

**SCHOOL OF PERFORMING AND VISUAL ARTS
INDIRA GANDHI NATIONAL OPEN UNIVERSITY**

**The Tenth Meeting of the Board of Studies of SOPVA held on 4th January, 2012 at 10:30 a.m.
in Conference Room, C Block, SOMS, IGNOU, New Delhi-110068.**

S.No.	Item No:	Agenda Items
1	SOPVA 10.1	Confirmation of minutes of the 9 th School Board Meeting.
2	SOPVA 10.2	Action taken report
3	SOPVA 10.3	To approve the minutes of the Expert Committee meeting held to review the programmes and eligibility criteria for a. M.P.A Theatre Arts (MPATHA). b. M.P.A. Hindustani Vocal Music (MPAHVM)
4	SOPVA 10.4	To consider and recommend / approve the names of Guest faculty to the existing panel of a. MPATHA b. MPAHVM c. MFAP
5.	SOPVA 10.5	To consider and recommend / approve the names of Paper setters/ Moderators /External Examiners/ Evaluators to the existing panel of a. MPATHA b. MPAHVM c. MFAP
6	SOPVA 10.6	To consider and approve the proposal to allocate special budget to MPATHA programme for creating Infrastructure for course work (Lights, Digital Movie Camera, Computers and software for the specialized courses in Acting, Design and Direction in theatre.)
7	SOPVA 10.7	To consider and approve/recommend the proposal of Appointment of Consultant in Theatre to teach Theatre History (Indian and Western)
8	SOPVA 10.8	To approve/recommend the proposal for change in eligibility criteria for admission in on campus MFA-Painting programme.
9	SOPVA 10.9	To consider and approve/recommend the names of Paper Setters/Moderators/Evaluators/External Examiners for a) Certificate Programme in Performing arts-Theatre Arts. b) Certificate Programme in Performing arts- Dance c) Certificate Programme in Performing art – Hindustani Music d) Certificate in Visual arts-Painting/Sculpture /Applied Arts.
10	SOPVA 10.10	To consider and approve/recommend the names of the Experts to review a) Certificate programme in Performing Arts-Theatre Arts. b) Certificate Programme in Visual Art-Painting/Sculpture/ Applied Art.
11	SOPVA 10.11	To consider and approve/recommend the names of the Experts to design syllabus and other modalities for the Certificate programme in Performing Arts-Theatre Appreciation.
12	SOPVA 10.12	To consider and approve/recommend the revised names of the Experts as Course writers the Certificate Programme in Art Appreciation.
13	SOPVA 10.13	To approve the syllabus and minutes of the Expert Committee meeting held to review the Certificate programme in Karnatak Music (CPAKM)
14	SOPVA 10.14	To recommend and approve the names of course writers for Certificate programmes in Karnatak Music.
15	SOPVA 10.15	To approve the Phase-I Form for B.A. Programme in Karnatak Music through ODL Mode
16	SOPVA 10.16	To recommend and approve the names of course writers for BPA (Bachelor of Performing Arts) in Karnatak Music
17	SOPVA 10.17	To approve the syllabus and minutes of the Expert Committee meeting held to review the Certificate programme in Hindustani Music (CPAHM)
18	SOPVA 10.18	To approve the Phase III and syllabus for Diploma in Hindustani Music through ODL
19	SOPVA 10.19	To recommend and approve names of course writers for Certificate programmes in Hindustani Music.
20	SOPVA 10.20	Tabled item: To approve the launch of M. Phil programme in Theatre Arts.

Minutes of the 10th Meeting of the Board of Studies of School of Performing & Visual Arts (SOPVA) held on 4th January, 2012 at 10:30 A.M in Conference Room, C Block, SOMS, IGNOU, New Delhi-110068.

The following were present in the Meeting.

1. Prof. Sunil Kumar, Director, SOPVA	Chairperson
2. Prof. (Mrs.) Anupa Pande, National Museum	Member
3. Prof. B.K. Patanaik, Director, SOEDS, IGNOU	Member
4. Prof. Chinmay Mehta, Jaipur	Member
5. Prof. Devendra Raj Ankur, New Delhi	Member
6. Dr. G. Bhardwaza, Reader, SOPVA	Member
7. Dr. Jagdish Sharma, Reader, SOTST, IGNOU	Member
8. Prof. (Mrs.) Krishna Bhist, New Delhi	Member
9. Sh. Lakshaman Prasad, Lecturer, SOPVA	Member
10. Dr. Sushant Kumar Mishra, Reader, SOFL, IGNOU	Member
11. Sh. Md. Tahir Siddiqui, Lecturer, SOPVA	Member

The following SOPVA Faculty attended the meeting.

1. Dr. Seema Johari, Reader
2. Dr. Mallika Banerjee, Lecturer

These members could not attend the meeting.

1. Ms. Leela Samson, Director, Kalashetra, Chennai
2. Ms. Asha Yadav, Lecturer, SOVET, IGNOU
3. Mrs. P. Radhika, Lecturer, SOPVA, IGNOU

After welcoming all the members and wishing New Year greetings by Dr. G. Bharadwaza all those present in the meeting he appraised the academic activities of the SOPVA. The Chairperson also gave his remarks on the School activities. After his remarks the agenda items were presented before the School Board members. After detailed discussions on each item the observations, comments and recommendations of the 10th School Board are as follows:

Agenda Item No: SOPVA 10.1

The 9th meeting of the School Board was conducted by circulation. The minutes of the meeting were placed for approval.

Recommendations: The minutes of the meeting of the Ninth School Board were approved by the Board.

Agenda Item No: SOPVA 10.2

Action Taken Report

- As a follow-up programme for Certificate Programme in Folk Theatre and Performances of North East India Phase-III form is submitted to ACSC and got approved. Further a vetting meeting of SLM's conducted on 9th -10th December, 2011, at Delhi Head Quarters.
- Similarly for review of Certificate Programme in Performing Arts-Theatre arts a list of Experts to constitute an Expert Committee is proposed as one of the agenda item.
- Regarding the Certificate Programme in Performing Arts-Theatre Appreciation a list of Experts to constitute an Expert Committee to design the syllabus and other modalities of the course is proposed in this meeting.

Recommendation: The Programme Coordinator Dr.G. Bharadwaza reported the item and was noted by the Board members.

Agenda Item No: SOPVA 10.3

To approve the minutes of the Expert Committee meeting held to review the programmes and eligibility criteria for:

- a. MPA Theatre Arts (MPATHA)
- b. MPA Hindustani Vocal Music (MPAHVM)

School Board in its 8th meeting approved the proposal to review the syllabus of MPATHA programme. In this regard an Expert Committee meeting was held on 5th - 6th December, 2011. The minutes were placed for approval.

The members discussed the item in detail and suggested some changes to be incorporated as follows.

a) Master of Performing Arts (Theatre Arts)MPATHA-64 Credits

Semester I

A 15 day Orientation Programme for Fundamentals of Theatre and Drama (Non-credited).

- Paper-1 History and theories of Classical Drama and Theatre Indian & Western (Theory-4 credits)
- Paper-2 Fundamentals of Acting (Practical-4 Credits)
- Paper-4 Fundamentals of Direction (Theory and Practical-4 Credits)
- Paper-5 Scene Work –I (Practical-4 Credits)

Semester II

Orientation on Mask, Make-up, Costume and Theatre Music (Non –Credited).

- Paper-1 History and theories of Modern Theatre Indian & Western (Theory-4 credits)
- Paper-2 Acting Practical-I (Practical-4 Credits)
- Paper-3 Introduction to Visual Aspects of Theatre (Theory and Practical-4 Credits)
- Paper-4 Class Room Production: Elizabethan/Farce/Melodrama/Traditional/Realistic (Practical-4 Credits)

Semester- III

Orientation Programme on children Theatre and Practice for 15 Days.

- Paper-1 Acting theories and Practical (4 credits).
- Paper-1 Direction and Design (Theories and practical-4 Credits)
- Paper-2 Performance Studies: Theatre and allied Arts (4 Credits)
- Paper-3 Scene Work (Practical-4 Credits)
- Paper-4 Student Production (Practical-4 Credits)

SEMESTER-IV

Orientation on Acting before Camera and Direction for Television.

- Paper-1 Theatre Research: Project/Dissertation /Seminar Presentation -4 credits
- Paper-2 Acting practical - 4 Credits.
- Paper-2 Direction Practical - 4 Credits.
- Paper-3 Student Scene Work –practical-4 Credits
- Paper-4 Major Play Production – Practical - 4 Credits

Eligibility for admission to MPATHA programme as follows:

At present the following is the eligibility criteria for the admission of MPA Theatre Arts programme.

“Bachelor’s Degree in any discipline with 50% marks.”

Now it is proposed to change the above criteria as -

“Bachelor’s Degree in any discipline”.

The above mentioned eligibility a criterion is followed by most of the Universities in the country offering Theatre Arts programme.

Recommendations 10.3.A: After incorporating the suggestions the revised syllabus and eligibility of MPATHA programme was approved.

b) M.P.A. Hindustani Vocal Music (MPAHVM)

At present the total number of credits of the programme is 80 it was purposed to review theory and practical components of the syllabus so that the number of credits could be fix to universally accepted credit points of 72 or 64 for a PG Degree programme. To attract more students to the programme a review of the syllabus and eligibility criteria was proposed to which School Board in its 8th meeting approved the proposal to review the syllabus of MPAHVM programme and eligibility. In this regard an Expert Committee meeting was held on 28th November, 2011. The minuets were placed for approval.

The members discussed the item in detail and agreed upon the changes made in the syllabus which are as follows-

Master of Performing Arts (Hindustani Vocal Music) MPAHVM-72 Credits

The proposal of restructuring the practical component was agreed upon and the numbers of Ragas were changed from 14 to 11 in each semester. However **students should prepare a list of eight ragas comprising of 4 detailed and 4 non-detailed** ragas for the purpose of exam out of the 11 ragas taught in the class. Four detailed and five non

detailed Khayal should be taught in nine Ragas, where as one Dhrupad/Dhamar and one Thumri/Dadra should be taught in remaining two Ragas. However no change has been made in the theory component. Thus the credits for practical components were changed from 6 to 5 in each semester and consequently the total number of credits for MPAHVM was fixed to 72 from present number of 80.

Syllabus for Practical

1st Semester MMUL – 03 & 04

1. Bairagi
2. Alhaiya Bilawal
3. Devgiri Bilawal
4. Deshi
5. Jaunpuri
6. Bihagada
7. Nand
8. Shyam Kalyan
9. Ahir Bhairav
10. Nat Bhairav
11. Jog

2nd Semester MMUL – 08 & 09

1. Yamani Bilawal
2. Marubihag
3. Kaunsi Kanada
4. Jogkauns
5. Shuddha Sarang
6. Miyan Ki Sarang
7. Rageshri
8. Sindura
9. Gurjari Todi
10. Peelu
11. Jogia

3rd Semester MMUL – 08 & 09

1. Yaman
2. Hansadhwani
3. Puriya Kalyan
4. Puriya
5. Marwa
6. Bhatiyar
7. Miyan Malhar
8. Surmalhar
9. Megh
10. Abhogi
11. Darbari

4th Semester MMUL – 08 & 09

1. Nayaki Kanada
2. Adana
3. Shahana
4. Lalit
5. Darbari
6. Patdeep
7. Madhuvanti
8. Tilang
9. Brindavani Sarang
10. Madhumad Sarang
11. Bageshwari

Presently the following is the eligibility criteria for the admission of MPAHVM

B.A. (Hons.) in Hindustani Vocal music with **45%** marks from any recognized University, / BA (Pass) with **55%** marks in Hindustani Vocal music as one of the elective subject from any recognized university, / Graduation in any subject along with 6 year diploma in Hindustani Vocal music with 60% marks.

Proposed Criteria is as follows-

•BA (Hons.) in Music or BA (Pass) with Music as one of the subjects or any graduate from any recognized university with a 6 years Diploma in music are eligible to apply for admission.

•SC/ ST/ OBC/ PH Students are eligible for reservation as per the university rules.

Recommendations 10.3.B: After detailed discussions School Board suggested waiving off minimum percentage as IGNOU takes entrance test in theory as well as practical. After incorporating the suggestions the revised syllabus and eligibility for admission for the 'MPAHVM' programme was approved.

