

# BANASTHALI VIDYAPITH

**Master of Philosophy (Vocal Music)**  
**Master of Philosophy (Instrumental Music)**  
**Master of Philosophy (Drawing and Painting)**



## Curriculum Structure

First Semester Examination, December-2020  
Second Semester Examination, April/May-2021

**BANASTHALI VIDYAPITH**  
**P.O. BANASTHALI VIDYAPITH**  
**(Rajasthan)-304022**

July, 2020

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**No. F. 9-6/81-U.3**

**Government of India  
Ministry of Education and Culture  
(Department of Education)**

New Delhi, the 25th October, 1983

## **NOTIFICATION**

In exercise of the powers conferred by Section 3 of the University Grants Commission Act, 1956 (3 of 1956) the Central Government, on the advice of the Commission, hereby declare that Banasthali Vidyapith, P. O. Banasthali Vidyapith, (Rajasthan) shall be deemed to be a University for the purpose of the aforesaid Act.

Sd/-

**(M. R. Kolhatkar)**

Joint Secretary of the Government of India

## **NOTICE**

Changes in Bye-laws/Syllabi and Books may from time to time be made by amendment or remaking, and a Candidate shall, except in so far as the Vidyapith determines otherwise, comply with any change that applies to years she has not completed at the time of change.

## **Master of Philosophy Music (Vocal/Instrumental)**

### **Programme Educational Objectives**

A complete musician is the sum total of all aspects of arts; be it performance as a Vocalist, an Instrumentalist, or a Dancer; be it as a music critic, a researcher, or a sound system expert; a basic knowledge of all and specialization in any of these later, helps in identifying the student as a presenter/performer, a teacher, a student, a researcher or a connoisseur.

Apart from all the basic education required in this field, M.Phil syllabi and mostly focuses on the vocational aspect of music. Be it in the field of performance, in recording or editing, in writing as a critic, or as a composer.

Hence, this curriculum has identified all the essential competencies in the respective areas, for which practical & professional training will be provided to the students thus, specializing in any of the above said.

The programme has been initiated with the Objective to enable the students–

- To acquire the basics of Technical skills of Audio Production.
- To understand the basics of sessional and practical teaching.
- To understand Frequency modulation, through microphone and other tools of recording.
- To differentiate the frequency spectrum of all the musical instruments.
- To enhance their knowledge regarding editing and mixing.
- To perform with full enthusiasm.
- To understand the techniques of research.
- To gain professional and practical education in the required field, regarding pedagogy, performances, research work and recording.

## Programme Outcomes

- **P.O1: Music Knowledge** - Enhance knowledge regarding Prachalit and Aprachalit Ragas, thus helping & encouraging the students to perform and introduce them with Techniques of Research Formulation, Data Collection, Sampling, Analysis and Data Presentation.
- **P.O2: Planning a syllabus and pedagogical techniques** - Demonstrate effective planning abilities including new techniques in the field of Teaching, Training, Appreciation and Guided Listening as well as time management, resource management and organizational skills.
- **P.O3: Modern Tool Usage** - Learn, select and apply appropriate methods and procedures to understand the Basics of Technical skills for Audio Production including Frequency modulation, skills of recording, frequency spectrum of all the musical instruments along with Editing & Mixing.
- **P.O4: Professional Identity** - Understand and analyze the value of their professional roles in society as a teacher, a performer, a writer, a researcher or a sound system specialist, to accomplish which, learning professional presentation techniques is a must .
- **P.O5: Ethics and Values** - Honor personal values and apply ethical principles in professional and social contexts. Demonstrate behavior that recognizes cultural & personal variability in values, communication & lifestyles. Use ethical frameworks, apply ethical principles while making decisions and take responsibility for the outcomes associated with the decisions.
- **P.O6: Life-long learning** - Recognize the need for and have preparation & ability to engage in independent and life-long learning in the broadest context of Riyaz and performance as well as technological changes. Self access and use feedback effectively from others to identify learning needs and to satisfy these needs on an ongoing basis.

## Curriculum Structure

### M.Phil Music (Vocal/Instrumental)

#### Semester I

Course Code	Course Name	L	T	P	C
TRM 601	Research Methodology	4	0	0	4
TRM 602	Teacher, Teaching and Higher Education	4	2	0	6
TRM 602L	Teacher, Teaching and Higher Education Lab	0	0	4	2
	Discipline Elective	4	0	0	4
MUS 626P	Term Paper	0	0	16	8
	Reading Elective- I	0	0	4	2
<b>Semester Total:</b>		<b>12</b>	<b>2</b>	<b>24</b>	<b>26</b>

#### Semester II

Course Code	Course Name	L	T	P	C
MUS 620D	Dissertation	0	0	32	16
	Open Elective	4	0	0	4
MUS 625S	Seminar	0	0	8	4
	Reading Elective- II	0	0	4	2
<b>Semester Total:</b>		<b>4</b>	<b>0</b>	<b>44</b>	<b>26</b>

#### List of Discipline Elective

Course Code	Course Name	L	T	P	C
MUS 624	Semi classical Music	0	0	8	4
MUS 622	Light Music	0	0	8	4
MUS 621	Folk Music	0	0	8	4
MUS 619	Comparative Study of Raagangs – I	0	0	8	4
MUS 627L	Basic Technical Skills for Audio Production	0	0	8	4
MUS 623	Performance of Raagangs – II	0	0	8	4

**Reading Electives**

<b>Course</b>	<b>Code</b>	<b>Course Name</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>C*</b>
CS	607R	Computer Fundamentals	0	0	4	2
MUS	614R	Performance of Indian Classical Music (Tabla)	0	0	4	2
MUS	615R	Performance of Indian Classical Music (Vocal)	0	0	4	2
MUS	613R	Performance of Indian Classical Music (Harmonium)	0	0	4	2

\* **L - Lecture hrs/week; T - Tutorial hrs/week;  
P-Project/Practical/Lab/All other non-classroom academic activities, etc. hrs/week; C - Credit Points of the Course**

### Evaluation Scheme for Dissertation/Term Paper/Seminar

Course Code	Course Name	L	T	P	C
MUS 626P	Term Paper	0	0	16	8
MUS 620D	Dissertation	0	0	32	16
MUS 625S	Seminar	0	0	8	4

#### Term Paper:

##### Continuous Assessment (40 Marks)

1. Topic Selection + Literature Review – 20 Marks
2. Presentation – 20 Marks

##### Submission of Marks in Secrecy Section:

Before Diwali Break

##### End Semester Assessment (60 Marks)

1. Report Submission - 20 Marks
2. Presentation - 20 Marks
3. Viva-voce- 20 Marks

#### Dissertation:

##### Continuous Assessment (40 Marks)

Phase I: Topic Selection – 5 marks

Phase II: Synopsis Presentation – 10 Marks

Phase III: Submission and internal viva-voce – 25 marks

##### Submission of Marks in Secrecy Section:

After 40 days of commencement of classes

One Month before First Semester Examination

Before Commencement of End Semester Examination

##### End Semester Assessment (60 Marks)

Evaluation of Dissertation (By External Expert) – 60 marks

\*Before submitting of M. Phil dissertation it is mandatory for students to submit atleast one research paper.

#### Seminar:

##### Continuous Assessment (40 Marks)

1. Topic Selection +Outline of the study - 20 Marks
2. Presentation - I – 20 Marks

##### Submission of Marks in Secrecy Section:

One month before End Semester exam

##### End Semester Assessment (60 Marks)

1. Report Submission - 20 Marks
2. Presentation - II - 20 Marks
2. Viva-voce - 20 Marks

**LEARNING OUTCOME**

- ELECTIVE Paper was initially started for the benefit of the students with physical issues, but, with the heavy demand in job/professional sector, this has been included to enhance students' skills with elementary knowledge of playing instruments like Harmonium, Tabla, Sitar etc. for VOCAL STUDENTS and knowledge of singing styles and other instruments for INSTRUMENTAL STUDENTS.

## **Master of Philosophy (Drawing and Painting)**

### **Programme Educational Objectives**

Visual Art courses stimulate creativity and imagination. It provides visual aesthetic and sensory experiences and a special way of understanding and responding to the world. It enables students to communicate what they see, feel and think through the use of colour, texture, form, pattern and different materials and processes. They learn to make aesthetic and practical decisions. They explore ideas and meanings through the work of artists and self practice. The appreciation and enjoyment of the visual arts enriches all our lives.

The M.Phil. course of the department maintains a balance of theoretical and practical contexts with skill based content. Analysis and actualization of the pleasure and beauty of painting in all its complexity is the core of this subject. Discussion and debate sharpen the students critical awareness of the nature of painting within a contemporary art context as well as their ability to Demonstration of attitudes and dispositions appropriate to the profession of teaching as evidenced by professional integrity and commitment to teaching. Demonstration of leadership as evidenced by participation in extra-curricular activities, student mentoring, and community service.

The curriculum has identified essential competencies in the respective areas for which practical and theoretical knowledge are provided to the students specializing in academic and professional fields respectively.

