

As Per NEP 2020

University of Mumbai



Title of the program

- A-P.G. Diploma in Keertanashastra } 2023-24
- B- M.A. (Keertanashastra) (Two year)}
- C- M.A. (Keertanashastra)(One Year) 2027-28

Syllabus for

Semester – Sem I & II

Ref: GR dated 16th May, 2023 for Credit Structure of PG

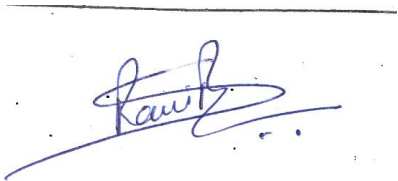
University of Mumbai



(As per NEP 2020)

Sr. No.	Heading	Particulars	
1	Title of program O: _____A	A	P.G. Diploma in Keertanashastra
	O: _____B	B	M.A. (Keertanashastra) (Two Year)
	O: _____C	C	M.A. (Keertanashastra) (One Year)
2	Eligibility O: _____A	A	Bachelor's degree in any faculty & 200 Marks Entrance Exam. The entrance test will focus on the candidate's knowledge of Sanskrit
	O: _____B	B	Bachelor's degree in any faculty & 200 Marks Entrance Exam. The entrance test will focus on the candidate's knowledge of Sanskrit
	O: _____C	C	Graduate with 4 year U.G. Degree (Honours / Honours with Research) with Specialization in concerned subject or equivalent academic level 6.0 OR Graduate with four years UG Degree program with maximum credits required for award of Minor degree is allowed to take up the Post graduate program in Minor subject provided the student has acquired the required number of credits as prescribed by the concerned Board of Studies
3	Duration of program R: _____	A	1 Year
		B	2 Year
		C	1 Year
4	R: _____ Intake Capacity	60	
5	R: _____ Scheme of Examination	NEP 50% Internal 50% External, Semester End Examination Individual Passing in Internal and External Examination	

6	Standards of Passing R: _____	40%	
7	Credit Structure R: _____	Attached herewith	
8	Semesters	A	Sem I & II
		B	Sem I, II, III& IV
		C	Sem I & II
9	Program Academic Level	A	6.0
		B	6.5
		B	6.5
10	Pattern	Semester	
11	Status	New	
12	To be implemented from Academic Year Progressively	A	2023-24
		B	
		C	2027-28



Dr. Ravikant Sangurde
I/c Director
Centre for Hindu Studies

Sign of Dean,
Name of the Dean
Interdisciplinary Studies

Preamble

Keertana is one among the nine forms of Bhakti as mentioned in the Bhagavata Purana. It is that form of Bhakti in which the bhakta immerses himself/herself in singing the praises of the Lord. In due course of time, it evolved and developed into a full form of worship which is received by the audience in an encapsulated way. In Maharashtra Keertana is a full form of devotion which has developed into an art form which has included narratives, discourses with song, dance and music. The NEP 2020 encourages Indian literature and art form to be taught in an academic discipline, the fullfledged Masters' Degree Programme in Keertanashastra is developed.

What Will the Student Learn?

A student with a MA degree in Keertanashastra shall:

1. Develop a good understanding of foundational principles underlying the tenets of Bhakti. These tenets provide a basis through which Bhakti, despite the endless diversity present in it will be relatable to the present times by the Keertanakara.
2. Develop a good understanding of the art form and theory in a holistic manner.
3. Develop a good understanding of Music, with the use of harmonium, table and cymbals.
4. Develop a very good understanding of Hindu practices (related to the individual, family, society, and the state), and how these practices (past, as well as present) are manifestations of core Hindu foundational principles.
5. Shall acquire some expertise in one branch of Keertana viz; Naradiya and Varkari

2) Aims and Objectives

Aims:

1. To learn the key components of Bhakti in Hindu Dharma
2. To understand the significance of Keertana as a form of devotional expression still in vogue and appreciated in the age of social media.

3. To appreciate the contribution of Keertana in the freedom movement and also in the movement of social reforms

Objectives:

1. To empower the students to apprehend, interpret, and analyse different narratives in the Keertana tradition
2. To enable them to study Hindu Dharma in the light of its Philosophy, Music and Folklore
3. To make students aware about the wide range and variety of principles, components and ethical structures of Hindu Dharma

3) Learning Outcomes

1. To understand the various principles of Keertanashastra.
2. To know about Hindu religiosity, philosophy and spirituality.
3. To enable the students to perform Keertanas publicly

Note:1. The language of instruction for this course will be Marathi.