Agenda Item No: SOPVA 10.4

SOPVA is offering on campus regular post graduate programmes for which guest faculty are required/invited to take classes for completing the syllabus hence the names of experts are proposed for

- A. MPATHA
- B. MPAHVM
- C. MFAP

A. LIST OF EXPERTS FOR MPATHA PROGRAMME AS GUEST FACULTY

1. Shri Bapi Bose (Design & Direction)
He is an eminent director & Designer of contemporary Indian Theatre. He has studied at NSD New Delhi and NIDA, Sydney, Australia. A senior fellowship holder and visiting faculty of design at NSD and various other reputed institutes.
2. Shri Alopi Verma (Design & Direction)
NSD graduate and eminent designer. He has been technical director at Bharat Bhawan, Bhopal. He has a vast experience of both theatre and films. Visiting faculty of design at various reputed institutes.
3. Shri. Youraj Sharma (Acting)
He is NSD graduate, an actor, teacher of dramatic mime and body language for children. Has a vast experience of working with children.
4. Mr. Rudradeep Chakrabarti (Design & Direction)
He is NSD graduate. An eminent, designer, director of contemporary Indian theatre. Has been teaching design at various reputed institutes like FTI, Pune, NSD and SRC. Has traveled extensively to Europe and other countries.
5. Mr. Southi Chakraborty (Design & Direction)
He is post-graduation in Theatre Design and Direction from National School of Drama, New Delhi. He is currently technical director National School of Drama and is being teaching design and direction various reputed institutes.
6. Shri. Alok Chattarjee (Acting)
A reputed actor of Theatre, film and T.V. has been teaching voice, speech, acting at NSD and various reputed institutes.
7. Shri. Lokendra Trivedi (Acting/Theatre Music)
He is graduate of NSD. Senior research fellowship holder and reputed theatre person. Currently yoga teacher at NSD, Specialist in theatre music has been teaching at various reputed institutes.
8. Ms. Nisha Trivedi (Children Theatre)
Nisha Trivedi has worked TIE company of NSD has conducted many workshop for children theatre for various institutes and organization. Currently head of children at National Bal Bhawan.
9. Mr. Rajeev Gaursingh (Acting)
He is graduate of NSD & advance course from Acting Mountview Theatre Academy, London. He has been participating in several national and international theatre festivals held in USA, UK and many countries since the last 18 years as an actor.
10. Mr. Shrivardhan Trivedi (Acting)
Specialisation in Acting from NSD, Delhi. Worked as Functional Chief, NSD Reportory Co. He has been ranked the longest working anchor on Indian Television. Participated in more than 100 plays.
11. Mr. Ashwath Bhatt (Acting)

- P.G. associateship in Acting, Classical Acting from LAMDA, London and Dramatic Arts from NSD, Delhi. Worked with Flying Fish Theatre Co., Berlin; National Theatre, Mannheim, Germany; and various other reputed institute in other countries.
12. Mr.Govind Yadav (Lighting)
Diploma in Kathak Dance from NCCC and Diploma in Dramatic Arts from Bharatendu Natya Academy. Diploma in design and Direction from NSD. Specialist in Stage Lighting. Presently working in the Lighting department of National School of Drama.
 13. Ms. Baneer Sharad (Children Theatre/Costumes/Acting/Direction)
Graduate from NSD. She is well-known theatre Director with twenty-nine years of experience in the field. She did well appreciated costume designs for many famous plays for NSD. She taught and designed costumes for Midsummer Night's Dream at an NSD workshop at Agartala.
 14. Mr. Bishnu Kumar (Mask Making)
Diploma in Interior Design. M.F.A in sculpture arts from Varanasi. Special skill in Sculpture, Mural, Drawing and Painting. Worked as a interior designer and art consultant in Delhi & NCR areas.
 15. Dr. R.R. Harischandra (Make-up)
PhD and Post Graduate in Theatre Arts. Diploma in Video Editing and Photography in motion picture. Worked as an Asst. Professor in department of Fine Arts (Theatre Arts) in Eritrea Institute of Technology, Asmara. Worked as Guest Faculty in University of Hyderabad and many other reputed University.
 16. Shri. L.V. Bhushan Rao (Design and Stage craft/Mask Making)
Post Graduate in Theatre Arts and BFA in Painting. 14 Year experience in university level and other institutins. Presently working as Instructor in department of Theatre Arts, Pondicherry University.
 17. Shri Shashidhar Acharya (Dance)
Bachelor of Art in Literature.
 18. Mr.Dinesh Yadav (Design & Direction)
Post Graduate in Stage Management and Technical Theatre from London and also PG in Theatre Art (Direction & Design) from NSD, Delhi. Skilled in Direction, Theatre Teaching Scenography, Space Design, Model Making, Light Design & Execution and Stage Management. Teaching in NSD theatre workshops, different art & culture centre and colleges all over India.
 19. Mr.Ramji Bali (Acting)
Diploma in Dramatic Arts with specialization in acting from NSD, Delhi. Work with many famous Eninent Theatre Personality. He is associated with films and T.V and acted in several tele serials and corporate add and short films. Conducted lots of workshops with several schools and NGOs through out the country.
 20. Mr.Danish Iqba.(Acting/Western Drama/Voice and Speech)
Enrolled in Ph.D. & M.A. in Clasical Acting from London. Post Graduate in Theatre (Acting) from NSD, Delhi. He has been working as a faculty, Director in many workshops organized by NSD. Participated in international theatre festival, Japan and many other national & international festival.
 21. Mr. Rajesh Tilang (Acting/Voice and Speech/Diction)
Specialization in acting. Oneyear fellowship "In search of realism of our times in acting". Acted in around 300 shows of about 50 plays. Worked with eminent theatre director. He has experience in various departments of film, theatre, radio and T.V. He is visiting faculty of National School of Drama.
 22. Mr. Shantanu Bose (Design & Direction/Western Theatre)
Shantanu has studied comparative literature from Jadavpur University and Theatre at NSD. He has taught and created visual construction for films and used digital technology for gallery based visual art work. He teaches world drama at National School of Drama.
 23. Aruna Shetty (Acting/Children Theatre)
Graduation from Gwalior University. Diploma from NSD with specialization in acting. Acted in many plays with reputed directors. Worked in NSD Repertory Company as an actor. Conducted workshops and directed many plays for children of different backgrounds and schools.
 24. Dr. Vidhu Khare Das, *Consultant, Acting, SOPVA*
 25. Sunil Das, Deputy Director, EMPC, IGNOU,Drama through electronic media.
 26. Mr. Amit Kumar, Assistant Professor, SOJNMS, IGNOU- Drama through electronic media.

27. Ms. Richa Pant, Freelance Media Person, New Delhi- Drama through electronic media.
28. Manisha Mudgal, Freelance Media Person, New Delhi- Drama through electronic media.
29. Depak Kumar, Senior Output Editor, NDTV, New Delhi- Drama through electronic media.
30. Arif Hasan Naqvi, Graphic Artist, EMPC, IGNOU-Drama through Electronic Media. At present – Graphic Artist, EMPC, IGNOU, New Delhi. BFA & MFA in Applied Arts from Raipur, UGC NET

Recommendations 10.4.A: The School Board approved the above names of experts as guest faculty for MPATHA programmes.

B. LIST OF EXPERTS FOR MPAHVM PROGRAMME AS GUEST FACULTY

1. Dr. Suhas Shetgovekar (MMUE – 011 Psychology and Music)
Ph.D. in Psychology, Associate Professor, SOSS, IGNOU
2. Dr. Shikha Rai (MMUE – 016 Management of Music Programmes)
Assistant Professor, SOJNMS, IGNOU

Recommendations 10.4.B: The School Board approved the above names of experts as guest faculty for MPAHVM programme.

C. LIST OF EXPERTS FOR MFAP PROGRAMME AS GUEST FACULTY

1. Prof. Shivaji Panikkar
(History of Arts Indian & Western, Understanding of Art management and marketing)
Head, School of Culture & Creative Expressions, Ambedkar University, Delhi.
2. Prof. Jai Zharotia (Sketching , Drawing and Painting)
Rtd. Head Fine Arts Deptt. College of Arts, New Delhi
3. Ms. Seema Srivastava
(History of Arts Indian & Western and Aesthetics, Understanding of Art management and marketing)
Visiting Faculty, NMI, New Delhi, College of Arts, New Delhi.
4. Prof. Sadre Alam (Sketching , Drawing and Painting)
Head, Dept. of Painting, Faculty of Fine Arts, Jamia Millia Islamia, New Delhi
5. Mr. Kuldeep Singh
(History of Arts Indian & Western and Aesthetics, Understanding of Art management and marketing)
Visiting Faculty, College of Arts, New Delhi & IILM School of Design, Gurgaon.
6. Ms. Preeti Kathuria
(History of Arts Indian & Western and Aesthetics, Understanding of Art management and marketing)
M.A. in Curating Contemporary Art, from London, M.A. in History of Arts, NMIH, Conservation and Museology. BFA (Applied Arts, College of Arts, Delhi. Address C- 128, Sector 15, Noida -201301, U.P.
8. Dr. Kumar Jigeeshu (Computer Application)
Asst. Professor in Applied Arts, College of Art, Delhi. BFA & MFA (Applied Arts) from BHU, Varanasi.
Add - F-17 (Old Campus), G.B. Pant Polytechnic Staff Quarter, Okhla, Phase-3, New Delhi-110020.
9. Mr. Arif H. Nakvi (Computer Application)
BFA & MFA in Applied Arts from Raipur, UGC NET. Graphic Artist, EMPC, IGNOU, New Delhi.
10. Mr Kaushal Kumar (Sketching, Drawing and Painting)
Associate Professor, Dept. of Painting, Faculty of Fine Arts, Jamia Millia Islamia, New Delhi
11. Mr. Dhruba Banerjee (Computer Application)
MFA (Applied Arts) M. S. University of Baroda, Chief Visualizer
Address: I-1602, 1st Floor, C. R. Park, N. Delhi-110019
12. Mr Hafeez Ahmed (Computer Application)
Associate Professor Department of Applied Art, Jamia Millia Islamia, Jamia Nagar, New Delhi-110025
13. 14. Mr. Rabi Shanker Dey
(Computer Application, Understanding of Art management and marketing)
Assistant Professor - Collage of Art, 20-22 Tilak Marg, New Delhi
15. Mr. Amir Khan, (Computer Application)

Freelance Graphic designer and Illustrator Add.: T-666, Street No. 10, Gautam Puri, Delhi-110053

16. Ms. Geeta Kapoor
(History of Arts Indian & Western, Understanding of Art management and marketing)
Art Critic, Art Historian and Curator, Add. D- 31 A, Old Gupta Colony, Delhi -110009
17. Ms. Garima Jawal
(History of Arts & Aesthetics, Understanding of Art management and marketing)
BFA & MFA in Painting from College of Arts, Delhi.
Art Instructor in National Bal Bhawan, Add. B- 2/78, 2nd Floor, Sector-16 , Rohini , Delhi -110085.
18. Mr. Hemraj (Creative Painting)
Freelance Artist
Kala Kutir, Lalit Kala Academy, Kalka Devi Road, East of Kailash, Garhi Village, New Delhi
19. Mr. Bhagat Singh (Creative Painting)
Freelance Artist
Kala Kutir, Lalit Kala Academy,
Kalka Devi Road, East of Kailash, Garhi village, New Delhi

Recommendations 10.4. C : The School Board approved the above names of experts as guest faculty for MFAP programme.

Agenda item: SOPVA 10.5

SOPVA is offering on campus regular post graduate programmes for which Paper setters/Moderators/ External Examiners/ Evaluators are required hence the names of experts are proposed for

- A. MPATHA
- B. MPAHVM
- C. MFAP

Names of Paper setters/Moderators/ External Examiners/Evaluators for MPATHA

1. Shri Bapi Bose

Semester-I

Fundamentals of Theatre and Drama – MTH-001
History and Development of Modern Indian Drama – MTH-002
History and Development of Modern Western Drama – MTH-003
Fundamentals of Acting – MTHI-004
Fundamentals of Theatre Design – MTHI-005
Scene Work – MTHL-006

Semester-II

History of Classical Indian Drama – MTH-007
History and development of Classical, Neo Classical and Elizabethan Theatre – MTH-008
Acting Theory and Practical – MTHI-009
Technical Theatre theory and practical (Lighting) – MTHI-010
Scene Work (Sanskrit/Classical) – MTHL-011
Major Production (Realistic Play) – MTHL-012

Semester-III

Folk and Traditional Theatre of India and Southeast Asia – MTH-013
Makers of Modern Theatre-Indian and Western – MTH-014
Fundamentals of Play Direction – MTHI-015
Technical Theatre (Costumes, Make-up, Mask making) – MTHI-016
Theatre for children: Theory and Practice – MTHI-017
Scene Work (Narrative/Non-realistic) – MTHL-018

Semester-IV

Aesthetics: Indian and Western – MTH-019
Media Appreciation: Dance, Music, Painting, Film, Television with relation to Theatre – MTH-020
Specialization: Direction, Acting, Design, Theatre for Children – MTHL-021
Theatre Research: Seminar Presentation – MTHP-022

Drama through Media – MTHI-023
Play Production (Major) (By an eminent guest director) – MTHL-024

2. Shri Alopi Verma

Semester-I

Fundamentals of Theatre and Drama – MTH-001
History and Development of Modern Indian Drama – MTH-002
History and Development of Modern Western Drama – MTH-003
Fundamentals of Acting – MTHI-004
Fundamentals of Theatre Design – MTHI-005
Scene Work – MTHL-006

Semester-II

History of Classical Indian Drama – MTH-007
History and development of Classical, Neo Classical and Elizabethan Theatre – MTH-008
Acting Theory and Practical – MTHI-009
Technical Theatre theory and practical (Lighting) – MTHI-010
Scene Work (Sanskrit/Classical) – MTHL-011
Major Production (Realistic Play) – MTHL-012

Semester-III

Folk and Traditional Theatre of India and Southeast Asia – MTH-013
Makers of Modern Theatre-Indian and Western – MTH-014
Fundamentals of Play Direction – MTHI-015
Technical Theatre (Costumes, Make-up, Mask making) – MTHI-016
Theatre for children: Theory and Practice – MTHI-017
Scene Work (Narrative/Non-realistic) – MTHL-018

Semester-IV

Aesthetics: Indian and Western – MTH-019
Media Appreciation: Dance, Music, Painting, Film, Television with relation to Theatre – MTH-020
Specialization: Direction, Acting, Design, Theatre for Children – MTHL-021
Theatre Research: Seminar Presentation – MTHP-022
Drama through Media – MTHI-023
Play Production (Major) (By an eminent guest director) – MTHL-024

