**M. A.,**

**INDIAN MUSIC**

**SYLLABUS**

**FROM THE ACADEMIC YEAR**

**2023 - 2024**

**TAMILNADU STATE COUNCIL FOR HIGHER EDUCATION CHENNAI - 600005**

**contents**

1. Programme Objective and Programme Outcomes
2. PG – Template
3. Methods of Evaluation & Methods of Assessment
4. Semester Index.
5. Subjects – Core, Elective, Nonmajor, Skill Enhanced, Ability Enhanced, Extension Activity, Environment, Professional Competency
6. *Course Lesson Box*
7. *Course Objectives*
8. *Units*
9. *Learning Outcome*
10. *Refence and Text Books*
11. *Web Sources*
12. *PO Mapping tables*

|  |
| --- |
| **TANSCHE REGULATIONS ON LEARNING OUTCOMES-BASED CURRICULUM FRAMEWORK FOR POSTGRADUATE EDUCATION** |
| **Programme** | **M.A., Indian Music**  |
| **Programme Code** |  |
| **Duration** |  **PG – Two Years**  |
| **Programme Outcomes (Pos)** | **PO1: Problem Solving Skill**Apply knowledge of Management theories and Human Resource practices to solve business problems through research in Global context.**PO2: Decision Making Skill**Foster analytical and critical thinking abilities for data-based decision-making.**PO3: Ethical Value**Ability to incorporate quality, ethical and legal value-based perspectives to all organizational activities. **PO4: Communication Skill** Ability to develop communication, managerial and interpersonal skills. **PO5: Individual and Team Leadership Skill**Capability to lead themselves and the team to achieve organizational goals. **PO6: Employability Skill** Inculcate contemporary business practices to enhance employability skills in the competitive environment. **PO7: Entrepreneurial Skill**Equip with skills and competencies to become an entrepreneur.**PO8: Contribution to Society** Succeed in career endeavors and contribute significantly to society.**PO 9 Multicultural competence** Possess knowledge of the values and beliefs of multiple cultures and a global perspective.**PO 10: Moral and ethical awareness/reasoning**Ability to embrace moral/ethical values in conducting one’s life.  |
| **Programme Specific Outcomes****(PSOs)** | **PSO1 – Placement**To prepare the students who will demonstrate respectful engagement with others’ ideas, behaviors, beliefs and apply diverse frames of reference to decisions and actions.**PSO 2 - Entrepreneur**To create effective entrepreneurs by enhancing their critical thinking, problem solving, decision making and leadership skill that will facilitate startups and high potential organizations.**PSO3 – Research and Development**Design and implement HR systems and practices grounded in research that comply with employment laws, leading the organization towards growth and development.**PSO4 – Contribution to Business World**To produce employable, ethical and innovative professionals to sustain in the dynamic business world.**PSO 5 – Contribution to the Society**To contribute to the development of the society by collaborating with stakeholders for mutual benefit. |

 **Template for P.G., Programmes**

|  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Semester–I** | **Credit** | **Hours** | **Semester-II** | **Credit** | **Hours** | **Semester-III** | **Credit** | **Hours** | **Semester–IV** | **Credit** | **Hours** |
| 1.1. Core-I  | 5 | 7 | 2.1. Core-IV  | 5 | 6 | 3.1. Core-VII | 5 | 6 | 4.1. Core-XI  | 5 | 6 |
| 1.2 Core-II  | 5 | 7 | 2.2 Core-V  | 5 | 6 | 3.2 Core-VIII  | 5 | 6 | 4.2 Core-XII | 5 | 6 |
| 1.3 Core – III  | 4 | 6 | 2.3 Core – VI | 4 | 6 | 3.3 Core – IX | 5 | 6 | 4.3 Project with viva voce | 7 | 10 |
| 1.4 Discipline Centric Elective -I | 3 | 5 | 2.4 Discipline Centric Elective – III | 3 | 4 | 3.4 Core – X  | 4 | 6 | 4.4Elective - VI (Industry / Entrepreneurship) 20% Theory80% Practical  | 3 | 4 |
| 1.5 Generic Elective-II:  | 3 | 5 | 2.5 Generic Elective -IV:  | 3 | 4 | 3.5 Discipline Centric Elective - V  | 3 | 3 | 4.5 Skill Enhancement course / Professional Competency Skill  | 2 | 4 |
|  |  |  | 2.6 NME I | 2 | 4 | 3.6 NME II | 2 | 3 | 4.6 Extension Activity | 1 |  |
|  |  |  |  |  |  | 3.7 Internship/ Industrial Activity | 2 | - |  |  |  |
|  | **20** | **30** |  | **22** | **30** |  | **26** | **30** |  | **23** | **30** |
| **Total Credit Points -91** |

**Choice Based Credit System (CBCS), Learning Outcomes Based Curriculum Framework (LOCF) Guideline Based Credits and Hours Distribution System**

**for all Post – Graduate Courses including Lab Hours**

**First Year – Semester – I**

|  |  |  |  |
| --- | --- | --- | --- |
| **Part** | **List of Courses** | **Credits** | **No. of Hours** |
|  | Core – I | 5 | 7 |
| Core – II | 5 | 7 |
| Core – III | 4 | 6 |
| Elective – I | 3 | 5 |
| Elective – II | 3 | 5 |
|  |  | **20** | **30** |

**Semester-II**

|  |  |  |  |
| --- | --- | --- | --- |
| **Part** | **List of Courses** | **Credits** | **No. of Hours** |
|  | Core – IV | 5 | 6 |
| Core – V | 5 | 6 |
| Core – VI | 4 | 6 |
| Elective – III | 3 | 4 |
| Elective – IV | 3 | 4 |
| Skill Enhancement Course [SEC] - I | 2 | 4 |
|  |  | **22** | **30** |

**Second Year – Semester – III**

|  |  |  |  |
| --- | --- | --- | --- |
| **Part** | **List of Courses** | **Credits** | **No. of Hours** |
|  | Core – VII | 5 | 6 |
| Core – VIII | 5 | 6 |
| Core – IX | 5 | 6 |
| Core (Industry Module) – X | 4 | 6 |
| Elective – V | 3 | 3 |
| Skill Enhancement Course - II | 2 | 3 |
|  | Internship / Industrial Activity [Credits] | 2 | - |
|  |  | **26** | **30** |

**Semester-IV**

|  |  |  |  |
| --- | --- | --- | --- |
| **Part** | **List of Courses** | **Credits** | **No. of Hours** |
|  | Core – XI | 5 | 6 |
| Core – XII | 5 | 6 |
| Project with VIVA VOCE | 7 | 10 |
| Elective – VI (Industry Entrepreneurship)  | 3 | 4 |
| Skill Enhancement Course – III / Professional Competency Skill | 2 | 4 |
| Extension Activity | 1 | - |
|  |  | **23** | **30** |

**Total 91 Credits for PG Courses**

|  |
| --- |
| **METHODS OF EVALUATION** |
| **Internal Evaluation** | Continuous Internal Assessment Test  | **25 Marks** |
| Assignments / Snap Test / Quiz |
| Seminars  |
| Attendance and Class Participation |
| **External Evaluation** | End Semester Examination | **75 Marks** |
| **Total** | **100 Marks** |
| **METHODS OF ASSESSMENT** |
| **Remembering (K1)** | * The lowest level of questions require students to recall information from the course content
* Knowledge questions usually require students to identify information in the text book.
 |
| **Understanding (K2)**  | * Understanding of facts and ideas by comprehending organizing, comparing, translating, interpolating and interpreting in their own words.
* The questions go beyond simple recall and require students to combine data together
 |
| **Application (K3)** | * Students have to solve problems by using / applying a concept learned in the classroom.
* Students must use their knowledge to determine a exact response.
 |
| **Analyze (K4)**  | * Analyzing the question is one that asks the students to break down something into its component parts.
* Analyzing requires students to identify reasons causes or motives and reach conclusions or generalizations.
 |
| **Evaluate (K5)** | * Evaluation requires an individual to make judgment on something.
* Questions to be asked to judge the value of an idea, a character, a work of art, or a solution to a problem.
* Students are engaged in decision-making and problem – solving.
* Evaluation questions do not have single right answers.
 |
| **Create (K6)** | * The questions of this category challenge students to get engaged in creative and original thinking.
* Developing original ideas and problem solving skills
 |

**Course Credit Index**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Semester** | **Title of the Course** | **Core/Elective/Soft Skill** | **Credits** | **Hours** |
| **First Semester** | Foundation Course in Performance – 1 (Practical) | Core | 5 | 7 |
| **First Semester** | Kalpita Sangita 1 (Practical) | Core | 5 | 7 |
| **First Semester** | Manodharma Sangita 1 (Practical) | Core | 4 | 6 |
| **First Semester** | Elective paper 1 - Devotional Music –Utsava Sampradaya Kirtana-s of Tyagaraja | Elective | 3 | 5 |
| **First Semester** | Elective paper 2 - Compositions of Muttusvami Dikshitar(Practical) | Elective | 3 | 5 |
| **Second Semester** | Foundation Course in Performance – 2 (Practical) | Core | 5 | 6 |
| **Second Semester** | Manodharma Sangita 2 (Practical) | Core | 5 | 6 |
| **Second Semester** | Historical and Theoretical Concepts of Fine Arts – 2 (Theory) | Core | 4 | 6 |
| **Second Semester** | Opera – Nauka Caritram (Practical) | Elective | 3 | 4 |
| **Second Semester** | Nandanar caritram (Practical) | Elective | 3 | 4 |
|  | NME |  | 2 | 4 |
| **Third Semester** | Foundation Course in Performance – 3 (Practical) | Core | 5 | 6 |
| **Third Semester** | Research Methodology (Theory) | Core | 5 | 6 |
| **Third Semester** | Kalpita Sangita 2 (Practical) | Core | 5 | 6 |
| **Third Semester** | Alapana, Tanam & Pallavi – 1 (Practical) | Core | 4 | 6 |
| **Third Semester** | Compositions of Syama Sastri (Practical) | Elective | 3 | 3 |
| **Third Semester** | South Indian Art Music - An appreciation (Theory) | Elective | 2 | 3 |
| **Third Semester** | Internship | Soft Skills | 2 |  |
| **Fourth Semester** | Research Methodology | Core | 5 | 6 |
| **Fourth Semester** | Project work and Viva Voce | Core | 7 | 10 |
| **Fourth Semester** | Alapana, Tanam & Pallavi – 2 (Practical) | Core | 5 | 6 |
| **Fourth Semester** | Arunagirinatar’s Tiruppugazh (Practical) | Elective | 3 | 4 |
|  | Skill Enhancement course/ Professional Competency skill |  | 2 | 4 |
|  | Extension Activity |  | 1 |  |
|  | Total Credits |  | 91 |  |

**SEMESTER I**

**Foundation Course in Performance – 1 (Practical)**

**Year I**

**Semester I**

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  |
| **CIA** | **External** | **Total** |
| **FPAC101** | **Foundation Course in Performance – 1 (Practical)** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** | Practical knowledge of basic lessons and ragas |  | Y | **-** | Y | **-** | 4 | 4 | 25 | 75 | 100 |

|  |  |  |
| --- | --- | --- |
| Course Objectives | 1. To identify and establish the foundation lessons of classical music.
 | K1, K3, K4, K6 |
| 1. Describe and explain the importance of basics of carnatic classical music to future students.
 | K2, K3, K4, K6  |
| 1. To employ the foundations of music in higher level
 | K2, K3, K6 |
| 1. To be able to summarise the basic in a nutshell and be able to pass to students in future.
 | K2, K3, K5, K6 |
| 1. To differentiate between the primary and secondary lessons, generalise concepts learnt wherever possible and conceptualise the theory.
 | K1, K2, K3, K6 |
|  | **Units** |
| I | Ability to repeat and translate into svara syllables, musical sounds rendered plainly and with gamakam. Rendering of Sarali varisai and alankaram in 32 non-vivadi mela-s. Rendering of alamkara-s in different speeds to tala-s rendered in electronic tala instrument. |
| II | Ability to render an adi tala varnam in different kalam-s and nadai-s. |
| III | Laya exercises - Rendering Caturasra, tisra, khanda and misra sollu-s in the following tala-s with the shifting of eduppu in different kalams.1) Aditalam 2) Khanda-chapu 3) Misra-chapu |
| IV | 72 Melarāgamalika of Maha Vaidyanātha Iyer – first 3 cakra-s |
| V | Three Adi tala varnam-s (Todi, Navaragamalika and Begada) and 3 ata tala varnam-s (Bhairavi, Kambhoji and Kanada). |
| Course Outcomes | 1. Obtain and employ thorough knowledge in the basics of Karnatik music.
2. Display of compositions with mathematical intricacies viz. kālam-s and naḍai.
3. Demonstrate the knowledge acquired with respect to various compositions and tāla-s.
4. Recognize, appreciate and critically understand the importance of theory and practicality of Indian music.
5. To understand the importance of ancient compositions.
 |
| Reading List (Print and Online) | - |
| Recommended Texts | 1. South Indian Music Book I to VI, Prof P Sambamurthy The Indian Music Publishing House.
2. A Dictionary of South Indian Music and Musicians, Prof P Sambamurthy, The Indian Music Publishing House
 |

**Method of Evaluation:**

|  |  |  |  |
| --- | --- | --- | --- |
| **Internals** | **End Semester Examination** | **Total** | **Grade** |
| 25 | 75 | 100 |  |

**Methods of assessment:**

Recall (K1) - Simple definitions, MCQ, Recall steps, Concept definitions

Understand/ Comprehend (K2) - MCQ, True/False, Short essays, Concept explanations, Short summary or overview

Application (K3) - Suggest idea/concept with examples, Suggest formulae, Solve problems, Observe, Explain

Analyse (K4) - Problem-solving questions, Finish a procedure in many steps, Differentiate between various ideas, Map knowledge

Evaluate (K5) - Longer essay/ Evaluation essay, Critique or justify with pros and cons

Create (K6) - Check knowledge in specific or offbeat situations, Discussion, Debating or Presentations

**Mapping with Programme Outcomes:**

Map course outcomes for each course with programme outcomes (PO) in the 3 point scale of Strong, Medium, Low