2. As this is a performance based syllabus, there is limited bibliography available

Qualifications

The MA (Keertanashastra) program shall be two-years long. Any student who has a three- or four-year's bachelor's degree will be eligible for it. Thus, students with bachelor's degrees in sciences, engineering, and medicine are also eligible to pursue this program. All students require to clear the entrance test of 100 marks and an interview of 100 marks.

Programme Outcomes for MA Degree

PO1. Critical thinking: Understand, analyse and explain the nuances expressed through language and literature. Develop newer ideas on the intellectual, organizational and personal level with different perspectives

PO2. Effective Communication: Speak, read, write and listen clearly in person and through electronic media in English and other languages and make meaning of the world by connecting people, ideas, books, media and technology.

PO3. Social interaction: Elicit views of others, conduct meaningful discussions, mediate disagreements and help reach conclusions in group settings.

PO4. Effective citizenship: Demonstrate empathetic social concern and equity centred national development and the ability to act with an informed awareness of issues and participate in civic life through volunteering.

PO5: Ethics: Recognize different value systems including one's own, understand the moral dimensions of one's decisions and accept responsibility for them

PO6: Environment and sustainability: Understand the issues of environmental contexts and sustainable development

PO7: Self-directed and lifelong learning: Acquire the ability to engage in independent and lifelong learning in the broadest context socio-technological changes.

PO8: Development of emotional quotient: Be empowered to create an emotionally sensitive approach regarding social, cultural, political and environmental issues of the society

Programme Specific Outcomes for MA Degree in Keertanashastra:

PSO1: Understand and appreciate salient features of Hindu dharma

PSO2: Analyze and critically comment on works associated with Keertanashastra

PSO3: To develop the capacity of composing and performing narratives in public gatherings

PSO4: Understand Hindu Philosophy and its relevance in the present scenario

Mandatory Courses

- i) Introduction to Keertanashastra: 4 credits

- ii) Philosophy of Keertanashastra: 4 credits
- iii) Sant-vacanamtra & Haripatha: 4 credits
- iv) Hindusthani Classical Music: 2 credits

Baskets of Electives

Sem I –

Course 1: Naradiya Keertana- 4 credits

Course 2 : Varakari Keertana- 4 credits

Research Methodology

- 4) Credit Structure of the Program (Table as per परिशिष्ट १ with sign of HOD and Dean**

R _____

Post Graduate Programs in University

Parishishta - 1

Year (2 Yr PG)	Level	Sem. (2 Yr)	Major		RM	OJT / FP	RP	Cum.Cr.	Degree
			Mandatory*	Electives Any one					
I	6.0	Sem I	Course 1 Credits 4 Introduction to Keertanashastra tradition Course 2 Credits 4 Philosophy of Keertanashastra Course 3 Credits 4 Sant-vacanamrta & Haripatha Course 4 Credits 2 Hindustani classical Music	Credits 4 Performance as per Naradiya Keertan Parampara: 2 Akhyanas OR Performance as per Varkari Keertan Parampara 2 Akhyanas	Credits 4 Research Methodology			22	PG Diploma (after 3 Year Degree)

II	6.5	Sem III	<p>Course 1 Credits 4 Aakhya kavyas in Saint Literature</p> <p>Course 2 Credits 4 Marathi literature Namdev-gatha & compositions of other saints</p> <p>Course 3 Credits 4 Selected portions from Dnyaneshvari</p> <p>Course 4 Credits 2 Hindustani classical Music</p>	<p>Credits 4 Performance as per Naradiya Keertan Parampara</p> <p>OR Performance as per Varkari Keertan Parampara</p>			<p>Credits 4 On a topic of their choice in consultation with respective guiding teachers.</p>	22	PG Degree After 3- Yr UG
		Sem IV	<p>Course 1 Credits 4 Selected portion from Sant and Pandit literature</p> <p>Course 2 Credits 4 Sant Ramdas life history and Ramadas Keertana tradition</p> <p>Course 3 Credits 4 Contemporary relevance of Keertana</p>	<p>Credits 4 Performance as per Naradiya Keertan Parampara</p> <p>OR Performance as per Varkari Keertan Parampara</p>			<p>Credits 6 On a topic of their choice in consultation with respective guiding teachers.</p>	22	

Cum. Cr. for 1 Yr PG Degree	26	8			10	44	
Cum. Cr. for 2 Yr PG Degree	54	16	4	4	10	88	

Note: * The number of courses can vary for totaling 14 Credits for Major Mandatory Courses in a semester as illustrated.