3. Shri.Youraj Sharma

Semester-I

Fundamentals of Theatre and Drama – MTH-001
History and Development of Modern Indian Drama – MTH-002
History and Development of Modern Western Drama – MTH-003
Fundamentals of Acting – MTHI-004
Fundamentals of Theatre Design – MTHI-005
Scene Work – MTHL-006

Semester-II

History of Classical Indian Drama – MTH-007
History and development of Classical, Neo Classical and Elizabethan Theatre – MTH-008
Acting Theory and Practical – MTHI-009
Technical Theatre theory and practical (Lighting) – MTHI-010
Scene Work (Sanskrit/Classical) – MTHL-011
Major Production (Realistic Play) – MTHL-012

Semester-III

Folk and Traditional Theatre of India and Southeast Asia – MTH-013
Makers of Modern Theatre-Indian and Western – MTH-014
Fundamentals of Play Direction – MTHI-015
Technical Theatre (Costumes, Make-up, Mask making) – MTHI-016
Theatre for children: Theory and Practice – MTHI-017

Scene Work (Narrative/Non-realistic) – MTHL-018

Semester-IV

Aesthetics: Indian and Western – MTH-019

Media Appreciation: Dance, Music, Painting, Film, Television with relation to Theatre – MTH-020

Specialization: Direction, Acting, Design, Theatre for Children – MTHL-021

Theatre Research: Seminar Presentation – MTHP-022

Drama through Media – MTHI-023

Play Production (Major) (By an eminent guest director) – MTHL-024

4. Mr. Rudradeep Chakrabarthi

Semester-I

Fundamentals of Theatre and Drama – MTH-001

History and Development of Modern Indian Drama – MTH-002

History and Development of Modern Western Drama – MTH-003

Fundamentals of Acting – MTHI-004

Fundamentals of Theatre Design – MTHI-005

Scene Work – MTHL-006

Semester-II

History of Classical Indian Drama – MTH-007

History and development of Classical, Neo Classical and Elizabethan Theatre – MTH-008

Acting Theory and Practical – MTHI-009

Technical Theatre theory and practical (Lighting) – MTHI-010

Scene Work (Sanskrit/Classical) – MTHL-011

Major Production (Realistic Play) – MTHL-012

Semester-III

Folk and Traditional Theatre of India and Southeast Asia – MTH-013

Makers of Modern Theatre-Indian and Western – MTH-014

Fundamentals of Play Direction – MTHI-015

Technical Theatre (Costumes, Make-up, Mask making) – MTHI-016

Theatre for children: Theory and Practice – MTHI-017

Scene Work (Narrative/Non-realistic) – MTHL-018

Semester-IV

Aesthetics: Indian and Western – MTH-019

Media Appreciation: Dance, Music, Painting, Film, Television with relation to Theatre – MTH-020

Specialization: Direction, Acting, Design, Theatre for Children – MTHL-021

Theatre Research: Seminar Presentation – MTHP-022

Drama through Media – MTHI-023

Play Production (Major) (By an eminent guest director) – MTHL-024

5. Mr. Southi Chakraborty

Semester-I

Fundamentals of Theatre and Drama – MTH-001

History and Development of Modern Indian Drama – MTH-002

History and Development of Modern Western Drama – MTH-003

Fundamentals of Acting – MTHI-004

Fundamentals of Theatre Design – MTHI-005

Scene Work – MTHL-006

Semester-II

History of Classical Indian Drama – MTH-007

History and development of Classical, Neo Classical and Elizabethan Theatre – MTH-008

Acting Theory and Practical – MTHI-009

Technical Theatre theory and practical (Lighting) – MTHI-010

Scene Work (Sanskrit/Classical) – MTHL-011

Major Production (Realistic Play) – MTHL-012

Semester-III

Folk and Traditional Theatre of India and Southeast Asia – MTH-013
Makers of Modern Theatre-Indian and Western – MTH-014
Fundamentals of Play Direction – MTHI-015
Technical Theatre (Costumes, Make-up, Mask making) – MTHI-016
Theatre for children: Theory and Practice – MTHI-017
Scene Work (Narrative/Non-realistic) – MTHL-018

Semester-IV

Aesthetics: Indian and Western – MTH-019
Media Appreciation: Dance, Music, Painting, Film, Television with relation to Theatre – MTH-020
Specialization: Direction, Acting, Design, Theatre for Children – MTHL-021
Theatre Research: Seminar Presentation – MTHP-022
Drama through Media – MTHI-023
Play Production (Major) (By an eminent guest director) – MTHL-024

6. Shri.Alok Chattarjee**Semester-I**

Fundamentals of Theatre and Drama – MTH-001
History and Development of Modern Indian Drama – MTH-002
History and Development of Modern Western Drama – MTH-003
Fundamentals of Acting – MTHI-004
Fundamentals of Theatre Design – MTHI-005
Scene Work – MTHL-006

Semester-II

History of Classical Indian Drama – MTH-007
History and development of Classical, Neo Classical and Elizabethan Theatre – MTH-008
Acting Theory and Practical – MTHI-009
Technical Theatre theory and practical (Lighting) – MTHI-010
Scene Work (Sanskrit/Classical) – MTHL-011
Major Production (Realistic Play) – MTHL-012

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Folk and Traditional Theatre of India and Southeast Asia – MTH-013
Makers of Modern Theatre-Indian and Western – MTH-014
Fundamentals of Play Direction – MTHI-015
Technical Theatre (Costumes, Make-up, Mask making) – MTHI-016
Theatre for children: Theory and Practice – MTHI-017
Scene Work (Narrative/Non-realistic) – MTHL-018

Semester-IV

Aesthetics: Indian and Western – MTH-019
Media Appreciation: Dance, Music, Painting, Film, Television with relation to Theatre – MTH-020
Specialization: Direction, Acting, Design, Theatre for Children – MTHL-021
Theatre Research: Seminar Presentation – MTHP-022
Drama through Media – MTHI-023
Play Production (Major) (By an eminent guest director) – MTHL-024

7. Shri.Lokendra Trivedi**Semester-I**

Fundamentals of Theatre and Drama – MTH-001
History and Development of Modern Indian Drama – MTH-002
History and Development of Modern Western Drama – MTH-003
Fundamentals of Acting – MTHI-004
Fundamentals of Theatre Design – MTHI-005
Scene Work – MTHL-006

Semester-II

History of Classical Indian Drama – MTH-007
History and development of Classical, Neo Classical and Elizabethan Theatre – MTH-008
Acting Theory and Practical – MTHI-009
Technical Theatre theory and practical (Lighting) – MTHI-010
Scene Work (Sanskrit/Classical) – MTHL-011
Major Production (Realistic Play) – MTHL-012

Semester-III

Folk and Traditional Theatre of India and Southeast Asia – MTH-013
Makers of Modern Theatre-Indian and Western – MTH-014
Fundamentals of Play Direction – MTHI-015
Technical Theatre (Costumes, Make-up, Mask making) – MTHI-016
Theatre for children: Theory and Practice – MTHI-017
Scene Work (Narrative/Non-realistic) – MTHL-018

Semester-IV

Aesthetics: Indian and Western – MTH-019
Media Appreciation: Dance, Music, Painting, Film, Television with relation to Theatre – MTH-020
Specialization: Direction, Acting, Design, Theatre for Children – MTHL-021
Theatre Research: Seminar Presentation – MTHP-022
Drama through Media – MTHI-023
Play Production (Major) (By an eminent guest director) – MTHL-024

8. Ms. Nisha Trivedi**Semester-III**

Theatre for children: Theory and Practice – MTHI-017

9. Mr. Rajeev Gaursingh**Semester-I**

Fundamentals of Theatre and Drama – MTH-001
History and Development of Modern Indian Drama – MTH-002
History and Development of Modern Western Drama – MTH-003
Fundamentals of Acting – MTHI-004
Fundamentals of Theatre Design – MTHI-005
Scene Work – MTHL-006

Semester-II

History of Classical Indian Drama – MTH-007
History and development of Classical, Neo Classical and Elizabethan Theatre – MTH-008
Acting Theory and Practical – MTHI-009
Technical Theatre theory and practical (Lighting) – MTHI-010
Scene Work (Sanskrit/Classical) – MTHL-011
Major Production (Realistic Play) – MTHL-012

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Folk and Traditional Theatre of India and Southeast Asia – MTH-013
Makers of Modern Theatre-Indian and Western – MTH-014
Fundamentals of Play Direction – MTHI-015
Technical Theatre (Costumes, Make-up, Mask making) – MTHI-016
Theatre for children: Theory and Practice – MTHI-017
Scene Work (Narrative/Non-realistic) – MTHL-018

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Aesthetics: Indian and Western – MTH-019
Media Appreciation: Dance, Music, Painting, Film, Television with relation to Theatre – MTH-020
Specialization: Direction, Acting, Design, Theatre for Children – MTHL-021
Theatre Research: Seminar Presentation – MTHP-022
Drama through Media – MTHI-023

Play Production (Major) (By an eminent guest director) – MTHL-024

10. Mr. Shrivardhan Trivedi

Semester-I

Fundamentals of Theatre and Drama – MTH-001

History and Development of Modern Indian Drama – MTH-002

History and Development of Modern Western Drama – MTH-003

Fundamentals of Acting – MTHI-004

Fundamentals of Theatre Design – MTHI-005

Scene Work – MTHL-006

Semester-II

History of Classical Indian Drama – MTH-007

History and development of Classical, Neo Classical and Elizabethan Theatre – MTH-008

Acting Theory and Practical – MTHI-009

Technical Theatre theory and practical (Lighting) – MTHI-010

Scene Work (Sanskrit/Classical) – MTHL-011

Major Production (Realistic Play) – MTHL-012

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Folk and Traditional Theatre of India and Southeast Asia – MTH-013

Makers of Modern Theatre-Indian and Western – MTH-014

Fundamentals of Play Direction – MTHI-015

Technical Theatre (Costumes, Make-up, Mask making) – MTHI-016

Theatre for children: Theory and Practice – MTHI-017

Scene Work (Narrative/Non-realistic) – MTHL-018

Semester-IV

Aesthetics: Indian and Western – MTH-019

Media Appreciation: Dance, Music, Painting, Film, Television with relation to Theatre – MTH-020

Specialization: Direction, Acting, Design, Theatre for Children – MTHL-021

Theatre Research: Seminar Presentation – MTHP-022

Drama through Media – MTHI-023

Play Production (Major) (By an eminent guest director) – MTHL-024

11. Mr. Ashwath Bhatt

Semester-I

Fundamentals of Theatre and Drama – MTH-001

History and Development of Modern Indian Drama – MTH-002

History and Development of Modern Western Drama – MTH-003

Fundamentals of Acting – MTHI-004

Fundamentals of Theatre Design – MTHI-005

Scene Work – MTHL-006

Semester-II

History of Classical Indian Drama – MTH-007

History and development of Classical, Neo Classical and Elizabethan Theatre – MTH-008

Acting Theory and Practical – MTHI-009

Technical Theatre theory and practical (Lighting) – MTHI-010

Scene Work (Sanskrit/Classical) – MTHL-011

Major Production (Realistic Play) – MTHL-012

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Folk and Traditional Theatre of India and Southeast Asia – MTH-013

Makers of Modern Theatre-Indian and Western – MTH-014

Fundamentals of Play Direction – MTHI-015

Technical Theatre (Costumes, Make-up, Mask making) – MTHI-016

Theatre for children: Theory and Practice – MTHI-017

Scene Work (Narrative/Non-realistic) – MTHL-018

Semester-IV

Aesthetics: Indian and Western – MTH-019

Media Appreciation: Dance, Music, Painting, Film, Television with relation to Theatre – MTH-020

Specialization: Direction, Acting, Design, Theatre for Children – MTHL-021

Theatre Research: Seminar Presentation – MTHP-022

Drama through Media – MTHI-023

Play Production (Major) (By an eminent guest director) – MTHL-024

12. Mr. Govind Yadav**Semester-I**

Fundamentals of Theatre and Drama – MTH-001

History and Development of Modern Indian Drama – MTH-002

History and Development of Modern Western Drama – MTH-003

Fundamentals of Acting – MTHI-004

Fundamentals of Theatre Design – MTHI-005

Scene Work – MTHL-006

Semester-II

History of Classical Indian Drama – MTH-007

History and development of Classical, Neo Classical and Elizabethan Theatre – MTH-008

Acting Theory and Practical – MTHI-009

Technical Theatre theory and practical (Lighting) – MTHI-010

Scene Work (Sanskrit/Classical) – MTHL-011

Major Production (Realistic Play) – MTHL-012

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Folk and Traditional Theatre of India and Southeast Asia – MTH-013

Makers of Modern Theatre-Indian and Western – MTH-014

Fundamentals of Play Direction – MTHI-015

Technical Theatre (Costumes, Make-up, Mask making) – MTHI-016

Theatre for children: Theory and Practice – MTHI-017

Scene Work (Narrative/Non-realistic) – MTHL-018

Semester-IV

Aesthetics: Indian and Western – MTH-019

Media Appreciation: Dance, Music, Painting, Film, Television with relation to Theatre – MTH-020

Specialization: Direction, Acting, Design, Theatre for Children – MTHL-021

Theatre Research: Seminar Presentation – MTHP-022

Drama through Media – MTHI-023

Play Production (Major) (By an eminent guest director) – MTHL-024

13. Ms. Banee Sharad**Semester-I**

Fundamentals of Theatre and Drama – MTH-001

History and Development of Modern Indian Drama – MTH-002

History and Development of Modern Western Drama – MTH-003

Fundamentals of Acting – MTHI-004

Fundamentals of Theatre Design – MTHI-005

Scene Work – MTHL-006

Semester-II

History of Classical Indian Drama – MTH-007

History and development of Classical, Neo Classical and Elizabethan Theatre – MTH-008

