



SNDT Women's University, Mumbai

Faculty of Interdisciplinary Studies

Music, Drawing Painting, Design

As per NEP 2020

Semester – III & IV

Syllabus

(w.e.f. Academic Year 2025-26)

**Course Structures and Assessment scheme of UG programmes under the
Faculty of Interdisciplinary Studies**

Single discipline: Music, Drawing Painting, Design

Sem I	Interdisciplinary Studies				
	Sem I	Credits	Marks	Int	Ext
	Major 1	4	100	50	50
	Major 2	2	50	50	0
	OEC	4	100	50	50
	VSC-1	2	50	50	0
	SEC	2	50	0	50
https://sndt.ac.in/pdf/academics/syllabus-as-per-nep/aec-syllabus/ug-degree/ability-enhancement-course.pdf	AEC	2	50	0	50
https://sndt.ac.in/pdf/academics/syllabus-as-per-nep/iks-syllabus/ug-degree/inception-of-indian-knowledge-system.pdf	IKS	2	50	0	50
Introduction to Indian Constitution (given by SNDTWU at https://sndt.ac.in/pdf/academics/syllabus-as-per-nep/vec-syllabus/ug-degree/introduction-to-indian-constitution.pdf)	VEC	2	50	0	50
Co-curricular Course Health and Wellness OR National Cadets Corps (NCC) OR Cultural Activities OR National Service Scheme (NSS) OR (As per SNDTWU syllabus) https://sndt.ac.in/nep2020/syllabus-as-per-nep/cc-syllabus	CC	2	50	50	0
		22	550	250	300

Sem II	Interdisciplinary Studies				
	Sem II	Credits	Marks	Int	Ext
	Major 3	4	100	50	50
	Major 2	2	50	0	50
		-	-	-	-
	VSC-2	2	50	50	0
	VSC-3	2	50	50	0
	OEC	4	100	50	50
	SEC	2	50	50	0
https://sndt.ac.in/pdf/academics/syllabus-as-per-nep/aec-syllabus/ug-degree/ability-enhancement-course.pdf	AEC	2	50	0	50
Environmental Awareness https://sndt.ac.in/pdf/academics/syllabus-as-per-nep/vec-syllabus/ug-degree/environment-awareness.pdf	VEC	2	50	0	50
Co-curricular Course Yoga Education OR National Cadets Corps (NCC) OR Cultural Activities OR National Service Scheme (NSS) OR (As per SNDTWU syllabus) https://sndt.ac.in/nep2020/syllabus-as-per-nep/cc-syllabus	CC	2	50	50	0
		22	550	300	250

Sem III	Interdisciplinary Studies				
	Sem III	Credits	Marks	Int	Ext
	Major	4	100	50	50
	Major	4	100	50	50
	Major	2	50	0	50
	Minor Stream	4	100	50	50
	OEC	2	50	0	50
	AEC (Modern Indian Language)	2	50	50	0
	FP	2	50	50	0
	CC	2	50	50	0
		22	550	300	250

Sem IV	Interdisciplinary Studies				
	Sem IV	Credits	Marks	Int	Ext
	Major (Core)	4	100	50	50
	Major (Core)	4	100	50	50
	Minor Stream	4	100	50	50
	OEC	2	50	0	50
	SEC	2	50	0	50
	AEC (Modern Indian Language)	2	50	0	50
	CE	2	50	50	0
	CC	2	50	50	0
		22	550	250	300

Sem V	Interdisciplinary Studies				
	Sem V	Credits	Marks	Int	Ext
	Major (Core)	4	100	50	50
	Major (Core)	4	100	50	50
	IKS (Major Specific)	2	50	0	50
	Major (Elective)	4	100	50	50
	Minor Stream	4	100	50	50
	VSC-4	2	50	50	0
	FP	2	50	50	0
		22	550	300	250

Sem VI	Interdisciplinary Studies				
	Sem VI	Credits	Marks	Int	Ext
	Major (Core)	4	100	50	50
	Major (Core)	4	100	50	50
	Major (Core)	2	50	-	50
	Major (Elective)	4	100	50	50
	Minor Stream	4	100	50	50
	OJT	4	100	50	50
		22	550	300	250

Annexure 10-FIS-3

Course Structures (Sem I to IV) and Syllabi of Sem III and IV of the UG programme

B.A. (Music)

Subject Code	Courses		Type of Course	Credits	Marks	Int.	Ext.
SEMESTER I							
10141121	Raag Gayan- Level 1	P	Major (Core)	4	100	50	50
10141112	\Theory of Raags and Taals- Level	T	Major (Core)	2	50	50	0
10441111	Film Music Level 1	T- 2 P- 2	OEC	4	100	50	50
10641101	Appreciation of music and performance	T	VSC	2	50	50	0
10741121	Basic skills of Playing any one instrument - Level 1	p	SEC	2	50	0	50
	1.6 (BOS English will design)	T	AEC	2	50	0	50
	1.7 The University will provide the syllabus	T	IKS (Generic)	2	50	0	50
10952111	Introduction to Indian Constitution	P	VEC	2	50	0	50
	1.8 The University will provide the syllabus		CC	2	50	50	0
				22	550	250	300
SEMESTER II							
20141121	Raag Gayan (level 2)	P	Major (Core)	4	100	50	50
20141112	Theory of Raags and Taals- Level 2	T	Major (Core)	2	50	0	50
20641101	Concert Management	P	VSC	2	50	50	0
20641102	Introduction of Music Recording	p	VSC	2	50	50	0
20441111	Film Music Level 2	T-2 P-2	OEC	4	100	50	50
20741101	Basic skills of Playing any one instrument- Level 2	P	SEC	2	50	50	0
	2.7 (BOS English will design)		AEC	2	50	0	50
20952111	Environmental Awareness	P	VEC	2	50	0	50
	2.9 University will provide the syllabus		CC	2	50	50	0
				22	550	300	250

Exit with UG Certificate with 4 extra credits (44 + 4 credits)

Subject Code	Courses		Type of Course	Credits	Marks	Int.	Ext
SEMESTER III							
30141121	Rag Gayan- Level 3	P	Major (Core)	4	100	50	50
30141112	Theory of Raags and Taals- Level 3	T	Major (core)	4	100	50	50
30141123	Forms of Classical Music- Level 1	P	Major (Core)	2	50	0	50
30341121	Karaoke Music.	P-4	Minor Stream	4	100	50	50
30441121	Film song based on Folk Music	P	OEC	2	50	0	50
3.6	Language BOS will design courses for students to choose.		AEC	2	50	50	0
31341101	Field Project related to Music		FP	2	50	50	0
3.8	The University will provide this syllabus.		CC	2	50	50	0
				22	550	300	250
SEMESTER IV							
40141121	Rag Gayan (level 4)	P	Major (Core)	4	100	50	50
40141112	Theory of Raags and Talas (level 4)	T	Major (core)	4	100	50	50
40341121	Forms of semi- classical music	P	Minor	4	100	50	50
40441121	Festival songs	P	OEC	2	50	0	50
40741121	Advance skills of Playing any one instrument.	p	SEC	2	50	0	50
4.6	Language BOS will design courses for students to choose.		AEC	2	50	0	50
41541101	Community engagement of any kind		CE	2	50	50	0
4.8	The University will provide this syllabus		CC	2	50	50	0
				22	550	250	300

Exit with UG Diploma with 4 extra credits (44 + 4 credits)

SN	Courses		Type of Course	Credits	Marks	Int.	Ext.
Semester V							
5.1	Rag Gayan (level 5)	P	Major (Core)	4	100	50	50
5.2	History of Music And Biographies	T	Major (Core)	4	100	50	50
5.3	Information of Musical Treaties (4 Grantha)	T	IKS	2	50	0	50
5.4	A) Stage Performance (Level 1) OR 2)Forms of Semi Classical Music (Level 1)	P	Major (Elective)	4	100	50	50
5.5	Light Music	T - 2 P - 2	Minor Stream	4	100	50	50
5.6	PPT and Video Recording skills.	P	VSC -4	2	50	50	0
5.7	Community engagement Program	P	FP	2	50	50	0
				22	550	300	250
Semester VI							
6.1	Raga Gayan (level 6)	P	Major (Core)	4	100	50	50
6.2	Musicology	T	Major (Core)	4	100	50	50
6.3	Theory of Ragas and Talas	T	Major (Core)	2	50	0	50
6.4	Stage Performance (Level 2) OR Formas of semi classical Music (Level 2)	P	Major (Elective)	4	100	50	50
6.5	Devotional Music	T- 2 P- 2	Minor Strea	4	100	50	50
6.6	Internship		OJT	4	100	50	50
				22	550	250	300

Exit with Degree (3-year)

4-Year Degree with Honors

SN	Courses		Type of Course	Credits	Marks	Int.	Ext.
	Semester VII						
7H.1	Raag Gayan (level 7)	P	Major (Core)	4	100	50	50
7H.2	Forms of Regional music (Carnatic and Ravindra Sangeet)	P T	Major (Core)	4	100	50	50
7H.3	Theoretical study of Ragas and Talas(level 5)	P	Major (Core)	4	100	50	50
7H.4	Advance forms of Semi classical music (Dadra, Thumri, Tappa, Gazal)	P	Major (Core)	2	50	50	0
7H.5	Stage Performance (Level 3)	P	Major (Elective)	4	100	50	50
7H.6	Research Methodology	T	Minor Stream (RM)	4	100	50	50
				22	550	300	250
	Semester VIII						
8H.1	Raag Gayan (level 8)	P	Major (Core)	4	100	50	50
8H.2	Acoustics and Voice Culture	T	Major (Core)	4	100	50	50
8H.3	Western Music	P T	Major (Core)	4	100	50	50
8H.4	Various Forms of Hindustani Classical Music	P	Major (Core)	2	50	0	50
8H.5	Stage Performance (Level 4)	p	Major (Elective)	4	100	50	50
8H.6	Internship		OJT	4	100	50	50
				22	550	250	300

4-Year Degree with Research

SN	Courses		Type of Course	Credits	Marks	Int.	Ext.
	Semester VII						
7R.1	Ragang Raga (Level 1)	P	Major (Core)	4	100	50	50
7R.2	Essays and Musicology	T	Major (Core)	4	100	50	50
7R.3	Modern literature of Music	T	Major (Core)	2	50	0	50
7R.4	Aesthetic and Criticism	T	Major (Elective)	4	100	50	50
7R.5	Research Methodology	T	Minor Stream (RM)	4	100	50	50
7R.6	Project	P	Research	4	100	100	0
				22	550	300	250
	Semester VIII						
8R.1	Ragang Rag (Level 2)	P	Major (Core)	4	100	50	50
8R.2	Acoustics and Voice culture	T	Major (Core)	4	100	50	50
8R.3	Various forms of Classical Music	P	Major (Core)	2	50	0	50
8R.4	Stage Performance (Level 5)	P	Major (Elective)	4	100	50	50
8R.5	Project	T	Research	8	200	100	100
				22	550	250	300

B.A. MUSIC
Syllabus 2024-25 Semester I (22 credits)

Subject Code	Courses, Modules and Outcomes	Course Contents	Cr
	SEMESTER I		
10141121	1.1 Raag Gayan (Level 1) (Practical) Major		4
	Course Outcomes: Learners will be able to: Explain the concept of Thata which is very necessary to every student Define the Raag Concept and differentiate the That & Raag Concept Demonstrate Bandish in Bada and Chota Khyal. Gain the knowledge of Rhythm and Taal Interpret the different laya which is the unique feature of Taal Demonstrate the "Bol" of Tabla which is the important feature of Rhythm of Hindustani Music		
Module 1	That and That Janya Raags		1
	LOs: Learners will be able to Develop the concept of Thata Identify the Shuddha and Komal Swar	Module Contents: Swara of Thata, Kalyan Bilawal, Kafi, Marwa, Asawari Aaroha-Avaroh and Alankar of Janya Raags- 1) Yaman 2) Alahaiya Bilawal 3) Kafi 4) Marwa 5) Asawari	
Module 2	Recitation of Bada Khyal		1
	LOs: Learners will be able to Demonstrate Bada Khyal Bandish Recite Bada Khyal with Taal	Module Contents: Bada Khyal and Chota Khyal with Aalap Taana – 1) Yaman	
Module 3	Recitation of Chota Khyal		1
	LOs: Learners will be able to Classify the Bada Khyal and Chota Khyal Construct Aalap and Taan in Chota Khyal	Module Contents: Chota Khyal with Aalap- Taana from any one of the following Raags 1) Bilawal 2) Kafi 3) Marwa 4) Asawari Detailed Information and Chota Khyal outline. Bilawal Kafi Marwa Asawari	
Module 4	Concept of Taal		1
	LOs: Learners will be able to <ul style="list-style-type: none"> Define the design of Taals Construct the Laykaris in Taals Detailed Information of Taals with Dugun and Chaugun 	Module Contents: <ul style="list-style-type: none"> Recitation of following Taals with Dugun and Chaugun 1) Teental 2) Dadara 3) Ektaal Recitation of Vilambit Ektaal 	

Assignments / Activities towards CCE		
	<ul style="list-style-type: none"> • Practical performance of Alankar • Performance of Bada Khyal & Chota Khyal • Practical test of Taals 	

References:

- Bhatkhande, V.N. (2009). Hindustani Sangeet Kramik Pustak Malika (Vol.1to6). Hathras U.P.: Sangeet Karyalaya
- Garg, Laxminarayan. (2008). Rag Visharad (Vol. 1 & 2). Hatharas U.P.: Sangeet Karyalaya
- Haldankar, Babanrao. (2007). Raags as sung in Agra Gharana, Mumbai: Raagshri Sangeet Pratishthan
- Jha, R. (2002). Abhinav Geetanjali (Vol.1 to 5). Allhabad, U.P: Sangeet Sadan Prakashan
- Ratanjankar, S.N. (1992). Abhinav Geetmanjiri, Mumbai, Dadar: Acharya S.N Ratanjankar Foundation.
- Shrivastav, Harishchandra. (2009) Raag Parichay (Vol. 1 to 4) Allahabad: Sangeet Sadan Prakashan.
- Kalada, S. (2011). Prachalit Samprakitik Ragonka Tulnatmak. Delhi: Adhyayan Sanjay Prakashan.
- Vasant. (2010). Sangeet Visharad. Hatharas, U.P: Sangeet Karyalaya

Subject Code	Courses, Modules and Outcomes	Course Contents	Cr
	SEMESTER I		
10141112	1.2 Theory of Raags and Taals- Level 1 (Theory) Major		2
	Course Outcomes: Learners will be able to: Define the information of Raags Compare the Raags Improve the skill of notation writing system of Bandish Adapt the theoretical knowledge of Taal System Develop the Logical Aspect for Creating Alankar in Raags		
Module 1	Theory of Raags and Notation of Khyal		1
	LOs: Learners will be able to Explain the information of Raag in specific format Utilize the Notation System & Develop the skill of writing notation of Bandish	Module Contents: Detailed Information of following Raags – 1) Yaman 2) Alahaiya Bilawal 3) Kafi 4) Marwa 5) Asawari Introduction of Bhatkhande Notation System. Notation writing of Chota Khyal of each Raag	
Module 2	Notation of Khyal		1
	LOs: Learners will be able to Write the notation of Bada Khyal Bandish Write the Taal in specific format	Module Contents: Notation of Bada Khyal and Chota Khyal with Aalap Taana - 1) Yaman	
Assignments/ Activities towards CCE			
	Written test of Alankar Writing notation of Chota Khyal Theoretical internal assessment Group discussion of Taals		

References:

Atre, Prabha.(1984). Swarmayi. Pune : Bookmark prakashan
 Bhide, Dr. Ashwini. (2004). Rag Rachananjali. Mumbai : Rajhans Prakashan
 Deodhar, Prof. B.R.(2014).Rag Bodh All Parts. Mumbai : Deodhar school of Indian Music.
 Garg, Laxminarayan. (2008). Rag Visharad (Vol. 1 & 2). Hatharas U.P.: Sangeet Karyalaya
 Patwardhan,Narayanrao.(1990). Rag Vidnyan All Parts. Pune : Sangit Gaurav Grantha mala.
 Shankar,Pt. Ravi. (2014). Rag Anurag, Delhi : Rajkamal Prakashan
 Srivastav,Pt. Harischandra (2009).Rag Parichya(Vol.1 to 4). Allahabad: Sangit Sadhana
 Vasant. (2010). Sangeet Visharad. Hatharas, U.P: Sangeet Karyalaya Bhatkhande, V.N.
 (2009). Hindustani Sangeet Kramik Pustak Malika (Vol.1to6). Hathras U.P.: Sangeet Karyalaya
 Zaa, Pt.Ramashray (2020).Abhinav Gitanjali (vol 1 to 5). Allahabad: Sangeet Sadan Prakashan
 Periodicals like Sangeet Kala Vihar, Sangeet, Nad Brahma

SN	Courses, Modules and Outcomes	Course Contents	Cr
	Semester I		
10441111	1.3 Film Music – Level 1 (Practical- 2 Credits) Theory -2 Credits) OEC		4
	Course Outcomes: Learners will be able to: <ul style="list-style-type: none"> • Demonstrate film songs • Relate film songs with classical Raagas • Show the performance on Karaoke System • Develop the modern technical skill • Explain and illustrate the history of film music • Analyze the film songs directed by different musicians 		
Module 1	Film songs based on Ragas		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Identify the raga-based film songs • Analyze the modification of Ragas in film songs 	Module Contents: <ul style="list-style-type: none"> • Any 5 Film songs based on following Raagas 1) Yaman 2) Bhairavi 3) Khamaj	
Module 2	Karoke Techniques		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Experiment to adjust our voice with Karaoke • Extend their skill to perform with Music arrangements 	Module Contents: <ul style="list-style-type: none"> • Recite 10 Film songs on Karaoke System 	
Module 3	History of Film Music		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Elaborate the history of the Film Music • Explain structural changes in Film Music 	Module Contents: <ul style="list-style-type: none"> • Brief History of Hindi Film Music from 1935 to 1980 	
Module 4	Contribution of Music Directors		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Classify the style of different musicians • Explain & Identify the Use of different forms of music used in Film Music 	Module Contents: <ul style="list-style-type: none"> • Contribution of following musicians 1) S.D.Burman 2) Naushad 3) C. Ramchandran 4) Shankar Jaykishan	

References:

Bhardwaj, V.(2020). Cinema Kal,Aaj,Kal. New Delhi :Vani Prakashan

Deshpande, A. (2019).Kala Sangam Khand 1: Hindustani Shastriya Sangeet aur Hindi Cinema ka Sunhara Tana Bana. Nagpur : A publishing

First Edition. (2009).Dilchasp Hindi Cinema ke Sua varsh. New Delhi: Bhartiya Pustak Parishad

Godbole, Pishvikar S. (2007). Nad vedh. Pune : Rajhans Prakashan

Jauhari, Sima.(2002). Film Sangeet Nirdeshak Roshan V Unke Samkalin Sangeetkar. New Delli : Radha publication

Shukla,Dr.Madhurani.(2018). Bhartiya Cinema ki Yatra Part 1. New Delhi: Kanishk Publishing

Vijaykar, Rajiv.(2010).The History Of Indian Film Music. Mumbai : Times Group

Subject Code	Courses, Modules and Outcomes	Course Contents	Cr
	SEMESTER I		
10641101	1.4 Appreciation of Music and performance VSC (Theory)		2
	Course Outcomes: Learners will be able to: <ul style="list-style-type: none"> • Develop their listening skill • Inspire after listening the legendary artists • Develop the Performing technique 		
Module 1	Attendance at Concerts		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Appreciate and Analyze the Concert • Explain the design of Concert 	Module Contents: <ul style="list-style-type: none"> • Appreciation of Music through listening musical concerts such as - Sawai Gandharv Mahotsav, Gunidas sangeet Mahotsav, Kalaghoda Mahotsav, Gopikrushna Mahotsav, NCPA Concert, Vasantotsav, Gaansaraswati, Swarankar, Ashtoprahar, etc. 	
Module 2	Appreciation and Criticism of Concert		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Motivate themselves after listening performance • Formulate their career 	Module Contents: <ul style="list-style-type: none"> • Criticize one concert of Raag Sangeet • Report of Appreciation of Concert. 	
Assignments/ Activities towards CCE			
	<ul style="list-style-type: none"> • Review Writing • Group Discussion • Organize one small concert 		

References:

Bandyopadhyaya S., (1988). Techniques of Sitar, Delhi : B R Publication.

Bhalodkar Jayant, (2006). Sanvadini (Harmonium) , New Dilli : Kanishk Publication.

Bhatanagar, Chaya. (1981). Bharat ke shastriy nrutya. Navi Dilli: Young man and company

Patwardhan, Narayanrao. (1990). Rag Vidnyan All Parts. Pune : Sangit Gaurav Grantha mala.

Ravikumar, Dr. Geeta. (2011). Appreciation of Music (vol. 1 and 2). Chennai: LKM publication

Sinh, Aarati. (2016). Nartanadhyay. Dilli : Ritham prakashan

Vasant. (2010). Sangeet Visharad. Hatharas, U.P: Sangeet Karyalay

Velhal Dr. Revati and More Dr. Sheetal, (2021). Expression on the Violin in Hindustani Classical Music, www.whitefalconpublishing.com: White Falcon Publishing

- Periodicals like Sangeet Kala Vihar, Sangeet, Nad Brahma

Subject Code	Courses, Modules and Outcomes	Course Contents	Cr
	SEMESTER I		
10741101	1.5 Basic skills of Playing any one instrument- Level 1 (SEC)		2
	Course Outcomes: Learners will be able to: <ul style="list-style-type: none"> • Recognize the details of instrument • Design various Alankar • Relate the skills to playing different forms of Hindustani music 		
Module 1	Introduction of Instrument		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Identify the structure of instrument • Illustrate the Alankars in different Taals 	Module Contents: <ul style="list-style-type: none"> • Structural knowledge of instrument • Tuning of Instrument • Knowledge of various Indian scales (Swar saptak) • Fingering knowledge of instrument. • Basic Alankars in Dadara and Teental 	
Module 2	Basic forms of Hindustani Music		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Articulate the skills of instrument • Recognize notation 	Module Contents: <ul style="list-style-type: none"> • Sargam Geet and Razakhani Gat from following Raags- 1) Bhupali, 2) Yaman • National Anthem 	
Assignments/ Activities towards CCE			
	<ul style="list-style-type: none"> • Presentation on structure on instrument. • Demonstration of Alankars in various Taals. • Practical test on swar recognition 		

References:

Bandyopadhyaya S., (1988). Techniques of Sitar, Delhi : B R Publication.
 Bhalodkar Jayant, (2006). Sanvadini (Harmonium) , New Dilli : Kanishk Publication.
 Borkar Pt. Tulasidas. (2014). Sanvadini Sadhana. Mumbai: Shree Navdurga prakashan.
 Oistrakh David. (1967). The Principles of Violin fingering, London:OUP.
 Periodicals like Sangeet Kala Vihar, Sangeet, Nad Brahma
 Taralekar G .H.(1973). Bharatiy vaddyancha itihās. Pune: Go.Ya. Rane Prakashan.
 Vasant. (2005). Sangeet Visharad. Hathras (UP): Sangeet karyalaya .
 Velhal Dr. Revati and More Dr. Sheetal, (2021). Expression on the Violin in Hindustani Classical Music, www.whitefalconpublishing.com: White Falcon Publishing.

B.A. MUSIC
Syllabus 2024-25
Semester II (22 credits)

Subject Code	Courses, Modules and Outcomes	Course Contents	Cr
	SEMESTER II		
20141121	2.1 Raaga Gayan - Level 2 (Practical) Major Core		4
	Course Outcomes: Learners will be able to: <ul style="list-style-type: none"> • Discuss concept of Thata which is very necessary to every student • Develop the Raag Concept and differentiate the That & Raag Concept • Demonstrate the design of Bandish in Bada and Chota Khyal. • Apply knowledge of Rhythm and Taal • Demonstrate the different lay which is the unique feature of Taal 		
Module 1	Introduction of Thaata-Janya Raags		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Describe the concept of Thaata • Differentiate the Raag and That 	Module Contents: <ul style="list-style-type: none"> • Swara of Thata • Aaroh Avaroha and Alankar of Janya Raags- 1) Bhairav 2) Khamaj 3) Purvi 4) Todi 5) Bhairavi 	
Module 2	Recitation of Bada Khyal		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Improve the understanding of Bada Khyal Bandish • Demonstrate Bada Khyal with Taal 	Module Contents: <ul style="list-style-type: none"> • Badakhyaal and Chotakhyaal with AalapTaan 1) Bhairav 	
Module 3	Recitation of Chota Khyal		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Demonstrate the characteristics of Raags • Elaborate the Bada& Chota Khyal with Gayaki Aang 	Module Contents: <ul style="list-style-type: none"> • Detailed information of following Raags with chotakhyaal outline – 1) Khamaj 2) Purvi 3) Todi 4) Bhairavi • Chota khyal from any one of the following rags with aalap and taana 1) Khamaj 2) Purvi 3) Todi 4) Bhairavi 	
Module 4	Recitation of Taals		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Elaborate the design of Taals • Construct the Laykaris in Taals 	Module Contents: <ul style="list-style-type: none"> • Detailed Information of Taals with Dugun and Chaugun - 1) Zaptal 2) Rupak 3) Chautal • Recitation of Vilambit Teentaal 	

Assignments/ Activities towards CCE		
	<ul style="list-style-type: none"> • Practical performance of Alankar • Performance of Chota Khyal • Practical / Internal assessment • Practical test of Taals 	

References:

Bhatkhande, V.N. (2009). Hindustani Sangeet Kramik Pustak Malika (Vol.1to6). Hathras U.P.: Sangeet Karyalaya

Garg, Laxminarayan. (2008). Rag Visharad (Vol. 1 & 2). Hatharas U.P.: Sangeet Karyalaya

Haldankar, Babanrao. (2007). Raags as sung in Agra Gharana, Mumbai: Raagshri Sangeet Pratishthan

Jha, R. (2002). Abhinav Geetanjali (Vol.1 to 5). Allhabad, U.P: Sangeet Sadan Prakashan

Ratanjankar, S.N. (1992). Abhinav Geetmanjiri, Mumbai, Dadar: Acharya S.N Ratanjankar Foundation.

Shrivastav, Harishchandra. (2009) Raag Parichay (Vol. 1 to 4) Allahabad: Sangeet Sadan Prakashan.

