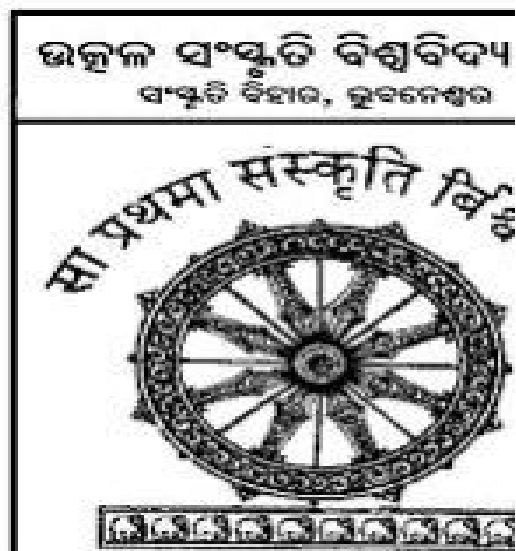


UTKAL UNIVERSITY OF CULTURE BHUBANESWAR



SYLLABUS

For

BACHELOR IN PERFORMING ARTS (BPA) DEGREE COURSE

ODISSI MUSIC - ODISSI VOCAL

Introduction in the Academic Year: 2024-25

UTKAL UNIVERSITY OF CULTURE
Bachelor of Performing Arts (BPA)
Department of Odissi Vocal
Credit System Syllabus According to NEP-2020 Guideline

Credit	Theory	Lecture/ Tutorial	Practical/ Field Work
1	1 Hour	1 Hour	2 Hour

- **1 Class= 1 Hour**
- **1 credit = Minimum 15 Hours for Theory in one Semester**
- **1 credit = Minimum 30 Hours for Practical in one Semester**

Guidelines to Awarding UG Certificate, UG Diploma, and Degrees:

1. **UG Certificate:** Students who opt to exit after completion of the first year and have secured 44 credits will be awarded a UG certificate if, in addition, they complete one vocational course of 4 credits during the summer vacation of the first year. These students are allowed to re-enter the degree programme within three years session of exit and complete the degree programme within the stipulated maximum period of seven years.
2. **UG Diploma:** Students who opt to exit after completion of the second year having secured 86 credits will be awarded the UG diploma if, in addition, they complete one vocational course of 4 credits during the summer vacation. These students are allowed to re-enter within a period of three years and complete the degree programme within the maximum period of seven years.
3. **3-year UG Degree:** Students who wish to undergo a 3-year UG programme will be awarded UG Degree in the Major subject after successful completion of three years, securing at least 126 credits and satisfying the minimum credit requirement as given in the. The discipline or faculty shall be decided on the basis of the first Major, for example **Odissi Vocal major** shall be under the **BPA in Odissi Vocal**.
4. **4-year UG Degree (Without Research):** A four-year UG degree in the major discipline will be awarded to those who complete a four-year degree programme with at least 166 credits and have satisfied the credit requirements as given in 2nd Semester Table.
5. **4-year UG Degree (With Research):** Students who secure 7.5 CGPA and above in the first six semesters and wish to undertake research at the undergraduate level can choose a research stream in the fourth year. They should do a research project or dissertation under the guidance of a faculty member of the institution who is a recognized Ph.D. Supervisor of the affiliating University or who holds a Ph.D. Degree. The research project/dissertation will be in the major discipline. The students, who secure 166 credits, including 12 credits from a research project/dissertation, are awarded UG Degree.

SEMESTER- 1

SUBJECT CODE	COURSE NAME	NATURE	PRACTICAL/ LECTURE MINIMUM HOURS PER WEEK	CREDIT	INTERNAL ASSESMENT Mark	EXTERNAL ASSESMENT Mark	Full Mark
101Odissi Vocal Core1.1 (Major Theory)	Applied and General Theory of Odissi Vocal.	Theory	4	4	40	60	100
102Odissi Vocal Core1.2 (Major Practical)	Intensive study and Presentation system of different Odissi Prabandhas.	Practical	8	4	40	60	100
103Odissi Mardala Core2.1 (Minor Theory)	Fundamental Study of Odissi Mardala (Percussion)	Theory	2	2	20	30	50
104Odissi Mardala Core2.1 (Minor Practical)	Application and playing technique of Odissi Mardala (Percussion)	Practical	4	2	20	30	50
105 AEC Ability Enhancement Course (AEC)	Odia	Lecture	4	4	40	60	100
106 VAC Value Added Course (VAC)	Environmental Study and Disaster Management	Lecture	3	3	40	60	100
107 MDS (Multi Disciplinary Subject)	Choose any one course from the Multi Disciplinary list	Lecture	3	3	40	60	100
TOTAL	PAPERS- 07	----	28 HOURS	22	----	----	600

SEMESTER- 2

SUBJECT CODE	COURSE NAME	NATURE	PRACTICAL/ LECTURE MINIMUM HOURS PER WEEK	CREDIT	INTERNAL ASSESMENT Mark	EXTERNAL ASSESMENT Mark	Full Mark
201Odissi Vocal Core1.3 (Major Theory)	Musical Terminology, Applied and General Theory of Odissi Vocal.	Theory Paper	4	4	40	60	100
202Odissi Vocal Core1.4 (Major Practical)	Intensive Study of Odissi Vocal such as Raganga, Bhabanga, Natyanga and Dhrubapadanga Prabandhas.	Practical Paper- 1	8	4	40	60	100
203Hindustani Vocal Core3.1 (Minor Theory)	Fundamental Study of Hindustani Vocal	Theory	2	2	20	30	50
204Hindustani Vocal Core3.1 (Minor Practical)	Fundamental Study of Hindustani Vocal	Practical	4	2	20	30	50
205AEC (AEC)	English Communication	Lecture	4	4	40	60	100
206 SEC Skill Enhancement Course (SEC)	Choose any one course from the SEC list	Lecture	3	3	40	60	100
207MDS (Multi Disciplinary Subject)	Choose any one course from the Multi Disciplinary list	Lecture	3	3	40	60	100
TOTAL	PAPERS- 07	----	28 HOURS	22	----	----	600