Acting Theory and Practical – MTHI-009

Technical Theatre theory and practical (Lighting) – MTHI-010

Scene Work (Sanskrit/Classical) – MTHL-011

Major Production (Realistic Play) – MTHL-012

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Folk and Traditional Theatre of India and Southeast Asia – MTH-013
Makers of Modern Theatre-Indian and Western – MTH-014
Fundamentals of Play Direction – MTHI-015
Technical Theatre (Costumes, Make-up, Mask making) – MTHI-016
Theatre for children: Theory and Practice – MTHI-017
Scene Work (Narrative/Non-realistic) – MTHL-018

Semester-IV

Aesthetics: Indian and Western – MTH-019
Media Appreciation: Dance, Music, Painting, Film, Television with relation to Theatre – MTH-020
Specialization: Direction, Acting, Design, Theatre for Children – MTHL-021
Theatre Research: Seminar Presentation – MTHP-022
Drama through Media – MTHI-023
Play Production (Major) (By an eminent guest director) – MTHL-024

14. Dr. R.R. Harischandra**Semester-I**

Fundamentals of Theatre and Drama – MTH-001
History and Development of Modern Indian Drama – MTH-002
History and Development of Modern Western Drama – MTH-003
Fundamentals of Acting – MTHI-004
Fundamentals of Theatre Design – MTHI-005
Scene Work – MTHL-006

Semester-II

History of Classical Indian Drama – MTH-007
History and development of Classical, Neo Classical and Elizabethan Theatre – MTH-008
Acting Theory and Practical – MTHI-009
Technical Theatre theory and practical (Lighting) – MTHI-010
Scene Work (Sanskrit/Classical) – MTHL-011
Major Production (Realistic Play) – MTHL-012

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Folk and Traditional Theatre of India and Southeast Asia – MTH-013
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Fundamentals of Play Direction – MTHI-015
Technical Theatre (Costumes, Make-up, Mask making) – MTHI-016
Theatre for children: Theory and Practice – MTHI-017
Scene Work (Narrative/Non-realistic) – MTHL-018

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Aesthetics: Indian and Western – MTH-019
Media Appreciation: Dance, Music, Painting, Film, Television with relation to Theatre – MTH-020
Specialization: Direction, Acting, Design, Theatre for Children – MTHL-021
Theatre Research: Seminar Presentation – MTHP-022
Drama through Media – MTHI-023
Play Production (Major) (By an eminent guest director) – MTHL-024

15. Shri. L.V. Bhushan Rao**Semester-I**

Fundamentals of Theatre and Drama – MTH-001
History and Development of Modern Indian Drama – MTH-002
History and Development of Modern Western Drama – MTH-003
Fundamentals of Acting – MTHI-004
Fundamentals of Theatre Design – MTHI-005
Scene Work – MTHL-006

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History of Classical Indian Drama – MTH-007
History and development of Classical, Neo Classical and Elizabethan Theatre – MTH-008
Acting Theory and Practical – MTHI-009
Technical Theatre theory and practical (Lighting) – MTHI-010
Scene Work (Sanskrit/Classical) – MTHL-011
Major Production (Realistic Play) – MTHL-012

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Folk and Traditional Theatre of India and Southeast Asia – MTH-013
Makers of Modern Theatre-Indian and Western – MTH-014
Fundamentals of Play Direction – MTHI-015
Technical Theatre (Costumes, Make-up, Mask making) – MTHI-016
Theatre for children: Theory and Practice – MTHI-017
Scene Work (Narrative/Non-realistic) – MTHL-018

Semester-IV

Aesthetics: Indian and Western – MTH-019
Media Appreciation: Dance, Music, Painting, Film, Television with relation to Theatre – MTH-020
Specialization: Direction, Acting, Design, Theatre for Children – MTHL-021
Theatre Research: Seminar Presentation – MTHP-022
Drama through Media – MTHI-023
Play Production (Major) (By an eminent guest director) – MTHL-024

16. Mr. Dinesh Yadav

Semester-I

Fundamentals of Theatre and Drama – MTH-001
History and Development of Modern Indian Drama – MTH-002
History and Development of Modern Western Drama – MTH-003
Fundamentals of Acting – MTHI-004
Fundamentals of Theatre Design – MTHI-005
Scene Work – MTHL-006

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History of Classical Indian Drama – MTH-007
History and development of Classical, Neo Classical and Elizabethan Theatre – MTH-008
Acting Theory and Practical – MTHI-009
Technical Theatre theory and practical (Lighting) – MTHI-010
Scene Work (Sanskrit/Classical) – MTHL-011
Major Production (Realistic Play) – MTHL-012

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Folk and Traditional Theatre of India and Southeast Asia – MTH-013
Makers of Modern Theatre-Indian and Western – MTH-014
Fundamentals of Play Direction – MTHI-015
Technical Theatre (Costumes, Make-up, Mask making) – MTHI-016
Theatre for children: Theory and Practice – MTHI-017
Scene Work (Narrative/Non-realistic) – MTHL-018

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Aesthetics: Indian and Western – MTH-019
Media Appreciation: Dance, Music, Painting, Film, Television with relation to Theatre – MTH-020
Specialization: Direction, Acting, Design, Theatre for Children – MTHL-021
Theatre Research: Seminar Presentation – MTHP-022
Drama through Media – MTHI-023
Play Production (Major) (By an eminent guest director) – MTHL-024

17. Mr. Ramji Bali

Semester-I

Fundamentals of Theatre and Drama – MTH-001

History and Development of Modern Indian Drama – MTH-002
History and Development of Modern Western Drama – MTH-003
Fundamentals of Acting – MTHI-004
Fundamentals of Theatre Design – MTHI-005
Scene Work – MTHL-006

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History of Classical Indian Drama – MTH-007
History and development of Classical, Neo Classical and Elizabethan Theatre – MTH-008
Acting Theory and Practical – MTHI-009
Technical Theatre theory and practical (Lighting) – MTHI-010
Scene Work (Sanskrit/Classical) – MTHL-011
Major Production (Realistic Play) – MTHL-012

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Folk and Traditional Theatre of India and Southeast Asia – MTH-013
Makers of Modern Theatre-Indian and Western – MTH-014
Fundamentals of Play Direction – MTHI-015
Technical Theatre (Costumes, Make-up, Mask making) – MTHI-016
Theatre for children: Theory and Practice – MTHI-017
Scene Work (Narrative/Non-realistic) – MTHL-018

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Aesthetics: Indian and Western – MTH-019
Media Appreciation: Dance, Music, Painting, Film, Television with relation to Theatre – MTH-020
Specialization: Direction, Acting, Design, Theatre for Children – MTHL-021
Theatre Research: Seminar Presentation – MTHP-022
Drama through Media – MTHI-023
Play Production (Major) (By an eminent guest director) – MTHL-024

18. Mr. Danish Iqbal

Semester-I

Fundamentals of Theatre and Drama – MTH-001
History and Development of Modern Indian Drama – MTH-002
History and Development of Modern Western Drama – MTH-003
Fundamentals of Acting – MTHI-004
Fundamentals of Theatre Design – MTHI-005
Scene Work – MTHL-006

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History of Classical Indian Drama – MTH-007
History and development of Classical, Neo Classical and Elizabethan Theatre – MTH-008
Acting Theory and Practical – MTHI-009
Technical Theatre theory and practical (Lighting) – MTHI-010
Scene Work (Sanskrit/Classical) – MTHL-011
Major Production (Realistic Play) – MTHL-012

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Folk and Traditional Theatre of India and Southeast Asia – MTH-013
Makers of Modern Theatre-Indian and Western – MTH-014
Fundamentals of Play Direction – MTHI-015
Technical Theatre (Costumes, Make-up, Mask making) – MTHI-016
Theatre for children: Theory and Practice – MTHI-017
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Aesthetics: Indian and Western – MTH-019
Media Appreciation: Dance, Music, Painting, Film, Television with relation to Theatre – MTH-020
Specialization: Direction, Acting, Design, Theatre for Children – MTHL-021

Theatre Research: Seminar Presentation – MTHP-022
Drama through Media – MTHI-023
Play Production (Major) (By an eminent guest director) – MTHL-024

19. Mr. Rajesh Tilang

Semester-I

Fundamentals of Theatre and Drama – MTH-001
History and Development of Modern Indian Drama – MTH-002
History and Development of Modern Western Drama – MTH-003
Fundamentals of Acting – MTHI-004
Fundamentals of Theatre Design – MTHI-005
Scene Work – MTHL-006

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History of Classical Indian Drama – MTH-007
History and development of Classical, Neo Classical and Elizabethan Theatre – MTH-008
Acting Theory and Practical – MTHI-009
Technical Theatre theory and practical (Lighting) – MTHI-010
Scene Work (Sanskrit/Classical) – MTHL-011
Major Production (Realistic Play) – MTHL-012

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Folk and Traditional Theatre of India and Southeast Asia – MTH-013
Makers of Modern Theatre-Indian and Western – MTH-014
Fundamentals of Play Direction – MTHI-015
Technical Theatre (Costumes, Make-up, Mask making) – MTHI-016
Theatre for children: Theory and Practice – MTHI-017
Scene Work (Narrative/Non-realistic) – MTHL-018

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Aesthetics: Indian and Western – MTH-019
Media Appreciation: Dance, Music, Painting, Film, Television with relation to Theatre – MTH-020
Specialization: Direction, Acting, Design, Theatre for Children – MTHL-021
Theatre Research: Seminar Presentation – MTHP-022
Drama through Media – MTHI-023
Play Production (Major) (By an eminent guest director) – MTHL-024

20. Mr. Shantanu Bose

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Fundamentals of Theatre and Drama – MTH-001
History and Development of Modern Indian Drama – MTH-002
History and Development of Modern Western Drama – MTH-003
Fundamentals of Acting – MTHI-004
Fundamentals of Theatre Design – MTHI-005
Scene Work – MTHL-006

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History of Classical Indian Drama – MTH-007
History and development of Classical, Neo Classical and Elizabethan Theatre – MTH-008
Acting Theory and Practical – MTHI-009
Technical Theatre theory and practical (Lighting) – MTHI-010
Scene Work (Sanskrit/Classical) – MTHL-011
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Technical Theatre (Costumes, Make-up, Mask making) – MTHI-016

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Aesthetics: Indian and Western – MTH-019
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Specialization: Direction, Acting, Design, Theatre for Children – MTHL-021
Theatre Research: Seminar Presentation – MTHP-022
Drama through Media – MTHI-023
Play Production (Major) (By an eminent guest director) – MTHL-024

21. Aruna Shetty

Semester-I

Fundamentals of Theatre and Drama – MTH-001
History and Development of Modern Indian Drama – MTH-002
History and Development of Modern Western Drama – MTH-003
Fundamentals of Acting – MTHI-004
Fundamentals of Theatre Design – MTHI-005
Scene Work – MTHL-006

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History and development of Classical, Neo Classical and Elizabethan Theatre – MTH-008
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Technical Theatre theory and practical (Lighting) – MTHI-010
Scene Work (Sanskrit/Classical) – MTHL-011
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Theatre for children: Theory and Practice – MTHI-017
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Media Appreciation: Dance, Music, Painting, Film, Television with relation to Theatre – MTH-020
Specialization: Direction, Acting, Design, Theatre for Children – MTHL-021
Theatre Research: Seminar Presentation – MTHP-022
Drama through Media – MTHI-023
Play Production (Major) (By an eminent guest director) – MTHL-024

22. Dr. Vidhu Khare Das, Consultant, Acting, SOPVA

Semester-I

Fundamentals of Theatre and Drama – MTH-001
History and Development of Modern Indian Drama – MTH-002
History and Development of Modern Western Drama – MTH-003
Fundamentals of Acting – MTHI-004
Fundamentals of Theatre Design – MTHI-005
Scene Work – MTHL-006

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History of Classical Indian Drama – MTH-007
History and development of Classical, Neo Classical and Elizabethan Theatre – MTH-008
Acting Theory and Practical – MTHI-009
Technical Theatre theory and practical (Lighting) – MTHI-010
Scene Work (Sanskrit/Classical) – MTHL-011

Major Production (Realistic Play) – MTHL-012

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Folk and Traditional Theatre of India and Southeast Asia – MTH-013

Makers of Modern Theatre-Indian and Western – MTH-014

Fundamentals of Play Direction – MTHI-015

Technical Theatre (Costumes, Make-up, Mask making) – MTHI-016

Theatre for children: Theory and Practice – MTHI-017

Scene Work (Narrative/Non-realistic) – MTHL-018

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Aesthetics: Indian and Western – MTH-019

Media Appreciation: Dance, Music, Painting, Film, Television with relation to Theatre – MTH-020

Specialization: Direction, Acting, Design, Theatre for Children – MTHL-021

Theatre Research: Seminar Presentation – MTHP-022

Drama through Media – MTHI-023

Play Production (Major) (By an eminent guest director) – MTHL-024

23. Dr.Yogendra Choube, Lecturer, IKVSS. Khairagarh

Semester-I

Fundamentals of Theatre and Drama – MTH-001

History and Development of Modern Indian Drama – MTH-002

History and Development of Modern Western Drama – MTH-003

Fundamentals of Acting – MTHI-004

Fundamentals of Theatre Design – MTHI-005

Scene Work – MTHL-006

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History of Classical Indian Drama – MTH-007

