

**SANJEEV AGRAWAL GLOBAL EDUCATIONAL
UNIVERSITY, BHOPAL**

**Proposed Scheme & Syllabus
for**

**Bachelor of Performing Arts (BPA) –
Certificate/Diploma/Degree/Honors Degree/ Research Degree**

in

Dance / Music / Theatre / Film Making

wef 2023-24 (According to NEP 2020)



School of Performing Arts

BACHELOR OF PERFORMING ARTS (BPA)

Program Educational Objectives (PEOs)

By studying and learning the Performing Arts, students develop skills which are vital for our future: critical appreciation and knowledge of artistic techniques, and familiarity with the cultural nuances of dance, drama, media, music, visual arts and a combination of art forms. Indeed with new discoveries in cognitive science, it is now well-established that cultural co-curricular education enables students to:

PEO-1: Prospective Employment and Career Prospects- To empower graduates for employment in the Performing Arts field, content writing, teaching and exploring careers in Performing Arts and orient them for research and higher studies.

PEO-2: Proficiency- Graduates will demonstrate comprehensive knowledge of literature in their chosen domain or research focus. They will describe a range of techniques related to performing arts and rhetorical strategies used in texts, including their relationship to audience, purpose and cultural contexts.

PEO-3: Entrepreneurship- Establish dance institutes/studios and to work as entrepreneurs with an ability to develop new projects and choreographic works.

PEO-4: Research Methods- Graduates will learn how to design and carry out original and persuasive research in Performing arts, English literature and Psychology with particular attention to literary theory and criticism.

PEO-5: Continuous Learning- The course will enable them to be a continuous learner by expanding the skill-set in response to a changing environment and new developments.

Program Outcomes (POs):

A graduate who is conferred a BPA degree is expected to have acquired the basics of theoretical and practical aspects of Performing Arts. He/ she should be able to:

PO1- Performing Arts knowledge: Apply the knowledge of Performing Arts, World Dance History, Art History, for the solution of complex problems in various domains including the cultural, societal, and environmental arenas.

PO2- Problem Analysis: Identify, formulate and analyze problems related to the various domains of Performing Arts such as technical aspects of performing arts

PO3- Conduct Investigations of Complex Problems: Use research-based knowledge including design of experiments, analysis and interpretation of data, and synthesis of the information to provide valid conclusions.

PO4- Multi-Disciplinary Approach- Articulate the relations among culture, history, performances and texts.

PO5- Modern tool usage: To create, select, and apply appropriate techniques, resources, and modern technology for theatre/dance and music productions which in turn benefit the audience.

PO6- Ethics: Apply ethical principles and commit to professional ethics, responsibilities and norms in Humanities and Social Sciences in general and in performing arts field in particular.

PO7- Individual and Team Work: Perform/Act effectively as an individual, and as a member or leader in teams, and in multidisciplinary settings.

PO8- Communication: Communicate effectively with the artiste's fraternity and with society at large. Be able to comprehend and write effective reports documentation. Make effective presentations, and give and receive clear instructions.

PO9- Art Management and Finance: Demonstrate knowledge and understanding of Performing Arts and management principles and apply these to one's own work, as a member and leader in a team. Manage art projects in multidisciplinary environments.

PO10- Life-Long Learning: Recognize the need for, and have the preparation and ability to engage in independent and life-long learning in the broadest context of technological change

BACHELOR OF PERFORMING ARTS (BPA)

CURRICULUM COMPONENTS

Components		Credits
University Core (Table 1)	Ability Enhancement Courses (06 Courses)	12
	Skill Enhancement Courses (06 Courses)	12
Discipline Core Courses (8 Courses) (Table 2)		32
Discipline Specific Major Electives (8+4 Courses) (Table 3)		32R/48H*
Discipline Specific Minor Electives (6 Courses) (Table 3)		24
Interdisciplinary Minor Electives (04 Courses) (Table 4)		16
Project/Field Internship/Skill Based Project		28H/44R*
Total		172

*** Opt either 04 Specialized Courses (for Honors Degree) or Research Based Industrial Project (for Research Degree)**

** Note: Any student opting out after I year / II year will obtain undergraduate Certificate/Diploma respectively in the specific discipline subject to mandatory 450hrs (8-10 week) ,10 credit Internship in SUB/Industry/Research organization.

Distribution of credits across all components

SEM.	University Core Courses. (one course = 02 credit) (Table 1)		Discipline Courses (DC) [one course = 4 credit] (Table 2)	Main Faculty (as per prerequisite)		Interdisciplinary Minor Elective Tracks (Employment Oriented) (Table 4)	Project/ Field Internship/ Skill Based Projects/Research Projects/Industrial Projects	Total
	AEC	SEC		Discipline Specific Elective (one course = 4 credit) (Table 3)				
				(Major)	(Minor)			
I	2	2	4	4	4	4	3(PBL)	23
II	2	2	4	4	4	4	3(PBL)	23
III	2	2	4	4	4	4	3(PBL)	23
IV	2	2	4	4	4	4	3(PBL)	23
V	2	2	-	4+4	4		4(SIP)	20
VI	2	2	-	4+4	4		4(Minor Project)	20
VII			12				8(Major)	20
VIII*			4	16*			16*(Research/Internship Project)	20(4+16*)
Total	12	12	32	32R/32+16*H	24	16	28H/28+16*R	172

* Opt either 04 Specialized Courses (For Honor Degree) or Research Based Industrial Project (For Research Degree)

Note: PBL- Project Based Learning, SIP- Summer internship Project, SEC- Skill Enhancement Courses, AEC- Ability Enhancement Courses.

FIRST SEMESTER wef 2023-24 onwards

Course Code	Course Title	Credits	ESE Duration (Hours)	Weightage (Theory)							Weightage (Practical)			GT	
				Internal Assessment (IA)					ESE	GT	CE^	ESE	ToT		
				MSE	ASG	TA	ATTD	ToT							
Refer Table 1	AEC	2	2	REFER TABLE ONE											100
Refer Table 1	SEC	2	2	REFER TABLE ONE											100
PA23DC001	Performing Arts- I	4	3	20	05	05	10	40	60	100	-	-	-	100	
Refer Table 3	DSE Major Track – I	4	3	REFER TABLE THREE											100
Refer Table 3	DSE Minor Track – II	4	3	REFER TABLE THREE											100
Refer Table 4	Interdisciplinary Minor Elective Track	4	3	REFER TABLE FOUR											100
PA23PR001	Project Based Learning –I	3	2	-	-	-	-	-	-	-	40	60	100	100	
	Total	23													700

L- Lecture, T- Tutorial, P- Practical, ESE- End Semester Exam, MSE- Mid Semester Exam, ASG- Assignment, TA- Teacher’s Assessment, ATTD-Attendance, ToT- Total, CE- Continuous Evaluation, GT- Grand Total

SECOND SEMESTER wef 2023-24 onwards															
Course Code	Course Name	Credits	ESE Duration (Hours)	Weightage (Theory)							Weightage (Practical)			GT	
				Internal Assessment (IA)					ESE	GT	CE^	ESE	ToT		
				MSE	ASG	TA	ATTD	ToT							
Refer Table 1	AEC	2	2	REFER TABLE ONE											100
Refer Table 1	SEC	2	2	REFER TABLE ONE											100
PA23DC002	Performing Arts II	4	3	20	05	05	10	40	60	100	-	-	-	100	
Refer Table 3	DSE Major Track – I	4	3	REFER TABLE THREE											100
Refer Table 3	DSE Minor Track – II	4	3	REFER TABLE THREE											100
Refer Table 4	Interdisciplinary Minor Elective Track	4	3	REFER TABLE FOUR											100
PA23PR002	Project Based Learning-II	3	3	-	-	-	-	-	-	-	40	60	100	100	
	Total	23													700

L- Lecture, T- Tutorial, P- Practical, ESE- End Semester Exam, MSE- Mid Semester Exam, ASG- Assignment, TA- Teacher's Assessment, ATTD-Attendance, ToT- Total, CE- Continuous Evaluation, GT- Grand Total

Note: Those students who would like to exit after 1st year and want to obtain Undergraduate Certificate in Performing Arts have to complete mandatory Research internship at SUB/Industry/Research Organization for 450 hours to be completed in 8-10 weeks.

THIRD SEMESTER wef 2023-24 onwards															
Course Code	Course Name	Credits	ESE Duration (Hours)	Weightage (Theory)								Weightage (Practical)			GT
				Internal Assessment (IA)					ESE	GT	CE^	ESE	ToT		
				MSE	ASG	TA	ATTD	ToT							
Refer Table 1	AEC	2	2	REFER TABLE ONE											100
Refer Table 1	SEC	2	2	REFER TABLE ONE											100
PA23DC003	Performing Arts III	4	3	20	05	05	10	40	60	100	-	-	-	100	
Refer Table 3	DSE Major Track – I	4	3	REFER TABLE THREE											100
Refer Table 3	DSE Minor Track – II	4	3	REFER TABLE THREE											100
Refer Table 4	Interdisciplinary Minor Elective Track	4	3	REFER TABLE FOUR											100
PA23PR003	Project Based Learning –III	3	3	-	-	-	-	-	-	-	40	60	100	100	
	Total	23													700

L- Lecture, T- Tutorial, P- Practical, ESE- End Semester Exam, MSE- Mid Semester Exam, ASG- Assignment, TA- Teacher’s Assessment, ATTD-Attendance, ToT- Total, CE- Continuous Evaluation, GT- Grand Total

FOURTH SEMESTER wef 2023-24 onwards

Course Code	Course Name	Credits	ESE Duration (Hours)	Weightage (Theory)							Weightage (Practical)			GT	
				Internal Assessment (IA)					ESE	ToT	CE^	ESE	ToT		
				MSE	ASG	TA	ATTD	ToT							
Refer Table 1	AEC	2	2	REFER TABLE ONE											100
Refer Table 1	SEC	2	2	REFER TABLE ONE											100
PA23DC004	Performing Arts IV	4	3	20	05	05	10	40	60	100	-	-	-	100	
Refer Table 3	DSE Major Track – I	4	3	REFER TABLE THREE											100
Refer Table 3	DSE Minor Track – II	4	3	REFER TABLE THREE											100
Refer Table 4	Interdisciplinary Minor Elective Track	4	3	REFER TABLE FOUR											100
PA23PR004	Project Based Learning-IV	3	2	-	-	-	-	-	-	-	40	60	100	100	
	Total	23													700

L- Lecture, T- Tutorial, P- Practical, ESE- End Semester Exam, MSE- Mid Semester Exam, ASG- Assignment, TA- Teacher’s Assessment, ATTD-Attendance, ToT- Total, CE- Continuous Evaluation, GT- Grand Total

Note: Those students who would like to exit after 2nd year and want to obtain Undergraduate Diploma in Performing Arts have to complete mandatory Research internship at SUB/Industry/Research Organization for 450 hours to be completed in 8-10 weeks.

FIFTH SEMESTER wef 2023-24 onwards														
Course Code	Course Name	Credits	ESE Duration (Hours)	Weightage (Theory)						Weightage (Practical)			GT	
				Internal Assessment (IA)					ESE	GT	CE^	ESE		ToT
				MSE	ASG	TA	ATTD	ToT						
Refer Table 1	AEC	2	3	REFER TABLE ONE									100	
Refer Table 1	SEC	2	3	REFER TABLE ONE									100	
Refer Table 3	DSE Major Track – I	4	3	REFER TABLE THREE									100	
Refer Table 3	DSE Major Track – I	4	3										100	
Refer Table 3	DSE Minor Track – II	4	3										100	
PA23PR005	Summer Internship / Field Activity	4	3	-	-	-	-	-	-	-	40	60	100	100
Total		20											600	

L- Lecture, T- Tutorial, P- Practical, ESE- End Semester Exam, MSE- Mid Semester Exam, ASG- Assignment, TA- Teacher's Assessment, ATTD-Attendance, ToT- Total, CE- Continuous Evaluation, GT- Grand Total

SIXTH SEMESTER wef 2023-24 onwards														
Course Code	Course Name	Credits	ESE Duration (Hours)	Weightage (Theory)						Weightage (Practical)			GT	
				Internal Assessment (IA)					ESE	GT	CE^	ESE		ToT
				MSE	ASG	TA	ATTD	ToT						
Refer Table 1	AEC	2	2	REFER TABLE ONE										100
Refer Table 1	SEC	2	2	REFER TABLE ONE										100
Refer Table 3	DSE Major Track – I	4	3	REFER TABLE THREE										100
Refer Table 3	DSE Major Track – I	4	3											100
Refer Table 3	DSE Minor Track – II	4	3											100
PA23PR006	Minor Project	4	3	-	-	-	-	-	-	-	40	60	100	100
	Total	20												600

L- Lecture, T- Tutorial, P- Practical, ESE- End Semester Exam, MSE- Mid Semester Exam, ASG- Assignment, TA- Teacher's Assessment, ATTD-Attendance, ToT- Total, CE- Continuous Evaluation, GT- Grand Total

Note: Those who would like to continue their studies in fourth year for obtaining degree of Honors/Research should have completed all the courses up to third year and obtained a minimum CGPA of 7.5.

SEVENTH SEMESTER wef 2023-24 onwards																			
Course Code	Course Name	Contact Hours per Week			Credits	ESE Duration (Hours)	Weightage (Theory)					Weightage (Practical)			GT				
		L	T	P			Internal Assessment (IA)					ESE	GT	CE [^]		ESE		ToT	
							MSE	ASG	TA	ATTD	ToT					Pre Sub	Viva Voce		
SC23UC013	Intellectual Property Right & Research Publication Ethics	4	-	-	4	3	20	05	05	10	40	60	100	-	-	-	-	100	
PA23UC014	Seminar / Publication	-	-	8	4	3	-	-	-	-	-	-	-	40	-	60	100	100	
MG23UC015	Project Management	3	-	2	4	3	20	05	05	10	40	60	100	-	-	-	-	100	
PA23PR007	Major Project	-	-	16	8	3	-	-	-	-	-	-	-	100	50	50	200	200	
		Total			20														500

L- Lecture, T- Tutorial, P- Practical, ESE- End Semester Exam, MSE- Mid Semester Exam, ASG- Assignment, TA- Teacher's Assessment, ATTD-Attendance, ToT- Total, CE- Continuous Evaluation, GT- Grand Total

EIGHTH SEMESTER (For Honors) wef 2023-24 onwards																		
Course Code	Course Name	Contact Hours per Week			Credits	ESE Duration (Hours)	Weightage (Theory)						Weightage (Practical)			GT		
		L	T	P			Internal Assessment (IA)					ESE	GT	CE^	ESE		ToT	
							MSE	ASG	TA	ATTD	ToT							
PA23MO001	MOOCs	-	-	8	4	3	-	-	-	-	-	-	-	40	60	100	100	
Refer Table 3	DSE Track – I				4	3	10	03	02	5	20	30	50	20	30	50	100	
Refer Table 3	DSE Track – I				4	3	10	03	02	5	20	30	50	20	30	50	100	
Refer Table 3	DSE Track – I				4	3	10	03	02	5	20	30	50	20	30	50	100	
Refer Table 3	DSE Track – I				4	3	10	03	02	5	20	30	50	20	30	50	100	
		Total			20												500	

OR

EIGHTH SEMESTER (For Research Degree) wef 2023-2 onwards																		
Course Code	Course Name	Contact Hours per Week			Credits	ESE Duration (Hours)	Weightage (Theory)						Weightage (Practical)			GT		
		L	T	P			Internal Assessment (IA)					ESE	GT	CE^	ESE		ToT	
							MSE	ASG	TA	ATTD	ToT				Pre Sub			Viva Voce
PA23MO001	MOOCs	-	-	8	4	3	-	-	-	-	-	-	-	40	-	60	100	100
PA23PR008	Research Project/Internship	-	-	32	16	3	-	-	-	-	-	-	-	200	100	100	400	400
		Total			20												500	

L- Lecture, T- Tutorial, P- Practical, ESE- End Semester Exam, MSE- Mid Semester Exam, ASG- Assignment, TA- Teacher's Assessment, ATTD-Attendance, ToT- Total, CE- Continuous Evaluation, GT- Grand Total

Table I
Groups for UC Courses
2023-24 onwards

Semester	Course Code	Course Name Group A	CONTACT hours/week			Credits	Type	Course Code	Course Name Group B	CONTACT hours/week			Credits	Type
			L	T	P					L	T	P		
I	SC23UC001	Environmental Studies and Disaster Management	2	0	0	2	AEC	TR23UC003	Communication Skills	1	0	2	2	AEC
	AH23UC002	Hindi	2	0	0	2	SEC	CA23UC004	MS Office	0	0	4	2	SEC
II	TR23UC003	Communication Skills	1	0	2	2	AEC	SC23UC001	Environmental Studies and Disaster Management	2	0	0	2	AEC
	CA23UC004	MS Office	0	0	4	2	SEC	AH23UC002	Hindi	2	0	0	2	SEC
III	TR23UC005	Professional Skills-I	0	0	4	2	AEC	TR23UC007	Quantitative Aptitude and Logical Reasoning	2	0	0	2	AEC
	MG23UC006	Entrepreneurship Development	2	0	0	2	SEC	ET23UC008	Design and Critical Thinking	2	0	0	2	SEC
IV	TR23UC007	Quantitative Aptitude and Logical Reasoning	2	0	0	2	AEC	TR23UC005	Professional Skills-I	0	0	4	2	AEC
	ET23UC008	Design and Critical Thinking	2	0	0	2	SEC	MG23UC006	Entrepreneurship Development	2	0	0	2	SEC
V	TR23UC009	Professional Skills-II	0	0	4	2	AEC	CM23UC011	Financial Literacy & Banking	2	0	0	2	AEC
	MG23UC010	Research Methodology	2	0	0	2	SEC	AH23UC012	Indian Culture and Human Values	2	0	0	2	SEC
VI	CM23UC011	Financial Literacy & Banking	2	0	0	2	AEC	TR23UC009	Professional Skills- II	0	0	4	2	AEC
	AH23UC012	Indian Culture and Human Values	2	0	0	2	SEC	MG23UC010	Research Methodology	2	0	0	2	SEC

Note : Each Course would be of two Credits (1 Theory and 1 Practical) OR (0 Theory and 2 Practical)

** Each Credit is equivalent to 45 hrs. of student engagement (15 hrs. of Theory teaching in classroom & 30 hrs. of Practical learning / Field Work /Assignment /Self -learning)

Table: 2
Discipline Core Courses

2022-23 onwards

Semester	CODES	Contact Hours			Credits	Discipline Core
		L	T	P		
I	PA23DC001	4	-	-	4	Performing Arts- I
II	PA23DC002	4	-	-	4	Performing Arts- II
III	PA23DC003	4	-	-	4	Performing Arts- III
IV	PA23DC004	4	-	-	4	Performing Arts- IV
V						-
VI						-

Table: 3
Discipline Specific Electives (DSE)
(Select Any Two) 2022-23 onwards

Semester	Tracks			
	DANCE	MUSIC	THEATER	FILM MAKING
I	Theoretical Knowledge and Experimental Techniques of Indian Dance - I (PA23DA001)	Theoretical Knowledge and Practical Aspects of Music- I (PA23MS001)	Folk and Traditional Theatre in India (PA23TH001)	History of Cinema (PA23FM001)
II	Theoretical Knowledge and Experimental Techniques of Indian Dance-II (PA23DA002)	Theoretical Knowledge and Practical Aspects of Music- II (PA23MS002)	Drama and Its Theories- Indian and Western (PA23TH002)	Film Appreciation (PA23FM002)
III	Theoretical Knowledge and Experimental Techniques of Indian Dance-III (PA23DA003)	Theoretical Knowledge and Practical Aspects of Music- III (PA23MS003)	Modern Indian Theatre (PA23TH003)	Screenplay Writing (PA23FM003)
IV	Theoretical Knowledge and Experimental Techniques of Indian Dance-IV (PA23DA004)	Theoretical Knowledge and Practical Aspects of Music- IV (PA23MS004)	Acting and Direction Theory (PA23TH004)	Drama Aesthetic (PA23FM004)
V	1. Theoretical Knowledge and Experimental Techniques of Indian Dance-V (PA23DA005) 2. Theoretical Knowledge and Experimental Techniques of Indian Dance-VI (PA23DA006)	1. Theoretical Knowledge and Practical Aspects of Music-V (PA23MS005) 2. Theoretical Knowledge and Practical Aspects of Music-VI (PA23MS006)	1. Theatre, Design and Techniques (PA23TH005) 2. Contemporary Theatre (PA23TH006)	3. 2D Animation (PA23FM005) 4. Direction (PA23FM006)
VI	1. Theoretical Knowledge and Experimental Techniques of Indian Dance-VII (PA23DA007) 2. Theoretical Knowledge and Experimental Techniques of Indian Dance-VIII (PA23DA008)	1. Theoretical Knowledge and Practical Aspects of Music-VII (PA23MS007) 2. Theoretical Knowledge and Practical Aspects of Music-VIII (PA23MS008)	1. Film Making Theories and Major Productions (PA23TH007) 2. Children's Theatre (PA23TH008)	3. 3D Animation (PA23FM007) 4. Sound in Cinema (PA23FM008)
VII				
VIII	Dance Composition, Rhythmic Pattern and Fundamental Principles- I (PA23DA009)	Musical Compositions Rhythmic Pattern and Fundamental Principles- I (PA23MS009)	Literature and History of Theatre (PA23TH009)	Cinematography & Lighting (PA23FM009)
	Dance Composition, Rhythmic Pattern and Fundamental Principles- II (PA23DA010)	Musical Compositions Rhythmic Pattern and Fundamental Principles- II (PA23MS010)	Theatre Personality and Involvements (PA23TH010)	Editing (PA23FM010)
	Dance Composition, Rhythmic Pattern and Fundamental Principles- III (PA23DA011)	Musical Compositions Rhythmic Pattern and Fundamental Principles- III (PA23MS011)	Literature and History of Indian Television (PA23TH011)	Legal Aspects of Cinema (PA23FM011)
	Dance Composition, Rhythmic Pattern and Fundamental Principles- IV (PA23DA012)	Musical Compositions Rhythmic Pattern and Fundamental Principles- IV (PA23MS012)	Applied Theatre (PA23TH012)	Film Research and Criticism (PA23FM012)

Table: 3
Discipline Specific Electives (DSE) 2023-22 onwards
Track 3.1 : Dance

Semester	Course Code	Course Title	Contact Hours per Week			Credits	ESE Duration	Weightage (Theory)						Weightage (Practical)			GT	
			L	T	P			Internal Assessment (IA)					ESE	GT	CE^	ESE		ToT
								MSE	ASG	TA	ATTD	ToT						
I	PA23DA001	Theoretical Knowledge and Experimental Techniques of Indian Dance -I	2	-	4	4	3	10	03	02	5	20	30	50	20	30	50	100
II	PA23DA002	Theoretical Knowledge and Experimental Techniques of Indian Dance -II	2	-	4	4	3	10	03	02	5	20	30	50	20	30	50	100
III	PA23DA003	Theoretical Knowledge and Experimental Techniques of Indian Dance -III	2	-	4	4	3	10	03	02	5	20	30	50	20	30	50	100
IV	PA23DA004	Theoretical Knowledge and Experimental Techniques of Indian Dance -IV	2	-	4	4	3	10	03	02	5	20	30	50	20	30	50	100
V	PA23DA005	Theoretical Knowledge and Experimental Techniques of Indian Dance -V	2	-	4	4	3	10	03	02	5	20	30	50	20	30	50	100
	PA23DA006	Theoretical Knowledge and Experimental Techniques of Indian Dance -VI	2	-	4	4	3	10	03	02	5	20	30	50	20	30	50	100
VI	PA23DA007	Theoretical Knowledge and Experimental Techniques of Indian Dance -VII	2	-	4	4	3	10	03	02	5	20	30	50	20	30	50	100
	PA23DA008	Theoretical Knowledge and Experimental Techniques of Indian Dance -VIII	2	-	4	4	3	10	03	02	5	20	30	50	20	30	50	100
VIII	PA23DA009	Dance Composition, Rhythmic Pattern and Fundamental Principles- I	2	-	4	4	3	10	03	02	5	20	30	50	20	30	50	100
	PA23DA010	Dance Composition, Rhythmic Pattern and Fundamental Principles- I	2	-	4	4	3	10	03	02	5	20	30	50	20	30	50	100
	PA23DA011	Dance Composition, Rhythmic Pattern and Fundamental Principles- I	2	-	4	4	3	10	03	02	5	20	30	50	20	30	50	100
	PA23DA012	Dance Composition, Rhythmic Pattern and Fundamental Principles- I	2	-	4	4	3	10	03	02	5	20	30	50	20	30	50	100

Table: 3

Table : 3
Discipline Specific Electives (DSE)
2023-24 onwards
Track 3.2 : Music

Semester	Course Code	Course Title	Contact Hours per Week			Credits	ESE Duration (Hours)	Weightage (Theory)					Weightage (Practical)			GT		
			L	T	P			Internal Assessment (IA)					ESE	GT	CE^		ESE	ToT
								MSE	ASG	TA	ATTD	ToT						
I	PA23MS001	Theoretical Knowledge and Practical Aspects of Music- I	2	-	4	4	3	10	03	02	5	20	30	50	20	30	50	100
II	PA23MS002	Theoretical Knowledge and Practical Aspects of Music- II	2	-	4	4	3	10	03	02	5	20	30	50	20	30	50	100
III	PA23MS003	Theoretical Knowledge and Practical Aspects of Music- III	2	-	4	4	3	10	03	02	5	20	30	50	20	30	50	100
IV	PA23MS004	Theoretical Knowledge and Practical Aspects of Music- IV	2	-	4	4	3	10	03	02	5	20	30	50	20	30	50	100
V	PA23MS005	Theoretical Knowledge and Practical Aspects of Music- V	2	-	4	4	3	10	03	02	5	20	30	50	20	30	50	100
	PA23MS006	Theoretical Knowledge and Practical Aspects of Music- VI	2	-	4	4	3	10	03	02	5	20	30	50	20	30	50	100
VI	PA23MS007	Theoretical Knowledge and Practical Aspects of Music- VII	2	-	4	4	3	10	03	02	5	20	30	50	20	30	50	100
	PA23MS008	Theoretical Knowledge and Practical Aspects of Music- VIII	2	-	4	4	3	10	03	02	5	20	30	50	20	30	50	100
VIII	PA23MS009	Musical Compositions Rhythmic Pattern and Fundamental Principles- I	2	-	4	4	3	10	03	02	5	20	30	50	20	30	50	100
	PA23MS010	Musical Compositions Rhythmic Pattern and Fundamental Principles- II	2	-	4	4	3	10	03	02	5	20	30	50	20	30	50	100
	PA23MS011	Musical Compositions Rhythmic Pattern and Fundamental Principles- III	2	-	4	4	3	10	03	02	5	20	30	50	20	30	50	100
	PA23MS012	Musical Compositions Rhythmic Pattern and Fundamental Principles- IV	2	-	4	4	3	10	03	02	5	20	30	50	20	30	50	100

Table: 3
Discipline Specific Electives (DSE)
2023-24 onwards
Track 3.3 : Theatre

Semester	Course Code	Course Title	Contact Hours per Week			Credits	ESE Duration (Hours)	Weightage (Theory)						Weightage (Practical)			GT	
			L	T	P			Internal Assessment (IA)					ESE	GT	CE^	ESE		ToT
								MSE	ASG	TA	ATTD	ToT						
I	PA23TH001	Folk and Traditional Theatre in India	2	-	4	4	3	10	03	02	5	20	30	50	20	30	50	100
II	PA23TH002	Drama and Its Theories- Indian and Western	2	-	4	4	3	10	03	02	5	20	30	50	20	30	50	100
III	PA23TH003	Modern Indian Theatre	2	-	4	4	3	10	03	02	5	20	30	50	20	30	50	100
IV	PA23TH004	Acting and Direction Theory	2	-	4	4	3	10	03	02	5	20	30	50	20	30	50	100
V	PA23TH005	Theatre, Design and Techniques	2	-	4	4	3	10	03	02	5	20	30	50	20	30	50	100
	PA23TH006	Contemporary Theatre	2	-	4	4	3	10	03	02	5	20	30	50	20	30	50	100
VI	PA23TH007	Film Making Theories and Major Productions	2	-	4	4	3	10	03	02	5	20	30	50	20	30	50	100
	PA23TH008	Children's Theatre	2	-	4	4	3	10	03	02	5	20	30	50	20	30	50	100
VIII	PA23TH009	Literature and History of Theatre	2	-	4	4	3	10	03	02	5	20	30	50	20	30	50	100
	PA23TH010	Theatre Personality and Involvements	2	-	4	4	3	10	03	02	5	20	30	50	20	30	50	100
	PA23TH011	Literature and History of Indian Television	2	-	4	4	3	10	03	02	5	20	30	50	20	30	50	100
	PA23TH012	Applied Theatre	2	-	4	4	3	10	03	02	5	20	30	50	20	30	50	100

Table: 3
Discipline Specific Electives (DSE)
2023-24 onwards
Track 3.4 : Film Making

Semester	Course Code	Course Title	Contact Hours per Week			Credits	ESE Duration (Hours)	Weightage (Theory)						Weightage (Practical)			GT	
			L	T	P			Internal Assessment (IA)					ESE	GT	CE^	ESE		ToT
								MSE	ASG	TA	ATTD	ToT						
I	PA23FM001	History of Cinema	2	-	4	4	3	10	03	02	5	20	30	50	20	30	50	100
II	PA23FM002	Film Appreciation	2	-	4	4	3	10	03	02	5	20	30	50	20	30	50	100
III	PA23FM003	Screenplay Writing	2	-	4	4	3	10	03	02	5	20	30	50	20	30	50	100
IV	PA23FM004	Drama Aesthetic	2	-	4	4	3	10	03	02	5	20	30	50	20	30	50	100
V	PA23FM005	2D Animation	2	-	4	4	3	10	03	02	5	20	30	50	20	30	50	100
	PA23FM006	Direction	2	-	4	4	3	10	03	02	5	20	30	50	20	30	50	100
VI	PA23FM007	3D Animation	2	-	4	4	3	10	03	02	5	20	30	50	20	30	50	100
	PA23FM008	Sound in Cinema	2	-	4	4	3	10	03	02	5	20	30	50	20	30	50	100
VIII	PA23FM009	Cinematography	2	-	4	4	3	10	03	02	5	20	30	50	20	30	50	100
	PA23FM010	Editing	2	-	4	4	3	10	03	02	5	20	30	50	20	30	50	100
	PA23FM011	Legal Aspects of Cinema	2	-	4	4	3	10	03	02	5	20	30	50	20	30	50	100
	PA23FM012	Film Research and Criticism	2	-	4	4	3	10	03	02	5	20	30	50	20	30	50	100

Table 4: Interdisciplinary Minor Elective Courses

(Select any one track)
2023-24 Onwards

S. No	Name of the Offering School	Minor Specialization Track	Minor Elective	Code	Course	Contact Hours / Week			Credits	Theory						Practical			GT
						L	T	P		MSE	ASG	TA	ATT	ESE	Total	CE	ESE	Total	
1	School of Engineering & Technology	Digital Marketing	I	ET23DM001	Web Development Fundamentals	2	0	4	4							40	60	100	100
			II	ET23DM002	Introduction to Digital Marketing	2	0	4	4							40	60	100	100
			III	ET23DM003	Search Engine Optimization and Social Media Marketing	2	0	4	4							40	60	100	100
			IV	ET23DA004	Web Analytics	2	0	4	4							40	60	100	100
		Data Analytics	I	ET23DA001	Data Analytics Fundamentals	2	0	4	4							40	60	100	100
			II	ET23DA002	Business Analytics	2	0	4	4							40	60	100	100
			III	ET23DA003	R Programming	2	0	4	4							40	60	100	100
			IV	ET23DA004	Data Visualization	2	0	4	4							40	60	100	100
		Web Designing	I	ET23WD001	Web Designing Fundamentals	2	0	4	4							40	60	100	100
			II	ET23WD002	Dynamic Website with JavaScript	2	0	4	4							40	60	100	100
			III	ET23WD003	Introduction to XML	2	0	4	4							40	60	100	100
			IV	ET23WD004	Web Application Development using PHP	2	0	4	4							40	60	100	100
		Programming	I	ET23PR001	Core Java	2	0	4	4							40	60	100	100
II	ET23PR002		Advanced Java	2	0	4	4							40	60	100	100		
III	ET23PR003		Python Programming	2	0	4	4							40	60	100	100		

			IV	ET23PR00 4	Web Application Development	2	0	4	4								40	60	100	100		
2	School of Arts Humanities and Social Sciences	Tours & Travel Management	I	AH23TT00 1	Hospitality Etiquettes	2	0	4	4								40	60	100	100		
			II	AH23TT00 2	World Heritage Sites of MP	2	0	4	4									40	60	100	100	
			III	AH23TT00 3	Medical Tourism	2	0	4	4										40	60	100	100
			IV	AH23TT00 4	International Travel Assistance	2	0	4	4										40	60	100	100
3	School of Sciences	Laboratory Management	I	SC23LM00 1	Microbiology& Biotechnology Laboratory Skills	0	0	8	4								40	60	100	100		
			II	SC23LM00 2	Chemistry Lab Skills	0	0	8	4									40	60	100	100	
			III	SC23LM00 3	Electronics & Electrical Lab Skills	0	0	8	4										40	60	100	100
			IV	SC23LM00 4	Physics Lab Skills	0	0	8	4										40	60	100	100
4	School of Agriculture	Horticulture	I	AG23HR00 1	Production Technology for Vegetable and Spices	2	0	4	4								40	60	100	100		
			II	AG23HR00 2	Production Technology for Fruit and Plantation Crops	2	0	4	4									40	60	100	100	
			III	AG23HR00 3	Diseases of Field and Horticultural Crops and their Management -I	2	0	4	4										40	60	100	100
			IV	AG23HR00 4	`Diseases of Field and Horticultural Crops and their Management-II	2	0	4	4										40	60	100	100
		Agri Business	I	AG23AB00 1	Agricultural Finance and Cooperation	2	0	4	4										40	60	100	100
			II	AG23AB00 2	Agricultural Marketing Trade & Prices	2	0	4	4										40	60	100	100
			III	AG23AB00 3	Entrepreneurship Development and Business Communication	2	0	4	4										40	60	100	100
			IV	AG23AB00 4	Farm Management, Production & Resource Economics	2	0	4	4										40	60	100	100
School of Commerce & Management	Basic Accounting Skills	I	CM23BA00 1	Financial Accounting	4	0	0	4									40	60	100	100		
		II	CM23BA00 2	Tally	3	0	2	4									40	60	100	100		
		III	CM23BA00 3	Personal Taxation	4	0	0	4									40	60	100	100		

5	Retail Management & Merchandising	IV	CM23BA004	Direct and Indirect Taxes	4	0	0	4									40	60	100	100		
		I	MG23RM001	Retail Management	4	0	0	4										40	60	100	100	
		II	MG23RM002	Merchandising	4	0	0	4										40	60	100	100	
		III	MG23RM003	Supply Chain Management	4	0	0	4										40	60	100	100	
		IV	MG23RM004	E Business	4	0	0	4										40	60	100	100	
		I	MG23IM001	Introduction to Financial Markets	4	0	0	4										40	60	100	100	
		II	MG23IM002	Fundamental & Technical Analysis of Investment	4	0	0	4										40	60	100	100	
		III	MG23IM003	Risk Management	4	0	0	4										40	60	100	100	
	IV	MG23IM004	Introduction to Derivatives	4	0	0	4										40	60	100	100		
	6	School of Design	Sketching & Painting	I	DN23SP001	Sketching-I	0	0	8	4								40	60	100	100	
				II	DN23SP002	Sketching -II	0	0	8	4									40	60	100	100
				III	DN23SP003	Painting-I	0	0	8	4									40	60	100	100
IV				DN23SP004	Painting-II	0	0	8	4									40	60	100	100	
Interior Design			I	DN23ID001	Building Materials & Processes	0	0	8	4									40	60	100	100	
			II	DN23ID002	Elements of Interior Spaces	0	0	8	4									40	60	100	100	
			III	DN3ID003	Basics of Lighting Design	0	0	8	4									40	60	100	100	
			IV	DN23ID004	Building Services	0	0	8	4									40	60	100	100	
Apparel Design			I	DN23AD001	Fashion Illustration-I	0	0	8	4									40	60	100	100	
			II	DN23AD002	Dyeing and Printing Techniques	0	0	8	4									40	60	100	100	
			III	DN23AD003	Surface Exploration I	0	0	8	4									40	60	100	100	
			IV	DN23AD004	Surface Exploration II	0	0	8	4									40	60	100	100	

7	School of Performing Arts	Dance	I	PA23DN001	Techniques and Theatrical Performance of Dance I	0	0	8	4								40	60	100	100	
			II	PA23DN002	Techniques and Theatrical Performance of Dance II	0	0	8	4									40	60	100	100
			III	PA23DN003	Techniques and Theatrical Performance of Dance III	0	0	8	4									40	60	100	100
			IV	PA23DN004	Techniques and Theatrical Performance of Dance IV	0	0	8	4									40	60	100	100
		Music	I	PA23MC001	Musical Roots and Theatrical Performance I	0	0	8	4									40	60	100	100
			II	PA23MC002	Musical Roots and Theatrical Performance II	0	0	8	4									40	60	100	100
			III	PA23MC003	Musical Roots and Theatrical Performance III	0	0	8	4									40	60	100	100
			IV	PA23MC004	Musical Roots and Theatrical Performance IV	0	0	8	4									40	60	100	100
		Theatre	I	PA23TR001	Basics of Acting Production I	0	0	8	4									40	60	100	100
			II	PA23TR002	Drama Production II	0	0	8	4									40	60	100	100
			III	PA23TR003	Drama Production III	0	0	8	4									40	60	100	100
			IV	PA23TR004	Drama Production IV	0	0	8	4									40	60	100	100
8	School of Journalism and Mass Communication	Basic Media Production Techniques	I	JM23MP001	Photography	0	0	8	4								40	60	100	100	
			II	JM23MP002	Videography	0	0	8	4									40	60	100	100
			III	JM23MP003	Script Writing	0	0	8	4									40	60	100	100
			IV	JM23MP004	Audio Visual Editing	0	0	8	4									40	60	100	100
		Advertising and Public Relations	I	JM23AP001	Introduction to Advertising	0	0	8	4									40	60	100	100
			II	JM23AP002	Content Creation	0	0	8	4									40	60	100	100
			III	JM23AP003	Introduction to Public Relations	0	0	8	4									40	60	100	100
			IV	JM23AP004	Tools and Techniques of Public Relations	0	0	8	4									40	60	100	100