BACHELOR IN PERFORMING ARTS (BPA)

1ST Semester Odissi Vocal (Core I Major)

Odissi Mardala (Core II Minor)

(One Class= 1 Hour)

Core – I (Major Subject)	Core- II (Minor Subject- I)	Core- III	Multi Disciplinary	Ability Enhancement Course (AEC)	Skill Enhancement Course (SEC)	Value Added Course (VAC)	Community Engagement & Services/intern ship/ Project	Total Credit
2X4= 4 (2 Subjects X 4 Credit= 4Credit)	1X4= 4		1X3= 3	1X4= 4 Credit		1X3= 3 Credit		
Core 1.1 Theory Paper Subject – Applied and General Theory of Odissi Vocal • 4 Credit= Total 04 hours in a week	Core 2.1 Fundamental Study of Odissi Mardala (Percussion) Theory- 2 Credits (2 hours in a week)	—		Odia 4 Credit (4 hours in a week)	—	Environmental Studies and Disaster Management 3 credits (3 hours in a week)	—	22
Core 1.2 Practical Paper Subject- Intensive study and Presentation system of different Odissi Prabandhas. • 4 Credit= Total 08 hours in a week	Application and playing technique of Odissi Mardala (Percussion) Practical- 2 Credits (4 hours in a week)					(This is a Compulsory Subject Minimum 3 Credit)		

BACHELOR IN PERFORMING ARTS (BPA)
2nd Semester Odissi Vocal (Core I Major)
Hindustani Vocal (Core III Minor)
(One Class= 1 Hour)

Core – I (Major Subject)	Core- II (Minor Subject - I)	Core- III (Minor Subject- II)	Multi Disciplinary	Ability Enhancement Course (AEC)	Skill Enhancement Course (SEC)	Value Added Course (VAC)	Community Engagement & Services/intern ship/ Project	Total Credit
2X4= 8 (2 Subjects X 4 Credit= 4Credit)		1X4= 4	1X3= 3 Credit	1X4= 4 Credit	1X3= 3 Credit			
Core 1.3 Theory Paper Subject – Musical Terminology, Applied and General Theory of Odissi Vocal Music 4 Credit= Total 4 hours in a week	—	Core 3.1 Fundamental Study of Hindustani Vocal Theory - 2 Credits (4 hours in a week) Practical Paper- 4 Credits (4 hours in a week)	The Student Will Chose One Subject From The Attached List 3 Credit (3 hours in a week)	English Communication 4 Credit (4 hours in a week)	The Student Will Chose One Subject From The Attached List 3 credits (3 hours in a week)		—	22
Core 1.4 Practical Paper Subject – Intensive Study of Odissi Vocal such as Raganga, Bhabanga, Natyanga and Dhrubapadanga Prabandhas. Introduction 4 Credit= Total 8 hours in a week								

Extra 4 Credits of Vocational Course Require for Certificate Programme

Note- For One Year Certificate Course the student Must has to earned at least 44 credits and for the BPA Degree Course the Student Must Has to Earned at least 60% of the total credit.

SEMESTER 1

Applied and General Theory of Odissi Vocal

Core1.1
Major Subject (Theory Paper)
Subject Code-101 Odissi Vocal

Semester-1
Total Credit- 04
Minimum Teaching Hours in a Week- 04

Internal Assessment:- 40
External Assessment:- 60
Total Marks:- 100

Unit No.	Topic	Minimum Teaching Hours	Weightage (%)	Topic Elements for Employability (Emp)/ Entrepreneurship (Ent)/ Skill Development (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/ Global (G) Developmental Need	Related to Gender (G)/ Environmental Sustainability (ES)/ Human Values (HV)/ professional Ethics (PE)
1	<ul style="list-style-type: none"> Study of theoretical details and comparative study of the following Ragas :- Nata, Jamuna Kalyan, Saberi and Kedar. Knowledge to write notation of the Prabandhas taught in the above mentioned Ragas. 	15 Hours	25%	SD	L, N, R, G	PE
2	<ul style="list-style-type: none"> Study of theoretical details of the following Talas :- Ekatali, Rupak, Jhampa, Jati and Adataala. Knowledge to write Talalipi in Duigun and Charigun layakaries of the prescribed Talas. Knowledge to indentify Talas from Tala Ukutas. 	15 Hours	25%	SD	L, N, R, G	PE
3	<ul style="list-style-type: none"> Ability to write notation of the following Prabandhas: (i) Champu ('Ka' and ('Kha'))(ii) Chhanda (iii) Bhajan(iv) Janana 	15 Hours	25%	SD	L, N, R, G	PE
4	<ul style="list-style-type: none"> Knowledge to indentify Ragas from Swara khandas. Ability to write the notation of Swaramalika in Raga Saberi with Padi. Essay on “ The Necessity of Music in Human Life ” . 	15 Hours	25%	SD	L, N, R, G	PE