Kalada, S. (2011). Prachalit Samprakritik Ragonka Tulnatmak. Delhi: Adhyayan Sanjay Prakashan.

Vasant. (2010). Sangeet Visharad. Hatharas, U.P: Sangeet Karyalay

Subject Code	Courses, Modules and Outcomes	Course Contents	Cr
	SEMESTER II		
20141102	2.2 Theory of Raag and Taals (Theory) Major (Core)		2
	Course Outcomes: Learners will be able to: <ul style="list-style-type: none"> Define the information of Raags Compare the Raags Extend the skill of notation writing of Bandish Adapt the theoretical knowledge of Taal Improve the Logical aspect for creating Alankar in Raagas 		
Module 1	Raag Information		1
	LOs: Learners will be able to <ul style="list-style-type: none"> Discuss the information of Raag in specific format Develop the skill of writing Notation System 	Module Contents: <ul style="list-style-type: none"> Detailed Information of following Raagas – 1) Bhairav 2) Khamaj 3) Purvi 4) Todi 5) Bhairavi Introduction of Paluskar Notation system Notation writing of Chota khyal in each Raags 	
Module 2	Alankar, Tal and Laykari		1
	LOs: Learners will be able to <ul style="list-style-type: none"> Design different type of Alankar Demonstrate the Taals with different Laykari 	Module Contents: <ul style="list-style-type: none"> Formation of Alakara Detailed information of following Taals with Dugun and Chaugun. 1) Zaptal 2) Rupak 3) Chautaal 4) Vilambit Teentaal 	
Assignments/ Activities towards CCE			
	<ul style="list-style-type: none"> Recitation of Alankar in pros Written Test of Chota Khyal Group discussion of Taals and Raags 		

References:

Atre Prabha.(1984). Swarmayi. Pune : Bookmark prakashan
 Bhatkhande, V.N. (2009). Hindustani Sangeet Kramik Pustak Malika (Vol.1to6).
 Bhide, Dr. Ashwini. (2004). Rag Rachananjali. Mumbai : Rajhans Prakashan
 Deodhar, Prof. B.R.(2014).Rag Bodh All Parts. Mumbai : Deodhar school of Indian Music.
 Garg, Laxminarayan. (2008). Rag Visharad (Vol. 1 & 2). Hatharas U.P.: Sangeet Karyalaya
 Hathras U.P.: Sangeet Karyalaya
 Patwardhan, N.(1990). Rag Vidnyan All Parts. Pune: Sangit Gaurav Grantha mala.
 Periodicals like Sangeet Kala Vihar, Sangeet, Nad Brahma
 Shankar,Pt. Ravi. (2014). Rag Anurag, Delhi : Rajkamal Prakashan
 Srivastav,Pt. Harischandra (2009).Rag Parichya(Vol.1 to 4). Allahabad: Sangit Sadhana
 Vasant. (2010). Sangeet Visharad. Hatharas, U.P: Sangeet Karyalay
 Zaa, Pt.Ramashray (2020).Abhinav Gitanjali (vol 1 to 5). Allahabad: Sangeet Sadan Prakashan.

Subject Code	Courses, Modules and Outcomes	Course Contents	Cr
	SEMESTER II		
20641121	2.3 Concert Management (Practical) VSC		2
	Course Outcomes: Learners will be able to: <ul style="list-style-type: none"> • Develop the communication skills • Identify the acoustic of concert hall • Gain the management skills • Develop Digital Marketing Skills • Utilize the sound system techniques 		
Module 1	Technical Aspects of Concert		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Enhance the Communication skill with Artists • Develop the Hospitality Management & Advertisement Skills 	Module Contents: <ul style="list-style-type: none"> • Communication with Artist • Hospitality • Advertisement and digital marketing 	
Module 2	Support System of Concerts		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Arrange a concert hall • Make Use of Mike System according to the concert type 	Module Contents: <ul style="list-style-type: none"> • Hall arrangement • Mike system arrangement • Recording and Photography • Report writing 	
Assignments/ Activities towards CCE			
	<ul style="list-style-type: none"> • Interviews of Artists • Organize one program of Classical Music • Make the Flyer/ Brochure of the Program 		

References:

Reynolds, Andy. (2021). The Live Music Business: Management and Production of Concerts and Festivals. India : Routledge

Vasant. (2010). Sangeet Visharad. Hatharas, U.P: Sangeet Karyalay Periodicals like Sangeet Kala Vihar, Sangeet, Nad Brahma

Subject Code	Courses, Modules and Outcomes	Course Contents	Cr
	SEMESTER II		
20641112	2.4 Introduction of Music Recording (Practical) VSC		2
	Course Outcomes: Learners will be able to: <ul style="list-style-type: none"> • Understand the recording procedure • Identify the Instruments used for recording • Get the knowledge of Recording system • Use this knowledge for uploading the videos 		
Module 1	Instruments of Recording at Studio		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Recognize the various instruments used for recording • Identify the various types of microphones 	Module Contents: <ul style="list-style-type: none"> • Recording Instrument <ul style="list-style-type: none"> - Microphone - Amplifier - Mixer - Speaker - Various Instruments used for Recording 	
Module 2	Softwares for Recording		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Recognize and apply different types of software for Recording • Make a small set up for recording 	Module Contents: <ul style="list-style-type: none"> • Information of various softwares used in recording (audio & video) • Use of software 	
Assignments/ Activities towards CCE			
	<ul style="list-style-type: none"> • Visit to Recording Studio • Upload self-audio-visual recording 		

References:

- Gupta, Vinita. (2015). Sanchar Aur Media hodh. New Dilli : Vani Prakashan
- Bhanavat, Dr. Sajeew (2019). Electronic Media. Rajasthan : Rajasthan Hindi Granth Akadami
- Rumsey, Francis. (1997). Sound and Recording, an introduction. Sweden: Focal Press Publication
- Vasant. (2010). Sangeet Visharad. Hatharas, U.P: Sangeet Karyalay Periodicals like Sangeet Kala Vihar, Sangeet, Nad Brahma

Subject Code	Courses, Modules and Outcomes	Course Contents	Cr
	SEMESTER II		
20441111	2.5 Film Music Level 2 (Practical +Theory) OEC		4
	Course Outcomes: Learners will be able to: <ul style="list-style-type: none"> • Demonstrate film songs • Relate film songs with classical Raags • Show the performance on Karaoke System and Develop the modern technical skill • Elaborate the Structural Changes of film music • Analyze the film songs directed by different musicians 		
Module 1	Film songs based on Raags		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Identify the swar sangati of Raag-in film songs • Analyze the modification of Raags in film songs 	Module Contents: <ul style="list-style-type: none"> • Any 5 Film songs based on following Raags 1) Raag Pahadi, 2) Raag Shivranjani 3) Raag Malkauns 	
Module 2	Songs based on Bandish, Thumri and Dadra		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Identify the different Taals and its styles • Extend their skill to perform with music arrangements 	Module Contents: <ul style="list-style-type: none"> • Recite 6 Film songs Bandish, Thumari and Dadara 	
Module 3	Structural Changes of Film Music		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Explain structural changes in film music 	Module Contents: <ul style="list-style-type: none"> • Structural Changes of Film Music 	
Module 4	Contribution of Music Directors		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Classify the style of different musicians • Explain & Identify the Use of different forms of music used in film music 	Module Contents: Contribution of following musicians <ul style="list-style-type: none"> • R.D. Berman • Kalyanji-Anandji • Laxmikant Pyarelal • Shankar-Ehsan-Loy • A.R. Rehman 	
Assignments/ Activities towards CCE			
	<ul style="list-style-type: none"> • Presentation on Contribution on Musicians • Small Concert of Film Music on Bandish, Thumri and Dadra • Theme Based Program 		

References:

Deshpande, A. (2019). Kala Sangam Khand 1: Hindustani Shastriya Sangeet aur Hindi Cinema ka Sunhara Tana Bana. Nagpur: A publishing First Edition. (2009)

Dilchasp Hindi Cinema ke Sua varsh. New Delhi: Bhartiya Pustak arishad

Godbole, Pishvikar S. (2007). Nad Vedh. Pune: Rajhans Prakashan

Bhardwaj, V. (2020). Cinema Kal,Aaj,Kal. New Delhi Vani Prakashan

Jauhari, Sima. (2002). Film Sangeet Nirdeshak Roshan V Unke Samkalin Sangeetkar. New Delli: Radha publication

Shukla, Dr.Madhurani.(2018). Bhartiya Cinema ki Yatra Part 1. New Delhi: Kanishk Publishing

Vijaykar, Rajiv. (2010).The History Of Indian Film Music. Mumbai: Times Group Books

Subject Code	Courses, Modules and Outcomes	Course Contents	Cr
	SEMESTER II		
20741101	2.6 Basic skills of Playing any one instrument- Level-2 (Practical) (SEC)		2
	Course Outcomes: Learners will be able to: <ul style="list-style-type: none"> • Develop various Alankars • Relate the skills to playing different forms of Hindustani Music • Accompany of with the university song. 		
Module 1	Interpretation of Swar and Taal.		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Illustrate Alankars in various Taals • Interpret the Raags through the Sarangmeeth 	Module Contents: <ul style="list-style-type: none"> • Alankars in 1) Teental, 2) Rupak and 3) Ektaal • Sargameeth of following Raags 1) Bhairav 2) Durga 	
Module 2	Application of notation skill		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Relate the knowledge to play Razakhani Gat • Identify the notation and Play the University song in various events 	Module Contents: <ul style="list-style-type: none"> • Razakhani Gat of following Raags 1) Bhairav 2) Durga • University Song 	
Assignments/ Activities towards CCE			
	<ul style="list-style-type: none"> • Presentation of Sargam Geet • Accompaniment of instrument with University song. 		

References:

Bhalodkar Jayant, (2006). Sanvadini (Harmonium) , New Dilli : Kanishk Publication.
Bandyopadhyaya S., (1988). Techniques of Sitar, Delhi : B R Publication.
Borkar Pt.Tulasidas, (2014).Sanvadini Sadhana. Mumbai: Shree Navdurga prakashan.
Oistrakh David, , (1967). The Principles of Violin fingering, London:OUP. Periodicals like Sangeet Kala Vihar, Sangeet, Nad Brahma
Taralekar G .H.,(1973). Bharatiy vaddyancha itihash. Pune: Go.Ya. Rane Prakashan.
Vasant, (2005). Sangeet Visharad. Hathras (UP): Sangeet karyalaya.
Velhal Dr. Revati and More Dr. Sheetal, (2021).Expression on the Violin in Hindustani Classical Music, www.whitefalconpublishing.com: White Falcon Publishing.

B.A. MUSIC
Syllabus 2025-26 Semester III (22 credits)

Subject Code	Courses, Modules and Outcomes	Course Contents	Cr
	SEMESTER III		
	3.1 Raag Gayan- Level 3 (Practical) Major		4
	Course Outcomes: Learners will be able to: <ul style="list-style-type: none"> • Explain the concept of Janya Raag. • Demonstrate Bandish in Bada and Chhota Khyal. • Improvise a Raag through Bandish and Aalap-Taana. • Get familiar with Rhythm and Taal • Differentiate between Raags belonging to same Thaata 		
Module 1	Recitation of Bada Khyal from Kalyan Thaata		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Develop the concept of Janak and Janya Raag. • Develop the concept of Bada Khyal • Elaborate Bada and Chota Khyal with Aalap and Taan 	Module Contents: <ul style="list-style-type: none"> • Detailed Information of Bada Khyal with Aalap-Tana • Chota Khyal with Aalap- Tana following Raagas – 1) Raag Bhoop	
Module 2	Recitation of Bada Khyal from Kafi Thaata		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Develop the concept of Janak and Janya Raag. • Develop the concept of Bada Khyal • Elaborate Bada and Chota Khyal with Aalap and Taan 	Module Contents: <ul style="list-style-type: none"> • Detailed Information of Bada Khyal with Aalap-Tana • Chota Khyal with Aalap- Tana following Raagas – 1) Raag Bhimpalasi	
Module 3	Recitation of Chota Khyal		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Elaborate Chota Khyal • Construct Aalap and Taan in Chota Khyal • Demonstrate Taal with Layakari 	Module Contents: <ul style="list-style-type: none"> • Chhota Khyal with Aalap- Taan from the following Raags 1) Hameer 2) Kamod <ul style="list-style-type: none"> • Taal with Layakari – 1) Dhamar, 2) Tilawada with Dugun Tigun and Chaugun	

Module 4	Introduction of Raags with Chhota Khyal Outline		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Explain characteristics to differentiate Raags belonging to same Thaata • Demonstrate Kalyan Raagang in mentioned Raags 	Module Contents: <ul style="list-style-type: none"> • Information and Chhota Khyal of following Raags- 1) Chhayanaat 2) Gaud Saarang 3) Kedar 4) Hindol 	
Assignments/ Activities towards CCE			
	<ul style="list-style-type: none"> • Presentation of Bada Khyal & Chhota Khyal • Group Discussion regarding Chalan of Raag • Prepare a mind map/concept map on Kalyan Raagang explaining various Raag • Collaborative study of Raag and Taal 		

References:

Bhatkhande, V.N. (2009). Hindustani Sangeet Kramik Pustak Malika (Vol.1to6). Hathras U.P.: Sangeet Karyalaya

Garg, Laxminarayan. (2008). Rag Visharad (Vol. 1 & 2). Hatharas U.P.: Sangeet Karyalaya

Haldankar, Babanrao. (2007). Raags as sung in Agra Gharana, Mumbai: Rageshri Sangeet Pratishthan

Jha, R. (2002). Abhinav Geetanjali (Vol.1 to 5). Allahabad, U.P: Sangeet Sadan Prakashan

Kalada, S. (2011). Prachalit Samprkritik Ragonka Tulnatmak. Delhi: Adhyayan Sanjay Prakashan.