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **PO 1**Disciplinary Knowledge And skills | **PO 2** Skilled communication | **PO 3** Critical Thinker and problem solver | **PO 4** Sense of Inquiry | **PO 5**Team Player/ Worker | **PO 6** Skilled Project Manager | **PO 7** Digitally Efficient | **PO 8** Ethical Awareness/ Reasoning | **PO 9** National and International perspective | **PO 10**10 Life long learners |
| **CO1** | 3 | 1 | 2 | 3 | 3 | 2 | 1 | 2 | 3 | 3 |
| **CO2** | 3 | 3 | 2 | 3 | 3 | 2 | 2 | 2 | 3 | 3 |
| **CO3** | 3 | 2 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
| **CO4** | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
| **CO5** | 3 | 2 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |

**S-Strong - 3 M-Medium– 2 L-Low - 1**

**Kalpita Sangita – 1 (Practical)**

**Year I**

**Semester I**

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  |
| **CIA** | **External** | **Total** |
| **FPAC102** | **Kalpita Sangita – 1 (Practical)** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** | Practical knowledge in rendering compositions |  | Y | **-** | Y | Y | 4 | 4 | 25 | 75 | 100 |

|  |  |  |
| --- | --- | --- |
| Course Objectives | 1. To be able to understand and comprehend the raga-s are delineated in compositions.
 | K1, K2, K4, K5 |
| 1. To employ the knowledge of notations in summarising any composition in prescriptive/descriptive notations.
 | K2, K3, K4, K5 |
| 1. To apply the knowledge of notation writing in future teaching or learning.
 | K2, K3, K4, K5, K6 |
| 1. Critically access and employ any given notation and adapt in generalised learning and teaching.
 | K1, K3, K6 |
| 1. Be able to theorise the practical knowledge in compositions thus gained by this course.
 | K1, K2, K3, K4, K5, K6 |
| **Units** |
| I | One Vilambakala krti in each of the following raga-s1) Sankarabharanam 2) Dhanyasi3) Bhairavi 4) Saveri5) Kambhoji 6) Todi 7) Purvakalyani 8) Begada. |
| II | Ability to write notation of an unknown krti in each of the eight raga-s. |
| III | Ability to interpret notation and learn one krti in each of the eight raga-s. |
| IV | Ability to interpret notation and learn one krti in each of the eight raga-s. |
| V | Ability to interpret notation and learn one krti in each of the eight raga-s. |
| Course Outcomes | 1. Understand the raga as applied in the compositions
2. Develop the ability to draft notations for the compositions which are demonstrated and presented.
3. Recall notations as drafted in the composition learnt and display ability in notating krithis in other krithis of the prescribed raga-s.
4. Demonstrate ability, understanding and learning from any notations thus drafted.
 |
| Reading List (Print and Online) | - |
| Recommended Texts | 1. Tyagaraja Kritis, T K Govinda Rao, Ganamandir Publications
 |

**Method of Evaluation:**

|  |  |  |  |
| --- | --- | --- | --- |
| **Internals** | **End Semester Examination** | **Total** | **Grade** |
| 25 | 75 | 100 |  |

**Methods of assessment:**

Recall (K1) - Simple definitions, MCQ, Recall steps, Concept definitions

Understand/ Comprehend (K2) - MCQ, True/False, Short essays, Concept explanations, Short summary or overview

Application (K3) - Suggest idea/concept with examples, Suggest formulae, Solve problems, Observe, Explain

Analyse (K4) - Problem-solving questions, Finish a procedure in many steps, Differentiate between various ideas, Map knowledge

Evaluate (K5) - Longer essay/ Evaluation essay, Critique or justify with pros and cons

Create (K6) - Check knowledge in specific or offbeat situations, Discussion, Debating or Presentations

**Mapping with Programme Outcomes:**

Map course outcomes for each course with programme outcomes (PO) in the 3 point scale of Strong, Medium, Low

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **PO 1**Disciplinary Knowledge And skills | **PO 2** Skilled communication | **PO 3** Critical Thinker and problem solver | **PO 4** Sense Of Inquiry | **PO 5**Team Player/ Worker | **PO 6** Skilled Project Manager | **PO 7** Digitally Efficient | **PO 8** Ethical Awareness/ Reasoning | **PO 9** National and International perspective | **PO 10**10 Life long learn ers |
| **CO1** | 3 | 2 | 3 | 3 | 3 | 2 | 3 | 3 | 3 | 3 |
| **CO2** | 3 | 2 | 3 | 3 | 3 | 2 | 3 | 3 | 3 | 3 |
| **CO3** | 3 | 3 | 3 | 3 | 3 | 3 | 2 | 3 | 3 | 3 |
| **CO4** | 3 | 3 | 3 | 3 | 3 | 2 | 3 | 3 | 3 | 3 |
| **CO5** | 3 | 2 | 3 | 3 | 3 | 2 | 3 | 2 | 3 | 3 |

**S-Strong - 3 M-Medium – 2 L-Low– 1**

**Manodharma Sangita – 1 (Practical)**

**Year I**

**Semester I**

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  |
| **CIA** | **External** | **Total** |
| **FPAC103** | **Manodharma Sangita – 1 (Practical)** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** | Practical knowledge in rendering compositions with creative improvisation |  | Y | **-** | Y | Y | 4 | 4 | 25 | 75 | 100 |

|  |  |  |
| --- | --- | --- |
| Course Objectives | 1. List, identify method of rendering extempore music.
 | K1, K2, K6 |
| 1. Enumerate and expound the elements of Extempore music
 | K1, K2, K3, K4 |
| 1. To be able to summarise all elements of manodharma sangeeta in the prescribed time frame, either for teaching or performance purpose.
 | K2, K3, K4, K5 |
| 1. Employ various aspects of extempore music.
 | K3, K6 |
| 1. Critically review each element or niraval, ragam, tanam according to each raga.
 | K1, K2, K3, K4, K5 |

|  |
| --- |
| **Units** |
| I | Ability to render elaborate alapana in each of the following raga-s.1) Sankharabharanam 2)Dhanyasi 3) Bhairavi 4) Saveri  |
| II | Ability to render Tanam for each of the following raga-s.1) Sankharabharanam 2) Bhairavi 3) Saveri |
| III | Ability to render Niraval for each of the following raga-s.1) Sankharabharanam 2) Bhairavi 3) Saveri |
| IV | Ability to render Kalpana svaram in each of the following raga-s.1) Sankharabharanam 2)Dhanyasi 3) Bhairavi 4) Saveri |
| V | Ability to write notation for alapana, tanam, niraval and kalpana svaram |
| Course Outcomes | 1. To critically understand the importance of extempore singing in classical music.
2. To develop the ability to demonstrate the fundamental raga-s through extempore music.
3. Develop an ability to demonstrate an outline with respect to individual elements of classical extempore music.
4. To recognise, summarise, differentiate between the various elements of extempore music.
 |
| Reading List (Print and Online) | - |
| Recommended Texts | 1. Ragalakshana Sangraha, Hema Ramanathan, N Ramanathan, 2000.
2. Sangita Sampradaya Pradarsini - Telugu, Subbarama DikshitarVidya Vilasini Press, 1904
 |

**Method of Evaluation:**

|  |  |  |  |
| --- | --- | --- | --- |
| **Internals** | **End Semester Examination** | **Total** | **Grade** |
| 25 | 75 | 100 |  |

 **Methods of assessment:**

Recall (K1) - Simple definitions, MCQ, Recall steps, Concept definitions

Understand/ Comprehend (K2) - MCQ, True/False, Short essays, Concept explanations, Short summary or overview

Application (K3) - Suggest idea/concept with examples, Suggest formulae, Solve problems, Observe, Explain

Analyse (K4) - Problem-solving questions, Finish a procedure in many steps, Differentiate between various ideas, Map knowledge

Evaluate (K5) - Longer essay/ Evaluation essay, Critique or justify with pros and cons

Create (K6) - Check knowledge in specific or offbeat situations, Discussion, Debating or Presentations

**Mapping with Programme Outcomes:**

Map course outcomes for each course with programme outcomes (PO) in the 3 point scale of Strong, Medium, Low

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **PO 1**Disciplinary Knowledge And skills | **PO 2** Skilled communication | **PO 3** Critical Thinker and problem solver | **PO 4** Sense Of Inquiry | **PO 5**Team Player/ Worker | **PO 6** Skilled Project Manager | **PO 7** Digitally Efficient | **PO 8** Ethical Awareness/ Reasoning | **PO 9** National and International perspective | **PO 10**10 Life long learn ers |
| **CO1** | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 2 | 3 |
| **CO2** | 3 | 2 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
| **CO3** | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
| **CO4** | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
| **CO5** | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 2 | 3 | 3 |

**S-Strong - 3 M-Medium - 2 L-Low– 1**

**Historical and Theoretical Concepts of Fine Arts – I (Theory)**

**Year I**

**Semester I**

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  |
| **CIA** | **External** | **Total** |
| **FPAC104** | **Historical and Theoretical Concepts of Fine Arts – I (Theory)** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** | UG Level theoretical knowledge in History of Music |  | Y | **-** | **-** | **-** | 4 | 4 | 25 | 75 | 100 |

|  |  |  |
| --- | --- | --- |
| Course Objectives  | 1. List the ancient treatises which enumerate the various stages of history in Indian music and dance.
 | K1, K2, K4, K5, K6 |
| 1. Ability to briefly summarise the stages of evolution of indian music and dance according to the description in ancient treatises
 | K2, K3, K6 |
| 1. Interpret the dance tradition and terms according to the corresponding ones as found in the history and able to employ in practical demonstration.
 | K1, K4, K5, K6, |
| 1. Differentiate various forms, theory etc as found in history and recent times. Critically assess the transformation if any and be able to evaluate the changes studied
 | K2, K4, K5, K6, |
| 1. Conceptualize the theory thus studied and try to conceive the practical prevalent today with that described in texts.
 | K3, K4, K5 |
| **Units** |
| I | Ancient Tamiz music in- Silappadikaram and its commentaries and Pancamarabu.Detailed study of Palai and pan system of ancient tamiz music and the views of modern scholars. |
| II | Types of Alatti Tala terms – Pani, Kottu, Asai, Tukku, AlavuStudy of 108 talas and tala concepts mentioned in the following works - Pancamarapu,Talasamuttiram, Caccaputavenba, Chandams of Tiruppugazh. |
| III | Musical instruments in Ancient Tamil music.Terms associated with Instrumental technique.References to Music and Dance – Tolkappiyam, Ettuttogai, Pattupattu, Kalladam, Pingalanigandu, Divakaram, Panniru-Tirumurai and Nalayira Divyaprabandham  |
| IV | Study of the musical aspects of – Tevaram - Pan, Kattalai, Edugai-Monai-Iyaibu, Forms Outline knowledge of the details of music in the following works: Bharatachattiram, Bharatasenapatiyam and Mahabharata Chudamani |
| V | History of Pushpanjali, Alarippu, Kavuttuvam, Jatisvaram and Sabdam, Technical Terms in Dance (i) – Nrtta, Nritya, Abhinaya, Tandavam, Lasyam, Natya, Natyadharni, Lokadharmi, bhava, Anu bhava, sthayi bhava,vibhava,Sanchari bhava, vyabhichari bhava, Four varieties of abhinaya, rasa, anga, Upanga, pratyanga, Ashta nayikas, four types of nayakas |
| Course Outcomes | 1. Explain, outline, understand the history of ancient tamil music and dance treatises.
2. Compare the history across various time periods and understand the development of various elements in music and dance.
3. Understand musical instruments, techniques and other music terms as found in the texts and critically evaluating and comparing it with the existing music.
4. Identify the instruments which were used in the ancient period.
5. Understand and demonstrate ancient tamil music and dance music.
6. Compare and contrast the details and information available in the ancient treatises and evaluate it with the now existing music.
7. Critically evaluate the terminology and concepts as found in ancient music and recognise the contemporary terminology for related concepts.
 |
| Reading List (Print and Online) | - |
| Recommended Texts |  Pancamarabu Arivanar, Ed and Pub by Deivasigamani Gavundar, 1975.Tamizisaikkalaik Kalanjiyam, Vol I to IV, Dr.Vi Pa Ka SundaramBharatidasan University, Second Edition 2006 |

**Method of Evaluation:**

|  |  |  |  |
| --- | --- | --- | --- |
| **Internals** | **End Semester Examination** | **Total** | **Grade** |
| 25 | 75 | 100 |  |

**Methods of assessment:**

Recall (K1) - Simple definitions, MCQ, Recall steps, Concept definitions

Understand/ Comprehend (K2) - MCQ, True/False, Short essays, Concept explanations, Short summary or overview

Application (K3) - Suggest idea/concept with examples, Suggest formulae, Solve problems, Observe, Explain

Analyse (K4) - Problem-solving questions, Finish a procedure in many steps, Differentiate between various ideas, Map knowledge

Evaluate (K5) - Longer essay/ Evaluation essay, Critique or justify with pros and cons

Create (K6) - Check knowledge in specific or offbeat situations, Discussion, Debating or Presentations

**Mapping with programme Outcomes:**

Map course outcomes for each course with programme outcomes (PO) in the 3point scale of Strong, Medium, Low

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **PO 1**Disciplinary Knowledge And skills | **PO 2** Skilled communication | **PO 3** Critical Thinker and problem solver | **PO 4** Sense Of Inquiry | **PO 5**Team Playe r/ Wor ker | **PO 6** Skilled Project Manager | **PO 7** DigitallyEfficient | **PO 8** Ethical Awareness/ Reasoning | **PO 9** National and International perspective | **PO 10**10 Lifelong learn ers |
| **CO1** | 3 | 1 | 2 | 2 | 2 | 3 | 1 | 2 | 3 | 3 |
| **CO2** | 3 | 1 | 2 | 3 | 2 | 3 | 2 | 3 | 2 | 3 |
| **CO3** | 3 | 3 | 3 | 3 | 2 | 3 | 3 | 3 | 3 | 3 |
| **CO4** | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
| **CO5** | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |

**S-Strong - 3 M-Medium - 2 L-Low – 1**

**Devotional Music – Utsava Sampradaya Kirtana-s of Tyagaraja (Elective)**

**Year I**

**Semester I**

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  |
| **CIA** | **External** | **Total** |
| **FPAC101** | **Devotional Music – Utsava Sampradaya Kirtana-s of Tyagaraja (Elective)** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** | Practical knowledge in rendering compositions |  | Y | **-** | Y | Y | 3 | 3 | 25 | 75 | 100 |

|  |  |  |
| --- | --- | --- |
| Course Objectives | 1. Identify the various kirtana-s associated to Utsava Sampradaya of Tyagaraja.
 | K1, K2, K4, K5 |
| 1. Describe the devotional aspect of composer and the importance of such a grouping.
 | K2, K4, K5 |
| 1. Employ his style of composing and lyrical melody in manodharma singing.
 | K3, K4 |
| 1. Differentiate the categories in Utsava Sampradaya Kirtana-s
 | K4, K5, K6 |
| 1. Generalize, theorize and employ this form of devotional music and pass it on to the future generations.
 | K3, K6 |
| **Units** |
| I | 12 songs from Utsava Sampradaya Kirtana-s of Tyagaraja covering the following themes:1.Melukolupu |
| II | Sobhane |
| III | Lali |
| IV | Nalugu |
| V | Harathi |
| Course Outcomes | * + - 1. Identify the various kirtana-s associated to Utsava Sampradaya of Tyagaraja
			2. Describe and understand devotional aspect of the composer and the importance of the Utsava Sampradaya Kirtana-s
			3. Ability to sing all the kirtana-s associated to each category i) Melukolupu ii) Sobhane iii) Lali iv) Nalugu v) Harathi
			4. Understand the composer’s style with respect to lyrics, melody and format of the composition.
			5. Differentiate between each category of Utsava Sampradaya compositions composed by Tyagaraja and sing them with bhava.
 |
| Reading List (Print and Online) | - |
| Recommended Texts | 1. T S Parthasarathy, *“Śrī Tyāgarājasvāmi kīrtanaigaḷ”*, 10th Edition, The Karnatic Music Book Centre, Royapettah, September 2009.2. S Ramanathan, *“Śri Tyāgarājasvāmigaḷin utsava sampradaya kīrtanaigaḷ”,* Kalaimagaḷ Isai kallūri veliyīḍu, 1963. |

**Method of Evaluation:**

|  |  |  |  |
| --- | --- | --- | --- |
| **Internals** | **End Semester Examination** | **Total** | **Grade** |
| 25 | 75 | 100 |  |

**Methods of assessment:**

Recall (K1) - Simple definitions, MCQ, Recall steps, Concept definitions

Understand/ Comprehend (K2) - MCQ, True/False, Short essays, Concept explanations, Short summary or overview

Application (K3) - Suggest idea/concept with examples, Suggest formulae, Solve problems, Observe, Explain

Analyse (K4) - Problem-solving questions, Finish a procedure in many steps, Differentiate between various ideas, Map knowledge

Evaluate (K5) - Longer essay/ Evaluation essay, Critique or justify with pros and cons

Create (K6) - Check knowledge in specific or offbeat situations, Discussion, Debating or Presentations

**Mapping with programme Outcomes:**

Map course outcomes for each course with programme outcomes (PO) in the 3 poinjt scale of Strong, Medium, Low

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **PO 1**Disciplinary Knowledge And skills | **PO 2** Skilled communication | **PO 3** Critical Thinker and problem solver | **PO 4** Sense Of Inquiry | **PO 5**Team Playe r/ Wor ker | **PO 6** Skilled Project Manager | **PO 7** Digitally Efficient | **PO 8** Ethical Awareness/ Reasoning | **PO 9** National and International perspective | **PO 10**10 Life long learn ers |
| **CO1** | 3 | 1 | 2 | 2 | 3 | 2 | 2 | 3 | 3 | 3 |
| **CO2** | 3 | 1 | 2 | 2 | 3 | 2 | 2 | 3 | 3 | 3 |
| **CO3** | 3 | 3 | 2 | 2 | 3 | 2 | 2 | 3 | 3 | 3 |
| **CO4** | 3 | 3 | 2 | 2 | 3 | 2 | 2 | 3 | 3 | 3 |
| **CO5** | 3 | 3 | 2 | 2 | 3 | 2 | 2 | 3 | 3 | 3 |

**S-Strong - 3 M-Medium - 2 L-Low – 1**

**Compositions of Muttusvami Dikshitar (Practical)**

**Year I**

**Semester I**

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  |
| **CIA** | **External** | **Total** |
| **FPAE105** | **Compositions of Muttusvami Dikshitar (Practical)** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** | Practical knowledge in rendering compositions |  | Y | **-** | Y | Y | 3 | 3 | 25 | 75 | 100 |

|  |  |
| --- | --- |
| Course VI | Elective  |
| **Title of the Course:** | **Compositions of Muttusvami Dikshitar (Practical)** |
| Semester - Course – Course Code | Semester I – Elective - FPAE105 |
| Credits: | 3-0-0=3 |
| Pre-requisites, if any: |  |
|  |  |
| Course Objectives | 1. Enumerate the contribution of Muthusvamy dikshithar to karnatik music.
 | K1, K2, K3 |
| 1. Briefly summarise his style of composing based on features like melody, tala, prosody and other elements.
 | K3, K4, K5 |
| 1. Employ his style of conveying the raga-s in other elements of music like extempore music.
 | K3, K4, K5, K6 |
| 1. Ability to compare the styles of other composers on the same grounds.
 | K1, K4, K5, K6 |
| 1. Conceive the picture of raga as projected by different composers.
 | K1, K3, K4, K5, K6 |
| **Units** |
| I | Three songs representative of different types of krti format |
| II | Three songs representative of the raga-s handled by Dikshitar. |
| III | Three songs representative of the tala-s handled by Dikshitar. |
| IV | One krti each from the Navagraha, Navavarana and Panchalingasthala groups. |
| V | Discussion of the compositional style of Dikshitar with respect to dhatu, tala, matu and form and the influence on later composers. |
| Course Outcomes  | 1. Evaluate and Critically assess Muthuswamy Dikshithar as an important composer in Carnatic music
2. Enumerate his group krithis.
3. Differentiate between different formats of compositions composed by Muthusvamy Dikshithar.
4. Outline the raga-s as portrayed by the composer through his kritis.
5. Understand muthusvamy dikshithar style of composing with respect to the lyrics, melody, format.
6. Evaluate the influence of muthusvamy dikshithars compositions on later composers.
 |
| Reading List (Print and Online) | https://guruguha.org/ |
| Recommended Texts | 1. Sangita Sampradaya Pradarsini - Telugu, Subbarama Dikshitar, Vidya Vilasini Press, 1904
 |

**Method of Evaluation:**

|  |  |  |  |
| --- | --- | --- | --- |
| **Internals** | **End Semester Examination** | **Total** | **Grade** |
| 25 | 75 | 100 |  |

**Methods of assessment:**

Recall (K1) - Simple definitions, MCQ, Recall steps, Concept definitions

Understand/ Comprehend (K2) - MCQ, True/False, Short essays, Concept explanations, Short summary or overview

Application (K3) - Suggest idea/concept with examples, Suggest formulae, Solve problems, Observe, Explain

Analyse (K4) - Problem-solving questions, Finish a procedure in many steps, Differentiate between various ideas, Map knowledge

Evaluate (K5) - Longer essay/ Evaluation essay, Critique or justify with pros and cons

Create (K6) - Check knowledge in specific or offbeat situations, Discussion, Debating or Presentations

**Mapping with programme Outcomes:**

Map course outcomes for each course with programme outcomes (PO) in the 3 point scale of Strong, Medium, Low

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **PO 1**Disciplinary Knowledge And skills | **PO 2** Skilled communication | **PO 3** Critical Thinker and problem solver | **PO 4** Sense Of Inquiry | **PO 5**Team Player/ Worker | **PO 6** Skilled Project Manager | **PO 7** Digitally Efficient | **PO 8** Ethical Awareness/ Reasoning | **PO 9** National and International perspective | **PO 10**10 Life long learn ers |
| **CO1** | 3 | 2 | 3 | 3 | 2 | 2 | 2 | 3 | 3 | 3 |
| **CO2** | 3 | 2 | 3 | 3 | 2 | 2 | 2 | 3 | 3 | 3 |
| **CO3** | 3 | 2 | 3 | 3 | 2 | 2 | 2 | 3 | 3 | 3 |
| **CO4** | 3 | 2 | 3 | 3 | 2 | 2 | 2 | 3 | 3 | 3 |
| **CO5** | 3 | 2 | 3 | 3 | 2 | 2 | 2 | 3 | 3 | 3 |

**S-Strong - 3 M-Medium - 2 L-Low - 1**

**Languages (Sanskrit and Telugu) (Soft skills)**

**Year I**

**Semester I**

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  |
| **CIA** | **External** | **Total** |
| **SOFT SKILLS** | **Languages (Sanskrit and Telugu) (Soft skills)**  |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** | Language skill and knowledge of computers |  | Y | **-** | Y | - | 2 | 2 | 25 | 75 | 100 |

|  |  |  |
| --- | --- | --- |
| Course Objectives | 1. Develop the ability to identify script from ancient treatises.
 | K1, K2, K3, K4, K5, K6 |
| 1. Interpret the script in ancient musical treatises.
 | K3, K4, K5, K6 |
| 1. Briefly summarise the meaning of the composition learnt or demonstrated
 | K1, K2, K3, K4, K5, K6 |
| 1. Interpreting and Analyzing notations from musical manuscripts.
 | K2, K3, K4, K5 |
| 1. Employ the knowledge thus gained in prospective research.
 | K2, K3, K4, K5, K6 |
| **Units** |
| I | Sanskrit script |
| II | Telugu Script |
| III | Transliteration script for Sanskrit and Telugu |
| IV | Translation and transliteration of Sanskrit compositions |
| V | Translation and transliteration of Telugu compositions |
| Course Outcomes | 1. Identify the script of Sanskrit and Telugu language.
2. Ability to read words using all letters in the languages.
3. Enumerate words from compositions for which meanings are taught.
4. Summarise the meaning of the compositions which the basic knowledge of words and their meanings.
 |
| Reading List (Print and Online) | - |
| Recommended Texts | 1. Learn Telugu in 30 days, Villa Krishna gopal,
2. Samskrita-Sulekhavali, Samskritabharati
 |

**Method of Evaluation:**

|  |  |  |  |
| --- | --- | --- | --- |
| **Internals** | **End Semester Examination** | **Total** | **Grade** |
| 25 | 75 | 100 |  |

**Methods of assessment:**

Recall (K1) - Simple definitions, MCQ, Recall steps, Concept definitions

Understand/ Comprehend (K2) - MCQ, True/False, Short essays, Concept explanations, Short summary or overview

Application (K3) - Suggest idea/concept with examples, Suggest formulae, Solve problems, Observe, Explain

Analyse (K4) - Problem-solving questions, Finish a procedure in many steps, Differentiate between various ideas, Map knowledge

Evaluate (K5) - Longer essay/ Evaluation essay, Critique or justify with pros and cons

Create (K6) - Check knowledge in specific or offbeat situations, Discussion, Debating or Presentations

**Mapping with programme Outcomes:**

Map course outcomes for each course with programme outcomes (PO) in the 3 point scale of Strong, Medium, Low

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **PO 1**Disciplinary Knowledge And skills | **PO 2** Skilled communication | **PO 3** Critical Thinker and problem solver | **PO 4** Sense Of Inquiry | **PO 5**Team Player/ Worker | **PO 6** Skilled Project Manager | **PO 7** Digitally Efficient | **PO 8** Ethical Awareness/ Reasoning | **PO 9** National and International perspective | **PO 10**10 Life long learn ers |
| **CO1** | 3 | 2 | 3 | 3 | 2 | 2 | 2 | 3 | 3 | 3 |
| **CO2** | 3 | 2 | 3 | 3 | 2 | 2 | 2 | 3 | 3 | 3 |
| **CO3** | 3 | 2 | 3 | 3 | 2 | 2 | 2 | 3 | 3 | 3 |
| **CO4** | 3 | 2 | 3 | 3 | 2 | 2 | 2 | 3 | 3 | 3 |
| **CO5** | 3 | 2 | 3 | 3 | 2 | 2 | 2 | 3 | 3 | 3 |

**S-Strong - 3 M-Medium – 2 L-Low - 1**

**SEMESTER II**

**Foundation course in Performance II (Practical)**

**Year I**

**Semester II**

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  |
| **CIA** | **External** | **Total** |
| **FPAC105** | **Foundation course in Performance II** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** | Practical knowledge of basic lessons and ragas |  | Y | **-** | Y | **-** | 4 | 4 | 25 | 75 | 100 |

|  |  |  |
| --- | --- | --- |
| Course Objectives | 1. Ability to list the group kritis found in Karnataka music
 | K2, K3, K4, K5 |
| 1. Ability to summarise and give a brief background on the history of such compositions.
 | K2, K4, K5, K6 |
| 1. Ability to interpret each composer’s style in the group compositions and compare, contrast each composer's style of composing.
 | K3, K4, K5 |
| 1. Generalize and identify the situation and occasion at which such compositions could have been created.
 | K1, K3, K6 |
| 1. Interpretation and employment of the concept of nadai-s learnt in ata tāla varna-s in other musical forms.
 | K3, K4, K5 |
| **Units** |
| I | 1. Two ata tala varnam-s (Kalyani and Todi). Bhairavi Ata Tala Varnam in Different Nadai-s
 |
| II | 1. Two Pancaratna kirtana-s of Tyagaraja
 |
| III | 1. Three Vara Kirtana-s of Muttusvami Diksitar
 |
| IV | 1. One Svarajati of Syamasastri in the raga Bhairavi
 |
| V | 1. 72 Melarāgamalika of Maha Vaidyanātha Iyer – 4th, 5th and 6th cakra-s.
 |
| Course Outcomes | 1. To understand and employ the concept of nadai.
2. To demonstrate nadai in the musical form of varnam
3. To recognize, evaluate the group kritis of various composers in Karnataka music.
4. To evaluate the purpose and intention of group kritis
5. To enumerate the composers who have outlines the concept of group kritis
6. Display of the ancient composition of 72 raga malika of Maha Vaidyanatha Ayyar.
7. Critically assess these compositions.
 |
| Reading List (Print and Online) | - |
| Recommended Texts | 1. Tyagaraja Kritis, T K Govinda Rao, Ganamandir Publications.
2. Sangita Sampradaya Pradarsini - Telugu Subbarama Dikshitar Vidya Vilasini Press, 1904
3. Ganamruta Varna Bodhini A S Pancapakesa Ayyar Ganamruta Prasuram, 1958
 |

**Method of Evaluation:**

|  |  |  |  |
| --- | --- | --- | --- |
| **Internals** | **End Semester Examination** | **Total** | **Grade** |
| 25 | 75 | 100 |  |

**Methods of assessment:**

Recall (K1) - Simple definitions, MCQ, Recall steps, Concept definitions

Understand/ Comprehend (K2) - MCQ, True/False, Short essays, Concept explanations, Short summary or overview

Application (K3) - Suggest idea/concept with examples, Suggest formulae, Solve problems, Observe, Explain

Analyse (K4) - Problem-solving questions, Finish a procedure in many steps, Differentiate between various ideas, Map knowledge

Evaluate (K5) - Longer essay/ Evaluation essay, Critique or justify with pros and cons

Create (K6) - Check knowledge in specific or offbeat situations, Discussion, Debating or Presentations.