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C1.1

COURSE OBJECTIVE

- To initiate a relative beginner in to the world of Odissi Vocal music, where he is made aware of the rich cultural heritage of Odisha, that Odissi music .
- To teach him the very basics of Odishan art and culture especially Odissi Music such a sound, notes, scales, tempo and its rhythmic aspects etc. so that his foundation can be made strong.
- To discussion detail, the notation systems of Odissi music such as Raganga, Bhabanga, Natyanga and Dhrubapadanga prabandhas along with Chhanda, Champu, Chautisha, Bhajan, Janan, Gitagobinda, Malashree, Pallabi etc. thats are essential for reading a composition.
- Enabling the students to face the technical and critical questions both in practical and theoretical aspects of Odissi Vocal Music.
- Most importantly the solo and group performance of the Odissi Vocal Music will rendered to the students.

COURSE OUTCOME

- The student will come to know what the basic terminologies of Odissi music are, which will help him in the proper understanding of not just Odissi music, but also Indian music system as a whole. Having understood the basic concepts like Laya (tempo), Tala (rhythmic cycle), Anibaddha Alap, Prabndha, Padabinyas, Nibaddha Alap, Swarabinyas and Taan, the student will be on course to becoming a performing artiste in Odissi Vocal music system.
- The student will develop the ability to read and write the notations of compositions according to a well-defined notion system, which in turn, will help him in learning new compositions by various composers of Odissi music.
- He/she will grasp the various theoretical aspects of the prescribed ragas, like how it arises and what are the general grammatical rules that govern the ragas in this course, etc.
- He/she will come to understand the concept of Tala and the use of various talas in Odissi music, especially ragas.
- The students will get intensive and general knowledge on the characteristics of Ragas, Talas.
- The student will learn to tune the Tanpura and Mardala and different exercises for Swar Sadhna, to improve Meend, Gamak, Taans and different Layakaris.
- The students will gain knowledge to Develop their singing capacuti as a solo performer with Techniques.
- The students will able to express different aspects of Odissi music verbally and practically.

REFERENCE OF STUDY MATERIALS

Book Name

Author Name

I. Odissi Sangita Paribesana Dhara (Odia)	Dr. Dheerj Kumar Mohapatra
II. Odissi Sangitara Parampara O Prayoga (Odia)	Prof. Ramahari Das
III. Sangita Sangya (Odia)	Prof. Ramahari Das
IV. Samgita Chandrika (Odia)	Dr. Bijaya Kumar Jena
V. Sangita Mahodadhi (Odia)	Dr. Niladri Kalyan Das
VI. Sangit Pragyana (Odia)	Pradeep Kumar Das
VII. Mardala Bigyana (Odia)	Prof. (Dr.) Jagannath Kunar
VIII. Odissi Sangita Ra Itihas (Odia)	Dr. Kirtan Narayan Parhi
IX. Odissi Sangita Eka Tatwek Bishlesana (Odia)	Dr. Kirtan Narayan Parhi

Intensive study and Presentation system of different Odissi Prabandhas

Core1.2
Major Subject (Practical Paper)
Subject Code-102 Odissi Vocal

Semester- 1
Total Credit- 04
Minimum Teaching Hours in a Week- 08

Internal Assessment:- 40
External Assessment:- 60
Total Marks:- 100

Unit No.	Topic	Minimum Teaching Hours	Weightage (%)	Topic Elements for <i>Employability (Emp)/ Entrepreneurship (Ent)/ Skill Development (SD)</i>	Relevance to <i>Local (L)/ National (N)/ Regional (R)/ Global (G) Developmental Need</i>	Related to <i>Gender (G)/ Environmental Sustainability (ES)/ Human Values (HV)/ professional Ethics (PE)</i>
1	<ul style="list-style-type: none"> Intensive study of the following Ragas:- Nata, Jamuna Kalyan, Saberi and Kedar. 	30 Hours	25%	SD	L, N, R, G	PE
2	<ul style="list-style-type: none"> Prescribed Talas: Ekatali, Rupak, Jhampa, Jati and Adataala. Knowledge to demonstrate above prescribed Talas with Duigun and Charigun Layakaries. 	30 Hours	25%	SD	L, N, R, G	PE
3	<ul style="list-style-type: none"> Knowledge about Suddha and Vikruta Swara. Ability to identify and demonstrate Swara And Ragas. 	30 Hours	25%	SD	L, N, R, G	PE
4	<ul style="list-style-type: none"> Knowledge to read and write notation of the above Raganga Prabandhas. Knowledge about Suddha and Vikruta Swara. 		25%	SD	L, N, R, G	PE

C1.2

COURSE OBJECTIVE

- To initiate a relative beginner in to the world of Odissi Vocal music, where he is made aware of the rich cultural heritage of Odisha, that Odissi music .
- To teach him the very basics of Odishan art and culture especially Odissi Music such a sound, notes, scales, tempo and its rhythmic aspects etc. so that his foundation can be made strong.
- To discussion detail, the notation systems of Odissi music such as Raganga, Bhabanga, Natyanga and Dhrubapadanga prabandhas along with Chhanda, Champu, Chautisha, Bhajan, Janan, Gitagobinda, Malashree, Pallabi etc. thats are essential for reading a composition.
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- Most importantly the solo and group performance of the Odissi Vocal Music will rendered to the students.

