

# BACHELOR OF PERFORMING ARTS

Duration: 48 Months (4 Years) Eligibility: 12th Pass

<b>COURSE STRUCTURE OF BPA (Vocal Music) Ist SEMESTER</b>													
<b>Course Details</b>				<b>External Assessment</b>		<b>Internal Assessment</b>				<b>Credit Distribution</b>			<b>Allotted Credits</b>
Course Code	Course Type	Course Title	Total Marks	Major		Minor		Sessional		L	T	P	Subject wise Distribution
				Max Marks	Min Marks	Max Marks	Min Marks	Max Marks	Min Marks				
<b>Theory Group</b>													
3HBHL101H	<b>Ability Enhancement</b>	हिन्दी भाषा और संरचना	50	25	08	10	04	15	06	2	-	-	2
3PABVM101(T)	<b>Core Paper</b>	Fundamentals Music - I	50	25	08	10	04	15	06	2	-	-	2
3PABVM102(T)	<b>Core Paper</b>	Folk/Tribal Music of India - I	50	25	08	10	04	15	06	3	1	-	4
3PABVM103(T)	<b>Core Paper</b>	Basics of Acting - I	50	25	08	10	04	15	06	3	1	-	4
<b>Practical Group</b>				<b>Term End Practical Exam</b>				<b>Sessional/Viva Voc</b>					
3PABVM101(P)	<b>Practical</b>	Critical & Comparative Study of Components of Ragas & Talas and Different Genres of Vocal Music - I	200	100	33	-	-	100	33	-	-	8	8
<b>Grand Total</b>			<b>400</b>							<b>10</b>	<b>2</b>	<b>8</b>	<b>20</b>

Minimum Passing Marks are equivalent to Grade C

L- Lectures T- Tutorials P- Practical

Major- Term End Theory Exam

Minor- Pre University Test

Sessional weightage – Attendance 50%, Three Class Tests/Assignments 50%

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<b>Course Details</b>				<b>External Assessment</b>		<b>Internal Assessment</b>				<b>Credit Distribution</b>			<b>Allotted Credits</b>
Course Code	Course Type	Course Title	Total Marks	Major		Minor		Sessional		L	T	P	Subject wise Distribution
				Max Marks	Min Marks	Max Marks	Min Marks	Max Marks	Min Marks				
<b>Theory Group</b>													
3BCA201(T)	<b>Ability Enhancement</b>	Basic Information Computer Technology – I	50	25	08	10	04	15	06	2	-	-	2
3PABVM201(T)	<b>Core Paper</b>	Fundamentals of Music – II	50	25	08	10	04	15	06	2	-	-	2
3PABVM202(T)	<b>Core Paper</b>	Folk/Tribal Music of Indian – II	50	25	08	10	04	15	06	3	1	-	4
3PABVM203(T)	<b>Core Paper</b>	Introduction to Indian Theatre	50	25	08	10	04	15	06	3	1	-	4
<b>Practical Group</b>					<b>Term End Practical Exam</b>			<b>Viva Voce</b>					
3PABVM201(P)	<b>Practical</b>	Critical & Comparative Study of Components of Ragas & Talas and Different Genres of Vocal Music - II	200	100	33	-	-	100	33	-	-	8	8
3BCA201(P)	<b>Practical</b>	Basic Information Computer Technology – I	25	10	4	-	-	15	6	-	-	1	1
<b>Grand Total</b>			<b>425</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>8</b>	<b>-</b>	<b>9</b>	<b>21</b>

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## COURSE STRUCTURE OF BPA (Vocal Music) IIIrd SEMESTER

Course Details				External Assessment		Internal Assessment				Credit Distribution			Allotted Credits
Course Code	Course Type	Course Title	Total Marks	Major		Minor		Sessional		L	T	P	Subject wise Distribution
				Max Marks	Min Marks	Max Marks	Min Marks	Max Marks	Min Marks				
<b>Theory Group</b>													
3HBEL201(T)	<b>Ability Enhancement</b>	English Language and Indian Culture	50	25	08	10	04	15	06	2	-	-	2
3PABVM301(T)	<b>Core Paper</b>	Fundamentals of Music - III	50	25	08	10	04	15	06	2	-	-	2
3PABVM302(T)	<b>Core Paper</b>	Folk /Tribal Music of India - III	50	25	08	10	04	15	06	3	1	-	4
- 3PABVM303(T)	<b>Core Paper</b>	Basics of Acting II(MIME,Movement, and Improvission)	50	25	08	10	04	15	06	3	1	-	4
<b>Practical Group</b>					<b>Term End Practical Exam</b>			<b>Sessional/Viva Voc</b>					
3PABVM301(P)	<b>Core Paper</b>	Critical & Comparative Study of Components of Ragas & Talas and Different Genres of Vocal Music -III	200	100	33	-	-	100	33	-	-	8	8
<b>Grand Total</b>			<b>400</b>	-	-	-	-	-	-	<b>10</b>	<b>2</b>	<b>8</b>	<b>20</b>

Minimum Passing Marks are equivalent to Grade C

L- Lectures T- Tutorials P- Practical

Major- Term End Theory Exam

Minor- Pre University Test

Sessional weightage – Attendance 50%, Three Class Tests/Assignments 50%

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Duration: 48 Months (4 Years) Eligibility: 12th Pass

