



Avinashilingam Institute for Home Science and Higher Education for Women
(Deemed to be University Estd. u/s 3 of UGC Act 1956, Category A by MHRD)
Re-accredited with A++ Grade by NAAC. CGPA 3.65/4, Category I by UGC
Coimbatore - 641 043, Tamil Nadu, India

Department of MUSIC
M.A.MUSIC

Programme Outcomes:

- PO1:** Understand the Musicology and etymology of musical compositions
- PO 2:** Know about the evolution of Music, ragas and various compositions
- PO 3:** Manage to apply musical forms for concert programmes
- PO 4:** Understand the advanced forms theoretically
- PO 5:** Apply to analyse the lyrical beauties in various Compositions
- PO 6:** Apply to analyse the raga beauty in the Compositions of different composers
- PO 7:** Follow the rules to be adopted to write an article according to the Research Methodology
- PO 8:** Become aware of the Hypothesis and different types of Research methods
- PO 9:** Application of the compositions already learnt in a performance
- PO 10:** Understand the correlation of music and Physiology
- PO 11:** Recognise the responsibilities of Principal performer as well as Audience

Programme Specific Outcomes:

- PSO 1** - Gain knowledge on the intricacies of gamakas and nuances of ragas and raga sancharas
- PSO 2** - Attain knowledge in voice culture, modulation of voice and selection of songs to present stage performance
- PSO 3** - Expertise in developing knowledge of Ancient, Medieval and Modern Music

Scheme of Instruction and Examination
For students admitted from 2021-2022 & onwards

| Part | Subject code | Name of the paper/ Component | Hrs of instruction/week | | Scheme of Examination | | | | |
|------------------------|--------------|--|-------------------------|-----------|-----------------------|-----|----|-------|--------|
| | | | Theory | Practical | Duration of Exam | CIA | CE | Total | Credit |
| | | | | | | | | | |
| FIRST SEMESTER | | | | | | | | | |
| I | 21MMUC01 | Theory of Indian Music - I | 5 | - | 3 | 40 | 60 | 100 | 3 |
| I | 21MMUC02 | Biography - I | 4 | - | 3 | 40 | 60 | 100 | 3 |
| I | 21MMUC03 | History of Indian Music - I | 4 | - | 3 | 40 | 60 | 100 | 4 |
| I | 21MMUC04 | Concert Forms - Theory | 5 | - | 3 | 40 | 60 | 100 | 4 |
| I | 21MMUC05 | Kalpitha and Manodharma Sangeetha Practical - I | - | 5 | 3 | 40 | 60 | 100 | 5 |
| I | 21MMUC06 | Compositions of Tamil Composers - Practical - II | - | 5 | 3 | 40 | 60 | 100 | 5 |
| II | | CSS | - | 2 | - | 25 | | 25 | - |
| SECOND SEMESTER | | | | | | | | | |
| I | 21MMUC07 | History of Indian Music - II | 4 | - | 3 | 40 | 60 | 100 | 4 |
| I | 21MMUC08 | Research Methodology in Music (Theory) | 4 | - | 3 | 40 | 60 | 100 | 5 |
| I | 21MMUC09 | Operas and Dance dramas | 3 | - | 3 | 40 | 60 | 100 | 4 |
| I | 21MMUC10 | Hindusthani Music and its Musical Forms and Basics of Western Music Theory | 4 | | 3 | 40 | 60 | 100 | 4 |
| I | 21MMUC11 | Rare Raga Compositions Practical - III | - | 4 | 3 | 40 | 60 | 100 | 4 |
| I | 21MMUC12 | Musical Compositions - Practical - IV | - | 4 | 3 | 40 | 60 | 100 | 4 |
| I | 21MMUC13 | Mini Project | 1 | - | - | 100 | - | 100 | 2 |

| | | | | | | | | | |
|--|----------|---|---|----|---|-----|-----|-----|-----------|
| I | | Inter disciplinary Course | 2 | 2 | 3 | 40 | 60 | 100 | 4 |
| II | 21MSXCS1 | CSS | - | 2 | 3 | 25 | 50 | 75 | 1 |
| Internship during summer vacation for one month | | | | | | | | | |
| THIRD SEMESTER | | | | | | | | | |
| I | 21MMUC14 | Musicology | 4 | - | 3 | 40 | 60 | 100 | 3 |
| I | 21MMUC15 | Ragalakshanam | 4 | - | 3 | 40 | 60 | 100 | 4 |
| I | 21MMUC16 | Lakshanagranda (open book course) | 4 | - | 3 | 100 | - | 100 | 3 |
| I | 21MMUC17 | Theory of Indian Music - II | 5 | - | 3 | 40 | 60 | 100 | 3 |
| I | 21MMUC18 | Manodharma Sangeetha and Voice Culture Practical - V | - | 5 | 3 | 40 | 60 | 100 | 5 |
| I | 21MMUC19 | Tamil Composition (Self Study) Practical -VI | - | 1 | 3 | 40 | 60 | 100 | 4 |
| I | 21MMUC20 | Musical Compositions and Voice Culture Practical -VII | - | 5 | 3 | 40 | 60 | 100 | 5 |
| I | | Multi disciplinary Course | 2 | - | 3 | 100 | - | 100 | 2 |
| II | 21MMUC21 | Internship | - | - | - | 100 | - | 100 | 2 |
| II | | Professional certification | - | - | - | - | - | - | 2 |
| FOURTH SEMESTER | | | | | | | | | |
| I | 21MMUC22 | Research Project | | 30 | - | 100 | 100 | 200 | 8 |
| TOTAL | | | | | | | | | 97 |

Note: Minimum 97+2 to 4 credits to earn the degree

- Professional Certification Course (any semester except 1st or out of Class hours)
- MOOC (any semester except 4th semester)- 2-4 credits
- Other courses offered by the Department

21MMUPC1 - Professional Certification Course - Digital Audio Editing

21MMUI01 - Inter Disciplinary Course - Sacred and Patriotic songs in different languages

21MMUM01 - Multi Disciplinary Course - Life history of eminent musician

Theory of Indian Music -I

SEMESTER – I
21MMUC01

Hours of Instructions / week: 5
No.of credits: 3

Objectives:

- 1.To enable the students to know rare ragas
2. To familiarize the students with the details of different schemes of melas and other musical references of ancient time
- 3.Enable the students to analyze live concerts of famous artists

| | |
|--|--------------|
| Unit I Rare Ragas handled by Musical Trinities | 15hrs |
| Unit II Analysis of live Concerts of prominent artists (self study) | 15hrs |
| Unit III 72 Melakarta | 15hrs |
| Unit IV Mela,Melapaddahathi,Mela nomenclature | 15hrs |
| Unit V Musical references in Ancient Music-Vedas, Puranas, Ramayana, Mahabharatha | 15hrs |

Total Hours: 75

Course Outcomes

- 1.Understand how the trinities have handled the rare ragas in their kritis
- 2.Improved experience in analysing live concerts of eminent musicians
- 3.Obtain thorough knowledge in basic Raga Scheme of Carnatic Music
- 4.Become aware of ancient mela schemes and different mela nomenclature
- 5.Get information about the musical references in Vedas, Puranas, Epics etc.

