

2/180
11-5-2022

21/5/22

Lalit Kala Sansthan
Minutes of the meeting of the Academic Committee
Friday, 30 April 2022 (4 PM)

A meeting of the Academic Committee was convened in the Sansthan at 4 PM.

ARC Acaader
21/5/22

The following members were present:

1. Prof. Meenakshi Thakur, Department of Drawing and Painting, DEI, Agra
2. Prof. R.N. Pandey, Department of Sculpture, IFA, Dr. SMP University, Lucknow
3. Dr. Bindu Awasthi, Department of Drawing and Painting, BDK Agra
4. Dr. Shardool Mishra, LKS
5. Dr. Arvind K. Rajput, LKS
6. Dr. Mamta Bansal, LKS, Special Invitee
7. Mr. Devashish Ganguly, LKS, Special Invitee
8. Mr. Devendra Kumar Singh, LKS, Special Invitee
9. Mr. Ganesh Kushwah, LKS, Special Invitee
10. Mr. Deepak Kulkhrestha, LKS, Special Invitee
11. Dr. Manoj Kumar, LKS, Special Invitee
12. Prof. Sanjay Choudhary (Convener), Director, LKS

- A. The Committee confirmed the minutes of its last meeting.
- B. The Course Structure of **BFA, MFA, Diploma and Certificate courses** are modified as per enclosure.
- C. The following amendments in Ordnances, Rules and regulations are being proposed and approved.

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11-5-2022

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Friday, 30 April 2022 (4 PM)

21/5/22

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AR (Academics)
F. Jaiswal

The following members were present:

1. Prof. Meenakshi Thakur, Department of Drawing and Painting, DEI, Agra
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(M) 30/4/22
Deven Singh
SP 30/04/22
120
Sanjay 30/04/22
Manoj
Manoj
Manoj

Ordinances:

S. No.	Existing	Proposed & approved	
1.	<u>Departments:</u> 1. Painting 2. Applied Art 3. Sculpture 4. Indian Music 5. Performing Art	1. Painting 2. Applied Art 3. Sculpture 4. Indian Music 5. Theatre Art	

2.	Degree	<u>Number of Seats(Intake) at Present</u>	<u>Proposed & Approved</u>
	BFA(Painting)	25	35
	BFA(Applied Art)	25	35
	BFA(Sculpture)	10	15
	BFA(Indian Music) (Vocal/Instrumental)	10 (5/5)	15(10/5)
	BFA(Performing Art) Dance(Kathak/Oddisi), Theatre	20 (10/10)	20 (10/10)

M
30/April/22

Devaraj S/S

Sh 30/04/22

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Munish

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3.	<u>Departments:</u>	<u>Practical examination for BFA/MFA at Present</u>	<u>Proposed & approved</u>
	1. Painting 2. Applied Art 3. Sculpture 4. Indian Music 5. Performing Art	<u>Odd Semester</u> External (60%) Internal (40%) <u>Even Semester</u> External (60%) Internal (40%)	<u>Odd Semester</u> External (100%) <u>Even Semester</u> Internal (100%)

4.	<u>Diploma</u>	<u>Number of Seats(Intake) at Present</u>	<u>Proposed & approved</u>
	1. Painting (Portrait/Landscape/Miniature / Creative)	40	20
	2. Applied Art (Digital Design/Photography)	40	Photography 10 Digital Design 10
	3. Sculpture	20	10
	4. Indian Music (Vocal/Sitar/Tabla)	30	15
	5. Performing Art (Dance Kathak/Oddisi/Theatre)	25	15

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5.	Degree	Number of Seats(Intake) at Present	Proposed & Approved
	MFA(Painting)	20	20
	MFA(Applied Art)	20	20
	MFA(Sculpture)	20	20
	MFA(Indian Music) (Vocal/Instrumental)	10 (5/5)	10
	MFA(Performing Art) Dance(Kathak/Oddisi), Theatre	20 (10/10)	20 (10/10)

D. Following new Course are introduced from session 2022-23

(i) **Diploma in Fine Art (Two Semester)**

The detail of the Diploma as per enclosure.

(ii) **B.A. (Drawing and Painting, Fine Art, History, Music Vocal), Faculty of Fine Art : 6 semesters, 60 seats**

The details about B.A. program are as per NEP-2020 structure. State Govt./ University already framed the course structure, syllabus, ordinances etc., (Government Order No. 401/70-3-2022 dated 09.02.2022 National Education Policy 2020 (NEP-2020)). This GO with NEP-2020 syllabus and ordinance is accepted for Under-Graduate course in Faculty of Fine Art, started from the session 2022-23. Syllabus for these Courses is as per NEP.