## COURSE STRUCTURE OF BPA (Vocal Music) IVth SEMESTER

Course Details				External Assessment		Internal Assessment				Credit Distribution			Allotted Credits
Course Code	Course Type	Course Title	Total Marks	Major		Minor		Sessional		L	T	P	Subject wise Distribution
				Max Marks	Min Marks	Max Marks	Min Marks	Max Marks	Min Marks				
<b>Theory Group</b>													
3HBYO401(T)	<b>Ability Enhancement</b>	Yoga and Pranayam	50	25	08	10	04	15	06	2	-	-	2
3PABVM401(T)	<b>Core Paper 1</b>	Music Theory IV – (I)	50	25	08	10	04	15	06	2	-	-	2
3PABVM402(T)	<b>Core Paper 2</b>	Introduction to Modern Theatre (Indian & World)	50	25	08	10	04	15	06	3	1	-	4
3PABVM403(T)	<b>Core Paper 3</b>	Music Theory IV-(II)	50	25	08	10	04	15	06	3	1	-	4
<b>Practical Group</b>				<b>Term End Practical Exam</b>				<b>Viva Voc</b>					
3PABVM401(P)	<b>Core Paper</b>	Critical & Comparative Study of Components of Ragas & Talas and Different Genres of Vocal Music -IV	200	100	33	-	-	100	33	-	-	8	8
<b>Grand Total</b>			<b>400</b>	-	-	-	-	-	-	<b>10</b>	<b>2</b>	<b>8</b>	<b>20</b>

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Major- Term End Theory Exam

Minor- Pre University Test

Sessional weightage – Attendance 50%, Three Class Tests/Assignments 50%

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<b>COURSE STRUCTURE OF BPA (Vocal Music) Vth SEMESTER</b>													
<b>Course Details</b>				<b>External Assessment</b>		<b>Internal Assessment</b>				<b>Credit Distribution</b>			<b>Allotted Credits</b>
<b>Course Code</b>	<b>Course Type</b>	<b>Course Title</b>	<b>Total Marks</b>	<b>Major</b>		<b>Minor</b>		<b>Sessional</b>		<b>L</b>	<b>T</b>	<b>P</b>	<b>Subject wise Distribution</b>
				<b>Max Marks</b>	<b>Min Marks</b>	<b>Max Marks</b>	<b>Min Marks</b>	<b>Max Marks</b>	<b>Min Marks</b>				
<b>Theory Group</b>													
3SBES501H(T)	<b>Ability Enhancement</b>	Environmental Studies	50	25	08	10	04	15	06	2	-	-	2
3PABVM501(T)	<b>Core Paper 1</b>	Music Theory 5.1	50	25	08	10	04	15	06	3	1	-	4
3PABVM502(T)	<b>Core Paper 2</b>	Music Theory 5.2	50	25	08	10	04	15	06	3	1	-	4
3PABVM503(T)	<b>Core Paper 3</b>	Western Music – I	50	25	08	10	04	15	06	2	-	-	2
<b>Practical Group</b>				<b>Term End Practical Exam</b>			<b>Sessional/Viva Voc</b>						
3PABVM501(P)	<b>Core Paper</b>	Critical & Comparative Study of Components of Ragas & Talas and Different Genres of Vocal Music -V	200	100	33	-	-	100	33	-	-	8	8
<b>Grand Total</b>			<b>400</b>	-	-	-	-	-	-	<b>10</b>	<b>2</b>	<b>8</b>	<b>20</b>

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## COURSE STRUCTURE OF BPA (Vocal Music) VIth SEMESTER

Course Details				External Assessment		Internal Assessment				Credit Distribution			Allotted Credits
Course Code	Course Type	Course Title	Total Marks	Major		Minor		Sessional		L	T	P	Subject wise Distribution
				Max Marks	Min Marks	Max Marks	Min Marks	Max Marks	Min Marks				
<b>Theory Group</b>													
3MBFE101(T)	<b>Ability Enhancement</b>	Fundamental of Entrepreneurship	50	25	08	10	04	15	06	2	-	-	2
3PABVM601(T)	<b>Core Paper 1</b>	Music Theory VI-(I)	50	25	08	10	04	15	06	3	1	-	4
3PABVM602(T)	<b>Core Paper 2</b>	Music Theory VI-(II)	50	25	08	10	04	15	06	3	1	-	4
3PABVM603(T)	<b>Core Paper 2</b>	Western Music – II	50	25	08	10	04	15	06	2	-	-	2
<b>Practical Group</b>				<b>Term End Practical Exam</b>			<b>Sessional/Viva Voc</b>						
3PABVM601(P)	<b>Core Paper</b>	Critical & Comparative Study of Components of Ragas & Talas and Different Genres of Vocal Music -VI	200	100	33	-	-	100	33	-	-	8	8
<b>Grand Total</b>			<b>400</b>	-	-	-	-	-	-	<b>10</b>	<b>2</b>	<b>8</b>	<b>20</b>

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Major- Term End Theory Exam

Minor- Pre University Test

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# BACHELOR OF PERFORMING ARTS

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## COURSE STRUCTURE OF BPA (Vocal Music) VIIIth SEMESTER

Course Details				External Assessment		Internal Assessment				Credit Distribution			Allotted Credits
Course Code	Course Type	Course Title	Total Marks	Major		Minor		Sessional		L	T	P	Subject wise Distribution
				Max Marks	Min Marks	Max Marks	Min Marks	Max Marks	Min Marks				
<b>Theory Group</b>													
3PABVM701(T)	<b>Core Paper 1</b>	Music Theory VII - (I)	100	50	17	20	08	30	12	3	1	-	4
3PABVM702(T)	<b>Core Paper 2</b>	Music Theory VII - (II)	100	50	17	20	08	30	12	3	1	-	4
<b>Practical Group</b>				<b>Term End Practical Exam</b>				<b>Sessional/Viva Voc</b>					
3PABVM701(P)	<b>Core Paper</b>	Critical & Comparative Study of Components of Ragas & Talas and Different Genres of Vocal Music -VII	400	200	66	-	-	200	66	-	-	12	12
<b>Grand Total</b>			<b>600</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>6</b>	<b>2</b>	<b>12</b>	<b>20</b>

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Minor- Pre University Test

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## COURSE STRUCTURE OF BPA (Vocal Music) VIIIth SEMESTER

