2018-19-①

BFA (Visual Arts)

Semester-I

Paper Code: VAP-1111 **L T P C**

Paper : Drawing (Life Object) **0 0 8 4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** different drawing materials and methods	Employability
2.	**Explain** aesthetics used in the study and interpretation of Drawing	Employability
3.	**Choose** the medium of visual art.	Employability
4.	**Illustrate** the art of either still life drawing or live sketches	Employability

Unit-I: Drawing from object – Drawing from cubes, cones, cylindrical objects, casts, drapery, still life groups etc. observed and studied in various rendering media and techniques in various light conditions. Drawing from Memory – To develop the sense of observation and the capacity to retain and recall images and their co-ordination.

Unit-II Introduction to Elements of Perspective – Study of basic solids, plan and elevation, main aspects of parallel and 2angular perspective.

Unit-III: Calligraphy – Basic discipline of beautiful handwriting, sense of letter form – simultaneous judgment of the composition of letters spacing organization – intuitive and logical planning of writing development of style. A Co-ordinated series of assignments of script writing with different types of traditional and modern tools. Students should be exposed to calligraphic examples of various traditional scripts.

Unit-IV -Outdoor sketching – rapid sketching from any object from places like street's market, stations etc. and also from museum and zoo. Students should be exposed to such drawing made by master artists of different times.

Reference Books:

1. Ernest R. Norling, Perspective Made Easy.
2. Bert Dodson, Key to Drawing.
3. Barrington Barber, the Fundamentals of Drawing

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BFA (Visual Arts)
Semester-I

Paper Code: VAP-1112 **L T P C**
Paper: Design 2D **0 0 8 4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Demonstrate** two-dimensional images.	Skill development.
2.	**Define** two-dimensional elements into Visual art .	Skill development.
3.	**Explain** aesthetics used in the study and interpretation of visual art.	Skill development.
4.	**Describe** the role of various types of objects into flat pictorial images.	Skill development.
5.	**Classifying** techniques regarding of Optical illusions.	Skill development.

Unit-I: Study of two-dimensional space and its organizational possibilities, Elements of pictorial expression related to concepts of space and forms. Developing an awareness of pictorial elements such as point, line, shape, volume texture, light and colour. Basic design problems..

Unit-II: Study of various types of objects (natural and man-made) with a view to transform them into flat pictorial images.

Unit-III: Developing an awareness of pictorial space-division of space form and its relation with space observation of primitive, folk and miniature paintings as well as graphic designs. Developing an awareness of inter-relationship of different shapes and forms-relative values.

Unit-IV: Activation of space through form and colour – Optical illusions. Handling of various types of material for pictorial organization and rendering, such as: Pencil, pen, brushes, water colours, poster paints, pastel crayon, inks, cellophanes, oil newsprint and other college material, gums and adhesives, wax crayon with inks, etc.,

A coordinated series of basis design problems with aesthetic and analytical approach.

Reference Books:

1. Mark Baskinger and William Bardel ,A hand-Drawn Approach for Better Design.
2.Cath Caldwell, Graphic Design for everyone,

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BFA (Visual Arts)
Semester-I

Paper Code: VAP-1113 **L T P C**
Paper: Design 3D **0 0 8 4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Demonstrate** 3 dimensional images.	Skill development.
2.	**Define** 3 dimensional elements into Visual art .	Skill development.
3.	**Explain** aesthetics used in the study and interpretation of architecture and sculpture images.	Skill development.
4.	**Identify** techniques regarding of Optical illusions.	Skill development.
5.	**Demonstrate** the method of casting (solid and hollow) sculpture.	Skill development.

Unit-I: To develop the sense of structure. Operational problems in building up structure. Gravitational and mechanical principles.

Unit-II: Principles of composition and the study of the principles that hold the structure. Simple assignments in organizing various units through. Symmetrical load bearing structure.

Unit-III: Geometrical regularity. Arched structure. Control of tensions. Hinge construction.

Unit-IV: Expanding structure through unit etc. Experiments through various types of material and their combinations such as: - Paper, cardboard, wood black, wire, clay, plasticine, plaster of paris, metal sheets, plastic form thermo-cole, string, gums and adhesives, wax found objects etc.,

Unit-V: Sculptural experience (round and relief) in various light conditions (Natural as well as artificial):- **1** Carved 2. Modelled 3. Perforated (bored through) 4. Mobile 5.Various methods of joining such as interlocking, pasting etc. Aco-ordinated series and basic design problems with analytical approach. Colour should be introduced at various stages of experiments

References Books:

1. Bridgette Mongeon, 3D Technology in fine art and craft.
2. Chris Legaspi, Anatomy for 3D Artists.

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BFA (Visual Arts)
Semester-I

Paper Code: VAL-1111 **L T P C**
Paper: Indian Culture &Arts **3 0 0 3**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** diversity of different religions of India .	Skill Development
2.	**Recall** formal elements and differentiate styles among cultures over time.	Skill Development
3.	**Describe** the role of visual art (religious, social, educational) in art and cultures.	Skill Development
4.	**Demonstrate** the method of casting (solid and hollow) sculpture.	Employability

Unit I: Sources of Indian History-Indus Valley Civilisation, Harappan and Mohenjo-daro (2500 B.C. to 1500 B.C.), Introduction, Period and Location, Extension : In about 1500 miles, Harappa & Mohenjo-daro, Ropar, Lothal, Rangpur, Alamgirpur, Kali Bangan, Banawali and DhaulaVeera .

Unit II: Buddhist, Jain and Hindu Art(3rd century B.C. to 8th century A.D.)
General Introduction to Art, during Mauryan, Shunga, Kushana& Gupta period
Study of following Sculptures : Lion Capital from Sarnath (Mauryan period), Chauri Bearer from Didar Ganj (Mauryan period),Bodhisattva head from Taxila (Gandhara), Seated Buddha from Katra Tila, Seated Buddha from Sarnath (Gupta), Jain Tirathankara, Introduction to Ajanta- Location, period, No. of caves, Chaitya and Vihara, Paintings and Sculptures subject matters and technique etc.

Unit III: Introduction to Temple Sculpture(6th Century A.D. to 13th Century A.D.)
Descent of Ganga (Pallava Mahabalipuram Tamilnadu period) Stone Circa 7th Century A.D.), Ravana shaking Mount Kailash (Rashtrakuta Ellora, Maharashtra) Stone Circa Circa 8th Century A.D., Trimurti (Elephanta, Maharashtra Stone Circa 9th Century A.D, Lakshmi Narayana (Kandariya Mahadev Temple) (Chandela, Khajuraho,M.P.)Circa 10th Century A.D., Cymbal Player Sun Temple (Ganga Dynasty, Konark, Orissa)Stone, Circa 13th Century A.D., Mother & Child (Vimla-Shah Temple, Solanki Dynasty, Dilwara, Mount Abu Rajasthan) White Marble. Circa 13th Century A.D.

Unit-IV: Bronzes Sculptures-
Introduction to Indian Bronzes- Method of casting (solid and hollow)
Study of following South Indian Bronzes :Nataraj (Thanjavur Distt., Tamilnadu) Chola period (12th Century A.D.)Collection : National Museum, New Delhi),Devi (Uma) Chola Period (11th Century A.D. (Collection : National Museum, New Delhi)

Reference Books:

1. Kala or kalam .G.K.Agrawal(Ashok Publication , 2006).
2. Indian Painting, Lokesh Chandra Sharma (GOEL Publication House 2006).
3. The Temple of BasheshwarMahadev,Jagdish Mittal (RoopLekha Vol. 32-1961).

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BFA (Visual Arts)
Semester-I

Paper Code: VAL-1112 **L T P C**
Paper: Appreciation and Fundamentals of Visual Arts **3 0 0 3**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1	**Recall** Art and Art forms	Skill Development
2	**Find** classifications of Art	Skill Development
3	**Define** colour theory and visual perspectives	Skill Development
4	**Relate** techniques in terms of Line, forms and Space	Skill Development

Unit-I- What is Art?, Definition of art, Different Art forms, Visual Art, Performing Art.

Unit-II- Elements/ Classifications of Art, Dimensions in art- 2D, 3D, High-Minor Art ,Classical-Folk.

Unit-III –Colour, Colour Theory, Colour Wheel, Art and Visual perception., Concepts of line, Concepts of form, Concepts of space.

Unit-IV- Concepts of tone, Concepts of texture, Concepts of contents, Art terms: Balance Rhythm, Unity, Harmony, Perspective, Dominance.

Reference Books:

1. G.K. Agrawal: Kala or kalam . (Ashok Publication , 2006).
2. Lokesh Chandra Sharma :Indian Painting, (GOEL Publication House 2006).
3. Jagdish Mittal: The Temple of Basheshwar Mahadev, (Roop Lekha Vol. 32-1961).

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Paper Code: ENL-1100 | **L** | **T** | **P** | **C**
Paper: Communicative English – I | **2** | **0** | **0** | **2**

S. No.	Course Outcomes (COs)	Cognitive Level
1.	Define Communication	Skill Development
2.	Differentiate between General and Professional communication	Skill Development
3.	Use verbal and non-verbal communication	Skill Development and Employability
4.	Speak effectively with correct pronunciation	Skill Development and Employability

Unit-I: ***Introduction to Communication***
Purpose of Communication; Process of Communication; Differences between Technical and General Communication; Barriers to Communication; Measures to Overcome the Barriers to Communication.

Unit-II*: Types of Communication*
Types of Communication; Verbal Communication-Importance of verbal communication-Advantages of verbal communication- Advantages of written communication; Significance of Non-verbal Communication

Unit-III: ***Listening Skills***
Listening Process; Classification of Listening; Purpose of Listening; Common Barriers to the Listening Process; Measures to Improve Listening; Listening and Hearing. Barriers for Effective Listening, Four Skills LSRW,

Unit-IV: ***Speaking English***
The Importance of Speaking Practice. Delivery, Voice Control, Four speaking skills. 1 Fluency., 2 Vocabulary. 3 Grammars. 4. Pronunciation.

Books Recommended:

1. Sambhaji Budhavale: Communication Skills
2. Kul Bhushan Kumar : Effective Communication Skills, 2018

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BFA (Visual Arts)
Semester-II

Paper Code:VAL-1211 **L T P C**
Paper: Aesthetics of Indian art **3 0 0 3**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** various concepts of visual art such as Nav-Rasa and Shadanga	Skill Development
2.	**Explain** concept of art mentioned in the ancient texts	Skill Development
3.	**Show** differences among Children's Art, Folk Art and naive Art	Skill Development
4.	**Summarize** different concepts of visual communications	Skill Development

Unit I: -Rasa-nishpatti, its forms and types, Shadanga – the six limbs of Indian Art.

Unit II: Fundamentals of Indian Art based on Hindu Shilpa Texts: Vishnudharmottara Puran, Samarangana, Sutradhar, Sukranitisara and Shilparatnam.

Unit III :-Creativity, Children's Art, Folk Art and naive Art, Trained Artists.

Unit-IV -The language of visual experience, visual communication form and content, seeing and responding to form Iconography. Biography: Georgia 'o' Keffe

Reference Books:

1. Sheldon Pollock, A Rasa Reader: Classical Indian Aesthetics,
2. Manjula Saxena Aesthetics: Kala aur Saundarya ki Darshanik Vivecana,

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BFA (Visual Arts)
Semester-II

Paper Code: VAL-1212 | **L T P C**
Paper: Study Material & Method | **3 0 0 3**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Recall** Methods and Materials of painting media.	Skill Development
2.	**Describe** techniques of Printmaking	Skill Development
3.	**Recognize** ground surfaces for the paintings and printing.	Skill Development
4.	**Express** Fundamental of Manual & Digital media.	Employability

Unit I: Importance of Methods and Materials

Nature and Characteristics of Drawing and Painting media such as pencil, crayon, charcoal, pastel, pen and ink, water colour, Gouache and oil paint. Gums and glues, Resin and Varnishes.

Unit II: Introduction to Mural- Fresco Buono, Fresco Secco, Mosaic method: direct and indirect method, distemper and application of various techniques. Preparation of canvas, and other ground surfaces for the paintings.

Unit III: Print making media- Silk-screen, Etching- Mezzotint, Aquatint, Lithography, woodcut, Lino cut

Unit IV: Photography: Manual & Digital, New Media- Video, Sound etc, Software like Photoshop & Coral Draw.

Reference Books:

1. J. Michael Adams, Printing technology,1977
2. Modern Printing Technology by NIIR Board, 1998, ISBN:816623221.

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BFA (Visual Arts)
Semester-II

Paper Code: VAP-1211 **L T P C**
Paper: Drawing (Life/Objects) **1 0 8 5**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** different drawing materials and methods	Employability
2.	**Explain** aesthetics used in the study and interpretation of Drawing	Employability
3.	**Choose** the medium of visual art	Employability
4.	**Illustrate** the art of either still life drawing or live sketches	Employability

Drawing from life

1.1. Draw human figures & render them in various media & styles.
1.2. Organize human figure in various different sizes.
1.3. To create the capacity in students to efficiently use the selected medium, technique & technology.
1.4. To enable the students to utilize background to reflect personality of an individual. To establish relation between the individual & his background in the painting.
1.5. To enable the students to correctly observe & incorporate an individuals looks, body language, position & posture in drawing.

Drawing from objects

1.1. Study man made objects & natural objects.
1.2. To get a desired effect from colour, colour application, texture, tonal values, shade and light.
1.3. Study the still life with reference to the effect of its elements on each other, tonal values & colour.
1.4. Develop the skill by handling different media.
1.5. Study the background & foreground.

Assignments:

1. Drawing from life -06Assignments
   1.1. Drawing from full figure – (Sitting, in different position) -03Assignments
   1.2. Drawing from full figure – (Standing in different position) -03Assignments
2. Drawing from objects -04Assignments
   2.1. Opaque Objects
   2.2. Transparent Objects

Size -½ imperial paper
Medium- Pen, pencil, pastel, crayon, water colour, Poster colour.

Reference Books:

1. Ernest R. Norling, Perspective Made Easy.
2. Bert Dodson, Key to Drawing.
3. Barrington Barber, the Fundamentals of Drawing,

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BFA (Visual Arts)
Semester-II

Paper Code: VAP-1212 | **L T P C**
Paper: Colour Theory | **1 0 8 5**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1	**Define** formal structure of colour	Skill Development
2	**Describe** Visual effects of colour.	Skill Development
3	**Show** Physical properties of colour .	Skill Development
4	**Illustrate** of color wheel	Skill Development
5	**Classify** colour harmonies and Optical illusion.	Skill Development

Unit-I: Experience of colour through experiments in various media. Transparent colours (Water colour. Waterproof ink etc.). Opaque colours (Poster colour etc.). Pastels wax crayons. Transparent papers (Cellophane)

Unit-II: Experience of colouras. Visual effects … What is Light? What is colour? Function of Eye. Physical properties.. Hue: Value, Chroma, tint, shade and tone, gray scale, chromatic value scale and colour value scale.

Unit-III: Colour experience in. Primary (Pigment and light theory), Secondary, Tertiary, Quaternary, Achromatic, Monochromatic, Polychromatic. High, Average, and lower, High average and low contrast.

Unit-IV: Experience in colour harmonies. Complementary split. Double split complementary. Analogous. Warm and cool .Naturalization of colour. Optical illusion. Advancing and receding colours. Simultaneous and successive contract. Visual mixing.

Reference Books:

1. Michael Wilcox, The Artist's Guide to Selecting Colors, published: 1997
2. Ian Sidaway, Color Mixing Bible, published: 2002

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Paper Code: ENL-1200 | **L** | **T** | **P** | **C**
Paper: Communicative English-II | **2** | **0** | **0** | **2**

S. No.	Course Outcomes (COs)	Mapping
1.	Define Communication network	Skill Development and Employability
2.	Differentiate between formal and non-formal communication	Skill Development and Employability
3.	Demonstrate proficiency in writing correct english	Skill Development and Employability
4.	Prepare assignments, writings, resume correctly	Skill Development and Employability
5.	Show confidence in English writing and speaking	Skill Development and Employability

Unit-I:
Communication Network: Scope and Types of Communication Network; Formal and Informal Communication Network; Upward Communication; Downward Communication; Horizontal Communication; Diagonal Communication..

Unit-II:
General Principles of Writing; Improving Writing Skills, Essentials of good style, Expressions and words to be avoided; Grammar and Usage. Importance of Business Letters; Difference between Personal and Business Letters; Structure and Format of Business Letters; Types of Business Letters.

Unit-III:
Reading Skill; Purpose of Reading; Types of Reading; Scanning, Skimming Intensive Reading, Extensive Reading, Techniques for Effective Reading.

Unit-IV
Employment Communication – *Resume*: Contents of Good Resume; Guidelines for Writing Resume; Different Types of Resumes; Reason for a Cover Letter to Apply for a Job-Format of Cover Letter; Different Types of Cover Letters

Books Recommended:

1. Sambhaji Budhavale: Communication Skills
2. Kul Bhushan Kumar : Effective Communication Skills, 2018

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Beswan, Aligarh

Paper Code: AGL-1100 | **L** | **T** | **P** | **C**
Paper: Environmental Studies | **2** | **0** | **0** | **2**

S. No.	Paper Outcomes (COs)	Cognitive Level
1.	Understand key concepts ecology, environment and eco-sytem	Skill Development
2.	Describe the applications of alternative energy sources	Skill Development
3.	Understand the different types of environmental pollution	Skill Development
4.	Discuss current environmental issues	Skill Development
5.	Reflect critically about their roles and identities as citizens, consumers and environmental actors in a complex, interconnected world.	Skill Development

Unit I: ***Multidisciplinary Nature of Environment & Ecosystem***

Environmental Education: Definition, Scope & Importance, Need for Public Awareness, Ecology & Environment, Type and components of Environment, Basics of Environmental Impact Assessment, Sustainable Development.

Eco system: Component of ecosystem, Type of ecosystem, food chain, food web, energy flow Ecological pyramids, Aquatic ecosystem (pond).

Unit II: ***Alternative Energy Resources***

Biofuels: Alcohol, Hydrogen production technology, Biofuels from Jatropa.
Green Energy: Sources, efficiency and sustainability, Energy from Biomass and solid waste.
Renewable Energy Resources: solar, wind, hydro, geothermal, fuel cells.

Unit III: ***Environmental Pollution***

Water Pollution: Types of pollutants, sources, effect of water pollution on human health.
Air Pollution: Air Pollutants, Sources, Effect of air pollutants on environment and human health, Dispersion of air pollutants.
Noise Pollution: Sources and effects.
Solid Waste Management: Sources and classification of solid wastes, Causes and effects of solid waste, Management of solid waste.

Unit IV: ***Current Environmental Issue***

Population growth, Climate Change and Global warming: causes & effects, Acid Rain, Ozone Layer depletion, Photochemical smog, Case Study.

Unit V: ***Social Issues and Environment***

Environmental legislations (Air, Water, Environmental protection, Forest and Wild life protection Act), Nongovernmental organizations and their role in environment improvement and education.

Books Recommended/Suggested Reading:

1. *"Environmental Studies", Smriti Srivastava, S.K. Kataria & Sons, Delhi.*
2. *"Environmental Science", H. Kaur, Pragati Prakashan, Meerut.*
3. *"Environmental Studies", Benny Joseph, Tata McGraw Hills-2005.*
4. *"Environmental Chemistry", V.P. Kudesia, Pragati Prakashan, Meerut.*
5. *"Environmental Chemistry & Pollution Control", S.S. Dara, S. Chand & Co.*

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BFA (Painting)
Semester-III

Paper Code: VAP-2111
Drawing (Life\Object)

L T P C
0 0 8 4

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** different drawing materials and methods	Employability
2.	**Explain** aesthetics used in the study and interpretation of Drawing	Employability
3.	**Choose** the medium of visual art	Employability
4.	**Illustrate** the art of either still life drawing or live sketches	Employability

Drawing from life

1.1. Draw human figures & render them in various media & styles.
1.2. Organize human figure in various different sizes.
1.3. To create the capacity in students to efficiently use the selected medium, technique & technology.
1.4. To enable the students to utilize background to reflect personality of an individual. To establish relation between the individual & his background in the painting.
1.5. To enable the students to correctly observe & incorporate an individual's looks, body language, position & posture in drawing.

Drawing from objects

1.1. Study man made objects & natural objects.
1.2. To get a desired effect from colour, colour application, texture, tonal values, shade and light.
1.3. Study the still life with reference to the effect of its elements on each other, tonal values &colour.
1.4. Develop the skill by handling different media.
1.5. Study the background & foreground.

Assignments:

1. Drawing from life -06Assignments
   1.1. Drawing from full figure – (Sitting, in different position) -03Assignments
   1.2. Drawing from full figure – (Standing in different position) -03Assignments
2. Drawing from objects -04Assignments
   2.1. Opaque Objects
   2.2. Transparent Objects

Size -½ imperial paper
Medium- Pen, pencil, pastel, crayon, water colour, Poster colour.

Reference Books:

1. Eliot Goldfinger, Human Anatomy for Artists: The Elements of Form1991
2. Edgar Alwin Payne, Composition of Outdoor Painting1 Dec 1984

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Beswan, Aligarh

BFA (Painting)
Semester-III

Paper Code: VAP-2112 **L T P C**
Paper: Elementary Composition **0 0 8 4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** various schools of Traditional Indian Paintings.	Skill Development
2.	**Identify** pictorial design into content oriented painting	Skill Development
3.	**Demonstrate** colour application, rendering style & textures	Skill Development
4.	**Select** composition by studying manmade objects	Skill Development

Composition

Development of pictorial design into content oriented painting with representational aspect.
Students should be exposed to various schools of Traditional Indian Paintings. Detailed copy of miniature paintings from chosen style.

Assignments:

1. Pictorial Design base on daily life -03Assignments
2. Pictorial Design base on Festival -02Assignments
3. Pictorial Design base on Traditional Indian Painting (Ajanta, Miniature, Folk)- 01 Assignment

Size – ½ imperial paper
Medium- pencil, water colour, acrylic colour, oil colour, Mix Media.
Assignments should be submitted before Ten dyes of Major Examination.

Reference Books:

1 Eliot Gold finger, Human Anatomy for Artists: The Elements of Form1991
2 Edgar Alwin Payne,Composition of Outdoor Painting1 Dec 1984

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Beswan, Aligarh

BFA (Painting)
Semester-III

Paper Code: VAP-2113 | **L T P C**
Paper: Portrait Painting | **0 0 8 4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** painting realistic depiction of human face.	Employability
2.	**Identify** selected medium technique & technological skills effectively.	Employability
3.	**Demonstrate** harmony between the human face & the background	Employability
4.	**Identify** different planes to draw the human face.	Employability

1. To develop the capacity of drawing & coloring human face in different media.
2. To enable students to accurately to draw the human face, with reference to its form, build, posture, different planes & parts.
3. To create the capacity of accurately painting realistic depiction of human face with reference to its proportion, tonal values etc. To enable the students to use the selected medium technique & technological skills effectively.
4. To create harmony between the human face & the background

Human figure – specially the head in monochrome and colour.

Assignments:

1. Head Study in pencil-shading/ pestle / dry Pestel/ charcoal — 04Assignments
2. Head Study in monochrome colour. — 02Assignments
3. Head Study in water colour / Transparent &Opaque) — 02Assignments

Size – ½ imperial paper
Medium- pencil, water colour, acrylic colour, oil colour, Mix Media.
Assignments should be submitted before Ten dyes of Major Examination.

Reference Books:

1. Eliot Gold finger, Human Anatomy for Artists: The Elements of Form,1991
2. Ernest R. Norling, Perspective Made Easy. 19 January 1999
3. Barrington Barber, the Fundamentals of Drawing,

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07-09-21

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Beswan, Aligarh

BFA (Applied Arts)
Semester-III

Paper Code: VAP-2115 **L T P C**
Paper: Graphic Design/ computer graphics **0 0 8 4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Recall** Apply graphic design principles in the ideation	Employability
2.	**Develop** ability to enhance artistic imaginations.	Employability
3.	**Plan** efficiently use the selected medium with proper technique	Employability
4.	**Express** individual looks, position and idea in a drawing.	Employability

1: Study of negative – positive space, line and exercises with basic shapes and texture in relation to the space.

1. Corporate Identity /Branding — 05 Assignments
2. Packaging — 03 Assignments

3. Publication Design — 02 Assignments
4. Press Layout — 04 Assignments
5. Poster /Hoarding — 04 Assignments

6. Book Cover — 02 Assignments
7. CD Cover — 04 Assignments
8. Hangings — 04 Assignments

Reference Books :

1. Dinesh Maidasan, Straight to the Point - CorelDraw X3 ,Firewall Media, New Delhi (India)
2. Corey Barker, Photoshop Down & Dirty Tricks for Designers, (Volume 2), New Riders, USA

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BFA (Applied Arts)
Semester-III

Paper Code: VAP-2116 **L T P C**
Paper: Lettering: Calligraphy/ Typography **0 0 8 4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Recall** the various calligraphic schools	Employability
2.	**Describe** Suitability, Legibility of Design,	Employability
3.	**Recognize** typographic measurements and specifications	Employability
4.	**Express** one of the various calligraphic schools	Employability

Lettering Calligraphy and Typography-

Detail study of one of the various calligraphic schools

1.1 European, Indian scripts, Gothic, Humanistic, Round and brush point, Principles of typography.

1.2 Design, Suitability, Legibility, Legibility, Readability of printed mater

2.1 Study of typographic measurements and specifications

Lettering Calligraphy and Typography -05Assignments

1. Create a typography title for book or novel or a film.
2. Copy oriented magazine advertisement.
3. Explore the embedded meaning in the logos we see everyday, analyze how and Why they communicate so powerfully.

Reference Books:

1. Svensoen, Carl Lars, The art of lettering, 1964
2. Bergling, J. M., Art alphabets and lettering; 1914

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Beswan, Aligarh

BFA (Applied Arts)
Semester-III

Paper Code: VAP-2117 **L T P C**

Paper: Photography and Reproduction Techniques **0 0 8 4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Recall** considerations to their original photographic images	Employability
2.	**Describe** the importance Introduction to create photographic images	Employability
3.	**Illustrate** and demonstrate the process of developing	Employability
4.	**Express** of selected photographic vocabulary.	Employability

1. Produce a series of photograms
2. Build and use a pinhole camera to create photographic images
3. Properly care, clean, and operate a 35mm camera
4. Demonstrate and apply an understanding of selected photographic vocabulary
5. Apply design concepts and various compositional considerations to their original photographic images.
6. Understand and demonstrate the process of developing and printing 35 mm film in the darkroom.
7. Demonstrate care, efficiency, and safety in use of darkroom materials, supplies, and equipment.
8. Critique and assess their work and the work of others.
9. Demonstrate a knowledge and familiarity with the history of photography and the work of well-known photographers.

Assignments:

1 Portrait -15 Assignments
2.3. Single– (different position) -05Assignments
2.4. Double and more – (different position) -10Assignments
2 Object -10Assignments
2.5. Indoor
2.6. Outdoor
3. Composition (Representational & Non-Representational) -05 Assignments

Specific photo assignments will be given for each photo shoots. Students will shoot a minimum of 50 in B&W Mode. Shoots will deal with:

- Limiting subject matter while adjusting shutter and aperture settings.
- Limiting subject matter while investigating a variety of angles and proximities.
- Limiting subject matter while exploring a variety of lighting techniques.
- Exploring compositional structures through use of design elements and principles.
- Developing conceptual and/or expressive themes.

Assignments should be submitted before one month of Major Examination

Reference Books:

1. Dinesh Maidasan, Straight to the Point - Coreldraw X3 ,Firewal Media, New Delhi (India)
2. Corey Barker, Photoshop Down & Dirty Tricks for Designers, (Volume 2), New Riders, USA

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Beswan, Aligarh

BFA (Painting &Applied Art)

Semester-III

Paper Code: VAL-2111 **L T P C**

Paper : History of Indian art (Pre-Historic) **3 0 0 3**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** Pre-Historic Indian art .	Skill Development
2.	**Classify** various cults, schools of art.	Skill Development
3.	**Recall** various monument of Indian art.	Skill Development
4.	**Identify** medium and subjects of cave paintings.	Skill Development

Unit-I: Introduction to Indian Art-Various cults, schools (Buddhist, Jain, Brahmanical)

Unit-II: Pre-Historic Art- Cave paintings at Bhimbetka, Medium and subjects of cave paintings
Proto-Historic Art- Indus Valley Civilization, Mohenjo-Daro, Harappa
Priest head, Dancing girl, Seals etc.

Unit-III: Mauryan Art-Stupa Sculptures- Bahrut, Sanchi, Amaravati, Nagarjunkonda

Unit-IV: Buddhist Art, Brahmanical Art- Cave Sculptures: Ajanta, Ellora, Elephanta.

Reference Books:

1. Dr. G.K. Agrawal, Kala or Kalam, Ashok , 2006
2. L.C. Sharma, Indian painting, 2011
3. P.N. Chopra, Indian Art and Architecture in Ancient and Medieval Periods, 2004

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Beswan, Aligarh

BFA (Painting &Applied Art)
Semester-III

Paper Code: VAL-2112 **L T P C**
Paper: History of Western art (Pre-Historic) **3 0 0 3**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** western art history.	Skill Development
2.	**Identify** medium and subjects of cave paintings	Skill Development
3.	**Describe** various kingdom of Egyptian art.	Skill Development
4.	**Classify** Sculptures of Greek art.	Skill Development

Unit-I: Introduction to Pre-Historic Art : Altamira, Lascaux.

Unit-II: Egyptian Art, Old Kingdom
- Free standing sculptures
- Relief sculptures
- Middle kingdom, New Kingdom

Unit-III: Greek Art
- Pre-Hellenic –Cretan, -Mycenean
- Hellenic-Archaic-Classical
- Hellenistic

Unit-IV: Sculptural excellence (On Meteopes, friezes), Hera of Samos, Kuoros, Charioteer of Delphi Dyonisus etc

Reference Books:

1. Laurie Adams, A History of Western Art,1968
2. G.K. Agrawal, pashachim ki chitrkala, Ashok Aligarh ,2006

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Mangalayatan University
Beswan, Aligarh

BFA (Painting & Applied Arts)
Skill Enhancement Course

Paper Code: VAE-2100 **L TP C**
Paper: Clay Modelling **2 0 4 4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	Define basic principles of design and color concepts	Employability
2.	Recall the use of new materials for Clay Modelling	Employability
3.	Develop the Decoration and Firing in Pottery	Employability
4.	Develop basic tools, techniques for Clay Modelling	Employability

Unit-I History and development of Pottery

Unit-II Clay Preparation, Design Fundamental.

Unit-III Decoration and Firing in Pottery

Unit-IV Knowledge of New materials- Mold Making- Rubber Mold, POP Mold, Fiber mold, Wax Mold .Casting - Paper& Paper Mache Casting, Clay Casting, POP Casting, Fiber Casting.

Study in Clay (Practical)
Study of Limbs (Hand, Palm and Leg) from life, their structure, character and study of features.

