of raganga classification
- To teach the characteristic phrases of ragas classified under one group.
- To teach the subtle nuance of ragas under one group through multiple compositions in each raga

Learning Outcome:

- 1) Ability to have a critical understanding of raga phrases and demonstrate the same
- 2) Ability to clearly distinguish ragas categorized under the same group

- 3) Acquire a thorough understanding of the raganga paddhati of raga classification and the ability to demonstrate this distinction through bandishes and improvisatory phrases in each raga

DSE-4: Project Work

Course Objectives: This course focuses on developing the learner's ability to do critical research in the performing arts and is an orientation towards a more research based analytical approach towards performance practice.

Learning Outcomes: The student is expected to submit a short thesis based on his/her project work.

B.MUS IN HINDUSTHANI CLASSICAL MUSIC INSTRUMENTAL (TABLA)

CC-1: Fundamentals of Tabla

Course objective:

This course aims to provide the students with the introduction to Tabla, the Indian classical key percussion instrument; Some basic materials to impart overall idea of solo and accompaniment ability to the students

Learning outcome-Developing knowledge of different compositions in different taalas and some other relevant matters required for tabla as well as in music.

CC-2 Development of technical knowledge of Tabla

Course objective:

This is to impart basics of Tabla instrument so that they can use the instrument confidently. Some other important items have been added so that students can get idea of Tabla all aspect.

Learning outcome:

Apart from the basic ideas about the instrument and other relevant topics the students will be benefited in all aspects through this kind of theoretical matters as prescribed in the syllabus.

GEC – 1: Basics of Tabla

Course objective- :

This is a elective and hence aimed at training the students with very basics of Tabla so that students from all department may understand and enjoy the subject. This course was aimed to encourage students from all faculty. Basic talas and some basic repertoires are included.

Learning outcome-

Students will have a general idea about some common Taalas and some basic materials to bring forward to the next step.

CC-3 : Skill enhancement of Tabla.

Course objective:

Some advance talas are included so that the students can accompany with different kind of songs. Some light talas are included to impart knowledge about some folk rhythms and idea about recitation of bols which is very essential in case of Tabla.

Learning outcome-

Enhancement of accompanying idea. Knowledge of different tradition and light taalas and recitation of Taals and bols

CC-4 -Development & theoretical knowledge of Tabla

Course objectives-

OBJECTIVES AND OUTCOMES

This is to give idea to the students about some inevitable items such as the development of the instrument, Notation system, Laya Layakari method , some common repertoires And some very important life history by which a student can get a overall idea in his standard.

Learning outcome:

This theory course makes the students aware of the origin and development of the instrument as well as the different kind of instruments according to classification. Different repertoires of Tabla are also included so that students can perform solo anywhere. Awareness of notation (tallipi) are also a part of this paper. Its a valuable part for overall understanding of Tabla history and other aspects of Tabla.

GEC – 2 - Fundamentals of Tabla

Course objective:

A bit advance talas have been included to make steady to the students for accompanying in different situations, some folk talas and idea of giving beats are also to be imparted.

CC-5 - Knowledge advancement

Course objectives- : Students are to be introduced with some advance talas so that they can have the idea about overall subject. Related items will be there so as to give them advance knowledge.

Learning outcome-

Some special tihais, oral rendering and upaj method are incorporated so that the students may have idea about advance table playing.

CC-6 Advancement with major ideas

Course objectives:

Some more advance talas are included this syllabus so as to impart the students about the actual flavor of India classical music and it's proper application. Some typical fingerings of tabla and some advance laykaris are also there to make them more knowledgeable about the subject.

Learning outcome-

Students will be benefited with some advance Taalas, advance layakaries etc. and they will be confident about the subject. Advancement of the students is more necessary and they should be well aware about the subject. More over they will be able to participate in every situation.

CC-7 Theoretical aspects of Taabla.

Course objective:

This theory course gives introduction to the origin development of Pakhawaj as it is the precursor of Tabla. Introduction of many Indian instruments has been involved so that students can have the idea about several instruments. Moreover different Tabla Baaj, their repertoires have been included for the higher study of the students ten salient features of Taal have been introduced for the understanding of India system knowledge about important characters of music has also been introduced. To bring forward the idea of Tabla and related matters so that students can achieve different matters to go onward; Different Taal system, Notation, Some features of Daspran have been adopted to make them progressive.

Learning outcome-

Advancement of the students is more necessary and they should be well aware about the subject by the above syllabus. Gharana , Ten salient features of Taala etc. are added very consciously. More over they will be able to participate in every situation.

GEC – 3 - Advance study of Tabla

Course objective- :

In this course students have been offered a few important talas and their compositions for their better knowledge about Tabla. Thekas of some dhrupadang taalas are offered for a outline about dhrupadang sangat and also introduced some talas introduced by Rabindranath Tagore, so that they can be habituated with accompaniment with Rabindra Sangit.

Learning outcome-

By this the students will be habituated with different type of Taalas and related matters.

CC-8:Ability of creative idea

Course objectives- :

In this course students are expected to experience some less common talas and their repertoires. They will be introduced with making of tihai making of comp. etc. for their knowledge of creation.

Learning outcome-

Apart from all other usual items some important items also added. Advancement of the students is more necessary and they should be well aware about the subject. More over they will be able to participate in every situation.

CC-9 -Assimilation of different ideas of Tabla

Course objective: In this course students are expected to have some idea about some less common talas and talas of Tagore. They are also offered clapping system for the sense of laya.

Learning outcome- As they will learn some uncommon Taalas they will be more confident. Advancement of the students is more necessary and they should be well aware about the subject by this. More over they will be able to participate in every situation without fear.

CC-10 Aesthetics

Course Objectives:

- A sound knowledge of Tagorean aesthetics.
- A conceptual development of philosophy of art and aesthetics.

Learning Outcomes

- Learners get familiar with Tagorean aesthetics.
- Ability to have a critical understanding of aesthetical studies.

Course: GEC – 4 (Theory)

Course objective :

This is the only theory paper in GE Course which have been incorporated all aspects of Tabla which are applicable in this standard.

Learning outcome-

Origin and advance of Tabla, production system of fundamental things, different taalas, notation etc. so that they can have a clear idea about the subject.

CC-11 -Comprehensive study of Tabla

Course objectives-:

Some less common Taalas have been introduced for the advance study of the students. Different types of layakaries, oral rendering and some valuable compositions are absorbed along with creative ideas for the ability of being an artist in their career.

Learning outcome-

As they will learn some uncommon Taalas they will be more confident. Advancement of the students is more necessary and they should be well aware about the subject by this. More over they will be able to participate in every situation without fear.

CC-12 -Theoretical aspects related to Tabla.

Course objective- :

Sense of accompaniment is a vital thing for a tabla player, it is introduced in this course. Also introduced idea about differentiate talas, layarkaries and making of tihai, which will lead the students to become a good musician in future. General idea of sreekhhol has also been included in course of accompaniment. Though this a theory paper still it has some impact in practical field too.

Learning outcome-

General idea of sreekhhol has also been included in course of accompaniment. Though this a theory paper still it has some impact in practical field too. Advancement of the students is more necessary and they should be well aware about the subject by this. More over they will be able to participate in every situation without fear.

DSE - 1 - Stage awareness-1

Course objective :

It is to give experience the students about stage performance so that they can get confidence afterword. How they can manage the stage, light, mike, sound, how they will perform different thing is the aim to include this course. Some common and uncommon talas have seen included for advance study.

Learning outcome- By this the students will be well trained about the use of the stage.

DSE-2 - Stage awareness-2

Course objective:

This is also stage performance paper. This course is aimed at training the students in advance level of Tabla performance and how to perform on the stage as a show. Some important talas have been included for their higher studies.

Learning outcome-

By this the students will be well trained about the use of the stage

CC-13 - Higher studies of modern Tabla

Course objective-:

In this course some advance talas and their report – has been introduced so as to make the students steady and confident in any situation. Some important items are offered to be experienced by students for their benefit in the larger world. Accompaniment and making of tihai have also been included for the benefit of the students.

Learning outcome- Students will brought forward by this type of materials. Different Taalas, compositions , sense of Tihai will develop the sense of the students.

CC-14 -Advancement of Theoretical knowledge

Course objective :

In this course important things have been offered so that the students can have some idea about the philosophical aspects of Tala & Laya. Many important definitions, karnatik taal system, advance taalas etc. also included for the

OBJECTIVES AND OUTCOMES

advance study of the students. Knowledge about noted authors are offered are so that they can have the idea about their works.

Learning outcome-

Students will be benefited extremely. The syllabus have made very consciously and the students will be advanced by the above.

DSE -3: Analysis of Tala

Course objective- :

In this course students have to experience the analysis of different repertoires of Tabla, different layakarīs. It is to give the idea about advance level of Tabla as well as Taalsāstra for the music as a whole.

Learning outcome-

By this they will get the privilege of growing the sense of analysis of any kind of musical topics. This will help them to make a good research work afterword.

DSE - 4: Project Work

Course objective- :

Experience of field work to the students is the aim of this course. They will consult their teachers about the project and experience how a project work can be done. As this is the final semester of UG the students are offered to have this opportunity so that they can do it easily afterword.

Learning outcome- This will give an idea of project work including field work so that they can utilize the experience at the time of their Research works.

B.MUS IN HINDUSTHANI CLASSICAL MUSIC INSTRUMENTAL (PAKHAWAJ)

CC-1 – Fundamentals of Pakhawaj

Course objective:

This course aims to provide the students with the introduction to Pakhawaj, the Indian classical percussion instrument. Some basic materials to impart overall idea of solo and accompaniment ability to the students.

Learning outcome:

Developing knowledge of different compositions in different talas and some other relevant matters required for pakhawaj as well as in music.

CC-2 – Development of technical knowledge of Pakhawaj

Course objective:

This is to impart basics of Pakhawaj instrument so that they can use the instrument confidently. Apart from that basic ideas about the instrument and other relevant topics. The students will be benefited in all aspects through this kind of theoretical matters.

Learning outcome:

Apart from the basic ideas about the instrument and other relevant topics the students will be benefited in all aspects through this kind of theoretical matters as prescribed in the syllabus.

GEC – 1 – Basics of Taabla

Course objective:

This is a elective paper and hence aimed at training the students with very basics of Pakhawaj so that students from different discipline may understand and enjoy the subject. This course was aimed to encourage students from all faculty. Basic talas and some basic repertoires are included.

Learning outcome:

Students will have a general idea about some common Talas and some basic materials to bring forward to the next step.

CC-3 – Skill enhancement of Pakhawaj

Course objective:

Some advance talas are included so that they can accompany with Dhrupad and Dhamar songs. Students will have knowledge of traditional Bolparans to recite by clapping hand. Different layakaries are here to enhance the skill of the students.

Learning outcome:

Enhancement of accompanying idea knowledge of different tradition and light talas and recitation of Talas and bols.

CC-4 – Development of theoretical knowledge of Pakhawaj

Course objectives:

This theory course makes the students aware of the origin and development of the instrument as well as the different kind of instruments according to classification. Different repertories of Pakhawaj are also included so that students can perform solo anywhere. Awareness of notation (tal lipi) are also a part of this paper. Its a valuable part for overall understanding of Pakhawaj history and other aspects of Pakhawaj.

Learning outcome: This theory course makes the students aware of the origin and development of the instrument as well as the different kind of instruments according to classification. Different repertories of Tabla are also included so that students can perform solo anywhere. Awareness of notation (tal lipi) are also a part of this paper. It's a valuable part for overall understanding of Tabla history and other aspects of Pakhawaj.

GEC – 2 – Fundamentals of Pakhawaj

Course objective:

A bit advance talas have been included to make steady to the students for accompanying with different Dhrupad style of music. Ability to recite talas and their layakaries by clapping hands is also taught to develop the sense of tala and laya.

Learning outcome:

They will have a bit advance idea about Talas and some other different features.

CC-5 –Knowledge advancement

Course objectives:

Students are introduced with some advance talas so that they can have the idea about overall subject. Some special tehais, oral rendering and upaj method are incorporated so that the students may have idea about advance Pakhawaj playing.

Learning outcome:

Some special tihais, oral rendering and upaj method are incorporated so that the students may have idea about advance Pakhawaj playing.

CC-6 – Advancement with major ideas

Course objective:

Some more advance talas are included in this syllabus so as to impart the students about the actual flavor of India classical music and it's proper application. Some typical fingerings of Pakhawaj and some advance layakaries are also there to make them more knowledgeable about the subject.

Learning outcome:

Students will be benefited with some advance Talas, advance layakaries etc. and they will be confident about the subject. Advancement of the students is more necessary and they should be well aware about the subject. More over they will be able to participate in every situation.

CC-7 – Theoretical aspects of Pakhawaj**Course objective:**

This theory course gives introduction to the origin and development of Tabla and Banya. Introduction of many Indian instruments has been involved so that students can have the idea about several percussion instruments. Moreover different Pakhawaj Gharanas, their Baaj and their repertories have been included for the higher study of the students. Ten salient features of Taal have been introduced for the understanding of India system. Knowledge about the contribution of famous personalities of music has also been introduced. Different Talalipi, Tagore's contribution to Indian Taal system, introductory knowledge of Western time and rhythm etc. have been included. In the mid semester these things are very much effective and students must be benefited with this.

Learning outcome:

Advancement of the students is more necessary and they should be well aware about the subject by the above syllabus of Gharana, Ten salient features of Taal etc. are added very consciously. Moreover they will be able to participate in every situation and the students will be benefited from different angle.

GEC – 3 – Advance study of Pakhawaj**Course objective:**

In this course students have been offered a few important talas and compositions for their better knowledge about Pakhawaj. Thekas of some dhrupadi talas and also introduced the system to compose Paranas from different matra of a Tala

Learning outcome:

By this the students will be habituated with different type of Talas and related matters.

CC-8 – Ability of creative idea**Course objective:**

In this course students are taught some obsolete talas and their repertories. They are introduced with making different types of tehai for their knowledge of creation.

Learning outcome:

Apart from all other usual items some important items also added. Advancement of the students is more necessary and they should be well aware about the subject. More over they will be able to participate in every situation.

CC-9 – Assimilation of different ideas of Pakhawaj**Course objective:**

In this course students are taught some uncommon talas and talas created by Gurudev Rabindranath Tagore. They are also offered clapping system for the sense of layakaries.

Learning outcome:

As they will learn some uncommon Talas they will be more confident. Advancement of the students is more necessary and they should be well aware about the subject by this. More over they will be able to participate in every situation without fear.

CC-10 -Aesthetics**Course Objectives:**

- A sound knowledge of Tagorean aesthetics.

OBJECTIVES AND OUTCOMES

- A conceptual development of philosophy of art and aesthetics.

Learning Outcomes

- Learners get familiar with Tagorean aesthetics.
- Ability to have a critical understanding of aesthetical studies.

GEC – 4 – Theoretical aspects of music

Course objective:

This is the only theory paper in GE Course which have been incorporated all aspects of Pakhawaj which are applicable in this standard. Origin and development of Pakhawaj, production system of varnas, fundamental things, different talas, notation etc. are here in this syllabus. So that students can have a clear idea about the subject.

Learning outcome:

Origin and advance of Pakhawaj, production system of fundamental things, different talas, notation etc. so that they can have a clear idea about the subject.

CC-11 – Comprehensive study of Pakhawaj

Course objective:

Some less common talas have been introduced for the advance study of students. Different types of layakarties, oral rendering and some valuable compositions are observed along with magma ideas for the ability of being an artist in their carrier.

Learning outcome:

As they will learn some uncommon Talas they will be more confident. Advancement of the students is more necessary and they should be well aware about the subject by this. More over they will be able to participate in every situation without fear.

CC-12 – Theoretical aspects related to Pakhawaj

Course objective:

Sense of accompaniment is a vital thing for a Pakhawaj player, it is introduced in this course. Also introduced idea about differentiate talas, layarkaries and making of tehai which will lead the students to become a good musician in future. General idea of talas of Sreekhhol has also been included for idea of accompaniment. Though this is a theory paper still it has some impact in practical field too.

Learning outcome:

General idea of sreekhhol has also been included in course of accompaniment. Though this a theory paper still it has some impact in practical field too. Advancement of the students is more necessary and they should be well aware about the subject by this. More over they will be able to participate in every situation without fear.

