

CHOICE BASED CREDIT SYSTEM (CBCS)

Course Structure **B. A. in Performing Arts**

Semester –I

<u>Course No</u>	<u>Type</u>	<u>Title</u>	<u>Credit</u>	
101	Core(Common)	Introduction to Performing Arts	6	
102	Core (Common)	Basics of Performing Arts-I	6	
103	AECC-1	Communicative English	2	
104	AECC-2	MIL/Alt English	2	
105	Elective: Generic	Media Studies and Performing Arts	6	
105	Elective: Generic	Gender Studies	6	
105	Elective: Generic	Performing Arts [Folk]	6	
				22

Semester – II

<u>Course No</u>	<u>Type</u>	<u>Title</u>	<u>Credit</u>	
201	Core (Common)	Basics of Performing Arts-II	6	
202	Core (Common)	Basics of Performing Arts-III	6	
203	AECC-3	Environmental Studies	2	
204	Generic Elective	Women's Issues in India	6	
204	Generic Elective	Positive Psychology	6	
204	Generic Elective	Culture, Performing Arts and Cultural Tourism	6	
				20

Semester – III

<u>Course No</u>	<u>Type</u>	<u>Title</u>	<u>Credit</u>
301	Core (Dance)	Introduction to Dance-I	6
301	Core (Theatre Art)	Theatre Techniques -I	6
301	Core (Vocal Music)	Theory of Indian Music -I	6
302	Core (Dance)	Indian Traditional Dances and Tala System	6
302	Core (Theatre Art)	Basics of Theatre Forms of India	6
302	Core (Vocal Music)	Theory of Indian Music-II	6
303	Core (Dance)	Sattriya Dance Styles-I	6
303	Core (Theatre Art)	Theatre Techniques -II	6
303	Core (Vocal Music)	Practical-I	6
304	SEC	Event Management (Theory)	2
305	Generic Elective	Understanding Cinema	6
305	Generic Elective	Introduction to Assamese Culture	6

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Semester – IV

<u>Course No</u>	<u>Type</u>	<u>Title</u>	<u>Credit</u>
401	Core (Dance)	Introduction to Dance-II	6
401	Core (Theatre Art)	Modern Indian Theatre and Study of Theatre Architecture	6
401	Core (Vocal Music)	Theory of Indian Music-III	6
402	Core (Dance)	Traditional Dance Forms in Assam	6
402	Core (Theatre Art)	Theatre Designing Advanced-I	6
402	Core (Vocal Music)	Theory of Indian Music-IV	6
403	Core (Dance)	Sattriya Dance Styles-II	6
403	Core (Theatre Art)	Theatre Designing Advanced-II	6
403	Core (Vocal Music)	Practical-II	6
404	SEC	Event Management (Practical)	2
405	Generic Elective	Cultural Tourism and Travel Management	6
405	Generic Elective	Introduction to the Culture of North-East India	6

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Semester – V

<u>CourseNo</u>	<u>Type</u>	<u>Title</u>	<u>Credit</u>
501	501Core(Dance)	Introduction to Dance-III	6
501	501Core(Theatre Art)	Introduction to Western Drama	6
501	501Core(Vocal Music)	Theory of Indian Music-V	6
502	502Core(Dance)	Sattriya Dance Styles-III	6
502	502Core(Theatre Art)	Theatre Designing Advanced-III	6
502	502Core(Vocal Music)	Practical-III	6
503	503DSE	Musical Instrument in Performing Arts(Khol)	6
503	503DSE	Musical Instrument in Performing Arts(Tabla)	6
503	503DSE	Bharatnatyam-I	6
504	504DSE	Kathak-I	6
504	504DSE	Origin and Development of Assamese Music	6
			24

Semester – VI

<u>Course No</u>	<u>Type</u>	<u>Title</u>	<u>Credit</u>
601	601 Core(Dance)	Sattriya Dance Types	6
601	601 Core(Theatre Art)	Assamese Drama	6
601	601 Core(Vocal Music)	Theory of Indian Music-VI	6
602	602 Core(Dance)	Sattriya Dance Styles-IV	6
602	602 Core(Theatre Art)	Students' Production	6
602	602 Core(Vocal Music)	Practical-IV	6
603	603 DSE	Musical Instrument in Performing Arts(Khol)	6
603	603 DSE	Musical Instrument in Performing Arts(Tabla)	6
603	603 DSE	Bharatnatyam-II	6
604	604 DSE	Concept of Folk Music	6
604	604 DSE	Kathak-II	6
			24

CORE COURSES

Course No- C-101

(Credit: 6)

Introduction to Performing Arts

COMMON TO ALL MAJORS

Marks: (Theory= 80, Internal= 20)

Distribution of Credit: 5 Lectures + 1 Tutorial

This course will introduce the students with the basics of performing arts, its meaning, varied forms, their importance and relevance. It will also introduce the students with the basic principles in aesthetics and major trendsetters in the field in Assam.

Unit-I: [Lectures: 8, Marks:16]

- i. The Meaning of Art and its Significance.
- ii. Classification of Art: Fine Arts, Visual Arts, Plastic Arts, Performance Arts, Applied Arts, etc.
- iii. Performing Arts as a discipline of Studies: its importance and relevance.[]

Unit-II: [Lectures: 8, Marks:16]

- a. Performance Tradition in India:
 - i. Brief Introduction to Tribal and Folk Art forms,
 - ii. Guru Sishya Parampara
- b. Brief history of Dance, Theatre and Music in Assam

Unit-III: [Lectures: 8, Marks:16]

A brief Introduction to Indian Treatises:

- i. Natyashastra ii. Srihastamuktavali, iii. Sangeet Ratnakara,.