Course Details				External Assessment		Internal Assessment				Credit Distribution			Allotted Credits
Course Code	Course Type	Course Title	Total Marks	Major		Minor		Sessional		L	T	P	Subject wise Distribution
				Max Marks	Min Marks	Max Marks	Min Marks	Max Marks	Min Marks				
<b>Theory Group</b>													
3PABVM801(T)	<b>Core Paper 1</b>	Music Theory VIII - (I)	100	50	17	20	08	30	12	3	1	-	4
3PABVM802(T)	<b>Core Paper 2</b>	Music Theory VIII - (II)	100	50	17	20	08	30	12	3	1	-	4
<b>Practical Group</b>				<b>Term End Practical Exam</b>				<b>Sessional/Viva Voc</b>					
3PABVM801(P)	<b>Core Paper</b>	Critical & Comparative Study of Components of Ragas & Talas and Different Genres of Vocal Music -VIII	400	200	66	-	-	200	66	-	-	12	12
<b>Grand Total</b>			<b>600</b>	-	-	-	-	-	-	<b>6</b>	<b>2</b>	<b>12</b>	<b>20</b>

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# SEMESTER - I

COURSE CODE: 3HBHL101H

Course Type: Ability Enhancement

## हिन्दी भाषा और संरचना

पाठ्यक्रम के उद्देश्य:

1. विद्यार्थियों में राष्ट्र प्रेम की भावना का विकास करना।
2. हिन्दी के समृद्ध साहित्य को नयी पीढ़ी तक पहुँचाना।
3. पत्र-लेखन, सार लेखन, भाव पल्लवन एवं साक्षात्कार के कौशल का विकास करना।
4. डायरी, संस्मरण, लेखन, पारिभाषिक, शब्दावली, तत्सम, तद्भव, देशज, विदेशी शब्दों इत्यादि के ज्ञान का परिमार्जन करना।

पाठ्यक्रम

इकाई-1

भारत वंदना) काव्य( जाग तुझको दूर जाना स्वतंत्रता पुकारती) काव्य( हम अनिकेतन) काव्य( भाषा की महत्ता और उसके विविध रूप भाषा-कौशल	सूर्यकांत त्रिपाठी निराला सुश्री महादेवी वर्मा जयशंकर प्रसाद बालकृष्ण शर्मा नवीन
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इकाई-2

करुणा) निबंध ( समन्वय की प्रक्रिया) निबंध( बिच्छी बुआ) कहानी( अनुवाद हिन्दी की शब्द-संपदा पारिभाषिक शब्दावली	आचार्य रामचन्द्र शुक्ल रामधारी सिंह दिनकर डॉ. लक्ष्मण विष्ट बटरोही परिभाषा प्रकारण महत्वए विशेषताएं
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इकाई-3

विलायत पहुंच ही गया) आत्मकथांश ( अफसर (व्यंग्य) तीर्थयात्रा) कहानी( मकड़ी का जाला) व्यंग्य( वाक्य- संरचना :तत्समए तद्भव देशज विदेशी	महात्मा गांधी शरद जोशी डॉ. मिथिलेश कुमार मिश्र डॉ. रामप्रकाश सक्सेना
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इकाई-4

अप्प दीपो भव) वक्तृत्व कला( भारत का सामाजिक व्यक्तित्व) प्रस्तावना ( पत्र मैसूर के महाराजा को) पत्र-लेखन ( बनी रहेंगी किताबें) आलेख( पत्र-लेखन: महत्व और उसके विविध रूप सड़क पर दौड़ते ईहा मृग) निबंध (	स्वामी श्रद्धानंद जवाहरलाल नेहरू स्वामी विवेकानंद डॉ. सुनीता रानी घोष डॉ. श्यामसुन्दर दुबे
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इकाई-5

योग की शक्ति) डायरी ( कोश के अखाड़े में कोई पहलवान नहीं उतरता)साक्षात्कार (- नीग्रो सैनिक से भेंट) यात्रा-संस्मरण( भाषाविद्	डॉ. हरिवंश राय बच्चन डॉ. हरिदेव बाहरी से प्रो. त्रिभुवननाथ शुक्ल डॉ. देवेन्द्र सत्यार्थी
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यदि बा न होती तो शायद गांधी को यह ऊँचाई न मिलती) साक्षात्कार (कथाकार.  
गिरिराज किशोर से सत्येन्द्र शर्मा  
सार- लेखनए भाव-पल्लवन साक्षात्कार और कौशल

**अपेक्षित परिणाम:**

1. विद्यार्थी भारत भूमि से प्रेम व स्नेह के भावों को बढ़ा सकेंगे।
2. विद्यार्थियों की हिन्दी की शब्द संपदा में वृद्धि होगी।
3. पत्र-लेखन ,सार लेखन, भाव पल्लवन साक्षात्कार के कौशल का विकास होगा।
4. डायरी एवं संस्मरण लेखन विद्या का परिमार्जन होगा।
5. हिन्दी के समृद्ध साहित्य कोश से लाभान्वित होंगे।

**Course Type: Core Paper**

**COURSE CODE: 3PABVM101 (T)**

## **Fundamentals Music-I**

- Theoretical knowledge of prescribed Raga and Talas.
- Comparative study of That, Raga
- Study of Musical text – Pt. V.N. Bhatkhande, Pt. B.D Paluskar.

Introduction Words-

- Two forms of Indian Classical music, Dhwani, Naad, Sruti, Swar, Natural Swar Vikrit Swar, Saptak, That, Raag, Tala, Theka, Dugun, Tigun, Chougun etc.
- Different tapy of That.
- Contribution of Pt. B.N. Bhatkande and B.D. Paluskar.