Sign of HOD _____

Name of the Head _____

Name of the Department _____

Sign of Dean _____

Name of the Dean _____

Name of the Faculty :
Interdisciplinary Studies

SEMESTER I

Nomenclature: Introduction to Keertanashastra

Credits: 4

Marks: 100

Preamble: A deep study of Hindu dharma indicates that there is a strong undercurrent of Bhakti in it. Bhakti, in its expressed form presents lyrics set to tune and narration of stories extolling the greatness of the Divine. Music and story-narration form the foundation of Keertanashastra

Aim:

- i. To introduce the students the basic structure of Keertanashastra
- ii. To generate interest regarding the academic framework of Keertanashastra

Objectives:

- i. To study the principles of Keertanashastra in depth
- ii. To create a mindset of students to be ready to perform

Course Outcomes:

- i. Students will be enabled to undertake and deep study of principle features of Keertanashastra
- ii. Students will understand and appreciate various performances of Keertana

Course structure:

Module I

Unit I:Keertanashastra Parichay: Tradition and Scope

Unit II: Elements of Keertana in Vedic -Puranic Literature and

Module II

Unit I : Introduction to Medieval Saint

Unit II : Classical Marathi literature and folk literature

Evaluation and assessment-

Internal Marks: Continuous Assessment 50% and examination 50%

(Written assignment, Viva/ Presentation, Classroom Performance, test, projects,

seminar papers, quiz, group discussion- at least four)

Paper Pattern:

Module I -

Q.1. Short's notes. (Any two of three) 10 Marks

Q. 2. Long answers . (Any three of four) 15 Marks

Module II -

Q. 3. Short Notes (Any one of two) 10 Marks

Q. 4. Long answers. (Any two of three) 15 Marks.

Bibliography:

1. Keertana Tarangini, Pandurang Moghe, Keshav Bhikaji Dhawale, Mumbai, 2007
2. Keertana Vishwa, Kshitij Patukle, Bheeshma School of Indic Studies, Pune, 2020
3. Nachu Keertanache rangi, Yashwant Pathak, Continental Prakashan., Pune, 2003
4. Bhagavata Purana, JL Shastri, MLBD, Delhi, 1980
5. Singing a Hindu Nation, Anna Schultz, OUP, USA, 2013

Course :II

Nomenclature: Philosophy of Keertanashastra

Credits: 4

Marks: 100

Preamble: According to Bharatiya Dnyan Parampara, for every thought to be evolved in a shastra, one requires a strong philosophical framework. For Keertana, which initially existed as a performance, required its own philosophical system to become a Shastra. Therefore, for one to be a Keertanakar, s/he needs to study Keertanashastra, not only as a stage performance, but also a full-fledged school of thought.

Aim:

1. To understand the linkages between theory and practice of Keertanashastra

2. To understand the salient tenets of Keertana Philosophy

Objectives

1. The student will understand the significance of the philosophy of Keertanashastra
2. The student will be able to synthesis the thoughts on Keertana Philosophy as expressed in the Upanishads, Bhagavadgita and the Ramayana and the Mahabharata

Course outcome:

1. The student will understand the importance of Philosophy to be integrated with performance
2. The student will understand and integrated Philosophical principles while critiquing the narratives in a Keertana

Course structure

Module: I

Unit I: Bhagavadgita Chapters 1-9

Unit II: Bhagavadgita Chapters 10-18

Module II:

Unit I:, Nyaya-Vaisheshik & Purva Mimamsa

Unit II : Samkhya Yoga & Uttara Mimamsa

Internal Marks: Continuous Assessment 50% and examination 50%
(Written assignment, Viva/ Presentation, Classroom Performance, test, projects, seminar papers, quiz, group discussion- at least four)

Question Paper Pattern:

1. Short notes (two out of three) Marks : 10
2. Essay type question (one out of two) Marks 15
3. Short notes (two out of three) Marks 10
4. Essay type question (one out of two) Marks 15

Bibliography:

1. Bhagavadgita with text and translation in Marathi, Gita Press, Gorakhpur, 1980
2. Srimadbhagavadgitarahasya, Lokmanya Tilak, Tilak Bandhu Prakashan, Pune, 2020
3. Srimadbhagavadgita, As it is, Srila Prabhupada, ISKCON, 2020
4. Bharatiya Tattvadnyana, Shrinivas Dikshit, Pune, 2015
5. History of Indian Philosophy, De & Dasgupta, MLBD, 1994

Course 3

Nomenclature: History of Keertanashastra

Credit: 4

Marks: 100

Preamble: While understanding any system of thought, be it Philosophy or Science, it is essential to have a historical background to it. The roots of Keertanashastra have developed in Vedic literature, where there are praises of deities put to tune in different ways. A Keertanakar should take into consideration the historical background of Keertanashastra

Aim:

- i) To introduce the student to Vedic tradition of Keertana
- ii) To acquaint the student to evolution of Keertana as per the saint tradition
- iii) To facilitate the student to understand foundation of Keertanashastra down the ages

Objectives:

- i) To enable the student to trace the history of Keertanasastra upto the Vedas
- ii) To understand the evolution of Keertanashastra down the ages
- iii) To introduce the student to various schools of thought contributing to the development of Keertana as a shastra.

Course outcome:

- i) The student will be able to read and understand simple written in Marathi
- ii) The student will be empowered to trace and appreciate the roots of the evolution of Keertanashastra
- iii) The student will be able to integrate the roots of Keertanashastra in composing various narrations

Module I: Two hours per week

Unit I : Namdev, Changdev, Dnyaneshvar : Biographies and Compositions

Unit II Purandardasa, Kanakadas : Biographies and Compositions

Module II : Two hours per week

Unit III- Selected characters from Puranic Literature:

Unit IV: Selected characters from Puranic Literature

Internal Marks: Continuous Assessment 50% and examination 50%

(Written assignment, Viva/ Presentation, Classroom Performance, test, projects, seminar papers, quiz, group discussion- at least four)

Paper pattern:

Unit I: Two short notes : Marks 10

Unit 2: One Essay type question: Marks 15

Unit 3: Two short notes: Marks 10

Unit 4: One Essay type question or Two short notes: Marks 15

Bibliography :

1. Bhaktavijay, Mahipati, Varada books, Pune, 2015
2. Religion and Public Memory: A Cultural History of Saint Namdev in India, Columbia University Press, New York, 1960
3. Sartha Dnyaneshwari, Sakhare Maharaj, Sarasvati Prakashan, Pune, 1982
4. Changadev Pasashti, Dnyaneshwar, Varada Books, Pune, 1980
5. Songs of Purandaradas, Mydur Raghunandana, Sahitya Akademi, 2018
6. Kanakadasa: The Golden Servant of Lord Hari, National Book Trust, Delhi, 2016
7. Puranic Encyclopedia, Vettam Mani, MLBD, Delhi, 2012

Course IV – Hindustani Classical Music - 2 Credits- 50 Marks**Course Outcome:**

CO1 : To generate interest amongst students regarding singing compositions in various ragas

CO2 : To enable students to comprehend, appreciate and express percussions and taal

Module I: Basics of Hindustani classical Music (Two hours per week)

Unit I: Sangeeta- alankaras and

Unit II: Raag Bhoop, Yaman, Khamaj, Kedar along with Teentaal

Module II

Unit III: Selected Akhyanas based on Oral tradition

Unit IV: Selected Akhyanas based on Oral tradition

Paper Pattern –**Module 1 -**

Q.1. Write notations of any two compositions out of three

Module 2 –

Q.2. Write notation of any one composition out of two (1 out of 2) 15 Marks

Evaluation and Assessment:

Internal Marks: Continuous Assessment 50% and examination 50%

(Written assignment, Viva / Presentation, Classroom Performance, Test, Projects, Seminar Papers, Quiz, Group Discussion – at least four.)