Ratanjankar, S.N. (1992). Abhinav Geetmanjiri, Mumbai, Dadar: Acharya S.N Ratanjankar Foundation.

Shrivastav, Harishchandra. (2009) Raag Parichay (Vol. 1 to 4) Allahabad: Sangeet Sadan Prakashan.

Vasant. (2010). Sangeet Visharad. Hatharas, U.P: Sangeet Karyalaya

3.2	Theory of Raags and Taals- Level 3 (Theory) Major		4
	Course Outcomes: Learners will be able to: <ul style="list-style-type: none"> • Define the information of Raags • Compare the Raags • Improve the skill of notation writing system of Bandish • Adapt the theoretical knowledge of Taal System • Develop the aspect for creating Aalap and tana in Raags 		
Module 1	Theory of Raags and Notation of Khyal		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Explain the information of Raag in specific format • Compare the Raag from same Thata. 	Module Contents: <ul style="list-style-type: none"> • Information of Raags prescribed in practical paper syllabus of 1st, 2nd and 3rd semester. • Comparison of Raag. 	
Module 2	Notation of Bada Khyal		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Utilize the Notation System & Develop the skill of writing notation of Bandish 	Module Contents: <ul style="list-style-type: none"> • Notation of Bada Khyal and Chota Khyal with Aalap Tana from the Raag prescribed in the practical paper 3.1 	
Module 3	Notation of Forms of Classical Music		1
	Los: Learners will be able to <ul style="list-style-type: none"> • Interpret the notation of different forms of classical music. • Write the notation in different Taal. 	Module Contents: <ul style="list-style-type: none"> • Notation of different forms of music. 1) Dhrupad 2) Tarana 3) Sargam Geet 4) Lakshan Geet	
Module 4	Writing Taal and Layakari		1
	Los: Learners will be able to <ul style="list-style-type: none"> • Understand rhythmic structure. • Improve Timing and Layakari skill. • Identify different Taal and their application. 	Module Contents: <ul style="list-style-type: none"> • Writing Taal with Dugun, Tigun and Chaugun. • Comparison of Taal of equal Matras 1) Dhamar 2) Tilwada & All previous Taal	

Assignments/ Activities towards CCE	
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	<ul style="list-style-type: none"> Practice of writing notation of Bada Khyal and Chhota Khyal Writing notation of different forms of Classical Music. Theoretical internal assessment Quiz on Taal information and Layakari Writing Layakari and Comparison of Taal 	
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References:

Bhide, Dr. Ashwini. (2004). Rag Rachananjali. Mumbai : Rajhans Prakashan Atre,
Deodhar, Prof. B.R.(2014).Rag Bodh All Parts. Mumbai : Deodhar school of Indian Music
Dr.Prabha.(1984). Swarnmayi. Pune : Bookmark Prakashan
Garg, Laxminarayan. (2008). Rag Visharad (Vol. 1 & 2). Hatharas U.P.: Sangeet Karyalaya
Patwardhan,Narayanrao.(1990). Rag Vidnyan All Parts. Pune : Sangit Gaurav Grantha mala.
Periodicals like Sangeet Kala Vihar, Sangeet, Nad Brahma
Shankar,Pt. Ravi. (2014). Rag Anurag, Delhi : Rajkamal Prakashan
Srivastav,Pt. Harischandra (2009).Rag Parichya(Vol.1 to 4). Allahabad: Sangit Sadhana
Vasant. (2010). Sangeet Visharad. Hatharas, U.P: Sangeet Karyalay Bhatkhande, V.N.
(2009). Hindustani Sangeet Kramik Pustak Malika (Vol.1to6). Hathras U.P.: Sangeet Karyalaya
Zaa, Pt.Ramashray (2020).Abhinav Gitanjali (vol 1 to 5). Allahabad: Sangeet Sadan Prakashan.

Subject Code	Courses, Modules and Outcomes	Course Contents	Cr
	SEMESTER III		
3.3	Forms of Classical Music- Level 3 (Practical) Major		2
	Course Outcomes: Learners will be able to: <ul style="list-style-type: none"> Sing different forms of classical music Demonstrate the style of different classical forms Construct Layakari of dhrupad 		
Module 1	Recitation of Dhrupad with Layakari		1
	LOs: Learners will be able to <ul style="list-style-type: none"> Develop the skills of fundamentals in Dhrupad Apply and construct Layakari (rhythmic variations) in singing 	Module Contents: <ul style="list-style-type: none"> Dhrupad in any Raag prescribed in the paper 3.1 Layakari in Dhrupad – Dugun, Tigon, Chaugun 	

Module 2	Presentation of Classical Compositions		1
	LOs: Learners will be able to <ul style="list-style-type: none"> Recite Tarana, Sargam Geet and Lakshan Geet Demonstrate the style of Tarana 	Module Contents: Following forms in any Raag prescribed in the paper 3.1 <ul style="list-style-type: none"> One Tarana One Sargam Geet One Lakshan Geet 	
	Activities/Assignments: <ul style="list-style-type: none"> Analytical Listening Sessions Power Point Presentation along with performance Concert Presentation 		

References:

Bhide, Dr. Ashwini. (2004). Rag Rachananjali. Mumbai : Rajhans Prakashan Atre,
Chaurasia, A. (2020). Dhrupad gayan evam vadan shaili: Ek vivechan [□□□□ □□□□ □□□ □□□□ □□□□: □□ □□□□□□]. Hindi Sahitya Prakashan.
Deodhar, Prof. B.R.(2014).Rag Bodh All Parts. Mumbai : Deodhar school of Indian Music
Dr.Prabha.(1984). Swarmayi. Pune : Bookmark Prakashan
Patwardhan,Narayanrao.(1990). Rag Vidnyan All Parts. Pune : Sangit Gaurav Grantha mala.
Sanyal, R., & Widdess, R. (2022). Dhrupad: Tradition and performance in Indian music. Routledge.
Sengupta, S. (2019). Gwalior ki sangeet parampara evam dhrupad gayan shaili [□□□□□□□□ □□ □□□□□ □□□□□□ □□□ □□□□ □□□□ □□□□]. Sangeet Prakashan.
Shankar,Pt. Ravi. (2014). Rag Anurag, Delhi : Rajkamal Prakashan
Srivastav,Pt. Harischandra (2009).Rag Parichya(Vol.1 to 4). Allahabad: Sangit Sadhana
Zaa, Pt.Ramashray (2020).Abhinav Gitanjali (vol 1 to 5). Allahabad: Sangeet Sadan Prakashan.

Subject Code	Courses, Modules and Outcomes	Course Contents	Cr
	SEMESTER III		
3.4	Karaoke Music - Minor Stream - Practical		4
	Course Outcome - Learners will be able to: <ul style="list-style-type: none"> Adapt the technological aspects of Karaoke system Improve the Karaoke singing skill Gain knowledge about various Filmy and Non-Filmy songs 		
Module 1	Introduction to Karaoke Music		1
	LO's: Learners will be able to: <ul style="list-style-type: none"> Define karaoke and trace its historical development. Identify key global trends and 	Module Contents: <ul style="list-style-type: none"> Definition and meaning of karaoke History: Invention in Japan, 	

	the spread of karaoke culture. <ul style="list-style-type: none"> Identify the types and usage of Karaoke system 	global expansion <ul style="list-style-type: none"> Types of karaoke systems: analog, digital, mobile apps Modern usage: home systems, public karaoke, online platforms 	
Module 2	Vocal Training for Karaoke Performance		1
	LO's: Learners will be able to: <ul style="list-style-type: none"> Practice vocal warm-ups and breathing exercises. Sing karaoke songs with attention to pitch and rhythm. Use feedback to improve vocal clarity and confidence. 	Module Contents: <ul style="list-style-type: none"> Vocal warm-up techniques Breathing exercises and posture Pitch, scale, and rhythm awareness Microphone handling basics Practice with selected karaoke songs Peer and instructor feedback sessions 	
Module 3	Song Interpretation and Performance Skills		1
	LO's: Learners will be able to: <ul style="list-style-type: none"> Understand lyrical content and intent. Choose appropriate songs based on voice and expression. Perform with emotion, stage presence, and audience connection. 	Module Contents: <ul style="list-style-type: none"> Meaning and emotional analysis of song lyrics Choosing songs based on vocal range and theme Stage presence and body language Individual and duet karaoke performances Recording and reflection for self-assessment 	
Module 4	Karaoke Event Planning and Hosting		1
	LO's: Learners will be able to: <ul style="list-style-type: none"> Set up and operate karaoke software/system Plan and organize a karaoke event. Manage stage time, song order, and create an inclusive atmosphere. 	Module Contents: <ul style="list-style-type: none"> Overview of karaoke equipment (mics, mixers, screens) Software/app-based karaoke systems Playlist curation and audience analysis Hosting tips: emceeing, time management, transitions Final in-class karaoke showcase 	
Assignments/ Activities :			
	<ul style="list-style-type: none"> Editing of at least 5 songs from mobile Applications or Websites Performance Recording (MP4, MP3, or YouTube/Drive link) Uploading self-singing videos on YouTube and other Social media platforms Karaoke Event Planning & Presentation (PDF or PPT) 		

References:**Books-**

- Deshpande, A. (2019). Kala Sangam Khand 1: Hindustani Shastriya Sangeet aur Hindi Cinema ka Sunhara Tana Bana. Nagpur: A publishing
- Godbole, Pishvikar S. (2007). Nad vedh. Pune: Rajhans Prakashan Bhardwaj, V. (2020). Cinema Kal, Aaj, Kal. New Delhi: Vani Prakashan
- Shukla, Dr. Madhurani. (2018). Bhartiya Cinema ki Yatra Part 1. New Delhi: Kanishka Publication
- First Edition. (2009). Dilchasp Hindi Cinema ke Sua varsh. New Delhi: Bhartiya Pustak Parishad
- Vijaykar, Rajiv. (2010). The History Of Indian Film Music. Mumbai: Times Group Books Jauhari
- Sima. (2002). Film Sangeet Nirdeshak Roshan V Unke Samkalin Sangeetkar. New Delli : Radha publication
- https://play.google.com/store/books/details/Stella_Tartsinis_DMA_BandLab_Introduction_and_Less?id=sY8HEAAQBAJ

Website Links-

- <https://www.bandlab.com/?lang=en>
- <https://online-audio-converter.com/>
- https://www.youtube.com/watch?v=TAHn_0Vy-Zg

Play store Application Links-

- <https://play.google.com/store/apps/details?id=com.bandlab.bandlab>
- <https://play.google.com/store/apps/details?id=com.starmakerinteractive.starmaker>
- <https://play.google.com/store/apps/details?id=com.superpowered.backtrackit>

bject Code	Courses, Modules and Outcomes	Course Contents	Cr
	SEMESTER III		
3.5	Film Songs Based on Folk Music (Practical) OEC		2
	Course Outcomes: Learners will be able to: <ul style="list-style-type: none"> • Get knowledge of folk music. • Analyze the influence of folk music on film songs. • Identify the musical characteristics of film songs based on folk music. • Recognize folk instruments and their role in folk song. • Relate the social and cultural values through Folk Music. 		

Module 1	Forms of Folk Music Across India	1
	<p>LOs: Learners will be able to</p> <ul style="list-style-type: none"> Identify various folk music forms from different regions of India. Analyze the musical characteristics of different folk song styles. Enhance the skill to folk instruments used in different folk traditions 	<p>Module Contents: Forms of Folk music - 1) Maharashtra -Gawalan,Bharud 2) Uttar Pradesh - Kajri, 3) Punjab -, Bhangra, 4) Rajasthan - Ghoomar, 5) Gujarat - Garba, Dandiya, Study of Raags used in Folk music (Dhun ugam Raag)</p>
Module 2	Influence of Folk Music on Film Songs	1
	<p>LOs: Learners will be able to</p> <ul style="list-style-type: none"> Identify film songs based on folk music. Recognize traditional folk instruments used in film music. Understand how rhythmic patterns and musical styles of folk music are adapted into film songs. 	<p>Module Contents: <ul style="list-style-type: none"> various Film songs based on Folk Music of various states Maharashtra Uttar Pradesh Punjab Rajasthan Gujarat</p>
Assignments/ Activities towards CCE		
	<ul style="list-style-type: none"> Group presentation of Folk songs of Indian Participation in Folk song competition. 	

