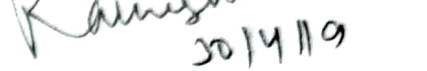
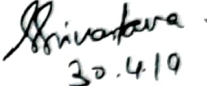




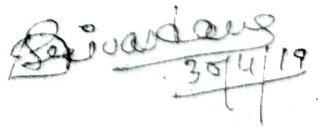
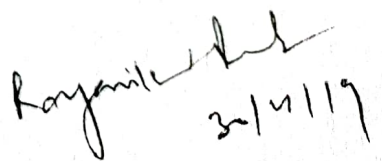


MINUTES OF THE MEETING OF 2ND BOARD OF STUDIES DEPARTMENT OF PERFORMING ARTS, CUJ

A meeting of the 2nd Board of Studies for Department of Performing Arts was convened on 30/04/2019 at 12:30pm in the Office Room of Department of Performing Arts under the Chairmanship of Dr. Ratnesh Vishvaksen, Head, Department of Performing Arts along with the undersigned members for resolving the various Agendas related to the Department.

- | | | | |
|--|----------|---|--|
| 1. Dr. Ratnesh Vishvaksen
Head, DPA | Chairman | - | 
30/4/19 |
| 2. Dr. Shraddha Srivastava
Associate Professor (Retd.)
Dept. of Music, Ranchi University | Expert | - | 
30.4.19 |
| 3. Prof. Rajiv Velicheti
Dept. of Performing Arts
S.N. School of Communication and Arts
University of Hyderabad | Expert | - |  |
| 4. Prof. Praveen Bhole
Head, Lalit Kala Kendra (Gurukul)
Centre for Performing Arts
Savitri bai Phule Pune University | Expert | - | NOT PRESENT |
| 5. Mr. Shakir Tasnim
Assistant Professor, DPA | Member | - | 
30/04/19 |
| 6. Mr. Venkata Naresh Burla
Assistant Professor, DPA | Member | - | 
30/04/2019. |
| 7. Dr. Jaya Shahi
Assistant Professor, DPA | Member | - | 
30.04.2019 |
| 8. Dr. Deepika Srivastava
Assistant Professor, DPA | Member | - | 
30/4/19 |
| 9. Dr. Ranjit Kumar
Assistant Professor, DE | Member | - | NOT PRESENT |
| 10. Dr. Rajnikant Pandey
Assistant Professor, DTS | Member | - | 
30/4/19 |

AGENDAS

S.No.	Agenda	Agenda Content	Resolution	Resolution Content
1	Agenda 1- Approval of Revised Syllabus of MPA (Theatre Arts)	1. After the last syllabus revision done in 1 st BoS, Department is submitting present changes in syllabus of MPA (Theatre Arts) for Approval	Resolution 1-	Syllabus of MPA (Theatre Arts) was discussed and recommended with some suggestions and changes by the committee. This is included in Annexure 1
2	Agenda 2- Approval of Revised Syllabus of MPA (Vocal Music)	1. After the last syllabus revision done in 1 st BoS, Department is submitting present changes in syllabus of MPA (Vocal Music) for Approval	Resolution 2-	Syllabus of MPA (Vocal Music) was discussed and recommended with some suggestions and changes by the committee. This is included in Annexure 2
3	Agenda 3 - Bifurcation of the Department	1. As Music and Theatre are different in nature so for development of the discipline, Department proposes for bifurcation as Department of Music and Department of Theatre Arts	Resolution 3-	This is approved by the board and strongly recommended by the experts
4	Agenda 4 - Approval for Creating Teaching Positions	1. As Music and Theatre can't be clubbed together so creation of new regular teaching positions for each discipline be sanctioned (as for now 4 Assistant professors are working, 2 from Music and 2 from theatre subjects)	Resolution 4-	Apart from existing teaching positions, committee recommended for increase in teaching positions and to add two assistant professors and one associate professor each for Music and Theatre discipline. Hence a total of 6 teaching positions is strongly recommended by the experts
5	Agenda 5 - Approval for Creating Non - Teaching Positions	1. Department proposes for two Technical assistants for Theatre discipline to take care of Light and Sound and for Make-up, costume, Set, Material etc	Resolution 5-	This is approved by the board and strongly recommended by the experts

