



स्वामी रामानंद तीर्थ
मराठवाडा विद्यापीठ, नांदेड

॥ सा विद्या या विमुक्तये ॥

स्वामी रामानंद तीर्थ मराठवाडा विद्यापीठ, नांदेड

'ज्ञानतीर्थ', विष्णुपुरी, नांदेड - ४३१ ६०६ (महाराष्ट्र राज्य) भारत

SWAMI RAMANAND TEERTH MARATHWADA UNIVERSITY, NANDED

'Dnyanteerth', Vishnupuri, Nanded - 431 606 (Maharashtra State) INDIA

Established on 17th September, 1994, Recognized By the UGC U/s 2(f) and 12(B), NAAC Re-accredited with 'B++' grade

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शैक्षणिक वर्ष २०२५-२६ पासून राष्ट्रीय
शैक्षणिक धोरण-२०२० नुसार लागू
केलेल्या आंतर विद्याशाखीय अभ्यास
विद्याशाखेतील पदवी तृतीय वर्षाचा
सुधारित (दुरुस्ती) अभ्यासक्रमाबाबत.

प रि प त्र क

संदर्भ : शै-१/एनईपी/आविअपदवी/२०२५-२६/२१९ दि.०८.०९.२०२५

या परिपत्रकान्वये सर्व संबंधितांना कळविण्यात येते की, संदर्भीय परिपत्रकान्वये दिनांक २७ मे २०२५ रोजी संपन्न झालेल्या मा.विद्या परिषद बैठकीतील विषय क्रमांक १८/६१-२०२५ अन्वये मान्यता दिल्यानुसार आंतर विद्याशाखीय अभ्यास विद्याशाखे अंतर्गत राष्ट्रीय शैक्षणिक धोरण-२०२० नुसार पदवी तृतीय वर्षाचे अभ्यासक्रम (Syllabus) शैक्षणिक वर्ष २०२५-२६ पासून लागू करण्यात आले होते.

तथापि, वरील संदर्भीय परिपत्रकान्वये प्रकाशित केलेल्या अभ्यासक्रमामध्ये अभ्यास मंडळ अध्यक्षांनी किरकोळ दुरुस्ती करून अभ्यासक्रम सादर केला असून, मा.अधिष्ठाता, आंतर विद्याशाखीय अभ्यास विद्याशाखा यांच्या मान्यतेने दुरुस्ती केलेला खालील सुधारित अभ्यासक्रम (Syllabus) लागू करण्यात येत आहे.

01 Bachelor of Performing Arts (BPA) III Year (Campus)

सदरील परिपत्रक व अभ्यासक्रम (Syllabus) प्रस्तुत विद्यापीठाच्या www.srtmun.ac.in या संकेतस्थळावर उपलब्ध आहेत. तरी सदरील बाब ही सर्व संबंधितांच्या निदर्शनास आणून द्यावी, ही विनंती.

'ज्ञानतीर्थ' परिसर,

विष्णुपुरी, नांदेड - ४३१ ६०६.

जा.क्र.:शै-१/परिपत्रक/पदवी/सुधारित/२०२६-२७/159

दिनांक : ०८.०९.२०२६



(Signature)

उपकुलसचिव

शैक्षणिक (१-अभ्यास मंडळे) विभाग

प्रत माहिती व पुढील कार्यवाहीस्तव :-

- १) मा. कुलगुरू महोदयांचे कार्यालय, प्रस्तुत विद्यापीठ.
- २) मा. प्र.कुलगुरू महोदयांचे कार्यालय, प्रस्तुत विद्यापीठ.
- ३) मा. अधिष्ठाता, आंतर विद्याशाखीय अभ्यास विद्याशाखा, प्रस्तुत विद्यापीठ.
- ४) मा. संचालक, परिक्षा व मूल्यमापन मंडळ, प्रस्तुत विद्यापीठ.
- ५) मा. प्राचार्य, सर्व संबंधित संलग्नित महाविद्यालये, प्रस्तुत विद्यापीठ.
- ६) सिस्टीम एक्सपर्ट, शैक्षणिक विभाग, प्रस्तुत विद्यापीठ. यांना देवून कळविण्यात येते की, परिपत्रक अभ्यासक्रम संकेतस्थळावर प्रसिध्द करण्यात यावेत.



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SWAMI RAMANAND TEERTH
MARATHWADA UNIVERSITY, NANDED - 431 606



**(Structure and Syllabus of Four Years Multidisciplinary
Degree Program with Multiple Entry and Exit Option)**

For University Campus – School Syllabus

SCHOOL OF FINE & PERFORMING ARTS

BACHELOR OF PERFORMING ARTS
(BPA)

Third Year (Semester V & VI)
Major – Music, Drama

Under the Faculty of
Interdisciplinary Studies

Effective from Academic year 2026 – 2027
(As per NEP-2020)

Forward by the Dean,
Faculty of Interdisciplinary Studies

National Education Policy 2020 has been announced on 29.07.2020 course Government of India. NEP 2020 proposes a new and forward-looking vision for India's Higher Education System through quality universities and colleges. Its key is in the curriculum and its practical implementation. NEP 2020 foresees more vibrant, socially engaged, cooperative communities and a happier, cohesive, cultured, productive, innovative, progressive, and prosperous nation. The introduction of Research Methodology and ethics will widen the vision and broaden the perspectives of the learners.

The curriculum must be exciting, relevant, and regularly updated to align with the latest knowledge requirements and meet specified learning outcomes. High-quality pedagogy is necessary to impart the curricular material to students successfully; pedagogical practices determine the learning experiences provided to students, thus directly influencing learning outcomes. The assessment methods must be scientific, designed to improve learning and continuously test the knowledge application.

When syllabi are developed and framed appropriately at University, it will result in the upbringing and nourishment of multidisciplinary and holistic citizens. Emphasis is on outcome-based learning. Every course has well-defined objectives and outcomes. The assessment guidelines also provide clarity and precision to the vision behind prescribing the particular course content.

The syllabus of four year undergraduate bachelor course is a reformative and constructive step in the effective implementation of National Policy on Education 2020 by the Swami Ramanand Teerth Marathwada University. It is a product of rigorous exercise undertaken by the respective Board of Studies of the University which was prepared the guidelines provided by the steering committee set up by the Government of Maharashtra. This syllabus reflects the philosophical foundation through documents on National Education Policy 2020 which was provided by the Ministry of Education of Government of India and University Grants Commission, New Delhi.

This syllabus consists of content and activities that will empower the students for inculcating 21st century skills. The highlights of syllabus offers; holistic, inter- multi-trans disciplinary approach, research component, flexibility, technology embedded teaching-learning, value based and skill enhancement, which defines educational experience and opens up a whole new world of opportunities.

This syllabus structured on various predefined verticals that includes major subject and minor subject, generic or open electives, vocational and skill enhancement courses, ability enhancement courses, value education courses, Indian knowledge system, co-curricular courses which will be leading towards graduation and perusing their career thereafter. There are total eight semesters for four year undergraduate course where, each semester is of 22 credits and students will have to choose semester wise specific vertical carefully.

Introducing Case Studies and Field Projects has created a unique opportunity for the higher education institute to bridge the gap between the academia, industry and the community, NEP believes effective learning requires a comprehensive approach that involves an appropriate curriculum, engaging pedagogy, continuous formative assessment, and adequate student support.

We are sure that the Graduate centers of this university and its affiliated colleges will implement the course effectively and successfully, resulting in a healthy and more creative academic ambience. The design and development of syllabus is a continuous process, therefore all these syllabi are constantly under review. It is a request to teachers and students to suggest addition and changes in the present syllabus for supporting bright future of the learners.

Professor Dr. Chandrakant Ragho Baviskar

Dean (IC), Faculty of Interdisciplinary Studies

Swami Ramanand Teerth Marathwada University, Nanded

From Desk of Chairman,
Board of Studies in Fine & Performing Arts in
Interdisciplinary Studies

Preamble:

I, as Chairman, Board of Studies in Performing arts SRTM University Nanded, happy to state here that, Program Educational Objectives were finalized in a meeting where more than 10 members from different Institutes were attended, who were either Heads or their representatives of Music and drama Department. The Program Educational Objectives finalized for under graduate program in Music, Drama are listed below :

Objectives :

This is a Bachelor's degree course in Hindustani Classical music and Drama with emphasis on teaching a nuanced interpretation of different ragas. The training imparted during this period is focused on developing the student's ability to critically analyze the different notions of performance practice. The student is imparted training at an advanced level with focus on the performative element as well as scholarly knowledge of Hindustani classical music and drama.

Learning outcomes :

The student attains a degree of maturity and rigor in the understanding of raga structure, presentation of the bandish, improvisational techniques and the application of all these aspects in performance practice. This course enables the student to develop a criticality in musicology in tandem with practical knowledge. After the completion of the BPA Music course, a student may find employment opportunities in schools, colleges, universities as a music teacher, independent practitioners of classical music, performers in Radio and television media and music researchers.

Dr. Shivdas V. Shinde

Chairman,

Board of Studies in Fine & Performing Arts

Inter-Disciplinary Studies

Swami Ramanand Teerth Marathwada University, Nanded

The Ad-hoc Board of Studies in Fine and Performing Arts,
S.R.T.M. University, Nanded

Sr. No.	Name & Address of the Ad hoc BOS Members	Mobile / E-Mail
1	Dr. Shivdas Vitthalrao Shinde (Chairman) & Head of the Dept. of Music Yeshwant Mahavidyalaya, Nanded	9822986003 prof.svshinde@gmail.com
2	Dr. Kirshna Anwale Dept. of Music, Shri. Hawagi Swami Mahavidyalaya, Udgir – 413517. Dist. - Latur	9665132708 hsmu_udgir@rediffmail.com
3	Dr. Sanjay Sudhakar Rao Patil (Dept. of Dramatics) Kaku College of Arts, Science & Commerce, Shivajinagar, Dist – Beed.	9422295314 sanjaypatil6832@gmail.com
4	Dr. Sampada Kulkarni Head of the Dept. Swami Ramanand Teerth Mahavidyalaya, Parli Road – Ambajogai – 431517.	9422722453 kulkarnisampada19@gmail.com
5	Mr. R. R. Ingale Dept. of Music Late Sow. Kamlati Jamkar Mahila Mahavidyalaya, Parbhani - 413401	9921235665 ravidraingle38@gmail.com

Swami Ramanand Teerth Marathwada University, Nanded
Members of the SYLLABUS COMMITTEE
School of Fine & Performing Arts

Sr No	Name of the Member	Designation	Address	Contact No.
1	Dr. Prithviraj Taur	Co-ordinator	Director (I/c) School of fine & performing arts, S.R.T.M. University, Nanded. prithviraj@srtmun.ac.in)	9579136466
2	Dr. Sanjay Patil Devalankar	Member	Prof.& Vice Principal KSK College, Beed. sanjaypatil6832@gmail.com	9422295314
3	Dr. Milind Damle	Member	FTII, Pune. milind.damle@ftii.ac.in	9820704627
4	Dr. Ganesh Chandanshive	Member	Head, Lokkala Academy, Mumbai University, Mumbai	9820451716
5	Dr. Lakshmi Ramaswamy	Member	Associate Professor and PhD Guide at Vels University Chennai. info@laxmiramaswami.com	9042904924
6	Dr. Shivdas Shinde	Member	Head, Music Department Yeshwant College, Nanded . prof.svshinde@gmail.com	9822986003
7	Dr. Ram Borgaonkar	Member	Principal, SarwatiSangitMahavidyalay, Latur. ganeshbargaonkar111@gmail.com	9890033449
8	Dr. Niraj Borse	Member	Head, Dept. Of Dramatics, Devgiri College ChatrpatiShambaji Nagar.nrjbb122@gmail.com	8888030122
9	Miss. Priya Joshi	Member	Academic Specialist Dance Flame University, Pune. piu.joshi@gmail.com	9921799891
10	Dr. Swati Damodare	Member	LTR Commerce college, Akola. swatidamodare07@gmail.com	9657946181
11	Dr. Shivraj D. Shinde	Invitee Member	School of Fine & Performing Arts, SRTM University, Nanded shivraje341@gmail.com	9011945996
12	Shri. Kiran P. Sawant	Invitee Member	School of Fine & Performing Arts, SRTM University, Nanded kiransawant2410@gmail.com	7385973056

Swami Ramanand Teerth Marathwada University, Nanded
Members of the SYLLABUS COMMITTEE of MUSIC
School of Fine & Performing Arts