SEMESTER - I

COURSE CODE	DEPARTMENTAL CORE – I	TOTAL LECTURE: 60
PA23DC001	PERFORMING ARTS - I	4-0-0-4
COURSE OBJECTIVES:	<p>Upon Completion Of This Course, The Student Should Be Able To:</p> <ul style="list-style-type: none"> • Understand The Rich History Of Indian Dance, Through The Study Of Ancient Dance Concept. • Get Knowledge Of The Origin Of Indian Dance From Ancient Period To Medieval Period. • Aware of the Status of Classical and Folk Dances of India. • Introduce Of Kathak And Bharatnatyam Classical Dance. • Get Elementary Knowledge Of Music Science. • Know About The Biography Of The Musicians. • Get The Vast Knowledge About Theatre. • Understand The Structure Of Indian And Western Dramaturgy. • Understand The Stages Of Western Dance, Music And Theatre (Medieval, Renaissance&Baroque Period). • Develop The Proficiency of Technical and Theoretical Aspects In The International Art And Techniques. 	
PRE-REQUISITES:	Nil	
UNIT	CONTENT	HOURS
I	<p><u>HISTORY AND ELEMENT OF DANCE</u></p> <ul style="list-style-type: none"> • Introduction Of Dance • History Of Indian Dance From Ancient To Medieval Era • Knowledge Of Classical Dance And Folk Dance • Introduction Of Kathak And Bharatnatyam Classical Dance 	08
II	<p><u>HISTORY AND ELEMENT OF MUSIC</u></p> <ul style="list-style-type: none"> • Information About Sangeet, Naad, Shruti, Swar, Saptak, Alankar. • Vibration, Pitch, Intensity, Timbre, Just Intonation, Equal Tempered Scale, Forced Vibration, Free Vibration. • Appreciation And Classification Of Music • Life Introduction Of Pandit Vishnu Digambar Paluskar, Pandit Vishnu Narayan Bhatkhande, Amir Khusro, Man Singh Tomar, Swami Haridas And Tansen And Their Contribution In The Field Of Music. 	12
III	<p><u>HISTORY AND ELEMENT OF THEATRE</u></p> <p>Concept Of Theatre.</p> <ul style="list-style-type: none"> • Origin of Theatre. • Elements And Structure Of Indian And Western Dramaturgy 	10
IV	<p><u>HISTORY AND ELEMENT OF FILM MAKING</u></p> <ul style="list-style-type: none"> • Understanding The Art And Craft Of Film Making • Overview Of The Different Roles And Responsibilities In a Film Production Team • Basics Of Storytelling And Script Writing • Introduction To Visual Language And Cinematography • Overview Of Different Types Of Cameras And Equipment 	15
V	<p><u>INTERNATIONAL ART AND TECHNIQUES</u></p> <ul style="list-style-type: none"> • Stages Of Western Dance (Medieval,Renaissance&Baroque Period) - History And Presentation Techniques Of Popular Dance Forms Of East Asian (China, Japan And Korea) • Stages Of Music (Medieval,Renaissance&Baroque Period) - Western Classical, Jazz & Blues 	15

	<ul style="list-style-type: none"> Stages Of Western Theater (Medieval,Renaissance&Baroque Period) - History And Presentation Techniques Of Popular Theatre Forms Of East Asian (China, Japan And Korea) 	
COURSE OUTCOMES AS PER BLOOM'S TAXONOMY		
After Successful Completion Of Course, Students Will Able To:		
CO1	Get Knowledge About The Status Of Dance From Ancient To Medieval Period Of Indian History(Students Would Be Connecting To Indian Culture, Rituals And Customs)	
CO2	Gain Elementary Knowledge Of Music Science.	
CO3	Understand The Structure Of Indian And Western Dramaturgy	
CO4	Students Gain Essential Skills In Scriptwriting, Cinematography, Editing, And Directing.	
CO5	Develop Their Skills In The International Art And Techniques.	
TEXT BOOKS:	<ul style="list-style-type: none"> Dr Purudadheech – Kathak Nritya Siksha Vol 1– Bindu Prakashan – 9th edition - 1 Jan 2016 Dr. Purudadheech – Abhinaya Darpan – Bindu Prakashan – 2010 Pt. Omkarnath Thakur, Sangeetanjali Part - I Bhagavat, D.N. (1958). An Outline of Indian Folklore. Bombay: Popular Book Depot Braudy, Leo And Marshall Cohen, Film Theory And Criticism, 6th Ed. Oxford: Oxford University Press, 2004 	
REFERENCE BOOKS:	<ul style="list-style-type: none"> Dr Mandavi Singh - Kathak Parampara – Swati Prakashan – 1 Jan 1990 Dr. Vidhi Nagar - Kathak Nartan – B R Rhythms – 1 Jan 2013 Dr Tej Singh Tank, Subodh Sangeet Shastra Part - I Ashish Mohan Khokhar, Folk Dance Tribal, Ritual & Martial Art Forms, Rupa Publications Pvt. Ltd.(2003) Geoffrey Nowell-Smith, The History Of Cinema: A Short Introduction, Oxford 2018 	

COURSE CODE	DISCIPLINE SPECIFIC ELECTIVES - I (TRACK : 3.1 - DANCE)	TOTAL LECTURE: 60
PA23DA001	THEORETICAL KNOWLEDGE AND EXPERIMENTAL TECHNIQUES OF INDIAN DANCE -I	2-0-4-4
COURSE OBJECTIVES:	<p>Upon Completion Of This Course, The Student Should Be Able To:</p> <ul style="list-style-type: none"> • Understand the Sequence of the Presentation of Kathak Dance and Its Tradition and Usage. • Know About The Various Forms Of Tandava And Lasya And Natan Bheda In Indian Dance. • Get Pictorial Knowledge About Asayukta Hast Mudra (Hand Gestures) In Order Of (1 To 15) And Drishti Bheda (Eye Movement) According To Abhinaya Darpan. • Aquire The Very Basic Understanding Of Kathak Dance Such As Exercise, Stretching Exercise, Basics Techniques Of Kathak Dance, Rhythm Different Footwork's And Foot Positions With Include Hand Gestures Etc, To Make Their Foundation Strong. • Aware Of The Very Basic Tala (Rhythm) And Laya (Tempo), So That His Foundation Can Be Strong. • Introduce And Demonstrate of the First Taal of Kathak Dance Repertoire i.e. Teental. 	
PRE-REQUISITES:	Nil	
UNIT	CONTENT	HOURS
I	<p><u>THEORETICAL KNOWLEDGE – I</u></p> <ul style="list-style-type: none"> • Repertoire (Vastukram) Of Kathak Dance. • Tradition Of Kathak Dance • Types Of Tandava And Lasya Nritya In Brief. • Brief Description Of Taal (Theka, Maatra, Vibhag, Taali, Khaali, Sam, Avartan) • Brief Description Of Laya And Layakari (Laya - Vilambit, Madhya, Drut/Layakari – Ekgun, Dugun, Tigun, Chaugun Etc.) 	12
II	<p><u>THEORETICAL KNOWLEDGE – II</u></p> <p><u>According To Abhinaya Darpan</u></p> <ul style="list-style-type: none"> • “Vishaya Vastu” Of Abhinaya Darpan • Natan Bheda (Nritta, Natya, Nritya), Detail Study Of Natan Bheda With Their Types • Hast Bheda Introduction all types of Hand Guestures. • Hast Bheda Usages Of Asayukta Hastmudra In Order Of 1 To 16 With Shloka And Diagram According To Abhinaya Darpan. • Drishti Bheda (Sama, Aalokit, Saachi, Pralokit, Nimilit, Ullokit, Anuvrit, Avlokit) Detail Study Of Drishti Bheda With Their Types 	8
III	<p><u>EXPERIMENTAL TECHNIQUES (BHAVAPAKSH)</u></p> <ul style="list-style-type: none"> • Modus Of Bhoomi Pranaam • Gatnikasa - Mukut, Murli • Gatbhava - Makhhan Chori, Panghat Leela 	15
IV	<p><u>EXPERIMENTAL TECHNIQUES (TAAL PAKSH)</u></p> <p><u>Basic Practice:</u></p> <ul style="list-style-type: none"> • Tatkaar (Leg Movements) In Teentaal In Thah, Dugun, Chaugun Etc. • Hastak (Hand Movements) In Teental In Thah, Dugun, Chaugun Etc. <p><u>Stage Presentation of Teental:</u></p> <ul style="list-style-type: none"> • Aamad, Tukda And Toda, Paran - Sada, Chakradar Toda, Tihaayi, Kavitt. 	15

V	<p align="center"><u>DEMONSTRATION AND VIVA VOCE</u></p> <p><u>Reading Of Syllables of Taal:</u></p> <ul style="list-style-type: none"> ● Stage Presentation: Teentaal ● Basic Knowledge Of Taal: Jhaptaal, Dadra, Kaharwa ● Practice Of Tali Khali Of All The Mentioned Taal In Ekgun, Dugun, Tigun And Chaugun. ● Recitation And Notation Making Skills Of Syllables. 	10
COURSE OUTCOMES AS PER BLOOM'S TAXONOMY		
After Successful Completion Of Course, Students Will Able To:		
CO1	Know About The Sequence Of The Presentation Of Kathak Dance And Its Tradition and Usage.	
CO2	Understand About Types of Dance, Hands Gesture, Eye Movement In the Indian Dance.	
CO3	Apply The Bhavapaksha In Gatbhav And Kavitt	
CO4	Understand The Concept Of Taal And Laya And Its Usage In Kathak Dance.	
CO5	Practice The First Part Of Kathak Dance Repertoire; Related To Teental.	
TEXT BOOKS:	<ul style="list-style-type: none"> ● Shri Lakshminarayan Garg Kathak Nritya Anubhav Publishing House 1 Jan 2016 ● Dr Purudadheech – Kathak Nritya Siksha Vol 1– Bindu Prakashan – 9th Edition - 1 Jan 2016 ● Dr. Purudadheech – Abhinaya Darpan – Bindu Prakashan – 2010 	
REFERENCE BOOKS:	<ul style="list-style-type: none"> ● Manmohan Ghosh- Nandikeshwar's Abhinaya Darpan – Indian Mind/Dist. By Indica – 12 April 2018 ● Dr Mandavi Singh - Kathak Parampara – Swati Prakashan – 1 Jan 1990 ● Shri Kartikram Ji - Raigarh Mein Kathak – Vijaya Books – 1 Jan 2016 ● Dr. Vidhi Nagar - Kathak Nartan – B R Rhythms – 1 Jan 2013 ● Mansi Saxena – The Kathak Quiz Book – Independently Published – 21 August 2020 ● Tetiana Kapranova – Kathak – Indian Classical Dance – Independently Published – 5 June 2020 	

COURSE CODE	DISCIPLINE SPECIFIC ELECTIVES - II (TRACK : 3.2 - MUSIC)	TOTAL LECTURE: 60
PA23MS001	THEORETICAL KNOWLEDGE AND PRACTICAL ASPECTS OF MUSIC- I	2-0-4-4
COURSE OBJECTIVES:	<p>Upon Completion Of This Course, The Student Should Be Able To:</p> <ul style="list-style-type: none"> • Get The Comprehensive Knowledge And Understanding Of The Thaats Of Indian Classical Music. • Mastery of Vocal or Instrumental Techniques • Develop The Perfection Of Tuning Strings Of Instrument In Different Voices. • Do The Best Practice Of Alankar In Bilabal And Kalyan Thaats. Preliminary Practice Of Swaras Through Singing And Playing • Know About The Detailed Knowledge Of Basic Ragas. • Experience Of Presenting Bhajan, Patriotic Song, Thumri, Folk Song Etc On Stage • Develop The Practical skills in the performance of the Singing And Playing Of Simple Alankars of Indian classical music. 	
PRE-REQUISITES:	Nil	
UNIT	CONTENT	HOURS
I	<p><u>THEORETICAL KNOWLEDGE - I</u></p> <ul style="list-style-type: none"> • Writing Of Names And Notes Of Ten Thaats • Aaroh (Ascent) Of Thaats • Avroh (Descent) Of Thaats 	12
II	<p><u>THEORETICAL KNOWLEDGE - II</u></p> <ul style="list-style-type: none"> • Introduction To Tanpura And Instruments For Vocal Students And Pictorial Knowledge Of Their Various Components As Well As Tuning Of Their Strings In Different Voices. • For The Students Of The Musical Instrument, The Introduction Of Their Instrument And The Pictorial Knowledge Of Their Various Components, As Well As The Information About Mixing Their Strings In Different Tones. 	8
III	<p><u>PRACTICAL ASPECTS OF MUSIC - I</u></p> <ul style="list-style-type: none"> • Preliminary Practice Of Swaras (Alankar) Through Singing Or Playing • Practice Of Singing 15-15 Alankars In Bilabal And Kalyan Thaats. • Theoretical Knowledge Of Prescribed Ragas: Bilabal And Kalyan Raag • Bilabal And Kalyan Raag With Chhota Khayal And Taan Alap. 	15
IV	<p><u>PRACTICAL ASPECTS OF MUSIC - II</u></p> <p>Presentation Of Any Two Of Them:</p> <ul style="list-style-type: none"> • Bhajan • Patriotic Song • Folk Song Of Any State 	15
V	<p><u>PRACTICAL ASPECTS OF MUSIC - III</u></p> <p>Reading Of Syllables Of Tal:</p> <ul style="list-style-type: none"> • Stage presentation: Teentaal • Basic knowledge of taal: Jhaptaal, Dadra, Kaharwa • Practice Of tali khali of all the mentioned taal in Ekgun, Dugun, Tigun And Chaugun. • Recitation and notation making Skills of Syllables. 	10
COURSE OUTCOMES AS PER BLOOM'S TAXONOMY		
After Successful Completion Of Course, Students Will Able To:		
CO1	Understand About Of The Ten Types Of The Thaats	
CO2	Achieve Proficiency In Their Chosen Vocal Or Instrumental Technique.	

CO3	Practice Alankar In Bilabal And Kalyan Thaats
CO4	Get Prescribed Knowledge Of Ragas: Bilabal and Kalyan Raga
CO5	Get Experience To Perform On Stage.
TEXT BOOKS:	<ul style="list-style-type: none"> • Pt. Omkarnath Thakur, Sangeetanjali Part - I • Shri Harish Chandra Shrivastava – Raag Parichay Bhaag – 1 Published By Sangeet Sadan Prakashan 2010 • Pt. V.N. Patwardhan – Raag Vigyan Bhaag – 1 • Pt. V.N. Bhatkande – Bhatkande Sangeet Shastra - 1 • Pt. V.N. Bhatkande - Hindustani Sangeet Paddhati Kramik Pustak Maalika (Vol - 1) Publisher – Sangeet Karyalay 2017
REFERENCE BOOKS:	<ul style="list-style-type: none"> • Dr Tej Singh Tank, Subodh Sangeet Shastra Part - I • V. N. Bhatkande - Kramik Pustak Malika Part-I-Ii Author - V. N. Bhatkande - Kramik Pustak Malika Part-I-Ii , Publishing Date – 1 Jan 2013. • Author - Govind Rao Rajurkar , Sangeet Shastra Parag , Publisher – Rajasthan Hindi Granth Academy. • Author - Dr. Swatantra Sharma, Fundamentals Of Indian Music, Publisher – Pratibha Prakashan, Edition – 1996. • Author - Dr. Indrani Chkravarti , Sangeet Manjusha , Publishing Place – Delhi , Edition – 1st Edition 2007.

COURSE CODE	DISCIPLINE SPECIFIC ELECTIVES (TRACK : 3.3 - THEATRE)	TOTAL LECTURE: 60
PA23TH001	FOLK AND TRADITION THEATRE IN INDIA	2-0-4-4
COURSE OBJECTIVES:	<p>Upon Completion Of This Course, The Student Should Be Able To:</p> <ul style="list-style-type: none"> • Get The Vast Knowledge About Folk Theatre Whereas, Folk Theatre Is a Composite Art Form In India With a Fusion Of Elements From Music, Dance, Pantomime, Versification, Epic And Ballad Recitation, Graphic And Plastic Arts, Religion And Festival Peasantry. • Understand The Folk Theatre Having Roots In Native Culture Is Embedded In Local Identity And Social Values. • Aware of The Besides Providing Mass Entertainment, It Helps Indian Society As Indigenous Tools of Interpersonal, Inter-Group And Inter-Village Communication For Ages. • Work on Folk Theatre Has Been Used Extensively In India To Propagate Critical Social, Political And Cultural Issues In The Form of Theatrical Messages To Create Awareness Among The People. • Known as an Indigenous Form It Breaks All Kinds Of Formal Barriers Of Human Communication And Appeals Directly To The People. 	
PRE-REQUISITES:	Nil	
UNIT	CONTENT	HOURS
I	<p><u>THEORETICAL KNOWLEDGE - I</u></p> <ul style="list-style-type: none"> • Understanding And Defining The Terms Tribal, Folk And Traditional. 	12
II	<p><u>THEORETICAL KNOWLEDGE - II</u></p> <ul style="list-style-type: none"> • Leela Natak • Ramlila • Raslila 	8
III	<p><u>PRACTICAL ASPECTS - I</u></p> <p>Study Of Major Folk Dramas:</p> <ul style="list-style-type: none"> • Bhand • Pather • Swang • Noutanki • Maach. • Jatra • Ankiya • Tamasha, • Yakshagaan • Kudiattam • Naacha, Etc. 	15
IV	<p><u>PRACTICAL ASPECTS - II</u></p> <ul style="list-style-type: none"> • Body Warm-Up And Theatre Exercise • Stage Technology • Play Analysis • Brief History Of Indian Theatre • Scene Work On The Decided Script. 	15
V	<p><u>PRACTICAL ASPECTS - III</u></p> <ul style="list-style-type: none"> • Basic Training In Music And Dance In Folk Theatre. 	10
COURSE OUTCOMES AS PER BLOOM'S TAXONOMY		
After Successful Completion Of Course, Students Will Able To:		
CO1	Constitutes a Potential Source For Conveying Messages For Social, Economic And Cultural Development Which Ultimately Helps In Overall National Development.	

CO2	Go Through a Process Where Which They Create Their Own Dramas Out Of Their Own Collective Analysis Of Their Immediate Situation And The Deeper Structures In Which They Are Embedded.
CO3	Understand Indigenous Form As It Breaks All Kinds Of Formal Barriers Of Human Communication And Appeals Directly To The People.
CO4	Learn From Folk Forms Inspire And Support Us To Create Newer Idioms For Communication
CO5	Understand Folk Theatre As It Unfurls The Saga Of The Voyage Of Indian Drama From The Exposes To The Modish Theatre Pattern.
TEXT BOOKS:	<ul style="list-style-type: none"> • Bhagavat. D.N. (1958). An Outline of Indian Folklore. Bombay: Popular Book Depot • Kidd.Ross.(1984).The Performing Arts and Development in India:Three Case Studies and a Comparative Analysis. In G. Wang and W. Dissanayake (Eds). Continuity and Change in Communication Systems (Pp. 95-125). New Jersey: Ablax.
REFERENCE BOOKS:	<ul style="list-style-type: none"> • Khokhar.Ashish Mohan.(2003).Folk Dance: Tribal, Ritual & Martial Art Forms. Rupa Publications Pvt. Ltd • Kannan M.(2018).Folk Theatre of India.Sahitya Akademi.ISBN:978-8126049146

COURSE CODE	DISCIPLINE SPECIFIC ELECTIVES (TRACK : 3.4 - FILM MAKING)	TOTAL LECTURE: 60
PA23FM001	HISTORY OF CINEMA	2-0-4-4
COURSE OBJECTIVES:	<p>Upon Completion Of This Course, The Student Should Be Able To:</p> <ul style="list-style-type: none"> • Get Knowledge Of The Film Scholarly Vocabulary, Precision In Textual Film Analysis And Refine Understanding Of The Cultural Dynamics Of Cinema. • Understand The History Of Cinema And a Variety Of Cinematic Styles. • Do Practical Of The Form And Articulate a Critical Analysis And Evaluation Of Cinematic Work. • Present The Film Screening Of Different Genres And Reviewing Them. • Know About The World Cinema And Their Prominent Masters. 	
PRE-REQUISITES:	Nil	
UNIT	CONTENT	HOURS
I	<p><u>THEORETICAL KNOWLEDGE - I</u></p> <p>Brief History Of World Cinema:</p> <ul style="list-style-type: none"> • Illusion Of Movement, Pre Cinema Machines, Development Of Photography, Silent Era To Early Talkies, Big Studios (Paramount, Disney, Warner Bros, 20th Century Fox Etc& Independent Studios), and Changes Occurred In Cinema. • Early Indian Cinema: Hiralal Sen, Dhundi.G. Phalke, Ardeshri Irani. Silent: Primitve and Pioneers. Reference Films: Raja Harishchandra, Alam Ara, • Emergence of Film Studios: New Theatres, Bombay Talkies, Imperial Theatre, R.K. Studio Etc. • Art Cinema Of India: Bhuvanshome, Uski Roti, Mirch Masala, Neecha Nagar, Mother India, • Cinema in Digital Era: Changes of Theme in Cinema. 	12
II	<p><u>THEORETICAL KNOWLEDGE - II</u></p> <ul style="list-style-type: none"> • Grammar Of Cinema: Semiotics, Narratives, Inter-Asexuality, Mise-En-Scene Aspects, Shots, Light, Sound And Composition Of Cinema. • Fundamental Of Film Narrative: Structural Analysis-Exposition, Rising Action, Falling Action, Denouement. • Types- Linear Narrative Non Linear Narrative. • Ideology And Issues Representation- Gender, Race And Caste. • Cultural Significance In Relation To Film: Cross Cultural Characteristic, Portrayal Of Various Culture. 	8
III	<p><u>PRACTICAL ASPECTS - I</u></p> <ul style="list-style-type: none"> • Auteur Theory, Andre Bazin's Theory Of Realism, Eisenstein Montage Theory. Reference Film- Battleship Potemkin. • Christian Metz's Theory Of Film Language. • (Semiotics), Western Concept Of Art-Aristotle, Hagel, German Expressionism, French New Wave. • The Cabinet Of Dr. Caligari, Breath Less, 400 Blows, Breathless, Shoeshine Etc.), Italian Neo Realism (Roberto Rossellini & Vitoria De Sica) Reference Film- (Rome, Open City, Paisa, Bicycle Thieves.) 	15
IV	<p><u>PRACTICAL ASPECTS - I</u></p> <ul style="list-style-type: none"> • Silent Era: D.W. Griffith, Charlie Chaplin. • Reference Films- The Birth Of Nation, Modern Times, Great Dictator, City Lights. • Classical: J.L.Godard, Fredrico Fellini, Bergman, Akira Kurosawa, Alfred Hitchcock. 	15

	<ul style="list-style-type: none"> Reference Films- Breath Less, Seven Samurai, Rashomon, Yojimbo, La Strada, 81/2, Wild Strawberries (1957), Modern Age: Mike Nicholas, Arthur Penn, Francis Ford Coppola, Orson Welles. Reference Films- Who's Afraid Of Virginia Woolf, Citizen Kane, The Miracle Worker. Independent Film Makers: Jane Campion, James Foley; Reference Films - The Piano. Indian Film Makers : Dada Saheb Phalke, V.Shantaram, Guru Dutt, Bimal Roy, Ritwikghatak, Satyajit Ray, Hrishikesh Mukherjee, Mahaboob, K. Asif Raj Kapoor, Shyambenegal, Sai Paranjape, Sanjay Leela Bansali, Rajkumar Hirani. 	
V	<p><u>PRACTICAL ASPECTS - I</u></p> <p>Regional Cinema:</p> <ul style="list-style-type: none"> Northern And Western India. (Punjab, Gujarat, Haryana, Marathi), Eastern Region Cinema (Bengali, Assamese, Manipuri), Central Region Cinema (Bhojpuri Cinema, Chhattisgarhi), Southern Region Cinema (Tamil, Telugu, Malayalam, Kannada), Regional Film Makers And Their Contributions. 	10
COURSE OUTCOMES AS PER BLOOM'S TAXONOMY		
After Successful Completion Of Course, Students Will Able To:		
CO1	Express Attributes Of Various Film Genres.	
CO2	Identify Significant Movements, Innovations, And Figures In Film History.	
CO3	Demonstrate a Basic Knowledge Of Film Making And Be Able To Place a Film In Its Historical Context.	
CO4	Analyze Various Kinds Of Film Making Principles.	
CO5	Understand Of The Word Cinema.	
TEXT BOOKS:	<ul style="list-style-type: none"> Braudy, Leo And Marshall Cohen, Film Theory And Criticism, 6th Ed. Oxford: Oxford University Press, 2004 Yves Thoraval, The Cinema Of India, Macmillan India, 2000 Nasreen Munni Kabir, Guru Dutt Life In Cinema, Oxford University Press, 2005 Huda, Anwar. The Art And Science Of Cinema. New Delhi. Atlantic Publishers And Distributers, 2004 	
REFERENCE BOOKS:	<ul style="list-style-type: none"> Geoffrey Nowell-Smith, The History Of Cinema: A Short Introduction, Oxford 2018 Cook, David A., A History Of Narrative Film, 4th Ed. New York: Norton, 2004 	

SEMESTER - II

COURSE CODE	DEPARTMENTAL CORE – II	Total Lecture: 60
PA23DC002	PERFORMING ARTS - II	4-0-0-4
COURSE OBJECTIVES:	<p>Upon Completion Of This Course, The Student Should Be Able To:</p> <ul style="list-style-type: none"> • Know About The Dance From Medieval Period To Modern Era. • Introduce The Basics Knowledge Of Odissi And Manipuri Classical Dance. • Learn The Saptak And 22 Shruti In The Indian Classical Music. • Develop Their Skills In The Types Of Songs • Know About The Introduction To Natyashastra, Key Concepts Of Natyashastra And Knowledge About Lokdharmi And Natyadharmi. • Develop The Proficiency of Technical and Theoretical Aspects In The International Art And Techniques. 	
PRE-REQUISITES:	Nil	
UNIT	CONTENT	HOURS
	<u>HISTORY AND ELEMENT OF DANCE</u>	
I	<ul style="list-style-type: none"> • History Of Dance from Medieval to Modern Era. • Study Of Origin and Development of Folk Dances of India. • Introduction of Odissi and Manipuri Classical Dance of India 	12
	<u>HISTORY AND ELEMENT OF MUSIC</u>	
II	<ul style="list-style-type: none"> • Establishing The Tone Of The Present Saptak In Twenty-Two Shrutis. • Definition Of Ashtak, Purvanga, Uttarang, Alap, Taan, Sthayi, Antara, Sanchari Abhog. • Information About The Merits And Demerits Of The Singer / Instrumentalist. • Study Of Types Of Songs. • Difference Between Western Music And Classical Music With Notations 	8
	<u>HISTORY AND ELEMENT OF THEATRE</u>	
III	<p>Natyashastra</p> <ul style="list-style-type: none"> • Introduction Of Natyashastra And Its Significance In Indian Theatre • Key Concepts Of Natyashastra • Lokdharmi And Natyadharmi 	15
	<u>HISTORY AND ELEMENT OF FILM MAKING</u>	
IV	<p>Pre-Production</p> <ul style="list-style-type: none"> • The Importance Of Pre-Production In The Filmmaking Process • Developing a Concept And Creating a Script • Understanding Storyboarding And Shot Lists • Casting And Auditions • Location Scouting And Set Design • Creating a Production Schedule And Budget 	15
V	<p><u>INTERNATIONAL ART AND TECHNIQUES</u></p> <ul style="list-style-type: none"> • Stages of western dance (Medieval,Renaissance&Baroque period) - History and presentation techniques of popular Dance forms of South Asian (Bangladesh, Pakistan and Sri Lanka) • Stages of Western Music (Medieval,Renaissance&Baroque period) - Sound, western notations, melody, dissonant harmonies, complex rhythms, texture, percussive ESS, structure & forms and expressions • Stages of western theater (Medieval,Renaissance&Baroque period) - History and presentation techniques of popular theatre forms of South Asian (Bangladesh, Pakistan and Sri Lanka) 	10
COURSE OUTCOMES AS PER BLOOM’S TAXONOMY		

After Successful Completion Of Course, Students Will Able To:	
CO1	Brief Knowledge About The History Of Indian Dance From Medieval To Modern Era.
CO2	Aware Of Saptak, Shrutis And Types Of Songs.
CO3	Understand About The Natyashastra
CO4	The Course Equips Aspiring Filmmakers With a Strong Foundation In The Art Of Storytelling.
CO5	Develop Their Skills In The International Art And Techniques.
TEXT BOOKS:	<ul style="list-style-type: none"> • Dr Purudadheech – Kathak Nritya Siksha Vol 1– Bindu Prakashan – 9th edition - 1 Jan 2016 • Dr. Purudadheech – Abhinaya Darpan – Bindu Prakashan – 2010 • Pt. Omkarnath Thakur, Sangeetanjali Part - I • Bhagavat, D.N. (1958). An Outline Of Indian Folklore. Bombay: Popular Book Depot • Braudy, Leo And Marshall Cohen, Film Theory And Criticism, 6th Ed. Oxford: Oxford University Press, 2004
REFERENCE BOOKS:	<ul style="list-style-type: none"> • Dr Mandavi Singh - Kathak Parampara – Swati Prakashan – 1 Jan 1990 • Dr. Vidhi Nagar - Kathak Nartan – B R Rhythms – 1 Jan 2013 • Dr Tej Singh Tank, Subodh Sangeet Shastra Part - I • Ashish Mohan Khokhar, Folk Dance Tribal, Ritual & Martial Art Forms, Rupa Publications Pvt. Ltd.(2003) • Geoffrey Nowell-Smith, The History Of Cinema: A Short Introduction, Oxford 2018

COURSE CODE	DISCIPLINE SPECIFIC ELECTIVES (TRACK : 3.1 - DANCE)	TOTAL LECTURE: 60
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PA23DA002	THEORETICAL KNOWLEDGE AND EXPERIMENTAL TECHNIQUES OF INDIAN DANCE - II	2-0-4-4
COURSE OBJECTIVES:	<p>Upon Completion Of This Course, The Student Should Be Able To:</p> <ul style="list-style-type: none"> • Understand The Kathak Dance From Ancient Period To Medieval Era. • Get Pictorial Knowledge About Asayukta Hast Mudra (Hand Gestures) In Order Of (17 To 28) And Bhrikuti Bheda (Eyebrow Movement) According To Abhinaya Darpan. • Learn The Good And Bad Qualities Of Dancer Knowledge As In Paatralaksan According To Abhinaya Darpan. • Learn The Veshbhusha, Roopsajja And Pasharv Sangeet In Kathak Dance. • Do The Practice Of The Very Basic Of Kathak Dance Such As Exercise, Stretching Exercise, Basics Techniques Of Kathak Dance, Rhythm Etc, To Make Their Foundation Strong. • Develop Of The Skills To Get Movement Of Different Eye Brow According To Abhinaya Darpan. • Initiate The Expression Of Gesture On Guru Vandana In Indian Mythological. • Do Stage Presentation Of Expressions On Bhajan. • Introduce And Demonstrate The Second Tal Of Kathak Dance Repertoire i.e. Jhaptal 	
PRE-REQUISITES:	Nil	
UNIT	CONTENT	HOURS
I	<p><u>THEORETICAL KNOWLEDGE - I</u></p> <ul style="list-style-type: none"> • Kathak Dance (From Ancient to Medieval Era) • General Studies of costume and makeup (Veshbhusha, Roopsajja) And background music (Pasharv Sangeet) In Kathak Dance. • Introduction of Karana and Anghaar According to Natyshastra 	12
II	<p><u>THEORETICAL KNOWLEDGE - II</u></p> <p><u>According To Abhinaya Darpan</u></p> <ul style="list-style-type: none"> • Hast Bheda - Explanation of Asayukta Hast in Order Of 17 To 28 In Abhinay Darpan with Shlok and Diagram written by Acharya Nandikeshwar. • Paatralakshan - Character Traits of a Good Dancer • Bhrikuti Bheda - Detail Study Of Bhrikuti Bheda and Their Types. 	8
III	<p><u>EXPERIMENTAL TECHNIQUES (BHAVAPAKSH)</u></p> <ul style="list-style-type: none"> • Expression On a Shloka Related to The Guru Vandana • Gat Nikash- Matakhi • Gat Bhava- Panghat Leela and Govardhan Pooja • Bhava - Bhajan 	15
IV	<p><u>EXPERIMENTAL TECHNIQUES (TALPAKSH)</u></p> <p><u>Notation and Applied of Teental (16 Beats)</u></p> <ul style="list-style-type: none"> • That- Any Two, Aamad, Toda, Chakkardaar Toda, Chakkardar Paran, Tihai- Chakkardar , Primalu Navahakka, Kavitta <p><u>Notation and Applied of Jhaptal (10 Beats)</u></p> <ul style="list-style-type: none"> • Thaat, Namaskar, Tukde - 2, Tode -2, Aamad - 1, Paran - 1, Tihaayi - I, Chakradar (Toda and Paran) – 1 	15
V	<p><u>DEMONSTRATION AND VIVA VOCE</u></p> <p><u>Reading of Syllables of Taal:</u></p> <ul style="list-style-type: none"> • Stage Presentation: Jhaptal Or Sootal • Basic Knowledge Of Taal: Ektaal, Chartaal • Practice Of Tali Khali Of All The Above Mentioned Taal • Recitation And Notation Making Skills Of Syllables. • Practice Of Previous Semester Taals 	10
COURSE OUTCOMES AS PER BLOOM'S TAXONOMY		

After Successful Completion Of Course, Students Will Able To:	
CO1	Brief Knowledge About The History Of Indian Dance From Ancient To Medieval Era.
CO2	Knowledge About Various Movement Of Eye-Brow (Bhrikuti Bheda) In Indian Dance.
CO3	Practice Exercise, Stretching, Foot Works, Hand Gestures Of Kathak Dance.
CO4	Understand The Bhavapaksha In Gatbhav And Gatnikas.
CO5	Practice The Second Part Of Kathak Dance Repertoire; Related To Jhaptal.
TEXT BOOKS:	<ul style="list-style-type: none"> • Shri Lakshminarayan Garg Kathak Nritya Anubhav Publishing House 1 Jan 2016 • Dr Purudadheech – Kathak Nritya Siksha Vol 1– Bindu Prakashan – 9th Edition - 1 Jan 2016 • Dr. Purudadheech – Abhinaya Darpan – Bindu Prakashan – 2010
REFERENCE BOOKS:	<ul style="list-style-type: none"> • Manmohan Ghosh- Nandikeshwar’s Abhinaya Darpan – Indian Mind/Dist. By Indica – 12 April 2018 • Dr Mandavi Singh - Kathak Parampara – Swati Prakashan – 1 Jan 1990 • Shri Kartikram Ji - Raigarh Mein Kathak – Vijaya Books – 1 Jan 2016 • Dr. Vidhi Nagar - Kathak Nartan – B R Rhythms – 1 Jan 2013 • Mansi Saxena – The Kathak Quiz Book – Independently Published – 21 August 2020 • Tetiana Kapranova – Kathak – Indian Classical Dance – Independently Published – 5 June 2020

COURSE CODE	DISCIPLINE SPECIFIC ELECTIVES - II (TRACK : 3.2 - MUSIC)	TOTAL LECTURE: 60
PA23MS002	THEORETICAL KNOWLEDGE AND PRACTICAL ASPECTS OF MUSIC- II	2-0-4-4
Upon Completion Of This Course, The Student Should Be Able To:		

COURSE OBJECTIVES:	<ul style="list-style-type: none"> • Develop A Strong Foundation of Indian Classical Music. • Acquire A Comprehensive Understanding About The Merits And Demerits Of The Singer/Musician. • Get Perfection Of Presenting Raga. • Introduce Of New Raga In The Syllabus. • Give Presentation Or Performance On Stage • Sing And Play Of Complex Alankaras. • Learn To Present The University Anthem. • Know About Of New Talas Of Syllabus In Different Layakari. 	
PRE-REQUISITES:	Nil	
UNIT	CONTENT	HOURS
I	THEORETICAL KNOWLEDGE - I <ul style="list-style-type: none"> • Raga And Thaata Definition And Their Comparative Study • Study Of Ashray Raga, Vaadi, Samvadi, Anuvadi, Vivadi, Varjit-Swar, Aaroh-Avroh, Raga Swarup (Pakad), Jati Of Raga (Aavadav, Shadav And Samporn) 	12
II	THEORETICAL KNOWLEDGE - II <ul style="list-style-type: none"> • Introduction To Khayal, Lakshangeet, Swarmalika And Razakhani Gat • Writing Skills Of Alankar In Bhairav And Kalyan Thaata • Theoretical Knowledge Of Prescribed Ragas : Raga Yaman, Bhairav And Bhupali 	8
III	PRACTICAL ASPECTS OF MUSIC- I <ul style="list-style-type: none"> • Experimental Study Of Alankar In Bhairav And Kalyan Thaata. • Raag - Yaman, Bhairav And Bhupali (Practice Of Any Raga With Three Taan In Madhyalay Khayal) • Practice Of Singing Of Any One Of The Following Raga Of Yaman, Bhairav And Bhupali Raga 	15
IV	<u>PRACTICAL ASPECTS OF MUSIC - II</u> <ul style="list-style-type: none"> • Notations On A Shloka Related To The Guru Vandana Presentation Of Any Two Of Them: <ul style="list-style-type: none"> • Bhajan • Patriotic Song • Kulgeet Of The University 	15
V	<u>PRACTICAL ASPECTS OF MUSIC – III</u> <u>Reading Of Syllables Of Taal:</u> <ul style="list-style-type: none"> • Stage Presentation: Jhaptaal Or Sootal • Basic Knowledge Of Taal: Ektaal, Chartaal • Practice Of Ekguna, Duguna, Tiguna And Chauguna On Hand. • Writing And Speaking Skills Of Syllables. • Practice Of Previous Semester Taals 	10
COURSE OUTCOMES AS PER BLOOM'S TAXONOMY		
After Successful Completion Of Course, Students Will Able To:		
CO1	Acquire a Comprehensive Understanding Of The Fundamental Concepts, Principles, And Elements Of Hindustani Classical Music	
CO2	Apply Alankars In Bhairav And Kalyan Thaata.	
CO3	Get Prescribed Knowledge Of Ragas: Yaman, Bhairav And Bhupali Raga	
CO4	Get Experience Of Presentation On Stage.	
CO5	Learn New Talas And Apply It In Different Rhythmic Patterns.	