6	Agenda 6 - Approval of Synopsis of Research Scholars	1. Approval of Synopsis of Ms. Lopamudra Majumdar, Topic - Popular use of Percussion instruments in Nagpuri Folk Music and Dance, Reg. No. CUJ/P/2016/CPAPHD/001	Resolution 6-	Synopsis was discussed and recommended with some suggestions by the committee. This is included in Annexure 3
		2. Approval of Synopsis of Mr Sumit Kumar, Topic - Gwalior gharane ki gayaki ka vartaman swarop, Reg. No. CUJ/P/2017/CPAPHD/001	Resolution 7-	Synopsis was discussed and recommended with some suggestions by the committee. This is included in Annexure 4
		3. Approval of Synopsis of Mr. Manish Kumar, Topic - An analytical study of Kirana Gharana singing style with special reference to Voice culture, Reg. No. CUJ/P/2017/CPAPHD/002	Resolution 8-	Synopsis was discussed and recommended with some suggestions by the committee. This is included in Annexure 5
		4. Approval of Synopsis of Mr. Ashok Bairagi, Topic - swatantrayottar natya nirdeshakon ke natya pradarshanon mein rang sangeet: parampara aur prayog, Reg. No. CUJ/P/2018/CPAPHD/001	Resolution 9-	Synopsis was discussed and recommended with some suggestions by the committee. This is included in Annexure 6
7	Agenda 7 - Any other matter	Chairman proposed to establish a different school named School of Performing Arts which will include Department of Music, Department of Theatre Arts and other related departments in near future	Resolution 10 -	This is approved by the board and strongly recommended by the experts

24/11/19
Shrivastava
30.4.19

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24/11/19
Shrivastava
30.4.19

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30/4/19

Ratnesh v. s.
30/4/19
Dr. Ratnesh VishvakSen

Shrivastava
30.4.19
Dr. Shraddha Srivastava

Rajiv Velicheti
Prof. Rajiv Velicheti



DEPARTMENT OF PERFORMING ARTS
CENTRAL UNIVERSITY OF JHARKHAND

Shakir Tasnim
30/4/19
Mr. Shakir Tasnim

B. Venkata Naresh Burla
30/4/19
Mr. Venkata Naresh Burla

Jaya Shahi
30/4/19
Dr. Jaya Shahi

Dr. Deepika Srivastava
30/4/19
Dr. Deepika Srivastava

Rajnikant Pandey
30/4/19
Dr. Rajnikant Pandey

SYLLABUS
OF
MASTER IN PERFORMING ARTS (M.P.A.)
(THEATRE ARTS)
(2 YEARS, 4 SEMESTERS COURSE)

Ratnesh v. s.
30/4/19

Shrivastava
30.4.19
30.4.19

B. Venkata Naresh Burla
30/4/19

Shakir Tasnim
30/4/19

Jaya Shahi
30/4/19

Dr. Deepika Srivastava
30/4/19

Rajnikant Pandey
30/4/19

M.P.A. - (THEATRE ARTS)
SEMESTER I

S. N.	COURSE CODE	TITLE OF THE PAPER	NATURE OF COURSE	CREDITS
1.	MTH 411010	INTRODUCTION TO CLASSICAL THEATRE	THEORY	4
2.	MTH 412020	ACTING FOR STAGE	ACTIVITY BASED	6
3.	MTH 412030	BASICS OF DESIGN	ACTIVITY BASED	6
4.	MTH 412040	VOICE AND MUSIC	ACTIVITY BASED	4
TOTAL				20

SEMESTER - II

S. N.	COURSE CODE	TITLE OF THE PAPER	NATURE OF COURSE	CREDIT
1	MTH 421010	MODERN WESTERN DRAMA & THEATRE	THEORY	4
2	MTH 422020	ACTING IN INDIAN STYLE	ACTIVITY BASED	4
3	MTH 422030	APPROACHES TO PLAY DIRECTION	ACTIVITY BASED	6
4	MTH 422040	MAJOR PRODUCTION IN NON-REALISTIC STYLE	ACTIVITY BASED	6
TOTAL				20