Assignments- 5 Work in Life size .
5 Sketches per day

Reference Books:

1. Arthur Williams, Sculpture: Technique, Form, Content
2. Thanh Bui, Beginner's Guide to Sculpting Characters in Clay

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Beswan, Aligarh

BFA (Painting)
Semester-IV

Paper Code: VAP-2211 **L T P C**
Paper: Drawing Study from Nature **0 0 8 4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** different drawing materials and methods	Skill development
2.	**Explain** aesthetics used in the study and interpretation of Drawing	Skill development
3.	**Choose** the medium of visual art	Skill development
4.	**Illustrate** the art of either still life drawing or live sketches	Skill development

Nature Drawing –

To develop the sense of structure. Study from any kind of forms in nature- pods, shells, butterflies, flowers, plants, insects, minerals, bones etc.,

To understand how these forms achieve their structural unity through adherence to principles with physical nature of the material being observed and studied through various rendering media and techniques in various light conditions.

Assignments:

1. Nature Study in pencil-shading. - 03Assignments
2. Nature Study in monochrome colour. - 02Assignments
3. Nature Study in Pestel / dry Pestel / Charcoal. - 02Assignments

Size-½ imperial paper

Reference Books:

1. Eliot Goldfinger, Human Anatomy for Artists: The Elements of Form1991
2. Edgar Alwin Payne, Composition of Outdoor Painting1 Dec 1984

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Mangalayatan University
Beswan, Aligarh

BFA (Painting)

Semester-IV

Paper Code: VAP-2212 **L T P C**

Paper: Pictorial Composition **0 0 8 4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** various schools of Traditional Indian Paintings.	Skill Development
2.	**Identify** pictorial design into content oriented painting	Skill Development
3.	**Demonstrate** colour application, rendering style & textures	Skill Development
4.	**Select** composition by studying manmade objects	Skill Development

1. To analytical study of objective forms of thematic development in painting
2. To make student learn about pictorial space division and to develop student's skill set in rendering of abstract or figurative drawing.
3. To develop Students Sense of imagination and recollection of imagery and accordingly make him understand his / her own creative capability.
4. To encourage student to do various kind of experiment thing on creative painting and to develop their own individual style.
5. To make student realize that now various experiences of his/ her personal life can be depicted through the images and accordingly enhance student's mental ability to think.
6. To make student aware about all kinds of fine art (drama, dance, music, architecture, sculpture, literature etc.) and make them do comparative study of them and also let them find out common factor among all these arts.

Assignments:

1 Compose a Painting by choosing one or two elements from following – -01Assignment
   1.1. Manmade object
   1.2. Natural object.
2 Compose the painting which will depict the mood of joy or sorrow -02Assignment.
3 Choose any two significant figurative paintings of any of well known Indian or western artist and copy them -02Assignment

Size – Full imperial paper
Medium – Pencil, Water Colour,. Acrylic colour, Oil Colour, Mix Media, collage etc.

Reference Books:

1 Eliot Gold finger, Human Anatomy for Artists: The Elements of Form1991
2 Edgar Alwin Payne, Composition of Outdoor Painting1 Dec 1984

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Mangalayatan University
Beswan, Aligarh

BFA (Painting)

Semester-IV

Paper Code: VAP-2213 **L T P C**

Paper: Portrait Painting **0 0 8 4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** painting realistic depiction of human face.	Employability
2.	**Identify** selected medium technique & technological skills effectively.	Employability
3.	**Demonstrate** harmony between the human face & the background	Employability
4.	**Identify** different planes to draw the human face.	Employability

Human figure – specially the head in monochrome and colour.

1 To develop the capacity of drawing & coloring human face in different media.
2 To enable students to accurately to draw the human face, with reference to its form, build, posture, different planes & parts.
3 To create the capacity of accurately painting realistic depiction of human face with reference to its proportion, tonal values etc. To enable the students to use the selected medium technique & technological skills effectively.
4 To create harmony between the human face & the background

Assignments:

1 Head Study in pencil-shading/ Pestel / dry Pestel/ Charcoal - 04Assignments
2 Head Study in monochrome colour. - 02Assignments
3 Head Study in water colour / Transparent & Opaque) - 02Assignments

Size-½ imperial paper

Reference Books:

1. Eliot Gold finger, Human Anatomy for Artists: The Elements of Form,1991
2. Ernest R. Norling, Perspective Made Easy. 19 January 1999
3. Barrington Barber, the Fundamentals of Drawing,

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Beswan, Aligarh

BFA (Applied Arts)
Semester-IV

Paper Code: VAP-2215 **L T P C**
Paper: Graphic Design **0 0 8 4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Recall** Apply graphic design principles in the ideation	Employability
2.	**Develop** ability to enhance artistic imaginations.	Employability
3.	**Plan** efficiently use the selected medium with proper technique	Employability
4.	**Express** individual looks, position and idea in a drawing.	Employability

Graphic Design-

1. Communication Design:
2. Designing of logos, signs, monograms, symbols

Assignments:

1. Corporate Identity /Branding 05 Assignments
2. Packaging 01 Assignments
3. Publication Design 02 Assignments

1. Communication Design:
2. Designing of tags, shopping bags, labels, stickers, novelties, gift articles,

Assignments:

1. Packaging 02 Assignments
2. Publication Design 02 Assignments

1. Communication Design:
2. Designing of book jackets, record jackets, public relation promotional materials.

Assignments:

3. Press Layout 02 Assignments
4. Poster /Hoarding 02 Assignments

Assignments should be submitted before one month of Major Examination.

Reference Books :

1. Dinesh Maidasan, Straight to the Point - CorelDraw X3 ,Firewall Media, New Delhi (India)
2. Corey Barker, Photoshop Down & Dirty Tricks for Designers, (Volume 2), New Riders, USA

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Beswan, Aligarh

BFA (Applied Arts)

Semester-IV

Paper Code: VAP-2216 **L T P C**

Paper: Lettering: Calligraphy/ Typography **0 0 8 4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Recall** the various calligraphic schools	Employability
2.	**Describe** Suitability, Legibility of Design,	Employability
3.	**Recognize** typographic measurements and specifications	Employability
4.	**Express** one of the various calligraphic schools	Employability

Lettering: Calligraphy/ Typography-

1. Detail study of one of the various calligraphic schools
2. European, Indian scripts, Gothic, Humanistic, Round and brush point, Principles of typography.
3. Design, Suitability, Legibility, Legibility, Readability of printed mater
4. Study of typographic measurements and specifications

Assignments

- Create a typography title for book or novel or a film.
- Copy oriented magazine advertisement.
- Explore the embedded meaning in the logos we see everyday, analyze how and Why they communicate so powerfully.

Assignments should be submitted before one month of Major Examination.

Reference Books:

1. Svensoen, Carl Lars, The art of lettering, 1964
2. Bergling, J. M., Art alphabets and lettering; 1914

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Mangalayatan University
Beswan, Aligarh

BFA (Applied Arts)

Semester-IV

Paper Code: VAP-2217 **L T P C**

Paper: Theme Based Illustration **0 0 8 4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

S. No.	Course Outcomes	Mapping
1	**Distinguish** Creative drawing	Skill Development
2	**Simplify** Study of different techniques of illustration	Skill Development
3	**Test** for story illustration, Memory Illustration etc.	Skill Development
4	**Compare** between different types of illustrations	Skill Development

Study of different techniques of illustration in black and white and colour for reproduction process photo realistic rendering of products.

1. Story Illustration **-2 Assignments (15-20 frames)**
2. Calendar Design **-1 Assignments (15 different designs)**

Assignments should be submitted before one month of Major Examination.

Study of different techniques of illustration in black and white and colour for reproduction process photo realistic rendering of products.

3. Book Cover Illustration **-2 Assignments**
4. Memory Illustration **-2 Assignments**

Study of different techniques of illustration in black and white and colour for reproduction process photo realistic rendering of products.

5. Outdoor Illustration **-2 Assignments**
6. Memory Illustration **-2 Assignments**

Reference Books:

1. Susan Doyle, History of Illustration, 2018
2. Darrel Rees, How to be an Illustrator; 2008

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Beswan, Aligarh

BFA (Painting & Applied Arts)
Semester-IV

Paper Code: VAL-2211 **L T P C**
Paper: History of Indian art (Medieval to Modern) **3 0 0 3**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** Art in South India:.	Skill Development
2.	**Identify** medium and subjects of cave paintings	Skill Development
3.	**Describe** Pala and Jain manuscript paintings.	Skill Development
4.	**Classify** various miniatures paintings technique .	Skill Development

Unit-I: Art in South India: Hellebid, Bellur, Chola Bronze
Vijayanagar period. Paintings at Badami, Ellora.

Unit-II: Pala and Jain manuscript paintings, Rajasthani paintings: Mewar, Bundi, Kota

Unit-III: Pahari paintings, Mughal Miniatures, Western Indian Paintings.

Unit-IV: Company School, Tanjore School of Paintings
Establishment of Art Institutions in India
Kalighat Paintings
Raja Ravi Verma, Amrita Shergill.

Reference Books :

1. Dr. G.K. Agrawal, Kala or Kalam, Ashok ,2006
2. L.C. Sharma, Indian painting, 2006

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Mangalayatan University
Beswan, Aligarh

BFA (Painting & Applied Arts)
Semester-IV

Paper Code: VAL-2212 **L T P C**
Paper: History of European Art (Medieval to Modern) **3 0 0 3**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** Roman sculptures and paintings	Skill Development
2.	**Identify** medium and subjects of Gothic period	Skill Development
3.	**Describe** Early Christian and Byzantine period art.	Skill Development
4.	**Classify** various paintings technique .	Skill Development

Unit-I: Roman sculptures and paintings
Early Christian and Byzantine period,

Unit-II: Romanesque, Gothic period

Unit-III: Renaissance – Early and Middle, High Renaissance, High Renaissance, Leonardo, Michaelangelo, Raphael, Titian, Durer, Bruegel

Unit-IV: Mannerism: (16th C): Painters: Rosso, Tintoretto, El Greco, Sculptors: Bologna, Cellini
Baroque: (17th C): Carracci, Caravaggio, Frans Hals,
Rembrandt, Vermeer, Rubens, Velasquez, Poussin
Rococo (18th C): Watteau, Boucher, Gainsborough, Hogarth, Reynolds.

Reference Books:

1 Laurie Adams, A History of Western Art,1968
2 G.K. Agrawal, Pashachim ki Chitrkala, Ashok Aligarh ,2006

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Beswan, Aligarh

BFA (Painting & Applied Arts)
Skill Enhancement Course

	L	T	P	C
Paper Code: VAE-2200				
Paper: Wood Carving / Wood Assembling	**2**	**0**	**4**	**4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	Define basic principles of design and color concepts	Employability
2.	Recall the use of Woods, Tools, and Sharpening	Employability
3.	Develop the Decoration and Repair Wood-Carving.	Employability
4.	Develop basic tools, techniques for Making Moulds	Employability

Unit I. Woods, Tools, and Sharpening, Indenting and Stamping, Cutting Grooves with a Gouge, Flat Patterns made with cuts and lines—Cavo Relievo or Intagli-o, Rilevato (Cavo-cutting).

Unit II. Cutting out a Flat Panel with a Ground, Cutting Simple Leaves—Carving with the Left Hand—Modelling or Rounding—Shaded Patterns and Modelling—Progress towards Relief, Cutting with the Grain—Turning the Tool—the Drill—Bold Carving— and large work, The Sweep-cut or Fre -hand Carving—Cutting Notches in Leaves— the Round-cut.

Unit III. Further application of the Sweep-cut to Higher Relief, Carving Simple Figures or Animal Forms—Figurini for Cabinets- Simple Rounded Edges and approach to Modelling, Finishing off—Imitation of old and worn work—Where Polishing is Required, Carving Curved Surfaces : Cocoa-nuts, Bowls, Horns, Casks, Tankards etc.

Unit IV. To Repair Wood-Carving—Glue—Nitric Acid Glue—Preparing Decayed Wood—Artificial Wood—Fillers—Spraying—To make Glue "take", Coloring Wood-work—Oiling—Soda—Stains and Dyes—Ivorying Surfaces—Black Dyes and Ink, Making Moulds or Squeezes for Wood-Carvers, Spot Cutting.

Study in Clay (Practical)

Study of Limbs (Hand, Palm and Leg) from life, their structure, character and study of features.

Assignments- 5 Work in Life size .

5 Sketches per day

Reference Books:

1- A Manual of Wood Carving , By Charles G. Leland , F.R.L.S., M.A-
2- Wood-Carving Design and Workmanship, Author: George Jack

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Beswan, Aligarh

BFA (Painting)
Semester-V

Paper Code: VAP-3111 **L T P C**
Paper: Still life in Oil-I **0 0 8 4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** developments and ideal proportions.	Skill Development
2.	**Identify** contemporary Artists art work.	Skill Development
3.	**Describe** structure, volume, features of a character and their expression of Human head	Skill Development
4.	**Classify** various paintings technique .	Skill Development

1. Create a sense of proportion in their mind and learn to draw intuitively.
2. Study of color Blocking Techniques using the principles of Drawing and study of proportion from human life model.
3. Construction of Anatomy from human life, Nature study and object drawing.
4. Study of the structure of the human body and its articulation.
5. Color painting of various postures of Human parts skin with techniques to intensify the colors.
6. Theory of pictorial space, forms and space grouping of figures in relation to the space. Organizing and planning of compositions based on objects working out color scheme according to the subject and its moods- selection of pigments and its application- color mixing.
7. Study full figure and still-life of a group of objects arranged on drawing board in pencil then has to cover in selected medium like - oil, acrylic, water color, the proportion of the figure, distance from the viewers, has to maintain on canvas the resemblance of the models would be considered in marking.
8. Study of human life subject in relation with still life and composition of human figure and animals.
9. Understanding of how tones are used in creating art object, handing transparencies and how to using layers in the oil medium.

Study the still life with reference to the effect of its elements on each other, tonal values &colour.
Develop the skill by handling different media.
Study the background & foreground.

Assignments:

Study from objects
Opaque Objects (different position) -05Assignments
Transparent Objects(different position) -05Assignments

Size -20X30
Medium- Oil colour.
Assignments should be submitted before Ten dyes of Major Examination.

Reference Books:

1. Collier, John, A manual of oil painting, 1887
2. Solomon, J. Solomon, The Practice Of Oil Painting, 1910

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Beswan, Aligarh

BFA (Painting)

Semester-V

Paper Code: VAP-3112 **L T P C**

Paper: Study from nature in Oil-I **0 0 8 4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** developments and ideal proportions.	Skill Development
2.	**Identify** contemporary Artists art work.	Skill Development
3.	**Describe** structure, volume, features of a character and their expression of nature	Skill Development
4.	**Classify** various paintings technique .	Skill Development

1. Study of nature as an Independent discipline, outdoor Studies and Indoor studies.
2. Study of Buildings Perspective and street various Angle has to be practiced.
3. Creative Pictorial Composition in different light and Shades and Moods under Thematic Works. Study of Landscape from the great master's work and style.
4. Exercises in exploration of space in painting. Analyzing Composition. Creating composition from drawings.
5. Detail study from the nature, landscape paintings. Detail in colore study with nature light and shades and texture.
6. Study of interrelation of elements with in space. Method of creating relationship of objects with background space.
7. Compose figurative approach in painting and relationship between figures and forms.
8. Study of water, river, gardens, mountains, sky, trees and flower bushes etc.
9. Study of nature of natural light, nature of reflection, study of shadows.
10. Advance understanding of importance of color and tone, application of color hue and intensity, foreground and Background Space with color & technique of handling near and distant object with colors.

Study from nature with reference to the effect of its elements on each other, tonal values & colour.
Develop the skill by handling different media.
Study the background & foreground.

Assignments:

Study from nature

Opaque Objects (different position) -05Assignments
Transparent Objects(different position) -05Assignments
Size -20X30
Medium- Oil colour.

Reference Books:

1 Collier, John, A manual of oil painting, 1887
2 Solomon, J. Solomon, The Practice Of Oil Painting, 1910

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Mangalayatan University
Beswan, Aligarh

BFA (Painting)
Semester-V

Paper Code: VAP-3113 **L T P C**
Paper: Head study in Oil-I **0 0 8 4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** developments and ideal proportions.	Skill Development
2.	**Identify** contemporary Artists art work.	Skill Development
3.	**Describe** structure, volume, features of a character and their expression of Human head	Skill Development
4.	**Classify** various paintings technique .	Skill Development

1. Construction of skull-planes and masses of head, details such as eyes, nose, mouth etc. Focal points of portrait drawing in great details with understanding of ideal proportions.
2. Practice of line drawing a human head with rapid speed.
3. Detail study of proportion of the human body and head.
4. Understanding the structure, volume, features of a character and their expression of Human head.
5. Use of different techniques and strokes to develop 3-D effects in portraiture with tonal study.
6. To make student study and understand the peculiar characteristic of the human body, its appearance, its posture or position and to develop students vision to perceive human anatomy.
7. To make student learn about different approach towards portrait making. Ex: One can use the background of the portrait to denote his / her individual nature.

Head study with reference to the effect of its elements on each other, tonal values &colour.
Develop the skill by handling different media.
Study the background & foreground.

Assignments:
Head study
Opaque Objects (different position) -05Assignments
Transparent Objects(different position) -05Assignments

Size -20X30
Medium- Oil colour.

Reference Books:

1. Collier, John, A manual of oil painting, 1887
2. Solomon, J. Solomon, The Practice Of Oil Painting, 1910

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Beswan, Aligarh

BFA (Applied Arts)
Semester-V

Paper Code: VAP-3115 **L T P C**

Paper: Photography & Graphic Design **0 0 8 4**

Course outcomes focused on employability/ entrepreneurship/ skill development

COs No.	Course Outcomes (COs)	Mapping
1.	**Recall** considerations to their original photographic images	Employability
2.	**Describe** the importance Introduction to create photographic images	Employability
3.	**Understand** and demonstrate the process of developing	Employability
4.	**Express** Demonstrate and apply an understanding of selected photographic vocabulary.	Employability

Graphic Design:

Designing of two complete campaigns of advertising incorporating the use of following-
Logo, Total Stationary design,
Designing of one social Campaign (05) Five complete finished posters.
Press and magazine advertisements, posters, brochures and show cards.
Packaging designs or any two daily use products like Soap, Pen or Mobile.
Computer Software

- Adobe Illustrator
- CorelDraw
- Adobe Photoshop
- Adobe In-design

Assignments:

1.	Corporate Identity /Branding	05 Assignments
2.	Packaging	04 Assignments
3.	Press Layout	05 Assignments
4.	Poster /Hoarding	04 Assignments

Assignments should be submitted before one month of Major Examination.

Reference Books:

1. Dinesh Maidasan, Straight to the Point - Coreldraw X3 ,Firewal Media, New Delhi (India)
2. Corey Barker, Photoshop Down & Dirty Tricks for Designers, (Volume 2), New Riders, USA

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Beswan, Aligarh

BFA (Applied Arts)
Semester-V

Paper Code: VAP-3116 **L T P C**
Paper: Illustration **0 0 8 4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

S. No.	Course Outcomes	Mapping
1	**Distinguish** Creative drawing	Skill Development
2	**Simplify** Study of different techniques of illustration	Skill Development
3	**Test** for story illustration, Memory Illustration etc.	Skill Development
4	**Compare** between different types of illustrations	Skill Development

- Composition, value, perspective, and figure drawing
- Concept and problem solving
- Creative process: thumbnails, roughs, and finish
- Presentation of illustration
- Professional communication and practice
- Scanning and prepping work digitally
- Life Study

- Study of different techniques of illustration in black and white and colour for reproduction process photo realistic rendering of products.
- Each week students are required to present a self portrait. The self portrait should be between 3" x 5" and 5" x 7" and done in a different technique each time.

Assignments should be submitted before one month of Major Examination.

Reference Books:

1. Susan Doyle, History of Illustration, 2018
2. Darrel Rees, How to be an Illustrator; 2008

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Beswan, Aligarh

BFA (Applied Arts)
Semester-V

Paper Code: VAP-3117 **L T P C**
Paper: Drawing **0 0 8 4**

Course outcomes focused on employability/ entrepreneurship/ skill development

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** different drawing materials and methods	Employability
2.	**Explain** aesthetics used in the study and interpretation of Drawing	Employability
3.	**Choose** the medium of visual art	Employability
4.	**Illustrate** the art of either still life drawing or live sketches	Employability

- Still Life in color
- Value and Proportion
- Multiple Point Perspective and
- One-Point, Two-Point, Linear Perspective Planar Analysis & Line Variation
- Controlled Contour, Cross Contour, Blind Contour, Gesture Drawing
- Free-Hand Perspective & Urban Sketching Line into Value

- Controlled Contour, Cross Contour, Blind Contour, Gesture Drawing
- Free-Hand Perspective & Urban Sketching Line into Value

- Study of human figure from life model, portrait as well as full figure in various mediums and techniques.
- Multiple drawings in charcoal, ink, and conte focusing on depth, edge, and atmospheric perspective.

Assignments:

1. Drawing (Outdoor) -10Assignments
2. Drawing of Objects (Indoor) -10Assignments
3. Model Study -02 Assignments

Assignments should be submitted before one month of Major Examination

Reference Books:

1. Ernest R. Norling, Perspective Made Easy.
2. Bert Dodson, Key to Drawing.
3. Barrington Barber, the Fundamentals of Drawing,

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BFA (Painting & Applied Arts)

Semester-V

Paper Code: VAL-3111 **L T P C**

Paper: Indian Modern and Contemporary Art **3 0 0 3**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** developments and some contemporary trends in Art	Skill Development
2.	**Identify** contemporary Artists Group in India	Skill Development
3.	**Describe** Other Bombay painters:	Skill Development
4.	**Classify** various paintings technique .	Skill Development

Unit-I Bengal School:
Abanindranath Tagore, Nandalal Bose, Ram KinkerBaij,
Jamini Roy, Gagendranath Tagore, Rabindranath Tagore.

Unit-II Progressive Artists Group:
MF Husain, FN Souza, SH Raza, KH Ara
Other Bombay painters: Akbar Padamsee, Tyeb Mehta, Jahangir Sabavala, Ram Kumar.

Unit-III Calcutta Group:
Paritosh Sen, Bikash Bhattacharya, Prodosh Das Gupta
Madras and South: KCS Panniker, Sultan Ali, Nandagopal, PT Reddy

Unit-IV Delhi Shilpi Chakra, Group 1890 & Narrative Group, Baroda
Independent developments and some contemporary trends in
Contemporary Indian Art.

Reference Books:

1 Dr. G.K. Agrawal, Kala or Kalam, Ashok ,2006
2 L.C. Sharma, Indian painting, 2006

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Beswan, Aligarh

BFA (Painting & Applied Arts)

Semester-V

Paper Code: VAL-3112 **L T P C**

Paper: History of Advertising art &Printing **3 0 0 3**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Demonstrate** Advertisement and Publicity process.	Employability
2.	**Define** role and effect in Advertising layouts and its elements.	Employability
3.	**Explain**, ethics in Advertising.	Employability
4.	**Identify** Technical Terms of advertising.	Employability
5.	**Demonstrate** introduction of main printing processes.	Employability

Unit – I Introduction to Advertisement and Publicity
Definition of Advertising, Village economy – post industrial revolution economy
Part of marketing – direct and indirect advertising – description of advertising
History of Advertising: Pre – printing period to the present.
The Social and Economic Aspects of Advertising
Employment in Advertising
Functions of advertising information, Assurance, Convenience, Freedom of choice, Buyer's guide.

Unit – II History of Visual Communication and Media
Types of Communication, Its evolution and rightful place in society
Gestures and sign languages, Mudra, Pictures, Signs and symbols, Calligraphy, display message sign
Introduction to Advertising, truth and fundamentals of Advertising, ethics in Advertising. Media of Advertising. Technical terms of Advertising.

Unit–III Types of Advertising,
Justification of Advertising for expansion and growth.
Principles of Design. Elements of design, its role and effect in Advertising layouts and its elements.
Printing: introduction of main printing processes such as Letterpress, Lithography, Gravure, Offset, Silk-screen, its history and development, latest techniques of printings.

Unit–IV Typography and its basic rules. Importance of typography, different types of typography. Technical Terms of advertising (USP, Burning, Dodging, Imposition, Registration Mark, CMYK, RGB etc.)

Reference Books:

1. Thames & amp; Hudson : Digital Graphic Design

2. Bob Gordon & amp; Maggie Gordon : Consultant Editors

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BFA (Painting & Applied Arts)
Semester-VI

Paper Code: VAE-3100 L T P C
Paper: Stone Carving/Plaster Casting 2 0 4 4

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	Define basic principles of design and color concepts	Employability
2.	Recall the Stones Used for Carving.	Employability
3.	Develop the Decoration and Carving a Draped Figure in Limestone	Employability
4.	Develop basic tools, techniques for Stone Carving	Employability

Unit I. About Stone Carving, Stones Used for Carving.

Unit II. Tools Used for Carving, Elementary Work in Stone.

Unit III. Carving a Portrait in Relief in Limestone, Carving a Child's Head in Marble.

Unit IV. Carving a Draped Figure in Limestone

Study in Clay (Practical)

Study of Limbs (Hand, Palm and Leg) from life, their structure, character and study of features.
Assignments- 5 Work in Life size .
5 Sketches per day

Reference Books:
1- Stone & Marble Carving, By Alec Miller

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Beswan, Aligarh

BFA (Painting)

Semester-VI

Paper Code: VAP-3211 **L T P C**
Paper: Still life in Oil-II **0 0 8 4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** developments and ideal proportions.	Skill Development
2.	**Identify** contemporary Artists art work.	Skill Development
3.	**Describe** structure, volume, features of a character and their expression of Human head	Skill Development
4.	**Classify** various paintings technique .	Skill Development

1 Create a sense of proportion in their mind and learn to draw intuitively.
2 Study of color Blocking Techniques using the principles of Drawing and study of proportion from human life model.
3 Construction of Anatomy from human life, Nature study and object drawing.
4 Study of the structure of the human body and its articulation.
5 Color painting of various postures of Human parts skin with techniques to intensify the colors.
6 Theory of pictorial space, forms and space grouping of figures in relation to the space. Organizing and planning of compositions based on objects working out color scheme according to the subject and its moods- selection of pigments and its application- color mixing.
7 Study full figure and still-life of a group of objects arranged on drawing board in pencil then has to cover in selected medium like - oil, acrylic, water color, the proportion of the figure, distance from the viewers, has to maintain on canvas the resemblance of the models would be considered in marking.
8 Study of human life subject in relation with still life and composition of human figure and animals.
9 Understanding of how tones are used in creating art object, handing transparencies and how to using layers in the oil medium.

Study the still life with reference to the effect of its elements on each other, tonal values &colour.
Develop the skill by handling different media.
Study the background & foreground.

Assignments:

Study from objects
Opaque Objects (different position) -05Assignments
Transparent Objects(different position) -05Assignments
Size -20X30
Medium- Oil colour.

Reference Books:

1 Collier, John, A manual of oil painting, 1887
2 Solomon, J. Solomon, The Practice Of Oil Painting, 1910

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BFA (Painting)
Semester-VI

Paper Code: VAP-3212 **L T P C**
Paper: Study from nature in Oil-II **0 0 8 4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** developments and ideal proportions.	Skill Development
2.	**Identify** contemporary Artists art work.	Skill Development
3.	**Describe** structure, volume, features of a character and their expression of Human head	Skill Development
4.	**Classify** various paintings technique .	Skill Development

1. Study of representational and nonrepresentational forms.
2. Elements of composition like figure, Building and ground under perspective manners and relationship.
3. Techniques of Opaque, transparent and traditional techniques. In various moods and seasons.
4. Study of historical monument views and perspective studies.
5. Study from nature like - tress, trunks, water, rocks, and grass in details to be studied.
6. Compositional Techniques of Natural scenes/Landscapes, has to be practiced under various Light effects and time.
7. Exercises in exploration of space in painting. Analyzing Composition. Creating composition from drawings.
8. Preparing composition more suited towards independent exploration and creative Landscape from imagination.
9. Study the textures, impression of light and perspective. Study from famous oil painting artists.
10. Theory of pictorial space, forms and space grouping of figures in relation to the space. Organizing and planning of compositions based on objects working out color scheme according to the subject and its moods- selection of pigments and its application- color mixing.

Study from nature with reference to the effect of its elements on each other, tonal values &colour.
Develop the skill by handling different media.
Study the background & foreground.

Assignments:

Study from nature
Opaque Objects (different position) -05Assignments
Transparent Objects(different position) -05Assignments
Size -20X30
Medium- Oil colour.

Reference Books:

1 Collier, John, A manual of oil painting, 1887
2 Solomon, J. Solomon, The Practice Of Oil Painting, 1910

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Mangalayatan University

BFA (Painting)
Semester-VI

Paper Code: VAP-3213 **L T P C**

Paper: Head study in Oil-II **0 0 8 4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** developments and ideal proportions.	Skill Development
2.	**Identify** contemporary Artists art work.	Skill Development
3.	**Describe** structure, volume, features of a character and their expression of Human head	Skill Development
4.	**Classify** various paintings technique .	Skill Development

1. Analytical study of portraiture under various construction Principles Methods.
2. Study of portraiture under their own style in various angles with expression.
3. Use of different techniques and strokes to develop 3-D effects in portraiture.
4. Study of the full figure in oil medium. The proportion of the figure and distance from the viewers has to maintain on canvas the resemblance of the model.
5. Study from Life model. Drawing the character sketch with rapid speed.
6. Focal points of portrait drawing in great details with understanding of ideal proportions, volume and structure.
7. To make student study about various techniques or materials used by any important Indian or western portrait painter, by referencing such great artist's student could develop his / her own style.

Head study with reference to the effect of its elements on each other, tonal values & colour.
Develop the skill by handling different media.
Study the background & foreground.

Assignments:

Head study
Opaque Objects (different position) -05Assignments
Transparent Objects(different position) -05Assignments

Size -20X30
Medium- Oil colour.

Reference Books:

1 Collier, John, A manual of oil painting, 1887
2 Solomon, J. Solomon, The Practice Of Oil Painting, 1910

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Beswan, Aligarh

BFA (Applied Arts)

Semester-VI

Paper Code: VAP-3215 **L T P C**

Paper: Photography & Graphic Design **0 0 8 4**

Course outcomes focused on employability/ entrepreneurship/ skill development

COs No.	Course Outcomes (COs)	Mapping
1.	**Recall** considerations to their original photographic images	Employability
2.	**Describe** the importance Introduction to create photographic images	Employability
3.	**Understand** and demonstrate the process of developing	Employability
4.	**Express** Demonstrate and apply an understanding of selected photographic vocabulary.	Employability

Graphic Design:

Designing of A complete campaigns of advertising incorporating the use of following.
Logo, Total Stationary design, Press and magazine advertisements, posters, Hoarding brochures and show cards.
Designing of one social Campaign (05) Five complete finished posters.
Packaging designs or any two daily use products like Soap, Pen or Mobile .
Computer Software

- Adobe Illustrator
- CorelDraw
- Adobe Photoshop
- Adobe In-design

Reference Books:

1. Dinesh Maidasan, Straight to the Point - Coreldraw X3 ,Firewal Media, New Delhi (India)
2. Corey Barker, Photoshop Down & Dirty Tricks for Designers, (Volume 2), New Riders, USA

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Beswan, Aligarh

BFA (Applied Arts)
Semester-VIII

Paper Code: VAP-3216 L T P C
Paper: Illustration 0 0 8 4

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Recall** Drawing from life and full figure study	Employability
2.	**Describe** Design, Suitability, Legibility, Legibility	Employability
3.	**Recognize** Creative typographic work	Employability
4.	**Express** work as inspiration to your design work	Employability

Study of different techniques of illustration in black and white and colour for reproduction process photo realistic rendering of products.