Reference Books:

- 1.Prof.P.Sambamoorthy - South Indian Music (Vol 1&Vol 2), The Indian Music Publishing House, Chennai, 2001.
- 2.Dr.K.A.Pakkirisamibharathi - Indiya Isai Karuvoolam, KuselarPathipagam Chennai, 2006

| CO / PO | PO 1 | PO 2 | PO 3 | PO 4 | PO 5 | PO 6 | PO 7 | PO 8 | PO 9 | PO 10 | PO 11 | PSO 1 | PSO 2 | PSO 3 |
|---------|------|------|------|------|------|------|------|------|------|-------|-------|-------|-------|-------|
| CO 1 | H | | H | M | H | M | | | H | | | | | M |
| CO 2 | | | | | | M | | | | | L | | L | |
| CO 3 | | M | H | M | | M | | | H | | L | H | | |
| CO 4 | | | | | | | | | | | | | | M |
| CO 5 | H | M | H | M | | M | | | | | | H | | |

Biography -I

SEMESTER-I
21MMUC02

Hours of Instructions / week:4
No.of credits:3

Objectives:

- 1.To enable the students to know about various musicians and their contributions
- 2.To gather information about ancient composers
- 3.Awareness about prominent musicians, musicologists and instrumentalists

| | | |
|-----------------|--|--------------|
| Unit I | BharadrachalaRamadas, SubbaramaDikishitar. | 12hrs |
| Unit II | PallaviSeshaiyar,PattnamSubramanier. | 12hrs |
| Unit III | PoochiSrinivasaiyengar, Mysore Vasudevacharya. | 12hrs |
| Unit IV | ThirukkodikavalKrishnaiyar, SadasivaBrahmendiral. | 12hrs |
| Unit V | VeenaiSeshanna,MahaVaidhyaNadhaiyar. (Self Study). | 12hrs |

Total Hours: 60

Course Outcomes

- 1.Students get information regarding the music and other details of ancient musicians
- 2.Attain knowledge about the musicians who were exponent in particular type of musical form
- 3.Students could analyse different schools of music by way of learning about musicians
- 4.Gather details among the disciples of prominent musicians
- 5.Get knowledge about the music of different periods through the composers of related periods

Reference Books:

- 1.Prof.P. Sambamoorthy - Great Composers – (Book I and II),
The Indian Music Publishing House.
- 2.Prof.P. Sambamoorthy - Great Musicians – (Book I and II),
The Indian Music Publishing House.
- 3.GnanaKulendiran - Isai Methayargal

| CO / PO | PO 1 | PO 2 | PO 3 | PO 4 | PO 5 | PO 6 | PO 7 | PO 8 | PO 9 | PO 10 | PO 11 | PSO 1 | PSO 2 | PSO 3 |
|---------|------|------|------|------|------|------|------|------|------|-------|-------|-------|-------|-------|
| CO 1 | H | | H | M | H | M | | | H | | | | L | |
| CO 2 | H | | H | M | H | M | | | H | | | H | | |
| CO 3 | H | | H | M | H | M | | | H | | | | L | M |
| CO 4 | H | | H | | H | M | | | H | | | | L | |
| CO 5 | H | | H | M | H | M | | | H | | | H | | |

History of Indian Music - I

SEMESTER-I
21MMUC03

Hours of Instructions / week:4
No.of credits:4

Objectives

- 1.To enable the students to know about the musical inscriptions of various times
- 2.To know about the relation of music and temples
- 3.To understand about obsolete musical instruments

| | | |
|-----------------|--|--------------|
| Unit I | Musical Inscriptions of Pallava and Chola period | 12hrs |
| Unit II | A study of Kudamuzha | 12hrs |
| Unit III | Music in Temples | 12hrs |
| Unit IV | Origin and development of Yazh and its varieties | 12hrs |
| Unit V | A detailed study of Melattur and TirukkuttralaKuravanjiNatakam (Self Study) | 12hrs |

Total Hours: 60

Course Outcomes

- 1.Gain musical information from the inscription of Pallava and Chola period
- 2.Students get knowledge about the ancient instrument
- 3.Awareness gained by students that music is very much connected with temples from ancient times
- 4.Gain knowledge that obsolete Instruments like Yazh and its varieties, which paved way for the present day instrument Veena.
- 5.Obtain knowledge about how music is used in other Art forms like dance drama

Reference Books:

- 1.Prof. P. Sambamoorthy - History of Indian Music, The Indian Music Publishing House, Chennai, 2001.
- 2.Vipulanandha Adigalar - YazhNool
- 3.Gnanakulendren - KaraikkalAmmaiyar

| CO / PO | PO 1 | PO 2 | PO 3 | PO 4 | PO 5 | PO 6 | PO 7 | PO 8 | PO 9 | PO 10 | PO 11 | PSO 1 | PSO 2 | PSO 3 |
|---------|------|------|------|------|------|------|------|------|------|-------|-------|-------|-------|-------|
| CO 1 | H | M | H | | | | | | | | | | | M |
| CO 2 | H | M | | | | | | | | | | | | M |
| CO 3 | H | M | H | | | M | | | H | | L | H | | |
| CO 4 | H | M | | | | | | | | | | | | M |
| CO 5 | H | M | H | M | H | M | | | H | | | | L | |

Concert Forms - Theory

SEMESTER - I
21MMUC04

Hours of Instruction / week:5
No.ofcredits:4

Objectives:

- 1.To enable the students to know about various concert forms
 - 3.2.Aware of the rules to be followed for becoming a successful performer
- To equip the students for giving better performance

| | | |
|-----------------|---|--------------|
| Unit I | Study of Varnam and its varieties. | 15hrs |
| Unit II | Detailed study of Kriti and Kirtana | 15hrs |
| Unit III | Study of Padam, Javali, Tillana ,Ragamalika | 15hrs |
| Unit IV | Concert Paddhathi | 15hrs |
| Unit V | Katcheri Dharma | 15hrs |

