

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

AGENDA ITEMS

**The Seventh Meeting of the School Board held on September 10th, 2010 at 10:30 A.M in
Conference Room, Block- C, SOET, IGNOU, New Delhi-110068.**

S. No:	Item No:	Agenda Item
1	SOPVA 7.1	Conformation of minutes of the 6 th meeting of Board of Studies.
2	SOPVA 7.2	To approve the appointment of Consultants to assist the School in teaching the students of campus Master Degree Programmes both in Performing and Visual Arts
3	SOPVA 7.3	To consider and approve the list of Guest/Visiting Faculty for M.P.A Theatre Arts, MPA Hindustani Music and MFA Painting.
4	SOPVA 7.4	To approve the Phase III form, Course structure and minutes of the Expert Committee meetings held for Certificate Programme in Folk theatre and Performance in North East Region.
5	SOPVA 7.5	To approve the Phase-III form for Diploma in Hindustani Music.
6	SOPVA 7.6	To approve the Phase III form, Course structure and minutes of the Expert Committee meetings held for Certificate Programme in Art Appreciation
7	SOPVA 7.7	To approve the Phase-III, Course structure and minutes of the Expert Committee meetings held for Certificate programme in Digital Photography.
8	SOPVA 7.8	To approve the Phase III, Course structure, nomenclature and minutes of the Expert Committee meetings held for diploma in Nat Sankirtan.
9	SOPVA 7.9	To consider and approve the Phase-I form for: A. Ph D Programme in Theatre Arts B. Ph D Programme in Fine Arts. C. Ph D Programme in Music.
10	SOPVA 7.10	To discuss and approve the Phase I form for Certificate programme in Theatre Appreciation.
11	SOPVA 7.11	To approve offering Masters Programmes in Performing and Visual Arts as regular Off-Campus (other than IGNOU Campus) Programmes and discuss the modalities.
12	SOPVA 7.12	To discuss the evaluation structure for physically challenged students of Certificate Programmes in Performing and Visual Arts.
13	SOPVA 7.13	To consider for change in the nomenclature of two practical Courses of MPA-HVM.
14	SOPVA 7.14	To consider and approve the format of application for establishing Programme Study Centers for Certificate Programmes of SOPVA.
15	SOPVA 7.15	To consider and approve the qualifications of Academic Counsellors of Certificate Programmes of SOPVA.
16	SOPVA 7.16	To suggest, consider and approve the names of Paper setters, Moderators, Evaluators, External Examiners and Course writers for ODL and On Campus programmes.
17	SOPVA 7.17	Any other item with the permission of the chair.

Minutes of the Seventh School Board Meeting of School of Performing and Visual Arts held on 10th September 2010 at 10.30 AM at the Conference room, SOET, IGNOU, Maidan Garhi, New Delhi.

The following were present in the Meeting.

1. Prof. Sunil Kumar, Director, SOPVA	Chairperson
2. Prof. Parvin Sinclair, PVC, IGNOU	Special Invitee
3. Prof. Chinmay Mehta, Jaipur	Member
4. Prof. Krishna Bist, Mayur Vihar, New Delhi	Member
5. Prof. (Mrs.) Anupa Pande, National Museum	Member
6. Prof. B.K. Pattanaik, Director, SOEDS, IGNOU	Member
7. Dr. Sushant Kumar Mishra, Reader, SOFL, IGNOU	Member
8. Dr. Jagdish Sharma, Reader, SOTST, IGNOU	Member
9. Ms. Asha Yadav, Lecturer, SOVET, IGNOU	Member
10. Dr. G. Bhardwaza, Reader, SOPVA, IGNOU	Member
11. Mr. Mohd. Tahir Siddiqui, Lecturer, SOPVA, IGNOU	Member
12. Mr. Lakshaman Prasad, Lecturer, SOPVA, IGNOU	Member

SOPVA Faculty who attended the meeting:

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

The following members could not attend the meeting:

1. Ms. Leela Samson, Director, Kalakshetra, Chennai
2. Prof. Devendra Ankur, NSD, New Delhi
3. Mrs. P. Radhika, Lecturer, SOPVA, IGNOU

The Chairperson welcomed all those present in the meeting the newly co opted expert members were introduced to the house. He also informed the house that the School has invited Prof. Parvin Sinclair, Pro Vice Chancellor for the meeting as Special Invitee for seeking guidance. In his brief introductory remarks, he mentioned about the academic programmes of SOPVA. He also mentioned about the status of the Programme Study Centers. After initial introductory remarks by Pro Vice Chancellor the agenda items were presented before the School Board members. After detailed discussions on each item the observations, comments and recommendations of the Board are as follows:

1. SOPVA 7.1 To approve the minutes of the sixth School Board meeting.

Recommendations: The minutes of the meeting of sixth School Board to co-opt the external experts as member under Clause 2 (e) of Statue 10 A of the statutes of the University were approved by the Board.

2. SOPVA 7.2 To approve the appointment of Consultants to assist the School in teaching the students of On Campus Master Degree Programmes both in Performing and Visual Arts.

A: Consultants for Theatre Arts: School is offering full time courses of M.P.A Theatre Arts from the Academic year 2010-11. Since only one full time faculty is available in the School for theatre discipline, it is proposed to appoint Two Consultants to teach M.P.A Theatre arts besides other academic work. The appointments proposed would be according to the norms of UGC/IGNOU.

Recommendations: The Board recommended 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.

B. Studio In-charge for MFA Painting: For M.F.A Painting there is an urgent need of a Studio In-charge, to assist the students and faculty for day-to-day studio work. Therefore, it is proposed to appoint Studio In-charge in this area. The appointments would be according to the norms of IGNOU.

Recommendations: The Board recommended the appointment with the following details and proposed that a person on daily wage basis be engaged to start with.

- Nomenclature of the post: “Studio Attendant” at par with JAT.
- Essential Educational Qualification: Any graduate/+2 with certificate in any visual art form.
- Desirable: Knowledge of computer applications.
- Duties: To assist faculty and students in day to day studio work.

C. Junior Consultant: To consider and recommend the appointment of a full time Tabla accompanist and the eligibility criteria.

School is offering full time courses of M.P.A Hindustani Vocal Music for which a regular Tabla accompanist is needed to accompany the students in practical classes. Hence, it is proposed to create a post of Tabla Accompanist in the school and till the appointment of a regular Tabla accompanist is processed it is also proposed to appoint a Tabla accompanist on contractual basis on the terms similar to Junior Consultant in IGNOU.

Recommendations: The School Board approved the proposal of appointing a Tabla Accompanist with the following instructions.

- Nomenclature of the post: “Tabla Player” at par with Junior Consultant.
- Essential Educational Qualification: A- Minimum 55% Marks in Post Graduate Diploma in Tabla with Graduation in any subject.
B - Graduation in any subject with at least “B” Grade artiste of All India Radio if from a traditional/Gharanadar family.
- Desirable: At least ‘B High’ Grade artiste in All India Radio.
- Duties: To assist faculty and students in day to day work.

However, School Board approved to appoint a Tabla player on contract/Ad-hoc basis through walk in interview with the above eligibility criteria till a regular Tabla Player is appointed.

3. SOPVA 7.3 To consider and approve the list of Guest/Visiting Faculty for M.P.A Theatre Arts, MPA Music and MFA Painting.

Recommendations: The School Board approved the proposal in principle including the names of the following Guest/Visiting Faculty for delivering lectures on the terms laid by IGNOU as per the requirement of courses.

A. Guest / Visiting faculty for MPATHA

1. Prof. Anuradha Kapoor (Acting)

Dr. Anuradha Kapur is a professor of acting and direction at the National School of Drama, New Delhi. She has written widely on theatre and her book, ‘Actors, Pilgrims, Kings and Gods: the

Ramlila at Ramnagar' was published by Seagull Books, Calcutta, (1993,2004).She has taught and directed in India and abroad and her theatre work is recognized extensively, nationally as well as internationally. She is also one of the founder-members of 'Vivadi', a working group of painters, musicians, writers and theatre practitioners which was formed in 1989. In 2003 Dr. Kapur was invited to curate the performance of 'Window Actors at Work at Body.City', an event citing contemporary Indian culture, at the House of World Cultures, Berlin. She was conferred with the Sangeet Natak Akademi Award for Direction in 2004. Dr. Kapur took over from Dr. Devendra Raj Ankur on the 3rd of July 2007.

2. Prof. Kirti Jain (Modern Indian Drama)

MA. in English literature and Diploma in Dramatics with specialization in Direction from NSD. Has acted in and directed several plays. Conducted theatre workshops in many places. Produced plays and documentaries for Doordarshan. Contributes articles in Hindi and English to theatre related books and journals. Has traveled to many countries under the Cultural Exchange Program. Joined the NSD faculty as a teacher of Modern Indian Drama in 1977. Has been Director of NSD from 1988 to 1995. Started the TIE Company, the Documentation and Publication Programme and the Regional Research Centre of the School. Also manages '**Natarang Pratishthan**', a Theatre Resource Centre.