The main objectives of the M.Phil. Drawing and Painting programme are:

- To foster an enjoyment and appreciation of the visual arts and a knowledge of artists, art movements.
- To provide exemplary education in a stimulating environment with aesthetic sensibility.
- To develop and refine artistic techniques and methods to interpret, analyze and conceptualize art work.
- To prepare competent educationists and professional artists of various levels.
- To prepare globally recognized art educationists and artists.
- To emphasize innovative practices and profound changes in the development of Visual Art.
- To develop writing and speaking skills effectively regarding art criticism, art appreciation and aesthetics.
- To develop gender-neutral attitudes and practices; respect for all races, nations, religions, cultures, languages and traditions through art creation.

## Programme Outcomes

Upon successful completion of this course, students will be able to meet the following outcomes:

- **PO1: Knowledge of Visual Art:** Demonstrate perceptual skills that include the facility to see more clearly and comprehensively also they will demonstrate conceptual skills by assimilating the elements and principles of visual art and applying creative, critical and philosophical thinking to their work.
- **PO2: Planning abilities:** Demonstrate effective planning abilities including time management, resource management and organizational skills also they will use application of research-based subject matter content in lesson planning, instructional materials design and the ability to critically assess and refine these materials based on the learning outcomes.
- **PO3: Problem analysis:** Utilize the principles of artistic enquiry, thinking analytically, clearly and critically, while solving problems and making decision during daily practice. Analyze, evaluate and apply information systematically.
- **PO : Modern tool usages:** Demonstrate knowledge of art forms and art works from diverse historical and contemporary contexts. Learn, select, and apply appropriate methods and procedures, resources, and modern art-related computing tools with an understanding of the limitations.
- **PO5: Leadership skills:** Understand and consider motivation issues, leadership and team building when planning changes required for fulfillment of practice, professional and societal responsibilities. Assume participatory roles as responsible citizen or leadership roles when appropriate to facilitate improvement in aesthetic environment.
- **PO6: Professional Identity:** Demonstrate an understanding of professional needs, responsibilities, and requirements as an art professional (e.g. Art educators, free lance artists, Art therapist, Art Critic, Art conservators, Art historians and Art directors etc.).

- **PO7: Ethics of Visual Arts:** Demonstrate behavior that recognizes cultural and personal variability in values, communication and lifestyles. Use ethical frameworks; apply ethical principles while making decisions and take responsibility for the outcomes associated with the decisions.
- **PO8: Communication:** Communicate effectively with the artist community and with society at large, such as, being able to comprehend and write effective, make effective presentations and documentation.
- **PO9: Visual Art and society:** Recognize and understand major art works, artists, methods and theories and be able to assess the qualities of works of art in their historical and cultural background apply reasoning informed by the contextual knowledge to environmental and the consequent responsibilities relevant to the professional art practice. Sensible and balanced approach between social values and creative expression.
- **PO10: Environment and sustainability:** Understand the impact of the professional artistic societal and environmental contexts, and demonstrate the knowledge. Understand the social environmental, cultural and historical contributions and dimensions of the art.
- **PO11: Life- long learning:** Recognize the need for, and have the preparation and ability to engage in independent and life-long learning in the broadest context of technological and day-to-day changes in society.

## Curriculum Structure

### Master of Philosophy (Drawing and Painting)

#### Semester I

Course Code	Course Name	L	T	P	C
TRM 601	Research Methodology	4	0	0	4
TRM 602	Teacher, Teaching and Higher Education	4	2	0	6
TRM 602L	Teacher, Teaching and Higher Education Lab	0	0	4	2
	Discipline Elective	4	0	0	4
DNP 622P	Term Paper	0	0	16	8
	Reading Elective- I	0	0	4	2
<b>Semester Total:</b>		<b>12</b>	<b>2</b>	<b>24</b>	<b>26</b>

#### Semester II

Course Code	Course Name	L	T	P	C
DNP 620D	Dissertation	0	0	32	16
	Open Elective	4	0	0	4
DNP 621S	Seminar	0	0	8	4
	Reading Elective- II	0	0	4	2
<b>Semester Total:</b>		<b>4</b>	<b>0</b>	<b>44</b>	<b>26</b>

#### List of Discipline Electives

Course Code	Course Name	L	T	P	C*
DNP 618	Advance Print Making	0	0	8	4
DNP 617	Advance Painting	0	0	8	4
DNP 616	Advance Mural	0	0	8	4

#### List of Reading Electives

Course Code	Course Name	L	T	P	C*
DNP 612R	Art Therapy	0	0	4	2
DNP 619R	Art Appreciation	0	0	4	2
CS 607R	Computer Fundamentals	0	0	4	2

\* L - Lecture hrs/week; T - Tutorial hrs/week;

P - Project/Practical/Lab/All other non-classroom academic activities, etc. hrs/week; C - Credit Points of the Course

## Evaluation Scheme for Dissertation/Term Paper/Seminar

Course Code	Course Name	L	T	P	C
DNP 622P	Term Paper	0	0	16	8
DNP 620D	Dissertation	0	0	32	16
DNP 621S	Seminar	0	0	8	4

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### Term Paper:

#### Continuous Assessment (40 Marks)

1. Topic Selection + Literature Review – 20 Marks
2. Presentation – 20 Marks

#### Submission of Marks in Secrecy Section:

Before Diwali Break

#### End Semester Assessment (60 Marks)

1. Report Submission - 20 Marks
2. Presentation - 20 Marks
3. Viva-voce- 20 Marks

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### Dissertation:

#### Continuous Assessment (40 Marks)

Phase I: Topic Selection – 5 marks

Phase II: Synopsis Presentation – 10 Marks

Phase III: Submission and internal viva-voce – 25 marks

#### Submission of Marks in Secrecy Section:

After 40 days of commencement of classes

One Month before First Semester Examination

Before Commencement of End Semester Examination

#### End Semester Assessment (60 Marks)

Evaluation of Dissertation (By External Expert) – 60 marks

\*Before submitting of M. Phil dissertation it is mandatory for students to submit atleast one research paper.

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### Seminar:

#### Continuous Assessment (40 Marks)

1. Topic Selection +Outline of the study - 20 Marks
2. Presentation - I – 20 Marks

#### Submission of Marks in Secrecy Section:

One month before End Semester exam

#### End Semester Assessment (60 Marks)

1. Report Submission - 20 Marks
2. Presentation - II - 20 Marks
2. Viva-voce - 20 Marks

## **Practical Evaluation of Teacher, Teaching and Higher Education Course (Teaching Practice)**

1. Observation of Teaching Process under the Course In-charge.
2. Preparation of Sample Handout, Lecture Plan and Question paper.
3. Practice teaching to be undertaken by the Student to be evaluated by the Course In-charge.

Component	How	By whom	By when
Continuous Assessment (40 Marks)	Preparation of Sample Handout 5 marks	Course In-charge	Last week of August, 2020
	Lecture plan: Content analysis, Learning objectives, Method & strategies, Table of T.L.P. 10 marks	Course In-charge	Last week of September, 2020
	Preparation of Question paper and Use of ICT 10 Marks	Course In-charge	Second week of October, 2020
	3 class x 1hour 15 Marks	Course In-charge	First week of November, 2020
End Semester Exam (Teaching Practice) 60 Marks	Lecture Plan Submission 20 marks  Final Teaching 40 Marks	External Examiner	December, 2020

## Evaluation of Theory Paper

1. **The performance of the candidate shall be evaluated in two parts.**
  - i) 40 Marks : Two Internal Assessments of 20 marks each by way of continuous evaluation for each theory course by selecting two from the following
    - a) Assignments: Must be based on the relevant topics in order to enhance learning capabilities of students.
    - b) Journal/Library Notes: Develop reading skills among students and help them organize knowledge by making notes and developing relevant bibliographies/references on topics related to their relevant discipline.
    - c) Project Based Learning: Expansion of student's perspectives by providing them the opportunity to explore and study the real world problems/issues and connect it with their subject matter.
    - d) Field Work: Promotes empirical learning and broadens students' knowledge base, skills and understanding of the subject by providing them exposure to field.
    - e) Book Review: Reviewing relevant books related to the study area in order to make students familiar with existing knowledge and identify gaps.
    - f) Critical Summaries: Students have to identify key theories/models from their respective disciplines and analyze it critically.
    - g) Poster/Oral Presentation: Students learn the skill of communicating their research and understanding of the topics with others. They get to analyze and synthesize their ideas through designing creative demonstrations in the form of posters and PPTs. It leads to enhanced communicative skills and developed public speaking skills among students.
  - ii) 60 Marks : End Semester Exam
2. The respective Course In-Charge will give the assessment plan at the commencement of the semester to the Head of the Department.
3. The entire record of the assessment will be maintained by the Course In-Charge and submitted to the Head of the Department at the end of the term.