Total Hours: 75

Course Outcomes

- 1.Students become prepared for learning further compositions
- 2.Obtain detailed knowledge of raga, tempo of compositions, different elements of compositions etc.
- 3.Students become prepared for performance by learning different musical forms (which) include lighter forms
- 4.The rules to be adopted by the performer and the audience and also the selection of musical forms according to the audience
- 5.Students get informed by the evolution of concert and different steps to be followed while giving performance

Reference Books:

Prof.P.Sambamoorthy - South Indian Music (Vol 1&Vol 2), The Indian Music Publishing House, Chennai, 2001.

| CO / PO | PO 1 | PO 2 | PO 3 | PO 4 | PO 5 | PO 6 | PO 7 | PO 8 | PO 9 | PO 10 | PO 11 | PSO 1 | PSO 2 | PSO 3 |
|---------|------|------|------|------|------|------|------|------|------|-------|-------|-------|-------|-------|
| CO 1 | H | M | H | M | H | M | | | H | | L | H | | |
| CO 2 | H | M | H | M | H | M | | | H | | L | | L | |
| CO 3 | H | M | H | M | H | M | | | H | | L | | L | |
| CO 4 | H | M | H | M | H | M | | | H | | L | H | | |
| CO 5 | H | M | H | M | H | M | | | H | | L | | L | |

Kalpitha and Manodharma Sangeetha Practical - I

SEMESTER - I

Hours of Instructions/week:5

21MMUC05

No.of credits:5

Objectives :

- 1.To gain knowledge about group kritis.
- 2.To obtain in depth knowledge and intricacies in the Chowka kala kritis
- 3.To acquire awareness about the creativity in music

| | | |
|-----------------|--|--------------|
| Unit I | Ata TalaVarnam - I Voice Culture -Varnam to be sung in I Speed Akaaram | 15hrs |
| Unit II | Group Kriti SwathiTirunal - 1 | 15hrs |
| Unit III | Dikshitar Compositions Chowkam - 2 Nos | 15hrs |
| Unit IV | Syamasastri Compositions - 2 Nos | 15hrs |
| Unit V | ManodharmaSangeetham With Voice Culture Exercises Ragam, Niraval and KalpanaSwaram of any two kritis learnt Scale practice or Sarali and JantaiVarisais for the two ragas learnt | 15hrs |

Total Hours: 75hrs

Course Outcomes

- 1.Students get more knowledge about Tala and Raga as Ada Tala Varna is included in both Abhyasagana as well as Sabhagana
- 2.Learning group Kritis is important since students become more powerful in practical knowledge.
- 3.As an opera, it is relevant that students attain knowledge in different kinds of musical forms used in it.
- 4.Attain knowledge about particular kind of Tala , especially which are not used nowadays.
- 5.Since, Thiruppugazh is one of the important works of ancient times, which portrays peculiar Tala patterns,students get aware of the same.

| CO / PO | PO 1 | PO 2 | PO 3 | PO 4 | PO 5 | PO 6 | PO 7 | PO 8 | PO 9 | PO 10 | PO 11 | PSO 1 | PSO 2 | PSO 3 |
|---------|------|------|------|------|------|------|------|------|------|-------|-------|-------|-------|-------|
| CO 1 | H | M | H | M | H | M | | | H | | L | H | | |
| CO 2 | H | M | H | M | H | M | | | H | | L | | L | |
| CO 3 | H | M | H | M | H | M | | | H | | L | | | M |
| CO 4 | H | M | H | M | H | M | | | H | | L | H | | |
| CO 5 | H | M | H | M | H | M | | | H | | L | | | M |

Compositions of Tamil Composers – Practical - II

SEMESTER-I
21MMUC06

Hours of Instruction / week:5
No.of.credits:5

Objectives:

- 1.To enable the students to know about various Tamil compositions.
- 2.To get knowledge about the Tamil compositions of different periods.
- 3.To obtain knowledge about the different styles of composers.

| | | |
|-----------------|--|--------------|
| Unit I | Any two Composition of MuthuThandavar | 15hrs |
| Unit II | Any two Composition of Marimutha Pillai | 15hrs |
| Unit III | Any two Composition of Aruachalakavirayar | 15hrs |
| Unit IV | Any two Composition of Papanasam Sivan (Self Study) | 15hrs |
| Unit V | Any two Composition of Oothukadu Venkata Subbaiyar Voice Culture : Scales of the ragas of kritis learnt and Jantai Varisais (if not a vakra raga) in Akaaram in 3 speeds] | 15hrs |

Total Hours: 75

Course Outcomes

- 1.Students become familiar with the Tamil composition.
- 2.Develop intrinsic knowledge about Tamil composers.
- 3.Obtain information about different styles of composers.
- 4.Get knowledge about the rhetorical beauties and other embellishments used in compositions.
- 5.Become exponent in old Tala patterns and their rendering.

| CO / PO | PO 1 | PO 2 | PO 3 | PO 4 | PO 5 | PO 6 | PO 7 | PO 8 | PO 9 | PO 10 | PO 11 | PSO 1 | PSO 2 | PSO 3 |
|---------|------|------|------|------|------|------|------|------|------|-------|-------|-------|-------|-------|
| CO 1 | H | M | H | M | H | M | | | H | | L | H | | |
| CO 2 | H | M | H | M | H | M | | | H | | L | | L | |
| CO 3 | H | M | H | M | H | M | | | H | | L | | L | |
| CO 4 | H | M | H | M | H | M | | | H | | L | H | | |
| CO 5 | H | M | H | M | H | M | | | H | | L | H | | |

History of Indian Music - II

SEMESTER - II
21MMUC07

Hours of Instructions / week:4
No.of.credits:4

Objectives

- 1.To enable the students to know about musical history
- 2.To acquire knowledge about different elements of music
- 3.To know about the evolution of various forms of music

| | | |
|-----------------|--|--------------|
| Unit I | Sources for the Musical History of India | 12hrs |
| Unit II | Time Theory of Ragas (self study) | 12hrs |
| Unit III | Musical Mnemonics | 12hrs |
| Unit IV | Evolution of Musical forms | 12hrs |
| Unit V | Forms in Sacred Music: Their Evolution | 12hrs |

Total Hours: 60

Course Outcomes

- 1.The students attain knowledge about various sources of Musical History
- 2.Acquire knowledge about various classification of ragas
- 3.Obtain information regarding different musical phenomenon
- 4.Students come to know how the musical forms are evolved through different periods
- 5.Develop knowledge about different forms of sacred music