SEMESTER - III

S. N.	COURSE CODE	TITLE OF THE PAPERS	NATURE OF COURSE	CREDIT
1	MTH 511010	MODERN INDIAN DRAMA & THEATRE	THEORY	4
2	MTH 511020	FOLK THEATRE	THEORY	2
3	MTH 512030	REALISTIC ACTING	ACTIVITY BASED	4
4	MTH 512040	MAJOR PRODUCTION IN REALISTIC STYLE	ACTIVITY BASED	6
5	MTH 512050	TECHNOLOGIES IN THEATRE	ACTIVITY BASED	4
TOTAL				20

SEMESTER - IV

S. N.	COURSE CODE	TITLE OF THE PAPER	NATURE OF COURSE	CREDIT
1	MTH 521010	PERFORMANCE RESEARCH	THEORY	4
2	MTH 521020	FILM APPRECIATION	THEORY	2
3	MTH 521030	ACTING THEORY	THEORY	2
4	MTH 522040	STUDENT PRODUCTION	ACTIVITY BASED	4
5	MTH 522050	DISSERTATION	ACTIVITY BASED	8
Total				20

DETAILS OF PAPERS OFFERED IN M.P.A. - THEATRE ARTS

SEMESTER I

S. N.	COURSE CODE	TITLE OF THE PAPER	NATURE OF COURSE	DETAILS OF PAPER	CREDIT
1.	MTH 411010	INTRODUCTION TO CLASSICAL THEATRE	THEORY	<ul style="list-style-type: none"> ➤ Two Indian Classical & two Greek classical dramaturgical Texts have to be studied ➤ Natyashastra as a reference to understand Indian classical texts ➤ Dashrupaka ➤ Introduction to Aristotle's Poetics ➤ Greek Theatre 	4
2.	MTH 412020	ACTING FOR STAGE	ACTIVITY BASED	<ul style="list-style-type: none"> ➤ Actor & Space ➤ Entry & Exit on the Stage. ➤ Physical movements ➤ Stamina & flexibility ➤ Theatre Games. ➤ Gesture, Posture & Body of an Actor ➤ Relationship Between Actor & Co-actor ➤ Actor & Stage Business ➤ Dramatic Reading of a Play, Poetry & Prose. 	6
3.	MTH 412030	BASICS OF DESIGN	ACTIVITY BASED	<ul style="list-style-type: none"> ➤ Basic Concept of Sketching, Drawing, Technical Drawing/Scale drawing, Ground Plan, figure drawing (costume), Space drawing (set) Colour Theory 	6
4.	MTH 412040	VOICE & MUSIC	ACTIVITY BASED	<ul style="list-style-type: none"> ➤ Basics of Vocal Music ➤ Music in Theatrical Presentation ➤ Background Score and Effects ➤ Breathing ➤ Voice projection ➤ Varieties of Pitch & volume 	4
TOTAL CREDITS - 20					

30/4/19
Sj

Shivakava
30.4.19.
Raviadas

B. N. N. N.
30/4/19

S. N. N.
30/4/19

Jayashal
30/4/19

Sj

Shivakava
30.4.19.
Raviadas
30.4.19

B. N. N. N.
30/4/19

S. N. N.
30/4/19

Jayashal
30/4/19
Raviadas

SEMESTER - II

S. N.	COURSE CODE	TITLE OF THE PAPER	NATURE OF COURSE	DETAILS OF PAPER	CREDIT
1	MTH 421010	MODERN WESTERN DRAMA & THEATRE	THEORY	<ul style="list-style-type: none"> ➤ After Romanticism to Present ➤ Theatre exchange between India & West 	4
2	MTH 422020	ACTING IN INDIAN STYLE	ACTIVITY BASED	<ul style="list-style-type: none"> ➤ Basic Concept of acting ➤ Acting based on Voice & Speech ➤ Different Types of Speech Patterns ➤ Pronunciation ➤ Diction ➤ Intonation ➤ Working on Speeches from Selected Plays, Poetry or Prose. ➤ Voice & Emotion ➤ Articulation & Projection. 	4
3	MTH 422030	APPROACHES TO PLAY DIRECTION	ACTIVITY BASED	<ul style="list-style-type: none"> ➤ Basics of Play Direction. ➤ Understanding of text ➤ Research on text ➤ Unit and division of text ➤ Visualization of dramatic action ➤ Rhythm ➤ Composition 	6
3	MTH 422040	MAJOR PRODUCTION IN NON-REALISTIC STYLE	ACTIVITY BASED	<ul style="list-style-type: none"> ➤ Presentation of a Full Length Play in non-realistic style under the guidance of a regular faculty 	6
TOTAL CREDITS					20