**Course Type: Core Paper**

**COURSE CODE: 3PABVM102 (T)**

## **Folk/Tribal Music of India-I**

- Folk/Tribal Instruments of India.
- Popular folk/Tribal dance of India.
- Folk music and popular culture.
- Folk artists of India.
- Practical work with students regional forms (learning from each other)

**Course Type: Core Paper**

**COURSE CODE: 3PABVM103 (T)**

## **Introduction to Indian Theatre**

- Origin & Development of classical Indian theatre.
- Introduction to Natyashastra.
- Kinds of Acting.
- Nayak and Naika Bheda
- Natyadharmi & Lokadharmi
- Eleven elements of drama
- Some terminologies.
- Indian Traditions of theatre swang, bhagat, khayal, bhavai, manch, bidesiya, ect.

- Theoretical knowledge of prescribed Raga and Talas.
- General information of Worna (Asthai, Aarohi, Awarohi, Sanchari), Alankar, Audav, Shadav, Sampurna, Vadi, Samvadi, Anuvadi, Bivadi, Barjya, Alap, Pakad, Alaptan, Khayad, asthai, Antra, Matra, Grah, Ansh, Nyas, Tal, Mukhda, Bibhag, Sam, Khali, Thali, Dugun, Tigun and Chaugun.
- Different of Pt. B.N. Bhatkhande and Pt. B.D. Paluskar Swarlipi.
- Life sketch and contribution of Pt. B.N. Bhatkhande and pt. B.D. Paluskar in Indian @Music.
- Raagas pahchan by groups of swars.

**Course Type: Core Paper**

**COURSE CODE: 3PABVM104 (T)**

## **Basics of Acting-I**

- Physical excercises
- Exercises related with depiction of character and emotion using movements and gestures.
- Improvisation based on movement theme/image/mood.

**Course Type: Core Paper**

**COURSE CODE: 3PABVM101 (P)**

## **CRITICAL & COMPARATIVE STUDY OF COMPONENT OF RAGAS AND TALAS AND DIFFERENT GENRES OF VOCAL MUSIC-I**

**Practical Knowledge of critical and comparative analysis of Ragas and Talas of the prescribed course.**

- RAGA: Yaman, Bhairav and Bhupali.
- TALAS: Tin Tala, Dadra and Kaharwa with Thah, Dugun, Tigun and Chaugun.
- Practical Knowledge of 7 shudh and 5 vikrit swars.
- Practical knowledge of 10 that's of Hindustani music/PT. V.N. Bhatkhande.
- 10 simple ALANKARS with Aakar, Vilambit and Mdhya layas.
- Practical knowledge of Tali Khali in prescribed course talas.
- Raga pahchan by groups of swars.

# SEMESTER - II

COURSE CODE: 3BCBA201H

## **BASIC COMPUTER & INFORMATION TECHNOLOGY-I**

### **COURSE OBJECTIVE:-**

To educate students to analyze, design, integrate & manage information systems using information technology.

### **Syllabus:**

**UNIT – I** Introduction to computer organization History of development of Computer system concepts. Characteristics, Capability and limitations. Generation of computer. Types of PC's Desktop. Laptop, Notebook. Workstation & their Characteristics.

**इकाई – 1** कम्प्यूटर ऑर्गनाइजेशन का परिचय कम्प्यूटर का इतिहास, कम्प्यूटर सिस्टम विचारधारा, विशेषताएं, योग्यता एवं सीमाएं, कम्प्यूटर की पीढ़ियां, पी.सी. के प्रकार, डेस्कटॉप के प्रकार, लेपटॉप के प्रकार, नोटबुक, वर्क स्टेशन आदि की विशेषताएं।

**UNIT – II** Introduction to computer organization Basic components of a computer system Control Unit, ALU, Input / Output function and Characteristics, memory RAM, ROM, EPROM, PROM.

**इकाई – 2** कम्प्यूटर ऑर्गनाइजेशन का परिचय कम्प्यूटर सिस्टम के आधार उपकरण, कंट्रोल युनिट, ए.एल.यू. इनपुट/आउटपुट फंक्शन और विशेषताएं, मेमोरी रेम, रोम, इपी रोम, पी रोम, और अन्य प्रकार की मेमोरी।

**UNIT – III** Input & output devices Input Devices : Keyboard, Mouse, Trackball. Joystick, Digitizing tablet, Scanners, Digital Camera, MICR, OCR, OMR, Bar-code Reader, Voice Recognition, Light pen, Touch Screen. Output Devices: Monitors Characteristics and types of monitor, Video Standard VGA, SVGA, XGA, LCD Screen etc. Printer, Daisy wheel, Dot Matrix, Inkjet, Laser, Line Printer. Plotter, Sound Card and Speakers.

**इकाई – 3** इनपुट तथा आउटपुट डिवाइसेस **इनपुट डिवाइस:** कीबोर्ड, माउस, ट्रैकबॉल, जॉयस्टिक, डिजिटल डिजिटिंग टेबलेट, स्कैनर्स, डिजिटल केमरा, एमआईसीआर, ओसीआर, ओएमआर, बार कोड रीडर, आवाज को पहचानने वाला, लाइटपेन, टच स्क्रीन।  
**इनपुट डिवाइस:** मॉनीटर की विशेषताएं एवं मॉनीटर के प्रकार, वीडियो स्टैंडर्ड VGA, SVGA, XGA, LCD स्क्रीन आदि, प्रिंटर, डेजी व्हील, डॉट मैट्रिक्स, इंकजेट, लेजर, लाइन प्रिंटर, प्लॉटर, साउंड कार्ड्स एवं स्पीकर्स।

**UNIT – IV** Storage Devices Storage fundamental primary Vs Secondary. Various Storage Devices magnetic Tape. Cartridge Tape, Data Drives, Hard Drives, Floppy Disks, CD, VCD, CD-R, CD-RW, Zip Drive, DVD, DVD-RW.