Reference Books:

Prof.P.Sambamurthy - History of Indian Music

Ranga Ramanuja Iyengar - History of South Indian (Carnatic) Music

| CO / PO | PO 1 | PO 2 | PO 3 | PO 4 | PO 5 | PO 6 | PO 7 | PO 8 | PO 9 | PO 10 | PO 11 | PSO 1 | PSO 2 | PSO 3 |
|---------|------|------|------|------|------|------|------|------|------|-------|-------|-------|-------|-------|
| CO 1 | H | M | | | | | | | | | | | | M |
| CO 2 | | M | H | | | M | | | H | | | H | | |
| CO 3 | H | M | | | | | | | | | | H | | |
| CO 4 | H | M | H | M | H | M | | | H | | L | | | M |
| CO 5 | H | M | H | M | H | M | | | H | | L | | L | |

Research Methodology in Music (Theory)

SEMESTER –II
21MMUC08

Hours of Instructions / week:4
No.of.credits:5

Objectives

- 1.To enable the students to do research work.
- 2.To understand the importance of research.
- 3.To know about different methods of collecting data, observation, interview etc.
- 4.Definition of Research problem.

| | | |
|-----------------|---|--------|
| Unit I | Definition of Research problem | 12hrs |
| Unit II | Synopsis – Definition and its Importance | 12hrs |
| Unit III | Methods of Data Collection, Observation , Questionnaire, Schedule , Interview | 12hrs |
| Unit IV | Manuscripts and Books , Monographs, Original Works, Doctoral Thesis, Journals and Magazines | 12 hrs |
| Unit V | Primary and Secondary Sources and their Importance in Research | 12hrs |

Total Hours: 60

Course Outcomes

- 1.Students could know about what is meant by research and its related issues.
- 2.Acquire knowledge about synopsis, its definition and importance.
- 3.Knowledge about different ways of data collection, observation and so on.
- 4.Knowledge about the importance of Manuscripts, Books, Journals etc. in research.
- 5.Gather knowledge about the primary and secondary sources of research and their importance

Reference Books:

- 1.Prof . Najma perveen Ahmad - Research methods in Indian Music Manohar publishers and distributors, New Delhi
- 2.P.Saravnaval - Research Methodology Kitab Mahal Agencies
- 3.C.R.Kothari - Research Methodology -Methods and Techniques, WishwaPrakashanPublication.
- 4.Dr.S.A.K.Durga - Research Methodology for Music, Center for Ethnomusicology, Madras,1991.

| CO / PO | PO 1 | PO 2 | PO 3 | PO 4 | PO 5 | PO 6 | PO 7 | PO 8 | PO 9 | PO 10 | PO 11 | PSO 1 | PSO 2 | PSO 3 |
|---------|------|------|------|------|------|------|------|------|------|-------|-------|-------|-------|-------|
| CO 1 | | | | | | | H | L | | | | H | | |
| CO 2 | | | | | | | H | L | | | | | L | M |
| CO 3 | | | | | | | H | L | | | | H | | M |
| CO 4 | | | | | | | H | L | | | | | L | |
| CO 5 | | | | | | | H | L | | | | H | | M |

Operas and Dance dramas

SEMESTER –II
21MMUC09

Hours of Instructions / week:3
No.of.credits:4

Objectives

- 1.To enable the students to know about the different operas and dance dramas
- 2.To gain knowledge about the musical forms used in operas
- 3.To know about the role of music in dance dramas

| | | |
|------------------|---|-------------|
| Unit I | Rama Nataka Kirthanas of Arunachala Kavirayar (self study) | 9hrs |
| Unit II | Prahalada Bhakthi Vijayam of Tyagarajar | 9hrs |
| Unit III. | NandanarCharitram of Gopalakrishna Bharathi | 9hrs |
| Unit IV. | Azhaagar Kuravangi of Kavikunjara Bharathi | 9hrs |
| Unit V | Music and Drama of SankaradasSwamigal | 9hrs |

Total Hours: 45

Course Outcomes

- 1.Students will acquire knowledge about the compositions of medieval period.
- 2.Obtain knowledge about the style and content of music in operas of Gopalakrishna Bharati.
- 3.Knowledge about the music used by Tygaraja in his operas and how it is different from his Kritis.
- 4.Gain knowledge about the relevance of music in dance dramas.
- 5.Understanding about Musical forms, raga, Talas etc used in the work of Sankaradas Swamigal.

| CO / PO | PO 1 | PO 2 | PO 3 | PO 4 | PO 5 | PO 6 | PO 7 | PO 8 | PO 9 | PO 10 | PO 11 | PSO 1 | PSO 2 | PSO 3 |
|---------|------|------|------|------|------|------|------|------|------|-------|-------|-------|-------|-------|
| CO 1 | H | M | H | M | H | M | | | H | | L | | L | M |
| CO 2 | H | M | H | M | H | M | | | H | | L | H | | |
| CO 3 | H | M | H | M | H | M | | | H | | L | H | | |
| CO 4 | H | M | H | M | H | M | | | H | | L | | L | M |
| CO 5 | H | M | H | M | H | M | | | H | | L | H | | |

**Hindusthani Music and its Musical Forms
and
Basics of Western Music Theory**

**SEMESTER-II
21MMUC10**

**Hours of Instructions/week:4
No.of credits:4**

Objectives

- 1.To enable the students to gain knowledge about Hindustani music.
- 2.To gather knowledge about various kinds of musical forms.
- 3.To make awareness about the life and career of HindusthaniMusicians .

| | | |
|-----------------|---|--------------|
| Unit I | Origin and Evolution of Hindusthani Music Basics of Western Music Theory | 12hrs |
| Unit II | Study of the following major musical forms of Hindusthani Music Dhrupad, Tarana and Khayal | 12hrs |
| Unit III | Study of the light musical forms of Hindusthani Music Thumri,Dhamar, Gazal, Tappa | 12hrs |
| Unit IV | Life and career of the following Hindusthani Musicians and Instrumentalists ZakkirHusein, Bhimsen Joshi, PanditJasraj, HariprasadChaurasia | 12hrs |
| Unit V | Study of Hindusthani Musical Instruments/Western Instruments Sithar,Pakhwaj,Bansuri,Piano,Saxophon | 12hrs |

Total Hours : 60

Course Outcomes

- 1.&2.Acquired knowledge about different musical forms of Hindustani music and Western Music
- 3.The students could improve their knowledge by comparing different ragas of both the systems
- 4.Acquired knowledge to develop the theoretical awareness of evolution of Hindustani music and Western Music
- 5.Students would be able to understand the different Ragas in Hindustani music.