TEXT BOOKS:	<ul style="list-style-type: none"> • Pt. Omkarnath Thakur, Sangeetanjali Part – Ii • Shri Harish Chandra Shrivastava – Raag Parichay Bhaag – Ii Published By Sangeet Sadan Prakashan 2010 • Pt. V.N. Patwardhan – Raag Vigyan Bhaag – 1 • Pt. V.N. Bhatkande – Bhatkande Sangeet Shastra - 1 • Pt. V.N. Bhatkhande - Hindustani Sangeet Paddhati Kramik Pustak Maalika (Vol - 1) Publisher – Sangeet Karyalay 2017
REFERENCE BOOKS:	<ul style="list-style-type: none"> • Dr Tej Singh Tank, Subodh Sangeet Shastra Part - Ii • V. N. Bhatkhande - Kramik Pustak Malika Part-I-Ii Author - V. N. Bhatkhande - Kramik Pustak Malika Part-I-Ii , Publishing Date – 1 Jan 2013. • Author - Govind Rao Rajurkar , Sangeet Shastra Parag , Publisher – Rajasthan Hindi Granth Academy. • Author - Dr. Swatantra Sharma, Fundamentals Of Indian Music, Publisher – Pratibha Prakashan, Edition – 1996. • Author - Dr. Indrani Chkravarti , Sangeet Manjusha , Publishing Place – Delhi , Edition – 1st Edition 2007.

COURSE CODE	DISCIPLINE SPECIFIC ELECTIVES (TRACK : 3.3 - THEATRE)	TOTAL LECTURE: 60
PA23TH002	DRAMA AND ITS THEORIES: INDIAN AND WESTERN	2-0-4-4
Upon Completion Of This Course, The Student Should Be Able To:		

<p>COURSE OBJECTIVES:</p>	<ul style="list-style-type: none"> • Explore Their Personal Values And To Appreciate The Values And Attitudes Of Their Own And Other Communities. Drama Enables Students To Develop An Ability To Analyze And Assess Social, Moral, Ethical, And Aesthetic Values. · • Get Help In The Integration Of The Imagination, Thinking And Feeling Through Drama Helps To Develop Self-Esteem. • Process, Understand, Express And Communicate Present And Past Experiences And To Consider Possible Outcomes And Future Actions. · • Appreciate Their Own Cultural Heritage And In Developing An Understanding Of Cultural Change And Diversity. · Through Drama Students Can Explore, Generate, Shape And Communicate Their Own Ideas In Creative Ways. · • Know that Drama Is a Powerful Form Of Personal And Social Expression And Develops a Wide Range Of Skills Essential For Effective Communication. · Knowledge, Skills And Attitudes Developed Through Drama Can Provide a Firm Orientation In The Pursuit Of a Wide Range Of Career Goals, And The Creative Use Of Leisure. · • Provide a Different But Equally Viable Alternative To The Scientific Approach To Knowledge, In That It Seeks To Use Intuition And The Imagination In Addition To Rational Thinking As a Method Of Learning. 	
<p>PRE-REQUISITES:</p>	<p>Nil</p>	
<p>UNIT</p>	<p>CONTENT</p>	<p>HOURS</p>
<p>I</p>	<p><u>THEORETICAL KNOWLEDGE - I</u></p> <p>A Brief Study of Different Classifications Of Western Dramas –</p> <ul style="list-style-type: none"> • Tragedy • Comedy • Tragic Comedy • Melodrama And Farce. 	<p>12</p>
<p>II</p>	<p><u>THEORETICAL KNOWLEDGE - II</u></p> <p>A Brief Introduction To Various ‘Isms’ In Relation To Drama Including:</p> <ul style="list-style-type: none"> • Realism • Naturalism • Symbolism • Expressionism • Absurd And Epic. 	<p>8</p>
<p>III</p>	<p><u>PRACTICAL ASPECTS - I</u></p> <p>Playwrights And Their Contribution: Sanskrit –</p> <ul style="list-style-type: none"> • Kalidasa • Bhasa • Sudraka • Bhavabhuti • Visakhadutta • Bhattanarayana. 	<p>15</p>
<p>IV</p>	<p><u>PRACTICAL ASPECTS - II</u></p> <p>Ancient Greek And Roman –</p> <ul style="list-style-type: none"> • Aeschylus • Sophocles • Euripides • Seneca. <p>Western –</p> <ul style="list-style-type: none"> • Shakespeare • Moliere • Ibsen 	<p>15</p>

	<ul style="list-style-type: none"> • Brecht/pirandello • Miller • Chekov • Beckett • Ionesco 	
V	<p><u>PRACTICAL ASPECTS - III</u></p> <ul style="list-style-type: none"> • Physical Exercise • Theatre Games • Improvisation • Mime And Movement • Tongue Twisting Exercises 	10
COURSE OUTCOMES AS PER BLOOM'S TAXONOMY		
After Successful Completion Of Course, Students Will Able To:		
CO1	Acquire And Develop Various Fundamental Performance And Production Skills Sufficient To Prepare Them For Employment Or Graduate Study In The Theatre	
CO2	Demonstrate Proficiency In Oral Communication	
CO3	Acquire And Develop Dramatically Skills.	
CO4	Gain Proficiency In Various Areas Of The Performing Arts	
CO5	Learn The Importance Of Responsibility To Their Community.	
TEXT BOOKS:	<ul style="list-style-type: none"> • Varadpande. M.L.(2016). A History of Indian Drama: Ancient to Modern.Abhinav Publications.ISBN:978-8170175076 • Esslin.Martin. (2004).The Theatre of the Absurd.Vintage.ISBN:978-1400075232 • Pendzik. Susana. (2017).The Theory and Practice of Drama Therapy: A Comprehensive Guide.Routledge.ISBN:978-0415818247 	
REFERENCE BOOKS:	<ul style="list-style-type: none"> • B. Balme.Christopher.(2008).The Cambridge Introduction to Theatre Studies.Cambridge University Press.ISBN:978-0521857291 • Worthen. W.B. (2001). Theories of Modern Drama.Oxford University Press.isbn:978-0195133201 • Farley. P. Richmond, Swann. Darius. L, Zarrilli. Phillip. B. (2014). Indian Theatre: Traditions of Performance.Motilal Banarsidass.ISBN:978-8120808270 	

COURSE CODE	DISCIPLINE SPECIFIC ELECTIVES (TRACK : 3.4 - FILM MAKING)	TOTAL LECTURE: 60
PA23FM002	FILM APPRECIATION	2-0-4-4
COURSE OBJECTIVES:	Upon Completion Of This Course, The Student Should Be Able To: <ul style="list-style-type: none"> ● Acquaint With Grammar Of Film Making.. ● Make Understand About The Values, Representation Of Views And Ethical Issues Associated With Films. ● Offer Proper Understanding About The Art And Craft Of Visual Story Telling. ● Get The Ability To Differentiate Different Genres Of Film Making. ● Get The Ability To Appreciate The Craft Of Different Legendary Film Makers Of Indian Cinema. 	
PRE-REQUISITES:	Nil	
UNIT	CONTENT	HOURS
I	<u>THEORETICAL KNOWLEDGE - I</u> Understanding Cinema <ul style="list-style-type: none"> ● Genres Of Films ● Cultural Significance In Relation To Film ● Introduction To Indian And World Cinema ● Film Screening 	12
II	<u>THEORETICAL KNOWLEDGE - II</u> Basics Of Film Appreciation <ul style="list-style-type: none"> ● Introduction To Film Appreciation ● Basic Elements Of Film Appreciation ● Film Review Writing ● Glossary For Film Review Writing 	8
III	<u>PRACTICAL ASPECTS - I</u> Study Of Indian Cinema-I <ul style="list-style-type: none"> ● Awaara - Raj Kapoor (1951) ● Pather Panchali - Satyajit Ray (1955) ● Mother India- Mehboob Khan (1957) ● Kagaj Ke Phool- Gurudutt (1959) 	15
IV	<u>PRACTICAL ASPECTS - I</u> Study Of Indian Cinema-II <ul style="list-style-type: none"> ● Sujata - Bimal Roy (1959) ● Mughal-E-Azam - K Asif's (1960) ● Guide-Vijay Anand (1965) ● Sholay - Ramesh Sippy (1975) 	15
V	<u>PRACTICAL ASPECTS - I</u> Study Of Indian & International Cinema-III <ul style="list-style-type: none"> ● Rashomon -Akira Kurosawa (1950)-Japan ● Gone With The Wind - Victor Fleming (1939) Usa ● How Green Was My Valley – John Ford (1941) – Usa ● Bicycle Thieves – Vittorio De Sica (1945) – Italy 	10
COURSE OUTCOMES AS PER BLOOM'S TAXONOMY		
After Successful Completion Of Course, Students Will Able To:		
CO1	Get Knowledge Of Film As a Medium Of Expression.	
CO2	Learn The Importance Of Various Elements Of The Craft Of Film Making.	
CO3	Learn Various Styles Of Films Making.	
CO4	Learn The Specialty Of Film Making Styles And Genres Of Film Making.	
CO5	Develop The Ability To Appreciate The Craft Of Different Legendary Film Makers Of Indian Cinema.	

TEXT BOOKS:	<ul style="list-style-type: none"> • Leo Eubank & Marshall Cohen, Film Theory And Criticism: Introductory Readings, Oxford University Press, 2004. • Matilda Mroz, Temporality And Film Analysis, Edinburgh University Press, 2012. • Ian Garwood, The Sense Of Film Narration, Edinburgh University Press, 2013. • Sanders John, The Film Genre Book, Auteur, 2009.
REFERENCE BOOKS:	<ul style="list-style-type: none"> • Jim Piper, Film Appreciation Book: The Film Course, All Worth Press, 2018 • Petrie, Dennis & Boggs, Joseph, The Art Of Watching Films, Mc Graw Hill Publication, 2011

SEMESTER - III

COURSE CODE	DEPARTMENTAL CORE – III	TOTAL LECTURE: 60
PA23DC003	PERFORMING ARTS – III	4-0-0-4
COURSE OBJECTIVES:	<p>Upon Completion Of This Course, The Student Should Be Able To:</p> <ul style="list-style-type: none"> • Understand The Equipment's Of Dance • Get Know About The Correlation Between Indian And Western Dance. • Introduce Carnatic Music System • Get The Exposure To Chord Time Theory. • Introduce Classical And Sanskrit Theatre Of India. • Develop The Proficiency of Technical and Theoretical Aspects In The International Art And Techniques. 	
PRE-REQUISITES:	Nil	
UNIT	CONTENT	HOURS
I	<p><u>HISTORY AND ELEMENT OF DANCE</u></p> <ul style="list-style-type: none"> • Dance Equipment's - Stage Management, Accompanist, Costume And Make-Up, Light And Sound. • Co Relation Between Indian And Western Dance • Origin And Development of Ras Nritya. • Introduction of Mohiniyattam And Kathakali Classical Dance. 	12
II	<p><u>HISTORY AND ELEMENT OF MUSIC</u></p> <ul style="list-style-type: none"> • Comparative Study of Pure Distorted Swaras Of Hindustani And Carnatic Music Systems. • Relation Of Time Of Raga Singing With Purvangvadi-Uttrangvadi Raga Vadi Swar. 	8
III	<p><u>HISTORY AND ELEMENT OF THEATRE</u></p> <p>Classical Theatre</p> <ul style="list-style-type: none"> • Evolution Of Classical Theatre In India. • Sanskrit Theatre Introduction. 	15
IV	<p><u>HISTORY AND ELEMENT OF FILM MAKING</u></p> <p>Production</p> <ul style="list-style-type: none"> • Overview Of The Production Stage • Camera Operation And Composition Techniques • Lighting Techniques And Equipment • Sound Recording And Capturing Quality Audio • Directing Actors And Working With The Production Team • Basic Principles Of Production Design And Art Direction 	15
V	<p><u>INTERNATIONAL ART AND TECHNIQUES</u></p> <ul style="list-style-type: none"> • Stages of western dance (Medieval,Renaissance&Baroque period) - History and presentation techniques of popular dance forms of South- East Asian (Indonesia, Thailand, Vietnam) • Stages of western Music(Medieval,Renaissance&Baroque period) - Major notations, Minor (Natural) notations & Pentatonic scales and Uses of synthetic & electronic sounds • Stages of western theater (Medieval,Renaissance&Baroque period) - History and presentation techniques of popular theatre forms of South- East Asian (Indonesia, Thailand, Vietnam) 	10
COURSE OUTCOMES AS PER BLOOM'S TAXONOMY		
After Successful Completion Of Course, Students Will Able To:		
CO1	Understand About Dance Equipment's Of Indian And Western Form.	
CO2	Learn About Chord Time Theory Of Music.	

CO3	Get Basic Knowledge Of Classical Theatre Of India.
CO4	Graduates Emerge Ready To Contribute Effectively To The Film Industry.
CO5	Develop Their Skills In The International Art And Techniques.
TEXT BOOKS:	<ul style="list-style-type: none"> • Dr Purudadheech – Kathak Nritya Siksha Vol 1– Bindu Prakashan – 9th edition - 1 Jan 2016 • Dr. Purudadheech – Abhinaya Darpan – Bindu Prakashan – 2010 • Pt. Omkarnath Thakur, Sangeetanjali Part - I • Bhagavat, D.N. (1958). An Outline Of Indian Folklore. Bombay: Popular Book Depot • Braudy, Leo And Marshall Cohen, Film Theory And Criticism, 6th Ed. Oxford: Oxford University Press, 2004
REFERENCE BOOKS:	<ul style="list-style-type: none"> • Dr Mandavi Singh - Kathak Parampara – Swati Prakashan – 1 Jan 1990 • Dr. Vidhi Nagar - Kathak Nartan – B R Rhythms – 1 Jan 2013 • Dr Tej Singh Tank, Subodh Sangeet Shastra Part - I • Ashish Mohan Khokhar, Folk Dance Tribal, Ritual & Martial Art Forms, Rupa Publications Pvt. Ltd.(2003) • Geoffrey Nowell-Smith, The History Of Cinema: A Short Introduction, Oxford 2018

COURSE CODE	DISCIPLINE SPECIFIC ELECTIVES (TRACK : 3.1 - DANCE)	TOTAL LECTURE: 60
PA23DA003	THEORETICAL KNOWLEDGE AND EXPERIMENTAL TECHNIQUES OF INDIAN DANCE – III	2-0-4-4
COURSE OBJECTIVES:	<p>Upon Completion Of This Course, The Student Should Be Able To:</p> <ul style="list-style-type: none"> • Understand The Dance From Medieval Period To Modern Era. • Understand the meaning & importance of “Guru –Shishya Parampara” study the life sketch of some prominent Kathak exponents. • Get to know about Indian Ballet & its techniques. • Get Pictorial Knowledge about Sayukta Hasta Mudra in order of In Order Of 1 To 12 And Shiro Bheda (Head Movement) According To Abhinay Darpan With Shlok. • Introduce And Demonstrate the Third Taal of Kathak Dance Repertoire I.E. Ektaal • Initiate The Expression of Gesture on Saraswati Vandana in Indian Mythological. • Comprehension of Expressions during performance On Bhajan and Thumri 	
PRE-REQUISITES:	Nil	
UNIT	CONTENT	HOURS
I	<p><u>THEORETICAL KNOWLEDGE – I</u></p> <ul style="list-style-type: none"> • History Of Kathak Dance from Medieval To Modern Era • Education System and Tradition Of Guru Shishya In Training Of Kathak Dance • Evolution And Development Of The Ballet (Nritya Natika) And Its Contribution In Kathak Dance 	12
II	<p><u>THEORETICAL KNOWLEDGE – II</u></p> <ul style="list-style-type: none"> • Hast Bheda - Explanation of Sayukta Hast In Order Of 1 To 12 In Abhinay Darpan With Shlok And Diagram written By Acharya Nandikeshwar. • Shiro Bheda - Detail Study Of Shiro Bheda Bheda and Their Types 	8
III	<p><u>EXPERIMENTAL TECHNIQUES (BHAVAPAKSH)</u></p> <ul style="list-style-type: none"> • Expression On a Shloka Related To The Saraswati Vandana • Gat Nikash - Bindia • Gat Bhava - Kalia Daman • Bhava -Thumri 	15
IV	<p><u>EXPERIMENTAL TECHNIQUES (TALPAKSH)</u></p> <p><u>Notation And Applied Of Teental (16 Beats)</u></p> <ul style="list-style-type: none"> • That - Intial Level Presentation • Aamad/Prann Judi Aamad, Chakkardaar Toda, Chakkardar Paran ,Tihai - Dumdaar Primalu,Tisra Jati Paran , Kavitta Based On Krishna/Shiva ,Types Of Tatkaar <p><u>Notation And Applied Of Jhaptal (10 Beats)</u></p> <ul style="list-style-type: none"> • Thaat, Namaskar, Tukde - 2, Tode -2, Aamad - 1, Paran - 1, Tihaayi - 1, Chakradar (Toda And Paran) – 1 	15
V	<p><u>DEMONSTRATION AND VIVA VOCE</u></p> <ul style="list-style-type: none"> • Stage Presentation: Ektaal Or Chartaal, • Basic Knowledge Of Taal: Dhamar And Aadachartaal • Practice Of Taali and Khali In Ekguna, Duguna, Tiguna And Chauguna On Hand. • Writing And Speaking Skills Of Syllables. • Practice Of Previous Semester Taals 	10
COURSE OUTCOMES AS PER BLOOM’S TAXONOMY		

After Successful Completion Of Course, Students Will Able To:	
CO1	Get Brief Knowledge About The History Of Indian Dance From Medieval To Modern Era.
CO2	Know About Various Part Of Head Movement (Shiro Bheda) In Indian Dance.
CO3	Apply Bhavapaksh In Gatnikas, Gatbhava And Thumri
CO4	Introduce And Demonstrate The Third Taal Of Kathak Dance Repertoire I.E. Ektaal
CO5	Upgrade Their Skills Of Taal And Padhant.
TEXT BOOKS:	<ul style="list-style-type: none"> • Shri Lakshminarayan Garg Kathak Nritya Anubhav Publishing House 1 Jan 2016 • Dr Purudadheech – Kathak Nritya Siksha Vol 1– Bindu Prakashan – 9th Edition - 1 Jan 2016 • Dr. Purudadheech – Abhinaya Darpan – Bindu Prakashan – 2010
REFERENCE BOOKS:	<ul style="list-style-type: none"> • Manmohan Ghosh- Nandikeshwar’s Abhinaya Darpan – Indian Mind/Dist. By Indica – 12 April 2018 • Dr Mandavi Singh - Kathak Parampara – Swati Prakashan – 1 Jan 1990 • Shri Kartikram Ji - Raigarh Mein Kathak – Vijaya Books – 1 Jan 2016 • Dr. Vidhi Nagar - Kathak Nartan – B R Rhythms – 1 Jan 2013 • Mansi Saxena – The Kathak Quiz Book – Independently Published – 21 August 2020 • Tetiana Kapranova – Kathak – Indian Classical Dance – Independently Published – 5 June 2020

COURSE CODE	DISCIPLINE SPECIFIC ELECTIVES (TRACK : 3.2 - MUSIC)	TOTAL LECTURE: 60
PA23MS003	THEORETICAL KNOWLEDGE AND PRACTICAL ASPECTS OF MUSIC- III	2-0-4-4
COURSE OBJECTIVES:	Upon Completion Of This Course, The Student Should Be Able To: <ul style="list-style-type: none"> • Introduce The Great Personalities Of Classical Music. • Get Complete Knowledge Of New Ragas Of The Syllabus. • Practice While Singing Of Form Of Tarana Geet. • Aware Of The Initial Understanding Of Vilambit Vichar And Madhya Tala Khyal Alap. • Develop Performances Skills. • Know About Of New Talas Of Syllabus In Different Layakari. 	
PRE-REQUISITES:	Nil	
UNIT	CONTENT	HOURS
I	<u>THEORETICAL KNOWLEDGE - I</u> Life Biography And Their Contribution In The Field Of Music. : <ul style="list-style-type: none"> • Sada Rang - Ada Rang • Baiju - Bakshu, • Gopal Nayak, • Haddu Hassu Khan, • Ustad Abdul Karim Khan, • Baba Alauddin Khan, • Pandit Panna Lal Ghosh's 	12
II	<u>THEORETICAL KNOWLEDGE - II</u> Theoretical Knowledge of Prescribed Raga - <ul style="list-style-type: none"> • Yaman, • Bhairav, • Bageshree, • Bhimpalasi And • Vrindavani Sarang. 	8
III	<u>PRACTICAL ASPECTS OF MUSIC- I</u> <ul style="list-style-type: none"> • Singing Of Any One Tarana Of The Following Raga Of The Syllabus :Yaman, Bhairav, Bageshree, Bheempalasi And Vridavani Sarang • In The Following Raga Of The Course, One's Vilambit Vichar And One Madhya Tala Khyal Alap : • Yaman, Bhairav, Bhageshree, Bheempalashi And Vrindavani Sarang • Practice Of Singing Of Simple And Sophisticated Alankar In Bhairavi And Asawari Thaata.. 	15
IV	<u>PRACTICAL ASPECTS OF MUSIC- II</u> Notes On a Shloka Related To The Saraswati Vandana Presentation Of Any Two Of Them: <ul style="list-style-type: none"> • Bhajan • Thumri • Folk Song Practice of Kulgeet Of The University	15
V	<u>PRACTICAL ASPECTS OF MUSIC- III</u> Reading Of Syllables Of Taal: <ul style="list-style-type: none"> • Stage Presentation: Ektaal Or Chartaal, • Basic Knowledge Of Taal: Dhamar And Aadachartaal • Practice Of Taali and Khali In Ekguna, Duguna, Tiguna And Chauguna On Hand. 	10

	<ul style="list-style-type: none"> • Writing And Speaking Skills Of Syllables. • Practice Of Previous Semester Taals 	
COURSE OUTCOMES AS PER BLOOM'S TAXONOMY		
After Successful Completion Of Course, Students Will Able To:		
CO1	Get Introduce The Great Personalities Of Classical Music.	
CO2	Get Prescribed Knowledge Of Ragas: Bhageshree, Bheempalashi And Vrindavani Sarang.	
CO3	Understand Initial Introduction Of Vilambit Vichar And Madhya Tala Khyal Alap.	
CO4	Enhance Their Performance Skills Through Regular Practice, Rehearsals, And Public Performances.	
CO5	Learn New Talas And Apply It In Different Rhythmic Patterns.	
TEXT BOOKS:	<ul style="list-style-type: none"> • Pt. Omkarnath Thakur, Sangeetanjali Part - Ii • Shri Harish Chandra Shrivastava – Raag Parichay Bhaag – Ii Published By Sangeet Sadan Prakashan 2010 • Pt. V.N. Patwardhan – Raag Vigyan Bhaag – 1 • Pt. V.N. Bhatkande – Bhatkande Sangeet Shastra - 1 • Pt. V.N. Bhatkhande - Hindustani Sangeet Paddhati Kramik Pustak Maalika (Vol - 1) Publisher – Sangeet Karyalay 2017 	
REFERENCE BOOKS:	<ul style="list-style-type: none"> • Dr Tej Singh Tank, Subodh Sangeet Shastra Part - Ii • V. N. Bhatkhande - Kramik Pustak Malika Part-I-Ii Author - V. N. Bhatkhande - Kramik Pustak Malika Part-I-Ii , Publishing Date – 1 Jan 2013. • Author - Govind Rao Rajurkar , Sangeet Shastra Parag , Publisher – Rajasthan Hindi Granth Academy. • Author - Dr. Swatantra Sharma, Fundamentals Of Indian Music, Publisher – Pratibha Prakashan, Edition – 1996. • Author - Dr. Indrani Chkravarti , Sangeet Manjusha , Publishing Place – Delhi , Edition – 1st Edition 2007. 	

COURSE CODE	DISCIPLINE SPECIFIC ELECTIVES (TRACK : 3.3 - THEATRE)	TOTAL LECTURE: 60
PA23TH003	MODERN INDIAN THEATRE	2-0-4-4
COURSE OBJECTIVES:	Upon Completion Of This Course, The Student Should Be Able To: <ul style="list-style-type: none"> • Introduced To Post-Independence Theatre In India. • Get The Idea Is To Look At Historical Debates Surrounding Indian Theatre Post-1947. • Know That How Did Indian Theatre Makers Envisage A Theatre That Would Reflect “Indianans”. • Efforts Went Into Decolonizing Theatre And Towards That End There Was Focus On Indian History, Mythology, Folk And Traditional Arts To Create Modern Theatre. 	
PRE-REQUISITES:	Nil	
UNIT	CONTENT	HOURS
	<u>THEORETICAL KNOWLEDGE - I</u>	
I	<ul style="list-style-type: none"> • Introduction to Indian Modern Theatre. 	12
	<u>THEORETICAL KNOWLEDGE - II</u>	
II	<ul style="list-style-type: none"> • Ipta Movement • Root Theatre Movement • Third Theatre • Alternate Theatre • Street Theatre • Theatre Of the Oppressed, • Applied Theatre, • Forum Theatre, • Site Specific Theatre 	8
	<u>PRACTICAL ASPECTS - I</u>	
III	<ul style="list-style-type: none"> • An Overview of Major Playwrights, Directors and Other Contributing Personalities of Various Regions, Who’s Plays Are Widely Performed at the National Level. 	15
	<u>PRACTICAL ASPECTS - II</u>	
IV	Speech Work: <ul style="list-style-type: none"> • Diction • Intonation • Emphasis • Pauses • Pitch And Volume • Tempo • Dialogues Delivery 	15
	<u>PRACTICAL ASPECTS - III</u>	
V	<ul style="list-style-type: none"> • Rhythm Voice • Projection • Voice Modulation • Weeping • Coughing 	10
COURSE OUTCOMES AS PER BLOOM’S TAXONOMY		
After Successful Completion Of Course, Students Will Able To:		
CO1	Understand The Influence Of Modern Theatre On Traditional Theatre.	
CO2	Know About The Various Personalities Ho Helped In The Growth Of Drama Literature.	
CO3	Know About The Theatre Scene After Independence.	

CO4	Know About The Contributions Of Some Prominent Play Practitioners.
CO5	Understand The Importance Of Various Art & Cultural Institutions In Indian Theatre.
TEXT BOOKS:	<ul style="list-style-type: none"> • Varadpande. M.L.(2016). A History of Indian Drama: Ancient to Modern.Abhinav Publications.ISBN:978-8170175076 • Esslin. Martin. (2004).The Theatre of the Absurd.Vintage.ISBN:978-1400075232
REFERENCE BOOKS:	<ul style="list-style-type: none"> • Balme .Christopher .B.(2008).The Cambridge Introduction to Theatre Studies.Cambridge University Press.ISBN:978-0521857291 • Worthen. W.B.(2001).Theories of Modern Drama. Oxford University Press.ISBN:978-0195133201 • Richmond. Farley .P, Swann. Darius L, Zarrilli .Phillip B.(2014).Indian Theatre: Traditions of Performance. Motilal Banarsidass.ISBN:978-8120808270

COURSE CODE	DISCIPLINE SPECIFIC ELECTIVES (TRACK : 3.4 - FILM MAKING)	TOTAL LECTURE: 60
PA23FM003	SCREENPLAY WRITING	2-0-4-4
COURSE OBJECTIVES:	<p>Upon Completion of This Course, The Student Should Be Able To:</p> <ul style="list-style-type: none"> • Understand The idealization Process • Execute The Research Work for Developing a Script • Acquire The Elementary Knowledge of Visual Writing • Acquaint The Concepts of Story Building • Make The Familiar With The Screen Writing Process 	
PRE-REQUISITES:	Nil	
UNIT	CONTENT	HOURS
I	<p><u>THEORETICAL KNOWLEDGE - I</u></p> <p>Idealization Process</p> <ul style="list-style-type: none"> • Idea Generation: Ideology, Semiotics And Significance Ways Of Looking Art • Concept Of Research: Putting Authenticity In Terms Of Time, Space And Character In Visualization. • Planning For Writing: Purpose, Duration, Mode, And Target Audience. • Developing Story: Narrative Structure, Introduction To Genre. • Different Genres: Action, Adventure, Comedy, Crime, Drama, Fantasy, Historical, Romantic, Suspense, Etc. 	12
	<p><u>THEORETICAL KNOWLEDGE - II</u></p> <p>Writing for Video</p> <ul style="list-style-type: none"> • Purpose Of Script • Types Of Conflicts- Human Vs. Self, Human Vs. Human, Human Vs. Nature, Human Vs. Environment, Human Vs. Technology (Machine), Human Vs. Supernatural, Human Vs. God, Etc • Types Of Plot-Overcoming The Monster, Rags To Riches, The Quest, Comedy, Tragedy, Rebirth, Etc • Types Of Theme: Redemption, Transformation, Vengeance, Innocence, Justice, Sacrifice, Jealousy, Friendship, Fate, Etc • Sound : Need & Importance- Emotion, Action, Mood 	
III	<p><u>PRACTICAL ASPECTS - I</u></p> <p>Camera Techniques</p> <ul style="list-style-type: none"> • Principle Of Composition: Aspect Ratio, Head Room, Lead Room/ Looking Space. • Types Of Shots, Camera Placement, Camera Angles. • Shot Composition During Rehearsal • Camera Transition: Cut, Wipe, Dissolve. • Swish Pan And Zoom Effects, Split Screen Shots, Montage 	15
	<p><u>PRACTICAL ASPECTS - I</u></p> <p>Story Building</p> <ul style="list-style-type: none"> • Plotting A Story • Character Building For Story • Scene Visualization Process 	
IV		

	<ul style="list-style-type: none"> • Synopsis, Outline And Treatment Methods • Various Approaches For Story Telling 	15
V	<p><u>PRACTICAL ASPECTS - I</u></p> <p>Writing Process</p> <ul style="list-style-type: none"> • Screenplay Formats • Do And Dont's Of Screenplay Writing • Developing Screenplay. • Study Of Indian Screenplay (Hindi Cinema) • Study On Popular Film Review (International) 	10
COURSE OUTCOMES AS PER BLOOM'S TAXONOMY		
After Successful Completion Of Course, Students Will Able To:		
CO1	Gain The Understanding Of The Ideation Process.	
CO2	Execute The Research Work For Developing a Script.	
CO3	Acquire The Elementary Knowledge Of Visual Writing.	
CO4	Acquainted With Concepts Of Story Building.	
CO5	Have Familiarity With The Screen Writing Process.	
TEXT BOOKS:	<ul style="list-style-type: none"> • Chamberlain. Jill. (2016). The Nutshell Technique: Crack The Secret Of Successful Screenwriting. University Of Texas Press. 219 Pages 	
REFERENCE BOOKS:	<ul style="list-style-type: none"> • Vogler. Christopher.(2007). The Writer's Journey. Michael Wiese Productions.Isbn. 978-1-932907-36-0 . 407 Pages. • Bork.Erik.(2018). The Idea: The Seven Elements Of a Viable Story For Screen, Stage Or Fiction. Overfall Presss.Isbn. 1732753016, 9781732753013. 228 Pages • Trottier. David.(2019). The Screenwriter's Bible: A Complete Guide To Writing, Formatting, And Selling Your Script. Silman-James Press.Isbn. 1935247212, 9781935247210. Edition 7th. 450 Pages • Aronson. Linda.(2010). 21st Century Screenplay: A Comprehensive Guide To Writing Tomorrow's Films. Allen & Unwin. 512 Pages 	

SEMESTER - IV

COURSE CODE	DEPARTMENTAL CORE – IV	TOTAL LECTURE: 60
PA23DC004	PERFORMING ARTS – IV	4-0-0-4
COURSE OBJECTIVES:	<p>Upon Completion Of This Course, The Student Should Be Able To:</p> <ul style="list-style-type: none"> • Know About The Ten Salient Features Of Taal. • Get Understanding Of The History Of The Dev Vasi System And Its Contribution Of Indian Dances. • Understand The Saulah Shringaar And Barah Abhushan In Kathak Dance. • Get The Information About Different Scales. • Acquire The Knowledge Of Different Toner. • Develop The Proficiency of Technical and Theoretical Aspects In The International Art And Techniques. 	
PRE-REQUISITES:	Nil	
UNIT	CONTENT	HOURS
I	<p><u>HISTORY AND ELEMENT OF DANCE</u></p> <ul style="list-style-type: none"> • Brief Knowledge Of “Taal Ke Dus Pran” • History Of Dev Dasi System And Study Of Its Contribution In The Development Of Indian Dances. • Knowledge Of Saulah Shringaar And Barah Abhushan And Its Importance In Kathak Dance. • Introduction Of Kuchipudi And Shattriya Classical Dances Of India 	12
II	<p><u>HISTORY AND ELEMENT OF MUSIC</u></p> <ul style="list-style-type: none"> • Tone Intervals, Tones, Major Tones, Minor Tones And Semi Tones. • Scales - Natural Scale, Diatonic Scale And Tempered Scale. • Study Of Resonance, Counter-Sound And Sub-Tone (Self-Tone) Major Vocal Dialogues. 	8
III	<p><u>HISTORY AND ELEMENT OF THEATRE</u></p> <p>Introduction Of Indian Folk Theatre And Western Theatre.</p> <ul style="list-style-type: none"> • Modern And Contemporary Theatre 	15
IV	<p><u>HISTORY AND ELEMENT OF FILM MAKING</u></p> <p>Post-Production</p> <ul style="list-style-type: none"> • Introduction To Post-Production Tools And Software • Basics Of Video Editing And Assembling a Rough Cut • Understanding The Importance Of Pacing And Rhythm In Editing • Adding Visual Effects And Graphics • Sound Design And Mixing • Exporting And Distributing The Final Film 	15
V	<p><u>INTERNATIONAL ARTS AND TECHNIQUES</u></p> <ul style="list-style-type: none"> • Stages of western Dance (Medieval,Renaissance&Baroque period) - History and presentation techniques of popular dance forms of Cambodia, Myanmar, Philippines and Laos History. • Stages of western Music (Medieval,Renaissance&Baroque period) - Indian Western & classical fusion music • Stages of western theater (Medieval,Renaissance&Baroque period) - History and presentation techniques of popular theatre forms of Cambodia, Myanmar, Philippines and Laos 	10
COURSE OUTCOMES AS PER BLOOM’S TAXONOMY		

After Successful Completion Of Course, Students Will Able To:	
CO1	Know About The Implementation Of Tala.
CO2	Get Understand The Different Scale And Toner Of Music.
CO3	Acquire Knowledge Of Indian Folk Theatre And Western Theatre.
CO4	Students Create Their Own Short Films, Showcasing Their Newfound Talents.
CO5	Develop Their Skills In The International Art And Techniques.
TEXT BOOKS:	<ul style="list-style-type: none"> • Dr Purudadheech – Kathak Nritya Siksha Vol 1– Bindu Prakashan – 9th edition - 1 Jan 2016 • Dr. Purudadheech – Abhinaya Darpan – Bindu Prakashan – 2010 • Pt. Omkarnath Thakur, Sangeetanjali Part - I • Bhagavat, D.N. (1958). An Outline Of Indian Folklore. Bombay: Popular Book Depot • Braudy, Leo And Marshall Cohen, Film Theory And Criticism, 6th Ed. Oxford: Oxford University Press, 2004
REFERENCE BOOKS:	<ul style="list-style-type: none"> • Dr Mandavi Singh - Kathak Parampara – Swati Prakashan – 1 Jan 1990 • Dr. Vidhi Nagar - Kathak Nartan – B R Rhythms – 1 Jan 2013 • Dr Tej Singh Tank, Subodh Sangeet Shastra Part - I • Ashish Mohan Khokhar, Folk Dance Tribal, Ritual & Martial Art Forms, Rupa Publications Pvt. Ltd.(2003) • Geoffrey Nowell-Smith, The History Of Cinema: A Short Introduction, Oxford 2018