(Prof. Meenakshi Thakur) ^{30/4/22} (Prof. R.N. Pandey)

(Dr. Bindu Awasthi)

(Dr. Shardool Mishra) ^{30/04/22}

(Dr. Arvind K. Rajput) ^{30/04/22}

(Dr. Mamta Bansal)

(Devashish Ganguly)

(Devendra Kumar Singh)

(Ganesh Kushwah)

(Deepak Kulshrestha)

(Dr. Manoj Kumar)

(Prof. Sanjay Chaudhary) ^{30/4/22}

MASTER OF FINE ARTS

INDIAN MUSIC-HINDUSTANI VOCAL

SYLLABUS

Semester –I

			Credit
Course-1	Theory	Advanced General Theory-I	3
Course-2	Theory	Advanced Applied Theory-I	3
Course-3	Practical	Stage Performance-I	10
Course-4	Practical	Demonstration of Rags & Talas-I	4

Semester Credits-20

Semester –II

Course-5	Theory-	Advanced General Theory-II	3
Course-6	Theory-	Advanced Applied Theory-II	3
Course-7	Practical	Stage Performance-II	10
Course-8	Practical	Demonstration of Rags & Talas-II	4

Semester Credits-20

Semester-I

Course-1 Theory: Advanced General Theory-I Credit 3

(100% Change)

Unit-I	History of Music: Pre-Vedic Period (Ati Prachin Hindu Kaal)
Unit-II	Technical Terminology- Naad, Shruti, Swar Vigyan
Unit-III	Carnatic Music- Swar of Carnatik Sangeet
Unit-IV	Western Music- Western Notation System
Unit-V	Aesthetics –Definition, Description, Elements

Course-2 Theory: Advanced Applied Theory-I Credit 3

(100% Change)

Unit-I	Critical study of prescribed Ragas with detailed theoretical description.
Unit-II	Writing the musical score (Swarlipi) of Musical composition in prescribed Ragas: (a) Bhairav as basic Raga (b) Ahir Bhairav (c) Bairagi/Bangal Bhairav (d) Nat Bhairav (e) Miya Malhar (f) Megh Malhar (g) Sur Malhar (h) Ramdasi Malhar
Unit-III	Detailed study of prescribed Talas with theoretical description as follows: i)Laxmi (ii) Rudra
Unit-IV	Ability to write rhythm notation with Layakarries of the above given Talas.
Unit-V	Writing knowledge of other forms viz Dhrupad/Dhamar/Tarana/Chaturang

Course-3 Practical: Stage Performance-I Credit 10

(30% Change)

Performance of Choice Raga (Bilamvit and Drut Khyal) of any one Raga in detail with alap & Taans.from the following Ragas::

- | | |
|------------------------------|-----------------------|
| (i) Bhairav as basic Raga | (ii) Ahir Bhairav |
| (iii) Bairagi/Bangal Bhairav | (iv) Nat Bhairav |
| (v) Miya Malhar | (vi) Megh Malhar |
| (vii) Sur Malhar | (viii) Ramdasi Malhar |

Course-4 Practical: Demonstration of Rags & Talas-I Credit 4

(30% Change)

- A) Presentation with description of non-detail prescribed the following Ragas:
(i) Bhairav as basic Raga (ii) Ahir Bhairav (iii) Bairagi/Bangal Bhairav (iv) Nat Bhairav (v) Miya Malhar (vi) Megh Malhar (vii) Sur Malhar (viii) Ramdasi Malhar
- B) Ability to present Tala Parichay and Layakaris of following Talas :
(i) Laxmi (ii) Rudra

Semester-II

Course-5 Theory : Advanced General Theory-II Credit 3
(100% Change)

Unit-I	History: Vaidik Kaal (Samved,(Ramayan, Mahabharat and Pauranik Kaal) Post Vedic- Jain and Buddha period
Unit-II	Technical Terminology- Raga and Time, Raga Season and Raga Dhyam
Unit-III	Carnatic Music- Comparative study of Hindustani & Karnatak Sangeet
Unit-IV	Western Music- Comparative study with Hindustani Sangeet
Unit-V	Aesthetics –Aesthetical application in Music

Course-6 Theory: Advanced Applied Theory-II Credit 3
(30% Change)