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B.A. MUSIC
Syllabus 2025-26 Semester IV (22 credits)

Subject Code	Courses, Modules and Outcomes	Course Contents	Cr
	SEMESTER IV		
4.1	Raag Gayan- Level 4 (Practical) Major		4
	Course Outcomes: Learners will be able to: <ul style="list-style-type: none"> • Explain the concept of Janya Raag. • Demonstrate Bandish in Bada and Chota Khyal. • Elaborate Bandish with Aalap and Taana. • Gain the knowledge of Rhythm and Taal • Interpret the different laya which is the unique feature of Taal • Differentiate the Raags from same Thata. 		
Module 1	Recitation of Bada Khyal from Bilawal Thata		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Develop the concept of That janya Raag. • Develop the concept of Bada Khyal • Elaborate Bada and Chota khyal with Aalap and Tana 	Module Contents: <ul style="list-style-type: none"> • Detailed Information of Bada Khyal with Aalap-Tana • Chota Khyal with Aalap- Tana following Raagas – 1) Raag Bilawal 	
Module 2	Recitation of Bada Khyal from Aasawari Thata		1

	LOs: Learners will be able to <ul style="list-style-type: none"> Develop the concept of That janya Raag. Develop the concept of Bada Khyal Elaborate Bada and Chota khyal with Aalap and Tana 	Module Contents: <ul style="list-style-type: none"> Detailed Information of Bada Khyal with Aalap-Tana Chota Khyal with Aalap- Tana following Raagas – 1) Raag Jaunpuri	
Module 3	Recitation of Chota Khyal		1
	LOs: Learners will be able to <ul style="list-style-type: none"> Elaborate Chota Khyal Construct Aalap Construct Aalap and Tana in Chota Khyal Demonstrate Taal with Layakari 	Module Contents: <ul style="list-style-type: none"> Chota Khyal with Aalap- Tana from the following Raag 1) Deskar 2) Hansdhwani <ul style="list-style-type: none"> Taal and Layakari 1) Sultaal 2) Jhoomra with Dugun, Tigun, Chaugun	
Module 4	Introduction of Raags with Chota khyal outline		1
	LOs: Learners will be able to <ul style="list-style-type: none"> Differentiate Raags from same Thaata Introduce Raag through Chhota Khyal. 	Module Contents: <ul style="list-style-type: none"> Information and Chhota Khyal of following Raags- 1) Bageshree 2) Vrindavani Sarang 3) Patdeep 4) Darbari Kanada	
Assignments/ Activities towards CCE			
	<ul style="list-style-type: none"> Presentation of Bada Khyal & Chhota Khyal Group Discussion regarding Chalan of Raag Prepare a mind map/concept map on Kafi and Bilawal Raagang explaining various Raag Search and list out various Bandishis of renowned maestros Collaborative study of Raag and Taal 		

References:

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Subject Code	Courses, Modules and Outcomes	Course Contents	Cr
	SEMESTER IV		
4.2	Forms of Classical and Semi Classical Music- Level 4 (Practical) Major		4
	Course Outcomes: Learners will be able to: <ul style="list-style-type: none"> • Sing different forms of classical music • Demonstrate the style of different classical forms • Present diverse stylistic and aesthetic notions of different semi classical forms • Construct Layakari of Dhamar 		
Module 1	Recitation of Dhamar		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Develop the skills of fundamentals in Dhamaar • Apply and construct Layakari (rhythmic variations) in singing 	Module Contents: <ul style="list-style-type: none"> • Dhamar in any Raag prescribed in the paper 4.1 • Layakari in Dhamar – Dugun, Tigun, Chaugun 	
Module 2	Recitation of Tarana, Sargam Geet and Lakshan Geet		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Recite Trivat, Chaturang, Raag Mala • Demonstrate the style of Trivat/Chaturang 	Module Contents: Following forms in any Raag prescribed in the paper 4.1 <ul style="list-style-type: none"> • One Trivat • One Chaturang • One Raag Mala 	
Module 3	Recitation of Thumri		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Perform Semi - Classical form: Thumri • Demonstrate Bol Banav and Laggi in Thumri 	Module Contents: <ul style="list-style-type: none"> • Thumri Recitation in any Raag • Recitation along with Bol Banav and Laggi 	
Module 4	Recitation of Chaiti and Hori		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Perform Chaiti and Hori • Acquire knowledge of subject, literature and aesthetics of Chaiti and Hori • Express moods and emotions of literature through singing 	Module Contents: <ul style="list-style-type: none"> • Chaiti Recitation in any Raag along with Bol Banav and Laggi • Hori Recitation in any Raag along with Bol Banav and Laggi 	
	Activities/Assignments: <ul style="list-style-type: none"> • Analytical Listening Sessions • Attending Concert of Semi Classical Music and its Report Writing • Concert Presentation 		

References:

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Subject Code	Courses, Modules and Outcomes	Course Contents	Cr
	SEMESTER IV		
4.3	Theory of Raags and Taals- Level 4 (Theory) Major		4
	Course Outcomes: Learners will be able to: <ul style="list-style-type: none"> Define the information of Raags Compare the Raags Improve the skill of notation writing system of Bandish Adapt the theoretical knowledge of Taal System Develop the aspect for creating Aalap and tana in Raags 		
Module 1	Theory of Raags and Notation of Khyal		1
	LOs: Learners will be able to <ul style="list-style-type: none"> Explain the information of Raag in specific format Compare the Raag from same Thaata. 	Module Contents: <ul style="list-style-type: none"> Information of Raags prescribed in practical paper syllabus of 1st, 2nd and 3rd semester. Comparison of Raag. 	
Module 2	Notation of Bada Khyal		1

	LOs: Learners will be able to <ul style="list-style-type: none"> Utilize the Notation System & Develop the skill of writing notation of Bandish 	Module Contents: <ul style="list-style-type: none"> Notation of Bada Khyal and Chota Khyal with Aalap Tana from the Raag prescribed in the practical paper 4.1 	
Module 3	Notation of Forms of Classical Music		1
	Los: Learners will be able to <ul style="list-style-type: none"> Interpret the notation of different forms of classical music. Write the notation in different Taal. 	Module Contents: <ul style="list-style-type: none"> Notation of different forms of music. 1) Dhamar 2) Trivat 3) Chatarang 4) Raagmala	
Module 3	Notation of Forms of Classical Music		1
	Los: Learners will be able to <ul style="list-style-type: none"> Understand rhythmic structure. Improve Timing and Layakari skill. Identify different Taal and their application. 	Module Contents: <ul style="list-style-type: none"> Writing Taal with Dugun, Tigon and Chaugun. Comparison of Taal of equal Matras. 1) Sultaal 2) Jhoomra All previous Taal	
Assignments/ Activities towards CCE			
	<ul style="list-style-type: none"> Writing notation of Chota Khyal and Bada Khyal Writing notation of different forms of Classical Music. Theoretical internal assessment To attend the workshop on Taal and its concepts Group Power Point Presentation on any topic from syllabus Project on Raagang 		

References:

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Subject Code	Courses, Modules and Outcomes	Course Contents	Cr
	SEMESTER IV		
4.4	Festival Song (Practical) OEC		2
	Course Outcomes: Learners will be able to: <ul style="list-style-type: none"> • Perform the festival songs. • Analyze the evolution of national festival songs. • Identify regional musical characteristics. • Appreciate festival songs. • Recognize how music enhances unity in celebrations. • Preserve and popularize rare festival songs. 		
Module 1	National Festival Songs		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Study the expression of patriotism and national pride through music. • Analyze devotional and inspirational songs related to Mahatma Gandhi's ideals. • Recognize the role of music in fostering unity and tribute on significant national occasions. 	Module Contents: <ul style="list-style-type: none"> • Songs of Unity • Songs related to Gandhi Jayanti • Songs related to Maharashtra Day • Songs related to Samvidhan Din • Other National Commemorations 	
Module 2	Traditional Festival Songs		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Sustain the tradition of festival and to promote Indian knowledge system through songs. • Explore the characteristics and emotions of different musical Songs 	Module Contents: Festival Songs from different region of India <ul style="list-style-type: none"> • Diwali • Navratri • Holi • Ganesh Chaturthi • Gokul Ashtami • Ram Navami 	
Assignments/ Activities towards CCE			
	<ul style="list-style-type: none"> • Celebration of different festivals through Songs. • To Organized popular festival like Garba and Vasant Panchami in campus. 		

References:

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 Vasant. (2005). Sangeet Visharad. Hathras, UP: Sangeet Karyalaya.
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Subject Code	Courses, Modules and Outcomes	Course Contents	Cr
	SEMESTER IV		
4.5	Basic skills of Playing any one instrument- Level 2 (SEC)		2
	Course Outcomes: Learners will be able to: <ul style="list-style-type: none"> Recognize the details of instrument Design various Alankar Relate the skills to playing different forms of Hindustani music 		
Module 1	Advance Skills of Instrument		1
	LOs: Learners will be able to <ul style="list-style-type: none"> Demonstrate advance Alankar Accompany with various Scales 	Module Contents: <ul style="list-style-type: none"> Advance Alankars in Ektaal and Rupak Sargam Geet with various Layakari in prescribed Raags Knowledge of various Indian scales (Swar Saptak) 	
Module 2	Forms of Classical Music		1
	LOs: Learners will be able to <ul style="list-style-type: none"> Articulate the skills of instrument Recognize notation 	Module Contents: <ul style="list-style-type: none"> Chhotakhyaal or Razakhani Gat in Raag Kafi and Bhairav Bhavgeet / Dhun and Patriotic Song 	
Assignments/ Activities towards CCE			
	Presentation on structure on instrument. Demonstration of Alankars in various Taals. Practical test on swar recognition		

References:

Bandyopadhyaya S., (1988). Techniques of Sitar, Delhi : B R Publication.
 Bhalodkar Jayant, (2006). Sanvadini (Harmonium) , New Dilli : Kanishk Publication.
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Annexure 10-FIS-3

Course Structures (Sem I to IV) and Syllabi of Sem III and IV of the UG programme

Bachelor of Visual Arts (B.V.A.)

With effect from 2024-25

Programme	Bachelor of Visual Arts (B.V.A.)
Specialization	(Painting)
Preamble	<p>The field of Visual Art Education encompasses all aspects of human cultural development. The study of Visual Arts aims to refine the creative abilities of students. By incorporating various art forms, we can create excellent opportunities for Visual Art Education and enhance employability for our younger generation.</p> <p>The BVA (Painting) NEP programme focuses on multidimensional skill development in Visual Art. The programme offers several features, including Discipline-Specific Electives, Skill enhancement, Vocational training, Field studies, Student-centric learning, and Research components. It places the student at the center, allowing them to choose and create combinations of professions in visual art. These various combinations provide opportunities to nurture individual aptitudes while developing skills specific to the field for long-term employability. The programme also opens doors to local, national, and international pathways.</p> <p>This curriculum structure equips students with professional depth, enabling them to face the challenges of the field confidently.</p>
Programme Outcomes (POs)	<p>After completing this programme, learner will be able to -</p> <ul style="list-style-type: none">• Develop their own unique forms of expression and style across various artistic mediums.• Illustrate folk and traditional art forms in India• Demonstrate skills necessary to become a small-scale entrepreneur• Perform effectively as a basic graphic designer• Demonstrate specialized skills in the areas of Visual Art such as Creative Painting, Portraiture, Mural, Printmaking, and Art Curatorial Practice• Make use of the skills acquired for working as a Textile designer, Craft designer.• Analyze difference between practice-based research and theoretical research within the realms of Visual Art, Art History and Aesthetics
Eligibility Criteria for Programme	<p>1. Candidates who have successfully cleared the XIIth Std. will be admitted in the First Year. Admission preference will be given on the basis of Interview performance and XIIth exam percentage.</p>

	<ol style="list-style-type: none"> 2. Candidates who have passed the Government Diploma in Art (G.D. Art) (10+5 or equivalent) will be admitted in the Fourth Year. 3. Candidates who have passed the Art Teacher's Diploma (ATD) (12+2) will be admitted in the third Year. 4. Candidates Who have passed the Art Teacher's Diploma (ATD) (10+2) will be admitted in the First Year. 5. Candidates who have passed B.A. in Art and Painting degree (Old 12+3) from SNDT Women's University will be admitted in the Fourth Year.
Intake (For SNDT WU Departments and Conducted Colleges)	30

Bachelor of Visual Arts (B.V.A.) (Painting)

Structure with Course Titles

(P)- Practical

(T)- Theory

SN	Sub. Code	Courses	Type of Course	Credits	Marks	Int	Ext
Semester I							
1.1	10141221	Nature, Man-made Drawing and Painting (P)	Major 1	4	100	50	50
1.2	10141222	2D Design and Color (P)	Major 2	2	50	50	0
1.3	10441221	Calligraphy (P)	OEC 1	4	100	50	50
1.4	10641201	Image Editing and Processing- I (P) [Digital Image & Tools]	VSC 1	2	50	50	0
1.5	10741201	Basic Graphic Design- I (P) [Layout]	SEC 1	2	50	0	50
1.6		To be offered by English BOS	AEC	2	50	0	50
1.7		To be offered by university	IKS	2	50	0	50
1.8		Introduction to Indian Constitution	VEC 1	2	50	0	50
1.9		(As per SNTDWU Syllabus)/	CC	2	50	50	0
				22	550	250	300
Semester II							
2.1	20141221	Antique drawing and rendering (P)	Major 3	4	100	50	50
2.2	20141222	3D Design (P)	Major 2	2	50	0	50
2.3		Image Editing and Processing-II [Advance] (P)	VSC -2	2	50	50	0
2.4		Image Editing and Processing-III [Artwork] (P)	VSC -3	2	50	50	0
2.5	20441221	Fabric Painting (P)	OEC 2	4	100	50	50
2.6	20741201	Basic Graphic Design- II (P) [Document design]	SEC -2	2	50	50	0
2.7		To be offered by English BOS	AEC	2	50	0	50
2.8		Environment Awareness	VEC 2	2	50	0	50
2.9		(As per SNTDWU Syllabus)	CC	2	50	50	0
				22	550	300	250