COURSE CODE	DISCIPLINE SPECIFIC ELECTIVES (TRACK : 3.1 - DANCE)	TOTAL LECTURE: 60
PA23DA004	THEORETICAL KNOWLEDGE AND EXPERIMENTAL TECHNIQUES OF INDIAN DANCE – IV	2-0-4-4
COURSE OBJECTIVES:	<p>Upon Completion Of This Course, The Student Should Be Able To:</p> <ul style="list-style-type: none"> • Get The Breif Detail Knowledge Of Lucknow Gharana Of Kathak Dance • Know About Theoretical And Technical Knowledge Of The Neck Movement (Greeva Bheda) And Jati Bheda According To Abhinaya Darpan. • Get Pictorial Knowledge about Sayukta Hasta Mudra in order of In Order Of 1 To 12 And Shiro Bheda (Head Movement) According To Abhinay Darpan With Shlok. • Initiate The Expression Of Gesture On Shiva Vandana In Indian Mythological. • Introduce And Demonstrate The Fourth Tal Of Kathak Dance Repertoire i.e. Dhamar • Understand The Professional Level Of Performance Related To Indian Dance. • Do Stage Presentation Of Expressions On Thumri And Bhajan. 	
PRE-REQUISITES:	Nil	
UNIT	CONTENT	HOURS
I	<p><u>THEORETICAL KNOWLEDGE - I</u></p> <p><u>Lucknow Gharana Of Kathak Dance:</u></p> <ul style="list-style-type: none"> • Brief Discussion of Lucknow Gharana of Kathak Dance and Contribution of Various Gurus, Scholars and Dancer Related to It. <p><u>Biography:</u></p> <ul style="list-style-type: none"> • Pt. Bindadin Maharaj, Achchan Maharaj, Pt Kalka Prasad, Pt Shambhu Maharaj, Pt. Birju Maharaj. • Importance Of Taal in Kathak Dance • Taal Padhatti - Taal Paddhti (Rhythm Technique) Of North India and South India 	12
II	<p><u>THEORETICAL KNOWLEDGE - II</u></p> <ul style="list-style-type: none"> • Hast Bheda - Explanation Of Sayukta Hast In Order Of 13 To 23 In Abhinay Darpan With Shlok And Diagram written By Acharya Nandikeshwar. • Greeva Bheda Detail Study Of Greeva Bheda With Their Types • Jati Bheda Detail Study Of Jati Bheda and Their Types 	8
III	<p><u>EXPERIMENTAL TECHNIQUES (BHAVAPAKSH)</u></p> <ul style="list-style-type: none"> • Expression On a Shloka Related To The Shiv Vandana • Gat Nikasa - Murla And Ghooghat • Gat Bhava - Holi • Bhava - Thumri / Bhajan 	15
IV	<p><u>EXPERIMENTAL TECHNIQUES (TALPAKSH)</u></p> <p><u>Notation And Applied of Teental (16 Beats)</u></p> <ul style="list-style-type: none"> • Extensive Presentation of That • Aamad/Chhed Chhad Aamad, • Toda, Chakkardar Toda, Chatastra Jati Toda Or Paran, Chakkardar Pran, Natavari Toda, Tihai-Vedum, Kavitta Based On Krishna/Durga, Types Of Tatkaar, <p><u>Notation And applied of Dhamar or Adachartaal (14 Beats)</u></p> <ul style="list-style-type: none"> • Thaat, Namaskar, Tukde - 2, Tode -2, Aamad - 1, Paran - 1, Tihaayi - 1, Chakradar (Toda and Paran) – 1 	15

V	<p><u>DEMONSTRATION AND VIVA VOCE</u></p> <p><u>Reading Of Syllables of Taal:</u></p> <ul style="list-style-type: none"> • Stage Presentation: Dhamar Taal or Aadachar Taal • Basic Knowledge Of Taal: Panchamsawari and Gajjhampa • Practice of Taali and Khaali in Ekguna, Duguna, Tiguna And Chauguna On Hand. • Writing And Speaking Skills Of Syllables. • Practice Of Previous Semester Taals 	10
COURSE OUTCOMES AS PER BLOOM’S TAXONOMY		
After Successful Completion Of Course, Students Will Able To:		
CO1	Introduce Of Lucknow Gharana Of Kathak Dance.	
CO2	Get Knowledge Of Greeva And Jati With Their Types.	
CO3	Practice Exercise, Stretching, Foot Works, Hand Gestures, Spin Movements Of Kathak.	
CO4	Understand The Bhavapaksha In Bhajan And Thumri.	
CO5	Practice The Next Part Of Kathak Dance Repertoire; Related To Dhamar.	
TEXT BOOKS:	<ul style="list-style-type: none"> • Shri Lakshminarayan Garg Kathak Nritya Anubhav Publishing House 1 Jan 2016 • Dr Purudadheech – Kathak Nritya Siksha Vol 1– Bindu Prakashan – 9th Edition - 1 Jan 2016 • Dr. Purudadheech – Abhinaya Darpan – Bindu Prakashan – 2010 	
REFERENCE BOOKS:	<ul style="list-style-type: none"> • Manmohan Ghosh- Nandikeshwar’s Abhinaya Darpan – Indian Mind/Dist. By Indica – 12 April 2018 • Dr Mandavi Singh - Kathak Parampara – Swati Prakashan – 1 Jan 1990 • Shri Kartikram Ji - Raigarh Mein Kathak – Vijaya Books – 1 Jan 2016 • Dr. Vidhi Nagar - Kathak Nartan – B R Rhythms – 1 Jan 2013 • Mansi Saxena – The Kathak Quiz Book – Independently Published – 21 August 2020 • Tetiana Kapranova – Kathak – Indian Classical Dance – Independently Published – 5 June 2020 	

COURSE CODE	DISCIPLINE SPECIFIC ELECTIVES (TRACK : 3.2 - MUSIC)	TOTAL LECTURE: 60
PA23MS004	THEORETICAL KNOWLEDGE AND PRACTICAL ASPECTS OF MUSIC- IV	2-0-4-4
COURSE OBJECTIVES:	<p>Upon Completion Of This Course, The Student Should Be Able To:</p> <ul style="list-style-type: none"> • Understand Music Theory And Analysis • Get Information Of Classification Of Instruments. • Understand Of Specification Of Audio. • Know About The Types Of Tihayee • Introduced To Style Of Dhrupad And Dhamar Songs. • Showcase Their Practical Performance Of Ragas • Aware Of General Introduction And Presentation Of Ragas • Perfection On Tune • Get Elementary Study Of Taal In The Context Of Laya. 	
PRE-REQUISITES:	Nil	
UNIT	CONTENT	HOURS
I	<p><u>THEORETICAL KNOWLEDGE - I</u></p> <ul style="list-style-type: none"> • Information About: Meend, Kan, Katka, Murki, Alap And Taan • Definition - Bol - Alaap And Bol - Taan • Tihayee And Its Types • Knowledge Of Ateet And Anagat 	12
II	<p><u>THEORETICAL KNOWLEDGE - II</u></p> <ul style="list-style-type: none"> • Introduction To Types Of Dhrupad And Dhamar Songs • Theoreticcal Knowledge Of Ragas: Durga, Asavari, Kedar And Malkauns Raga 	8
III	<p><u>PRACTICAL ASPECTS OF MUSIC- I</u></p> <ul style="list-style-type: none"> • Practical Knowledge Of Ragas Bhupali And Bageshree Of The Syllabus And One Vilambit Khayal And One Madhya Taal Khayal. • Practical Knowledge Of Durga, Asavari, Kedar And Malkauns Raga In Swarmalika, Lakshanageet, Madhya Khayal Along With Aalap Taan. 	15
IV	<p><u>PRACTICAL ASPECTS OF MUSIC- II</u></p> <p>Notes On a Shloka Related To The Shiv Vandana</p> <p>Presentation Of Any Two Of Them:</p> <ul style="list-style-type: none"> • Bhajan • Hori • Folk Song <p>Practice of Kulgeet Of The University</p>	15
V	<p><u>PRACTICAL ASPECTS OF MUSIC- III</u></p> <p><u>Reading Of Syllables Of Taal:</u></p> <ul style="list-style-type: none"> • Stage Presentation: Dhamar or Aadachartaal • Basic Knowledge Of Taal: Panchamsawari and Gajjhampa • Practice of Taali and Khaali in Ekguna, Duguna, Tiguna And Chauguna On Hand. • Writing And Speaking Skills Of Syllables. • Practice Of Previous Semester Taals 	10
COURSE OUTCOMES AS PER BLOOM'S TAXONOMY		

After Successful Completion Of Course, Students Will Able To:	
CO1	Develop a Deep Understanding Of Hindustani Classical Music Theory, Including The Study Of Ragas, Talas, Melodic And Rhythmic Structures, And The Ability To Analyze And Interpret Compositions, Improvisations, And Performances.
CO2	Complete Understanding Of Style Of Dhamar And Dhrupad Songs.
CO3	Experimental Knowledge Of Raga With Alap.
CO4	Get Prescribed Knowledge Of Ragas: Durga, Asavari, Kedar And Malkauns.
CO5	Learn New Talas And Apply It In Different Rhythmic Patterns.
TEXT BOOKS:	<ul style="list-style-type: none"> ● Pt. Omkarnath Thakur, Sangeetanjali Part - Ii ● Shri Harish Chandra Shrivastava – Raag Parichay Bhaag – Ii Published By Sangeet Sadan Prakashan 2010 ● Pt. V.N. Patwardhan – Raag Vigyan Bhaag – 1 ● Pt. V.N. Bhatkande – Bhatkande Sangeet Shastra - 1 ● Pt. V.N. Bhatkhande - Hindustani Sangeet Paddhati Kramik Pustak Maalika (Vol - 1) Publisher – Sangeet Karyalay 2017
REFERENCE BOOKS:	<ul style="list-style-type: none"> ● Dr Tej Singh Tank, Subodh Sangeet Shastra Part - Ii ● V. N. Bhatkhande - Kramik Pustak Malika Part-I-Ii Author - V. N. Bhatkhande - Kramik Pustak Malika Part-I-Ii , Publishing Date – 1 Jan 2013. ● Author - Govind Rao Rajurkar , Sangeet Shastra Parag , Publisher – Rajasthan Hindi Granth Academy. ● Author - Dr. Swatantra Sharma, Fundamentals Of Indian Music, Publisher – Pratibha Prakashan, Edition – 1996. ● Author - Dr. Indrani Chkravarti , Sangeet Manjusha , Publishing Place – Delhi , Edition – 1st Edition 2007.

COURSE CODE	DISCIPLINE SPECIFIC ELECTIVES (TRACK : 3.3 - THEATRE)	TOTAL LECTURE: 60
PA23TH004	ACTING AND DIRECTION THEORY	2-0-4-4
COURSE OBJECTIVES:	Upon Completion Of This Course, The Student Should Be Able To:	
	<ul style="list-style-type: none"> Define And Explain The Contributions Of The Playwright, Actor, Director, Designers, And Technical Theatre Personnel. Demonstrate An Understanding Of The Collaborative Nature Of The Theatre Arts. Demonstrate An Understanding Of a Broad Range Of Theatre Terminology. 	
PRE-REQUISITES:	Nil	
UNIT	CONTENT	HOURS
	<u>THEORETICAL KNOWLEDGE - I</u>	
I	Different Schools Of Acting – Indian & Western <ul style="list-style-type: none"> Early Period - Greek, Roman, Elizabethan, Commedia Dell’ Arte Modern Period – Representational, Stanislavsky, Meyerhold, Brecht, Grotowski Eastern – Sanskrit, Peking Opera, Noh, Kabuki 	12
	<u>THEORETICAL KNOWLEDGE - II</u>	
II	<ul style="list-style-type: none"> Role Of Mime Voice Speech Improvisation And Physical Theatre In Actor’s Training. 	8
	<u>PRACTICAL ASPECTS - I</u>	
III	Ideas On Production <ul style="list-style-type: none"> Realistic: Duke Of Sexe Meinigen, Stanislavsky, Elia Kazan, Antione Non-Realistic: Brecht, Meyerhold, Peter Brook, Augusto Boal. 	15
	<u>PRACTICAL ASPECTS - II</u>	
IV	<ul style="list-style-type: none"> Role Of Makeup And Costume In A Play Production & Property Making Process. 	15
	<u>PRACTICAL ASPECTS - III</u>	
V	Types Of Makeup: <ul style="list-style-type: none"> Straight Makeup Character Makeup Sculpture Makeup Mosaic Makeup Types Of Costumes Types Of Property As Per The Requirement Of Production	10
COURSE OUTCOMES AS PER BLOOM’S TAXONOMY		
After Successful Completion Of Course, Students Will Able To:		
CO1	Analyze A Script For Given Circumstances, Objectives, Actions, Obstacles, And Character Relationships; Apply That Analysis To The Creation Of Performance.	
CO2	Demonstrate Principles Of Stage Directing (Including An Understanding Of Staging, Imagery, Pace, Concept, And Acting) By Directing Short Scenes.	
CO3	Demonstrate Principles Of The Playwright’s Craft (Including An Understanding Of Dramatic Action, Character Creation, Structure, And Dramatic Dialogue) In Constructing Short Scenes.	
CO4	Demonstrate An Understanding Of Style Through Performance Of Classical And Contemporary Texts As Well As Devised Work.	
CO5	Participate In The Collaborative Creation Of Theatre Through The Application Of Design Skills.	

<p>TEXT BOOKS:</p>	<ul style="list-style-type: none"> • Esper .William, DiMarco .Damon. (2008).The Actor's Art and Craft: William Esper Teaches the Meisner Technique. Vintage.ISBN:978-0307279262 • Stanislavski. Constantin.(2010). An Actor Prepares. Bloomsbury Methuen Drama.ISBN:978-1408100032 • Mitchell.Katie.(2009).The Director's Craft: A Handbook for the Theatre.Routledge.ISBN:978-0415404392
<p>REFERENCE BOOKS:</p>	<ul style="list-style-type: none"> • Adler. Stella.(2000). The Art of Acting.Vintage.ISBN:978-0553344754 • Rabiger .Michael, Cherrier. Mick.Hurbis. (2012). Directing: Film Techniques and Aesthetics.Focal Press.ISBN:978-0240818450

COURSE CODE	DISCIPLINE SPECIFIC ELECTIVES (TRACK : 3.4 - FILM MAKING)	TOTAL LECTURE: 60
PA23FM004	DRAMA AESTHETIC	2-0-4-4
COURSE OBJECTIVES:	<p>Upon Completion Of This Course, The Student Should Be Able To:</p> <ul style="list-style-type: none"> • Understand The Concept Of Theatre Aesthetics. • Learn And Implement The Knowledge Of Theatrical Design And Visual Aesthetics. • Acquire The Elementary Knowledge Of Performance Aesthetics And Theatrical Knowledge. • Get The Knowledge Of Aesthetic Movements And Skills To Implement Them. • Explore And Practice The Aesthetics Of Theatre. 	
PRE-REQUISITES:	Nil	
UNIT	CONTENT	HOURS
I	<p><u>THEORETICAL KNOWLEDGE - I</u></p> <p>Introduction To Theatre Esthetic</p> <ul style="list-style-type: none"> • Definition And Scope Of Theatre Aesthetics • The Role Of Aesthetics In Theatre. • Key Elements Of Visual Design: Set, Costume, And Lighting. • Performance Styles. • Different Genres: Action, Adventure, Comedy, Crime, Drama, Fantasy, Historical, Romantic, Suspense, Etc. 	12
II	<p><u>THEORETICAL KNOWLEDGE - II</u></p> <p>Theatrical Design And Visual Aesthetics</p> <ul style="list-style-type: none"> • Introduction To Theatrical Design • Set Design: Space, Texture, And Proportion • Costume Design: Character, Period, And Symbolism • Lighting Design: Mood, Atmosphere, And Focus • Sound : Need & Importance- Emotion, Action, Mood 	8
III	<p><u>PRACTICAL ASPECTS - I</u></p> <p>Performance Aesthetics And Acting Styles</p> <ul style="list-style-type: none"> • Approaches To Character Development. • Realism And Non-Realism In Acting. • Physical Theatre And Movement-Based Performance • The Actor's Relationship With Space, Time. • The Actor's Relationship With Audience 	15
IV	<p><u>PRACTICAL ASPECTS - I</u></p> <p>Aesthetic Movements In Theatre History</p> <ul style="list-style-type: none"> • Classical Theatre And Aesthetic Principles • Renaissance And The Rebirth Of Theatre Aesthetics • Romanticism And Theatrical Emotion • Modernism • Experimentation In Theatre 	15
V	<p><u>PRACTICAL ASPECTS - I</u></p> <p>Theatre Aesthetics In Practice</p> <ul style="list-style-type: none"> • Case Studies: Analysis Of Theatrical Productions • Directing And The Aesthetic Vision 	10

	<ul style="list-style-type: none"> • Collaboration Among Artists And Technicians • Acting Styles • Theatre Space And Their Influence On Aesthetics 	
COURSE OUTCOMES AS PER BLOOM'S TAXONOMY		
After Successful Completion Of Course, Students Will Able To:		
CO1	Understand The Concept Of Theatre Aesthetics.	
CO2	Implement The Knowledge Of Theatrical Design And Visual Aesthetics.	
CO3	Elementary Knowledge Of Performance Aesthetics And Theatrical Knowledge.	
CO4	Acquire The Knowledge Of Aesthetic Movements And Skills To Implement Them.	
CO5	Explore And Practice The Aesthetics Of Theatre.	
Text Books:	<ul style="list-style-type: none"> • Constantin Stanislavski -An Actor Prepares -Bloomsbury Revelations • Melissa Bruder -A Practical Handbook For The Actor -Vintage • Dr. Vishwanath Mishra -Stanislavski : Bhoomika Ki Sanrachna -Vani Prakashan • Dr. Vishwanath Mishra -Stanislavski : Charitra Ki Rachna -Vani Prakashan • Dr. Vishwanath Mishra -Stanisavlsvki : Abhineta Ki Taiyari (Hindi Edition) -Vani Prakashan 	
Reference Books:	<ul style="list-style-type: none"> • Lee Strasberg -A Dream Of Passion: The Development Of The Method -Penguin Usa • Sanford Meisner & Dennis Longwell -Sanford Meisner On Acting -Vintage • Paulose. K.G. (2013). Vyangyavyakhya: The Aesthetics Of Dhvani In Theatre. D.K. Printworld Pvt. Ltd. Isbn: 9788124606995 • Goebbels. Heiner. (2015). Aesthetics Of Absence: Texts On Theatre. Routledge. Isbn :978-0415831031 	

SEMESTER - V

COURSE CODE	DISCIPLINE SPECIFIC ELECTIVES (TRACK : 3.1 - DANCE)	TOTAL LECTURE: 60
PA23DA005	THEORETICAL KNOWLEDGE AND EXPERIMENTAL TECHNIQUES OF INDIAN DANCE - V	2-0-4-4
COURSE OBJECTIVES:	<p>Upon Completion Of This Course, The Student Should Be Able To:</p> <ul style="list-style-type: none"> • Brief And Detail Knowledge Of Jaipur Gharana Of Kathak Dance • Get Pictorial Knowledge about Dashavtara Hasta Mudra And Chari Bheda (Spins Movement) and Nayak Bheda (Types of Human Nature) According To Abhinay Darpan With Shlok. • Initiate The Expression Of Gesture On Ganesha Vandana In Indian Mythological. • Introduce And Demonstrate The Fifth Tal Of Kathak Dance Repertoire i.e. Pancham Sawari • Understand The Professional Level Of Performance Related To Indian Dance. • Stage Presentation Of Expressions On Thumari(Based on khandita Nayika) / Bhajan. 	
PRE-REQUISITES:	Nil	
UNIT	CONTENT	HOURS
I	<p><u>THEORETICAL KNOWLEDGE - I</u></p> <p><u>Jaipur Gharana Of Kathak Dance:</u></p> <ul style="list-style-type: none"> • Brief Discussion on Jaipur Gharana of Kathak Dance and Contribution Of Various Gurus, Scholars And Dancer Related To It. <p><u>Biography:</u></p> <ul style="list-style-type: none"> • Pt. Jaylal Maharaj, Pt. Sunder Prasad, Pt. Narayan Prasad, Pt. Kundan Lal Gangani, Pt Rajendra Gangani, Pt. Teerath Ram Azad. <p><u>Collaboration of Instrument and Ghungroo in Kathak Dance</u></p>	12
II	<p><u>THEORETICAL KNOWLEDGE - II</u></p> <ul style="list-style-type: none"> • Hast Bheda - Explanation of Dashavtara Hast In Order Of 01 To 08 In Abhinay Darpan With Shlok And Diagram written By Acharya Nandikeshwar. • Chari Bheda Detail Study Of Greeva Bheda and Their Types • Nayak Bheda Detail Study Of Jati Bheda and Their Types 	8
III	<p><u>EXPERIMENTAL TECHNIQUES (BHAVAPAKSH)</u></p> <ul style="list-style-type: none"> • Expression On a Shloka Related To The Ganesh Vandana • Gat Nikasa - All Types Of Ghoonghat • Gat Bhava - Mohini Bhasmasur • Bhava - Thumari(Based On Khandita Nayika) / Bhajan 	15
IV	<p><u>EXPERIMENTAL TECHNIQUES (TALPAKSH)</u></p> <p><u>Notation And Applied Of Teental (16 Beats)</u></p> <ul style="list-style-type: none"> • Toda,chakkardar Toda ,Mishra Jati Toda /Paran, Ganesh Paran ,Chakkardar Pran,Tripalli,Primalu,Tihai-Farmaishi,Kavitta <p><u>Notation And Applied of Panchamsawari or Gajjhampa (15 Beats)</u></p> <ul style="list-style-type: none"> • Thaata, Namaskar, Tukde - 2, Tode -2, Aamad - 1, Paran - 1, Tihaayi - 1, Chakradar (Toda And Paran) – 1 	15
V	<p><u>DEMONSTRATION AND VIVA VOCE</u></p> <p><u>Reading Of Syllables of Taal:</u></p>	10

	<ul style="list-style-type: none"> • Stage Performance: Panchamsawari Or Gajjhampa • Basic Knowledge Of Taal : Roopak Taal And Tivra Taal • Practice Of Tali Khali Of All The Above Mentioned Taal • Recitation And Notation Making Skills Of Syllables. • Practice Of Previous Semester Taals 	
COURSE OUTCOMES AS PER BLOOM'S TAXONOMY		
After Successful Completion Of Course, Students Will Able To:		
CO1	Introduce Of Jaipur Gharana Of Kathak Dance.	
CO2	Get Knowledge Of Chari And Nayak With Their Types.	
CO3	Practice Exercise, Stretching, Foot Works, Hand Gestures, Spin Movements Of Kathak.	
CO4	Understand The Bhavapaksha In Thumari(Based on khandita Nayika) / Bhajan.	
CO5	Practice The Next Part Of Kathak Dance Repertoire; Related To Pancham Sawari.	
TEXT BOOKS:	<ul style="list-style-type: none"> • Shri Lakshminarayan Garg Kathak Nritya Anubhav Publishing House 1 Jan 2016 • Dr Purudadheech – Kathak Nritya Siksha Vol 1– Bindu Prakashan – 9th Edition - 1 Jan 2016 • Dr. Purudadheech – Abhinaya Darpan – Bindu Prakashan – 2010 	
REFERENCE BOOKS:	<ul style="list-style-type: none"> • Manmohan Ghosh- Nandikeshwar's Abhinaya Darpan – Indian Mind/Dist. By Indica – 12 April 2018 • Dr Mandavi Singh - Kathak Parampara – Swati Prakashan – 1 Jan 1990 • Shri Kartikram Ji - Raigarh Mein Kathak – Vijaya Books – 1 Jan 2016 • Dr. Vidhi Nagar - Kathak Nartan – B R Rhythms – 1 Jan 2013 • Mansi Saxena – The Kathak Quiz Book – Independently Published – 21 August 2020 • Tetiana Kapranova – Kathak – Indian Classical Dance – Independently Published – 5 June 2020 	

COURSE CODE	DISCIPLINE SPECIFIC ELECTIVES (TRACK : 3.1 - DANCE)	TOTAL LECTURE: 60
PA23DA006	THEORETICAL KNOWLEDGE AND EXPERIMENTAL TECHNIQUES OF INDIAN DANCE - VI	2-0-4-4
COURSE OBJECTIVES:	<p>Upon Completion Of This Course, The Student Should Be Able To:</p> <ul style="list-style-type: none"> Brief And Detail Knowledge Of Banaras Gharana Of Kathak Dance Get Pictorial Knowledge about Deva Hasta Mudra And Bhamri Bheda (Spins Movement) and Nayak Bheda (Types of Human Nature) According To Abhinay Darpan With Shlok. Understand The Professional Level Of Performance Related To Indian Dance. Initiate The Expression Of Gesture On Vishnu Vandana In Indian Mythological. Understand The Professional Level Of Performance Related To Indian Dance. Stage Presentation Of Expressions On Chaturang / A composition of Ashtapadi Composed By Poet Jayadev Ji. Introduce And Demonstrate The Fourth Tal Of Kathak Dance Repertoire i.e. Roopak or Tivra 	
PRE-REQUISITES:	Nil	
UNIT	CONTENT	HOURS
I	<p><u>THEORETICAL KNOWLEDGE - I</u></p> <p><u>Banaras Gharana Of Kathak Dance:</u></p> <ul style="list-style-type: none"> Brief Discussion Of Banaras Gharana Of Kathak Dance And Contribution Of Various Gurus, Scholars And Dancer Related To It. <p><u>Biography:</u></p> <ul style="list-style-type: none"> Pt. Sukhdev Maharaj, Pt. Janki Prasad, Vidushi Sitara Devi, Pt. Gopi Krishna, Pt Krishna Kumar. Bhavapaksha (Expression) Of Kathak Dance 	12
II	<p><u>THEORETICAL KNOWLEDGE - II</u></p> <ul style="list-style-type: none"> Hasta Bheda - Explanation Of Deva Hasta In Order Of 01 To 08 In Abhinay Darpan With Shlok And Diagram written by Acharya Nandikeshwar. Bhamri Bheda Detail Study Of Bhamri Bheda and Their Types Nayika Bheda Detail Study Of Nayika Bheda and Their Types 	8
III	<p><u>EXPERIMENTAL TECHNIQUES (BHAVAPAKSH)</u></p> <ul style="list-style-type: none"> Expression On a Shloka Related To The Vishnu Vandana Gat Nikasa - Rukhsar Ki Gat Gat Bhava - Draupadi Vast Haran Bhava - Chaturang / A composition of Ashtapadi Composed By Poet Jayadev Ji 	15
IV	<p><u>EXPERIMENTAL TECHNIQUES (TALPAKSH)</u></p> <p><u>Notation And Applied Of Teental (16 Beats)</u></p> <ul style="list-style-type: none"> Outstanding presentation of Thaata Toda, Chakkardar Toda, Tihai, Mishra jati, Tisra jati and Toda /Paran, Pakshi Paran, Primalu, Darja, Kavitta, Layabant <p><u>Notation And Applied Of Roopak or Tivra (7 Beats)</u></p> <ul style="list-style-type: none"> Thaata, Namaskar, Tukde - 2, Tode -2, Aamad - 1, Paran - 1, Tihaayi - 1, Chakradar (Toda And Paran) – 1 	15

V	<p style="text-align: center;"><u>DEMONSTRATION AND VIVA VOCE</u></p> <p><u>Reading Of Syllables Of Taal:</u></p> <ul style="list-style-type: none"> • Stage Presentation: Roopak Taal Or Tivra Taal • Basic Knowledge Of Taal: Basant Taal And Matt Taal • Practice Of Tali Khali Of All The Above Mentioned Taal • Recitation And Notation Making Skills Of Syllables. • Practice Of Previous Semester Taals 	10
COURSE OUTCOMES AS PER BLOOM'S TAXONOMY		
After Successful Completion Of Course, Students Will Able To:		
CO1	Introduce Of Banaras Gharana Of Kathak Dance.	
CO2	Get Knowledge Of Bhramri And Nayika With Their Types.	
CO3	Practice Exercise, Stretching, Foot Works, Hand Gestures, Spin Movements Of Kathak.	
CO4	Understand The Bhavapaksha In Chaturang / A composition of Ashtapadi Composed By Poet Jayadev Ji.	
CO5	Practice The Next Part Of Kathak Dance Repertoire; Related To Roopak Tal.	
TEXT BOOKS:	<ul style="list-style-type: none"> • Shri Lakshminarayan Garg Kathak Nritya Anubhav Publishing House 1 Jan 2016 • Dr Purudadheech – Kathak Nritya Siksha Vol 1– Bindu Prakashan – 9th Edition - 1 Jan 2016 • Dr. Purudadheech – Abhinaya Darpan – Bindu Prakashan – 2010 	
REFERENCE BOOKS:	<ul style="list-style-type: none"> • Manmohan Ghosh- Nandikeshwar's Abhinaya Darpan – Indian Mind/Dist. By Indica – 12 April 2018 • Dr Mandavi Singh - Kathak Parampara – Swati Prakashan – 1 Jan 1990 • Shri Kartikram Ji - Raigarh Mein Kathak – Vijaya Books – 1 Jan 2016 • Dr. Vidhi Nagar - Kathak Nartan – B R Rhythms – 1 Jan 2013 • Mansi Saxena – The Kathak Quiz Book – Independently Published – 21 August 2020 • Tetiana Kapranova – Kathak – Indian Classical Dance – Independently Published – 5 June 2020 	

COURSE CODE	DISCIPLINE SPECIFIC ELECTIVES (TRACK : 3.2 - MUSIC)	TOTAL LECTURE: 60
PA23MS005	THEORETICAL KNOWLEDGE AND PRACTICAL ASPECTS OF MUSIC- V	2-0-4-4
Course Objectives:	<p>Upon Completion Of This Course, The Student Should Be Able To:</p> <ul style="list-style-type: none"> • Understand The Fundamental Concepts, Principles, And Elements Of Hindustani Classical Music, Including The Structure Of Ragas, Talas, And The Intricacies Of Improvisation. • Learn Theoretical And Practical Knowledge Of New Ragas Of The Syllabus. • Technically Strong Of Alankar in Raag Vrindavani Sarang, Bhimpalasi and Raag Kedar. • Aware Of General Introduction And Presentation Of Ragas In Diffrent Layakari. • Perfect In Alankar In Prescribed Ragas. • Apply Ragas In Different Laya and Layakari. • Get Elementary Study Of Taal In The Context Of Laya. 	
Pre-Requisites:	Nil	
UNIT	CONTENT	HOURS
I	<p><u>THEORETICAL KNOWLEDGE - I</u></p> <ul style="list-style-type: none"> • Raga Ragini, Thaata Raga and Sudha, Chayalag and Sankirna Raga Vargikaran Study. • Pt. Venketmakhi's 72 male and Method Of North India From one saptak to 32 Thaata and Origin of 484 Raag from Thaata. 	12
II	<p><u>THEORETICAL KNOWLEDGE - II</u></p> <ul style="list-style-type: none"> • Brief Biography and Contribution of Ud. Faiyaz Khan, Ud Bade Gulam Ali Khan and Pt. Ravishankar. • Theoretical Knowledge Of Ragas: Vrindavani Sarang, Bhimpalasi and Kedar Raga. 	8
III	<p><u>PRACTICAL ASPECTS OF MUSIC- I</u></p> <ul style="list-style-type: none"> • Experimental Study Of Alankar in Raag Vrindavani Sarang, Bhimpalasi and Raag Kedar • Raag – Vrindavani Sarang, Bhimpalasi, Kedar(Practice Of any Raag Taan and Alap in Madhyalay Khayal. • Practice of Singing any one of the following Raga of Vrindavani Sarang, Bhimpalasi and Raag Kedar. 	15
IV	<p><u>PRACTICAL ASPECTS OF MUSIC- II</u></p> <p>Notes On a Shloka Related To The Ganesha Vandana</p> <p>Presentation Of Any Two Of Them:</p> <ul style="list-style-type: none"> • Bhajan • Thumri • Kajri • Folk Song • Practice of Kulgeet Of The University 	15
V	<p><u>PRACTICAL ASPECTS OF MUSIC- III</u></p> <p>Reading Of Syllables of Taal:</p> <ul style="list-style-type: none"> • Stage Performance: Panchamsawari Or Gajjhampa • Basic Knowledge Of Taal : Roopak Taal And Tivra Taal • Practice Of Taali And Khali Of All The Above Mentioned Taal • Recitation And Notation Making Skills Of Syllables. • Practice Of Previous Semester Taals 	10
COURSE OUTCOMES AS PER BLOOM'S TAXONOMY		
After Successful Completion Of Course, Students Will Able To:		

CO1	Acquire a Comprehensive Understanding Of The Fundamental Concepts, Principles, And Elements Of Hindustani Classical Music, Including The Structure Of Ragas, Talas, And The Intricacies Of Improvisation.
CO2	Get Prescribed Knowledge Of Ragas: Vrindavani Sarang, Bhimpalasi and Kedar Raga.
CO3	Experience Of Ragas in Different Alankar And Layakaris
CO4	Get Experience Learning While Performance On Stage.
CO5	Learn New Talas And Apply It In Different Rhythmic Patterns.
TEXT BOOKS:	<ul style="list-style-type: none"> • Pt. Omkarnath Thakur, Sangeetanjali Part - Ii • Shri Harish Chandra Shrivastava – Raag Parichay Bhaag – Ii Published By Sangeet Sadan Prakashan 2010 • Pt. V.N. Patwardhan – Raag Vigyan Bhaag – 1 • Pt. V.N. Bhatkande – Bhatkande Sangeet Shastra - 1 • Pt. V.N. Bhatkande - Hindustani Sangeet Paddhati Kramik Pustak Maalika (Vol - 1) Publisher – Sangeet Karyalay 2017
REFERENCE BOOKS:	<ul style="list-style-type: none"> • Dr Tej Singh Tank, Subodh Sangeet Shastra Part - Ii • V. N. Bhatkande - Kramik Pustak Malika Part-I-Ii Author - V. N. Bhatkande - Kramik Pustak Malika Part-I-Ii , Publishing Date – 1 Jan 2013. • Author - Govind Rao Rajurkar , Sangeet Shastra Parag , Publisher – Rajasthan Hindi Granth Academy. • Author - Dr. Swatantra Sharma, Fundamentals Of Indian Music, Publisher – Pratibha Prakashan, Edition – 1996. • Author - Dr. Indrani Chkravarti , Sangeet Manjusha , Publishing Place – Delhi , Edition – 1st Edition 2007.

COURSE CODE	DISCIPLINE SPECIFIC ELECTIVES (TRACK : 3.2 - MUSIC)	TOTAL LECTURE: 60
PA23MS006	THEORETICAL KNOWLEDGE AND PRACTICAL ASPECTS OF MUSIC- VI	2-0-4-4
Course Objectives:	<p>Upon Completion Of This Course, The Student Should Be Able To:</p> <ul style="list-style-type: none"> • Understand Gharans Of The Historical And Cultural Context. • Know About The Contributions Of Renowned Musicians. • Learn Theoretical And Practical Knowledge Of New Ragas Of The Syllabus. • Strong Their Foundation Of Alankars In Prescribed Ragas in Different Layas and Talas. • Showcase Themselves In Front Of Audience With New Compositions. • Get Elementary Study Of New Talas In The Context Of Laya. 	
Pre-Requisites:	Nil	
UNIT	CONTENT	HOURS
	<u>THEORETICAL KNOWLEDGE – I</u>	
I	<ul style="list-style-type: none"> • Definition and Brief Introduction Of Gharana. • Introduction of Khyal Gaiki of Jaipur, Agra, Delhi, Patiyala and Kirana Gharana. 	12
	<u>THEORETICAL KNOWLEDGE – II</u>	
II	<ul style="list-style-type: none"> • Brief Biography and Contribution of Ud. Ali Akbar Khan, Ud. Vilayat Khan and Pt. V.G.Jog . • Classical Introduction of Raag Multani, Basant Bahar and Raag Puriya Dhanasari. 	8
	<u>PRACTICAL ASPECTS OF MUSIC- I</u>	
III	<ul style="list-style-type: none"> • Experimental Study Of Alankar in Raag Multani, Basant and Raag Puriya Dhanashree. • Raag – Multani, Basant ,Puriya Dhanasari(Practice Of any Raag Taan and Alap in Madhyalay Khayal. • Practice of Singing any one of the following Raga of Multani, Basant and Raag Puriya Dhanashree. 	15
	<u>PRACTICAL ASPECTS OF MUSIC- II</u>	
IV	<p>Notes On a Shloka Related To The Vishnu Vandana</p> <p>Presentation Of Any Two Of Them:</p> <ul style="list-style-type: none"> • Dadra • Tappa • Jhula • Chaturang • A composition of Ashtapadi composed by Jaidev Ji • Folk Song <p>Practice of Kulgeet Of The University</p>	15
	<u>PRACTICAL ASPECTS OF MUSIC- III</u>	
V	<p><u>Reading Of Syllables Of Taal:</u></p> <ul style="list-style-type: none"> • Stage Presentation: Roopak Taal Or Tivra Taal • Basic Knowledge Of Taal: Basant Taal And Matt Taal • Practice Of Tali Khali Of All The Above Mentioned Taal • Recitation And Notation Making Skills Of Syllables. • Practice Of Previous Semester Taals 	10
COURSE OUTCOMES AS PER BLOOM'S TAXONOMY		

After Successful Completion Of Course, Students Will Able To:	
CO1	Gain Knowledge About Gharanas Of The Historical And Cultural Context Of Hindustani Classical Music.
CO2	Get Prescribed Knowledge Of Ragas: Multani, Basant and Raag Puriya Dhanashree.
CO3	Experience Of Ragas in Different Alankar And Layakaris
CO4	Get Experience Learning While Performance On Stage.
CO5	Learn New Talas And Apply It In Different Rhythmic Patterns.
TEXT BOOKS:	<ul style="list-style-type: none"> • Pt. Omkarnath Thakur, Sangeetanjali Part - Ii • Shri Harish Chandra Shrivastava – Raag Parichay Bhaag – Ii Published By Sangeet Sadan Prakashan 2010 • Pt. V.N. Patwardhan – Raag Vigyan Bhaag – 1 • Pt. V.N. Bhatkande – Bhatkande Sangeet Shastra - 1 • Pt. V.N. Bhatkhande - Hindustani Sangeet Paddhati Kramik Pustak Maalika (Vol - 1) Publisher – Sangeet Karyalay 2017
REFERENCE BOOKS:	<ul style="list-style-type: none"> • Dr Tej Singh Tank, Subodh Sangeet Shastra Part - Ii • V. N. Bhatkhande - Kramik Pustak Malika Part-I-Ii Author - V. N. Bhatkhande - Kramik Pustak Malika Part-I-Ii , Publishing Date – 1 Jan 2013. • Author - Govind Rao Rajurkar , Sangeet Shastra Parag , Publisher – Rajasthan Hindi Granth Academy. • Author - Dr. Swatantra Sharma, Fundamentals Of Indian Music, Publisher – Pratibha Prakashan, Edition – 1996. • Author - Dr. Indrani Chkravarti , Sangeet Manjusha , Publishing Place – Delhi , Edition – 1st Edition 2007.