Sr. No.	Name	Designation	Address and email	Mob. No.
1	Dr. Prithviraj Taur	Coordinator	Director (I/c) School of fine & performing arts, S.R.T.M. University, Nanded. (prithviraj@srtmun.ac.in)	9579136466
2	Prof. Kiran Sawant	Co-coordinator	Assistant Professor, Department of Music, School of fine & performing arts S.R.T.M.University, Nanded. (kiransawant2410@gmail.com)	7385973056
3	Dr. Shivdas Shinde	Member	Head, Department of Music, Yeshwant College, Nanded (prof.svshinde@gmail.com)	9822986003
4	Dr. Kunal Ingale	Member	Professor, Head, Department of Music, Mumbai University, Mumbai (drkuunalingle@gmail.com)	9325163344
5	Dr. Rajesh Kelkar	Member	Head, Department of Vocal Music, Maharaja Sayajirao University, Baroda, Gujrat (rajeshkelkar@gmail.com)	9924260175
6	Dr. Shirish Kadu	Member	Shri Shivaji Arts, Commerce and Science college, Akola (shirishkadu@gmail.com)	9822712890
7	Prof. Sangeeta Chati	Member	Assistant Professor, Department of Music, Yeshwant College, Nanded (prof.sangeetarchati@gmail.com)	9850790433
8	Dr. Dipali Pande	Member	Head, Department of Music, Punyashlok Ahillyadevi Holkar Mahavidyalaya, Nanded (deepali.kahalekar@gmail.com)	9860847837
9	Dr. Shivraj Shinde	Member	Assistant Professor, Department of Music, School of fine & performing arts, S.R.T.M.University, Nanded. (shivraje341@gmail.com)	9011945996
10	Prof. Prashant Bompilwar	Member	Assistant Professor, Department of Music, School of fine & performing arts, S.R.T.M.University, Nanded. (bompilwarprashant6@gmail.com)	8805445966
11	Prof. Namdev Bompilwar	Member	Assistant Professor, Department of Music, School of fine & performing arts, S.R.T.M.University, Nanded. bompilwarnamdev@gmail.com	7709975071

Swami Ramanand Teerth Marathwada University, Nanded

Faculty of Interdisciplinary Studies

Structure for Four Year Multidisciplinary Degree Program with Multiple Entry and Exit

B.P.A. III Year Semester V & VI

Major Subject : Music

Year & Level	Semester	Subject - 1 Major (MUSIC) Core	Subject - 1 Major (MUSIC) Elective	Subject - 2 Minor	Generic Elective (GE)	Vocational & Skill Enhancement Course (SEC) <i>(Related to DSC)</i>	Ability Enhancement Course (AEC) / Value Education Courses (VEC) / Indian Knowledge System (IKS)	Field Work / Project / Internship / OJT / Apprenticeship / Case Study Or Co-curricular Courses (CC) <i>(Common across faculty)</i>	Credits	Total Credits
1	2	3		4	5	6	7	8	9	10
3 (5.5)	V Semester	IMUSCT2301 (4 Cr) (Theory) : Indian Musicology Part-5 IMUSCT2302 (4Cr) (Theory) : Indian Classical Vocal Music Part-5 IMUSCT2303 (4Cr) (Theory) : Indian Percussion Music Part-1 12 Credits	IMUSET2301 (4 Cr) (Theory) : Music in Dance Part-1 OR IMUSET2302 (4Cr) (Theory) : Theatrical Music 4 Credits	----	----	IMUSVC2301 (2 Cr) (Practical) : Indian Non-Percussion Music Part-1 2 Credits	----	IMUSFP2301 (2 Cr) (Practical) : Field Project (4Cr) 4 Credits	22	44

	VI Seme ster	IMUSCT2351 (4 Cr) (Theory) : Indian Musicology Part-6 IMUSCT2352 (4 Cr) (Theory) : Indian Classical Vocal Music Part-6 IMUSCT2353 (2 Cr) (Theory) : Indian Percussion Music Part-2 IMUSIK2351 (2 Cr) Indian Knowledge System in Music 12 Credits	IMUSET2351 (4 Cr) (Theory) : Music in Dance Part-2 OR IMUSET2352 (4 Cr) (Theory) : Marathi Bhaav Sangeet 4 Credits		----	IMUSVC2351 (2 Cr) (Practical) : Indian Non- Percussion Music Part-2	----	IMUSOJ2351 (4Cr) (Practical) : OJT Musical Instruments Repairing 4 Credits	22	
Exitoption: UG Certificate in Major <u>DSC</u> on completion of 44 credits and additional 4 credits from NSQF / Internship										



B. P. A. Third Year Semester V (Level 5.5)

Teaching Scheme

	Course Code	Course Name	Credits Assigned			Teaching Scheme (Hrs/ week)	
			Theory	Practical	Total	Theory	Practical
Major Core	IMUSCT2301	Indian Musicology Part - 5	04	--	04	04	--
	IMUSCT2302	Indian Classical Vocal Music Part - 5	04	--	04	04	--
	IMUSCT2303	Indian Percussion Music Part - 1	04	--	04	04	--
Major Elective	IMUSET2301	Music In Dance Part - 1	04	--	04	04	--
	IMUSET2302	Theatrical Music	04	--	04	04	--
Vocational & Skill Enhancement Course	IMUSVC2301	Indian Non-Percussion Music Part - 1	--	02	02	--	04
Field Work	IMUSFP2301	Field Project	--	04	04	--	08
Total Credits			16	06	22	16	12



B. P. A. Third Year Semester V (Level 5.5)

Examination Scheme

[20% Continuous Assessment (CA) and 80% End Semester Assessment (ESA)]

(For illustration we have considered a paper of 02 credits, 50 marks, need to be modified depending on credits of individual paper)

Subject (1)	Course Code (2)	Course Name (3)	Theory				Practical		Total Col (6+7) / Col (8+9) (10)
			Continuous Assessment(CA)			ESA			
			Test I (4)	Test II (5)	Avg of (T1+T2)/2 (6)	(7)	CA (Assignment) (8)	ESA (Viva) (9)	
Major Core	IMUSCT2301	Indian Musicology Part - 5	20	20	20	80	--	--	100
	IMUSCT2302	Indian Classical Vocal Music Part - 5	20	20	20	80	--	--	100
	IMUSCT2303	Indian Percussion Music Part - 1	20	20	20	80	--	--	100
Major Elective	IMUSET2301	Music In Dance Part - 1	20	20	20	80	--	--	100
	IMUSET2302	Theatrical Music	20	20	20	80	--	--	100
Vocational & Skill EnhancementCourse	IMUSVC2301	Indian Non-Percussion Music Part - 1	--	--	--	--	20	30	50
Field Work	IMUSFP2301	Field Project	--	--	--	--	50	50	100



B. P. A. Third Year Semester VI (Level 5.5)
Teaching Scheme

	Course Code	Course Name	Credits Assigned			Teaching Scheme (Hrs/ week)	
			Theory	Practical	Total	Theory	Practical
Major Core	IMUSCT2351	Indian Musicology Part - 6	04	--	04	04	--
	IMUSCT2352	Indian Classical Vocal Music Part - 6	04	--	04	04	--
	IMUSCT2353	Indian Percussion Music Part - 2	02	--	02	02	--
	IMUSIK2351	Indian Knowledge System in Music	02	--	02	02	--
Major Elective	IMUSET2351	Music In Dance Part - 2	04	--	04	04	--
	IMUSET2352	Marathi Bhaav Sangeet	04	--	04	04	--
Vocational & Skill Enhancement Course	IMUSVC2351	Indian Non-Percussion Music Part - 2	-	02	02	--	04
On Job Training	IMUSOJ2351	Music Instruments Repairing	--	04	04	--	08
Total Credits			14	08	22	14	16



B. P. A. Third Year Semester VI (Level 5.5)

Examination Scheme

[20% Continuous Assessment (CA) and 80% End Semester Assessment (ESA)]

(For illustration we have considered a paper of 02 credits, 50 marks, and need to be modified depending on credits of individual paper)

Subject (1)	Course Code (2)	Course Name (3)	Theory				Practical		Total Col (6+7) / Col (8+9) (10)
			Continuous Assessment(CA)			ESA			
			Test I (4)	Test II (5)	Avg of (T1+T2)/2 (6)	(7)	CA (Assignment) (8)	ESA (Viva) (9)	
Major Core	IMUSCT2351	Indian Musicology Part - 6	20	20	20	80	--	--	100
	IMUSCT2352	Indian Classical Vocal Music Part - 6	20	20	20	80	--	--	100
	IMUSCT2353	Indian Percussion Music Part - 2	10	10	10	40	--	--	50
	IMUSIK2351	Indian Knowledge System in Music	10	10	10	40	--	--	50
Major Elective	IMUSET2351	Music In Dance Part - 2	20	20	20	80	--	--	100
	IMUSET2352	Marathi Bhaav Sangeet	20	20	20	80	--	--	100
Vocational & Skill Enhancement Course	IMUSVC2351	Indian Non-Percussion Music Part - 2	--	--	--	--	20	30	50
On Job Training	IMUSOJ2351	Music Instruments Repairing	--	--	--	--	50	50	100

Swami Ramanand Teerth Marathwada University, Nanded

Faculty of Interdisciplinary Studies

Structure for Four Year Multidisciplinary Degree Program with Multiple Entry and Exit

B.P.A. III Year Semester V & VI

Major Subject : Drama

Year & Level	Semester	Subject - 1 Major (DRAMA) Core	Subject - 1 Major (DRAMA) Elective	Subject - 2 Minor	Generic Elective (GE)	Vocational & Skill Enhancement Course (SEC) <i>(Related to DSC)</i>	Ability Enhancement Course (AEC) / Value Education Courses (VEC) / Indian Knowledge System (IKS)	Field Work / Project / OJT / Apprenticeship / Case Study Or Co-curricular Courses (CC) <i>(Common across faculty)</i>	Credits	Total Credits
1	2	3		4	5	6	7	8	9	10
3 (5.5)	V Semester	IDRACT2301 (4 Cr) (Theory) : Study of Natyashastra IDRACT2302 (4Cr) (Theory) : Study of Folk Theatre of Maharashtra IDRACT2303 (4Cr) (Theory) : Study of Play Script 12 Credits	IDRAET2301 (4 Cr) (Theory) : Direction and Directors OR IDRAET2302 (4Cr) (Theory) : Light and Set Design 4 Credits	----	----	IDRAVC2301 (2 Cr) (Practical) : Street Theatre 2 Credits	----	IDRAFP2301 (2 Cr) (Practical) : (4Cr) Field Project 4 Credits	22	44

	VI Seme ster	IDRACT2351 (4 Cr) (Theory) : Marathi Theatre IDRACT2352 (4 Cr) (Theory) : Experimental Theatre IDRACT2353 (2 Cr) (Theory) : Play Production Process IDRAIK2351 (2 Cr) (Theory) : Indian Knowledge System in Drama 12 Credits	IDRAET2351 (4 Cr) (Theory) : Study of Performance OR IDRAET2352 (4 Cr) (Theory) : Costumes and Make-up 4 Credits		----	IDRAVC2351 (2 Cr) (Practical) : Study of Mahanirwan Play	----	IDRAOJ2351 (4Cr) (Practical) : OJT 4 Credits	22	
		Exitoption: UG Certificate in Major <u>DSC</u> on completion of 44 credits and additional 4 credits from NSQF / Internship								



B. P. A. Third Year Semester V (Level 5.5)

Teaching Scheme

	Course Code	Course Name	Credits Assigned			Teaching Scheme (Hrs/ week)	
			Theory	Practical	Total	Theory	Practical
Major Core	IDRACT2301	Study of Natyashastra	04	--	04	04	--
	IDRACT2302	Study of folk theatre of Maharashtra	04	--	04	04	--
	IDRACT2303	Study of Play Script	04	--	04	04	--
Major Elective	IDRAET2301	Direction and Directors	04	--	04	04	--
	IDRAET2302	Light and Set Design	04	--	04	04	--
Vocational & Skill Enhancement Course	IDRAVC2301	Street Theatre	--	02	02	--	04
Field Work	IDRAFP2301	Field Project	--	04	04	--	08
Total Credits			16	06	22	16	12



B. P. A. Third Year Semester V (Level 5.5)

Examination Scheme

[20% Continuous Assessment (CA) and 80% End Semester Assessment (ESA)]

(For illustration we have considered a paper of 02 credits, 50 marks, need to be modified depending on credits of individual paper)

Subject (1)	Course Code (2)	Course Name (3)	Theory				Practical		Total Col (6+7) / Col (8+9) (10)
			Continuous Assessment(CA)			ESA			
			Test I (4)	Test II (5)	Avg of (T1+T2)/2 (6)	(7)	CA (Assignment) (8)	ESA (Viva) (9)	
Major Core	IDRACT2301	Study of Natyashastra	20	20	20	80	--	--	100
	IDRACT2302	Study of folk theatre of Maharashtra	20	20	20	80	--	--	100
	IDRACT2303	Study of Play Script	20	20	20	80	--	--	100
Major Elective	IDRAET2301	Direction and Directors	20	20	20	80	--	--	100
	IDRAET2302	Light and Set Design	20	20	20	80	--	--	100
Vocational & Skill Enhancement Course	IDRAVC2301	Street Theatre	--	--	--	--	20	30	50
Field Work	IDRAFP2301	Field Project	--	--	--	--	50	50	100