Bibliography **Module II:** Keertana compositions based on different ragas (Two hours per week)

1. Hindustani Sangeet Paddhati kramik pustak malika, Pt. Vishnu Narayan Bhatkhande, Hathras, 2020
2. Fundamentals of Hindustani Classical Music, Shruti Jauhari, Munshiram Manoharlal, Delhi, 2021
3. Sangeet Raag Parichary, Vol I and II, Devakinandan Dhawan, Hathras, 2015

Elective 1. Naradiya Keertana tradition: - 4 Credits- 100 Marks

Course Outcomes:

CO1 - To understand the importance and features Naradiya keertan tradition

CO2 - To generate capability of performing in Naradiya keertan tradition

Module I: - Two Hours per week

Unit I. Streams in Naradiya Keertana tradition

Unit II Modern Naradiya tradition of Keertana

Module II. - Two Hours per week

Unit III: Ramajanma or Krishnajanma akhyaan

Unit IV: Dhruva akhyaan or Ambarish akhyaan

Evaluation and assessment-

Internal Marks: Continuous Assessment 50% and examination 50%

(Written assignment, Viva/ Presentation, Classroom Performance, test, projects, seminar papers, quiz, group discussion- at least four)

Paper Pattern -**Module I -**

Q.1. Short notes . (Any two of three) 10 Marks

Q. 2. Long answer (One out of two) 15 Marks

Module II -

Q. 3. Long answer (Any one of two) 15 Marks

Q.4 Short notes . (Any two of three) 10Marks.

Bibliography:

1. Keertana Tarangini, Pandurang Moghe, Keshav Bhikaji Dhawale, Mumbai, 2007
2. Keertana Vishwa, Kshitij Patukle, Bheeshma School of Indic Studies, Pune, 2020
3. Nachu Keertanache rangi, Yashwant Pathak, Continental Prakashan., Pune, 2003
4. Singing a Hindu Nation, Anna Schultz, OUP, USA, 2013
5. Kirtan Prayog. Yashwant Pathak, Godavari Prakashan, Nashik, 2015

Elective 2. Varakari keertan tradition 4 Credits- 100 Marks**Course Outcomes:**

CO1 - To understand the importance and features Varakari keertan tradition

CO2 - To generate capability of performing in Varakari keertan tradition

Module I: - Two Hours per week

Unit I. Medieval Varkari tradition

Unit II: Modern Varkari tradition (Vishnubua Jog & Mamasahab Dandekar etc)

Module II. - Two Hours per week

Unit III: Abhangas of Namdev

Unit IV: Abhangas of Tukaram

Evaluation and assessment-

Internal Marks: Continuous Assessment 50% and examination 50%

(Written assignment, Viva/ Presentation, Classroom Performance, test, projects, seminar papers, quiz, group discussion- at least four)

Paper Pattern -**Module I -**

Q.1. Short notes . (Any two of three) 10 Marks

Q. 2. Long answer (One out of two) 15 Marks

Module II -

Q. 3. Long answer (Any one of two) 15 Marks

Q.4 Short notes . (Any two of three) 10Marks.

Bibliography

1. Dnyaneshwari, Ed. Sakhare Maharaj
2. Shrinamadevanchi ani tyanche kutumbateel a samakaleen sadhuchya abhanganchi gatha, ed. Tukaram tatya, 1894
3. Shri Tukarambovanchya abhanganchi gatha, Maharashtra Rajya Sahitya Sanskruti Mandal, Mumbai, 2011
4. Sant Eknath Maharajanchya Abhanganchi gatha, ed. Tukaram Tatya, 1903

Course Name: Research Methodology : 04 Credits : 100 Marks

Course Outcomes:

CO1. Acquainting students with a clear structural frame encompassing various sub-elements of research.

CO2. Defining each of these elements

CO3. Giving information about various approaches of research

CO4. Training students in adopting systematic pathways of research, with a view to inculcate in them the ability to accomplish any research- based project / activity in a methodically perfect way.

Module I. Introduction to research- Two Hours per Week

Unit 1. Research and research problem- What is research, proposing a hypothesis, Rationale/ Assumptions, Thesis, Synthesis, Anti-thesis, Types of Research, Selection of a title, presenting a situation/ complication/ key question/ solution, presenting a research problem, etc.

Unit 2. Processing and presentation of the data- Presentation of data, Analysis of the data, Foot-notes, citations, Bibliography, Types of research papers, etc.