Reference books:

1. Swami Prajnananda - A Historical study of Indian Music, MunshiramManoharlal Publishers,2002
2. Muzafarahmad Bhat - Origin and evolution of Indian Classical music, Cyber Tech,2012
3. Bhatkande - Hinsangeetpaddhati, KramikPustak Malika[I] SangeetKaryalaya Hathras, Delhi,2007
4. Shrutijauhari - Elements of Hindusthani Classical Music, D.K. Print World Ltd, Delhi, 2015
5. Nasreen Munnikabir - Zakir Hussain, A Life in Music, Harper Collins, 2018
6. Prof. P. Sambamurthy - Elements of Western Music, The Indian Music Publishing House, 1982

| CO / PO | PO 1 | PO 2 | PO 3 | PO 4 | PO 5 | PO 6 | PO 7 | PO 8 | PO 9 | PO 10 | PO 11 | PSO 1 | PSO 2 | PSO 3 |
|---------|------|------|------|------|------|------|------|------|------|-------|-------|-------|-------|-------|
| CO 1 | H | M | H | M | H | M | | | | | | | L | M |
| CO 2 | H | M | H | M | H | M | | | | | | H | | |
| CO 3 | H | M | H | M | H | M | | | | | | H | | |
| CO 4 | H | M | H | M | H | M | | | | | | | L | M |
| CO 5 | H | M | H | M | H | M | | | | | | H | | |

Rare Raga Compositions Practical - III

SEMESTER – II
21MMUC11

Hours of Instructions/week:4
No.of credit:4

Objectives:

- 1.To enable the students to know about the rare raga compositions
- 2.To learn kritis composed in different languages
- 3.To attain knowledge about the rare Varnams and Ragamalika

| | | |
|-----------------|---|--------------|
| Unit I | Rare raga kritis of Tyagaraja [2 Nos] | 12hrs |
| Unit II | A rare raga kriti of Muthu Swami Dikshithar | 12hrs |
| Unit III | Annamacharya-1, Purandaradasa-1, K.C.Kesava Pillai -1 [3 Nos] | 12hrs |
| Unit IV | Dhenuka-1, Nasikabhushani-1, Gowlipanthu-1, Chitharanjani-1 | 12hrs |
| Unit V | Ragamalika Varnam-1, [To render in I speed and II speed Akaram] Daru Varnam-1,Ragamalika kriti-1 | 12hrs |

Total Hours : 60hrs

Course Outcomes

- 1.Since, Nada which is the primordial concept of music, students learn about the greatness of Nada through the compositions of Tyagaraja
- 2.Students get knowledge about different voice registers,the Sthanas' from where the Saptha Swaras are produced
- 3.The musical and lyrical excellence in the kritis of eminent composers could be analysed by learning of compositions
- 4.The beautiful rendering of rare ragas in kritis is revealed by Tyagaraja& students would understand the power of music.
- 5 Students come to know how to render compositions in different ragas

| CO / PO | PO 1 | PO 2 | PO 3 | PO 4 | PO 5 | PO 6 | PO 7 | PO 8 | PO 9 | PO 10 | PO 11 | PSO 1 | PSO 2 | PSO 3 |
|---------|------|------|------|------|------|------|------|------|------|-------|-------|-------|-------|-------|
| CO 1 | H | M | H | M | H | M | | | H | | L | | | M |
| CO 2 | H | M | H | M | H | M | | | H | | L | | | M |
| CO 3 | H | M | H | M | H | M | | | H | | L | H | | |
| CO 4 | H | M | H | M | H | M | | | H | | L | H | L | |
| CO 5 | H | M | H | M | H | M | | | H | | L | H | | M |

Musical Compositions - Practical - IV

SEMESTER –II
21MMUC12

Hours of Instructions / week:4
No.of.credits:4

Objectives:

- 1.To enable the students to know about various types of musical forms.
- 2.To attain knowledge about various Pancharatna kritis
- 3.To understand about the contributions of Modern Composers

| | | |
|---------------------------|---|--------------|
| Unit I | Any one Ata Talavarnas in the following ragas 1.Shankarabharanam 2.Kalyani 3.Kanada 4. Reetigowla (Voice Culture exercises :Alankarams in Shankarabharanam and Kalyani in 3 speeds in Swaram and Akaaram) | 12hrs |
| Unit II | Any one Swarajathi in the following ragas (a) Bhairavi (b) Todi (c) Yadukulakamboji | 12hrs |
| Unit III | Any one Ghana raga pancharatna in the following ragas 1.Gowla 2.Arabhi 3. Varali | 12hrs |
| Unit IV | Any one of TiruvottriyourPanchaRatnam in the following ragas 1.Saveri 2.Begada 3.Sudhasaveri 4.Kalyani | 12hrs |
| Unit V | Any one krithis of modern composer(20 th century) 1.PapanasamSivan 2.G. N. Balasubramaniam 3.Ambujam Krishna 4.M. D. Ramanadhan | 12hrs |
| Total Hours:60 hrs | | |

Course Outcomes

- 1.Learning adathalavarnas make the students thorough in subject.
- 2.Three swarajathis of Syamasasthri are the priceless gems of Carnatic music and the understanding of the same is very relevant to a music student.
- 3.Ghanaragapancharatna, being the most popular composition of Tyagaraja, students get authentic knowledge in the realm of performance.
- 4.Learning Group kritis is part of practical expertisation.
- 5.By learning the compositions of modern composers, students could differentiate the composition of both old and modern times.

| CO / PO | PO 1 | PO 2 | PO 3 | PO 4 | PO 5 | PO 6 | PO 7 | PO 8 | PO 9 | PO 10 | PO 11 | PSO 1 | PSO 2 | PSO 3 |
|---------|------|------|------|------|------|------|------|------|------|-------|-------|-------|-------|-------|
| CO 1 | H | M | H | M | H | M | | | H | | L | H | | |
| CO 2 | H | M | H | M | H | M | | | H | | L | | L | |
| CO 3 | H | M | H | M | H | M | | | H | | L | H | | |
| CO 4 | H | M | H | M | H | M | | | H | | L | | | M |
| CO 5 | H | M | H | M | H | M | | | H | | L | | | M |

Mini project

SEMESTER - II
21MMUC13

Hours of Instructions / week:1
No.of.credits:2

Objectives

- 1.To afford students opportunity to share perspectives involving idea related to their studies
- 2.Enable the student to be prepared for further advancements in their studies
- 3.Make the students aware of the steps to be adopted for later researches.