B. P. A. Third Year Semester VI (Level 5.5)
Teaching Scheme

	Course Code	Course Name	Credits Assigned			Teaching Scheme (Hrs/ week)	
			Theory	Practical	Total	Theory	Practical
Major Core	IDRACT2351	Marathi Theatre	04	--	04	04	--
	IDRACT2352	Experimental Theatre	04	--	04	04	--
	IDRACT2353	Play Production Process	02	--	02	02	--
	IDRAIK2351	Indian Knowledge System in Drama	02	--	02	02	--
Major Elective	IDRAGE2351	Study of Performance	04	--	04	04	--
	IDRAGE2352	Costumes and Make-up	04	--	04	04	--
Vocational & Skill Enhancement Course	IDRAVC2351	Study of Mahanirvan Play	-	02	02	--	04
On Job Training	IDRAOJ2351	Production Process of Theatre and Film	--	04	04	--	08
Total Credits			14	08	22	14	16



B. P. A. Third Year Semester VI (Level 5.5)

Examination Scheme

[20% Continuous Assessment (CA) and 80% End Semester Assessment (ESA)]

(For illustration we have considered a paper of 02 credits, 50 marks, and need to be modified depending on credits of individual paper)

Subject (1)	Course Code (2)	Course Name (3)	Theory				Practical		Total Col (6+7) / Col (8+9) (10)
			Continuous Assessment(CA)			ESA			
			Test I (4)	Test II (5)	Avg of (T1+T2)/2 (6)	(7)	CA (Assignment) (8)	ESA (Viva) (9)	
Major Core	IDRACT2351	Marathi Theatre	20	20	20	80	--	--	100
	IDRACT2352	Experimental Theatre	20	20	20	80	--	--	100
	IDRACT2353	Play Production Process	10	10	10	40	--	--	50
	IDRAIK2351	Indian Knowledge System in Drama	10	10	10	40	--	--	50
Major Elective	IDRAGE2351	Study of Performance	20	20	20	80	--	--	100
	IDRAGE2352	Costumes and Make-up	20	20	20	80	--	--	100
Vocational & Skill Enhancement Course	IDRAVC2351	Study of Mahanirvan Play	--	--	--	--	20	30	50
On Job Training	IDRAOJ2351	Production Process of Theatre and Film	--	--	--	--	50	50	100

MUSIC

SEMSTER V

(Major Core : Music - 1) (Theory)
IMUSCT2301 : Indian Musicology Part - 5
भारतीय संगीतशास्त्र भाग – ५

Course Pre-requisite :

1. Student should have good sence of sur, laya, tal.
2. Should know basic structure of classical music.

Course Objectives :

1. To study the technical terms of musicology.
2. To learn about notation system, essays on music.
3. To study the contribution of musician scholars and thereby understand their role in the development of Hindustani classical music.

Learning Outcomes :

1. Ability to articulate and deliberate on the musicological terms.
2. Acquire a raag, tal based approach towards the study of music theory, contribution of musician.
3. Ability to learn about notation system, essays on music.

IMUSCT2301 : Indian Musicology Part – 5

Module No.	Unit No.	Topic	Hours required to cover the contents
1.0		स्वरलिपी पद्धती व व्याख्या	
	1.1	इतिहास व भातखंडे-पलुस्करेतर लिपी	15 Hrs
	1.2	भातखंडे स्वरलेखन पद्धती	
	1.3	पलुस्कर स्वरलेखन पद्धती	
	1.4	व्याख्या : अनुलोम, विलोम, मींड, गमक, सूत, घसीट, जमजमा, मुर्की, छूट	
2.0		गायक, वादक, व आलापगायन	
	2.1	गायकाचे गुण व दोष	15 Hrs
	2.2	वादकाचे गुण व दोष	
	2.3	कंठसाधना	
	2.4	प्राचीन व आधुनिक आलाप गायन	
3.0		संगीत रचना व सभा प्रस्तुती	
	3.1	संगीत रचनेची तत्वे	15 Hrs
	3.2	नवरागनिर्मिती	
	3.3	सभागृहाचे ध्वनीशास्त्र	
	3.4	मंचप्रदर्शन	
4.0		निबंध व चरित्र	
	4.1	साहित्य व संगीत, शास्त्रीय संगीतात बंदिशीचे महत्त्व	15 Hrs
	4.2	चित्रपट संगीतावर शास्त्रीय संगीताचा प्रभाव, ललित कलांमध्ये संगीताचे स्थान	
	4.3	पं. बाळकृष्णबुवा इचलकरंजीकर, उ. अल्लादिया खान	
	4.4	पं. शिवकुमार शर्मा, पं. विनायकराव पटवर्धन	
		Total	60 Hrs

Reference Books:

1. वसंत, “संगीत विशारद”, लक्ष्मी नारायण गर्ग- संगीत कार्यालय हाथरस
2. नारायण मंगरूळकर, “संगीतातील घराणी व चरित्रे”,
3. मोहना मारडीकर, “संगीतशास्त्र : परिचय” विजय प्रकाशन, नागपूर
4. जे. एन. पाठक, “संगीत निबंधमाला”

(Major Core : Music - 2) (Theory)
IMUSCT2302 : Indian Classical Vocal Music Part-3
भारतीय शास्त्रीय कंठसंगीत भाग-३

Course Pre-requisite :

1. Student should have good sense of sur, laya, tal.
2. Should know basic structure of classical music.

Course Objectives :

1. To impart advanced training/talim in raga chalan, swarocchar and gayaki of the prescribed ragas.
2. To teach several bandishes or compositions in the same raga so as to explore the multifaceted personality of the raga.

Course Outcomes :

1. Ability to sing the prescribed ragas with a subtle understanding of the raga.
2. Ability to sing vilambit and drut compositions in the prescribed raga and elaborate the raga with the various stages of improvisation such as vistar, bol alapa, behelawa, bolbant, boltana and tana.

IMUSCT2302 : Indian Classical Vocal Music Part-3

Module No.	Unit No.	Topic	Hours required to cover the contents
1.0		राग ज्ञान (विस्तृत अध्ययनाचे राग)	15 Hrs
	1.1	राग बागेश्री	
	1.2	राग जयजयवंती	
	1.3	राग बिभास	
	1.4	राग केदार	
2.0		राग ज्ञान (सामान्य अध्ययनाचे राग)	15 Hrs
	2.1	राग गौड सारंग	
	2.2	राग नायकी कानडा	
	2.3	राग हंसध्वनी	
	2.4	राग रामकली	
3.0		गीतप्रकार	15 Hrs
	3.1	तराणा	
	3.2	धृपद, धमार	
	3.3	चतरंग	
	3.4	त्रिवट	
4.0		ताल ज्ञान (विविध पटींसह)	15 Hrs
	4.1	ताल झुमरा	
	4.2	ताल तिलवाडा	
	4.3	ताल तेवरा	
	4.4	ताल दीपचंदी	
		Total	60 Hrs

Reference Books:

1. विनायकबुवा पटवर्धन, “राग विज्ञान” भाग १ ते ७, पं. विनायकबुवा पटवर्धन, संगीत गौरव ग्रंथ माला, पुणे, प्रथम आवृत्ती १९३६
2. वि. ना. भातखंडे, “हिंदुस्थानी संगीत पद्धती क्रमिक पुस्तक मालिका” भाग १ ते ६, लक्ष्मी नारायण गर्ग - संगीत कार्यालय हाथरस
3. बी.आर.देवधर, “राग बोध”, भाग १ ते ६
4. रामाश्रय झा, “अभिनव गीतांजली”, भाग १ ते ६

(Major Core : Music - 3) (Theory)
IMUSCT2303 : Indian Percussion Music Part - 1
भारतीय तालवाद्य संगीत भाग – १

Course Pre-requisite :

1. Student should have good sence of sur, laya, tal.
2. Should know basic structure of classical music.

Course Objectives :

1. To study the composition of tabla.
2. To learn about the various components of tabla playing.

Learning Outcomes :

1. Ability to articulate and deliberate on the composition of tabla.
2. Acquire a components of tabla playing.

IMUSCT2303 : Indian Percussion Music Part - 1

Module No.	Unit No.	Topic	Hours required to cover the contents
1.0		बोलसमूहोंच्या रचना	15 Hrs
	1.1	धागेत्रक धीनगिन	
	1.2	धासतिर कीटतक	
	1.3	धागधी नगिन	
	1.4	धिरधिर कीटतक	
2.0		ठेका वादन व प्रकार	15 Hrs
	2.1	त्रिताल	
	2.2	झपताल	
	2.3	रुपक	
	2.4	एकताल	
3.0		दमदार व बेदम तिहाई	15 Hrs
	3.1	त्रिताल	
	3.2	झपताल	
	3.3	रुपक	
	3.4	एकताल	
4.0		कायदा / लग्गी	15 Hrs
	4.1	त्रक चा कायदा	
	4.2	धातीत् चा कायदा	
	4.3	दादरा लग्गी, बाँट	
	4.4	केरवा लग्गी, बाँट	
		Total	60 Hrs

Reference Books :

1. पं. सुधीर माईणकर, “तबला वादन शास्त्र और कला”
2. पं. गिरीशचंद्र श्रीवास्तव, “तालपरिचय” भाग १ ते ३,
3. श्री. लक्ष्मी नारायण गर्ग, “संगीत तालपरिचय”,
4. पं.अरविंद मुळगावकर, “तबला (मराठी)”

(Major Elective : Music - 1) (Theory)
IMUSET2301 : Music in Dance Part - 1
नृत्यातील संगीत भाग – १

Course Pre-requisite :

1. Student should have good sense of sur, laya, tal.
2. Should know basic structure of music.

Course Objectives :

1. To learn about how music used in various dance forms, instruments used in dance performance.
2. To study the contribution of musician and dance scholars and thereby understand their role in the development of music and dance.

Learning Outcomes :

1. Ability to articulate and deliberate on the musicological forms, instruments used in dance performance.
2. Acquire a rag, tal based approach towards the study of music used in dance and contribution of musician.

IMUSET2301 : Music in Dance Part - 1

Module No.	Unit No.	Topic	Hours required to cover the contents
1.0		भरतनाट्यम	15 Hrs
	1.1	इतिहास	
	1.2	संगीत पक्ष : रचना-राग,ताल	
	1.3	वाद्ये	
	1.4	कलाकार	
2.0		कथक	15 Hrs
	2.1	इतिहास	
	2.2	संगीत पक्ष : रचना-राग,ताल	
	2.3	वाद्ये	
	2.4	कलाकार	
3.0		मणिपुरी	15 Hrs
	3.1	इतिहास	
	3.2	संगीत पक्ष : रचना-राग,ताल	
	3.3	वाद्ये	
	3.4	कलाकार	
4.0		ओडिसी	15 Hrs
	4.1	इतिहास	
	4.2	संगीत पक्ष : रचना-राग,ताल	
	4.3	वाद्ये	
	4.4	कलाकार	
		Total	60 Hrs

Reference Books :

1. सुचेता बिडकर, “संगीतशास्त्र विज्ञान” भाग १ ते २, संस्कार प्रकाशन, मुंबई
2. वसंत, “संगीत विशारद”, लक्ष्मी नारायण गर्ग- संगीत कार्यालय हाथरस
3. अशोककुमार यमन, “संगीत रत्नावली”, अभिषेक प्रकाशन
4. रंजना निगम, “नृत्य और संगीत”

(Major Elective : Music - 2) (Theory)
IMUSET2302 : Theatrical Music
नाट्यसंगीत

Course Pre-requisite :

1. Student should have good sense of sur, laya, tal.
2. Should know basic structure of music.

Course Objectives:

1. To study the terms, significance, characteristics of theatrical music.
2. To study the contribution of musician scholars and thereby understand their role in the development of theatrical music.
3. To study essays on theatrical music.

Learning Outcomes:

1. Ability to articulate and deliberate significance, characteristics of theatrical music.
2. It will help to understand the genre in theatrical music.
3. It will help to understand contribution of musician in theatrical music.