DSE-1– Stage awareness-1

Course objective:

It is to give experience the students about stage performance so that they can get confidence afterword. How they can manage the stage, light, mike, sound, how they will perform different thing is the aim to include this course. Some common and uncommon talas have been included for advance study.

Learning outcome:

By this the students will be well trained about the use of the stage.

DSE-2– Stage awareness-2

Course objective:

OBJECTIVES AND OUTCOMES

This is also stage performance paper. This course is aimed at training the students in advance level of Pakhawaj performance and how to perform on the stage as a show. Some important talas have been included for their higher studies.

Learning outcome:

By this the students will be well trained about the use of the stage.

CC-13 – Higher studies of modern Pakhawaj

Course objective:

In this course some advance talas and their repertoires has been introduced so as to make the students steady and confident. Some important items are offered to be experienced by the students for their benefit in the larger world.

Learning outcome:

Students will brought forward by this type of materials. Different Talas, compositions, sense of Tihai will develop the sense of the students.

CC-14-Advancement of Theoretical knowledge

Course objective:

In this course important things have been offered so that the students can have some idea about the philosophical aspects of Tala & Laya. Many important definitions, Carnatic taal system, advance talas etc. also included for the advance study of the students. Knowledge about noted authors is offered so that they can have the idea about their works.

Learning outcome:

Students will be benefited extremely. The syllabus have made very consciously and the students will be advanced by the above.

DSE-3- Analysis of Tala

Course objective:

In this course students have to experience the analysis of different repertoires of Pakhawaj, different layakaris. It is to give the idea about advance level of Pakhawaj as well as Taal shastra for the music as a whole.

Learning outcome:

By this they will get the privilege of growing the sense of analysis of any kind of musical topics. This will help them to make a good research work afterword.

DSE-4- Project Work

Course objective:

Experience of field work to the students is the aim of this course. They will consult their teachers about the project and experience how a project work can be done. As this is the final semester of UG the students are offered to have this opportunity so that they can do it easily afterword.

Learning outcome:

This will give an idea of project work including field work so that they can utilize the experience at the time of their research works.

SKILL ENHANCEMENT COMPULSORY COURSES (SECC)

AUDIO RECORDING TRAINING

SECC- 1 Infrastructure to record sound

OBJECTIVES AND OUTCOMES

Course Objective: Knowledge about recording equipment, structural features of sound recording, software and audio recording formats is imparted in this course.

Learning Outcome: The student is expected to have a rudimentary idea about audio recording and the equipments used in sound recording.

THEORY OF WESTERN MUSIC

SECC- 1: Introduction to Western classical music

Course Objective:

This course focuses on an introduction to western classical music and its various facets such as musical scales, musical intervals and rhythm. The teaching is supplemented by regular listening sessions of archival recordings of western classical music in order to have a better appreciation about the rudiments of this music.

Learning Outcome:

Ability to appreciate the nuances of Western classical music and rhythm

THEORY OF KARNATIC MUSIC

SECC- 1: Introduction to Karnatic music

Course Objective:

To have a basic understanding of Karnatic music including the swaras, manner of rendition, intricate tala system and the various forms of Karnatic music performance practice.

Learning Outcome:

To acquire basic appreciation of Karnatic music and have the ability to recognize common talas, ragas and genres that are rendered as part of performance practice in Karnatic music.

AUDIO RECORDING TRAINING

SECC- 2: Experience of sound recording

Course Objective:

In this course the student gets a live experience of handling recording equipment, knowledge about types of microphone and recording sound in a studio space.

Learning Outcome:

The student is expected to have a working knowledge of various equipments used in sound recording.

THEORY OF WESTERN MUSIC

SECC- 2: Staff Notation. Western Classical music composers

Course Objective:

To learn about western staff notation along with a comparative study between Hindustani music notation system and western music notation system and contributions by pioneering western classical music composers are some focal areas of this course. The teaching is supplemented by regular listening sessions of archival recordings of western classical music.

Learning Outcome:

Ability to write Hindustani music compositions in western staff notation and ability to identify and appreciate western classical music compositions

THEORY OF KARNATIC MUSIC

SECC- 2: Raga classification, Composers of Karnatic Music

Course Objective:

To learn about the unique methodology of melakartas and contribution of Carnatic music composers.

Learning Outcome:

To acquire knowledge about important concepts that shape Carnatic music

M.MUS IN HINDUSTHANI CLASSICAL MUSIC

M.Mus in Hindusthani Classical Music (Vocal)

Course Objectives: This is a Master's degree course in Hindustani Classical vocal music with emphasis on teaching a nuanced interpretation of different ragas. The training imparted during this period is focused on developing the student's ability to critically analyze the different notions of performance practice. The student is imparted training at an advanced level with focus on the performative element as well as scholarly knowledge of Hindustani classical vocal music.

Learning outcome: The student attains a degree of maturity and rigour in the understanding of raga structure, presentation of the bandish, improvisational techniques and the application of all these aspects in performance practice. This course enables the student to develop a criticality in musicology in tandem with practical knowledge. After the completion of the M.Mus course, a student may find employment opportunities in schools, colleges, universities as a music teacher, independent practitioners of classical music, performers in Radio and television media and music researchers.

Course-I (Practical)

Course Objectives:

- To impart advanced training/talim in raga chalan, swarocchar and gayaki of the prescribed ragas
- To teach several bandishes or compositions in the same raga so as to explore the multi-faceted personality of the Raga.

Learning Outcomes:

- Ability to sing the prescribed ragas with a subtle understanding of the raga.
- Ability to sing vilambit and drut compositions in the prescribed raga and elaborate the raga with the various stages of improvisation such as vistar, bol alapa, behelawa, bol bant, bol tana and tana.

Course-II (Practical)

Course Objectives

- To learn drut khayals with vistar in the prescribed ragas.
- To impart training in semi classical forms such as Thumri and Dadra in the prescribed ragas.

Learning Outcomes:

- Ability to sing drut compositions in the prescribed ragas and elaborate upon the bandish accordingly.
- Ability to sing Thumri, dadra in the prescribed ragas.
- Ability to analyse raga chalan and develop an interest in the critical study of ragas.

Course-III (Practical)

Course Objectives:

- To impart in-depth knowledge and training in singing vilambit and drut compositions in the prescribed ragas in the khayal form.
- To focus on the presentation of a raga in the khayal form.
- To learn dhrupad and dhamar compositions and the various techniques of elaborating a raga and composition in the dhrupad form.
- To impart training on the presentation of a raga with nom tom alapa in the dhrupad form.

Learning Outcomes:

- Ability to do a stage performance of a raga and elaborate its various facets through improvisational techniques, with aesthetic sensibility and an understanding of the compositions.
- Ability to make stage presentations separately in the khayal as well as dhrupad form; presenting a raga from the prescribed syllabus.

Course – IV (Acoustics) (Theoretical)

Course Objectives:

- To obtain the knowledge of production and propagation of sound wave
- To know the science of vibration
- To know acoustics of various instruments
- To recognize and calculate frequencies of twelve musical swaras
- To obtain the relation between Music and Physics through sound

Learning Outcome:

- Ability to understand Music in a scientific way
- Ability to understand how we perceive sound
- Ability to obtain practical knowledge of musical audibility
- Ability to obtain detailed knowledge of Frequency and Amplitude
- Ability to understand the medium & audibility of sound, different kinds of musical instruments along with details of their distinguishing acoustics, details of harmony & melody

Course-V (Practical)

Course Objectives:

- To impart training in dhrupad gayaki and dhrupad/ dhamar compositions in the prescribed ragas.

Learning Outcome:

- Knowledge about dhrupad gayaki and ability to sing Dhrupad dhamar compositions in the prescribed ragas.

Course-VI (Practical)

Course Objectives:

- This course provides the students with an experience of stage performance. There is an emphasis on acquainting the students with the nuances of Khayal presentation and performance.
- To impart in-depth knowledge and training in singing vilambit and drut compositions in the prescribed ragas in the khayal form.
- To learn the presentation of thumri compositions

Learning Outcomes:

- Ability to do a khayal performance based on a raga from the prescribed syllabus and elaborate its various features through improvisational techniques, enhanced aesthetic sensibility and improved understanding of the compositions..
- Ability to design a performance within the stipulated time maintaining the balance between aesthetic coherence and systematic unfolding of the raga.
- Ability to sing compositions in the semi classical genres such as Thumri and dadra

Course – VII (Theoretical)

Course Objectives:

- To study compositional forms and their respective features
- To use archival material in the form of recordings in order to understand the subtle nuances of the various forms.

OBJECTIVES AND OUTCOMES

- To impart knowledge about different instruments, their structure and evolution.
- To study theory of ragas with an analytical perspective

Learning Outcomes:

1. This is a theory course and enables the student to think, articulate and write on various areas with respect to the theory of Indian music.
2. Ability to delve deeper into the aesthetics of ragas.

Course – VIII (Theoretical)

Course Objectives:

- To study the technical terms of musicology
- To learn about the various systems of raga classification
- To study the contribution of musician scholars and thereby understand their role in the development of Hindustani classical music

Learning Outcomes:

1. Ability to articulate and deliberate on the musicological terms
2. Acquire a research based approach towards the study of music theory

Course-IX (Practical)

Course Objectives:

- To impart advanced training/talim in the prescribed ragas; To teach nuances of raga chalan with emphasis on developing a particular gayaki
- To teach vilambit khayal, drut khayal and tarana; several bandishes or compositions in the same raga so as to explore the multi-faceted personality of the Raga.

Learning Outcomes:

- Ability to sing the prescribed ragas with a subtle understanding of the raga.
- Ability to sing vilambit and drut compositions in the prescribed raga and elaborate the raga with the various stages of improvisation such as vistar, bol alapa, behelawa, bol bant, bol tana and tana.
- Ability to sing forms such as tarana in the prescribed ragas

Course-X (Practical)

Course Objectives:

- To learn drut khayals with raga chalan in the prescribed ragas.
- To impart training in semi classical forms such as Thumri and Dadra in the prescribed ragas.

Learning Outcomes:

- Ability to sing drut compositions in the prescribed ragas and have a clear idea of the characteristic phrases of the ragas.
- Ability to sing Thumri dadra in the prescribed ragas.
- Ability to analyse raga chalan and develop an interest in the critical study of ragas, especially those which are less commonly heard as part of the Hindustani music concert repertoire.

Course-XI (Practical)

Course Objectives:

- This course provides the students with an experience of stage performance in both the genres khayal and dhrupad. There is an emphasis on acquainting the students with the nuances of presentation and performance.
- To impart in-depth knowledge and training in singing vilambit and drut compositions in the prescribed ragas in the khayal form.
- To learn dhrupad and dhamar compositions and the various techniques of

OBJECTIVES AND OUTCOMES

elaborating a raga and composition in the dhrupad form.

Learning Outcomes:

- Ability to do a stage performance of a raga and elaborate its various features through improvisational techniques, enhanced aesthetic sensibility and improved understanding of the compositions.
- Ability to make stage presentations separately in the khayal as well as dhrupad form and presenting a raga from the prescribed syllabus.
- Ability to design a performance within the stipulated time maintaining the balance between aesthetic coherence and systematic unfolding of the raga.

Course – XII (Theoretical)

Course Objectives:

- To inculcate an analytical approach towards musicological studies
- To study the contribution of medieval scholars of Indian music and make an informed analysis and a comparative study of the textual tradition of that period with contemporary Hindustani music practice.

Learning Outcomes:

- Ability to develop a critical approach towards Music theory and understand the co- relationship between performance practice and musicology

Course-XIII (Practical)

Course Objectives: To learn compositions in prescribed ragas in the Dhrupad form

Learning Outcomes: Ability to present compositions such as Dhrupad and dhamar in the prescribed ragas and gain an advanced knowledge of the ragas and dhrupad performance practice

Course-XIV (Practical)

Course Objectives:

- To teach vilambit (slow) and drut (fast) khayals in the prescribed ragas.
- To impart training in the presentation of these ragas.
- To teach compositions in semi classical genres such as Thumri and dadra

Learning Outcomes:

- To acquire a wider repertoire and knowledge of ragas and ability to sing compositions in the prescribed ragas
- Ability to develop as a performing vocalist with enhanced understanding of performance practice in raag sangeet.
- Ability to sing and present aesthetically, other genres such as Thumri or dadra.

Course – XV (Theoretical)

Course Objectives:

- To impart knowledge of the other dominant system of classical music in India namely Carnatic music supplemented by listening sessions of great masters.
- To expose the students to the nuances of Karnatic music and the various forms that are part of a Karnatic music concert repertoire.
- To learn and research about the contribution of eminent musicologists of Indian classical music with respect to their textual sources.

Learning Outcomes

- Ability to appreciate Karnatic music and understand the subtleties of its compositions.
- Ability to acquire an analytical approach towards studying the contribution of musician scholars.

Course – XVI (Theoretical)

Course Objectives:

- To develop the student's ability to articulate clearly on matters pertaining to musicology, on issues related to contemporary performance practice in Hindustani music.
- To discuss about the composite role of a musician and provide a more holistic approach towards music pedagogy.

Learning Outcomes:

- Ability to articulate and write on various matters related to music
- Ability to have a better understanding about the role of a musician going beyond the concert stage and encompassing multiple roles of a pedagogue, researcher, teacher, and writer.

M.Mus in Hindusthani Classical Music Instrumental (Sitar)

Course: C-I (Practical)

Course Objectives:

- ☐ An indepth study of various gats.
- ☐ Developing the ability of a complete performance .

Learning Outcomes:

- ☐ Students enriched with an indepth knowledge of some ragas of Hindustani music
- ☐ Learners gain insight in performance practice.

Course: C-II (Practical)

Course Objectives:

- ☐ Development of skills in playing ragas other than in teentala
- ☐ Introducing Thumri style gayaki in instruments.

Learning Outcomes:

- ☐ Ability of the learners developed in playing compositions in different talas.
- ☐ Learners get acquainted with the thumri style playing skills in instruments.

Course: C-III (Practical)

Course Objectives:

- ☐ Grooming in the area of stage performance.

Stage Performance test of about 30 minutes duration for each candidate in ragas chosen by the candidate from the prescribed course :

Learning Outcomes:

- ☐ Learners get groomed in giving a stage performance.

Course: C-IV (Theoretical) Acoustics

Course Objectives:

- ☐ To obtain the knowledge of production and propagation of sound wave
- ☐ To know the science of vibration
- ☐ To know acoustics of various instruments
- ☐ To recognize and calculate frequencies of twelve musical swaras
- ☐ To obtain the relation between Music and Physics through sound

Learning Outcomes:

- ☐ Ability to understand Music in a scientific way
- ☐ Ability to understand how we perceive sound
- ☐ Ability to obtain practical knowledge of musical audibility
- ☐ Ability to obtain detailed knowledge of Frequency and Amplitude
- ☐ Ability to understand the medium & audibility of sound, different kinds of musical

OBJECTIVES AND OUTCOMES

instruments along with details of their distinguishing acoustics, details of harmony & melody

Course: C-V (Practical)

Course Objectives:

- ☐ A detailed study of Alapa, Jod and Jhala.

Learning Outcomes:

- ☐ Learners get well groomed with the various features of alapa, Jod and Jhala in the light of ragas covered within the course.

Course: C-VI (Practical)

Course Objectives:

- ☐ Grooming in the area of stage performance continued.

Stage Performance test of about 30 minutes duration for each candidate in ragas chosen by the candidate from the prescribed course :

Learning Outcomes:

- ☐ Learners get well groomed in the area of stage performance.

Course: C-VII (Theoretical)

Course Objectives:

- ☐ Developing sound knowledge of various musical instruments and their use in present days.
- ☐ To enrich the theoretical depth of the learner by covering theoretical features of different ragas; its comparative studies; swaralipi writing as well as talalipi notation.
- ☐ To enrich the learners with knowledge on musical treatises.

Learning Outcomes:

- ☐ The Learners get enriched with details of various aspects of Hindustani Classical Music in the theoretical domain.

Course: C-VIII (Theoretical)

Course Objectives:

- ☐ The course designed with an innovative approach in developing a sound knowledge of the learners covering a wide range of various Sangit Sastras.

Learning Outcomes:

The course enables the learner enriched with a vast knowledge of various musical treatises and other musical concepts.