Course Outcomes

- 1.Presentation skill could be developed by doing project work
- 2.Students get opportunity to present their ideas & views related to their research
- 3.Students will be made prepared for further research studies
- 4.Project is a stepping stone for future research works
- 5.Project being part of the curriculum will enhance the confidence of the student

Page limit: 50

| CO / PO | PO 1 | PO 2 | PO 3 | PO 4 | PO 5 | PO 6 | PO 7 | PO 8 | PO 9 | PO 10 | PO 11 | PSO 1 | PSO 2 | PSO 3 |
|---------|------|------|------|------|------|------|------|------|------|-------|-------|-------|-------|-------|
| CO 1 | H | M | H | M | H | M | H | L | H | | L | | L | |
| CO 2 | H | M | H | M | H | M | H | L | H | | L | H | | |
| CO 3 | H | M | H | M | H | M | H | L | H | | L | H | L | |
| CO 4 | H | M | H | M | H | M | H | L | H | | L | | | M |
| CO 5 | H | M | H | M | H | M | H | L | H | | L | | | M |

Musicology

Hours of Instructions :4hrs/week
No.of.credits:3

SEMESTER-III 21MMUC14

Objectives

- 1.Enable the students to have an understanding about the science of music
- 2.Enable the students to know about different dance forms of India
- 3.Knowledge about the sound producing systems and other systems of human body

| | | |
|----------|--|--------|
| Unit I | Music and physiology- Ear | 12 hrs |
| Unit II | Music and physiology- Larynx | 12hrs |
| Unit III | Biography and Contribution of Tanjore Quartette to Carnatic music | 12hrs |
| Unit IV | Classical dances of India - Kuchupudi,Bharathanatyam, | 12hrs |
| Unit V | Study of typical art forms of Kerala like Kathakali and Mohiniyattam | 12hrs |

Total Hours: 60

Course Outcomes

- 1.Students get to know about the role of the ear in the human body and its other allied information
- 2.Improved knowledge about the organs that take part in the sound producing system of human body
- 3.Knowledge about the contribution of Tanjore Quartet in the realm of Carnatic Music
- 4.Knowledge about the prominence of Music in Dance can be improved by learning about music in dance forms
- 5.Knowledge about the importance of Music in the popular art forms of other States.

Reference Books:

- 1.Tanjore as a Seat of Music-S.Sita
- 2.Indiya Isai Karuvoolam-PakkirisamyBharathi
- 3.Tennaga Isaiyal-Dr.P.Chelladurai

| CO / PO | PO 1 | PO 2 | PO 3 | PO 4 | PO 5 | PO 6 | PO 7 | PO 8 | PO 9 | PO 10 | PO 11 | PSO 1 | PSO 2 | PSO 3 |
|---------|------|------|------|------|------|------|------|------|------|-------|-------|-------|-------|-------|
| CO 1 | | | | L | L | | | | L | H | | | H | |
| CO 2 | | | | L | L | | | | M | H | | | H | |
| CO 3 | L | | M | | M | H | | | H | | | H | L | |
| CO 4 | L | | M | | M | H | | | H | | | | H | |
| CO 5 | H | | M | M | M | | | | | | | | H | |

Ragalakshanam

SEMESTER-III
21MMUC15

Hours of Instructions :4hrs/week
No.of.credits:4

Objectives

- 1.Enable the students to know about different types of Ragas
- 2.Equip the students with improvised practical expertise
- 3.Thorough knowledge about the importance of Raga in Carnatic Music

| | | |
|----------------|--|---------------|
| Unit I | Todi, Purvikalyani,Chakravaham,ShanmugaPriya(self study) | 12 hrs |
| Unit II | Saveri, Simhendramadhyamam, Sahana, lathangi | 12 hrs |
| UnitIII | Hameerkalyani,AnandhaBhairavi,Dhenuka,Vachaspati | 12 hrs |
| Unit IV | GowriManohari, Hamsanandi, Sindubhairavi, Karaharapriya | 12 hrs |
| Unit II | Keeravani,Vasantha, Ranjani, Saranga, kaapi | 12 hrs |

Total Hours: 60

Course Outcomes

- 1.Students will have thorough knowledge and understanding about details of each Raga
- 2.Students will acquire knowledge about the classification of Ragas through analysing lakshana of each Raga
- 3.Raga Lakshana will aid the students to utilise it in framing different sancharas while singing Alapana
- 4.Students acquire knowledge about Major and Minor Ragas
- 5.Carnatic Music is Raga oriented and the students will be aware of the importance of Raga in Music

Reference Books:

- 1.S.R.Janakiraman - Ragalakshanam
- 2.Bhagyalekshmi.S - Ragalakshanam

| CO / PO | PO 1 | PO 2 | PO 3 | PO 4 | PO 5 | PO 6 | PO 7 | PO 8 | PO 9 | PO 10 | PO 11 | PSO 1 | PSO 2 | PSO 3 |
|---------|------|------|------|------|------|------|------|------|------|-------|-------|-------|-------|-------|
| CO 1 | L | M | L | L | | H | | | M | | L | H | H | L |
| CO 2 | L | M | L | L | | H | | | M | | L | H | H | L |
| CO 3 | L | M | L | L | | H | | | M | | L | H | H | L |
| CO 4 | L | M | L | L | | H | | | M | | L | H | H | L |
| CO 5 | L | M | L | L | | H | | | M | | L | H | H | L |

Lakshanagranda (open book course)

SEMESTER-III
21MMUC16

Hours of Instructions :4 Hrs/Week
No.of.credits:3

Objectives:

- 1.Enable the students know about LakshanaGrandhas of Music
- 2.Knowledge about the evolution of Music through different LakshanaGrandhas
- 3.Knowledge about the relevance of LakshanaGrandha in Music

| | | |
|-----------------|---------------------------------------|---------------|
| Unit I | Natya Sastra of Bharatha (self study) | 12 hrs |
| Unit II | Bruhaddesi of Mathanga | 12 hrs |
| Unit III | Swarmelakalanidhi of Ramamathya | 12 hrs |
| Unit IV | SangeethaRatnakara of Saranga Deva | 12 hrs |
| Unit V | ChaturdandiPrakasika of Venkatamakhi | 12 hrs |