3. Prof. Devendra Ankur (Indian Theater)

An M.A. in Hindi Literature from the University of Delhi, Prof. Devendra Raj Ankur graduated from NSD in 1972 with a specialization in Direction. During the course of his career he has directed numerous plays with different amateur and professional groups across India. He has also directed plays, taught and conducted workshops in Hong Kong, Denmark, China, Japan, France, Maldives, Russia, Sri Lanka, Thailand, Bangladesh and Australia. Prof. Ankur is a regular contributor of articles and reviews on theatre to leading magazines in Hindi. To add to this he has published four books on Theatre Direction. Prof. Devendra Raj Ankur was conferred the **Sangeet Natak Akademi Award** in the year 2003 for his contribution to Theatre.

4. Shri S.B. Kulkarni (Make-up)

A graduate from Punjab University, Shri Sudhir Kulkarni holds a Diploma in Dramatic Arts with a specialization in Stagecraft from NSD. While at NSD, he was awarded the prize for the Best All Rounder and the Best Student in Stagecraft in 1975. Shri Sudir Kulkarni was part of the NSD Repertory Company as an actor for two years where he performed several memorable roles. Shri Kulkarni was Warden for the NSD Boys and Girls Hostels between 1978 & 1982. He was the Dean of Academic Affairs from 1978 to 1989. He has led workshops on several aspects of theatre including make-up and acting across India and abroad. He has been associated with the professional theatre in Mumbai and Baroda as an actor, director and designer. He has also several translations of plays to his credit. He has also been regularly acting with several groups and companies in Delhi.

5. Shri Robin Das (Scenic Design)

Graduate from Utkal University, also graduated from NSD in 1976 and joined its teaching faculty in 1977-78. Worked as a designer with important directors of the country from 1976 to 86. Has produced exiting designs for about fifty plays of diverse genres and as a director brought forward many important aspects of the contemporary Indian theatre scenario. Apart from having directed many plays, has sporadically worked as an art director and actor for few films and media work.

A self-taught painter/caricaturist, he continuously strives to renew teaching methodologies apart from aspiring to assimilate the modern and the classical in play presentation. Honored with the Akademi Award 2000 by the Central Sangeet Natak Akademi for his contribution to design in theatre.

6. Ms. Tripurari Sharma (Acting)

A graduate in English from Delhi University and Diploma in Direction from National School of Drama. Directed many plays and has been associated with many theatre groups in India and abroad. A playwright of repute and has translated many Indian and Western plays, has written scripts for films. She was the Indian representative at the first International Women Playwrights' Conference' held in USA in 1986. Received the Sanskriti Puraskar award in 1986, and was honoured by Delhi Natya Sangh in 1990.

7. Shri K.S. Rajendran (Classical Indian Drama) .

Shri S. Rajendran teaches at NSD and directs plays - mainly in Tamil, as he prefers to do theatre in his mother tongue – and occasionally, as and when the situation demands in Hindi/English.

A graduate of NSD, Rajendran worked with Koothu-p-Pattarai, a Chennai based theatre repertory. He was a Fellow of the Tamil Nadu Council of Historical Research while working on his research project: 'Theatre of the Dravidian Movement (1985-1987)'.

His major productions include *Na. Muthuswamiy's Kattiyakkaran (for SNA)*, *Suvarottikal, Brecht's Caucasian Chalk Circle and Mother Courage (for Max Mueller Bhawan, Chennai)*, *G. Shankara Pillai's Moornru Panditharkal*, *Vijay Tendulkar's Silence! The Court is in Session*, *Ionesco's The Lesson*, *Genet's Deathwatch*, *Seigfried Lenz' Guna Beguna (for NSD)*, *Indira Parthasarathy's Ramanujar*, *C.S. Lakshmi's (Ambai) Nadi Paar*, *Tamil Ponnu*, *Ochery's Kallan Kayariya Veedu*, *Nokku Kuthi Thiyam*, *Chandra Shekhar Kambar's Mahamayi*, *H.S. Shiva Prakash's Madhavi*, *Satish Alekar's Mahanirvan* and *Kalidasa's Malavikagnimitram*. He has been conducting theatre workshops in various parts of the country on a regular basis.

Shri Rajendran is the Editor of 'Theatre India', the National School of Drama's prestigious theatre journal in English.

8. Shri Ashok Sagar Bhagat (Theatre Architecture)

An ace Light & Set Designer of North India, Ashok S. Bhagat has been on the top mark ever since graduated from National School of Drama, New Delhi in 1979, and is presently on the faculty National School of Drama as Associate Professor of Theatre Architecture. Helping out in the development and promotion of amateur theatre in the country on one hand, he can be equally credited with the pride and prestige of presenting India abroad during the Festivals of India in Japan, Germany, China, Thailand, Russia, Kyrgystan, Kazakhstan and Brazil in the Capacity of stage manager and technical director. He has been on the panel of many other institutes teaching drama around India as resource person. In search of newer frontiers and experimenting with new languages and technologies made him work also in the field of Cinema and TV. His contributions as Art Director in films '**Bandit Queen**', '**Jaya-Ganga**' and '**Hazaron Khwahishen**' have been highly commended. Shri Bhagar was conferred with the **Sangeet Natak Akademi Award 2002** for his contribution in the field of Stage Lighting.

9. Smt. Hema Singh (Acting)

B.A. (Hons) in Political Science from Delhi University and a graduate of National school of Drama (integrated course, 1982). Worked with N.S.D. Repertory Company for 10 years and has acted in more than 70 plays. Has done extensive work in the field of direction, especially on the Parsi style and poetry presentation on Stage.

Has taught theatre in various institutes such as S.R.C., B.N.A., Delhi University, etc. Has been working as Associate Professor of Acting in National School of Drama since 2003.

- 10. Shri Dinesh Khanna (Acting)** B.A. from Lucknow University. Diploma in Acting from Bhartendu Natak Academy and P.G. Diploma in Acting from N.S.D. in 1986. Has been involved in acting, direction and teaching for the last 20 years. Interested in literature and translation work and has written articles on theatre. His published works include Kucch Aansu Aur Kucch Phool and Abhinay Chintan.
- 11. Shri Suresh Bhardwaj (Lighting)** Diploma in the Integrated course in Theatre Arts from NSD. Technical Director of Bharat Bhawan, Bhopal since its inception. Has directed many plays, and is a well known name in the area of lighting. Conducted theatre workshops in India and abroad under the extension programme of the School. Has been involved in feature and tele films as a director and art director. Has been a part of the visiting faculty of NSD since 1984 and was appointed on a regular basis as a Lecturer of Lighting in 1989. Held the position of Dean (Academics) from May 2000 to May 2002. Appointed Professor in the Extension Programme from February 2002 to February 2004. Presently holding the position of Lecturer of lighting
- 12. Dr. B. Ratna (Music)**
B.A. (Hons) and M.A. in Karnatak Music from Delhi University. Doctorate in Indian Music from Madras University on , ‘A comparative Study of Hindustani and Karnatak Raga System’. A JRF and holder of the post of UGC Research Associate for Post-Doctoral research in the area of Music Education. Joined NSD as lecturer (music) in 1991. Conducted theatre music workshops in many places within the country and abroad. A performer of Karnatak Music, has given music direction in a number of plays. Has acted in plays of the Nirakar group. Held the position of Dean, Academics of NSD from June 2002 to May 2003.
- 13. Shri Amarjit Sharma (Stage Technologist)**
A graduate from Delhi University. Joined National School of Drama in 1979 in its Carpentry Workshop section and was appointed Stage Technologist in 1994. Is responsible for preparing the set design, plans and models for staging plays and other connected events. Notable assignments have been the installation and execution of sets for Bharat Rang Mahotsavas held in 1999-2001, Jashn-e-Bachpan held in 1998-2001 and the German Festival in India, 2000-2001. Has designed sets for television serials. Visited Germany and Sri Lanka on official assignments for set execution. Attended a program for advance theatre technology in Tokyo in 1998 under the auspices of Indo-Japan Cultural Exchange Programme.
- 14. Shri Suresh Shetty (Movement)**
Diploma in Acting from NSD in 1982. Joined the NSD Repertory Company as an Actor. Has performed many major roles in the repertory and also with other theatre groups. Has developed a detailed method of expression through body language. Visited France on an assignment to study modern techniques of movement and mime. Has done substantial experimental work with the human body, puppets and other elements of visual theatre. Besides being a lecturer of movement, he also holds the position of Dean (Academics).
- 15. Shri Abhilash Pillai (Acting)**
Diploma in Theatre Production and Stage Management from RADA, London; Post Graduate Diploma in Design and Direction from NSD; graduation in Theatre Arts from Calicut University, Kerala. Been a Trainee Director at Orange Tree Theatre, Richmond, U.K. Directed plays in various Indian languages and English, and is a major directorial force in India. His works draw on a wide array of materials ranging from the classical to the modern, but all of them are presented in contemporary aesthetic style. His major productions include **Survivors** (England UK, 1999), **Saketam**, which incorporated the formal beauty of classical Sanskrit drama in innovative ways (Japan, 2001); the Greek tragedy **Prometheus Bound**; **Island of Blood**, which made bold use of

images of various conflicts in South Asia (Germany, 2003, and Japan, 2004); and **Midnight's Children**, based on the novel by Salman Rushdie (Bonn, Germany, May 2006). Pillai has also been involved in many international collaborations, including a rendition of section of the Mahabharata titled **Karna** with Korean actor and with Chinese actors in Beijing 2004, a work based on the classical Sanskrit play **Shakuntala** with Russian actors (Moscow, 2004), and the former South Asia project of the Japan Foundation. Participated as an Indian representative in international theatre seminars and conducted theatre workshops in India and abroad. Written a biographical book **C.N. Sreekantan Nair—A vision and mission of a theatre activists** (in English) published by Central Sahitya Akademi. Contributed articles on theatre in leading publications in India and the U.K. Member of visiting faculties of universities in India and abroad. Honored with *Sanskriti* Award 2002-2003 for his achievements in theatre.