SEMESTER - III

S. N.	COURSE CODE	TITLE OF THE PAPERS	NATURE OF COURSE	DETAILS OF PAPER	CREDIT
1	MTH 511010	MODERN INDIAN DRAMA & THEATRE	THEORY	<ul style="list-style-type: none"> ➤ Introduction to Modern Indian Theatre ➤ Introduction to Modern Playwrights ➤ Reading of any four modern Indian iconic texts 	4
2	MTH 511020	FOLK THEATRE	THEORY	<ul style="list-style-type: none"> ➤ Different Folk & Tribal Forms of India. ➤ Puppet Theatre 	2
3	MTH 512030	REALISTIC ACTING	ACTIVITY BASED	<ul style="list-style-type: none"> ➤ Acting in realistic style ➤ Stanislavskian system of acting ➤ Acting for Camera 	4
4	MTH 512040	MAJOR PRODUCTION IN REALISTIC STYLE	ACTIVITY BASED	<ul style="list-style-type: none"> ➤ Presentation of a Full Length Realistic Play Under the Guidance of a Regular faculty 	6
5	MTH 514050	TECHNOLOGIES IN THEATRE	ACTIVITY BASED	<ul style="list-style-type: none"> ➤ Sound, Light and Digital Art ➤ Learning Auto CAD, COREL DRAW, FCP, Isadora, Mad Mapper etc. ➤ Scene work component 	4
TOTAL CREDITS					20

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30.4.19.

Burhese
30/04/19

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30/4/19

SEMESTER - IV


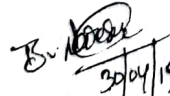
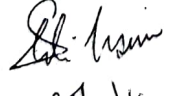
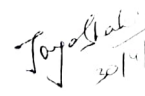
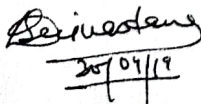

S. N.	COURSE CODE	TITLE OF THE PAPER	NATURE OF COURSE	DETAILS OF PAPER	CREDIT
1	MTH 521010	PERFORMANCE RESEARCH	THEORY	<ul style="list-style-type: none"> ➤ Introduction to Criticism ➤ Introduction to Theatre Criticism ➤ Theatre Criticism & Practice ➤ Writing Play Review 	4
2	MTH 521020	FILM APPRECIATION	THEORY	<ul style="list-style-type: none"> ➤ History of Cinema ➤ Introduction to Film Making ➤ Great Film Directors & their Technique ➤ Different Trends in Film 	2
3	MTH 521030	ACTING THEORY	THEORY	<ul style="list-style-type: none"> ➤ Stanislavsky, Brecht, Meyerhold, Grotowski, Artaud, Habib Tanveer, Ebrahim Alkazi, B.V.Karanth, Ratan Thiyam etc 	2
	MTH 522040	STUDENT PRODUCTION	ACTIVITY BASED	<ul style="list-style-type: none"> ➤ Presentation of a Full Length Play directed by the students in consultation with the Regular faculty 	6
4	MTH 522050	DISSERTATION	ACTIVITY BASED	<ul style="list-style-type: none"> ➤ a dissertation based on the Student Production (MTH 522040) have to submit in consultation with the regular faculty, where from planning (Selection of Text, mode of acting, set plan, light plan, costume, make-up, music etc.) to execution of the play will be dealt 	8
TOTAL CREDITS					20

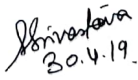
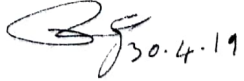
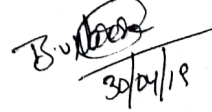
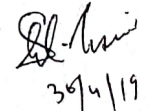
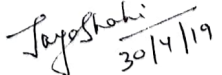
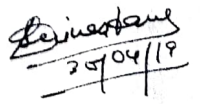
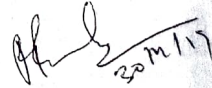