Total Hours: 60hrs

Course Outcomes

- 1.Natyastra is the first authentic work that had mentioned about Music and hence the students will acquire knowledge about the Music of that Period
- 2.Students can analyse and understand the Music after the period of Natyasthra
- 3.Students will get knowledge about the Musical Instruments and their classification in the later medieval period
- 4.Students acquire knowledge about different Musical forms of 12th Century
- 5.Students will have the opportunity to know about ChaturdandiPrakashika which is the most important LakshanaGrandha in Carnatic Music

Reference Books:

- 1.S.Bhagyalekshmi - Lakshanagranda
- 2.R.RangaRamanujaAyngar -History of South Indian (carnatic)Music

| CO / PO | PO 1 | PO 2 | PO 3 | PO 4 | PO 5 | PO 6 | PO 7 | PO 8 | PO 9 | PO 10 | PO 11 | PSO 1 | PSO 2 | PSO 3 |
|---------|------|------|------|------|------|------|------|------|------|-------|-------|-------|-------|-------|
| CO 1 | H | H | | | | | | | | | | | | H |
| CO 2 | H | H | | | | | | | | | | | | H |
| CO 3 | H | H | | | | | | | | | | | | H |
| CO 4 | H | H | | | | | | | | | | | L | H |
| CO 5 | H | H | | | | | | | | | | | | H |

Theory of Indian Music - II

SEMESTER-III
21MMUC17

Hours of Instructions :5Hrs/Week
No.of.credits:3

Objectives

- 1.To enable the students , understand rhetorical aspects of compositions
- 2.To familiarize with different Tala systems
- 3.To familiarize with different types of Music such as folk music and folk instruments

Unit I Advanced Knowledge of Musical Prosody, Padachcheda, Varieties of prasa, yamaka, yathi and swarakshara **15 hrs**

Unit II 1)Study of Margi and Desi Talas **15 hrs**
2)Knowledge of 108 Talas
3) Navasandhi Talas in Temple Rituals.
4)TalaDasaPranas

Unit III Study of LakshanaGrandhas **15 hrs**
1)SangrahaChoodamani
2)Sangeethasapradayapradarshini

Unit IV Group Krithis of Tyagaraja, Dikshitar, Syamasastri and Swathi Tirunal **15 hrs**

Unit V Folk Music and Prominent Folk Musical Instruments **15 hrs**

Total Hours: 75 hrs

Course Outcomes

- 1.Students able to know the decorating angas commonly used in compositions
- 2.Carnatic Music consists of numerous variety of Talas. This will enable the students learn in depth intricate Tala system and its different aspects
- 3.Lakshanagrandhas are the main source of history and the students will get the knowledge about the music of different periods by learning Lakshana Grandhas
- 4.By learning Group Kritis the students add quantity of their knowledge base
- 5.Knowing various system of music is very essential for the students

| CO / PO | PO 1 | PO 2 | PO 3 | PO 4 | PO 5 | PO 6 | PO 7 | PO 8 | PO 9 | PO 10 | PO 11 | PSO 1 | PSO 2 | PSO 3 |
|---------|------|------|------|------|------|------|------|------|------|-------|-------|-------|-------|-------|
| CO 1 | H | L | | L | H | M | | | L | | | H | | |
| CO 2 | M | L | H | | | | | | M | | | | | |
| CO 3 | H | H | | | | | | | | | | | | H |
| CO 4 | H | H | H | M | | H | | | M | | L | H | H | |
| CO 5 | H | | H | | M | L | | | L | | | | | |

Manodharma Sangeetha and Voice Culture Practical -V

SEMESTER – III
21MMUC18

Hours of Instructions/week:5
No.of credit:5

Objectives

- 1.Enable the students to know about different types of Ragas
- 2.To enable the students to render raga alapana, niravalandkalpanaswaras
- 3.To attain knowledge to become a Professional performer

| | |
|---|--------------|
| Unit I: Todi, Sankarabharanam, Shanmukhapriya (Todi :SaraliVarisai - 3 speeds - Swaram and Akaram; Shankarabharanam :JantaiVarisai - 3 speeds - Swaram and Akaram Shanmukhapriya :Alankaram - 3 speeds - Swaram and Akaram) | 15hrs |
| Unit II: Bhairavi,Kamboji,Purvikalyani | 15hrs |
| Unit III: Mohanam,Abhogi,Hindolam (Mohanam :JantaiVarisai - 3 speeds - Swaram and Akaram Abhogi :Alankaram - 3 speeds - Swaram and Akaram Hindolam :Akankaram - 3 speeds - Swaram and Akaram) | 15hrs |
| Unit IV: Suruti,Reetigaula,Begada | 15hrs |
| Unit V: Ragam,Tanam,Pallavi [2 kala chowkam] | 15hrs |

Total Hours:75hrs

Course Outcomes

- 1.Students will have thorough knowledge and understanding about details of each Raga
- 2.Students will acquire knowledge about the classification of Ragas through analysinglakshana of each raga.
- 3.Raga Lakshana will aid the students to utilize it in framing different Sancharas while singing Alapana
- 4.Students acquire knowledge about Major and Minor Ragas
- 5.Carnatic Music is Raga oriented and the students will be aware of the importance of Raga in Music

| CO / PO | PO 1 | PO 2 | PO 3 | PO 4 | PO 5 | PO 6 | PO 7 | PO 8 | PO 9 | PO 10 | PO 11 | PSO 1 | PSO 2 | PSO 3 |
|---------|------|------|------|------|------|------|------|------|------|-------|-------|-------|-------|-------|
| CO 1 | | | | H | M | H | | | L | | H | H | H | |
| CO 2 | | | | H | M | H | | | L | | H | H | H | |
| CO 3 | | | | H | M | H | | | L | | H | H | H | |
| CO 4 | | | | H | M | H | | | L | | H | H | H | |
| CO 5 | | | | H | M | H | | | L | | H | H | H | |

**Tamil Composition (Self Study)
Practical -VI**

**SEMESTER-III
21MMUC19**

**Hours of Instructions/ week:1hrs / week
No.of credits:4**

Objectives

- 1.To enable the students to render Tamil Compositions.
- 2.Enable the students to know about different musical forms of Tamil literature.
- 3.To learn about the role of Tamil literature in Carnatic music.

| | | |
|-----------------|--|--------------|
| Unit I | Appar,Sundarar,Sambandar- any 1 of each composer | 3hrs |
| Unit II | Nalayira Divya Prabhandam- any 2 | 3 hrs |
| Unit III | Arunachala Kavirayar- any 2 | 3 hrs |
| Unit IV | Gopala Krishna Bharathi- any 2 (self study) | 3 hrs |
| Unit V | Tiruppugazh- any 2 | 3 hrs |