Course: C-IX (Practical)

Course Objectives:

- ☐ The course is designed for developing the learners' performance level in reference to complete baj.

Learning Outcomes:

- ☐ Learners get oriented towards presenting a complete baj .

OBJECTIVES AND OUTCOMES

Course: C-X (Practical)

Course Objectives: To teach the chalans and features of certain rare ragas.

Learning Outcomes: Learners knowledge of ragas enriched with respect to some rare ragas.

Course: C-XI (Practical)

Course Objectives: The course is introduced to teach the nuances of a stage performance.

Learning Outcomes: Learners acquire an ability to present a raga on stage with considerable proficiency.

Course: C-XII (Theoretical)

Course Objectives:

- ☐ Imparting knowledge on the evolution of various musical genres; Alapa and its angas; musical treatises.

Learning Outcomes:

- ☐ Students knowledge on the evolution of various musical genres, Alapa and its angas and musical treatises, developed.

Course: C-XIII (Practical)

Course Objectives:

- ☐ To teach alapa, Jod and Jhala in the prescribed ragas.

Learning Outcomes:

- ☐ Learners acquire an ability to play alapa, Jod and Jhala in the prescribed ragas with an enhanced understanding of the ragas

Course: C-XIV (Practical)

Course Objectives:

- ☐ Emphasis on the development of stage performance.

Learning Outcomes:

- ☐ Learners stage performance developed to a level of appreciation.

Course: C-XV (Theoretical)

Course Objectives:

- ☐ To enrich the theoretical depth of the learner by covering theoretical features of different ragas; its comparative studies and notation writing.
- ☐ To study the work of renowned musical personalities.

Learning Outcomes:

Learners get enriched with theoretical features of different ragas and contribution of some renowned musical personalities.

Course: C-XVI (Theoretical)

Course Objectives: The course designed with an approach of developing the students' perceptive skills in the theoretical domain.

Learning Outcomes:

- ☐ The learners acquire an ability to clearly articulate about various aspects related to music.

M.Mus in Hindusthani Classical Music Instrumental (Esraj)

Course: C-I (Practical)

Course Objectives:

- ☐ An indepth study of various gats.
- ☐ Developing the ability of a complete performance .

Learning Outcomes:

- ☐ Students enriched with an indepth knowledge of some beautiful ragas of Hindustani music
- ☐ Learners gain insight in performance practice.

**Course: C-II
(Practical)**

Course Objectives:

- ☐ Development of skills in playing ragas other than teentala
- ☐ Introducing Thumri style gayaki in instruments.

Learning Outcomes:

- ☐ Ability of the learners developed in playing compositions on different talas.
- ☐ Learners get acquainted with the thumri style playing skills in instruments.

Course: C-III (Practical)

Course Objectives:

- ☐ Grooming in the area of stage performance.

Learning Outcomes:

- ☐ Learners get groomed in giving a stage performance.

Course: C-IV (Theoretical)

Acoustics

Course Objectives:

- ☐ To obtain the knowledge of production and propagation of sound wave
- ☐ To know the science of vibration
- ☐ To know acoustics of various instruments
- ☐ To recognize and calculate frequencies of twelve musical swaras
- ☐ To obtain the relation between Music and Physics through

sound Learning Outcome:

- ☐ Ability to understand Music in a scientific way
- ☐ Ability to understand how we perceive sound
- ☐ Ability to obtain practical knowledge of musical audibility
- ☐ Ability to obtain detailed knowledge of Frequency and Amplitude
- ☐ Ability to understand the medium & audibility of sound, different kinds of musical instruments along with details of their distinguishing acoustics, details of harmony & melody

Course: C-V (Practical)

Course Objectives:

- ☐ A detail study of Alapa, Jod and Jhala.

Learning Outcomes:

- ☐ Learners get well groomed with the various features of alapa, Jod and Jhala in the light of ragas covered within the course.

Course: C-VI (Practical)

Course Objectives:

- ☐ Grooming in the area of stage performance continued.

Learning Outcomes:

- ☐ Learners get well groomed in the area of stage performance.

Course: C-VII (Theoretical)

Course Objectives:

- ☐ Developing sound knowledge of various musical instruments and their use in present days.
- ☐ To enrich the theoretical depth of the learner by covering theoretical features of different ragas; its comparative studies; swaralipi writing as well as talalipi notation.
- ☐ To enrich the learners with knowledge on musical treatises.

Learning Outcomes:

- ☐ The Learners get enriched with details of various aspects of Hindustani Classical Music in the theoretical domain.

Course: C-VIII (Theoretical)

Course Objectives: The course designed with an innovative approach in developing a sound knowledge of the learners covering a wide range of various music texts.

Learning Outcomes:

The course enables the learner enriched with a vast knowledge of various musical treatises and various other musical concepts.

Course: C-IX (Practical)

Course Objectives:

- ☐ The course is designed for developing the learners' performance level in reference to complete baj.

Learning Outcomes:

- ☐ Learners get oriented towards presenting a complete baj .

Course: C-X (Practical)

Course Objectives: To teach the chalans and features of certain rare ragas.

Learning Outcomes: Learners knowledge of ragas enriched with respect to some rare ragas.

Course: C-XI (Practical)

OBJECTIVES AND OUTCOMES

Course Objectives: The course is introduced to teach the nuances of a stage performance.

Learning Outcomes: Learners acquire an ability to present a raga on stage with considerable proficiency.

Course: C-XII (Theoretical)

Course Objectives:

- ☐ Imparting knowledge on the evolution of various musical genres; Alapa and its angas; musical treatises.

Learning Outcomes:

- ☐ Students knowledge on the evolution of various musical genres; Alapa and its angas; musical treatises developed.

Course: C-XIII (Practical)

Course Objectives:

- ☐ The course designed with some of the most beautiful ragas of Hindustani classical music highlighting the alapa, Jod and Jhala area of the concerned ragas.

Learning Outcomes: Learners get introduced with the beauty of alapa, Jod and Jhala in the light of some beautiful ragas.

Course: C-XIV (Practical)

Course Objectives: Emphasis on the development of stage performance.

Learning Outcomes: Learners stage performance developed to a level of appreciation.

Course: C-XV (Theoretical)

Course Objectives:

- ☐ To enrich the theoretical depth of the learner by covering theoretical features of different ragas; its comparative studies and notation writing.
- ☐ To enrich the learners with some renowned musical personalities.

Learning Outcomes:

Learners get enriched with theoretical features of different ragas and contribution of some renowned musical personalities.

Course: C-XVI (Theoretical)

Course Objectives: The course designed with an approach of developing the students innovative skills in the theoretical domain.

Learning Outcomes:

- ☐ Students innovative writing skills developed to a significant level.

M.Mus in Hindusthani Classical Music Instrumental (Tabla)

Course title-Advance Taal Conception.

OBJECTIVES AND OUTCOMES

Course objective:- As it is a Master's course some advance materials have been incorporated. Different kind of compositions in some common Talas, idea of making tihai etc. have been offered so as to give a vast idea about Tabla and students will be benefited from different angle.

Learning outcome- Students should be benefited for different kind of advance materials and they will be more knowledgeable regarding advance level idea have been incorporated.

Course – II: Gharana conception.

Course objective - A bit higher materials have been included in this paper so that students can get advance ideas about Tabla. Combination of some common and uncommon talas have been included with Gharana based materials along with different compositions, tihai etc. Students will be benefited with this kind of things.

Learning outcome - Students will be benefited with Gharana conception, jati conception, Tihais and many other important ideas. By this they will reach to a High level of proficiency.

Course – III: Stage performance-1

Course objective - In this paper students will be benefited with getting idea about stage performance. This will help them to perform on the stage in future confidently.

Learning outcome- To give an idea of stage demonstration to the students is the target and they will get the privilege by their mentors.

Theoretical - Course - IV (Acoustics)

Course Objectives:

- To obtain the knowledge of production and propagation of sound wave
- To know the science of vibration
- To know acoustics of various instruments
- To recognize and calculate frequencies of twelve musical swaras
- To obtain the relation between Music and Physics through sound

Learning Outcome:

- Ability to understand Music in a scientific way
- Ability to understand how we perceive sound
- Ability to obtain practical knowledge of musical audibility
- Ability to obtain detailed knowledge of Frequency and Amplitude
- Ability to understand the medium & audibility of sound, different kinds of musical instruments along with details of their distinguishing acoustics, details of harmony & melody

Course – V: Conception of jati and others.

Course objective - In this paper some very important things have been included. Some talas of pakhawaj are offered so that students can get an idea of Pakhawaj.

Some gharana based materials and more advance compositions have been incorporated for the benefited of the students.

Learning outcome- They will get the privilege of learning different jati, Gharana , varieties of Gats etc. They will be highly benefited with this.

Practical - Course – VI

Course title-Stage Performance-2

OBJECTIVES AND OUTCOMES

Course objective - It is a privilege to the students as because they will get idea about stage performance through this paper. This will make them confident.

Learning outcome- they will be benefited with mentored about stage demonstration , and self confidence.

Course – VII Advance theoretical aspects.

Course objective - This is a theoretical paper in which many important things have been included so that students can get a clear idea about the theoretical aspects of table as well as Tabla.

Learning outcome- They will get the advance level ideas of theoretical aspects of Table as well as Taal sastra and which is a very important area of this subjects.

Course - VIII Higher theoretical ideas.

Course objective - This is a theoretical paper in which many important things have been included so that students can get a clear idea about the theoretical aspects of tabla as well as music as a whole.

Learning outcome- The theoretical matters have been included in this paper are very important for a musician and students will be benefited by all this major ideas.

Course – IX - Comprehensive study of Taalas.

Course objective-Different important Taalas have been included. Different important compositions, Tihais, oral rendering also included for the advance Idea of the students.

Learning outcome- this will help the students to get idea about Gats, Tihais, oral rendering etc. and they will be benefited in all aspect.

Course - X -Advance studies of Talas.

Course objective In this practical paper more important and advance materials have been included . advance studies of bols and taal learnt already. Apart from different valuable things an important thing have been included that is idea about nagma. Students will be benefited with this kind of ideas.

Learning outcome- The students will get the idea of Ati Bilambit laya, more about compositions, and a very important thing , that is nagma which will also improve their idea about Tabla playing.

Course – XI -Stage performance-3

Course objective -This is a stage performance paper in which students will be benefited through the ideas of performance training. This will make confident in future.

Learning outcome- More advance level idea they will get in this stage and They will be trained to improve their ideas. They should get advance ideas.

Course – XII Knowledge of ancient text.

Course objective - This is a theoretical paper in which many important things have been included so that students can get a clear idea about the theoretical aspects of Tabla. A very important item have been included by which students will learn about making of taal and bol prastar.

Learning outcome- The students will be benefited with different ancient texts And some other important matters by which they should improve the cognition.

Course-XIII Less common Taalas.

OBJECTIVES AND OUTCOMES

Course objective - In this paper some less common taalās have been included. General idea about the taal system of Rabindranath has also been included

For the greater idea about Taal.

Learning outcome Students will be benefited by getting ideas about playing less common taalās. In addition to that Some taalās introduced by Rabindranath Tagore are also offered by which students will be benefited in case of accompanying Tagore songs.

Course-XIV Stage performance-4.

Course objective - It is a privilege to the students as because they will get idea about stage performance through this paper.

Learning outcome- Students will be benefited regarding on stage performance and Will achieve more confidence in this subjects.

Course – XV: Salient features of Taal and more.

Course objective - This is a theoretical paper in which many important things have been included so that students can get a clear idea about the theoretical aspects of Music as well as Tabla.

Learning outcome Students will be benefited with the idea of Desi taal ,Hindusthani taal, Karnatik taal and Bhatkhande taal lipi system. Process of laykari have also been included which is a privilege to the students

Course – XVI: Essay about music

Course objective – This is an essay paper in which many important items and major ideas have been included. This is to improve the knowledge about ancient music system

as well as improvement of ideas of imaginations.

Learning outcome- This is a theoretical paper in which many important things have been included so that students can get a clear idea about the theoretical aspects of Music as well as Tabla. Different Taal system and some valuable ideas have been introduced through this Theoretical paper. Students will be benefited in different ways.

M.Mus in Hindusthani Classical Music Instrumental (Pakhawaj)

Course – I Advance Taal Conception

Course objective: As it is a Master's course some advance materials have been incorporated. Different kind of compositions in some common Talas, broad idea of Jatis of Tala and making tehai etc. have been offered so as to give a vast idea about Pakhawaj and students will be benefited from different angle.

Learning outcome: Students should be benefited for different kind of advance materials and they will get more knowledge regarding advance level idea have been incorporated.

Course – II – Gharana conception

Course objective: A bit higher materials have been included in this paper so that students can get advance ideas about Pakhawaj. Combination of some common and uncommon talas have been included along with different compositions tehai etc. oral renderings Boles and Pakhawaj accompaniment with Dhrupad and Dhamar is being taught here. Students will be benefited with this kind of things.

Learning outcome: Students will be benefited with Gharana conception jati conception Tihais and many other important ideas. By this they will reach to a High level of proficiency.

Course – III: Stage performance-1

Course objective: In this paper students will be benefited with getting idea about stage performance. This will help them to perform on the stage in future confidently.

Learning outcome: To give an idea of stage demonstration to the students is the target and they will get the privilege by their mentors.

Course – IV (Acoustics)

Course Objectives:

- To obtain the knowledge of production and propagation of sound wave
- To know the science of vibration
- To know acoustics of various instruments
- To recognize and calculate frequencies of twelve musical swaras
- To obtain the relation between Music and Physics through sound

Learning Outcome:

- Ability to understand Music in a scientific way
- Ability to understand how we perceive sound
- Ability to obtain practical knowledge of musical audibility
- Ability to obtain detailed knowledge of Frequency and Amplitude
- Ability to understand the medium & audibility of sound, different kinds of musical instruments along with details of their distinguishing acoustics, details of harmony & melody

Course – V: Conception of Higher Talas and others

Course objective: In this paper some very important things have been included. Some rare talas of Pakhawaj are offered so that students can get an idea of those talas. Some Gharana based materials and more advance compositions have been incorporated for the benefit of the students.

Learning outcome: They will get the privilege of learning different. Gharana based Parans and Gats etc. They will be highly benefited with this.

Course – VI: Stage performance-2

Course objective: It is a privilege to the students as because they will get idea about stage performance through this paper. This will make them confident for stage performance in future.

Learning outcome: They will be benefited with mentored about stage demonstration, and self confidence.

Course – VII: Advance theoretical aspects

Course objective: This is a theoretical paper in which many important things have been included so that students can get a clear idea about the theoretical aspects of Pakhawaj, classification of different types of instruments, critical study of different types of Gharanas of Pakhawaj, contribution of famous authors etc.

Learning outcome: They will get the advance level ideas of theoretical aspects of Pakhawaj as well as Taal sastra and which is a very important area of this subjects.

Course – VIII – Higher theoretical ideas

Course objective: This is a theoretical paper in which many important things have been included so that students can get a clear idea about the theoretical aspects of Pakhawaj as well as percussion music as a whole.

Learning outcome: The theoretical matters have been included in this paper are very important for a musician and students will be benefited by all this major ideas.

Course – IX – Comprehensive study of Talas

Course objective: In this semester comprehensive study in different talas are taught for wide knowledge of the students. Different types of layakaries also taught for thorough knowledge.

Learning outcome: This will help the students to get idea about Gats. Tihais, oral rendering etc. and they will be benefited in all aspect.

Course – X – Advance studies of Talas

Course objective: In this practical paper more important and advance materials have been included. Advance studies of Bols and Taal learnt already. Apart from different valuable things an important thing have been included that is idea about nagma. Students will be benefited with this kind of ideas.

Learning outcome: The students will get the idea of Ati Bilambit laya, more about compositions and a very important thing, that is nagma which will also improve their idea about Pakhawaj playing.

Course – XI – Stage performance-3

Course objective: This is a stage performance paper in which students will be benefited through the ideas of performance training. This will make confident in future.

Learning outcome: More advance level idea they will get in this stage and they will be trained to improve their ideas. They should get advance ideas.

Course – XII – Knowledge of ancient text

Course objective: This is a theoretical paper in which many important things have been included so that students can get a clear idea about the theoretical aspects of Pakhawaj.