DEPARTMENT OF PERFORMING ARTS

CENTRAL UNIVERSITY OF JHARKHAND

SYLLABUS
OF
MASTER IN PERFORMING ARTS (M.P.A.)
(VOCAL MUSIC)
(2 YEARS, 4 SEMESTERS COURSE)

 Shivastava 30.4.19
 B. K. Singh 30/04/19
 S. K. Singh 30/4/19
 Jyotsnani 30/4/19
 Shivastava 30/04/19
 Anand 30/4/19

 Shivastava 30.4.19
 B. K. Singh 30.4.19
 B. K. Singh 30/04/19
 S. K. Singh 30/4/19
 Jyotsnani 30/4/19
 Shivastava 30/04/19
 Anand 30/4/19

EVALUATION

Sessional Test I will be held during the fourth week of the semester for the syllabi covered till then. Sessional Test II will be held during the eighth week for the syllabi covered between fifth and eighth week. Sessional Test III will be held during the twelfth week for the syllabi covered between ninth and twelfth week. The sessional tests (of one or two hours duration) will carry 40% (20%+20%) of total marks for the course. The marks of the best of two Sessional Tests shall be taken into account for the computation of Grades.

There shall be one End semester examination of 3 hours duration carrying 60% of Marks in each course covering the entire syllabus prescribed for the course.

Evaluation of Practical, Viva-voce and Theory paper

Activity Based Course – 200 Marks/ Paper

Evaluation of this paper will be based on the practical approach like- Active participation in the classroom/Project work/ Viva Voce/ Assignment.

Major Production: - All student's participation in major production is mandatory. On the basis of performance/ participation in production, a viva voce will also be held for evaluation at the end of the semester.

Theory Paper – 100 Marks/ Paper

The Grading system of Evaluation shall be as per the Regulation on the University

- Syllabus prepared by Mr. Shakir Tasnim, Assistant Professor, Department of Performing Arts, Central University of Jharkhand, Brambe, Ranchi &
- Mr. Venkata Naresh Burla, Assistant Professor, Department of Performing Arts, Central University of Jharkhand, Brambe, Ranchi

SG
Shivastava 30.4.19
B. Venkata 30/4/19
Shakir 30/4/19
Jaya Shakti 30/4/19
Shivastava 30/04/19
AK

**LIST OF PAPERS OFFERED FOR THE MASTER IN PERFORMING ARTS
M.P.A. - (VOCAL MUSIC)**

SEMESTER I				
S.No	COURSE CODE	TITLE OF THE PAPER	NATURE OF COURSE	CREDIT
1.	MVM 412010	COMPARATIVE & ANALYTICAL STUDY OF RAGAS & TALAS – I	ACTIVITY BASED	4
2.	MVM 412020	STAGE PERFORMANCE – I	ACTIVITY BASED	4
3.	MVM 411030	MUSIC THEORY – I	THEORY	4
4.	MVM 411040	HISTORY OF INDIAN MUSIC	THEORY	4
5.	MVM 411050	CONCERT APPRAISAL	ASSIGNMENT BASED	2
6.	MVM 411060	SUBSIDIARY	ASSIGNMENT BASED	2
TOTAL				20

SEMESTER II				
S.No.	COURSE CODE	TITLE OF THE PAPER	NATURE OF COURSE	CREDIT
1.	MVM 422010	COMPARATIVE & ANALYTICAL STUDY OF RAGAS & TALAS – II	ACTIVITY BASED	4
2.	MVM 422020	STAGE PERFORMANCE – II	ACTIVITY BASED	4
3.	MVM 421030	MUSIC THEORY – II	THEORY	4
4.	MVM 421040	RAGA CLASSIFICATION SYSTEMS	THEORY	4
5.	MVM 421050	RABINDRA SANGEET	THEORY	4
TOTAL				20

SEMESTER III				
S.No.	COURSE CODE	TITLE OF THE PAPER	NATURE OF COURSE	CREDIT
1.	MVM 512010	COMPARATIVE & ANALYTICAL STUDY OF RAGAS & TALAS – III	ACTIVITY BASED	4
2.	MVM 512020	STAGE PERFORMANCE – III	ACTIVITY BASED	4
3.	MVM 511030	MUSIC THEORY – III	THEORY	4
4.	MVM 511040	AESTHETICS	THEORY	4
5.	MVM 511050	RESEARCH METHODS IN MUSIC	THEORY	4
TOTAL				20