## Evaluation Scheme and Grading System

Continuous Assessment (CA) (Max. Marks)					End-Semester Assessment (ESA) (Max. Marks)	Grand Total (Max. Marks)
Assignment				Total (CA)		
I	II	III	IV			
10	10	10	10	40	60	100

In all theory, laboratory and other non classroom activities (project, dissertation, seminar, etc.), the Continuous and End-semester assessment will be of 40 and 60 marks respectively. However, for Reading Elective, only End semester exam of 100 marks will be held. Wherever desired, the detailed breakup of continuous assessment marks (40), for project, practical, dissertation, seminar, etc shall be announced by respective departments in respective student handouts.

Based on the cumulative performance in the continuous and end-semester assessments, the grade obtained by the student in each course shall be awarded. The classification of grades is as under:

Letter Grade	Grade Point	Narration
O	10	Outstanding
A+	9	Excellent
A	8	Very Good
B+	7	Good
B	6	Above Average
C+	5	Average
C	4	Below Average
D	3	Marginal
E	2	Exposed
NC	0	Not Cleared

Based on the obtained grades, the Semester Grade Point Average shall be computed as under:

$$SGPA = \frac{CC_1 * GP_1 + CC_2 * GP_2 + CC_3 * GP_3 + \dots + CC_n * GP_n}{CC_1 + CC_2 + CC_3 + \dots + CC_n} = \frac{\sum_{i=1}^n CC_i * GP_i}{\sum_{i=1}^n CC_i}$$

Where n is the number of courses (with letter grading) registered in the semester,  $CC_i$  are the course credits attached to the  $i^{\text{th}}$  course with letter grading and  $GP_i$  is the letter grade point obtained in the  $i^{\text{th}}$  course. The courses which are given Non-Letter Grades are not considered in the calculation of SGPA.

The Cumulative Grade Point Average (CGPA) at the end of each semester shall be computed as under:

$$CGPA = \frac{CC_1 * GP_1 + CC_2 * GP_2 + CC_3 * GP_3 + \dots + CC_n * GP_n}{CC_1 + CC_2 + CC_3 + \dots + CC_n} = \frac{\sum_{i=1}^n CC_i * GP_i}{\sum_{i=1}^n CC_i}$$

Where n is the number of all the courses (with letter grading) that a student has taken up to the previous semester.

Student shall be required to maintain a minimum of 4.00 CGPA at the end of each semester. If a student's CGPA remains below 4.00 in two consecutive semesters, then the student will be placed under probation and the case will be referred to Academic Performance Review Committee (APRC) which will decide the course load of the student for successive semester till the student comes out of the probationary clause.

To clear a course of a degree program, a student should obtain letter grade C and above. However, D/E grade in two/one of the courses throughout the UG/PG degree program respectively shall be deemed to have cleared the respective course(s). The excess of two/one D/E course(s) in UG/PG degree program shall become the backlog course(s) and the student will be required to repeat and clear them in successive semester(s) by obtaining grade C or above.

**After successfully clearing all the courses of the degree program, the student shall be awarded division as per following table.**

Division	CGPA
Distinction	7.50 and above
First Division	6.00 to 7.49
Second Division	5.00 to 5.99
Pass	4.00 to 4.99

**CGPA to % Conversion Formula: % of Marks Obtained = CGPA \* 10**

## TRM 601 Research Methodology

**Max. Marks : 100**

**L T P C**

**(CA: 40 + ESA: 60)**

**4 0 0 4**

### **Learning Outcome:**

**At the completion of the Course, the students will be able to –**

- Develop understanding of the conceptual aspects of research approaches and techniques necessary for research area.
- Identify, explain, and apply the various research techniques and tools in conducting research.
- Prepare a coherent research proposal and report.
- Acquire Techniques of preparing Research Thesis or Dissertation along with publishable Research Papers.

### **Section - A**

Research: Meaning, Objective, Motivation, types, approaches and significance. Research Process, Criteria of good research. Literature Review. Formulation of research problem and research hypothesis. Research design: Meaning, need and importance. Basic principles of experimental design. Sampling design: Census survey and sample survey, types of sampling, Criteria of good sample.

### **Section - B**

Data collection: Types and sources of data, Methods of Data collection, Measurement scales. questionnaire design. Reliability and validity of a questionnaire. Classification and tabulation of data. Graphical representation of data. Interpretation of Mean, Median, Mode, Range, Standard Deviation, Framing of hypothesis and its testing.

### **Section - C**

Types of research report: Articles, report, thesis. Layout of research report. Style of references: APA (American Psychological Association) and MLA (Modern Language Association), Bibliography. Plagiarism, Copyright issues, Publishing a paper. Citation counting & Impact factor, Citation index. Online and open access journals.

### **Recommended Books:**

1. Jackson, L.S. (2009). *Research Methods and Statistics*. New Delhi, India: Cengage Learning.

2. Rao, G.N. (2012). *Research Methodology and quantitative Methods*. Hyderabad, India: B.S.
3. Kumar, R. (2011). *Research Methodology*. Los Angeles: Sage Publications.
4. Gray, C. and Malins, J. (2004). *Visualizing Research, A Guide to the Research Process in Art and Design*, England: Ashgate Publishing Limited
5. Oliver, P. (2004). *Writing Your Thesis*, New Delhi: Vistaar Publications, 2004.
6. Day, R. A., (1992) *How To Write and Publish a Scientific Paper*, Cambridge University Press, London.
7. Haroon, Dr. Mohammad (2013). *Indian Music: Research Methodology and Techniques*, ISBN:9788192465340.
8. Kothari, C. R. (2013). *Research methodology: Methods and techniques*. (2<sup>nd</sup> Ed.). New Delhi: New Age International Publishers.
9. Sinha, M.P. (2004). *Research Methods in English*. New Delhi: Atlantic Publishers.
10. सिंह, शशिभूषण, (2006), *शोध प्रविधि*, नई दिल्ली, हिन्दी बुक सेन्टर।
11. सिंह, कन्हैया, (2017), *हिन्दी पाठानुसंधान*, इलाहाबाद, लोकभारती प्रकाशन।
12. सत्येन्द्र, *अनुसंधान स्वरूप और आयाम*, सम्पा. गुप्त रमाकान्त, जोशी, ब्रजरतन, (2016), दिल्ली, वाणी प्रकाशन।

#### **Suggested e-Learning Materials:**

1. Research Methodology  
[http://www.sociology.kpi.ua/wp-content/uploads/2014/06/Ranjit\\_Kumar-Research\\_Methodology\\_A\\_Step-by-Step\\_G.pdf](http://www.sociology.kpi.ua/wp-content/uploads/2014/06/Ranjit_Kumar-Research_Methodology_A_Step-by-Step_G.pdf)
2. Research design  
<http://libguides.usc.edu/writingguide/researchdesigns>
3. Chi-square test and its application in hypothesis testing  
<http://www.j-pcs.org/article.asp?issn=2395-5414;year=2015;volume=1;issue=1;spage=69;epage=71;aulast=Rana>
4. शोध प्रविधि, विनयमोहन शर्मा  
<https://archive.org/search.php?query=shodh%20pravidhi>

## TRM 602 Teacher, Teaching and Higher Education

**Max. Marks : 100**

**L T P C**

**(CA: 40 + ESA: 60)**

**4 2 0 6**

### **Learning Outcomes:**

**At the completion of the Course, the students will be able to -**

- Acquire comprehensive understanding of the concept and process of teaching.
- Develop an appreciation of role of teachers in higher education and nation building.
- Prepare Handouts, Lecture plans and Question Paper.
- Understand the regulatory institutions of higher education in India.
- Demonstrate classroom teaching methods for better understanding of students.
- Acquire techniques to develop better rapport with students.

### **Section - A**

Concept of Teaching, Instruction and Training, Instructional Objectives as Expected Changes in Behaviours. Methods of Teaching.

### **Section - B**

Making of Effective Handouts and Lesson Plan.

Role and Prerequisites of Teacher in Higher Education.

Evaluation in Higher Education.

### **Section - C**

Structure and Functions of Academic Bodies – UGC, ICSSR, ICHR, ICCR, CSIR, AICTE, NCTE.

Role of AI & ICT in Higher Education.

### **Recommended Books:**

1. Aggarwal, J.C. (2012). Principles, *Methods & Techniques of Teaching*. New Delhi: Vikas Publishing.
2. Association of Indian Universities. (2003). *Globalization of Indian Higher Education*.
3. Mangal. S.K. & Manga. U. (2014). *Essentials of Educational Technology*. Delhi: PHI Learning.
4. M C Donough, J O & Christopher Shaw. (1980). *Materials and Methods in ELT: A Teacher's Guide*, London: Black Well Publisher.
5. Butt, G. (2008). *Lesson Planning*, London.