COURSE OUTCOME

- The student will come to know what the basic terminologies of Odissi music are, which will help him in the proper understanding of not just Odissi music, but also Indian music system as a whole. Having understood the basic concepts like Laya (tempo), Tala (rhythmic cycle), Anibaddha Alap, Prabndha, Padabinyas, Nibaddha Alap, Swarabinyas and Taan, the student will be on course to becoming a performing artiste in Odissi Vocal music system.
- The student will develop the ability to read and write the notations of compositions according to a well-defined notion system, which in turn, will help him in learning new compositions by various composers of Odissi music.
- He/she will grasp the various theoretical aspects of the prescribed ragas, like how it arises and what are the general grammatical rules that govern the ragas in this course, etc.
- He/she will come to understand the concept of Tala and the use of various talas in Odissi music, especially ragas.
- The students will get intensive and general knowledge on the characteristics of Ragas, Talas.
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- The students will gain knowledge to Develop their singing capacuti as a solo performer with Techniques.
- The students will able to express different aspects of Odissi music verbally and practically.

REFERENCE OF STUDY MATERIALS

<u>Book Name</u>	<u>Author Name</u>
I. Sangeet Bisarad (Hindi)	Dr. Laxmi Narayan Garg
II. Baratiya Sangeet ka Itihas	Dr. Umesh Joshi
III. Odissi Sangitara Sangya O Swarupa (Odia)	Dr. Niladri Kalyan Das
IV. Kisora Chandrananda Champu Sarani (Odia)	Guru Kelucharan Mohapatra Odissi Research Center, Bhubaneswar
V. Chanda Sarani (Odia)	Guru Kelucharan Mohapatra Odissi Research Center, Bhubaneswar
VI. Rag Tala Darshan	Shree Prabhakar Bhandare
VII. Odissi Gayana Paddhati (Odia)	Dr. Bijaya Kumar Jena
VIII. Odissi Raga Sarani (Vol,1 Vol,2) (Odia)	Guru Kelucharan Mohapatra Odissi Research Center, Bhubaneswar

Fundamental Study of Odissi Vocal

(This Course is for Other Discipline Students, Who Will Choose Odissi Vocal as Core-II/Minor-1 Subject)

Core2.1 (Minor- 1)
Minor Subject (Theory Paper)
Subject Code-

Semester-1
Total Credit- 02
Total Teaching Hours in a Week- 02

Internal Assessment:- 20
External Assessment:- 30
Total Marks:- 50

Unit No.	Topic	Minimum Teaching Hours	Weightage (%)	Topic Elements for Employability (Emp)/ Entrepreneurship (Ent)/ Skill Development (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/ Global (G) Developmental Need	Related to Gender (G)/ Environmental Sustainability (ES)/ Human Values (HV)/ professional Ethics (PE)
1	<ul style="list-style-type: none"> Theoretical study of prescribed Ragas :- Sankarabharana, Mohana, Saberi and Kedar. Study of prescribed Talas :- Ekatali, Jhampa, Tripata 	15 Hours	25%	SD	L, N, R, G	PE
2	<ul style="list-style-type: none"> Characteristic feature of mentioned above Ragas and Talas. Definition of Musical terms:- Saggeeta, Swara (Sudha - Vikruta), Raga, Tala, Laya, Ragajati, Badi, Sambadi, Mela. Life sketch of following musicians and their contribution to Odissi Vocal music Kabichandra Kalicharana Pattanayak and Sinhari Shyama Sundar Kar 	15 Hours	25%	SD	L, N, R, G	PE

Fundamental Study of Odissi Vocal

(This Course is for Other Discipline Students, Who Will Choose Odissi Vocal as Corer-II/Minor-1 Subject)

Core2.1 (Minor- 1)
Minor Subject (Practical Paper)
Subject Code-

Semester-1
Total Credit- 02
Minimum Teaching Hours in a Week- 04

Internal Assessment:-20
External Assessment:- 30
Total Marks:- 50

Unit No.	Topic	Minimum Teaching Hours	Weightage (%)	Topic Elements for Employability (Emp)/ Entrepreneurship (Ent)/ Skill Development (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/ Global (G) Developmental Need	Related to Gender (G)/ Environmental Sustainability (ES)/ Human Values (HV)/ professional Ethics (PE)
1	<ul style="list-style-type: none">Practice of 10 Alankar in different chhandaApplication of prescribed Ragas :- Sankarabharana, Mohana, Saberi and Kedar.Application of prescribed Talas :- Ekatali, Jhampa, Tripata	30 Hours	25%	SD	L, N, R, G	PE
2	<ul style="list-style-type: none">‘Ka’ and ‘Kha’ Champu in Raga Kedar and Saberi.One Chhanda in Chokhi Brutta.One Bhajan from Traditional composition.	30 Hours	25%	SD	L, N, R, G	PE

C2.1

COURSE OBJECTIVE

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- To discussion detail, the notation systems of Odissi music such as Raganga, Bhabanga, Natyanga and Dhrubapadanga prabandhas along with Chhanda, Champu, Chautisha, Bhajan, Janan, Gitagobinda, Malashree, Pallabi etc. thats are essential for reading a composition.
- Enabling the students to face the technical and critical questions both in practical and theoretical aspects of Odissi Vocal Music.
- Most importantly the solo and group performance of the Odissi Vocal Music will rendered to the students.