SEMESTER IV				
S.No.	COURSE CODE	TITLE OF THE PAPER	NATURE OF COURSE	CREDIT
1.	MVM 522010	COMPARATIVE & ANALYTICAL STUDY OF RAGAS & TALAS – IV	ACTIVITY BASED	4
2.	MVM 522020	STAGE PERFORMANCE – IV	ACTIVITY BASED	4
3.	MVM 521030	MUSIC THEORY – IV	THEORY	4
4.	MVM 521040	DISSERTATION	ASSIGNMENT BASED	8
TOTAL				20

Shivastava 30/4/19
Shivastava 30.4.19
Jaya Shakti 30.04.19
Shivastava 30/4/19
SG
B. Venkata 30/4/19
AK

DETAILS OF PAPERS OFFERED IN M.P.A. – VOCAL MUSIC

SEMESTER I

S. N	COURSE CODE	TITLE OF THE PAPER	NATURE OF COURSE	DETAILS OF PAPER	CREDIT
1.	MVM 412010	COMPARATIVE & ANALYTICAL STUDY OF RAGAS & TALAS - I	ACTIVITY BASED	<ul style="list-style-type: none"> ➤ Analysis of Ragas and Talas of the Prescribed Course. • Ragas : Bihag, Multani, Patdeep, Ahir Bhairav, Lalit, Shree, Madhmad Sarang, Jhinjhoti • Talas : Ada Chautaal, Shikhar. • 3 Vilambit Khyals in Any Three of the Prescribed Ragas. • 1 Drut Khyal In All The Ragas With Gayaki. • 1 Dhrupad or 1 Dhamar In Any One of The Prescribed Ragas With Methodical Brief Nom-Tom Aalap, Added Aad Laykari & Upaj. • Raag Mala. 	4
2.	MVM 412020	STAGE PERFORMANCE – I	ACTIVITY BASED	<ul style="list-style-type: none"> ➤ Presentation of Khyaal in Ragas of the Prescribed Course. • Ragas : Bihag, Multani, Patdeep, Ahir Bhairav, Lalit, Shree, Madhmad Sarang, Jhinjhoti ➤ Presentation of any form of semi-classical or light music 	4
3.	MVM 411030	MUSIC THEORY – I	THEORY	UNIT 1 – Critical and comparative Study of Prescribed Ragas and Talas UNIT 2 – Critical review of a musical treatise	4
4.	MVM 411040	HISTORY OF INDIAN MUSIC	THEORY	UNIT – 1 History of Indian Classical Music UNIT – 2 Contribution of Scholars to Indian Music & their textual tradition (Ancient, Medieval & Modern Period)	4
5.	MVM 411050	CONCERT APPRAISAL	ASSIGNMENT BASED	➤ Critical review of a University/ State/ National Level Concert	2
6.	MVM 411060	SUBSIDIARY	ASSIGNMENT BASED	➤ Basics of Tabla or Harmonium Playing	2
TOTAL CREDITS – 20					