6. Bhardwaj, A. (1997). *Elements of Modern Curriculum*, New Delhi: Sarup & Sons.
7. Yalden, Janice. (1995). *Principles of Course Design for Language Teaching* Cambridge University Press.
8. Joanne, Collie & Stephen Slater. (2003). *Literature in the Language Classroom*. Cambridge University Press.
9. Markham, M. (2011). “*Teaching Creative Arts and Media*”, Berkshire: Open University Press.
10. शर्मा, डॉ. प्रभा, (2007). “कला शिक्षा शिक्षण”, जयपुर श्रुति पब्लिकेशन
11. श्रीवास्तव, रविन्द्रनाथ, (2017), *भाषा शिक्षण*, नई दिल्ली, वाणी प्रकाशन

#### **Suggested e-Learning Materials:**

1. For Objectives of Teaching English in India  
<https://www.jstor.org/action/doBasicSearch?Query=articles+on+objectives+of+teaching+english>
2. Innovative Pedagogy  
<https://res.mdpi.com/societies/societies-07-00030/.../societies-07-00030.pdf?>
3. Critical Pedagogy  
<https://www.researchgate.net/.../240724612>
4. For Grammar Translation Method and Communicative Language Teaching Method  
<https://www.jstor.org/action/doBasicSearch?Query=articles+on+grammar+translation+method>

### **TRM 602L Teacher, Teaching and Higher Education Lab**

<b>Max. Marks : 100</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>(CA: 40 + ESA: 60)</b>	<b>0</b>	<b>0</b>	<b>4</b>	<b>2</b>

#### **Learning Outcomes:**

At the completion of the course, the students will be able to:

- Develop and enhance leadership and teaching skills.
- Demonstrate classroom teaching methods for better understanding of students.
- Prepare Effective Handouts, Lecture Plan and Question Paper.

**Course Content:**

Preparation of Sample Handout; Lecture Plan: Content Analysis, Learning Objectives, Methods and Strategies, Table of Teaching, Learning Process (T.L.P); Evaluation in Higher Education; Use of ICT.

**Recommended Books:**

1. Bawa, M. S., Nagpal, B. M. (2011). Developing Teaching Competencies. New Delhi: Viva Books.
2. Mangal, S. K., Mangal, U. (2014). Essentials of Educational Technology. Delhi: PHI Learning Private Limited.
3. Thamarasseri, I. (2012). Essentials of Educational Evaluation. New Delhi: Kanishka Publishers.
4. M C Donough, J O, & Christopher Shaw (1980). Materials and Methods in ELT: A Teacher's Guide. London: Black Well Publisher.

**Suggested E-Learning Material:**

- For Objectives of Teaching English in India  
<https://www.jstor.org/action/doBasicSearch?Query=articles+on+objectives+of+teaching+english>
- Evaluation in Higher Education and Use of ICT.  
<https://www.nyu.edu/classes/keefer/waoe/amins.pdf>

## **M.Phil. Music (Vocal/Instrumental)**

### **SEMESTER – I**

#### **COURSE OBJECTIVES AND OUTCOME-**

**The course has been designed to enable the students to –**

- Understand the basics of sessional and practical teaching.
- Enhance their knowledge regarding Gambhir Gayaki of Dhrupad/Dhamar and popular vocal and instrumental styles like Tarana, Thumri, Dadra and Folk Dhun.
- Encourage the students to perform and learn professional presentation techniques.
- Encourage logical and refined thinking for research work.
- Encourage and guide the students with techniques of research, in the form of dissertation, along with publication of research papers in concerned journals.

**At the completion of the course, the students will be able to -**

- Understand the basics of sessional and practical teaching.
- Perform and learn professional presentation techniques.
- Enhance their knowledge regarding Gambhir Gayaki of Dhrupad/Dhamar and popular vocal and instrumental styles like Tarana, Thumri, Dadra and Folk Dhun.
- Demonstrate logical and refined thinking for research work.

### **SEMESTER – II**

#### **COURSE OBJECTIVES AND OUTCOME-**

**The course has been designed to enable the students to –**

- Enhance their knowledge regarding Gambhir Gayaki of Dhrupad/Dhamar and popular vocal and instrumental styles like Tarana, Thumri, Dadra and Folk Dhun.
- Encourage the students to perform onstage and learn professional presentation techniques.

- Introduce the students with techniques of research in the form of dissertation along with publication of research papers in concerned journals.
- Elective paper for the students with physical issues and therefore to enhance their skills with elementary knowledge of playing instruments like Harmonium, Tabla, Sitar etc. for vocal students and knowledge of singing styles and other instruments for instrumental students.

**At the completion of the course, the students will be able to :**

- Perform onstage and learn professional presentation techniques.
- Understand and demonstrate the techniques of research thesis or dissertation along with publishing of research papers in concerned journals.
- Enhance their skills through elective paper with elementary knowledge of playing instruments like Harmonium, Tabla, Sitar etc. for vocal students and knowledge of singing styles and other instruments for instrumental students.
- Enhance their knowledge regarding Gambhir Gayaki of Dhrupad/Dhamar and popular vocal and instrumental styles like Tarana, Thumri, Dadra and Folk Dhun.
- Use and present skillfull techniques for dissertation along with publication of research papers and term papers in concerned journals.

### **MUS 626P Term Paper**

**Max. Marks : 100**

**L T P C**

**(CA: 40 + ESA: 60)**

**0 0 16 8**

**Learning outcome:**

**The course has been designed to enable the students to-**

- Encourage logical and refined thinking for Research work.
- Encourage & guide the students with Techniques of Research Thesis or Dissertation along with publication of Research Papers in concerned journals.

**At the completion of the Course, the students will be able to-**

- Demonstrate logical and refined thinking for Research work.
- Use and present Skillfull Techniques for Research Thesis or Dissertation along with publication of Research Papers in index journals.
  - Term papers should be written under the guidance of the concerned teacher/Supervisor.

## **Discipline Elective**

### **MUS 624 Semi classical Music**

**Max. Marks : 100**

**L T P C**

**(CA: 40 + ESA: 60)**

**0 0 8 4**

The programme intends to enable the students of Vocal and Instrumental Music.

1. Learn and perform two compositions in Thumri, Dadra, Kajri, Chaiti, Hori and Jhoola in any of the following ragas.
  - a) Khamaj
  - b) Kaafi
  - c) Des
  - d) TilakKamod
  - e) Pahadi
  - f) Tilang
  - g) Gaara
  - h) Jogiya
  - i) MaanjhKhamaj
  - j) Pilu
  - k) Bhairavi ; etc

**e-references-** [www.youtube.com](http://www.youtube.com) , [www.swarganga.org](http://www.swarganga.org) , [www.itcsra.org](http://www.itcsra.org)

**Suggested Singers-**

Girija Devi

Savita Devi  
 Siddheshwari Devi  
 Begum Akhtar  
 ShobhaGurtu  
 Pt. ChannuLalMishra ;etc

### **MUS 622 Light Music**

<b>Max. Marks : 100</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>(CA: 40 + ESA: 60)</b>	<b>0</b>	<b>0</b>	<b>8</b>	<b>4</b>

The programme intends to enable the students of Vocal Music to-

1. Learn and perform Five Bhajans and Five Geets/Ghazals based on Ragas.
2. Students of Instrumental Music should learn and perform ten Dhuns based on Ragas.

Note :Compositions should be Private compositions or Non-filmi.

**e-references-** [www.youtube.com](http://www.youtube.com) , [www.gaana.com](http://www.gaana.com) , [www.swarganga.org](http://www.swarganga.org) , [www.itcsra.org](http://www.itcsra.org)

### **MUS 621 Folk Music**

<b>Max. Marks : 100</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>(CA: 40 + ESA: 60)</b>	<b>0</b>	<b>0</b>	<b>8</b>	<b>4</b>

The programme intends to enable the students of Vocal and Instrumental Music to –

Learn and perform ten Folk Songs/Folk Dhuns of any/different regions given below –

- a) Rajasthani
- b) Haryanvi
- c) Punjabi
- d) Avadhi
- e) Bhojpuri
- f) Bengali
- g) Pahadi
- h) Marathi ; etc.

**E - references/ resources - [www.youtube.com](http://www.youtube.com), [www.gaana.com](http://www.gaana.com)**

**Suggested E-Courses and Online Tutorials**

1. [www.itcsra.org](http://www.itcsra.org)  
Raga Online, Raga Samay online, Upcoming Recitals, Admission Procedure for the course, with Full time scholarships
2. [www.sharda.org](http://www.sharda.org)  
Online classes (Total 252) (Vocal, Sitar, Harmonium & Music Theory)
3. [www.musicclassonline.in](http://www.musicclassonline.in)  
Vocal music lessons for both Hindustani & Carnatic Music
4. [www.gandharvapune.org](http://www.gandharvapune.org)  
Learn classical music online (Vocal, Tabla, Harmonium, Kathak, Bharatnatyam)

**MUS 619 Comparative Study of Raagang–I**

<b>Max. Marks : 100</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>(CA: 40 + ESA: 60)</b>	<b>0</b>	<b>0</b>	<b>8</b>	<b>4</b>

**Learning Outcome:**

**The designed course will enable the students to -**

- Enhance their knowledge regarding comparative study of Prachalit and Aprachalit Ragas.
- Learn professional presentation techniques of the above.
- Understand new techniques in the field of Teaching, Training, Appreciation and Guided Listening.