1. Story Illustration -2 Assignments
2. Calendar Design -1 Assignments

Study of different techniques of illustration in black and white and colour for reproduction process photo realistic rendering of products.

1. Book Cover Illustration -2 Assignments
2. Memory Illustration -2 Assignments

Study of different techniques of illustration in black and white and colour for reproduction process photo realistic rendering of products.

1. Outdoor Illustration -2 Assignments
2. Memory Illustration -2 Assignments

Assignments should be submitted before one month of Major Examination.

Reference Books:

1. Susan Doyle, History of Illustration, 2018
2. Darrel Rees, How to be an Illustrator; 2008

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BFA (Applied Arts)
Semester-VI

Paper Code: VAP-3217 **L T P C**
Paper: Drawing and Sketching **0 0 8 4**

Course outcomes focused on employability/ entrepreneurship/ skill development

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** different drawing materials and methods	Employability
2.	**Explain** aesthetics used in the study and interpretation of Drawing	Employability
3.	**Choose** the medium of visual art	Employability
4.	**Illustrate** the art of either still life drawing or live sketches	Employability

Drawing
Study of human figure from life model, portrait as well as full figure in various mediums and techniques, Like water colour , Acrylic colour, Pastel colour

Assignments:
1. Drawing (Outdoor 05Assignments
2. Drawing of Objects (Indoor) 05Assignments

Assignments should be submitted before one month of Major Examination.

Reference Books:

1. Ernest R. Norling, Perspective Made Easy.
2. Bert Dodson, Key to Drawing.
3. Barrington Barber, the Fundamentals of Drawing.

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Beswan, Aligarh

BFA (Painting & Applied Arts)
Semester-VI

Paper Code: VAL-3211 **L T P C**
Paper: Study of Western art **3 0 0 3**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** Western modern art and artist group.	Skill Development
2.	**Describe** modern technique & contemporary trends.	Skill Development
3.	**Categorize** medium and subjects of contemporary art.	Skill Development
4.	**Explain** Western modern art movement.	Skill Development

Unit-I: Neo-Classicism: David, Ingres
Romanticism- Goya, Delacroix, Gericault Turner, Constable.

Realism- Courbet, Corot, Millet , Duamier

Unit-II: Impressionism- Manet, Monet, Degas, Renoir.
Post-Impressionism- Cezanne, Van Gogh, Gauguin

Unit-III: Cubism- Picasso and Braque.
Futurism- Matisse

Unit-IV: Expressionism: Munch, Nolde, Paul Klee, Kandinsky.
Dada and Surrealism: Duchamp, Dali, Miro.

Reference Book:

1.Tomory E., History of Fine Arts in India & the West January, 1989

2. Sandhya Ketkar, The History of Western Art, January 2017

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BFA (Painting & Applied Arts)

Semester-VI

Paper Code: VAL-3212 **L T P C**

Paper: Modern Advertising & Practice **3 0 0 3**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Demonstrate** 3 dimensional images.	Employability
2.	**Define** Concept Planning and Creative Research.	Employability
3.	**Explain** Advertising Agency, its structure and different departments	Employability
4.	**Demonstrate** Technical terms of photography	Employability

Unit – I History of Indian Advertising, Methods of reproduction
Principles and development of relief printing process, Camera: The process camera.

Unit – II Advertising for Nation-Building and Social welfare. Concept Planning and Creative Research.

Unit – III: Advertising Agency, its structure and different departments. Function of different departments. Role of art studio in the Agency.

Unit – IV: Different Media of Advertising – Indoor, outdoor, Direct mail etc. Knowledge about camera, its function and process. Technical terms of photography

Reference Books:

1. Thames & Hudson : Digital Graphic Design

2. Bob Gordon & Maggie Gordon : Consultant Editors

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Beswan, Aligarh

BFA (Painting & Applied Arts)
Skill Enhancement Course

Paper Code: VAE-3200	L	T	P	C
Paper: Metal Casting / Scrap Material	2	0	4	4

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	Define basic principles of design and color concepts	Skill development.
2.	Recall the Molding Compounds.	Skill development.
3.	Develop the Decoration and Painting or Metal Coloring	Skill development.
4.	Develop basic tools, techniques for Piece Molds, Glue Molds, Molding Compounds.	Skill development.

Unit I. Piece Molds, Glue Molds, Molding Compounds.

Unit II. Rubber Molds, Resilient Plastic Molds, The Poured Mold, Wax-Resin Compounds.

Unit III. The Lost Wax Cast, Metals and Their Alloys, Furnaces.

Unit IV. Finishing the Cast, Defects and Their Repair, Painting or Metal Coloring.

Study in Clay (Practical)

Study of Limbs (Hand, Palm and Leg) from life, their structure, character and study of features.
Assignments- 5 Work in Life size .
5 Sketches per day

Reference Books:

1- Metal Casting of Sculpture, By Carl Dame Clarke, Ph.D.

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BFA (Painting)
Semester-VII

Paper Code: VAP-4111 | **L T P C**
Paper: Study from Nature in Oil-III | **0 0 8 4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** developments and ideal proportions.	Skill Development
2.	**Identify** contemporary Artists art work.	Skill Development
3.	**Describe** structure, volume, features of a character and their expression of nature	Skill Development
4.	**Classify** various paintings technique .	Skill Development

1. Advance drawings, exercises, study of drawing as independent discipline, own style/stroke.
2. Advanced study of observation lights and shades in various time.
3. Theme based on day subjects theme. Advance study of composition in traditional and Western style and its technique.
4. Following great masters Michelangelo, Cezanne, Matisse, David Hockney and other modern masters.
5. Using tempera technique and advance technique of water colors and acrylic colors.
6. Study from memory landscape and develop its own unique style by using different tools, knives and equipment.
7. Analysis of contemporary linguistic exploration. Exploring drawing as an independent vehicle of creative expression.
8. Execution of a visualized plan or scheme in a complete pictorial expression. Development of individual technique & personal expression through the utilization of pigments and brush work.
9. The student has to emphasize on figurative composition which makes a proper feeling and expressions of the related problems such as - change of society, domestic problems, festivity, ritual and traditional scene etc.

Study from nature with reference to the effect of its elements on each other, tonal values &colour.
Develop the skill by handling different media.
Study the background & foreground.

Assignments:

Study from nature
Opaque Objects (different position) -05Assignments
Transparent Objects(different position) -05Assignments
Size -20X30
Medium- Oil colour.

Reference Books:

1 Collier, John, A manual of oil painting, 1887
2 Solomon, J. Solomon, The Practice Of Oil Painting, 1910

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Beswan, Aligarh

BFA (Painting)
Semester-VII

Paper Code: VAP-4112 **L T P C**
Paper: Human figure study in Oil-I **0 0 8 4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** developments and ideal proportions.	Skill Development
2.	**Identify** contemporary Artists art work.	Skill Development
3.	**Describe** structure, volume, features of a character and their expression of human figure.	Skill Development
4.	**Classify** various paintings technique .	Skill Development

1. Creative awareness by comparing study of old masters and present days thematic works, developing individual style and advance techniques.
2. Development of rendering individual styles and techniques in oil paint &tempera medium.
3. Detail of human figure in various action and movements, in tonal study.
4. Study of drapery, folding effects details with accurate study.
5. Exploring tonal variations and texture variations and its use.
6. Study should be initiated to develop his own individual Technique for organizing and rendering the Picture. Identification of Individual compositional problems.
7. Study of the full figure in pencil then has to cover in oil medium. The proportion of the figure and distance from the viewers has to maintain on canvas the resemblance of the model. Bold figure study with dramatic light indifferent postures.

Human figure studywith reference to the effect of its elements on each other, tonal values &colour.
Develop the skill by handling different media.
Study the background & foreground.

Assignments:
Human figure study
Opaque Objects (different position) -05Assignments
Transparent Objects(different position) -05Assignments

Size -20X30
Medium- Oil colour.

Reference Books:

1 Collier, John, A manual of oil painting, 1887
2 Solomon, J. Solomon, The Practice Of Oil Painting, 1910

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Beswan, Aligarh

BFA (Applied Arts)
Semester-VII

Paper Code: VAP-4115 **L T P C**
Paper: Photography & Graphic Design **0 0 8 4**

Course outcomes focused on employability/ entrepreneurship/ skill development

COs No.	Course Outcomes (COs)	Mapping
1.	**Recall** Apply graphic design principles in the ideation	Employability
2.	**Develop** ability to enhance artistic imaginations.	Employability
3.	**Plan** efficiently use the selected medium with proper technique	Employability
4.	**Express** individual looks, position and idea in a drawing.	Employability

Graphic Design
submission of Two Campaigns (Portfolio) consisting of selected works (min. no. of works 20 per campaign) produced during the Semester The works should be rich in terms of material exploration and visual impact
Designing of two complete campaigns in first term and two in second term, one social and one product Campaign, incorporating the following.

1. Logo Total Stationary Design
2. Press and magazine advertisements
3. Poster brochures, show card.
4. Poster Designing :

Assignments

1. Poster for Public Welfare like saving Energy, Water etc.
2. Poster for Public Welfare like Banking Services Railways, School
3. Poster for Service Industry like Travel & Tour LIC etc.
4. Poster for Service Industry like Shopping Mall Paints etc.

Computer Software

- Adobe Illustrator
- CorelDraw
- Adobe Photoshop
- Adobe In-design

Assignments should be submitted before one month of Major Examination.

Reference Books:

1. Dinesh Maidasan, Straight to the Point - Coreldraw X3 ,Firewal Media, New Delhi (India)
2. Corey Barker, Photoshop Down & Dirty Tricks for Designers, (Volume 2), New Riders, USA

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Paper Code: VAP-4116	**L**	**T**	**P**	**C**
Paper: Illustration	**0**	**0**	**4**	**2**

Course outcomes focused on employability/ entrepreneurship/ skill development.

S. No.	Course Outcomes	Mapping
1	**Distinguish** Creative drawing	Skill Development
2	**Simplify** Study of different techniques of illustration	Skill Development
3	**Test** for story illustration, Memory Illustration etc.	Skill Development
4	**Compare** between different types of illustrations	Skill Development

1. Composition, value, perspective, and figure drawing
2. Concept and problem solving
3. Creative process: thumbnails, roughs, and finish
4. Presentation of illustration
5. Professional communication and practice
6. Scanning and prepping work digitally
7. Life Study

- Study of different techniques of illustration in black and white and colour for reproduction process photo realistic rendering of products.
- Each week students are required to present a self portrait. The self portrait should be between 3" x 5" and 5" x 7" and done in a different technique each time.

Assignments should be submitted before one month of Major Examination.

Reference Books:

1. Susan Doyle, History of Illustration, 2018
2. Darrel Rees, How to be an Illustrator; 2008

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BFA (Applied Arts)
Semester-VII

Paper Code: VAP-4117 **L T P C**
Paper: Poster Design **0 0 8 4**

Course outcomes focused on employability/ entrepreneurship/ skill development

COs No.	Course Outcomes (COs)	Mapping
1.	**Recall** Layout and designing for poster making	Skill Development
2.	**Making** of event poster for any upcoming events	Skill Development
3.	**Recognize** Creative poster work	Skill Development
4.	**Express** work as inspiration to your design work	Skill Development

Understanding and designing of outdoor advertisement. Learning of large size poster (hording).

1. Layout and designing poster for social issue.
2. Layout and designing poster for Brand/ services.
3. Making of event poster for any upcoming events.
4. Propaganda/ political/movies poster making.
5. Making of a Hording/billboard (large size) on social issues/brand.

Reference Books:

1. Chip Kidd, Judge This, 2015
2. George F. Horn, Contemporary posters: design and techniques ,Davis Publications
3. George F. Horn, Posters; designing, making, reproducing, Davis Publications,

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BFA (Painting & Applied Arts)

Discipline Specific Elective

Paper Code: VAS-4100 | **L T P C**

Paper: Techniques of Print making | **2 0 4 4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Demonstrate** various methods of taking prints.	Employability
2.	**Define** printing of different types of surfaces.	Employability
3.	**Explain** imaginative use of gathering impressions.	Employability
4.	**Identify** Different Media of printing .	Employability
5.	**Demonstrate** Technical terms of printing	Employability

Unit-I: Observation of intrinsic texture of various surfaces and the textures of natural and manmade things. Assignments in: Rubbing

Unit-II:

- potato prints in Mono colour & Two colour
- mono print in Mono colour & Two colour
- Experience of printing of different types of surfaces:
- Rice Paper
- Handmade paper
- Various types of fabrics (cloth)

Unit-IV:

- Lino cut in Mono colour& Two colour

Unit-V:

- wood cut in Mono colour& Two colour
- Experience of printing of different types of surfaces:
- Rice Paper
- Handmade paper
- Various types of fabrics (cloth)

Unit-VI:

Experience of Hand printing wood blocks, printing through press, Methods of inking.

Reference Books:

1. Benson, William, Basic printmaking techniques,1995
2. Heller, Jules, Printmaking today, 1972

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Mangalayatan University
Beswan, Aligarh

BFA (Painting & Applied Arts)

Discipline Specific Elective

Paper Code: VAS-4103 **L T P C**

Paper: Techniques of Textile Design **2 0 4 4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** basic principles of design and color concepts	Employability
2.	**Recall** the use of drawing and two-dimensional design	Employability
3.	**Develop** a consistent and personal direction of Textile Designing	Employability
4.	**Develop** basic tools, techniques for Textile Designing	Employability

Unit -I : Introduction of Textile Fibers

- Natural Fibers
- Vegetable Fibers
- Mineral Fibers

Unit-II Traditional textiles of India

- Technique & Patterns of Jamdani
- Technique & Patterns of Chanderi

Unit-III Technique & Patterns of Kalamkari

- Technique & Patterns of patola

Unit –III Finishes With colours

- Varieties in Dyeing
- Varieties in Printing

Sessional Work

(a) Five selected work of Dyeing method. done during the session.
(b) Two selected works of printing. done during the year

Reference Books:

1. Amanda Briggs-Goode Printed Textile Design, 2013
2. Gail Baugh' The Fashion Designer's Textile Directory, 2018

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Beswan, Aligarh

BFA (Painting & Applied Arts)
Semester-VIII

Paper Code-VAD-4111 **L T P C**

Paper- Project-I **0 0 0 4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Demonstrate** an ability to Critically evaluate masters as well as contemporary artists	Skill development
2.	**Demonstrate** ability to Execute visual art projects independently	Skill development
3.	**Demonstrate** a fair understanding of technical aspects of visual arts	Skill development
4.	**Create** time based project module and presentation skills	Skill development

Research Topic will be decided by the Supervisor.

1. 30% Research Materials will be presented with Field work report at Minot-I.
2. 60% Research Materials will be presented with Field work report at Minot-II.
3. 100% Research Materials will be presented with Field work report at Major Exam.
4. Final Four copies of printed Dissertation will be submitted in proper format approved by Mangalayatan University, Aligarh on or before decided date.
5. Marks for Dissertation will be entered on ERP after Viva Voce.

Guidelines:

1. Every candidate shall submit 03 (Three) bound copies of Dissertation along with a soft copy/C.D. in PDF format.
2. Dissertation should be in A-4 size papers.
3. **Font:** Printing shall be in standardized format in 1.5 spacing. Font type shall be *Times New Roman/ Arial/ Courier of 12 point* size and *Krutidev 010 of 14 point size.*
4. **Margin:** A margin of 4 cms. shall be made on the left side and margin of 2 cms. shall be made on the remaining sides.
5. The title of the Dissertation, name of the candidate, degree, name of the Guide/ Supervisor and the month and year of submission shall be printed on the title page and the front cover.
6. No ornamental bordering of the sides in permitted.
7. No dedication page in dissertation is permitted.
8. Page numbers should be at the bottom of each page, centered on the width.

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Beswan, Aligarh

BFA (Painting)
Semester-VIII

Paper Code: VAP-4211 **L T P C**
Paper: Study from Nature in Oil-IV **0 0 8 4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** developments and ideal proportions.	Skill Development
2.	**Identify** contemporary Artists art work.	Skill Development
3.	**Describe** structure, volume, features of a character and their expression of nature.	Skill Development
4.	**Classify** various paintings technique .	Skill Development

1. Advance study of elements and knowledge of design (golden rules of art) design based on the fundaments such as line, form, color and texture.
2. Exploration of various traditional and modern concept of Composition.
3. Making finished compositions with focus on personal expression and defending it.
4. Study of landscape from village scene and city scene.
5. Developing skill in own style and thematic works.
6. On spot painting, landscape, Rocks scape, water scape, using various texture effects needs to be in own style.
7. Use of acrylic colors, oil colors and mixed medium must be developed in own style.
8. Experimental approach to thematic composition and subject.
9. Highly creative development of representational and non – representational creative composition.
10. Exploration of various traditional and modern concepts of composition.
11. Technical experimentation with creative ideas, textures, colors, tonal variations and medium variations to thematic composition and creative various art forms.
12. Study of personnel drawing with comparative study of old masters drawing and painting

Nature study with reference to the effect of its elements on each other, tonal values & colour.
Develop the skill by handling different media.
Study the background & foreground.

Assignments:

Nature study
Opaque Objects (different position) -05Assignments
Transparent Objects(different position) -05Assignments

Size -20X30
Medium- Oil colour.

Reference Books:

1 Collier, John, A manual of oil painting, 1887
2 Solomon, J. Solomon, The Practice Of Oil Painting, 1910

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Beswan, Aligarh

BFA (Painting)
Semester-VIII

Paper Code: VAP-4212 **L T P C**
Paper: Human figure study in Oil-II **0 0 8 4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** developments and ideal proportions.	Skill Development
2.	**Identify** contemporary Artists art work.	Skill Development
3.	**Describe** structure, volume, features of a character and their expression of human figure.	Skill Development
4.	**Classify** various paintings technique .	Skill Development

1. Execution of a visualized plan or scheme in a complete pictorial expression. Development of individual technique & personal expression through the utilization of pigments and brush work.
2. The student has to emphasize on figurative composition which makes a proper feeling and expressions of the related problems such as - change of society, domestic problems, festivity, ritual, gender sensitivity traditional scene etc.
3. Thematic drawings by using life model, Human figure in group study.
4. Study of various possesses, postures, different angle from life model and principles of composition.
5. Life study painting from life model in oil color on stretched canvas/canvas board only.
6. Intensive drawing as an independent vehicle of creative expression.
7. Study of traditional and modern style by composing human figures.

Adaptations and development of various mediums if mixed medium in human figure and thematic creations. Analytical study of human figure exposing Anatomy, expression, emotional with details

Human figure study with reference to the effect of its elements on each other, tonal values &colour.

Develop the skill by handling different media.
Study the background & foreground.

Assignments:

Human figure study
Opaque Objects (different position) -05Assignments
Transparent Objects(different position) -05Assignments

Size -20X30
Medium- Oil colour.

Reference Books:

1 Collier, John, A manual of oil painting, 1887
2 Solomon, J. Solomon, The Practice Of Oil Painting, 1910

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Beswan, Aligarh

BFA (Applied Arts)
Semester-VIII

Paper Code: VAP-4215 **L T P C**

Paper: Graphic Design **0 0 8 4**

Course outcomes focused on employability/ entrepreneurship/ skill development

COs No.	Course Outcomes (COs)	Mapping
1.	**Recall** Apply graphic design principles in the ideation	Employability
2.	**Develop** ability to enhance artistic imaginations.	Employability
3.	**Plan** efficiently use the selected medium with proper technique	Employability
4.	**Express** individual looks, position and idea in a drawing.	Employability

Graphic Design

submission of Two Campaigns (Portfolio) consisting of selected works (min. no. of works 20 per campaign) produced during the Semester The works should be rich in terms of material exploration and visual impact

Designing of two complete campaigns in first term and two in second term, one social and one product Campaign, incorporating the following.

- Logo Total Stationary Design
- Press and magazine advertisements
- Poster brochures, show card.

Computer Software

- Adobe Illustrator
- CorelDraw
- Adobe Photoshop
- Adobe In-design

Assignments should be submitted before one month of Major Examination.

Reference Books:

1. Dinesh Maidasan, Straight to the Point - Coreldraw X3 ,Firewal Media, New Delhi (India)
2. Corey Barker, Photoshop Down & Dirty Tricks for Designers, (Volume 2), New Riders, USA

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Mangalayatan University
Beswan, Aligarh

B.F.A. (Applied Arts)

Semester- VIII

Paper Code: VAP-4216 **L T P C**

Paper: Illustration **0 0 6 3**

Course outcomes focused on employability/ entrepreneurship/ skill development

COs No.	Course Outcomes (COs)	Mapping
1.	**Recall** Drawing from life and full figure study	Employability
2.	**Describe** the Design, Suitability, Legibility, Legibility	Employability
3.	**Recognize** Creative typographic work	Employability
4.	**Express** work as inspiration to your design work	Employability

Illustration

1.Students will design and create a variety of projects, both by hand and by using computer graphic design programs.

They will maintain good studio organization and use of tools as expected by the teacher

Students have to illustrate one complete projects in first term and two in second term,

i. e. (Story Board, Book Illustration, Product based Illustration in Black & White and color with various mediums & techniques.

Assignments should be submitted before one month of Major Examination.

Reference Books:

1. Susan Doyle, History of Illustration, 2018
2. Darrel Rees, How to be an Illustrator; 2008

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B.F.A. (Applied Arts)

Semester- VIII

Paper Code: VAP-4217 **L T P C**

Paper: Magazine and Press Advertising **0 0 8 4**

Course outcomes focused on employability/ entrepreneurship/ skill development

COs No.	Course Outcomes (COs)	Mapping
1.	**Demonstrate** newspaper media	Skill development
2.	**Define** Economic Times	Skill development
3.	**Explain** value of shade and light and the characteristics of the model.	Skill development
4.	**Identify** press and magazine advertisements,	Skill development

1. Comparative study of different types of layout. Designing for press and magazine advertisements, Folders and booklets etc. (Single color). Study and selection of typefaces. Calculation of copy according to given space Magazines /Newspapers

- Business India
- Business World
- Business Today

2. The Business Standard,
3. The Economic Times
4. The Financial Express
5. Pitch
6. USP Age

Reference Books:

1. 1. Kristin Cullen, Layout workbook: a real-world guide to building pages in graphic design
2. Chandrasekhar Hiregoudar, Facility Planning and Layout Design

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BFA (Performing Arts)
Semester-I

Paper Code-PAL-1111	**L**	**T**	**P**	**C**
Paper- Indian Culture & Art	**3**	**0**	**0**	**3**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** different cultural heritage of India	Skill development.
2.	**Explain** the uniqueness of integrity among diversity	Skill development.
3.	**Choose**the various factors related to culture and civilization	Skill development.
4.	**Illustrate** the art of coordination between tradition and contemporary cultures	Skill development.

Unit-I Culture & Civilization
- Concept of Culture & Civilization
- Ancient Indian Culture & Evaluation

Unit-II Ancient Civilizations
- Indus Valley Civilization
- Vedic Civilization, Religion and cultural rituals
- music, Dance & Drama – its relation with the society

Unit III Organizations for promotion of Art & Culture
- Music Dance & Theatre arts and mass media
- All India Radio
- Doordarshan& TV Channels.

Unit IV. Institute for the promotion of music-Dance & theatre arts
- Government Sangeet Natak Academy
- Department of culture
- Indian Council for Cultural Relation

Reference Books:-

1.Sangeet Visharad, Sangeet Karyalaya, Hathras
2.Rag parichay, Bhag-I,,II ,Sangeet SadanPrakashan,Allahabad

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Mangalayatan University
Beswan, Aligarh

BFA (Performing Arts)
Semester-I

Paper Code-PAL-1112	**L**	**T**	**P**	**C**
Paper- Fundamental Principles of Performing Arts	**3**	**0**	**0**	**3**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	**Course Outcomes (COs)**	**Mapping**
1.	**Define** different Musical terms used in Indian music	Skill development
2.	**Explain** the principles of music	Skill development
3.	**Choose** the variousfactors related to Naad, Shruti etc.	Skill development
4.	**Illustrate** the art of singing or playing in an Orchestra	Skill development

Unit-I Definition-All musical terms of previous year &Naad, Shruti, Swar, Vadisamvadi;

Unit-II Life sketch of famous musicians- Tansen, Swami Haridas; Essay- Importance of music in human life; Theoretical study of Raga Yaman.

Unit–III Definition-All musical terms of previous year &Dhwani,Andolan,AndolanSankhya,Gram, Murchhana; Life sketch of famous musicians- Pt.Bhimsen Joshi, Ustad Abdul Karim Khan; Essay- Importance of Culture in human life; Theoretical study of Raga Bhairav.

Unit–IV Definition- All musical terms of BPA-I, Naad,NaadkiVisheshtayen-Lakshan,Geet,Geet-Prakar(Lakshan geet,Sargam geet, Life sketch of famous musicians- Tyagaraja, UstadFaiyaz Khan; Essay: Hindustani &Karnatic Music System; Theoretical study of Raga Desh.

Reference Books:-

1.Sangeet Visharad, Sangeet Karyalaya, Hathras

2.Sangeet Ratan, Sangeet Karyalaya, Hathras .

3. Rag parichay, Bhag-I,,II ,Sangeet SadanPrakashan,Allahabad

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Beswan, Aligarh

BFA (Performing Arts)
Semester-I

Paper Code-PAP-1113	**L**	**T**	**P**	**C**
Paper- Taal and Laya-I	**0**	**0**	**8**	**4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	**Course Outcomes (COs)**	**Mapping**
1.	**Define** different categories of Layakaris	Skill development
2.	**Explain** accompanyingtechniqes used in the study and interpretation of various Taal and rhythmic patterns	Skill development
3.	**Choose**the various factors to be considered in the accompaniment with an artist	Skill development
4.	**Illustrate** the art of playing solo or in an Orchestra	Skill development

Performance:

1. Theoritical detail of any one Taal from the following 2 selected Taals: Dadra, Keharwa
2. Ability to show the following Taal on hand or Tabla with Dugun/Tigun/Chaugunlakaries. Dadra & Kehrwa
3. Theoritical detail of any one Taal from the following 3 selected Taals: Teentaal, Kehrwa, Dadra.
4. Ability to show the following Taal on hand or Tabla with Dugun/Tigun/Chaugun. Teentaal,Kehrwa,Dadra.
5. Theoritical detail of any two Taal from the following 4 selected Taals:

   Teentaal,Kehrwa,Dadra,Jhaptaal.

6. Ability to show the following Taal on hand or Tabla with Dugun/Tigun/Chaugun.

   Teentaal,Kehrwa,Dadra,Jhaptaal.

Reference Books:-

1.Sangeet Visharad, Sangeet Karyalaya, Hathras
2.Sangeet Ratan, Sangeet Karyalaya, Hathras .
3. Rag parichay, Bhag-I,,II ,Sangeet Sadan Prakashan, Allahabad

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Beswan, Aligarh

Paper Code: ENL-1100 | **L** | **T** | **P** | **C**
Paper: Communicative English – I | **2** | **0** | **0** | **2**

S. No.	Course Outcomes (COs)	Cognitive Level
1.	Define Communication	Skill Development
2.	Differentiate between General and Professional communication	Skill Development
3.	Use verbal and non-verbal communication	Skill Development and Employability
4.	Speak effectively with correct pronunciation	Skill Development and Employability

Unit-I: ***Introduction to Communication***
Purpose of Communication; Process of Communication; Differences between Technical and General Communication; Barriers to Communication; Measures to Overcome the Barriers to Communication.

Unit-II: ***Types of Communication***
Types of Communication; Verbal Communication-Importance of verbal communication-Advantages of verbal communication- Advantages of written communication; Significance of Non-verbal Communication

Unit-III: ***Listening Skills***
Listening Process; Classification of Listening; Purpose of Listening; Common Barriers to the Listening Process; Measures to Improve Listening; Listening and Hearing. Barriers for Effective Listening, Four Skills LSRW,

Unit-IV: ***Speaking English***
The Importance of Speaking Practice. Delivery, Voice Control, Four speaking skills. 1 Fluency., 2 Vocabulary. 3 Grammars. 4. Pronunciation.

Books Recommended:

1. Sambhaji Budhavale: Communication Skills
2. Kul Bhushan Kumar : Effective Communication Skills, 2018

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BFA (Performing Arts)
Semester-II

Paper Code-PAP-1211	**L**	**T**	**P**	**C**
Paper- Presentation of Raga-II	**0**	**0**	**8**	**4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	**Course Outcomes (COs)**	**Mapping**
1.	**Define** different characteristics of Raga	Skill development
2.	**Explain** raga presentation forms used in the study and interpretation of Vocal and Instrumental presentation	Skill development
3.	**Choose** the various methods of notation system	Skill development
4.	**Illustrate** the art of designing compositions	Skill development

Performance:

1. Performance.of any one Drut Khayal in raga: GurjariTodi, BhupalTodi&BilaskhaniTodi Theoretical detail of the above Ragas.
2. .Description of Kaharwa Tal.
3. Performance of any one Drut Khayal in raga : Komal Ashavri, AhirBhairav&Bairagi Theoretical detail of the above Ragas.
4. Description of DadraTal
5. Performance of One Vilambit and one Drut Khayal in any two ragas from the semester syllabus: Komal Ashavri, AhirBhairav. Theoretical detail of the above Ragas.
6. Description of Teen Tal

Reference Books:-

1.Sangeet Visharad, Sangeet Karyalaya, Hathras

2.Sangeet Ratan, Sangeet Karyalaya, Hathras .

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Mangalayatan University
Beswan, Aligarh

BFA (Performing Arts)
Semester-II

Paper Code-PAP-1212	**L**	**T**	**P**	**C**
Paper- Knowledge of other forms of music -II	**0**	**0**	**8**	**4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	**Course Outcomes (COs)**	**Mapping**
1.	**Define** different categories of Instruments	Skill development
2.	**Explain** accompanyingtechniqes used in the study and interpretation of Vocal and Instrumental presentation	Skill development
3.	**Choose** the various social factors to be considered in the performance	Skill development
4.	**Illustrate** the art of singing or playing in an Orchestra	Skill development

Performance:

1. Based on Theoretical Description of the Course Ragas
2. Based on Theoretical Description of the Course Talas
3. Based on Practical Description/ Notations of the Course ragas
4. Life Sketch of any Musician Unit-II Forms of Music
5. Effect of Music on Society Or Indian Fine Arts
6. Contemporary Art Forms Unit-III History of Indian Music
7. Indian Music & Film Industry Or Institutes, Academies & Organizations of Music Promotion
8. Cultural Activities of the Student
9. Cultural Achievements of the Student, Any other topic, related to the present

Reference Books:-

1.Sangeet Visharad, Sangeet Karyalaya, Hathras

2.Sangeet Ratan, Sangeet Karyalaya, Hathras .