**Mapping with Programme Outcomes:**

Map course outcomes for each course with programme outcomes (PO) in the 3 poinjt scale of Strong, Medium, Low

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **PO 1**Disciplinary Knowledge And skills | **PO 2** Skilled communication | **PO 3** Critical Thinker and problem solver | **PO 4** Sense Of Inquiry | **PO 5**Team Player/ Worker | **PO 6** Skilled Project Manager | **PO 7** Digitally Efficient | **PO 8** Ethical Awareness/ Reasoning | **PO 9** National and International perspective | **PO 10**10 Life long learners |
| **CO1** | 3 | 1 | 2 | 3 | 3 | 2 | 1 | 2 | 3 | 3 |
| **CO2** | 3 | 3 | 2 | 3 | 3 | 2 | 2 | 2 | 3 | 3 |
| **CO3** | 3 | 2 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
| **CO4** | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
| **CO5** | 3 | 2 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |

**S-Strong - 3 M-Medium - 2 L-Low – 1**

**Kalpita Sangita – 1 (Practical)**

**Year I**

**Semester I**

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  |
| **CIA** | **External** | **Total** |
| **FPAC 107** | **Manodharma Sangita 2 (Practical)** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** | Practical knowledge in rendering compositions with creative improvisation |  | Y | **-** | Y | Y | 4 | 4 | 25 | 75 | 100 |

|  |  |  |
| --- | --- | --- |
| Course Objectives | 1. Briefly demonstrate the elements of kalpana svara, niraval, alapana and tānam in more intricate raga-s with ease and competence.
 | K3, K4, K5 |
| 1. Employ the common factors of extempore music in various raga-s.
 | K2, K3, K6 |
| 1. Differentiate the various aspects of extempore music.
 | K3, K4, K5 |
| 1. Calculation in tāla-s as per the eduppu for demonstration of intricate tāla elements.
 | K2, K3, K4, K5 |
| 1. Critically assess the behavior of more intricate raga-s when employed in extempore music in Karnataka music.
 | K2, K3, K4, K5, K6 |
| **Units** |
| I | Ability to render Alapana in the following raga-s.1) Kambhoji 2) Todi 3) Purvikalyani 4) Begada  |
| II | Ability to render Kalpana Svaram in the following raga-s.1) Kambhoji 2) Todi 3) Purvikalyani 4) Begada |
| III | Ability to render Tanam in the following raga-s.1) Kambhoji 2) Todi 3) Purvikalyani  |
| IV | Ability to render Niraval in the following raga-s.1) Kambhoji 2) Todi 3) Purvikalyani  |
| V | Ability to write notation for alapana, tanam, niraval and kalpana svaram |
| VI | Note:The tala-s underlying the themes (for kalpana-svaram) should be taken in the following order.Adi (oru-kalai), rupaka (short), Misra capu, Khanda-capu -- sama eduppuAdi (oru-kalai), rupaka (short), Misra capu, Khanda-capu -- vishama eduppu Adi (rendu-kalai), Jhampa, Triputa, Ata |
| Course Outcomes | 1. To employ the element of extempore music to more intricate ragas than dealt in semester I.
2. To understand the employment of raga elements in extempore music and critically apply each element as studied.
3. To identify the different eduppus in talas for rendering kalpana svara-s.
4. To employ such eduppu in the demonstration of extempore music is essential.
5. To be able to respond spontaneously to different talas and eduppu and display the extempore element of Karnataka music in these aspects.
 |
| Reading List (Print and Online) | - |
| Recommended Texts | 1. Sangita Sampradaya Pradarsini – Telugu, Subbarama Dikshitar, Vidya Vilasini Press, 1904.
2. Ragalakshana Sangraha,Hema Ramanathan, N Ramanathan, 2000
 |

**Method of Evaluation:**

|  |  |  |  |
| --- | --- | --- | --- |
| **Internals** | **End Semester Examination** | **Total** | **Grade** |
| 25 | 75 | 100 |  |

**Methods of assessment:**

Recall (K1) - Simple definitions, MCQ, Recall steps, Concept definitions

Understand/ Comprehend (K2) - MCQ, True/False, Short essays, Concept explanations, Short summary or overview

Application (K3) - Suggest idea/concept with examples, Suggest formulae, Solve problems, Observe, Explain

Analyse (K4) - Problem-solving questions, Finish a procedure in many steps, Differentiate between various ideas, Map knowledge

Evaluate (K5) - Longer essay/ Evaluation essay, Critique or justify with pros and cons

Create (K6) - Check knowledge in specific or offbeat situations, Discussion, Debating or Presentations

**Mapping with Programme Outcomes:**

Map course outcomes for each course with programme outcomes (PO) in the 3 point scale of Strong, Medium, Low

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **PO 1**Disciplinary Knowledge And skills | **PO 2** Skilled communication | **PO 3** Critical Thinker and problem solver | **PO 4** Sense Of Inquiry | **PO 5**Team Player/ Worker | **PO 6** Skilled Project Manager | **PO 7** Digitally Efficient | **PO 8** Ethical Awareness/ Reasoning | **PO 9** National and International perspective | **PO 10**10 Life long learn ers |
| **CO1** | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 2 | 3 |
| **CO2** | 3 | 2 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
| **CO3** | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
| **CO4** | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
| **CO5** | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 2 | 3 | 3 |

**S-Strong - 3 M-Medium – 2 L-Low – 1**

**Historical and Theoretical Concepts of Fine Arts – II (Theory)**

**Year I**

**Semester II**

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  |
| **CIA** | **External** | **Total** |
| **FPAC115** | **Historical and Theoretical Concepts of Fine Arts – II (Theory)** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** | Theoretical knowledge at UG Level in the history of Music |  | Y | **-** | - | - | 4 | 4 | 25 | 75 | 100 |

|  |  |
| --- | --- |
|  |  |
| Course Objectives | 1. List the ancient treatises which enumerate the various stages of history in Indian music
 | K1, K3, K4, K5 |
| 1. Ability to briefly summarise the stages of evolution of indian music according to the description in ancient treatises
 | K2, K3, K5, K6 |
| 1. Interpret the recent compositions according to the corresponding compositions as found in the history and able to employ in practical demonstration.
 | K3, K4, K5 |
| 1. Differentiate various forms, theory etc as found in history and recent times. Critically assess the transformation if any and be able to evaluate the changes studied.
 | K4, K5, K6 |
| 1. Conceptualize the theory thus studied and try to conceive the practical prevalent today with that described in texts.
 | K2, K3, K4, K5, K6 |
| **Units** |
| I | Historical development of the Twelve svarasthana-s and the sixteen names of the present day. Raga -- Mela-Janyaraga system of Raga classification and its development up to modern times. |
| II | Tala -- Development of the Thirty-five tala system; Chapu tala-s; Desadi tala-s, Historical study of the Tala- dasa-prana-s  |
| III | Musical Forms -- Historical developmentMusic in Sama VedaKalpita variety – Gitam, Svarajati, Varnam, KrtiManodharma variety – Alapana, Tanam, Neraval, Kalpanasvaram  |
| IV | Chola Period and Nayak Period – Patronage for Fine ArtsLakshana granta-s –(i) Natyasastra and its Commentaries (ii) Sangita Ratnakara (iii)Manasollasa, (iv) Nritta Ratnavali,( iv) Bharatarnavam |
| V | Maratha Period - (i) Paintings, (ii) Dances, (iii) Dance repertoire Post-Maratha Period- (i) Tradition of Nattuvanars and their Pani-s, Dance Dramas, Kuravanchi Natagas.Composers – Tanjore Quartette and their Descendants |
| Course Outcomes | 1. Explain, outline, understanding the history of ancient tamil treatises.
2. Compare the history across various time periods.
3. Understand prosody and other grammatical rules as found in the texts and critically evaluating and comparing it with the existing music.
4. Identify the instruments which were used in the ancient period.
5. Compare and contrast the details and information available in the ancient treatises and evaluate it with the now existing music.
6. Critically evaluate the terminology and concepts as found in ancient music and recognise the contemporary terminology for related concepts.
 |
| Reading List (Print and Online) | - |
| Recommended Texts | 1. History of Music, Prof P Sambamurthy, The Indian Music Publishing House.
2. Tanjore as a Seat of Music, Dr. S. SeethaUniversity of Madras, 1981
 |

**Method of Evaluation:**

|  |  |  |  |
| --- | --- | --- | --- |
| **Internals** | **End Semester Examination** | **Total** | **Grade** |
| 25 | 75 | 100 |  |

**Methods of assessment:**

Recall (K1) - Simple definitions, MCQ, Recall steps, Concept definitions

Understand/ Comprehend (K2) - MCQ, True/False, Short essays, Concept explanations, Short summary or overview

Application (K3) - Suggest idea/concept with examples, Suggest formulae, Solve problems, Observe, Explain

Analyse (K4) - Problem-solving questions, Finish a procedure in many steps, Differentiate between various ideas, Map knowledge

Evaluate (K5) - Longer essay/ Evaluation essay, Critique or justify with pros and cons

Create (K6) - Check knowledge in specific or offbeat situations, Discussion, Debating or Presentations

**Mapping with programme Outcomes:**

Map course outcomes for each course with programme outcomes (PO) in the 3 poinjt scale of Strong, Medium, Low

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **PO 1**Disciplinary Knowledge And skills | **PO 2** Skilled communication | **PO 3** Critical Thinker and problem solver | **PO 4** Sense Of Inquiry | **PO 5**Team Player/ Worker | **PO 6** Skilled Project Manager | **PO 7** Digitally Efficient | **PO 8** Ethical Awareness/ Reasoning | **PO 9** National and International perspective | **PO 10**10 Life long learn ers |
| **CO1** | 3 | 1 | 2 | 2 | 2 | 2 | 1 | 2 | 3 | 3 |
| **CO2** | 3 | 1 | 2 | 3 | 2 | 2 | 2 | 3 | 2 | 3 |
| **CO3** | 3 | 3 | 3 | 3 | 2 | 2 | 3 | 3 | 3 | 3 |
| **CO4** | 3 | 3 | 3 | 3 |  3 | 2 | 3 | 3 | 3 | 3 |
| **CO5** | 3 | 3 | 3 | 3 | 3 | 2 | 3 | 3 | 3 | 3 |

**S-Strong - 3 M-Medium - 2 L-Low - 1**

**Opera – Nauka Caritram (Practical)**

**Year I**

**Semester II**

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  |
| **CIA** | **External** | **Total** |
| **FPAE111** | **Opera – Nauka Caritram (Practical)** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** | Practical knowledge in rendering compositions |  | Y | **-** | Y | Y | 3 | 3 | 25 | 75 | 100 |

|  |  |  |
| --- | --- | --- |
| Course Objectives | 1. To outline and briefly summarise the importance of operas in Carnatic music.
 | K1, K2, K6 |
| 1. Identify and study other operas in south indian music.
 | K1, K3, K4, K5 |
| 1. Generalize the theme and style of compositions in operas.
 | K3, K4, K5, K6 |
| 1. Critically assess the prosody and music in the operas and differentiate it with other themes found in South Indian music.
 | K1, K3, K4, K5 |
| 1. Interpret and employ related aspects of devotion and rasa in the compositions.
 | K1, K2, K3, K6 |
| **Units** |
| I | 21 Songs |
| II | Metrical Forms |
| III | Study of the text and its meaning |
| IV | The devotional and the Shringara element in the Opera |
| V | A Brief History of the Opera |
| Course Outcomes | 1. To recognize the compositions of the opera called Nauka caritra.
2. Understand the style of compositions in the opera and also be able to summarise the opera with these compositions.
3. Review the ancient opera of nauka Caritram.
4. Evaluate the metrical beauties in the compositions along with the text and its meanings.
5. Compare and contrast the devotional and shringara element found in these compositions with other classical and devotional compositions.
6. Recall the significance of the opera of nauka caritram.
 |
| Reading List (Print and Online) | - |
| Recommended Texts | 1. Divyaprabandham Pan Isai, Dr. S. Ramanathan Kalaimagal Isai Kalluri, Chennai, 1969
 |

**Method of Evaluation:**

|  |  |  |  |
| --- | --- | --- | --- |
| **Internals** | **End Semester Examination** | **Total** | **Grade** |
| 25 | 75 | 100 |  |

**Methods of assessment:**

Recall (K1) - Simple definitions, MCQ, Recall steps, Concept definitions

Understand/ Comprehend (K2) - MCQ, True/False, Short essays, Concept explanations, Short summary or overview

Application (K3) - Suggest idea/concept with examples, Suggest formulae, Solve problems, Observe, Explain

Analyse (K4) - Problem-solving questions, Finish a procedure in many steps, Differentiate between various ideas, Map knowledge

Evaluate (K5) - Longer essay/ Evaluation essay, Critique or justify with pros and cons

Create (K6) - Check knowledge in specific or offbeat situations, Discussion, Debating or Presentations

**Mapping with programme Outcomes:**

Map course outcomes for each course with programme outcomes (PO) in the 3 point scale of Strong, Medium, Low