**At the completion of the Course the students will be able to-**

- Learn professional presentation techniques of the Prachalit and Aprachalit Raagas.
- Enhance their skills through **elective paper** with elementary knowledge of playing instruments like Harmonium, Tabla, Sitar etc. for **voval students** and knowledge of singing styles and other instruments for **instrumental students**.

- Enhance their preliminary knowledge regarding Gambhir Gayaki & Chanchal Ras Pradhan Gayaki and other contemporary Vocal and Instrumental styles.

### Content -

#### MUSIC (HINDUSTANI)

**Vocal Music** Out of given seven groups, any three groups to be chosen by the teacher concerned and in each of them detailed elaboration of any one Ragas and brief treatment of any one Ragas to be taught, (total being 3 detailed and 3 non-detailed Ragas).

**Instrumental Music** Out of given seven groups, any three groups to be chosen by the teacher concerned and in each of them, detailed elaboration of any one Ragas and brief treatment of any one Ragas to be taught (total being 3 detailed and 3 non-detailed Ragas).

**Bhairav** Bhairav, Ahir Bhairav, Nat Bhairav, Shivmat Bhairav, Anand Bhairav, Prabhat Bhairav.

**Todi** Todi, Bhupal Todi, Miyan-ki-Todi, Bilaskhani Todi, Gurjari Todi, Salagvarali Todi, Bahaduri Todi, Lachari Todi, Anjani Todi, Lakshmi Bairagi Todi, Husaini Todi, Ahiri Todi, Abheri Todi, Parmeshvari etc.

**Sarang** Brindavani Sarang, Madhmad Sarang, Samant Sarang, Shuddha Sarang, Miyan-ki-Sarang, Lankadahan Sarang, Badhans Sarang etc.

**Kalyan** Shuddha Kalyan, Yaman Kalyan, Puriya Kalyan, Sawani Kalyan, Saraswati Kalyan, Krishan Kalyan, Anjani Kalyan, Hem Kalyan, Jati Kalyan, Shyam Kalyan etc.

**Malhar** Miyan-ki-Malhar, Surdasi Malhar, Ramdasi Malhar, Megh Malhar, Jayant Malhar, Gourd Malhar, Desh Malhar, Sur Malhar, Nat Malhar, Meera Malhar, Charjuki Malhar etc.

**Bilawal** Bilawal, Alhaiya Bilawal, Yamani Bilawal, Devgiri Bilawal, Shukla Bilawal, Sarparda Bilawal, Kukubh Bilawal, Nat Bilawal, Hameer Bilawal etc.

<b>Kanhara</b>	Darbari Kanhara, Suha, Nayaki, Abhogi, Kaushik Kanhara, Kafi Kanhara, Sugrai Kanhara, Sahana, Kaunsi Kanhara etc.
<b>Kauns</b>	Malkauns, Chandrakauns, Madhukauns, Jogkauns, Jog, Harikauns, Bageshrikauns, Mohan kauns, Kaunsikanhara, Shivkauns.
<b>Poorvi</b>	Paraj, Pooriyadhanashree, Basant, Shree, Lalit.
<b>Marva</b>	Sohani, Pooriyakalyan, Bhatiyar, Pooriya, Hindol, Gauri.

### Suggested E-References

1. **Rag Bageshri** – NiraliKartik&Saili Oak  
<https://youtu.be/m767VmxKWTQ>
2. **Rag Bhinnashadaj**-Pt.RajanSajan Mishra  
<https://youtu.be/0V1PyfCr5l>
3. **Rag Bhinnashadaj**-Dr. AshwiniBhideDeshpande  
<https://youtu.be/h0O3KOBXpc8>
4. **Rag PuriyaKalyan** –VidushiVeenaSahasrabuddhe  
<https://youtu.be/wfuSjPOA0Z8>
5. **Rag PuriyaKalyan** –VidushiArtiAnkalikar  
<https://youtu.be/9ly-Zn44Nfs>
6. **Rag MadhmadSarang**- GauravChaudhary  
<https://youtu.be/KDWRJ98DS84>
7. **Rag MadhmadSarang- Smt**.MaliniRajurkar  
<https://youtu.be/VtN1K0xk68A>
8. **Rag AhirBhairav**-Pt.AjoyChakrabarty  
<https://youtu.be/UmlP9wjVO7A>
9. **Rag Nat Bhairav**-Ustad Rashid Khan  
<https://youtu.be/fqavnmXgAxw>
10. **Raga MiyakiTodi**- Smt.KishoriAmonkar  
<https://youtu.be/ctLaRB0pdDk>
11. **Rag GurjariTodi**-Pt.Jasraj  
<https://youtu.be/xmAL4dWuQL4>
12. **Rag BilaskhaniTodi**-MeetaPandit

- [https://youtu.be/qgEcVsU0\\_Ng](https://youtu.be/qgEcVsU0_Ng)
13. **Rag ShuddhKalyan**-Pt.Bhimsenjoshi  
<https://youtu.be/Fmu7g2EqIDA>
  14. **Rag VrindavaniSarang**-Pt.SanjeevAbhayankar  
<https://youtu.be/TljJwpJdXV8>
  15. **Rag MiyaMalhar**- Dr.PrabhaAtre  
<https://youtu.be/8t3FVLzERfg>
  16. **Rag MeghMalhar**-Pt.Bhimsen Joshi  
<https://youtu.be/PFHrRf1nrXA>
  17. **Rag AlhaiyaBilawal** –Pt.UlhasKashalkar  
<https://youtu.be/uiFTx-omFKE>
  18. **Rag DavgiriBilawal**-Dr.N.Rajam (Violin)  
<https://youtu.be/R4kJoZIB7EI>
  19. **Rag DarbariKanada**- UstadVilayat Khan (Sitar)  
<https://youtu.be/mrfZ8TzY294>
  20. **Rag Madhukauns**-UstadAmeer Khan  
[https://youtu.be/4gX\\_v6PTw4A](https://youtu.be/4gX_v6PTw4A)
  21. [www.gaana.com](http://www.gaana.com)

**Listen & Download latest mp3 songs based on classical ragas**

22. [www.swarganga.org](http://www.swarganga.org)

**Hindi film songs based on Classical Raga**

**Suggested E-Courses and Online Tutorials**

1. [www.itcsra.org](http://www.itcsra.org)  
Raga Online, Raga Samay online, Upcoming Recitals, Admission Procedure for the course, with Full time scholarships
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Learn classical music online (Vocal, Tabla, Harmonium, Kathak, Bharatnatyam)

5. [www.raaghindustan.com](http://www.raaghindustan.com)

A step by step introduction to all the basic concepts of Indian Classical Music with notations, Audio-Visual demonstrations and performances

6. <http://omenad.net>

Browse and contribute articles, references, and theories

## **MUS 627L Basic Technical Skills for Audio Production**

**Max. Marks : 100**

**L T P C**

**(CA: 40 + ESA: 60)**

**0 0 8 4**

### **Learning outcome:**

**The designed course will enable the students to-**

- Understand and demonstrate the Basics of Technical Skills for Audio Production including Frequency modulation, skills of recording, frequency spectrum of all the musical instruments & Editing & Mixing.
- Understand new techniques in the field of Teaching, Training, Appreciation and Guided Listening.

**At the completion of the Course the students will be able to-**

- Learn professional presentation techniques and demonstrate the Basics of Technical skills for Audio Production including Frequency modulation, skills of recording, frequency spectrum of all the musical instruments along with Editing & Mixing.
- Understand new techniques in the field of Teaching, Training, Appreciation and Guided Listening.

### **Content -**

#### **1. Basics of Sound**

Sound and audio, Frequency of sound, Frequency range of Audible spectrum, Sound recording frequency spectrum.

#### **2. Musical Instruments/Microphones & audio cables.**

Frequency spectrum of different musical instruments, Characteristics and properties of different microphones, Identifying different microphones and placement techniques according to the instruments during recording, Identifying different audio cables and connectors.

### 3. Musical Recording

Basic idea of recording mixing console, Musical recording using single track and multitrack recording software like WAVELAB 4.0, ADOBE AUDITION 3.0, NUENDO 3.0

### 4. Editing & Mixing

Musical editing & mixing using single track and multitrack recording software like WAVELAB 4.0, ADOBE AUDITION 3.0 and NUENDO 3.0

## MUS 623 Performance of Raagangs–II

**Max. Marks : 100**

**L T P C**

**(CA: 40 + ESA: 60)**

**0 0 8 4**

**Learning Outcome:**

**The designed course will enable the students to -**

- Enhance their knowledge regarding comparative study of Prachalit and Aprachalit Raagas.
- Perform Onstage and learn professional presentation techniques.
- Understand new techniques in the field of Teaching, Training, Appreciation and Guided Listening.

**At the completion of the Course the students will be able to-**

- Learn professional presentation techniques.
- Enhance their skills through ELECTIVE PAPER with elementary knowledge of playing instruments like Harmonium, Tabla, Sitar etc. for VOCAL STUDENTS and knowledge of singing styles and other instruments for INSTRUMENTAL STUDENTS.
- Enhance their preliminary knowledge regarding Gambhir Gayaki and other contemporary Vocal and Instrumental styles.