3. Rag Parichay, Bhag-I,,II ,Sangeet SadanPrakashan, Allahabad

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Beswan, Aligarh

2018-19 (3)

Paper Code: ENL-1200 | **L** | **T** | **P** | **C**
Paper: Communicative English-II | **2** | **0** | **0** | **2**

S. No.	Course Outcomes (COs)	Mapping
1.	Define Communication network	Skill Development and Employability
2.	Differentiate between formal and non-formal communication	Skill Development and Employability
3.	Demonstrate proficiency in writing correct english	Skill Development and Employability
4.	Prepare assignments, writings, resume correctly	Skill Development and Employability
5.	Show confidence in English writing and speaking	Skill Development and Employability

Unit-I:
Communication Network: Scope and Types of Communication Network; Formal and Informal Communication Network; Upward Communication; Downward Communication; Horizontal Communication; Diagonal Communication..

Unit-II:
General Principles of Writing; Improving Writing Skills, Essentials of good style, Expressions and words to be avoided; Grammar and Usage. Importance of Business Letters; Difference between Personal and Business Letters; Structure and Format of Business Letters; Types of Business Letters.

Unit-III:
Reading Skill; Purpose of Reading; Types of Reading; Scanning, Skimming Intensive Reading, Extensive Reading, Techniques for Effective Reading.

Unit-IV
Employment Communication – *Resume*: Contents of Good Resume; Guidelines for Writing Resume; Different Types of Resumes; Reason for a Cover Letter to Apply for a Job-Format of Cover Letter; Different Types of Cover Letters

Books Recommended:

1. Sambhaji Budhavale: Communication Skills
2. Kul Bhushan Kumar : Effective Communication Skills, 2018

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Paper Code: AGL-1100 | **L** | **T** | **P** | **C**
Paper: Environmental Studies | **2** | **0** | **0** | **2**

S. No.	Paper Outcomes (COs)	Cognitive Level
1.	Understand key concepts ecology, environment and eco-sytem	Skill Development
2.	Describe the applications of alternative energy sources	Skill Development
3.	Understand the different types of environmental pollution	Skill Development
4.	Discuss current environmental issues	Skill Development
5.	Reflect critically about their roles and identities as citizens, consumers and environmental actors in a complex, interconnected world.	Skill Development

Unit I: ***Multidisciplinary Nature of Environment & Ecosystem***

Environmental Education: Definition, Scope & Importance, Need for Public Awareness, Ecology & Environment, Type and components of Environment, Basics of Environmental Impact Assessment, Sustainable Development.

Eco system: Component of ecosystem, Type of ecosystem, food chain, food web, energy flow Ecological pyramids, Aquatic ecosystem (pond).

Unit II: ***Alternative Energy Resources***

Biofuels: Alcohol, Hydrogen production technology, Biofuels from Jatropa.
Green Energy: Sources, efficiency and sustainability, Energy from Biomass and solid waste.
Renewable Energy Resources: solar, wind, hydro, geothermal, fuel cells.

Unit III: ***Environmental Pollution***

Water Pollution: Types of pollutants, sources, effect of water pollution on human health.
Air Pollution: Air Pollutants, Sources, Effect of air pollutants on environment and human health, Dispersion of air pollutants.
Noise Pollution: Sources and effects.
Solid Waste Management: Sources and classification of solid wastes, Causes and effects of solid waste, Management of solid waste.

Unit IV: ***Current Environmental Issue***

Population growth, Climate Change and Global warming: causes & effects, Acid Rain, Ozone Layer depletion, Photochemical smog, Case Study.

Unit V: ***Social Issues and Environment***

Environmental legislations (Air, Water, Environmental protection, Forest and Wild life protection Act), Nongovernmental organizations and their role in environment improvement and education.

Books Recommended/Suggested Reading:

1. *"Environmental Studies", Smriti Srivastava, S.K. Kataria & Sons, Delhi.*
2. *"Environmental Science", H. Kaur, Pragati Prakashan, Meerut.*
3. *"Environmental Studies", Benny Joseph, Tata McGraw Hills-2005.*
4. *"Environmental Chemistry", V.P. Kudesia, Pragati Prakashan, Meerut.*
5. *"Environmental Chemistry & Pollution Control", S.S. Dara, S. Chand & Co.*

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Registrar
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Beswan, Aligarh

BFA (Performing Arts)
Semester-III

Paper Code- PAP-2111	**L**	**T**	**P**	**C**
Paper- Presentation of Raga-III	**0**	**0**	**8**	**4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** different characteristics of Raga	Skill development
2.	**Explain** raga presentation forms used in the study and interpretation of Vocal and Instrumental presentation	Skill development
3.	**Choose** the various methods of notation system	Skill development
4.	**Illustrate** the art of designing compositions	Skill development

Performance:

1. Performance of any one Drut Khayal in raga:
2. Kedar&Chhayanat
3. Theoretical detail of the above Ragas.
4. Description of Jhaptal.
5. Performance of any one Drut Khayal in raga :
6. Hamir & Tilak Kamod
7. Theoretical detail of the above Ragas.
8. Description of Tivra Tal.
9. Performance of One Vilambit and one Drut Khayal in any two ragas from the semester syllabus: Kedar,Chhayanat, Hamir ,TilakKamod, Pahadi, Ramkali, Kamod
10. Theoretical detail of the above Ragas.
11. Description of Jhaptal, Tivra&Teental.

Reference Books:-

1.Sangeet Visharad, Sangeet Karyalaya, Hathras

2.Sangeet Ratan, Sangeet Karyalaya, Hathras .

3. Rag Parichay, Bhag-I,,II ,Sangeet SadanPrakashan, Allahabad

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Beswan, Aligarh

BFA (Performing Arts)
Semester-III

Paper Code-PAP-2112	**L**	**T**	**P**	**C**
Paper- Knowledge of other forms of music –III	**0**	**0**	**8**	**4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	**Course Outcomes (COs)**	**Mapping**
1.	**Define** different categories of Instruments	Skill development
2.	**Explain** accompanyingtechniqes used in the study and interpretation of Vocal and Instrumental presentation	Skill development
3.	**Choose** the various social factors to be considered in the performance	Skill development
4.	**Illustrate** the art of singing or playing in an Orchestra	Skill development

Performance:

1. Performance of any LakshanGeet/ SargamGeet/Tarana/ Dhrupad/ Dhamar in the following Rags: Kedar&Chhayanat
2. Performance of one Geet/ Ghazal/ Bhajan/ Folk/ Ravindra Sangeet.
3. Ability to present Dugun,Tigun&ChaugunLayakari of Jhaptal.
4. Demonstration of one musical composition on any instrument.
5. Performance of any LakshanGeet/ SargamGeet/Tarana/ Dhrupad/ Dhamar in the following Rags: Hamir& Tilak Kamod.
6. Performance of one Geet/ Ghazal/ Bhajan/ Folk/ Ravindra Sangeet.
7. Ability to present Dugun,Tigun&ChaugunLayakari of Tivra Tala
8. Demonstration of one musical composition on any instrument.
9. Performance of any LakshanGeet/ SargamGeet/Tarana/ Dhrupad/ Dhamar in the following Rags: Kedar, Chhayanat, Hamir ,TilakKamod, Pahadi, Ramkali, Kamod
10. Performance of one Geet/ Ghazal/ Bhajan/ Folk/ Ravindra Sangeet.
11. Ability to present Dugun,Tigun&ChaugunLayakari of Jhaptal, Tivra&Teental
12. Demonstration of two musical compositions on any instrument.

Reference Books:-

1 Sangeet Ratan, Sangeet Karyalaya, Hathras .
2. Rag parichay, Bhag-I,,II ,Sangeet SadanPrakashan,Allahabad

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Mangalayatan University
Beswan, Aligarh

BFA (Performing Arts)
Semester-III

Paper Code-PAP-2113	**L**	**T**	**P**	**C**
Paper- Taal & Laya-III	**0**	**0**	**8**	**4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	**Course Outcomes (COs)**	**Mapping**
1.	**Define** different categories of Taal	Skill development
2.	**Explain** accompanyingtechniqes used in the study and interpretation of Laya	Skill development
3.	**Choose** the various Talas with different number of beats	Skill development
4.	**Illustrate** the art of Layakaris in different Tala	Skill development

Performance:

1. Theoritical detail of any one Taal from the following 2 selected Taals:
2. 1.1.Rupaktal
3. 1.2.Ektal
4. 2.Ability to show the following Taal on hand or Tabla with Dugun/Tigun/Chaugunlakaries.
5. Jhapta
6. Theoritical detail of any one Taal from the following 3 selected Taals:
7. Teentaal,Kehrwa,Dadra.
8. Ability to show the following Taal on hand or Tabla with Dugun/Tigun/Chaugun.
9. Teentaal,Ektal, Jhaptal
10. Theoritical detail of any two Taal from the following 4 selected Taals:
11. Teentaal,Kehrwa,Dadra,Jhaptaal.
12. Ability to show the following Taal on hand or Tabla with Dugun/Tigun/Chaugun.
13. Teentaal,Kehrwa,Dadra,Jhaptaal.

Reference Books:-

1 Sangeet Ratan, Sangeet Karyalaya, Hathras .
2 Rag parichay, Bhag-I,,II ,Sangeet SadanPrakashan,Allahabad

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Mangalayatan University
Beswan, Aligarh

BFA (Performing Arts)
Semester-III

Paper Code-PAL-2111	**L**	**T**	**P**	**C**
Paper- History of Indian Music (Medieval Period)	**3**	**0**	**0**	**3**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	**Course Outcomes (COs)**	**Mapping**
1.	**Define** medievalperiod of Indian music(Golden period)	Skill development
2.	**Explain** the forms of Hindustani music	Skill development
3.	**Choose** the musicians and their contributions	Skill development
4.	**Illustrate** the various genres of Indian music Dhrupad, Dhamar etc.	Skill development

Unit-I History of Indian Music in Medieval Period, Khilji Period, Amir Khusroo and his contribution

Unit-II Tughlak and Lodi period

Unit-III Music at its peak in Mughal period, Akabar and his contribution, Tansen-BaijuBaora Swami Haridas

Unit IV Bhakti Andolan period, Surdas, Kabir, Tulsidas andMirabai, Their contribution towards Indian music.

Reference Books:-

1.Sangeet Visharad, Sangeet Karyalaya, Hathras

2.Sangeet Ratan, Sangeet Karyalaya, Hathras .

3. Rag Parichay, Bhag-I,,II ,Sangeet SadanPrakashan, Allahabad

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BFA (Performing Arts)
Semester-III

Paper Code- PAL-2112	**L**	**T**	**P**	**C**
Paper- Study of Ancient texts (Sangeet Shashtra) on Indian music-I	**3**	**0**	**0**	**3**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Relate** various ancient textson music	Skill development
2.	**Explain** thetheories of Indian music written in the texts	Skill development
3.	**Choose** the authors and their contributions	Skill development
4.	**Illustrate** the musical concepts described in the ancient texts	Skill development

Unit-I NatyaShashtra by Bharat , different chapters related to Music.

Unit-II Dance and Drama-Sangeet Ratnakar by Sarangdev and its chapters related to music Brihadesshi by Matang

Unit-III GeetGivind by Jaydev, Sangeet Makrand by Narad, Swar Mel Kalanidhi Theoretical study of Mankutuhol

Unit-IV Study of Rag Tarangini, ChaturdandiPrakashika by PundarikBitthal, Rag Bibodh by Somnath.

Reference Books:-

1. Rag-Parichay Part-I, Harishchandra Srivastav, Sangeet Karyalaya, Hathras
2. . Rag-Parichay Part-II, Harishchandra Srivastav, Sangeet Karyalaya, Hathras

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BFA (Performing Arts)
Semester-III

Paper Code-PAE-2103	**L**	**T**	**P**	**C**
Paper- Maintenance of musical instruments	**2**	**0**	**2**	**4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

S. No.	Course Outcomes	Mapping
1	**Define** musical instrument	Employability
2	**Explain** the uniqueness of various categories of instruments	Employability
3	**Choose** the right accessories of respective instruments	Employability
4	**Study** the classification of Indian and Western instruments	Employability

Unit-I Classification of Instruments

- Stringed instruments- Sitar, Sarod, Santoor, Tanpura, Guitar
- Percussion Instruments: Tabla, Pakhawaj, Dholak

Unit-II Wind instruments: harmonium, Flute, Sahanai Metalic instrument: Manjira, Kartal etc.

Unit III Maintainance techniques: string arrangements, Tunning etc. of instruments

Unit IV Solo Instruments: Selection and maintainance Tanpura, Harmonium, Tabla, Guitar

Reference Books:-

1.Complete Guide to the Mantenance and Repair of band Instruments by Kenneth A. Mueller

2. Violin making by Edward Heron-Allen

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Beswan, Aligarh

BFA (Performing Arts)
Semester-IV

Paper Code-PAP-2211	**L**	**T**	**P**	**C**
Paper- Stage Performance	**0**	**0**	**8**	**4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	**Course Outcomes (COs)**	**Mapping**
1.	**Define** different characteristics of Raga	Skill development
2.	**Explain** raga presentation forms used in the study and interpretation of Vocal and Instrumental presentation	Skill development
3.	**Choose** the various methods of notation system	Skill development
4.	**Illustrate** the art of designing compositions	Skill development

Performance:

1. Performance.of any one Drut Khayal in raga:
   - Malkauns&Shankara.
   - Theoretical detail of the above Ragas.
1. Description of Roopaktal.
   - Performance of any one Drut Khayal in raga :
   - Jaunpuri&Deshkar.
   - Theoretical detail of the above Ragas.
   - Description of Sultal Tal.
2. Performance of One Vilambit and one Drut Khayal in any two ragas from
   - the semester syllabus:
   - Malkauns, Shankara, Jaunpuri, Deshkar, Pilu, Sindhura&Bageshwari
   - Theoretical detail of the above Ragas.
   - Description of Rupak Tal, Sultal&Dhamar.

Reference Books:-

1.Sangeet Visharad, Sangeet Karyalaya, Hathras

2.Sangeet Ratan, Sangeet Karyalaya, Hathras .

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Beswan, Aligarh

BFA (Performing Arts)
Semester-IV

Paper Code-PAP-2212	**L**	**T**	**P**	**C**
Paper- Knowledge of other forms of music	**0**	**0**	**8**	**4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** different characteristics of instruments	Skill development
2.	**Explain** forms used in the study and interpretation of Vocal and Instrumental presentation	Skill development
3.	**Choose** the various methods of notation system	Skill development
4.	**Illustrate** the art of designing compositions	Skill development

Performance:

1. Performance of any LakshanGeet/ SargamGeet/Tarana/ Dhrupad/ Dhamar in the following Rags: Malkauns&Shankara.
2. Performance of one Geet/ Ghazal/ Bhajan/ Folk/ Ravindra Sangeet.
3. Ability to present Dugun,Tigun&ChaugunLayakari of Jhaptal.
4. Demonstration of one musical composition on any instrument.
5. Performance of any LakshanGeet/ SargamGeet/Tarana/ Dhrupad/ Dhamar in the following Rags: Hamir& Tilak Kamod.
6. Performance of one Geet/ Ghazal/ Bhajan/ Folk/ Ravindra Sangeet.
7. Ability to present Dugun,Tigun&ChaugunLayakari of Tivra Tala
8. Demonstration of one musical composition on any instrument.
9. Performance of any LakshanGeet/ SargamGeet/Tarana/ Dhrupad/ Dhamar in the following Rags: Kedar, Chhayanat, Hamir ,TilakKamod, Pahadi, Ramkali, Kamod
10. Performance of one Geet/ Ghazal/ Bhajan/ Folk/ Ravindra Sangeet.
11. Ability to present Dugun,Tigun&ChaugunLayakari of Jhaptal, Tivra&Teental
12. Demonstration of two musical compositions on any instrument.

Reference Books:-

1.Sangeet Visharad, Sangeet Karyalaya, Hathras

2. Rag Parichay, Bhag-I,II, Sangeet Sadan Prakashan, Allahabad

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BFA (Performing Arts)
Semester-IV

Paper Code-PAP-2213	**L**	**T**	**P**	**C**
Paper- Taal & Laya-IV	**0**	**0**	**8**	**4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** different categories of Taal	Skill development
2.	**Explain** accompanyingtechniqes used in the study and interpretation of Laya	Skill development
3.	**Choose** the various Talas with different number of beats	Skill development
4.	**Illustrate** the art of Layakaris in different Tala	Skill development

Performance:

1. Theoritical detail of any one Taal from the following 2 selected Taals:
2. 1.1.Rupaktal
3. 1.2.Ektal
4. 2.Ability to show the following Taal on hand or Tabla with Dugun/Tigun/Chaugunlakaries.
5. Jhapta
6. Theoritical detail of any one Taal from the following 3 selected Taals:
7. Teentaal,Kehrwa,Dadra.
8. Ability to show the following Taal on hand or Tabla with Dugun/Tigun/Chaugun.
9. Teentaal,Ektal, Jhaptal
10. Theoritical detail of any two Taal from the following 4 selected Taals:
11. Teentaal,Kehrwa,Dadra,Jhaptaal.
12. Ability to show the following Taal on hand or Tabla with Dugun/Tigun/Chaugun.
13. Teentaal,Kehrwa,Dadra,Jhaptaal.

Reference Books:-

1 Sangeet Ratan, Sangeet Karyalaya, Hathras .
2 Rag Parichay, Bhag-I,II, Sangeet Sadan Prakashan, Allahabad

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Mangalayatan University
Beswan, Aligarh

BFA (Performing Arts)
Semester-IV

Paper Code-PAL-2211	**L**	**T**	**P**	**C**
Paper- History of Indian Music (Pre-Independence & Modern Period)	**3**	**0**	**0**	**3**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** different periods of Indian music Pre &post independence	Skill development
2.	**Explain** the musical terms of Hindustani music	Skill development
3.	**Choose** the musicians and their contributions	Skill development
4.	**Illustrate** the various genres of Indian music in modern India	Skill development

Unit-I Definition -Purvang, Uttarang, Saptak, Nibaddha, AnibddhaGaan.Life sketch of famous musicians.

Unit-II Description of Indian classical music instruments: Tantra, Sushira, Avanaddha,Ghana/ Sitar,Flute, Pakhawaj, Mandira. Karnatic music, Hindustani Music.Theoretical study of Raga Malkauns& Shankara

Unit –III Definition-Taal, Matra, Margi, Desi, Nyasa, Life sketch of famous musicians, Short Notes: Bhajan, Ghazal, Qawali, folk music.Theoretical study of RagaJaunpuri&Deshkar

Unit -IV Definition- Purvang, Uttarang, Saptak, Nibaddha, AnibddhaGaan, Taal, Matra, Margi, Desi, Nyasa. Life sketch of famous musicians Pt. Vishwamohan Bhatt, Pt. Lalmani MishraEssay: ShashtriyaSangeet and Lok Sangeet , Role of Tala in Indian music. Theoretical study of Raga Bageshwari, Pilu, Malkauns, Shankara, Jaunpuri&Deshkar.

Reference Books:-

1.Sangeet Visharad, Sangeet Karyalaya, Hathras

2.Sangeet Ratan, Sangeet Karyalaya, Hathras .

3. Rag Parichay, Bhag-I,II, Sangeet SadanPrakashan, Allahabad

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BFA (Performing Arts)
Semester-IV

Paper Code-PAL-2212	**L**	**T**	**P**	**C**
Paper- Study of ancient texts on Indian music-II	**3**	**0**	**0**	**3**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	**Course Outcomes (COs)**	**Mapping**
1.	**Relate** various ancient textson music	Skill development
2.	**Explain** the theories of Indian music written in the texts	Skill development
3.	**Choose**the authors and their contribtions	Skill development
4.	**Illustrate** the musical concepts described in the ancient texts	Skill development

Unit-I NatyaShashtra by Bharat ,_different chapters related to Music, Dance and Drama

Unit-II Sangeet Ratnakar by Sarangdev and its chapters related to music, Brihadesshi by Matang

Unit-III Study of Rag Tarangini, ChaturdandiPrakashika by PundarikBitthal, Rag Bibodh by Somnath

Unit-IV GeetGivind by Jaydev, Sangeet Makrand by Narad, Swar Mel Kalanidhi, Theoretical study of Mankutuhol.

Reference Books:-

1.Sangeet Visharad, Sangeet Karyalaya, Hathras

2.Sangeet Ratan, Sangeet Karyalaya, Hathras .

3. Rag Parichay, Bhag-I,II, Sangeet Sadan Prakashan, Allahabad

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BFA (Performing Arts)
Semester-IV

Paper Code-PAE-2200	**L**	**T**	**P**	**C**
Paper-Preservation and Maintenance of Audio-Video library	**2**	**0**	**2**	**4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

S. No.	Course Outcomes	Mapping
1	**Define** different categories of audio visual materials	Employability
2	**Explain** AVMs importance in Indian music	Employability
3	**Choose** the various techniques to be considered in the preservation and maintainance	Employability
4	**Illustrate** the art of analog and digital documentation	Employability

Unit-I: Audio Visual Materials (AVMs)

Materials for preservation : tapes, slides, films

Documentation and maintainance of analog and digital materials

Unit-II: Videotapes, DVDs', audio tapes, audio CDs

Classifications of materials and documentation according to their categories

Unit-III: Audio-Visual Aids:

Audio visual display equipments, Photographic equipments, Digital documentation

Unit-IV Audio- Visual recording and editing softwares

Reference Books:-

1.Audio and Video System by R.G. Gupta
2. Pro-Tools HD: Advanced techniques by Edouard Camou

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BFA (Performing Arts)
Semester-V

Paper Code-PAP-3111	**L**	**T**	**P**	**C**
Paper- Practical Demonstration and Stage Performance	**0**	**0**	**8**	**4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	**Course Outcomes (COs)**	**Mapping**
1.	**Define** different characteristics of Raga	Skill development
2.	**Explain** raga presentation forms used in the study and interpretation of Vocal and Instrumental presentation	Skill development
3.	**Choose** the various steps of stage performance	Skill development
4.	**Illustrate** the art of designing compositions	Skill development

Performance:

1. Performance.of any one Drut Khayal in raga: Todi& Multani.
2. Theoretical detail of the above Ragas.
3. Description of Jhumratal.
4. Performance of any one Drut Khayal in raga : Jaijaivanti & Vibhas.
5. Theoretical detail of the above Ragas.
6. Description of TilwadaTal.
7. Performance of One Vilambit and one Drut Khayal in any two ragas from the semester syllabus: Todi, Multani, Jaijaivanti,Vibhas, Bahar& Gaur Sarang
8. Theoretical detail of the above Ragas.
9. Description of Jhumra, Tilwada & Jhaptal.

Reference Books:-

1. Sangeet Ratan, Sangeet Karyalaya, Hathras .
2. Rag parichay, Bhag-I,,II ,Sangeet SadanPrakashan,Allahabad
3. SrishchandraParanjpe, Bharatiya sangeet ka Itihas ,

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Mangalayatan University
Beswan, Aligarh

BFA (Performing Arts)
Semester-V

Paper Code-PAP- 3112	**L**	**T**	**P**	**C**
Paper- Practical knowledge of other forms of music	**0**	**0**	**8**	**4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	**Course Outcomes (COs)**	**Mapping**
1.	**Define** different categories of Instruments	Skill development
2.	**Explain** accompanyingtechniqes used in the study and interpretation of Vocal and Instrumental presentation	Skill development
3.	**Choose** the various social factors to be considered in the performance	Skill development
4.	**Illustrate** the art of singing or playing in an Orchestra	Skill development

Performance:

1. Performance of any LakshanGeet/ SargamGeet/Tarana/ Dhrupad/ Dhamar in the following Ragas: Todi& Multani.
2. Performance of one Geet/ Ghazal/ Bhajan/ Folk/ Ravindra Sangeet.
3. Ability to present Dugun,Tigun&ChaugunLayakari of Jhumratal.
4. Demonstration of one musical composition on any instrument.
5. Performance of any LakshanGeet/ SargamGeet/Tarana/ Dhrupad/ Dhamar in the following Rags: Jaijaivanti&Vibhas.
6. Performance of one Geet/ Ghazal/ Bhajan/ Folk/ Ravindra Sangeet.
7. Ability to present Dugun,Tigun&ChaugunLayakari of TilwadaTal.
8. Demonstration of one musical composition on any instrument.
9. Performance of any LakshanGeet/ SargamGeet/Tarana/ Dhrupad/ Dhamar in the following Rags: Todi, Multani, Jaijaivanti,Vibhas, Bahar& Gaur Sarang
10. Performance of one Geet/ Ghazal/ Bhajan/ Folk/ Ravindra Sangeet.
11. Ability to present Dugun,Tigun&ChaugunLayakari of Jhumra, Tilwada&Jhaptal.
12. Demonstration of two musical compositions on any instrument.

Reference Books:-

1.Sangeet Visharad, Sangeet Karyalaya, Hathras

2.Sangeet Ratan, Sangeet Karyalaya, Hathras .

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Beswan, Aligarh

BFA (Performing Arts)
Semester-V

Paper Code-PAP-3113	**L**	**T**	**P**	**C**
Paper- Knowledge of reading & writing of musical notation	**0**	**0**	**8**	**4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** different categories musical notation system	Skill development
2.	**Explain** writing techniques(notation) used in the Vocal and Instrumental presentation	Skill development
3.	**Choose** the various aspects to be considered in the performance	Skill development
4.	**Illustrate** the art of reading & writing compositions for vocal or instrumental presentation	Skill development

Performance:

1. Knowledge of Indian notation system (Pt. V.N. Bhatkhande)
2. Writing skill of musical notation system
3. Understanding signs and symbols of Bhatkhande notation system.
4. Reading & writing notion of any given composition.

Reference Books:-

1.Sangeet Visharad, Sangeet Karyalaya, Hathras

2.Sangeet Ratan, Sangeet Karyalaya, Hathras

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Beswan, Aligarh

BFA (Performing Arts)
Semester-V

Paper Code-PAL 3111	**L**	**T**	**P**	**C**
Paper- General Theories of Hindustani Music	**3**	**0**	**0**	**3**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	**Course Outcomes (COs)**	**Mapping**
1.	**Define** different Musical terms used in Indian music	Skill development
2.	**Explain** the principles of music	Skill development
3.	**Choose** the various factors related to Naad, Shruti etc.	Skill development
4.	**Illustrate** the art of singing or playing	Skill development

Unit-I Definition-Sangeet, Swara, Gram, Murchhana, Gamak, Sthayi. Life sketch of famous musicians, Essay,

Unit-II Theoretical study of Raga Multani &Todi

Unit-III Definition-Naad, Shruti, Raga-Jati, Taal, Vaggeykar, Life sketch of famous musicians,Essay, Theoretical study of RagaJaijavanti & Bibhas

Unit-IV Definition-Sangeet, Naad, Verna, Alankar, Gram, Murchhana, Rag-Jati, Taal Gamak,Sthayi, Vaggeykar Raga Classification (Gram Raag, Desi Rag, Mel, That Ragang.),Life sketch of famous musicians. Essay,

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Reference Books:-

1.Sangeet Visharad, Sangeet Karyalaya, Hathras

2.Sangeet Ratan, Sangeet Karyalaya, Hathras

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BFA (Performing Arts)
Semester-V

Paper Code-PAL-3112	**L**	**T**	**P**	**C**
Paper- History of Western Music	**3**	**0**	**0**	**3**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	**Course Outcomes (COs)**	**Mapping**
1.	**Define** different Musical terms used in western music	Skill development
2.	**Explain** the early history of western music	Skill development
3.	**Choose** the various factors related to different composers of Western music	Skill development
4.	**Illustrate** the art of singing in Opera	Skill development

Unit-I Itroduction; Music of the Middle Ages, Renaissance and Early Baroque Music for Church, Chamber, and Theater, Baroque Instrumental Music: Suite, Concerto, and Fugue; Bach

Unit-II Baroque Vocal Music: Opera, Oratorio, and Cantata; Handel, The Classical Symphony and Sonata: Haydn, The Classical Concerto and Opera: Mozart Essay 2 due in recitation, From Classic to Romantic: Beethoven

Unit-III Romantic Songs and Piano Pieces: The Art of the Miniature, Romantic Program Music and Opera: Fantasies on a Grand Scale, Late Romantic Orchestral Music: Looking Forward and Back

Unit-IV The Twentieth Century: The European Tradition, The Twentieth Century: The American Tradition

Reference Books:-

1. J Peter Burkholder: History of Western Music

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BFA (Performing Arts)
Semester-V

Paper Code- PAE-3102	**L**	**T**	**P**	**C**
Paper: Marketing and Advertising of Performing art	**2**	**0**	**2**	**4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

S. No.	Course Outcomes	Mapping
1	**Define** marketing and advertising	Skill development
2	**Explain** the uniqueness of various forms advertising	Skill development
3	**Choose** the word, lyrics, expression in presentation in marketing process	Skill development
4	**Analyze** the need for marketing performing arts to reach greater audiences	Skill development

Unit-I Basic concept of marketing
Concept and Characteristics of basic marketing

Unit-II Advertising and music, Effective advertising and music
Word, Lyrics, compositions

Unit III Popularity of musical advertising in media

Unit-IV Audio- Visual media Career opportunities through the promotion of art events

Reference Books:-

1.Arts Markting Insight by Joanne Scheef Bernstein

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BFA (Performing Arts)
Semester-VI

Paper Code-PAP-3211	**L**	**T**	**P**	**C**
Paper- Practical Demonstration and Stage Performance	**0**	**0**	**8**	**4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	**Course Outcomes (COs)**	**Mapping**
1.	**Define** different characteristics of Raga	Skill development
2.	**Explain** raga presentation forms used in the study and interpretation of Vocal and Instrumental presentation	Skill development
3.	**Choose** the various steps of stage performance	Skill development
4.	**Illustrate** the art of designing compositions	Skill development

Performance:

1. Performance.of any one Drut Khayal in raga: Todi& Multani.
2. Theoretical detail of the above Ragas.Description of Jhumratal.
3. Performance of any one Drut Khayal in raga :Jaijaivanti & Vibhas.
4. Theoretical detail of the above Ragas.Description of TilwadaTal.
5. Performance of One Vilambit and one Drut Khayal in any two ragas from the semester syllabus:
6. Todi, Multani, Jaijaivanti,Vibhas, Bahar& Gaur Sarang,
   Theoretical detail of the above Ragas.
7. Description of Jhumra, Tilwada & Jhaptal.