Unit-IV: [Lectures: 8, Marks:16]

The meaning of Aesthetics

- i. Concept of beauty
- ii. The beauty of Nature and its sense perception

Unit-V: [Lectures: 10, Marks:20]

The Trend Setters of Performance Tradition in Assam:

- i. Sankardeva
- ii. Madhavdeva
- iii. Bhupen Hazarika

Reference Books:

1. Sattriya Nritya Geet Badya Hatputhi-- Dr. Jagannath Mahanta, Ghy, 2013, Bhabani Offset Pvt. Ltd.
2. Sattriya Nritya Aru Sattriya Taal--Edit. Moheswar Neog, Ghy, 2004, Prakashan Parishad
3. Aadhunik Natya Kala --Jogen Chetia
4. Raag Sangeet-- Birendra Kumar Phukan, Ghy, 1990, Kalyani Phukan
5. Taal Prodip--Keshav Changkakati, Ghy, 1981, Parvati Prakashan
6. The Bedford introduction to Drama--Lee D. Jacobus
7. Hindustani Vocal Music -- Jayashree Thatte Bhat, Shakti Malik Abhinav Publications, 2009
8. Natyasastra (Translation) --Asom Natya Sanmilan
9. Sri Sri Sankaradeva-- Maheswar Neog
10. Madhavadeva: His Life Art and Thought --Dr. Karabi Deka Hazarika

Course No- C-102

COMMON TO ALL MAJORS

Basics of Performing Arts-I

(Credit: 6)

Marks: (Theory= 50, Practical=30, Internal=20)

Distribution of Credit: 3 Lectures + Practical 2 + 1 Tutorial

This course will introduce the students with the origin and development of dance, drama and music, with basic practice in the field of dance.

Unit-I:

The Origin and Development of Dance

[Lectures: 08; Marks: 15]

a. Natyashastra

b. Origin and development in Different Periods.

c. Basic Concepts: *Ṣām, Matra, Hasta, Bibhag, Laya, Tal, Tali, Khali, Ga-man, Sanchar, Avartan, Tihai, Tukra, Theka, Tatkar, Mati-akhara, Adavu, Sangit.*

Unit-II: Origin of Drama, Different elements of Drama, Different types of Drama

[Lectures: 10; Marks: 20]

Unit-III: Evolution of Sangeet: Hindustani Sangeet, Karnataki Sangeet, different types of Sangeet (Marga and Deshi Sangeet), Sattriya Sangeet.

[Lectures: 08; Marks: 15]

Practical

[Practical classes: 30; Marks 30]

Mati-akhara, Krisna Nritya, Hasta, Abhinaya of Guru Bhatima, Adavu, Tatkar, Tin Tal etc.

Reference Books:

1. Sattriya Nritya: Aitihya Abhas - Edit. Dr. Pradipjyoti Mahanta, Ghy, 2002, Prakashan Parishad
2. Natyasastra - Bharata
(Translation in Assamese) Edited by Asom Natya Sanmilian
3. Sattriya Nrityar Rupdarshan - Karuna Bora, Jorhat, 2006, Grantha Sanskriti
4. Ujani Asomar Lokanritya - Edited by Dr. Karabi Deka Hazarika, 2011, Assamese Dept. D.U.
5. Sattriya Nritya Geet Badya Hatputhi - Dr. Jagannath Mahanta, Ghy, 2013, Bhabani Offset Pvt. Ltd.
6. Sattriya Nritya Aru Sattriya Taal - Edit. Moheswar Neog, Ghy, 2004, Prakashan Parishad
7. Theory of Drama- A. Nicoll, Kolkata.
8. Sangeet Jyoti Visharad - Rukheshwar Baruah

Course No- GE- 105
Media Studies and Performing Arts
(Credit: 6)
Marks: (Theory=80, Internal= 20)
Distribution of Credit: 5 Lectures + 1 Tutorial

The objective of this course is to introduce the students with the basics of media studies. The media is intricately related to performing arts in many ways and this course will throw light on the role of media in cultures, the ways of documentation, the importance of reporting and advertising and so on.

Unit-I: [Lectures: 10; Marks: 20]

Introduction to Media;
Concepts of mass society and mass culture;
'Folk' and 'modern industrial' societies;
Role of media artwork in world cultures

Unit-II: [Lectures: 10; Marks: 20]

Role and Importance of Media in Performing Arts; Equipments of documentation

Unit-III: [Lectures: 05; Marks: 16]

Importance of Advertisements and Reporting; Anchoring

Unit-IV: [Lectures: 12; Marks: 24]

Use of multi-media in Graphic Designing, recording, editing and production

Reference Books:

1. Baran and Davis- Mass Communication Theory
2. Fiske- Introduction to Communication Studies
3. Infante, Rance and Womack- Building Communication Theory
4. Berger- Media Analysis Techniques

Course No-GE-105
Gender Studies
(Credit: 6)
Marks: (Theory=80, Internal= 20)
Distribution of Credit: 5 Lectures + 1 Tutorial

The Course seeks to introduce the students to gender studies with emphasis on concepts, evolving perspectives, theoretical paradigms on feminism and women's empowerment. The underlying feature of the course will be a questioning of the dominant thinking where gender concerns have got subordinated.

Unit-I: Gender: Concept, Gender Sociology, differences between Gender & Sex. [Lectures: 10; Marks: 20]

Unit-II: Gender & Power: Understanding power, relationship between Gender & power, female powerlessness. [Lectures: 10; Marks: 20]

Unit-III: Gender Theories: Feminism (Liberal, Radical & Socialist) [Lectures: 08; Marks: 16]

Unit-IV: Women's Development: Empowerment Gender and Culture [Lectures: 12; Marks: 24]

Reference Books:

1. Saikia, Jyoti Prasad: **Gender and Issues**, Concept Publishing House, New Delhi, 2014.
2. Saikia, Jyoti Prasad: **'Samajik Lingar Samajtattwa**, Vidya Bhaban, Jorhat, 2020
3. Saikia, Jyoti Prasad: **Kalila H : Rendering Gender** Supriya Publication, New Delhi, 2014

Course No-GE-105
Performing Arts (Folk)
(Credit: 6)
Marks: (Theory=80, Internal= 20)
Distribution of Credit: 5 Lectures + 1 Tutorial

Unit I:

- a. Concept of 'Art'
- b. Definition of 'Folk'
- c. Classification of Arts

[Lectures: 10 Marks: 20]

Unit II: Various types of Performing Arts

- a. Recitation
- b. Singing
- c. Dancing
- d. Acting

[Lectures:15 Marks: 30]

Unit III: Traditional Folk Theatre

- a. Khuliya Bhouria
- b. Putala Nāc
- c. Kushan Gan
- d. Bharigaan
- e. Ojapali

[Lectures: 15 Marks: 30]

Course No- C-201
COMMON TO ALL MAJORS

Basics of Performing Arts-II
(Credit: 6)

Marks: (Theory= 50, Practical=30, Internal=20)
Distribution of Credit: 3 Lectures + Practical 2 + 1 Tutorial

This course aims at introducing the students with some basic concepts in varied fields of performing arts with practice in the field of drama.