IMUSET2302 : Theatrical Music

Module No.	Unit No.	Topic	Hrs. Required to cover the contents
1.0		नाट्यसंगीत	15 Hrs
	1.1	व्याख्या	
	1.2	स्वरूप	
	1.3	इतिहास	
	1.4	वैशिष्ट्ये	
2.0		संगीत नाटके	15 Hrs
	2.1	सीता स्वयंवर	
	2.2	संगीत शाकुंतल	
	2.3	संगीत मानापमान	
	2.4	संगीत स्वयंवर	
3.0		कलाकार	15 Hrs
	3.1	बालगंधर्व	
	3.2	केशवराव भोसले	
	3.3	दीनानाथ मंगेशकर	
	3.4	जितेंद्र अभिषेकी	
4.0		संगीत दिग्दर्शक व निबंध	15 Hrs
	4.1	गोविंदराव टेंबे, भास्करबुवा बखले	
	4.2	मा. कृष्णराव, रामकृष्णबुवा वझे	
	4.3	मराठी नाट्यसंगीतातील स्थित्यंतरे	
	4.4	मराठी संगीत रंगभूमीचे आधुनिक युग	
		Total	60 Hrs

Reference Books :

1. सुचेता बिडकर, “संगीतशास्त्र विज्ञान” भाग १ ते २, संस्कार प्रकाशन, मुंबई
2. विजया टिळक, “मराठी नाट्यसंगीत – स्वरूप आणि समीक्षा”, व्यास क्रिएशन, ठाणे
3. श्रीरंग संगोराम, “वेध : संगीत नाटक आणि नाट्यसंगीत” प्रोग्रेसिव्ह ड्रॅमॅटिक असोसिएशन, पुणे
4. बाळ सामंत, “मराठी नाट्यसंगीत”,

(Vocational and Skill Enhancement Course - Music) (Practical)

IMUSVC2301 : Indian Non-Percussion Music Part-1

भारतीय स्वरवाद्य संगीत भाग – १

Course Pre-requisite :

1. Student should have good sense of sur, laya, tal.
2. Should know basic structure of classical music.

Course Objectives :

1. To study the various alankars based on Thaata and Layakari of various Tal.
2. To teach several vilambit and drut bandishes or compositions in the same raga so as to explore the multifaceted personality of the raga.

Learning Outcomes :

1. Ability to articulate various alankars based on Thaata and Layakari of various Tal.
2. Ability to play vilambit and drut compositions in the prescribed raga and elaborate the raga with the various stages of improvisation such as vistar, alapa, behelawa, layakari, tana.

IMUSVC2301: Indian Non-Percussion Music Part-1

Module No.	Unit No.	Topic	Hours required to cover the contents
1.0		अलंकार	
	1.1	बिलावल थाटाचे अलंकार	15 Hrs
	1.2	तोडी थाटाचे अलंकार	
	1.3	भैरवी थाटाचे अलंकार	
	1.4	विस्तृत व सामान्य अध्ययनासाठी असलेल्या रागाचे अलंकार	
2.0		राग ज्ञान (विस्तृत अध्ययनाचे राग)	
	2.1	राग बागेश्री	15 Hrs
	2.2	राग जयजयवंती	
	2.3	राग बिभास	
	2.4	राग केदार	
3.0		राग ज्ञान (सामान्य अध्ययनाचे राग)	
	3.1	राग गौड सारंग	15 Hrs
	3.2	राग नायकी कानडा	
	3.3	राग हंसध्वनी	
	3.4	राग रामकली	
4.0		ताल ज्ञान (विविध पटींसह)	
	4.1	ताल झुमरा	15 Hrs
	4.2	ताल तिलवाडा	
	4.3	ताल तेवरा	
	4.4	ताल दीपचंदी	
		Total	60 Hrs

Reference Books :

1. प्रा. ना. र. मारुलकर, “संगीत विजयिनी”
2. वि. ना. भातखंडे, “हिंदुस्थानी संगीत पद्धती क्रमिक पुस्तक मालिका” भाग १ ते ६, लक्ष्मी नारायण गर्ग- संगीत कार्यालय हाथरस
3. वसंत, “संगीत विशारद”, लक्ष्मी नारायण गर्ग- संगीत कार्यालय हाथरस
4. अशोककुमार यमन, “संगीत रत्नावली”, अभिषेक प्रकाशन,

Field Project / Case Study- Music (Practical)
IMUSFP2301 : Field Project

क्षेत्रीय कार्य

Course Pre-requisite : None

Course Objectives :

1. To study the terms, significance, characteristics of research and innovation in music.
2. To learn about various forms economical fields in music.

Learning Outcomes :

1. Ability to articulate and deliberate significance, characteristics of field work in music.

मार्गदर्शक सूचना :

1. परिसरातील पार पडणाऱ्या विविध संगीत महोत्सव, मैफिली, संगीत सभेचे आयोजन करणाऱ्या संस्थांशी समन्वय साधून त्यांची कार्यपद्धती अभ्यासणे.
2. तसेच त्यावर अहवाल सादर करणे.

MUSIC

VI SEMESTER

(Major : Music - 1) (Theory)

IMUSCT2351 : Indian Musicology Part - 6

भारतीय संगीतशास्त्र भाग – ६

Course Pre-requisite :

1. Student should have good sense of sur, laya, tal.
2. Should know basic structure of classical music.

Course Objectives :

1. To study the various styles of instrumental playing, introduction of Carnatic Music.
2. To study the contribution of musician scholars and thereby understand their role in the development of Indian classical music.
3. learn about the various rasa, essays on Indian classical Music.

Learning Outcomes :

1. Ability to articulate and deliberate on the musicological terms and introduction of Carnatic Music.
2. It will help to understand contribution of musician in Indian Classical Music and also help to know about various rasa and essays on Indian Music.

IMUSCT2351 : Indian Musicology Part - 6

Module No.	Unit No.	Topic	Hours required to cover the contents
1.0		वाद्यवादनातील शैली व वृंदवादन	
	1.1	तंत शैली(गतकारी अंग), गायकी शैली	
	1.2	बाज : मसीतखानी बाज, फिरोजखानी बाज, रजाखानी बाज, इमदादखानी बाज, जाफरखानी बाज	
	1.3	पार्श्वगायन, पार्श्ववाद्यसंगीत	
	1.4	समूहगान, संगीतिका	
		15 Hrs	
2.0		कर्नाटक संगीत	
	2.1	स्वर, ताल	
	2.2	गीतप्रकार	
	2.3	वाद्ये	
	2.4	उ. भारतीय व कर्नाटक सप्तकाची तुलना	
		15 Hrs	
3.0		संगीत व रस सिद्धांत	
	3.1	भरतमुनीचे मत	
	3.2	अभिनवगुप्तचे मत	
	3.3	स्वर व रस, लय व रस	
	3.4	राग व रस, रस व काव्य	
		15 Hrs	
4.0		निबंध व चरित्र	
	4.1	संगीतातील वर्तमान समस्या, संगीतावर उपजीविका	
	4.2	गुरु शिष्य परंपरा व आधुनिक शिक्षण पद्धती	
	4.3	उ. विलायत हुसेन खान, पं. ओंकारनाथ ठाकूर	
	4.4	उ. बिस्मिल्ला खान, विदुषी हीराबाई बडोदेकर	
		15 Hrs	
		Total	60 Hrs

Reference Books :

1. नारायण मंगरूळकर, “संगीत शास्त्र विजयिनी”
2. नारायण मंगरूळकर, “संगीतातील घराणी व चरित्रे”,
3. मोहना मारडीकर, “संगीतशास्त्र : परिचय” विजय प्रकाशन, नागपूर
4. जे. एन.पाठक, “संगीत निबंधमाला”

(Major : Music - 2) (Theory)
IMUSCT2352 : Indian Classical Vocal Music Part-6
भारतीय शास्त्रीय कंठसंगीत भाग - ६

Course Pre-requisite :

1. Student should have good sense of sur, laya, tal.
2. Should know basic structure of classical music.

Course Objectives :

1. To impart advanced training/talim in raga chalan, swarocchar and gayaki of the prescribed ragas.
2. To teach several bandishes or compositions in the same raga so as to explore the multifaceted personality of the raga.

Course Outcomes :

1. Ability to sing the prescribed ragas with a subtle understanding of the raga.
2. Ability to sing vilambit and drut compositions in the prescribed raga and elaborate the raga with the various stages of improvisation such as vistar, bol alapa, behelawa, bolbant, boltana and tana.

IMUSCT2352 : Indian Classical Vocal Music Part-6

Module No.	Unit No.	Topic	Hours required to cover the contents
1.0		राग ज्ञान (विस्तृत अध्ययनाचे राग)	15 Hrs
	1.1	राग मधुवंती	
	1.2	राग गोरख	
	1.3	राग श्री	
	1.4	राग रामकली	
2.0		राग ज्ञान (सामान्य अध्ययनाचे राग)	15 Hrs
	2.1	राग मधुकंस	
	2.2	राग वाचस्पती	
	2.3	राग पूर्वी	
	2.4	राग भैरवी	
3.0		शास्त्रीय व उपशास्त्रीय गीतप्रकार	15 Hrs
	3.1	तराणा / चतरंग	
	3.2	धृपद / धमार	
	3.3	ठुमरी, टप्पा	
	3.4	होरी, दादरा	
4.0		ताल ज्ञान	15 Hrs
	4.1	ताल आडा चौताल	
	4.2	ताल पंजाबी	
	4.3	ताल तेवरा	
	4.4	ताल पश्तो	
		Total	60 Hrs

Reference Books :

1. विनायकबुवा पटवर्धन, “राग विज्ञान” भाग १ ते ७, पं. विनायकबुवा पटवर्धन, संगीत गौरव ग्रंथ माला, पुणे, प्रथम आवृत्ती १९३६
2. वि. ना. भातखंडे, “हिंदुस्थानी संगीत पद्धती क्रमिक पुस्तक मालिका” भाग १ ते ६, लक्ष्मी नारायण गर्ग - संगीत कार्यालय हाथरस
3. बी.आर.देवधर, “राग बोध”, भाग १ ते ६
4. रामाश्रय झा, “अभिनव गीतांजली”, भाग १ ते ६

(Major : Music - 3) (Theory)
IMUSCT2353 : Indian Percussion Music Part - 2
भारतीय तालवाद्य संगीत भाग - २

Course Pre-requisite :

1. Student should have good sense of sur, laya, tal.
2. Should know basic structure of classical music.

Course Objectives :

1. To study the composition of tabla.
2. To learn about the various components of tabla playing.

Learning Outcomes :

1. Ability to articulate and deliberate on the composition of tabla.
2. Acquire a components of tabla playing.

IMUSCT2353 : Indian Percussion Music Part - 2

Module No.	Unit No.	Topic	Hours required to cover the contents
1.0		बोलसमूहांच्या रचना	08 Hrs
	1.1	घीडनग तिरकीट	
	1.2	धागेतीट तागेतीट	
	1.3	कडांss तिरकीट	
	1.4	धींss कड धींधा, तीटघीडा sनधाs	
2.0		ठेका वादन (विलंबित/मध्य/द्रुत)	08 Hrs
	2.1	एकताल	
	2.2	त्रिताल	
	2.3	झुमरा	
	2.4	तिलवाडा	
3.0		ताल ज्ञान (खुला बाज)	07 Hrs
	3.1	चौताल	
	3.2	सुलताल	
	3.3	धमार	
	3.4	तेवरा	
4.0		ताल ज्ञान (बंद बाज)	07 Hrs
	4.1	आडा चौताल	
	4.2	धुमाळी	
	4.3	आद्धा तीनताल	
	4.4	भजनी ठेका	
		Total	30 Hrs

मार्गदर्शक सूचना : आतापर्यंत अभ्यासलेल्या सर्व तालांचा सखोल व साथसंगतीची क्षमता येणे आवश्यक.

Reference Books :

1. पं. सुधीर माईणकर, “तबला वादन शास्त्र और कला”
2. पं. गिरीशचंद्र श्रीवास्तव, “ताल परिचय” भाग १ ते ३,
3. श्री. लक्ष्मी नारायण गर्ग, “संगीत तालपरिचय”,
4. पं.अरविंद मुळगावकर, “तबला(मराठी)”,

(Major : Music - 4) (Theory)
IMUSIK2351 : Indian Knowledge System in Music
भारतीय संगीतातील ज्ञानप्रणाली

Course Pre-requisite :

1. Student should have good sense of sur, laya, tal.
2. Should know basic structure of classical music.

Course Objectives :

1. To impart advanced training/talim in raga chalan, swarocchar and gayaki of the prescribed ragas.
2. To teach several bandishes or compositions in the same raga so as to explore the multifaceted personality of the raga.

Course Outcomes :

1. Ability to sing the prescribed ragas with a subtle understanding of the raga.
2. Ability to sing vilambit and drut compositions in the prescribed raga and elaborate the raga with the various stages of improvisation such as vistar, bol alapa, behelawa, bolbant, boltana and tana.