Reference Books:-

1.Sangeet Visharad, Sangeet Karyalaya, Hathras

2.Sangeet Ratan, Sangeet Karyalaya, Hathras .

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Beswan, Aligarh

BFA (Performing Arts)
Semester-VI

Paper Code- PAP-3212	**L**	**T**	**P**	**C**
Paper- Practical knowledge of other forms of music	**0**	**0**	**8**	**4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	**Course Outcomes (COs)**	**Mapping**
1.	**Define** different categories of Instruments	Skill development
2.	**Explain** accompanyingtechniqes used in the study and interpretation of Vocal and Instrumental presentation	Skill development
3.	**Choose** the various social factors to be considered in the preformance	Skill development
4.	**Illustrate** the art of singing or playing in an Orchestra	Skill development

Performance:

1. Performance of any LakshanGeet/ SargamGeet/Tarana/ Dhrupad/ Dhamar in the following Ragas: Todi& Multani.
2. Performance of one Geet/ Ghazal/ Bhajan/ Folk/ Ravindra Sangeet.
3. Ability to present Dugun,Tigun&ChaugunLayakari of Jhumratal.
4. Demonstration of one musical composition on any instrument.
5. Performance of any LakshanGeet/ SargamGeet/Tarana/ Dhrupad/ Dhamar in the following Rags: Jaijaivanti&Vibhas.
6. Performance of one Geet/ Ghazal/ Bhajan/ Folk/ Ravindra Sangeet.
7. Ability to present Dugun,Tigun&ChaugunLayakari of TilwadaTal.
8. Demonstration of one musical composition on any instrument.
9. Performance of any LakshanGeet/ SargamGeet/Tarana/ Dhrupad/ Dhamar in the following Rags: Todi, Multani, Jaijaivanti,Vibhas, Bahar& Gaur Sarang
10. Performance of one Geet/ Ghazal/ Bhajan/ Folk/ Ravindra Sangeet.
11. Ability to present Dugun,Tigun&ChaugunLayakari of Jhumra, Tilwada&Jhaptal.
12. Demonstration of two musical compositions on any instrument.

Reference Books:- CTC

1.Sangeet Visharad, Sangeet Karyalaya, Hathras

2.Sangeet Ratan, Sangeet Karyalaya, Hathras .

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BFA (Performing Arts)
Semester-VI

Paper Code-PAP-3213	**L**	**T**	**P**	**C**
Paper- Knowledge of reading & writing of musical notation	**0**	**0**	**8**	**4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** different categories musical notation system	Skill development
2.	**Explain** writing techniques(notation) used in the Vocal and Instrumental presentation	Skill development
3.	**Choose** the various aspects to be considered in the preformance	Skill development
4.	**Illustrate** the art of reading & writing compositions for vocal or instrumental presentation	Skill development

Performance:

1. Knowledge of Indian notation system (Pt. V.N. Bhatkhande and Pt. V. D. Paluskar)
2. Writing skill of musical notation system
3. Understanding signs and symbols of Bhatkhande notation system.
4. Reading & writing notion of any given composition.

Reference Books:-

1.Sangeet Visharad, Sangeet Karyalaya, Hathras

2.Sangeet Ratan, Sangeet Karyalaya, Hathras .

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BFA (Performing Arts)
Semester-VI

Paper Code-PAL-3211	**L**	**T**	**P**	**C**
Paper- Evolution of Hindustani vocal gharanas(schools)	**3**	**0**	**0**	**3**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	**Course Outcomes (COs)**	**Mapping**
1.	**Define** different categories of gharanas	Skill development
2.	**Explain** techniques(notation) used in the Vocal presentation	Skill development
3.	**Choose** the various aspects to be considered in the preformance	Skill development
4.	**Illustrate** the art of renedering compositions for vocal presentation	Skill development

Unit-I Definition of Gharana, Origin of Gharana, Concept of Gharana and teaching process

Unit-II Inter- relationship of Guru-Shishya Paramara and Gharana system, Development of Delhi Gharana and its great masters, Characteristics and specialities of Delhi Gharana, Development of Banaras Gharana and its great masters

Unit-III Characteristics and specialities of Delhi Gharana, Development of Kirana Gharana and its great masters, Contribution of Mewati Gharana in Hindustani Music, Development of Rampur- Sahaswan Gharana and its great masters

Unit-IV Contribution of Jaipur- Atraulighrana in Hindustani music, Gharana Parampara and its usefulness in an institutionalize system of teaching-learning process.

Reference Books:-

1. Sangeet Visharad, Sangeet Karyalaya, Hathras
2. Sangeet Ratan, Sangeet Karyalaya, Hathras

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BFA (Performing Arts)
Semester-VI

Paper Code-PAL-3212	**L**	**T**	**P**	**C**
Paper- Indian Music and its Aesthetic approach	**3**	**0**	**0**	**3**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	**Course Outcomes (COs)**	**Mapping**
1.	**Define** different theories of aesthetics	Skill development
2.	**Explain** aesthetical elements in the Vocal presentation	Skill development
3.	**Choose** the various aspects to be considered in an aesthetical preformance	Skill development
4.	**Illustrate** the art of renedering compositions in the light of aesthetical values	Skill development

Unit-I The four facets of Aesthetics, Aesthetic Attitude, Aesthetic Expression, Aesthetic Experience, Feeling and emotion.

Unit-II Classification of art, Element, Medium, Form and content in music as an art, Art as expression, Interrelationship of music with other fine arts

Unit-III Aesthetical elements contained in Indian musicology,

Unit-IV Aesthetic character of different forms of Hindustani Music

Reference Books:-

1.Sangeet Visharad, Sangeet Karyalaya, Hathras

2.Sangeet Ratan, Sangeet Karyalaya, Hathras .

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BFA (Performing Arts)
Semester-V

Paper Code- PAE-3201	**L**	**T**	**P**	**C**
Paper- Basics of Sound Recording	**2**	**0**	**2**	**4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

S. No.	Course Outcomes	Mapping
1	**Define** different terms of sound recording	Employability
2	**Explain** frequency, wavelength etc.	Employability
3	**Demonstrate** the various techniques to be considered in the live and studio recording	Employability
4	**Demonstrate** the art of digital recording	Employability

Unit-I: The Basics of Sound. What is Sound? Frequency, Wavelength, and Period, Frequency and Period, Wavelength, Transduction: Acoustic to Electric, Amplitude, Oscilloscope,

Complex Waves

Unit-II: Microphones, Loud speakears, Tracks (Recording/Edit) and Mixer Windows, Templates, Audio Tracks, Audio Tracks vs. "Voices", MIDI Tracks, Virtual Instrument Tracks, Mixer Window

Unit-III: The Digital Console, Analog and Digital I/O, Microphone Choice and Placement

Unit-IV: Recording Live to Multitrack

Reference Books:-

1.Home Recording Studio-by Rod Gervais
2.Sound and Recording by Rumsey Francis

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BFA (Performing Arts)
Semester-VII

Paper Code-PAP-4111	**L**	**T**	**P**	**C**
Paper- Practical Demonstration and Stage Performance	**0**	**0**	**8**	**4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	**Course Outcomes (COs)**	**Mapping**
1.	**Define** different characteristics of Raga	Skill development
2.	**Explain** raga presentation forms used in the study and interpretation of Vocal and Instrumental presentation	Skill development
3.	**Choose** the various steps of stage performance	Skill development
4.	**Illustrate** the art of designing compositions	Skill development

Performance:

1. Performance.of any one Drut Khayal in raga: Todi& Multani.
2. Theoretical detail of the above Ragas.
3. Description of Jhumratal.
4. Performance of any one Drut Khayal in raga :
5. Jaijaivanti&Vibhas.
6. Theoretical detail of the above Ragas.
7. Description of TilwadaTal.
8. Performance of One Vilambit and one Drut Khayal in any two ragas from the semester syllabus:
9. Todi, Multani, Jaijaivanti,Vibhas, Bahar& Gaur Sarang
10. Theoretical detail of the above Ragas.
11. Description of Jhumra, Tilwada & Jhaptal.

Reference Books:-

1.Sangeet Visharad, Sangeet Karyalaya, Hathras

2.Sangeet Ratan, Sangeet Karyalaya, Hathras .

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Beswan, Aligarh

BFA (Performing Arts)
Semester-VII

Paper Code- PAP-4112	**L**	**T**	**P**	**C**
Paper- Practical knowledge of other forms of music	**0**	**0**	**8**	**4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	**Course Outcomes (COs)**	**Mapping**
1.	**Define** different categories of Instruments	Skill development
2.	**Explain** accompanyingtechniqes used in the study and interpretation of Vocal and Instrumental presentation	Skill development
3.	**Choose** the various social factors to be considered in the preformance	Skill development
4.	**Illustrate** the art of singing or playing in an Orchestra	Skill development

Performance:

1. Performance of any LakshanGeet/ SargamGeet/Tarana/ Dhrupad/ Dhamar in the following Ragas: Todi & Multani.
2. Performance of one Geet/ Ghazal/ Bhajan/ Folk/ Ravindra Sangeet.
3. Ability to present Dugun,Tigun&ChaugunLayakari of Jhumratal.
4. Demonstration of one musical composition on any instrument.
5. Performance of any LakshanGeet/ SargamGeet/Tarana/ Dhrupad/ Dhamar in the following Rags: Jaijaivanti&Vibhas.
6. Performance of one Geet/ Ghazal/ Bhajan/ Folk/ Ravindra Sangeet.
7. Ability to present Dugun,Tigun&ChaugunLayakari of TilwadaTal.
8. Demonstration of one musical composition on any instrument.
9. Performance of any LakshanGeet/ SargamGeet/Tarana/ Dhrupad/ Dhamar in the following Rags: Todi, Multani, Jaijaivanti,Vibhas, Bahar& Gaur Sarang
10. Performance of one Geet/ Ghazal/ Bhajan/ Folk/ Ravindra Sangeet.
11. Ability to present Dugun,Tigun&ChaugunLayakari of Jhumra, Tilwada & Jhaptal.
12. Demonstration of two musical compositions on any instrument.

Reference Books:-

1.Sangeet Visharad, Sangeet Karyalaya, Hathras
2.Sangeet Ratan, Sangeet Karyalaya, Hathas .

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BFA (Performing Arts)
Semester-VII

Paper Code-PAS-4100	**L**	**T**	**P**	**C**
Paper- Techniques of Slide Guitar	**2**	**0**	**4**	**4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	**Course Outcomes (COs)**	**Mapping**
1.	**Define** different categories Guitar	Skill development
2.	**Explain** slide guitar and its importance in Indian music	Skill development
3.	**Choose** the varioustechniques to be considered in the preformance	Skill development
4.	**Illustrate** the art of guitar accompaniment for vocal or instrumental presentation	Skill development

Unit-I: Description of Guitar, Structure of Guitar & its different parts
Drawing of guitar with mentioning different parts of guitar
Explain: Bridge/sound hole/Key Board/Finger rest board/ fret board

Unit-II: History of Guitar and techniques: Origin of Guitar
Development of guitar & its various techniques

Unit-III: Knowing terms: Note/ Melody/Octave &classifications/Scale/Notation

Unit-IV: Guitar in Indian Classical Scenerio: Introduction of guitar in Indian Classical Music
Why Slide or Steel guitar is more appropriate instrument to play Hindustani Classical music?
Development in structure and playing techniques in Indian classical slide guitar

Reference Books:-

1. Livi Clay, Slide Guitar Soloing Techniques

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Semester-VII

Paper Code-PAS-4101	**L**	**T**	**P**	**C**
Paper: Tabla Accompaniment	**2**	**0**	**4**	**4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	**Course Outcomes (COs)**	**Mapping**
1.	**Define** different categories Indian Drums	Skill development
2.	**Explain** Tabla and its importance in Indian music	Skill development
3.	**Choose** the various techniques to be considered in the preformance	Skill development
4.	**Illustrate** the art of tabla accompaniment for vocal or instrumental presentation	Skill development

Unit-I Study of Laya&Laykari, Counting Numbers on the Taali with its Double and Quadruple Laya

Unit-II Study of Basic Sounds produced on Tabla& Dagga DHA, DHIN, TIN, TA, TIRAKITA, DHINAGIN etc. Various uses of Fingers, Palms and their on the surface of Tabla& Baya,
One Rala or Kayda for TIRAKIT

Unit-III One Rela or Kayda for DHIRA DHIRA, One Kayda for TITA(Use of two fingers) Four variationsz&Tihai in each Phrases and Language of Tabla Demonstrating the Tabla phrases

Unit-IV Talas of Study with Detailed Elaboration Teentaal, Dadra, Kaharwa

Reference Books:-

1.Taal Parichay Part-I,II,III
2. Lakshmi Narayan Garg, Taal tarang ank

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Beswan, Aligarh

BFA (Performing Arts)
Semester-VIII

Paper Code-PAP-4211	**L**	**T**	**P**	**C**
Paper- Stage Performance & Viva	**0**	**0**	**8**	**4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	**Course Outcomes (COs)**	**Mapping**
1.	**Define** different characteristics of Raga	Skill development
2.	**Explain** raga presentation forms used in the study and interpretation of Vocal and Instrumental presentation	Skill development
3.	**Choose** the various steps of stage performance	Skill development
4.	**Illustrate** the art of designing compositions	Skill development

Performance:

1. Performance.of any one Drut Khayal in raga: Todi& Multani.
2. Theoretical detail of the above Ragas.
3. Description of Jhumratal.
4. Performance of any one Drut Khayal in raga : Jaijaivanti&Vibhas.
5. Theoretical detail of the above Ragas.
6. Description of TilwadaTal.
7. Performance of One Vilambit and one Drut Khayal in any two ragas from the semester syllabus:
8. Todi, Multani, Jaijaivanti,Vibhas, Bahar& Gaur Sarang
9. Theoretical detail of the above Ragas.
10. Description of Jhumra, Tilwada & Jhaptal.

Reference Books:-

1.Sangeet Visharad, Sangeet Karyalaya, Hathras

2.Sangeet Ratan, Sangeet Karyalaya, Hathras

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Beswan, Aligarh

BFA (Performing Arts)
Semester-VIII

Paper Code-PAP-4212	**L**	**T**	**P**	**C**
Paper- Writing of Musical Compositions	**0**	**0**	**8**	**4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** different categories of compositions	Skill development
2.	**Explain** writingtechniqes used in the notation and interpretation of Vocal and Instrumental presentation	Skill development
3.	**Choose** the various factors to be considered in the Sheet music	Skill development
4.	**Illustrate** the art of writing notations in an Orchestra	Skill development

Performance:

1. Writing notation of any LakshanGeet/ SargamGeet/Tarana/ Dhrupad/ Dhamar in the following Ragas: Todi & Multani.
2. Notation of one Geet/ Ghazal/ Bhajan/ Folk/ Ravindra Sangeet.
3. Ability to present Dugun,Tigun&ChaugunLayakari of Jhumratal.
4. Demonstration of one musical composition on any instrument.
5. Performance of any LakshanGeet/ SargamGeet/Tarana/ Dhrupad/ Dhamar in the following Rags: Jaijaivanti&Vibhas.
6. Performance of one Geet/ Ghazal/ Bhajan/ Folk/ Ravindra Sangeet.
7. Ability to present Dugun,Tigun&ChaugunLayakari of TilwadaTal.
8. Demonstration of one musical composition on any instrument.
9. Demonstration of two musical compositions on any instrument.
10. Performance of any LakshanGeet/ SargamGeet/Tarana/ Dhrupad/ Dhamar in the following Rags: Todi, Multani, Jaijaivanti,Vibhas, Bahar& Gaur Sarang
11. Performance of one Geet/ Ghazal/ Bhajan/ Folk/ Ravindra Sangeet.
12. Ability to present Dugun,Tigun&ChaugunLayakari of Jhumra, Tilwada & Jhaptal.

Reference Books:-

1.Sangeet Visharad, Sangeet Karyalaya, Hathras

2.Sangeet Ratan, Sangeet Karyalaya, Hathras

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BFA (Performing Arts)
Semester-VIII

Paper Code-PAP-4202	**L**	**T**	**P**	**C**
Paper- Sugam Sangeet	**2**	**0**	**4**	**4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	**Course Outcomes (COs)**	**Mapping**
1.	**Define** different categories of Light forms of Indian music	Skill development
2.	**Explain** various forms of Sugam Sangeet	Skill development
3.	**Choose** the various techniques to be considered in the performance of Sugam Sangeet	Skill development
4.	**Illustrate** the art of describing colourful characters of Sugam Sangeet from different regions of India	Skill development

Unit-I History of forms of Light Music Devotional, Abhang, Bhajan, Kirtan, Ghazal, Film Music, Natya Sangeet, Patriotic Songs. Practice/Riyaz in Light Music

Importance of Voice modulation in Light Music.

Unit-II Raga Parichaya of following Ragas – Yaman, Kafi, Bhairav, Bhairavi, Khamaj, Desh, Bageshree, Bhimpalashi

Unit-III Taal Parichaya – Teentaal, Ektaal, Jhaptaal, Rupak, Khemta, Keherwa, Dadara, Chachar, Bhajani Theka. Description and comparison of Forms in Light Music

Unit-IV Appreciation of Light Music Performance/Concert , Instruments used for Light Music & their classification , Role of Orchestration & Chorus in Light Music.

Reference Books:

1. Dr. Madhur Lata Bhatnagar, Sugam sangeet ke Rang

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BFA (Performing Arts)
Semester-VIII

Paper Code- PAE-4203	**L**	**T**	**P**	**C**
Paper- Techniques of Harmonium Playing	**2**	**0**	**4**	**4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	**Course Outcomes (COs)**	**Mapping**
1.	**Define** different musical terms	Employability
2.	**Explain** Saptak and its application on Harmonium	Employability
3.	**Demonstrate** the various techniques to be considered in the Harmonium Playing	Employability
4.	**Illustrate** the art of Harmonium accompaniment for vocal or presenting Nagma for instrumental presentation	Employability

Unit-I: Swar – Murchhana, alankaars using all the seven shuddhaswars. Ability to recognise the swars even when they are sung in small groups.

Unit-II: Raag - aalap, taan, boltaan in any four raags.. Some more lakshan-geet Also, the aaroha-avroha and bandish of the other four raags that are part of the syllabus.

Unit-III: Taal - Dadra and Keherwa Taal.in this course. show the taals learnt through claps with the hands.

Unit-IV: Theory - Music terminology such as khanda, mel, dhwani, aavartan, chhotakhyal, sthaayi-antara, shuddha, komal and teevraswar, etc, as also elaborate information about the raags in the syllabus, such as the swars, aaroha-avroha-pakad, vaadi-samvaadi, etc is explained here.

Reference Books:

1. Hardcover, S.V.Brahaspati, How To Play Harmonium

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BFA (Performing Arts)
Semester-VIII

Paper Code- PAD-4211	**L**	**T**	**P**	**C**
Paper- Project -I	**0**	**0**	**4**	**2**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	**Course Outcomes (COs)**	**Mapping**
1.	**Demonstrate** an ability to Critically evaluate masters as well as contemporary artists	Skill development
2.	**Demonstrate** ability to Execute performing art projects independently	Skill development
3.	**Demonstrate** a fair understanding of technical aspects of performing arts	Skill development
4.	**Create** time based project module and presentation skills	Skill development

*Topic to be decided by the Supervisor
* Topic to be approved by the Head of the Department

Life Sketch of any Musician

Forms of Music
Or
Effect of Music on Society
Or
Indian Fine Arts
Or
Contemporary Art Forms

History of Indian Music
Or
Indian Music& Film Industry
Or
Institutes, Academies & Organizations of Music Promotion
Or
Cultural Activities of the Student
Or
Cultural Achievements of the Student
Or
Any other topic, related to the present course.

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MFA (Hindustani Vocal Music)
Semester-I

Paper code: PAL-6111	L	T	P	C
Paper: History and Development of Music	**5**	**0**	**0**	**5**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** different periods of evolution in Indian music	Skill Development
2.	**Explain** the principles of music mentioned in ancient texts	Skill Development
3.	**Choose** the various factors related to the development of Indian music	Skill Development
4.	**Illustrate** the periodical development of music through ages	Skill Development

Unit-I . Origin of music

- Music in ancient civilizations

Pre- Vedic references of music

Unit-II. Detail study of music in Vedic period

Music in Samved and Rigved

Unit-III Swara system of Vedic period

Music in Ancient texts

Unit-IV Music in Mythological period

Music in Kushan and Gupta period

- Music in Mughal period

Unit-V Essay: Golden period of Indian music

Different Musical forms

Great authors of musical texts

Reference Books:

1. Subhashini Kapoor: Dance Kathak Ka Nrutya Parichaya
2. Projesh Banerji : Nataraja The Dancing God
3. Bert Bor: Stage Make – Up

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MFA (Hindustani Vocal Music)
Semester-I

Paper Code: PAL-6112	**L**	**T**	**P**	**C**
Paper: Application Based Music Theories	**5**	**0**	**0**	**5**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	**Course Outcomes (COs)**	**Mapping**
1.	**Define** different styles of Indian music	Skill Development
2.	**Explain** the forms of Hindustani music	Skill Development
3.	**Choose** the musicians and their contributions	Skill Development
4.	**Illustrate** the various field of applications of Indian music	Skill Development

Unit-I Forms of Music: Classical Music, Light Classical music, Sugam Sangeet, Film music, Folk music(LOK Sangeet)

Unit-II Effect of Music on Society Or Indian Fine Arts. Contemporary Art Forms

Unit-III History of Indian Music. Indian Music & Film Industry Or Institutes, Academies & Organizations of Music Promotion

Unit-IV Theoretical study of Ragas: Multani ,Todi, Jaijavanti, Bibhas, Bahar, Gaud Sarang. Definition-Sangeet, Swara, Gram, Murchhana, Gamak, Sthayi, Theoretical study of Raga Multani & Todi, Definition-Naad, Shruti, Raga-Jati, Taal, Theoretical study of Raga

Unit-V Jaijavanti & Bibhas Cultural Activities of the Student. Life Sketch of Musicians

Reference Books:

1. Subhashini Kapoor: Dance Kathak Ka Nrutya Parichaya
2. Projesh Banerji : Nataraja The Dancing God
3. Bert Bor: Stage Make – Up

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M.F.A. (Hindustani Vocal Music)

Semester- I

Paper Code: PAP-6111	**L**	**T**	**P**	**C**
Paper: Choice From Detail Raags	**2**	**0**	**8**	**6**

Course outcomes focused on Employability/ Entrepreneurship/ Skill development.

Os No.	**Course Outcomes (COs)**	**Mapping**
1.	**Define** different forms of Hindustani vocal music	Skill development.
2.	**Explain** the gharanas of vocal music	Skill development.
3.	**Choose** the style of presentation	Skill development.
4.	**Illustrate** the various rendering techniques of vocal presentation	Skill development.

Performance

1. Ragas and Taal
2. concept of Thāṭ and vandishes in vilambit laya
3. Alap: Aochar Alap, Vistar
4. Two bedam and two damdār tihāis
5. Six tans- including a minimum of 2 chakkardār
6. Two 32 matras Tan including at least one Tehai
7. One simple toṛā and one tihāi in Teen guna
8. One simple tarānā or sargam in teentāl
9. Taal with 7, 10, 12 and 16 matras
10. One short vandish in drut laya, A kavitt/ śloka /bhajan
11. Creative Exercise

    With given words from the examiner, candidates will be expected to elaborate raga phrases.

Reference Books:-

1. Srish Chandra Paranjpe. Bharatiya sangeet ka Itihas ,
2. Harishchandra Srivastav, Rag-Parichay Part-I,II,III, Sangeet Karyalaya , Hathras

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M.F.A. (Hindustani Vocal Music)

Semester- I

Paper Code: PAP-6112 | **L** | **T** | **P** | **C**
Paper: Knowledge of Other forms | **0** | **0** | **4** | **4**

Course outcomes focused on Employability/ Entrepreneurship/ Skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** different categories of Instruments	Skill development
2.	**Explain** accompanying techniques used in the study and interpretation of Vocal and Instrumental presentation	Skill development
3.	**Choose** the various social factors to be considered in the performance	Skill development
4.	**Illustrate** the art of singing or playing in an Orchestra	Skill development

1. Theoretical detail of any one Taal from the following 2 selected Taals:
   .Teen Tala
   .Ektal
2. Ability to show the following Taal on hand or Tabla with Dugun/ Tigun/ Chaugun lakaries. Jhaptal
3. Theoretical detail of any one Taal from the following 3 selected Taals:
   Teentaal, Kehrwa, Dadra.
4. Ability to show the following Taal on hand or Tabla with Dugun/Tigun/Chaugun.
   Teentaal, Ektal, Jhaptal
5. Theoretical detail of any two Taal from the following 4 selected Taals:
   Teentaal, Kehrwa, Dadra,Jhaptaal.
6. Ability to show the following Taal on hand or Tabla with Dugun/Tigun/Chaugun.
   Teentaal, Kehrwa, Dadra,Jhaptaal.

.Reference Books:

1 Srish chandra Paranjpe. Bharatiya sangeet ka Itihas ,
2 Harishchandra Srivastav, Rag-Parichay Part-I,II,III, Sangeet Karyalaya , Hathras

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Mangalayatan University
Beswan, Aligarh

M.F.A. (Hindustani Vocal Music)

Semester- II

Paper Code: PAL-6211	L	T	P	C
Paper: Theoretical Study of different schools of Vocal Traditions	**5**	**0**	**0**	**5**

Course outcomes focused on Employability/ Entrepreneurship/ Skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** different gharanas of Hindustani music	Skill development
2.	**Explain** the gharanas of vocal presentation	Skill development
3.	**Choose** the accompanying musicians and instruments	Skill development
4.	**Illustrate** the various techniques of north Indian music presentation	Skill development

Unit-I Gharanas of Hindustani music: vocal and Instrumental gharanas
Delhi gharana: musicians of Delhi gharana
Banaras gharana: musicians of Banaras gharana

Unit-II Knowledge and demonstration of compositions and various rhythmic phrases used to highlight them

Unit-III Demonstration of Different styles of three main gharanas of Hindustani vocal music: Delhi, Banaras, Kirana gharana ,2. Raga concept in gharana, Tan patterns in different gharana

Unit-IV Techniques: Rampur- Sahaswan gharana, Jaipur-Atrauli gharana

Unit-V Specialties of gharanas and comparison between their styles

Reference Books:

1 Srish chandra Paranjpe. Bharatiya sangeet ka Itihas ,
2 Harishchandra Srivastav, Rag-Parichay Part-I,II,III, Sangeet Karyalaya , Hathras

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M.F.A. (Hindustani Vocal Music)

Semester- II

Paper Code: PAL-6212	L	T	P	C
Paper: Study of Composition and Notation	5	0	0	5

Course outcomes focused on Employability/ Entrepreneurship/ Skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** different styles of music	Skill development.
2.	**Explain** the Swarlipi system of India	Skill development.
3.	**Choose** the signs and symbols of notation system	Skill development.
4.	**Illustrate** the various techniques of reading and writing Indian notation	Skill development.

Unit-1 Different style of classical music of India North and South Indian music

Unit-II Understanding of origin of notation system

Unit-III Early notation system of India, Pt. V. N. Bhatkhande system of notation

Unit-1V Writing of notations Pt. V. D. Paluskar system of notation

Unit-V Brief knowledge of the different notation systems: Indian and Western

Reference Books:

1 Srish chandra Paranjpe. Bharatiya sangeet ka Itihas ,

2 Harishchandra Srivastav, Rag-Parichay Part-I,II,III, Sangeet Karyalaya , Hathras

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M.F.A. (Hindustani Vocal Music)

Semester- II

Paper Code: PAP-6211	**L**	**T**	**P**	**C**
Paper: Demonstration and Stage performance	**2**	**0**	**8**	**6**

Course outcomes focused on Employability/ Entrepreneurship/ Skill development.

COs No.	**Course Outcomes (COs)**	**Mapping**
1.	**Define** different characteristics of Raga	Skill development.
2.	**Explain** raga presentation forms used in the study and interpretation of Vocal and Instrumental presentation	Skill development.
3.	**Choose** the various methods of notation system	Skill development.
4.	**Illustrate** the art of designing compositions	Skill development.

1. Performance of any one Drut Khayal in raga: Alahiya Bilawal or Yaman.
2. Theoretical detail of the above Ragas.
3. Description of Dadra Tal (Dwigun, Tigun, Chaugun).
4. Performance of any one Drut Khayal in raga Bhupali & Khamaj.
5. Theoretical detail of the above Ragas.
6. Description of Keharwa Tal (Dwigun, Tigun, Chaugun)..
7. Performance of One Vilambit and one Drut Khayal in any two ragas from the semester syllabus:
   Alahiya-Bilawal,Yaman, Durga, Kafi, Bhupali & Khamaj.
8. Theoretical detail of the above Ragas.
9. Description of Dadra,Keharwa & Teental (Dwigun, Tigun, Chaugun).

Reference Books:-

1 Srish chandra Paranjpe. Bharatiya sangeet ka Itihas ,

2 Harishchandra Srivastav, Rag-Parichay Part-I,II,III, Sangeet Karyalaya , Hathras

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Mangalayatan University
Beswan, Aligarh

MFA (Performing Arts)
Semester-II

Paper Code-PAD-6211	**L**	**T**	**P**	**C**
Paper- Project	**0**	**0**	**0**	**4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	**Course Outcomes (COs)**	**Mapping**
1.	**Demonstrate** an ability to Critically evaluate masters as well as contemporary artists	Skill development
2.	**Demonstrate** ability to Execute performing art projects independently	Skill development
3.	**Demonstrate** a fair understanding of technical aspects of performing arts	Skill development
4.	**Create** time based project module and presentation skills	Skill development

*Topic to be decided by the Supervisor
* Topic to be approved by the Head of the Department

Life Sketch of any Musician

Forms of Music
Or
Effect of Music on Society
Or
Indian Fine Arts
Or
Contemporary Art Forms

History of Indian Music
Or
Indian Music& Film Industry
Or
Institutes, Academies & Organizations of Music Promotion
Or
Cultural Activities of the Student
Or
Cultural Achievements of the Student
Or
Any other topic, related to the present course.

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M.F.A. (Hindustani Vocal Music)

Semester- III

Paper Code: PAL-7111	**L**	**T**	**P**	**C**
Paper: Study of ancient texts on music	**5**	**0**	**0**	**5**

Course outcomes focused on Employability/ Entrepreneurship/ Skill development.

COs No.	**Course Outcomes (COs)**	**Mapping**
1.	**Relate** various ancient texts on music	Skill development.
2.	**Explain** the theories of Indian music written in the texts	Skill development.
3.	**Choose** the authors and their contributions	Skill development.
4.	**Illustrate** the musical concepts described in the ancient texts	Skill development.

Unit-I Natya Shashtra by Bharat , different chapters related to Music, Dance and Drama
Sangeet Ratnakar by Sarangdev and its chapters related to music Brihadesshi by Matang.