Module II. Ancient Indian Research Methods- Two Hours per Week

Unit 3. Five schools of Poetics,

Unit 4. Nyaya, Vyakarana, Mimamsa, Vyutpatti, Tantrayukti

Evaluation and assessment-

Internal Marks: Continuous Assessment 50% and examination 50%

(Written assignment, Viva/ Presentation, Classroom Performance, test, projects, seminar papers, quiz, group discussion- at least four)

Paper pattern:

Module 1-

Q. 1. Write in detail (any 1 out of 2)- (10 marks)

Q.2. Write paragraphs (any 2 out of 3)- (15 marks)

Module 2-

Q. 3. Write in detail (any 1 out of 2)- (10 marks)

Q. 4. Write paragraphs (any 2 out of 3)- (15 marks)

Bibliography-

1. अनुसन्धान-सम्पादन-प्रविधि:- *Methodology of Research and Editing*- Vagish Shastri, Vagyoga Chetna Peetham, Varanasi, 2013
2. *Methodology in Indological Research*- M. Srimannarayana Murti, Bharatiya Vidya Prakashan, Delhi, 1991
3. शोधप्रविधि एवं पाण्डुलिपिविज्ञान- Dr. N. R. Kannan and Shailakumari Mishra, Rashtriya Sanskrit Sansthan, Prayag, 2016
4. *Elements of Research Methodology in Sanskrit*- Keshavchandra Dasa, Chaukhamba Sanskrit Sansthan, Varanasi, 1992
5. *Research Methodology: Concepts and Cases*- Deepak Chawla, Neena Sodhi, Vikas Publishing House, New Delhi, 2011
6. शोधप्रविधिप्रवेश:- Devendra Nath Pandey, Shree Somnath Sanskrit University, Veraval, 2011

Course: Research Methodology - 4 Credits- 100 Marks (Common Course For All Interdisciplinary Section)

MA (Hindu Studies)

Programme Name	Course Name	Course Outcomes	Pre-requisites	Module (1 credit = 15 teaching hours)	Unit	Text/Reference
MA Keertanashastra (revised as per NEP 2020)			Bachelor's degree in Any Faculty + Entrance test of 200 marks			
Semester I	Course I - Introduction to Keertanashastra 4 credits)	i)Students will be enabled to undertake and deep study of principle features of Keertanashastra ii) Students will understand and appreciate various performances of Keertana		Module I (2 credits = 30 teaching hours) Module II: (2 credits= 30 teaching hours)	Module I Unit I:Keertanashastra Parichay: Tradition and Scope Unit II: Elements of Keertana in Vedic - Puranic Literature and Module II Unit I : Introduction to Medieval Saint Unit II : Classical Marathi literature and folk literature	Bibliography: 1. Keertana Tarangini, Pandurang Moghe, Keshav Bhikaji Dhawale, Mumbai, 2007 2. Keertana Vishwa, Kshitij Patukle, Bheeshma School of Indic Studies, Pune, 2020 3. Nachu Keertanache rangi, Yashwant Pathak, Continental Prakashan., Pune, 2003 4. Bhagavata Purana, JL Shastri, MLBD, Delhi, 1980 5. Singing a Hindu Nation, Anna Schultz, OUP, USA, 2013

	Course II – Philosophy of Keertanashastra (4 credits)	<ol style="list-style-type: none"> The student will understand the importance of Philosophy to be integrated with performance The student will understand and integrated Philosophical principles while critiquing the narratives in a Keertana 		Module I: (2 hours per week) (2 credits = 30 teaching hours)	Unit I: Bhagavadgita Chapters 1-9 Unit II: Bhagavadgita Chapters 10-18	<ol style="list-style-type: none"> Bhagavadgita with text and translation in Marathi, Gita Press, Gorakhpur, 1980 Srimadbhagavadgitarahasya, Lokmanya Tilak, Tilak Bandhu Prakashan, Pune, 2020 Srimadbhagavadgita, As it is, Srila Prabhupada, ISKCON, 2020 Bharatiya Tattvadnyana, Shrinivas Dikshit, Pune, 2015 History of Indian Philosophy, De & Dasgupta, MLBD, 1994
				Module II: (2 hours per week) (2 credits = 30 teaching hours)	Module II: Unit I:, Nyaya-Vaisheshik & Purva Mimamsa Unit II : Samkhya Yoga & Uttara Mimamsa	
	Course III- History of Keertanashastra (4 credits)	<ol style="list-style-type: none"> The student will be able to read and understand simple written in Marathi The student will be empowered to trace and appreciate the roots of the evolution of Keertanashastra 		Module I: (2 hours per week) (2 credits = 30 teaching hours)	Module I: Two hours per week Unit I : Namdev, Changdev, Dnyaneshvar : Biographies and Compositions Unit II Purandardasa, Kanakadas : Biographies and Compositions	<ol style="list-style-type: none"> Bhaktavijay, Mahipati, Varada books, Pune, 2015 Religion and Public Memory: A Cultural History of Saint Namdev in India, Columbia University Press, New York, 1960 Sartha Dnyaneshwari, Sakhare Maharaj, Sarasvati Prakashan, Pune, 1982 Changadev Pasashti, Dnyaneshwar, Varada Books, Pune, 1980 Songs of Purandaradas, Mydur Raghunandana, Sahitya Akademi, 2018