Exit with UG Certificate with 4 extra credits (44 + 4 credits)

SN	Sub. Code	Courses	Type of Course	Credits	Marks	Int	Ext
		Semester III					
3.1	3014122 1	Pictorial Design- I (P)	Major	04	100	50	50 (P)
3.2		Head Study (P)	Major	04	100	50	50 (P)
3.3		History of Western Art- Renaissance to Modern (T)	Major	02	50	0	50 (P)
3.4		Mural Design (P)	Minor Stream	04	100	50	50 (P)
3.5	3044122 1	Batik Art (P)	OEC 3	02	50	0	50
3.6		To be offered by university (Modern Indian Language)	AEC	02	50	50	0
3.7		Gallery, Museum & Art Festival Visit Report Writing (T)	FP 1	02	50	50	0
3.8		To be offered by university	CC	02	50	50	0
				22	550	300	250
		Semester IV					
4.1	4014122 1	Pictorial Design-II (P)	Major (Core)	04	100	50	50 (P)
4.2	4014122 2	Drawing & Painting from Life (P)	Major (Core)	04	100	50	50 (P)
4.3		Sketching and Landscape Painting (P)	Minor Stream	04	100	50	50 (P)
4.4	4044120 1	Tie and Dye (P)	OEC	02	50	0	50 (P)
4.5		Still Life (P)	SEC- 3	02	50	0	50
4.6		To be offered by university (Modern Indian Languages)	AEC	02	50	0	50
4.7		To be offered by university	CE	02	50	50	0
4.8		To be offered by university	CC	02	50	50	0
				22	550	250	300

Exit with UG Diploma with 4 extra credits (44 + 4 credits)

SN	Sub. Code	Courses	Type of Course	Credits	Marks	Int	Ext
		Semester V					
5.1	50141221	Composition-I (P)	Major (Core)	04	100	50	50 (P)
5.2	50141222	Portrait-I (P)	Major (Core)	04	100	50	50 (P)
5.3		History of Ancient and Medieval Indian Art (T)	IKS (Major Specific)	02	50	0	50
5.4	50241221 50241222	Mural- Wall Painting (P) or Print Making-Introduction (P)	Major (Elective)	04	100	50	50 (P)
5.5		Warli and Madhubani Art (P)	Minor Stream	04	100	50	50 (P)
5.6	50641201	Terracotta/ Enamel Art (P)	VSC-4	02	50	50	0
5.7		Artist Studio, Craftsman workshop Visit Report Writing (FP)	FP 2	02	50	50	0
				22	550	300	250
		Semester VI					
6.1	60141221	Composition-II (P)	Major (Core)	04	100	50	50 (P)
6.2	60141222	Portrait-II (P)	Major (Core)	04	100	50	50 (P)
6.3		History of Modern Indian Art (T)	Major (Core)	02	50	0	50
6.4	60241221 60241222	Mural- Maquette (P) or Print Making- Advance(P)	Major (Elective)	04	100	50	50 (P)
6.5		Cherial Mask Making and Lippan Art (P)	Minor Stream	04	100	50	50
6.6	61241231	Internship	OJT	04	100	50	50
				22	550	250	300

Exit with Degree (3-year)

4-Year Degree with Honors

SN	Sub. Code	Courses	Type of Course	Credits	Marks	Int	Ext
		Semester VII					
7H.1	7014122 1	Creative Painting-I (P)	Major (Core)	04	100	50	50 (P)
7H.2	7014122 2	Portraiture-I (P)	Major (Core)	04	100	50	50 (P)
7H.3	7014122 3	Mural Material- I (P)	Major (Core)	04	100	50	50 (P)
7H.4	7014120 4	Philosophy of Indian Art (T)	Major (Core)	02	50	50	0
7H.5	7024122 1 OR 7024122 2	I) Creative Crafts (P) <u>OR</u> II) Landscape Painting (P)	Open Elective Courses	04	100	50	50 (P)
7H.6	7034121 1	Research Methodology (T)	Minor Stream (RM)	04	100	50	50
				22	550	300	250
		Semester VIII					
8H.1	8014122 1	Creative Painting-II (P)	Major (Core)	04	100	50	50 (P)
8H.2	8014122 2	Portraiture-II (P)	Major (Core)	04	100	50	50 (P)
8H.3	8014122 3	Mural Material - II (P)	Major (Core)	04	100	50	50 (P)
8H.4	8014121 4	Philosophy of Western Art (T)	Major (Core)	02	50	0	50
8H.5	8024122 1 OR 8024122 2	I) Art Curatorial Practice and Art Economy (T) <u>OR</u> II) Folk, Tribal Art and Crafts of India (T)	Open Elective Courses	04	100	50	50
8H.6	8124123 1	Internship	OJT	04	100	50	50
				22	550	250	300

4-Year Degree Honors with Research

SN	Sub. Code	Courses	Type of Course	Credits	Marks	Int	Ext
		Semester VII					
7R.1	70141271	Practice-based research of Art Material-Medium, Methods and Techniques - I	Major (Core)	04	100	50	50 (Viva)
7R.2	70141272	Practice-based research and application of Art Forms-I	Major (Core)	04	100	50	50 (Viva)
7R.3	70141264	Philosophy of Indian Art (T)	Major (Core)	02	50	0	50
7R.4	70241221 OR 70241222	I) Creative Crafts (P) OR II) Landscape Painting (P)	Open Elective Courses	04	100	50	50
7R.5	70341211	Research Methodology (T)	Minor Stream (RM)	04	100	50	50
7R.6	71641201	Research Proposal and Presentation	Research Project	04	100	100	0
				22	550	300	250
		Semester VIII					
8R.1	80141271	Practice-based research of Art Material-Medium, Methods and Techniques- II	Major (Core)	04	100	50	50 (Viva)
8R.2	80141272	Practice-based research and application of Art Forms -II	Major (Core)	04	100	50	50 (Viva)
8R.3	80141214	Philosophy of Western Art (T)	Major (Core)	02	50	0	50
8R.4	80241221 OR 80241222	I) Art Curatorial Practice and Art Economy (T) OR II) Folk, Tribal Art and Crafts of India (T)	Open Elective Courses	04	100	50	50
8R.5	81641271	Research Project/ Dissertation	Research Project	08	100	100	100
				22	550	250	300

**Course Syllabus
Semester III**

3.1 Major (Core)

Course Title	Pictorial Design-I (Practical)
Course Credits	04
Course Outcomes	After going through the course, learners will be able to: <ul style="list-style-type: none"> • Demonstrate the fundamentals of pictorial design. • Develop a strong sense of balance, proportion, and visual harmony. • Explore various mediums and techniques in pictorial design.
Module 1 (Credit 1) Basics of Pictorial Design	
Learning Outcomes	After learning the module, learners will be able to: <ul style="list-style-type: none"> • Demonstrate fundamental principles of pictorial design. • Identify and apply balance, rhythm, harmony, and contrast. • Develop observation and analytical skills in pictorial arrangements.
Content Outline	<ul style="list-style-type: none"> • Introduction to pictorial design and its significance. • Elements of design – Line, shape, form, texture, and color. • Principles of composition – Balance, unity, contrast, movement.
Module 2 (Credit 1) Exploration of Space & Forms	
Learning Outcomes	After learning the module, learners will be able to: <ul style="list-style-type: none"> • Interpret spatial relationships. • Experiment with positive and negative space in design. • Explore creative form from surroundings in pictorial design.
Content Outline	<ul style="list-style-type: none"> • Perspective and spatial depth in pictorial design. • Interplay of forms and dynamic design. • Studies in creative and representation of form from surrounding.
Module 3 (Credit 1) Color & Expression in Pictorial Design	
Learning Outcomes	After learning the module, learners will be able to: <ul style="list-style-type: none"> • Develop color schemes for expressive design. • Experiment with different Color harmonies. • Summarize the psychological impact of Color in visual storytelling.
Content Outline	<ul style="list-style-type: none"> • Theory of color and its impact on design. • Monochrome and polychrome design. • Expressive use of color in storytelling.
Module 4 (Credit 1) Medium & Techniques in Pictorial Representation	
Learning Outcomes	After learning the module, learners will be able to: <ul style="list-style-type: none"> • Experiment with various traditional and contemporary mediums. • Develop skills in handling acrylic, watercolor, ink, and mixed media. • Apply textures and surface treatment in pictorial design.
Content Outline	<ul style="list-style-type: none"> • Exploration of different surfaces and textures. • Experimentation with mixed media techniques. • Study of historical and contemporary pictorial designs.

Assignments/Activities towards Pictorial Design-I (Major- Core)

Internal Assessment:

Students will complete assignments based on each module. These assignments will be internally assessed, carrying a weightage of 50 marks

External Assessment:

There will be no practical exam however, students will take part in an External Jury at the end of the semester, which carries a weightage of **50 marks**. During the jury they will showcase their artwork and deliver a presentation on their work.

Bibliography:

- Richmond, Leonard. (1933). *Essentials of Pictorial Design*.
Sir I. Pitman & Sons, Ltd.
- Richmond, Leonard. (1962). *Pictorial Design*.
Sir I. Pitman & Sons.
- Richmond, Leonard. (1969). *The Technique of Oil Painting*.
Sir I. Pitman & Sons.
- Krasner, Jon. (2008). *Motion Graphic Design: Applied History and Aesthetics*.
Focal Press.

3.2 Major (Core)

Course Title	Head Study (Practical)
Course Credits	04
Course Outcomes	After going through the course, learners will be able to: <ul style="list-style-type: none">• Perceive to see living things in natural motion.• Classify structure, construction, perspective, volume of the human head.• Develop skills of drawing a correctly articulated human head with accurate proportion.• Illustrate the color difference of different human bodies.• Apply various mediums easily e.g. pencil, ink, water color, poster colors, oil colors.
Module 1 (Credit 1) Rendering- Using Antique and Printed Reference	
Learning Outcomes	After learning the module, learners will be able to: <ul style="list-style-type: none">• Construct a proportionate drawing of a human head.• Make use of references and adapt the old master's style in the drawing.• Render tonal study of Head
Content Outline	<ul style="list-style-type: none">• The study of Human head by using pencil and charcoal for rapid sketches and rendering in various styles• Old master copy work and antique study.
Module 2 (Credit 1) Rendering- Using live model	
Learning Outcomes	After learning the module, learners will be able to: <ul style="list-style-type: none">• Demonstrate the live model study through drawing.• Render tonal study of Head

Content Outline	<ul style="list-style-type: none"> • Tonal study from live model in various mediums like pencil, charcoal, crayon, pastel, dry pestles etc. • Head study should include the head, neck, some portion of chest and shoulder.
Module 3 (Credit 1) Painting- Crayon/ Oil pastels and Water colors	
Learning Outcomes	After learning the module, learners will be able to: <ul style="list-style-type: none"> • Experiment with coloring mediums for head study painting. • Analyze the difference between the application and visual impact of each medium.
Content Outline	<ul style="list-style-type: none"> • The study of Human head by using various mediums Crayon/ Oil pastels and Water colors • Achieve skin Color in selected medium
Module 4 (Credit 1) Painting- Acrylic colors and Oil colors	
Learning Outcomes	After learning the module, learners will be able to: <ul style="list-style-type: none"> • Experiment with coloring mediums for head study painting. • Analyze the difference between the application and visual impact of each medium.
Content Outline	<ul style="list-style-type: none"> • The study of Human head by using various mediums Acrylic and Oil Colors. • Attention should be given to study of head from various angles and expressions of the model

Assignments/Activities towards Head Study (Major- Core)

- Experiment with all the mediums in drawing and painting by using antiques and live models.
- Drawing and painting practical on paper focusing Rendering and coloring with tonal values
- Portfolio and digital/PDF submission.

Internal Assessment:

Students will complete assignments based on each module, producing a total of **8** assignment with size 1/2 imperial size drawing paper. These assignments will be internally assessed, carrying a weightage of 50 marks.

External Assessment:

There will be no practical exam; however, students will take part in an External jury at the end of the semester, which carries a weightage of 50 marks. During the jury, they will showcase their artwork and deliver a presentation on their work.