COURSE CODE	DISCIPLINE SPECIFIC ELECTIVES (TRACK : 3.3 - THEATRE)	TOTAL LECTURE: 60
PA23TH005	THEATRE, DESIGN AND TECHNIQUES	2-0-4-4
COURSE OBJECTIVES:	<p>Upon Completion Of This Course, The Student Should Be Able To:</p> <ul style="list-style-type: none"> ● Get The Vast Knowledge About Theatre Whereas, Theatre Is a Composite Art Form In India With a Fusion Of Elements From Music, Dance, Pantomime, Versification, Epic And Ballad Recitation, Graphic And Plastic Arts, Religion And Festival Peasantry. ● Get The Vast Knowledge About Stage Craft And Designing Of Set, Lights And All The Required Properties. ● Explore Their Personal Values And To Appreciate The Values And Attitudes Of Their Own And Other Communities. Drama Enables Students To Develop An Ability To Analyze And Assess Social, Moral, Ethical, And Aesthetic Values. ● Process, Understand, Express And Communicate Present And Past Experiences And To Consider Possible Outcomes And Future Actions. 	
PRE-REQUISITES:	Nil	
UNIT	CONTENT	HOURS
I	<p><u>THEORETICAL KNOWLEDGE - I</u></p> <p>Role Of Experimental Theatre Content – Form – Different Stages Of Development</p>	12
II	<p><u>THEORETICAL KNOWLEDGE - II</u></p> <p>Modern theatre architecture :</p> <ul style="list-style-type: none"> ● Greek ● Roman ● Elizabethan ● Thrust Stage ● Proscenium ● Arena ● Open Stage. 	8
III	<p><u>PRACTICAL ASPECTS - I</u></p> <ul style="list-style-type: none"> ● Principles Of Costume Designing ● Concept Of Color – Line – Textures ● Primary Colors - Secondary Colors ● Costumes In Relation With Stage Settings And Lighting 	15
IV	<p><u>PRACTICAL ASPECTS - II</u></p> <ul style="list-style-type: none"> ● Lighting Purpose of Stage Lighting ● Types of lights and its functions ● Principles of Lighting Designs ● Introduction to lighting Gadgets ● Preparation of Lighting Cue Sheet ● Relationship between settings – Costumes and Makeup 	15
	<p><u>PRACTICAL ASPECTS - III</u></p> <p>Stage Craft Types of Stage setting</p> <ul style="list-style-type: none"> ● Realistic ● Symbolism ● Expressionism ● Formalistic. 	10

V	<p>Stage drawings</p> <ul style="list-style-type: none"> • Stage geography • Division of Stage • Ground Plan • Elevation <p>Technical terms pertaining to Stage</p> <ul style="list-style-type: none"> • Apron • Pivot Point • Tormentor • Teaser • Sightlines • Backstage 	
COURSE OUTCOMES AS PER BLOOM'S TAXONOMY		
After Successful Completion Of Course, Students Will Able To:		
CO1	Acquire And Develop Various Fundamental Performance And Production Skills Sufficient To Prepare Them For Employment Or Graduate Study In The Theatre.	
CO2	Demonstrate Proficiency In Oral Communication	
CO3	Constitutes a Potential Source For Conveying Messages For Social, Economic And Cultural Development Which Ultimately Helps In Overall National Development.	
CO4	Go Through a Process Where Which They Create Their Own Dramas Out Of Their Own Collective Analysis Of Their Immediate Situation And The Deeper Structures In Which They Are Embedded.	
CO5	Learn The Importance Of Responsibility To Their Community.	
TEXT BOOKS:	<ul style="list-style-type: none"> • Waincott. Ronald J, Fletcher.Kathy J.(2017).Theatre: Collaborative Acts.McGraw-Hill Education.ISBN: 978-1259913396 • Parker.W. Oren, Wolf. R. Craig.(2012). Scene Design and Stage Lighting.Cengage Learning. ISBN:978-1111344436 • Gillette. J. Michael.(2017). Theatrical Design and Production: An Introduction to Scene Design and Construction, Lighting, Sound, Costume, and Makeup.McGraw-Hill Education.isbn:978-1259922305 	
REFERENCE BOOKS:	<ul style="list-style-type: none"> • Carlson. Marvin.(2014).Theatre: A Very Short Introduction.Oxford University Press.ISBN:978-0198711748 • Downs.William. Missouri, Wright. Lou. Anne, Ramsey.(2017).The Art of Theatre: Then and Now.Cengage Learning.ISBN:978-1305954700 	

COURSE CODE	DISCIPLINE SPECIFIC ELECTIVES - II (TRACK : 3.3 - THEATRE)	TOTAL LECTURE: 60
PA23TH006	CONTEMPORARY THEATRE	2-0-4-4
Course Objectives:	<p>Upon Completion Of This Course, The Student Should Be Able To:</p> <ul style="list-style-type: none"> • Explore The History, Theories, And Major Movements Of Contemporary Theatre, Including Experimental And Avant-Garde Forms, To Develop a Comprehensive Understanding Of Its Evolution And Impact On The Performing Arts. • Analyze And Critique Contemporary Plays, Performances, And Theatrical Texts To Develop a Discerning Eye And Articulate a Thoughtful Interpretation Of The Themes, Styles, And Techniques Employed. • Develop Practical Skills In Contemporary Acting Techniques, Such As Physicality, Voice Modulation, And Character Development, To Effectively Portray Diverse And Complex Characters In Contemporary Theatre Productions. • Collaborate With Peers In The Creation And Execution Of Contemporary Theatre Productions, Developing Strong Teamwork, Communication, And Problem-Solving Skills. • Engage In Critical Discourse Surrounding Contemporary Theatre, Including Discussions On Cultural, Social, And Political Contexts, To Develop a Deeper Appreciation And Understanding 	

	Of Its Relevance And Significance.	
Pre-Requisites:	Nil	
UNIT	CONTENT	HOURS
I	<u>THEORETICAL KNOWLEDGE - I</u> Introduction To Contemporary Theatre: <ul style="list-style-type: none"> • Overview Of Contemporary Theatre: Its Origins, Characteristics, And Major Themes • Study Of Influential Playwrights, Directors, And Theatre Companies In Contemporary Theatre • Analysis Of Significant Movements And Trends In Contemporary Theatre 	12
II	<u>THEORETICAL KNOWLEDGE - II</u> Dramatic Techniques In Contemporary Theatre <ul style="list-style-type: none"> • Exploration Of Various Dramatic Techniques Used In Contemporary Theatre, Such As Non-Linear Storytelling, Ensemble Work, And Physical Theatre • Analysis Of The Use Of Multimedia, Technology, And Visual Elements In Contemporary Productions • Study Of Contemporary Play-Writing Styles And Innovative Approaches To Script Development 	8
III	<u>PRACTICAL ASPECTS - I</u> Social And Political Contexts In Contemporary Theatre <ul style="list-style-type: none"> • Examination Of How Contemporary Theatre Responds To And Reflects Social And Political Issues Of The Modern World • Analysis Of The Role Of Identity, Race, Gender, And Class In Contemporary Theatre • Study Of Theatre As a Tool For Activism, Social Change, And Community Engagement 	15
IV	<u>PRACTICAL ASPECTS - II</u> Performance Workshop <ul style="list-style-type: none"> • Practical Exploration Of Acting Techniques And Methods Used In Contemporary Theatre • Scene Work And Character Development Exercises Based On Contemporary Plays • Collaborative Ensemble Exercises To Develop Teamwork And Creativity 	15
V	<u>PRACTICAL ASPECTS - III</u> Contemporary Theatre Production <ul style="list-style-type: none"> • Application of theoretical knowledge and practical skills in the production of a contemporary theatre piece. • Selection of a contemporary play or creation of an original work. • Practical experience in directing, acting, stage management, set design, or other production aspects. 	10
COURSE OUTCOMES AS PER BLOOM'S TAXONOMY		
After Successful Completion Of Course, Students Will Able To:		
CO1	Demonstrate a Comprehensive Knowledge And Understanding Of The History, Theories, And Major Movements In Contemporary Theatre, Including An Ability To Analyze And Discuss Their Impact On The Performing Arts.	
CO2	Interpret And Critique Contemporary Plays And Performances, Articulating Insights Into The Themes, Styles, And Techniques Employed, And Demonstrating An Ability To Engage In Thoughtful Analysis And Discussion.	
CO3	Apply Contemporary Acting Techniques, Physicality, Voice Modulation, And Character Development Skills To Effectively Portray Diverse And Complex Characters In Contemporary Theatre Productions.	

CO4	Collaborate Effectively With Peers In All Aspects Of Contemporary Theatre Production, Demonstrating Strong Teamwork, Communication, And Problem-Solving Skills.
CO5	Engage In Critical Discourse Surrounding Contemporary Theatre, Demonstrating An Ability To Articulate Ideas, Insights, And Reflections On Cultural, Social, And Political Contexts, And Their Influence On Contemporary Theatrical Practices.
TEXT BOOKS:	<ul style="list-style-type: none"> • Esslin, Martin, 2008.Theatre of the Absurd, Bloomsbury Methuen Drama, 978-1408106041" • Roach, Joseph R 2013, The Player's Passion: Studies in the Science of Acting, publisher: University of Michigan Press, isbn 978-0472035629. • Innes, Christopher,2016, Avant Garde Theatre: 1892-1992, Routledge,isbn 978-0415065083.
REFERENCE BOOKS:	<ul style="list-style-type: none"> • Reinelt, Janelle G.2011, The Cambridge Companion to Modern British Women Playwrights, Cambridge University Press,978-0521132564. • Kelleher, Joe and Ridout, Nicholas,2009, Contemporary British Theatre: Breaking New Ground, Palgrave Macmillan,978-0230524754.

COURSE CODE	DISCIPLINE SPECIFIC ELECTIVES (TRACK : 3.4 - FILM MAKING)	TOTAL LECTURE: 60
PA23FM005	2D ANIMATION	2-0-4-4
COURSE OBJECTIVES:	<p>Upon Completion Of This Course, The Student Should Be Able To:</p> <ul style="list-style-type: none"> • Acquire Knowledge Of Fundamentals And Concepts Of 2D • Understand The Essentials Of Story Boarding • Learn The Principles Of Animation Through Animate CC • Make Learn And Explore The Interface Of Adobe Animate CC • Explore Different Tools Of Adobe Animate CC 	
PRE-REQUISITES:	Nil	
UNIT	CONTENT	HOURS
I	<p><u>THEORETICAL KNOWLEDGE - I</u></p> <p>Fundamental & Concepts Of 2D</p> <ul style="list-style-type: none"> • Introduction To Drawing And Design • Perspective Study And Background Design • Posing And Character Design • Bouncing Ball 	12

	<ul style="list-style-type: none"> • Cube Rotation & Eye Blink 	
II	<p><u>THEORETICAL KNOWLEDGE - II</u></p> <p>Storyboard Pro</p> <ul style="list-style-type: none"> • Fundamental Of Storyboarding & Camera Angles • Creating a Storyboard With Paper And Pencil • Introduction To Storyboard Pro- Creating a Complete Panel • Drawing Panels And Setting Camera In Storyboard Pro • Coloring The Panels And Adjusting The Timing With Storyboard Pro • Creating Animatics With Storyboard Pro 	8
III	<p><u>PRACTICAL ASPECTS - I</u></p> <p>Principle Of Animation Through Animate CC</p> <ul style="list-style-type: none"> • Principal Of Animation : Timing, Arcs, Ease In & Out • Principal Of Animation : Anticipation, Squash And Stretch & Exaggeration • Principal Of Animation: Straight Ahead And Pose To Pose Animation, Follow Through And Over Lapping Action • Principal Of Animation: Secondary Action, Appeal • Principal Of Animation: Staging, Personality 	15
IV	<p><u>PRACTICAL ASPECTS - I</u></p> <p>Animate CC – I</p> <ul style="list-style-type: none"> • Introduction To Adobe Animate CC And Its User Interface • Rectangle Tool, Pen Tool, Elipse Tool, Line Tool, Brush Tool, Paint Bucket Tool, Lasso Tool For Free-Form Selection, • Polygon Tool, Magic Wand Tool • Distribute To Key Frames, Swap Symbol, Duplicate Symbol, • Convert To Symbol • Create Stronger Poses 1 & 2 • Ink Bottle Tool, Eyedropper Tool, Eraser Tool, Hand Tool, • Rotation Tool, Zoom Tool Art Brush Tool, Stroke & Fill Tool 	15
V	<p><u>PRACTICAL ASPECTS - I</u></p> <p>Animate CC – II</p> <ul style="list-style-type: none"> • Sub-Selection Tool, Transformation Tool, Layers • Adding Secondary Animation 1 • Adding Secondary Animation 2 • Human Walk Cycle - Generic • Human Walk Cycle With Attitude- Fat Character 	10
COURSE OUTCOMES AS PER BLOOM’S TAXONOMY		
After Successful Completion Of Course, Students Will Able To:		
CO1	Understand Of Fundamentals And Concepts Of 2D	
CO2	Learn The Essentials Of Story Boarding	
CO3	Learn The Principles Of Animation Through Animate CC	
CO4	Explore The Interface Of Adobe Animate CC	
CO5	Learn And Explore Different Tools Of Adobe Animate CC	
Text Books:	<ul style="list-style-type: none"> • Evi Sander - In Einer Stunde Einen Eigenen 2D Animation Erstellen: Trickfilm Animation für Anfänger (German Edition) - Kindle Edition • Francis Glebas - Directing the Story: Professional Storytelling and Storyboarding Techniques for Live Action and Animation - Routledge; 1st edition (9 October 2008) • John M. Blain - Blender 2D Animation : The Complete Guide To The Grease Pencil - Taylor & Francis Ltd; Cbs Publishers And Distributors Pvt. Ltd. , 204 F.I.E Patparganj Industrial Area New - 1st Edition (20 August 2021) • Animation (2D Digital) : Advanced (Book with Dvd) (Workbook Included) Paperback – 3G E-Learning; First Edition (1 January 2016) 	

Reference Books:	<ul style="list-style-type: none"> Williams. Richard.(2012). The Animator's Survival Kit: A Manual Of Methods, Principles And Formulas For Classical, Computer, Games, Stop Motion And Internet Animators Paperback. Farrar, Straus And Giroux..Isbn 10 : 086547897X Derochie. Chris.(2018). How To Animate Advancing Your Animation Beyond The Basics: A Guide To Becoming A Top Animator. Cobblestone Media.Isbn: 9780993758454. 170pages Blair.Preston.(2019). Cartooning: Animation 1 With Preston Blair: Learn To Animate Step By Step. Walter Foster Publishing.Isbn: 9781633227736.40pages
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COURSE CODE	DISCIPLINE SPECIFIC ELECTIVES (TRACK : 3.4 - FILM MAKING)	TOTAL LECTURE: 60
PA23FM006	DIRECTION	2-0-4-4
COURSE OBJECTIVES:	<p>Upon Completion Of This Course, The Student Should Be Able To:</p> <ul style="list-style-type: none"> Learn And Understand The Basics Concepts Of Pr Production. Acquire Knowledge Of Philosophy Of Films. Learn And Understand The Visualization Process. Aware Of The Use Of Lighting, Set And Costumes In Film Making. Gain Understanding Of The Art Of Direction And The Responsibilities Associated With. 	
PRE-REQUISITES:	Nil	
UNIT	CONTENT	HOURS
I	<p><u>THEORETICAL KNOWLEDGE - I</u></p> <p>Basic Concepts</p> <ul style="list-style-type: none"> Idea Generation Concept Of Research Developing Story : Plotting A Story, Character Building For Story, Scene Visualization Process Various Approaches For Story Telling Different Genres: Action, Adventure, Comedy, Crime, Drama, Fantasy, Historical, Romantic And Suspense 	12
	<p><u>THEORETICAL KNOWLEDGE - II</u></p>	

II	Philosophy Of Films <ul style="list-style-type: none"> ● Philosophy For Film Production ● Aesthetics In Film ● Principle Of Composition. (Aspect Ratio, Critical Area, Head Room Etc.) ● Concept Of Time & Space In Cinema, Significance ● Sound : Need & Importance 	8
III	<u>PRACTICAL ASPECTS - I</u> Visualization <ul style="list-style-type: none"> ● Principles And Methods Of Visualization ● Basic Camera Movements ● Shot Sizes And Their Associated Meaning ● Camera Angles And Their Associated Meaning ● Creative Use Of Depth Of Field 	15
IV	<u>PRACTICAL ASPECTS - I</u> Lighting , Set And Costumes <ul style="list-style-type: none"> ● Basic Lighting Approach, Lighting Techniques ● Lighting On Location ● Set Designing Need And Purpose ● Advantages Of Using a Set ● Costumes And Their Impact On Film Communication 	15
V	<u>PRACTICAL ASPECTS - I</u> Direction Essentials <ul style="list-style-type: none"> ● Director As An Author ● Director And The Cinematographer ● Director And The Art Director ● Director As An Editor Of The Film ● Director And The Actors 	10

COURSE OUTCOMES AS PER BLOOM'S TAXONOMY

After Successful Completion Of Course, Students Will Able To:

CO1	Identify And Understand The Basics Concepts Of Pr Production..
CO2	Identify And Utilize The Philosophy Of Films.
CO3	Learn And Understand Of The Visualization Process.
CO4	Aware Of The Use Of Lighting, Set And Costumes In Film Making.
CO5	Understand Of The Art Of Direction And The Responsibilities Associated With.
Text Books:	<ul style="list-style-type: none"> ● Mackendrick. Alexander.(2006).On Film-Making: An Introduction To The Craft Of The Director. Faber & Faber.Isbn:0571230857. 291 Pages ● Landau. Camille, White .Tiare.(2000). What They Don't Teach You At Film School: 161 Strategies For Making Your Own Movies No Matter What. Hachette Books. Isbn: 0786884770. 243 Pages ● Salamoff .Paul J. (2012). On The Set: The Hidden Rules Of Movie Making Etiquette.Scb Distributors. Isbn: 0977291154. 296 Pages
Reference Books:	<ul style="list-style-type: none"> ● https://www.jukolart.us/film-directing/learning-the-craft-through-film-analysis.html ● https://www.studiobinder.com/blog/what-is-screen-direction-in-film/#:~:text=Screen%20direction%2C%20also%20known%20as,Camera%20left%20vs%20camera%20right.

SEMESTER - VI

COURSE CODE	DISCIPLINE SPECIFIC ELECTIVES (TRACK : 3.1 - DANCE)	TOTAL LECTURE: 60
PA23DA007	THEORETICAL KNOWLEDGE AND EXPERIMENTAL TECHNIQUES OF INDIAN DANCE - VII	2-0-4-4
COURSE OBJECTIVES:	<p>Upon Completion Of This Course, The Student Should Be Able To:</p> <ul style="list-style-type: none"> • Breif And Detail Knowledge Of Raigarh Gharana Of Kathak Dance • Get Knowledge about Navgarha Hast Bheda, Types of Standing Position (Sthanak Bheda), Ashtanayika Bheda According To Abhinaya Darpan. • Initiate The Expression Of Gesture On Shiva Vandana In Indian Mythological. • Understand The Professional Level Of Performance Related To Indian Dance. • Give Stage Presentation Of Expressions On Trivat/ A Composition composed by Meera. • Introduce And Demonstrate The Fourth Tal Of Kathak Dance Repertoire i.e. Basant Tal 	
PRE-REQUISITES:	Nil	
UNIT	CONTENT	HOURS
I	<p><u>THEORETICAL KNOWLEDGE - I</u></p> <p><u>Raigarh Gharana Of Kathak Dance:</u></p> <ul style="list-style-type: none"> • Brief Discussion Of Raigarh Gharana Of Kathak Dance And Contribution Of Various Gurus, Scholars And Dancer Related To It. <p><u>Biography:</u></p> <ul style="list-style-type: none"> • Pt. Kartik Ram, Pt Kalyan Das, Pt Firtu Maharaj, Pt Ramlal 	12

	<ul style="list-style-type: none"> ● Globalization of Kathak dance in present Era 	
II	<p><u>THEORETICAL KNOWLEDGE - II</u></p> <ul style="list-style-type: none"> ● Hasta Bheda - Explanation Of Navgraha Hasta In Order Of 01 To 08 In Abhinay Darpan With Shlok And Diagram written By Acharya Nandikeshwar. ● Sthanak Bheda Detail Study Of Sthanaki Bheda and Their Types ● Ashtanayika Bheda Detail Study Of Ashtanayika Bheda and Their Types 	8
III	<p><u>EXPERIMENTAL TECHNIQUES (BHAVAPAKSH)</u></p> <ul style="list-style-type: none"> ● Expression On a Shloka Related To The Krishna Vandana ● Gat Nikasa - Chhoot Ki Gat (That) ● Gat Bhava - Draupadi Vast Haran ● Bhava - Trivat/ A Composition composed by Meera 	15
IV	<p><u>EXPERIMENTAL TECHNIQUES (TALPAKSH)</u></p> <p><u>Notation And Applied Of Teental (16 Beats)</u></p> <ul style="list-style-type: none"> ● Outstanding presentation of Thaata ● Toda, Chakkardar Toda, Tihai, Mishra Jati , Tisra Jati And Toda /Paran, Primalu, Aatit, Anagat, Two Paran's composed by king Chakradhar Singh, Kavitta, Different types of tatkaar, ● A Chhand Composed By Raja Chakradhar ji ● Ladi In Teentaal <p><u>Notation And Applied of Basant or Matt (9 Beats)</u></p> <ul style="list-style-type: none"> ● Thaata, Namaskar, Tukde - 2, Tode -2, Aamad - 1, Paran - 1, Tihaayi - 1, Chakradar (Toda And Paran) – 1 	15
V	<p><u>DEMONSTRATION AND VIVA VOCE</u></p> <p><u>Reading Of Syllables of Tal:</u></p> <ul style="list-style-type: none"> ● Stage Presentation: Basant Taal Or Matt Taal ● Practice Of Tali Khali Of All The Above Mentioned Taal ● Recitation And Notation Making Skills Of Syllables. ● Practice Of Previous Semester Taals 	10
COURSE OUTCOMES AS PER BLOOM'S TAXONOMY		
After Successful Completion Of Course, Students Will Able To:		
CO1	Introduce Of Raigarh Gharana Of Kathak Dance.	
CO2	Get Knowledge Of Navgraha Hasta and Sthanak With Their Types.	
CO3	Practice Exercise, Stretching, Foot Works, Hand Gestures, Spin Movements Of Kathak.	
CO4	Understand The Bhavapaksha In Trivat and Composition Of Meera	
CO5	Practice The Next Part Of Kathak Dance Repertoire; Related To Basant.	
TEXT BOOKS:	<ul style="list-style-type: none"> ● Shri Lakshminarayan Garg Kathak Nritya Anubhav Publishing House 1 Jan 2016 ● Dr Purudadheech – Kathak Nritya Siksha Vol 1– Bindu Prakashan – 9th Edition - 1 Jan 2016 ● Dr. Purudadheech – Abhinaya Darpan – Bindu Prakashan – 2010 	
REFERENCE BOOKS:	<ul style="list-style-type: none"> ● Manmohan Ghosh- Nandikeshwar's Abhinaya Darpan – Indian Mind/Dist. By Indica – 12 April 2018 ● Dr Mandavi Singh - Kathak Parampara – Swati Prakashan – 1 Jan 1990 ● Shri Kartikram Ji - Raigarh Mein Kathak – Vijaya Books – 1 Jan 2016 ● Dr. Vidhi Nagar - Kathak Nartan – B R Rhythms – 1 Jan 2013 ● Mansi Saxena – The Kathak Quiz Book – Independently Published – 21 August 2020 ● Tetiana Kapranova – Kathak – Indian Classical Dance – Independently Published – 5 June 2020 	

COURSE CODE	DISCIPLINE SPECIFIC ELECTIVES (TRACK : 3.1 - DANCE)	TOTAL LECTURE: 60
PA23DA008	THEORETICAL KNOWLEDGE AND EXPERIMENTAL TECHNIQUES OF INDIAN DANCE - VIII	2-0-4-4
COURSE OBJECTIVES:	<p>Upon Completion Of This Course, The Student Should Be Able To:</p> <ul style="list-style-type: none"> • Get Knowledge About Types Of Speed (Gati Bheda) And Nritya Bheda According To Abhinaya Darpan. • Understand The Salvation and development of Kathak dance in the Muslim court, making special mention of tenure of Nawab Wajid Ali Shah of Lucknow • Get knowledge of Raja Chakradhar Maharaja the king of Raigarh and his contribution in Kathak dance. • Initiate The Expression Of Gesture In Any Indian Mythological. • Understand The Professional Level Of Performance Related To Indian Dance. • Give Stage Presentation Of Expressions On Thumri And Bhajan. 	
PRE-REQUISITES:	Nil	
UNIT	CONTENT	HOURS
I	<p><u>THEORETICAL KNOWLEDGE - I</u></p> <p><u>Great Contribution in Kathak Dance:</u></p> <ul style="list-style-type: none"> • Salvation and development of Kathak dance in the Muslim court, making special mention of tenure of Nawab Wajid Ali Shah of Lucknow. 	12

	<ul style="list-style-type: none"> Contribution of Chakradhar Singh Maharaj in Raigarh Gharana in Classical Kathak Nritya Government of India efforts to popularized Kathak dance 	
II	<p><u>THEORETICAL KNOWLEDGE - II</u></p> <ul style="list-style-type: none"> Hasta Bheda - Explanation Of Nritya Hasta In Order Of 01 To 08 In Abhinay Darpan With Shlok And Diagram written By Acharya Nandikeshwar. Gati Bheda Detail Study Of Gati Bheda and Their Types 	8
III	<p><u>EXPERIMENTAL TECHNIQUES (BHAVAPAKSH)</u></p> <ul style="list-style-type: none"> Expression On a Shloka Related To The Indian Mythological Theme. Bhava - Ghazal/Dhrupad 	15
IV	<p><u>EXPERIMENTAL TECHNIQUES (TALPAKSH)</u></p> <p><u>Notation And Applied of Teental (16 Beats)</u></p> <ul style="list-style-type: none"> High level performance of the complete repertoire of Kathak dance in teentaal. 	15
V	<p><u>DEMONSTRATION AND VIVA VOCE</u></p> <p><u>Reading Of Syllables of Taal:</u></p> <ul style="list-style-type: none"> Advance level of all Tals and Syllables Recitation and notation making Skills of Syllables. Practice Of Previous Semester Tals 	10
COURSE OUTCOMES AS PER BLOOM'S TAXONOMY		
After Successful Completion Of Course, Students Will Able To:		
CO1	Introduce Of Raja Chakradhar Maharaj and Nawab Wazid Ali Shah.	
CO2	Get Knowledge Of Gati Bheda With Their Types.	
CO3	Practice Exercise, Stretching, Foot Works, Hand Gestures, Spin Movements Of Kathak.	
CO4	Understand The Bhavapaksha In Any Mythological Theme	
CO5	Get The Professional Training Of Kathak Dance	
Text Books:	<ul style="list-style-type: none"> Shri Lakshminarayan Garg Kathak Nritya Anubhav Publishing House 1 Jan 2016 Dr Purudadheech – Kathak Nritya Siksha Vol 1– Bindu Prakashan – 9th Edition - 1 Jan 2016 Dr. Purudadheech – Abhinaya Darpan – Bindu Prakashan – 2010 	
Reference Books:	<ul style="list-style-type: none"> Manmohan Ghosh- Nandikeshwar's Abhinaya Darpan – Indian Mind/Dist. By Indica – 12 April 2018 Dr Mandavi Singh - Kathak Parampara – Swati Prakashan – 1 Jan 1990 Shri Kartikram Ji - Raigarh Mein Kathak – Vijaya Books – 1 Jan 2016 Dr. Vidhi Nagar - Kathak Nartan – B R Rhythms – 1 Jan 2013 Mansi Saxena – The Kathak Quiz Book – Independently Published – 21 August 2020 Tetiana Kapranova – Kathak – Indian Classical Dance – Independently Published – 5 June 2020 	

COURSE CODE	DISCIPLINE SPECIFIC ELECTIVES (TRACK : 3.2 - MUSIC)	TOTAL LECTURE: 60
PA23MS007	THEORETICAL KNOWLEDGE AND PRACTICAL ASPECTS OF MUSIC- VII	2-0-4-4
COURSE OBJECTIVES:	Upon Completion Of This Course, The Student Should Be Able To: <ul style="list-style-type: none"> • Know About to New Compositions And Improvisations In Music. • Understand To Apply Shrutis in Science Of Music. • Get Theoretical and Practical Knowledge of New Raga Of The Syllabus. • Implementation of Ragas In Different Alankar And Laya-Tala. • Learn Trivat and Folk Music. • Get Elementary Study Of New Talas In The Context Of Laya. 	
PRE-REQUISITES:	Nil	
UNIT	CONTENT	HOURS
I	<u>THEORETICAL KNOWLEDGE - I</u> <ul style="list-style-type: none"> • Define Kaku in Music • Define Kavya and Music 	12
II	<u>THEORETICAL KNOWLEDGE - II</u> <ul style="list-style-type: none"> • Value of Shruti In Physics. • Classical Introduction of Raag Bahar, Maru bihag , Raag Lalit.and Puriya 	8

	Kalyan.	
III	<p><u>PRACTICAL ASPECTS OF MUSIC- I</u></p> <ul style="list-style-type: none"> Experimental Study Of Alankar In Raag Bahar, Maru Bihag , Raag Lalit.And Puriya Kalyan. Raag – Raag Bahar, Maru Bihag , Raag Lalit.And Puriya Kalyan Practice Of Any Raag Taan And Alap In Madhyalay Khayal. Practice Of Singing Any One Of The Following Raga Of Raag Bahar, Maru Bihag , Raag Lalit.And Puriya Kalyan. 	15
IV	<p><u>PRACTICAL ASPECTS OF MUSIC- II</u></p> <p>Notes On a Shloka Related To The Krishna Vandana</p> <p>Presentation Of Any Two Of Them:</p> <ul style="list-style-type: none"> Trivat Acomposition Composed By Saint (Meera, Kabirdas, Surdas, Tulsidas Etc) Hori Folk Song Practice of Kulgeet Of The University 	15
V	<p><u>PRACTICAL ASPECTS OF MUSIC- III</u></p> <p><u>Reading Of Syllables Of Taal:</u></p> <ul style="list-style-type: none"> Stage Present: Basant Taal Or Matt Taal Practice Of Ekguna, Duguna, Tiguna And Chauguna On Hand. Writing And Speaking Skills Of Syllables. Practice Of Previous Semester Taals 	10
COURSE OUTCOMES AS PER BLOOM’S TAXONOMY		
After Successful Completion Of Course, Students Will Able To:		
CO1	Gain Knowledge About Kaku And Kavya In Hindustani Classical Music.	
CO2	Get Prescribed Knowledge Of Ragas: Bahar, Maru Bihag ,Lalit.and Puriya Kalyan.	
CO3	Experience Of Ragas in Different Alankar And Layakaris	
CO4	Get Experience Learning While Performance On Stage.	
CO5	Learn New Talas And Apply It In Different Rhythmic Patterns.	
TEXT BOOKS:	<ul style="list-style-type: none"> Pt. Omkarnath Thakur, Sangeetanjali Part - Ii Shri Harish Chandra Shrivastava – Raag Parichay Bhaag – Ii Published By Sangeet Sadan Prakashan 2010 Pt. V.N. Patwardhan – Raag Vigyan Bhaag – 1 Pt. V.N. Bhatkande – Bhatkande Sangeet Shastra - 1 Pt. V.N. Bhatkhande - Hindustani Sangeet Paddhati Kramik Pustak Maalika (Vol - 1) Publisher – Sangeet Karyalay 2017 	
REFERENCE BOOKS:	<ul style="list-style-type: none"> Dr Tej Singh Tank, Subodh Sangeet Shastra Part - Ii V. N. Bhatkhande - Kramik Pustak Malika Part-I-Ii Author - V. N. Bhatkhande - Kramik Pustak Malika Part-I-Ii , Publishing Date – 1 Jan 2013. Author - Govind Rao Rajurkar , Sangeet Shastra Parag , Publisher – Rajasthan Hindi Granth Academy. Author - Dr. Swatantra Sharma, Fundamentals Of Indian Music, Publisher – Pratibha Prakashan, Edition – 1996. Author - Dr. Indrani Chkravarti , Sangeet Manjusha , Publishing Place – Delhi , Edition – 1st Edition 2007. 	

COURSE CODE	DISCIPLINE SPECIFIC ELECTIVES (TRACK : 3.2 - MUSIC)	TOTAL LECTURE: 60
PA23MS008	THEORETICAL KNOWLEDGE AND PRACTICAL ASPECTS OF MUSIC- VIII	2-0-4-4
COURSE OBJECTIVES:	Upon Completion Of This Course, The Student Should Be Able To: <ul style="list-style-type: none"> • Gain Theoretical and Technical Knowledge Of Chhand Shahstra. • Understand The Merits And Demerits Of Artist • Learn About The Voice Culture Of Artist In Hindustani Classical Music. • Get Theoretical and Practical Knowledge of New Raga Of The Syllabus. • Implementation of Ragas In Different Alankar And Laya-Tala. • Learn 12 Types Of Thumri, Ghazal And Dhrupad. • Get Elementary Study Of New Talas In The Context Of Laya. 	
PRE- REQUISITES:	Nil	
UNIT	CONTENT	HOURS
I	<u>THEORETICAL KNOWLEDGE - I</u> <ul style="list-style-type: none"> • Music and Chhand Shastra. • Type Of Artist and brief introduction of Vaggeyakar Gun and Dosh. 	12
II	<u>THEORETICAL KNOWLEDGE - II</u> <ul style="list-style-type: none"> • Importance of Voice Culture in Hindustani classical vocalist . 	8

	<ul style="list-style-type: none"> Theoretical Knowledge of Ragas: Miya Ki Todi, Basant Bahar , Raag Marwa.and Bageshri. 	
III	<p><u>PRACTICAL ASPECTS OF MUSIC- I</u></p> <ul style="list-style-type: none"> Experimental Study Of Alankar in Raag , Miya Ki Todi, Basant Bahar , Raag Marwa.and Bageshri . Raag – Raag Miya Ki Todi, Basant Bahar , Raag Marwa.and Bageshri (Practice Of any Raag Taan and Alap in Madhyalay Khayal. Practice of Singing any one of the following Raga of Raag Miya Ki Todi, Basant Bahar , Raag Marwa.and Bageshri. 	15
IV	<p><u>PRACTICAL ASPECTS OF MUSIC- II</u></p> <p>Presentation Of Any Two Of Them:</p> <ul style="list-style-type: none"> 12 Types Of Thumri Ghazal Dhrupad Practice of Kulgeet Of The University 	15
V	<p><u>PRACTICAL ASPECTS OF MUSIC- III</u></p> <p><u>Reading Of Syllables Of Tal:</u></p> <ul style="list-style-type: none"> Roopak, Tivra, Basant, Matt, Panjabi Tal, Tilwada Practice of Ekguna, Duguna, Tiguna And Chauguna On Hand. Writing And Speaking Skills Of Syllables. Practice Of Previous Semester Tals 	10
COURSE OUTCOMES AS PER BLOOM’S TAXONOMY		
After Successful Completion Of Course, Students Will Able To:		
CO1	Gain Theoretical And Technical Knowledge About Chhand Shastra and Demerits and Merits Of Artist.	
CO2	Get Prescribed Knowledge Of Ragas: Miya Ki Todi, Basant Bahar , Raag Marwa.and Bageshri.	
CO3	Demonstrate Command Over Tonal Quality, Pitch, Rhythm, Ornamentation, And Develop a Personal Style Of Interpretation.	
CO4	Get Experience Learning While Performance On Stage.	
CO5	Learn New Talas And Apply It In Different Rhythmic Patterns.	
TEXT BOOKS:	<ul style="list-style-type: none"> Pt. Omkarnath Thakur, Sangeetanjali Part - Ii Shri Harish Chandra Shrivastava – Raag Parichay Bhaag – Ii Published By Sangeet Sadan Prakashan 2010 Pt. V.N. Patwardhan – Raag Vigyan Bhaag – 1 Pt. V.N. Bhatkande – Bhatkande Sangeet Shastra - 1 Pt. V.N. Bhatkhande - Hindustani Sangeet Paddhati Kramik Pustak Maalika (Vol - 1) Publisher – Sangeet Karyalay 2017 	
REFERENCE BOOKS:	<ul style="list-style-type: none"> Dr Tej Singh Tank, Subodh Sangeet Shastra Part - Ii V. N. Bhatkhande - Kramik Pustak Malika Part-I-Ii Author - V. N. Bhatkhande - Kramik Pustak Malika Part-I-Ii , Publishing Date – 1 Jan 2013. Author - Govind Rao Rajurkar , Sangeet Shastra Parag , Publisher – Rajasthan Hindi Granth Academy. Author - Dr. Swatantra Sharma, Fundamentals Of Indian Music, Publisher – Pratibha Prakashan, Edition – 1996. Author - Dr. Indrani Chkravarti , Sangeet Manjusha , Publishing Place – Delhi , Edition – 1st Edition 2007. 	