Unit-II Geet Givind by Jaydev, Sangeet Makrand by Narad, Swar Mel Kalanidhi, Theoretical study of Mankutuhol.

Unit-III Study of Rag Tarangini. Chaturdandi Prakashika by Pundarik Bitthal

Unit-IV Rag Bibodh by Somnath

Unit-V Life sketches of great authors of Sangeet Shashtra

Reference Books:

1 Srish Chandra Paranjpe. Bharatiya sangeet ka Itihas ,
2 Harishchandra Srivastav, Rag-Parichay Part-I,II,III, Sangeet Karyalaya , Hathras

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M.F.A. (Hindustani Vocal Music)

Semester- III

Paper Code: PAL-7112	L	T	P	C
Paper: Analytical study of Ragas	**5**	**0**	**0**	**5**

Course outcomes focused on Employability/ Entrepreneurship/ Skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** different characteristics of Raga	Skill development.
2.	**Explain** raga presentation forms used in the study and interpretation of Vocal and Instrumental presentation	Skill development.
3.	**Choose** the various methods of notation system	Skill development.
4.	**Illustrate** the art of designing compositions	Skill development.

Unit-I .Performance. of any one Drut Khayal in raga: Kedar & Chhayanat, Theoretical detail of the above Ragas. Description of Jhaptal

Unit-II Performance of any one Drut Khayal in raga : Hamir & Tilak Kamod. Theoretical detail of the above Ragas.

Unit-III Description of Tivra Tal. & Dhamar Tal

Unit-IV Performance of One Vilambit and one Drut Khayal in any two ragas from the semester syllabus: Kedar, Chhayanat, Hamir ,Tilak Kamod, Pahadi, Ramkali, Kamod.Theoretical detail of the above Ragas.

Unit-V Description of Jhaptal, Tivra & Teental

Reference Books:

1 Srish Chandra Paranjpe, Bharatiya sangeet ka Itihas ,

2 Harish Chandra Srivastav, Rag-Parichay Part-I,II,III, Sangeet Karyalaya , Hathras

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M.F.A. (Hindustani Vocal Music)

Semester- III

Paper code: PAP-7111	L	T	P	C
Paper: Stage Performance	2	0	8	6

Course outcomes focused on Employability/ Entrepreneurship/ Skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** different characteristics of Raga	Skill development
2.	**Explain** raga presentation forms used in the study and interpretation of Vocal and Instrumental presentation	Skill development
3.	**Choose** the various methods of stage performance system	Skill development
4.	**Illustrate** the art of designing compositions	Skill development

1. Performance of any one Drut Khayal in raga:
   Malkauns & Shankara.
   Theoretical detail of the above Ragas.
2. Description of Roopak tal.
3. Performance of any one Drut Khayal in raga :
   Jaunpuri & Deshkar.
   Theoretical detail of the above Ragas.
4. Description of Sultal Tal.
5. Performance of One Vilambit and one Drut Khayal in any two ragas from the semester syllabus:
   Malkauns, Shankara, Jaunpuri, Deshkar, Pilu, Sindhura & Bageshwari
6. Theoretical detail of the above Ragas.
7. Description of Rupak Tal, Sultal & Dhamar.

Reference Books:-

1 Srish chandra Paranjpe. Bharatiya sangeet ka Itihas ,
2 Harishchandra Srivastav, Rag-Parichay Part-I,II,III, Sangeet Karyalaya , Hathras

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M.F.A. (Hindustani Vocal Music)

Semester- IV

Paper code: PAL-7211	L	T	P	C
Paper: Development of music in Post- Independence period	**5**	**0**	**0**	**5**

Course outcomes focused on Employability/ Entrepreneurship/ Skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** different institutions promoting music	Skill development.
2.	**Explain** the concept of music and its development in different period	Skill development.
3.	**Choose** the right terms connecting the period of development	Skill development.
4.	**Illustrate** the development of various techniques of music presentation	Skill development.

Unit-I Status of music in pre-independence period**:** Knowledge of musical terms in Hindustani music: Thumri, tarānā, bhajan, ghazal and hori Knowledge of other Indian classical music genres; their origins and names of eminent music personalities

Knowledge of the creation of various Govt. and non govt. organizations for promotion of art and culture in post independence period. Knowledge of institutions propagating music.

Unit-II Ancillary Skills Basic ability to sing musical compositions with tāla such as a bhajan, sargam or tarānā. File (A4 Ring Binder, clearly named in large on the front and spine of the binder) in following order: The sequence of the presentation.

Unit-III Full knowledge of navarasa with reference to the learnt pieces Knowledge of the folk traditions of India.

Unit-IV A written record (personally) of all theory, including list of organizations and institutions

Unit-V Programme details of music and other performances seen and participated

Reference Books:-

1 Srish chandra Paranjpe. Bharatiya sangeet ka Itihas ,

2 Harishchandra Srivastav, Rag-Parichay Part-I,II,III, Sangeet Karyalaya , Hathras

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M.F.A. (Hindustani Vocal Music)

Semester- IV

Paper Code: PAL-7212	**L**	**T**	**P**	**C**
Paper: Contribution of Gurus in Hindustani Music	**5**	**0**	**0**	**5**

Course outcomes focused on Employability/ Entrepreneurship/ Skill development.

COs No.	**Course Outcomes (COs)**	**Mapping**
1.	**Define** different Gurus promoting Indian music	Skill development
2.	**Explain** the concept of music and its development by various Gurus	Skill development
3.	**Choose** the right techniques taught by Gurus	Skill development
4.	**Illustrate** the development of various techniques of music presentation by Gurus	Skill development

Unit-I Banaras gharana: Girija Devi, Kishan Maharaj
Pt. Bhimsen Joshi: Kirana Gharana
Pt. Jasraj: Mewati gharana
Begum Parveen Sultana, Kishori Amonkar

Unit-II Pt. Girija Shankar Chakraborty, Pt. Ajat Chakraborty, Ustad Rashid Khan
Contribution of great masters

Unit-III Full understanding of gharanas in the Hindustani music system

Unit-IV Artists from different gharanas Praabha Atre, Gudai Maharaj, Jakir Hussen, Ullas Kashalkar

Unit-V Gwalior Gharana : Pt. Krashn Rao Pandit, Rajabhaya Puchwale

Reference Books:-

1. Srish Chandra Paranjpe. Bharatiya sangeet ka Itihas ,
2. Harish Chandra Srivastav, Rag-Parichay Part-I,II,III, Sangeet Karyalaya , Hathras

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M.F.A. (Hindustani Vocal Music)

Semester- IV

Paper Code: PAP-7211	**L**	**T**	**P**	**C**
Paper: Stage Performance	**2**	**0**	**8**	**6**

Course outcomes focused on Employability/ Entrepreneurship/ Skill development.

COs No.	**Course Outcomes (COs)**	**Mapping**
1.	**Define** different characteristics of vocal presentation	Skill development
2.	**Explain** forms used in the study and interpretation of Vocal and Instrumental presentation	Skill development
3.	**Choose** the various methods of demonstration system	Skill development
4.	**Illustrate** the art of designing improvisation	Skill development

1. Performance of any Lakshan Geet/ Sargam Geet/Tarana/ Dhrupad/ Dhamar in the following Rags: Malkauns & Shankara.
2. Performance of one Geet/ Ghazal/ Bhajan/ Folk/ Ravindra Sangeet.
3. Ability to present Dugun,Tigun & Chaugun Layakari of Jhaptal.
4. Demonstration of one musical composition on any instrument.
5. Performance of any Lakshan Geet/ Sargam Geet/Tarana/ Dhrupad/ Dhamar in the following Rags: Hamir & Tilak Kamod.
6. Performance of one Geet/ Ghazal/ Bhajan/ Folk/ Ravindra Sangeet.
7. Ability to present Dugun,Tigun & Chaugun Layakari of Tivra Tala
8. Demonstration of one musical composition on any instrument.
9. Performance of any Lakshan Geet/ Sargam Geet/Tarana/ Dhrupad/ Dhamar in the following Rags: Kedar, Chhayanat, Hamir ,Tilak Kamod, Pahadi, Ramkali, Kamod
10. Performance of one Geet/ Ghazal/ Bhajan/ Folk/ Ravindra Sangeet.
11. Ability to present Dugun,Tigun & Chaugun Layakari of Jhaptal, Tivra & Teental
12. Demonstration of two musical compositions on any instrument.
13. Performance of any Lakshan Geet/ Sargam Geet/Tarana/ Dhrupad/ Dhamar in the following Rags: Kedar, Chhayanat, Hamir ,Tilak Kamod, Pahadi, Ramkali, Kamod
14. Performance of one Geet/ Ghazal/ Bhajan/ Folk/ Ravindra Sangeet.
15. Ability to present Dugun,Tigun & Chaugun Layakari of char taal
16. Demonstration of two musical compositions on any instrument

. Reference Books:-

1. Srish Chandra Paranjpe. Bharatiya sangeet ka Itihas ,
2. Harish Chandra Srivastav, Rag-Parichay Part-I,II,III, Sangeet Karyalaya , Hathras

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Beswan, Aligarh

MFA (Classical Dance- Kathak)
Semester-I

Paper code: PAL-6111	L	T	P	C
Paper: History and Development of Music	**5**	**0**	**0**	**5**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** different periods of evolution in Indian music	Skill Development
2.	**Explain** the principles of music mentioned in ancient texts	Skill Development
3.	**Choose** the various factors related to the development of Indian music	Skill Development
4.	**Illustrate** the periodical development of music through ages	Skill Development

Unit-I Origin of music

- Music in ancient civilizations

Pre- Vedic references of music

Unit-II. Detail study of music in Vedic period

Music in Samved and Rigved

Unit-III Swara system of Vedic period

Music in Ancient texts

Unit-IV Music in Mythological period

Music in Kushan and Gupta period

- Music in Mughal period

Unit-V Essay: Golden period of Indian music

Different Musical forms

Great authors of musical texts

Reference Books:

1. Subhashini Kapoor: Dance Kathak Ka Nrutya Parichaya
2. Projesh Banerji : Nataraja The Dancing God
3. Bert Bor: Stage Make – Up

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Beswan, Aligarh

MFA (Classical Dance- Kathak)

Semester-I

Paper code: PAL-6112	**L**	**T**	**P**	**C**
Paper: Application Based Music Theories	**5**	**0**	**0**	**5**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	**Course Outcomes (COs)**	**Mapping**
1.	**Define** different styles of Indian music	Skill Development
2.	**Explain** the forms of Hindustani music	Skill Development
3.	**Choose** the musicians and their contributions	Skill Development
4.	**Illustrate** the various field of applications of Indian music	Skill Development

Unit-I Forms of Music: Classical Music, Light Classical music, Sugam Sangeet, Film music, Folk music(LOK Sangeet)

Unit-II Effect of Music on Society Or Indian Fine Arts. Contemporary Art Forms

Unit-III History of Indian Music. Indian Music & Film Industry Or Institutes, Academies & Organizations of Music Promotion

Unit-IV Theoretical study of Ragas: Multani ,Todi, Jaijavanti, Bibhas, Bahar, Gaud Sarang. Definition-Sangeet, Swara, Gram, Murchhana, Gamak, Sthayi, Theoretical study of Raga Multani & Todi, Definition-Naad, Shruti, Raga-Jati, Taal, Theoretical study of Raga

Unit-V Jaijavanti & Bibhas Cultural Activities of the Student. Life Sketch of Musicians

Reference Books:

1. Subhashini Kapoor: Dance Kathak Ka Nrutya Parichaya
2. Projesh Banerji : Nataraja The Dancing God
3. Bert Bor: Stage Make – Up

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Beswan, Aligarh

MFA (Classical Dance- Kathak)
Semester-I

Paper Code: PAP-6115	L	T	P	C
Paper: Techniques of Kathak Dance	**2**	**0**	**8**	**6**

Course outcomes focused on Employability/ Entrepreneurship/ Skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** different Techniques of Dance	Skill development
2.	**Explain** the concept of classical dance techniques	Skill development
3.	**Choose** the right hand and leg movements	Skill development
4.	**Illustrate** the various techniques of Kathak Dance presentation	Skill development

Performance

1. Nritta (teentāl)
2. Thāṭ and āmad in teentāl vilambit laya using meend
3. Tatkār ke ṭukṛé and naṭwari ṭukṛé
4. Two bedam and two damdār tihāis
5. Six toṛās- including a minimum of 2 chakkardār
6. Two parans including at least one chakkardār
7. One simple toṛā and one tihāi in tiśra jāti
8. One simple tarānā or sargam in teentāl
9. Nritya
   Two gat nikās using different chāls
   One short gat bhāv
   A kavitt/ śloka /bhajan
10. Creative Exercise
    With given words from the examiner, candidates will be expected to create simple nritya phrases

Reference Books:

1. Subhashini Kapoor: Dance Kathak Ka Nrutya Parichaya
2. Projesh Banerji : Nataraja The Dancing God
3. Bert Bor: Stage Make – Up

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MFA (Classical Dance- Kathak)
Semester-I

Paper code: PAP-6116 | **L** | **T** | **P** | **C**
Paper: Knowledge of Rhythm Taal & Lahra | **0** | **0** | **4** | **4**

Course outcomes focused on Employability/ Entrepreneurship/ Skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** different categories of Taal	Skill development.
2.	**Explain** accompanying techniques used in the study and interpretation of Laya	Skill development.
3.	**Choose** the various Talas with different number of beats by Lahra	Skill development.
4.	**Illustrate** the art of Layakaris in different Tala	Skill development.

1. Theoretical detail of any one Taal from the following 2 selected Taals:
   .Teen Tala
   .Ektal
2. Ability to show the following Taal on hand or Tabla with Dugun/Tigun/Chaugun lakaries.
   Jhaptal
3. Ability to play Lahra on Harmonium different beats
4. Theoritical detail of any one Taal from the following 3 selected Taals:
   Teentaal, Kehrwa, Dadra.
5. Ability to show the following Taal on hand or Tabla with Dugun/Tigun/Chaugun.
   Teentaal, Ektal, Jhaptal
6. Ability to play Lahra on Harmonium different beats
7. Theoretical detail of any two Taal from the following 4 selected Taals:
   Teentaal, Kehrwa, Dadra, Jhaptaal.
8. Ability to show the following Taal on hand or Tabla with Dugun/Tigun/Chaugun.
   Teentaal, Kehrwa, Dadra, Jhaptaal.
9. Ability to play Lahra on Harmonium different beats

.Reference Books:

1. Subhashini Kapoor: Dance Kathak Ka Nrutya Parichaya
2. Projesh Banerji : Nataraja The Dancing God

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Mangalayatan University
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MFA (Classical Dance- Kathak)
Semester-II

Paper Code: PAL-6215 | **L** | **T** | **P** | **C**
Paper: Study of different schools of Kathak | **5** | **0** | **0** | **5**

Course outcomes focused on Employability/ Entrepreneurship/ Skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** different gharanas of Kathak	Skill development.
2.	**Explain** the gharanas of Kathak presentation	Skill development.
3.	**Choose** the accompanying musicians and instruments	Skill development.
4.	**Illustrate** the various techniques of Kathak presentation	Skill development.

Unit-I Gharanas of Kathak
Lucknow gharana, Jaipur Gharana

Unit-II Knowledge and demonstration of panchajāti and various rhythmic phrases used to highlight them

Unit-III Demonstration of Different styles of three main gharanas of Kathak,
Movement Vocabulary
. Still poses:

Unit-IV Techniques:
Right finger tips lightly touching left shoulder with the left hand placed below right elbow and vice versa

Unit-V Right hand crossing over to the left side of the face to form a semi-circular frame

Reference Books:

1. Subhashini Kapoor: Dance Kathak Ka Nrutya Parichaya
2. Projesh Banerji : Nataraja The Dancing God
3. Bert Bor: Stage Make – Up

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Mangalayatan University
Beswan, Aligarh

MFA (Classical Dance- Kathak)
Semester-II

Paper Code: PAL-6216	L	T	P	C
Paper: Classical Dance of India	**5**	**0**	**0**	**5**

Course outcomes focused on Employability/ Entrepreneurship/ Skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** different styles of Dance	Skill development.
2.	**Explain** the classical dances of India	Skill development.
3.	**Choose** the instruments, Dresses etc.	Skill development.
4.	**Illustrate** the various techniques of different styles of Dance	Skill development.

Unit-I Different style of classical dances of India
Kathak, Bharatnattyam, Odissi Dance style

Unit-II Understanding of origin of classical dance
.Dance with devotional composition- Mohini Attyam, Kathakali

Unit-III Shotriya Dance from Assam
Chau Dance and Creative Dresses

Unit-IV Contributions of Gurus of Classical Dance

Unit-V Brief knowledge of the Kathak gharānās

Reference Books:

1. Subhashini Kapoor: Dance Kathak Ka Nrutya Parichaya
2. Projesh Banerji : Nataraja The Dancing God
3. Bert Bor: Stage Make – Up

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MFA (Classical Dance- Kathak)
Semester-II

Paper Code: PAP-6215 | **L** | **T** | **P** | **C**
Paper: Demonstration and Stage performance | **2** | **0** | **8** | **6**

Course outcomes focused on Employability/ Entrepreneurship/ Skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** different styles of Kathak Dance	Employability
2.	**Explain** the classical mudras of dance	Employability
3.	**Choose** the accompanying instruments, Dresses etc.	Employability
4.	**Illustrate** the various techniques of kathak Dance presentation	Employability

1. .Nritta , Two compositions in tiśra jāti- , Two tihai-s and a laṛi using jati bols
2. A nritta composition of rhythmic progression from vilambit to drut laya (barhat ki composition) Teentāl:
3. two thāṭ, one āmad, 4 toṛā/ ṭukṛā (including two chakkardār), four tihāis including 2 ginti ki tihais and two chakkardār parans
4. Nritya
   One bhajan or devotional song
   One ṭhumrī
5. Creative Exercise
   two thāṭ, one āmad, 4 toṛā/ ṭukṛā (including two chakkardār), four tihāis including 2 ginti ki tihais and two chakkardār parans

Reference Books:

1. Subhashini Kapoor: Dance Kathak Ka Nrutya Parichaya
2. Projesh Banerji : Nataraja The Dancing God
3. Bert Bor: Stage Make – Up

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MFA (Performing Arts)
Semester-II

Paper Code-PAD-6215	**L**	**T**	**P**	**C**
Paper- Project	**0**	**0**	**0**	**4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Demonstrate** an ability to Critically evaluate masters as well as contemporary artists	Skill development
2.	**Demonstrate** ability to Execute performing art projects independently	Skill development
3.	**Demonstrate** a fair understanding of technical aspects of performing arts	Skill development
4.	**Create** time based project module and presentation skills	Skill development

*Topic to be decided by the Supervisor
* Topic to be approved by the Head of the Department

Life Sketch of any Musician

Forms of Music
Or
Effect of Music on Society
Or
Indian Fine Arts
Or
Contemporary Art Forms

History of Indian Music
Or
Indian Music& Film Industry
Or
Institutes, Academies & Organizations of Music Promotion
Or
Cultural Activities of the Student
Or
Cultural Achievements of the Student
Or
Any other topic, related to the present course.

CTC

1/9/21

Registrar
Mangalayatan University
Beswan, Aligarh

MFA (Classical Dance- Kathak)
Semester-III

Paper Code: PAL-7115	L	T	P	C
Paper: Study of ancient texts on Dance	**5**	**0**	**0**	**5**

Course outcomes focused on Employability/ Entrepreneurship/ Skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** different styles of Dance as per ancient literatures	Skill development.
2.	**Explain** the concept of classical dance	Skill development.
3.	**Choose** the accompanying instruments, Dresses etc.	Skill development.
4.	**Illustrate** the various techniques of classical Dance presentation	Skill development.

Unit-I Knowledge of the following terms in relation to their application in Kathak: anga, pratyanga, upānga, sangat, ṭhumrī, śringāra rasa and bhakti bhāva

Unit-II Knowledge of the role of musical accompaniment for Kathak presentation: percussive and melodic counterparts. Knowledge of abhinaya and its four limbs

Unit-III Study of Ancient manuscripts: Abhinay Darpan and Abhinay Chandrika

Unit-IV All nritya compositions with meaning

Unit-V A written record, covering the above mentioned section on theory and notes from all other sections

Reference Books:

1. Subhashini Kapoor: Dance Kathak Ka Nrutya Parichaya
2. Projesh Banerji : Nataraja The Dancing God
3. Bert Bor: Stage Make – Up

CTC

7/9/21

Registrar
Mangalayatan University
Beswan, Aligarh

MFA (Classical Dance- Kathak)
Semester-III

Paper Code: PAL-7116	L	T	P	C
Paper : Study of Dancing skills and techniques of Kathak Dance	5	0	0	5

Course outcomes focused on Employability/ Entrepreneurship/ Skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** different skills of Dance	Skill development.
2.	**Explain** the concept of classical dance techniques	Skill development.
3.	**Choose** the right hand and leg movements	Skill development.
4.	**Illustrate** the various techniques of Kathak Dance presentation	Skill development.

1. Study various forms of kathak dance schools and their skill development techniques
2. Study the special characteristics of Kathak dance gharanas

Unit-I Movement Vocabulary, Double chakkar Knowledge and execution of 'ornamental hand movements' and 'finishing positions' (ref: AK)

Unit-II Abhinaya, Ability to demonstrate śabdārth, vākyārth, sanchāri and sthāyi bhāva. Exploration of two rasas appropriate to the age group Performance.

Unit-III Nritta Jhaptāl: one/two thāṭ, one āmad, four toṛās (including two chakkardār), four tihāis, a laṛi, two parans (including one chakkardār)

Unit-IV One tarānā or sargam in jhaptāl

Unit-V Dance related supporting materials to demonstrate an overall involvement

Reference Books:

1. Subhashini Kapoor: Dance Kathak Ka Nrutya Parichaya
2. Projesh Banerji : Nataraja The Dancing God
3. Bert Bor: Stage Make – Up

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7/9/21

Registrar
Mangalayatan University
Beswan, Aligarh

MFA (Classical Dance- Kathak)
Semester-III

Paper Code : PAP-7115	**L**	**T**	**P**	**C**
Paper : Stage Performance	**2**	**0**	**8**	**6**

Course outcomes focused on Employability/ Entrepreneurship/ Skill development.

COs No.	**Course Outcomes (COs)**	**Mapping**
1.	**Define** different styles of Dance presentation	Employability
2.	**Explain** the concept of Kathak dance performance system	Employability
3.	**Choose** the accompanying instruments, Dresses etc.	Employability
4.	**Illustrate** the various techniques of Kathak Dance presentation	Employability

1.Teentāl : Thā, vilambit āmad, sangeet kā tukṛā, additional tihais, one farmaishī toṛā / tukṛā /paran, two chakkardār parans, parmelu, additional tishrajati (laya jāti) compositions,
2.tihais in boljati and sawāl jawāb, Nritya , A ṭhumri or ghazal
3.An elaborate gat bhāva based on a mythological story/concept
4.An elaborate kavitt , Creative Exercise
5.Ability to change movement dynamics of rhythmic compositions as requested by the examiner
6.Abilty to express narrative using śabdārth and vākyārth as requested by the examiner.

Reference Books:

1. Subhashini Kapoor: Dance Kathak Ka Nrutya Parichaya
2. Projesh Banerji : Nataraja The Dancing God
3. Bert Bor: Stage Make – Up

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Registrar
Mangalayatan University
Beswan, Aligarh

MFA (Classical Dance- Kathak)
Semester-IV

Paper code: PAL-7215	L	T	P	C
Paper: Development of Dance in Post- Independence period	5	0	0	5

Course outcomes focused on Employability/ Entrepreneurship/ Skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** different institutions promoting dance	Skill development
2.	**Explain** the concept of dance and its development in different period	Skill development
3.	**Choose** the right terms connecting the period of development	Skill development
4.	**Illustrate** the development of various techniques of Dance presentation	Skill development

Unit-I Knowledge of musical terms in Kathak: ṭhumri, tarānā, bhajan, ghazal and hori, Knowledge of other Indian classical dance genres; their origins and names of eminent dance personalities, Knowledge of the creation of the Natya Sastra and an outline of its contents. Knowledge of aṣṭanāyika

Unit-II Ancillary Skills Basic ability to sing musical compositions with tāla such as a bhajan, sargam or tarānā. File (A4 Ring Binder, clearly named in large on the front and spine of the binder) in following order: The sequence of the presentation, Full knowledge of navarasa with reference to the learnt pieces , Knowledge of the folk dances of India that relate to Kathak.

Unit-III .A record of all nritta and nritya compositions learnt for this grade Full notation of nritta compositions in Bhātkhandé tāla lipi

Unit-IV.A written record (personally) of all theory, including principles of warm-up, cool-down and concept of core stability and notes from the all the sections

Unit-V.A critical review (100 words) of a Kathak performance attended by the candidate and dance related supporting material to show overall involvement, Programme details of Kathak and other performances seen and participated

Reference Books:

1 Subhashini Kapoor: Dance Kathak Ka Nrutya Parichaya
2 Projesh Banerji : Nataraja The Dancing God
3 Bert Bor: Stage Make – Up

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7/9/21

Registrar
Mangalayatan University
Beswan, Aligarh

MFA (Classical Dance- Kathak)
Semester-IV

Paper Code: PAL-7216	**L**	**T**	**P**	**C**
Paper: Contribution of Gurus in Kathak, Dance	**5**	**0**	**0**	**5**

Course outcomes focused on Employability/ Entrepreneurship/ Skill development.

COs No.	**Course Outcomes (COs)**	**Mapping**
1.	**Define** different Gurus promoting Kathak dance	Skill development
2.	**Explain** the concept of kathak dance and its development by various Gurus	Skill development
3.	**Choose** the right techniques taught by Gurus	Skill development
4.	**Illustrate** the development of various techniques of kathak by Gurus	Skill development

Unit-I Lucknow gharana: Guru Bindadin Maharaj, Biru Mahara, Guru Arun Mishra, Sitara Devi, Uma Devi

Unit-II. Paṛhant of all compositions against the steady flow of tāla, showing tāli and khāli

Unit-III. Demonstration through tatkār of panchgun laya (5 layas) in teentāl, Movement Vocabulary

Unit-IV. Full knowledge of all AK movements 'stances' or thāṭ (ref: AK), Abhinaya.

Unit-V. Full understanding of characters in the learnt pieces

Reference Books:

1 Subhashini Kapoor: Dance Kathak Ka Nrutya Parichaya
2 Projesh Banerji : Nataraja The Dancing God
3 Bert Bor: Stage Make – Up

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Registrar
Mangalayatan University
Beswan, Aligarh

MFA (Classical Dance- Kathak)
Semester-IV

Paper Code: PAP-7215	**L**	**T**	**P**	**C**
Paper: Stage Performance	**2**	**0**	**8**	**6**

Course outcomes focused on Employability/ Entrepreneurship/ Skill development.

COs No.	**Course Outcomes (COs)**	**Mapping**
1.	**Define** different forms of Kathak	Skill development.
2.	**Explain** the gharanas of Kathak presentation	Skill development.
3.	**Choose** the accompanying musicians and instruments	Skill development.
4.	**Illustrate** the various techniques of Kathak presentation	Skill development.

Nritta

1.Dhamār tāla: tatkār, two thāṭ, one āmad, six toṛās / tukṛās, four tihāis (bedam and damdār), laṛi, two parans, a parmelu and one chakkardār paran

2.Further development of teentāl compositions; thāṭ, āmad, tiśra jāti laṛi, two chakkardār parans, 2 bol jāti tihais using various jāti syllables (other than grade 5), one Khanda or Mishra laya jati composition and further developed sawāl jawāb

3.Jhaptāl: thāṭ, āmad, laṛi, tatkār, tiśra jāti compositions, parmelu, two chakkardār parans, four tihāis - including 2 bol jāti and sawāl jawāb

4.One tarānā in any choice tāla

5.Nritya -One ṭhumri or a similar semi-classical composition (kajri, Chaitī, dadra, hori and so on) based on one of the aṣṭanāyikā. One ghazal

6.Any two gat chāls / nikās from the selection of: rukhsār, ghunghaṭ, bānsuri or ālingan Creative Exercise , Ability to create movements of nritta compositions as instructed by the examiner

7.Ability to create a variety of movements for the same narrative – sanchāri bhāva

Reference Books:

1. Subhashini Kapoor: Dance Kathak Ka Nrutya Parichaya

2. Bert Bor: Stage Make – Up

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Registrar
Mangalayatan University
Beswan, Aligarh

MFA (Performing Arts)
Semester-IV

Paper Code-PAD-7215	**L**	**T**	**P**	**C**
Paper- Project	**0**	**0**	**0**	**4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	**Course Outcomes (COs)**	**Mapping**
1.	**Demonstrate** an ability to Critically evaluate masters as well as contemporary artists	Skill development
2.	**Demonstrate** ability to Execute performing art projects independently	Skill development
3.	**Demonstrate** a fair understanding of technical aspects of performing arts	Skill development
4.	**Create** time based project module and presentation skills	Skill development

*Topic to be decided by the Supervisor
* Topic to be approved by the Head of the Department

Life Sketch of any Musician

Forms of Music
Or
Effect of Music on Society
Or
Indian Fine Arts
Or
Contemporary Art Forms

History of Indian Music
Or
Indian Music& Film Industry
Or
Institutes, Academies & Organizations of Music Promotion
Or
Cultural Activities of the Student
Or
Cultural Achievements of the Student
Or
Any other topic, related to the present course.

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7/9/21

Registrar
Mangalayatan University
Beswan, Aligarh

MFA

Semester-I

Paper Code: VAL-6112 **L T P C**

Paper- Principles and Practices of Advertising –I **5 0 0 5**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Recall** basic principle of advertising in context to media options.	Employability
2.	**Discover** Social and economic aspects of advertising	Employability
3.	**Categorize** types of Communication.	Employability
4.	**Compare** aesthetic terms of fine art.	Employability

Unit-I Introduction to Advertising: Defining Advertising, Functions of Advertising, The target audience, Logo, Logotype, Monogram, Symbol, and Trademark etc.

Unit-II • History of Advertising: Before printing era, printing era and Digital era (modern Era).

Unit-III • Social and economic aspects of advertising: – Advertising business offers employment, Advertising creates demand and consequently a sale, advertising reduces selling cost.

Unit-IV • Types of Communication: Audio communication, visual communication and audio-visual communication. Advertising Media: Print, Radio and T.V. Advertising, merits and demerits of these Medias.