Unit-I:

Basic Concept of Dance:

[Lectures: 10; Marks: 10]

Differences between Nritya, Nritya, Natya.

Unit-II: Acting: Concept, Definition, Elements, Basic Performance Skills, Physical Preparation, Vocal Exercise, Exercise focus on breathing, Humming, Pitch, Volume, etc.

[Lectures: 10; Marks: 25]

Unit-III: Basic Concepts of Sangeet: Dhvani, Nada, Shruti, Swara, Suddha, Vikrit Swara, Komal Swara, Tibra Swara, Arohan, Avarohan, Alankar, Saptak, 10 Thatas, Raga, Sthayi, Antara, Pakad.

[Lectures: 08; Marks: 15]

Practical

[Practical classes: 30; Marks 30]

Practical on selected Assamese dramas & improvisations according to syllabus

Reference Books:

1. Sattriya Nritya: Aitihya Abhas - Edit. Dr. Pradipjyoti Mahanta, Ghy, 2002, Prakashan Parishad
2. Natyasastra - Bharata
(Translation in Assamese) Edited by Asom Natya Sanmilan
3. Sattriya Nrityar Rupdarshan - Karuna Bora, Jorhat, 2006, Grantha Sanskriti
4. Ujani Asomar Lokanritya - Edited by Dr. Karabi Deka Hazarika, 2011,
Assamese Dept. D.U.
5. Sattriya Nritya Geet Badya Hatputhi Dr. Jagannath Mahanta, Ghy, 2013,
Bhabani Offset Pvt. Ltd.
6. Sattriya Nritya Aru Sattriya Taal - Edit. Moheswar Neog, Ghy, 2004,
Prakashan Parishad
7. Theory of Drama- A. Nicoll, Kolkata.
8. Sangeet Jyoti Visharad - Rukheshwar Baruah

Course No- C-202

COMMON TO ALL MAJORS

Basics of Performing Arts-III

(Credit: 6)

Marks: (Theory= 50, Practical=30, Internal=20)

Distribution of Credit: 3 Lectures + Practical 2 + 1 Tutorial

This course intends to acquaint the students with some of the key-concepts in varied fields of performing arts with especial focus on musical practice.

Unit-I:

Ideas of Folk Dance and Classical Dance. [Lectures: 08; Marks: 15]

Unit-II: Different aspects of Acting: Angika (Gestures), Vacika (Words), Svatika (Representation of Sattva), Aharjya (Costumes and décor).

[Lectures: 08; Marks: 15]

Unit-III: Different types of Singing Forms of Hindustani Music

Khayal, Dhrupad, Dhamar, Tarana, Lakshan Geet, Bhajan, Gazal, Thumri, Dadra and Tappa, Chaturanga, Chaiti

[Lectures: 10; Marks: 20]

Practical

[Practical classes: 30; Marks 30]

- i. Practice of Seven Suddha Swara, five Vikrit Swara and 40 Alankars
- ii. Practice of Ten Thatas
- iii. Drut Khayal of the following Ragas
 - a. Bilawal, b. Bhupali, c. Yaman.
- iv. Lakshan Geet, Chaturanga, Tarana
- v. Practice of national Anthem
 - a. “Jana-Gana-Mana”- National Anthem
 - b. Vande Mataram
 - c. “O Mor aponar Des”, with notation.

Reference Books:

1. Sattriya Nritya: Aitihya Abhas - Edit. Dr. Pradipjyoti Mahanta, Ghy, 2002, Prakashan Parishad
2. Natyasastra - Bharata
(Translation in Assamese) Edited by Asom Natya Sanmilan
3. Sattriya Nrityar Rupdarshan - Karuna Bora, Jorhat, 2006, Grantha Sanskriti
4. Ujani Asomar Lokanritya - Edited by Dr. Karabi Deka Hazarika, 2011, Assamese Dept. D.U.
5. Sattriya Nritya Geet Badya Hatputhi Dr. Jagannath Mahanta, Ghy, 2013,

6. Sattriya Nritya Aru Sattriya Taal - Bhabani Offset Pvt. Ltd.
Edit. Moheswar Neog, Ghy, 2004,
Prakashan Parishad
7. Theory of Drama- A. Nicoll, Kolkata.
8. Sangeet Jyoti Visharad - Rukheshwar Baruah

Course No- GE-204
Women's Issues in India
(Credit: 6)
Marks: (Theory=80, Internal= 20)
Distribution of Credit: 5 Lectures + 1 Tutorial

The Course addresses the key issues relating to women's empowerment and status in India. Starting from the pre-Independence period, it seeks to provide an overview of political, religious and social context where women's issues have got highlighted. In this context, it also addresses the challenges facing the women's movement in India.

Unit-I: Women in pre-independence & post-independence periods, Current Debates on Women's issues [Lectures: 10; Marks: 20]

Unit-II: Women and Development: Empowerment approach, Developmental Approach. [Lectures: 10; Marks: 20]

Unit-III: Women and Societal Problems: Reproductive Health, HIV & Domestic Violence [Lectures: 08; Marks: 16]

Unit-IV: Women's Movements: Prospects & Challenges. [Lectures: 12; Marks: 24]

Reference Books:

- a. Nivedita Menon- Gender & Politics in India. Oxford University Press, London, 1999.
- b. Renti Sharma- Political Change & Status of Women, University Book House Pvt. Ltd, Jaipur 2000.
- c. Geraldin Forber- Women in Modern India, Cambridge University Press, Cambridge, 1998.
- d. Rehan Chadially (ed)- Women in Indian Society, New Delhi, 1986.
- e. Patricia Caplan- Class & Genders in India, Tavistock Publication, London 1985.
- f. KumKum Roy- Women in Indian Societies, Manohar Publication, New Delhi, 2001.
- g. Saikia J, Gender: Themes and Issues, Concept Publishing House, New Delhi

Course No- GE-204
Positive Psychology
(Credit: 6)
Marks: (Theory=80, Internal= 20)
Distribution of Credit: 5 Lectures + 1 Tutorial

This course intends to familiarize the students with knowledge on the concepts and perspectives in Positive psychology. It also focuses on acquiring skills through applied positive psychology.