COURSE CODE	DISCIPLINE SPECIFIC ELECTIVES - II (TRACK : 3.3 - THEATRE)	TOTAL LECTURE: 60
PA23TH007	FILM MAKING THEORIES AND MAJOR PRODUCTION	2-0-4-4
COURSE OBJECTIVES:	Upon Completion Of This Course, The Student Should Be Able To: <ul style="list-style-type: none"> • Get The Vast Knowledge About Different Theatre Production Houses Of India • Understand The Selection Process Of The Production Houses. • Demonstrate An Understanding Of The Collaborative Nature Of The Theatre Arts. • Under The Basics Of Camera Work. • Introduced Into The Technical Details Of Equipment. 	
PRE-REQUISITES:	Nil	
UNIT	CONTENT	HOURS
I	<u>THEORETICAL KNOWLEDGE - I</u> What Is Cinema? <ul style="list-style-type: none"> • Film Theory • Form And Function, • Film Analysis, • Auteur Theory, • Effect Of Auteur, • Contributions Of D W, Griffith, Alfred Hitchcock, Jean Du Godard, • Digital Aesthetics, Music And Choreography, Film Genre. Cinema And Society 	12

II	<p><u>THEORETICAL KNOWLEDGE - II</u></p> <p>History Of Cinema</p> <ul style="list-style-type: none"> ● Hollywood Cinema, ● Early Cinema And Film Form The Studio System, ● Rise And Decline Of The Studio System. ● Indian Cinema History Of Indian Cinema, ● History Of Regional Cinema 	8
III	<p><u>PRACTICAL ASPECTS - I</u></p> <p>Indian Cinema</p> <ul style="list-style-type: none"> ● Legends Of Indian Cinema ● Hindi Film Industry ● The Hindi Film Industry, Music And Choreography In Indian Cinema ● Contemporary Cinema 	15
IV	<p><u>PRACTICAL ASPECTS - II</u></p> <ul style="list-style-type: none"> ● Understanding the Difference Between Performing For Audience And Performing For Camera. 	15
V	<p><u>PRACTICAL ASPECTS - III</u></p> <p>Learning Basics:</p> <ul style="list-style-type: none"> ● Angles, Lenses, Field, Frame, Scenes, Shots, Shot Division, Screen Play, Etc. ● Working With Co-Actors. ● Working On Short Scenes. ● Basics of Editing. ● Creating a Short Recorded Piece. 	10
<u>COURSE OUTCOMES AS PER BLOOM'S TAXONOMY</u>		
After Successful Completion Of Course, Students Will Able To:		
CO1	Learn & Get An Understanding Of Camera Work.	
CO2	Practice Collaborative Skills In Various Theatrical Contexts.	
CO3	Develop And Apply Process Skills In Rehearsal, Production And Classroom Settings.	
CO4	Analyze, And Interpret Texts And Performances Both In Writing And Orally.	
CO5	Apply Discipline-Specific Skills To The Creation Of Camera Performance.	
TEXT BOOKS:	<ul style="list-style-type: none"> ● Bordwell, David and Thompson, 2012, Film Art: An Introduction, McGraw-Hill Education, 978-0073535104. ● Bordwell, David and Thompson, Kristin, 2012, Film Art: An Introduction, publisher, McGraw-Hill Education, 978-0073535104. ● Mamer, Bruce A. 2016, Film Production Technique: Creating the Accomplished Image, Cengage Learning, 978-1305576188. 	
REFERENCE BOOKS:	<ul style="list-style-type: none"> ● Ward, Peter, 2012, Picture Composition for Film and Television, Focal Press, 978-0240526126. ● Horton, Andrew and McDougal, Stuart Y, 2018, Play It Again, Sam: Retakes on Remakes, University of California Press, 978-0520294027. 	

COURSE CODE	DISCIPLINE SPECIFIC ELECTIVES - II (TRACK : 3.3 - THEATRE)	TOTAL LECTURE: 60
PA23TH008	CHILDREN'S THEATRE	2-0-4-4
COURSE OBJECTIVES:	<p>Upon Completion Of This Course, The Student Should Be Able To:</p> <ul style="list-style-type: none"> • Understand The Principles And Techniques Of Children's Theatre, Including Storytelling, Improvisation, And Physicality, To Develop Engaging And Age-Appropriate Performances For Young Audiences. • Explore Various Forms Of Children's Theatre, Such As Puppetry, Musicals, And Interactive Theatre, To Broaden Artistic Skills And Creative Expression. • Develop a Foundational Knowledge Of Child Psychology And Developmental Stages, Enabling The Creation Of Content That Resonates With And Engages Children. • Collaborate With Peers In The Design, Production, And Performance Of Children's Theatre Productions, Fostering Teamwork And Effective Communication Skills. • Gain Practical Experience In Directing, Staging, And Adapting Scripts For Children's Theatre, Emphasizing The Importance Of Adaptation To Different Age Groups And Cultural Contexts. 	
PRE-REQUISITES:	Nil	
UNIT	CONTENT	HOURS

I	<p><u>THEORETICAL KNOWLEDGE - I</u></p> <p>Introduction To Children's Theatre</p> <ul style="list-style-type: none"> • Overview Of The History, Purpose, And Significance Of Children's Theatre • Study Of Influential Playwrights, Directors, And Companies In The Field Of Children's Theatre • Examination Of The Unique Characteristics And Requirements Of Theatre For Young Audiences 	12
II	<p><u>THEORETICAL KNOWLEDGE - II</u></p> <p>Theoretical Foundations Of Children's Theatre</p> <ul style="list-style-type: none"> • Exploration Of Child Development Theories And Their Application In Theatre For Young Audiences • Study Of Age-Appropriate Storytelling Techniques, Themes, And Genres In Children's Theatre • Analysis Of The Educational, Social, And Emotional Impact Of Children's Theatre On Young Audiences 	8
III	<p><u>PRACTICAL ASPECTS - I</u></p> <p>Practical Approaches In Children's Theatre</p> <ul style="list-style-type: none"> • Introduction To Different Techniques And Methodologies For Creating And Performing Children's Theatre • Study Of Interactive And Participatory Performance Styles For Engaging Young Audiences • Exploration Of Adaptations Of Children's Literature, Folktales, And Original play-writing For Children's Theatre 	15
IV	<p><u>PRACTICAL ASPECTS - II</u></p> <p>Children's Theatre Performance Workshop</p> <ul style="list-style-type: none"> • Practical Exercises And Activities To Develop Skills In Acting, Storytelling, And Improvisation For Children's Theatre • Exploration Of Physicality, Vocal Techniques, And Character Development For Young Audiences • Collaboration In Creating Short Performances Or Scenes For Children 	15
V	<p><u>PRACTICAL ASPECTS - III</u></p> <p>Children's Theatre Production</p> <ul style="list-style-type: none"> • Application Of Theoretical Knowledge And Practical Skills In The Production Of a Children's Theatre Piece • Selection Of An Age-Appropriate Play Or Creation Of An Original Work For Young Audiences • Practical Experience In Directing, Acting, Stage Management, Set Design, Or Other Production Aspects Of Children's Theatre 	10
<u>COURSE OUTCOMES AS PER BLOOM'S TAXONOMY</u>		
After Successful Completion Of Course, Students Will Able To:		
CO1	Demonstrate Proficiency In Applying Storytelling Techniques, Improvisation Skills, And Physicality To Create Captivating Performances For Young Audiences.	
CO2	Create And Present Original Pieces Of Children's Theatre In Various Forms, Showcasing a Diverse Range Of Artistic Abilities And Engaging Storytelling Approaches.	
CO3	Apply Knowledge Of Child Psychology And Developmental Stages To Develop Age-Appropriate Content That Connects With And Entertains Children.	
CO4	Collaborate Effectively With Peers In All Aspects Of Children's Theatre Production, Demonstrating Strong Teamwork, Communication, And Problem-Solving Skills.	
CO5	Adapt And Direct Existing Scripts For Children's Theatre, Taking Into Consideration The Unique Characteristics Of Different Age Groups And Cultural Contexts, And Showcasing Creative Reinterpretation.	

TEXT BOOKS:	<ul style="list-style-type: none"> • Kaplan, Mira Reisner, 2018, The Young Performer's Guide to Dialects, Applause Theatre & Cinema Books, 978-1495069593. • Johnston, Julie A, 2016, Drama Games for Kids: 111 of Today's Best Theatre Games, CreateSpace Independent Publishing Platform, 978-1532924611. • Landy, Robert J, 2013, Drama from Picture Books: A Collection of Ideas for Dramatizing Stories Using Movement, Pantomime, Puppetry, Masks, and More, Meriwether Publishing, 978-1566081841.
REFERENCE BOOKS:	<ul style="list-style-type: none"> • Baker, Janet 2016, Children's Theatre: A Contextual Approach, Palgrave Macmillan, 978-1137282405. • Winther, Helle and Plunkett, John, 2013, The Routledge Companion to Puppetry and Material Performance, Routledge, 978-0415705409. • Nelms, Victoria, 2018, Theatre for Young Audiences: A Critical Handbook, Bloomsbury Methuen Drama, 978-1474245791.

COURSE CODE	DISCIPLINE SPECIFIC ELECTIVES (TRACK : 3.4 - FILM MAKING)	TOTAL LECTURE: 60
PA23FM007	3D ANIMATION	2-0-4-4
COURSE OBJECTIVES:	<p>Upon Completion Of This Course, The Student Should Be Able To:</p> <ul style="list-style-type: none"> • Learn Sketching And Autodesk Auto Cad • Explore Autodesk 3Ds Max • Explore And Apply Texturing, Materials & Shaders • Learn Lighting In 3D Animation • Learn And Explore The Process Of Rigging, Animation & Rendering 	
PRE-REQUISITES:	Nil	
UNIT	CONTENT	HOURS
	<p><u>THEORETICAL KNOWLEDGE - I</u></p> <p>Sketching & Auto desk Auto CAD</p> <ul style="list-style-type: none"> • Brief History Of 3D Designing: Introduction To Drawing, • Intro To Auto CAD - Basics Terminology, Touring The 	

I	<ul style="list-style-type: none"> • Auto CAD Interface • Viewing File And Unit Setup, Maintaining Accuracy While • Drawing • Primary Modification With Layouts, Organizing Drawings • General Annotations And Exporting File 	12
II	<p><u>THEORETICAL KNOWLEDGE - II</u></p> <p>Autodesk 3Ds Max (Modeling)</p> <ul style="list-style-type: none"> • Introduction, 3ds Max Interface Elements, Standard Primitives, Customizing The Units , Using Splines And Extrude Modifier • Basic Modifiers -1, Lathe ,Sweep, Basic Modifiers-Bend, Taper, Twist, Noise, Lattice, Ffd, Aec Extended Objects, Stairs , Foliage, Working With Layers • Modeling Operations-Pro Boolean, Loft • Introduction To Poly Tools- Exploring Tools • Introduction To Poly Tools- Creating An Object 	8
III	<p><u>PRACTICAL ASPECTS - I</u></p> <p>Texturing, Materials & Shaders</p> <ul style="list-style-type: none"> • Introduction To Materials • UVW Mapping And Texturing • Working With Materials , Maps, Shaders • Introduction To UVW Unwrap • Texturing The Object Using UVW Unwrap 	15
IV	<p><u>PRACTICAL ASPECTS - II</u></p> <p>Lighting</p> <ul style="list-style-type: none"> • Introduction To Standard Lights / Shadows • Basic 3 Point Light Setup • Day Lighting & Night Lighting • Introduction To Vray Material • Introduction To Vray Lights 	15
V	<p><u>PRACTICAL ASPECTS - III</u></p> <p>Rigging, Animation & Rendering</p> <ul style="list-style-type: none"> • Introduction To Rigging - Child Parent Relationship,Constraints, Working With Constraints • Introduction To Timeline, Key Frame Animation & Bouncing Ball (Curve Editor) • Pendulum Exercise & Camera Animation • Introduction To Cloth • Process Of Rendering 	10
Course Outcomes As Per Bloom's Taxonomy		
After Successful Completion Of Course, Students Will Able To:		
CO1	Learn Sketching And Auto desk Auto Cad	
CO2	Learn And Explore Auto desk 3Ds Max	
CO3	Explore And Apply Texturing, Materials & Shaders	
CO4	Learn Lighting In 3D Animation	
CO5	Learn And Explore The Process Of Rigging, Animation & Rendering	
TEXT BOOKS:	<ul style="list-style-type: none"> • Roger King - 3D Animation For The Raw Beginner Using Autodesk Maya 2e - Chapman And Hall/Crc; 2nd Edition (14 February 2019) • Peter Lord And Brian Sibley - Creating 3-D Animation: The Aardman Book Of Filmmaking - Harry N. Abrams; Revised Edition (23 November 2004) • Sim Pern Chong - Cad To Blender 3D (Book 2): Techniques For Visualisation And Animation Of Computer Aided Designs And Concepts (Guidebook: Cad To Blender 3D) - Kindle Edition 	

	<ul style="list-style-type: none"> Nadieh Bremer And Shirley Wu - Data Sketches: A Journey Of Imagination, Exploration, And Beautiful Data Visualizations (Ak Peters Visualization Series) - A K Peters/Crc Press; 1st Edition (9 February 2021)
REFERENCE BOOKS:	<ul style="list-style-type: none"> Cadfolks - AutoCAD 2019 For Beginners - Kishore; Illustrated edition (4 September 2018) Adriel Samaniego - Basic 3D Animation and Modeling in Blender for Beginners - Kindle Edition Peter Ratner - 3D Human Modeling and Animation - Wiley India Pvt Ltd; Second edition (11 June 2003) Eric Goldberg. - Character Animation Crash Course!- Silman-James Press,U.S.; Pap/DVD edition (15 July 2008) Frank Thomas And Ollie Johnston - ILLUSION OF LIFE - Disney Editions; Subsequent edition (19 October 1995) Ken Hultgen - The Art of Animal Drawing: Construction, Action Analysis, Caricature - Dover Publications Inc.; New edition (1 July 1993) Preston Blair - Cartoon Animation with Preston Blair, Revised Edition!: Learn techniques for drawing and animating cartoon characters (Collector's Series) - Walter Foster Publishing; Revised edition (3 November 2020)

COURSE CODE	DISCIPLINE SPECIFIC ELECTIVES (TRACK : 3.4 - FILM MAKING)	TOTAL LECTURE: 60
PA23FM008	SOUND IN CINEMA	2-0-4-4
COURSE OBJECTIVES:	<p>Upon Completion Of This Course, The Student Should Be Able To:</p> <ul style="list-style-type: none"> Develop Understanding Of The Basic Concepts Of Audiography Get Knowledge of Microphone's Technical Aspects and Their Handling. Working Knowledge Of: Mixing Console, Digital Audio, Storage Medium, File Formats And Various Connectors Involved. Operational Knowledge of Monitoring Systems, Processors, Equalizers, Compressors and Limiters. Working Knowledge Of Recording, Track Laying, Sound Designing And Mixing For Film Sound. 	
PRE-REQUISITES:	Nil	
UNIT	CONTENT	HOURS
	<p><u>THEORETICAL KNOWLEDGE - I</u></p> <p>Basic Principles of Sound</p> <ul style="list-style-type: none"> Nature Of Sound: Propagation, Frequency, Amplitude, Wavelength, Velocity Of Sound, Compression And Rarefaction In Sound Wave Mechanism Of Human Hearing, Audible Frequency Range, Infrasonic, 	12

I	<p>Ultrasonic, Subsonic, Supersonic</p> <ul style="list-style-type: none"> • Quality of Sound: Timber, Pitch, Tone, Range, Phase, Loudness, Envelope of Sound And Noise. • Acoustics (Fundamentals): The Behavior Of Sound In Outdoors And In Closed Spaces; Absorption Coefficient, Reflection, Diffraction, 2 1 1 Syllabus For M.Sc. (Film Production) 42 Refraction, Reverberation, Echo, Sn Ratio, Distortion, Vow And Flutter • Transducers: Electronics Concept, Microphones and Monitors. 	
II	<p><u>THEORETICAL KNOWLEDGE - II</u></p> <p>Introduction To Microphone</p> <ul style="list-style-type: none"> • 2.1 Types of Microphones: Dynamic, Condenser, Moving Coil– Mechanism, Working Principle, Structural Design. The Nine Subcategories Of Mics: Large Diaphragm Condenser Mics, Small Diaphragm Condenser Mics, Dynamic Mics, Bass Mics, Ribbon Mics, Multi-Pattern Mics, Usb Mics, Boundary Mics, Shotgun Mics • 2.2 Microphone Directional Characteristics & Property: Polar Pattern, Sensitivity, Omni Directional, Directional-Uni Directional And Bidirectional, Cardioid, Super Cardioids, Lobar Pattern, Hyper Cardioid, Subcardioid. • 2.3 Microphone Designs For Special Applications: Mics For Vocals, Mics For Acoustic Guitar, Mics For Electric Guitar, Mics For Drums, Mics For Bass/Kick. Popular Mic Brands: Shure, Sennheiser, Blue, Akg, Neumann, Audio Technica • 2.4 Microphone Techniques: Placement, Applications, Proximity Effects Etc. • 2.5 Microphones And Placement technique for stereo recording: Stereo mics, Best stereo mics available. 	8
III	<p><u>PRACTICAL ASPECTS - I</u></p> <p>Essentials Of Audio Production</p> <ul style="list-style-type: none"> • 3.1 Mixing Console Basics: The Signal Flow And Do’s For Excellent Recording, Concept Of Channel, Groups, Sub Groups, Cue Out, Send - Return • 3.2 Digital Audio: Sampling Rate, Frequency, Bit Rate, Analog v/s Digital Audio. • 3.3 Analog To Digital To Analog Conversion : A To D And D To A Converter, Various Connectors, Concept Of Balanced Lines • 3.4 Standard Digital Recording & Mastering Formats: Audio File Formats- Aiff, Mp3, Wav, Pcm, Wma, Aac, Flac, Raw, Etc • 3.5 Storage Mediums: Optical, Magnetic, Jitter, Etc 	15
IV	<p><u>PRACTICAL ASPECTS - II</u></p> <p>Monitoring Systems, Processors, Equalizers, Compressors And Limiters</p> <ul style="list-style-type: none"> • 4.1 Active & Passive Types Of Monitor, Various Components Of Audio Monitor:- Woofer, Tweeter, Quacker, Mirage. • 4.2 Domestic And Professional Listening Environment: Importance Of Acoustically Insulated Room, Profession Monitoring. • 4.3 Stereo And Surround Monitoring- Monitor Placement Pattern- 2.1, 5.1, 6.1, Etc. • 4.4 Processors: Theory Of Tonal, Dynamic & Spatial Processors. Compressors & Limiters : Theory And Application, Effects Processors: Reverberation And Delay Devices And Their Plug In Counterparts • 4.5 Equalizers: Types And Their Application, Parametric Equalizer, Graphic Equalizer, High Pass Filter 	15

V	<p style="text-align: center;"><u>PRACTICAL ASPECTS - III</u></p> <p>Sound For Film</p> <ul style="list-style-type: none"> • 5.1 The Sound Track: Its Importance In An Av Medium, Different Elements Of a Sound Track, Explanation Of How Sound Is Put To The Film 5.2 Location Sound: Radio Mics - Uses And Potential Difficulties. 1. Signal Dropouts And Multi-Path Interference 2. Noise Floor And Interference 3. Inter-Modulation Distortion And Frequency Coordination. • 5.3 Sync Sound: Boom Operation For Sync Sound, Construction, Preferred Placement Angle And Its Reason. • 5.4 Sound Forge And Nuendo: Basic Principles, Understanding The Process From Initial Set Up To Completion Of a Project. • 5.5 Sound Design Strategy: Narrative, Performative. 	10
COURSE OUTCOMES AS PER BLOOM'S TAXONOMY		
After Successful Completion Of Course, Students Will Able To:		
CO1	Identify And Understand The Terminologies Involved With Audiography.	
CO2	Identify And Place Microphones For Various Recording Purposes.	
CO3	Achieve Experience Of Handling Mixing Console, Digital Audio Systems, Storage Medium, File Formats And Various Connectors Involved.	
CO4	Get Knowledge Of Purpose And Processes Involved With Monitoring Systems, Processors, Equalizers, Compressors And Limiters.	
CO5	Create Sound For Film.	
TEXT BOOKS:	<ul style="list-style-type: none"> • Alten, Stanley R. - Audio In Media. Holman - (2006) • Tom linson - Sound For Film And Television. Focal Press - (2010) • Bartlett, Jenny - Practical Recording Techniques. Focal Press - (2013) • Everest, F. Alton - Master Handbook Of Acoustics. Mc Graw Hill - (2001) • Holman, Tomlinson - Sound For Digital Video. Focal Press - (2013) • Huber, David Miles - Modern Recording Techniques. Focal Press - (2010) • Izhaki, Roey - Mixing Audio. Routledge - (2018) 	
REFERENCE BOOKS:	<ul style="list-style-type: none"> • https://Ehomerecordingstudio.Com/Types-Of-Microphones/ • https://Www.Mediacollege.Com/ • https://Www.Lynda.Com/Search?q=Sound+Production • https://Seanwes.Com/Podcastdude/018-Best-Resources-For-Learning-Recording-Mixing-Andmastering/ • https://Www.Aframe.Com/Application/Files/9814/5373/1646/Aframe_Whitepaper_-_Pro_Video_Editing.Pdf 	

SEMESTER - VII

COURSE CODE		TOTAL LECTURE:60
SC23UC013	INTELLECTUAL PROPERTY RIGHT & RESEARCH PUBLICATION ETHICS	4-0-0-4
COURSE OBJECTIVES:	After Studying This Course The Students Will Know– <ul style="list-style-type: none">• The Fundamental Knowledge Of Research Methods And Design Used In.• How Using Valid Scientific Methods Of Measurement And Scaling Can Improve And Create Knowledge.• Acquire Knowledge To Analyse And Interpret Methods Of Quantitative And Qualitative Data.• Learn Developing, Completing, Writing, And Presenting a Valid And Ethical Research Report.	
PRE-REQUISITES:	Nil	
UNIT	CONTENT	HOURS

I	Introduction To Ipr: Meaning Of Property, Origin, Nature, Meaning Of Intellectual Property Rights; Kinds Of Intellectual Property Rights—Copy Right, Patent, Trade Mark, Trade Secret And Trade Dress, Design, Layout Design, Geographical Indication, Plant Varieties And Traditional Knowledge;	12
II	Patent Rights And Copy Rights— Origin, Meaning Of Patent, Types, Inventions Which Are Not Patentable, Registration Procedure, Rights And Duties Of Patentee, Assignment And Licence , Restoration Of Lapsed Patents, Surrender And Revocation Of Patents, Infringement, Remedies & Penalties; Copy Right—Origin, Definition &Types Of Copy Right, Registration Procedure, Assignment &Licence, Terms Of Copy Right, Piracy, Infringement, Remedies, Copy Rights With Special Reference To Software;	8
III	Introduction To Philosophy: Definition, Nature And Scope, Concept, Branches. Ethics: Definition, Moral Philosophy, Nature Of Moral Judgements And Reactions. Scientific Conduct: Ethics With Respect To Science And Research, Intellectual Honesty And Research Integrity, Scientific Misconducts: Falsification, Fabrication, And Plagiarism (Ffp), Use Of Plagiarism Software Like Turnitin, Urkund And Other Open Source Software Tools, Redundant Publications: Duplicate And Overlapping Publications, Salami Slicing, Selective Reporting And Misrepresentation Of Data	15
IV	Publication Ethics: Publication Ethics: Definition, Introduction And Importance, Best Practices / Standards Setting Initiatives And Guidelines: Cope, Wame, Etc., Conflicts Of Interest, Publication Misconduct: Definition, Concept, Problems That Lead To Unethical Behavior And Vice Versa, Types, Violation Of Publication Ethics, Authorship And Contributor Ship, Identification Of Publication Misconduct, Complaints And Appeals, Predatory Publishers And Journals.	15
V	Databases And Research Metrics:Databases And Research Metrics: Databases: Indexing Databases; Citation Databases: Web Of Science, Scopus, Etc.; Research Metrics: Impact Factor Of Journal As Per Journal Citation Report, Snip, Sjr, Ipp, Cite Score; Metrics: h-Index, g Index, i10 Index, Altmetrics.	10
COURSE OUTCOMES AS PER BLOOM'S TAXONOMY		
After Successful Completion Of Course, Students Will Able To:		
CO1	They Will Get Understanding ² Of Acquiring The Patent.	
CO2	They Will Also Have knowledge ² To Apply Copyright For Their Innovative Works.	
CO3	Students Will Be Able To Explain ³ the Importance Of Being Ethical In Carrying Out Research And Publication Activities.	
CO4	Students Will Be Able To Identify ³ The Quality Publication And How To Be Cognizant About Dubious Publishing Practices/Publishers.	
CO5	Students Will Be Able To Utilize ³ their Knowledge To Write Avoiding Plagiarism.	
TEXT BOOKS:	<ul style="list-style-type: none"> • Intellectual Property Rights And The Law, Gogia Law Agency, By Dr. G.B. Reddy. • Law Relating To Intellectual Property, Universal Law Publishing Co, By Dr. B.L.Wadehra. • Law Of Intellectual Property, Asian Law House, Dr.S.R. Myneni. • S. K. Yadav, Research And Publication Ethics, Ane Books Publication, 2020. • S. Gupta And S. Kamboj, Research And Publication Ethics, Alexis Press Llc, 2020. • K. Muralidhar, A. Ghosh And A. K. Singhvi, Ethics In Science Education, Research And Governance, Indian National Science Academy (Insa) New Delhi, Isbn: 978-81-939482-1-7, 2019 	
REFERENCE BOOKS:	<ul style="list-style-type: none"> • S. Hook, P. Kurtz, M. Todorovich, The Ethics Of Teaching And Scientific Research, Prometheus Books, 1977. 	

	<ul style="list-style-type: none"> B. Stanley, J.E. Sieber, G. B. Nelton, Research Ethics: A Psychological Approach, University Of Nebraska Press, 1996.
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COURSE CODE		TOTAL LECTURE:60
MG23UC015	PROJECT MANAGEMENT	4-0-0-4
COURSE OBJECTIVES:	After Studying This Course The Students Will Know– <ul style="list-style-type: none"> To Introduce Students With The Fundamental Concepts And Methods Of Project Management, Evaluation, Financing And Control. 	
PRE-REQUISITES:	Nil	
UNIT	CONTENT	HOURS
I	Basics Of Project Management: Introduction, Need For Project Management, The Project Life Cycle, And Essentials Of Project Management Philosophy, Project Identification And Selection: Introduction, Project Identification Process, Project Initiation, Pre-Feasibility Study, Feasibility Studies.	12

II	Project Planning: Introduction, Need Of Project Planning, Project Planning Process, Roles And Responsibilities Of Project Managers, Leadership Styles For Project Managers, Strategy And Capital Allocation, Generation And Screening Of Project Ideas.	8
III	Selection: Basic Techniques-The Time Value Of Money, Investment Criteria. Project Cash Flows, The Cost Of Capital, The Stand-Alone Risk Analysis, Portfolio Theory And Capital Budgeting, Project Risk Management: Introduction, Risk Management, Role Of Risk Management In Overall Project Management, Steps In Risk Management,	15
IV	Financing: Financing Of Infrastructure And Other Projects, Its Capital Structure And Method Of Offering, Venture Capital And Private Equity.	15
V	Pert And Cpm: Introduction, Development Of Project Network, Time Estimation, Determination Of The Critical Path, Use Of Pert And Cpm. Resources Considerations In Projects: Introduction, Resource Scheduling, Project Cost Estimate And Budgets	10
COURSE OUTCOMES AS PER BLOOM'S TAXONOMY		
After Successful Completion Of Course, Students Will Able To:		
CO1	Recognize Concepts Of Project Management And Its Importance.	
CO2	Exemplify The Role Of Various Techniques Of Market And Demand Analysis And Recognize Their Impact In Business Decisions.	
CO3	Explicate And Differentiate Between The Various Techniques Of Project Selection, Their Implementation And Understand And Foresee The Effect Of The Same.	
CO4	Establish The Effect Of Resource Scheduling In Project Management.	
CO5	Inspect The Impact Of Risk Management In Overall Project Management	
TEXT BOOKS:	<ul style="list-style-type: none"> ● Heldman, K. (2017). Project Management Professional. Himalaya Publications, 3, India. ● Choudhary, S. (2019). Project Management. Mcgraw Hills, 9, India. ● Chandra, P. (2011). Project, Planning Analysis, Selection, Implementation & Review, Tata Mcgraw Hill,India. ● Larry, R. (2008), Project Management, Prentice Hall India, India. ● Cleland, D. I. (1995). Project Management: Strategic Design And Implementation. Tata Mcgraw Hill India Ltd, India 	
REFERENCE BOOKS:	<ul style="list-style-type: none"> ● Gopal Krishnan, P., Murthy, V. (2014). Textbook Of Project Management. Mc Millars India Ltd, India ● Singh N. (2016). Project Management And Control. 6, Himalaya Publishing House, ● India. 	

SEMESTER - VIII

COURSE CODE	DISCIPLINE SPECIFIC ELECTIVES (TRACK : 3.1 - DANCE)	TOTAL LECTURE:60
PA23DA009	DANCE COMPOSITION, RHYTHMIC PATTERN AND FUNDAMENTAL PRINCIPLES- I	2-0-4-4
COURSE OBJECTIVES:	Upon Completion Of This Course, The Student Should Be Able To: <ul style="list-style-type: none">• Understand The Deeper Knowledge About About The Natyshastra.• Enable The Understanding And Interplay Of Human Emotions.• Understanding Of Rasa: Students Will Gain a Comprehensive Understanding Of The Concept Of Rasa, Which Refers To The Emotional Essence Or Flavor Experienced By The Audience While Witnessing a Performance. They Will Learn About The Different Rasas And Their Associated Emotions, As Well As The Techniques Used To Evoke These Emotions Through Various Aspects	

	<p>Of Performance Such As Acting, Music, Dance, And Storytelling.</p> <ul style="list-style-type: none"> • Understand Subtle Nuances Of Expression And Movement. • Understand Rangmanch Provides Students With Opportunities To Develop And Refine Their Artistic And Technical Skills. Whether It's Acting, Singing, Dancing, Or Playing Musical Instruments, Regular Practice And Performance On Stage Help Students Improve Their Proficiency And Become More Versatile Performers. • Learn Poorvaranga And It Aims To Produce Well-Rounded Performers Who Are Equipped With a Strong Foundation In Indian Classical Performing Arts And Are Prepared To Contribute To The Preservation, Innovation, And Promotion Of This Rich Cultural Heritage. • Develop Performance Skills Specific To Lokdharmi And Natyadharmi. They Will Learn How To Embody Characters And Express Emotions In Accordance With The Principles Of These Conventions. This Will Involve Mastering Vocal Modulation, Physical Gestures, Facial Expressions, And Body Language Unique To The Styles. • Learn About Types Of Abhinaya And Types Of Drama According To Abhinaya Darpan • Initiate The Expression Of Gesture In Any Indian Mythological. • Develop The Capability Of Advance Presentation Of Dance With Complete Syllables Of This Tala. • Introduce And Demonstrate The Fourth Tal Of Kathak Dance Repertoire i.e. Rudra Tal 	
PRE-REQUISITES:	Nil	
UNIT	CONTENT	HOURS
I	<p><u>THEORETICAL KNOWLEDGE - I</u></p> <ul style="list-style-type: none"> • Describe basic knowledge of Vishay Vastu in Natyashastra created by Acharya Bharat Muni. • Description of 8 Rasa and Rasa Nishpatti according to Natyashastra • Knowledge of “Impurity of Expression” according to Natyashastra. • Brief description of “Rangmanch(Stage)” according to Natyshastra. 	12
II	<p><u>THEORETICAL KNOWLEDGE - II</u></p> <ul style="list-style-type: none"> • “Poorvrag” in the context of Kathak Dance in the form of Ancient and Present (Modern) Era. • Explain Aaharya Abhinaya. • Brief Description of “Lokdharmi and Natyadharmi” 	8
III	<p><u>EXPERIMENTAL TECHNIQUES (BHAVAPAKSH)</u></p> <p><u>Expression:</u></p> <ul style="list-style-type: none"> • Mythological Theme Presentation • Expression on Bhajan/Thumri/Tarana <p><u>Abhinay Darpan:</u></p> <ul style="list-style-type: none"> • Gatnikas – any Five • Gatbhava/Bhava - Gangavtaran 	15
IV	<p><u>EXPERIMENTAL TECHNIQUES (TAALPAKSH)</u></p> <p><u>Presentation of Teental:</u></p> <ul style="list-style-type: none"> • Capability of Advance presentation of dance with complete syllables of this Tala. • Jode Ki Parana and Layakari. 	15
V	<p><u>DEMONSTRATION AND VIVA VOCE</u></p> <p>Lipibadh of Tala of all syllables:</p> <ul style="list-style-type: none"> • Teental (16 beats) • Panchamsawari (15 Beats) • Roodra (11 Beats) 	10

COURSE OUTCOMES AS PER BLOOM'S TAXONOMY

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

CO1	Demonstrate different Bhavas and their corresponding Rasas.
CO2	Develop the ability to dance the prescribed dance items.
CO3	Grasp the various theoretical aspects of the prescribed dance items.
CO4	Understand the good and bad qualities of dancer, which will be helpful to make performance successful.
CO5	Generate Practical Skills to Perform On Roodra Tal
TEXT BOOKS:	<ul style="list-style-type: none"> • Shri Lakshminarayan Garg Kathak Nritya Anubhav Publishing House 1 Jan 2016 • Dr Purudadheech – Kathak Nritya Siksha Vol 1– Bindu Prakashan – 9th Edition - 1 Jan 2016 • Dr. Purudadheech – Abhinaya Darpan – Bindu Prakashan – 2010
REFERENCE BOOKS:	<ul style="list-style-type: none"> • Manmohan Ghosh- Nandikeshwar's Abhinaya Darpan – Indian Mind/Dist. By Indica – 12 April 2018 • Dr Mandavi Singh - Kathak Parampara – Swati Prakashan – 1 Jan 1990 • Shri Kartikram Ji - Raigarh Mein Kathak – Vijaya Books – 1 Jan 2016 • Dr. Vidhi Nagar - Kathak Nartan – B R Rhythms – 1 Jan 2013 • Mansi Saxena – The Kathak Quiz Book – Independently Published – 21 August 2020 • Tetiana Kapranova – Kathak – Indian Classical Dance – Independently Published – 5 June 2020

COURSE CODE	DISCIPLINE SPECIFIC ELECTIVES (TRACK : 3.1 - DANCE)	TOTAL LECTURE:60
PA23DA010	DANCE COMPOSITION, RHYTHMIC PATTERN AND FUNDAMENTAL PRINCIPLES- II	2-0-4-4
COURSE OBJECTIVES	<p>Upon Completion Of This Course, The Student Should Be Able To:</p> <ul style="list-style-type: none"> • Understand That Spirituality Is The Core Of All Indian Classical Dances. • Showcase Their Individual Artistic Interpretation By Infusing Their Performances With Their Unique Style, While Adhering To The Traditional Elements And Aesthetics Of The Kavitt In Kathak Dance. • Aware About The Author Of Different Texts And Their Contribution Towards Dance. • Through An In-Depth Study Of Laya And Layakari, Students Will Cultivate a Heightened Sense Of Musicality And Expressiveness. They Will Learn To Infuse Their Performances With Dynamic Rhythmic Nuances, Thereby Bringing a Greater Depth And Emotional Impact To Their Artistic Expressions. 	