History and development of Classical, Neo Classical and Elizabethan Theatre – MTH-008

Acting Theory and Practical – MTHI-009

Technical Theatre theory and practical (Lighting) – MTHI-010

Scene Work (Sanskrit/Classical) – MTHL-011

Major Production (Realistic Play) – MTHL-012

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Folk and Traditional Theatre of India and Southeast Asia – MTH-013

Makers of Modern Theatre-Indian and Western – MTH-014

Fundamentals of Play Direction – MTHI-015

Technical Theatre (Costumes, Make-up, Mask making) – MTHI-016

Theatre for children: Theory and Practice – MTHI-017

Scene Work (Narrative/Non-realistic) – MTHL-018

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Aesthetics: Indian and Western – MTH-019

Media Appreciation: Dance, Music, Painting, Film, Television with relation to Theatre – MTH-020

Specialization: Direction, Acting, Design, Theatre for Children – MTHL-021

Theatre Research: Seminar Presentation – MTHP-022

Drama through Media – MTHI-023

Play Production (Major) (By an eminent guest director) – MTHL-024

24. Dr. Govindaraju Bharadwaza, Reader, SOPVA

Semester-I

Fundamentals of Theatre and Drama – MTH-001

History and Development of Modern Indian Drama – MTH-002

History and Development of Modern Western Drama – MTH-003

Fundamentals of Acting – MTHI-004

Fundamentals of Theatre Design – MTHI-005

Scene Work – MTHL-006

Semester-II

History of Classical Indian Drama – MTH-007

History and development of Classical, Neo Classical and Elizabethan Theatre – MTH-008

Acting Theory and Practical – MTHI-009

Technical Theatre theory and practical (Lighting) – MTHI-010

Scene Work (Sanskrit/Classical) – MTHL-011

Major Production (Realistic Play) – MTHL-012

Semester-III

Folk and Traditional Theatre of India and Southeast Asia – MTH-013

Makers of Modern Theatre-Indian and Western – MTH-014

Fundamentals of Play Direction – MTHI-015

Technical Theatre (Costumes, Make-up, Mask making) – MTHI-016

Theatre for children: Theory and Practice – MTHI-017

Scene Work (Narrative/Non-realistic) – MTHL-018

Semester-IV

Aesthetics: Indian and Western – MTH-019

Media Appreciation: Dance, Music, Painting, Film, Television with relation to Theatre – MTH-020

Specialization: Direction, Acting, Design, Theatre for Children – MTHL-021

Theatre Research: Seminar Presentation – MTHP-022

Drama through Media – MTHI-023

Play Production (Major) (By an eminent guest director) – MTHL-024

25. **Sunil Das, Deputy Director, EMPC, IGNOU-MTHI-023**
26. **Mr. Amit Kumar, Assistant Professor, SOJNMS, IGNOU-MTHI-023**
27. **Ms. Richa Pant, Freelance Media Person, New Delhi-MTHI-023**
28. **Manisha Mudgal, Freelance Media Person, New Delhi-MTHI-023**
29. **Depak Kumar, Senior Output Editor, NDTV, New Delhi. MTHI-023**
30. **Arif Hasan Naqvi, Graphic Artist, EMPC, IGNOU-MTHI-023.**

Recommendations 10.5.A: The School Board approved the above names of experts as Paper setters/Moderators/ External Examiners/Evaluators for MPATHA programme.

B. Names of Paper setters/Moderators/ External Examiners/Evaluators for MPAHVM programme.

1. Dr. Ananya Dey (Vocalist) - Asstt. Professor, Faculty of Music & Fine Arts, DU
MMU-01, 02, 05, 07, 012, 015
2. Dr. Sudha Mathur (Vocalist) - Associate Professor, Shyama Prasad Mukherjee College, DU
MMU-01, 02, 05, 07, 012, 015, MMUL- 03, 04, 08, 09, 013, 014, 019, 020
3. Dr. Renu Jain (Vocalist) - Asstt. Professor, Lakshmi Bai College, DU
MMU-01, 02, 05, 07, 012, 015
4. Dr. Deepti Bansal (Vocalist) - Associate Professor, Daulat Ram College, DU
MMU-01, 02, 05, 07, 012, 015, MMUL- 03, 04, 08, 09, 013, 014, 019, 020
5. Prof. Arvind Sharma (Vocalist) - Punjab University, Chandigarh
MMU-01, 02, 05, 07, 012, 015, MMUL- 03, 04, 08, 09, 013, 014, 019, 020
6. Dr. Suhas Shetgovekar, Ph.D. in Psychology - Associate Professor, SOSS, IGNOU
MMUE – 011
7. Shikha Rai, Assistant Professor, SOJNMS, IGNOU
MMUE – 016

Recommendations 10.5.B: The School Board approved the above names of experts as Paper setters/Moderators/ External Examiners/Evaluators for MPAHVM programme.

C) Names of Paper setters/Moderators/ External Examiners/Evaluators for MFAP

1. Prof. Shivaji Panikkar - Head, School of Culture & Creative Expressions, Ambedkar University, Delhi.
MVA 002 History of Art Modern art - Western I

- MVA 006** History of Art Modern art -Western 2
MVA 009 History of Art Modern art – Indian 1
MVA 013 History of Art Modern art – Indian 2
MVA 010 Understanding of Art management and marketing
2. Prof. Jai Zharotia (Sketching , Drawing and Painting) - Rtd. Head Fine Arts Deptt. College of Arts, New Delhi
MVAL 003 Sketching & Drawing- 1
MVAL 004 Creative Painting- 1
MVAL 007 Sketching & Drawing- 2
MVAL 008 Creative Painting- 2
MVAL 011 Sketching & Drawing- 3
MVAL 012 Creative Painting- 3
MVAL 014 Sketching & Drawing- 4
MVAL 015 Creative Painting- 4
3. Prof. Zahoor Zargar (Sketching , Drawing and Painting)
 Head, Dept. of Applied Arts, Faculty of Fine Arts, Jamia Millia Islamia, New Delhi -110025
MVAL 003 Sketching & Drawing- 1
MVAL 004 Creative Painting- 1
MVAL 007 Sketching & Drawing- 2
MVAL 008 Creative Painting- 2
MVAL 011 Sketching & Drawing- 3
MVAL 012 Creative Painting- 3
MVAL 014 Sketching & Drawing- 4
MVAL 015 Creative Painting- 4
MVA 010 Understanding of Art management and marketing
4. Prof. M. S. Rathore (Sketching , Drawing and Painting)
 Head, Faculty of Visual Arts, ML Sukhadia University, Udaipur, Rajasthan
MVA 002 History of Art Modern art - Western 1
MVA 006 History of Art Modern art -Western 2
MVA 009 History of Art Modern art – Indian 1
MVA 013 History of Art Modern art – Indian 2
MVA 010 Understanding of Art management and marketing
MVAL 003 Sketching & Drawing- 1
MVAL 004 Creative Painting- 1
MVAL 007 Sketching & Drawing- 2
MVAL 008 Creative Painting- 2
MVAL 011 Sketching & Drawing- 3
MVAL 012 Creative Painting- 3
MVAL 014 Sketching & Drawing- 4
MVAL 015 Creative Painting- 4
5. Ms. Seema Srivastava (History of Arts Indian & Western and Aesthetics)
 Visiting Faculty, NMI, New Delhi, College of Arts, New Delhi.
MVA 001 Principles of Aesthetics- Indian & Western-1
MVA 005 Principles of Aesthetics- Indian & Western-2
MVA 002 History of Art Modern art - Western 1
MVA 006 History of Art Modern art -Western 2
MVA 009 History of Art Modern art – Indian 1
MVA 013 History of Art Modern art – Indian 2
MVA 010 Understanding of Art management and marketing
6. Prof. Sadre Alam (Sketching , Drawing and Painting)
 Head, Dept. of Painting, Faculty of Fine Arts, Jamia Millia Islamia, New Delhi
MVAL 003 Sketching & Drawing- 1
MVAL 004 Creative Painting- 1

- MVAL 007** Sketching & Drawing- 2
MVAL 008 Creative Painting- 2
MVAL 011 Sketching & Drawing- 3
MVAL 012 Creative Painting- 3
MVAL 014 Sketching & Drawing- 4
MVAL 015 Creative Painting- 4
7. Mr. Kuldeep Singh (History of Arts Indian & Western and Aesthetics)
 Visiting Faculty, College of Arts, New Delhi & IILM School of Design, Gurgaon.
MVA 001 Principles of Aesthetics- Indian & Western-1
MVA 005 Principles of Aesthetics- Indian & Western-2
MVA 002 History of Art Modern art - Western 1
MVA 006 History of Art Modern art -Western 2
MVA 009 History of Art Modern art – Indian 1
MVA 013 History of Art Modern art – Indian 2
MVA 010 Understanding of Art management and marketing
8. Ms. Preeti Kathuria (History of Arts Indian & Western and Aesthetics)
 M.A. in Curating Contemporary Art, from London, M.A. in History of Arts, NMIH, Conservation and Museology. BFA (Applied Arts), History of Arts (Indian and Western), Indian & Western Aesthetics, College of Arts, Delhi.
 Add. C- 128, Sector 15, Noida -201301, U.P.
MVA 001 Principles of Aesthetics- Indian & Western-1
MVA 005 Principles of Aesthetics- Indian & Western-2
MVA 002 History of Art Modern art - Western 1
MVA 006 History of Art Modern art -Western 2
MVA 009 History of Art Modern art – Indian 1
MVA 013 History of Art Modern art – Indian 2
MVA 010 Understanding of Art management and marketing
9. Prof. M.G. Kidwai (Sketching, Drawing and Painting)
 Head, Department of Art Education, Jamia Millia Islamia, Jamia Nagar, New Delhi-110025
MVAL 003 Sketching & Drawing-1
MVAL 004 Creative Painting-1
MVAL 007 Sketching & Drawing-2
MVAL 008 Creative Painting-2
MVAL 011 Sketching & Drawing-3
MVAL 012 Creative Painting-3
MVAL 014 Sketching & Drawing-4
MVAL 015 Creative Painting-4
10. Dr. Kumar Jigeeshu (Computer Application)
 Asst. Professor in Applied Arts, College of Art, Delhi. BFA & MFA (Applied Arts) from BHU, Varanasi.
 Add - F-17 (Old Campus), G.B. Pant Polytechnic Staff Quarter, Okhla, Phase-3, New Delhi-110020.
MVAL 016 Computer Application
MVA 010 Understanding of Art management and marketing
11. Mr. Arif H. Nakvi (Computer Application)
 BFA & MFA in Applied Arts from Raipur, UGC NET., Graphic Artist, EMPC, IGNOU, New Delhi.
MVAL 016 Computer Application
12. Mr Kaushal Kumar (Sketching, Drawing and Painting)
 Associate Professor, Dept. of Painting, Faculty of Fine Arts, Jamia Millia Islamia, New Delhi
MVAL 003 Sketching & Drawing- 1
MVAL 004 Creative Painting- 1
MVAL 007 Sketching & Drawing- 2
MVAL 008 Creative Painting- 2
MVAL 011 Sketching & Drawing- 3
MVAL 012 Creative Painting- 3

- MVAL 014** Sketching & Drawing- 4
MVAL 015 Creative Painting- 4
13. Mr. Dhruba Banerjee (Computer Application)
 MFA (Applied Arts) M. S. University of Baroda, Chief Visualizer, Add: I-1602, 1st Floor, C. R. Park, New Delhi-19
MVAL 016 Computer Applications
 14. Mr Hafeez Ahmed (Computer Application)
 Associate Professor, Department of Applied Art, Jamia Millia Islamia, Jamia Nagar, New Delhi-110025
MVAL 016 Computer Applications
 15. Dr. Anand Jaiswal (Arts Aesthetics and Computer Application))
 Asst. Professor, Dept. of Fine Arts, KUK, Haryana. BFA, MFA, (Applied Arts) from BHU, UGC NET,
 Add. Dept. of Fine Arts, KUK, Haryana
MVA 001 Principles of Aesthetics- Indian & Western-1
MVA 005 Principles of Aesthetics- Indian & Western-2
MVA 002 History of Art Modern art - Western 1
MVA 006 History of Art Modern art -Western 2
MVA 009 History of Art Modern art – Indian 1
MVA 013 History of Art Modern art – Indian 2
 16. Prof. C. S. Mehta (Sketching, Drawing and Painting), Jaipur University, Jaipur
MVAL 003 Sketching & Drawing- 1
MVAL 004 Creative Painting- 1
MVAL 007 Sketching & Drawing- 2
MVAL 008 Creative Painting- 2
MVAL 011 Sketching & Drawing- 3
MVAL 012 Creative Painting- 3
MVAL 014 Sketching & Drawing- 4
MVAL 015 Creative Painting- 4
 17. Mr. Rabi Shanker Dey (Computer Application) Associate Professor, Collage of Art, 20-22 Tilak Marg, Delhi
MVAL 016 Computer Applications
MVA 010 Understanding of Art management and marketing
 19. Mr. Amir Khan, (Computer Application) Freelance Graphic Designer and Illustrator
 T-666, street No. 10, Gautam Puri, Delhi 10053
MVAL 016 Computer Applications
 20. Ms. Huma, (Computer Application) Freelance Graphic Designer, G-25, Batla House, Jamia Nagar, N.Delhi.
MVAL 016 Computer Applications
 21. Ms. Geeta Kapoor (History of Arts Indian & Western)
 Art Critic, Art Historian and Curator, Add. D- 31 A, Old Gupta Colony, Delhi -110009
MVA 002 History of Art Modern art - Western 1
MVA 006 History of Art Modern art -Western 2
MVA 009 History of Art Modern art – Indian 1
MVA 013 History of Art Modern art – Indian 2
MVA 010 Understanding of Art management and marketing
 22. Ms. Garima Jawal (History of Arts & Aesthetics) BFA & MFA in Painting from College of Arts, Delhi.
 Art Instructor in National Bal Bhawan . Add. B- 2/78, 2nd Floor, Sector-16 , Rohini , Delhi -110085.
MVA 001 Principles of Aesthetics- Indian & Western-1
MVA 005 Principles of Aesthetics- Indian & Western-2
MVA 002 History of Art Modern art - Western 1
MVA 006 History of Art Modern art -Western 2
MVA 009 History of Art Modern art – Indian 1
MVA 013 History of Art Modern art – Indian 2
MVA 010 Understanding of Art management and marketing