**Content -**

## MUSIC (HINDUSTANI)

- Vocal Music** Out of given seven groups, any three groups to be chosen by the teacher concerned and in each of them detailed elaboration of any one Ragas and brief treatment of any one Ragas to be taught, (total being 3 detailed and 3 non-detailed Ragas).
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- Todi** Todi, Bhupal Todi, Miyan-ki-Todi, Bilaskhani Todi, Gurjari Todi, Salagvarali Todi, Bahaduri Todi, Lachari Todi, Anjani Todi, Lakshmi Bairagi Todi, Husaini Todi, Ahiri Todi, Abheri Todi, Parmeshvari etc.
- Sarang** Brindavani Sarang, Madhmad Sarang, Samant Sarang, Shuddha Sarang, Miyan-ki-Sarang, Lankadahan Sarang, Badhans Sarang etc.
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- Bilawal** Bilawal, Alhaiya Bilawal, Yamani Bilawal, Devgiri Bilawal, Shukla Bilawal, Sarparda Bilawal, Kukubh Bilawal, Nat Bilawal, Hameer Bilawal etc.
- Kanhara** Darbari Kanhara, Suha, Nayaki, Abhogi, Kaushik Kanhara, Kafi Kanhara, Sugrai Kanhara, Sahana, Kaunsi Kanhara etc.
- Kauns** Malkauns, Chandrakauns, Madhukauns, Jogkauns, Jog, Harikauns, Bageshrikauns, Mohan kauns, Kaunsikanhara, Shivkauns.

**Poorvi** Paraj, Pooriyadhanashree, Basant, Shree, Lalit.

**Marva** Sohani, Pooriyakalyan, Bhatiyar, Pooriya, Hindol, Gauri.

### Suggested E-References

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- 2 **Rag Bhinnashadaj**-Pt.RajanSajan Mishra  
<https://youtu.be/0V1PyfCr5l>
- 3 **Rag Bhinnashadaj**-Dr. AshwiniBhideDeshpande  
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<https://youtu.be/wfuSjPOA0Z8>
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<https://youtu.be/9ly-Zn44Nfs>
- 6 **Rag MadhmadSarang**- GauravChaudhary  
<https://youtu.be/KDWRJ98DS84>
- 7 **Rag MadhmadSarang- Smt**.MaliniRajurkar  
<https://youtu.be/VtN1K0xk68A>
- 8 **Rag AhirBhairav**-Pt.AjoyChakrabarty  
<https://youtu.be/UmlP9wjVO7A>
- 9 **Rag Nat Bhairav**-Ustad Rashid Khan  
<https://youtu.be/fqavnmxgAxw>
- 10 **Raga MiyakiTodi**- Smt.KishoriAmonkar  
<https://youtu.be/ctLaRB0pdDk>
- 11 **Rag GurjariTodi**-Pt.Jasraj  
<https://youtu.be/xmAL4dWuQL4>
- 12 **Rag BilaskhaniTodi**-MeetaPandit  
[https://youtu.be/qgEcVsU0\\_Ng](https://youtu.be/qgEcVsU0_Ng)
- 13 **Rag ShuddhKalyan**-Pt.Bhimsenjoshi  
<https://youtu.be/Fmu7g2EqIDA>
- 14 **Rag VrindavaniSarang**-Pt.SanjeevAbhayankar

<https://youtu.be/TljJwpJdXV8>

15 **Rag MiyaMalhar**- Dr.PrabhaAtre

<https://youtu.be/8t3FVLzERfg>

16 **Rag MeghMalhar**-Pt.Bhimsen Joshi

<https://youtu.be/PFHrRf1nrXA>

17 **Rag AlhaiyaBilawal** –Pt.UlhasKashalkar

<https://youtu.be/uiFTx-omFKE>

18 **Rag DevgiriBilawal**-Dr.N.Rajam (Violin)

<https://youtu.be/R4kJoZIB7EI>

19 **Rag DarbariKanada**- UstadVilayat Khan (Sitar)

<https://youtu.be/mrfZ8TzY294>

20 **Rag Madhukauns**-UstadAmeer Khan

[https://youtu.be/4gX\\_v6PTw4A](https://youtu.be/4gX_v6PTw4A)

21 [www.gaana.com](http://www.gaana.com)

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Vocal music lessons for both Hindustani & Carnatic Music

4 [www.gandharvapune.org](http://www.gandharvapune.org)

(Bharatnatyam)

5 [www.raaghindustan.com](http://www.raaghindustan.com)

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6 <http://omenad.net>

Browse and contribute articles, references, and theories

## Reading Elective

### CS 607R Computer Fundamentals

<b>Max. Marks : 100</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>ESA : 100</b>	<b>0</b>	<b>0</b>	<b>4</b>	<b>2</b>

#### Learning Outcome:

**After the accomplishment of the course students will be able to:**

- Bridge the fundamental concepts of computers with the present level of knowledge
- Familiarise operating systems, programming languages, peripheral devices, networking, multimedia and internet.
- Demonstrate the building up of Sequential and combinational logic from basic gates.
  1. Introduction to computer : Basic components of computer system, hardware, software and operating system.
  2. Introduction and Demonstration of different softwares and Microsoft Office.
  3. Introduction to Internet and Web browsers.

### MUS 614R Performance of Indian Classical Music

(Tabla)

<b>Max. Marks : 100</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>ESA : 100</b>	<b>0</b>	<b>0</b>	<b>4</b>	<b>2</b>

#### Learning Outcome:

- Definition of terminology such as sam, kaal, khanda, maatra, laya etc.
- General information about the origin of tabla.

- Definition of terminology such as kayada, palta, mukhra, tukra,etc.
- Basic knowledge of Bhatkhande notation system.

**Content -**

- a) Ability to play ten alphabets (Das Prans) in Tabla
- b) Ability to play Teen Tal, Kaharwa Tal, Dadra Tal and Rupak Tal in Thah, Dugun and chaugun Laya.
- c) Ability to play two Kayada and its four Prastars with Tihais.
- d) Ability to play two Varieties of Theka, two tukdas, two Moharas and two Tihais.

**MUS 615R Performance of Indian Classical Music (Vocal)**

**Max. Marks : 100**

**L T P C**

**ESA : 100**

**0 0 4 2**

**Learning Outcome:**

**The course will enable students to-**

- Achieve a formal training about basic terms like types of notes, different patterns of notes (Alankaars), rhythm and its components with an initial start of learning ragas.
- To play sing with zeal & improve.
- Handle the instruments carefully and maintain them.

**Content -**

1. Practical knowledge of Natural (Shudhha) & Converted (Vikrit) notes of the prescribed ragas.
2. Recitation of taals with marking time signature on hands.
3. Practical knowledge of Aroh-Avroh and Pakad in prescribed ragas.
4. One ChhotaKhayal with four alaps and four taans or Razakhani/drut gat with four taans in any two ragas from the prescribed ragas.
5. Singing/playing ability to perform ten-alankars in all ten thaats.
6. Name of the prescribed ragas- **Yaman, Bhoopali and Alhaiya Bilawal.**

7. Prescribed taal- **Teentaal, Keharwa and Dadra.**
8. One Bhajan or National Song (National Anthem for Instrumental music students).
9. Sargam in any two ragas.

#### **E-Resources:-**

1. **RagBageshri** – NiraliKartik&Saili Oak  
<https://youtu.be/m767VmxKWTQ>
2. **RagBhinnashadaj**-Pt.RajanSajan Mishra  
<https://youtu.be/0V1PyfCr5l>
3. **RagBhinnashadaj**-Dr. AshwiniBhideDeshpande  
<https://youtu.be/h0O3KOBXpc8>
4. **RagPuriyaKalyan** –VidushiVeenaSahasrabuddhe  
<https://youtu.be/wfuSjPOA0Z8>
5. **RagPuriyaKalyan** –VidushiArtiAnkalikar  
<https://youtu.be/9ly-Zn44Nfs>
6. **Rag MadhmadSarang**- GauravChaudhary  
<https://youtu.be/KDWRJ98DS84>
7. **Rag MadhmadSarang- Smt.**MaliniRajurkar  
<https://youtu.be/VtN1K0xk68A>
8. **Rag AhirBhairav**-Pt.AjoyChakrabarty  
<https://youtu.be/UmlP9wjVO7A>
9. **Rag Nat Bhairav**-Ustad Rashid Khan  
<https://youtu.be/fqavnmxgAxw>
10. **Raga MiyakiTodi**- Smt.KishoriAmonkar  
<https://youtu.be/ctLaRB0pdDk>
11. **Rag GurjariTodi**-Pt.Jasraj  
<https://youtu.be/xmAL4dWuQL4>
12. **Rag BilaskhaniTodi**-MeetaPandit  
[https://youtu.be/qgEcVsU0\\_Ng](https://youtu.be/qgEcVsU0_Ng)
13. **Rag ShuddhKalyan**-Pt.Bhimsenjoshi  
<https://youtu.be/Fmu7g2EqIDA>