Unit-I: Basics of Positive psychology: [Lectures: 08; Marks: 16]

Humanistic psychology and meaning of positive psychology; Scope and aim of positive psychology and its relevance in Indian context.

Unit-II: Understanding Strengths: [Lectures: 08; Marks: 16]

Positive Psychology at Individual level, group level and social level; Renewing Strength and Virtue; Positive Psychology and Mental Health

Unit-III: Emotion and Self-Based Approaches to Positive psychology:

[Lectures: 08; Marks: 16]

Subjective wellbeing, Science of Happiness and life Satisfaction, Resilience in Development, The Concept of Flow, Positive Affectivity, Positive Emotions, Social Construction of Self Esteem.

Unit-IV: Cognitive and Interpersonal focused Approaches to Positive psychology:

[Lectures: 08; Marks: 16]

Cognitive-focused Approach: Creativity, wellbeing- Mindfulness, Optimism, Hope Theory, Self-Efficacy, Problem Solving Appraisal and Psychological Adjustments, Setting Goals for Life and Happiness and The Role of Personal Control in Adaptive Functioning. Interpersonal Approaches: Relationship connection, Compassion, Psychology of Forgiveness, Gratitude, Love, Empathy and Altruism, Moral and Sources of Moral Motivation, Mediation and Positive Psychology.

Unit-V: Positive Youth Development [Lectures: 08; Marks: 16]

Positive Youth Development- Perspectives and practices, The Psychology of Hope, Optimism, Wellbeing and Resilience, Productive processes, promotion and community development. Positive Ethics for meaningfulness in life.

Reference Books:

1. Positive Psychology: The Science of Happiness and Human Strength --Alan Carr, Brunner Routledge, 2004
2. The Science of Optimism and Hope: Research Essays in Honor of Martin E. P. Seligman-- Gillham, J.E. (Ed). Radnor, PA: Templeton Foundation Press, 2000
3. Character strengths and virtues: A Handbook and classification --Peterson, C. & Seligman, M. E. P., Washington, D.C.: American Psychological Association, 2004

5. Positive psychology -The Scientific Practical Exploration of Human strengths --Snyder and Shane .J. Lopez , Sage publications, New Delhi, 2007
7. Handbook of Positive Psychology --Snyder, C. R., & Lopez, S. J. (Eds.), New York: Oxford University Press, 2002

GE Paper 204
Programme: B. A. in Performing Arts
Title: Culture, Performing Arts and Cultural Tourism
Total Credit: 06
In-Sem Exam: 20
End-Sem Exam: 80
Distribution of Credit: 5 Lectures + 1 Tutorial

Unit 1

Origin of Culture, Meaning and significance of 'culture'

[Class 08 Marks 16]

Unit II

Performing Arts as a discipline of Studies: its importance and relevance.
Folk Tradition of Performing Arts with special reference to Assam.

[Class 10 Marks 20]

Unit III

Role of Importance of Media in Performing Arts
Necessity and Equipments of Documentation.

[Class 08 Marks 20]

Unit IV

Meaning of 'Cultural Tourism'
Cultural tourism in Assam and NE India.
Classification of Cultural Tourism
(Green, Village, Health, River Religious Tourism)

[Class 12 Marks 24]

Essential reading:

1. Asamor Snakriti -Dr. Lila gogoi, pub. Banalata, Dibrugarh
2. Uttar Purbanchalara Paribeshya kala Dibrugarh. - Dr. Nabin Chandra Sarmah, pub. Banalata
3. Asamor Luka Snakriti -Dr. Nilam Prava Bordoloi, pub. Bani Mandir.
4. Historical Tourism in North East India -Dr. Madhumita Das
Sanjay sen, Mahaveer publication
5. Asamor Porjyatan: Pratibahan aru Hambhabona – Dr. Luhit Saikia, pub. Purbanchal Publication, Guwahati
6. Sanskriti Adhyan Cultural Heritage Of Assam -edited by Sarit k.chaudhari, Mini Bhattachayya Thakur
- ed. Ruplekha Borbora Das

Course No. C-301 (Dance)
Introduction to Dance-I
(Credit: 6)
Marks: (Theory= 80, Internal=20)
Distribution of Credit: 5 Lectures + 1 Tutorial

The objective of this course is to acquaint the students with the origin and development of Sattriya dance and also with some of the basic ideas involved with its practice.

Unit-I: [Lectures: 06; Marks: 10]

A study of the Ramayana, the Mahabharata and the Bhagavata Purana

- a. Knowledge of Slokas with meaning (selected)
- b. Literary works of Sankaradeva

Unit-II: [Lectures: 06; Marks: 10]

Origin and development of Sattriya Dance

- i. Place of origin
- ii. Costume
- iii. Music and Musical instrument

Unit-III: [Lectures: 12; Marks: 25]

1. Abhinaya and its parts.
2. Importance of Abhinaya in classical Dance.
3. Lokadharmai and Natyadharmi abhinaya

Unit-IV: [Lectures: 08; Marks: 15]

Basic Knowledge of Hasta and its Definition

- i. Samyukta Hasta
- ii. Asamyukta Hasta
- iii. Nritya Hasta
- iv. Uses of Hastas (gesture) in dance

Unit-V: [Lectures: 10; Marks: 20]

Dhemali (Purbaranga)

Traditional songs used in Jhumurah and Nadubhangi Dance (with notations)

Reference Books:

1. Sattriya Nritya Geet badyar Hatputhi -Dr. Jagannath Mahanta
2. Sattriya Nrityar Rupdarshan -Karuna Bora
3. Sattriya Nrityar Duti Maula Hasta Aru Pad -Dr. Jagannath Mahanta
4. Nrityakala Prasanga Aru Sattriya Nritya -Dr. Mallika Kandali, Ghy, 2007,
Published by Kaushik Thakur
5. Nritya Kala Darpan -Ramkrishna Talukdar, Ghy, 2005,
6. Abhinaya Darpan by Nandikeshwar -Edit. Pradip Chaliha, Ghy, 1997,
Asom Prakashan Parishad

Core: B.A. in Performing Arts
Course No. C-301 (Theatre Art)
Theatre Techniques- I
(Credit: 6)

Full Marks: 100 (End Semester Marks= 80, In Semester Marks =20)
Total Lectures =84

Course Objective:

This course is designed to make students familiar with basics of theatre techniques like –

- i) Basics of acting skill
- ii) Basic knowledge on Stage Geography and Stage balance
- iii) Basic Theatre designing like: Set, Light, Costumes, Sound, Music, Make-Up and Property etc.

The course is intended to introduce students to a creative theatrical way of thinking. It also provides a foundation for the other more detailed and specialized course in Theatre studies.

Outline:

1. The actor and the play:

- 1.1 Importance of Script
- 1.2 The role of Observation, Imagination and Concentration
- 1.3 Action and Reaction, various types of action and reaction
- 1.4 Role/ Character Analysis
- 1.5 Character Building
- 1.6 Improvisation
- 1.7 Facial Expression, Body Movement
- 1.8 Actor's Relationship with other Artists.

[Lectures: 44; Marks: 40]

2. Stage Geography and Stage Balance

- 2.1 Stage geography with focus on Technical terms pertaining to Stage
- 2.2 Stage Balance (Symmetric, Asymmetric and Aesthetic Balance) , Level, Stage Charging etc.
- 2.3 Eight Body Position

[Lectures: 20; Marks: 20]

3. Basic Theatre Designing

- 3.1 Purpose of Stage Setting, Types of Stage Setting
- 3.2 Introduction to Lighting
- 3.3 Role of Music and Sound
- 3.4. Role of Makeup in a Play production
- 3.5 Types of Makeup: Straight Makeup, Character Makeup, Sculpture Makeup, Mosaic Makeup
- 3.6 Makeup in relation with Costumes, Lighting and Settings

[Lectures: 20; Marks: 20]

Suggested Readings:

- | | | |
|--------------------------------------|---|--|
| 1. Prayogik Natya Kala | - | Suraj Drama Production works, Jorhat |
| 2. Natak Aru Asomiya Natak | - | Dr. Sailen Bharali, Bani Prakash Pvt. Ltd. |
| 3. Aadhunik Natya Kala | - | Jogen Chetia |
| 4. The Bedford Introduction to Drama | - | Lee D. Jacobus |
| 5. Natyahasmi | - | Dr. Jyoti Prashad Saikia |
| 6. Bak Silpa: Abriti aru Sanglap | - | Bhupen Chakraborty |

7. An Actor Prepares - Stanislavsky
8. Abhinaya Kalar Darshan - Goutam Sarmah

Course No. C-301 (Vocal Music)

**Theory of Indian Music-I
(Credit: 6)**

Marks: (Theory= 80, Internal=20)

Distribution of Credit: 5 Lectures + 1 Tutorial

This course intends to introduce the students with basic musical concepts starting from Swara to the elements of staff-notations.

Unit- I: Study of the following musical terms : [Lectures : 10 ; Marks : 20]
Nada, Swara, Shruti, Raga, Mela (Thata), Alankar, Tana, Gamak, Sthaya, Kaku, Margi-Deshi, Ragalap-Rupkalap, Vadi, Samvadi, Anuvadi, Vivadi, Tala, Laya, Avirbhav, Tirobhav, Parmelpraveshak Raga, Sandhiprakash Raga, Vaggeyakara, Kalawant.

Unit -II: Knowledge of Indian Musical Instruments: [Lectures: 08; Marks : 15]
Avanaddha Vadya, Tata Vadya, Sushir vadya, Ghana Vadya

Unit -III: Concept of Tala: [Lectures: 08; Marks:15]
Tala, Laya, Matra, Vibhag, Sam, Tali, Khali, Theka, Avartan, Bol,etc.

Unit -IV: Rudiments of staff Notation, Harmony, Melody, Polyphony.
[Lectures: 08; Marks:15]

Unit-V: Theoretical knowledge of prescribed ragas: Bhairav, Bhupali, Yaman, Durga
[Lectures: 08; Marks:15]

Reference Books:

Bharatiya Sangit Sadhak	- Dr. Dilip Ranjan Borthakur, Mrs. Nilima Borthakur.
Raag Sangeet	- Birendra Kumar Phukan
Kramik Pushtak Malika (Part II, III)	-V N Bhatkhande
Sangeet Sahayika	- Debabrat Dutta, Devi Dutta
Hindustani Vocal Music	- Jayashri Thatte Bhat
Historical Study of Indian Music	-Swami Prajnananda

Course No C- 302 (Dance)
Indian Traditional Dances and Tala System
(Credit: 6)
Marks: (Theory=80, Internal= 20)
Distribution of Credit: 5 Lectures + 1 Tutorial

With focus on the traditional dance forms of India, this course aims at projecting the taal system and the basic aesthetical concepts related to it.

Unit-I: Historical background of Indian Classical dance. [Lectures: 10; Marks: 20]
Kathak, Odissi, Manipuri, Bharatnatyam, Kuchipudi, Mohiniattam, Kathakali
i. Place of Origin
ii. Costume
iii. Stylistic feature
iv. Techniques and repertoire
v. Music and musical instrument

Unit-II: Traditional Dances of India [Lectures: 08; Marks: 15]
Chau, Lai harauba, Bhawai, Nautanki, Bhagavat-Mela-Natakam, Kuruvanji, Kalbelia,
Ghoomar, Wangala, Cheraw dance, Bardocham dance, Singhi Chham

Unit-III: Ten pranas of Taal System [Lectures:08, Marks: 15]
Introduction of North Indian Taal System

Unit-IV: Rasa [Lectures: 08; Marks: 15]
i. Definition and explanation of the nine Rasa
ii. Importance of nine Rasa (sentiments) in Dance

Unit-V: Knowledge of following terms [Lectures: 08; Marks: 15]
Dristi Bheda, Siru Bheda, Gat Nikash, Ramdani, Chali Nāc, Palta, Ga-man, Ghat,
Allaripu, Gopi Provesor Nāc, Chakradhar Tukda, Sloka, Gharana, Salami.