16. Dr. Bharat Gupt (Indian classical Theatre/Natyasastra/Indian Aesthetics)

Associate Professor, College of Vocational Studies, University of Delhi
 B.A Honours English, St. Stephen's College, University of Delhi, 1967
 M. A. English, St. Stephen's College, University of Delhi, 1969
 M.A. English . University of Toronto , 1971
 Ph. D. English, M. S. University of Baroda, 1991
 Doctoral Dissertation: "A Comparison of Greek and Indian Dramatic Theories as Given in the Poetics and the Natyasastra"

17. Shri Mohamed Kunju Noushad (Acting)

Shri Mohamed Kunju Noushad's (Kerala, India) theatre career started in 1987 through the Kunnumpuram Cultural Society, AKG Arts Andoorkonam and Malayalam Commercial Theatre Swati, a Kerala government organisation. He has a BTA degree from Trissur School of Drama (1992-96) and also graduated from India's National School of Drama (NSD, 1996-99). Between 1999 and 2002, he was employed as a full time professional actor in the NSD repertory company. With NSD, he performed in many Hindi productions, as well as in the Indian-Japanese collaborative production *MIWA* in Tokyo in 1999. He recently graduated from the Theatre Training and Research Programme (TTRP, 2002-05). Noushad performed a solo piece in Hong Kong's Cattle Theater Festival as part of TTRP in December 2004. From August to October 2005, he will participate in a collaboration project of Sarah Kane's *4.48 psychosis* with REPUBLIC OF PERFORMANCE in Taiwan for the Crazy Elitist Festival. In January 2006, he will participate in the Asian Season Theatre Festival in Wroclaw (Poland) and in Potsdam (Germany).

17. Shri Subba Rao (Voice and Speech)

Retired from National School of Drama, as Dean and Associate Professor. Visited Germany for advance training in Voice and Speech. Conducted many workshops globally. Presently, freelance Actor, Director. Conducting short term and long term workshops in YOGA, VOICE, SPEECH AND ACTING. Also conducting short term workshops for TEACHERS, in VOICE AND SPEECH, helping them in teaching their own respective subjects very interestingly.

19. Dr. Anjana Puri (Theatre Music)

Dr. (Mrs.) Anjana Puri is a post graduate in Hindustani vocal music. Anjana was formally trained in music by Sulochana Brihaspati of the Rampur Sadarang Parampara, Sajjan Lal Brahmabhatt of the Gwalior Gharana and Afghanistan's well-known musician the late Ustad Hashim Mehmud of the Patiala gharana. She has composed music for several plays of Rang Vidhushak of Bhopal, where she is based. With Rang Vidhushak theatre group, Anajana also acts.

Dr. Anjana has been training actors in music, voice production and speech in different parts of India for many years. She has been conducting theatre workshops on co-ordinating voice with

movement for adults and children. The acclaimed Koothu-p-pattarai in Chennai is one of the theatre groups with whom Anjana has directed a production. The Images of Asia festival in Denmark is one of several overseas events with which Anjana has been associated. Currently Anjana is working with other Melange associates on concepts for European touring of Indian performance work.

20. Shri Vageesh Kumar Singh (Voice and Speech)

Shri Vageesh Kumar Singh, a product of NSD, passed out in 1976. He worked in its repertory as an actor for eight years. He has composed plays for children and written five books of short stories and plays. He took a year researching for Sharnarathi Anand. Worked as guest faculty at National School of Drama.

21. Shri Prasanna (Direction)

Shri Prasanna is an Indian theatre director and playwright from Karnataka. He is one of the pioneers of modern Kannada theatre.^[1] He graduated from the National School of Drama (NSD). He founded Samudaya and gave a creative direction to Kannada theatre in the 1970's with other activists. Prasanna lives in Heggodu in Karnataka. He is known for his organisational skills and new ideas and innovations in theatre.^[2] He is a Sangeet Natak Akademi Awardee. He has directed plays for National School of Drama (Repertory Company, NSD), Ninasam, Rangamandal-Bhopal, Rangayana and worked with many theatre organizations of India.

22. Ms. Aditi Biswas (Theatre Design)

Ms. Aditee is a graduate from the National School of Drama in 2004 with a specialization in Design and Direction. She has collaborated with eminent theatre directors such as M.K. Raina, Roysten Abel, Mahesh Dattani, Maya Rao, Vivek Mansukhani, Sita Raina, Ram Gopal Bajaj, Abhilash Pillai; and assisted the likes of Anuradha Kapur, Rob Clare, Tripurari Sharma and more. Aditee has conducted several theatre workshops; and directed & designed several theatre productions in India and abroad. She directed 'The Little Prince' for Bhatnagar International School and J.B. Priestly's 'An Inspector Calls' for School of Planning and Architecture. Her play 'Portrait of Dora' featured at the Theatre Utsav 2008; and the same year at the Summer Theatre Festival, the NSD Repertory Company premiered her physical theatre piece 'Untitled'. She has also performed at the Bunkamura Theatre, Tokyo and Seoul Performing Arts Festival. Beginning 2010, her first dance theatre piece 'In/Out/In', a collaborative performance between Indian and German artists was premiered at the Theatre Utsav. Presently, Aditee is a member of the visiting faculty for 'World Drama' at the National School of Drama.

23. Dr. Gautam Chatterjee

Theatre and Consciousness, Cultural Communication by introducing Ethno Dramatology.

Education : Ph. D. topic : Effect of Agam on Natyashastra.

NATURE OF WORK : Writing Plays, Acting, Presenting and Teaching Drama, Writing columns and articles in different leading national newspapers and journals. Writing books on various aspects of Drama. Communicating society through Drama, Documentary and Literature.

Lecturing and giving presentations in different Universities and educational institutions.

Preparing programme for Radio and various visual channels.

B. Guest / Visiting faculty for MPAHVM

1. Dr. Ravi Sharma

(For teaching the course 'Treatment and Amplification of Sound in Music')

Dr. Ravi Sharma is a Reader in Deptt. of Music in Maharshi Dayanand University, Rohtak. He has worked on production and projection of sound on Sitar.

2. Prof (Dr.) Vinod Vidwans

(For teaching the course ‘Treatment and Amplification of Sound in Music’)

Prof. Vinod Vidwans is a New Media artist and designer. He holds a Ph. D and Master of Design Degree from Indian Institute of Technology, Mumbai, India. He also holds a Masters Degree in Fine Arts from Nagpur University.

He is a professor of New Media, Creativity and Innovation at FLAME School of Communication, Pune, India, and has developed a Computational Theory of Indian Classical Music.

C. Guest / Visiting faculty for MFAP

1. **Prof. (Dr.) Anupa Pande** (Art History & Aesthetics)

Prof. Pande is Professor and Head, Deptt. of History of Art, National Museum Institute, National Museum, Janpath, New Delhi. She did her MA in Anc. Hist., Cult & Archaeology from Univ. of Allahabad, Sangeet Prabhakar (B. Mus), Diploma in Chinese and German Language and did D. Phil in Historical & Cultural Study of the ‘Natyasastra’ of Bharata.

Prof. Pande is a UGC fellow for Ph. D and M. A., Junior Research Fellowship (JRF) and Senior Research Fellowship (SRF). She is a recipient of Baden – Wurtemberg Fellowship from South - Asia Institute, Heidelberg, Germany (May 2003 – July 2003).

Experience: Since 2004 Professor, Dept. of History of Art, NMI.

- At present Professor and Head, History of Art Department, NMI.
- Acting Head of Dept. of History of Art National Museum Institute [NMI].
- Acting Vice Chancellor, National Museum Institute. (October 22, 2009 – November 4, 2009).

2. **Dr. Y.S. Alone** (History of Arts)

Associate Professor, School of Art and Aesthetic, JNU , New Delhi.