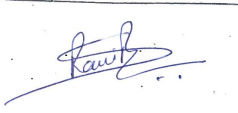
		iii) The student will be able to integrate the roots of Keertanashastra in composing various narrations		Module II: (2 hours per week) (2 credits = 30 teaching hours)	Unit III- Selected characters from Puranic Literature: Unit IV: Selected characters from Puranic Literature	6. Kanakadasa: The Golden Servant of Lord Hari, National Book Trust, Delhi, 2016 7. Puranic Encyclopedia, Vettam Mani, MLBD, Delhi, 2012
	Course IV: Hindustani Classical Music	i) To generate interest amongst students regarding singing compositions in various ragas ii) To enable students to comprehend, appreciate and express percussions and taal		Module I: Basics of Hindustani classical Music (Two hours per week)	Unit I: Sangeeta- alankaras and Unit II: Raag Bhoop, Yaman, Khamaj, Kedar along with Teentaal	1. Hindustani Sangeet Paddhati kramik pustak malika, Pt. Vishnu Narayan Bhatkhande, Hathras, 2020 2. Fundamentals of Hindustani Classical Music, Shruti Jauhari, Munshiram Manoharlal, Delhi, 2021 3. Sangeet Raag Parichary, Vol I and II, Devakinandan Dhawan, Hathras, 2015
				Module II: Keertana compositions based on different ragas (Two hours per week)	Unit III: Selected Akhyanas based on Oral tradition Unit IV: Selected Akhyanas based on Oral tradition	
	Elective 1: Naradiya Keertana Tradition (4 credits)	i) - To understand the importance and features Naradiya keertan tradtion ii) - To generate capability of performing in Naradiya keertan tradtion		Module I: (2 credits=30 hours)	Unit I. Streams in Naradiya Keertana tradition Unit II Modern Naradiya tradition of Keertana	1. Keertana Tarangini, Pandurang Moghe, Keshav Bhikaji Dhawale, Mumbai, 2007 2. Keertana Vishwa, Kshitij Patukle, Bheeshma School of Indic Studies, Pune, 2020 3. Nachu Keertanache rangi, Yashwant Pathak, Continental Prakashan., Pune, 2003 4. Singing a Hindu Nation, Anna Schultz, OUP, USA, 2013 5. Kirtan Prayog. Yashwant Pathak, Godavari Prakashan, Nashik, 2015
				Module II: (2 credits = 30 teaching hours)	Unit III: Ramajanma or Krishnajanma akhyaan Unit IV: Dhruva akhyaan or Ambarish akhyaan	

	Elective 2. Varakari keertan tradition 4 Credits- 100 Marks	Course Outcomes: CO1 - To understand the importance and features Varakari keertan tradtion CO2 - To generate capability of performing in Varakari keertan tradtion		Module I: (2 hours per week) (2 credits = 30 teaching hours)	Unit I. Medieval Varkari tradition Unit II: Modern Varkari tradition (Vishnubua Jog & Mamasahab Dandekar etc)	<ol style="list-style-type: none"> 1. Dnyaneshwari, Ed. Sakhare Maharaj 2. Shrinamadevanchi ani tyanche kutumbateel a samakaleen sadhuchya abhanganchi gatha, ed. Tukaram tatya, 1894 3. Shri Tukarambovanchya abhanganchi gatha, Maharashtra Rajya Sahitya Sanskruti Mandal, Mumbai, 2011 4. Sant Eknath Maharajanchya Abhanganchi gatha, ed. Tukaram Tatya, 1903
				Module II: (2 hours per week) (2 credits = 30 teaching hours)	Unit III: Abhangas of Namdev Unit IV: Abhangas of Tukaram	

Syllabus
M.A. (Keertanashastra)
(Sem. I & II)