23. Dr. Rakhi Kumari (History of Arts Indian & Western) BFA & MFA (Painting) from BHU, UGC NET, JRF Add. Plot No. 66, Flat No. 06, Vrikram Enclave, Shalimar Garden Ext.-I, U.P. Ghaziabad -201305
MVA 002 History of Art Modern art - Western 1
MVA 006 History of Art Modern art -Western 2
MVA 009 History of Art Modern art – Indian 1
MVA 013 History of Art Modern art – Indian 2
MVA 010 Understanding of Art management and marketing
24. Ms. Mansi Dhiman, Visiting faculty in IGNOU and Collage of Art, Delhi
MVA 001 Principles of Aesthetics- Indian & Western-1
MVA 005 Principles of Aesthetics- Indian & Western-2
MVA 002 History of Art Modern art - Western 1
MVA 006 History of Art Modern art -Western 2
MVA 009 History of Art Modern art – Indian 1
MVA 013 History of Art Modern art – Indian 2
MVA 010 Understanding of Art management and marketing

Recommendations 10.5.C: The School Board approved the above names of experts as Paper setters/Moderators/ External Examiners/Evaluators for MFAP programme.

Agenda Item No: SOPVA 10.6

To consider and approve the proposal to allocate special budget to MPATHA programme.

Since the nature and requirement of MPA Theatre Arts programme is different and specific from other programmes offered at University it is proposed to allocate special budget for the programme. The MPA Theatre Arts programme requires specially designed space like Acting Studios, Yoga and movement floors, Space for Production practice, Design labs and infrastructure (Lights, Digital Movie Camera, Computers and software for the specialized courses Acting, Design and Direction.)

It in this regard it is submitted that once the proposal is approved in School Board a detailed budget will be submitted to the concerned authorities for approvals.

Recommendation10.6: Members recommended that a detailed budget may be prepared and submitted to the concern authorities for approval.

Agenda Item No: SOPVA 10.7

To consider and approve/recommend the proposal of Appointment of Consultant in Theatre to teach Theatre History (Indian and Western) and allied subjects.

School is offering full time courses of M.P.A Theatre Arts from the Academic Year 2010-11. Since only one full time faculty and one consultant is available in the School for theatre discipline, it is proposed to appoint One Consultant to teach Theatre History (Indian and Western) and allied subjects to teach M.P.A Theatre arts students besides other academic work. The appointments proposed would be according to the norms of UGC/IGNOU.

The appointment of Consultants for Theatre Arts through walk in interview with the following eligibility criteria

- Essential Educational Qualifications: MA Theatre Arts from any recognized University or PG Diploma in Dramatics from National School of Drama
- Desirable Educational Qualifications: PhD in Theatre Arts
- Experience: Minimum 2 years teaching experience in theatre at UG or PG level.
- Duties: To assist the School in teaching M.P.A Theatre Arts and other academic activities.

Recommendations 10.7:

Members suggested that the proposal of Appointment of Consultants in Theatre may be proposed against the sanctioned positions in the School. The agenda item is approved.

Agenda Item No.: SOPVA 10.8

To approve/recommend the proposal for change in eligibility criteria for admission in MFA-Painting programme as follows.

SOPVA is offering a post graduate on campus programme in Painting for which a change in educational qualification is proposed. This will enable a wider range of art students to take admission in MFA painting.

“A four year Bachelor of Fine Arts (BFA, BVA, BFD) Degree”.

Recommendation 10.8: The eligibility for educational qualification for admission in MFAP programme was approved by the School Board.

Agenda Item No. : SOPVA 10.9

To consider and approve/recommend the names of Paper Setters/Moderators/Evaluators/External examiners for

- a. Certificate Programme in Performing arts-Theatre Arts.
- b. Certificate Programme in Performing art – Dance
- c. Certificate Programme in Performing art – Hindustani Music
- d. Certificate in Visual arts-Painting/Sculpture /Applied Arts.

SOPVA is offering Certificate programmes in performing and visual art through ODL mode for which a panel of experts for moderation/evaluation/external examiners/paper setters is required. Hence a proposal is submitted.

A. The following names were proposed for the recommendation/approval for Certificate in performing arts-Theatre Arts against the courses mentioned.

1. Dr. Seema Johari, *Reader*, SOPVA
OTH-001, OVA-001, OVA-002
2. Dr. Mallika Banerjee, *Assistant Professor*, SOPVA
OTH-001, OVA-001, OVA-002.
3. Ms. Radhika, *Assistant Professor*, SOPVA
OTH-001, OVA-001, OVA-002
4. Dr. Vidhu Khare Das, *Consultant*, SOPVA
OTH-001, OVA-001, OVA-002
5. Dr. Yogendra Choubey, *Lecturer*, Indira Kala Sangeet Visvavidyalaya, Khairagarh
OTH-001, OVA-001, OVA-002.

B. The name of following experts for Moderation/ Evaluation/ External examiners/ Paper setters for Certificate in Dance.

1. Ms. Priya Murle, (ODNL011, 012, 013)
A senior disciple of Padmashri Prof. Sudharani Raghupaty, Priya Murle is a dedicated artiste of Bharatanatyam. She has given numerous performances in India and abroad. Apart from being a performer she often writes articles on Dance. She has worked in the Research and Documentation Centre of the Shruti Foundation who publish the reputed Music Journal – Shruti. She was also in the editorial team of Shree Bharatalaya and assisted in bringing out a handbook in Bharatanatyam.
Priya is also known for her choreography skills and powerful renderings of Jathis
Address: B-2, Sriram Apartments, 80 – Saint Mary s Road, Chennai – 600018, Phone – 9840074730.

2. Smt. Umaa Sathya Narayanan (ODNL011, 012, 013)
A recipient of the Government of India National Senior level scholarship in BHARATANATYAM instituted by the Ministry of Tourism and Culture, Department of Culture, Government of India Umaa Sathya Narayanan is a Bharatanatyam artiste of repute.

Under guidance of the Legendary Guru, Smt CHITRA VISWESWARAN, she has undergone advanced training not only in dance but also other cognate art forms such as nattuvangam, dance music, theory, and stagecraft, in the holistic tradition of Chidambaram Academy of Performing Arts. She also assists her Guru, in giving advanced classes to students at the institution. She is a ‘B’ Grade artist for dance with Doordarshan, Chennai Address: 21/B, Grihalkashmi Apts, Balakrishna road, Valmiki Nagar, Thiruvannamiyur, Chennai – 600041. Ph - 044 24456927/ 9444056927

C. The name of following experts for moderation/ evaluation/ external examiners/ paper setters for Certificate in Performing Arts- Hindustani Music (CPAHVM).

1. Mr. Kuldip Rai, Sursettu, 71-A, Behin Post Office, Abrol, Pathankot (OMUL 002, OMUL 003, OMUL 004)

D. The name of following experts for moderation/ evaluation/ external examiners/ paper setters for Certificate in Visual Arts- Painting/ Applied Art/ Sculpture (CVAP/ CVAA/ CVAS)

1. Mr. Viqar Husain Siddiqui
Associate Professor
Department of Art Education, Faculty of Fine Arts, Jamia Millia Islamia, New Delhi - 110025
(OVA 003 An Introduction to Indian Art)
2. Mr. Prem Chand
BFA Applied Art
E- 78/ B Street No. 3 Pandav Nagar, Patpar Ganj, Delhi 110091
(OVA 003 An Introduction to Indian Art)
3. Mr. Shahid Husain Saifi
BFA Applied Art, M.A in Mass Communication
C-6, DDA Colony, New Jafrabad, Shahdara, Delhi 110032
(OVA 002 Understanding Indian art forms
OVA 003 An Introduction to Indian Art)
4. Mr Bindulika Sharma
Associate Professor
Department of Art Education, Jamia Millia Islamia, Jamia Nagar, New Delhi - 110025
(OVA 003 An Introduction to Indian Art)
5. Mr. Rajeev Kumar
BFA Sculpture
Plot no. 40, Shivaji Enc., New Delhi 110027
(OVA 003 An Introduction to Indian Art)
6. Mr Hafeez Ahmed, Associate Professor
Department of Applied Art, Jamia Millia Islamia, Jamia Nagar, New Delhi - 110025
(OVA 003 An Introduction to Indian Art)
7. Mr. Kuldeep Verma
BFA & MFA Sculpture
2987, Arya Pura, Subzi Mandi, Delhi 110007
(OVA 002 Understanding Indian art forms
OVA 003 An Introduction to Indian Art)
8. Mr. Amir Khan
BFA Art Education
T-666, street No. 10, Gautam Puri, Delhi 10053
(OVA 003 An Introduction to Indian Art)
9. Mr. Hira Lal, BFA Sulpture
K-803,804, Mangol Puri, Delhi 110086
(OVA 002 Understanding Indian art forms
OVA 003 An Introduction to Indian Art)
10. Ms. Huma, BFA & MFA Applied Art
G-25, Batla House, Jamia Nagar, New Delhi
(OVA 002 Understanding Indian art forms
OVA 003 An Introduction to Indian Art)
11. Mr. Bishnu Kumar, BFA & MFA Sculpture
23- B, First floor, Pocket A-3, Everest Apartment, Kalka Ji Ext., New Delhi- 110019
(OVA 003 An Introduction to Indian Art)
12. Mr Mir Imtiyaz, Associate Professor
Department of Sculpture, Jamia Millia Islamia, Jamia Nagar, New Delhi - 110025
(OVA 003 An Introduction to Indian Art)
13. Ms. Susmita Nandi
BFA & MFA Painting
House No. 243,V. & Po. Rani- Khera Nrth-West, Delhi 110081
(OVA 002 Understanding Indian art forms
OVA 003 An Introduction to Indian Art)
14. Ms. Chandra, BFA & MFA Painting
355, 'B' Block, Sector- 19, NOIDA, UP
(OVA 002 Understanding Indian art forms
OVA 003 An Introduction to Indian Art)
15. Dr. Veena Kumar
NCERT, Sri Aurobindo Marg, New Delhi
(OVA 002 Understanding Indian art forms
OVA 003 An Introduction to Indian Art)
OVAL 004, OVAL 007, OVAL 008
16. Ms. Rakhi
BFA & MFA Painting
Plot No 66, Flat No 06, Vikram Enc. Shalimar Garden, Ext.-I, Ghaziabad, UP
(OVA 002 Understanding Indian art forms
OVA 003 An Introduction to Indian Art)
17. Mr. Dhruba Banerjee
I-1602, 1st Floor, C. R. Park, N. Delhi- 19
(OVA 002 Understanding Indian art forms
OVA 003 An Introduction to Indian Art)
18. Mr. Dinesh Puri
CRPF Public School, Rohini, New Delhi
OVAL 004, OVA 002 Understanding Indian art forms
OVA 003 An Introduction to Indian Art)
19. Dr. Seema Johari, *Reader*, SOPVA
OVA-001 Indian Cultural Heritage,
OVA-002 Understanding to Indian Arts Form
20. Dr.Mallika Banerjee,
Assistant Professor, SOPVA
OVA-001 Indian Cultural Heritage,
OVA-002 Understanding to Indian Arts Form
21. Ms. Radhika, *Assistant Professor*, SOPVA
OVA-001 Indian Cultural Heritage,
OVA-002 Understanding to Indian Arts Form

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| <p>22. Dr. Vidhu Khare Das, <i>Consultant</i>, SOPVA
OVA-001 Indian Cultural Heritage,
OVA-002 Understanding to Indian Arts Form</p> <p>23. Mr. A K Saxena, Joint Director (Graphics)
EMPC, IGNOU Delhi
(OVA 003 An Introduction to Indian Art)</p> <p>24. Mr. Ravinder K. Tomer,
Graphic Artist, EMPC, IGNOU Delhi</p> | <p>(OVA 003 An Introduction to Indian Art)</p> <p>1. Mr. K Vishwanath,
Senior Graphic Artist, EMPC, IGNOU Delhi
(OVA 003 An Introduction to Indian Art)</p> <p>2. Ms. Beeba Balwant
Karam Bhumi, 108, R.R. Colony, Civil Lines,
Gurdaspur, Punjab
(OVAL 004, OVAL 005, OVAL 006)</p> |
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Recommendation 10.9 A B C & D: The names of experts for moderation/ evaluation/ external examiners/ paper setters for Certificate in Theatre Arts (CPATHA), Dance (CPABN), Hindustani Music (CPAHVM) and Visual Arts-Painting/ Applied Art/ Sculpture (CVAP/ CVAA/ CVAS) were approved by the School Board.