Dr. Y.S.alone, Post Graduation in History of Art from Maharaja Sayajirao University Baroda and Ph.d from JNU , New Delhi. He is Associate Professor in Arts and Aesthetic School. He has contributed more than 14 research paper and articles in different books and journals. He has 14 years teaching experience at University level vis one year at University of Pune (Maharasta), 10 years at Kurukshetra University and 3 years at JNU , New Delhi.

3. **Dr. Saveeta Kumari** (History of Art & Aesthetics)

Assistant Professor, Dept. History of Arts, National Museum Institute, National, Museum, Janpath , New Delhi.

M.A (History of Art), National Museum Institute, Janpath, New Delhi

Dr. Saveeta is UGC National Eligibility Test (NET) for Lectureship qualified.

Awards:

- Junior Research Fellowship, Indian Council of Historical Research (ICHR).
- UK Travel Award, Nehru Trust for Indian Collections at the V&A Museum (NTICVA).
- Charles Wallace India Trust Grants for Research and Visit (CWIT), British Council.
- Received a cash award for working in the exhibition *Saga of Buddha: His Life and Message*, from Ministry of Culture, Govt. of India in 2005.
- Received a cash award from Chitra Kala Sangam, New Delhi for good academic performance in 2004.

Professional & Research Experiences at National Museum Institute, New Delhi:

- Research Associate
- Assistant Professor (History of Art)
- Doctoral Research & Teaching

Courses taught at the National Museum Institute, New Delhi

- Aesthetics and Art Theory
- Indian Architecture (High Medieval Period)

Papers assisted in teaching, Deptt. Of History of Art, National Museum Institute

- Art of Renaissance
- Temple Architecture
- Modern Indian Painting
- Foundation Course: An overview on Indian Art

4. Prof. Shukla Sawant (History of Art)

Dr. Savant is a Professor of History of Arts at the Art and Aesthetic School JNU, New Delhi. She did her MFA in painting from College of Arts , New Delhi. She have total 14 years teaching experience in Jamia Millia Islamiya and JNU. Prof. Savant is a regular contributor of articles and journals on History of Art and Contemporary Arts.

Prof. Sawant is a visual artist. Her research interests include Contemporary Art and Art in Colonial India. She has been a Commonwealth Scholar at the University of London and studied at the Ecole Des Beaux Arts Paris. She recently contributed articles on Sultan Ali, Sanat Kar, Chittoprasad, among others, to the Delhi Art Gallery catalogue "Manifestations" 2004. She has participated in artist residencies at Braziers College, Oxford U.K (Triangle Arts Trust) Khoj Workshop, Modinagar, Began Grond Residency, Utrecht and has had solo exhibitions in London (Harriet Green Gallery), Amsterdam IA), Mumbai (Lakereen) and Delhi (Art Inc).

5. Dr. Kaveeta Singh (History of Arts)

Dr. Singh, Associate Professor of History of Arts at the Art and Aesthetic School JNU, New Delhi is a Post Graduate in History of Art from Maharaja Sayajirao University Baroda. Kavita Singh is an art historian with Ph. D from Punjab University, Chandigarh. Her research interests include the history and policies of museum collections, the social history of Indian painting, and the application of narrative theory to art. Her publications include New Insights into Sikh Art (Marg, 2002) and essays in several international and national journals and edited volumes. She has been Research Editor, Marg Publications and Guest Curator, San Diego Museum of Art and Museum Intern at the Asia Society in New York. She was co-curator of Power and Desire: Indian Paintings from the Binney collection, an exhibition of Indian miniature paintings that travelled through the US, Europe and Asia. In 2005 she received a major grant from the Getty Foundation for a collaborative project to study the place of museums in the social landscape of India today.

6. Mrs. Mansi Dhiman (History of Art & Aesthetics)

Mrs. Dhiman completed post graduate in History of Art from Maharaja Sayajirao University Baroda. Specialized in History of Architecture, History of Criticism (Indian and Western), Philosophy of Art (Indian & Western) History of Western Art, Modern Western Art, Post and Pre Independence Art, Contemporary Critical Theory, Methodology, Sources of Indian Sculpture and Architecture, Advance Sanskrit, Indian & Western Aesthetics. She did her Indonesia language Bhasa (part time) from School of Language, JNU, New Delhi.

At present working with art consult Gallery as well as an independent writer for art magazines and visiting Faculty at Collage of Arts, New Delhi and Faculty of Fine Arts, Jamia Millia Islamia, New Delhi.

7. Km. Rikimi Madhukailya (History of Art & Aesthetics)

Km. Rikimi did her M.A. in Arts and Aesthetics from JNU, New Delhi, 2007 and qualified UGC NET in December 2006. She is a research scholar in Arts and Aesthetics School, JNU. She have some published materials –written portfolios on the Bengal School published by NGMA, writes regularly for an online art journal called art concerns.com .An article called with Navjot and

Public Art' published in an e-art magazine called 'Matters of Art' 2006. She worked as Assistant Professor in International College for Girls, Jaipur. Beside at National Gallery of Modern Art, Delhi as Asst. curator from October 2008 to May 2009.

Presently Visiting Faculty in Collage of Arts, New Delhi and Faculty of Fine Arts, Jamia Millia Islamia, New Delhi

8. **Mr. Ajit Dubey** (Understanding of Art Management and Marketing)

Currently heading the Department of Graphics, College of Fine Arts, Chitrakala Parisad, Bangalore. He has held several solo exhibition at Bangalore (1992,1999, 2001) and Seoul (1995,1997,2000), besides participating in International Exhibition of Prints, New Delhi (1984-1985), India Print –Makers Exhibition (1985), Fist Print Biennale, Bharat Bhavan (1989), Seventh Triennale India (1991), Fourth Egyptian International print Triennale, Cairo and Alexandria (2002) and Eleventh Triennale India (2005).

Head, Department of Graphic, College of Fine Arts, Chitra Kala Parisad, Bangalore

9. **Mr. Anil Sinha** (Understanding of Art Management &Marketing)

Mr. Sinha is communication Design Faculty at NID since 1985. Mr. Sinha completed Post-Diploma in Applied Art from Maharaja Sayajirao University Baroda and Diploma in Human Resource Management (AMA). He expertise in Faculty Training Programme in Graphic Design, Colour and Composition, Product Graphic, Elements of Design, Symbol Design, Space, form and Structure, Basic Graphic Design etc. His area of other interests are –Graphic and Communication System design, Symbolology and Corporate Image, Exhibition- Event Design, Communication Research , and Packages Design.

Presentably Mr. Sinha Right is working as Activity Chairperson, IDS & IP&P, National Institute of Design, Ahmedabad.

4. SOPVA 7.4 To approve the Phase III form, Course structure and minutes of the Expert Committee meetings held for Certificate Programme in Folk Theatre and Performance in North East Region.

The expert committee met at Shillong to discuss the modalities of the programme and finalized the programme structure including the Course Writer team. The minutes and the Phase-III form are placed for the approval of School Board.

Recommendations: The Board suggested that the coordinator call another expert committee meeting to finalize the programme in relation to the Credits, Target group, project component, requirements at the Programme Study Centers and other modalities like eligibility criteria and the medium of instruction.

5. SOPVA 7.5 To approve the Phase-III form for Diploma in Hindustani Music.

The expert committee have discussed and finalized the Course Structure including the Course Writer team. The minutes and the Phase-III form are placed for the approval of School Board.

7.5.1 The Board members were apprised by the Director, SOPVA that School is offering fourteen Certificate Programmes of one year duration in different art forms through its Programme Study Centers and the certificate programmes being offered by the School carry 16 credits each (*Appendix-I*). He further informed the members that the School is receiving concern from some PSC's that the syllabi of most of the certificate programmes is very basic, hence it was proposed to the members that School would like to revise the

same. Further the present Diploma is an advance programme of the Certificate in Hindustani Music.

Recommendations: The syllabi of both the programmes were discussed in the meeting. The expert members of the Board opined that the syllabi of the Diploma Programme include some courses which are delivered at elementary level not at Diploma hence the School Board unanimously recommended that before finalizing Diploma programmes, all the Certificate programmes on offer may be revised in view of content quality. Thereafter, the Diploma programme may be finalized accordingly.

6. SOPVA 7.6 To approve the Phase III, Course structure and minutes of the Expert Committee meetings held for Certificate Programme in Art Appreciation.

The members were informed that the Expert Committee have discussed and finalized the Course Structure including the Course Writer team. The minutes and the Phase-III form are placed for the approval of School Board.

Recommendations: The School Board approved the phase III including the names of Course writers for Art Appreciation with the suggestion that it should be a non- credit certificate programme and should be offered online.

7. SOPVA 7.7 To approve the Phase-III form, Course structure and minutes of the Expert Committee meetings held for Certificate programme in Photography.

The members were appraised that the expert committee constituted and approved by the Vice Chancellor has prepared and finalized the Course Structure and suggested a team of Course Writers which is placed before the School Board members for consideration and approval. The minutes and the Phase-III form are also placed for the approval of School Board.

Recommendations: The School Board approved the phase III and the names of Course writers with the suggestion that the programme should be of 12 credits minimum.