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **PO 1**Disciplinary Knowledge And skills | **PO 2** Skilled communication | **PO 3** Critical Thinker and problem solver | **PO 4** Sense Of Inquiry | **PO 5**Team Player/ Worker | **PO 6** Skilled Project Manager | **PO 7** Digitally Efficient | **PO 8** Ethical Awareness/ Reasoning | **PO 9** National and International perspective | **PO 10**10 Life long learners |
| **CO1** | 3 | 3 | 3 | 2 | 3 | 2 | 2 | 3 | 3 | 3 |
| **CO2** | 3 | 3 | 3 | 2 | 3 | 2 | 2 | 3 | 3 | 3 |
| **CO3** | 3 | 2 | 3 | 2 | 3 | 1 | 2 | 3 | 3 | 3 |
| **CO4** | 3 | 3 | 3 | 2 | 3 | 3 | 2 | 3 | 3 | 3 |
| **CO5** | 3 | 3 | 3 | 2 | 3 | 3 | 2 | 3 | 3 | 3 |

**S-Strong - 3 M-Medium - 2 L-Low – 1**

**Nandanar Caritram (Practical)**

**Year I**

**Semester II**

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  |
| **CIA** | **External** | **Total** |
| **FPAE102** | **Nandanar Caritram (Practical)** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** | Practical knowledge in rendering compositions |  | Y | **-** | Y | Y | 3 | 3 | 25 | 75 | 100 |

|  |  |  |
| --- | --- | --- |
| Course Objectives | 1. List the compositons of Gopalakrishna Bharati on the topic of Nandanar caritram
 | K1, K2 |
| 1. Briefly summarise the characteristics of music employed in his music
 | K2, K3, K4, K5 |
| 1. Interpretations of the group of compositions under this legend and composer.
 | K3, K4, K5, K6 |
| 1. Differentiate and compare the compositions thus learnt with other style of compositions.
 | K2, K3, K4, K5, K6 |
| 1. Critically assess and review the significance of the group compositions.
 | K4, K5, K6 |
| **Units** |
| I | Ten compositions from Nandanar Caritram of Gopalakrishna Bharati |
| II | Metrical Forms |
| III | Study of the text and its meaning |
| IV | The devotional element in the Opera |
| V | A Brief History of the Opera |
| Course Outcomes | 1. Understand and recall the ancient legend of Nandanar caritram.
2. critically assess the compostions of Gopalakrishna Bharati and evaluate the employment of Indian music in conveying this legend through music.
3. Display of 10 of these compostions adds up to the student’s repertoire
 |
| Reading List (Print and Online) | - |
| Recommended Texts | 1. Nandanar Caritra Kirtanaigal, Gopalakrishna Bharati, Annamalai University, 1955
 |

**Method of Evaluation:**

|  |  |  |  |
| --- | --- | --- | --- |
| **Internals** | **End Semester Examination** | **Total** | **Grade** |
| 25 | 75 | 100 |  |

**Methods of assessment:**

Recall (K1) - Simple definitions, MCQ, Recall steps, Concept definitions

Understand/ Comprehend (K2) - MCQ, True/False, Short essays, Concept explanations, Short summary or overview

Application (K3) - Suggest idea/concept with examples, Suggest formulae, Solve problems, Observe, Explain

Analyse (K4) - Problem-solving questions, Finish a procedure in many steps, Differentiate between various ideas, Map knowledge

Evaluate (K5) - Longer essay/ Evaluation essay, Critique or justify with pros and cons

Create (K6) - Check knowledge in specific or offbeat situations, Discussion, Debating or Presentations.

**Mapping with programme Outcomes:**

Map course outcomes for each course with programme outcomes (PO) in the 3 point scale of Strong, Medium, Low

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **PO 1**Disciplinary Knowledge And skills | **PO 2** Skilled communication | **PO 3** Critical Thinker and problem solver | **PO 4** Sense Of Inquiry | **PO 5**Team Player/ Worker | **PO 6** Skilled Project Manager | **PO 7** Digitally Efficient | **PO 8** Ethical Awareness/ Reasoning | **PO 9** National and International perspective | **PO 10**10 Life long learners |
| **CO1** | 3 | 3 | 3 | 2 | 3 | 2 | 2 | 3 | 3 | 3 |
| **CO2** | 3 | 3 | 3 | 2 | 3 | 2 | 2 | 3 | 3 | 3 |
| **CO3** | 3 | 2 | 3 | 2 | 3 | 1 | 2 | 3 | 3 | 3 |
| **CO4** | 3 | 3 | 3 | 2 | 3 | 3 | 2 | 3 | 3 | 3 |
| **CO5** | 3 | 3 | 3 | 2 | 3 | 3 | 2 | 3 | 3 | 3 |

**S-Strong - 3 M-Medium – 2 L-Low– 1**

**Languages (Kannada and Malayalam)**

**Year I**

**Semester II**

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  |
| **CIA** | **External** | **Total** |
| **SOFT SKILLS** | **Languages (Kannada and Malayalam)** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** | Basic Language skills in Kannada and Malayalam |  | Y | **-** | - | - | 2 | 2 | 25 | 75 | 100 |

|  |  |  |
| --- | --- | --- |
| Course Objectives | 1. Develop the ability to identify script from ancient treatises.
 | K1, K2, K3, K4, K5, K6 |
| 1. Interpret the script in ancient musical treatises.
 | K3, K4, K5, K6 |
| 1. Briefly summarise the meaning of the composition learnt or demonstrated.
 | K1, K2, K3, K4, K5, K6 |
| 1. Interpreting and Analyzing notations from musical manuscripts.
 | K2, K3, K4, K5 |
| 1. Employ the knowledge thus gained in prospective research.
 | K2, K3, K4, K5, K6 |
| **Units** |
| I | Kannada script |
| II | Malayalam script |
| III | Transliteration script for Kannada and Malayalam |
| IV | Translation and transliteration of Kannada compositions |
| V | Translation and transliteration of Malayalam compositions |
| Course Outcomes | 1. Identify the script of South Indian regional languages.
2. Ability to read words and sentences using all letters in these languages.
3. Enumerate words from compositions in these languages for which meanings are taught.
4. Summarise the meaning of the compositions which the basic knowledge of words and their meanings.
 |
| Reading List (Print and Online) | Learn Kannada in 30 days, Ranga Rao, Balaji Publications, 2014Learn Malayalam in 30 days, Villa Krishna Gopal, Balaji Publications, 2014Learn Tamil in 30 days, Ranga Rao, Balaji Publications, 2014 |
| Recommended Texts | - |

**Method of Evaluation:**

|  |  |  |  |
| --- | --- | --- | --- |
| **Internals** | **End Semester Examination** | **Total** | **Grade** |
| 25 | 75 | 100 |  |

**Methods of assessment:**

Recall (K1) - Simple definitions, MCQ, Recall steps, Concept definitions

Understand/ Comprehend (K2) - MCQ, True/False, Short essays, Concept explanations, Short summary or overview

Application (K3) - Suggest idea/concept with examples, Suggest formulae, Solve problems, Observe, Explain

Analyse (K4) - Problem-solving questions, Finish a procedure in many steps, Differentiate between various ideas, Map knowledge

Evaluate (K5) - Longer essay/ Evaluation essay, Critique or justify with pros and cons

Create (K6) - Check knowledge in specific or offbeat situations, Discussion, Debating or Presentations.

**Mapping with programme Outcomes:**

Map course outcomes for each course with programme outcomes (PO) in the 3 point scale of Strong, Medium, Low

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **PO 1**Disciplinary Knowledge And skills | **PO 2** Skilled communication | **PO 3** Critical Thinker and problem solver | **PO 4** Sense Of Inquiry | **PO 5**Team Player/ Worker | **PO 6** Skilled Project Manager | **PO 7** Digitally Efficient | **PO 8** Ethical Awareness/ Reasoning | **PO 9** National and International perspective | **PO 10**10 Life long learn ers |
| **CO1** | 3 | 2 | 3 | 3 | 2 | 2 | 2 | 3 | 3 | 3 |
| **CO2** | 3 | 2 | 3 | 3 | 2 | 2 | 2 | 3 | 3 | 3 |
| **CO3** | 3 | 2 | 3 | 3 | 2 | 2 | 2 | 3 | 3 | 3 |
| **CO4** | 3 | 2 | 3 | 3 | 2 | 2 | 2 | 3 | 3 | 3 |
| **CO5** | 3 | 2 | 3 | 3 | 2 | 2 | 2 | 3 | 3 | 3 |

**S-Strong - 3 M-Medium - 2 L-Low - 1**

**SEMESTER III**

**Foundation Course in Performance – 3 (Practical)**

**Year II**

**Semester III**

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  |
| **CIA** | **External** | **Total** |
| **FPAC108** | **Foundation Course in Performance – 3 (Practical)** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** | Practical knowledge of basic lessons and ragas  |  | Y | **-** | Y | - | 4 | 4 | 25 | 75 | 100 |

|  |  |  |
| --- | --- | --- |
| Course Objectives | 1. Interpret the theme of these forms and identify the style of composing of each of the composers in these different forms.
 | K1, K3, K4, K5 |
| 1. Understand and differentiate between composer styles and musical forms.
 | K1, K3, K4, K5 |
| 1. Ability to change ragas rapidly and differentiate between the mela raga-s.
 | K3, K4, K5 |
| 1. Generalize the style of the composers based on their compositions.
 | K3, K4, K5, K6 |
| 1. Critically assess and compare the compositions and composers in different time periods.
 | K3, K4, K5, K6 |
| **Units** |
| I | Ability to render an ata tāḷa varnam in three kalam-s and in tisra nadai (12/1) |
| II | Tyagaraja’s Ghanaraga-pancaratnam -- Three. |
| III | Svarajati-s of Syama Sastri – Two |
| IV | Vara Krti-s of Muttusvami Dikshitar- Four |
| V | 72 Melarāgamalika of Maha Vaidyanātha Iyer – 7th, 8th and 9th cakra-s |
| Course Outcomes | 1. Employ the concept of nadais and kalam-s.
2. Recall the group kritis of the musical trinity.
3. Complete the group krithis of pancaratna, svarajati and vara kritis composed by each of the music trinity.
4. Demonstrate the the raga-s in 7,8 and 9the cakra of the Melakartha scheme of Carnatic music.
5. Display the melaragamalika of Mahavaidyanatha ayyar in the above mentioned cakras.
 |
| Reading List (Print and Online) | - |
| Recommended Texts | 1. Sangita Sampradaya Pradarsini - Telugu Subbarama Dikshitar, Vidya Vilasini Press, 1904
2. Ganamruta Varna Bodhini, A S Pancapakesa AyyarGanamruta Prasuram, 1958
3. Syama Sastri Kritis, T K Govinda Rao, Ganamandir Publications, 1997
4. Tyagaraja Kritis, T K Govinda Rao, Ganamandir Publications
 |

**Method of Evaluation:**

|  |  |  |  |
| --- | --- | --- | --- |
| **Internals** | **End Semester Examination** | **Total** | **Grade** |
| 25 | 75 | 100 |  |

 **Methods of assessment:**

Recall (K1) - Simple definitions, MCQ, Recall steps, Concept definitions

Understand/ Comprehend (K2) - MCQ, True/False, Short essays, Concept explanations, Short summary or overview

Application (K3) - Suggest idea/concept with examples, Suggest formulae, Solve problems, Observe, Explain

Analyse (K4) - Problem-solving questions, Finish a procedure in many steps, Differentiate between various ideas, Map knowledge

Evaluate (K5) - Longer essay/ Evaluation essay, Critique or justify with pros and cons

Create (K6) - Check knowledge in specific or offbeat situations, Discussion, Debating or Presentations

**Mapping with Programme Outcomes:**

Map course outcomes for each course with programme outcomes (PO) in the 3 poinjt scale of Strong, Medium, Low

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **PO 1**Disciplinary Knowledge And skills | **PO 2** Skilled communication | **PO 3** Critical Thinker and problem solver | **PO 4** Sense Of Inquiry | **PO 5**Team Player/ Worker | **PO 6** Skilled Project Manager | **PO 7** Digitally Efficient | **PO 8** Ethical Awareness/ Reasoning | **PO 9** National and International perspective | **PO 10**10 Life long learn ers |
| **CO1** | 3 | 1 | 2 | 3 | 3 | 2 | 1 | 2 | 3 | 3 |
| **CO2** | 3 | 3 | 2 | 3 | 3 | 2 | 2 | 2 | 3 | 3 |
| **CO3** | 3 | 2 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
| **CO4** | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
| **CO5** | 3 | 2 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |

**S-Strong - 3 M-Medium - 2 L-Low - 1**

**Kalpita Sangita – 2 (Practical)**

**Year I**

**Semester II**

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  |
| **CIA** | **External** | **Total** |
| **FPAC106** | **Kalpita Sangita – 2 (Practical)** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** | Practical knowledge in rendering compositions |  | Y | **-** | Y | Y | 4 | 4 | 25 | 75 | 100 |

|  |  |  |
| --- | --- | --- |
| Course Objectives | 1. Identify and understand the raga as summarized in a kriti
 | K1, K2, K3, K4, K5 |
| 1. Exposure to ancient tamil music compositions like tevaram and divya prabandham.
 | K2, K4, K5 |
| 1. Generalizing a raga on the basis of compositions learnt through the course and learnt to eventually.
 | K3, K4, K5 |
| 1. Critically assess Tamil language as an important element in South Indian Music.
 | K4, K5, K6 |
| 1. It also enables us to compare and contrast compositions and composers in Carnatic music.
 | K1, K2 ,K3, K4, K5, K6 |
| **Units** |
| I | Tamil Compositions (Gitam, svarajati, varnam, krti, tevaram, divya prabandham, tillana) |
| II | Pada varnam |
| III | Ragamalika |
| IV | Daru varnam |
| V | Five rare varnams |
| Course Outcomes | 1. Differentiate between a wide list of raga-s
2. Identify each raga with the help of composition studied
3. Understand and demonstrate each raga as outlined in the compositions
4. Critically assess and enumerate the raga highlights as summarized in a compositions
 |
| Reading List (Print and Online) | - |
| Recommended Texts |  |

**Method of Evaluation:**

|  |  |  |  |
| --- | --- | --- | --- |
| **Internals** | **End Semester Examination** | **Total** | **Grade** |
| 25 | 75 | 100 |  |

**Methods of assessment:**

Recall (K1) - Simple definitions, MCQ, Recall steps, Concept definitions

Understand/ Comprehend (K2) - MCQ, True/False, Short essays, Concept explanations, Short summary or overview

Application (K3) - Suggest idea/concept with examples, Suggest formulae, Solve problems, Observe, Explain