SEMESTER II

S.No.	COURSE CODE	TITLE OF THE PAPER	NATURE OF COURSE	DETAILS OF PAPER	CREDIT
1.	MVM 422010	COMPARATIVE & ANALYTICAL STUDY OF RAGAS & TALAS - II	ACTIVITY BASED	Analysis of Ragas And Talas of The Prescribed Course. <ul style="list-style-type: none"> • Ragas : MaruBihag, Madhuvanti, Sur Malhar, KomalRishabhAsawari, RamdasiMalhar, Gandhari, Hansadhwani, Bairagi • Talas :Gajjhampa, PanchamSawari. • 3 VilambitKhyalsIn Any Three of The Prescribed Ragas. • 1 DrutKhyalIn All The Ragas With Gayaki. • 1 Dhrupad or 1 Dhamar In Any One of The Prescribed Ragas With Methodical Brief Nom-Tom Aalap, Added AadLaykari&Upaj. • Thumri/Dadra 	4
2.	MVM 422020	STAGE PERFORMANCE – II	ACTIVITY BASED	Presentation of Khyaal of own choice in <ul style="list-style-type: none"> ➤ Ragas of the Prescribed Course - Ragas : Maru Bihag, Madhuvanti, Sur Malhar, Komal Rishabh Asawari, Ramdasi Malhar, Gandhari, Hansadhwani, Bairagi ➤ Presentation of any form of semi-classical or light music 	4
3.	MVM 421030	MUSIC THEORY – II	THEORY	UNIT – 1 Critical and comparative Study of Prescribed Ragas and Talas UNIT – 2 Critical review of a vocalist	4
4.	MVM 421040	RAGA CLASSIFICATION SYSTEMS	THEORY	UNIT – 1 Study of Gram, Moorchhana, Jati UNIT – 2 Study of Different Raga Classification Systems. (Gram raga-Deshi raga, Raga-Ragini, mela-raga, that-raga, raga-raganga and other raga classification systems.)	4
5.	MVM 421050	RABINDRA SANGEET	THEORY	UNIT – 1 Life Sketch of RabindraNath Tagore with Special Reference to his Musical contribution. UNIT – 2 Different forms of Rabindra Sangeet. Different Tala-Patterns Used By Tagore UNIT – 3 Brief introduction to Swar-Vitan, Giti-Vitan, Gitinatya, Nriyatanya, VarshaMangal, Basantosab.	4
TOTAL CREDITS – 20					

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SEMESTER III

S.No.	COURSE CODE	TITLE OF THE PAPER	NATURE OF COURSE	DETAILS OF PAPER	CREDIT
1.	MVM 512010	COMPARATIVE & ANALYTICAL STUDY OF RAGAS & TALAS - III	ACTIVITY BASED	<ul style="list-style-type: none"> ➤ Analysis of Ragas and Talas of The Prescribed Course. • Ragas : ShyamKalyan, PuriyaKalyan, BilaskhaniTodi, Nand, Gunakali, Kedar, Bhatiyar, Nat Bhairav • Talas : Basant, Shesh • 3 VilambitKhyals in Any Three of The Prescribed Ragas. • 1 DrutKhyal In All The Ragas With Gayaki. • 1 Dhrupad or 1 Dhamar In Any one of The Prescribed Ragas With Methodical Brief Nom-Tom Aalap, Added KuaadLaykari&Upaj. • Hori/Chaiti/Kajri 	4
2.	MVM 512020	STAGE PERFORMANCE - III	ACTIVITY BASED	<ul style="list-style-type: none"> ➤ Presentation of Khyaal in Ragas of the Prescribed Course. • Ragas : ShyamKalyan, PuriyaKalyan, BilaskhaniTodi, Nand, Gunakali, Kedar, Bhatiyar, Nat Bhairav ➤ Presentation of any form of semi-classical or light music 	4
3.	MVM 511030	MUSIC THEORY - III	THEORY	UNIT - 1 Critical and comparative Study of Prescribed Ragas and Talas UNIT - 2 Interdisciplinary Approach of Music. (Music & Physics, Music & Philosophy, Music & Sociology, Music & Psychology etc.)	4
4.	MVM 511040	AESTHETICS	THEORY	UNIT - 1 Place of Music in Fine Arts UNIT - 2 Rasa Siddhant (Bhava& Rasa, Rasa-Siddhant, Raga &Rasa, Chhanda-Laya-Taal& Rasa, Raga Dhyant& Raga Chitra, UNIT - 3 Aesthetics (Indian & Western Aesthetics, Beauty in music, Autonomy & Heteronomy)	4
5.	MVM 511050	RESEARCH METHODOLOGY	THEORY	UNIT - 1 Research - Aims & Objectives Areas of Research in Music UNIT - 2 Hypothesis Review of Literature Methods of Research in Music UNIT - 3 Synopsis References and Bibliography	4