A very important item have been included by which students will learn about making of Taal and Bol prastar.

Learning outcome: The students will be benefited with different ancient texts and some other important matters by which they should improve the cognition.

Course – XIII – Less common Talas

Course objective: In this paper some less common Talas have been included. Students will be benefited by getting ideas about playing less common talas. In addition to that some talas introduced by Rabindranath Tagore are also offered by which students will be benefited in case of accompanying Tagore songs.

Learning outcome: Students will be benefited by getting ideas about playing less common talas. In addition to that some talas introduced by Rabindranath Tagore are also offered by which students will be benefited in case of accompanying Tagore songs.

Course – XIV – Stage performance-4

Course objective: It is a privilege to the students as because they will get idea about stage performance through this paper.

Learning outcome: Students will be benefited regarding on stage performance and will achieve more confidence in this subjects.

Course – XV – Salient features of Taal and more

Course objective: This is a theoretical paper in which many important things have been included so that students can get a clear idea about the theoretical aspects of music as well as Pakhawaj. Students will be benefited with the idea of Desi Taal, Hindusthani Taal, Karnatik Taal and Bhatkhande Taal lipi system. Process of laykari have also been included which is a privilege to the students.

OBJECTIVES AND OUTCOMES

Learning outcome: Students will be benefited with the idea of Desi taal, Hindusthani taal, Karnatik taal and Bhatkhande taal lipi system. Process of laykari have also been included which is a privilege to the students.

Course – XVI – Essay about music

Course objective: This is a theoretical paper in which many important things have been included so that students can get a clear idea about the theoretical aspects of music as well as Pakhawaj. Different Taal system and some valuable ideas have been introduced through this Theoretical paper. Students will be benefited in different ways.

Learning outcome: This is a theoretical paper in which many important things have been included so that students can get a clear idea about the theoretical aspects of Music as well as Pakhawaj. Different Taal system and some valuable ideas have been introduced through this Theoretical paper. Students will be benefited in different ways.

M.PHIL in HINDUSTHANI CLASSICAL MUSIC

M.PHIL in HINDUSTHANI CLASSICAL MUSIC VOCAL

P-1: Research Methodology and Techniques

Course Objective:

This course focuses on research methodology and its techniques. The student learns about the essence of doing Research especially with respect to performing arts, various types of research, methods of data collection and preparing a bibliography.

Course Learning Outcome:

The student acquires a perspective and knowledge about research methodology, documentation, use of archival material and bibliography. This further enhances in consolidating and the selection of a research problem. The course also enables the student to pursue his/her research work in a systematic manner.

P-2 Elective Course

Course Objective:

Raga-raganga classification is based on the principle of finding selected aspects (anga) of fundamental ragas and classifying ragas accordingly. In this course, the student is expected to learn few raganga ragas, the characteristic phrases of the prescribed ragas along with vilambit and drut compositions.

Course Learning Outcome:

The student acquires knowledge about the raganga paddhati and is expected to illustrate through phrases and compositions, ragas of different angas.

P-3 Elective Course

Course Objective:

To learn characteristic phrases and compositions in ragas of Todi anga and Sarang anga.

Course Learning Outcome:

Ability to clearly distinguish and sing phrases and compositions in ragas categorized under the Todi and Sarang angas

Course No. P-4 Part-A Theory

Course Objective:

To learn about theory of Hindustani music with reference to textual material, to make an informed study of the gharana ideology

Course Learning Outcome:

To acquire a critical understating of music theory and an analytical approach towards musicology

P-4 :Synopsis Preparation and Presentation

Course Objective:

Review of relevant research work

Course Learning Outcome:

The student is expected to initiate the writing of a synopsis based on literature review on an area of his/her interest after careful deliberations. The proposed synopsis is presented for approval before the board of studies.

P-5 (Part-A) Practical: Elective course

Course Objective:

To learn characteristic phrases and compositions in ragas of Kanada anga and Kalyan anga.

Course Learning Outcome:

Ability to clearly distinguish and sing phrases and compositions in ragas categorized under the Kanada and Kalyan angas.

P-5 (Part-B) Final synopsis Presentation

Course Objective:

To initiate and continue the process of researching along with data collection on the relevant topic after literature review and discussions with experts.

Course Learning Outcome:

The student is expected to analyse research material based on literature review and data collection and write and make a final presentation of the synopsis on his/her relevant area of research.

Course No. P-6 Dissertation writing and Viva Voce

Course Objective:

This course is divided into two parts: In Part A, the student learns about practical demonstration in a raga chosen from the prescribed syllabus. Part B of the course involves extensive research and discussions on the chosen topic of the dissertation.

Course Learning Outcome:

The student is expected to give a stage performance in a raga of his/her choice chosen from the prescribed syllabus. In part B, the student is expected to write and submit a dissertation on his/her chosen topic. The student is also expected to make a presentation based on his/her dissertation.

M.PHIL in HINDUSTHANI CLASSICAL MUSIC INSTRUMENTAL (SITAR)

Course No.P-1 (Theory) Research Methodology and Techniques

Course Objective:

This course includes focuses on research methodology and its techniques. The student learns about the essence of doing Research especially with respect to performing arts, various types of research, methods of data collection and preparing a bibliography.

Course Learning Outcome:

The student acquires a perspective and knowledge about research methodology, documentation, use of archival material and bibliography. This further enhances in

consolidating and the selection of a research problem. The course also enables the student to pursue his/her research work in a systematic manner.

Course No. P-2 Elective Course (Practical)

Course Objective:

Raga-raganga classification is based on the principle of finding selected aspects (anga) of fundamental ragas and classifying ragas accordingly. In this course, the student is expected to learn few raganga ragas, the characteristic phrases of the prescribed ragas along with masitkhani and razakhani gats/ compositions.

Course Learning Outcome:

The student acquires knowledge about the raganga paddhati and is expected to illustrate through phrases and compositions, ragas of different angas.

Course No. P-3 Elective Course (Practical)

Course Objective:

To learn characteristic phrases and compositions in ragas of Todi anga and Sarang anga.

Course Learning Outcome:

Ability to clearly distinguish and play phrases and compositions in ragas categorized under the Todi and Sarang angas

Course No. P-4 Part-A Theory

Course Objective:

To learn about theory of Hindustani music with reference to textual material, to make an informed study of the gharana ideology

Course Learning Outcome:

To acquire a critical understating of music theory and an analytical approach towards musicology. The student is expected to have a thorough understanding of the different gharanas of Sitar.

Course No. P-4 (Part-B) Synopsis Preparation and Presentation

Course Objective:

Review of relevant research work

Course Learning Outcome:

The student is expected to initiate the writing of a synopsis based on literature review on an area of his/her interest after careful deliberations. The proposed synopsis is presented for approval before the board of studies.

P-5 (Part-A) Practical : Elective course :

Course Objective:

To learn characteristic phrases and compositions in ragas of Kanada anga and Kalyan anga.

Course Learning Outcome:

Ability to clearly distinguish and play phrases and compositions in ragas categorized under the Kanada and Kalyan angas.

Course No. P-5 (Part-B) Final synopsis Presentation

Course Objective:

To initiate and continue the process of researching along with data collection on the relevant topic after literature review and discussions with experts.

Course Learning Outcome:

The student is expected to analyse research material based on literature review and data collection and write and make a final presentation of the synopsis on his/her relevant area of research.

Course No. P-6 Dissertation writing and Viva Voce**Course Objective:**

This course is divided into two parts: In Part A, the student learns about practical demonstration in a raga chosen from the prescribed syllabus. Part B of the course involves extensive research and discussions on the chosen topic of the dissertation.

Course Learning Outcome:

The student is expected to give a stage performance in a raga of his/her choice chosen from the prescribed syllabus. In part B, the student is expected to write and submit a dissertation on his/her chosen topic. The student is also expected to make a presentation based on his/her dissertation.

M.PHIL in HINDUSTHANI CLASSICAL MUSIC INSTRUMENTAL (ESRAJ)**Course No.P-1 (Theory) Research Methodology and Techniques****Course Objective:**

This course includes focuses on research methodology and its techniques. The student learns about the essence of doing Research especially with respect to performing arts, various types of research, methods of data collection and preparing a bibliography.

Course Learning Outcome:

The student acquires a perspective and knowledge about research methodology, documentation, use of archival material and bibliography. This further enhances in consolidating and the selection of a research problem. The course also enables the student to pursue his/her research work in a systematic manner.

Course No. P-2 Elective Course (Practical)**Course Objective:**

Raga-raganga classification is based on the principle of finding selected aspects (anga) of fundamental ragas and classifying ragas accordingly. In this course, the student is expected to learn few raganga ragas, the characteristic phrases of the prescribed ragas along with gats/ compositions.

Course Learning Outcome:

The student acquires knowledge about the raganga paddhati and is expected to illustrate through phrases and compositions, ragas of different angas.

Candidates should learn any two ragas from each angas (both detail & non - detail group)

Course No. P-3 Elective Course (Practical)**Course Objective:**

To learn characteristic phrases and compositions in ragas of Todi anga and Sarang anga.

Course Learning Outcome:

Ability to clearly distinguish and play phrases and compositions in ragas categorized under the Todi and Sarang angas

Course No. P-4 Part-A Theory**Course Objective:**

OBJECTIVES AND OUTCOMES

To learn about theory of Hindustani music with reference to textual material, to make an informed study of the gharana ideology

Course Learning Outcome:

To acquire a critical understating of music theory and an analytical approach towards musicology. The student is expected to have a thorough understanding of the different playing styles of Esraj.

Course No. P-4 (Part-B) Synopsis Preparation and Presentation

Course Objective:

Review of relevant research work

Course Learning Outcome:

The student is expected to initiate the writing of a synopsis based on literature review on an area of his/her interest after careful deliberations. The proposed synopsis is presented for approval before the board of studies.

Course No. P-5 (Part-A) Practical : Elective course :

Course Objective:

To learn characteristic phrases and compositions in ragas of Kanada anga and Kalyan anga.

Course Learning Outcome:

Ability to clearly distinguish and play phrases and compositions in ragas categorized under the Kanada and Kalyan angas.

Course No. P-5 (Part-B) Final synopsis Presentation

Course Objective:

To initiate and continue the process of researching along with data collection on the relevant topic after literature review and discussions with experts.

Course Learning Outcome:

The student is expected to analyse research material based on literature review and data collection and write and make a final presentation of the synopsis on his/her relevant area of research.

P-6 Dissertation writing and Viva Voce

Course Objective:

This course is divided into two parts: In Part A, the student learns about practical demonstration in a raga chosen from the prescribed syllabus. Part B of the course involves extensive research and discussions on the chosen topic of the dissertation.

Course Learning Outcome:

The student is expected to give a stage performance in a raga of his/her choice chosen from the prescribed syllabus. In part B, the student is expected to write and submit a dissertation on his/her chosen topic. The student is also expected to make a presentation based on his/her dissertation.

M.PHIL. in HINDUSTHANI CLASSICAL MUSIC INSTRUMENTAL- TABLA

Course No.P-1 (Theory) Research Methodology and Techniques

Course Objective:

OBJECTIVES AND OUTCOMES

This course focuses on research methodology and its techniques. The student learns about the essence of doing Research especially with respect to performing arts, various types of research, methods of data collection and preparing a bibliography.

Course Learning Outcome:

The student acquires a perspective and knowledge about research methodology, documentation, use of archival material and bibliography. This further enhances in consolidating and the selection of a research problem. The course also enables the student to pursue his/her research work in a systematic manner.

Course No. P-2 Elective Course (Practical)

Course Objective

- To have a thorough understanding of theka along with vistar of the prescribed talas including some rare talas
- To learn the art of accompaniment of various genres such as khayal, dhrupad and semi classical forms.

Course Learning Outcome

- Ability to play theka of the prescribed talas along with improvisation
- Ability to have an enhanced understanding in the art of accompaniment of vocal and instrumental music

Course No. P-3 Elective Course (Practical)

Course Objective:

In this course, the student is expected to learn the theka of the prescribed rare talas and also have an enhanced understanding of the art of accompaniment

Course Learning Outcome:

The learner is expected to have a command to play and acquire a detailed knowledge of the prescribed rare talas. The student is also expected to have a perceptive knowledge about the nuances of accompanying instrumental music.

Course No. P-4 Part-A Theory

Course Objective:

To learn about theory of Tabla with reference to textual material, to make an informed study of the gharana ideology

Course Learning Outcome:

To acquire a sound knowledge of music theory and an analytical approach towards musicology

Course No. P-4 (Part-B) Synopsis Preparation and Presentation

Course Objective:

Review of relevant research work

Course Learning Outcome:

The student is expected to initiate the writing of a synopsis based on literature review on an area of his/her interest after careful deliberations. The proposed synopsis is presented for approval before the board of studies.

Course No. P-5 (Part-A) Practical: Elective course

Course Objective :

OBJECTIVES AND OUTCOMES

In this course, the student will learn the thekas and boles of rare talas as well as will learn the Laggi and Ladi to accompany with the songs of Thumri style.

Course Learning Outcome:

The learner is expected to have a command to play and acquire a detailed knowledge of the prescribed rare talas. The student is also expected to have a perceptive knowledge about the talas and bols used in the songs of Thumri style.

Course No. P-5 (Part-B) Synopsis Preparation

Course Objective:

To initiate and continue the process of researching along with data collection on the relevant topic after literature review and discussions with experts.

Course Learning Outcome:

The student is expected to analyse research material based on literature review and data collection and write and make a presentation of the synopsis on his/her relevant area of research.

Course No. P-6 Dissertation writing and Viva Voce

Course Objective:

This course is divided into two parts: In Part A, the student learns about practical demonstration (Tabla) in a tala chosen from the prescribed syllabus. Part B of the course involves extensive research and discussions on the chosen topic of the dissertation.

Course Learning Outcome:

The student is expected to give a stage performance (Tabla) based on content from the prescribed syllabus. In part B, the student is expected to write and submit a dissertation on his/her chosen topic. The student is also expected to make a presentation based on his/her dissertation.

M.PHIL. in HINDUSTHANI CLASSICAL MUSIC INSTRUMENTAL- PAKHAWAJ

Course No.P-1 (Theory) Research Methodology and Techniques

Course Objective:

This course includes focuses on research methodology and its techniques. The student learns about the essence of doing Research especially with respect to performing arts, various types of research, methods of data collection and preparing a bibliography.

Course Learning Outcome:

The student acquires a perspective and knowledge about research methodology, documentation, use of archival material and bibliography. This further enhances in consolidating and the selection of a research problem. The course also enables the student to pursue his/her research work in a systematic manner.

Course No. P-2 Elective Course (Practical)

Course Objective

- To have a thorough understanding of pakhawaj talas (including some rare talas) along with vistar of the prescribed talas
- To learn the art of accompaniment of various genres such as khayal, dhrupad and semi classical genres

Course Learning Outcome

- Ability to play on the pakhawaj, the prescribed talas with improvisation
- Ability to have an enhanced understanding in the art of accompaniment of vocal and

instrumental music

Course No. P-3 Elective Course (Practical)

Course Objective: In this course, the student is expected to learn the theka of the prescribed rare talas and also have an enhanced understanding of the art of accompaniment

Course Learning Outcome: The learner is expected to have a command to play and have a detailed knowledge of the prescribed rare talas. The student is also expected to have a perceptive knowledge about the nuances of accompanying instrumental music.

Course No. P-4 Part-A Theory

Course Objective: To learn about theory of pakhawaj with reference to textual material, to make an informed study of the gharana ideology

Course Learning Outcome: To acquire a sound knowledge of music theory and an analytical approach towards musicology

Course No. P-4 (Part-B) Synopsis Preparation and Presentation

Course Objective: Review of relevant research work

Course Learning Outcome: The student is expected to initiate the writing of a synopsis based on literature review on an area of his/her interest after careful deliberations. The proposed synopsis is presented for approval before the board of studies.

Course No. P-5 (Part-A) Practical: Elective course

Course Objective :

In this course, the student will learn the thekas, paranas and chakradars of rare and obsolete talas. Students will also learn the system of accompaniment with the songs of Dhrupad Ang.

Course Learning Outcome : The learner is expected to have a command to play and acquire a detailed knowledge of the prescribed rare and obsolete talas. The student is also expected to have a perceptive knowledge about the talas and paranas used in the songs of Dhrupad Ang.