8. SOPVA 7.8 To approve the Phase III form, Course structure, nomenclature and minutes of the Expert Committee meetings held for diploma in Manipuri Nat Sankirtan.

The Board members were informed that the Expert Committee has finalized the Course Structure of three year diploma including the Course Writer team. The minutes and the Phase-III form are placed for the approval of School Board.

Recommendation: The School Board members were apprised that since this programme is of three year duration it is proposed by the Coordinator that the nomenclature of the programme may be considered as Degree. The Board suggested that Manipuri Nat Sankirtan may be developed as diploma programme of two year duration with 36 credits. Accordingly the expert Committee should have a re-look at it.

9. SOPVA 7.9 To consider and approve the Phase-I form for:
A. Ph D Programme in Theatre Arts
B. Ph D Programme in Fine Arts.
C. Ph D Programme in Music.

School has received several requests from the keen students for seeking admission in Ph D programmes in both performing and Visual Arts. The phase-I forms for Ph D programmes in Theatre Arts, Fine Arts and Music are submitted for consideration and approval.

Recommendation: The phase I form along with proposed Programme Coordinator and Research Supervisors for Doctorate of Philosophy (Ph D) in Theatre Arts, Fine Arts and Music were approved by the School Board with some modifications and advise to attach the brief bio data of all Research Supervisors (*Appendix-II A, B, C*).

7.9 Ph D Programme Coordinator: *Prof. Sunil Kumar, Director, SOPVA.*

7.9 A. Research Supervisor for Theatre Arts: *Dr. G. Bharadawaza, Reader in Theatre Arts, SOPVA.*

7.9 B. Research Supervisor for Fine Arts: *Dr. Sunil Kumar, Professor of Visual Arts, SOPVA.*

7.9 C. Research Supervisor for Music: *Dr. Seema Johari, Reader in Music, SOPVA.*

10. SOPVA 7.10 To discuss and approve the Phase I form for Certificate programme in Theatre Appreciation.

School is proposing to launch a Certificate Programme in Theatre Appreciation (on-line) from next academic year. The Phase-I form is submitted for the approval of the School Board.

Recommendation: The Board approved the phase -I and recommended to make changes in the title of the programme as Certificate Programme in Performing Arts: Theatre Appreciation, it was also suggested that eligibility criteria may be changed to make the programme open to every enthusiast of theatre arts and art in general.

11. SOPVA 7.11 To approve offering Masters Programmes in Performing and Visual Arts as regular Off-Campus (other than IGNOU Campus) Programmes and to discuss the modalities.

School of Performing and Visual Arts started offering Masters programme in Theatre arts, Hindustani Vocal, Painting and Dance as regular, on-campus programmes from July 2010. There have been enquiries from many well established institutions of performing and visual arts that have shown keen interest in offering Masters Programme of IGNOU as off-campus programmes at their centers. Hence, this matter is put for approval. The future course of action including modalities of collaboration, guidelines and procedures of offering these programmes at these off-campus centers may be discussed and delineated hence forth.

Recommendation: School Board approved the proposal for offering master degree programmes in Performing and Visual Arts as regular programmes at the Institutes outside IGNOU Campus and constituted an Expert Committee including the programme coordinators to design the modalities of collaboration, guidelines and procedures etc. The School Board suggested that for designing modalities etc the procedures adopted by other School i.e. SOSS may be looked into. As SOSS is also offering regular programmes at different Centers hence a representative from the School may be included in the Committee. Following are the external experts for the Committee:

1. Prof. Anuradha Jonnalagadda,
HOD, Dance Dept, University of Hyderabad, Gachibowli, Hyderabad- 500046
2. Prof. Mahesh Champaklal
Dean, Faculty of Performing Arts and Prof. of Dramatics
MS. University, Opp Sur Sagar Lake, Nyaya Mandir. Vadodara -390 001

3. Prof. Suneera Kasliwal
Head, Faculty of Music, University of Delhi, Delhi 110 007
4. Prof. Jai Zharotia (Retired)
Head, Fine Art Department, College of Art, Tilak Marg
New Delhi 110 007
5. Prof. Sunil Kumar, Director, SOPVA, IGNOU

12. SOPVA 7.12 To discuss the evaluation structure for Students with different needs of Certificate Programmes in Performing and Visual Arts.

For the physically challenged students who registered for the certificate programme in performing and visual arts it is proposed to conduct a viva-voce for their assignment and the term end examinations. The proposal is place for discussions and suggestions.

Recommendation: The Board approved the item and advised the proposer to refer the rules defined by IGNOU and Government of India in this regard and follow the same.

13. SOPVA 7.13 To consider for change in the nomenclature of two Practical Courses of MPA-HVM

Recommendation: The School Board did not recommended any change in the nomenclatures.

14. SOPVA 7.14 To consider and approve the format of application for establishing Programme Study Centers for Certificate Programmes of SOPVA.

SOPVA offers its Certificate programmes (ODL) by establishing Programme Study Centers (PSC). For establishing PSC a format of application, MOU and duties of PIC has been designed by a Committee, the same is submitted for approval (*Appendix-III, IV & V*).

Recommendation: The format of application was approved by the School Board with some modifications.

15. SOPVA 7.15 To consider and approve the qualifications of academic counsellors of Certificate Programmes of SOPVA.

School is offering thirteen Certificate Programmes offering through Open Distance Learning (ODL) mode. At the PSCs the Academic Councilors are engaged to deliver the lessons. The essential qualifications of the Academic Councilors in each Course are proposed for consideration and approval (*Appendix-VI*).

Recommendations: The School Board approved the qualifications of the Academic Councilors.

16. SOPVA 7.16 To suggest, consider and approve the names of Paper setters, Moderators, Evaluators, External Examiners and Course writers for ODL and On Campus programmes.

Recommendations: A list of names of Paper Setters/ Evaluators/ External Examiners/ Moderators for ODL and On Campus programmes were approved by the School Board.

The list of Paper Setters/ Evaluators/ External Examiners/ Moderators for MPAHVM

1. Dr. Shailendra Goswami,
Associate Prof. Faculty of Music and Fine Arts,
Delhi University, Delhi – 7
MMU-001, History & Principles of Indian Music-1
MMU – 005, History and Principles of Indian Music – 2
MMUE - 010Voice Culture
MMUE – 015Comparative Study of Music of Various Ancient Civilizations
MMUE – 017A Comparative Study of Music of South East Asian Countries
2. Dr. Ojesh Pratap Singh
Associate prof. Faculty of Music and Fine Arts,
Delhi University, Delhi – 7
MMUE - 010Voice Culture
MMUE – 015Comparative Study of Music of Various Ancient Civilizations
MMUE – 017A Comparative Study of Music of South East Asian Countries
MMUL – 003, 008, 013, 019 Performances 1, 2, 3, 4
3. Prof. Anjali Mittal
Ex Dean & HoD, Faculty of Music and Fine Arts,
Delhi University, Delhi – 7
MMUL – 003, 008, 013, 019 Performances 1, 2, 3, 4
MMUL - 004, 009, 014, 020-Viva voce – 1,2,3,4
4. Prof. Sanjay Bandyopadhyay
Deptt. of Music, Rabindra Bharati University,
Kolkata
MMUE – 006, Regional Expressions of Raga Sangeet
MMUE – 007, Philosophy of Music
MMU - 012History of Musical Instruments
MMUE – 016Event Management of Cl. Music Programmes
5. Prof. Binota Moitra, Deptt. of Music, Rabindra Bharati University, Kolkata
MMUL – 003, 008, 013, 019 Performances 1, 2, 3, 4
MMUL - 004, 009, 014, 020-Viva voce – 1,2,3,4
6. Prof. Saroj Ghosh, Deptt. of Music, Punjab University, Chandigarh
MMU - 012History of Musical Instruments
MMUE – 015Comparative Study of Music of Various Ancient Civilizations
- MMUE – 016Event Management of Cl. Music Programmes
MMUE – 017A Comparative Study of Music of South East Asian Countries
MMUE – 018Project work
7. Prof Arvind Sharma, Deptt. of Music, Punjab University, Chandigarh
MMUE – 007, Philosophy of Music
MMUE - 011Psychology of Music
MMUE – 017A Comparative Study of Music of South East Asian Countries
MMUE – 018Project work
8. Prof. Chamanlal Verma,
Chairperson Deptt of Music, HP University
MMUL – 003, 008, 013, 019 Performances 1, 2, 3, 4
MMUL - 004, 009, 014, 020-Viva voce – 1,2,3,4
9. Prof. Asha Pandey, Deptt. of Music, Kurukshetra University
MMUL-003, 008, 013, 019 Performances 1, 2, 3, 4
MMUL - 004, 009, 014, 020-Viva voce- 1,2,3,4
10. Dr. Sunanda Pathak, Associate Prof. (Music), Mata Sundari College, New Delhi
MMU – 001, History & Principles of Indian Music-1
MMU – 005, History and Principles of Indian Music – 2
MMUE – 006, Regional Expressions of Raga Sangeet
11. Dr. Krishnakali Choudhury,
Associate Prof. (Music), Lakshmi Bai College,
Ashok Vihar, Phase – III, Delhi
MMUL – 003, 008, 013, 019 Performance 1, 2, 3, 4
MMUL - 004, 009, 014, 020-Viva voce – 1,2,3,4
12. Dr. Neeta Mathur
Associate Prof. (Music), Vivekanand College, New Delhi
MMUE – 006, Regional Expressions of Raga Sangeet
MMUE – 007, Philosophy of Music
MMUE - 010Voice Culture
MMUE – 016Event Management of Cl. Music Programmes