COURSE OUTCOME

- The student will come to know what the basic terminologies of Odissi music are, which will help him in the proper understanding of not just Odissi music, but also Indian music system as a whole. Having understood the basic concepts like Laya (tempo), Tala (rhythmic cycle), Anibaddha Alap, Prabndha, Padabinyas, Nibaddha Alap, Swarabinyas and Taan, the student will be on course to becoming a performing artiste in Odissi Vocal music system.
- The student will develop the ability to read and write the notations of compositions according to a well-defined notion system, which in turn, will help him in learning new compositions by various composers of Odissi music.
- He/she will grasp the various theoretical aspects of the prescribed ragas, like how it arises and what are the general grammatical rules that govern the ragas in this course, etc.
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- The students will gain knowledge to Develop their singing capacuti as a solo performer with Techniques.
- The students will able to express different aspects of Odissi music verbally and practically.

REFERENCE OF STUDY MATERIALS

- | | | |
|-------|--|---|
| IX. | Sangeet Bisarad (Hindi) | Dr. Laxmi Narayan Garg |
| X. | Baratiya Sangeet ka Itihas | Dr. Umesh Joshi |
| XI. | Odissi Sangitara Sangya O Swarupa (Odia) | Dr. Niladri Kalyan Das |
| XII. | Kisora Chandrananda Champu Sarani (Odia) | Guru Kelucharan Mohapatra Odissi Research Center, Bhubaneswar |
| XIII. | Chanda Sarani (Odia) | Guru Kelucharan Mohapatra Odissi Research Center, Bhubaneswar |
| XIV. | Rag Tala Darshan | Shree Prabhakar Bhandare |
| XV. | Odissi Gayana Paddhati (Odia) | Dr. Bijaya Kumar Jena |
| XVI. | Odissi Raga Sarani (Vol,1 Vol,2) (Odia) | Guru Kelucharan Mohapatra Odissi Research Center, Bhubaneswar |

SEMESTER 2

Musical Terminology, Applied and General Theory of Odissi Vocal

Core1.3

Major Subject (Theory Paper)

Subject Code-201 Odissi Vocal

Semester-2

Total Credit- 04

Minimum Teaching Hours in a Week- 04

Internal Assessment:- 40

External Assessment:- 60

Total Marks:- 100

Unit No.	Topic	Minimum Teaching Hours	Weightage (%)	Topic Elements for Employability (Emp)/ Entrepreneurship (Ent)/ Skill Development (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/ Global (G) Developmental Need	Related to Gender (G)/ Environmental Sustainability (ES)/ Human Values (HV)/ professional Ethics (PE)
1	<ul style="list-style-type: none">Theoretical details and comparative study of the following Ragas:-Bilahari, Gouda, Kamodi and Ananda BhairabiWriting notation of the Prabandhas taught in the above mentioned Ragas.Theoretical knowledge of Nada:(a) Definition of Nada.(b) Origin of Nada.(c) The relation between Nada and Kampana (Vibration).Types of Nada: Ahata Nada and Anahata Nada.(a) Deep knowledge about Ahata Nada and Anahata Nada. (b) Knowledge about different types of Gunaveda of Sangitika Nada.Speciality and Peculiarities of Nada:(i) Chhotobada Pana (Magnitude).(ii) Uchha-Nichha Pana (Pitch).(iii) Jati or Guna (Timber).Knowledge about other peculiarities of Nada:	15 Hours	25%	SD	L, N, R, G	PE

	(i) Sukhma Nada. (ii) Atisukhma Nada. (iii) Pusta or Vyakta Nada.					
2	<ul style="list-style-type: none"> Study of theoretical details of the Tala Tripata along with the Talas of Semester – 1. Knowledge to write Talalipi in Dwigun, Tinigun, and Charigun layakriya of the prescribed Talas. Knowledge to identify Talas from Tala Ukutas. Detailed knowledge on Shruti and Swara. (i) Definition. (ii) Names of Odissi and Hindustani Shruties. (iii) Comparison between Shruti and Swara. Theoretical and detailed knowledge about 'Jati' in Classical Music Tradition and method followed to prepare 484 Ragas from three Jaties. 	15 Hours	25%	SD	L, N, R, G	PE
3	<ul style="list-style-type: none"> Ability to write notation of the following prabandhas:-(i) Champu ('Ga' and 'Gha')(ii) Bhajan (Traditional)(iii) Janana (Traditional) Ability to write the Notation of the Swaramalikas in the Raga Bilahari and Gouda. Deep knowledge about Bistara Karma of Raganga prabandha. Study of Dasha Lakshyana of Raga. Essay on Topic: Alankara plays a vital role in the Classical Music Tradition. 	15 Hours	25%	SD	L, N, R, G	PE
4	<ul style="list-style-type: none"> Knowledge to identify Ragas from Swara khandas. Symbols used in writing Notation. The deep knowledge about tuning the Tanpura and Mardal. 	15 Hours	25%	SD	L, N, R, G	PE

<ul style="list-style-type: none"> Definition of the following musical terms: (i) Sangeeta, Nada, Shruti, Swara, Saptaka, Badi-Sambadi- Anubadi, Barjita Swara, Alap, Tan, Gamaka., Mela, Purbanga- Uttaranga, Alpatwa-Bahutwa, Abirhaba-Tirohaba, Ashraya Raga. (iii) Tala., Laya, Layakriya, Ukuta, Dhrana, Nisabada Kriya, Matra, Chhanda. 					
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C1.3

COURSE OBJECTIVE

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- To discussion detail, the notation systems of Odissi music such as Raganga, Bhabanga, Natyanga and Dhrubapadanga prabandhas along with Chhanda, Champu, Chautisha, Bhajan, Janan, Gitagobinda, Malashree, Pallabi etc. thats are essential for reading a composition.
- Enabling the students to face the technical and critical questions both in practical and theoretical aspects of Odissi Vocal Music.
- Most importantly the solo and group performance of the Odissi Vocal Music will rendered to the students.