Reference Books:

1. Sattriya Nritya Geet badyar Hatputhi -Dr. Jagannath Mahanta
2. Sattriya Nrityar Rupdarshan -Karuna Bora
3. Sattriya Nrityar Duti Maula Hasta Aru Pad -Dr. Jagannath Mahanta
4. Nrityakala Prasanga Aru Sattriya Nritya -Dr. Mallika Kandali, Ghy, 2007,
Published by Kaushik Thakur
5. Nritya Kala Darpan -Ramkrishna Talukdar, Ghy, 2005,
6. Abhinaya Darpan by Nandikeshwar -Edit. Pradip Chaliha, Ghy, 1997,
Asom Prakashan

Core: B.A. in Performing Arts
Course No -C-302 (Theatre Art)
Basics of Theatre Forms of India
(Credit: 6)

Full Marks: 100 (End Semester Marks= 80, In Semester Marks =20)
Total Lectures= 84

Course Objectives:

With a view to make students familiar with the Indian theatre, this course concentrates on Classical and Medieval folk/regional theatre forms of India with especial focus on Assamese folk and traditional theatrical forms. The course helps the students to understand the essence of Indian theatre along with its development in a historical overview.

- Outline:**
- 1. Introduction to Classical Indian Theatre:** [Lectures: 35; Marks: 35]
 - 1.1 Origin of Indian theatre
 - 1.2 Natya Shasthra chapters on Abhinaya
 - 1.3 Concept of Bhava and Rasa
 - 1.4 Introduction to Sanskrit theatre
 - 1.5 Sanskrit play writers – Bhasa--Kalidasa – Shudraka – Bhavabhuti
 - 1.6 Dasha Roopakas & Upa Roopakas
 - a) Nataka b) Prakarana c) Prahasana d) Natika e) Upa Roopakas
 - 2. Introduction to Medieval/Regional Indian Theatre:**[Lectures: 24; Marks: 25]
 - 2.1 Jatra, Nautanki, Yakshagana, Tamasha, Kuriattam, Chow, Ramleela.
 - 2.2 Parsi Theatre, Marathi Theatre, Bangali Theatre, etc.
 - 3. Folk & Traditional Theatre forms of Assam:** [Lectures: 25; Marks: 20]
 - 3.1 Putala Nāc, Ojapali, Dhulia Bhaowna, Khulia Bhaowna etc.
 - 3.2 Ankia Bhaona

COURSE CONTENTS AND ITINERARY

1. Introduction to Classical Indian Theatre:

1.1 Origin of Indian theatre

- 1.1.1 Chattopadhy, Malyaban 2013, *A Historical Study of Indian Theatre-Communication in the Light of Natyasastra*, University of Calcutta, Pp 1 - 12 .
- 1.1.2 Jain, Nemichandra 1992, *Indian theatre*, New Delhi, National School of Drama, Pp- 1-24

1.2 Natya Shasthra chapters on Abhinaya

- 1.2.1 Shastri Nityananda,1991 *Bharatmuni Natyashastra*, Guwahati, Assam Natya Sanmilian press, Chapter-6, Pp- 109 to 182

1.3 Concept of Bhava and Rasa

1.3.1 Shastri Nityananda, 1991, *Bharatmuni Natyashastra*, Guwahati, Assam Natya Sanmilan press, Chapter-6, Pp- 109 to 182 (Rasabikalpa),

1.3.2 Barua Stya Prasad, 2001, *Natak Aru Abhinaya Prasanga*, Guwahati, Press-Banalata, Chapter-4, Rasatatwa, Pp- 14-20.

1.4 Introduction to Sanskrit theatre

1.4.1 Bhagwati, Kamakhya Charan 1979, *Sanskrit Natya Sahitya*, Guwahati-1, New book stall, Chapter-1, Pp- 1-23.

1.4.2 Sarmah, Thanesar 2012, *Sanskrit Sahityar Itibritta*, Panbazar, Guwahati-1, Chandra Prakash, Pp- 167-171

1.5 Sanskrit play writers – Bhasa--Kalidasa – Shudraka – Bhavabhuti

1.5.1 Bhagawati, Kamakhya Charan 1979, *Sanskrit Natya Sahitya*, Guwahati-1, New book stall, Chapter-2, Bhasa, Pp- 28-36.

Chapter-3, Kalidasa, Pp -37-59

Chapter-4, Shudraka, Pp- 60-88

Chapter-5, Bhavabhuti, Pp1-88-152

1.5.2 Sarmah, Thanesar 2012, *Sanskrit Sahityar Itibritta*, Panbazar, Guwahati-1, Chandra Prakash, Pp- 172-237

1.6 Dasha Roopakas & Upa Roopakas

a) Nataka b) Prakarana c) Prahasana d) Natika e) Upa Roopakas

1.6.1 Bhagawati, Kamakhya Charan 2000, *Sanskrit Natya Sahitya*, New Market, Dibrugarh Chapter-1, Pp- 3-7.

1.6.2 Borua, Satya Prasad 2001, *Natak Aru Abhinaya Prasanga*, Guwahati-1, Banalata, Chapter-5, Pp- 21-26

2. Introduction to Medieval/Regional Indian Theatre:[Lectures: 24; Marks: 25]

2.1 Jatra, Nautanki, Yakshagana, Tamasha, Kuriattam, Chow, Ramleela.

2.1.1 Prakash, H.S. Shiva 2007, *Traditional Theatres*, New Delhi-110002, press- wisdom tree, Chapter-2, (Regional Theatre), **Jatra:** Pp- 61-65, **Nautanki:**Pp- 76-78, **Yakshagana:**Pp- 93-102, **Ramleela:** Pp- 31-38, **Tamasha, Kuriattam, Chow**