Team for Creation of Syllabus

Name	College Name	Sign
Dr. Ravikant Sangurde	Centre for Hindu Studies, University of Mumbai	
Dr. Madhavi Narsalay	Department of Sanskrit, University of Mumbai	



Sign of HOD _____

Name of the Head: _Dr. Ravikant Sangurde

Name of the Department: Centre for Hindu
Studies _____

Sign of Dean _____

Name of the Dean _____

Name of the Faculty :
Interdisciplinary Studies

Letter Grades and Grade Points:

Semester GPA/ Programme CGPA Semester/ Programme	% of Marks	Alpha-Sign/ Letter Grade Result
9.00 - 10.00	90.0 - 100	O (Outstanding)
8.00 - < 9.00	80.0 - < 90.0	A+ (Excellent)
7.00 - < 8.00	70.0 - < 80.0	A (Very Good)
6.00 - < 7.00	60.0 - < 70.0	B+ (Good)
5.50 - < 6.00	55.0 - < 60.0	B (Above Average)
5.00 - < 5.50	50.0 - < 55.0	C (Average)
4.00 - < 5.00	40.0 - < 50.0	P (Pass)
Below 4.00	Below 40.0	F (Fail)
Ab (Absent)	-	Absent

Appendix B

Justification of MA (Keertanashastra)

1	Necessity for starting the course	The present generation has grown up with colonial ideas of drawbacks and misgivings of Hindu Dharma. Bhakti is the key factor of Hindu Dharma. Nine types of Bhakti are classified by the Bhagavata Purana out of which Keertana is one. Keertana is singing the praises and exploits of one's favourite deity. Seeing the dwindling numbers of audience for such performances, it is the need of the hour to have Keertanashastra as a subject as a Masters' Degree programme.
2	Whether the UGC has recommended the course	Yes
3	Whether all the courses have commenced from the academic year 2023-24	Course commenced from September 2023-24
4.	The courses started by the University are self-financed, whether adequate number of eligible permanent faculties are available?	The fees are as per University rule. The existing faculty members comprising of 6 full time teaching faculty and qualified visiting faculty will conduct the course
5	To give details regarding the duration of the course and is it possible to compress the course?	The Masters' Degree Programme in Keertanashastra is a two year (four semesters) course. MA degree cannot be compressed
6	The intake capacity of each course and no. of admissions given in the current academic year	30
7	Opportunities of Employability/Employment available after undertaking these courses	Students can work as Keertanakars

Dr. Ravikant Sangurde
I/c Director
Centre for Hindu Studies

Sign of Dean,
Name of the Dean
Name of the Faculty
Interdisciplinary Studies

Copy forwarded for information and necessary action to :-	
1	The Deputy Registrar, (Admissions, Enrolment, Eligibility and Migration Dept)(AEM), dr@eligi.mu.ac.in
2	The Deputy Registrar, Result unit, Vidyanagari drresults@exam.mu.ac.in
3	The Deputy Registrar, Marks and Certificate Unit,. Vidyanagari dr.verification@mu.ac.in
4	The Deputy Registrar, Appointment Unit, Vidyanagari dr.appointment@exam.mu.ac.in
5	The Deputy Registrar, CAP Unit, Vidyanagari cap.exam@mu.ac.in
6	The Deputy Registrar, College Affiliations & Development Department (CAD), deputyregistrar.uni@gmail.com
7	The Deputy Registrar, PRO, Fort, (Publication Section), Pro@mu.ac.in
8	The Deputy Registrar, Executive Authorities Section (EA) eau120@fort.mu.ac.in He is requested to treat this as action taken report on the concerned resolution adopted by the Academic Council referred to the above circular.
9	The Deputy Registrar, Research Administration & Promotion Cell (RAPC), rapc@mu.ac.in
10	The Deputy Registrar, Academic Appointments & Quality Assurance (AAQA) dy.registrar.tau.fort.mu.ac.in ar.tau@fort.mu.ac.in
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18	Director, Innovation, Incubation and Linkages, Dr. Sachin Laddha pinkumanno@gmail.com
19	Director, Department of Lifelong Learning and Extension (DLLE), dlleuniversityofmumbai@gmail.com

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4	P.A to all Deans of all Faculties
5	P.A to Finance & Account Officers, (F & A.O), camu@accounts.mu.ac.in

To,

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