Analyse (K4) - Problem-solving questions, Finish a procedure in many steps, Differentiate between various ideas, Map knowledge

Evaluate (K5) - Longer essay/ Evaluation essay, Critique or justify with pros and cons

Create (K6) - Check knowledge in specific or offbeat situations, Discussion, Debating or Presentations

**Mapping with Programme Outcomes:**

Map course outcomes for each course with programme outcomes (PO) in the 3 point scale of Strong, Medium, Low

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **PO 1**Disciplinary Knowledge And skills | **PO 2** Skilled communication | **PO 3** Critical Thinker and problem solver | **PO 4** Sense Of Inquiry | **PO 5**Team Player/ Worker | **PO 6** Skilled Project Manager | **PO 7** Digitally Efficient | **PO 8** Ethical Awareness/ Reasoning | **PO 9** National and International perspective | **PO 10**10 Life long learners |
| **CO1** | 3 | 2 | 3 | 3 | 3 | 2 | 3 | 3 | 3 | 3 |
| **CO2** | 3 | 2 | 3 | 3 | 3 | 2 | 3 | 3 | 3 | 3 |
| **CO3** | 3 | 3 | 3 | 3 | 3 | 3 | 2 | 3 | 3 | 3 |
| **CO4** | 3 | 2 | 3 | 3 | 3 | 2 | 3 | 3 | 3 | 3 |
| **CO5** | 3 | 2 | 3 | 3 | 3 | 2 | 3 | 2 | 3 | 3 |

**S-Strong - 3 M-Medium – 2 L-Low – 1**

**Alapana, Tanam & Pallavi – 1 (Practical)**

**Year II**

**Semester III**

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  |
| **CIA** | **External** | **Total** |
| **FPAC110** | **Alapana, Tanam & Pallavi – 1 (Practical)** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** | Practical knowledge in rendering manodharma for different ragas |  | Y | **-** | Y | Y | 4 | 4 | 25 | 75 | 100 |

|  |  |  |
| --- | --- | --- |
| Course Objectives | 1. Enumerate and demonstrate the various aspects in Ragam Tanam pallavi rendering in major ragas of Carnatik music.
 | K1, K2, K3 |
| 1. Ability to summarise the different phases of RTP rendering in any other ragas using elements of nadai, korvai, makutam and other intricacies and also explain the theory part of it.
 | K2, K3, K4, K5 |
| 1. Ability to expound the mathematical calculations in the kalpana svarams of RTP.
 | K3, K4, K5 |
| 1. Employ the elements of nadai, kalams, kalais and various other ragas and pallavis.
 | K3 |
| 1. Critically assess the display of RTP in comparison to other musical forms.
 | K4, K5 |
| **Units** |
| I | Learning a Pallavi theme in each of the three raga-s (to be selected out of the following eight).1)Sankarabharanam 2)Dhanyasi 3) Bhairavi 4) Saveri 5) Kambhoji 6)Todi 7) Purvakalyani 8) Begada.  |
| II | The themes should be set to a tala in rendu-kalai. Detailed alapana and tanam based on each of the three raga-s. |
| III | Ability to render the pallavi themes in different kalam-s and nadai-s. |
| IV | Ability to render kuraippu and simple makutam patterns. |
| V | Theoretical study of Pallavi exposition.  |
| Course Outcomes | 1. Introduction of the form of Pallavi. Developing the ability to demonstrate the Pallavi, identify and explain the elements of an Ragam tānam pallavi.
2. Select and display Ragam tānam pallavi in 3 ragas out of 8 major ragas in Carnatik music.
3. Differentiate the different elements in Ragam tānam pallavi rendering like nadai, kalai, neraval.
4. Ability to demonstrate aspects like makutam and kuraippu in kalpana svarams.
5. Describe the theory part of pallavi exposition.
 |
| Reading List (Print and Online) | 1. Jayalakshmi R S , “Notebook of R S Jayalakshmi containing Pallavi-s,” MusicResearchLibrary, accessed September 1, 2021, http://www.musicresearchlibrary.net/omeka/items/show/1943.
 |
| Recommended Texts | - |

**Method of Evaluation:**

|  |  |  |  |
| --- | --- | --- | --- |
| **Internals** | **End Semester Examination** | **Total** | **Grade** |
| 25 | 75 | 100 |  |

**Methods of assessment:**

Recall (K1) - Simple definitions, MCQ, Recall steps, Concept definitions

Understand/ Comprehend (K2) - MCQ, True/False, Short essays, Concept explanations, Short summary or overview

Application (K3) - Suggest idea/concept with examples, Suggest formulae, Solve problems, Observe, Explain

Analyse (K4) - Problem-solving questions, Finish a procedure in many steps, Differentiate between various ideas, Map knowledge

Evaluate (K5) - Longer essay/ Evaluation essay, Critique or justify with pros and cons

Create (K6) - Check knowledge in specific or offbeat situations, Discussion, Debating or Presentations

**Mapping with Programme Outcomes:**

Map course outcomes for each course with programme outcomes (PO) in the 3 point scale of Strong, Medium, Low

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **PO 1**Disciplinary Knowledge And skills | **PO 2** Skilled communication | **PO 3** Critical Thinker and problem solver | **PO 4** Sense Of Inquiry | **PO 5**Team Player/ Worker | **PO 6** Skilled Project Manager | **PO 7** Digitally Efficient | **PO 8** Ethical Awareness/ Reasoning | **PO 9** National and International perspective | **PO 10**10 Life long learn ers |
| **CO1** | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
| **CO2** | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 2 | 3 | 3 |
| **CO3** | 3 | 3 | 3 | 3 | 3 | 3 | 2 | 3 | 3 | 3 |
| **CO4** | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
| **CO5** | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |

**S-Strong - 3 M-Medium – 2 L-Low - 1**

**Advanced Theory – Music (Theory)**

**Year II**

**Semester III**

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  |
| **CIA** | **External** | **Total** |
| **FPAC116** | **Advanced Theory – Music (Theory)** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** | UG level theoretical knowledge in Music |  | Y | **-** | - | - | 4 | 4 | 25 | 75 | 100 |

|  |  |  |
| --- | --- | --- |
| Course Objectives | 1. Enumerate the lakshanas of various ragas and identify their stages of evolutions across the history of Indian music.
 | K1, K3, K4, K5KK |
| 1. Explain and summarise the evolution of raga, instruments and their techniques.
 | K2, K4, K5, K6 |
| 1. Identify raga lakshana as an area of research for future prospective researches.
 | K1, K3, K6 |
| 1. Understand and comprehend the contributions of various composers to South Indian Music.
 | K4, K5 |
| 1. Compare various composers and their styles of composing.
 | K4, K5  |

|  |
| --- |
| **Units** |
| I | Advanced study of the Lakshana-s of Raga.Comparative study of lakshaan-s of raga-s :1) Kambhoji Yadukulakambhoji 2) Sriraga, Madhvamavati 3) Darbar, Nayaki 4) Kedaragaula, Surati 5) Anandabhairavi, Ritigaula 6) Devagandhari, Saurashtram |
| II | Modal shift of tonic |
| III | Study of Muhanaprasantyaprasavyavastha of Svati Tirunal relating to various aspects of Sahitya in songs.Concept of “Art Music”. |
| IV  | The comparative Study of the structure of musical formsKriti Ragamalika Padam, Javali Svarajati, Padavarma, Tanavama and JatisvaraBrief account of the styles of the Vaggeyakara-s who composed in these musical forms. Advanced study of the role of tala and its elements in present day musical forms  |
| VI | Different classification systems for Musical Instruments Detailed study of following musical instruments1) Tambura 2) Vina 3) Violin 4) Gotuvadyam 5) Flute 6) Nagasvaran 7) Mrdangam 8) Tavil 9) Kanjira 10) Ghatam with respect to manufacture, tuning, fretting (vina only) and playing technique |
| Course outcomes | 1. Understanding the evolution of ragas across time periods in the history of music.
2. Demonstrate the differences between allied ragas in carnatic music.
3. Outline and describe the forms in carnatic music.
4. Understand the instruments, their playing techniques, construction employed in Carnatic music.
5. Understanding and demonstrating the concept of modal shift of tonic.
6. Understanding, comparing and contrasting the different compositions and forms in carnatic music and also the composers who have composed these forms.
 |
| Reading List (Print and Online) | - |
| Recommended Texts | 1. Ragalakshana Sangraha, Hema Ramanathan, N Ramanathan, 2000
2. Music Through the Ages, Dr V Premalatha,Sandeep Prakashan, Delhi
3. History of Music, Prof P Sambamurthy,The Indian Music Publishing House
 |

**Method of Evaluation:**

|  |  |  |  |
| --- | --- | --- | --- |
| **Internals** | **End Semester Examination** | **Total** | **Grade** |
| 25 | 75 | 100 |  |

**Methods of assessment:**

Recall (K1) - Simple definitions, MCQ, Recall steps, Concept definitions

Understand/ Comprehend (K2) - MCQ, True/False, Short essays, Concept explanations, Short summary or overview

Application (K3) - Suggest idea/concept with examples, Suggest formulae, Solve problems, Observe, Explain

Analyse (K4) - Problem-solving questions, Finish a procedure in many steps, Differentiate between various ideas, Map knowledge

Evaluate (K5) - Longer essay/ Evaluation essay, Critique or justify with pros and cons

Create (K6) - Check knowledge in specific or offbeat situations, Discussion, Debating or Presentations

**Mapping with Programme Outcomes:**

Map course outcomes for each course with programme outcomes (PO) in the 3 point scale of Strong, Medium, Low

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **PO 1**Disciplinary Knowledge And skills | **PO 2** Skilled communication | **PO 3** Critical Thinker and problem solver | **PO 4** Sense Of Inquiry | **PO 5**Team Player/ Worker | **PO 6** Skilled Project Manager | **PO 7** Digitally Efficient | **PO 8** Ethical Awareness/ Reasoning | **PO 9** National and International perspective | **PO 10**10 Life long learn ers |
| **CO1** | 3 | 1 | 2 | 2 | 2 | 2 | 1 | 2 | 3 | 3 |
| **CO2** | 3 | 1 | 2 | 3 | 2 | 2 | 2 | 3 | 2 | 3 |
| **CO3** | 3 | 3 | 3 | 3 | 2 | 2 | 3 | 3 | 3 | 3 |
| **CO4** | 3 | 3 | 3 | 3 | 3 | 2 | 3 | 3 | 3 | 3 |
| **CO5** | 3 | 3 | 3 | 3 | 3 | 2 | 3 | 3 | 3 | 3 |

**S-Strong - 3 M-Medium - 2 L-Low – 1**

**Compositions of Syama Sastri (Practical)**

**Year II**

**Semester III**

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  |
| **CIA** | **External** | **Total** |
| **FPAE106** | **Compositions of Syama Sastri (Practical)** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** | Practical knowledge in rendering compositions |  | Y | **-** | Y | Y | 3 | 3 | 25 | 75 | 100 |

|  |  |  |
| --- | --- | --- |
| Course Objectives | 1. Identify the distinguishing aspects of composers through compositions, ragas, talas and sāhitya.
 | K1, K2, K3 |
| 1. Understand the compositional style and the ability to explain and describe a particular composer based on the above elements.
 | K3, K4, K5 |
| 1. Critically evaluate the styles of especially the Musical Trinity based on their compositional, ragas, talas etc.
 | K3, K4, K5, K6 |
| 1. Compare the compositional styles of a particular lineage of composers.
 | K1, K4, K5, K6 |
| 1. Conceive the elements and characteristics peculiar to each composer.
 | K1, K3, K4, K5, K6 |

|  |
| --- |
| **Units** |
| I | One svarajati to be learnt with a comparative study of the other two. |
| II | Compositions in following ragas:.1) Chintamani 2) Kalgada 3) ManjiComparison of the two versions of the compositions in - 1) Chintamani 2) Kalgada |
| III | Two krti-s in raga-s in which Tyagaraja and Muttusvami Dikshitar have also composed. Comparison of the styles - Purvakalyani, Saveri, Sankarabharanam |
| IV | One composition from the Navaratnamalika group of Krti-s.Listening to and study of the other compositions of Syama Sastri and a comparative study with the songs of Subbaraya Sastri and Annasvami Sastri. |
| V | One Varnam  |
| VI | Study of the features of sahitya and tala of his compositions with a comparison with those of Tyagaraja and Muttusvam Dikshitar. |
| Course Outcomes | 1. Understand the composing style, raga selection, tāla selection, group kritis of the composer shyama sastri.
2. Obtain knowledge of the rare ragas dealt by shyama sastri.
3. Critically evaluate the comparison between the compositional styles of music trinity.
4. Interpret the different forms composed by the composers.
 |
| Reading List (Print and Online) | - |
| Recommended Texts | 1. Syama Sastri Kritis Volume 1-3, Vidya Shankar, C S Iyer, Chennai.
2. Syama Sastri Kritis, T K Govinda Rao, Ganamandir Publications, 1997.
 |

**Method of Evaluation:**

|  |  |  |  |
| --- | --- | --- | --- |
| **Internals** | **End Semester Examination** | **Total** | **Grade** |
| 25 | 75 | 100 |  |

**Methods of assessment:**

Recall (K1) - Simple definitions, MCQ, Recall steps, Concept definitions

Understand/ Comprehend (K2) - MCQ, True/False, Short essays, Concept explanations, Short summary or overview

Application (K3) - Suggest idea/concept with examples, Suggest formulae, Solve problems, Observe, Explain

Analyse (K4) - Problem-solving questions, Finish a procedure in many steps, Differentiate between various ideas, Map knowledge

Evaluate (K5) - Longer essay/ Evaluation essay, Critique or justify with pros and cons

Create (K6) - Check knowledge in specific or offbeat situations, Discussion, Debating or Presentations

**Mapping with Programme Outcomes:**

Map course outcomes for each course with programme outcomes (PO) in the 3 point scale of Strong, Medium, Low