3. Folk & Traditional Theatre forms of Assam: [Lectures: 25; Marks: 20]

3.1 Putala Nach, Ojapali, Dhulia Bhaowna, Khulia Bhaowna etc.

3.1.1 Bharali, Sailen 2012, *Asamiya Lokanaty Parampora*, Panbazar, Guwahati-1, Chandra Prakash, Chapter-5, Pp- 27-64

3.1 Ankia Bhaona

3.2.1 Mahanta, Pona 2004, *Natakar Katha*, PanBazar, Guwahati, Banalata, Pp-51-87

3.2.2 Bharali, Sailen 2012, *Asamiya Lokanaty Parampora*, Panbazar, Guwahati-1, Chandra Prakash, Chapter-5, Pp- 65-73

Core Paper-302 (Vocal Music)
Theory of Indian Music-II
(Credit: 6)

Marks: (Theory=80, Internal=20)
Distribution of Credit: 5 Lectures + 1 Tutorial

This course brings the students to the field of the history of Indian Music with focus on eminent contributors like Pt. V. N. Bhatkhande and Pt. V.D Paluskar.

Unit-I History of Indian Music:[Lectures : 10 ; Marks :20]
The Ancient Period, the Medieval Period and the Modern Period

Unit-II Contribution of the following: [Lectures: 05; Marks :10]
Bharat, Matang, Abhinavgupt, Sharang Dev.

Unit-III Life and contribution of the following: [Lectures : 10; Marks :20]

- (a) Pt. V. N. Bhatkhande –His works and Notation System
- (b) Pt. V.D Paluskar - His works and Notation System.

Unit-IV Concepts of Maseetkhani and Vilambit Gat, Razakhani & Drut Gat, Krintan, Zamzama, Ghaseet, Jor Alap, Gitkiri, Meend, Sut, Kan [Lectures : 08; Marks :15]

Unit-V Theoretical knowledge of prescribed ragas: Alhaiya Bilawal, Vrindavani Sarang, Kafi, Jaunpuri [Lectures : 08 ; Marks :15]

Reference Books:

Bharatiya Sangit Sadhak	- Dr. Dilip Ranjan Borthakur, Mrs. Nilima Borthakur.
Raag Sangeet	- Birendra Kumar Phukan
Kramik Pushtak Malika(Part II,III)	-V N Bhatkhande
Sangeet Sahayika	- Debabrat Dutta, Devi Dutta
Hindustani Vocal Music	- Jayashri Thatte Bhat
Historical Study of Indian Music	-Swami Prajnananda

Course No. C-303 (Dance)

Dance Styles-I

(Credit: 6)

Marks: (Practical= 80, Internal=20)

Distribution of Credit: 5 Practical + 1 Tutorial

Total Practical Classes 50

Performance and Viva-voce

Unit-I:

1. Jhumura Nāc – Ramdani, Geet, Mela
2. Nadubhangi Nāc – Ramdani, Geet
3. Chali (two types of Hajawaliya) – Ramdani, Geet

Unit-II:

1. First Sloka of Kirtan ghosa
2. Samyukta, Asamykta and Nritta Hasta

(According to Sri Hastamuktavali and Traditional)

Core: B.A. in Performing Arts
Course No -C-303 (Theatre Art)
Theatre Techniques --II
(Credit: 6)

Full Marks: 100 (End Semester Marks= 80, In Semester Marks =20)
Total Practical classes=84

Course Objectives:

This practical course envisages highlighting the application of the basic acting skills and theatre designing. It will help the students to enhance their practical skills on voice and speech, improvisation and property making etc.

Outline: 1. The use of Voice, Voice Projection, Breathing exercises, Pronunciation and Pitch and volume (Pauses – Emphasis – Intonations – Tongue twisting exercises)

- 1.1 Recitation of selected poems
- 1.2 Storytelling
- 1.3 Practice of passages from selected plays. [classes: 25; Marks: 25]

2. Basic Designing

- 2.1 Basic skills of technical drawing and Sketching
- 2.2 Mask making
- 2.3 poster designing
- 2.4 Preparation of hands property. [classes: 25; Marks: 25]

3. Improvisation/production of scene-work or a play (10-15min)[classes: 34; Marks: 30]

Suggested Readings:

- 1. Bak Silpa: Abriti aru Sanglap - Bhupen Chakraborty
- 2. An Actor Prepares - Stanislavsky
- 3. Natyahasmi - Dr. Jyotiprashad Saikia
- 4. Abhinaya Kalar Darshan - Goutam Sarmah
- 5. Prayogik Natya Kala - Suraj Drama Production works, Jorhat

Core Paper-303 (Vocal Music)
Practical-I
(Credit: 6)
Marks: (Practical=80, Internal=20)
Distribution of Credit: 5 Practical + 1 Tutorial
Total Practical classes=50

Performance and viva - voce

1. Practice of 30 Alankaras
2. Practice of 10 Thatas
3. D Sargam Geet, Drut Khyal and Lakshan Geet of the following Ragas including the Vilambit Kahyal of any three of the following –Bilawal, Yaman, Bhairav, Bhopali, Vrindabani Sarang
4. Practice of Tala :
Teental, Ektal, Chautal, Jhaaptal

Reference Books :

Sangeet Jyoti Visharad - Rukheshwar Baruah
Bharatiya Sangeet Sadhak - Dr. Dilip Ranjan Borthakur, Nilima Borthakur
Bharat k Sangeetkar Indian Musicians – Dr. Laxmi Narayan Garg
Hindustani Vocal Music - Jayashree Thatte Bhatt

SKILL ENHANCEMENT COURSES

Course No 304

Event Management (Theory)

(Credit: 2)

Marks: (Theory=40, Internal= 10)

Distribution of Credit: 1 Lectures + 1 Tutorial

This course will introduce the students with the theoretical part of event management.