Agenda Item No.: SOPVA 10.10

School board in its 8th meeting approved the proposal to review all Certificate Programme in Performing and Visual Arts. To review the Certificate programme in Performing Arts-Theatre the following names are proposed for recommendation/approval to constitute an Expert Committee. Hence proposed to consider and approve/recommend the names of the Experts to review a) CPATHA and b) CVAP, CVAS, CVAA.

- A)** Certificate programme in Performing Arts-Theatre Arts.
1. Prof. Mahesh Champak Lal, MS. University, Vadodara
 2. Dr. N.J. Bhikshu, *Associate Professor*, University of Hyderabad, Hyderabad.
 3. Smt. Hema Singh, *Associate Professor*, National School of Drama, New Delhi
 4. Dr. V. Nagesha, *Associate Professor*, Department of Theatre Arts, Jnanbharati University, Bangaluru.
 5. Shri Shantanu Bose, *Assistant professor*, National School of Drama, New Delhi
 6. Dr. Yogendra Choube, *Lecturer*, Indira Kala Sangeeta Viswavidyalaya, Khairagarh
 7. Shri Suresh Bharadwaj, *Associate Professor*, National School of Drama, New Delhi.
 8. Dr. Govindaraju Bharadwaza, *Reader*, SOPVA, IGNOU

Recommendation 10.10.A: Approved

- B)** Expert Committee for Certificate Programme in Visual Art-Painting/Sculpture/ Applied Art.

Visual arts – Painting

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| <p>1. Prof. C. S. Mehta
Retd. Dean, Jaipur University, Jaipur</p> <p>2. Mr. Baij Nath Gosa
Lecturer, SCAN Sarvodaya Bal Vidyalaya,
Janakpuri, New Delhi.
Add. D- G2/116 C , Vikashpuri, New Delhi.</p> <p>3. Mr. Prabhat Ranjan Kumar
Drawing Teacher, Kendriya Vidyalaya ,
Sector 8, R. K. Puram, New Delhi-110022</p> <p>4. Dr. Rakhi Kumari</p> | <p>Drawing Teacher, GGHH, Harsh Vihar, Delhi
Add.: Plot No. 66, Flat No. 06, Vikram Enclave,
Shalimar Garden Ext-I, U.P. Ghaiaabad 201305</p> <p>5. Mr. Dinesh Puri
CRPF Public School, Rohini, Delhi</p> <p>6. Prof. Sunil Kumar, Director, SOPVA</p> <p>7. Mohd. Tahir Siddiqui, Asst. Professor, SOPVA,</p> <p>8. Mr. Lakshaman Prasad, Asst. Professor, SOPVA</p> |
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Visual arts – Applied Art

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| <p>1. Mr. Krishan Ahuja
B-2/18, Rana Pratap Bagh, Delhi</p> <p>2. Prof. Zahoor Ahmed Zargar
Head, Dept. of Applied arts,
Faculty of Fine Arts, Jamia Millia Islamia,
New Delhi -110025</p> | <p>3. Mr. Rabi Shanker Dey
Associate Professor, Collage of Art,
20-22 Tilak Marg, New Delhi</p> <p>4. Ms. Bindulika Sharma
Associate Professor,
Department of Art Education, Jamia Millia
Islamia, Jamia Nagar, New Delhi – 110025</p> |
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5. Dr. Anand Jaiswal
Assistant Professor, Department of Fine Arts, Kurukshetra University, Kurukshetra, Haryana
6. Mr. Shahid Husain Saifi
BFA Applied Art, M.A in Mass Communication, C-6, DDA Colony, New Jafrabad, Shahdara, Delhi 110032.
7. Mr. Dhruva Banerjee
I-1602, 1st Floor, C. R. Park, N. Delhi-110019
8. Prof. Sunil Kumar, Director, SOPVA
9. Mohd. Tahir Siddiqui, Asst. Professor, SOPVA, IGNOU
10. Mr. Lakshaman Prasad
Asst. Professor, SOPVA, IGNOU

Visual arts – Sculpture

1. Prof. Mohammad Ghufuran Kidwai,
Head, Department of Art Education,
Jamia Millia Islamia, Jamia Nagar, New Delhi
2. Prof. S.M. Shahid Javed,
Head, Department of Sculpture, Jamia Millia Islamia, Jamia Nagar, New Delhi-110025
3. Mr. M.S. Rawat
Kala Kutir, Lalit Kala Academy,
Kalka Devi Road, Garhi Village, New Delhi
4. Mr. S.C. Ahuja
A-41, Kiran Garden, New Delhi 110059
5. Mr. Umesh Dutt Sharma
229/18, Lane No. 02, Railway Colony,
Mandawali, Delhi
6. Mr. Amresh Kumar
Lecture (Sculpture)
Department of Fine Arts, Kurukshetra University, Kurukshetra, Haryana
7. Prof. Sunil Kumar
Director, SOPVA
8. Mohd. Tahir Siddiqui
Asst. Professor, SOPVA, IGNOU
9. Mr. Lakshaman Prasad
Asst. Professor, SOPVA, IGNOU

Recommendation 10.10 B: Expert Committees for Certificate programmes in visual arts was approved.

Agenda Item No.: SOPVA 10.11

To consider and approve/recommend the names of the Experts to design syllabus and other modalities for the Certificate programme in Performing Arts-Theatre Appreciation.

The School board in its 7th meeting approved the Phase-I form of Certificate programme in Performing Arts-Theatre Appreciation. To constitute an Expert Committee to design the syllabus and other modalities of the programme the following names are proposed for recommendation/approval.

1. Shri Radha Vallabh Tripathi, *Well known Scholar & Vice-Chancellor*, Rastreeya Sankshrit Vidyapeeth, New Delhi
2. Shri Prayag Shukla - Theatre Critic, New Delhi
3. Prof. D.R. Ankur, *Ex-Director*, - National School of Drama, New Delhi
4. Prof. Rajendran, National School of Drama, New Delhi
5. Dr. V. Nagesha, *Associate Professor*, Department of Theatre Arts, GnanaBharati University, Bengaluru
6. Kuvarji Agarwal, - Theatre Critic and Scholar, Varanasi
7. Dr. Govindaraju Bharadwaza, *Reader*, SOPVA, IGNOU

Recommendation 10.11: With some modification the names of experts were approved by the School Board.

Agenda Item No.: SOPVA 10.12:

To consider and approve/recommend the revised names of the Experts as Course writers the Certificate Programme in Art Appreciation.

The names of experts for writing the course (SLM) for Certificate Programme in Art Appreciation were approved in the seventh School Board but the members were unwilling to contribute in writing of SLM for the programme. Therefore, a revised list of experts is placed below for approval.

1. Prof. Vinod Vidwans, FLAME Institute of Communication, Pune.
2. Mr. Sujay Mukherjee, Assistant Professor, College of Art, Patna University, Bihar.
3. Ms. Shaifali Johar, Assistant Professor, Guru Nanak Dev University, Amritsar, Punjab.
4. Dr. Savita Kumari, Assistant Professor, National Museum Institute, Janpath, New Delhi.
5. Mr. Anjan Bose, PGT Painting, Tagore International School, Vasant Vihar, New Delhi.
6. Prof. Sunil Kumar, Director, SOPVA, IGNOU, New Delhi

Recommendation 10.12: The above names of experts were approved by the School Board.

Agenda Item No.: SOPVA 10.13

To approve the syllabus and minutes of expert committee meeting held to review the Certificate programme in Karnatak Music (CPAKM).

As per the recommendation of the 8th SCB meeting held on September 10, 2010 a review committee meeting was held to review the syllabus of CPAKM on 4th and 5th August 2011. After detailed discussions a syllabus for BPA Karnatak Music on ODL mode was designed. However the Certificate Programme was also revised and redesigned which is as follows -

Certificate in Performing Arts: Karnatak Music**Introduction**

Certificate in Performing Arts programme (Karnatak Music) is to enable the learner to have basic knowledge of this art form with practical inputs.

General Guidelines

Course Duration : 6 Months

Eligibility : Secondary School Certificate from recognized Board (no upper age limit)

Objective : Certificate in Performing Arts – Karnatak Music aims to provide basic knowledge of Karnatak classical music to the students. This course has been designed for serious Karnatak Music students to get knowledge of the subject theoretically as well as practically, which will facilitate the students to take up further studies in Karnatak Music or take up a career related to music. The ratio of Practical and Theory in Karnatak Music will be 50:50

Distribution of Credits

Theory 6 credits/180 Hrs/ 200 Marks

Practicals 6 credits/ 180 Hrs/ 200 Marks

Total 12 credits/360 Hrs/ 400 Marks

Medium of Instruction: English

Programme Structure

The programme will be of 6 month duration and consists of following courses:

S.No.	Course Title	Nature of Course (Theory/Practical)	Course Code	Credits
SEMESTER-I				
1	Introduction to Music	Theory		3Credits
2	Fundamentals of Karnatak Music	Theory		3 Credits
3	Practical - 1	Practical		3 Credits
4	Practical - 2	Practical		3 Credits

Evaluation: The Examination in Karnatak Vocal Music will be held in two parts-(i) Practical and (ii) Theory. Examination will consist of two Theory Papers of 2 Hours duration each and two Practical papers. Each candidate will be required to pass

separately in Theory as well as in Practical. Maximum Marks for each theory paper and for practical examination will be 100. For all Practical Papers there should be one Internal and one External Examiner. Theory papers will be provided by SOPVA. There should be one internal mid-term practical examination of 25 Marks and one project/assignment of 25 Marks for theory. Assignment paper will be provided by SOPVA.

Recommendation 10.13: After a detailed discussion the syllabus was approved.

Agenda Item No.: SOPVA 10.14

To recommend and approve the names of course writers for Certificate programme in Karnatak Music.

1. Dr. T. V. Mani Kandan (Vocal), Associate Professor, Faculty of Music, DU
2. Dr. M. A. Bhagirathi(Vocal), Reader, Queen Mary's College, Chennai
3. Dr. Shashi Kumar (Vocal), Asstt. Professor, Deptt. Of Music, BHU
4. Dr. P. Uma (Vocal), Principal, Government College of Music, Tiruvaiyaru
5. Dr. Pakkiriswamy Bharathi (Vocal), Retd. Principal, Tamil Nadu Govt. Music College, Chennai
6. Dr. S.Thirumagan (Vocal), Principal, KCS Kasi Nagar College of Arts & Science, Chennai
7. Dr. Shanthi Mahesh (Vocal), Asst. Professor, Department of Music, Queen Mary's College, Chennai.
8. Dr. Seema Johari, Associate Professor, SOPVA, IGNOU
9. Dr. Mallika Banerjee, Assistant Professor, SOPVA, IGNOU

Recommendation 10.14: The names of above experts were approved.

Agenda Item No.: SOPVA 10.15

To approve the Phase-I Form for B.A. Programme in Karnatak Music through ODL Mode.

Consequent upon the approval of revision of Certificate programme in Karnatak Music an Expert Committee duly constituted with the approval of competent authority reviewed the Certificate programme and designed a Bachelor degree programme in Karnatak Music to be offered through ODL mode. The proposal in the form of Phase I was submitted to School Board for approval. During the discussion it was recommended that the phase I should not be proposed instead a degree programme be designed incorporating the compulsory courses of BDP. Hence, a proposal of BDP with major in Karnatak Music, as per the suggestions of the Board members the programme structure is as follows -

Bachelor of Performing Arts – Karnatak Music

Introduction

Bachelor of Performing Arts – Karnatak Music aims to provide higher education to the Karnatak classical music students. This course has been designed for serious Karnatak Music students to get knowledge of the subject theoretically as well as practically, which will facilitate the students to take up further studies in Karnatak Music or take up a career related to music.

Objective

BPA- KM aims at producing well trained practitioners of Karnatak Music along with sound knowledge in theory. All the BDP foundation courses have also been added in programme as per IGNOU norms to facilitate the students in general terms. This is a course where students will be able to learn compositions of almost all the great composers in all four South Indian Languages. The ratio of Practical and Theory in Karnatak Music will be 50:50

General Guidelines:

Course Duration : 3 years

Offer Cycle – July Session Only

Medium of Instruction – English

Eligibility – 10 + 2 and a practical entrance test

The Programme Structure of Bachelor of Performance Arts – Karnatak Music (BPA-KM)

S.No.	Course Title	Nature of Course (Theory/Practical)	Course Code	Credits
1st Year				
1	Fundamentals of Karnatak Music	Theory	To be obtained	4 Credits
2	Evolution & Development of Karnatak Music from 15 th to 17 th Century	Theory		4 Credits
3	Practical - 1	Practical		8 Credits

4	Foundation Course in Humanities & Social Sciences	Compulsory		8 Credits
5	Foundation Course in any modern Indian Languages	Compulsory		4 Credits
6	Foundation programme in Functional English	Compulsory		4 Credits
2nd Year				
7	Evolution and Development of Musical Concepts	Theory		4Credits
9	Notation System, Talas and Instruments	Theory		4 Credits
10	Study of Musical Forms & Contributions of composers in the field of Karnatak Music	Theory		4 Credits
11	Foundation course in Science & Technology	Compulsory		8 Credits
12	Practical – 2	Practical		12 Credits
3rd Year				
17	State of music in ancient South India with references to Ancient Tamil and Sanskrit Treatises	Theory		4 Credits
18	Brief Knowledge of Hindustani Music and Major Contributors	Theory		4 Credits
21	Brief knowledge of Western Music & Contribution of Some Western Music Composers	Theory		4 Credits
22	Practical – 3	Practical		12 Credits
25	AOS	Compulsory		8 Credits

Evaluation: This is a three years programme and examinations will be held after completion of each academic year. Students will have to clear all the courses to earn a degree. Practical examinations will be taken at the respected study centres by the approved panel of External Examiners. Theory papers of the elective subject along with the compulsory subjects will be conducted by the university as per the BDP format. One assignment of 30 marks each have to be submitted for all theory and compulsory courses which will be included in the final marks. Internal examination of Practical component will be taken at the middle of the session for a maximum mark of 30 which will be added to the marks of final examination.