IMUSIK2351 : Indian Knowledge System in Music

Module No.	Unit No.	Topic	Hours required to cover the contents
1.0		प्राचीन भारतीय संगीत ओळख	
	1.1	नाद, स्वर, सप्तक यांची उत्पत्ती	08 Hrs
	1.2	सामवेद आणि वैदिककालीन संगीत	
	1.3	रामायण, महाभारतकालीन संगीत	
	1.4	बौद्ध, जैन, गुप्तकालीन संगीत	
2.0		ग्रंथ परंपरा	
	2.1	संगीत रत्नाकर	08 Hrs
	2.2	भरत नाट्यशास्त्र	
	2.3	बृहदेशी	
	2.4	तत्कालीन इतर ग्रंथ	
3.0		मध्य व आधुनिक कालीन संगीत	
	3.1	मुघलकालीन संगीत	07 Hrs
	3.2	भक्तीसंगीत परंपरा	
	3.3	विविध घराण्यांचा उदय व विकास	
	3.4	स्वातंत्रोत्तर कालीन संगीत	
4.0		लोकसंगीत व क्षेत्रीय परंपरा	
	4.1	महाराष्ट्राचे पारंपारिक लोकसंगीत	07 Hrs
	4.2	रविंद्र संगीत	
	4.3	हवेली संगीत	
	4.4	कर्नाटकी संगीत	
		Total	30 Hrs

Reference Books :

1. अशोककुमार यमन, “संगीत रत्नावली”, अभिषेक पब्लिकेशन्स, दिल्ली
2. वसंत, “संगीत विशारद”, लक्ष्मी नारायण गर्ग- संगीत कार्यालय हाथरस
3. शरदचंद्र परांजपे, “भारतीय संगीत का इतिहास” चौखंबा विद्याभवन प्रकाशन, वाराणसी
4. ठाकूर जयदेव सिंह, “भारतीय संगीत का इतिहास” विश्वविद्यालय प्रकाशन, वाराणसी

(Elective : Music - 1) (Theory)
IMUSET2351 : Music in Dance Part - 2
नृत्यातील संगीत भाग – २

Course Pre-requisite :

1. Student should have good sense of sur, laya, tal.
2. Should know basic structure of music.

Course Objectives :

1. To learn about how music used in various dance forms, instruments used in dance performance.
2. To study the contribution of musician and dance scholars and thereby understand their role in the development of music and dance.

Learning Outcomes :

1. Ability to articulate and deliberate on the musicological forms, instruments used in dance performance.
2. Acquire a rag, tal based approach towards the study of music used in dance and contribution of musician.

IMUSET2351 : Music in Dance Part - 2

Module No.	Unit No.	Topic	Hours required to cover the contents
1.0		मोहिनीअट्टम्	15 Hrs
	1.1	इतिहास	
	1.2	संगीत पक्ष : रचना-राग,ताल	
	1.3	वाद्ये	
	1.4	कलाकार	
2.0		कुचीपुडी	15 Hrs
	2.1	इतिहास	
	2.2	संगीत पक्ष : रचना-राग,ताल	
	2.3	वाद्ये	
	2.4	कलाकार	
3.0		कथकली	15 Hrs
	3.1	इतिहास	
	3.2	संगीत पक्ष : रचना-राग,ताल	
	3.3	वाद्ये	
	3.4	कलाकार	
4.0		सत्रिया	15 Hrs
	4.1	इतिहास	
	4.2	संगीत पक्ष : रचना-राग,ताल	
	4.3	वाद्ये	
	4.4	कलाकार	
		Total	60 Hrs

Reference Books :

1. सुचेता बिडकर, “संगीतशास्त्र विज्ञान” भाग १ ते २, संस्कार प्रकाशन, मुंबई
2. वसंत, “संगीत विशारद”, लक्ष्मी नारायण गर्ग- संगीत कार्यालय हाथरस
3. अशोककुमार यमन, “संगीत रत्नावली”, अभिषेक प्रकाशन
4. रंजना निगम, “नृत्य और संगीत”

(Elective : Music - 2) (Theory)
IMUSET2352 : Marathi Bhaav Sangeet
मराठी भावसंगीत

Course Pre-requisite :

1. Student should have good sence of sur, laya, tal.
2. Should know basic structure of music.

Course Objectives :

1. To study the terms, significance, characteristics of Bhaav Sangeet.
2. To study the contribution of musician scholars i.e. lyricist, music composer, singers and thereby understand their role in the development of Bhaav Sangeet.

Learning Outcomes :

1. Ability to articulate and deliberate significance, characteristics of Bhaav Sangeet.
2. It will help to understand contribution of lyricist, music composer, singers in the field of Bhaav Sangeet.

IMUSET2352 : Marathi Bhaav Sangeet

Module No.	Unit No.	Topic	Hrs. Required to cover the contents
1.0		भावसंगीत	
	1.1	व्याख्या	15 Hrs
	1.2	स्वरूप	
	1.3	इतिहास	
	1.4	वैशिष्ट्ये	
2.0		गीतकार	
	2.1	कुसुमाग्रज	15 Hrs
	2.2	मंगेश पाडगावकर	
	2.3	वसंत बापट	
	2.4	जगदीश खेबुडकर	
3.0		गायक कलाकार	
	3.1	अरुण दाते	15 Hrs
	3.2	सुधीर फडके	
	3.3	माणिक वर्मा	
	3.4	आशा भोसले	
4.0		संगीत दिग्दर्शक	
	4.1	गजाननराव वाटवे	15 Hrs
	4.2	यशवंत देव	
	4.3	श्रीनिवास खळे	
	4.4	वसंत प्रभू	
		Total	60 Hrs

Reference Books :

1. डॉ.सुचेता बिडकर, “संगीतशास्त्र विज्ञान भाग १ ते २”, संस्कार प्रकाशन, मुंबई
2. सुधीर मोघे, “मराठी भावसंगीत कोश : खंड १ व २”, संपादक-रवी मुकुल, अनुबंध प्रकाशन, पुणे
3. अजित पाटणकर “गीत रसास्वाद भाग १”

(Vocational and Skill Enhancement Course - Music) (Practical)

IMUSVC2351 : Indian Non-Percussion Music Part-2

भारतीय स्वरवाद्य संगीत भाग - 2

Course Pre-requisite :

1. Student should have good sense of sur, laya, tal.
2. Should know basic structure of classical music.

Course Objectives :

1. To study the various alankars based on Thaata and Layakari of various Tal.
2. To teach several vilambit and drut bandishes or compositions in the same raga so as to explore the multifaceted personality of the raga.

Learning Outcomes :

1. Ability to articulate various alankars based on Thaata and Layakari of various Tal.
2. Ability to play vilambit and drut compositions in the prescribed raga and elaborate the raga with the various stages of improvisation such as vistar, alapa, behelawa, layakari, tana.

IMUSVC2351: Indian Non-Percussion Music Part-2

Module No.	Unit No.	Topic	Hours required to cover the contents
1.0		राग ज्ञान (विस्तृत अध्ययनाचे राग)	
	1.1	राग मधुवंती	15 Hrs
	1.2	राग गोरख	
	1.3	राग श्री	
	1.4	राग रामकली	
2.0		राग ज्ञान (सामान्य अध्ययनाचे राग)	
	2.1	राग मधुकंस	15 Hrs
	2.2	राग वाचस्पती	
	2.3	राग पूर्वी	
	2.4	राग भैरवी	
3.0		शास्त्रीय व उपशास्त्रीय गीतप्रकार	
	3.1	तराणा / चतरंग	15 Hrs
	3.2	धृपद / धमार	
	3.3	ठुमरी, टप्पा	
	3.4	होरी, दादरा	
4.0		ताल ज्ञान	
	4.1	ताल आडा चौताल	15 Hrs
	4.2	ताल पंजाबी	
	4.3	ताल तेवरा	
	4.4	ताल पश्तो	
		Total	60 Hrs

Reference Books :

5. प्रा. ना. र. मारुलकर, “संगीत विजयिनी”
6. वि. ना. भातखंडे, “हिंदुस्थानी संगीत पद्धती क्रमिक पुस्तक मालिका” भाग १ ते ६, लक्ष्मी नारायण गर्ग- संगीत कार्यालय हाथरस
7. वसंत, “संगीत विशारद”, लक्ष्मी नारायण गर्ग- संगीत कार्यालय हाथरस
8. अशोककुमार यमन, “संगीत रत्नावली”, अभिषेक प्रकाशन,

On Job Training - Music (Practical)

IMUSOJ2351 : Musical Instruments Repairing

Course Pre-requisite : None

Course Objectives :

1. To study the terms, significance, characteristics of research and innovation in music.
2. To learn about various forms economical fields in music.

Learning Outcomes :

1. Ability to articulate and deliberate significance, characteristics of field work in music.

मार्गदर्शक सूचना :

1. परिसरातील असलेल्या सांगीतिक वाद्ये निर्मिती व दुरुस्ती करण्याच्या संस्थांशी समन्वय साधून त्यांची कार्यपद्धती अभ्यासणे, वाद्ये निर्मिती व दुरुस्तीचे कौशल्य आत्मसात करणे.
2. तसेच त्यावर अहवाल सादर करणे.

DRAMA

SEMSTER V

(Major Core : Drama - 1) (Theory)
IDRACT2301 : Study of Natyashastra

Course Pre-requisite :

1. Basic knowledge of Marathi literature and drama.
2. Basic reading and comprehension skills in Marathi.

Course Objectives :

1. To Understand the origin, nature and purpose of Natyashastra and its importance in Indian dramatic tradition.
2. To study of the contribution of Bharat Muni and the major features of the Bharata-period dramatic tradition.
3. Understand the theory of Rasa and Bhava their types and their relationship in theatrical experience.

Learning Outcomes :

1. Ability to describe the historical origin, scope and objectives of Natyashastra and explain the major principles of Bharata Muni's dramatic theory.
2. Acquire knowledge to explain and interpret the relationship between Vibhava, Anubhava, Vyabhichari Bhava and Rasa. Also identify the Navarasa and their associated Sthayibhavas in literary and dramatic works.

IDRACT2301 : Study of Natyashastra

Module No.	Unit No.	Topic	Hours required to cover the contents
1.0		नाट्यशास्त्र ओळख	
	1.1	नाट्यशास्त्राची उत्पत्ती, स्वरूप, प्रयोजन	15 Hrs
	1.2	भरत कालीन नाट्यसंहिता विषय, कथानक लेखन आणि प्रकार	
	1.3	दशरूपक – नाटक , प्रकरण समवकार, डिम, ईहा	
	1.4	मृग, उस्तुस्टिकाक, व्यायोग, प्रहसन, भान, विधि	
2.0		कथानक रचना आणि रंगमंडपाचे प्रकार	
	2.1	कथानक रचना- प्रारंभ, प्रयत्न प्रयत्न	15 Hrs
	2.2	प्राप्तिसंभव, नियतासि, फलागमन	
	2.3	रचना विशेष- अर्थोपक्षेपक, अर्थप्रकृति, संधिसंध्येगे	
	2.4	रंगमंडपाचे प्रकार – विक्रूष नाट्यगृह, चतुरस्र त्रयस्र	
3.0		धर्मी आणि अभिनय	
	3.1	अभिनय व्याख्या आणि अभिनय प्रकार	15 Hrs
	3.2	सात्विक अभिनय	
	3.3	वाचिक अभिनय आणि पाठ्यगुण-स्वर, स्थान, वर्ण, काकू, अलंकार	
	3.4	आंगिक अभिनय-शारीर, मुखज चेष्टाकृत	
4.0		आहार्य अभिनय आणि रस	
	4.1	आहार्य अभिनय-पुस्त, अलंकर, अंगरचना, सजीव	15 Hrs
	4.2	रस- व्याख्या आणि प्रकार	
	4.3	भाव आणि प्रकार	
	4.4	रस विघ्ने आणि प्रकार	
		Total	60 Hrs

Reference Books:

1. गोदावरी केतकर , “भरतमुनीचे नाटयशास्त्र”
2. डॉ.सरोज देशपांडे, “भरतमुनीचेनाटयशास्त्र अभिनयकेंद्रितआकलन ”
3. शालिनी चतुर्वेदी, ““भरतमुनीचेनाटयशास्त्र”
4. लालयादव, “भरतमुनीचे नाटयशास्त्र”

(Major Core : Drama - 2) (Theory)
IDRACT2302 : Study of folk theatre of Maharashtra

Course Pre-requisite :

3. Basic knowledge of Marathi literature and drama.
4. Basic reading and comprehension skills in Marathi.

Course Objectives :

1. To Understand the concept, characteristics, features, and nature of folk theatre also to study performance practices and dialogue patterns of folk theatre.
2. Understand the tradition, structure, and performance style of Dashavatara. To distinguish between folk theatre and urban/modern theatre.
3. To understand the structure of Kirtan, particularly the *Purvaranga* and *Uttaranga*, format and distinctive features of Gadge Baba's Kirtan. Also To study Bharud, its different types, and its major performance elements.

Learning Outcomes :

1. Able to define and explain the concept, characteristics, and features of folk theatre. Also able to describe and analyse the performance style and dialogue patterns used in folk theatre.
2. Acquire structure of Kirtan, characteristics of Lalit, Song, and Vidhi-Natya, Bharud, also able to Analyse and compare different forms of Maharashtra's folk theatre.