Reference Books:

1. Steven Sonsino, Packaging Design: Graphics, Material Technology Van Nostrand Reinhold
2. Mitzi Sims, Sign Design: Graphics, Materials & Techniques, John Wiley & Sons Inc
3. W.W. Norton, Type in Use by Alex White,
4. E.H. Gombrich, Phaidon ,The Image and the Eye

CTC

07-09-21

Registrar
Mangalayatan University
Beswan, Aligarh

MFA (Painting)
Semester-I

Paper Code: VAP-6111 **L T P C**

Paper-Visualization-I **0 0 12 6**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Recall** advertising promotional materials.	Employability
2.	**Describe** advertising campaign in context to commercial and social advertising	Employability
3.	**Categorize** commercial product or idea on social aspects	Employability
4.	**Developed** various advertising mediums	Employability

Understanding of advertising campaign in context to commercial and social advertising

1. Identifying any Commercial Brand

2. Product name, Corporate Identity

3. Developing Brand Guidelines of the Product etc.

4. Developing Campaign on Commercial Brands

Extension of the same Campaign in Collaterals, Outdoor and Indoor media and Merchandizing designs and other promotional designs etc.

Sessional Works: •

Two campaigns with 20 works and extension of the same in different mediums.

Reference Books:

1. David Airey, Logo Design Love: A Guide to Creating Iconic Brand Identities (Volume 2)
2. Avian Allan wood, User Experience Design Bloomsbury

CTC

07-09-21

Registrar
Mangalayatan University
Beswan, Aligarh

MFA
Semester-I

Paper Code: VAD-6111 **L T P C**

Paper- Project **0 0 8 4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Demonstrate** an ability to Critically evaluate masters as well as contemporary artists	Skill development
2.	**Demonstrate** ability to Execute visual art projects independently	Skill development
3.	**Demonstrate** a fair understanding of technical aspects of visual arts	Skill development
4.	**Create** time based project module and presentation skills	Skill development

Research Topic will be decided by the Supervisor.

1. 30% Research Materials will be presented with Field work report at Minot-I.
2. 60% Research Materials will be presented with Field work report at Minot-II.
3. 100% Research Materials will be presented with Field work report at Major Exam.
4. Final Four copies of printed Dissertation will be submitted in proper format approved by Mangalayatan University, Aligarh on or before decided date.
5. Marks for Dissertation will be entered on ERP after Viva Voce.

Guidelines:

1. Every candidate shall submit 03 (Three) bound copies of Dissertation along with a soft copy/C.D. in PDF format.
2. Dissertation should be in A-4 size papers.
3. **Font:** Printing shall be in standardized format in 1.5 spacing. Font type shall be *Times New Roman/ Arial/ Courier of 12 point* size and *Krutidev 010 of 14 point size.*
4. **Margin:** A margin of 4 cms. shall be made on the left side and margin of 2 cms. shall be made on the remaining sides.
5. The title of the Dissertation, name of the candidate, degree, name of the Guide/ Supervisor and the month and year of submission shall be printed on the title page and the front cover.
6. No ornamental bordering of the sides in permitted.
7. No dedication page in dissertation is permitted.
8. Page numbers should be at the bottom of each page, centered on the width.

CTC
07-09-21

Registrar
Mangalayatan University
Beswan, Aligarh

MFA
Semester-II

Code- VAL- 6211 | **L T P C**
Paper- History of Western art | **5 0 0 5**

Course outcomes focused on employability/ entrepreneurship/ skill development.

Cos No.	Course Outcomes (Cos)	Mapping
1.	**Recall** realism art and artist	Skill Development
2.	**Describe** the modern technique & contemporary trends.	Skill Development
3.	**Categorize** medium and subjects of contemporary art.	Skill Development
4.	**Recall** western artist's biography.	Skill Development

Unit-I • Realism artists – Honor Daumier, Gustav Courbet, Millet,

Unit-II • Romanticism–Gericault, Delacroix, Corot

Unit-III • Impressionism –Artists -Edward Manet, -Claude Monet, Camille Pissarro, Degas, Monet, Augusto Renoir Neo Impressionism – George Seurat

Unit-IV • Post impressionism artists- Paul Cezanne, Van – Gogh, Paul Gauguin
Fauvism-artist Henri Matisse, Andre Drain, Georges Rouault.

Reference Books:

1. Arnason, H.H. : A History of Modern Art, 2004.
2. Janson, H.W. : History of Art, 2007.
3. Turner, Jane et al. (eds.) : The Dictionary of Art, 1996.
4. Lake, C. & Maillard, R. (eds.) : A Dictionary of Modern Painting, 1956.

CTC

07-09-21

Registrar
Mangalayatan University
Beswan, Aligarh

MFA

Semester-II

Paper Code: VAL-6212 | **L T P C**
Paper- Principles and Practices of Advertising-II | **5 0 0 5**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Recall** basic principle of advertising in context to media options.	Employability
2.	**Discover** aspects of Adverting and marketing	Employability
3.	**Explain** basic principle of advertising in context to media options.	Employability
4.	**Recall** marketing and market Research	Employability

Unit-I • Modern Advertising agencies and its structure: Advertising Agency and its functions, Structure of an Advertising Agency, Services rendered by an Advertising Agency.

Unit-II • Adverting and Marketing; Introduction of marketing, marketing concept, marketing process. Marketing channel of distribution, marketing mix, 4 P's of marketing: Packaging, Insurance, Transportation, Pricing. Direct marketing and its strategies.

Unit-III • Market Segmentation – Definition, Bases of market segmentation, Importance of Market Segmentation.

Unit-IV • Marketing and Market Research – Consumer reaction, Motivational research, Brand image, integrated marketing Communication (IMC).

Reference Books:

1. Steven Sonsino, Packaging Design: Graphics, Material Technology Van Nostrand Reinhold
2. Mitzi Sims, Sign Design: Graphics, Materials & Techniques, John Wiley & Sons Inc
3. W.W. Norton Type in Use by Alex White,
4. E.H. Gombrich, Phaidon ,The Image and the Eye

CTC
07-09-21

Registrar
Mangalayatan University
Beswan, Aligarh

MFA (Painting)
Semester-II

Paper Code: VAP-6211 **L T P C**

Paper-Visualization-II **0 0 12 6**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Recall** advertising promotional materials.	Employability
2.	**Describe** advertising campaign in context to commercial and social advertising	Employability
3.	**Categorize** commercial product or idea on social aspects	Employability
4.	**Developed** various advertising mediums	Employability

Understanding of advertising campaign in context to commercial and social advertising

1. Identifying any Commercial Brand

2. Product name, Corporate Identity

3. Developing Brand Guidelines of the Product etc.

4. Developing Campaign on Commercial Brands

Extension of the same Campaign in Collaterals, Outdoor and Indoor media and Merchandizing designs and other promotional designs etc.

Sessional Works: Two campaigns with 20 works and extension of the same in different mediums.

Understanding corporate identity in context to brands

1. Developing Corporate Identity (Including product naming, logo, corporate stationery)
2. Developing full page ads on any commercial brand.
3. Extension of the same ads in outdoor media like (Hoarding, gantry, Gate arch, Kiosk, display panels in shops etc.)

Sessional Works: • Two Corporate stationery on any brands, two full page and one double spread add

Reference Books:

1. David Airey, Logo Design Love: A Guide to Creating Iconic Brand Identities (Volume 2)

2. Avian Allan wood, User Experience Design Bloomsbury

CTC

07-09-21

Registrar
Mangalayatan University
Beswan, Aligarh

MFA
Semester-II

Paper Code-VAD-6211 **L T P C**

Paper- Project **0 0 0 4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Demonstrate** an ability to Critically evaluate masters as well as contemporary artists	Skill development
2.	**Demonstrate** ability to Execute visual art projects independently	Skill development
3.	**Demonstrate** a fair understanding of technical aspects of visual arts	Skill development
4.	**Create** time based project module and presentation skills	Skill development

Research Topic will be decided by the Supervisor.

6. 30% Research Materials will be presented with Field work report at Minot-I.
7. 60% Research Materials will be presented with Field work report at Minot-II.
8. 100% Research Materials will be presented with Field work report at Major Exam.
9. Final Four copies of printed Dissertation will be submitted in proper format approved by Mangalayatan University, Aligarh on or before decided date.
10. Marks for Dissertation will be entered on ERP after Viva Voce.

Guidelines:

9. Every candidate shall submit 03 (Three) bound copies of Dissertation along with a soft copy/C.D. in PDF format.
10. Dissertation should be in A-4 size papers.
11. **Font:** Printing shall be in standardized format in 1.5 spacing. Font type shall be *Times New Roman/ Arial/ Courier of 12 point* size and *Krutidev 010 of 14 point size.*
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13. The title of the Dissertation, name of the candidate, degree, name of the Guide/ Supervisor and the month and year of submission shall be printed on the title page and the front cover.
14. No ornamental bordering of the sides in permitted.
15. No dedication page in dissertation is permitted.
16. Page numbers should be at the bottom of each page, centered on the width.

CTC
07-09-21

Registrar
Mangalayatan University
Beswan, Aligarh

MFA
Semester-III

Paper Code: VAL-7111 | **L T P C**
Paper- History of Western Modern art-II | **5 0 0 5**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Recall** varies western art movement .	Skill Development
2.	**Describe** the modern technique & contemporary trends.	Skill Development
3.	**Categorize** medium and subjects of contemporary art.	Skill Development
4.	**Explain** the art and artist of varies western art movement	Skill Development

Unit-1 • Expressionism - Edvard Munch, Emil Nolde, Cubism - Picasso

Unit-2 • Futurism – Boccioni, Dadaism - Duchamp

Unit-3 • Surrealism - Salvador Dali, Abstract Art –Kandinsky

Unit-4 • Abstract Expressionism - Jackson Pollock

Reference Books:

1. Arnason, H.H. : A History of Modern Art, 2004.
2. Janson, H.W. : History of Art, 2007.
3. Turner, Jane et al. (eds.) : The Dictionary of Art, 1996.
4. Lake, C. & Maillard, R. (eds.) : A Dictionary of Modern Painting, 1956.

CTC
07-09-21

Registrar
Mangalayatan University
Beswan, Aligarh

MFA
Semester-III

Paper Code: VAL-7112 | **L T P C**
Paper- Principles and Practices of Advertising –III | **5 0 0 5**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Recall** basic principle of campaign Planning	Employability
2.	**Discover** role of copy in Advertising,	Employability
3.	**Categorize** creative side of the Advertising	Employability
4.	**Explain** the Illustration & Drawings in Advertising,	Employability

Unit -I• Campaign planning: Objectives and basic principles – Campaign objectives, Steps in Advertising Campaign Planning, Factors influencing the planning of advertising campaign, Advertising Appeal, Role of Appeal.

Unit-II • Process of Advertising; Visualization, Layout & Layout stages. Creative side of the Advertising – What is creative Advertising, Creative concept, Strategy and Creativity, Creative thinking, Art direction, Creative brief. Science & Creativity.

Unit-III• Copy: – Introduction, Role of copy in Advertising, types of copy, Element of copy: headlines, sub headlines, body copy etc.

Unit-IV• Illustration: Illustration & Drawings in Advertising, Role of photography.

Reference Books:

1. Steven Sonsino, Packaging Design: Graphics, Material Technology Van Nostrand Reinhold
2. Mitzi Sims, Sign Design: Graphics, Materials & Techniques, John Wiley & Sons Inc
3. W.W. Norton Type in Use by Alex White,
4. E.H. Gombrich, Phaidon ,The Image and the Eye

CTC
07-09-21

Registrar
Mangalayatan University
Beswan, Aligarh

MFA (Painting)
Semester-III

Paper Code: VAP-7111 **L T P C**

Paper-Visualization-III **0 0 12 6**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Recall** advertising promotional materials.	Employability
2.	**Describe** advertising campaign in context to commercial and social advertising	Employability
3.	**Categorize** commercial product or idea on social aspects	Employability
4.	**Developed** various advertising mediums	Employability

Understanding of advertising campaign in context to commercial and social advertising

1. Identifying any Commercial Brand

2. Product name, Corporate Identity

3. Developing Brand Guidelines of the Product etc.

4. Developing Campaign on Commercial Brands

Extension of the same Campaign in Collaterals, Outdoor and Indoor media and Merchandizing designs and other promotional designs etc.

Sessional Works: •

Two campaigns with 20 works and extension of the same in different mediums.

Reference Books:

1. David Airey, Logo Design Love: A Guide to Creating Iconic Brand Identities (Volume 2)
2. Avian Allan wood, User Experience Design Bloomsbury

CTC

07-09-21

Registrar
Mangalayatan University
Beswan, Aligarh

MFA
Semester-I

Paper Code-VAD-7112 **L T P C**

Paper- Dissertation/Viva Voce **0 0 0 4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Demonstrate** an ability to Critically evaluate masters as well as contemporary artists	Skill development
2.	**Demonstrate** ability to Execute visual art projects independently	Skill development
3.	**Demonstrate** a fair understanding of technical aspects of visual arts	Skill development
4.	**Create** time based project module and presentation skills	Skill development

Research Topic will be decided by the Supervisor.

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13. 100% Research Materials will be presented with Field work report at Major Exam.
14. Final Four copies of printed Dissertation will be submitted in proper format approved by Mangalayatan University, Aligarh on or before decided date.
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Registrar
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Beswan, Aligarh

MFA
Semester-IV

Paper Code: VAL-7211
Paper- History of Modern Indian Art

L	T	P	C
5	0	0	5

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Recall** Company art and artist	Skill Development
2.	**Describe** the modern technique & contemporary trends.	Skill Development
3.	**Categorize** medium and subjects of contemporary art.	Skill Development
4.	**Explain** the Indian artist's biography.	Skill Development

Unit-I • Essence and impact of modern art
Define- disciplines of visual art painting, Applied and sculpture.

Unit-II • Define- Tantric art, Folk art, Traditional art and Modern art.
Development of Indian Modern art since 1850 British impacts and important art institutions and artists.

Unit-III • Schools of art at Metropolitan cities – Madras, Calcutta, Bombay, Lahore colonial educational policy - 1835 of Thomas B. Macaulay. • Important art schools – Govt. Art School, Madras, Govt. Art School, Calcutta, and Sir JJ School of Art.

Unit-IV • Pre independence of art trends in India • Bombay art society, AIFACS, New Delhi, Raja Ravi Verma..

Reference Books:

1. Archer, M. & Archer W.G. : Indian Painting for the British, 1955.
2. Jain, Jyotindra : Kalighat Painting Images from a Changing, World, 1999.
3. Chaitanya, Krishna : A History of Indian Painting, The Modern, Period, 1994.

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Registrar
Mangalayatan University
Beswan, Aligarh

MFA
Semester-IV

Paper Code: VAL-7212 **L T P C**
Paper- Principles and Practices of Advertising –IV **5 0 0 5**

Course outcomes focused on employability/ entrepreneurship/ skill development.

Cos No.	Course Outcomes (Cos)	Mapping
1.	**Recall** basic principle of campaign Planning	Employability
2.	**Discover** legal aspects of advertising.	Employability
3.	**Categorize** creative side of the Advertising	Employability
4.	**Explain** ethics, and Social Responsibilities of advertising	Employability

Unit-I • Ethics, Regulations and Social Responsibilities – Taste and Advertising, women in advertisement, racial and ethnics.

Unit-II • Advertising Research: Introduction, Evaluating advertising effectiveness, Importance of research in advertising.

Unit-III• Testing of advertising: introduction, Pre-testing and post testing methods of evaluation. Legal aspects of Advertising – Advertising controversial products & its legal aspects. Copyright, Trade Mark etc.

Unit-IV• Careers in advertising, Advertising world, publication house, photography, production house etc.

Reference Books:

1. Steven Sonsino, Packaging Design: Graphics, Material Technology Van Nostrand Reinhold
2. Mitzi Sims, Sign Design: Graphics, Materials & Techniques, John Wiley & Sons Inc
3. W.W. Norton Type in Use by Alex White,
4. E.H. Gombrich, Phaidon ,The Image and the Eye

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Registrar
Mangalayatan University
Beswan, Aligarh

MFA (Painting)
Semester-IV

Paper Code: VAP-7211 **L T P C**

Paper-Visualization-IV **0 0 12 6**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Recall** advertising promotional materials.	Employability
2.	**Describe** advertising campaign in context to commercial and social advertising	Employability
3.	**Categorize** commercial product or idea on social aspects	Employability
4.	**Developed** various advertising mediums	Employability

Understanding of advertising campaign in context to commercial and social advertising

1. Identifying any Commercial Brand
2. Product name, Corporate Identity
3. Developing Brand Guidelines of the Product etc.
4. Developing Campaign on Commercial Brands

Extension of the same Campaign in Collaterals, Outdoor and Indoor media and Merchandizing designs and other promotional designs etc.

Sessional Works: Two campaigns with 20 works and extension of the same in different mediums.

Reference Books:

1. David Airey, Logo Design Love: A Guide to Creating Iconic Brand Identities (Volume 2)
2. Avian Allan wood, User Experience Design Bloomsbury

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Registrar
Mangalayatan University
Beswan, Aligarh

MFA
Semester-II

Paper Code-VAD-7212 **L T P C**

Paper- Dissertation/Viva Voce **0 0 0 4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Demonstrate** an ability to Critically evaluate masters as well as contemporary artists	Skill development
2.	**Demonstrate** ability to Execute visual art projects independently	Skill development
3.	**Demonstrate** a fair understanding of technical aspects of visual arts	Skill development
4.	**Create** time based project module and presentation skills	Skill development

Research Topic will be decided by the Supervisor.

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13. 100% Research Materials will be presented with Field work report at Major Exam.
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Registrar
Mangalayatan University
Beswan, Aligarh

MFA (Painting)
Semester-I

Paper Code: VAL-6111 | **L T P C**
Paper- Philosophy of art (Indian & Western) | **5 0 0 5**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Compare** aesthetic terms of fine art.	Skill Development
2.	**Justify** the modern technique & contemporary trends.	Skill Development
3.	**Categorize** art Theories of Relating to Creativity	Skill Development
4.	**Define** the theory of conscious and sub-conscious mind	Skill Development

Unit-I
Fundamentals of Indian Art , Principles of Painting and Iconography in the shilpa texts like Chitrasutra etc.
Concept of: Rasa, Shadanga

Unit-II
Some Theories Relating to Creativity:
(a) Imitation
(b) Emotion
(c) Imagination
(d) Inspiration
(e) Intuition

Unit-III
Psychology and Art
Freaud's theory (conscious and sub-conscious mind)

Unit-IV
Nature of Beauty – Aristotle, Plato, Kant, Marx, Croce, Roger Fry, Clive Bell
Susane Langer

Reference Books;

1. Encyclopedia of Aesthetics
2. Rekha Jhanji, Aesthetic meaning
3. Aldrich Virgil, Philosophy of Art

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Registrar
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Beswan, Aligarh

MFA
Semester-I

Paper Code- VAL- 6115 **L T P C**
Paper- History of Indian Architecture **5 0 0 5**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Recall** history of famous Rock-cut architecture	Skill Development
2.	**Discover** the Temple Architecture trends made in that period	Skill Development
3.	**Categorize** medium and subjects of Temple Architecture.	Skill Development
4.	**Compare** aesthetic terms of fine art.	Skill Development

Unit-I
Rock-cut architecture:
- Bhaja, Karle, Ajanta, Ellora.

Unit-II
Temple Architecture:
- Aihole, Deogarh.
- Bhuvaneshwar – Muktesvara, Lingaraja.
- Konarak - Sun Temple.
- Khajuraho - Laxman, Kandariya Mahadev.

Unit-III
Temple Architecture:
- Mahabalipuram - Rathas, Shore Temple.
- Kanchipuram - Kailashnath ,Vaikunth Perumal.
- Tanjore - Brihadeshvara.

Unit-IV
Sikh Architecture:
- Amritsar - Golden Temple , Khalsa College.
- Anandpur Sahib - Takht Sri Keshgarh Sahib.

Reference Books:

1. Kramrisch, Stella : Indian Sculpture, Philadelphia, London, 1960.
2. : The Art of India, Phaidon Press, 1954.
3. Coomaraswamy, A.K. : History of Indian and Indonesian Art, 2003.
4. Majumdar, R.C. (ed.) : The History and Culture of the Indian

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Mangalayatan University
Beswan, Aligarh

MFA
Semester-I

Paper Code: VAP-6115 **L T P C**

Paper-Creative Painting-I **0 0 12 6**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** different drawing materials and methods	Skill Development
2.	**Explain** aesthetics used in the study and interpretation of Drawing	Skill Development
3.	**Choose** the medium of visual art.	Skill Development
4.	**Illustrate** the art of either still life drawing or live sketches	Skill Development

The student has to develop his/her own style and ideas in the field.

• Creative expression in figurative or non-figurative Style on social, political, Mythological, intuitional and contemporary thought etc. with oil/Acrylic/Mix media Study of Color/ Form/Texture on Canvas. Medium: Oil/Water/ Acrylic color on canvas etc. Minimum Size: 30" x 36"

Sessional Works:

• 10Finished Painting (Minimum) • 200 Sketches (Minimum)

Reference Books:

1. Rchard Taylor, The Creative Drawing Course,
2. Vinod Bharadwaj, Prakriti and Prakritisth Paramjeet Singh ki Kala
3. Charles Sovek, Oil painting develop your natural ability,

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MFA
Semester-I

Paper Code-VAD-6115 **L T P C**

Paper- Project **0 0 0 4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Demonstrate** an ability to Critically evaluate masters as well as contemporary artists	Skill development
2.	**Demonstrate** ability to Execute visual art projects independently	Skill development
3.	**Demonstrate** a fair understanding of technical aspects of visual arts	Skill development
4.	**Create** time based project module and presentation skills	Skill development

Research Topic will be decided by the Supervisor.

6. 30% Research Materials will be presented with Field work report at Minot-I.
7. 60% Research Materials will be presented with Field work report at Minot-II.
8. 100% Research Materials will be presented with Field work report at Major Exam.
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MFA

Semester-II

Code- VAL- 6211 | **L T P C**
Paper- History of Western Modern art -I | **5 0 0 5**

Course outcomes focused on employability/ entrepreneurship/ skill development.

Cos No.	Course Outcomes (Cos)	Mapping
1.	**Recall** realism art and artist	Skill Development
2.	**Describe** the modern technique & contemporary trends.	Skill Development
3.	**Categorize** medium and subjects of contemporary art.	Skill Development
4.	**Recall** western artist's biography.	Skill Development

Unit-I • Realism artists – Honor Daumier, Gustav Courbet, Millet,

Unit-II • Romanticism–Gericault, Delacroix, Corot

Unit-III • Impressionism –Artists -Edward Manet, -Claude Monet, Camille Pissarro, Degas, Monet, Augusto Renoir Neo Impressionism – George Seurat

Unit-IV • Post impressionism artists- Paul Cezanne, Van – Gogh, Paul Gauguin
Fauvism-artist Henri Matisse, Andre Drain, Georges Rouault.

Reference Books:

1. Arnason, H.H. : A History of Modern Art, 2004.
2. Janson, H.W. : History of Art, 2007.
3. Turner, Jane et al. (eds.) : The Dictionary of Art, 1996.
4. Lake, C. & Maillard, R. (eds.) : A Dictionary of Modern Painting, 1956.

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Mangalayatan University
Beswan, Aligarh

MFA
Semester-II

Paper Code: VAL-6215 | **L T P C**
Paper-Oriental Aesthetics | **5 0 0 5**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Cognitive Level
1.	**Recall** of French philosopher thought	Skill Development
2.	**Discover** philosophy of art as Aesthetics	Skill Development
3.	**Recall** philosophy on Beauty	Skill Development
4.	**Recall** Russian point of view- on beauty.	Skill Development

Unit-I • Italian thoughts-Philosopher –Dante-(Beauty lies in profound truth)

Francis Thought- French philosopher –Crowes, Empire David ,Valet

Unit-II • Russian point of view- on beauty • German thoughts- Philosopher: Baumgarten -philosophy of art as Aesthetics

Unit-III • Kant-- The theory of Kant is link between feeling and reason. Schopenhauer, Shelling, Winkel man, Lessing, Nietzsche.

Unit-IV • British thought on Beauty: Philosopher-Beken, Edison, Hume, Views of this philosopher on Art and beauty.

Reference Books:

1. Michal Kelly, Encyclopedia of Aesthetics, Oxford University press
2. Rekha Jheanji Aesthetics meaning, Ajanta Publication , vol 3rd
3. Aldrich Virgil, Philosophy of art Prentice Hall

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Mangalayatan University
Beswan, Aligarh

MFA
Semester-II

Paper Code: VAP-6215 **L T P C**

Paper-Creative Painting-II **0 0 12 6**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** different drawing materials and methods	Skill Development
2.	**Explain** aesthetics used in the study and interpretation of Drawing	Skill Development
3.	**Choose** the medium of visual art.	Skill Development
4.	**Illustrate** the art of either still life drawing or live sketches	Skill Development

The student has to develop his/her own style and ideas in the field.

In water color, colored pencils or colored inks. Extension of Painting II Arrangements of figures and forms in pictorial space, expression of specific mood and emotions. Assignments should be based on realistic forms. Medium: Oil/Water/ Acrylic color on canvas etc. Minimum Size: 30" x 36"

Sessional Works: • 10 Painting • 200 Sketches

Reference Books:

1. Rchard Taylor, The Creative Drawing Course,
2. Vinod Bharadwaj, Prakriti and Prakritisth Paramjeet Singh ki Kala
3. Charles Sovek, Oil painting develop your natural ability,

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07-09-21

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Mangalayatan University
Beswan, Aligarh

MFA
Semester-II

Paper Code-VAD-6215 **L T P C**

Paper- Project **0 0 0 4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Demonstrate** an ability to Critically evaluate masters as well as contemporary artists	Skill development
2.	**Demonstrate** ability to Execute visual art projects independently	Skill development
3.	**Demonstrate** a fair understanding of technical aspects of visual arts	Skill development
4.	**Create** time based project module and presentation skills	Skill development

Research Topic will be decided by the Supervisor.

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07-09-21

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Mangalayatan University
Beswan, Aligarh

MFA

Semester-III

Paper Code: VAL-7111 | **L T P C**
Paper- History of Western Modern art-II | **5 0 0 5**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Recall** varies western art movement .	Skill Development
2.	**Describe** the modern technique & contemporary trends.	Skill Development
3.	**Categorize** medium and subjects of contemporary art.	Skill Development
4.	**Explain** the art and artist of varies western art movement	Skill Development

Unit-1 • Expressionism - Edvard Munch, Emil Nolde, Cubism - Picasso

Unit-2 • Futurism – Boccioni, Dadaism - Duchamp

Unit-3 • Surrealism - Salvador Dali, Abstract Art –Kandinsky

Unit-4 • Abstract Expressionism - Jackson Pollock

Reference Books:

1. Arnason, H.H. : A History of Modern Art, 2004.
2. Janson, H.W. : History of Art, 2007.
3. Turner, Jane et al. (eds.) : The Dictionary of Art, 1996.
4. Lake, C. & Maillard, R. (eds.) : A Dictionary of Modern Painting, 1956.

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07-09-21

Registrar
Mangalayatan University
Beswan, Aligarh

MFA
Semester-III

Paper Code: VAL-7115 | **L T P C**
Paper-History of Western Architecture | **5 0 0 5**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Recall** early Christian and Romanesque Architecture	Skill Development
2.	**Describe** modern technique & contemporary trends in Architecture	Skill Development
3.	**Categorize** medium and subjects of Architecture	Skill Development
4.	**Explain** the Renaissance artist's biography.	Skill Development

Unit-I • Early Christian and Byzantine and Romanesque

Unit-II • The Gothic experiment

Unit-III • Renaissance harmony, Baroque expansion

Unit-IV • Eighteenth-century classicism, The Nineteenth century, Art Nouveau

Reference Books:

1. Arnason, H.H. : A History of Modern Art, 2004.
2. Janson, H.W. : History of Art, 2007.
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Mangalayatan University
Beswan, Aligarh

MFA
Semester-III

Paper Code: VAP-7115 **L T P C**

Paper-Creative Painting-III **0 0 12 6**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** different drawing materials and methods	Skill Development
2.	**Explain** aesthetics used in the study and interpretation of Drawing	Skill Development
3.	**Choose** the medium of visual art.	Skill Development
4.	**Illustrate** the art of either still life drawing or live sketches	Skill Development

The student has to develop his/her own style and ideas in the field.

• Advancement of previous experience towards a complete pictorial interpretation, theme and expression of mood, symbolism, dramatization, distortion for emotional effect including abstract expressionism, projects with emphasis on independent creative work. Medium: Oil/Water/ Acrylic color on canvas etc. Minimum Size: 30" x 36"

Sessional Works:

• 10Finished Painting (Minimum)

• 200Sketches (Minimum)

Reference Books:

1. Rchard Taylor, The Creative Drawing Course,
2.Vinod Bharadwaj, Prakriti and Prakritisth Paramjeet Singh ki Kala
3. Charles Sovek, Oil painting develop your natural ability,

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Registrar
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Beswan, Aligarh

MFA
Semester-I

Paper Code-VAD-7112 **L T P C**

Paper- Dissertation/Viva Voce **0 0 0 4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Demonstrate** an ability to Critically evaluate masters as well as contemporary artists	Skill development
2.	**Demonstrate** ability to Execute visual art projects independently	Skill development
3.	**Demonstrate** a fair understanding of technical aspects of visual arts	Skill development
4.	**Create** time based project module and presentation skills	Skill development

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07-09-21
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Mangalayatan University
Beswan, Aligarh

MFA
Semester-IV

Paper Code: VAL-7211
Paper- History of Modern Indian Art

L	T	P	C
5	0	0	5

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Recall** Company art and artist	Skill Development
2.	**Describe** the modern technique & contemporary trends.	Skill Development
3.	**Categorize** medium and subjects of contemporary art.	Skill Development
4.	**Explain** the Indian artist's biography.	Skill Development

Unit-I • Essence and impact of modern art
Define- disciplines of visual art painting, Applied and sculpture.

Unit-II • Define- Tantric art, Folk art, Traditional art and Modern art.
Development of Indian Modern art since 1850 British impacts and important art institutions and artists.

Unit-III • Schools of art at Metropolitan cities – Madras, Calcutta, Bombay, Lahore colonial educational policy - 1835 of Thomas B. Macaulay. • Important art schools – Govt. Art School, Madras, Govt. Art School, Calcutta, and Sir JJ School of Art.

Unit-IV • Pre independence of art trends in India • Bombay art society, AIFACS, New Delhi, Raja Ravi Verma..

Reference Books:

1. Archer, M. & Archer W.G. : Indian Painting for the British, 1955.
2. Jain, Jyotindra : Kalighat Painting Images from a Changing, World, 1999.
3. Chaitanya, Krishna : A History of Indian Painting, The Modern, Period, 1994.

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07-09-21

Registrar
Mangalayatan University
Beswan, Aligarh

MFA
Semester-IV

Paper Code: VAL-7215 | **L T P C**
Paper- History of Indian & Western Museum (Elective) | **5 0 0 5**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Recall** the history of Indian museum.	Skill Development
2.	**Describe** Indian museum trends and collection.	Skill Development
3.	**Categorize** western museum trends and collection.	Skill Development
4.	**Recall** the history of western museum.	Skill Development

Unit-I History of Indian museum, collection of Indian museum.
Museum in Kolkata.- collection
National Museum in New Delhi, collection
Salar Jung Museum, collection

Unit-II Chhatrapati Shivaji Maharaj Vastu Sangrahalaya collection.
Sarnath Museum &other museum collection

Unit-III History of Western museum.