COURSE OUTCOME

- The student will come to know what the basic terminologies of Odissi music are, which will help him in the proper understanding of not just Odissi music, but also Indian music system as a whole. Having understood the basic concepts like Laya (tempo), Tala (rhythmic cycle), Anibaddha Alap, Prabndha, Padabinyas, Nibaddha Alap, Swarabinyas and Taan, the student will be on course to becoming a performing artiste in Odissi Vocal music system.
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- He/she will grasp the various theoretical aspects of the prescribed ragas, like how it arises and what are the general grammatical rules that govern the ragas in this course, etc.
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- The students will get intensive and general knowledge on the characteristics of Ragas, Talas.
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- The students will gain knowledge to Develop their singing capacuti as a solo performer with Techniques.
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REFERENCE OF STUDY MATERIALS

<u>Book Name</u>	<u>Author Name</u>
I. Odissi Sangita Paribesana Dhara (Odia)	Dr. Dheerj Kumar Mohapatra
II. Odissi Sangitara Parampara O Prayoga (Odia)	Prof. Ramahari Das
III. Sangita Sangya (Odia)	Prof. Ramahari Das
IV. Samgita Chandrika (Odia)	Dr. Bijaya Kumar Jena
V. Sangita Mahodadhi (Odia)	Dr. Niladri Kalyan Das
VI. Sangit Pragyana (Odia)	Pradeep Kumar Das
VII. Mardala Bigyana (Odia)	Prof. (Dr.) Jagannath Kunar
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IX. Odissi Sangita Eka Tatwek Bishlesana (Odia)	Dr. Kirtan Narayan Parhi

Intensive Study of Odissi Vocal such as
Raganga, Bhabanga, Natyanga and
Dhrubapadanga Prabandhas

Core1.4 **Semester- 2** **Internal Assessment:- 40**
Major Subject (Practical Paper) **Total Credit- 04** **External Assessment:- 60**
Subject Code-202 Odissi Vocal **Minimum Teaching Hours in a Week- 08** **Total Marks:- 100**

Unit No.	Topic	Minimum Teaching Hours	Weightage (%)	Topic Elements for Employability (Emp)/ Entrepreneurship (Ent)/ Skill Development (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/ Global (G) Developmental Need	Related to Gender (G)/ Environmental Sustainability (ES)/ Human Values (HV)/ professional Ethics (PE)
1	<ul style="list-style-type: none"> Intensive study of the following Ragas:- Bilahari, Gouda, Kamodi and Ananda Bhairabi. Prescribed Talas: Tripata and Matha aong with the Talas of Semester-1. 	30 Hours	25%	SD	L, N, R, G	PE
2	<ul style="list-style-type: none"> Knowledge to write and read Notation of all the prabandhas of the prescribed Ragas of the course. Knowledge to write and demonstrate the prescribed Talas with Dwigun, Tinigun and Charigun layakaries. 	30 Hours	25%	SD	L, N, R, G	PE
3	<ul style="list-style-type: none"> Ability to identify and demonstrate Swara and Ragas. Ability to sing Notation of the prescribed prabandhas of the course. 	30 Hours	25%	SD	L, N, R, G	PE
4	<ul style="list-style-type: none"> Ability to demonstrate Swaramalikas in the prescribed Ragas of the course (Any two). Champu 'Ga' in traditional tune and 'Gha' Champu in Raga Kamodi. Two Bhajans of Kabi Gopala Krushna and two 	30 Hours	25%	SD	L, N, R, G	PE

	Jananas of Salabega.					
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C1.4

COURSE OBJECTIVE

- To initiate a relative beginner in to the world of Odissi Vocal music, where he is made aware of the rich cultural heritage of Odisha, that Odissi music .
- To teach him the very basics of Odishan art and culture especially Odissi Music such a sound, notes, scales, tempo and its rhythmic aspects etc. so that his foundation can be made strong.
- To discussion detail, the notation systems of Odissi music such as Raganga, Bhabanga, Natyanga and Dhrubapadanga prabandhas along with Chhanda, Champu, Chautisha, Bhajan, Janan, Gitagobinda, Malashree, Pallabi etc. thats are essential for reading a composition.
- Enabling the students to face the technical and critical questions both in practical and theoretical aspects of Odissi Vocal Music.
- Most importantly the solo and group performance of the Odissi Vocal Music will rendered to the students.

COURSE OUTCOME

- The student will come to know what the basic terminologies of Odissi music are, which will help him in the proper understanding of not just Odissi music, but also Indian music system as a whole. Having understood the basic concepts like Laya (tempo), Tala (rhythmic cycle), Anibaddha Alap, Prabndha, Padabinyas, Nibaddha Alap, Swarabinyas and Taan, the student will be on course to becoming a performing artiste in Odissi Vocal music system.
- The student will develop the ability to read and write the notations of compositions according to a well-defined notion system, which in turn, will help him in learning new compositions by various composers of Odissi music.
- He/she will grasp the various theoretical aspects of the prescribed ragas, like how it arises and what are the general grammatical rules that govern the ragas in this course, etc.
- He/she will come to understand the concept of Tala and the use of various talas in Odissi music, especially ragas.
- The students will get intensive and general knowledge on the characteristics of Ragas, Talas.
- The student will learn to tune the Tanpura and Mardala and different exercises for Swar Sadhna, to improve Meend, Gamak, Taans and different Layakaris.
- The students will gain knowledge to Develop their singing capacuti as a solo performer with Techniques.
- The students will able to express different aspects of Odissi music verbally and practically.