IDRACT2302 : Study of folk theatre of Maharashtra

Module No.	Unit No.	Topic	Hours required to cover the contents
1.0		लोकरंगभूमी	
	1.1	लोकरंगभूमीचे वैशिष्ट्य	15 Hrs
	1.2	लोकरंगभूमीचीलक्षणे	
	1.3	लोकरंगभूमीवरील सादरीकरण	
	1.4	लोकरंगभूमीवरील संवादाचे स्वरूप	
2.0		दशअवतार	
	2.1	दशअवतार	15 Hrs
	2.2	दशअवतार सादरीकरण	
	2.3	लोकरंगभूमीवरील संवादाचे स्वरूप	
	2.4	लोकरंगभूमी आणि नागर रंगभूमी यातील फरक	
3.0		कीर्तन	
	3.1	कीर्तन- ओळख कीर्तन-पूर्व रंग आणि उत्तरंग	15 Hrs
	3.2	कीर्तन-आकृतिबंध- गाडगे बाबा कीर्तन	
	3.3	लोकरंगभूमी आणि नागर रंगभूमी यातील फरक	
	3.4	लळित सोंगाचे विधिनाटय, लळित प्रकार, लळित सादरीकरण	
4.0		भारुड	
	4.1	भारुड, भारुड प्रकार, भारुड सादरीकरण-घटक	15 Hrs
	4.2	तमाशा, तमाशा जडन –घडण घटक, तमाशा -सादरीकरण	
	4.3	खंडोबा जागरण, गोंधळ, गोंधळ विधि नाटय	
	4.4	तमाशा आणि कीर्तन फरक वाघ्या-मुरली	
		Total	60 Hrs

Reference Books :

१. प्रभाकर माडे, 'लोकरंगभूमि'

(Major Core : Drama - 3) (Theory)
IDRACT2303 - Study of play Script (संहितालक्ष्यी अभ्यास)

Course Pre-requisite :

5. Basic knowledge of Marathi literature and drama.
6. Basic reading and comprehension skills in Marathi.

Course Objectives :

1. To understand the meaning, definition, and concept of Sanhita (dramatic text/script). Also to introduce students to the nature and scope of text-oriented study.
2. To examine contemporary values and social relevance reflected in dramatic texts. Also to understand the use of images, symbols, signs, conventions, and sign systems in drama.

Learning Outcomes :

1. Able to define and explain the meaning and concept of Sanhita (dramatic text/script). Also describe the nature, scope, and importance of text-oriented study.
2. Acquire images, symbols, signs, and theatrical conventions used in a dramatic text. Develop an appreciation of the literary, theatrical, social, and contemporary dimensions of dramatic writing.

IDRANCT2303 - Study of play Script (संहितालक्ष्यी अभ्यास)

Module No.	Unit No.	Topic	Hrs. Required to cover the contents
1.0		संहिता	15 Hrs
	1.1	संहिता –अर्थ	
	1.2	संहिता-व्याख्या	
	1.3	संहितालक्ष्यी अभ्यासाचे स्वरूप	
2.0		संहितालक्ष्यी अभ्यासाचे घटक आणि उपघटक	15 Hrs
	2.1	विषय	
	2.2	आशय	
	2.3	कथानक	
3.0		संहितालक्ष्यी : घटक	15 Hrs
	3.1	व्यक्तिरेखा	
	3.2	कथा	
	3.3	समकालीन मूल्य	
4.0		संहितालक्ष्यी अभ्यासाचे उपघटक	15 Hrs
	4.1	रंग सुचना	
	4.2	प्रतिमा,प्रतिके,अंक पात्रसंख्या	
	4.3	संकेत,चिन्हसंघर्ष, प्रसंग	
		Total	60 Hrs

Reference Books :

१. डॉ.प्रमोद शंकर पवार, 'मराठी नाट्यलेखन तंत्र आणि स्वरूप' - हस्ताक्षर प्रकाशन, २०२६
२. सतीश आळेकर यांच्या नाटकाचा संहितालक्ष्यी अभ्यास-डॉ.नीरज बोरसे, कैलाश पब्लिकेशंस , २०२३
३. गोदावरी केतकर, “भरतमुनीचे नाटयशास्त्र”

(Major Elective : Drama - 1) (Theory)
IDRAET2301 - Direction and Directors

Course Pre-requisite :

1. Basic knowledge of drama, theatre, and dramatic literature.
2. General knowledge of Marathi theatre and its development.

Course Objectives :

1. To understand the meaning, concept, and significance of theatre direction. To introduce students to the major elements of direction, including composition, visual design, movement, mime, and rhythm.
2. To study the distinctive directorial approaches of Vijaya Mehta, Satish Alekar, Waman Kendre, Jabbar Patel, Chandrakant Kulkarni, Pratima Kulkarni, Dr. Pravin Bhole, Sai Paranjpye, Amol Palekar, and Vijay Kenkre.

Learning Outcomes :

1. Able to define explain the concept, nature, and importance of theatre direction. Identify and explain the major elements of direction, such as composition, visual design, movement, mime, and rhythm.
2. Acquire to explain the multidimensional role of a director in the theatrical production process. Describe the working methodology of a theatre director from script selection to performance. Also Should know contribution of various directors.

IDRAET2301 : Direction and Directors

Module No.	Unit No.	Topic	Hours required to cover the contents
1.0		दिग्दर्शन	15 Hrs
	1.1	दिग्दर्शन म्हणजे काय?	
	1.2	दिग्दर्शनातील घटक- रचना, चित्र	
	1.3	हालचाल, मूकनाट्य, ताल (रिदम)	
	1.4	दिग्दर्शकाची बहूआयामी भूमिका	
2.0		कार्यपद्धती	15 Hrs
	2.1	दिग्दर्शकाची कार्यपद्धती	
	2.2	दिग्दर्शकाची नाटकाची निवड पद्धती	
	2.3	दिग्दर्शकाचे भाव विश्व	
	2.4	पौराणिक, ऐतिहासिक, सामाजिक, असंगत	
3.0		दिग्दर्शक	15 Hrs
	3.1	दिग्दर्शकाचे नाटकाचे अर्थघटन	
	3.2	दिग्दर्शकाचा अभ्यास	
	3.3	दिग्दर्शकच्या मर्यादा	
	3.4	मराठी रंगभूमिवरील दिग्दर्शक- विजया मेहता	
4.0		मराठी रंगभूमिवरील दिग्दर्शक	15 Hrs
	4.1	सतीश आलेकर, वामन केंद्रे, जब्बार पटेल	
	4.2	चंद्रकान्त कुलकर्णी, प्रतिमा कुलकर्णी	
	4.3	डॉ. प्रवीण भोले, सई पराजपे, अमोल पालेकर	
	4.4	विजय केकरे, विजया मेहता	
		Total	60 Hrs

Reference Books :-

1. Alexander Dean, "Fundamentals of play Directing"
2. William BALI, "sense of Direction"

(Major Elective : Drama - 2) (Theory)
IDRAET2302 : Light and Seat Design

Course Pre-requisite :

1. Basic knowledge of theatre, drama, and stage performance.
2. Basic understanding of stage space, actors' movement, scenes, and visual composition, colour, light, shade, direction, and visual aesthetics.

Course Objectives :

1. To understand the concept, purpose, and importance of lighting design control, intensity, colour, and distribution of stage lighting. in theatre.
2. To understand the functions, properties, elements, and principles of stage scenery, working process of a set designer from conceptualisation to execution.

Learning Outcomes :

1. Able to know concept, purpose, and importance of lighting design in theatre. Control and analyse the intensity, colour, distribution, and quality of stage lighting.
2. Able to Identify and classify different types of stage sets according to their structure and function. Also able to know the characteristics and uses of minimal, permanent, sliding, multi-location, revolving, three-dimensional, and elevated sets.

IDRAET2302 : Light and Seat Design

Module No.	Unit No.	Topic	Hrs required to cover the contents
1.0			
	1.1	प्रकाश योजनेचे नियंत्रण, प्रकाशाचे मात्रा, प्रकाशाचे रंग प्रकाशाचे विभाजन	15 Hrs
	1.2	प्रकाशाची दिशा- समोरील लाईट तिरुपे लाईट वरील लाईट मागील लाईट खालील लाईट	
	1.3	प्रकाश योजनेसाठी लागणारी लाईटची सामग्री आणि वापर	
	1.4	लाइट प्रकार- बेबी लाईट, फ्रिजनल लाईट, प्लेनो कॉम्प्लेक्स लाईट, पीसी लाईट, पार लाईट, डिग्री लाईट प्रोफाइल	
2.0			
	2.1	लाईट, फॉलो लाईट, हॅलोजन लाईट, मुव्हिंग लाईट, एलईडी लाईट, स्कूटी लाईट, डिस्को लाइट, पावर पॅक	15 Hrs
	2.2	कन्सोल पोट, पल्सर, गोगो, पोको, रिफ्लेक्टर, परावर्तक वायर, मल्टीपिन , जेल कागद	
	2.3	प्रकाश योजनेची कार्यपद्धती प्रकाश योजनेचे चित्र प्रकाश नियोजन तक्ता	
	2.4	नेपथ्य आणि नेपथ्यकाराची व्याख्या, नेपथ्यप्रकार	
3.0			
	3.1	एकक दृश्यबंध, अल्पतम, द्विमुख, पुस्तक, गगनिका	15 Hrs
	3.2	प्रचंड दृश्यबंध, त्रिपाषु पडदा, स्थायी, सरकता, बहुस्थळी	
	3.3	फिरता, प्रकाश, त्रिमिती, उदगामी	
	3.4	नेपथ्य कार्य	
4.0			
	4.1	नेपथ्यत्याचे गुणधर्म आणि नेपथ्य कार्याची कार्यपद्धती,	15 Hrs
	4.2	नेपथ्य घटक	
	4.3	नेपथ्य तत्व	
	4.4	नेपथ्य तयार करण्यासाठी लागणारी सामग्री	
		Total	60 Hrs

Reference Books:

1. Loe, David, Tregenza, Peter कर, "The Design Of Lighting"
2. Richard Pilbrow, "Stage Lighting"

(Vocational and Skill Enhancement Course - Drama) (Practical)

IDRAVC2301 : Street Theatre

Course Pre-requisite :

1. Basic knowledge of drama, theatre, acting, and stage performance.
2. Basic understanding of body language, facial expressions, gestures, and movement.

Course Objectives:

1. To introduce students to Street Theatre (Pathnatya) as a form of social communication and public awareness.
2. To develop basic acting skills, particularly exaggerated facial expressions and physical expression of emotions.
3. To develop the ability to communicate effectively through body language, movement, gestures, and actions with minimum dialogue.

Learning Outcomes:

1. Ability to able to define and explain Street Theatre as a medium of social awareness and public communication. Demonstrate basic acting skills using exaggerated facial expressions and physical gestures.
2. Will help to demonstrate group discipline, coordination, cooperation, and team spirit during performances. Use walking, stopping, turning, gestures, and coordinated movements effectively in Street Theatre.

IDRAVC2301 : Street Theatre

Module No.	Unit No.	Topic	Hours required to cover the contents
1.0			
	1.1	सामाजिक अंगाणे पथनाट्य ची ओळख आणि जनजगृति	15 Hrs
	1.2	अभिनयाचे प्राथमिक धडे, चेहऱ्यावरील भाव exaggerate करणे	
	1.3	शरीराने भावना दाखवणे.	
	1.4	संवाद कमी, कृती जास्त.	
2.0			
	2.1	प्रेक्षकांकडे थेट पाहून अभिनय	15 Hrs
	2.2	सामाजिक जाणीव.समूहशिस्त	
	2.3	सहकार्याची भावना. एकत्रिकरण.	
	2.4	पथनाट्यासाठी लागणारे घटक आयुधे. शरीर: चालणे, थांबणे, वळणे (तालात).	
3.0			
	3.1	गोलाकार उभे राहणे. हातवारे exaggeration करून दाखवणे, समूहात एकसारखी हालचाल	15 Hrs
	3.2	हालचालींचा वापर.	
	3.3	श्वसनाचे व्यायाम,मोठ्याने पण स्पष्ट बोलणे,घोषणा (Slogans) म्हणणे	
	3.4	ताल, गाणे, कविता, ताल वाद्य वाजवणे,घोषणा	
4.0			
	4.1	प्रात्यक्षिक : खालील विषयावर पथनाट्य लिहिणे आणि सादरीकरण करणे 1. व्यसनमुक्ती, स्त्री-सन्मान 2. पर्यावरण,मतदान,शिक्षण 3. जातीय,सामाजिक भेदभाव ई	15 Hrs
	4.2	1.मुलगी झाली हो नाटकाचे सामूहिक वाचन करणे, अभ्यासणे. मुलगी झाली हो नाटकाचे सामूहिक सादरीकरण करणे. 2.सफदर हाश्मी यांच्या पथनाट्याचे व्हिडीओ अभ्यासणे	

	4.3	संगीत शारदा हे नाटक पाहणे, अभ्यासणे. त्रितिय रत्न नाटकाचे वाचन करणे आणि त्याचा व्हिडीओ पाहणे, अभ्यासणे.	
	4.4	1.एका सामाजिक विषयावर पथनाट्य लिहिणे आपल्या शहरातील पथनाट्य करणा-या संघाशी संपर्क करून चर्चा करा. 2.पथनाट्य चे विविध संहिता जमवून त्याचे वाचन करणे अभ्यासणे. 3.पथनाट्य लेखकाची मुलाखत घ्या . आपल्या महाविद्यालयातएका विविध विषयावर पथनाट्य सादर करा. आपल्याला आवडलेल्या सामाजिक नाटक विषयी समीक्षा लिहा.	
		Total	60 Hrs

Reference Books:

1. अतुल पेठे आणि राजू ईनामदार, 'रिंगण नाट्य साधना प्रकाशन-२०१६
- २.ज्योती म्हापसेकर, 'मुलगी झाली हो' .. प्रकाशन.ग्रंथाली प्रकाशन.
३. डॉ.संजय भागवत, 'लोकनाट्य ते पथ नाट्य' -अक्षर मानव.
४. डॉ.श्रीधर व्यंकटेश केतकर , 'भारतीय समाजशास्त्र'.