13. Dr. Prerana Arora
Associate Prof. (Music) Janaki Devi Mahavidyalay,
Rajinder Nagar, New Delhi
MMUE – 006, Regional Expressions of Raga
Sangeet
MMUE – 007, Philosophy of Music
MMUE - 010Voice Culture
MMUE - 011Psychology of Music
MMUE – 015Comparative Study of Music of
Various Ancient Civilizations
MMUE – 017A Comparative Study of Music of
South East Asian Countries
14. Dr. Gurinder Kaur, Associate Prof. (Music), Janaki
Devi Mahavidyalay, New Delhi
MMUL – 003, 008, 013, 019 Performance 1, 2, 3, 4
MMUL - 004, 009, 014, 020-Viva voce – 1,2,3,4
15. Prof. Chittaranjan Jyotishi, Retd. Deptt. of Music,
BHU
MMU – 002, History and Evolution of Raga
MMUE – 007, Philosophy of Music
MMUL – 003, 008, 013, 019 Performance 1, 2, 3, 4
MMUL - 004, 009, 014, 020-Viva voce – 1,2,3,4
16. Dr. Prem Dave, Deptt. of Music, Rajasthan
University, Jaipur
MMU – 001, History & Principles of Indian Music –
1
MMU – 002, History and Evolution of Raga
MMU – 005, History and Principles of Indian Music
– 2
MMUE - 011Psychology of Music
17. Dr. Rashmi Tiwari, Deptt. of Music, B.D.K.
College, Agra
MMU -001, History & Principles of Indian Music-1
MMU – 002, History and Evolution of Raga
18. Dr. Amita Tripathi, Deptt. of Music, B.D.K.
College, Agra
MMU – 001, History & Principles of Indian Music –
1
MMU – 002, History and Evolution of Raga
19. Dr. Ravi Sharma, Deptt. of Music, M D University,
Rohtak
MMU – 001, History & Principles of Indian Music –
1
MMU – 005, History and Principles of Indian Music
– 2
- MMU - 012History of Musical Instruments
MMUE – 015Comparative Study of Music of
Various Ancient Civilizations
MMUE – 017A Comparative Study of Music of
South East Asian Countries
20. Prof. Suneera Kasliwal,
Faculty of Music & Fine Arts
Delhi University, Delhi
MMU – 001, History & Principles of Indian Music-1
MMU – 002, History and Evolution of Raga
MMU – 005, History and Principles of Indian Muic
– 2
MMU – 012 History of Musical Instruments
MMUE – 018 Project work
21. Dr. Seema Johari, SOPVA, IGNOU
MMU – 001, History & Principles of Indian Music –
1
MMU – 002, History and Evolution of Raga
MMU – 005, History and Principles of Indian Music
– 2
MMUE – 006, Regional Expressions of Raga
Sangeet
MMUE – 007, Philosophy of Music
MMUE - 010Voice Culture
MMUE - 011Psychology of Music
MMU - 012History of Musical Instruments
MMUE – 015Comparative Study of Music of
Various Ancient Civilizations
MMUE – 016Event Management of Cl. Music
Programmes
MMUE – 017A Comparative Study of Music of
South East Asian Countries
MMUE – 018Project work
MMUL – 003, 008, 013, 019 Performances 1, 2, 3, 4
MMUL - 004, 009, 014, 020-Viva voce – 1,2,3,4
22. Dr. Mallika Banerjee, SOPVA, IGNOU
MMU – 001, History & Principles of Indian Music –
1
MMU – 002, History and Evolution of Raga
MMU – 005, History and Principles of Indian Music
– 2
MMUE – 006, Regional Expressions of Raga
Sangeet
MMUE – 007, Philosophy of Music
MMUE - 010Voice Culture
MMUE - 011Psychology of Music
MMU - 012History of Musical Instruments

MMUE – 015 Comparative Study of Music of Various Ancient Civilizations
MMUE – 016 Event Management of Cl. Music Programmes

MMUE – 017A Comparative Study of Music of South East Asian Countries
MMUE – 018 Project work
MMUL – 003, 008, 013, 019 Performances 1, 2, 3, 4
MMUL - 004, 009, 014, 020-Viva voce – 1,2,3,4

The list of Paper Setters/ Evaluators/ External Examiners/ Moderators/Course writers for CPAKM and CPAHM

- | | |
|--|---|
| 1. Prof. Radha Venkatachalam
Faculty of Music & Fine Arts,
University of Delhi
OMU-005 Introduction to Karnatak Music | 7. Dr. Mallika Banerjee SOPVA , IGNOU
OVA-001 Indian Cultural Heritage
OVA-002 Understanding Indian Art Forms |
| 2. Prof. Deepti Omcherry Bhalla
Faculty of Music & Fine Arts,
University of Delhi
OMU-005 Introduction to Karnatak Music | 8. Ms. P. Radhika, Assistant Prof. SOPVA
OVA-001 Indian Cultural Heritage
OVA-001 Indian Cultural Heritage |
| 3. Dr. Manikandan
Associate Prof. Faculty of Music & Fine Arts,
University of Delhi
OMU-005 Introduction to Karnatak Music | 9. Dr. Ravi Sharma
28, Bharti Artist Colony, Vikas Marg, Delhi
OMU -001 |
| 4. Smt. Saraswati Rajagopalan -
(Eminent performer & Staff Artiste of AIR)
C 21, FF, Jangpura Extn., New Delhi 110 014
OMU-005 Introduction to Karnatak Music | 10. Deepika Tirkha, Govt. College, Sec.14,
Gurgaon.
OMU-001 |
| 5. Shri VSK Chakrapani -
(Eminent performer & Staff Artiste of AIR)
House No.133, Pocket –V
Phase –I, Mayur Vihar, New Delhi 110 091.
OMU-005 Introduction to Karnatak Music | 11. Reeta Bokil
Gandharva Mahavidyalaya, Delhi.
OMU-001 |
| 6. Smt. Visalam Venkatachalam,
(Eminent Performer),
372, Asiatic Village, New Delhi 110 048.
OMU-005 Introduction to Karnatak Music | 12. Jagdeep Singh Bedi,
Gandharva Mahavidyalaya, Delhi
OMU-001 |
| | 13. Dr. Seema Johari, SOPVA, IGNOU
OMU-001
OVA-002 |

The List of experts for moderation, evaluation, external examiners, paper setters and course writers for MPABN and CPA programmes on Dance.

- | | |
|---|---|
| 1. Prof. Sunil Kothari,
Dance Historian and Critic,
94, Bhaktawar singh block,
Asiad Village, New Delhi 110049 | 3. Ms. Leela Samson,
Director, Kalakshetra College of Fine Arts,
Thiruvannamipur, Chennai |
| 2. Dr. Bharat Gupta,
Associate Professor,
College of Vocational Studies,
Delhi University, | 4. Shovana Narayan,
D II/301, Pandara Road, New Delhi |
| | 5. Geeta Chandran, Dancer, Delhi |

‘Natya Vriksha’, B-45,
Gulmohar Park, Delhi, 110049

45, Rajouri Apts, Opp. G O I Press,
Mayapuri, New Delhi 110064

6. Prof. Anuradha Jonnalagadda,
HOD, Dance Dept, University of Hyderabad
Gachibowli, Hyderabad- 500046
7. Saroja Vaidyanathan
Director, "Ganesh Natyalaya"
C-16, Qutb Institution Area, Behind Qutab
Hotel, New Delhi 110016
8. Jayalakshmi eshwar,
9. Prof. Deepti Omcherry Balla,
B –3/87, Phase II, Ashok Vihar, Delhi
A. Dr. Urmimala Sarkar Munshi,
Visiting Faculty, SAA, JNU
A. Shri Sudha Jagannath,
Dance teacher,
Shriram Bharatiya Kala Kendra, Delhi

List of Paper Setters/ Evaluators/External Examiners/Moderators for MPATHA (Theatre Arts).