Unit-I	Critical study of the following prescribed Ragas with detailed theoretical description (i) Alhaiya Bilawal(ii) Devgiri Bilawal (iii) Yamani Bilawal(iv) Shukla Bilawal (v) Shuddha Sarang (vi) Miya Ki Sarang (vii)Madhumad Sarang
Unit-II	Detailed study of the below given prescribed Talas: (i) Pancham Savari (ii) Pashto
Unit-III	Writing the musical score (Swarlipi) of various styles in prescribed Ragas.
Unit-IV	Ability to write notation (Layakaries) of the prescribed Talas.
Unit-V	Writing knowledge of other forms viz Dhrupad/Dhamar/Tarana/Chaturang

Course-7 Practical: Stage Performance-II Credit 10
(30% Change)

Performance of Bilamvit/Drut Khyal of any one Raga in detail with alap & Taans.from
the following Ragas::

- (i) Alhaiya Bilawal as basic Raga (ii) Devgiri Bilawal (iii) Yamani Bilawal
(iv) Shukla Bilawal (v) Shuddha Sarang (vi) Miya Ki Sarang
(vii)Madhumad Sarang

Course-8 Practical: Demonstration of Rags & Talas-II Credit 4
(30% Change)

A) Performance of one detailed and non-detail Ragas as prescribed:

- (i) Alhaiya Bilawal as basic Raga (ii) Devgiri Bilawal (iii) Yamani Bilawal
(iv) Shukla Bilawal (v) Shuddha Sarang (vi) Miya Sarang(vii)Madhumad Sarang

B) Introduction & Presentation of Talas with Layakaris as follows :

- (i) Pancham Savari (ii) Pashto

Semester –III

			Credit
Course-9	Theory-	Advance Theoretical Studies-I	3
Course-10	Theory-	Research Methodology	3
Course-11	Practical	Stage Performance-III	10
Course-12	Practical	Lecture cum Demonstration-I	4
Course-13	Practical	Open Elective-I	4

Semester Credits-20**Semester –IV**

Course-14	Theory-	Advance Theoretical Studies-II	3
Course-15	Theory-	Dissertation	3
Course-16	Practical	Stage Performance-IV	10
Course-17	Practical	Lecture cum Demonstration-II	4

Semester Credits-20

Course-18	Practical	Open Elective-II	4
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Semester-III

Course-9 Theory : Advance Theoretical Studies-I 3 Credits
(50% Change)

- Unit-I History: Madhya Kaal (Madhya Kaal)(Morya, Kanishka,Gupt Kaal
(Yawan,Tuglak,Lodhi, Mughal Kaal)
Technical Terminology- Rag Vergikaran
- Unit-II Carnatic Music- Carnatic Nibbaddha Sangeet
Western Music-Notation writing of Thaata and Raga
- Unit-III Special Study – Gram and Murchhana
- Unit-IV Critical study and writing of musical score of classical style in prescribed Ragas:
(a)Kalyan(Yaman) (b) Shyam Kalyan (c) Puriya Kalyan
(d) Gorakh Kalyan (e) Nayki Kanhda (f) Kausi Kanhda
(g) Abhogi Kanhda (h) Jog kauns (i) Madhukauns (j) Chandrakauns
- Unit-V Detailed study and ability to write Layakaries of the below given Talas.

Course-10 Theory : Research Methodology 3 Credits
(100% Change)

- Unit-I Meaning, Objectives, Signification, and Types of Research
- Unit-II Research Approaches and Methodology
- Unit-III Research Process, Research Problem.
- Unit-IV Need, Important Concepts and Type Research Design
- Unit-V Methods of Data Collection and Data Preparation and Report Writing

Course-11 Practical : Stage Performance-III 10 Credits
(30% Change)

- Performance of Bilamvit and Drut Khyal of any one Raga in detail with alap & Taans.from the following Ragas::
(a)Shyam Kalyan)(b)Puriya Kalyan (c) Gorakh Kalyan (d) Nayki Kanhda (e) Kausi Kanhda (g) Abhogi Kanhda (h) Jog kauns (i) Madhukauns (j) Chandrakauns

Course-12 Practical: Lecture cum Demonstration-I 4Credits
(30% Change)

- i) Description of non-detail prescribed course Raga
ii) Ability to present Tala Parichay and Layakaris of following Talas :
(i) Gajjhampa (ii) Addha

Course-13 Open Elective-I 4 Credits
Any one given Choice Subjects.