Field Work / Project / Internship / OJT / Apprenticeship / Case Study Or Co-curricular Courses (CC) (Common across faculty) (Practical)

IDRAFP2301 : Field Project

नाट्यगृहाचा अभ्यास करून अहवाल तयार करा

1. डॉ.बाबासाहेब आंबेडकर मराठवाडा विद्यापीठ नाट्यशास्त्र विभाग
2. स्वामी रामानंद तीर्थ मराठवाडा विद्यापीठ ,नांदेड
3. ललित कला केंद्र , सावित्रीबाई फुले, पुणे विद्यापीठ,पुणे
4. Academy of Theatre Arts, University of Mumbai
5. गोवा कला अकादमी
6. नेशनल स्कूल ऑफ़ ड्रामा.दिल्ली
7. MGM University, the Department of Music and Theatre

OR

क्षेत्रीय कार्य : प्रोजेक्ट

- 1.विद्यापीठयेथे पार पडणाऱ्या युवक मोहत्सव, नाट्य महोत्सव, स्पर्धा,नाट्य संस्थांशी समन्वय साधून त्यांची कार्यपद्धती अभ्यासणे.
2. तसेच त्यावर अहवाल सादर करणे.

DRAMA

VI SEMESTER

(Major Core : Drama - 1) (Theory)
IDRACT2351: Marathi Theatre (मराठी रंगभूमी)

Course Pre-requisite :

1. Basic knowledge of Marathi literature, drama, and theatre.
2. Familiarity with the basic concepts of dramatic literature and theatrical performance.

Course Objectives:

1. To understand the origin and development of modern Marathi theatre.
2. To understand the contribution of Mahatma Phule, Vishnudas Bhave ,Kirloskar and others to the development of Marathi theatre.

Learning Outcomes:

1. Ability to explain the origin, development, and major phases of modern Marathi theatre.
2. It Helps to acquire characteristics and tradition of Sangeet Natak and Marathi musical theatre.

IDRACT2351 : Marathi Theatre

Module No.	Unit No.	Topic	Hours required to cover the contents
1.0			
	1.1	आधुनिक मराठी रंगभूमी	15 Hrs
	1.2	महात्मा फुले-त्रितीय रत्न	
	1.3	विष्णुदास भावे सीतास्वयंवर	
	1.4	मराठी नाटकातील घटना	
2.0			
	2.1	विष्णुदासी पौराणिक नाटक	15 Hrs
	2.2	किलोस्कर पुर्व काळातील नाट्यघडामोडी	
	2.3	मुद्रीत नाट्य वाडमय प्रारंभ	
	2.4	भाषांतरित व रुपांतरित नाटके	
3.0			
	3.1	नाट्य साहित्य प्रारंभ –स्वतंत्र नाटके	15 Hrs
	3.2	किलोस्कराचे संगीत नाटक नाटक	
	3.3	संगीत नाटकाची परंपरा, सामाजिक विचाराची प्रेरणा	
	3.4	देश अभिमानाची प्रेरणा, रुपांतरित नाटके	
4.0			
	4.1	संगीत नाटकार संगीत रंगभूमीची वेगळेपण,	15 Hrs
	4.2	समकालीन मराठी रंगभूमी ,	
	4.3	व्यवसायीक मराठी रंगभूमी, कामगार रंगभूमी, हौशी	
	4.4	दलीत मराठी रंगभूमीची ओळख. महाविद्यालयीन रंगभूमी, बाल रंगभूमि, पथनाट्य	
			60 Hrs

Reference Books :

1. स्वतंत्रोत्तर काळ मराठी रंगभूमीवर जाह्नेलाप्रभाव Dr. C.B.kanase प्रशात प्रकाशन २०१२
2. मराठी नाटक स्वतंत्रयकाल वि.भा.देशपांडे व्हीनस प्रकाशन १९९२
3. मकरंद साठे, 'मराठी रंगभूमीच्या तीस रात्री' पॉप्युलर प्रकाशन, २०२५
4. वसंत आबाजी डहाके, 'मराठी नाटक आणि रंगभूमी विसावे शतक' पॉप्युलर प्रकाशन , २०१९

(Major Core : Drama - 2) (Theory)
IDRACT2352 : Experimental Theatre

Course Pre-requisite :

1. Basic knowledge of drama, theatre, acting, and stage performance.
2. Basic understanding of direction, stagecraft, movement, space, and theatrical presentation.

Course Objectives:

1. To study the concept, nature, characteristics, and development of experimental theatre.
2. To study the contribution of playwrights such as Satish Alekar, Achyut Vaze, Girish Karnad, Datta Bhagat, Vijay Tendulkar, Shafaat Khan, G. P. Deshpande, and Makarand Deshpande.

Learning Outcomes:

1. Ability to know nature, characteristics, and major features of experimental theatre.
2. It Helps to acquire the contribution of Satish Alekar, Achyut Vaze, Girish Karnad, Datta Bhagat, Vijay Tendulkar, Shafaat Khan, G. P. Deshpande, and Makarand Deshpande to experimental or contemporary theatre.

IDRACT2352 : Experimental Theatre

Module No.	Unit No.	Topic	Hours required to cover the contents
1.0		प्रयोग	
	1.1	प्रयोग संकल्पना , प्रायोगिक या शब्दाचा अर्थ	15 Hrs
	1.2	प्रायोगिक रंगभूमी संकल्पना	
	1.3	प्रायोगिक रंगभूमीचे स्वरूप	
	1.4	प्रायोगिक नाट्य संस्था	
2.0		प्रयोगशील लेखक	
	2.1	सतीश आळेकर, अचुत वझे	15 Hrs
	2.2	गिरीश कार्नाड, दत्ता भगत	
	2.3	विजय तेडुलकर, शफायत खान	
	2.4	गोपूदे शपांडे, मकरंद देशपांडे	
3.0		प्रयोगशील दिग्दर्शक	
	3.1	सत्यदेव दुबे , माधव वझे	15 Hrs
	3.2	आमोल पालेकर	
	3.3	वामन केंद्रे, चंद्रकांत कुलकर्णी	
	3.4	देवेन्द्र पेम, चेतन दातार, मकरंद देशपांडे	
4.0		प्रयोगशील दिग्दर्शक	
	4.1	राजीव नाईक	15 Hrs
	4.2	राजकुमार तागडे	
	4.3	लतामनस्विनी रविन्द्र	
	4.4	आपल्याला माहिती असलेली पाच नाटक अभ्यासणे	
		Total	60 Hrs

Reference Books :

1. शांता गोखले , ' प्रायोगिक रंगभूमि'
२. राजीव नाईक, 'ना नाटकातला '
३. डॉ. चंद्रशेकर कणसे, 'स्वातंत्र्योत्तर काळात मराठी रंगभूमीवर पाश्चात्य रंगभूमीचा झालेला प्रभाव-प्रशांत प्रकाशन-२०१२

(Major Core : Drama - 3) (Theory)
IDRACT2353 : : Play Production process

Course Pre-requisite :

1. Basic knowledge of drama, theatre, acting, and stage performance.
2. Familiarity with the basic elements of a dramatic script, such as plot, characters, dialogue, scenes, and structure.

Course Objectives:

1. To introduce students to the concept and process of theatre production.
2. To develop the ability to present a complete theatrical production.

Learning Outcomes:

1. Ability to know concept and stages of theatre production.
2. It Helps to Demonstrate creative, organisational, technical, and collaborative skills required for successful theatre production.

IDRACT2353 : Play Production Process

Module No	Unit No.	Topic	Hrs. Required to cover the contents
1.0			
	1.1	निर्मितीविषयक चर्चा आणि काही संहितांवर (scripts) चर्चा	08 Hrs
	1.2	नाटक निर्मितीसाठी संहितेची निवड, संहिता समजून घेणे आणि तिचे विविध भाग/घटक निश्चित करणे	
	1.3	संहितेची निवड, संहितेला मंजूरी	
	1.4	संहिता वाचन, नाटकाचे विश्लेषण, पात्र विश्लेषण	
2.0			
	2.1	अर्थनिर्वचन/रूपांतर	08 Hrs
	2.2	नाटकाची शैली निश्चित करणे	
	2.3	पात्रनिवड (कास्टिंग)	
	2.4	नेपथ्याची (सेटची) निवड	
3.0			
	3.1	नेपथ्यकार, प्रकाशयोजनाकार रंगभूषा आणि वेशभूषाकार यांची निवड	07 Hrs
	3.2	तालीम दिग्दर्शक आणि रंगमंच व्यवस्थापक (स्टेज मॅनेजर	
	3.3	उपलब्ध साहित्याचा वापर करून डिझाइनचे काम आणि निर्मिती-संहिता (Production Script)	
	3.4	तयारी / निर्मिती नियोजन तालीम – ब्लॉकिंग (पात्रांची रंगमंचावरील हालचाल व स्थाननिश्चिती)	
4.0			
	4.1	तालीम – बारकावे सुधारणे (Fine Tuning)	07Hrs
	4.2	संगीत आणि ध्वनीसह तालीम	
	4.3	सादरीकरण/सादर करणे	
	4.4	नाटकाचा प्रयोग (सादरीकरण), नाटकाबाबत प्रेक्षकांचा अभिप्राय / समीक्षा	
Total			30 Hrs

Reference Books :

१. नाट्य निर्मिती- यशवंत केळकर

२. राजीव नाईक, 'खेळ नाटकाचा'-अक्षर प्रकाशन-२००३

(Major Core : Drama - 4) (Theory)
IDRAIK2351 : Indian Knowledge System in Drama

Course Pre-requisite :

1. Basic knowledge of Indian theatre, performing arts, and Indian cultural traditions.
2. Basic awareness of emotions, expression, body language, and communication in performance.
3. Basic familiarity with concepts such as drama, acting, dance, music, stage performance, and direction.

Course Objectives:

1. To understand the origin, development, scope, and significance of the *Natyashastra*.
2. Understand Abhinaya and its four major types: Angika, Vachika, Aharya, and Sattvika
3. Identify and use basic Hastas (hand gestures) and Drishti Bhedas (eye movements), concepts of Dharmi and Vritti in performance.

Learning Outcomes:

1. Will Able to demonstrate a comprehensive understanding of the *Natyashastra*, its origin, historical significance, and contribution to Indian theatre.
2. Will explain and demonstrate the four types of Abhinaya in theoretical and practical contexts. Analyze the relationship between Rasa, Bhava, Sthayi Bhava, and Vyabhichari Bhava and explain the process of Rasa Nishpatti.
3. Will able to apply principles of the *Natyashastra* in acting, physical expression, stage performance, and basic direction.

IDRAIK2351 : Indian Knowledge System in Drama

Module No.	Unit No.	Topic	Hours required to cover the contents
1.0		नाट्यशास्त्राची ओळख आणि उत्पत्ती	08 Hrs
	1.1	नाट्यउत्पत्ती	
	1.2	नाट्यमंडप	
	1.3	पूर्वरंग	
2.0		अभिनय व त्याचे प्रकार	08 Hrs
	2.1	आंगिक अभिनय	
	2.2	वाचिक अभिनय	
	2.3	आहार्य अभिनय	
	2.4	सात्विक अभिनय	
3.0		रस आणि भाव सिद्धांत	07 Hrs
	3.1	रस निष्पत्ती (भरतमुनीचे रससूत्र)	
	3.2	नवरस	
	3.3	स्थायी आणि व्यभिचारी भाव	
4.0		शारीरिक कौशल्ये, नाट्यप्रयोग आणि दिग्दर्शन	07 Hrs
	4.1	हस्तमुद्रा, दृष्टी भेद	
	4.2	स्थानक आणि चारी	
	4.3	धर्मी, वृत्ती	
	4.4	नायक-नायिका भेद	
		Total	30 Hrs

Reference Books :

1. भरतमुनीचे नाट्यशास्त्र - गोदावरी केतकर
2. भरतमुनीचे नाट्यशास्त्र अभिनय केन्द्री आकलन - सरोज देशपांडे, स्नेहवर्धन प्रकाशन पुणे, २००७
3. गायकवाड ओरीएंटल सिरीजचे नाट्यशास्त्र - खंड ४
4. नाट्यशास्त्र के बीज शब्द- राजा वल्लभ त्रिपाठी

(Major Elective : Drama - 1) (Theory)
IDRAET2351 : Study of Performance (प्रयोगलक्ष्यी अभ्यास)

Course Pre-requisite :

1. Basic knowledge of drama, theatre, acting, and stage performance.
2. Basic understanding of direction, stage space, movement, and stage composition.
Elementary knowledge of set design, lighting, costume, music, and sound.