Course No. P-5 (Part-B) Synopsis Preparation

Course Objective: To initiate and continue the process of researching along with data collection on the relevant topic after literature review and discussions with experts.

Course Learning Outcome: The student is expected to analyse research material based on literature review and data collection and write and make a presentation of the synopsis on his/her relevant area of research.

Course No. P-6 Dissertation writing and Viva Voce

Course Objective: This course is divided into two parts: In Part A, the student learns about practical demonstration (Tabla) in a tala chosen from the prescribed syllabus. Part B of the course involves extensive research and discussions on the chosen topic of the dissertation.

Course Learning Outcome: The student is expected to give a stage performance (Tabla) based on content from the prescribed syllabus. In part B, the student is expected to write and submit a dissertation on his/her chosen topic. The student is also expected to make a presentation based on his/her dissertation.

Ph.D. : Hindusthani Classical Music

Course Objectives: One year course work for the PhD programme is compulsory and includes a course on research methodology and a subject specific elective course on Hindustani classical music. The student learns about the essence of doing Research especially with respect to performing arts, various types of research, methods of data collection and preparing a bibliography.

Learning Outcomes: The student acquires a perspective and knowledge about research methodology, documentation, use of archival material and bibliography. This further enhances in consolidating and the selection of a research problem as part of the doctoral studies. The course also enables the student to pursue his/her research work in a systematic manner.

DEPARTMENT OF RABINDRA SANGIT, DANCE AND DRAMA

B. Mus RABINDRA SANGIT (CBCS)

CC-1 (Prac.)

Course Objective- Pupils learn 15 songs from different *Paryay*.

Learning outcome- Pupils get idea how to sing different types of Rabindra Sangit.

CC-2 (Theory)

Course Objective-students get theoretical idea about the musical environment of Thakurbari, music masters of Rabindranath Tagore, also learn the ragas and talas referred in the practical classes.

Learning outcome-in this paper students gain knowledge about the musical environment of Thakurbari, music masters of Rabindranath Tagore, also they can sing the ragas and show the theka of talas referred in the practical classes.

GEC-1

Course Objective-In this paper students learn the Ashrama Sangit, and five songs which is sung in Visva-Bharati in various functions and festivals.

Learning outcome-Students can able to sing the Ashrama Sangit, and get learned the songs which is sung in Visva-Bharati in various functions and festivals.

CC-3(Prac.)

Course Objective- In this paper students learn ten songs which is sung in Visva-Bharati in various functions and festivals.

Learning outcome- Students get learned the songs which is sung in Visva- Bharati in various functions and festivals.

CC-4(Prac.)

Course Objective-Students get the knowledge about the history of the influence of Bengali music on the early life of Rabindranath, introduction of Brahmacharya Ashrama. Along with this they get know the description of the functions and festivals of Visva-Bharati.

Learning outcome-Being the students of Rabindra Sangit, they come to know the influence of Bengali music on the early life of Rabindranath, introduction of Brahmacharya Ashrama. Along with this they get know the description of the functions and festivals of Visva-Bharati.

OBJECTIVES AND OUTCOMES

GEC-2

Course Objective-Pupils learn 2 songs from each seasons.

Learning outcome-Pupils can able to sing two songs from each season.

CC-5 (Prac.)

Course Objective-Pupil learn 10 Brahma Sangit excluding Rabindranath. Six Rabindra Sangit set in various Rabindrik talas.

Learning outcome-Pupil get idea and able to sing various Brahma Sangit excluding Rabindranath. They also know the applicability of Rabindrik talas in Rabindra Sangit.

CC-6 (Prac.)

Course Objective- Students learn the selected portion of Gitinatyas and Nrityanatyas.

Learning outcome-Students are able to sing a portion of Gitinatyas and Nrityanatyas.

CC-7 Rabindrasangit (Theory)

Course objective- Students are being taught about the history of Brahma Samaj and Brahma Sangit, the history of Gitinatya and Nrityanatyas created by Rabindranath Tagore. Influence of the folk tune, Western tune along with 19th century Bengali songs on Tagore's musical composition.

Learning outcome-Students get knowledge about the history of Brahma Samaj, Brahma Sangit, the history of Gitinatya and Nrityanatyas created by Rabindranath Tagore. They also know about the influence of folk tune, Western tune along with 19th century Bengali songs on Tagore's musical composition.

GEC-3(Prac.)

Course Objective-Students get knowledge of important talas created by Rabindranath set with different songs.

Learning outcome-Students are able to perform various Rabindra Sangit set with different types of important talas created by Rabindranath.

CC-8 (Prac.)

Course objective- Pupils learn Selected songs of Baulanga, Kirtananga, Tappanga and original Bengali Tappa.

Learning outcome-Students get practical knowledge about various tunes and types of Rabindra Sangit, i.e. Baulanga, Kirtananga, Tappanga. Along with these they are able to sing the original Bengali Tappa.

CC-9 (Prac.)

Course objective- Students learn various songs from Tagore-dramas, i.e. Prayaschitta, Achalayatan, falguni, TasherDesh.

Learning outcome- Students are able to know the dramatic scenes from Prayaschitta, Achalayatan, falguni, TasherDesh, along with various songs set in different situations of drama.

GEC-4 (theory)

Course objective- In this paper students get a theoretical idea about musical environment of Thakurbari, importance of functions and festivals of Santiniketan, evolution of Music, Drama and Dance in Santiniketan.history of Sangit Bhavana. Learning outcome-Students get a theoretical idea about musical environment of Thakurbari, importance of functions and festivals of Santiniketan, evolution of Music, Drama and Dance in Santiniketan, history of their institute, that is Sangit Bhavana.

OBJECTIVES AND OUTCOMES

CC-11 (Prac.)

Course objective-Pupils learn selected songs which are poetry also, i.e. Gitanjali, Gitali, Gitimalya.

Learning outcome-student can able to sing those songs which are Tagore's poetry also.

CC-12 (Theory)

Course objective- Students get theoretical knowledge about various characteristics of Rabindrasangit. They study the history of writing Gitanjali, Gitali, Gitimalya.

Learning outcome- Students learn what is the tonal and lyrical characteristics of Rabindrasangit which leads to Tagore's musical philosophy.

DSEC-1 (Prac.)

Esraj

Course objective- In this paper students learn the basic style of playing esraj, how to hold bow, playing Alankars set in various talas. Few basic techniques like Meend, Krintan, Kan, Gamak, Ghasit etc. Learn to play two swaramaliks from ragas like Yaman, Bhairav, Khamaj, Bhupali.

Learning outcome- Student get idea how to hold the bow and play esraj, using alankar set in various talas, they will play swaramalika of specific ragas also.

Kirtan

Course objective- In this practical course pupils learn Kirtanas which contain the parts like Prarthana, Gaurchandrika, Naukabilas/Danparva.

Learning outcome-learning this paper, students can able to sing different parts of a kirtanas set in various kirtananga talas using khol.

Songs of Rabindranatya

Course objective- Pupils learn songs along with acting of the following Song Dramas- Balmiki Pratibha, Kalmrigaya, MayarKhela

Learning outcome-Pupils are able to perform music drama completely, as they learn the songs and acting also.

Bengali songs contemporary to Rabindranath

Course objective- Students learn songs of Atulprasad.

Learning outcome- Students are able to perform other Bengali songs, which leads another styles of singing.

DSEC-2 (Prac.)

Esraj

Course objective- In this paper students learn to play different types of Murchhana and Jhala, Rezakhani Gat with Toda and Jhala of at least three ragas - Yaman, Bhairav, Kafi, Khamaj, Jaunpuri.

Learning outcome- Students get idea how to play different types of Murchhanas and Jhalas, they can able to play the Rezakhani Gat.

Kirtan

Course objective- In this practical course pupils learn Kirtanas which contain the parts like Purvaraga, Maan, Dwipraharik Milan.

Learning outcome-learning this paper, students can able to sing different parts of a kirtanas set in various kirtananga talas using khol.

Songs of Rabindranatya

Course objective- Pupils learn songs of Dramas and seasonal dramas- Basanta, Shrabangatha, Seshbarshan, Barshamangal

Learning outcome-Pupils are able perform songs from various dramas along with acting completely, as they learn the acting previously.

OBJECTIVES AND OUTCOMES

Bengali songs contemporary to Rabindranath

Course objective- Students learn songs of Rajanikanta and Najrul.

Learning outcome- Students are able to perform other Bengali songs,

CC-13 (Prac.)

Course objective-Students will learn selected Hindustani compositions which was taken as models by Rabindranath.

Learning outcome-Students can perform original Hindustani compositions with proper Alap, Vistar and Tanas.

CC-14 (Theory)

Course objective-Pupils know the history of origin and development of notation system in Bengal.

Learning outcome-Pupils need to follow the notation system. It is also important to know the history of the notation system in Bengal.

DSEC-3 (Prac.)

Esraj

Course objective- In this paper students learn to play thekas in Barabar, Dwigun, Chaugunlaya from the following talas- Trital, Jhaptal, Ektal, Dadra, Kaharba.

Learning outcome- Students get idea how to play different types of thekas set in various laya.

Kirtana

Course objective- In this practical course pupils learn Kirtanas which contain the parts like Parva, Mathur Biraha, Anurag.

Learning outcome-learning this paper, students can able to sing different parts of a kirtanas set in various kirtananga talas using khol.

Songs of Rabindranatya

Course objective- In this course pupils learn the songs and recitations from Shapmochan and Chitrangada.

Learning outcome- Pupils can perform songs of the dramas following any character.

Bengali Songs Contemporary to Rabindranath

Course objective- Students learn songs of Dwijendralal Roy and Dilip Kumar Roy.

Learning outcome- Students are able to perform other Bengali songs,

DSEC-4 (Theory)

Esraj

Course objective- In this paper students get knowledge about Esraj with diagram. Then they learn detailed theoretical knowledge of musical terms such as Sangit, Nada, Shruti, Swara, Saptak, Thata, Raga, Aroha, Aboroha, Vadi, Samvadi, Anuvadi, Tala, Matra, Laya, Sam, Pakad. Detail knowledge of following ragas- Yaman, Bhairav, Kafi, Khamaj, Bhupali, Behag, Bhairavi. They get the idea that how an Esraj can collaborate with Rabindrasangit.

Learning outcome- completing this course pupils get deep knowledge about Esraj with diagram. Then they learn detailed theoretical knowledge of musical terms such as Sangit, Nada, Shruti, Swara, Saptak, Thata, Raga, Aroha, Aboroha, Vadi, Samvadi, Anuvadi, Tala, Matra, Laya, Sam, Pakad which they can apply it on Esraj. When they get knowledge of following ragas- Yaman, Bhairav, Kafi, Khamaj, Bhupali, Behag, Bhairavi, they can play these on Esraj. Furthermore, they can play the tunes of Rabindrasangit.

Kirtana

OBJECTIVES AND OUTCOMES

Course objective- In this theoretical course pupils get learnt details history of Kirtan in Bengal, various types of Kirtanas, how Rabindranath influenced by the tune of Kirtana, life sketches of famous padakarta and kirtaniyas, introduction to the songs which learnt in the syllabus.

Learning outcome- completing this course, students know the history and different types of Kirtan, which is age old music in Bengal. They can expand their knowledge how this Kirtana invaded in Rabindrasangit. Besides these, pupils will know the life sketches of famous padakarta and kirtaniyas, and introduction to the songs which learnt in the syllabus.

Songs of Rabindranatya

Course objective- In this course, pupils know about the evolution of Nrityanatya, how those were created from Gitinatya, various background and characteristic of the songs contains in Drama and Dance Drama, they need to also know the storyline and characters of Tagore Dramas.

Learning outcome- Pupils extend the knowledge about another part of Tagore's creativity, i.e. Gitinatya, Nrityanatya, and various Dramas, study of the characters, storylines, evolution from Gitinatya to Nrityanatya, characteristics of songs which contain in Tagore's Drama.

Bengali songs contemporary to Rabindranath

Course objective-in this course history and evolution of Bengali songs will be taught which is contemporary to Rabindranath, along with life sketches of famous musical personalities of that period.

Learning outcome-Students get learnt about the history and evolution of another types of Bengali songs which was contemporary to Rabindranath and life sketches of famous personalities of that period.

B.Mus. Manipuri Dance (CBCS)

CC1 (Practical)

Course Objective: This course aims to provide the students with the introduction to Manipuri dancing.

Learning Outcome: - Physical exercises would prepare the body for this classical dance form and the rest will impart the basic training on rhythm and also dance with cymbal)

CC2 (Theory)

Course Objective: The course aims to provide the students knowledge of different dances of India and introduction to Manipuri dance.

Learning Outcome- This is a theoretical course where the idea of different classical and folk dances of India is imparted. Also an introduction to the different kinds of Manipuri dance is attempted)

GEC- 1 (Practical)

Course Objective: This course is an elective one and hence is aimed at training the students in very basics of Manipuri steps and dancing the basic rhythm.

Learning Outcome: - After getting basic foundation knowledge by students, an enjoyable folk dance of Manipur is also included to make the class enjoyable.

CC3 (Practical)

Course Objective: The second stage of the basic foundation with a bit advanced practical learning along with the rhythmic patterns of Manipuri Talas is provided in this course.

Learning Outcome. One Radha's dance on a song and learning by heart the song and rhythm would give the students idea of Manipuri song and rhythm

CC4 (Theory)

OBJECTIVES AND OUTCOMES

Course Objective: This theory course makes the students aware of the dances in ancient literature and Epics in India.

Learning Outcome- This will be valuable for overall understanding of dance history in India and Manipur.

Generic Elective GE- 2 (Practical)

Course Objective: To provide some rhythmic compositions as practical lessons along with simple dances on songs.

Learning Outcome- By learning these, the students get an idea of the two styles- the masculine and the feminine- of Manipuri)

CC5 (Practical)

Course Objective: This course aims to provide the students with the introduction to Series of feminine dance movements the one of the core dances of Rasalila of Manipuri dancing.

Learning Outcome- This will impart the knowledge of basic movements of Raslila dancing.)

CC6 (Practical)

Course Objective: This course aims to provide the students the knowledge of the practical course of the Pre-Vaishnavite movement patterns of Manipur.

Learning Outcome-. The students are expected to memorize and develop this style with practice.)

CC-7 (Theory)

Course Objective: To provide the knowledge of the ancient texts of Dance and text of dramaturgy.

Learning Outcome- This theory course gives introduction to the ancient texts of Dance and expects the students to gain knowledge on Authors, types of movements, costumes, stage etc. as elaborated in the ancient text of dramaturgy)

GE- 3 (Practical)

Course Objective: To provide the basic practical knowledge of Pre- Vaisnavide and post - Viasnavide dances.

Learning Outcome- The students are expected to learn and gain knowledge on the two kinds of movement repertoire of Manipur- the Pre-Vaishnavite and the Post-Vaishnavite)

Course- CC-8 (Practical)

Course Objective: The aims of this course are to provide the students idea of the series of masculine movements.

Learning Outcome- The students are expected to experience the masculine form of movements in Gostha Lila and Raslila

Core Course- CC--9 (Practical)

Course Objective: To provide more feminine dance compositions to the students.

Learning Outcome- The students are expected to experience the feminine dances composition form of movements in Raslila

Elective GE- 4 (Theory)

Course Objective: This theory course expects to give an overall idea of the history of Manipuri dances and detail the evolution.

OBJECTIVES AND OUTCOMES

Learning Outcome- The students are expected to gain knowledge of Manipur as a whole and Manipuri dances in particular.

Course- CC-11 (Practical)

Course Objective: To provide of the dance series of feminine movements of Raslila are the major premise in this course.

Learning Outcome- Students are groomed to perform the advanced stances and graceful movements

Core Course- CC-12 (Theory)

Course Objective: This courses aims to provide the idea of the medieval period of Indian dances and how the classical dances of India evolved.

Learning Outcome- Students are expected to gain knowledge on the other classical dances in the context of the Manipuri dance

Discipline Specific Elective (DSE)- 1 (Practical)

Course Objective: To give special knowledge of Manipuri Music from exposure to one of these.

Learning Outcome- These are elective options among which only one should be taken and the students are expected to gain special knowledge from exposure to one of these.)