**इकाई – 4** स्टोरेज डिवाइसेस स्टोरेज फंडामेंटल्स प्राइमरी विरुद्ध भिन्न स्टोरेज डिवाइसेस मैग्नेटिक टेप, कार्ट्रिज टेप, डाटा ड्राइव्स, हार्ड डिस्क ड्राइव्स फ्लोपी डिस्कस, सी.डी., वी.सी.डी., सी.डी.-आर.सी. डी-आर. डब्ल्यू, जीप ड्राइव, डी.वी.डी., डी.वी.डी., - आर. डब्ल्यू।

**UNIT – V** Operating System Introduction to operating systems, its functioning and types. Basic commands of dos & Windows operating System.

**इकाई – 5** ऑपरेटिंग सिस्टम का परिचय ऑपरेटिंग सिस्टम का परिचय, उसके लक्षण एवं प्रकार, डॉस एवं विन्डोज का मूल कमांड।

## **PRACTICALS:-**

### **DOS:**

- DOS commands: Internal & External Commands.
- Special batch file: Autoexec, Bar Hard disk setup.

### **Windows 98:**

- Desktop setting: New folder, rename bin operation, briefcase, and function. Control panel utility.
- Display properties: Screen saver, background settings.

### **MS Word:**

- Creating file; save, save as HTML, Save as Text, Template, RTF Format.
- Page setup utility: Margin settings, paper size setting, paper source, layout.
- Editing: Cut, past special, undo, redo, find, replace, go to etc.
- View file: page layout, Normal Outline, master document, ruler header, footer, footline, full screen.
- Insert: break, page number, symbol, date & time, auto text, caption file, object, hyperlink, picture etc.
- Format: font, paragraph, bullets & numbering, border & shading, change case, columns.
- Table: Draw label, insert table, cell handling, table auto format, sort formula.

## **COURSE OUTCOME:-**

Student will be able to use computer system easily and they will get knowledge about how to use different type of operating system.

## **Fundamentals of Music-II**

- Theoretical Knowledge of Prescribed Raga and Talas.
- General information of Warna (Asthai, Aarohi, Awarohi, Sanchari), Alankar, Audav, Shadav, Sampurna, Vadi, Samvadi, Anuvadi, Bivadi, Barjya, Alap, Pakad, Alaptan, Khayal, Asthai, Antra, Matra, grah, Ansh, Nyas, Tal, Mukhda, Bighag, Sam, Khali, Thali, Dugun, Tigun and Chavgun.
- Differences of Pt. B.N. Bhatkhande and Pt. B.D. Paluskar Swarlipi.
- Life Sketch and contribution of Pt. B.N. Bhatkhande and Pt. B.D. Paluskar in Indian Music.
- Raagas pahchan by groups of Swars.

## **Folk/Tribal Music of India-II**

- Folk/Tribal instruments of India.
- Popular folk/Tribal dances of India.
- Folk music and popular culture
- Folk artists of India
- Practical work with students regional forms (learning form each other)

## **Critical & Comparative Study of Component of Ragas and Talas and Different Genres of Vocal Music-II**

### **Unit -1**

**Practical Knowledge of critical and comparative analysis of Ragas and Talas of the prescribed course.**

- RAAG: Alhaiya Bilawal, Khamaj, Kaffi
- TALAS – Jhaptal, Chartal and Ek Talas with Thah Dugun, Tigun and Chougun.
- Composition different types Alankar By self.
- Practical knowledge of 7 shudh and 5 vikrit swar.
- Methodical brief 10 types of that.
- Alankar practice with thah dugun, tigun, and chougun.
- Raga pahchan by groups of swars.



# **SEMESTER - III**

COURSE CODE:3HBEL201H

## **Course Type: Ability Enhancement**

### **ENGLISH LANGUAGE AND INDIAN CULTURE**

#### **COURSE OBJECTIVES:**

- To Study the basic concept and Language Skills of English Language.
- Comprehensive study of different kinds of vocabulary in English Language.
- To Study the different era in every story and moods in poems.

#### **Syllabus:**

##### **UNIT – I**

1. Amalkanti: Nirendranath Chakrabarti
2. Sita: Toru Dutt
3. Tryst with Destiny: Jawaharlala Nehru
4. Delhi in 1857: Mirza Ghalib
5. Preface to the Mahabharata: C. Rajagopalachari
6. Where the Mind is Without Fear: Rabindranath Tagore
7. A Song of Kabir: Translated by Tagore
8. Satyagraha: M.K. Gandhi
9. Toasted English: R.K. Narayan
10. The Portrait of a Lady: Khushwant Singh
11. Discovering Babasaheb: Ashok Mahadevan

**UNIT – II** Comprehension

**UNIT – III** Composition and Paragraph Writing (Based on expansion of an idea).

**UNIT – IV** Basic Language Skills : Vocabulary – Synonyms, Antonyms, Word Formation, Prefixes and Suffixes, Words likely to be confused and Misused, Words similar in Meaning or Form, Distinction between Similar Expressions, Speech Skill.

**UNIT – V** Basic Language Skills : Grammar and usage – The Tense Forms, Propositions, Determiners and Countable/Uncountable Nouns, Verb, Articles, Adverbs.

## COURSE OUTCOMES:

1. Students will be able to understand the basic concept and Language Skills of English Language.
2. Students will be able to understand the different use of vocabulary in their sentences.
3. Students will be able to understand the varieties of stories on different issues and on different format.