REFERENCE OF STUDY MATERIALS

Book Name

Author Name

I.	Sangeet Bisarad (Hindi)	Dr. Laxmi Narayan Garg
II.	Baratiya Sangeet ka Itihas	Dr. Umesh Joshi
III.	Odissi Sangitara Sangya O Swarupa (Odia)	Dr. Niladri Kalyan Das
IV.	Kisora Chandrananda Champu Sarani (Odia)	Guru Kelucharan Mohapatra Odissi Research Center, Bhubaneswar
V.	Chanda Sarani (Odia)	Guru Kelucharan Mohapatra Odissi Research Center, Bhubaneswar
VI.	Rag Tala Darshan	Shree Prabhakar Bhandare
VII.	Odissi Gayana Paddhati (Odia)	Dr. Bijaya Kumar Jena
VIII.	Odissi Raga Sarani (Vol,1 Vol,2) (Odia)	Guru Kelucharan Mohapatra Odissi Research Center, Bhubaneswar

Fundamental Study of Odissi Vocal

(This Course is for Other Discipline Students, Who Will Choose Odissi Vocal as Core- III/ MinorII Subject)

Core3.1 (Minor- 1)
Minor Subject (Theory Paper)
Subject Code-

Semester-2
Total Credit- 02
Minimum Teaching Hours in a Week- 02

Internal Assessment:- 20
External Assessment:- 30
Total Marks:- 50

Unit No.	Topic	Minimum Teaching Hours	Weightage (%)	Topic Elements for Employability (Emp)/ Entrepreneurship (Ent)/ Skill Development (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/ Global (G) Developmental Need	Related to Gender (G)/ Environmental Sustainability (ES)/ Human Values (HV)/ professional Ethics (PE)
1	<ul style="list-style-type: none">Historical analysis of Odissi Music.Defination of Musical terms, such as Gandharba, Sangeeta, Shruti, Mela, Grama, Murchhana, Alanakar , Tala, Laya, Mana, Dharana, Ukuta.	15 Hours	25%	SD	L, N, R, G	PE
2	<ul style="list-style-type: none">Theoretical study of prescribed Talas :- Ekatali, Rupak, Tripata.Characteristic feature of mentioned Ragas:- Kafi, Khamaj, MukhariLife sketch of following musicians and their contribution to words Odissi music Abhimanyu Samantasinghara & Sangeet Sudhakar Balakrushna Das	15 Hours	25%	SD	L, N, R, G	PE

Fundamental Study of Odissi Vocal

(This Course is for Other Discipline Students, Who Will Choose Odissi Vocal as Core- III/ Minor-II Subject)

Core3.1 (Minor- 1)
Minor Subject (Practical Paper)
Subject Code-

Semester-2
Total Credit- 02
Minimum Teaching Hours in a Week- 04

Internal Assessment:- 20
External Assessment:- 30
Total Marks:- 50

Unit No.	Topic	Minimum Teaching Hours	Weightage (%)	Topic Elements for Employability (Emp)/ Entrepreneurship (Ent)/ Skill Development (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/ Global (G) Developmental Need	Related to Gender (G)/ Environmental Sustainability (ES)/ Human Values (HV)/ professional Ethics (PE)
1	<ul style="list-style-type: none">• Practice of 10 Alankar in different chhanda• Application of prescribed Ragas :- Kafi, Khamaj, Mukhari• Application of prescribed Talas :- Ekatali, Rupak, Tripata.	30 Hours	25%	SD	L, N, R, G	PE
2	<ul style="list-style-type: none">• ‘Gha’ and ‘Cha’ Champu in Raga Kedar and Saberi.• One Chhanda in Sankarabharan Brutta.• One Bhajan from Traditional composition.	30 Hours	25%	SD	L, N, R, G	PE

C3.1

COURSE OBJECTIVE

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- To discussion detail, the notation systems of Odissi music such as Raganga, Bhabanga, Natyanga and Dhrubapadanga prabandhas along with Chhanda, Champu, Chautisha, Bhajan, Janan, Gitagobinda, Malashree, Pallabi etc. thats are essential for reading a composition.
- Enabling the students to face the technical and critical questions both in practical and theoretical aspects of Odissi Vocal Music.
- Most importantly the solo and group performance of the Odissi Vocal Music will rendered to the students.

COURSE OUTCOME

- The student will come to know what the basic terminologies of Odissi music are, which will help him in the proper understanding of not just Odissi music, but also Indian music system as a whole. Having understood the basic concepts like Laya (tempo), Tala (rhythmic cycle), Anibaddha Alap, Prabndha, Padabinyas, Nibaddha Alap, Swarabinyas and Taan, the student will be on course to becoming a performing artiste in Odissi Vocal music system.
- The student will develop the ability to read and write the notations of compositions according to a well-defined notion system, which in turn, will help him in learning new compositions by various composers of Odissi music.
- He/she will grasp the various theoretical aspects of the prescribed ragas, like how it arises and what are the general grammatical rules that govern the ragas in this course, etc.
- He/she will come to understand the concept of Tala and the use of various talas in Odissi music, especially ragas.
- The students will get intensive and general knowledge on the characteristics of Ragas, Talas.
- The student will learn to tune the Tanpura and Mardala and different exercises for Swar Sadhna, to improve Meend, Gamak, Taans and different Layakaris.
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- The students will able to express different aspects of Odissi music verbally and practically.