Discipline Specific Elective (DSE)- 2 (Practical)

Course Objective: To give special knowledge of Manipuri Music from exposure to one of these.

Learning Outcome- These are elective options among which only one should be taken and the students are expected to gain special knowledge from exposure to one of these.)

Core Course- CC-13 (Practical)

Course Objective: Providing of two masculine dance compositions to the students is the main aims of the Course.

Learning Outcome- After learning of two dance compositions of Krishna from two Raslilas in this course. Students are groomed to perform the advanced stances of the varieties masculine movements

Core Course- CC-14 (Theory)

Course Objective: Providing of the idea the theory of the texts of medieval period of Indian dances and modern period artists to the students is the main aims of the Course.

Learning Outcome- Students are expected to gain knowledge on the other classical dances in the context of the Manipuri dance

Discipline Specific Elective (DSE)- 3 (Practical)

Course Objective: To give special knowledge of Manipuri Music from exposure to one of these.

Learning Outcome- These are elective options among which only one should be taken and the students are expected to gain special knowledge from exposure to one of these.)

Discipline Specific Elective (DSE)- 4 (Theory)

Course Objective: To give special theoretical knowledge of Manipuri Music from exposure to one of these.

Learning Outcome- These are elective options among which only one should be taken and the students are expected to gain special knowledge from exposure to one of these.

B.Mus. Kathakali Dance (CBCS)

COURSE OBJECTIVES:

OBJECTIVES AND OUTCOMES

To achieve these goals, students will:

Study and practice methodologies for translate the written text into live performance with perfection. Read, analyze and write about Indian classical dance especially Kathakali and critical theoretical evaluation of practical sessions. Study the fundamentals of classical Kathakali acting, make-up, design, and theater technologies and audience responses. Learn the terminology and practice methods of traditional Kathakali and analysis evaluation of live performance. Participate in the rehearsal and performance process, and learn the relationships and responsibilities of all collaborators; develop professional habits. Identify areas of specific interest and explore into advanced study of those fields. Demonstrate a nuance understanding of collaboration in the creative process through leadership, participation and reflection. Develop a multi-layered physicality through training in dance techniques. Apply a variety of value systems, aesthetics, and approaches to performing. Learn the language and practice methods of Kathakali with theoretical evaluation. Integrate an understanding of cultural context into creative and scholarly research. Conduct Lecture-cum-demonstrations with theoretical frame work in a clear and convincing academic level and develop aptitude in writing in the field of Kathakali dance. Encourage wide-ranging community build up through dance and spread awareness in the society.

LEARNING OUTCOMES:

Through courses and involvement in production, students will learn the values and methods of artistic collaboration. They will be prepared to enter the professional world of the performing arts, or to pursue graduate study in Kathakali dance, or other fields in the humankind. They will be equipped for a wide variety of careers—such as professional performers, writers, or teaching—that require collaborative effort, with self-confidence and respect, imagination, and a broad backgrounding Indian classical dance and related skills.

CC-1 (PRACTICAL)

Course Objectives:

- a. Meyyurappadavu structuralizes the basic body movements.
- b. Trough chuzhippukal and kalusadhakam, the maintenance of stamina and flexibility.
- c. Basic knowledge of Kathakali tala system.
- d. Basic gesture language system of Kathakali

Learning Outcomes:

- a. Through Meyyurappadavu the preparation and the control over of body will be attained with regular practice.
- b. Stamina and Flexibility maintenance of Angika will be obtained through Kalusadhakam and chuzhippukal.
- c. Understanding the rhythmic system of dance pedagogy through Kathakali tala-krama.
- d. The non-verbal gesticulation will help the students for theatrical onstage communication through basic mudra knowledge and further studies.

CC-2 (THEORY)

Course Objectives:

- e. Kathakali origin and the development process.
- f. The influence of the Keralian classical performing artforms in

OBJECTIVES AND OUTCOMES

Kathakali.

- g. The influence of the Keralian folk performing artforms in Kathakali.
- h. The impression of the Keralian the martial form; Kalarippayattu to Kathakali

Learning Outcomes:

- a. Understanding the origin and development history of a Kathakali, which will bring a serious approach to the subject.
- b. Through the influence of the Keralian classical forms, Kathakali communication methods will be analyzed. The shaping influence will help the students for the practice and the future self-stylization in the form.
- c. Through the influence of the Keralian folk forms, Kathakali communication methods will be analyzed. The shaping influence will help the students for the practice and the future self-stylization in the form.
- d. The impression of Kalarippayattu in Kathakali will encourage the students for the maintenance of the physical fitness through the Meyurappadavu.

GEC-1 (PRACTICAL)

Course Objectives:

- a. Through chuzhippukal and kalusadhakam, the maintenance of stamina and flexibility.
- b. Basic knowledge of Kathakali tala system.
- c. Basic gesture language system of

Kathakali Learning Outcomes:

- a. Stamina and Flexibility maintenance of Angika will be obtained through Kalusadhakam and chuzhippukal.
- b. Understanding the rhythmic system of dance pedagogy through Kathakali tala-krama.
- c. The non-verbal gesticulation will help the students for theatrical onstage communication through basic mudra knowledge and further studies.

CC-3 (PRACTICAL)

Course Objectives:

- a. Todayam an essential preliminary item of Kathakali.
- b. Vattamvechukalasam, dance piece in between the Padam.
- c. Sari is a female character dance pattern.
- d. Ashtakalasham is a dance pattern used for enjoyment of character.
- e. Navarasangal are Facial expressions.

Learning Outcomes:

- a. Todayam makes the practitioner ready for the tala patterns and coordination of different foot works for the forth coming Kathakali framework.
- b. Vattamvechukalasam is a necessary dance pattern applied in between the Padam-s of Kathakali repertoire.
- c. Sari is a Lasya bhava dance pattern, which is been practiced for Lasya enlightenment.
- d. Ashtakalasam is a difficult dance pattern composition. Learned for the better understanding of Tala and complicated rhythmic foot works/composition of Kathakali dance pedagogy.

OBJECTIVES AND OUTCOMES

- e. Navarasangal are been practiced for better emotive facial structure; used as stylized mode of presentation in Kathakali.

CC-4 (THEORY)

Course Objectives:

- The basic theatre concept of Kathakali.
- Kathakali literature.
- Analysis of Kathakali music.
- The description of character division of Kathakali.
- Refusal methods in Kathakali.

Learning Outcomes:

- a. Th theatrical concept of Kathakali is been perceived through this paper.
- b. The structure of Kathakali script is been explained through the review of Manipravala literature.
- c. Analysis of Kathakali vocal and instrumental music is been understood in 'Music and Instrument of Kathakali'.
- d. Diverse costume and make-up characterization of Kathakali is been understood in 'character divisions of Kathakali'.
- e. The refusal methods from Natyasastra in Kathakali is been analyzed.

GEC-2 (PRACTICAL)

Course Objectives:

- a. Sari is a female character dance pattern.
- b. Kummi is also a Lasya dance pattern.
- c. Structure of Kathakali mudra communication.
- d. Vattamvechukalasamd dance piece in between the Padam.

Learning Outcomes:

- a. Sari is a Lasya bhava dance pattern, which is been practiced for Lasya enlightenment.
- b. Kummi is also a Lasya bhava dance pattern is been practiced for Lasya enlightenment.
- c. Structure of non-verbal communication is been enlightened through 'creation of communication in Kathakali mudras.
- d. Vattamvechukalasam is a necessary dance pattern applied in between the Padam-s of Kathakali repertoire.

CC-5 (PRACTICAL)

Course Objectives:

- a. Important composition of Kathakali repertoire.
- b. Kummi is a Lasya dance pattern.
- c. A plot from Uttaraswayamvara-story.

Learning Outcomes:

- a. An item coordinated in dance structure where the student excels the experience of Kathakali's physical manifestation.
- b. Kummi is a Lasya bhava dance pattern is been practiced for Lasya enlightenment.

CC-6(PRACTICAL)

Course Objectives:

Selected parts from a plot in Bakavadam story.

CC-7 (THEORY)

OBJECTIVES AND OUTCOMES

Course Objectives:

- Renaissance of Kathakali.
- General survey of Natyasastra.
- Nritya, Nritya, Natya, Natyadharmi concept

Learning Outcomes:

- a. Analyzing the reformation of Kathakali from various dimensions.
- b. A general understanding of Natyasastra.
- c. Understanding the Nritya, Nritya, Natya, Natyadharmi concept related to performing arts.

GEC-3 (PRACTICAL)

Course Objectives:

- d. Todayam an essential preliminary item of Kathakali.
- e. Vattamvechukalasam, dance piece in between the Padam.
- f. Ashtakalasham is a dance pattern used for enjoyment of character.
- g. Presenting the Garden.

Learning Outcomes:

- a. Todayam makes the practitioner ready for the tala patterns and coordination of different foot works for the forthcoming Kathakali framework.
- b. Vattamvechukalasam is a necessary dance pattern applied in between the Padam-s of Kathakali repertoire.
- c. Ashtakalasam is a difficult dance pattern composition. Learned for the better understanding of Tala and complicated rhythmic foot works/composition of Kathakali dance pedagogy.
- d. Describing the Garden through the gesture language of Kathakali.

CC-8 (PRACTICAL)

Course Objectives:

Selected parts from the plot of Nalacharitham Onnam Divasam.

CC-9 (PRACTICAL)

Course Objectives:

Selected parts from the plot of Kalyanasougandikam.

GEC-4 (THEORY)

Course Objectives:

- a. Keralian dance history.
- b. Traditional Kathakali performance.
- c. Instruments of Kathakali.
- d. Characters played in Kathakali.
- e. The Abhinaya.

Learning Outcomes:

- a. Dance history of Kerala is been introduced to the students.
- b. The Traditional aspects of the Kathakali performance is been explained.
- c. The importance of the instruments played in Kathakali is been explained.
- d. Diverse Characters/Roles played in Kathakali is been explained.
- e. The explanations of abhinaya is been analyzed.

OBJECTIVES AND OUTCOMES

CC-11 (PRACTICAL)

Course Objectives:

Selected parts from the plot of Kirmeeravadham.

CC-12 (THEORY)

Course Objectives:

- a. The terms Lokadharmi, Tandava, Lasya.
- b. The Abhinaya

Learning Outcomes:

- a. The concept of Lokadharmi, Tandava, Lasya is been explained in details.
- b. The explanations of abhinaya is ben analyzed and explained in Kathakali.

DSE-1 (PRACTICAL)

Course Objectives: Pacha Character through make-up.
Sathwikam- Pacha.

KATHAKALI SANGEETAM& RHYTHM (Optional)

Course Objectives: Basics of Vocal music in Kathakali.

CHENDA (OPTIONAL).

Course Objectives: Basics of Chenda (Instrumental music).

MADDALAM (OPTIONAL).

Course Objectives: Basics of Maddalam (Instrumental music).

RABINDRA NRITYA (OPTIONAL).

Course Objectives: Plots selected from Rabindra Nritya.

DSE-2 (PRACTICAL)

Course Objectives: Kathi Character through make-up.

KATHAKALI SANGEETAM& RHYTHM (Optional)

Course Objectives: Selected padam-s been practiced in Kathakali vocal music.

CHENDA (OPTIONAL).

Course Objectives: Selected Rhythmic patterns been practiced in Chenda.

MADDALAM (OPTIONAL).

Course Objectives: Selected Rhythmic patterns been practiced in Maddalam.

RABINDRA NRITYA (OPTIONAL).

Course Objectives: Plots selected from Rabindra Nritya.

CC-13 (PRACTICAL)

Course Objectives:

Selected parts from the plot of Balivijayam.

OBJECTIVES AND OUTCOMES

CC-14(THEORY)

Course Objectives:

- Relation of music and dance.
- The terms Angas, Upangas and Pratyangas.
- Hand gesture of Kathakali.
- Selected Kathakali stories

Learning Outcomes:

- The inseparable Relationship between dance and music is been verified.
- The concept of Angas, Upangas and Pratyangas is been explained.
- The gesticulation language is been explained.
- The selected Kathakali stories are been explained insequence.

DSE-3 (PRACTICAL)

CHUTTY AND MAKE-UP (Optional)

Course Objectives:

Chuvannathadi Character through make-up.

KATHAKALI SANGEETAM& RHYTHM (Optional)

Course Objectives:

Selected padam-s been practiced in Kathakali vocal music.

CHENDA (OPTIONAL).

Course Objectives: Selected Rhythmic patterns been practiced in Chenda.

MADDALAM (OPTIONAL).

Course Objectives: Selected Rhythmic patterns been practiced in Maddalam.

RABINDRA NRITYA (OPTIONAL).

Course Objectives: Selected songs from Rabindra Nritya.

DSE-4 (THEORY) CHUTTY AND MAKE-UP (Optional)

Course Objectives:

The character division, dress, ornaments and the make-up is been analized theoretically.

KATHAKALI SANGEETAM& RHYTHM (Optional)

Course Objectives: Theoretical analysis of Kathakali sangeetam dance and instrumental music and rhythmic pattern. Influence of Carnatic Music in Kathakali Sangeetam is been analyzed.

CHENDA (OPTIONAL).

Course Objectives: Selected Rhythmic patterns been analized theoretically in Chenda.

MADDALAM (OPTIONAL).

Course Objectives:

Selected Rhythmic patterns been analized theoretically in Maddalam.

RABINDRA NRITYA (OPTIONAL).

Course Objectives:

The history, important role of Kathakali and Rabindranath's aesthetics and dance is been analyzed theoretically.

B.Mus. Rabindra Nritya (CBCS)

Core Course- C1 (Practical)

Learning Outcome- These courses aims at making the students acquainted with Manipuri and Kathakali and learn dances on Rabindrasangit as also participate in festivals. The students are expected to experience the festivals and dances of Santiniketan.

Core Course- C2 (Theory)

Objectives and outcomes of Teaching/Learning - Along with the practical, the theory is designed to understand the history of dances in Santiniketan with a glimpse of ancient Indian Dances particularly Manipuri dances.

Generic Elective GE- 1 (Practical)

Learning Outcome- This course is an elective one and hence is aimed at training the students in very basics of Rabindranritya steps and dancing the basic rhythm.

Core Course- C3 (Practical)

Learning Outcome- The students are expected to master Manipuri techniques and apply them on Tagore's songs. Also learning the folk dances will enhance the skill.

Core Course- C4 (Theory)

Learning Outcome- The students are expected to get enriched with the history of Tagore dramas. Also the content, the contemporary relevance and performances are detailed as a theory course.

Generic Elective GE- 2 (Practical)

Learning Outcome- Some rhythmic compositions are taught as practical lessons along with simple dances on songs. By learning these students get an idea of Rabindranritya

Core Course- C5 (Practical)

Learning Outcome- The students are expected to learn the rhythm of the songs learnt and dance on the rhythmic beats suiting the songs. The dances of different dramas and their relevance in the grasped in this course.)

Core Course- C6 (Practical)

Learning Outcome- This course aims to train the students in the classical and folk dances thereby giving the students the experience of learning different forms for application in Rabindranritya.

Core Course- C7 (Theory)

Learning Outcome- With this theory course, the students are expected to gain knowledge of the traditional acting of Indian dance and drama and also relate these with the Rabindranritya performance.

Generic Elective GE- 3 (Practical)

Learning Outcome- The students are expected to learn and gain knowledge on the advanced items of Rabindranritya

Core Course- C8 (Practical)

Learning Outcome- This course aims to train the students in the classical and folk dances thereby giving the students the experience of learning different forms for

OBJECTIVES AND OUTCOMES

application in Rabindranritya. Some compositions based on these classical dances give the idea of composition in drama

Core Course- C9 (Practical)

Learning Outcome- The students are trained in the Dramas of Tagore, wherein the evolution of the dance is explained. The students are expected to experience Tagore's dramas through dance and dialogues)

Core Course- C11 (Practical)

Learning Outcome- The students will be able to grasp the dance compositions of dance dramas and experience the theme and its relevance in Rabindranritya.

Core Course- C12 (Theory)

Learning Outcome- This theory course gives an insight to Tagore's idion and concept of dance through different important Readers.

Discipline Specific Elective (DSE)- 1 (Practical)

Learning Outcome- These are elective options among which only one should be taken and the students are expected to gain special knowledge from exposure to one of these.