Recommendation 10.15: Approved.

Agenda Item No.: SOPVA 10.16

To recommend and approve names of course writers for BPA (Bachelor of Performing Arts) in Karnatak Music. The following names are proposed:

1. Dr. T. V. Mani Kandan (Vocal), Associate Professor, Faculty of Music, DU
2. Dr. M. A. Bhagirathi(Vocal), Reader, Queen Mary's College, Chennai
3. Dr. Shashi Kumar (Vocal), Asst. Professor, Deptt. Of Music, BHU
4. Dr. P. Uma (Vocal), Principal, Government College of Music, Tiruvaiyaru.
5. Dr. Pakkiriswamy Bharathi (Vocal), Retd. Principal, Tamil Nadu Govt. Music College, Chennai.
6. Dr. S.Thirumagan (Vocal), Principal, KCS Kasi Nagar College of Arts & Science, Chennai
7. Dr. Shanthi Mahesh (Vocal), Asst. Professor, Department of Music, Queen Mary's College, Chennai.
8. Dr. Seema Johari, Associate Professor, SOPVA, IGNOU
9. Dr. Mallika Banerjee, Asst. Professor, SOPVA, IGNOU

Recommendation 10.16: The names proposed were discussed and approved for course writing of Karnatak Music.

Agenda Item No.: SOPVA 10.17

To approve the syllabus and minutes of the Expert Committee meeting held to review the Certificate programme in Hindustani Music (CPAHM). The following revised syllabus was presented to the School Board incorporating the suggestions for approval.

Programme: CERTIFICATE IN HINDUSTANI MUSIC

Duration: Six Months **Eligibility:** 10th Pass from recognized Board

Medium of Instruction: English and Hindi

Course Structure: Credits- 12/400 marks **Theory-** 4/200 marks **Practical-**8/200 marks

Programme Structure

The programme is of six months duration consisting the following courses:

Title of the course	Nature of Course	Code	Credits
Fundamentals of Hindustani Music	(Theory)		2
Applied Theory	(Theory)		2
Paper – 1	(Practical)		4
Paper – 2	(Practical)		4

Course-I FUNDAMENTALS OF HINDUSTANI MUSIC

Block - 1 Basic Element

Unit - I Technical Terms (vocal)

Definition of the following terms:

Sangeet, Dhvani, Shruti, Naad, Swara, Saptak, Alankar, Aroh-Avroh, Pakad,

Unit- II - Technical Terms(instrumental)

Krintan, Jamjama, Laya, Taal, Theka, Sam, Tali, Khali.

Block - II Basics of Music

Unit-I Alankaar - Alankaar writing in Shudh Swaras

Unit-II - Instrument - Brief introduction of your instrument

Course-II- APPLIED THEORY

Block-III Theoretical aspect of ragas and talas

Unit-1 Ragas : (a) Yaman (b) Bhairav (c) Kafi d) Khamaj

Unit-II Talas: (a) Dadra (b) Kaharwa (c) Teentala

Block-IV Types of Composition

Unit-I Sargamgeet

Unit-II Lakshangeet

Practical-I

Recognition of swar-sthan, Taal-exercises, Alankaar exercises in shudh swaras, Saptak and three registers with seven shudh and five vikrit swaras, Bhajan, Patriotic song, Dhun (for the students of instrumental music).

(Choose any one form from the prescribed ones)

Practical-II

1. Prescribed ragas:

- a) Yaman b) Bhairav c) Kafi d) Khamaj

Ability to sing Aroh-Avroh, Pakad, Sargamgeet and Lakshangeet in prescribed ragas.

Ability to sing Chota kheyal in prescribed ragas with two alaps and four tanas.

2. Prescribed Talas:

- a) Dadra b) Kaharwa c) Teentala

Identify the prescribed Talas after being played on Tabla and ability to show the Theka by hands also.

Counseling Sessions:

For each Theory paper minimum 10 hours of teaching required.

For each Practical paper minimum 20 hours of teaching required.

Qualification, criteria and modalities for counselors:

- B.A. (Hons.) in Hindustani Music (vocal) or
 - B.A. (Pass) from recognized University with Music(vocal) as one of the elective subject. or
 - Diploma in Music(vocal) viz. Prabhakar from Prayag Sangeet Samiti, Allahabad, Kovid & Vid from Indira Kala Sangeet Vishwavidyalaya, Khairagarh, Gandharava Sangeet Mahavidyalaya, Pune.
- Or Graded from AIR in Music (vocal).

Evaluation Scheme:

For Theory papers the assessment will be in the form of 1 assignment for each paper. (30 marks)

Final examination will be conducted at the end of the year. (70 marks)

For Practical papers final examination will be conducted at the end of the year. (100 marks)

Recommendation 10.17: The syllabus and minutes Certificate programme in Hindustani Music was approved with some suggestions incorporated for Credit redistribution. The members also suggested developing a Manual for all Practical activities with an emphasis on attendance record for effective evaluation and monitoring of the programme.

Agenda Item No.: SOPVA 10.18

Consequent upon the approval of Phase I a Committee of Experts to design the syllabus and other modalities was constituted for Diploma in Hindustani Music to be offered through ODL mode. The Diploma in Hindustani Music has two exit points. After completing counseling of 12 credits a learner would exit receiving a Certificate. For continuing to diploma learner has to re - register for the programme. The Expert Committee developed the syllabus etc. hence, phase III and syllabus placed below is submitted for approval.

Course: DIPLOMA IN HINDUSTANI MUSIC

Duration- one year **Eligibility-** 10th pass from recognized Board

Medium of Instruction- English and Hindi

Course Structure: **Credits-** 24/800 Marks **Theory-**8/400 Marks **Practical-**16/400 Marks

Programme Structure

The programme will be of one year duration and consists the following courses:

Title of the course	Nature of course	Code	Credits
Fundamentals of Hindustani Music	Theory	To be given	2
Applied Theory- I	Theory		2
Understanding Hindustani Music	Theory		2
Applied Theory-II	Theory		2
Paper – I	Practical		4
Paper – II	Practical		4
Paper – III	Practical		4
Paper – IV	Practical		4

Course-I: FUNDAMENTALS OF HINDUSTANI MUSIC

Block-1 Basic Elements

Unit-I Technical Terms (vocal)

Definition of the following terms: Sangeet,Dhwani, Shruti, Naad, Swara, Saptak, Alankar, Aroh-Avroh, Pakad,

Unit- II Technical Terms(instrumental)

Krintan,Jamjama,Laya,Taal,Theka,Sam,Tali,Khali.

Block- II Elements of Music

Unit-I Alankaar

Alankaar writing in Shudh Swaras

Unit-II Instrument

Brief introduction of your instrument

Course-II- APPLIED THEORY-I

Block-III Theoretical aspect of Ragas and Talas

Unit-I Ragas

a) Yaman b) Bhairav c) Kafi d) Khamaj

Unit-II Talas:

a)Dadra b) Kaharwa c)Teentala

Block-IV Types of Composition

Unit-I Sargamgeet

Unit-II Lakshangeet

Practical-I

Recognition of swar-sthan, Taal-exercises, Alankaar exercises in shudh swaras, Saptak and three registers with seven shudh and five vikrit swaras, Bhajan ,Patriotic song, Dhun (for the students of instrumental music).

(Choose any one form from the prescribed ones)

Practical-II

1. **Prescribed Ragas:**

- a) Yaman b) Bhairav c) Kafi d) Khamaj
 Ability to sing Aroh-Avroh, Pakad, Sargamgeet and Lakshangeet in prescribed ragas.
 Ability to sing Chota kheyal in prescribed ragas with two alaps and four tanas.

2. **Prescribed Talas:**

- a) Dadra b) Kaharwa c) Teentala
 Identify the prescribed Talas after being played on Tabla and ability to show the Theka by hands also.

Course-III: UNDERSTANDING HINDUSTANI MUSIC

Block- V Concepts of Hindustani Music

- Unit-I Technical Terms (vocal)
 Definition of the following terms: Raag, Raag-Jati, Ten That's, Qualities of Naad
 Unit-II Technical Terms (instrumental)
 Ghasit, Gitkari, Matra, Kaal, Avartan

Block-VI Notation Writing

- Unit-I Elementary knowledge of Notation system of Pt. Bhatkhande
 Unit-II Writing notation of bandish/razakhani gat

Course-IV- Applied Theory-II

Block-VII Theoretical Aspect of ragas and talas

- Unit- I Details of the prescribed ragas
 a) Bhupali b) Bhimpalasi c) Alhaiya Bilawal d) Bridavani Sarang
 Unit- II- Details of the prescribed talas
 a) Ektala b) Jhaptala c) Roopak

Block-VIII Musical aspects

- Unit-I Definitions
 Bada Kheyal, Chota Kheyal, Alap, Taan
 Unit-II Musical instruments
 Brief knowledge of classification of musical instruments

Practical-I

Recognition of swar-sthan, Taal-exercises, Alankaar exercises in shudh swaras, Saptak and three registers with seven shudh and five vikrit swaras, Bhajan, Patriotic song, Dhun (for the students of instrumental music).
 (Choose any one form from the prescribed ones)

Practical-II

1. **Prescribed Ragas:**

- a) Yaman b) Bhairav c) Kafi d) Khamaj
 Ability to sing Aroh-Avroh, Pakad, Sargamgeet and Lakshangeet in prescribed ragas.
 Ability to sing Chota kheyal in prescribed ragas with two alaps and four tanas.

2. **Prescribed Talas:**

- a) Dadra b) Kaharwa c) Teentala
 Identify the prescribed Talas after being played on Tabla and ability to show the Theka by hands also.

Practical -III

Alankaar exercises in shudh and vikrit swaras, Geet, Bhajan, Folk song, Dhun (for the students of instrumental music).
 Knowledge of Sam, Taali, Khali, Avartan.

Practical -IV

1. **Prescribed Ragas:**

- a) Bhupali b) Bhimpalasi c) Alhaiya Bilawal d) Bridavani Sarang
 Ability to sing Aroh-Avroh, Pakad, Sargamgeet and Lakshangeet in prescribed ragas.
 Ability to sing Chota kheyal/Razakhani gat in prescribed ragas with two alaps and four tanas.
 Ability to sing Bada kheyal/ Masitkhani gat in prescribed ragas. .
 (Prepare any one among them)

2. **Prescribed Talas:**

- a) Ektala b) Jhaptala c) Roopak

Identify the prescribed Talas after being played on Tabla and ability to show the Theka by hands also.

Counseling Sessions:

For each Theory paper minimum 20 hours of teaching required.

For each Practical paper minimum 40 hours of teaching required.

Qualification, criteria and modalities for counselors:

- B.A. (Hons.) in Hindustani Music (vocal). **or**
 - B.A. (Pass) from recognized University with Music (vocal) as one of the elective subject. **or**
 - Diploma in Music (vocal) viz. Prabhakar from Prayag Sangeet Samiti, Allahabad, Kovid & Vid from Indira Kala Sangeet Vishvavidyalaya, Khairagarh, Gandharava Sangeet Mahavidyalaya, Pune.
- Or** Graded from AIR in Music (vocal).

Evaluation Scheme:

The programme is of two terms (six months each).

There will be one assignment for each theory paper of 30 marks.

The Term End Theory Examination will be of 70 marks.

The Term End Practical Examination will be of 100 marks.

Recommendation 10.18: The syllabus and minutes for Diploma programme in Hindustani Music was approved with some suggestions incorporated with two exit points. The members also suggested developing a Manual for all Practical activities with an emphasis on attendance record for effective evaluation and monitoring of the programme.

Agenda Item No.: SOPVA 10.19

To recommend and approve names of course writers for Certificate and Diploma programmes in Hindustani Music. The following names were proposed for approval.

1. Dr. Shailendra Goswami, Associate Professor, Music (Vocal), Delhi University.
2. Dr. Sunanda Pathak, Associate Professor, Music (Vocal), Mata Sundari College, Delhi.
3. Dr. Renu Rajan, Associate Professor, Music (Vocal), Aurobindo College, Delhi.
4. Ms. Subhadra Desai, Gandharva Music Mahavidhyalya, Delhi.
5. Dr. Mallika Banerjee, Asst. Professor, SOPVA, IGNOU, New Delhi
6. Dr. Seema Johari, Associate Professor, SOPVA, IGNOU

Recommendation 10.19: The list of the names of Course Writers for Certificate and Diploma Programme in Hindustani Music was agreed and approved by the Board.

Tabled agenda Item No.: SOPVA 10.20

To approve the launch of M. Phil programme in Theatre Arts. SOPVA is offering a Ph. D programme in Theatre Arts and scheme of course work is prepared and approved by the Research Council. It is proposed to launch M. Phil in Theatre Arts with the course work and dissertation already approved by the School Board.

Recommendation 10.20: The School Board approved the proposal to the launch of M. Phil in Theatre Arts with the same course work of 32 credits with dissertation as approved for Ph.D. course work. The School Board recommended the forwarding of proposal to Research Unit for further approval of Research council.

The meeting ended with a vote of thanks to all.

(Prof. Sunil Kumar)
Director, SOPVA