REFERENCE OF STUDY MATERIALS

Book Name

Author Name

I. Odissi Sangita Paribesana Dhara (Odia)	Dr. Dheerj Kumar Mohapatra
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List of Courses

Multidisciplinary Courses	Vocational Courses	Value Added Courses(VAC)	Skill Enhancement Courses
1. Vedic Culture 2. Philosophy of Bhagavad Gita 3. Economics Entrepreneurship Development and Start-up 4. Political process in India 5. Hindi Sahitya Aur cinema 6. Gender ,Environment and Climate Change 7. Human Rights Education 8. Computer Fundamentals 9. Media, Culture & Society 10. Programming on C++ 11. Library and Society 12. Indian Knowledge System 13. Kala Bisaya O Sahitya 14. Sustainable Tourism 15. H. Vocal 16. Odissi Vocal 17. Tabla 18. Sitar 19. Violin 20. Flute 21. Odissi Dance 22. Chhau Dance 23. Mardal	1. Applied Ethics-Cyber Ethics 2. Cyber Law 3. Environmental monitoring 4. Fundamentals of Horticulture 5. Nursery Management	1. Ethics and Values 2. Yoga for all 3. Understanding Odisha 4. Understanding India 5. Organizational Behaviour 6. Research Methodology 7. Gandhian Applied Philosophy 8. Digital Fluency 9. Ethical Practices and Education 10. Creative Writing 11. Odia Journalism 12. Entrepreneurship and Start-up 13. ଗ୍ରାମ ଜଗନ୍ନାଥ ସଂସ୍କୃତି 14. ଆଦିବାସୀ ସଂସ୍କୃତି 15. ଓଡ଼ିଶାର ସାଂସ୍କୃତିକ ପରିଚୟ	1. Psychological First Aid 2. Computer Application 3. Yoga in everyday life 4. Personality Development 5. Yoga in everyday life 6. Income Tax e-Return Filing 7. Basics of Museum & Archives 8. Soilless Cultivation 9. Organic farming 10. Mushroom Cultivation 11. Life skill education 12. Art and Craft Education 13. Election Studies and Public Opinion Poll 14. Podcasting 15. Communication Skill for Library Professionals 16. Design Thinking and Innovation 17. ଅନୁବାଦସାହିତ୍ୟ



UTKAL UNIVERSITY OF CULTURE

COMMUNICATIVE ENGLISH

Bachelor Degree

Semester-2

Total Credit- 04

Minimum Teaching Hours in a Week-04

Internal Assessment:- 40

External Assessment:- 60

Total Marks:- 100

Ability Enhancement Course
Communicative English (Lecture)
Subject Code-

Unit No.	Topic	Minimum Teaching Hours	Weightage (%)	Topic Elements for Employability (Emp)/ Entrepreneurship (Ent)/ Skill Development (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/ Global (G) Developmental Need	Related to Gender (G)/ Environmental Sustainability (ES)/ Human Values (HV)/ professional Ethics (PE)
1	<ul style="list-style-type: none"> Expansion of an Idea; Denotation (Literal Meaning); Connotation (Extended Meaning), Exemplification. Reading Comprehension: <ul style="list-style-type: none"> (i) Types of passages: Descriptive, Narrative, Analytical, Argumentative. (ii) Reading sub-skill: Skimming, Scanning, Predicating, Inferring Precis Writing: <ul style="list-style-type: none"> (i) Note making (ii) Giving an appropriate title. 	15 Hours	25%	SD	L, N, R, G	PE
2	<ul style="list-style-type: none"> Dialogue Writing: <ul style="list-style-type: none"> (i) Greeting/Ice breaking (ii) Turn Talking (iii) Talking Leave/Ending the conversation Guided Story Writing: <ul style="list-style-type: none"> (i) Plot (ii) Character (iii) Time (iv) Place 	15 Hours	25%	SD	L, N, R, G	PE

	(v) Setting • Letter writing (personal): Format of the letter					
3	• Writing Ads/ Notices/ News Reports (i) Format of the above (ii) Students to learn the six questions, answers to which constitute good writing – Who, what, when, where, why, how • Use of Connectives: (i) Types and functions (ii) Examples and practices	15 Hours	25%	SD	L, N, R, G	PE
4	• Essay Writing: (i) Structure (ii) Beginning (iii) Middle (iv) End • Information Transfer: (i) Pie charts, bar diagrams, flow charts, graphs (ii) From non-verbal to verbal.	15 Hours	25%	SD	L, N, R, G	PE

Course Objective:

This paper requires extensive practice in the classroom and is aimed at developing the reading and writing skills of students. The course shall be completed in fifty hours.

Course Outcome:

The outcomes of a communicative English course can include:

Improved communication skills: Students can improve their ability to speak and communicate effectively in different social settings.

Better pronunciation: Students can learn to pronounce words correctly and use intonation to express emotions.

Increased vocabulary: Students can learn new phrases and expressions on a range of topics.

Improved reading skills: Students can learn to read fluently, identify main ideas, and recall details from a text.

Better writing skills: Students can learn to express themselves by writing texts in different types.

Confidence: Students can gain confidence to communicate well in English.

Preparation for job interviews: Students can learn how to prepare for and perform well in job interviews.

Foundation for further studies: Students can gain a foundation for pursuing higher studies in related disciplines.

Reference of Study Materials

An Invitation to English, Book III – Odisha Text Book Bureau