Discipline Specific Elective (DSE)- 2 (Practical)

Learning Outcome- These are elective options among which only one should be taken and the students are expected to gain special knowledge from exposure to one of these. Semester 6

Core Course- C13 (Practical)

Learning Outcome- The students learn the concept of costume and ornaments of Santiniketan as used in Rabindranritya.

Core Course- C14 (Theory)

Learning Outcome- This theory course gives an idea of the texts of dance and the modern period and great personalities of dance. The students will be able to relate the contribution of Tagore in dance with respect o the Indian context.

Discipline Specific Elective (DSE)- 3 (Practical)

Learning Outcomes- These are elective options among which only one should be taken and the students are expected to gain special knowledge from exposure to one of these.

Discipline Specific Elective (DSE)- 4 (Theory)

Learning Outcomes- These are elective options among which only one should be taken and the students are expected to gain special knowledge from exposure to one of these.)

B.Mus. Drama & Theatre Arts (CBCS)

Course : CC -1 (Practical).

OBJECTIVE & OUTCOME OF TEACHING/LEARNING

OBJECTIVE

As pupil will be joining a fresh without any baggage of subject or discipline knowledge, so our objective is to start from the very basic and provide them basic practical input

OBJECTIVES AND OUTCOMES

of theatre and movement. Here, they will be learning basic physical movements, mime and movement classes, voice culture exercises, emotion and expressions in practical course.

OUTCOME

Our students have got first-hand experience of basics of theatre through this practical course and now they are aware of his own body, movements, expressions, voice culture and improvisations. Though, these are basics but they are the backbone of theatre.

Course : CC –2(Theoretical).

OBJECTIVE

Our objective is to provide basic understanding of theoretical framework of the drama & theatre discipline. The learners will be getting orientation to theory of drama & dramaturgy, play making & script writing through the theoretical course.

OUTCOME

Our students have got the basic understanding of theatre through this theoretical course. We have covered various theoretical elements of drama & theatre art discipline and now they are prepared to take dive into sea of discipline specific knowledge.

Course : CC – 3 (Practical)

OBJECTIVE

After initiating pupil in the basics of practical and theoretical paradigm in the last semester, here, they are being offered specific courses and modules. In the very beginning they are being offered acting (verse) course in practical module as we need to make them aware of use of words & language and how much they are important for our communication. Verse and Poetry is the best tool to orient them for this purpose. Thus, Acting Verse (Tagore & Non- Tagore) course has been offered in this semester.

OUTCOME

By the end of this semester students have learned techniques of acting (verse) and become aware of the power of words and language we use through poetry and in daily life.

Course : CC –4 (Theoretical)

OBJECTIVE

After initiating pupil in the basics of theoretical paradigm in the last semester, here, they are being offered specific courses and modules in theoretical framework. The second module is theoretical and our objective is to enhance the capability of the students to understand the elements and aspects of plays through play analysis. We provide the various tools and techniques provided by Bharata, Aristotle and other masters to the learners.

OUTCOME

They also have learned the elements and aspects of plays through the play analysis course, where they have learned through the views of various masters and stalwarts of theatre discipline. Now they are very much into the specific discipline knowledge.

OBJECTIVES AND OUTCOMES

Course : CC – 5 (Practical)

OBJECTIVE

Acting Non-Verse (Tagore and Non-Tagore) is all about giving glimpses of the world theatre practice through various acting processes adopted and evolved by professionals for Proscenium Stage. Our objective through this course is to pass the techniques and understanding of non-verse acting to our pupils for proscenium stage which come into force in the 19th-20th century.

OUTCOME

Through this course they have learned various acting techniques, modules and methods which has been created by master like Stanislavski, Anthon Chekhov, Mykovasky, Grotovski and others in the late 19th and 20th century, specifically for proscenium stage.

Course : CC – 6 (Practical)

OBJECTIVE

Our aim and objective through this course is to prepare our students for their professional careers with understanding, attitude and learning of techniques of acting for various other mediums than drama & theatre. This course has been introduced seeing the demand and interest of the students and the industry in which our students will be getting observed in future.

OUTCOME

They are more equipped with techniques of acting in various mediums with this practical course which is going to help them in their future career as a performer. They have got exposed to the needs of creative industry and their acting potential through this professional training.

Course : CC –7 (Theoretical)

OBJECTIVE

After initiating pupil in the basics of theoretical paradigm in the first two semesters, here, they are being offered specific courses and modules in theoretical framework. Through this course our students will be aware of the history and development of world theatre. World Theatre has a glorious history and knowing and understanding them provides another perspective to the students of this part of the world.

OUTCOME

Through this course now our students are more envisioned about the various trends, patterns and developments happened in the history of world theatre. As, history and development of world theatre has a lot to do with development of overall stream of drama & theatre arts, thus it has further advanced the understanding of our students of the theatre world.

Course : CC –8 (Practical)

OBJECTIVE

OBJECTIVES AND OUTCOMES

Make-Up & Costume plays very important role in theatre and play making. Thus, it is mandatory for all the performers to learn these as it is they who have to handle it on stage. But, for those who wish to make a career in Make-Up & Costume, this is really a great course as there is a lot of demand of these experts in the creative industry. Our objective is to provide a professional training in Make-Up & Costume to our students, so that they can also think about it as a career option.

OUTCOME

Our students have now equipped with one very essential skill related to not only drama & theatre arts but also creative industry. By learning it, they have learned the potential it has as a professional career option in future.

Course : CC –9 (Practical)

OBJECTIVE

In the technical part and learning of theatre making Scenography course comprising set design and overall design of the production is very much significant. In west this is one of the most lucrative career option for the students of drama & theatre arts. We wish to provide first-hand experience of set design, model making and its application in the production through this course. Our aim is to provide professional training so that our students can choose it as a career option in future.

OUTCOME

A well trained student can work as a Scenographer or a Production Designer/Manager in the field. Even if he is not opting it for a professional career even then first-hand experience and understanding of the same help them in any of their endeavor in theatre making.

Course : CC – 11 (Practical)

OBJECTIVE

Script writing and having an in depth knowledge of a play script is a vital part of the theatre training. Each and every one related to drama & theatre arts in any form has to deal with a script. It could be a written or an improvised script. Giving perspective about script writing or developing a play text through improvisations is in store here for young students. This could be very much helpful in their future.

OUTCOME

In any case script writing and developing a text into performance is needed to be understood well by students. It will help him a lot in his own theatre practice. One can also seek a professional career in playwriting or as a screen writer.

Course : CC – 12 (Theoretical)

OBJECTIVE

Bengali Theatre has its own vast and elaborate history in ancient and modern Indian drama. It has contributed a lot in play making traditions of India and given birth to many-many masters in their own right. Our objective here, is to provide a detail picture of the contribution Bengali Theatre has made in the discipline.

OUTCOME

OBJECTIVES AND OUTCOMES

As, most of our students are from the Bengali background, this course plays the role of a stimulus for the students. They feel reliant and confident by knowing the contribution of their forefathers in theatre. It also help them in being in touch with their own heritage and lineage.

Course : CC –13 (Practical)

OBJECTIVE

Light, Sound and background Music plays such a vital role in play making. Having a better understanding of its use in theatre making gives a clear direction to the young practitioners. Our objective is to make them learn it to use these in a professional manner.

OUTCOME

Students who learn stage lighting and Sound design can have a great and lucrative career not only in drama & theatre arts but also in the creative industries.

Course : CC –14(Theoretical)

OBJECTIVE

Tagore has a very distinct vision of play writing and theatre making. Tagore rooted himself in the indigenous Indian theatre traditions and rediscovered the magic of Indian theatre through his GeetiNatya and Nritya Natya, which has element of total theatre propagated by our forefathers. We wish to pass his vision through his works to the students.

OUTCOME

The students have become aware of not only our roots but also their implication in modern play writing and making. Tagore's works provide them to see through the artificial elements in theatre and go for simple yet suggestive practices.

M.Mus. Rabindra Sangit Dance & Drama

M.MUS. RABINDRA SANGIT

Course I (Prac.)

Course objective: Pupils are taught ten selected Tagore songs based on Dhrupad &Dhamar style.

Learning outcome: Pupils able to sing Tagore songs based on Dhrupad &Dhamar style with proper percussion set on particular Dhrupadanga talas.

Course II (Prac.)

Five selected songs of Dhrupad style composed by other member of Tagore family. Five old Bengali songs.

Course objective: Students learn five Dhrupad style songs composed by other member of Tagore family. They also learn five old Bengali songs.

Learning objective: learning this course students able to sing other Dhrupad style of Bengali songs which was composed the members of Tagore family. They also sing old Bengali songs of other famous Bengali composer.

Course III

OBJECTIVES AND OUTCOMES

Course objective: Pupils are being taught the original Kirtan which was an age old music of Bengal.

Learning outcome: Learning this paper, pupils can able to sing the original Kirtans with proper percussion set on proper talas.

Course V (Prac.)

Course objective: In this course students learn five selected Tagore songs of Baul style, which is called *Baulanga Rabindrsangit*. They also learn original Baul& other folk songs of Bengal.

Learning outcome: Completing this course students are able to sing *Baulanga Rabindrsangit*.

They also sing the original Baul& other folk songs of Bengal with another singing style.

Course VI (Prac.)

Five songs selected from- Tagore's lyrical compositions, tuned after other provincial songs and compositions having impact of "Western Music" and five songs of Atulprasad, Najrul, Dwijendralal, Rajanikanta.

Course objective: In this course pupils are being taught Rabindranath's lyrical compositions, some provincial songs which Tagore heard from various states, another bunch of songs which are influenced by Western tune. Moreover, another five songs of Atulprasad, Najrul, Dwijendralal, Rajanikanta.

Learning outcome: Learning this course, pupils are able to sing various types of Tagore songs such as Rabindranath's lyrical compositions, some provincial songs which Tagore heard from various states, another bunch of songs which are influenced by Western tune. Moreover, another five songs of famous Bengali musicians.

Course VII (Prac.)

Course objective: Ten selected Tagore songs of Kheyal and Tappa style is being taught, namely *Kheyalanga&Tappanga*.

Learning objective: Students can able to sing *Kheyalanga&Tappanga Rabindrasangit* with proper *gayaki* and tala.

Course VIII (Theory)

Course objective: Students are being taught how Rabindranath was deeply involved with Hindustani Classical Music from his childhood, which is seen in his songs and other writings.

Learning objective: Studying this course, students can able to know the view of Rabindranath about Hindustani Classical Music, which is seen in his songs and other writings.

Course IX (Prac.)

Ten selected songs from Tagore's later composition representing his individual characteristics.

Course objective: In this paper pupils learn ten selected songs from Tagore's later composition, various characteristics are seen in there.

Learning objective: Learning this course, pupils will reach in the deep of Tagore's thought, congregational essence, through his songs.

Course X (Prac.)

Five original Hindustani compositions, taken as model by Tagore, as well as the corresponding Tagore songs. A general knowledge of the ragas of those songs.

OBJECTIVES AND OUTCOMES

Course objective: Students will learn selected Hindustani compositions which was taken as models by Rabindranath, as well as the corresponding Tagore songs, they get a general knowledge of the ragas of those songs.

Learning objective: Students can perform original Hindustani compositions with proper Alap, Vistar and Tanas, and the corresponding Tagore songs, moreover they can expand their knowledge knowing the ragas of those songs.

Course XI (Theory)

Course objective: Studying this course, students learn about Tagore's philosophy of art, life etc through his songs and poetry.

Learning objective: After studying this course, students will reach to Tagore's world of philosophy, they can feel the literary and aesthetic value of Tagore's songs and poetry.

Course XII (Theory)

Tagore's Lectures and Essays on music as compiled in Sangit-Chinta.

Course objective: Students can get the various idea and thoughts of Tagore on music through his book Sangit-Chinta.

Learning objective: Same as above, students can touch the world of Tagore's thought about music, what he expressed in his compilation Sangit-Chinta.

Course XIV (Prac.)

Notation –reading (Akarmatrik).

Learning objective: Same as above, students can touch the world of Tagore's thought about music.

M.MUS. MANIPURI DANCE

PRACTICAL COURSE –I

Course objective:- The aims of the course is to provide the knowledge of composition of masculine style.

Learning outcome: In this course composition on different rhythms is imparted. Students will be expected many dance items.

PRACTICAL COURSE – II

Course objective:- The aims of the course is to provide the knowledge of Pre – Vaisnavite and Post-Vaisnavite dance composition.

Learning outcome: Dances of Pre – Vaisnavite and Vaisnavite are imparted in this course. Students are groomed with different form of dance items)

PRACTICAL COURSE – III

Course objective:- The aims of the course is to provide the knowledge of the series of masculine movement on different rhythms.

Learning outcome: The series of masculine dance movements is imparted in this major course and students get enhance their knowledge.

THEORY COURSE – IV

Course objective:- The aims of this course is to provide Theoretical aesthetics knowledge of Tagore Dance & Vaisnav literature in the context of Manipuri Dance.

Learning outcome: Students are expected of learning Vaisnav and relevant literature in this major theory course.

OBJECTIVES AND OUTCOMES

PRACTICAL COURSE – V

Course objective:- The aims of this course is to provide the knowledge of dance composition on different tunes and rhythms .

Learning outcome: The ancient folk dances of Manipur and compositions on different rhythms and music of Manipur are the major course in this semester.

PRACTICAL COURSE – VI

Course objective:- The aims of this course is to provide the knowledge of feminine dance series in different Taalas.

Learning outcome: The most important series of feminine movements are the major point of this course and the musical portions are also imparted)

PRACTICAL COURSE – VI

Course objective:- The aims of this course is to provide the knowledge of dance composition on masculine movement.

Learning outcome: In this course the compositions dance items of Krishna's on unique Talas of Manipuri repertoire will be imparted)

THEORY COURSE – VIII

Course objective:- The aims of this course is to provide Theoretical knowledge of Indian dance history, culture & civilization and study on Biography of the eminent dance Gurus and dancers personalities of Indian Classical Dance .

Learning outcome: In the theoretical portion knowledge of eight classical dances of India are introduced and History of Indian Dances part -I and Biography of the eminent dance Gurus and personalities of Indian Classical dance are imparted)

PRACTICAL COURSE – IX

Course objective:- The aims of the course is to provide the knowledge of Pre – Vaisnavite and Vaisnavite dance composition.

Learning outcome: Dances of Pre – Vaisnavite and Vaisnavite are imparted in this course. Students are groomed with different form of dance items)

PRACTICAL COURSE – X

Course objective:- The aims of the course is to provide the knowledge of composition on Gita Govinda.

Learning outcome: The most important feminine movements are the major point of this course and the musical portions are also imparted)

THEORY COURSE – XI

Course objective:- The aims of this course is to provide Theoretical knowledge of Indian dance history, Natyashastra , Vedas & other major Indian epic and study on Indian modern dance and western ballet.

Learning outcome: In the theoretical portion knowledge of Indian major epic and History of Indian Dances part -II and Indian modern dance are imparted.)

THEORY COURSE –XII

OBJECTIVES AND OUTCOMES

Course objective:- The aims of this course is to provide Theoretical knowledge of ancient religion of Manipur and information about dance culture of Java-Bali & others Asian countries.

Learning outcome: In the theoretical portion students are expected to gain the knowledge of ancient religion & socio culture of Manipur and information about dance culture of Java-Bali & others Asian countries are imparted.

PRACTICAL COURSE – XIII

Course objective:- The aims of the course is to provide the knowledge of composition on Gita Govinda.

Learning objective:: The most important masculine movements are the major point of this course and the musical portions are also imparted)

PRACTICAL COURSE – XIV

Course objective:- The aims of the course is to provide the knowledge of composition on Gita Govinda and Basanta Raas

Learning outcome: In this major course student are expected to have knowledge of full form of Raaslila of Manipur

THEORY COURSE – XV

Course objective:- The aims of this course is to provide Theoretical knowledge of Dances of Pre – Vaisnavite and Vaisnavite in the context of Manipuri Dance and Knowledge of the Tala system and music knowledge used in Manipuri Dance.

Learning outcome: Students are expected of learning Vaisnaband pre-Vaisnab relevance literature& Tala system and music knowledge of Manipuri Dance in this major theory course.