## Text Books:

- |                                       |                                   |   |
|---------------------------------------|-----------------------------------|---|
| • English Language and Indian culture | Dr. Neeraj Agnihatri, Dr. Sameera | Nayeer Publisher Madhay Pradesh Hindi Granth Academy, Bhopal. |
| • English Grammar and Composition     | Wren & Martin                     | S.CHAND & COMPANY LTD. New Delhi                              |

## Reference Books:

- |   |                   |   |
|---|-------------------|---|
| • Junior English Grammar Lucent               | Sharma R.K.       | Publication Patna.                        |
| • A Senior English Grammar and composition    | Aggarwala N.K.    | Goyal Prakashan New, Delhi.               |
| • A comprehensive Approach to English Grammar | Shrivastava       | Avinash Pratap Indra Publishing House BPL |
| • Essentials of English Grammar               | Raymond Murphy    | Murphy Cambridge University               |
| • Learner's English Grammar and Composition   | N.D.V.Prasada Rao | S.Chand & Company Ltd. New Delhi.         |

**COURSE CODE: 3PABVM301 (T)**

## Fundamentals of Music-III

- Theoretical knowledge of Prescribed Ragas and talas
- General information of gram (scale)
- Comparative study of Mela and That Raga classification
- Study of Musical texts- sangit parijat, chaturdandi prakashika.
- Study of differences swarlipi pt. Bhat Khande and Pt. Paluskar

**COURSE CODE: 3PABVM302 (T)**

## Folk / Tribal Music of India-III

- Folk/Tribal instruments of India.
- Popular folk/tribal dances of India.
- Folk music and popular culture.
- Folk artist of India.
- Practical work with students regional forms (Learning form each other)

**COURSE CODE: 3PABVM303 (T)**

## Modern India Performing Arts

- Contribution of Pt. V.D. Paluskar and Pt. V.N Bhatkhande
- Rabindra Sangeet
- Different forms of Rabindra sangeet.
- Cultural politics of India Modernity: Emergence of the classical and denouncing the popular (e.g. Nautianki, Jatra, Thumri, Parsi theatre etc)

COURSE CODE: 3PABVM304 (T)

### Basics of Acting-II (MIME, Movement, and Improvission)

- Physical exercise
- Exercise related with the Mime.
- Non-verbal communicating.
- Depiction of character and emotion using movement and gestures
- Improvisational exercise
- Improvisation based on movements/thems/image/mood.
- Imaginative improvisation

COURSE CODE: 3PABVM301 (T)

## Critical & Comparative Study of Component of Ragas and Talas and Different Genres of Vocal Music -III

**Practical Knowledge of critical and comparative analysis of Ragas and Talas of the prescribed course.**

- RAAG: Bhimpalasi, Todi, Ashawari, Bhairvi, Des Brindawani Sarang
- TAALS : Rupak, Tivara, Ek tal with thah, Dugun, Tigun and chaugun layakari
- 1 vilambit khyal in any one of the prescribed ragas.
- Drut khyal in all the ragas with Aalap and Taan.
- 10 Aalankar with Dugun, Tigun and Chaugun layakari.
- 1 trivat/chaturang
- Rabindra sangeet: Aanusthanik Prakash ke geet
- Tunning knowledge of Taanpura.

## **SEMESTER – IV**

COURSE CODE: 3HBYO401(T)

Course Type- Ability Enhancement

### **Yoga and Pranayam**

COURSE CODE: 3PABVM401 (T)

Course Type- Core Paper-1

### **Music Theory IV-(I)**

- Theoretical knowledge of prescribed Ragas and Talas.
- Comparative study of mela and that Rag classification
- Study of Musical texts : Sangeet makrand, Sangeet Ratnakar, Raga Tarangani etc.

COURSE CODE: 3PABVM402 (T)

Course Type- Core Paper-2

### **Introduction to Modern Theatre (Indian & World)**

- Origin and development of modern often Romanticism.
- Trends and concepts of modern Indian theatre.
- Modern Indian theatre practice.
- Modern Indian Drama and Theatre

- Modern Indian play wrights
- Realistic and non realistic theatre.
- Study of selected text.

**COURSE CODE: 3PABVM403 (T)**

**Course Type- Core Paper-1**

## **Music Theory IV-(I)**

- Biographics of Musicians : Amir Khusro, Pt. Omkar nath Thakur, Pt. Ravi Shankar, Pt. Phim sen joshi, Ustad Bismila khan etc.
- Life sketch of rabindra nath tagore with special reference to his musical quality.
- Different forms of Rabindra Sangeet.

**COURSE CODE: 3PABVM401 (P)**

**Course Type- Core Paper-1 (Practical)**

## **CRITICAL & COMPARATIVE STUDY OF COMPONENT OF RAGAS AND TALAS AND DIFFERENT GENRES OF VOCAL MUSIC -IV**

**Practical Knowledge of critical and comparative analysis of Ragas and Talas of the prescribed course.**

- RAAG: Marwah, Pruwi, Kalingda, Malkouns, Pillu, Jounpuri, Durga.
- TALAS: Deepchandi, Dhamar, Tilwada, Sultal.
- 2 villambit khyals in any two of the prescribed Ragas.
- Drut khyal in all the Ragas with Aalap and Taan.
- 1 Dhrupad or 1 Dhamar in any one of the prescribed Ragas with Dugun, Tigun, Chougun and chhagun laykari.
- 1 Kajri/Chaiti/Holi

# **SEMESTER – V**

COURSE CODE: 3SBES501H (T)

**Course Type- Ability Enhancement**

## **Environmental Studies**

### **UNIT I**

**Study of Environmental and ecology :**

- (a) Definition and Importance.
- (b) Environmental Pollution and problems.
- (c) Public participation and Public awareness.

#### **इकाई – 1**

**पर्यावरण एवं पारिस्थितिकीय अध्ययन:**

- (क) परिभाषा एवं महत्व
- (ख) पर्यावरण प्रदूषण एवं समस्याएँ
- (ग) जनभागीदारी एवं जन जागरण

### **UNIT II**

**Environmental Pollution :**

- (a) Air, water, noise, heat and nuclear pollution
- (b) Causes, effect and prevention of pollution
- (c) Disaster management – Flood, Earthquake, cyclones and landslides.

#### **इकाई – 2**

**पर्यावरणीय प्रदूषण:**

- (क) वायु, जल, ध्वनि, ताप एवं आणविक-प्रदूषण
- (ख) प्रदूषण के कारण, प्रभाव एवं रोकथाम
- (ग) आपदा प्रबंधन—बाढ़, भूकंप, चक्रवात एवं भूस्खलन

### **UNIT III**

**Environment and social problems :**

- (a) Development – non-sustainable to Sustainable.