Semester-IV

- Course-14 Theory : Advance General & Applied Theory-IV 3 Credits**
(70% Change)
- Unit-I i) History: (Adhunik Kaal) (Period of Pre and Post-Independence of India)
ii) Technical Terminology- Features of Hindustani Sangeet
- Unit-II i) Carnatic Music- Dakshini Taal Paddhwati
ii) Western Music- Instruments and Musicians
- Unit-III Special Study – Ravindra Sangeet (Tagore Music)
- Unit-IV Critical study and ability to write notation of the following Ragas:
(i) Maru Bihag (ii) Bihagda (iii) Shahana (iv) Suha (v) Sughrari (vi) Madhuvanti
(vii) Jog (viii) Nand (ix) Bhatiyar (x) Jog
- Unit-V Detailed study and ability to write Layakaries of the below given Talas.
(i) Brahma taal (ii) Matta taal
- Course-15 Theory : Dissertation-II 3 Credits**
(30% Change)
- Dissertation should be based on the topic related to Indian Music as supervised.
- Course-16 Practical: Stage Performance-IV 10 Credits**
(30% Change)
- Performance of Bilamvit and Drut Khyal of any one Raga in detail with alap:
(i) Maru Bihag (ii) Bihagda (iii) Shahana (iv) Suha (v) Sughrari (vi) Madhuvanti
(vii) Jog (viii) Nand (ix) Bhatiyar
- Course-17 Practical: Lecture cum Demonstration-II 4 Credits**
(30% Change)
- A) Stage performance of any one detailed Raga as choice and Description of prescribed non-detailed Ragas as under:
(i) Maru Bihag (ii) Bihagda (iii) Shahana (iv) Suha (v) Sughrari (vi) Madhuvanti
(vii) Jog (viii) Nand (ix) Bhatiyar
B) Ability to present Tala Parichay and Layakaris of following Talas :
(i) Brahma taal (ii) Matta taal
- Course-18 Open Elective - II 4 Credits**
Any one given Choice Subjects.

OE-1 : Photography

L T P C
0 0 8 4

(30% changed)

Unit-I : What is Art- Visual Art?

Definition of Photography; Utility of Photography in human development;

History of Photography from (14th Century),

History of Camera from obscura upto DSLR Etc.

Indian Photographers and its classification;

- Raja Deen Dayal,
- Prabuddha Das Gupta
- Raghu Rai

Cameras and its various types;

- Field Camera/ Folding Camera
- Box Camera
- Miniature Camera
- Reflex Camera

Unit-II : Description of Camera and its different parts (with sketching)

Description of Camera SLR Type (practicing);

Writing of Use of Photography

Writing of Use of Camera and its Parts (Shutter, Aperture, etc.)

Write biography of 2 or 3 great Photographers, biography of Raghurai

Unit-III : Definition of the following terms: *Lights, against lights, Lenses;*

Write Different Modern Photography V/s early photography System, Use of Photography in education, Progressive, Field of world security systems,

Sketch (Full Sheet) - 25 Pages

Note:

C-1 Exam syllabus includes Unit-I only

C-2 Exam syllabus includes Unit-I and II

C-3 Exam syllabus includes Unit-I/II/III together & (For Practical as an assignment) Three Photograph submits for Exhibition.

OE-2: Drawing

L T P C
0 0 8 4

(30% changed)

Unit-I : To develop the sense of structure. Study from any kind of forms in nature pods, shells, butterflies, flower, plants, insects, minerals, bones etc. to understand how

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

Unit-II : Drawing from life, Icons and other object with a view to study in structural harmony of the object. Reference drawings for the chosen measure (Composition or Portraiture)

Unit-III : Rendering it as complete work of art, leading to individuality and technical competence.

Sketch (Full Sheet) - 25 Pages

Note:

C-1 Exam syllabus includes Unit-I only

C-2 Exam syllabus includes Unit-I and II

C-3 Exam syllabus includes Unit-I/II/III together & (For Practical as an assignment) Three Drawings submits for Exhibition

OE-3 : Typography

L	T	P	C
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(30% changed)

Unit-I : Detail Study of one of the various calligraphic schools (European, Indian Scripts, Gothic, Humanistic, round and brush point. visual message by organization of space, copy fitting, identification of typefaces, type expression, designing a page.

Unit-II : Principles of typography, design, suitability, legibility, readability of printed mater. Typography for editorial art, Application of lettering and typography for various media.

Unit-III : Study of typographic measurements and specifications. Press advertising, Poster Exhibition and Display.

Sketch (Full Sheet) - 25 Pages

Note:

C-1 Exam syllabus includes Unit-I only

C-2 Exam syllabus includes Unit-I and II

C-3 Exam syllabus includes Unit-I/II/III together & (For Practical as an assignment) three works submits for Exhibition

OE-4 : Mural

L T P C
0 0 8 4

(30% changed)

Unit-I : Exercise work in different aspects and medium. Fiber / POP/ waste material.