THEORY COURSE – XVI

Course objective:- The aims of this course is to provide Theoretical knowledge of Indian Sculpture, Painting, Architecture and study on a part of Natyashastra .

Learning outcome: Students are expected of learning about Natyashastra& relation of Indian Dances with Sculpture, Painting, and Architecture in this major theory course.

M.Mus Kathakali Dance

COURSE OBJECTIVES:

To achieve these goals, students will:

Study and practice methodologies for translate the written text into live performance with perfection. Read, analyze and write about Indian classical dance especially Kathakali and critical theoretical evaluation of practical sessions. Study the fundamentals of classical Kathakali acting, make-up, design, and theater technologies and audience responses. Learn the terminology and practice methods of traditional Kathakali and analysis evaluation of live performance. Participate in the rehearsal and performance process, and learn the relationships and responsibilities of all collaborators; develop professional habits. Identify areas of specific interest and explore into advanced study of those fields. Demonstrate a nuance understanding of collaboration in the creative process through leadership, participation and reflection.

OBJECTIVES AND OUTCOMES

Develop a multi-layered physicality through training in dance techniques. Apply a variety of value systems, aesthetics, and approaches to performing. Learn the language and practice methods of Kathakali with theoretical evaluation. Integrate an understanding of cultural context into creative and scholarly research. Conduct Lecture-cum-demonstrations with theoretical frame work in a clear and convincing academic level and develop aptitude in writing in the field of Kathakali dance. Encourage wide-ranging community build up through dance and spread awareness in the society.

LEARNING OUTCOMES:

Through courses and involvement in production, students will learn the values and methods of artistic collaboration. They will be prepared to enter the professional world of the performing arts, or to pursue graduate study in Kathakali dance, or other fields in the humankind. They will be equipped for a wide variety of careers—such as professional performers, writers, or teaching—that require collaborative effort, with self-confidence and respect, imagination, and a broad background in Indian classical dance and related skills.

M.Mus RABINDRA NRITYA

Course I (Practical)

Objective: This course takes into account the training given in the graduate courses and hence provides the advance training in different characters of dance dramas and other productions. Chandalika has a special stress in this.

Learning Outcome: The students are expected to gain knowledge on the abhinaya aspect of all the characters along with the typical movement repertoire for these characters.

Course II (Practical)

Objective: This course takes into account the training given in the graduate courses and hence provides the advance training in different characters of dance dramas and other productions. Shyama has a special stress in this.

Learning Outcome: The students are expected to gain knowledge on the abhinaya aspect of all the characters along with the typical movement repertoire for these characters.

Course III (Practical)

Objective: This course takes into account the training given in the graduate courses and hence provides the advance training in different characters of dramas and other productions. The dramas preceding dance dramas have a special stress in this.

Learning Outcome: The students are expected to gain knowledge on the abhinaya aspect of all the characters along with the typical movement repertoire for these characters.

Course IV (Theory)

Objective: This course gives an idea of the contents of the Natyashastra.

Learning Outcome.: The students will be proficient with the concept of ancient Natya and its implications in modern theatre productions.

Course V (Practical)

OBJECTIVES AND OUTCOMES

Objective: In this course Chandalika has a special stress in this.

Learning Outcome: The students are expected to gain knowledge on the abhinaya aspect of all the characters along with the typical movement repertoire for Chandalika characters.

Course VI (Practical)

Objective: In this course Shyama has a special stress in this.

Learning Outcome: The students are expected to gain knowledge on the abhinaya aspect of all the characters along with the typical movement repertoire for Shyama characters.

Course VII (Practical)

Objective: This course takes into account training in different characters of dramas and other productions.

Learning objective:: The students are expected to gain knowledge on the abhinaya aspect of all the characters along with the typical movement repertoire for these characters.

Course VIII (Theory)

Objective Aesthetics of Rabindranath Tagore, Abanindranath and Nandalal

Course IX (Practical)

Objective: This course aims to impart training in different classical dance techniques like the rhythm and time cycles, the gestures of hand and body so that they can be applied to Rabindranritya.

Learning Outcome: Students are expected to learn the techniques to apply on their own compositions. This will be helpful for them to choreograph in future for being a professional choreographer.

Course X (Practical)

Objective: This course aims to impart training in compositions of dance. Also improvisations are encouraged.

Learning Outcome: This course will help the students to become independent choreographers with understanding of the subject. Thus this would make them teach and produce stage presentations.

Course XI (Theory)

Objective: This theory course gives an idea of what was happening in the rest of India when Tagore was working in Santniketan.

Learning Outcome: The students will gain an overall knowledge of the dances in India.

Course XII (Theory) 40+10=50

Objective: This theory course gives an idea of Tagore's idea of beauty in his dramas and dance dramas.

Learning Outcome: The students will gain an overall knowledge of the aesthetic theory of Tagore. This will help them to become critics and work as reviewers in newspapers and other channels.

Course XIII (Practical)

Objective: This course aims to impart training in compositions of dance dramas. Also improvisations are encouraged.

Learning Outcome: This course will help the students to become independent choreographers with understanding of the subject. Thus this would make them teach and produce stage presentations.

Course XIV (Practical)

Objective: This course aims to impart training in compositions of dance. Also improvisations are encouraged.

Learning Outcome: This course will help the students to become independent directors with understanding of the subject. Thus this would make them teach and produce stage presentations..

Course XV (Theory)

Objective: This theoretical course aims to give ideas of foreign dances to the students. **Learning Outcomes:** This course will help the students to equip themselves for getting ideas of the foreign dances and help them to relate to the concept of Tagore.

Course XVI (Theory)

Objective: To learn research methodology to write academically on Dance concept of Tagore. **Learning Outcomes:** The students are expected to get the experience of writing academic essays on Rabindranritya.

M.MUS IN DRAMA AND THEATRE ATRS

Course – I : Expression and Emotion, Improvisation

Objective

Master degree students are already prepared with their voice but there are newly admitted students from various places and schooling, here we give one tuned-voice with expressions and emotions. For elocution we select classical text for improvement of technical voice throwing with perfections.

Outcome

Students are now being perfect to any type of textual pronunciation and play reading.

Course – II (Practical) :

Body Preparation, Yoga, Mime, and Pantomime, Expression and Emotion, Improvisation

Part-I: Body Preparation, Yoga and Mime

Part-II : Expression and Emotion, Improvisation

Objective

This course is a basic activity of theatre on stage. Fitness and fairness of stylized body movements are the art of physical expression and also the art of living. Anybody can improvise the theatrical monotony through this learning and practice.

Outcome

Students are being fit with flair-mind, their soul and gestures are also be prepared to play any 'Role' in theatre from the 'King' to a 'Beggar' 'Admin' to 'Servant'. They believe really in sense that they are not only artiste but also Theatre, Culture and Social workers.

Course – III(Practical)

Acting (Verse) with character analysis.

Objective

OBJECTIVES AND OUTCOMES

Acting is the combined course of voice and Physical activities/ Dramatic Expressions. Two types of literature mostly we get - that verse and non-verse for 'Acting Texts'. It is the practical course of verse-acting. Here we specially give attention to the characters with characteristics.

They make one Actor's Note Book where they analyses their thoughts, theme, theatre patterns.

Outcome

Students act their verse-acting with full of understanding of literature, character, impact of verse-acting and standardized theatre-patterns by analysis of serious-text. They can realize how characters upgrowing on stage from beginning to the end.

Course – IV (Theoretical): History of Oriental Theatre (Ancient Indian Theatre, Noh-Kabuki etc.), and Western Theatre (up to Renaissance), with reference to stage and Drama.

Objective: The theatre-students should know the history and development of world-theatre (Oriental-Western). Because they should respect their own heritage and honor their tradition of the field. Then they can compare the contribution of their own present time.

Outcome: History helps a Theatre person to be confident to interact with other people. They can communicate the subject as a whole through a broad perspective. With that experience one can do experiments in theatre of his own way by form and newly contents.

Course – V (Practical) :

Acting (Tagore`s Plays) with character analysis. (To be submitted)

Objective

Acting Tagore's play is an exceptional experience. It is an opportunity to work through the play as a composite art. We all know Rabindranath Tagore was a pioneer of Modern Indian Theatre, experimental theatre in Non-Proscenium manners. Beside others Tagore's plays are very applicable in Santiniketan's Nature.

Outcome

All are understood this speciality of composite art, the liberty, concept and play as art for art sake.

Course – VI (Practical) :

Acting (Other than Tagore`s plays) with character analysis.

Objective

This Acting paper is also important because they may relate the dramas to their time and society. In fact, they can express their theatre-mind in any pattern.

Outcome

Now we can see the students as an actor, as total-actor with expressional art and also of proper understanding. They can analyse and establish themselves as an actor.

Course – VII (Practical) :

Part-I : Make-up

Part-II : Costume design

OBJECTIVES AND OUTCOMES

Objective

One actor on stage can appear after wearing costumes, completing makeup. When you are playing one role/character you should be aware about standard, usage making, cost and impact of costumes. Makeup basically means the facial makeup of various ages and type of character.

Outcome

We all know that make up-costumes are needful for the theatre so it is a professional opportunity to earn in future. So it is a technical course to learn and earn.

Course – VIII(Theoretical) :Aesthetics, Theory of Indian and Western Dram, Dramaturgy : (With special emphasis on Bharata and Aristotle)

Objective

Aesthetics and Drama and Dramaturgy is one of the most relevant subjects, the texts are Bharata and Aristotle is the prior and ultimate concept of theatre.

Outcome

Theatre reflects the society through an aesthetical approach. 'Natyashastra' and 'Poetics' are the foundation of Theatre - this paper is important for all theatre person to know Drama and Dramaturgy.

Course – IX (Practical) :

Part-I : Stage Lighting :

Part-II : Sound and Background Music

Objective

Now the basic-technical supports of theatre are light and sound. The Foreground and Background music and stage lightning is the most essential things if it is proscenium theatre or not, they should know light and sound.

Outcome

This is the highest possibility to be a technical artist who will design the entire light scheme and sound so - people who are now decided not to perform on stage they can choose and practice to enter in the professional world.

Course – X (Practical) : Scenography (Set-Design and Painting). :

Outcome

Technical-subject, so it has also the possibility to make anybody the Set-designer.

Course – XI (Theoretical) : History of Bengali theatre, Traditional and Folk Theatre, Regional Theatre, and Western Theatre (Post-Renaissance) .

Objective

History of our own Indian theatre. It is a pride that Bengali and Regional theatre is practiced. Beside to that - we already achieved the theatre - Now we have to create a further new.

Outcome

A positive Idea evolved to the students that you want to be honest human being

Course – XII (Theoretical) : Tagore`s Theatre. (Rabindra Nath Tagore`s Plays and Theatre) :

Objective

Rabindranath Tagore's play and Theatre and his initiative was taken to the society. This should know by the students. How he developed plays (both in form and content). Because we believe that Tagore's concept or ideas in a text is art, aesthetics, philosophy.

Outcome

It is better that they can follow how we describe a personality like Tagore. They know how would you brief one's life & works.

Course – XIII (Practical) :

Direction : (With special reference to Acting, Music, Sound, Light, Set-design, Make-up and Costume) :

Objective

This course the 'Direction' is very interesting in all aspects. What a student's work-standard reflects here lastly in the subject. Direction is possible if you know all of theatre arts.

Outcome

This is worked properly as they show the capacity to establish theatre idea.

Course – XIV (Practical) : Dissertation and Practical Field-Work :

Objective

Dissertation after field-work is an essential production to them who will be firstly academic then actor. Anybody can know the basic Methodology in Master's Degree level for further Research and Publication works.

Outcome Experiences

Method of Representation any new subject to the academic world sometimes on stage also -- for any discussion or display.

Course – XV (Theoretical): Theory of Acting & Theory of Direction

Objective

Beyond the practice we should know the theory of Acting and Direction then it would be perfect - if we can combine the theory and practice both. It is actually the conclusion part of knowing theatre and express your own society, world and crisis.

Outcome

Students are very happy with this learning and they have now the confidence that what they do on stage those are based upon theory and sometimes they achieve beyond the theory-lines and create another unity of art & aesthetics.

Course – XVI (Theoretical): Play-Analysis and Criticism.(Tagore and other than Tagore`s Plays)

Objective: Play analysis and theatre criticism is most relevant -- here we analyse the text, literature and the character's psychology and the time or age of text. Then we can act this text with full of understanding.

Outcome: Those students who are the critics -- actually find theatre of their mind and schooling. But critic is neutral, balanced, responsible to maintain the ethics and

aesthetics both.

M.PHIL. RABINDRA SANGIT, DANCE & DRAMA

M.PHIL in MANIPURI DANCE

P – 2 Elective Course (Practical)

Learning outcome:

In this course the details of one Manipuri Raaslila dancing Part – I is the major courses .The dance of Krishna's and story of childhood is also included

P – 3 Elective Courses (Practical)

Learning Outcomes:

The variations of Raaslila Dances of Manipur Part – II are the main courses

P – 4 (A) Elective Course Theory

Learning Outcome:

With the aims of the research work students are focus on learning in different Socio – Religious cultural aspect of North Eastern Tribal dance. This will be valuable for overall understanding of dance history in North East India and Manipur.

P – 5, (A) Elective Course Practical

Learning outcome :

The main Raaslila dance of Manipuri Classical dancing is the major portion of this course .The students are expected to gain the differentiates of Raaslia dance of Manipuri repertoire

M. Phil. in KATHAKALI DANCE

Course Objectives: The main goal of the M.Phil. programme is to prepare the students for research programmes leading to a doctoral degree. Therefore, the main aims and objectives of the course would be as under:

Learning outcomes: Consolidating and reinforcing the aims and objectives already laid down at the M.A. level

Course No. P -1: (Theory) Research Methodology

Course Objective: This paper will introduce to the students the fundamentals of research methodology and its techniques. The students can learn about the basic knowledge of research work, in which methods are applicable in their studies with the support of data collection and how to make a research design with sufficient oral and written reference.

Course Learning out Come: During the course work students can achieve the art of research methodology i.e.; Types of research, Data collection, Hypothesis, research Problems, documentation and Bibliography etc. This course has scientifically designed to enhance the student's aptitude for further research studies.

Course NO.P-2: Elective Course (Practical)

OBJECTIVES AND OUTCOMES

Course Objective: This course focuses on the elements of acting and various acting styles.

Course Learning Out Come: During these course students can acquire the knowledge of acting methods and its application on the stage.

Course No.P.3 Elective Course (Practical)

Course Objective: This course keenly concentrates into the comparative techniques of acting in the audio-visual media.

Course Learning Outcome: in this short span of these course students experiences the body language and different methods of acting.

Course No.P-4 Part A (Theory)

Course Objective:

This course mainly deals with the historical importance and the evolution of Performing Arts

Learning Outcome: Students can achieve a wide knowledge about the History of Performing arts in India.

Course No.P-4 (Part –B): Synopsis Preparation and Presentation

Course objective: Review of relevant research work

Course Learning Outcome: The students prepared to write a synopsis based on literature review on an area of their aptitude .The proposed synopsis is presented for approval before the board of studies.

Course No.P.5 (Part-A) Practical;

Coues Objective:

This core course mainly focuses on the advance acting training methods and its practical application during the Performance.

Course Learning Outcome: From the practical know how students would be able to achieve the overall understanding of the acting methods.

Course No.P-5 (Part B) Final Synopsis presentation

Course objective: To initiate and continue the process of research along with data collection on the relevant topic after review of literature and the discussion with expert.

Course Learning Outcome: The students initiated to analyses the available research materials which they collected from different data collection and finally prepared to write synopsis for presentation in the Board of studies.

Course No, P-6 Dissertation writing and Viva Voice

Course objective:

This Course have two segments: In the first segment students should learn the language of performance which they acquire during the course of study. In the second segment of this course involves the research design and further discussion on the chosen topic of the dissertation.

Course Learning Outcome: The Students should prepare to present a performance chosen by the students from the prescribed syllabus.

PhD. Department of Rabindra Sangit, Dance & Drama

PH.D Coursework

Course Objectives:

The main goal of the One Year Course-Work programme is to prepare the students for research programmes leading to a doctoral degree. Therefore, the main aims and objectives of the course would be as under:

Learning Outcomes:

Consolidating and reinforcing the aims and objectives already laid down at the M.A. level.