- (b) Energy problems of cities.
- (c) Water preservation – rain-water collection.

### इकाई –3

#### पर्यावरणीय और सामाजिक समस्याएँ:

- (क) आधारणीय से धारणीय विकास
- (ख) नगरों की ऊर्जा समस्या
- (ग) जल संरक्षण– वर्षा, जल– संग्रहण

## UNIT IV

### Role of mankind in conserving natural resources :

- (a) Food resources – World food problems.
- (b) Energy resources – increasing demand for energy.
- (c) Land resources – Land as resources.

### इकाई –4

#### प्राकृतिक संसाधनों के संरक्षण में मनुष्य की भूमिका:

- (क) खाद्य–आहार संसाधन– विश्व आहार समस्या
- (ख) ऊर्जा संसाधन– ऊर्जा की बढ़ती मांग
- (ग) भूमि संसाधन– भूमि संसाधन रूप में, भूमि अवनयन, मनुष्यकृत भूस्खलन

## UNIT V

### Environment conservation laws :

- (a) Conservation laws for air and water pollution.
- (b) Wildlife conservation laws.

Role of information technology in protecting environment & health.

### इकाई –5

#### पर्यावरणीय संरक्षण कानून:

- (क) वायु तथा जल प्रदूषण– संरक्षण कानून
- (ख) वन्य प्राणी संरक्षण कानून
- (ग) पर्यावरण तथा स्वास्थ्य रक्षा में सूचना प्रौद्योगिकी की भूमिका

### References:

1. Environmental Studies : S.D Mishra ( S.Chand)
2. Environmental Studies : S.N Tripathi ( Vrinda Publication)
3. Environmental Studies : Chandra K Sharma ( Vrinda Publication )

COURSE CODE: 3PABVM501(T)

Course Type- Core Paper 1

## Music Theory 5.1

- Theoretical knowledge of prescribed Ragas and Talas.
- Comparative study of Sumprakriti Ragas classification.
- Study of musical texts : Natyashastra, Brihadeshi, Sangeet Parijat, My music my life, Musical instrument of India.
- Origin and Development of India music.

COURSE CODE: 3PABVM502(T)

Course Type- Core Paper 2

## Music Theory 5.2

COURSE CODE: 3PABVM503(T)

- Biography of Musicians Baiju-Babra, Tansen Meerabai, Tulsidas, Amir Khushro, Lata Mangeskar. etc.
- Time Table (circle) of Ragas
- Partition of swaras in 22 srutis.
- Comparison of sumprakriti ragas.
- Contribution of medieval period musicians.

Course Type- Core Paper 3

## Western Music-I

- Primary knowledge of western music.

COURSE CODE: 3PABVM501 (P)

## Critical & Comparative Study of Component of Ragas and Talas and Different Genres of Vocal Music -V

Practical Knowledge of critical and comparative analysis of Ragas and Talas of the prescribed course.

- RAAG: Tilak Kamod, Hamir, Kedar, Tilang, Kalinga, Deshkar.
- TALAS: Jattala, Addachar tala, Jhumra tala
- 2 villambit Khyals in any two of the prescribed Ragas.
- Drut Khyals in all the Ragas with allap, Taan, Gayanki
- Dhrupad or Dhamar in any one of the prescribed Ragas with Dugun, Tigun, Chougun.
- Raga singing practice on Tanpura.



- 1 Kajri/Chaiti/Holi.
- Raga pahchan thru groups of swar.

## **SEMESTER – VI**

**COURSE CODE: 3MBFE101 (T)**

**Course Type : Ability Enhancement**

### **Fundamental of Entrepreneurship**

**COURSE OBJECTIVE:**

**Understanding basic concepts of entrepreneurship and key steps in the elaboration of business ideas, Developing personal creativity and entrepreneurial initiative.**

**Syllabus:**

- UNIT – I** Entrepreneurship-Definition, Characteristics and importance, Types and Functions of an entrepreneur, merits of a good entrepreneur motivational factors of entrepreneurship.
- UNIT – II** Motivation to achieve targets and establishment of ideas. Setting targets and facing challenges. Resolving problems and creativity. Sequenced planning and guiding capacity, Development of self confidence. Communication skills, Capacity to influence, leadership.
- UNIT– III** Project Report- Evaluation of selected process. Detailed project report - Preparation of main part of project report pointing out necessary and viability. Selecting the form of Organization: Meaning and characteristics of sole Proprietorship, Partnership and cooperative committees, elements affecting selection of a form of an organization Economic management -Role of banks and financial institutions banking, financial plans, working capital-evaluation and management, Cost and Price determination, Calculation of Profits, keeping of accounts.
- UNIT– IV** Production management - Methods of purchase. Management of movable assets/goods. Quality management. Employee management. Packing. Marketing management Sales and the art of selling. Understanding the market and market policy. Consumer management. Time management.
- UNIT - V** Role of regulatory institutions - district industry centre, pollution control board, food

and drug administration, special study of electricity development and municipal corporation. Role of development organizations, khadi & village Commission/ Board, State Finance Corporation, scheduled banks, MP Women's Economics Development Corporation. Self-employment-oriented schemes, Prime Minister's Employment schemes, Golden Jubilee Urban environment scheme, Rani Durgavati Self-Employment scheme, Pt. Deendayal Self-employment scheme. Various grant schemes - Cost-of-Capital grant, interest grant, exemption from entry tax, project report, reimbursement grant, etc. Special incentives for women entrepreneurs, prospects & possibilities. Schemes of Tribal Finance Development Corporation, schemes of Antyavasai Corporation, schemes of Backward Class and Minorities Finance Development Corporation.