Unit-IV Louvre Museum in Paris collection
Uffizi Gallery collection
The Museum of Modern Art, New York City collection

Reference Books:

1. Gardner, H. : Art Through the Ages, Thomson Learning, U.K., 2005.
2. Honour, H. & Fleming, J. : The Visual Arts: A History, Harry N.Abrams, 2002.
3. Galloway, John : Origins of Modern Art, 1965.
4. Gombrich, E.H. : The Story of Art, 2001.

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Beswan, Aligarh

MFA
Semester-IV

Paper Code: VAP-7215 **L T P C**

Paper-Creative Painting-IV **0 0 12 6**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** different drawing materials and methods	Skill Development
2.	**Explain** aesthetics used in the study and interpretation of Drawing	Skill Development
3.	**Choose** the medium of visual art.	Skill Development
4.	**Illustrate** the art of either still life drawing or live sketches	Skill Development

The student has to develop his/her own style and ideas in the field.

• Original Painting based on preparatory studies. Compositional analysis of painting. Compositional exercises showing creativity & originality. Medium: Oil/Water/ Acrylic color on canvas etc. Minimum Size: 30" x 36"

Sessional Work

(1) Finished Painting – Minimum 10

(2) Sketches - Minimum 200

Reference Books:

1. Rchard Taylor, The Creative Drawing Course,
2. Vinod Bharadwaj, Prakriti and Prakritisth Paramjeet Singh ki Kala
3. Charles Sovek, Oil painting develop your natural ability,

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Registrar
Mangalayatan University
Beswan, Aligarh

MFA
Semester-II

Paper Code-VAD-7212 **L T P C**

Paper- Dissertation/Viva Voce **0 0 0 4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Demonstrate** an ability to Critically evaluate masters as well as contemporary artists	Skill development
2.	**Demonstrate** ability to Execute visual art projects independently	Skill development
3.	**Demonstrate** a fair understanding of technical aspects of visual arts	Skill development
4.	**Create** time based project module and presentation skills	Skill development

Research Topic will be decided by the Supervisor.

11. 30% Research Materials will be presented with Field work report at Minot-I.
12. 60% Research Materials will be presented with Field work report at Minot-II.
13. 100% Research Materials will be presented with Field work report at Major Exam.
14. Final Four copies of printed Dissertation will be submitted in proper format approved by Mangalayatan University, Aligarh on or before decided date.
15. Marks for Dissertation will be entered on ERP after Viva Voce.

Guidelines:

17. Every candidate shall submit 03 (Three) bound copies of Dissertation along with a soft copy/C.D. in PDF format.
18. Dissertation should be in A-4 size papers.
19. **Font:** Printing shall be in standardized format in 1.5 spacing. Font type shall be *Times New Roman/ Arial/ Courier of 12 point* size and *Krutidev 010 of 14 point size.*
20. **Margin:** A margin of 4 cms. shall be made on the left side and margin of 2 cms. shall be made on the remaining sides.
21. The title of the Dissertation, name of the candidate, degree, name of the Guide/ Supervisor and the month and year of submission shall be printed on the title page and the front cover.
22. No ornamental bordering of the sides in permitted.
23. No dedication page in dissertation is permitted.
24. Page numbers should be at the bottom of each page, centered on the width.

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Registrar
Mangalayatan University
Beswan, Aligarh

MFA (Performing Arts)

Semester-II

Paper Code: PAL- 6211	L	T	P	C
Paper: Theoretical study of different Gharanas	**5**	**0**	**0**	**5**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** different schools of Performing Art	Skill development
2.	**Explain** the specialty of gharanas of Performing Art	Skill development
3.	**Choose** the suitable school for formal training	Skill development
4.	**Illustrate** the various techniques of different gharanas	Skill development

Unit-I Gharanas of Hindustani music: vocal and Instrumental gharanas

Delhi gharana: musicians of Delhi gharana
Banaras gharana: musicians of Banaras gharana
Senia Gharana for instrumental
Knowledge and demonstration of compositions and various rhythmic phrases used to highlight them

Unit-II Demonstration of Different styles of three main gharanas of Hindustani vocal music: Delhi, Banaras, Kirana gharana, Raga concept in gharana, Tan patterns in different gharana .

Unit-III Gharanas of Kathak, Lucknow gharana, Jaipur Gharana, Knowledge and demonstration of panchajāti and various rhythmic phrases used to highlight them

Unit-IV Demonstration of Different styles of three main gharanas of Kathak, Movement Vocabulary Still poses:

Unit-V Banaras, Farrukabad, Panjab gharanas of Tabla, musicians of Banaras gharana musicians of Farrukabad gharana, musicians of Panjab gharana

Reference Books:

1. Pt. B.N. Bhatkhande: Kramik Pustak Malika Part I,II,III & IV
2. Harishchandra Srivastav, Rag-Parichay Part-III Sangeet Karyalaya , Hathras
3. Sangeet Visharad , Sangeet Karyalaya ,Hatras

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Registrar
Mangalayatan University
Beswan, Aligarh

MFA (Performing Arts)
Semester-II

Paper Code: PAL-6212	L	T	P	C
Paper: Study of Skills and Techniques of performing art	**5**	**0**	**0**	**5**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** different techniques of Performing Art	Skill development
2.	**Explain** the specialty of different styles of Performing Art	Skill development
3.	**Choose** the suitable techniques for developing performance skills	Skill development
4.	**Illustrate** the various techniques of different Gurus	Skill development

Unit-I-Musical terminology of Hindustani music: vocal and Instrumental, Key words of musical presentation: Vandish, Badi and Chhoti,Sadra, Dadra, Masitkhani and Razakhani gats, Senia Gharana for instrumental, Knowledge and demonstration of compositions and various rhythmic phrases used to highlight them

Unit-II-Demonstration of Different skills of Hindustani vocal music: and Instrumental presentation, Raga concept in gharana- Development of Raga presentation techniques, Tan patterns and their presentation techniques

Unit-III Gharanas of Kathak , Lucknow gharana, Jaipur Gharana, Knowledge and demonstration of panchajāti and various rhythmic phrases used to highlight them

Unit-IV Demonstration of Different styles of three main gharanas of Kathak, Movement Vocabulary Still poses:

Unit-V- Banaras, Farrukabad, Panjab gharanas of Tabla

Reference Books:

1. Pt. B.N. Bhatkhande: Kramik Pustak Malika Part I,II,III & IV
2. Harishchandra Srivastav, Rag-Parichay Part-III Sangeet Karyalaya , Hathras
3. Sangeet Visharad , Sangeet Karyalaya , Hatras

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Registrar
Mangalayatan University
Beswan, Aligarh

MFA (Performing Arts)
Semester-II

Paper code: PAP-6211	**L**	**T**	**P**	**C**
Paper: Stage Performance	**2**	**0**	**8**	**6**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** different forms of Performing Art	Skill development
2.	**Explain** the gharanas of Performing Art	Skill development
3.	**Choose** the accompanying musicians and instruments	Skill development
4.	**Illustrate** the various techniques of Performing Art	Skill development

Performance

1. Vandish, Composition in vilamvit and DrutLaya(for vocal & Instrumental presentation)
2. Thāṭ and āmad in teentālvilambitlaya (for Dance presentation)
3. Tatkārkeṭukṛé and naṭwariṭukṛé (for Dance presentation)
4. Kayda, Tukra and Two bedam and two damdārtihāis (for Percussion presentation)

For Dance student:

5. Six toṛās- including a minimum of 2 chakkardār
6. Two parans including at least one chakkardār
7. One simple toṛā and one tihāi in tiśrajāti
8. One simple tarānā or sargam in teentāl

For vocal and Instrumental:

9. Presentation of Vandishes in specific ragas
10. Six tans- including a minimum of 2 chakkardār
11. Two 32 matras Tan including at least one Tehai
12. One simple toṛā and one tihāi in Teen guna
13. One simple tarānā or sargam in teentāl

For Percussion-Tabla:

14. Performance of any one Taal detail from the following 2 selected Taals:
TeenTaal (B) Chautaal

15. Ability to accompany with Classical/Semi Classical/Light Vocal music.
16. Creative Exercise

With given swaras from the examiner, candidates will be expected to recognize the the raga and present accordingly.

Reference Books:

1. Sangeet Visharad , Sangeet Karyalaya ,Hatras
2. Stage Make – Up – Bert Bore

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Registrar
Mangalayatan University
Beswan, Aligarh
7/9/21

MFA (Performing Arts)
Semester-III

Paper Code: PAD-7111	**L**	**T**	**P**	**C**
Paper: Project	**2**	**0**	**4**	**4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	**Course Outcomes (COs)**	**Mapping**
1.	**Demonstrate** an ability to Critically evaluate masters as well as contemporary artists	Skill development
2.	**Demonstrate** ability to Execute performing art projects independently	Skill development
3.	**Demonstrate** a fair understanding of technical aspects of performing arts	Skill development
4.	**Create** time based project module and presentation skills	Skill development

Dance: A project shall be developed along with the consent of the supervison after considering the following points: Two compositions in tiśrajāti- Two tihai-s and a laṛi using jatibols, A nritta composition of rhythmic progression from vilambit to drutlaya (barhatki composition)

- Teentāl: two thāṭ, one āmad, 4 toṛā/ ṭukṛā (including two chakkardār), four tihāis including 2 gintikitihais and two chakkardārparans
- Nritya, composition based on One bhajan or devotional song, One Thumrī
- Creative Exercise, With given instructions from the supervisor, candidates are expected to create simple nritta and nritya phrases

Vocal/Instrumental: A project shall be developed along with the consent of the supervisor after considering the following points:Two compositions in Vilamvit and Drutvandishes- Two tihai-s different patterns, A khyal composition of rhythmic progression from vilambit to drutlaya (barhatki composition), Teentāl: doguna, Tiguna and Chouguna, Devotional/ Light classical- Thumri, Composition based on One bhajan or devotional song, One Thumrī, Creative vocal Exercises , With given instructions from the supervisor, candidates are expected to create simple own compositions

For Tabla: Principles of Asthetics in relation to music, Life sketch of eminent musicians, Specialty of different gharans, Detail of Teentāl: two thāṭ, one āmad, 4 toṛā/ ṭukṛā (including two chakkardār), four tihāis including 2 gintikitihais and two chakkardārparans

Reference Books:

1 Sangeet Visharad , Sangeet Karyalaya ,Hatras
2 Stage Make – Up – Bert Bore

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Registrar
Mangalayatan University
Beswan, Aligarh

M.F.A. (Hindustani Vocal Music)

Semester- III

Paper Code: PAL-7111	**L**	**T**	**P**	**C**
Paper: Study of ancient texts on music	**5**	**0**	**0**	**5**

Course outcomes focused on Employability/ Entrepreneurship/ Skill development.

COs No.	**Course Outcomes (COs)**	**Mapping**
1.	**Relate** various ancient texts on music	Skill development.
2.	**Explain** the theories of Indian music written in the texts	Skill development.
3.	**Choose** the authors and their contributions	Skill development.
4.	**Illustrate** the musical concepts described in the ancient texts	Skill development.

Unit-I Natya Shashtra by Bharat , different chapters related to Music, Dance and Drama
Sangeet Ratnakar by Sarangdev and its chapters related to music Brihadesshi by Matang.

Unit-II Geet Givind by Jaydev, Sangeet Makrand by Narad, Swar Mel Kalanidhi, Theoretical study of Mankutuhol.

Unit-III Study of Rag Tarangini. Chaturdandi Prakashika by Pundarik Bitthal

Unit-IV Rag Bibodh by Somnath

Unit-V Life sketches of great authors of Sangeet Shashtra

Reference Books:

1 Srish Chandra Paranjpe. Bharatiya sangeet ka Itihas ,
2 Harishchandra Srivastav, Rag-Parichay Part-I,II,III, Sangeet Karyalaya , Hathras

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Registrar
Mangalayatan University
Beswan, Aligarh

M.F.A. (Performing Arts)

Semester- III

Paper Code: PAL-7112	**L**	**T**	**P**	**C**
Paper :Development of Performing art in Post independence period	**5**	**0**	**0**	**5**

Course outcomes focused on Employability/ Entrepreneurship/ Skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** different institutions promoting music and dance	Skill development
2.	**Explain** the concept of performing art and its development in different period	Skill development
3.	**Choose** the right terms connecting the period of development in art	Skill development
4.	**Illustrate** the development of various institutions of performing art presentation	Skill development

Unit-I Status of music in pre-independence period, Knowledge of musical terms in Hindustani music: Thumri, tarānā, bhajan, ghazal and hori, Knowledge of other Indian classical music genres; their origins and names of eminent music personalities

Unit-II, Knowledge of the creation of various Govt. and non govt. organizations for promotion of art and culture in post independence period, Knowledge of institutions propagating music

Unit-III Ancillary Skills Basic ability to sing musical compositions with tāla such as a bhajan, sargam or tarānā. Knowledge of musical terms in Kathak: ṭhumri, tarānā, bhajan, ghazal and hori, Knowledge of other Indian classical dance genres; their origins and names of eminent dance personalities, Knowledge of the creation of the Natya Sastra and an outline of its contents , Knowledge of aṣṭanāyika

Unit-IV The sequence of the presentation, Full knowledge of navarasa with reference to the learnt pieces. Knowledge of the folk dances of India that relate to Kathak

Unit-VA record of all nritta and nritya compositions learnt for this grade Full notation of nritta, compositions in Bhātkhandétālalipi, A written record (personally) of all theory, including principles of warm-up, cool-down and concept of core stability and notes from the all the sections, A critical review (100 words) of a PA performance attended by the candidate and dance related supporting material to show overall involvement

Reference Books:

1. Pt. B.N. Bhatkhande, KramikPustak Malika Part I,II,III & IV
2. Bert Bore, Stage Make – Up

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Registrar
Maharayatan University
Beswan, Aligarh

M.F.A. (Performing Arts)

Semester- III

Paper code: PAP-7111	**L**	**T**	**P**	**C**
Paper: Stage Performance	**2**	**0**	**8**	**6**

Course outcomes focused on Employability/ Entrepreneurship/ Skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** different performance style of Performing Art	Skill development
2.	**Explain** the gharanas of Performing Art	Skill development
3.	**Choose** the accompanying musicians and instruments	Skill development
4.	**Illustrate** the various techniques of Performing Art	Skill development

.Performance -Presentation in vilamvit and DrutLaya(for vocal & Instrumental presentation),Teentāl, Dhamarvilambitlaya (for Dance presentation) Tatkārkeṭukṛé and naṭwariṭukṛé (for Dance presentation)Rela, Paran, Chakradar and bedam and two damdārtihāis (for Percussion presentation)

For Dance student: Six toṛās- including a minimum of 2 chakkardār, Two parans including at least one chakkardār, One simple toṛā and one tihāi in tiśrajāti, One simple tarānā or sargam in teentāl

For vocal and Instrumental: Presentation of Vandishes in specific ragas, Six tans- including a minimum of 2 chakkardār, Two 32 matras Tan including at least one Tehai, One simple toṛā and one tihāi in Teen guna, One simple tarānā or sargam in teentāl

For Percussion-Tabla: Performance of any one Taal detail from the following 2 selected Taals: TeenTaal (B) Jhaptal, Ability to accompany with Classical/Semi Classical/Light Vocal music.

Creative Exercise With given swaras from the examiner, candidates will be expected to recognize the the raga and present accordingly.

Reference Books:

1. Sangeet Visharad , Sangeet Karyalaya ,Hatras
2. Stage Make – Up – Bert Bore

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Mangalayatan University
Beswan, Aligarh

M.F.A. (Performing Arts)

Semester- III

Paper code: PAD-7111	**L**	**T**	**P**	**C**
Paper :Project	**0**	**0**	**4**	**4**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Demonstrate** an ability to Critically evaluate masters as well as contemporary artists	Skill development
2.	**Demonstrate** ability to Execute performing art projects independently	Skill development
3.	**Demonstrate** a fair understanding of technical aspects of performing arts	Skill development
4.	**Create** time based project module and presentation skills	Skill development

Dance: A project shall be developed along with the consent of the supervision after considering the following points: Two compositions in tiśrajāti- Two tihai-s and a laṛi using jatibols, A nritta composition of rhythmic progression from vilambit to drutlaya (barhatki composition)

- Teentāl: two thāṭ, one āmad, 4 toṛā/ ṭukṛā (including two chakkardār), four tihāis including 2 gintikitihais and two chakkardārparans

- Nritya, composition based on One bhajan or devotional song, One Thumrī
- Creative Exercise, With given instructions from the supervisor, candidates are expected to create simple nritta and nritya phrases

Vocal/Instrumental: A project shall be developed along with the consent of the supervisor after considering the following points:Two compositions in Vilamvit and Drutvandishes- Two tihai-s different patterns, A khyal composition of rhythmic progression from vilambit to drutlaya (barhatki composition), Teentāl: doguna, Tiguna and Chouguna, Devotional/ Light classical- Thumri, Composition based on One bhajan or devotional song, One Thumrī, Creative vocal Exercises , With given instructions from the supervisor, candidates are expected to create simple own compositions

For Tabla: Principles of Asthetics in relation to music, Life sketch of eminent musicians, Specialty of different gharans, Detail of Teentāl: two thāṭ, one āmad, 4 toṛā/ ṭukṛā (including two chakkardār), four tihāis including 2 gintikitihais and two chakkardārparans

Reference Books:

1. Sangeet Visharad , Sangeet Karyalaya ,Hatras
2. Stage Make – Up – Bert Bore

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Registrar
Mangalayatan University
Beswan, Aligarh

M.F.A. (Performing Arts)

Semester- IV

Paper code: PAL-7211	**L**	**T**	**P**	**C**
Paper :Contribution of Gurus in Performing Art	**5**	**0**	**0**	**5**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** different Gurus promoting Performing Art	Skill development
2.	**Explain** the concept and development of performing arts initiated by various Gurus	Skill development
3.	**Choose** the right techniques taught by Gurus	Skill development
4.	**Illustrate** the development of various techniques of performance and Gurus contributions	Skill development

Unit-I Lucknow gharana: Guru Bindadin Maharaj, BiruMahara, Guru Arun Mishra, Sitara Devi, Uma Devi

Unit-II Paṛhant of all compositions against the steady flow of tāla, showing tāli and khāli

Unit-III Delhi and Patiyala gharana: Ustd.. Chand Khan, Ustd. Bade Ghulam Ali Khan , Ustd.Faiyaz Khan (Agra gharana), Girija Shankar Chakraborty(Vishnupur), Pt. Bhimsen Joshi(Kirana Gharana)

Unit-IV Panab and Banaras gharana: Ustd.. Allarakkha, Ustd. Zakir Hussain, Pt. Kishanmaharaj, Pt. Shamta Prasad (Banaras gharana), Farrkabad Gharana

Unit-V Contributions of gurus in varioue gharana

Reference Books:

1. Pt. B.N. Bhatkhande, KramikPustak Malika Part I,II,III & IV
2. Sangeet Visharad , Sangeet Karyalaya ,Hatras
3. Bert Bore .Stage Make – Up

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7/9/21

Registrar
Mangalayatan University
Beswan, Aligarh

M.F.A. (Performing Arts)

Semester- IV

Paper code: PAL-7212	**L**	**T**	**P**	**C**
Paper: Skills of Reading, Writing and Arranging musical compositions	**5**	**0**	**0**	**5**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** different categories musical notation system	Skill development
2.	**Explain** writing techniques(notation) used in the Vocal and Instrumental presentation	Skill development
3.	**Choose** the various aspects to be considered in the performance	Skill development
4.	**Illustrate** the art of reading & writing compositions for vocal or instrumental presentation and Dance presentation	Skill development

Unit-I Knowledge of Indian notation system (Pt. V.N. Bhatkhande and Pt. V. D. Paluskar)

Unit-II Writing skill of musical notation system

Unit-III Understanding signs and symbols of Bhatkhande notation system.

Unit-IV Reading & writing notion of any given composition.

Unit-V Understanding signs and symbols of Pt. V. D. Paluskar notation system

Reference Books:

1. Pt. B.N. Bhatkhande, KramikPustak Malika Part I,II,III & IV
2. Sangeet Visharad , Sangeet Karyalaya ,Hatras
3. Bert Bore .Stage Make – Up

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Registrar
Mangalayatan University
Beswan, Aligarh

M.F.A. (Performing Arts)

Semester- IV

Paper code: PAP-7211	**L**	**T**	**P**	**C**
Paper: Stage Demonstration / Performance	**2**	**0**	**8**	**6**

Course outcomes focused on employability/ entrepreneurship/ skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** different performance style of Performing Art	Skill development
2.	**Explain** the gharanas of Performing Art	Skill development
3.	**Choose** the accompanying musicians and instruments	Skill development
4.	**Illustrate** the various techniques of Performing Art	Skill development

.Performance Presentation in vilamvit and DrutLaya(for vocal & Instrumental presentation)

1. Teentāl, Dhamarvilambitlaya (for Dance presentation)
2. Tatkārkeṭukṛé and naṭwariṭukṛé (for Dance presentation)
3. Rela, Paran, Chakradar and bedam and two damdārtihāis (for Percussion presentation)

For Dance student: Six toṛās- including a minimum of 2 chakkardār

4. Two parans including at least one chakkardār
5. One simple toṛā and one tihāi in tiśrajāti
6. One simple tarānā or sargam in teentāl

For vocal and Instrumental: Presentation of Vandishes in specific ragas

7. Six tans- including a minimum of 2 chakkardār
8. Two 32 matras Tan including at least one Tehai
9. One simple toṛā and one tihāi in Teen guna
10. One simple tarānā or sargam in teentāl

For Percussion-Tabla:Performance of any one Taal detail from the following 2 selected Taals:

TeenTaal (B) Jhaptal

11. Ability to accompany with Classical/Semi Classical/Light Vocal music.

12. Creative Exercise

With given swaras from the examiner, candidates will be expected to recognize the the raga and present accordingly.

Reference Books:

1. Sangeet Visharad , Sangeet Karyalaya ,Hatras
2. Stage Make – Up – Bert Bore

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7/9/21

Registrar
Mangalayatan University
Beswan, Aligarh

MFA (Classical Dance- Kathak)

Semester-III

Paper Code: PAL-7115	**L**	**T**	**P**	**C**
Paper: Study of ancient texts on Dance	**5**	**0**	**0**	**5**

Course outcomes focused on Employability/ Entrepreneurship/ Skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** different styles of Dance as per ancient literatures	Skill development.
2.	**Explain** the concept of classical dance	Skill development.
3.	**Choose** the accompanying instruments, Dresses etc.	Skill development.
4.	**Illustrate** the various techniques of classical Dance presentation	Skill development.

Unit-I Knowledge of the following terms in relation to their application in Kathak: anga, pratyanga, upānga, sangat, ṭhumrī, ṣringāra rasa and bhakti bhāva

Unit-II Knowledge of the role of musical accompaniment for Kathak presentation: percussive and melodic counterparts. Knowledge of abhinaya and its four limbs

Unit-III Study of Ancient manuscripts: Abhinay Darpan and Abhinay Chandrika

Unit-IV All nritya compositions with meaning

Unit-V A written record, covering the above mentioned section on theory and notes from all other sections

Reference Books:

1. Subhashini Kapoor: Dance Kathak Ka Nrutya Parichaya
2. Projesh Banerji : Nataraja The Dancing God
3. Bert Bor: Stage Make – Up

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7/9/21

Registrar
Mangalayatan University
Beswan, Aligarh

MFA (Classical Dance- Kathak)
Semester-III

Paper Code: PAL-7116	**L**	**T**	**P**	**C**
Paper : Study of Dancing skills and techniques of Kathak Dance	**5**	**0**	**0**	**5**

- Course outcomes focused on Employability/ Entrepreneurship/ Skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** different skills of Dance	Skill development.
2.	**Explain** the concept of classical dance techniques	Skill development.
3.	**Choose** the right hand and leg movements	Skill development.
4.	**Illustrate** the various techniques of Kathak Dance presentation	Skill development.

1. Study various forms of kathak dance schools and their skill development techniques
2. Study the special characteristics of Kathak dance gharanas

Unit-I Movement Vocabulary, Double chakkar Knowledge and execution of 'ornamental hand movements' and 'finishing positions' (ref: AK)

Unit-II Abhinaya, Ability to demonstrate śabdārth, vākyārth, sanchāri and sthāyi bhāva. Exploration of two rasas appropriate to the age group Performance.

Unit-III Nritta Jhaptāl: one/two thāṭ, one āmad, four toṛās (including two chakkardār), four tihāis, a laṛi, two parans (including one chakkardār)

Unit-IV One tarānā or sargam in jhaptāl

Unit-V Dance related supporting materials to demonstrate an overall involvement

Reference Books:

1. Subhashini Kapoor: Dance Kathak Ka Nrutya Parichaya
2. Projesh Banerji : Nataraja The Dancing God
3. Bert Bor: Stage Make – Up

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Registrar
Mangalayatan University
Beswan, Aligarh

MFA (Classical Dance- Kathak)
Semester-III

Paper Code : PAP-7115	L	T	P	C
Paper : Stage Performance	**2**	**0**	**8**	**6**

Course outcomes focused on Employability/ Entrepreneurship/ Skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** different styles of Dance presentation	Skill development.
2.	**Explain** the concept of Kathak dance performance system	Skill development.
3.	**Choose** the accompanying instruments, Dresses etc.	Skill development.
4.	**Illustrate** the various techniques of Kathak Dance presentation	Skill development.

1.Teentāl : Thā, vilambit āmad, sangeet kā tukṛā, additional tihais, one farmaishī toṛā / tukṛā /paran, two chakkardār parans, parmelu, additional tishrajati (laya jāti) compositions,
2.tihais in boljati and sawāl jawāb, Nritya , A ṭhumri or ghazal
3.An elaborate gat bhāva based on a mythological story/concept
4.An elaborate kavitt , Creative Exercise
5.Ability to change movement dynamics of rhythmic compositions as requested by the examiner
6.Abilty to express narrative using śabdārth and vākyārth as requested by the examiner.

Reference Books:

1. Subhashini Kapoor: Dance Kathak Ka Nrutya Parichaya
2. Projesh Banerji : Nataraja The Dancing God
3. Bert Bor: Stage Make – Up

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7/9/21

Registrar
Mangalayatan University
Beswan, Aligarh

MFA (Classical Dance- Kathak)
Semester-IV

	L	T	P	C
Paper code: PAL-7215				
Paper: Development of Dance in Post- Independence period	**5**	**0**	**0**	**5**

Course outcomes focused on Employability/ Entrepreneurship/ Skill development.

COs No.	Course Outcomes (COs)	Mapping
1.	**Define** different institutions promoting dance	Skill development
2.	**Explain** the concept of dance and its development in different period	Skill development
3.	**Choose** the right terms connecting the period of development	Skill development
4.	**Illustrate** the development of various techniques of Dance presentation	Skill development

Unit-I Knowledge of musical terms in Kathak: ṭhumri, tarānā, bhajan, ghazal and hori, Knowledge of other Indian classical dance genres; their origins and names of eminent dance personalities, Knowledge of the creation of the Natya Sastra and an outline of its contents. Knowledge of aṣṭanāyika

Unit-II Ancillary Skills Basic ability to sing musical compositions with tāla such as a bhajan, sargam or tarānā. File (A4 Ring Binder, clearly named in large on the front and spine of the binder) in following order: The sequence of the presentation, Full knowledge of navarasa with reference to the learnt pieces , Knowledge of the folk dances of India that relate to Kathak.

Unit-III .A record of all nritta and nritya compositions learnt for this grade Full notation of nritta compositions in Bhātkhandé tāla lipi

Unit-IV.A written record (personally) of all theory, including principles of warm-up, cool-down and concept of core stability and notes from the all the sections

Unit-V.A critical review (100 words) of a Kathak performance attended by the candidate and dance related supporting material to show overall involvement, Programme details of Kathak and other performances seen and participated.

Reference Books:

1 Subhashini Kapoor: Dance Kathak Ka Nrutya Parichaya
2 Projesh Banerji : Nataraja The Dancing God
3 Bert Bor: Stage Make – Up

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Semester-IV

Paper Code: PAL-7216	**L**	**T**	**P**	**C**
Paper: Contribution of Gurus in Kathak, Dance	**5**	**0**	**0**	**5**

Course outcomes focused on Employability/ Entrepreneurship/ Skill development.

COs No.	**Course Outcomes (COs)**	**Mapping**
1.	**Define** different Gurus promoting Kathak dance	Skill development
2.	**Explain** the concept of kathak dance and its development by various Gurus	Skill development
3.	**Choose** the right techniques taught by Gurus	Skill development
4.	**Illustrate** the development of various techniques of kathak by Gurus	Skill development

Unit-I Lucknow gharana: Guru Bindadin Maharaj, Biru Mahara, Guru Arun Mishra, Sitara Devi, Uma Devi

Unit-II. Paṛhant of all compositions against the steady flow of tāla, showing tāli and khāli

Unit-III. Demonstration through tatkār of panchgun laya (5 layas) in teentāl, Movement Vocabulary

Unit-IV. Full knowledge of all AK movements 'stances' or thāṭ (ref: AK), Abhinaya.

Unit-V. Full understanding of characters in the learnt pieces

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MFA (Classical Dance- Kathak)
Semester-IV

Paper Code: PAP-7215	**L**	**T**	**P**	**C**
Paper: Stage Performance	**2**	**0**	**8**	**6**

Course outcomes focused on Employability/ Entrepreneurship/ Skill development.

COs No.	**Course Outcomes (COs)**	**Mapping**
1.	**Define** different forms of Kathak	Skill development.
2.	**Explain** the gharanas of Kathak presentation	Skill development.
3.	**Choose** the accompanying musicians and instruments	Skill development.
4.	**Illustrate** the various techniques of Kathak presentation	Skill development.

Nritta

1.Dhamār tāla: tatkār, two thāṭ, one āmad, six toṛās / tukṛās, four tihāis (bedam and damdār), laṛi, two parans, a parmelu and one chakkardār paran

2.Further development of teentāl compositions; thāṭ, āmad, tiśra jāti laṛi, two chakkardār parans, 2 bol jāti tihais using various jāti syllables (other than grade 5), one Khanda or Mishra laya jati composition and further developed sawāl jawāb

3.Jhaptāl: thāṭ, āmad, laṛi, tatkār, tiśra jāti compositions, parmelu, two chakkardār parans, four tihāis - including 2 bol jāti and sawāl jawāb

4.One tarānā in any choice tāla

5.Nritya -One ṭhumri or a similar semi-classical composition (kajri, Chaitī, dadra, hori and so on) based on one of the aṣṭanāyikā. One ghazal

6.Any two gat chāls / nikās from the selection of: rukhsār, ghunghaṭ, bānsuri or ālingan Creative Exercise , Ability to create movements of nritta compositions as instructed by the examiner

7.Ability to create a variety of movements for the same narrative – sanchāri bhava

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