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **PO 1**Disciplinary Knowledge And skills | **PO 2** Skilled communication | **PO 3** Critical Thinker and problem solver | **PO 4** Sense Of Inquiry | **PO 5**Team Player/ Worker | **PO 6** Skilled Project Manager | **PO 7** Digitally Efficient | **PO 8** Ethical Awareness/ Reasoning | **PO 9** National and International perspective | **PO 10**10 Life long learn ers |
| **CO1** | 3 | 2 | 3 | 3 | 2 | 2 | 2 | 3 | 3 | 3 |
| **CO2** | 3 | 2 | 3 | 3 | 2 | 2 | 2 | 3 | 3 | 3 |
| **CO3** | 3 | 2 | 3 | 3 | 2 | 2 | 2 | 3 | 3 | 3 |
| **CO4** | 3 | 2 | 3 | 3 | 2 | 2 | 2 | 3 | 3 | 3 |
| **CO5** | 3 | 2 | 3 | 3 | 2 | 2 | 2 | 3 | 3 | 3 |

**S-Strong - 3 M-Medium – 2 L-Low – 1**

**South Indian Art Music – An Appreciation**

**Year II**

**Semester III**

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  |
| **CIA** | **External** | **Total** |
| **FPAE108** | **South Indian Art Music – An Appreciation** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** | UG Level Theoretical knowledge in South Indian arts |  | Y | **-** | - | - | 3 | 3 | 25 | 75 | 100 |

|  |  |  |
| --- | --- | --- |
| Course Objectives | 1. To be able to identify basic rāga-s, compositions and composers of karnatik music.
 | K1, K4, K5 |
| 1. To be able to demonstrate basic forms and rāga-s and compositions in different tāla-s.
 | K2, K3, K4, K5 |
| 1. To be able to gather basic knowledge about Carnatic music and develop it further by employing the acquired knowledge with continued learning.
 | K1, K2, K3, K4, K5, K6 |
| 1. To be able to conceive the concepts of Carnatic music like Rāga and tāla and also critically assess the elements of Carnatic music.
 | K3, K4, K5, K6 |
| 1. Understand, compare and contrast musical forms as an aspect of South Indian Music.
 | K2, K4, K5 |

|  |
| --- |
| **Units** |
| I | Introduction to Selected Raga-s. |
| II | Musical forms: Gitam, Svarajati, Varnam, Krti, Alapana-tanam-pallavi |
| III | Basic knowledge of commonly used tala-s. |
| IV | Outline knowledge of the musical instruments and their playing styles. a. Vina b. Violin c. Nagasvaram d. Flute e. Mrdangam f. Tavil |
| V | Knowledge of the styles of some prominent composers and musicians.  |
| Course Outcomes | Identify basic ragas of Karnataka music.Understand the musical forms in Karnataka music.Understand and demonstrate commonly used tāla-s in Karnataka music.Identify and describe the instruments in Karnatik music.Understand the styles of composers and their compositions.Compare and contrast of various forms according to composers. |
| Reading List (Print and Online) | - |
| Recommended Texts | 1. Ganamruta Varna Bodhini, A S Pancapakesa Ayyar, Ganamruta Prasuram, 1958
 |

**Method of Evaluation:**

|  |  |  |  |
| --- | --- | --- | --- |
| **Internals** | **End Semester Examination** | **Total** | **Grade** |
| 25 | 75 | 100 |  |

**Methods of assessment:**

Recall (K1) - Simple definitions, MCQ, Recall steps, Concept definitions

Understand/ Comprehend (K2) - MCQ, True/False, Short essays, Concept explanations, Short summary or overview

Application (K3) - Suggest idea/concept with examples, Suggest formulae, Solve problems, Observe, Explain

Analyse (K4) - Problem-solving questions, Finish a procedure in many steps, Differentiate between various ideas, Map knowledge

Evaluate (K5) - Longer essay/ Evaluation essay, Critique or justify with pros and cons

Create (K6) - Check knowledge in specific or offbeat situations, Discussion, Debating or Presentations

**Mapping with programme Outcomes:**

Map course outcomes for each course with programme outcomes (PO) in the 3 point scale of Strong, Medium, Low

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **PO 1**Disciplinary Knowledge And skills | **PO 2** Skilled communication | **PO 3** Critical Thinker and problem solver | **PO 4** Sense Of Inquiry | **PO 5**Team Player/ Worker | **PO 6** Skilled Project Manager | **PO 7** Digitally Efficient | **PO 8** Ethical Awareness/ Reasoning | **PO 9** National and International perspective | **PO 10**10 Life long learn ers |
| **CO1** | 3 | 3 | 3 | 2 | 2 | 2 | 2 | 3 | 3 | 3 |
| **CO2** | 3 | 3 | 3 | 2 | 2 | 2 | 2 | 3 | 3 | 3 |
| **CO3** | 3 | 3 | 3 | 2 | 2 | 2 | 2 | 3 | 3 | 3 |
| **CO4** | 3 | 3 | 3 | 2 | 2 | 2 | 2 |  3 | 3 | 3 |
| **CO5** | 3 | 3 | 3 | 2 | 2 | 2 | 2 | 3 | 3 | 3 |

**S-Strong - 3 M-Medium – 2 L-Low - 1**

**Source Readings-Selected Verses and Passages from Tamiz and Samskrta Texts**

**Year II**

**Semester III**

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  |
| **CIA** | **External** | **Total** |
| **UOMS145** | **Source Readings-Selected Verses and Passages from Tamiz and Samskrta Texts** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** | Basic language skills |  | Y | **-** | - | - | 2 | 2 | 25 | 75 | 100 |

|  |  |  |
| --- | --- | --- |
| Course Objectives | 1. Identify the landmark treatises in South Indian music and a basic reading of these.
 | K1, K2 |
| 1. An ability to summarise the contents of each treatise of south indian music.
 | K2, K3, K4, K5 |
| 1. Interpret two parallel traditions (tamil and Sanskrit) in south indian music and critically assess their similarities and differences.
 | K3, K4, K5 |
| 1. Conceive the practical aspect from what is available in ancient treatises and thus review and revisit the history with more possibilities.
 | K6 |
| 1. Compare, contrast and critically assess the texts from Sanskrit and Tamiz traditions.
 | K3, K4, K5, K6 |
| **Units** |
| I | The relevant passages from the following Tamiz texts relating to derivation of Palai-s. |
| II | Cilappadikaram -- Aycciyarkuravai and Arangerrukadai The concerned passages from the two commentaries.  |
| III | Isai-marabu chapter of Pancha-marabu; verses 12 to 22 |
| IV | Svaramelakalanidhi of Ramamatya - Chapter 2, verses 24-65 - relating to Suddha and Vikrta Svara-s. |
| V | Caturdandiprakasika of Venkatamakhi - Chapter 4, verses 45-62 - relating to 72 Mela-prastara. |
| Course Outcomes | 1. Employ and critically assess the validity of the theory of palais with the verses from the texts.
2. Summarise the chapters found in ancient texts
3. Identify the chapter-wise contents of ancient texts.
4. Recall the mela period by reviewing the source text pertaining to the earliest text from the mela period
5. Recalling, outlining the start of the current system with the study of the Caturdandi Prakashika.
6. Ability to explain and draft a sequence of development of the systems of raga classification in Carnatic music.
 |
| Reading List (Print and Online) | - |
| Recommended Texts | 1. Cilappatikarathu Isai Nunukkam,Dr. S. Ramanathan, Kalaimagal Isaikkalluri, 1956.
2. Tolkappiyattil Isaikkuriuppukal , Dr Vi Pa Ka SundaramInternational Institute of Tamil Studies, Chennai, May 1994.
 |

**Method of Evaluation:**

|  |  |  |  |
| --- | --- | --- | --- |
| **Internals** | **End Semester Examination** | **Total** | **Grade** |
| 25 | 75 | 100 |  |

**Methods of assessment:**

Recall (K1) - Simple definitions, MCQ, Recall steps, Concept definitions

Understand/ Comprehend (K2) - MCQ, True/False, Short essays, Concept explanations, Short summary or overview

Application (K3) - Suggest idea/concept with examples, Suggest formulae, Solve problems, Observe, Explain

Analyse (K4) - Problem-solving questions, Finish a procedure in many steps, Differentiate between various ideas, Map knowledge

Evaluate (K5) - Longer essay/ Evaluation essay, Critique or justify with pros and cons

Create (K6) - Check knowledge in specific or offbeat situations, Discussion, Debating or Presentations

**Mapping with Programme Outcomes:**

Map course outcomes for each course with programme outcomes (PO) in the 3 point scale of Strong, Medium, Low

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **PO 1**Disciplinary Knowledge And skills | **PO 2** Skilled communication | **PO 3** Critical Thinker and problem solver | **PO 4** Sense Of Inquiry | **PO 5**Team Player/ Worker | **PO 6** SkilledProject Manager | **PO 7** Digitally Efficient | **PO 8** Ethical Awareness/ Reasoning | **PO 9** National and International perspective | **PO 10**10 Life long learn ers |
| **CO1** | 3 | 2 | 3 | 3 | 2 | 2 | 2 | 3 | 3 | 3 |
| **CO2** | 3 | 2 | 3 | 3 | 2 | 2 | 2 | 3 | 3 | 3 |
| **CO3** | 3 | 2 | 3 | 3 | 2 | 2 | 2 | 3 | 3 | 3 |
| **CO4** | 3 | 2 | 3 | 3 | 2 | 2 | 2 | 3 | 3 | 3 |
| **CO5** | 3 | 2 | 3 | 3 | 2 | 2 | 2 | 3 | 3 | 3 |

**S-Strong - 3 M-Medium – 2 L-Low - 1**

**SEMESTER IV**

**Research Methodology**

**Year II**

**Semester IV**

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  |
| **CIA** | **External** | **Total** |
|  | **Research Methodology** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** | Basic research aptitude  |  | Y | **-** | - | - | 4 | 4 | 25 | 75 | 100 |

|  |  |  |
| --- | --- | --- |
| Course Objectives | 1. To list the methods of obtaining data, analyzing them and organizing them for building of the thesis. | K1, K2, K3, K4 |
| 2. Briefly summarise the objective of the proposed research, describe the validity and define the area of proposed research. | K2, K5, K6 |
| 3. Interpret the data obtained through study or field work, used appropriate tools of interpretation and calculation. | K3, K4, K5, K6 |
| 4. Employ the right method of research methodology, organizing data, chaptalization etc. | K2, K3 |
| 5. Conceive the validity of the thesis after applying the right methodology. | K3, K4, K5, K6 |
| **Units** |
| I | Choosing a topic;  |
| II | Thesis Writing |
| III | Source cards; Reference cards |
| IV | Organisation of material and Analysis  |
| V | The structure of a dissertation  (1) Preface (2) Acknowledgement (3) Introduction  (4) Chapterisation (5) Notes, Footnotes (6) Charts ((7) Appendix (8) Bibliography (9) Audio-references (10) Video-references (11) Photo plates. |
| Course Outcomes | 1. Evaluating the feasibility of a proposed topic of research.
2. Understand the method of thesis writing.
3. State and identify the methods of documentation of data and other materials meant for research
4. Understand the importance of organizing date efficiently.
5. Learn to Obtain and analyse the data pertaining to the research after critically evaluation the area of research.
6. Undertand the structure of a thesis. Develop the ability to state and describe the various stages of a thesis.
 |
| Reading List (Print and Online) | - |
| Recommended Texts | 1. Thesis and Project Work, C J Parsons, George Allen and Unwin Ltd, London, 1973
2. Research Methodology for Music, Dr. S A K Durga Centre for Ethnomusicology, Madras, 1991
 |

**Method of Evaluation:**

|  |  |  |  |
| --- | --- | --- | --- |
| **Internals** | **End Semester Examination** | **Total** | **Grade** |
| 25 | 75 | 100 |  |

**Methods of assessment:**

Recall (K1) - Simple definitions, MCQ, Recall steps, Concept definitions

Understand/ Comprehend (K2) - MCQ, True/False, Short essays, Concept explanations, Short summary or overview

Application (K3) - Suggest idea/concept with examples, Suggest formulae, Solve problems, Observe, Explain

Analyse (K4) - Problem-solving questions, Finish a procedure in many steps, Differentiate between various ideas, Map knowledge

Evaluate (K5) - Longer essay/ Evaluation essay, Critique or justify with pros and cons

Create (K6) - Check knowledge in specific or offbeat situations, Discussion, Debating or Presentations

**Mapping with Programme Outcomes:**

Map course outcomes for each course with programme outcomes (PO) in the 3 point scale of Strong, Medium, Low

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **PO 1**Disciplinary Knowledge And skills | **PO 2** Skilled communication | **PO 3** Critical Thinker and problem solver | **PO 4** Sense Of Inquiry | **PO 5**Team Playe r/ Wor ker | **PO 6** Skilled Project Manager | **PO 7** Digitally Effici en | **PO 8** Ethical Awareness/ Reasoning | **PO 9** National and International perspective | **PO 10**10 Life long learn ers |
| **CO1** | 3 | 3 | 3 | 3 | 2 | 3 | 3 | 3 | 3 | 3 |
| **CO2** | 3 | 3 | 3 | 3 | 2 | 3 | 3 | 3 | 3 | 3 |
| **CO3** | 3 | 3 | 3 | 3 | 1 | 3 | 3 | 3 | 3 | 3 |
| **CO4** | 3 | 3 | 3 | 3 | 1 | 3 | 3 | 3 | 3 | 3 |
| **CO5** | 3 | 3 | 3 | 3 | 2 | 3 | 3 | 3 | 3 | 3 |

**S-Strong - 3 M-Medium - 2 L-Low - 1**

**Project work and viva voce**

**Year II**

**Semester IV**

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  |
| **CIA** | **External** | **Total** |
| **FPAC112** | **Project work and viva voce** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** | Basic research aptitude  |  | Y | **-** | - | Y | 4 | 4 | 25 | 75 | 100 |

|  |  |  |
| --- | --- | --- |
| Course Objectives | 1. List the methods and interested areas of research for future research.
 | K1, K3 |
| 1. Describe the basis of any topic of research.
 | K2, K3 |
| 1. Selection of the topic, methodology, tools after identifying the feasibility of the research.
 | K1, K2, K3, K4, K5 |
| 1. Reviewing the idea and conceptualizing the findings of the research in the presence of other researchers with the experience obtained from the course seminar.
 | K3, K4, K5, K6 |
| 1. Apply the technical, practical and theoretical knowledge thus obtained through the course in all future research proposals.
 | K3, K4, K5, K6 |

|  |
| --- |
| **Units** |
| I | Students will be required to select, in consultation with a faculty advisor, a subject for conducting a project work.  |
| II | Frequent discussions on the chosen topic and recording observations |
| III | Proper documentation of the project work that is carried out |
| IV | A seminar will have to be presented on the subject. |
| V | A typed document not exceeding 100 pages should be submitted presenting the methodology, data and the findings. |
| Course Outcomes | 1. Interpret and apply the research methodology learnt in the interested area of research.
2. Ability to draft an original work for almost 100 pages with displaying the knowledge acquired through the theory and practical understanding obtained during the course.
3. Display of the contents in project form and also critically assess and demonstrate the findings in the form of a seminar.
 |
| Reading List (Print and Online) | - |
| Recommended Texts | 1. Thesis and Project Work, C J Parsons, George Allen and Unwin Ltd, London, 1973
2. Research Methodology for Music, Dr. S A K Durga Centre for Ethnomusicology, Madras, 1991
 |