Bibliography:

Kamat Vasudeo. (2015). *Portraits*,
Jyotsna Prakashan.
Loomis, Andrew. (2020). *Figure Drawing for all it's worth*,
Titan Books Ltd
Loomis, Andrew. (2021). *Drawing the head and hands*,
Clube de Autores
Sin, Oliver, (2019). *Drawing the head for Artist*,
Quarry Books
Stanyer, Peter. (2020). *Drawing Techniques A Complete Guide For The Artist*,
Arcturus

3.3 Major (Core)

Course Title	History of Western Art (Renaissance to Modern) (T)
Course Credits	02
Course Outcomes	<p>After going through the course, learners will be able to:</p> <ul style="list-style-type: none"> • To introduce students to the history of ancient to modern western art and its cultural, religious, and social contexts. • To familiarize students with major art forms, styles, and developments in ancient Indian art. • To encourage students to engage with and appreciate the richness and diversity of western art.
Module 1 (Credit 1) Renaissance to Neoclassicism	
Learning Outcomes	<p>After learning the module, learners will be able to:</p> <ul style="list-style-type: none"> • Recognize the stylistic features and historical contexts of Baroque and Rococo art. • Examine how Neoclassicism emerged as a response to Enlightenment ideals. • Explore the relationship between art and political/social change during this period.
Content Outline	<p>The Italian Renaissance:</p> <ul style="list-style-type: none"> • The rediscovery of classical art and humanism • Key artists: Leonardo da Vinci, Michelangelo, Raphael, Botticelli • Architecture: The development of perspective and classical architecture (e.g., Brunelleschi, Alberti) Renaissance art as a reflection of social, cultural, and intellectual movement <p>Baroque Art:</p> <ul style="list-style-type: none"> • The rise of the Baroque style: Characteristics of drama, movement, and emotion (e.g., Caravaggio, Bernini) • Baroque painting: Tenebrism and realism (e.g., Rembrandt, Caravaggio) • Architecture: St. Peter's Basilica, the work of Bernini and Borromini • Rococo style: Decorative art and architecture (e.g., François Boucher, Jean-Honoré Fragonard) <p>The Enlightenment and Neoclassicism:</p> <ul style="list-style-type: none"> • Neoclassical art: Reaction to Rococo and the Age of Enlightenment (e.g., Jacques-Louis David, Jean-Auguste-Dominique Ingres) • The return to classical ideals of simplicity, reason, and order • Political and philosophical influences on art: Revolution, democracy, and nationalism • The rise of landscape painting (e.g., Turner, Constable)
Module 4 (Credit 1) Modern Art (19th - 20th Century)	
Learning Outcomes	<p>After learning the module, learners will be able to:</p> <ul style="list-style-type: none"> • Identify the key movements and figures in 19th and 20th-century Western art. • Analyze how Modernism broke with tradition and sought new forms of expression. • Explore the social, political, and cultural forces that influenced modern art.

Content Outline	<p>Romanticism and Realism:</p> <ul style="list-style-type: none"> • Romanticism: Emotion, nature, and individualism (e.g., Francisco Goya, Eugène Delacroix) • Realism: The depiction of everyday life and social realities (e.g., Gustave Courbet, Jean-François Millet) <p>Impressionism and Post-Impressionism:</p> <ul style="list-style-type: none"> • Impressionism: Breaking from tradition (e.g., Claude Monet, Edgar Degas, Pierre-Auguste Renoir) • Post-Impressionism: The search for deeper meanings (e.g., Vincent van Gogh, Paul Cézanne, Georges Seurat) <p>Modernism and Avant-Garde Movements:</p> <ul style="list-style-type: none"> • Early 20th century movements: Cubism (Pablo Picasso), Futurism, and Dada (e.g., Marcel Duchamp) • Expressionism, Surrealism, and Abstract Art (e.g., Wassily Kandinsky, Salvador Dalí) • The impact of war, industrialization, and the changing world on art (e.g., World War I and II) <p>Abstract Expressionism and Pop Art:</p> <ul style="list-style-type: none"> • The rise of abstract expressionism in post-WWII America (e.g., Jackson Pollock, Mark Rothko) • Pop Art and consumer culture (e.g., Andy Warhol, Roy Lichtenstein)
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Assignments/Activities towards Courses [Major - Core]

However, there is no Internal Assignment but students can be evaluated by the following Assessment Methods:

- **Exams:** End-of-module exams that test students on key movements, artists, and terminology.
- **Research Papers:** A major paper or project on a specific artist or art movement.
- **Class Presentations:** Presenting a critical analysis of an artwork or exhibition.
- **Participation in Discussions:** Engaging with the ideas in lectures and seminars, analyzing specific pieces of art.

External Exam: There will be external exam of **50 Marks** at the end of semester.

Bibliography:

- Stokstad, M. (2018). *Art history (6th ed.)*. Pearson Education.
- Gombrich, E. H. (2006). *The story of art (16th ed.)*. Phaidon Press.
- Johnson, P. (2005). *The renaissance: A short history*. Modern Library.
- Woodford, S. (2008). *Western art: A history*. Thames & Hudson.
- Britt, D. (2004). *Modern art: A history*. Harry N. Abrams.

3.4 Minor Stream

Course Title	Mural-Design (Practical)
Course Credits	04
Course Outcomes	After going through the course, learners will be able to: <ul style="list-style-type: none"> • Create visually balanced mural compositions by applying principles of design and spatial arrangement. • Plan and execute original mural designs by integrating conceptual ideas, cultural themes, and artistic techniques.
Module 1 (Credit 1) Mural Composition (Paper work)	
Learning Outcomes	After learning the module, learners will be able to: <ul style="list-style-type: none"> • Arrange elements like shapes, colors, and figures to create a well-balanced mural composition. • Examine different composition techniques and determine how they influence visual storytelling in murals.
Content Outline	<ul style="list-style-type: none"> • Cut out composition • Episode Composition • Scale and Composition of site-specific mural
Module 2 (Credit 1) Mural Design (mount board)	
Learning Outcomes	After learning the module, learners will be able to: <ul style="list-style-type: none"> • Develop visual concepts through mural design • Illustrate the final material effect.
Content Outline	<ul style="list-style-type: none"> • Site specific themes • Site specific colour schemes • Material possibilities
Module 3 (Credit 1) Mural Design (ply wood/ Mdf)	
	After learning the module, learners will be able to: <ul style="list-style-type: none"> • Design mural on plywood or mdf • Create show piece mural • Use mould it/ m-seal etc materials on plywood
	<ul style="list-style-type: none"> • M-seal • Coffee painting • Mould it clay
Module 3 (Credit 1) Mural Design (site specific sketch)	
	After learning the module, learners will be able to: <ul style="list-style-type: none"> • Design as per actual site • Create the sketch to the scale
	<ul style="list-style-type: none"> • Choose appropriate style for the architectural space • Choose appropriate colour scheme for the architectural space

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

Internal Assessment: Students will complete assignments based on each module, producing a total of 4 assignment with size 1/2 imperial size drawing paper, mount board, ply wood etc. These assignments will be internally assessed, carrying a weightage of 50 marks.

External Assessment: There will be no practical exam; however, students will take part in an External jury at the end of the semester, which carries a weightage of 50 marks. During the jury, they will showcase their artwork and deliver a presentation on their work.

Bibliography:

- Davies, N. (2014). *The Murals of Cacaxtla: The Power of Painting in Ancient Central Mexico*. University of Texas Press.
- Farris, S. R. (2020). *Murals: Walls That Sing*. Schiffer Publishing.
- Garcia, M. (2018). *Walls of Change: The Global Street Art Movement*. Thames & Hudson
- Lozano, S. (2007). *Painted Walls of Mexico: From Prehistoric Times Until Today*. Fondo Editorial de la Plástica Mexicana.
- MacLachlan, C. M. (2016). *Mural Painting and Social Revolution in Mexico, 1920-1940: Art of the New Order*. Cambridge University Press.
- Moss, R., & Quinn, M. (2018). *Murals and Buildings: Integrating Public Art with Architecture*. Laurence King Publishing.
- Schacter, R. (2016). *Murals and Street Art: The State of the Art*. Thames & Hudson.
- Schacter, K. (2019). *Mural Masters: A New Generation*. Gingko Press
- Seno, Y. (2014). *Outdoor Gallery: New York City*. Gingko Press

3.5 Open Elective Courses [OEC 3]

Course Title	Batik Art (Practical)
Course Credits	02
Course Outcomes	After going through the course, learners will be able to: <ul style="list-style-type: none">• Study the history, techniques, and processes of Batik art.• Develop technical skills in Batik, including wax application, dyeing, and fabric manipulation.• Gain hands-on experience in creating Batik artworks using both traditional and contemporary methods.• Identify the market and platform of Batik Art.
Module 1 (Credit 1) Introduction to Batik Art & Its Techniques	
Learning Outcomes	After learning the module, learners will be able to: <ul style="list-style-type: none">• Experiment with Batik Art.• Draw forms and shapes of Human figures, animals, birds and nature in Batik Art.
Content Outline	<ul style="list-style-type: none">• History and cultural significance of Batik art• Introduction to materials, tools, and techniques• Traditional Batik techniques e.g., canting, tainting, and brush application.• Exploring different wax-resist techniques e.g., crackling, spattering, and stamping.
Module 2 (Credit 1) Contemporary Approaches to Batik Art	
Learning Outcomes	After learning the module, learners will be able to: <ul style="list-style-type: none">• Explore contemporary trends and innovations in Batik art.• Combine Batik with other art forms and techniques.
Content Outline	<ul style="list-style-type: none">• Batik on cloth: techniques and considerations• Development of individual Batik projects

Assignments/Activities towards Open Elective Courses [OEC]

- Weekly assignments (sketches, studies, sample swatches)
- Midterm Batik project (exploration of basic techniques and design principles)
- Final Batik project (individual Batik artwork demonstrating technical skill and creative expression)

Internal Assessment: There will be no internal assessment.

External Assessment: External assessment at the end of the semester, which carries a weightage of **50 marks**. During the assessment, students will create their batik own artwork

Bibliography:

Drury, G. (2002). *Batik: The Art and Craft*.

Dover Publications.

Tirtawirya, P. (2007). *The Ancient Art of Batik: Modern Applications*.

Periplus Editions.

Van Zanten, W. (2013). *The World of Indonesian Textiles*.

Thames & Hudson.

3.7 Field Projects [FP 1]

Course Title	Gallery, Museum, Art Festival Visit Report Writing (Practical)
Course Credits	02
Course Outcomes	After going through the course, learners will be able to: <ul style="list-style-type: none"> • Develop skills in observing and analyzing artworks and exhibitions • Enhance the ability to write clear, descriptive, and analytical reports on their art experiences • Foster critical thinking and engagement with contemporary art practices.
Module 1 (Credit 1) Field Visits (Gallery, Museum, Art festivals, Artist studio, Crafts workshop)	
Learning Outcomes	After learning the module, learners will be able to: <ul style="list-style-type: none"> • Know the importance of gallery/museum/art festival visits in art education and practice • Learn the importance of field visit related to art activities such as discussion with artists, patrons, curators and gallery managers.
Content Outline	<ul style="list-style-type: none"> • Researching and selecting galleries, museums, artist studio and art festivals to visit • Each visit will focus on a specific exhibition, artist, or theme. • Students will observe, analyse, and take notes on the artworks and exhibitions.
Module 2 (Credit 1) Field Visit Report Writing	
Learning Outcomes	After learning the module, learners will be able to <ul style="list-style-type: none"> • Learn report writing: its structure, style, and content. • Analyze and interpret artworks and exhibitions.
Content Outline	<ul style="list-style-type: none"> • Drafting and revising gallery/museum/art festival visit reports. • Provide constructive feedback on writing style, content, and analysis. • Submission of final gallery/museum/art festival visit reports. • Presentation of Interviews taken during their visit.

Assignments/Activities towards Field Projects [FP]

Internal Assessment:

1. Report Content (20 marks):
 - Accuracy and completeness of the report (5 marks)
 - Clarity and organization of writing (5 marks)
 - Depth of analysis and critical thinking (10 marks)

2. Observation and Analysis (15 marks):
 - Quality of observation during the gallery/museum/art festival visit (5 marks)
 - Depth of analysis and interpretation of artworks/exhibitions (10 marks)
3. Writing Style and Presentation (10 marks):
 - Writing style: coherence, clarity, and conciseness (5 marks)
 - Grammar, spelling, and punctuation (3 marks)
 - Proper citation of artworks, artists, and exhibitions (2 marks)

Total: **45 marks**

Additionally, you can allocate **05 marks** for the students' participation, engagement, and attendance during the gallery/museum/art festival visits.

(Grand Total: 45 + 05= 50 Marks)

External Assessment: There will be no external assessment.

Bibliography:

Barnet, S. (2007). *A Short Guide to Writing About Art*. Pearson.
Elkins, J. (2011). *How to Use Your Eyes*. Routledge.
Housen, A. (2014). *Writing About Art*. Pearson.

Course Syllabus Semester IV

4.1 Major (Core)

Course Title	Pictorial Design-II (Practical)
Course Credits	04
Course Outcomes	After going through the course, learners will be able to: <ul style="list-style-type: none"> • Refine and advance pictorial composition techniques. • Integrate conceptual thinking with pictorial storytelling. • Develop personal style and artistic expression. • Explore interdisciplinary approaches in pictorial design.
Module 1 (Credit 1) Advanced Composition & Conceptual Development	
Learning Outcomes	After learning the module, learners will be able to: <ul style="list-style-type: none"> • Create dynamic and balanced design with a strong conceptual base. • Explore symbolic and narrative elements in design. • Interpret visual metaphors and their applications.
Content Outline	<ul style="list-style-type: none"> • Advanced design techniques in pictorial design. • Narrative storytelling through visual elements. • Symbolism and semiotics in pictorial language.
Module 2 (Credit 1) Experimentation with Forms & Styles	
Learning Outcomes	After learning the module, learners will be able to: <ul style="list-style-type: none"> • Explore various artistic movements and their impact on pictorial design. • Experiment with different styles such as cubism, surrealism, and abstraction. • Develop unique artistic expressions in design.
Content Outline	<ul style="list-style-type: none"> • Study of movements like Cubism, Expressionism, Surrealism. • Techniques in distortion, fragmentation, and abstraction. • Exploring figurative vs. non-figurative design.
Module 3 (Credit 1) Mixed Media & Digital Integration in Pictorial Design	
Learning Outcomes	After learning the module, learners will be able to: <ul style="list-style-type: none"> • Integrate traditional and digital techniques in pictorial design. • Explore collage, photomontage, and digital illustration. • Evaluate the role of technology in contemporary pictorial design.
Content Outline	<ul style="list-style-type: none"> • Introduction to mixed media techniques. • Digital tools for composition and enhancement. • Experimentation with layering, textures, and hybrid forms.
Module 4 (Credit 1) Final Project & Portfolio Development	
Learning Outcomes	After learning the module, learners will be able to: <ul style="list-style-type: none"> • Develop a series of works based on a chosen theme. • Present and critique pictorial design with confidence. • Curate and document artworks for professional presentation.
Content Outline	<ul style="list-style-type: none"> • Conceptualizing and executing a final pictorial design project. • Self-evaluation and refinement of artistic style. • Preparing an artist statement and project documentation.