1. **Prof. M.N. Sharma,**
1-8-702/32/39, Padma colony, Nallakuta, Hyderabad-44
Semester I
Paper I Fundamentals of Theatre and Drama (Theory)
Paper II History and development of Modern Indian Drama (Theory)
Paper III History and development of Modern Western Drama
Semester II
Paper I History of Classical Indian Theatre (theory)
Paper II History and development of Classical, Neo Classical and Elizabethan Theatre
Paper VI Play Production (Realistic Play)
Semester III
Paper I Folk and Traditional Theatre of India and Southeast Asia
Paper II Makers of Modern Theatre-Indian and Western (Theory)
Semester IV
Paper I Aesthetics: Indian and Western
Paper IV Theatre Research: Seminar Presentation
2. **Smt. Tripurari Sarma**
28, Munirka Vihar, New Delhi-1100067
Semester I
Paper IV Fundamentals of Acting
Paper VI Scene Work (Practical)
Semester II
Paper III Acting Theory and Practical
Paper V Scene Work (Sanskrit)
Semester III
Paper VI Scene Work (Narrative/Non-realistic)
Paper VI Play Production (Realistic Play)
Semester IV
Paper III Specialization: (Direction, Acting, Design, Theatre for Children)
Paper VI Play Production (Major)
3. **Dr. Mohan Maharshi**
134, Bahktur Sing Block, Kelgaon, New Delhi-110048
Semester I

Paper I Fundamentals of Theatre and Drama (Theory)
Paper II History and development of Modern Indian Drama (theory)
Paper III History and development of Modern Western Drama

Semester II

Paper I History of Classical Indian Theatre (theory)
Paper II History and development of Classical, Neo Classical and Elizabethan Theatre
Paper VI Play Production (Realistic Play)

Semester III

Paper II Makers of Modern Theatre-Indian and Western (Theory)

Semester IV

Paper III Specialization: (Direction, Acting, Design, Theatre for Children)
Paper IV Theatre Research: Seminar Presentation
Paper VI Play Production (Major)

4. Prof. Mahesh Champaklal

Dean, Faculty of Performing Arts and Prof. of Dramatics
MS. University, Opp Sur Sagar Lake, Nyaya Mandir. Vadodara -390 001.

Semester I

Paper I Fundamentals of Theatre and Drama (Theory)
Paper II History and development of Modern Indian Drama (theory)
Paper III History and development of Modern Western Drama

Semester II

Paper I History of Classical Indian Theatre (theory)
Paper II History and development of Classical, Neo Classical and Elizabethan Theatre
Paper VI Play Production (Realistic Play)

Semester III

Paper I Folk and Traditional Theatre of India and Southeast Asia
Paper II Makers of Modern Theatre-Indian and Western (Theory)

Semester IV

Paper I Aesthetics: Indian and Western
Paper IV Theatre Research: Seminar Presentation
Paper VI Play Production (Major)

5. Dr. G.S. Prasada Reddy,

Head, Department of Theatre Arts, Nizam College, Osmania University, Hyderabad-1

Semester I

Paper I Fundamentals of Theatre and Drama (Theory)
Paper II History and development of Modern Indian Drama (theory)
Paper III History and development of Modern Western Drama

Semester II

Paper I History of Classical Indian Theatre (theory)
Paper II History and development of Classical, Neo Classical and Elizabethan Theatre
Paper VI Play Production (Realistic Play)

Semester III

Paper I Folk and Traditional Theatre of India and Southeast Asia
Paper II Makers of Modern Theatre-Indian and Western (Theory)

Semester IV

Paper I Aesthetics: Indian and Western
Paper IV Theatre Research: Seminar Presentation
Paper VI Play Production (Major)

6. Prof. B. Ananta Krishnan

Department of Theatre Arts, S.N. School of Performing Arts,
Fine Arts, and Communication, University of Hyderabad, Gachi Bowli, Hyderabad

Semester I

Paper I Fundamentals of Theatre and Drama (Theory)

Paper II History and development of Modern Indian Drama (theory)

Paper III History and development of Modern Western Drama

Semester II

Paper I History of Classical Indian Theatre (theory)

Paper II History and development of Classical, Neo Classical and Elizabethan Theatre

Paper VI Play Production (Realistic Play)

Semester III

Paper I Folk and Traditional Theatre of India and Southeast Asia

Paper II Makers of Modern Theatre-Indian and Western (Theory)

Semester IV

Paper I Aesthetics: Indian and Western

Paper IV Theatre Research: Seminar Presentation

Paper VI Play Production (Major)

7. Prof. D.R. Ankur,

National School of Drama, Bahawalpur House, Bhagwandas Road, New Delhi

Semester I

Paper I Fundamentals of Theatre and Drama (Theory)

Paper II History and development of Modern Indian Drama (theory)

Paper III History and development of Modern Western Drama

Semester II

Paper I History of Classical Indian Theatre (theory)

Paper II History and development of Classical, Neo Classical and Elizabethan Theatre

Paper VI Play Production (Realistic Play)

Semester III

Paper I Folk and Traditional Theatre of India and Southeast Asia

Paper II Makers of Modern Theatre-Indian and Western (Theory)

Semester IV

Paper I Aesthetics: Indian and Western

Paper IV Theatre Research: Seminar Presentation

Paper VI Play Production (Major)

8. Dr. N.J. Bhikshu,

Reader, Department of Theatre Arts, S.N. School of Performing Arts, Fine Arts, and
Communication, University of Hyderabad, Gachi Bowli, Hyderabad

Semester I

Paper I Fundamentals of Theatre and Drama (Theory)

Paper II History and development of Modern Indian Drama (theory)

Paper III History and development of Modern Western Drama

Semester II

Paper I History of Classical Indian Theatre (theory)

Paper II History and development of Classical, Neo Classical and Elizabethan Theatre

Paper VI Play Production (Realistic Play)

Semester III

Paper I Folk and Traditional Theatre of India and Southeast Asia

Paper II Makers of Modern Theatre-Indian and Western (Theory)

Semester IV

Paper I Aesthetics: Indian and Western

Paper IV Theatre Research: Seminar Presentation

Paper VI Play Production (Major)

9. Shri. Satyabrata Rout,

Reader, Department of Theatre Arts, S.N. School of Performing Arts,
Fine Arts, and Communication, University of Hyderabad, Gachhi Bowli, Hyderabad

Semester I

Paper V Fundamentals of Theatre Design

Paper VI Scene Work (Practical)

Semester II

Paper IV Technical Theatre theory and practical (Lighting)

Paper V Scene Work (Sanskrit)

Paper VI Play Production (Realistic Play)

Semester III

Paper II Makers of Modern Theatre-Indian and Western (Theory)

Paper II Fundamentals of Play Direction Theory and Practical

Paper IV Technical Theatre (Costumes, Make-up, Mask making)

Semester IV

Paper III Specialization: (Direction, Acting, Design, Theatre for Children)

Paper VI Play Production (Major)

10. Shri. Dinesh Khanna,**Associated Professor,**

National School of Drama, Bahawalpur House, Bhagwandas Road, New Delhi

Semester I

Paper IV Fundamentals of Acting

Paper VI Scene Work (Practical)

Semester II

Paper III Acting Theory and Practical

Paper V Scene Work (Sanskrit)

Semester III

Paper VI Scene Work (Narrative/Non-realistic)

Paper VI Play Production (Realistic Play)

Semester IV

Paper III Specialization: (Direction, Acting, Design, Theatre for Children)

Paper VI Play Production (Major)

11. Smt. Hema Singh,

Lecturer, National School of Drama, Bahawalpur House, Bhagwandas Road, New Delhi

Semester I

Paper IV Fundamentals of Acting

Paper VI Scene Work (Practical)

Semester II

Paper III Acting Theory and Practical

Paper V Scene Work (Sanskrit)

Semester III

Paper VI Scene Work (Narrative/Non-realistic)

Paper VI Play Production (Realistic Play)

Semester IV

Paper III Specialization: (Direction, Acting, Design, Theatre for Children)
Paper VI Play Production (Major)

12. Shri. K.S. Rajendran,

Associate Professor,

National School of Drama, Bahawalpur House, Bhagwandas Road, New Delhi.

Semester I

Paper I Fundamentals of Theatre and Drama (Theory)

Paper II History and development of Modern Indian Drama (theory)

Paper III History and development of Modern Western Drama

Semester II

Paper I History of Classical Indian Theatre (theory)

Paper II History and development of Classical, Neo Classical and Elizabethan Theatre

Paper VI Play Production (Realistic Play)

Semester III

Paper I Folk and Traditional Theatre of India and Southeast Asia

Paper II Makers of Modern Theatre-Indian and Western (Theory)

Semester IV

Paper I Aesthetics: Indian and Western

Paper IV Theatre Research: Seminar Presentation

13. Shri. Robindas,

National School of Drama, Bahawalpur House, Bhagwandas Road, New Delhi.

Semester I

Paper V Fundamentals of Theatre Design

Paper VI Scene Work (Practical)

Semester II

Paper IV Technical Theatre theory and practical (Lighting)

Paper V Scene Work (Sanskrit)

Paper VI Play Production (Realistic Play)

Semester III

Paper II Makers of Modern Theatre-Indian and Western (Theory)

Paper II Fundamentals of Play Direction Theory and Practical

Paper IV Technical Theatre (Costumes, Make-up, Mask making)

Semester IV

Paper III Specialization: (Direction, Acting, Design, Theatre for Children)

Paper VI Play Production (Major)

14. Mr. Latif Khatana,

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National School of Drama, Bahawalpur House, Bhagwandas Road, New Delhi.