**COURSE OUTCOME:**

Understanding basic concepts in the area of entrepreneurship, understanding the stages of the entrepreneurial process, adopting of the key steps in the elaboration of business ideas, Developing personal creativity and entrepreneurial initiative.

**Reference Books:**

1. Fundamental of Entrepreneurship : Sangram Kesari Mohanty (PHI Publications)
2. Udhyaamita Vikas : U.C Gupta (Kailash Prakashan)
3. Entrepreneurship Development : D. Acharya (Himalya Publication House)

**COURSE CODE: 3PABVM601 (T)**

**Course Type : Core Paper 1**

## **Music Theory VI- (I)**

- Theoretical knowledge of prescribed ragas and talas.
- Comparative study of sumprakriti ragas.
- Development of music period in Ancient, medieval and modern time.

**COURSE CODE: 3PABVM602 (T)**

**Course Type : Core Paper 2**

## **Music Theory VI- (II)**

- Written practice of Bandish swarlipi (BADA KHYAL, CHOTA KHYAL, DHRUPAD, DHAMAR etc)
- Paribhasic words : Shruti, Swar Natural and vikrit swar, saptak, that, raga, tala, theka tali, khali, mukhada, Alankar, Addav, Shadav and sampuran, wadi, samwadi, wiwadi, warjya, pakad, allap, khyal, asthai, antra, aandolan, nad, dhrupad, dhamar, thumri, tappa, lakshna geet, sargam, nibandh geet etc.
- Biographics of musician of previous semester.
- Music development of Akabar Kal (Period)

**COURSE CODE: 3PABVM603 (T)**

**Course Type : Core Paper 3**

## **Western Music - (II)**

- Completely knowledge of western music.

**COURSE CODE: 3PABVM601 (P)**

**Course Type: Core Paper 1 (Practicals)**

**Critical & Comparative Study of Component of Ragas and Talas and Different Genres of Vocal Music-VI**

**Practical Knowledge of critical and comparative analysis of Ragas and Talas of the prescribed course.**

- RAAG: Jayjaywanti, Kamod, Multani, Sohni, Bahar, Puriya.
- TALAS: Dhamar tal, Sul-tal, Dipchandital,
- 2 villambit khyals in any two of the prescribed Ragas.
- Drut khyals in all the Ragas with allap, taan and gayaki.
- Dhrupad or 1 dhamar in any one of the prescribed ragas with dugun, tigun and chougun.
- Raga singing practice on tanpura.
- 1 kajari/chaiti/holi
- Raga pahchan.

## **SEMESTER - VII**

**COURSE CODE: 3PABVM701 (T)**

**Course Type: Core Paper 1**

### **Music Theory VII- (I)**

- Theoretical knowledge of prescribed ragas and talas.
- Comparative study of sumprakriti ragas.
- Development of Indian classical music Vedic period to modern period.
- Practice or raga bandish of swarlipi in prescribed ragas.

**COURSE CODE: 3PABVM702 (T)**

**Course Type: Core Paper 2**

### **Music Theory VII- (II)**

- Samay sidhant of ragas.
- Many types of layakar eg – aad, kuwad, biyad dogun, tigon, chougun etc.
- Nibandh : Raga and Ras, sangeet and lalit kalay, sangeet and its future, place of instruments in music and folk music etc.

**COURSE CODE: 3PABVM701 (P)**

## **Critical & Comparative Study of Component of Ragas and Talas and Different Genres of Vocal Music –VII**

**Practical Knowledge of critical and comparative analysis of Ragas and Talas of the prescribed course.**

- RAAG: Goud Malhar, Chhayanut, shri, hindol goud sarang, vivash darbari kanhda, adana
- TALAS: Pancham sawari, Jhaptal, chartal
- Talas practice on table Tala – kahrwa, dadra and teen tala.
- 2 villambit khyals in any two of the prescribed ragas .
- Drut khyal in all the ragas with gayaki.

- 1 dhrupad or 1 dhamar in any one of the prescribed ragas with layakari.
- Kajri/chaiti/holi

## **SEMESTER – VIII**

**COURSE CODE: 3PABVM801 (T)**

**Course Type: Core Paper 1**

### **Music Theory VIII- (I)**

- Theoretical knowledge of prescribed ragas and talas.
- Comparative study of sumprakriti ragas.
- Comproition and deeply knowledge in all previous semester ragas.
- Written swarlipi in all raga bandish in previous semester ragas.
- Tayakariya in all talas in previous semester.
- Merit and demerit of a musician.
- Gharana of music

**COURSE CODE: 3PABVM802 (T)**

**Course Type: Core Paper 2**

### **Music Theory VIII- (II)**

- NIBANDH : Need (Importance) of music in life, mahfil music in classical music, indian music and orcesta, merit of Hindustani classical music, uses of swar.
- Swar ka lagaw : Sangeet and swarlipi, Alochnatmak oppinon on Harmonium.
- Biographics and contributions of musicians rabindra nath tagore, bade gulam ali khan, Praveen sultana, begum Akhtar, girija devi, surdas, pt. B.N. Bhatkhande, pt. B.D. Paluskar.
- South indian gayan shaliya
- South indian tala padhati
- Kaku

**COURSE CODE: 3PABVM801 (P)**

**Critical & Comparative Study of Component of Ragas and Talas and**

## Different Genres of Vocal Music -VIII

**Practical Knowledge of critical and comparative analysis of Ragas and Talas of the prescribed course.**

- RAAG: Ramkali, miyan ki malhar, parag, basant, rageshri, puriya dhanasri, lalit shudh kalyan, deshi and malgunji.
- TALAS: Lakshmi, Brahma and rudra
- Stage performance
- Knowledge of tappa thumri, chaturang, triwat etc.
- 2 vilambit khyals in any prescribed ragas
- Drut khyal in all the ragas with gayaki.
- 1 dhrupad or dhamar in any one of the prescribed ragas with layakari.