Assignments/Activities towards Pictorial Design-II (Major-Core)

Internal Assessment: These assignments will be internally assessed, carrying a weightage of **50 marks**.

Assignment 1: Research & Critical Analysis of Art Movements (10 Marks)

Assignment 2: Experimental Pictorial Design Exercises (15 Marks)

Practical Project Work & Portfolio Development	(15 Marks)
Class Presentation & Critique Sessions	(10 Marks)
[Grand Total: 10 + 15 + 15 + 10 = 50 Marks]	

External Assessment: There will be no practical exam; however, students will take part in an External jury at the end of the semester, which carries a weightage of 50 marks. During the jury, they will showcase their artwork and deliver a presentation on their work.

Bibliography:

Richmond, Leonard. (1933). *Essentials of Pictorial Design*.

Sir I. Pitman & Sons, Ltd.

Richmond, Leonard. (1962). *Pictorial Design*.

Sir I. Pitman & Sons.

Gjertsom, Stephen, and LeSueur, Annette. (2008). *Motion Graphic Design: An Outline of Basic Principles*.

Gjertsom, Stephen, and LeSueur, Annette. (n.d.). *Pictorial Design*.

4.2 Major (Core)

Course Title	Drawing & Painting from Life (Practical)
Course Credits	04
Course Outcomes	<p>After going through the course, learners will be able to:</p> <ul style="list-style-type: none"> • Develop keen observational skills to accurately represent forms, proportions, and anatomy. • Enhance technical proficiency in various drawing and painting media. • Analyze light, shadow, perspective, and composition in life studies. • Apply learned skills to create finished artworks with conceptual depth.
Module 1 (Credit 1) Life Drawing- Proportion	
Learning Outcomes	<p>After learning the module, learners will be able to:</p> <ul style="list-style-type: none"> • Use basic measuring techniques to accurately draw human proportions in life drawing. • Compare different proportion techniques (e.g., the head-count method, gesture drawing) to identify which best improves their figure drawing accuracy.
Content Outline	<ul style="list-style-type: none"> • Introduction to contour drawing and gesture drawing. • Basic proportions and anatomy of the human figure. • Observing and sketching movement and posture. • Line weight and expressive mark-making techniques (Pencil & Charcoal)
Module 2 (Credit 1) Life Drawing- Shade Light Study	
Learning Outcomes	<p>After learning the module, learners will be able to:</p> <ul style="list-style-type: none"> • Use shading techniques (e.g., hatching, cross-hatching, blending) to create realistic light and shadow in their life drawings. • Assess how light direction and intensity affect the form and depth of a subject in their drawings.

Content Outline	<ul style="list-style-type: none"> • Illustrate the light sources and their effects on form. • Shading techniques (hatching, cross-hatching, blending). • High-contrast and low-contrast studies. • Capturing mood and atmosphere using tonal variation. (Oil pastels, Dry Pastels & Color Pencil)
Module 3 (Credit 1) Painting from Life- Skin color and drapery	
Learning Outcomes	After learning the module, learners will be able to: <ul style="list-style-type: none"> • Mix and apply a range of skin tones using color theory and layering techniques in their paintings. • Examine how light, shadow, and fabric texture affect the appearance of drapery in a life painting.
Content Outline	<ul style="list-style-type: none"> • Introduction to color mixing and temperature in figure painting. • Application of underpainting and layering techniques. • Experimentation with different painting mediums (Oil, Acrylic, Watercolor) • Achieve Skin color and texture of drapery
Module 4 (Credit 1) Painting from Life-Composition	
Learning Outcomes	After learning the module, learners will be able to: <ul style="list-style-type: none"> • Apply knowledge of composition in figurative artworks- the rule of thirds, balance, and focal points • Critique their own and others' compositions to determine how effectively they guide the viewer's eye and create visual interest.
Content Outline	<ul style="list-style-type: none"> • Human figure placement and balance in composition. • Integration of background and environment in figure painting. • Developing a final life painting project with individual artistic expression. (With Oil Color)

Assignments/Activities towards Drawing & Painting from Life Major (Core)

Internal Assessment:

There will be internal assessment for **50 Marks** (for the best 05 Assignment). Students will complete assignments based on each module, producing a total of **08** assignments.

1. Rendering Half Imperial Size
2. Painting Full Imperial Size

External Assessment:

There will be no practical exam; however, students will take part in an External jury at the end of the semester, which carries a weightage of **50 marks**. During the jury, they will showcase their artwork and deliver a presentation on their work.

Bibliography:

- Hamm, J. (1983). *Drawing with confidence*. Perigee Books.
- Hopper, E. (2011). *The complete guide to drawing and painting*. Sterling Publishing.1.
- Lewis, D. (2014). *Drawing life: A practical guide to drawing from life*. Arcturus Publishing.
- Taylor, R. (2003). *Drawing and painting from life: A guide to observational drawing and painting*. Collins.

4.3 Minor Stream

Course Title	Sketching and Landscape Painting
Course Credits	04
Course Outcomes	After going through the course, learners will be able to <ul style="list-style-type: none"> Analyze the difference between space and natural object. Illustrate Scale, Proportion Apply sketches in advance field. Experiment with Landscape methods and its implement in professional field. Develop Ideas and concepts in landscape painting
Module 1(Credit 1)	Sketching (Pencil & Pen)
Learning Outcomes	After learning the module, learners will be able to <ul style="list-style-type: none"> Demonstrate various types of sketching Explore sketching materials and techniques Use pencil and Pen for sketching
Content Outline	<ul style="list-style-type: none"> Time sketch, Rapid sketch, Study of Natural and Manmade objects Architectural sketching Daily events sketching
Module 1(Credit 1)	Sketching (Crayons and Charcoal)
Learning Outcomes	After learning the module, learners will be able to <ul style="list-style-type: none"> Demonstrate various types of sketching Explore sketching materials and techniques Use crayons and charcoal for sketching
Content Outline	<ul style="list-style-type: none"> Time sketch, Rapid sketch, Study of Natural and Manmade objects Architectural sketching Daily events sketching
Module 3 (Credit 1)	Landscape Painting (Water Colour, Poster colour)
Learning Outcomes	After learning the module, learners will be able to <ul style="list-style-type: none"> Handle water Color, poster Color to create landscape painting Explore various techniques of water colour
Content Outline	<ul style="list-style-type: none"> Cloudscape Cityscape Seascape Architectural landscape Rural scape
Module 3 (Credit 1)	Landscape Painting (Oil Colour, Acrylic)
Learning Outcomes	After learning the module, learners will be able to <ul style="list-style-type: none"> Explore various techniques of oil colour and acrylic. Handle oil Color, acrylic Color to create landscape painting
Content Outline	<ul style="list-style-type: none"> Cloudscape Cityscape Seascape Architectural landscape Rural scape

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

Indoor sketches sessions

Outdoor Sketching sessions

Outdoor on the spot Landscape Painting session

Internal Assessment: There will be internal assessment for this course 50

External Assessment: Students will take part in an External jury at the end of the semester, which carries a weightage of 50 marks. During the jury, they will showcase their artwork and deliver a presentation on their work.

Bibliography:

- Dalal, D.D. (2000). *A brush with beauty*.
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- Gill, R. (1981). *Rendering with Pen and Ink*.
The Thames and Hudson
- Hondell, A. & Louise, A. (2000). *Painting the Landscape in Pastel*.
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- Keith, F. (2020). *The Fundamental of Watercolor Landscape painting for all season*.
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- Mulick, M. (2016). *Expressions in Water Color*.
Jyotsna Publication.
- Mulick, M. (2021). *Water Landscape Step by Step*.
Jyotsna Publication.
- Mulick, P. (2006). *Sketching*.
Jyotsana Prakashan.
- Paranjape, R. (2008). *Sketching and Drawing: A personal view*.
Jyotsana Prakashan.
- Rege, N. (2008). *Indian Master Painter: P. A. Dhond*.
Nehru Centre Art Gallery.
- Rege, N. (2020) *Indian Master Painter: Govind M. Solegaonkar*.
Nehru Centre Art Gallery.
- Shelar, S. (2008). *Sketching and Drawing: A personal view*.
Jyotsna Publication.
- Taylor, Richard S. (2021). *Water color Landscape: The Complete guide to painting landscape*. Batsford Publication
- Terry, H. (2011). *Painting Acrylic Landscape the easy way: Brush with Acrylic*.
Search Press Ltd.

4.4 Open Elective Courses [OEC]

Course Title	Tie and Dye (Practical)
Course Credits	02
Course Outcomes	After going through the course, learners will be able to: <ul style="list-style-type: none"> • Study history, techniques, and processes of tie and dye • Explore hands-on experience in creating tie and dye • Learn creative expression and experimentation through tie and dye • Apply cultural and artistic significance of tie and dye within the broader context of textile arts.
Module 1 (Credit 1) Introduction to Tie and Dye Techniques	
Learning Outcomes	After learning the module, learners will be able to: <ul style="list-style-type: none"> • Handle the materials, tools, and techniques • Explore color theory and color mixing • Apply Design principles and composition in tie and dye
Content Outline	<ul style="list-style-type: none"> • History and cultural significance of tie and dye • Traditional tie and dye techniques: bandhani, shibori, and leheriya • Dyeing techniques: immersion dyeing, resist dyeing, and direct application.

Module 2 (Credit 1) Advanced Tie and Dye Techniques	
Learning Outcomes	After learning the module, learners will be able to: <ul style="list-style-type: none"> • Experiment with different types of Tie and Dye Techniques • Explore patterns and motifs using advanced Tie and Dye Techniques
Content Outline	<ul style="list-style-type: none"> • Advanced tie and dye techniques: clamp resist, stitch resist, and pleating

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

- Weekly assignments (sketches, studies, sample swatches)
- Midterm Tie and Dye project (exploration of basic techniques and design principles)
- Final Tie and Dye project (individual Tie and Dye artwork demonstrating technical skill and creative expression)

Students will have to submit at least **06** Assignments in various materials and sizes.

Internal Assessment: There will be no internal assessment.

External Assessment: External assessment at the end of the semester, which carries a weightage of **50 marks**. During the assessment, students will create their Tie and Dye own artwork

Bibliography:

Elisabeth Berkau. (2022) *Learn to Dye & Print Fabric using shibori, Tie-Dye, Sun Printing and more*. Landauer Publishing

4.5 Skill Enhancement Courses [SEC]

Course Title	Still Life (Practical)
Course Credits	02
Course Outcomes	After going through the course, learners will be able to: <ul style="list-style-type: none"> • Study rendering and painting of still life. • Demonstrate still life in various techniques. • Find out basic shapes of the object which will help them in drawing. • Create and exhibit a comprehensive piece of artwork through the still life drawing and painting. • Demonstrate various mediums in drawing and painting.
Module 1 (Credit 1) Still Life (Rendering)	
Learning Outcomes	After learning the module, learners will be able to: <ul style="list-style-type: none"> • Construct a proportionate drawing of a group of objects. • Experiment with various mediums for still life rendering.
Content Outline	<ul style="list-style-type: none"> • Rendering Still Life with Pencil and Charcoal giving attention to the shade and light, Volume, Rendering quality. • Rendering Still Life with Oil Pastel and Dry Pastels giving attention to the shade and light, Volume, Rendering quality.
Module 2 (Credit 1) Still Life (Coloring)	
Learning Outcomes	After learning the module, learners will be able to: <ul style="list-style-type: none"> • Experiment with coloring mediums for still life painting.

	<ul style="list-style-type: none"> • Elaborate the possibilities in the chosen medium and try to apply in still life painting.
Content Outline	<ul style="list-style-type: none"> • Painting Still Life with Water Color and Poster Color giving attention to the shade and light, Volume, painting quality. • Painting Still Life with Acrylic Color and mix media giving attention to the shade and light, Volume, painting quality.

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

Internal Assessment: Students will complete assignments based on each module, producing a total of **04** assignment. There will be no internal assessment.

External Assessment: There will be no practical exam; however, students will take part in an External jury at the end of the semester, which carries a weightage of **50 marks**. During the jury, they will showcase their artwork and deliver a presentation on their work

Bibliography:

Day Estelle, (2022), *Easy Oil Painting: Beginner Tutorials for Small Still Life*, Design Originals

Folsom Kelly, (2022), *30 Ways to Master Still Life Painting*, Book Baby

Knox Cynthia, (2020), *Realistic Still Life in Colored Pencil: Learn to draw beautiful still life in colored pencil*, Walter Foster Publishing

Moss Alan, (1993), *The Beginner's Guide to Still Life Drawing*, Magna Books

Pearce Steven (2020), *Drawing Still Life's: Learn to draw a variety of realistic still life's in pencil*, Walter and Foster