14. **Rag Vrindavani Sarang**-Pt. Sanjeev Abhayankar  
<https://youtu.be/TljJwpJdXV8>
15. **Rag Miya Malhar**- Dr. Prabha Atre  
<https://youtu.be/8t3FVLzERfg>
16. **Rag Megh Malhar**-Pt. Bhimsen Joshi  
<https://youtu.be/PFHrRf1nrXA>
17. **Rag Alhaiya Bilawal** –Pt. Ulhas Kashalkar  
<https://youtu.be/uiFTx-omFKE>
18. **Rag Devgiri Bilawal**-Dr. N. Rajam (Violin)  
<https://youtu.be/R4kJoZIB7EI>
19. **Rag Darbari Kanada**- Ustad Vilayat Khan (Sitar)  
<https://youtu.be/mrfZ8TzY294>
20. **Rag Madhukauns**-Ustad Ameer Khan  
[https://youtu.be/4gX\\_v6PTw4A](https://youtu.be/4gX_v6PTw4A)
21. [www.gaana.com](http://www.gaana.com)

**Listen & Download latest mp3 songs based on classical ragas**

22. [www.swarganga.org](http://www.swarganga.org)

**Hindi film songs based on Classical Raga**

**23. Yaman**

Raag Yaman | Ustad Rashid Khan | Jashn-e-Rekhta 4th Edition 2017

<https://www.youtube.com/watch?v=xZbcMHiE7XM>

Vilayat Khan Raga Yaman

<https://www.youtube.com/watch?v=tGBKs7swowk&t=2239s>

**24. Alhaiya Bilawal**

padmatalwalkaralhaiyabilawalja re jarejakagavatarana

<https://www.youtube.com/watch?v=UjLQvDXxVpY>

Vilayat Khan Raga Alhaiya Bilawal

<https://www.youtube.com/watch?v=77vtFARtAso>

**25. Bhoopali**

RaagBhoopali (Khayal&Tarana) -by Legendary Duet of Nazakat~  
Salamat

<https://www.youtube.com/watch?v=e95HDnxKf3g>

UstadShahidParvez Khan - RaagBhopali - ( Sitar And Tabla )

<https://www.youtube.com/watch?v=UHXXyYV3cpQ>

## **MUS 613R Performance of Indian Classical Music (Harmonium)**

**Max. Marks : 100**

**L T P C**

**ESA : 100**

**0 0 4 2**

### **Learning Outcomes:**

**The course will enable students to-**

- Achieve a formal training about basic terms like types of notes, different patterns of notes (Alankaars), rhythm and its components with an initial start of learning ragas.
- To play/sing with zeal to improve.
- Handle the instruments carefully and maintain them on their own.

### **Content -**

1. Practical knowledge of Natural (Shudhha) & Converted (Vikrit) notes of the prescribed ragas.
2. Recitation of taals with marking time signature on hands.
3. Practical knowledge of Aroh-Avroh and Pakad in prescribed ragas.
4. One ChhotaKhayal with four alaps and four taans or Razakhani/drut gat with four taans in any two ragas from the prescribed ragas.
5. Singing/playing ability to perform ten alankars in all ten thaats.
6. Name of the prescribed ragas - **Yaman, Bhoopali and Alhaiya Bilawal.**
7. Prescribed taal- **Teentaal, Keharwa and Dadra.**
8. One Bhajan or National Song (National Anthem for Instrumental music students).
9. Sargam in any two ragas.

**E-Resources:-**

1. **RagBageshri** – NiraliKartik&Saili Oak  
<https://youtu.be/m767VmxKWTQ>
2. **RagBhinnashadaj**-Pt.RajanSajan Mishra  
<https://youtu.be/0V1PyfCr5l>
3. **RagBhinnashadaj**-Dr. AshwiniBhideDeshpande  
<https://youtu.be/h0O3KOBXpc8>
4. **RagPuriyaKalyan** –VidushiVeenaSahasrabuddhe  
<https://youtu.be/wfuSjPOA0Z8>
5. **RagPuriyaKalyan** –VidushiArtiAnkalikar  
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7. **Rag MadhmadSarang- Smt**.MaliniRajurkar  
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10. **Raga MiyakiTodi**- Smt.KishoriAmonkar  
<https://youtu.be/ctLaRB0pdKk>
11. **Rag GurjariTodi**-Pt.Jasraj  
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12. **Rag BilaskhaniTodi**-MeetaPandit  
[https://youtu.be/qgEcVsU0\\_Ng](https://youtu.be/qgEcVsU0_Ng)
13. **Rag ShuddhKalyan**-Pt.Bhimsenjoshi  
<https://youtu.be/Fmu7g2EqIDA>
14. **Rag VrindavaniSarang**-Pt.SanjeevAbhayankar  
<https://youtu.be/TljJwpJdXV8>
15. **Rag MiyaMalhar**- Dr.PrabhaAtre

<https://youtu.be/8t3FVLzERfg>

**16. Rag MeghMalhar**-Pt.Bhimsen Joshi

<https://youtu.be/PFHrRfInrXA>

**17. Rag AlhaiyaBilawal** –Pt.UlhasKashalkar

<https://youtu.be/uiFTx-omFKE>

**18. Rag DevgiriBilawal**-Dr.N.Rajam (Violin)

<https://youtu.be/R4kJoZIB7EI>

**19. Rag DarbariKanada**- UstadVilayat Khan (Sitar)

<https://youtu.be/mrfZ8TzY294>

**20. Rag Madhukauns**-UstadAmeer Khan

[https://youtu.be/4gX\\_v6PTw4A](https://youtu.be/4gX_v6PTw4A)

**21. www.gaana.com**

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Vilayat Khan Raga Yaman

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**25. Bhoopali**

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UstadShahidParvez Khan - RaagBhopali - ( Sitar And Tabla )

<https://www.youtube.com/watch?v=UHXXyYV3cpQ>

### **Suggested E-Courses and Online Tutorials**

[www.itcsra.org](http://www.itcsra.org)

Raga Online, Raga Samay online, Upcoming Recitals, Admission Procedure for the course, with Full time scholarships

1. [www.sharda.org](http://www.sharda.org)

Online classes (Total 252) (Vocal, Sitar, Harmonium & Music Theory)

2. [www.musicclassonline.in](http://www.musicclassonline.in)

Vocal music lessons for both Hindustani & Carnatic Music

3. [www.gandharvapune.org](http://www.gandharvapune.org)

Learn classical music online (Vocal, Tabla, Harmonium, Kathak, Bharatnatyam)

4. [www.raaghindustan.com](http://www.raaghindustan.com)

A step by step introduction to all the basic concepts of Indian Classical Music with notations, Audio-Visual demonstrations and performances

5. <http://omenad.net>

Browse and contribute articles, references, and theories

## **M.Phil. (Drawing and Painting)**

### **DNP 622P Term Paper**

<b>Max. Marks : 100</b>	<b>L T P C</b>
<b>(CA: 40 + ESA: 60)</b>	<b>0 0 16 8</b>

#### **Learning Outcome:**

**After the accomplishment of the course students will be able to:**

- Demonstrate the ability to apply basic research methods in Term paper including research design, data analysis and interpretation.
- Identify theoretical and practical problems, evaluate problem solving strategies and develop logical solutions.
- Demonstrate the ability to evaluate, integrate and apply appropriate information from various sources to create good Term paper.

Visit to following places for Experiential learning (10 days) :

- (A) A Visit to National Art Exhibition
- (B) A Visit to Art Gallery for art appreciation
- (C) A Visit to Art field for art appreciation
- (D) A Visit to different museums in India for art appreciation
- (E) Virtual Visit to different websites on internet for art appreciation

## **Discipline Elective**

### **DNP 618 Advance Print Making**

<b>Max. Marks : 100</b>	<b>L T P C</b>
<b>(CA: 40 + ESA: 60)</b>	<b>0 0 8 4</b>

**In Advance Print Making, exploration and experimentation in all of the print media will be encouraged. It will progressively develop skill, creativity and knowledge of relevant current issues. Student will be able to work on a professional level in future.**

**Learning Outcomes:**

After the accomplishment of the course students will be able to:

- Know the meaning, nature and various methods of printmaking medium and its application in the field of art.
- Understand materials, tools and processes from variety of relief techniques like wood cut and Linoleum cut.
- Know the several modes of artistic expression in the intaglio process of printmaking (Dry point, etching and aquatint).
- Think critically, communicate clearly and work creatively in intellectual pursuit of print making.
- Develop self-motivation, self-direction and strong work ethic.

**Medium:** Lino / Wood / Dry point / Etching

**Size:** Not less than 10"×12"

Lino cut and wood cut techniques, Preparation of black & white and multi-colour blocks in lino and woodcut, printing fine details, creative experimentation.

Dry point and etching techniques, Preparation of metal plate with sensitive surfaces, Basic experimentation in various textures as done on zinc plate, Different type of grounds (Hard ball ground, Liquid Hard ground and soft ground) and Aquatint, Multicolor Printing, Mix Media, creative experimentation.