TOTAL CREDITS - 20

SEMESTER IV

S.No.	COURSE CODE	TITLE OF THE PAPER	NATURE OF COURSE	DETAILS OF PAPER	CREDIT
1.	MVM 522010	COMPARATIVE & ANALYTICAL STUDY OF RAGAS & TALAS - IV	ACTIVITY BASED	<ul style="list-style-type: none"> ➤ Analysis of Ragas and Talas of The Prescribed Course. • Ragas : Jog, Jogkauns, Kalawati, DevgiriBilawal, AbhogiKanhada, Suha/Sugharayi, Shahana, Hansinkadi • Talas : Rudra, Lakshmi • 3 VilambitKhyals in Any Three of The Prescribed Ragas. • 1 DrutKhyal In All The Ragas With Gayaki. • 1 Dhrupad or 1 Dhamar In Any One of The Prescribed Ragas With Added KuaadLaykari • Thumri/Dadra 	4
2.	MVM 522020	STAGE PERFORMANCE - IV	ACTIVITY BASED	<ul style="list-style-type: none"> ➤ Presentation of Khyaal in Ragas of the Prescribed Course. • Ragas : Jog, Jogkauns, Kalawati, DevgiriBilawal, AbhogiKanhada, Suha/Sugharayi, Shahana, Hansinkadi ➤ Presentation of any of 5 self-made compositions 	4
3.	MVM 521030	MUSIC THEORY	THEORY	UNIT - 1 Critical and comparative Study of Prescribed Ragas and Talas UNIT - 2 Notation of 5 self-made compositions	4
4.	MVM 521040	DISSERTATION	ASSIGNMENT BASED	<ul style="list-style-type: none"> ➤ Writing Research proposal/Synopsis ➤ Writing Dissertation on a topic ➤ Viva -Voce 	8

TOTAL CREDITS - 20

Shrivastava 30.4.19
 Rajshankar 30.4.19
 Srinivasan 30/4/19
 Srinivasan 30/4/19
 Srinivasan 30/4/19

Shrivastava 30.4.19

Rajshankar 30.4.19

Srinivasan 30/4/19

Srinivasan 30/4/19
 Srinivasan 30/4/19

Srinivasan 30/4/19

EVALUATION

Sessional Test I will be held during the fourth week of the semester for the syllabi covered till then.

Sessional Test II will be held during the eighth week for the syllabi covered between fifth and eighth week.

Sessional Test III will be held during the twelfth week for the syllabi covered between ninth and twelfth week.

The sessional tests (of one or two hours duration) will carry 40% (20%+20%) of total marks for the course. The marks of the best of two Sessional Tests shall be taken into account for the computation of Grades.

There shall be one End semester examination of 3 hours duration carrying 60% of Marks in each course covering the entire syllabus prescribed for the course.

Evaluation of Practical, Viva-voce and Theory paper.

1. Activity based course (COMPARATIVE & ANALYTICAL STUDY OF RAGAS & TALAS - I, II, III & IV) - 200 Marks each (40% Sessional + 60% End Sem Exam)
2. Activity based course (STAGE PERFORMANCE - I, II, III & IV) - 200 Marks each (40% Sessional + 60% End Sem Exam)
3. Theory course (MUSIC THEORY - I, II, III & IV, HISTORY OF INDIAN MUSIC, RAGA CLASSIFICATION SYSTEM, RABINDRA SANGEET, AESTHETICS & RESEARCH METHODOLOGY) - 100 marks/paper (40% Sessional + 60% End Sem Exam)
4. Assignment based course - 50 marks -for 2 credits course (CONCERT APPRAISAL, SUBSIDIARY & SELF-COMPOSITIONS)(no sessionals will be held)
5. Assignment based course - 200 marks for 8 credits course (DISSERTATION) (no sessionals will be held and Evaluation at End Semester Exam will be held in the form of Viva-voce)
6. Total marks - Semester I - 700, Semester II - 700, Semester III - 700 and Semester IV - 700 = 2800 marks
7. Total Credits - Semester I - 20, Semester II - 20, Semester III - 20 and Semester IV - 20 = 80 credits
8. The Grading system of Evaluation shall be as per the Regulation on the University

Syllabus prepared by -

- Dr. Jaya Shahi, Assistant Professor, Department of Performing Arts, Central University of Jharkhand, Brambe, Ranchi
- Dr. Deepika Srivastava, Assistant Professor, Department of Performing Arts, Central University of Jharkhand, Brambe, Ranchi

Dr. Srivastava
30.4.19

Jaya Shahi
30.4.19

[Signature]
30/4/19

Dr. Srivastava
30/4/19

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30/4/19