Semester I

Paper IV Fundamentals of Acting

Paper VI Scene Work (Practical)

Semester II

Paper III Acting Theory and Practical

Paper V Scene Work (Sanskrit)

Semester III

Paper VI Scene Work (Narrative/Non-realistic)

Paper VI Play Production (Realistic Play)

Semester IV

Paper III Specialization: (Direction, Acting, Design, Theatre for Children)
Paper VI Play Production (Major)

15. Shri. Abhilash Pillai,

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Semester I

Paper IV Fundamentals of Acting

Paper VI Scene Work (Practical)

Semester II

Paper III Acting Theory and Practical

Paper V Scene Work (Sanskrit)

Semester III

Paper VI Scene Work (Narrative/Non-realistic)

Paper VI Play Production (Realistic Play)

Semester IV

Paper III Specialization: (Direction, Acting, Design, Theatre for Children)

Paper VI Play Production (Major)

17. Shri Suresh Bharadwaj

National School of Drama, Bahawalpur House, Bhagwandas Road, New Delhi.

Semester I

Paper IV Fundamentals of Acting

Paper VI Scene Work (Practical)

Semester II

Paper III Acting Theory and Practical

Paper V Scene Work (Sanskrit)

Semester III

Paper VI Scene Work (Narrative/Non-realistic)

Paper VI Play Production (Realistic Play)

Semester IV

Paper III Specialization: (Direction, Acting, Design, Theatre for Children)

Paper VI Play Production (Major)

18. Shri. H.V. Sarma

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Semester I

Paper I Fundamentals of Theatre and Drama (Theory)

Paper II History and development of Modern Indian Drama (theory)

Paper III History and development of Modern Western Drama

Semester II

Paper I History of Classical Indian Theatre (theory)

Paper II History and development of Classical, Neo Classical and Elizabethan Theatre

Paper VI Play Production (Realistic Play)

Semester III

Paper I Folk and Traditional Theatre of India and Southeast Asia

Paper II Makers of Modern Theatre-Indian and Western (Theory)

Semester IV

Paper I Aesthetics: Indian and Western

19. Shri. Suresh Shetty,

National School of Drama, Bahawalpur House, Bhagwandas Road, New Delhi.

Semester I

Paper IV Fundamentals of Acting

Paper VI Scene Work (Practical)

Semester II

Paper III Acting Theory and Practical

Paper V Scene Work (Sanskrit)

Semester III

Paper VI Scene Work (Narrative/Non-realistic)

20.Smt. Nutan Mishra,

A-12, Navbharat times Apartments, Mayr Vihar Phase I, Delhi-91

Semester I

Paper IV Fundamentals of Acting

Paper VI Scene Work (Practical)

Semester II

Paper III Acting Theory and Practical

Paper V Scene Work (Sanskrit)

Semester III

Paper VI Scene Work (Narrative/Non-realistic)

Paper VI Play Production (Realistic Play)

Semester IV

Paper III Specialization: (Direction, Acting, Design, Theatre for Children)

Paper VI Play Production (Major)

21.Shri. S.B. Kulkarni,

National School of Drama, Bahawalpur House, Bhagwandas Road, New Delhi.

Semester IV

Paper III Specialization: (Direction, Acting, Design, Theatre for Children)

22.Shri. Ashok Sagar Bhagat,

National School of Drama, Bahawalpur House, Bhagwandas Road, New Delhi.

Semester I

Paper V Fundamentals of Theatre Design

Paper VI Scene Work (Practical)

Semester II

Paper IV Technical Theatre theory and practical (Lighting)

Paper V Scene Work (Sanskrit)

Paper VI Play Production (Realistic Play)

Semester III

Paper II Makers of Modern Theatre-Indian and Western (Theory)

Paper II Fundamentals of Play Direction Theory and Practical

Paper IV Technical Theatre (Costumes, Make-up, Mask making)

Semester IV

Paper III Specialization: (Direction, Acting, Design, Theatre for Children)

Paper VI Play Production (Major)

23.Dr. Jolly Puthussery

Reader, Centre for Folk Culture Studies, University of Hyderabad, Gachibowli, Hyderabad.

Semester I

Paper I Fundamentals of Theatre and Drama (Theory)

Paper II History and development of Modern Indian Drama (theory)

Paper III History and development of Modern Western Drama

Semester II

Paper I History of Classical Indian Theatre (theory)

Paper II History and development of Classical, Neo Classical and Elizabethan Theatre

Paper VI Play Production (Realistic Play)

Semester III

Paper I Folk and Traditional Theatre of India and Southeast Asia

Paper II Makers of Modern Theatre-Indian and Western (Theory)

Semester IV

Paper I Aesthetics: Indian and Western

Paper II Media Appreciation: Dance, Music, Painting, Film, Television

Paper III Specialization: (Direction, Acting, Design, Theatre for Children)

Paper IV Theatre Research: Seminar Presentation

Paper V Drama through Media

Paper VI Play Production (Major)

24.Dr. Anjala Maharshi

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Semester I

Paper I Fundamentals of Theatre and Drama (Theory)

Paper II History and development of Modern Indian Drama (theory)

Paper III History and development of Modern Western Drama

Semester II

Paper I History of Classical Indian Theatre (theory)

Paper II History and development of Classical, Neo Classical and Elizabethan Theatre

Paper VI Play Production (Realistic Play)

Semester III

Paper I Folk and Traditional Theatre of India and Southeast Asia

Paper II Makers of Modern Theatre-Indian and Western (Theory)

Semester IV

Paper I Aesthetics: Indian and Western

Paper II Media Appreciation: Dance, Music, Painting, Film, Television

Paper III Specialization: (Direction, Acting, Design, Theatre for Children)

Paper IV Theatre Research: Seminar Presentation

Paper V Drama through Media

Paper VI Play Production (Major)

26.Dr. G. Bharadwaza, Reader, SOPVA, IGNOU

Semester I

Paper I Fundamentals of Theatre and Drama (Theory)

Paper II History and development of Modern Indian Drama (Theory)

Paper III History and development of Modern Western Drama

Semester II

Paper I History of Classical Indian Theatre (Theory)

Paper II History and development of Classical, Neo Classical and Elizabethan Theatre

Paper VI Play Production (Realistic Play)

Semester III

Paper I Folk and Traditional Theatre of India and Southeast Asia

Paper II Makers of Modern Theatre-Indian and Western (Theory)

Semester IV

Paper I Aesthetics: Indian and Western

Paper II Media Appreciation: Dance, Music, Painting, Film, Television
 Paper IV Theatre Research: Seminar Presentation
 Paper V Drama through Media
 Paper VI Play Production (Major)

List of the Examiners/Paper Setters/Moderators/Course writers for Certificate Programme in Theatre Arts (CPATHA).

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 Bahawalpur House, New Delhi (OTH 001)
4. **Shri. Abhilash Pillai,**
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 Reader, Department of Theatre Arts,
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 Gachi Bowli, Hyderabad (OTH 001)
12. **Mr. Ashok Nishesh**
 Producer, EMPC, IGNOU (OTH 001)
13. **Dr. G. Bharadwaza,** Reader, SOPVA, IGNOU
 (OVA 001, OVA 002, OTH 001)

The List of experts for moderation/ evaluation/ external examiners/ paper setters/ course writers for Certificate in Visual Arts- Painting/ Applied Art/ Sculpture (CVAP/ CVAA/ CVAS)

01. Prof. Zargar Zahoor,
 Head of the Department (Applied Art),
 Faculty of Fine Arts, JMI, New Delhi
 (OVA 003 An Introduction to Indian Art)
02. Prof. Pawan Sudhir,
 Department of Education in Arts & Aesthetics,
 NCERT, Sri Aurbindo Marg, New Delhi
 (OVA 002, OVA 003 An Introduction to Indian Art)
04. Mr. Krishan Ahuja,
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05. Mr. Anjon Bose,
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 (OVA 002 Understanding Indian art forms,
 OVA 003 An Introduction to Indian Art)
06. Mr. Rabi Shanker Dey, Lecturer,
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07. Prof. Gufran Kidwai,
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11. Ms. Shukla Sawant ,
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12. Prof. Nanda Dulal Mukherjee,
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OVA 002 Understanding Indian art forms,
OVA 003 An Introduction to Indian Art)
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17. Mr. Jayaram Poduval,
M. S. University of Baroda, Baroda, Gujrat
(OVA 003 An Introduction to Indian Art)
18. Prof. Sunil Kumar,
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OVA 003 An Introduction to Indian Art)
19. Mr. Lakshaman Prasad, Lecturer, SOPVA
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OVA 003 An Introduction to Indian Art)
20. Mr. Mohd. Tahir Siddiqui,
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Meeting ended with a vote of thanks.

(Prof. Sunil Kumar)
Director, SOPVA