Each Student is supposed to submit (for Final Exam): 3 Prints

**General Instructions:**

C.A. (40 Marks): Continuous Assessment will be conducted by a Board of Examiners, minimum three Teachers once in a Semester.

Practical Exam. - Final assessment

(Display of art work with report and Viva-Voce)

**Suggested e-learning materials:**

1. <https://www.metmuseum.org/about-the-met/curatorial-departments/drawings-and-prints/materials-and-techniques/printmaking#:~:text=Printmaking%20is%20an%20artistic%20process,available%20techniques%20to%20include%20screenprinting.>

2. <https://www.masterworksfineart.com/educational-resources/printmaking-techniques/>
3. <https://www.britannica.com/art/printmaking/Major-techniques-of-printmaking>

## **DNP 617 Advance Painting**

**Max. Marks : 100**

**L T P C**

**(CA: 40 + ESA: 60)**

**0 0 8 4**

**In Advance, Painting students will be able to explore different mediums, colours, textures etc. and connect themselves with personal research and explore their own creativity and compile a portfolio of art works reflecting their research personal understanding, creativity and growth.**

### **Learning Outcomes:**

After the accomplishment of the course students will be able to:

- Explore new/novel more mediums.
- Upgrade their previous Artistic experiments.
- Know critical theories and their applications in composition.

Compositional exercise based on studies of object and object group in space, on studies of Human figure and animals, and on studies of local scene, compositional analysis of painting; exercise in the use of colours and texture values, original painting based on preparatory studied compositional analysis of painting.

**Medium:** Oil Colour, Tempera, Water Colour, Mix Media etc.

**Size:** Size not less than Imperial.

Each Student is supposed to submit (for Final Exam): 3 compositions.

### **General Instructions:**

C.A. (40 Marks): Continuous Assessment will be conducted by a Board of Examiners, minimum three Teachers once in a Semester.

Practical Exam. - Final assessment

(Display of art work with report and Viva-Voce)

**Suggested e-learning materials:**

1. <https://books.google.co.in/books?id=ow2p4mhXyZQC&printsec=frontcover&dq=painting+books&hl=en&sa=X&ved=2ahUKEwj0gu22yePqAhUG4jgGHS3yA18Q6AEwA3oECAEQAg#v=onepage&q=painting%20books&f=false>
2. <https://books.google.co.in/books?id=aWSTAgAAQBAJ&printsec=frontcover&dq=painting+books&hl=en&sa=X&ved=2ahUKEwj0gu22yePqAhUG4jgGHS3yA18Q6AEwCXoECAkQAg#v=onepage&q=painting%20books&f=false>
3. <https://books.google.co.in/books?id=aDo6x0OAdqAC&printsec=frontcover&dq=painting+books&hl=en&sa=X&ved=2ahUKEwiUmowWly-PqAhUtzzgGHR94Bfk4ChDoATAFegQICBAC#v=onepage&q=painting%20books&f=false>

## **DNP 616 Advance Mural**

**Max. Marks : 100**

**(CA: 40 + ESA: 60)**

L	T	P	C
0	0	8	4

**In Advance Mural, students will be able to explore possibilities of different techniques and mediums used in Mural. Simultaneously, they can also able popularizes mural in contemporary times through their research activities.**

**Learning Outcomes:**

After the accomplishment of the course students will be able to:

- Know about various methods of painting and the ancient cultural tradition of mural art in India.
- Explain indigenous cultural tradition of mural art.
- Learn and enhance technical skill related to tempera process of mural painting.

- Create original work of art and apply skills for professional ends and develop personal style and contribute to art work.

Tempera Process Training in mixing of colours, use of gum and egg media and method of preparing indigenous colour use of gold and silver colours.

**Medium:** Tempera

**Size:** 1'×1½'

Each Student is supposed to submit: 3 Works

**General Instructions:**

C.A. (40 Marks): Continuous Assessment will be conducted by a Board of Examiners, minimum three Teachers once in a Semester.

Practical Exam.-Final assessment

(Display of art work with report and Viva-Voce)

**Suggested e-learning materials:**

1. <https://www.widewalls.ch/magazine/what-is-a-mural-the-history-and-meaning>
2. <https://crpbayarea.org/painting/murals/>
3. <https://www.britannica.com/art/fresco-painting>
4. <https://www.traditionalbuilding.com/product-report/fresco-painting-techniques>

## Reading Elective

### DNP 612R Art Therapy

**Max. Marks : 100**

**L T P C**

**ESA : 100**

**0 0 4 2**

**Learning Outcome:**

**After the accomplishment of the course students will be able to:**

- acquire broad art therapy knowledge, skills, and values based on psychotherapy,
- Engage in studio work with insight, self-awareness, and a high level of professional, ethical, multicultural, and relational expertise with diverse local and international communities.

- Synthesize the latest theories and clinical skills of art therapy.

Art therapy is a form of psychotherapy that used art as a form of communication. It is a form of expressive therapy that used the creative process of making art to improve a person's physical, mental, and emotional well being. Art therapy's primary goal is the intentional use of the arts of therapy within a therapeutic context.

**Books Recommended:**

- Adams, L.S. (1993) "Art and psychoanalysis", New York: Westview Press.
- Ahmad Panline: Visual Art preference studies
- Allen, Grant: Physiological Aesthetics
- Arnheim, R. (1969). "Visual Thinking", Berkely: University of California Press.

**Suggested e-learning materials:**

1. <https://www.psychologytoday.com/intl/therapy-types/art-therapy>
2. <https://www.tandfonline.com/doi/abs/10.1080/07421656.2010.10129660>
3. <https://www.ccpa-accp.ca/psychological-benefits-of-art-therapy/>
4. <https://www.verywellmind.com/what-is-art-therapy-2795755>
5. <https://www.thelawofattraction.com/art-therapy-benefits/>
6. <https://books.google.co.in/books?id=a30cgI5RSvgC&printsec=frontcover&dq=art+therapy+techniques+and+applications&hl=en&sa=X&ved=2ahUKEwiTyvGH2ePqAhVGzjgGHQTRC98Q6AEwAHoECAQQA#v=onepage&q=art%20therapy%20techniques%20and%20applicatio ns&f=false>

## DNP 619R Art Appreciation

**Max. Marks : 100**

**L T P C**

**ESA : 100**

**0 0 4 2**

### Learning Outcomes

After the accomplishment of the course students will be able to:

- Understand psychological differences of different art.
- Differentiate real and imaginary values of art through art appreciation.
- Enrich knowledge regarding critical theories through art appreciation.

The term art appreciation is referred to the knowledge of the general and everlasting qualities that classify all great art. It is seen used to refer to the exploration of visual art forms of the introduction or basic principles of Visual literacy. It refers to analyzing the form of an artwork to general audiences to enhance their enjoyment of such works of art. The course attempts to enhance student's understanding regarding psychological differences of different art.

### Books Recommended:

1. Adams, L.S. (1993) "Art and psychoanalysis", New York: Westview Press.
2. Ahmad Panline: Visual Art preference studies
3. Allen, Grant: Physiological Aesthetics
4. Arnheim, R.(1969). "Visual Thinking", Berkely: University of California Press.
5. Funch, B. S. (1997). "The Psychology of Art Appreciation", Njalsgade: Museum Tusculanum Press.
6. Susan Rodriguny: Art History and appreciation
7. Weiss Joseph: A Psychological theory of formal beauty
8. Zajonc, R.B. (1987). "Principle of art appreciation", New York: Random House.
9. Zierer, E. and Edith Zierer: Leonardo da Vinci's Artistic Productivity and creative sterility.

10. Zusne Leonard: Visual perception of form.

**Suggested e-learning materials:**

1. <https://books.google.co.in/books?id=-VXEhMVgA60C&printsec=frontcover&dq=art+appreciation&hl=en&sa=X&ved=2ahUKEwjv9pb42ePqAhUzheYKHbjgDKsQ6AEwAHoECAMQA#v=onepage&q=art%20appreciation&f=false>
2. <https://marxists.catbull.com/reference/archive/spirkin/works/dialectical-materialism/ch01-s05.html>
3. <https://books.google.co.in/books?id=BWdxJs4I4kMC&pg=PA107&dq=art+appreciation&hl=en&sa=X&ved=2ahUKEwjUm4qA3uPqAhWnxDgGHSuLDAQ4FBD0ATAGegQIBBAC#v=onepage&q=art%20appreciation&f=false>

## CS 607R Computer Fundamentals

**Max. Marks : 100**

**L T P C**

**ESA : 100**

**0 0 4 2**

**Learning Outcome:**

**After the accomplishment of the course students will be able to:**

- Bridge the fundamental concepts of computers with the present level of knowledge
- Familiarise operating systems, programming languages, peripheral devices, networking, multimedia and internet.
- Demonstrate the building up of Sequential and combinational logic from basic gates.
  1. Introduction to computer : Basic components of computer system, hardware, software and operating system.
  2. Introduction and Demonstration of different softwares and Microsoft Office.
  3. Introduction to Internet and Web browsers.

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