Course Objectives:

1. To understand the concept and definition of theatrical experiment/performance (Prayog).
2. To study the major components of a theatrical performance, including script, set, lighting, costume, background music, actors, director, and acting.

Learning Outcomes:

1. Able to evaluate the contribution of acting, direction, design, lighting, costume, music, and spatial composition to the overall performance.
2. Helps to Identify and analyse the major components of a theatrical performance, including script, set, lighting, costume, music, actors, director, and acting.

IDRAET2351 : Study of Performance

Module No.	Unit No.	Topic	Hours required to cover the contents
1.0			
	1.1	प्रयोगलक्ष्यी अभ्यास : प्रयोगलक्ष्यी अभ्यासाचे घटक	15 Hrs
	1.2	प्रयोगलक्ष्यी अभ्यासाचे स्वरूप	
	1.3	प्रयोग : संकल्पना, व्याख्या, प्रयोगलक्ष्यी अभ्यासाचे घटक : संहिता, नेपथ्यप्रकाश रंगवेशभूषा, पार्श्वसंगीत, कलाकार दिग्दर्शक, नट व अभिनय	
	1.4	अवकाश : उत्क्रांत, उपलब्ध अवकाश उसना अवकाश, निवडीत अवकाश	
2.0			
	2.1	नाट्यअंतर्गत स्थळ	15 Hrs
	2.2	रेषा	
	2.3	हालचालींची बांधणी	
	2.4	आकृतीबंधकाळ वेग आणि गती मातीत काळ: कधी, अवधीविभाजन, क्रम	
3.0			
	3.1	नाट्य काळ, नाटकांतर्गत काळ	15 Hrs
	3.2	काळ : पौराणिक काळ, ऐतिहासिक काळ	
	3.3	समकालीनकाळ, भविष्यकाळ बिनविवक्षित	
	3.4	दिशा : एकरेषीय	
4.0			
	4.1	वर्तुळाकार भूत झलक : भविष्य झलक, सततची भूत झलक	15 Hrs
	4.2	समांतर, उपकेंद्र, अभिकेंद्री आवरण संहिता ते प्रयोग सादरीकरण प्रक्रिया	
	4.3	अभिकेंद्री आवरण संहिता ते प्रयोग सादरीकरण प्रक्रिया	
	4.4	संहिता ते प्रयोग सादरीकरण प्रक्रिया	
		Total	60 Hrs

Reference Books :

१. सतीश आळेकर यांच्या नाटकाचा संहितालक्ष्यी अभ्यास-डॉ.नीरज बोरसे,कैलाश पब्लिकेशंस ,२०२३
२. महानिर्वाणः प्रयोगलक्ष्यी अभ्यास-डॉ.नीरज बोरसे, कैलाश पब्लिकेशन,२०२४

(Major Elective : Drama - 2) (Theory) IDRAET2352 : Costumes and Make-up

Course Pre-requisite :

1. Basic knowledge of theatre, drama, acting, and stage performance.
2. Familiarity with basic concepts of colour, line, shape, texture, and visual composition.

Course Objectives:

1. To understand the meaning, importance, and functions of costume in theatre. To study the major elements of costume design, including colour, line, shape, and texture.
2. To understand the concept and significance of theatrical makeup (Rangabhusha). To study different types of theatrical makeup, including character-based, realistic, non-realistic, classical, traditional, and mass makeup.

Learning Outcomes:

1. Able to evaluate suitability of costumes according to character, period, social background, culture, and dramatic situation.
2. Helps to Identify and differentiate various types of theatrical makeup, including character, realistic, non-realistic, classical, traditional, and mass makeup.

IDRAET2352 : Costumes and Make-up

Module No.	Unit No.	Topic	Hours required to cover the contents
1.0		वेशभूषा	
	1.1	वेशभूषेचे महत्व घटक	15 Hrs
	1.2	वेशभूषेचे घटक रंग, रेषा, आकार, पोत	
	1.3	वेशभूषेचे कार्य	
	1.4	वेशभूषा कार्याची कार्यपद्धती	
2.0		रंगभूषा	
	2.1	रंगभूषा म्हणजे काय?	15 Hrs
	2.2	रंगभूषा व त्याचे प्रकार पत्रानुसार रंगभूषा वास्तविक रंगभूषा अवास्तविक,	
	2.3	रंगभूषा क्लासिकल रंगभूषा, पारंपारिक	
	2.4	रंगभूषा रंगभूषा मास रंगभूषा	
3.0		रंगभूषेचे कार्य	
	3.1	रंगभूषेचे कार्य	15 Hrs
	3.2	रंगभूषेचे साठी लागणाऱ्या साहित्याचे प्रकार	
	3.3	ऑइल बेस रंगभूषा, वॉटर बेस रंगभूषा	
	3.4	रंगभूषा साठी वापरण्यात येणारी सामग्री आणि उपयोग रंगभूषा काराचे कार्य रंगभूषा करण्याची पद्धत	
4.0		पद्धत	
	4.1	रंगभूषाकाराचे कार्य	15 Hrs
	4.2	कार्य रंगभूषा करण्याची पद्धत	
	4.3	रंगमंचा मागील कलाकार- नेपथ्य कामगार कपडे पटू	
	4.4	केशरचनाकार प्रकाश संयोजक दोन्ही संयोजक	
		Total	60 Hrs

Reference Books:

1. The Art and Practice of Costume Design, Melissa L. Merz, Leticia M. Delgado, Holly Poe Durbin, Heather Milam, Linda Pisano, Steven Stines, Esther Van Eek
2. Costume at the National Theatre, National Theatre / Oberon Books)

(Vocational and Skill Enhancement Course – Drama) (Practical)
DRAVC251: Study of Mahanirvan play

Course Pre-requisite : None

Course Objectives:

1. To introduce students to the life, literary contribution, and theatrical vision of Satish Alekar.
2. To understand the theme, structure, and dramatic significance of *Mahanirvan*.

Learning Outcomes:

1. Helps to accuire central theme, structure, and dramatic features of *Mahanirvan*.
2. Ability to Interpret the contemporary social, cultural, and human values represented in *Mahanirvan*.

DRAVC251: Study of Mahanirvan play

Module No.	Unit No.	Topic	Hours required to cover the contents
1.0			
	1.1	सतीश आळेकर यांचा परिचय	15 Hrs
	1.2	‘महानिर्वाण’ नाटकाविषयी	
	1.3	‘महानिर्वाण’ नाटका मागील प्रेरणा	
	1.4	अस्तित्ववाद आणि महानिर्वाण	
2.0			
	2.1	‘महानिर्वाण’ आणि ईडीपस कॉम्प्लेक्स	15 Hrs
	2.2	आळेकरांच्या दृष्टिकोनातून ऍब्सर्डिटी	
	2.3	‘महानिर्वाण’ : एकल पद्धतीची निवेदन पद्धती	
	2.4	‘महानिर्वाण’: व्यक्तिरेखा	
3.0			
	3.1	भाऊराव ,रमा, नाना. चाळकरी, डावीकडून ,तिसरा इसम एक, इसम दोन, रखवालदार	15 Hrs
	3.2	‘महानिर्वाण’ que narrative style नाटकाची भाषा	
	3.3	‘महानिर्वाण’ नाटकातील संवाद	
	3.4	‘महानिर्वाण’ नाटकातील विविध अर्थ	
4.0			
	4.1	‘महानिर्वाण’ : विधीतून येणारी प्रतिकात्मकता संवादातून स्थळ वापर, महानिर्वाण: पात्र परिचय	15 Hrs
	4.2	संवादातून स्थळ आणि पात्र, परिचय	
	4.3	विधीतून येणारी प्रतिकात्मकता	
	4.4	समकालीन मूल्य: महानिर्वाण	
		Total	60 Hrs

Reference Books :

- १.सतीश आळेकर यांच्या नाटकाचा संहितालक्ष्यी अभ्यास - डॉ.नीरज बोरसे, कैलाश पब्लिकेशंस, २०२३
- २.महानिर्वाण: प्रयोगलक्ष्यी अभ्यास-डॉ.नीरज बोरसे कैलाश पब्लिकेशन, २०२४

On Job Training - Drama (Practical)

IDRAOJ2351- Production Process of Theatre and Film

नाट्यनिर्मिती संस्था, चित्रपटनिर्मिती संस्था तसेच त्यांच्या प्रशिक्षण संस्था, शिबिरे, यांसारख्या ठिकाणी प्रत्यक्ष जाऊन संबंधित संस्थेची कार्यपद्धती तसेच नाट्यनिर्मिती किंवा चित्रपट निर्मितीची प्रक्रिया अभ्यासणे. व त्यावर अहवाल सादर करणे.

Guidelines for Course Assessment :

A. Continuous Assessment (CA) (20% of the Maximum Marks) :

This will form 20% of the Maximum Marks and will be carried out throughout the semester. It may be done by conducting **Two Tests** (Test I on 40% curriculum) and **Test II** (remaining 40% syllabus). Average of the marks scored by a student in these two tests of the theory paper will make his **CA** score (col 6).

B. End Semester Assessment (80% of the Maximum Marks):

(For illustration we have considered a paper of 02 credits, 50 marks and need to be modified depending upon credits of an individual paper)

1. ESA Question paper will consists of 6 questions, each of 10 marks.
2. Students are required to solve a total of 4 Questions.
3. Question No.1 will be compulsory and shall be based on entire syllabus.
4. Students need to solve **ANY THREE** of the remaining Five Questions (Q.2 to Q.6) and shall be based on entire syllabus.

C. Assessment of Co-Curricular courses (CC) :

- a. Continuous Assessment (CA) of the CC course shall be done by the respective course coordinator depending on the regularity, performance of a student and his participation in the international, national, state, university, college level events or camps, wherever applicable.
- b. End Semester Assessment (ESA) shall be done on the basis of the write-up and presentation by the student on the activities that he has carried out throughout the semester.
- c. Students have freedom to take more than one CC courses, however, marks of the best performing CES shall be considered for final assessment.

D. Syllabi, Teaching Scheme and Examination Scheme for the courses in Column 7 and Column 8 (AEC, VEC, IKS, CI, EVS, CCs, etc.) shall be common for all students from different faculties.

Note : Number of lectures required to cover syllabus of a course depends on the number of credits assigned to a particular course. One credit of theory corresponds to 15 Hours lecturing and for practical course one credit corresponds to 30 Hours. For example, for a course of two credits 30 lectures of one hour duration are assigned, while that for a three credit course 45 lectures.

FACULTY OF INTERDESCIPLINARY STUDIES

QUESTION PAPER PATTERN (NEP2020)

B.P.A. T.Y.

**FOR THEORY PAPERS in MAJOR-CORE, MAJOR-ELECTIVE
(4 Credits)**

TOTAL MARKS : 80

TIME : 3 Hours

सूचना : १) पहिला प्रश्न अनिवार्य.

२) प्रश्न क्र. २ ते ६ पैकी कोणतेही ३ प्रश्न सोडवा.

३) सर्व प्रश्नांना समान गुण आहेत.

प्रश्न १) टिपा लिहा. (कोणतेही चार)

२० गुण

i)

ii)

iii)

iv)

v)

vi)

प्रश्न २) खालील प्रश्न सोडवा.

२० गुण

i)

ii)

प्रश्न ३) दिर्घोत्तरी प्रश्न.

२० गुण

प्रश्न ४) दिर्घोत्तरी प्रश्न.

२० गुण

प्रश्न ५) दिर्घोत्तरी प्रश्न.

२० गुण

प्रश्न ६) दिर्घोत्तरी प्रश्न.

२० गुण

FACULTY OF INTERDESCRIPTORY STUDIES
QUESTION PAPER PATTERN (NEP2020)
B.P.A. T.Y.
FOR THEORY PAPERS in MAJOR-CORE
(2 Credits)

TOTAL MARKS : 40

TIME : 2 Hours

सूचना : १) पहिला प्रश्न अनिवार्य.

२) प्रश्न क्र. २ ते ६ पैकी कोणतेही ३ प्रश्न सोडवा.

३) सर्व प्रश्नांना समान गुण आहेत.

प्रश्न १) टिपा लिहा. (कोणतेही दोन)	१० गुण
i)	
ii)	
iii)	
iv)	
प्रश्न २) दिर्घोत्तरी प्रश्न.	१० गुण
प्रश्न ३) दिर्घोत्तरी प्रश्न.	१० गुण
प्रश्न ४) दिर्घोत्तरी प्रश्न.	१० गुण
प्रश्न ५) दिर्घोत्तरी प्रश्न.	१० गुण
प्रश्न ६) दिर्घोत्तरी प्रश्न.	१० गुण