

TEACHER'S PLAN

Teacher's name	Department	Course	Subjects
Dr. suniti datta	Music	b.a. prog	music

SUBJECT NAME	Sub Topics of Units		No. of Lectures
		sub topics	
	semester I /11 DSC semester course offered THEORY WITH CREDIITS LECTURE 2 LECTURE , CREDIT -2 PRACTICAL WITH CREDIT	EDIT8 PRACTICAL CREDIT 4 TOTAL CREDIT 6 TOTAL PERIOD 10	

TEACHING PLAN - 2021-22 SAME FOR ALL
 NAME OF FACULTY ; DR. SUNITI DATTA
 PAPER FUNDAMENTAL OF INDIAN MUSIC
 B.A. PROG.
 SEMESTER -1
 CORE/ GE/ SEC/ DSE: DSC
 OVER ALL TEACHING PLAN FOR THE PAPER INCORPORATING THE
 FOLLOWING
 (teachers sharing it OR teaching across sections to co-ordinate an give
 one teaching plan)
 course learning outcome

Student should be able to;		
learn and understand the definitions of musical phrases and is able to		
effectively communicate the same.		

grasp the various theoretical aspects of the prescribed RAGAS and TALAS
 which further illuminated their practical demonstration .
 attain the knowledge of musical instruments -TANPURA and skillfully
 illustrated their various section
 acquire cognition about the biographies of renowned musicians there by
 deriving influence from their musical pursuits
 TEACHING LEARNING METHOD : TEACHING learning will be involved
 with theory classes and practical classes. The paper will be delivered
 through various methods including chalk and talk ,oral.
 methodology, practice sessions .

References: kramik pustak maalikka part 2 by v.n. Bhatkhande ;Hammare
 sangeet ratna & sangeet visharad by Laxmi narayan Garg , Sangeet sarita
 by Rama Saraf : Swar and ragas by Renu jain ; Hindustani sangeet main
 ragas lakshan by Renu Rajan

Assessment Methods
 Assessment method will be for both; Theory and Practical . There will be
 class assignment , Class test, class projects for theory and oral
 presentation , performances, performances, oral question and practical
 file for practical.

file for practical.
 WEEKLY TEACHING PLAN

WEEK 1 AND 11: Start teaching with basic elements of music: Naad ,
 swar, saptak laya
 Practical: Learning and understanding of Alankaras along with talas and
 practice sessions

Week III AND WEEK IV : Raga Allahiya Bilawal - introduction , aroh avroh
 Pakad and swarmalika /Drut khayal in oral tradition , practice session .
 Theory - study and understanding of shruti, varna , alankaar.
 WEEK V AND VI: Ragas Allahiya bilawal improvisation in oral tradition
 practice session

Theory assessment and evaluation through class test and assignment.
 Practical assessment through oral listening of Alankaars and ragas .

week vii and week viii: practical raag khamaaj - introduction aroh avroh pakar and dhruv khayal. Improvisation with alap, taan in oral tradition .

Theory -study of ragas and tala; basic knowledge of tanpura in detail .

week ix and week x : practical - practice sessions practical assessment through oral listening of ragas compositions set to talas

week xi week xii: theory - study to write talas in notation system ;biographies and contribution of musicians

Practical - raga bhairav - introduction swar vistaar and dhruv khayal improvisation with alap, taan in oral tradition .

weekxiii and week xiv practical - practice sessions individually.

Theory- completion of practical file

Week xv and week xvi :Revision and assessment and evaluation through oral tradition for music , practical file and test.

practical component in the paper (if any)

Marks break up between practical and theory : practical - 50 + theory

50=Total 100 marks

Lecture break up between practical and theory practical 8+ theory

2=Total 10

kindly specify whether practical is internally conducted or external:

All practical classes are conducted internally