Unit-II : Understanding of the meaning and material value by assembling different chosen material on surface.

Unit-III : Students have to experiment in different media and material. The emphasis is on the conceptualization and experimentation.

Sketch (Full Sheet) - 25 Pages

Note:

C-1 Exam syllabus includes Unit-I only

C-2 Exam syllabus includes Unit-I and II

C-3 Exam syllabus includes Unit-I/II/III together & (For Practical as an assignment) three works submits for Exhibition

OE-5 : Paper Mache

L T P C
0 0 8 4

Unit-I : Introduction and preparation of Paper Mache, sketches, drawings and maquettes. Relief composition in clay suited for a Paper Mache medium, casting in Paper Mache.

Unit-II : Round composition in Paper Mache by direct use on armature with preparatory sketches, drawing and maquettes.

Unit-III : Composition work, exploring the Experimental possibilities Paper Mache medium & techniques.

Sketch (Full Sheet) - 25 Pages

Note:

C-1 Exam syllabus includes Unit-I only

C-2 Exam syllabus includes Unit-I and II

C-3 Exam syllabus includes Unit-I/II/III together& (For Practical as an assignment) three works submits for Exhibition

OE-6 : Terracotta

L T P C
0 0 8 4

(30% changed)

- Unit-I** : Introduction to Terracotta both as forms of pottery and sculpture. Preparation of Terracotta clay, basic coil work and slab work.
- Unit-II** : Relief composition in Terracotta with preparatory sketches & drawings.
- Unit-III** : Round composition work in Terracotta, exploring the Experimental possibilities Terracotta medium & techniques. Preparatory sketches, drawings & maquettes.
Use of kilns for firing of these objects (pots & sculpture) use.
- Sketch (Full Sheet) - 25 Pages

Note:

- C-1** Exam syllabus includes Unit-I only
- C-2** Exam syllabus includes Unit-I and II
- C-3** Exam syllabus includes Unit-I/II/III together & (For Practical as an assignment) three works submits for Exhibition

OE-7 : Communication Design

L T P C
0 0 8 4

(30% changed)

- Unit-I** : Design the media with principles. Use poster Colour and necessary equipment finish work on appropriate size. 50 percent work manual and 50 percent work digital Designing of logo, Mono, symbol, and Book Cover, Book Jacket and visiting card, Letter head, envelop.
- Unit-II** : Stationary Design (Visiting Card, Letter head & Envelop) -2
- Trade Mark Design (Logo, Mono & Symbol) – 3 Banner – 1
- Unit-III** : Poster Designing-2
- Bus advertisement – 3
 - Show card – 3
- Sketch (Full Sheet) - 25 Pages

Note:

- C-1** Exam syllabus includes Unit-I only
- C-2** Exam syllabus includes Unit-I and II
- C-3** Exam syllabus includes Unit-I/II/III together & (For Practical as an assignment) three works submits for Exhibition

BOOKS

Text Books:

1. Bharatiya Sangget ka Itihash: Swami Praggyanandas, Umesh Joshi & Thakur Jaidev Singh
2. Kala Aur Kalam: Dr. Giriraj Kishore
3. Rag-Parichay Part-I: Harishchandra Srivastav, Sangeet Karyalaya , Hathras
4. Rag-Parichay Part-II: Harishchandra Srivastav, Sangeet Karyalaya , Hathras
5. Rag-Parichay Part-III: Harishchandra Srivastav, Sangeet Karyalaya , Hathras
6. Rag-Parichay Part-IV: Harishchandra Srivastav, Sangeet Karyalaya , Hathras
7. Sangeet Ratan: Sangeet Karyalaya, Hathras
8. Sangeet Visharad : Sangeet Karyalaya ,Hathras
9. Madhur Swarlipi- All parts, Sangeet Karyalaya, Hathras
10. Abhinav Geetanjali- Part-I –V- Ramashrya Jha ‘Ramrang’
11. Praveen Pravah; Prof Harish Chandra Shrivastava, Sangeet Karyalaya, Hathras

Reference Books:

1. Bharatiya sangeet ka Itihas: Srish chandra Paranjpe.
2. Bharatiya Sangeet: Sangeet Karyalaya, Hathras
3. Kala Shikshan: Dr. Chitralkha Singh
4. Kala, Shikshan, Shiksak evm Shiksharhi: Dr. Chitralkha Singh
5. Land marks of Indian Art: Dr. Sukdev Shotriya.
6. Yug-Yugin Bharatiya Kala: Mahesh Chandra Joshi