	<ul style="list-style-type: none"> • Study Of Rasleela, Students Will Gain a Deep Appreciation For The Cultural Heritage And Traditions Of India. They Will Understand The Historical And Social Significance Of Rasleela, Its Religious Roots, And Its Role In Storytelling And Community Celebrations. This Cultural Immersion Will Broaden Their Understanding And Foster Cross-Cultural Appreciation. Get Knowledge About Different Important Texts On Dance • To Develop Basic Concepts Of Indian Classical Dance And Its Relation With Mythology, So That Theoretical Foundation Can Be Made Strong. • To Get Know About Modern Kathanak. To Provide Skills Of Writing Notation In So Many Format Of Tala And Laya And To Develop Skill Of Composing Syllables. • Perform Various Folk Dances Of Madhya Pradesh With Technical Accuracy, Grace, And Authenticity, Showcasing Their Understanding Of The Specific Movement Vocabulary, Rhythmic Patterns, And Regional Nuances. 	
PRE-REQUISITES	Nil	
UNIT	CONTENT	HOURS
I	<p><u>Theoretical Knowledge – I</u></p> <p>Essay On General Topic Related To Dance:</p> <ul style="list-style-type: none"> • Analysis Of Spiritual Aspects In Kathak Dance. • Poetry Aspect Of Kathak. <p>Rhythmic Variation:</p> <ul style="list-style-type: none"> • Brief Description And Importance Of Rhythm In Kathak Dance. • Explain Various Rhythmic Patterns In Kathak Dance. 	10
II	<p><u>Theoretical Knowledge – II</u></p> <p>Structure:</p> <ul style="list-style-type: none"> • Brief Description Of Rasleela • Abhinaya Bheda According To Abhinaya Darpan. 	10
III	<p><u>Experimental Techniques</u></p> <p>The Capability Of Making The Nrityanatika (Kathanak) On The Following Plot Based On The Following Points.</p> <ul style="list-style-type: none"> • Mohini Bhasmasur • Kaliya Daman • Holika Dahan <p>(Story, Stage Management, Costume, Makeup, Background Music, Rhythm And Bhava)</p>	15
IV	<p><u>Experimental Techniques</u></p> <p><u>Basic Knowledge Of Madhya Pradesh Folk Dance</u></p> <ul style="list-style-type: none"> • Rai Folk Dance • Badhai Folk Dance • Aheer Folk Dance • Maanch Folk Dance • Matki Folk Dance <p><u>Stage Performance</u></p> <ul style="list-style-type: none"> • Requirements Of The Stage Management For Folk Dance (Costume, Make Up, Properties, Dancers, Musicians) 	10
V	<p><u>Experimental Techniques</u></p> <p><u>Internal Assessment</u></p> <ul style="list-style-type: none"> • Interest And Receptiveness To The Subject • Ability To Teach Dance In Other Classes. 	15
COURSE OUTCOMES AS PER BLOOM'S TAXONOMY		

At The End Of The Course The Students Should Be Able To:	
CO1	Know About The History Of Dance According To Different Important Texts On Dance.
CO2	Structural Knowledge About Abhinaya And Its Types
CO3	Relate Dance With Mythology Through Special References To Kaliya Damana, Mohini Bhasmasura Etc.
CO4	Acquire Knowledge Of Different Important Texts Related To Madhya Pradesh Folk Dance, Which Will Help Them In The Proper Understanding Of Indian Folk Dance As a Whole.
CO5	Introductory Knowledge About The Field.
TEXT BOOKS:	<ul style="list-style-type: none"> • Dr Mandavi Singh – Kathak Parampara – Swati Publication – 1 January 1990 • Kathak Darpan – Late Shri Teerathram Azad – Bhartiya Technical Publication – 1 Jan 2020 • Dr Purudadheech – Kathak Nritya Siksha Vol 1– Bindu Prakashan – 9th Edition - 1 Jan 2016 • Dr Purudadheech – Kathak Nritya Siksha Vol 1– Bindu Prakashan – 1 Jan 2012
REFERENCE BOOKS:	<ul style="list-style-type: none"> • Chetna Jyotish Beohar-Kathak Kalpdrum- Swati Publication – 2019 • Shri Lakshminarayan Garg Kathak Nritya Anubhav Publishing House 1 Jan 2016 • Dr. Vidhi Nagar - Kathak Nartan – B R Rhythms – 1 Jan 2013 • Dr. Bhagwan Das Manik – Kathak Gharana Raigarh - B R Rhythms – 1 Jan 2015 • Vachaspati Gairola – Abhinaya Darpan – Chaukhamba Sanskrit Pratishthan – 2013 • Tetiana Kapranova – Kathak – Indian Classical Dance – Independently Published – 5 June 2020

COURSE CODE	DISCIPLINE SPECIFIC ELECTIVES (TRACK : 3.1 - DANCE)	TOTAL LECTURE:60
PA23DA011	DANCE COMPOSITION, RHYTHMIC PATTERN AND FUNDAMENTAL PRINCIPLES- III	2-0-4-4
COURSE OBJECTIVES	<p>Upon Completion Of This Course, The Student Should Be Able To:</p> <ul style="list-style-type: none"> • Gain An Appreciation For The Diverse Folk Dance Forms, Costumes, Music, And Traditions Of Folk Dances Of India, Promoting Cultural Sensitivity And Understanding. • Acquire a Thorough Understanding Of Angik Abhinaya, Which Involves The Effective Use Of Body Movements, Gestures, And Facial Expressions To Convey Emotions, Depict Characters, And Tell Stories. They Will Develop Precise Control Over Their Body Language And Learn To Express a Wide Range Of Emotions Authentically, Enhancing Their Ability To Connect With Audiences And Effectively Convey The Intended Messages Of The Performances. • Introduce To Famous Female Artists In Kathak Dance And Their Contribution In Kathak 	

	<p>Dance In Present Scenario</p> <ul style="list-style-type: none"> • Develop An Understanding Of The Importance Of Preserving And Promoting Folk Drama Traditions As Part Of Cultural Heritage. • Give Expression On Stuti, Kathanak And Dusroopak In Kathak Performances. • Get Knowledge About The Tala Of This Syllabus. 	
PRE-REQUISITES	Nil	
UNIT	CONTENT	HOURS
I	<p><u>THEORETICAL KNOWLEDGE – I</u></p> <ul style="list-style-type: none"> • Relation Of Folk Dances To Indian Social Life. • Brief Description Of Aangik Abhinaya According To Natyashastra. • Introduction To Famous Female Artists In Kathak Dance And Their Contribution In Kathak Dance In Present Scenario.(Vidhushi Kumudni Lakhiya, Vidhushi Rohini Bhate, Vidhushi Aditi Mangal Das, Vidhushi Sitara Devi Etc) • New Experiments And Possibilities In Kathak Dance. 	15
II	<p><u>THEORETICAL KNOWLEDGE – II</u></p> <ul style="list-style-type: none"> • Brief Introduction Of Folk theatre – Ramleela, Yakshgaan, Notanki And Nakkali Etc. • Brief Study Of Vishaya Vastu Described In Abhinaya Darpan written By Achayara Nandikeshwar. • Correlation Of Literature And Choreography In Art Of Dance. • Knowledge Of Historical References Of Dance In Post- Vedic Period. 	10
III	<p><u>EXPERIMENTAL TECHNIQUES (BHAVAPAKSH)</u></p> <p>Expressional Presentation:</p> <ul style="list-style-type: none"> • Shiv Vandana • Krishna Vandana <p>Gatbhava:</p> <ul style="list-style-type: none"> • Ratikamdev • Seeta Haran. • Study Of Modern Dance (Modern Ballet) • Description Of Dusroopak According To Natyashastra. 	10
IV	<p><u>EXPERIMENTAL TECHNIQUES (TAALPAKSH)</u></p> <p><u>Presentation Of Teental:</u></p> <ul style="list-style-type: none"> • Capability Of Advance Presentation Of Dance With Complete Syllables Of This Tala. <p>Presentation Of Basant Tala (9 Beats) Or Shikhara Tala (17 Beats)</p> <ul style="list-style-type: none"> • That-1, Namaskar-1, Aamad-1, Paran-1, Tukda-2, Toda-2, Chakradar Paran And Toda , Tihayi, Kavita, Practice On Tatkar (Footwork's) • Gatnikas: Various Types Of Ghoonghat 	10
V	<p><u>DEMONSTRATION AND VIVA VOCE</u></p> <p>Tala:</p> <ul style="list-style-type: none"> • Basant Tala (9 Beats) And Shikhar (17 Beats) • Practice On Lipibadh(Notation) Of These Tala. • Lipibadha On Layakari In Aad, Kuaad, Biaad. <p>Capability Of Composing Dance Syllables Based On Given Letters:</p> <ul style="list-style-type: none"> • (Tat, Thun, Tak, Dhaa, Dhilaang, Tacit, Dhikit, Nageetit, Kaddhatit, Taa 	15

	Theyi, Tat Theyi, Aa Theyi, Tigdadigdig, Theyi)	
COURSE OUTCOMES AS PER BLOOM'S TAXONOMY		
At The End Of The Course The Students Should Be Able To:		
CO1	Relate Folk Dances With Te Social Life Of The People	
CO2	Know About The Origin Of Folk Drama According To Different Important Texts On Dance.	
CO3	Understand The Life Sketches Of Different Female Dancers And Their Contributions To Dance World.	
CO4	Acquire Capability Of Advance Presentation Of Dance With Complete Syllables Of This Tala..	
CO5	Generate Practical Skills To Perform On Basant And Shikhar Tals	
TEXT BOOKS:	<ul style="list-style-type: none"> • Dr Mandavi Singh – Kathak Parampara – Swati Publication – 1 January 1990 • Kathak Darpan – Late Shri Teerathram Azad – Bhartiya Technical Publication – 1 Jan 2020 • Dr Purudadheech – Kathak Nritya Siksha Vol 1– Bindu Prakashan – 9th Edition - 1 Jan 2016 • Dr Purudadheech – Kathak Nritya Siksha Vol 1– Bindu Prakashan – 1 Jan 2012 	
REFERENCE BOOKS:	<ul style="list-style-type: none"> • Chetna Jyotish Beohar-Kathak Kalpdrum- Swati Publication – 2019 • Shri Lakshminarayan Garg Kathak Nritya Anubhav Publishing House 1 Jan 2016 • Dr. Vidhi Nagar - Kathak Nartan – B R Rhythms – 1 Jan 2013 • Dr. Bhagwan Das Manik – Kathak Gharana Raigarh - B R Rhythms – 1 Jan 2015 • Vachaspati Gairola – Abhinaya Darpan – Chaukhamba Sanskrit Pratishtan – 2013 • Tetiana Kapranova – Kathak – Indian Classical Dance – Independently Published – 5 June 2020 	

COURSE CODE	DISCIPLINE SPECIFIC ELECTIVES (TRACK : 3.1 - DANCE)	TOTAL LECTURE:60
PA23DA012	DANCE COMPOSITION, RHYTHMIC PATTERN AND FUNDAMENTAL PRINCIPLES- IV	2-0-4-4
COURSE OBJECTIVES	<p>Upon Completion Of This Course, The Student Should Be Able To:</p> <ul style="list-style-type: none"> • Gain a Deep Understanding Of The Concept Of Ashtanayika, Including The Different Types Of Heroines, Their Characteristics, And Their Roles In Classical Indian Dance. Provide Knowledge Of Yoga And Its Correlation With Kathak Dance. • Develop Precise Control Over Their Body Language And Learn To Express a Wide Range Of Emotions Authentically, Enhancing Their Ability To Connect With Audiences And Effectively Convey The Intended Messages Of The Performances And Also Develop Strong Vocal And Verbal Skills Through The Study Of Vachik Abhinaya. • Develop a Heightened Sense Of Body Awareness, Enabling Them To Understand The Subtleties Of Movement In Kathak Dance. Through Yoga, Students Can Cultivate Greater Control Over 	

	<p>Their Bodies, Leading To Enhanced Coordination, Fluidity, And Control Of Various Dance Elements Like Footwork (Tatkar), Spins (Chakkars), And Gestures (Mudras).</p> <ul style="list-style-type: none"> • Acquire a High Level Of Technical Proficiency In Modern Dance, Including Mastery Of Fundamental Movements, Alignment, Flexibility, Coordination, And Rhythm. They Will Develop The Ability To Execute Complex Movement Sequences With Precision And Control. • Get Deeper Understanding Of Bhava. To Get Know About Modern Dance Ballet. • Perform Various Folk Dances Of Rajasthan With Technical Accuracy, Grace, And Authenticity, Showcasing Their Understanding Of The Specific Movement Vocabulary, Rhythmic Patterns, And Regional Nuances. • Teach Dance In Other Classes And Give Satge Presentation. 	
PRE-REQUISITES	Nil	
UNIT	CONTENT	HOURS
I	<p><u>THEORETICAL KNOWLEDGE - I</u></p> <ul style="list-style-type: none"> • Uses Of Ashtnayika In Kathak. • Aangik And Vaachik Abhinaya In Kathak Dance. • Correlation Between Kathak Dance And Yoga • Nature And Tradition Of Indian Dance. 	15
II	<p><u>THEORETICAL KNOWLEDGE - II</u></p> <ul style="list-style-type: none"> • <i>Study</i> Of Modern Dance. • Importance Of Bhava, Vibhava, Anubhava And Sanchari Bhava In Kathak Dance. • Study Of Vishaya Vastu Of “Shardatanaya Ka Bhava Prakash”. 	10
III	<p><u>EXPERIMENTAL TECHNIQUES</u></p> <p>The Capability Of Structuring The Nrityanatika (Dance Drama) On The Following Plot Based On The Following Points.</p> <ul style="list-style-type: none"> • Draupadi Vastra Haran • Abhisarika Nayika • Vishwamitra Menka <p>(Story, Casting, Stage Management, Costume, Make Up, Background Music, Rhythmic Expression)</p>	10
IV	<p><u>EXPERIMENTAL TECHNIQUES</u></p> <p>Basic Knowledge Of Rajasthan Folk Dance</p> <ul style="list-style-type: none"> • Ghoomer Folk Dance • Kalbeliya Folk Dance • Kathputli Folk Dance • Terah Tali Folk Dance • Gair Folk Dance • Chari Folk Dance <p><u>Stage Performance</u></p> <ul style="list-style-type: none"> • Requirements Of The Stage Management For Folk Dance (Costume, Make Up, Properties, Dancers, Musicians) 	10
V	<p><u>EXPERIMENTAL TECHNIQUES</u></p> <p><u>Internal Assessment</u></p> <ul style="list-style-type: none"> • Interest And Receptiveness To The Subject • Ability To Teach Dance In Other Classes. 	15
COURSE OUTCOMES AS PER BLOOM’S TAXONOMY		
At The End Of The Course The Students Should Be Able To:		
CO1	Understand The Life Sketches Of Different Authors And Their Contributions To Dance World.	

CO2	Know About The Origin Of Dance According To Different Important Texts On Dance.
CO3	Relate Dance With Mythology Through Special References To Draupadi Vasta Haran, Abhisarika Nayika ad Vishwamitra Menka Etc.
CO4	Acquire Knowledge Of Different Folk Dances Related To Rajasthan, Which Will Help Them In The Proper Understanding Of Folk Dance Dance As a Whole.
CO5	Taken Professional Classes And Staged Their Performances
TEXT BOOKS:	<ul style="list-style-type: none"> • Dr Mandavi Singh – Kathak Parampara – Swati Publication – 1 January 1990 • Kathak Darpan – Late Shri Teerathram Azad – Bhartiya Technical Publication – 1 Jan 2020 • Dr Purudadheech – Kathak Nritya Siksha Vol 1– Bindu Prakashan – 9th Edition - 1 Jan 2016 • Dr Purudadheech – Kathak Nritya Siksha Vol 1– Bindu Prakashan – 1 Jan 2012
REFERENCE BOOKS:	<ul style="list-style-type: none"> • Chetna Jyotish Beohar-Kathak Kalpdrum- Swati Publication – 2019 • Shri Lakshminarayan Garg Kathak Nritya Anubhav Publishing House 1 Jan 2016 • Dr. Vidhi Nagar - Kathak Nartan – B R Rhythms – 1 Jan 2013 • Dr. Bhagwan Das Manik – Kathak Gharana Raigarh - B R Rhythms – 1 Jan 2015 • Vachaspati Gairola – Abhinaya Darpan – Chaukhamba Sanskrit Pratishthan – 2013 • Tetiana Kapranova – Kathak – Indian Classical Dance – Independently Published – 5 June 2020

COURSE CODE	DISCIPLINE SPECIFIC ELECTIVES (TRACK : 3.2 - MUSIC)	TOTAL LECTURE: 60
PA23MS009	MUSICAL COMPOSITIONS, RHYTHMIC PATTERN AND FUNDAMENTAL PRINCIPLES- I	2-0-4-4
COURSE OBJECTIVES:	<p>Upon Completion Of This Course, The Student Should Be Able To:</p> <ul style="list-style-type: none"> • Understand a Historical Perspective Of Music From The Ancient Period To Medieval Period. • Learn About Technical Terms Pertaining To Musicology. • Learn The Musicological Aspects Of The Prescribed Ragas. • Learn The Notation Of Talas Along With Different Layakarīs. 	
PRE-REQUISITES:	Nil	
UNIT	CONTENT	HOURS
	<u>THEORETICAL KNOWLEDGE - I</u>	

I	<p>Historical & Theoretical Study Of Ancient Music & Ragas- Important Milestones In The History Of Indian Music –</p> <ul style="list-style-type: none"> • Vedic Period: Music Of The Hymns, Swaras And Their Nomenclature Used In The Vedic Chant; Samagana, Evolution Of Sama Saptaka, Instruments Used In The Vedic Period.\ • Post-Vedic, Pre Bharata And Post Bharata Period: Sacred Music, Beginning Of Art Music, The Three Gramas, Origin Of Concept Of Raga. • Medieval Period: The Transitional Period In The Evolution Of Indian Music, Modification Of Swarashtaka; Shuddha Vikritha Swaras And Other Musical Concepts, Division Of Indian Classical Music Into Karnataka And Hindustani. 	12
II	<p><u>THEORETICAL KNOWLEDGE - II</u></p> <p>Modern Era:</p> <ul style="list-style-type: none"> • The Changing Trends Of Karnatak Music, Brief Knowledge Of Some Of The Lakshanakaras And Vaggeyakaras Of This Period, The Revolutionary Golden Era Of Karnataka Music, Losses And Gains Until The Contemporary Times, Democratization In Music. • Literary Sources: An Insight Into Some Of The Important Musical Treatises Of The Ancient And Medieval Periods In The Development Of Indian Music, Primary Knowledge Of The Data, Authorship And Contents Of The Chapters In Major Musical Texts: a. Naradeeya Shiksha b. Natyashastra c. Brihaddeshi d. Sangeeta Ratnakara e. Swaramela Kalanidhi. • Non-Literary Sources: A Brief Knowledge Of The Non-Literary Sources In The Development Of Indian Classical Music: a. Sculpture b. Inscriptions (Kudumiyamalai And Tirumala) c. Paintings d. Numismatics. 	8
III	<p><u>PRACTICAL ASPECTS OF MUSIC- I</u></p> <p>Classical Concepts-</p> <ul style="list-style-type: none"> • Study Of Chhota Khyals In All Ragas. (Raag Bhimpalasi, Raag Ahirbhairav). • Raag Based Semi-Classical Compositions With Notations. • Elementry Knowledge Of Gramas, Murchhans And Jaatis And Their Characteristics And Types. 	15
IV	<p><u>PRACTICAL ASPECTS OF MUSIC- II</u></p> <p>Musical Composition-</p> <ul style="list-style-type: none"> • General Knowledge Of The Musical Composition Such As Tarana, Holi, Chaturang. • Basic Knowledge Of Harmony, Melody & Rhythmic Pattern. 	15
V	<p><u>PRACTICAL ASPECTS OF MUSIC- III</u></p> <p>Folk Music (Madhya Pradesh & Bundelkhand)-</p> <ul style="list-style-type: none"> • Basic Knowledge Of Folk Music. • Compositions Of Folk Music. • Practice Of Folk Songs & Practice Of Hand Gestures. • Costume & Makeups. <p>Taal Paksh –</p> <ul style="list-style-type: none"> • Different Types Of Taals. • (Lay , Avartan , Maatra , Vibhaag , Sum , Taali And Khaali). • Knowledge Of Following Taalas –Roopaktal, Jhaptal With Ekgun , Dugun, Chaugun Layakaris. • Knowledge Of Writing Notations Of All The Prescribed Taalas. 	10

COURSE OUTCOMES AS PER BLOOM’S TAXONOMY

After Successful Completion Of Course, Students Will Able To:

CO1	Ability To Critically Analyse Theoretical Aspects In Music
CO2	Acquire a Nuanced Understanding Of Various Ragas And Ability To Articulate This Aspect
CO3	Ability To Notate Different Talas Along With Intricate Layakaris.
CO4	Knowledge About The Role Of Eminent Musicians In The Context Of Enriching Hindustani Classical Music
CO5	Ability To Critically Analyse Theoretical Aspects In Music
TEXT BOOKS:	<ul style="list-style-type: none"> • Sharangdeva (Adayar Edition) - Sangeet Ratnakar (Author-Aacharya Brihaspati , Year- 1st January 2006). • R. K. Shringy & Premlata Sharma - Sangeet Ratnakar (Author-<u>Aacharya Brihaspati</u> , Year- 1st January 2006). • Ahobal - Sangeet Parijat (Author- Pt. Ahobal , Year- 1941 By Shri Kalinga). • Pt. Omkarnath Thakur, Sangeetanjali Part - Ii • Shri Harish Chandra Shrivastava – Raag Parichay Bhaag – Ii Published By Sangeet Sadan Prakashan 2010
REFERENCE BOOKS:	<ul style="list-style-type: none"> • V.N. Bhatkhande - Sangeet Shastra Part I – Iv (Author-Dr. Tej Singh Tak , Year- 1st January 2018). • Sangeetanjali Part I – Vi (Author-<u>Late Pandit Omkarnath Thakur</u> , Pilgrims Publications , Year- 1st January 2012).

COURSE CODE	DISCIPLINE SPECIFIC ELECTIVES (TRACK : 3.2 - MUSIC)	TOTAL LECTURE: 60
PA23MS010	MUSICAL COMPOSITIONS, RHYTHMIC PATTERN AND FUNDAMENTAL PRINCIPLES- II	2-0-4-4
COURSE OBJECTIVES:	<p>Upon Completion Of This Course, The Student Should Be Able To:</p> <ul style="list-style-type: none"> • Get Basic Understanding Of Prescribed Ragas And Talas Through Compositions. • Introduce To Proper Voice Culture Through Different Vocal Exercises. • Introduce To Musicological Terms And Historical Context In Indian Music. • Get Basic Voice Culture, Learning Simple Compositions In The Prescribed Ragas And Having a Basic Understanding Of Tala And Laya Are The Areas Of Focus For This Course 	
PRE-REQUISITES:	Nil	
UNIT	CONTENT	HOURS
	<u>THEORETICAL KNOWLEDGE - I</u>	

I	Study Of Ragas, Scales And Forms- Ragas- <ul style="list-style-type: none"> • Study Of Different Raag Angas Of Your Syllabus With a Comparative Analysis Between Various Kinds Of Each Ang. • Short Description Of The Above Mentioned Ragas With Illustration Of Alaps And Taans. 	8
II	<u>THEORETICAL KNOWLEDGE - II</u> Musical Forms And Their Classifications – <ul style="list-style-type: none"> • Knowledge Of Different Musical Forms, Lakshana Or Characteristic Features Of The Musical Forms Figuring In Art Music, Sacred Music, Dance Music, Folk Music And Theater Music(Based On Karnatak Music And Indian Music). • A Study Of Different Compositional Forms Of South India, Used In Bhagavata Mela, Yakshagana, Kuchipudi, Geyanatakas, Kathakali, Kathakalakshepa And Bharatanatya. • Aesthetics -Introduction And Definition Of Aesthetics (Western And Indian View Points), Philosophical Aesthetics - Linguistic, Phenomenological And World Making. • Brief Historical Outline- Plato & Aristotle , Aesthetics As a Theory Of Fine Arts And Its Significance In Indian Music. 	12
III	<u>PRACTICAL ASPECTS OF MUSIC- I</u> Classical Concepts- <ul style="list-style-type: none"> • Study Of Chhota Khyals In All Ragas. (Raag Malkauns , Raag Darbaari). • Raag Based Semi-Classical Compositions With Notations. • Elementry Knowledge Of Gramas, Murchhans And Jaatis And Their Characteristics And Types. 	15
IV	<u>PRACTICAL ASPECTS OF MUSIC- II</u> Musical Composition- <ul style="list-style-type: none"> • General Knowledge Of The Musical Composition Such As Geet, Ghazal, Trivat. • Basic Knowledge Of Harmony, Melody & Rhythmic Patterns. 	10
V	<u>PRACTICAL ASPECTS OF MUSIC- III</u> Folk Music (Chhattisgarh & Assam) - <ul style="list-style-type: none"> • Basic Knowledge Of Folk Music. • Compositions Of Folk Music. • Practice Of Folk Songs & Practice Of Hand Gestures. • Costume & Makeups. Taal Paksh– <ul style="list-style-type: none"> • Different Types Of Taals. • (Lay , Avartan , Maatra , Vibhaag , Sum , Taali And Khaali). • Knowledge Of Following Taalas – Deepchandi , Chautaal, Sool Taal With Ekgun , Dugun, Chaugun Layakaris. • Knowledge Of Writing Notations Of All The Prescribed Taalas. 	15
COURSE OUTCOMES AS PER BLOOM’S TAXONOMY		
After Successful Completion Of Course, Students Will Able To:		
CO1	Sing Drut Compositions With Basic Elaborative Techniques.	
CO2	Gain Understanding Of Vocal Dynamics.	
CO3	Compose And Understand The Importance Of Archiving And Documentation.	
CO4	Articulate Basic Music Theory In Indian Music	

CO5	Understand Nuances Of Raga Sangeet
TEXT BOOKS:	<ul style="list-style-type: none"> • Evolution Of Rag And Taal In Music (Author- M.R.Gautam , Year – 1st April 1990 Publisher- South Asia Books). • Kramik Pustak Malika (Author- V.N. Bhatkhande , Year – 1st January 2014 , Publisher- Sangeet Karyalaya Hathras). • Rag Vigyan I- Vii (Author- V.R. Patvardhan , Year – 1st January 2011, Publisher – Sangeet Karyalaya). • Pt. Omkarnath Thakur, Sangeetanjali Part - Ii • Shri Harish Chandra Shrivastava – Raag Parichay Bhaag – Ii Published By Sangeet Sadan Prakashan 2010
REFERENCE BOOKS:	<ul style="list-style-type: none"> • Ragas In Indian Classical Music (Author- Anupam Mahajan & Ravi Shankar , Year-1st January 1990 , Publisher- South Asia Books). • Sangeet Shastra (Author- <u>Jagdeesh Sahay Kulshrestha</u> , Year- 1st January 2009 , Publisher – Sangeet Karyalaya). • V.N. Bhatkhande - Sangeet Shastra Part I – Iv (Author-Dr. Tej Singh Tak , Year- 1st January 2018). • Sangeetanjali Part I – Vi (Author-<u>Late Pandit Omkarnath Thakur</u> , Pilgrims Publications , Year- 1st January 2012).

COURSE CODE	DISCIPLINE SPECIFIC ELECTIVES (TRACK : 3.2 - MUSIC)	TOTAL LECTURE: 60
PA23MS011	MUSICAL COMPOSITIONS, RHYTHMIC PATTERN AND FUNDAMENTAL PRINCIPLES- III	2-0-4-4
COURSE OBJECTIVES:	<p>Upon Completion Of This Course, The Student Should Be Able To:</p> <ul style="list-style-type: none"> • Correlate Internal Hearing With Singing And Pitch Identification. • Identify And Perform Various Rhythmic Patterns Of Increasing Complexity. • Sing a Piece Of Music At Sight Based On The Tonal, Modal, Chromatic, And Atonal Systems. • Notate a Piece Of Music In Different Musical Styles .Demonstrate Proficiency On a Primary Instrument (Or Voice), In Solo Performance And In Large Ensembles Such As Concert Band, Chorus, And Jazz Ensemble, And In Small Chamber Groups. 	
PRE-REQUISITES:	Nil	
UNIT	CONTENT	HOURS
	<p><u>THEORETICAL KNOWLEDGE - I</u></p> <p>Musical Concepts, Compositions And Instruments-</p> <ul style="list-style-type: none"> • History And Development Of Notation System In North And South India As Well As Western Countries. 	8

I	<ul style="list-style-type: none"> Detailed Knowledge Of South Indian Taal System And Its Comparison With Other System. 	
II	<p><u>THEORETICAL KNOWLEDGE - II</u></p> <ul style="list-style-type: none"> Origin And Development Of - Prabandha, Dhrupad, Dhamar, Khyal Comparative Study Of The Ancient And Modern Compositional Forms. Principles Of Musical Composition In Indian Classical Music. Importance Of Sanskrit Treatises In Indian Music Vocational Aspects Of Indian Music 	12
III	<p><u>PRACTICAL ASPECTS OF MUSIC- I</u></p> <p>Classical Concepts-</p> <ul style="list-style-type: none"> Study Of Chhota Khyals In All Ragas. (Hameer, Vrindavani Sarang). Raag Based Semi-Classical Compositions With Notations. Elementary Knowledge Of Gramas, Murchhans And Jaatis And Their Characteristics And Types. 	15
IV	<p><u>PRACTICAL ASPECTS OF MUSIC- II</u></p> <p>Musical Composition-</p> <ul style="list-style-type: none"> General Knowledge Of The Musical Composition Such As Ravindra Sangeet, Bhajan, Chaiti. Advance Knowledge Of Harmony, Melody & Rhythmic Patterns (Treble, Bass & Mid Frequencies). 	10
V	<p><u>PRACTICAL ASPECTS OF MUSIC- III</u></p> <p>Folk Music (Gujrat & Maharashtra)-</p> <ul style="list-style-type: none"> Basic Knowledge Of Folk Music. Compositions Of Folk Music. Practice Of Folk Songs & Practice Of Hand Gestures. Costume & Makeups. <p>Taal Paksh –</p> <ul style="list-style-type: none"> Different Types Of Taals. (Lay , Avartan , Maatra , Vibhaag , Sum , Taali And Khaali). Knowledge Of Following Taalas – Jhumra, Tilwada And Dhamar Taal With Ekgun , Dugun, Chaugun Layakaris. Knowledge Of Writing Notations Of All The Prescribed Taalas. 	15
COURSE OUTCOMES AS PER BLOOM’S TAXONOMY		
After Successful Completion Of Course, Students Will Able To:		
CO1	Identify, Analyze And Work Conceptually With The Elements And Organizational Patterns Of Music And Their Interaction, Employing This Understanding In Aural, Verbal, And Visual Analyses And Applications.	
CO2	Distinguish And Analyze Music According To Historical, Cultural, And Stylistic Contexts, And To Address Culture And History From Diverse Perspectives.	
CO3	Apply Relevant Forms Of Music Technology, Including Their Basic Functions And Integrative Nature.	
CO4	Demonstrate a Fundamental Proficiency In Keyboard Skills	
CO5	Demonstrate And Apply The Research Skills Necessary For Musical And Contextual Understanding Of Musical Elements And Relevance	
TEXT BOOKS:	<ul style="list-style-type: none"> Hindustani Music And The Aesthetic Concept Of Form (Author- Anjali Mittal , Year- 30th April 2000 , Publisher- D.K. Print World Ltd). The Elements Of Music: Concepts And Applications, (Author- Vol. I Ralph Turek , Year – 31st October 1995 , Publisher- Mcgraw-Hill Education). Pt. Omkarnath Thakur, Sangeetanjali Part - Ii 	

	<ul style="list-style-type: none"> Shri Harish Chandra Shrivastava – Raag Parichay Bhaag – Ii Published By Sangeet Sadan Prakashan 2010
REFERENCE BOOKS:	<ul style="list-style-type: none"> The Elements Of Music: Concepts And Applications, Vol. 2 – Ralph Turek. Musicophilia – Oliver Sacks. Music Language And The Brain – Aniruddh Patel. Music And The Mind – Anthony’s Storrs. V.N. Bhatkhande - Sangeet Shastra Part I – Iv (Author-Dr. Tej Singh Tak , Year- 1st January 2018). Sangeetanjali Part I – Vi (Author-<u>Late Pandit Omkarnath Thakur</u> , Pilgrims Publications , Year- 1st January 2012).

COURSE CODE	DISCIPLINE SPECIFIC ELECTIVES (TRACK : 3.2 - MUSIC)	TOTAL LECTURE: 60
PA23MS012	MUSICAL COMPOSITIONS, RHYTHMIC PATTERN AND FUNDAMENTAL PRINCIPLES- IV	2-0-4-4
COURSE OBJECTIVES:	<p>Upon Completion Of This Course, The Student Should Be Able To:</p> <ul style="list-style-type: none"> Demonstrate Leadership In Rehearsal And Performance Contexts. Play Instrument Or Ensemble At Lehman And In The Community Pursue Independent And Collaborative Projects In Composition, Theory, History, Or Performance And Present The Results In a Formal And Professional Manner. Demonstrate An Awareness Of The Mind-Body Connection In Personal Artistic Development. Evaluate And Assess Personal Musical Achievement; Develop Personal Goals For Future Musical Endeavors. Demonstrate An Ability To Use Music Technology Appropriately In a Variety Of Settings. 	
PRE-REQUISITES:	Nil	
UNIT	CONTENT	HOURS
I	<p><u>THEORETICAL KNOWLEDGE - I</u></p> <p>Critical Appreciation Of Music Concerts</p> <ul style="list-style-type: none"> A Brief Biography On One Of The Composers Of a Particular Piece Or Song Included In The Concert. 	8

	<ul style="list-style-type: none"> • A Review Of The Concert Going Into Detail On Descriptions Of Specific Pieces Via Each Of The Elements Of Music. Use Musical Terms Learned In Class. 	
II	<p><u>THEORETICAL KNOWLEDGE - II</u></p> <ul style="list-style-type: none"> • Musical Ensembles Attending Concerts – Three Melody Instruments, Six Melody And Rhythmic Instruments, Choral Groups , Wood Winds And Keyboard. • The Symphony Orchestra – Brass , Conductors , Jazz Bands , Rock Bands , Listening , Eight Performers , Strings And Percussion. 	12
III	<p><u>PRACTICAL ASPECTS OF MUSIC- I</u></p> <p>Classical Concepts-</p> <ul style="list-style-type: none"> • Study Of Chhota Khyals In All Ragas. (Sohni, Bhairvi). • Raag Based Semi-Classical Compositions With Notations. • Elementry Knowledge Of Gramas, Murchhans And Jaatis And Their Characteristics And Types. 	15
IV	<p><u>PRACTICAL ASPECTS OF MUSIC- II</u></p> <p>Musical Composition-</p> <ul style="list-style-type: none"> • General Knowledge Of The Musical Composition Such As Dhrupad, Dhamar, Dadra,Thumri. Harmony, Melody & Rhythmic Patterns (Treble, Bass & Mid Frequencies). 	10
V	<p><u>PRACTICAL ASPECTS OF MUSIC- III</u></p> <p>Folk Music (Rajasthan & Bengal) -</p> <ul style="list-style-type: none"> • Basic Knowledge Of Folk Music. • Compositions Of Folk Music. • Practice Of Folk Songs & Practice Of Hand Gestures. • Costume & Makeups. <p>Taal Paksh –</p> <ul style="list-style-type: none"> • Different Types Of Taals. • (Lay , Avartan , Maatra , Vibhaag , Sum , Taali And Khaali). • Knowledge Of Following Taalas – Rudrataal, Basant & Panchamsawari With Ekgun , Dugun, Chaugun Layakaris. • Knowledge Of Writing Notations Of All The Prescribed Taalas. 	15
COURSE OUTCOMES AS PER BLOOM’S TAXONOMY		
After Successful Completion Of Course, Students Will Able To:		
CO1	Demonstrate Leadership In Rehearsal And Performance Contexts Appropriate To The Instrument Or Ensemble At Lehman And In The Community	
CO2	Pursue Independent And Collaborative Projects In Composition, Theory History, Or Performance And Present The Results In a Formal And Professional Manner.	
CO3	Demonstrate An Awareness Of The Mind-Body Connection In Personal Artistic Development.	
CO4	Evaluate And Assess Personal Musical Achievement; Develop Personal Goals For Future Musical Endeavors.	
CO5	Demonstrate An Ability To Use Music Technology Appropriately In a Variety Of Settings.	
TEXT BOOKS:	<ul style="list-style-type: none"> • Music An Appreciation – Roger Kamien. • A Manual Of Music Appreciation – Daniel Gregory. • Introduction To Music Appreciation - Bethanie Hansen, David Whitehouse, And Cathy Silverman , Edited By Kimberly Jacobs. • Pt. Omkarnath Thakur, Sangeetanjali Part - Ii • Shri Harish Chandra Shrivastava – Raag Parichay Bhaag – Ii Published By Sangeet Sadan Prakashan 2010 	
REFERENCE BOOKS:	<ul style="list-style-type: none"> • Too Fast To Live Too Young To Die: Post & Post-Punk Graphics 1976-1986 (Rocket 88). 	