**Method of Evaluation:**

|  |  |  |  |
| --- | --- | --- | --- |
| **Internals** | **End Semester Examination** | **Total** | **Grade** |
| 25 | 75 | 100 |  |

**Methods of assessment:**

Recall (K1) - Simple definitions, MCQ, Recall steps, Concept definitions

Understand/ Comprehend (K2) - MCQ, True/False, Short essays, Concept explanations, Short summary or overview

Application (K3) - Suggest idea/concept with examples, Suggest formulae, Solve problems, Observe, Explain

Analyse (K4) - Problem-solving questions, Finish a procedure in many steps, Differentiate between various ideas, Map knowledge

Evaluate (K5) - Longer essay/ Evaluation essay, Critique or justify with pros and cons

Create (K6) - Check knowledge in specific or offbeat situations, Discussion, Debating or Presentations

**Mapping with Programme Outcomes:**

Map course outcomes for each course with programme outcomes (PO) in the 3 point scale of Strong, Medium, Low

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **PO 1**Disciplinary Knowledge And skills | **PO 2** Skilled communication | **PO 3** Critical Thinker and problem solver | **PO 4** Sense Of Inquiry | **PO 5**Team Player/ Worker | **PO 6** Skilled Project Manager | **PO 7** Digitally Efficient | **PO 8** Ethical Awareness/ Reasoning | **PO 9** National and International perspective | **PO 10**10 Life long learn ers |
| **CO1** | 3 | 3 | 3 | 3 | 2 | 3 | 3 | 3 | 3 | 3 |
| **CO2** | 3 | 3 | 3 | 3 | 2 | 3 | 3 | 3 | 3 | 3 |
| **CO3** | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
| **CO4** | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
| **CO5** | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |

**S-Strong - 3 M-Medium – 2 L-Low – 1**

**Alapana, Tanam & Pallavi – 2 (Practical)**

**Year II**

**Semester IV**

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  |
| **CIA** | **External** | **Total** |
| **FPAC113** | **Alapana, Tanam & Pallavi – 2 (Practical)** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** | Practical knowledge in rendering manodharma in different ragas |  | Y | **-** | Y | Y | 4 | 4 | 25 | 75 | 100 |

|  |  |  |
| --- | --- | --- |
| Course Objectives | 1. Ability to briefly describe the application of various elements of RTP in pallavis or different raga-s.
 | K1, K2, K3 |
| 1. Ability to interpret kalpana svaras of different ragas and tāla-s especially in RTP and also employing same ideas in other forms like kritis.
 | K3, K4, K5 |
| 1. Understanding of ancient and modern pallavis
 | K2, K3, K4, K5 |
| 1. Employ the elements of nadai, kalam, kalais in pallavis of different ragas.
 | K3, K4, K5 |
| 1. Compare and contrast each of the above elements with other musical forms.
 | K3, K4, K5 |
| **Units** |
| I | Learning a Pallavi theme in each of the three raga-s (to be selected out of the following eight).1) Kharaharapriya2) Kalyani3) Shanmukhapriya 4) Kiravani 5) Latangi 6) Varali 7) Madhyamavati 8)Vacaspati  |
| II | Two pallavi-s should be set to tala-s in Nalu-kalai and one in Tisra-nadai.  |
| III | Detailed alapana and tanam based on each of the three raga-s and neraval and kalpanasvaram for the themes selected. |
| IV | Ability to render the pallavi themes in different kalam-s and nadai-s.  |
| V | Ability to render kuraippu and complex makutam patterns. |
| Course Outcomes | 1. Recall the form of Ragam tānam Pallavi and employ the elements in the new ragas.
2. Display of elements in 4 kalai and tisra nadai pallavi.
3. Revise the manodharma aspect in RTP and employ the same to the newly understood pallavis.
4. Understanding and employ kalpana svarama intricacies like nadais, nadais, kurappu and makutam in the new in the new pallavis.
 |
| Reading List (Print and Online) | 1. Jayalakshmi R S , “Notebook of R S Jayalakshmi containing Pallavi-s,” MusicResearchLibrary, accessed September 1, 2021, http://www.musicresearchlibrary.net/omeka/items/show/1943. |
| Recommended Texts | - |

**Method of Evaluation:**

|  |  |  |  |
| --- | --- | --- | --- |
| **Internals** | **End Semester Examination** | **Total** | **Grade** |
| 25 | 75 | 100 |  |

**Methods of assessment:**

Recall (K1) - Simple definitions, MCQ, Recall steps, Concept definitions

Understand/ Comprehend (K2) - MCQ, True/False, Short essays, Concept explanations, Short summary or overview

Application (K3) - Suggest idea/concept with examples, Suggest formulae, Solve problems, Observe, Explain

Analyse (K4) - Problem-solving questions, Finish a procedure in many steps, Differentiate between various ideas, Map knowledge

Evaluate (K5) - Longer essay/ Evaluation essay, Critique or justify with pros and cons

Create (K6) - Check knowledge in specific or offbeat situations, Discussion, Debating or Presentations

**Mapping with Programme Outcomes:**

Map course outcomes for each course with programme outcomes (PO) in the 3 point scale of Strong, Medium, Low

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **PO 1**Disciplinary Knowledge And skills | **PO 2** Skilled communication | **PO 3** Critical Thinker and problem solver | **PO 4** Sense Of Inquiry | **PO 5**Team Player/ Worker | **PO 6** Skilled Project Manager | **PO 7** Digitally Efficient | **PO 8** Ethical Awareness/ Reasoning | **PO 9** National and International perspective | **PO 10**10 Life long learn ers |
| **CO1** | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
| **CO2** | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 2 | 3 | 3 |
| **CO3** | 3 | 3 | 3 | 3 | 3 | 3 | 2 | 3 | 3 | 3 |
| **CO4** | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
| **CO5** | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |

**S-Strong - 3 M-Medium - 2 L-Low – 1**

**Arunagirinatar’s Tiruppugazh (Practical)**

**Year II**

**Semester IV**

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  |
| **CIA** | **External** | **Total** |
| **FPAE109** | **Arunagirinatar’s Tiruppugazh (Practical)** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** | Practical knowledge in rendering compositions |  | Y | **-** | Y | Y | 3 | 3 | 25 | 75 | 100 |

|  |  |  |
| --- | --- | --- |
| Course Objectives | 1. Identify tirupugazh as an important composition in south indian devotional music
 | K1, K2 |
| 1. Interpret its inclusion in the perfoming tradition of south indian music due to its technical intricacies.
 | K2, K3 |
| 1. Critically assess the classical elements in tirupugazh.
 | K4, K5, K6 |
| 1. Differentiate between tirupugazh and other forms of classical music and devotional music with respect to language, theme, deity, etc.
 | K2, K4, K5, K6 |
| 1. Apply the knowledge of the chanda talas and ragas employed in tirupugazh in related branches of music, thus try to generalize or outline the style of tirupugazh.
 | K3, K4, K5, K6 |
| **Units** |
| I | 25 Tiruppugazh  |
| II | Its Text  |
| III | Meaning |
| IV | Tala-s |
| V | Chandams and Patterns |
| Course Outcomes | 1. Understand the chanda tala of tiruppugazh compostions
2. Compare the talas of other classical compostion with the tirupugazh compositions
3. Demonstrate 25 tirupugazhs with the talas.
4. Recall the meanings and themes of the tirupugazh.
 |
| Reading List (Print and Online) | 1. Arunagirinathar Publisher: Guru Namacivayan, Je Mu, “Arunagirinathar Arulicceyda Tiruppugaz, Guru Namacivayan Publication -1974,” MusicResearchLibrary, accessed September 1, 2021, <http://www.musicresearchlibrary.net/omeka/items/show/3280>.
2. Kripanandavariyar, “Arunagirinathar Tiruppugaz urai, by Kripanandavariyar,” MusicResearchLibrary, accessed September 1, 2021, http://www.musicresearchlibrary.net/omeka/items/show/2847.
 |
| Recommended Texts | - |

**Methods of assessment:**

Recall (K1) - Simple definitions, MCQ, Recall steps, Concept definitions

Understand/ Comprehend (K2) - MCQ, True/False, Short essays, Concept explanations, Short summary or overview

Application (K3) - Suggest idea/concept with examples, Suggest formulae, Solve problems, Observe, Explain

Analyse (K4) - Problem-solving questions, Finish a procedure in many steps, Differentiate between various ideas, Map knowledge

Evaluate (K5) - Longer essay/ Evaluation essay, Critique or justify with pros and cons

Create (K6) - Check knowledge in specific or offbeat situations, Discussion, Debating or Presentations

**Mapping with Programme Outcomes:**

Map course outcomes for each course with programme outcomes (PO) in the 3 point scale of Strong, Medium, Low

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **PO 1**Disciplinary Knowledge And skills | **PO 2** Skilled communication | **PO 3** Critical Thinker and problem solver | **PO 4** Sense Of Inquiry | **PO 5**Team Player/ Worker | **PO 6** Skilled Project Manager | **PO 7** Digitally Efficient | **PO 8** Ethical Awareness/ Reasoning | **PO 9** National and International perspective | **PO 10**10 Life long learn ers |
| **CO1** | 3 | 2 | 3 | 3 | 3 | 2 | 3 | 3 | 3 | 3 |
| **CO2** | 3 | 2 | 3 | 3 | 3 | 2 | 3 | 3 | 3 | 3 |
| **CO3** | 3 | 3 | 3 | 3 | 3 | 3 | 2 | 3 | 3 | 3 |
| **CO4** | 3 | 3 | 3 | 3 | 3 | 2 | 3 | 3 | 3 | 3 |
| **CO5** | 3 | 2 | 3 | 3 | 3 | 2 | 3 | 2 | 3 | 3 |

**S-Strong - 3 M-Medium - 2 L-Low– 1**

**Source Readings-Selected Verses and Passages from Samskrta Texts**

**Year II**

**Semester IV**

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  |
| **CIA** | **External** | **Total** |
| **SOFT SKILLS** | **Source Readings-Selected Verses and Passages from Samskrta Texts** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** | Basic language skills |  | Y | **-** | - | - | 2 | 2 | 25 | 75 | 100 |

|  |  |  |
| --- | --- | --- |
| Course Objectives | 1. Identify the landmark treatises in South Indian music and a basic reading of these.
 | K1, K2 |
| 1. An ability to summarise the contents of each paragraph of south indian music.
 | K2, K3, K4, K5 |
| 1. Interpret the verses according to the meaning and correlate to the area of study
 | K3, K4, K5 |
| 1. Conceive the practical aspect from what is available in ancient treatises and thus review and revisit the history with more possibilities.
 | K6 |
| 1. Compare, contrast and critically assess the texts from different Sanskrit treatises.
 | K3, K4, K5, K6 |
| **Units** |
| I | The relevant passages from 10 samskrta texts relevant to your area of study |
| II | Reading and understanding the passages with meaning |
| III | Translation and transliteration of passages |
| IV | Relevance of the passages to your area of study.  |
| V | Documentation  |
| Course Outcomes | 1. Employ and critically assess the validity of the theory of palais with the verses from the texts.
2. Summarise the chapters found in ancient texts
3. Identify the chapter-wise contents of ancient texts.
4. Recall the mela period by reviewing the source text pertaining to the earliest text from the mela period
5. Recalling, outlining the area of study and its relation to the passages gone through.
 |
| Reading List (Print and Online) | - |
| Recommended Texts |  |

**Method of Evaluation:**

|  |  |  |  |
| --- | --- | --- | --- |
| **Internals** | **End Semester Examination** | **Total** | **Grade** |
| 25 | 75 | 100 |  |

**Methods of assessment:**

Recall (K1) - Simple definitions, MCQ, Recall steps, Concept definitions

Understand/ Comprehend (K2) - MCQ, True/False, Short essays, Concept explanations, Short summary or overview

Application (K3) - Suggest idea/concept with examples, Suggest formulae, Solve problems, Observe, Explain

Analyse (K4) - Problem-solving questions, Finish a procedure in many steps, Differentiate between various ideas, Map knowledge

Evaluate (K5) - Longer essay/ Evaluation essay, Critique or justify with pros and cons

Create (K6) - Check knowledge in specific or offbeat situations, Discussion, Debating or Presentations

**Mapping with Programme Outcomes:**

Map course outcomes for each course with programme outcomes (PO) in the 3 point scale of Strong, Medium, Low

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **PO 1**Disciplinary Knowledge And skills | **PO 2** Skilled communication | **PO 3** Critical Thinker and problem solver | **PO 4** Sense Of Inquiry | **PO 5**Team Player/ Worker | **PO 6** SkilledProject Manager | **PO 7** Digitally Efficient | **PO 8** Ethical Awareness/ Reasoning | **PO 9** National and International perspective | **PO 10**10 Life long learn ers |
| **CO1** | 3 | 2 | 3 | 3 | 2 | 2 | 2 | 3 | 3 | 3 |
| **CO2** | 3 | 2 | 3 | 3 | 2 | 2 | 2 | 3 | 3 | 3 |
| **CO3** | 3 | 2 | 3 | 3 | 2 | 2 | 2 | 3 | 3 | 3 |
| **CO4** | 3 | 2 | 3 | 3 | 2 | 2 | 2 | 3 | 3 | 3 |
| **CO5** | 3 | 2 | 3 | 3 | 2 | 2 | 2 | 3 | 3 | 3 |

**S-Strong - 3 M-Medium – 2 L-Low - 1**

****