Total Hours: 15

Course Outcomes

1. Obtain knowledge about the relevance of ancient Tamil composers in Carnatic music.
2. Achieve knowledge about different aspects of Tamil music which comprise sacred literature, knowledge of Talas and so on.
3. By learning sacred musical form students come to know about the first musical compositions I the history of music.
4. Learning the compositions of modern composers, students could understand and differentiate the different styles of both ancient and modern composers
5. By learning different types of musical forms, students would expertise in different ragas and talas.

| CO / PO | PO 1 | PO 2 | PO 3 | PO 4 | PO 5 | PO 6 | PO 7 | PO 8 | PO 9 | PO 10 | PO 11 | PSO 1 | PSO 2 | PSO 3 |
|---------|------|------|------|------|------|------|------|------|------|-------|-------|-------|-------|-------|
| CO 1 | | | H | | H | H | | | H | | L | H | M | M |
| CO 2 | | | H | | H | H | | | H | | L | H | M | M |
| CO 3 | | | H | | H | H | | | H | | L | H | M | M |
| CO 4 | | | H | | H | H | | | H | | L | H | M | M |
| CO 5 | | | H | | H | H | | | H | | L | H | M | M |

Musical Compositions and Voice Culture Practical -VII

SEMESTER - III
21MMUC20

Hours of Instructions / week:5
No.of.credits:5

Objectives:

- 1.To enable the students to know about various types of musical compositions in different ragas.
- 2.To understand Major raga kritis
- 3.To know minor raga Kritis

| | | |
|-----------------|---|--------------|
| Unit I | Any one Chouka kala kritis of any composer in the following major ragas 1.Kamboji 2.Saveri 3.Bhairavi 4.Purvikalyani | 15hrs |
| Unit II | Any one compositions of any composer in the following melakartha ragas 1.Kharaharapriya 2.Kalyani 3.Simhendramadyamam 4.Lathangi 1.Kharaharapriya - MelsthaiVarisai; 2.Kalyani - SaraliVarisia ; 3.Simhendramadhyamam - JantaiVarisai; 4.Lathangi - Alankaram <p style="text-align: center;">(or)</p> Any Fundamental lessons – 3 speeds Akaram | 15hrs |
| Unit III | Any two compositions in the following minor ragas: 1.Sudhadhanyasi 2.Saama 3.Bahudari 4.Hamsadwani | 15hrs |
| Unit IV | Any one composition in the following audava ragas 1.Valachi 2.Mohanam 3.Madhyamavathi 4.Hindolam | 15hrs |
| Unit V | Any one composition in the vakra ragas 1.Begada 2.Ritigowla 3.Nattakurunji 4.Khamas | 15hrs |

Total Hours: 75hrs

Course Outcomes

- 1.Learning Kritis in Major Ragas would add to the Musical Knowledge of the Students
- 2.Enable students to learn Compositions in Melakartha Ragas. It is highly important for the students as it is the most important part of Carnatic Music
- 3.Students would learn that Minor Ragas do have great influence in Carnatic Music
- 4.Students by learning minor ragas of various kinds would realize that ragas are the main element of Carnatic Music
- 5.Students would be able to understand that each type of raga has its own individuality

| | PO 1 | PO 2 | PO3 | PO 4 | PO 5 | PO 6 | PO 7 | PO 8 | PO 9 | PO 10 | PO 11 | PSO 1 | PSO 2 | PSO 3 |
|------|------|------|-----|------|------|------|------|------|------|-------|-------|-------|-------|-------|
| CO 1 | | | H | | H | H | | | H | | | H | H | |
| CO 2 | | | H | | H | H | | | H | | | H | H | |
| CO 3 | | | H | | H | H | | | H | | | H | H | |
| CO 4 | | | H | | H | H | | | H | | | H | H | |
| CO 5 | | | H | | H | H | | | H | | | H | H | |

Internship
During Summer Vacation for one month

SEMESTER-III
21MMUC21

No.of.credits:2

Objectives

- 1.To enable the students to practice in real time what all theories, structures, construction etc.
- 2.To improve themselves by experiencing live performances.
- 3.To develop the theoretical and practical aspects learned by the student.

Course Outcomes

- 1.Internship enables the students to practice what all they studied, in real time.
- 2.The students could improve self confidence and develop their career.
- 3.The students become more confident to cure their defects that reveal during their internship.
- 4.Acquired knowledge to develop the theoretical and practical aspects learned in the subject.
- 5.Obtain knowledge to develop the career.

| CO / PO | PO 1 | PO 2 | PO 3 | PO 4 | PO 5 | PO 6 | PO 7 | PO 8 | PO 9 | PO 10 | PO 11 | PSO 1 | PSO 2 | PSO 3 |
|---------|------|------|------|------|------|------|------|------|------|-------|-------|-------|-------|-------|
| CO 1 | | | M | | | | | | H | | M | | H | L |
| CO 2 | | | M | | | | | | H | | M | | H | L |
| CO 3 | | | M | | | | | | H | | M | | H | L |
| CO 4 | | | M | | | | | | H | | M | | H | L |
| CO 5 | | | M | | | | | | H | | M | | H | L |

Research Project

Semester - IV
21MMUC22

Hours of Instruction/week: nil
No.of.credits:8

Objectives:

- 1.To afford students opportunity to share perspectives involving idea related to their studies
- 2.Enable the student to be prepared for further advancements in their studies
- 3.Make the students aware of the steps to be adopted for later researches

Course Outcomes

- 1.Presentation skill could be developed by doing project work
- 2.Students get opportunity to present their ideas & views related to their research
- 3.Students will be made prepared for further research studies
- 4.Project is a stepping stone for future research works
5. Project being part of the curriculum will enhance the confidence of the students.

| CO / PO | PO 1 | PO 2 | PO 3 | PO 4 | PO 5 | PO 6 | PO 7 | PO 8 | PO 9 | PO 10 | PO 11 | PSO 1 | PSO 2 | PSO 3 |
|---------|------|------|------|------|------|------|------|------|------|-------|-------|-------|-------|-------|
| CO 1 | M | H | | M | | H | H | H | | | | H | | M |
| CO 2 | M | H | | M | | H | H | H | | | | H | | M |
| CO 3 | M | H | | M | | H | H | H | | | | H | | M |
| CO 4 | M | H | | M | | H | H | H | | | | H | | M |
| CO 5 | M | H | | M | | H | H | H | | | | H | | M |