	<ul style="list-style-type: none"> • Bob Dylan: Outlaw Blues – Spencer Leigh (McNidder & Grace). • V.N. Bhaskhande - Sangeet Shastra Part I – Iv (Author-Dr. Tej Singh Tak , Year- 1st January 2018). • Sangeetanjali Part I – Vi (Author-<u>Late Pandit Omkarnath Thakur</u> , Pilgrims Publications , Year- 1st January 2012).
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COURSE CODE	DISCIPLINE SPECIFIC ELECTIVES - II (TRACK : 3.3 - THEATRE)	TOTAL LECTURE: 60
PA23TH009	LITERATURE AND HISTORY OF THEATRE	2-0-4-4
COURSE OBJECTIVES:	<p>Upon completion of this course, the student should be able to:</p> <ul style="list-style-type: none"> • Develop a Comprehensive Understanding Of The History Of Theatre, Tracing Its Origins From Ancient Civilizations To Modern Times. • Analyze And Interpret Various Literary Works And Dramatic Texts From Different Periods, Genres, And Cultures. • Explore The Cultural, Social, And Political Contexts That Have Shaped The Development Of Theatre Throughout History. • Examine The Contributions Of Key Playwrights, Actors, Directors, And Theatrical Movements In Shaping The Evolution Of Theatre. • Develop Critical Thinking And Analytical Skills To Evaluate The Artistic And Aesthetic Aspects Of Theatrical Performances And Literary Works. 	
PRE-REQUISITES:	Nil	
UNIT	CONTENT	HOURS
	<p><u>THEORETICAL KNOWLEDGE - I</u></p> <p>Ancient Theatre</p> <ul style="list-style-type: none"> • Introduction To Ancient Greek Theatre 	12

I	<ul style="list-style-type: none"> • Study Of Greek Tragedy And Comedy • Examination Of Notable Playwrights (e.g., Aeschylus, Sophocles, Aristophanes) • Analysis Of Theatrical Conventions And Performance Spaces In Ancient Times 	
II	<p><u>THEORETICAL KNOWLEDGE - II</u></p> <p>Renaissance And Elizabethan Theatre</p> <ul style="list-style-type: none"> • Exploration Of Renaissance Drama And Its Influence On European Theatre • Examination Of The Works Of William Shakespeare And His Contemporaries • Analysis Of Staging Conventions, Acting Styles, And Theatrical Innovations Of The Period 	8
III	<p><u>PRACTICAL ASPECTS - I</u></p> <p>Modern Theatre</p> <ul style="list-style-type: none"> • Study Of Major Movements And Developments In Modern Theatre (e.g., Realism, Expressionism, Absurdism) • Analysis Of Influential Playwrights And Their Works (e.g., Henrik Ibsen, Anton Chekhov, Samuel Beckett) • Exploration Of The Impact Of Social And Political Changes On Theatre During The Modern Era 	15
IV	<p><u>PRACTICAL ASPECTS - II</u></p> <p>Performance Techniques</p> <ul style="list-style-type: none"> • Introduction To Basic Performance Techniques, Including Voice, Movement, And Characterization • Practical Exercises In Improvisation And Scene Work • Exploration Of Different Acting Methods And Approaches 	15
V	<p><u>PRACTICAL ASPECTS - III</u></p> <p>Production and Performance</p> <ul style="list-style-type: none"> • Introduction To The Process Of Theatre Production, Including Script Analysis, Blocking, And Design Elements • Participation In a Theatrical Production (e.g., Scene Study, One-Act Play) • Performance Of Selected Scenes Or Monologues 	10

COURSE OUTCOMES AS PER BLOOM'S TAXONOMY

After Successful Completion Of Course, Students Will Able To:

CO1	Demonstrate a Deep Knowledge Of The Major Historical Periods And Movements In Theatre, Including Their Characteristics, Key Figures, And Significant Works.
CO2	Analyze And Interpret Dramatic Texts And Performances, Considering Their Thematic Elements, Structural Techniques, And Cultural Contexts.
CO3	Evaluate And Appreciate The Artistic And Aesthetic Aspects Of Theatrical Productions, Including Acting, Staging, Costume Design, And Set Design.
CO4	Understand And Discuss The Social, Political, And Cultural Influences On The Development Of Theatre Throughout History.
CO5	Develop Effective Communication Skills Through Oral Presentations, Written Assignments, And Class Discussions, Demonstrating a Solid Understanding Of The Subject Matter.
TEXT BOOKS:	<ul style="list-style-type: none"> • Brockett, Oscar G. and Ball, Robert J. 2017, The Essential Theatre, Cengage Learning, 978-1305411077 • Kerman, Judith and McBride, Brian. 2016, The Norton Anthology of Drama, W. W. Norton & Company, 978-0393932812. • Meyer-Dinkgräfe, Daniel, 2016, Approaches to Acting: Past and Present, Routledge, 978-

	1138906013.
REFERENCE BOOKS:	<ul style="list-style-type: none"> • Wiles, David, 2013, Theatre & Playhouse: An Illustrated Survey of Theatre Buildings from Ancient Greece to the Present Day, University of Chicago Press, 978-0714845986. • Hartnoll, Phyllis, 2003, The Theatre: A Concise History, Thames & Hudson 978-0500203515.

COURSE CODE	DISCIPLINE SPECIFIC ELECTIVES (TRACK : 3.3 - THEATRE)	TOTAL LECTURE: 60
PA23TH010	THEATRE PERSONALITY AND INVOLVEMENTS	2-0-4-4
COURSE OBJECTIVES:	<p>Upon Completion Of This Course, The Student Should Be Able To:</p> <ul style="list-style-type: none"> • Explore Various Aspects Of Theatrical Personalities, Including Actors, Directors, Designers, And Technicians, And Their Roles Within The Theatrical Production Process. • Understand The Skills, Qualities, And Characteristics Required For Different Theatrical Roles And Positions, Fostering Personal Growth And Self-Awareness. • Develop Practical Knowledge And Techniques For Auditions, Rehearsals, And Performances, Enhancing Students' Abilities To Contribute Effectively To Theatrical Productions. • Examine The Collaborative Nature Of Theatre And Develop Skills In Teamwork, Communication, And Problem-Solving Within a Theatrical Context. • Explore The Ethical And Professional Responsibilities Of Individuals Involved In Theatre, Including Issues Related To Cultural Representation, Diversity, And Inclusive. 	
PRE-REQUISITES:	Nil	
UNIT	CONTENT	HOURS
I	<p><u>THEORETICAL KNOWLEDGE - I</u></p> <p>Understanding Theatre Personality</p> <ul style="list-style-type: none"> • Introduction To The Concept Of Theatre Personality And Its Significance In The Performing Arts Industry • Exploration Of The Various Roles And Responsibilities Within The 	12

	<p>Theatre Ecosystem, Such As Actors, Directors, Designers, Producers, And Technicians</p> <ul style="list-style-type: none"> • Study Of The Skills, Traits, And Qualities Required For Different Theatre Personalities 	
II	<p><u>THEORETICAL KNOWLEDGE - II</u></p> <p>Theatre History And Influential Personalities</p> <ul style="list-style-type: none"> • Overview Of The History Of Theatre And Its Evolution Through Different Periods And Movements • Study Of Influential Theatre Personalities And Their Contributions To The Development Of The Art Form • Analysis Of The Impact Of Notable Directors, Actors, Designers, And Playwrights On Theatre History 	8
III	<p><u>PRACTICAL ASPECTS - I</u></p> <p>Self-Exploration and Artistic Identity</p> <ul style="list-style-type: none"> • Reflective Exercises And Discussions To Help Students Discover Their Artistic Strengths, Interests, And Goals • Exploration Of Different Approaches To Building An Artistic Identity And Personal Brand Within The Theatre Industry • Examination Of The Ethical Considerations And Responsibilities Of Theatre Personalities 	15
IV	<p><u>PRACTICAL ASPECTS - II</u></p> <p>Skill Development Workshop</p> <ul style="list-style-type: none"> • Practical Exercises And Training Sessions To Develop And Refine Skills Relevant To Different Theatre Personalities • Workshops On Acting Techniques, Directing Methodologies, Design Principles, Production Management, Or Technical Skills • Individual And Group Activities To Enhance Communication, Collaboration, And Problem-Solving Abilities. 	15
V	<p><u>PRACTICAL ASPECTS - III</u></p> <p>Theatre Involvements And Professional Development</p> <ul style="list-style-type: none"> • Application Of Theoretical Knowledge And Practical Skills Through Hands-On Involvement In Theatre Productions Or Projects • Practical Experience In Selected Theatre Roles, Such As Acting, Directing, Designing, Producing, Or Technical Work • Workshops Or Guest Lectures On Career Development, Networking, And Professional Opportunities In The Theatre Industry Assessment. 	10
<u>COURSE OUTCOMES AS PER BLOOM'S TAXONOMY</u>		
After Successful Completion Of Course, Students Will Able To:		
CO1	Demonstrate a Deep Knowledge Of The Major Historical Periods And Movements In Theatre, Including Their Characteristics, Key Figures, And Significant Works.	
CO2	Analyze And Interpret Dramatic Texts And Performances, Considering Their Thematic Elements, Structural Techniques, And Cultural Contexts.	
CO3	Evaluate And Appreciate The Artistic And Aesthetic Aspects Of Theatrical Productions, Including Acting, Staging, Costume Design, And Set Design.	
CO4	Understand And Discuss The Social, Political, And Cultural Influences On The Development Of Theatre Throughout History.	
CO5	Develop Effective Communication Skills Through Oral Presentations, Written Assignments, And Class Discussions, Demonstrating a Solid Understanding Of The Subject Matter.	
TEXT BOOKS:	<ul style="list-style-type: none"> • Goffman, Erving. 1959, The Presentation of Self in Everyday Life Anchor Books, 978-0385094023. • Stanislavski, Konstantin 1989, An Actor Prepares, Routledge, 978-0878309832. 	

	<ul style="list-style-type: none"> • Meisner, Sanford and Longwell, Dennis, 1987, Sanford Meisner on Acting, Vintage 978-0394750590.
REFERENCE BOOKS:	<ul style="list-style-type: none"> • Leach, Robert and Borovsky, Victor, 2001, A History of Russian Theatre Cambridge University Press, 978-0521599282. • Benedetti, Jean, 2010, The Art of the Actor: The Essential History of Acting from Classical Times to the Present Day, Routledge, 978-0415258765. • Leach, Robert and Borovsky, Victor, 2001, A History of Russian Theatre, Cambridge University Press, 978-0521599282.

COURSE CODE	DISCIPLINE SPECIFIC ELECTIVES - II (TRACK : 3.3 - THEATRE)	TOTAL LECTURE: 60
PA23TH011	LITERATURE AND HISTORY OF INDIAN TELEVISION	2-0-4-4
COURSE OBJECTIVES:	<p>Upon Completion Of This Course, The Student Should Be Able To:</p> <ul style="list-style-type: none"> • Explore The Evolution And Development Of Indian Television, Examining Its Cultural, Social, And Historical Significance Within The Broader Context Of Indian Literature And Society. • Analyze And Critically Evaluate The Literary Elements And Storytelling Techniques Employed In Indian Television, Including Narrative Structures, Character Development, And Thematic Representations. • Examine The Intersection Of Literature And Television, Studying Adaptations Of Literary Works, The Influence Of Literary Trends On Television Content, And The Impact Of Television On The Dissemination Of Literature. • Investigate The Historical And Socio-Political Contexts That Have Shaped Indian Television, Including The Role Of Censorship, Government Policies, And Societal Changes In The Content And Reception Of Television Programming. • Develop Effective Communication And Presentation Skills To Express Informed Opinions And Insights About The Literature And History Of Indian Television. 	
PRE-REQUISITES:	Nil	
UNIT	CONTENT	HOURS
	<u>THEORETICAL KNOWLEDGE - I</u>	

I	Introduction To Indian Television <ul style="list-style-type: none"> • Overview Of The Evolution And Development Of Indian Television • Study Of The Cultural, Social, And Economic Impact Of Television In India • Examination Of The Key Milestones, Trends, And Genres In Indian Television 	12
II	<u>THEORETICAL KNOWLEDGE - II</u> Literature in Indian Television <ul style="list-style-type: none"> • Exploration of the relationship between literature and television in the Indian context • Analysis of the adaptation of literary works into television dramas and series • Study of the creative approaches, challenges, and cultural significance of literary adaptations in Indian television 	8
III	<u>PRACTICAL ASPECTS - I</u> Historical Perspectives On Indian Television <ul style="list-style-type: none"> • Study Of The Historical Context And Milestones In Indian Television History • Analysis Of The Growth, Development, And Transformation Of The Indian Television Industry • Examination Of The Role Of Key Personalities, Institutions, And Policies In Shaping Indian Television 	15
IV	<u>PRACTICAL ASPECTS - II</u> Television Script Writing And Screenwriting <ul style="list-style-type: none"> • Practical Exercises And Assignments To Develop Skills In Writing Scripts For Television • Study Of Television Script Formats, Structure, And Storytelling Techniques • Hands-On Experience In Creating Scripts For Television Episodes, Serials, Or Short Programs 	15
V	<u>PRACTICAL ASPECTS - III</u> Television Production And Presentation <ul style="list-style-type: none"> • Application Of Theoretical Knowledge And Practical Skills In Television Production • Practical Experience In Pre-Production, Production, And Post-Production Processes For Television • Creation Of a Short Television Project, Such As a Pilot Episode Or a Scene, Involving Scripting, Directing, And Editing 	10
COURSE OUTCOMES AS PER BLOOM'S TAXONOMY		
After Successful Completion Of Course, Students Will Able To:		
CO1	Demonstrate a Comprehensive Understanding Of The Evolution, Development, And Cultural Significance Of Indian Television, Including Its Impact On Indian Society And Literature.	
CO2	Analyze And Critically Evaluate The Literary Elements And Storytelling Techniques Employed In Indian Television, Demonstrating An Ability To Identify And Discuss Narrative Structures, Character Development, And Thematic Representations.	
CO3	Examine The Relationship Between Literature And Television, Demonstrating An Understanding Of The Adaptations Of Literary Works, The Influence Of Literary Trends On Television Content, And The Role Of Television In The Dissemination Of Literature.	
CO4	Analyze The Historical And Socio-Political Contexts That Have Shaped Indian Television, Including The Impact Of Censorship, Government Policies, And Societal Changes On Television Programming.	
CO5	Communicate Effectively And Present Informed Opinions And Insights About The Literature And History Of Indian Television, Demonstrating Strong Communication And Presentation Skills.	

TEXT BOOKS:	<ul style="list-style-type: none"> • Gokulsing, K. Moti and Dissanayake, Wimal, 2013, Indian Popular Cinema: A Narrative of Cultural Change, Trentham Books, 978-1858564196. • Kavoori, Anandam P. and Arceneaux, Noah, 2008, The Cell Phone Reader: Essays in Social Transformation, Peter Lang Publishing, 978-1433101926. • Mankekar, Purnima, 1999, Screening Culture, Viewing Politics: An Ethnography of Television, Womanhood, and Nation in Postcolonial India, Duke University Press, 978-0822323753.
REFERENCE BOOKS:	<ul style="list-style-type: none"> • Kulkarni, Damini and Mirchandani, Kiran 2020, Indian Television: Through a Gender Lens, Oxford University Press, 978-0199494570. • Pendakur, Manjunath and Malik, Anandam P. 2012, Indian Television in the New Millennium: Essays on Politics, Popular Culture, and History, Lexington Books, 978-0739168811.

COURSE CODE	DISCIPLINE SPECIFIC ELECTIVES - II (TRACK : 3.3 - THEATRE)	TOTAL LECTURE: 60
PA23TH012	APPLIED THEATRE	2-0-4-4
COURSE OBJECTIVES:	<p>Upon Completion Of This Course, The Student Should Be Able To:</p> <ul style="list-style-type: none"> • Understand The Principles, Theories, And Practices Of Applied Theatre As a Tool For Social Change, Community Engagement, And Personal Development. • Develop Skills In Designing And Implementing Applied Theatre Projects, Including Workshops, Performances, And Interventions In Diverse Settings. • Explore The Ethical Considerations And Responsibilities Involved In Working With Communities, Addressing Issues Such As Representation, Cultural Sensitivity, And Consent. • Examine The Historical And Contemporary Contexts Of Applied Theatre, Including The Work Of Key Practitioners And Organizations In The Field. • Foster Critical Thinking And Reflective Practices To Evaluate The Impact And Effectiveness Of Applied Theatre Interventions 	
PRE-REQUISITES:	Nil	
UNIT	CONTENT	HOURS
	<p><u>THEORETICAL KNOWLEDGE - I</u></p> <p>Introduction To Applied Theatre</p> <ul style="list-style-type: none"> • Overview Of The Principles, Goals, And Methods Of Applied Theatre • Study Of The Historical Development And Key Figures In The Field Of 	12

I	<p>Applied Theatre</p> <ul style="list-style-type: none"> Examination Of The Diverse Contexts And Settings Where Applied Theatre Practices Are Applied 	
II	<p><u>THEORETICAL KNOWLEDGE - II</u></p> <p>Theoretical Foundations Of Applied Theatre</p> <ul style="list-style-type: none"> Exploration Of Theories And Concepts Underlying Applied Theatre, Such As Social Justice, Community Engagement, And Empowerment Analysis Of The Ethical Considerations And Responsibilities In Applied Theatre Practices Study Of The Different Approaches And Methodologies Used In Applied Theatre Interventions 	8
III	<p><u>PRACTICAL ASPECTS - I</u></p> <p>Applied Theatre In Action</p> <ul style="list-style-type: none"> Case Studies And Examples Of Applied Theatre Projects In Various Contexts, Including Education, Healthcare, Social Justice, And Community Development Examination Of The Role Of The Applied Theatre Practitioner And Their Collaboration With Communities And Stakeholders Exploration Of Evaluation Methods And The Impact Assessment Of Applied Theatre Initiatives 	15
IV	<p><u>PRACTICAL ASPECTS - II</u></p> <p>Applied Theatre Techniques And Facilitation Skills</p> <ul style="list-style-type: none"> Practical Exercises And Workshops To Develop Skills In Applied Theatre Techniques, Such As Improvisation, Forum Theatre, And Storytelling Study Of Facilitation Skills, Group Dynamics, And Effective Communication In Applied Theatre Contexts Hands-On Experience In Facilitating Applied Theatre Activities And Workshops 	15
V	<p><u>PRACTICAL ASPECTS - III</u></p> <p>Applied Theatre Project</p> <ul style="list-style-type: none"> Application of theoretical knowledge and practical skills in the planning and implementation of an applied theatre project Identification of a target community or issue, and the development of a project proposal Practical experience in project management, facilitation, and evaluation of an applied theatre intervention 	10
COURSE OUTCOMES AS PER BLOOM'S TAXONOMY		
After Successful Completion Of Course, Students Will Able To:		
CO1	Design And Implement Applied Theatre Projects That Address Specific Social Issues Or Community Needs, Demonstrating Creativity, Adaptability, And Cultural Sensitivity.	
CO2	Collaborate Effectively With Community Members, Stakeholders, And Interdisciplinary Professionals To Develop And Deliver Impactful Applied Theatre Initiatives.	
CO3	Apply Theoretical Frameworks And Practical Techniques Of Applied Theatre In Diverse Settings, Such As Schools, Prisons, Healthcare Facilities, And Social Justice Organizations.	
CO4	Critically Analyze And Reflect Upon The Ethical Implications And Challenges Encountered In Applied Theatre Practice, Demonstrating An Understanding Of Power Dynamics And Cultural Contexts.	
CO5	Evaluate The Impact And Outcomes Of Applied Theatre Projects, Considering Both Qualitative And Quantitative Measures, And Communicate Findings Effectively.	
TEXT	<ul style="list-style-type: none"> Balfour, Michael, 2013, The Methuen Drama Book of Contemporary Monologues for Women, Methuen Drama, 978-1472532500. 	

BOOKS:	<ul style="list-style-type: none"> • Boal, Augusto 2008, Theatre of the Oppressed, Pluto Press, 978-0745328386. • Prentki, Tim and Preston, Sheila, 2009, The Applied Theatre Reader, Routledge, 978-0415468495.
REFERENCE BOOKS:	<ul style="list-style-type: none"> • Bolton, Gavin, 2007, Theatre in Education in Action: A Journey Towards Transformation, Routledge, 978-0415421506. • Schneider, Rebecca and Rose, Carol, 2005, Theatre for Change: Education, Social Action and Therapy, Palgrave Macmillan, 978-1403904249. • Thompson, Nisha S. 2016, Everyday Creativity and the Healthy Mind: Dynamic New Paths for Self and Society, Routledge, 978-1138818293.

COURSE CODE	DISCIPLINE SPECIFIC ELECTIVES (TRACK : 3.4 - FILM MAKING)	TOTAL LECTURE: 60
PA23FM009	CINEMATOGRAPHY	2-0-4-4
COURSE OBJECTIVES:	<p>Upon Completion Of This Course, The Student Should Be Able To:</p> <ul style="list-style-type: none"> • Understand the basic knowledge of Cinematography • Know Technical Proficiency in Cinematographic Tools. • Cinematography for Different Genres • Visual Storytelling through Cinematography basic • Understand Collaborative Film Making • Knowledge About Camera Techniques, And Basic Principles Of Lighting, Equipments, Techniques, Lighting Approach And Controls • Learn Different Lighting According To The Situation & Trouble Shooting. 	
PRE-REQUISITES:	Nil	
UNIT	CONTENT	HOURS
I	<p><u>THEORETICAL KNOWLEDGE - I</u></p> <p>Camera & Controls-</p> <ul style="list-style-type: none"> • The Camera; Types of Camera (DSLR- Nikon, Canon, Sony) (Digital Film camera - Arri, Red, Sony, Black Magic) Video camera – ENF, EFP) Functions and accessories. 	12

	<ul style="list-style-type: none"> • Camera Mounts; Tripods, Dollies, Jibs, Hand held, crane and others. Camera Movement: Pan, Tilt, Zoom, Character Movement, Usage and need of Track and trolley, Crane, Jimmy Jib, Poll Cam and Drone. • Camera Control (Aperture/Iris/f-number, Gain, Zebra, Back Focus, Focus, Black Balance, Menu, Audio setting, Presets) and Components • Lenses- types and functions. • Image Sensors- Working Principles of Camera, CMOS (Three CMOSE), CCD Sensors (Signal CCD, Three CCD) and Film sensitivity. 	
II	<p><u>THEORETICAL KNOWLEDGE - II</u></p> <p>Composition & Shots</p> <ul style="list-style-type: none"> • Picture Composition; Framing, Centering, Screen Direction, Head Room, Fields Of View, Moving Shot, Rule Of Thirds. • Shot- Wide Shot, Establishing Shot, Establishing The Geography. • Character Shot- Full Shot, Two Shot, Ms, Cu, Ots, Cutaways, Reaction, Connecting, Eye Sweeps, Chase Scenes. • Continuity Shots- Continuity Of Content, Movement, Position, Time. • Pictorial Composition During Rehearsal And In Studio Recording. 	8
III	<p><u>PRACTICAL ASPECTS - I</u></p> <p>Understanding Shooting Format-</p> <ul style="list-style-type: none"> • Genealogy Of Formats – Analogue, Digital- Digi Beta, Dvc Pro, Dvcam, Dv, Mini Dv, Etc • Digital Recording Formats - Digital Ready, Full K, 2k, 4k, 6k, 8k Etc. And Digital File Formats. • Film Formats -16mm, 35mm, 70 Mm. • Aspect Ratio For Tv (4:3, 16:9, 16:10), Aspect Ratio For Film (1.375:1– Academy Standard Film, 1.43:1-I Max, 1.5:1-Classic 35Mm Still Photographic Film, 1.6180:1–Golden Ratio, 2.35:1-Current Wide Screen Cinema) Frame Size, Resolution, Bit Depth, Compression. • Technical Formats Of Video - Pal, Ntsc, Secam, Time Code In Video Recording 	15
IV	<p><u>PRACTICAL ASPECTS - II</u></p> <p>Aim Of Light –</p> <ul style="list-style-type: none"> • Lighting For Different Set - In-Door Lighting And Out-Door Lighting, • Situation Based Lighting And Special Effect Lighting • Lighting; Products And Objects, Conventional, Soft And Diffused, Bounce, Source, Hard And Creative Lightings, Day Effect, Night Effect, Three-Point Lighting, • Types Of Lights incandescent Lamps, Tungsten Halogen, Hmi, Par Lights, Kinoflo Etc. • Lighting Meters • Three Point Lighting- Basic Principle And Functions Of Three-Point Light.(Key, Fill And Back) 	15
V	<p><u>PRACTICAL ASPECTS - III</u></p> <p>Lighting Approach And Controls-</p> <ul style="list-style-type: none"> • Location Lighting - Lighting And Different Location And Situation • Techniques Use On Location • Lighting For Multi Camera Set Up – Scenic Requirement, Lighting The Artist Use Of Kicker. • Chroma Key Principle – Depth, Distance, Shadow, Even Lighting, • Minimum Area • Lighting For Chroma Key - Basic Setup For Croma Key (Key Light, Filler, Back Light & Backing. 	10

	<ul style="list-style-type: none"> Choice Of Keying Colour - According To Situation. 	
COURSE OUTCOMES AS PER BLOOM'S TAXONOMY		
After Successful Completion Of Course, Students Will Able To:		
CO1	Demonstrate Knowledge Of Fundamental Cinematography Concepts, Such As Camera Angles, Framing, Composition, And Camera Movement	
CO2	Develop Skills In Adjusting Camera Settings, Such As Aperture, Shutter Speed, And Iso, To Achieve Desired Visual Effects.	
CO3	Communicate Mood, Emotion, And Narrative Through The Effective Use Of Camera Movements, Framing, And Lighting.	
CO4	Apply The Knowledge Of Aim Of Light And Its Accessories.	
CO5	Understood The Lighting Approach And Controls.	
TEXT BOOKS:	<ul style="list-style-type: none"> Hirschfield, Gerald. (2005) Image Control-Motion Picture And Video Camera Filters And Lab Techniques. London: A S C Holding Corp. The Five C's Of Cinematography. Los Angeles, Ca: Silman James Press Wheeler, Paul.(2009) High Definition Cinematography. Burlington, Ma: Focal Press 	
REFERENCE BOOKS:	<ul style="list-style-type: none"> Kris Malkeiwicz, Cinematography-A Guide For Filmmakers And Film Teacher,Prentice Hall Press, 1989 Peter Etedgui, Cinematograph, Focal Press, 1998 	

COURSE CODE	DISCIPLINE SPECIFIC ELECTIVES (TRACK : 3.4 - FILM MAKING)	Total Lecture: 60
PA23FM010	EDITING	2-0-4-4
COURSE OBJECTIVES:	<p>Upon Completion Of This Course, The Student Should Be Able To:</p> <ul style="list-style-type: none"> Understand The Concept And Basics Of Editing Know And Learn The Different Types Of Editing Understand The Hygiene Practices Of Editing Make Master The Use Of Transitions In Editing With Their Associated Meaning And Purpose Learn Various Software Of Editing Used In Industry 	
PRE-REQUISITES:	Nil	
UNIT	CONTENT	HOURS
I	<p><u>THEORETICAL KNOWLEDGE - I</u></p> <p>Editing Basics</p> <ul style="list-style-type: none"> Introduction To Editing Mechanism Of Film Editing Editing Basics Editing Techniques 	12

	<ul style="list-style-type: none"> • The Mechanics Of Online Editing 	
II	<p><u>THEORETICAL KNOWLEDGE - II</u></p> <p>Types Of Editing</p> <ul style="list-style-type: none"> • Film Editing • Linear And Non-Linear Editing • In Camera Editing • Editing With The Production Switcher • Additional Switcher Features 	8
III	<p><u>PRACTICAL ASPECTS - I</u></p> <p>Effective Picture Making</p> <ul style="list-style-type: none"> • The Art And Techniques Of Editing • Cut, Fade, Dissolve, Wipe • Order Of Shots • Montage • Titles 	15
IV	<p><u>PRACTICAL ASPECTS - II</u></p> <p>Introduction To Nle Software: Features And Application</p> <ul style="list-style-type: none"> • Adobe Premiere Pro • Adobe After Effects • Final Cut Pro (Fcp) • Avid • Vegas 	15
V	<p><u>PRACTICAL ASPECTS - III</u></p> <p>Tools And Techniques Of Various Nle Software</p> <ul style="list-style-type: none"> • Creating Project, Customizing Workspace • Import Setting • Interface (Digitize And Organize Source Footage, Edit Sync And Non-Sync Material, Editing Dialog & Working With Audio, Timeline Editing, Adding Video Effects & Transitions) • Tools • Export Setting 	10
COURSE OUTCOMES AS PER BLOOM'S TAXONOMY		
After Successful Completion Of Course, Students Will Able To:		
CO1	Gain The Understanding Of The Concept And Basics Of Editing.	
CO2	Know And Learn The Different Types Of Editing.	
CO3	Understand The Hygiene Practices Of Editing And Will Be Able To Apply Them In Projects.	
CO4	Use Of Transitions In Editing With Their Associated Meaning And Purpose.	
CO5	Use Various Software Of Editing Used In Industry.	
TEXT BOOKS:	<ul style="list-style-type: none"> • Ken Dancyger, The Technique Of Film And Video Editing: History, Theory, And Practice, 2007 • Mark Cousins, The Story Of Film, 2012 • Jaime Fowler, Editing Digital Film: Integrating Final Cut Pro, Avid, And Media 100, 2012 	
REFERENCE BOOKS:	<ul style="list-style-type: none"> • Karel Reisz, Gavin Miller, The Technique Of Film Editing, 2017 • Walter Murch, In The Blink Of An Eye: A Perspective On Film Editing, 1992 	

COURSE CODE	DISCIPLINE SPECIFIC ELECTIVES (TRACK : 3.4 - FILM MAKING)	TOTAL LECTURE: 60
PA23FM011	LEGAL ASPECTS OF CINEMA	2-0-4-4
COURSE OBJECTIVES:	Upon Completion Of This Course, The Student Should Be Able To: <ul style="list-style-type: none"> • Acquire The Knowledge Of Indian Constitution And Legal System • Know About Intellectual Property Rights • Knowledge Of Important Acts Governing Film Making In India • Learn And Recall About The Film Regulatory Body And Regulations In India • Learn And Practice The Knowledge Of Film Business Ethics And Culture Of Film Business In India. 	
PRE-REQUISITES:	Nil	
UNIT	CONTENT	HOURS
I	<u>THEORETICAL KNOWLEDGE - I</u> Indian Constitution And Legal System <ul style="list-style-type: none"> • Indian Constitution: Salient Features – Longest Written Constitution, Adult Suffrage, Mixture Of Rigidity And Flexibility. • Fundamental Rights And Duties – Consisting Section Of Constitution, Directive Principles Of State Policy. • Overview Of India Legal System, Type Of Legal System In India, Types Of 	12

	<p>Law, Structure Of Court System, Working Of Court System.</p> <ul style="list-style-type: none"> • Constitutional Provisions, Laws And Regulation. • Human Rights: History And Origin, Uno, Geneva Convention, Magna - Carta, British Law, Constitution. 	
II	<p><u>THEORETICAL KNOWLEDGE - II</u></p> <p>Intellectual Property Rights</p> <ul style="list-style-type: none"> • Intellectual Property Rights: Introduction (Ipr)- History, Origin, Types Of Ipr. • Copyright & Trademark, Patent And Trade Secret - Salient Features Of Each Law. Processes Of Filing. • Plagiarism – Concept, Guideline And Ethics. • Case Study Regarding – Patent And Trade Secret. • Case Study Regarding – Copyright & Trademark. 	8
III	<p><u>PRACTICAL ASPECTS - I</u></p> <p>Important Acts</p> <ul style="list-style-type: none"> • Cinematography Act 1952 – Origin, Implementation, Amendments, Salient Features. • Prasar Bharati Act (1990) - Origin, Implementation, Amendments, Salient Features. • Information Technology Act (2000) - Origin, Implementation, Amendments, Salient Features. • Cable Tv Act (1995) - Origin, Implementation, Amendments, Salient Features. • Right To Information Act (2005) - Origin, Implementation, Amendments, Salient Features. 	15
IV	<p><u>PRACTICAL ASPECTS - II</u></p> <p>Film Regulation</p> <ul style="list-style-type: none"> • Introduction To Film Board Of Certification • Introduction To Various Film Organization/ Associations, Vision Of Formation And Films, Film Board Members Of Certification. • Process And Guidelines Of Film Board Of Certification • Formation (Central And Regional) Enforcement Of Film Board Of Certification • Film Certification, Film Posters And Ethical Issues. 	15
V	<p><u>PRACTICAL ASPECTS - III</u></p> <p>Film Business</p> <ul style="list-style-type: none"> • Pre Role And Importance Of Business Ethics And Values In Film Business • Definition Of Business, Ethics Impact On Business Policy And Business Strategy. • Impact On The Business Culture. • Types Of Ethical Issues, Bribes, Coercion, Deception, Theft, Unfair Discrimination. • Case - Definition And Importance, Examples Of Various Initiatives Taken By Various Business Groups Like Dharma Production, Yash Production, Red Chillies Entertainment, Excel Entertainment Etc. 	10
COURSE OUTCOMES AS PER BLOOM'S TAXONOMY		
After Successful Completion Of Course, Students Will Able To:		
CO1	Acquire The Knowledge Of Indian Constitution And Legal System.	
CO2	Know About Intellectual Property Rights.	
CO3	Get Knowledge Of Important Acts Governing Film Making In India.	
CO4	Learn And Recall About The Film Regulatory Body And Regulations In India.	
CO5	Learn And Practice The Knowledge Of Film Business Ethics And Culture Of Film Business In India.	
TEXT	<ul style="list-style-type: none"> • Osborn. Guy, Robson .Peter, Greenfield. Steve.(2010). Film And The Law: The Cinema Of Justice Paperback. Hart Publishing; Second Edition.Isbn-10: 1841137251. 358 Pages. 550 g • Cees J. Hamelin, Ethics Of Cyberspace, Sage Publications, New Delhi, 2001. 	

BOOKS:	<ul style="list-style-type: none"> • Karen Sanders, Ethics And Journalism, Sage Publications, New Delhi, 2003 • Arvind Sigal, India's Communication Revolution, Sage Publications, New Delhi, 2001 • Steve Greenfield, Guy Osborn, Peter Robson, Film And The Law - The Cinema Of Justice, Hart Publishing 2018 • B. Manna, Naya Prakash, Mass Media And Laws In India, Calcutta, 1998.
REFERENCE BOOKS:	<ul style="list-style-type: none"> • https://Blog.Ipleaders.In/Legalities-Making-Films-India/ • https://Copyright.Gov.In/Documents/Handbook.Html • https://Allindialegalforum.Com/2021/02/01/Lights-Camera-And-Action-Role-Of-Ipr-In-Indian-Cinematographic-Films/ • https://Intellectual-Property-Helpdesk.Ec.Europa.Eu/News-Events/News/Copyright-Protection-India-Overview-And-Recent-Developments-2022-03-02_En#:~:Text=In%20case%20of%20original%20literary,Death%20of%20the%20last%20author

COURSE CODE	DISCIPLINE SPECIFIC ELECTIVES (TRACK : 3.4 - FILM MAKING)	TOTAL LECTURE: 60
PA23FM012	FILM RESEARCH AND CRITICISM	2-0-4-4
COURSE OBJECTIVES:	<p>Upon Completion Of This Course, The Student Should Be Able To:</p> <ul style="list-style-type: none"> • Understand The Concept And Basics Of Research • Know And Learn The Major Elements Of Research • Understand And Learn The Use Of Tools And Methods Of Research • Make Master The Application Of Statistics In Research • Learn And Identify Various Film Research Areas 	
PRE-REQUISITES:	Nil	
UNIT	CONTENT	HOURS
I	<p><u>THEORETICAL KNOWLEDGE - I</u></p> <p>Concept Of Research</p> <ul style="list-style-type: none"> • Meaning, Definition And Nature Of Research • Film Research Objectives: Understanding Cinematic Language, Understanding Audience. • Scope Of Film Research • Problem Of Objectivity In Research • Various Elements In Research Process 	12
II	<p><u>THEORETICAL KNOWLEDGE - II</u></p> <p>Major Elements Of Research</p> <ul style="list-style-type: none"> • Hypothesis: Concept And Types. • Sampling - Meaning, Types And Problems • Research Design- Descriptive, Analytical, Experimental. 	8

	<ul style="list-style-type: none"> • Research Types 01- Text Mining In Film Studies, Survey Research, And Experimental Research. • Research Types 02 - Field Research, Panel Research, Audience Research, Narrative Analysis 	
III	<p><u>PRACTICAL ASPECTS - I</u></p> <p>Tools And Methods Of Research</p> <ul style="list-style-type: none"> • Sources Of Data - Primary And Secondary Source • Research Tools- Questionnaire And Schedule • Research Method- 1.Observation – a) Participatory b) Non-Participatory • Survey Method- Descriptive And Analytical Survey. • Interview Method- Structured And Non-Structured • Case Study, Content Analysis- Definition, Usage And Unit Of Analysis. 	15
IV	<p><u>PRACTICAL ASPECTS - II</u></p> <p>Application Of Statistics</p> <ul style="list-style-type: none"> • Tabulation, Coding And Classification Of Data (Title, Column Heading, Sub Categories, Footnotes) • Data Analysis- Field Notes, Interpretation • Elementary Statistics - Mean, Median And Mode • Graphic And Diagrammatic Representation Of Data: The Histogram, Bar Chart, Frequency Polygon, Pie Chart, The Scatter Gram, Line Diagram. • Indexing, Citation-Apa Style, Mla Style, Chicago Manual Style And Preparing Bibliography • Research Report Writing, Writing Dissertation And Reports 	15
V	<p><u>PRACTICAL ASPECTS - III</u></p> <p>Film Research Area</p> <ul style="list-style-type: none"> • Pre-Production Research- Story Development, Character Development, Writing And Planning For Production, Location Hunting. • Production Research- Action Research, Formative Research • Post Production Research: Distribution And Exhibition • Film Promotion And Marketing Research, Legal Issues During Film Production. • Film Review- Cinematography, Sound, Character, Technical Aspects Of Film Etc. 	10
COURSE OUTCOMES AS PER BLOOM'S TAXONOMY		
After Successful Completion Of Course, Students Will Able To:		
CO1	Understand The Concept And Basics Of Research	
CO2	Know And Learn The Major Elements Of Research	
CO3	Understand And Learn The Use Of Tools And Methods Of Research	
CO4	Make Master The Application Of Statistics In Research	
CO5	Learn And Identify Various Film Research Areas	
TEXT BOOKS:	<ul style="list-style-type: none"> • Gosh, B.N. (1992) Scientific Method And Social Research. Sterling Publishers, New Delhi • Heyward, Susan. (2018) Cinema Studies The Key Concepts. London And New York: Routledge. • Leo Eubank & Marshall Cohen, Film Theory And Criticism: Introductory Readings, Oxford University Press, 2004. • Matilda Mroz, Temporality And Film Analysis, Edinburgh University Press, 2012. • Ian Garwood, The Sense Of Film Narration, Edinburgh University Press, 2013. 	
REFERENCE BOOKS:	<ul style="list-style-type: none"> • Jim Piper, Film Appreciation Book: The Film Course, All Worth Press, 2018 • Petrie, Dennis & Boggs, Joseph, The Art Of Watching Films, Mc Graw Hill Publication, 2011 • Film Quarterly, Film Research Journal • Empire Online Magazine. • https://Books.Google.Com/Books?Id=i9Ntqv-Zszmc&Printsec=Frontcover&Source=Gbs_Viewapi#v=Onepage&q&f=False 	

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| | <ul style="list-style-type: none">• https://eric.ed.gov/• Edgar, Robert. Marland, John. Rawle, Steven. (2015) The Language Of Film |
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