Unit-I:

- A. Management: Meaning, Objectives, Principles of Management (Planning, Organizing, Directing and Controlling, POSDCORB Theory)
- B. Introduction to Event Management: Meaning, Definitions, Types of events.
- C. An overview of the Event Management industry: Event Management as an industry, Event Management as a career. [Lectures: 08, Marks: 15]

Unit-II:

- A. Event Research and Planning: Meaning and Importance.
- B. Event Marketing and Advertising: Meaning and Importance.
- C. Fundraising and Sponsorship: Nature, Purpose and Meaning.
- D. Team Management in Events: Meaning and Importance.

Unit-III:

- A. Basic Event Budgeting: Meaning and Importance.
- B. Budget, break-even point, cash flow analysis.
- C. Profit & loss statement, balance sheet.
- D. Panic payments, financial control system.

[Lectures: 08, Marks: 15]

[Lectures: 05, Marks: 10]

Reference books:

1. Management --Stephen P. Robbins & Mary Coulter,Prentice Hall of India.
2. Successful Event Management --Anton Shone & Bryn Parry
3. Business Organisation & Management-- Tulsian PC
4. Principles of Management-- Prasad L.M.

Bachelor of Performing Arts
3rd Semester
Course No. GE 305
Introduction to Assamese Culture
Marks: (Theory= 50, Practical 30 Internal=20)
Distribution of Credit: 3 Lectures + Practical 2 + 1 Tutorial

Unit-I : [Class: 10] [Marks: 20]
a) Definition of Culture
b) An Introduction of Assamese Culture
c) Elements of Assamese Culture

Unit-II: [Class: 08] [Marks: 15]
a) Background of the Assamese Culture
b) People of Assam: Tribes and races

Unit-III: [Class: 08] [Marks: 15]
a) Religious beliefs of the authentic groups of Assam
b) Folk Culture of Assam: Fares and festivals, folk songs & folk dances.

Unit-IV: [Marks: 30]

PROJECT

Field Study on Food, Dress, Ornaments, Arts and Crafts , Festivals and various life styles of Ethnic Groups of Assam

Internal Assessment

[Marks: 20]

Reference Books:

- | | | |
|--------------------------------|---|--------------------------|
| 1. Asomor Sanskriti | - | Lilia Gogoi |
| 2. Asomiyaloka Sanskriti aabha | - | Dr. Nobin Sharma |
| 3. Cultural Heritage of Assam | - | Maheswar Neog |
| 4. Asomor loka Sanskriti | - | Berinci Kr. Baruah |
| 5. Asomor loka Poribashya kala | - | Nobin Sharma |
| 6. Ojoni Asomor Lokanritya | - | Dr. Karabi Deka Hazarika |

Course No- GE-305
Understanding Cinema
(Credit: 6)
Marks: (Theory=80, Internal= 20)
Distribution of Credit: 5 Lectures + 1 Tutorial

This course aims at acquainting the students with the various styles and schools of cinema throughout the world.

Unit-I: Technical aspects of film: Cinematography, editing, etc.[Lectures: 08; Marks: 16]

Unit-II: History of cinema from 1920-40:[Lectures: 08; Marks: 16]

Early narrative cinema (D. W. Griffith's *Birth of a Nation*), Soviet cinema (Sergei Eisenstein's *Battleship Potemkin*), Indian (pre-Independence) cinema from Dadasaheb Phalke's films and the development of the studio system in India.

Unit-III:History of cinema from 1940-80:[Lectures: 08; Marks: 16]

Parallel cinema movement (Satyajit Ray's *Pathar Panchali*), French New Wave Cinema (Jean-Luc Godard's *Breathless*), Kurosawa's *Seven Samurai* along with a discussion of his films, their impact on Hollywood westerns and on *Sholay*, Classical narrative technique (Hitchcock's *Rear Window*)

Unit-IV: History of cinema from 1980s to present day:[Lectures: 08; Marks: 16]

Star system, Hindi formula film (Manmohan Desai's *Amar Akbar Anthony*), Indian parallel cinema movement, Independent film-making in Hollywood' (Quentin Tarantino's *Pulp Fiction*)

Unit-V: Regional Indian cinema, Assamese Cinema since Jyotiprasad [Lectures: 08; Marks: 16]

Reference Books:

1. Movies and Method' 2 Volumes-- Ed. Bill Nichols, University of California Press 1976
2. Chitra Bani: A Book on Film Appreciation --Gaston Roberge
3. Image, Sound and Story The art of telling in Film-- Cherry Potter, Seeker & Warburg; 1990
4. The Ways of Film Studies --Gaston Roberge; Ajanta Publications; 1992
5. A Short History of the Movies --Gerald Mart, The University of Chicago Press 1981
6. Indian Film --Erik Bamouw & S. Krishnaswamy; Oxford University Press, 1980
7. Asomiya Cinemar Itihas---Arunlochan Das, Guwahati.

Course No -C-401 (Sattriya Dance)
Introduction to Dance-II
(Credit: 6)

Marks: (Theory= 80, Internal= 20)
Distribution of Credit: 5 Lectures + 1 Tutorial

This course highlights the dance-techniques discussed in the famous Indian treatises like the Natyashastra and the techniques of Chali dances.

Unit-I: [Lectures: 10; Marks: 20]

A general introduction to the techniques of the dance based on the Natyashastra, Sangeet Ratnakar and Abhinaya Darpana.

- i. Rasa and its classification
- ii. Angahar, Karan, Charis, Mandal
- iii. Bhabas and its classification
- iv. Drishti, Griva and Shirobheda
- v. Padasthan, Gati

Unit-II: [Lectures: 10; Marks: 20]

Definitions of Bhangi nāc, Sabda Abhinaya, Rajaghariya Chali, Dhemali, Bahar Nāc, etc.

Unit-III: [Lectures: 20; Marks: 40]

- i. Madhavadeva and his composition, Namghosa, Jhumura, Dance Numbers.
- ii. Detailed study of Chali Dance (Notation based on practical syllabus)
- iii. Ankiya-git/Bargits used in chali dances

Reference Books:

1. Sattriya Nritya Geet badyar Hatpathi -Dr. Jagannath Mahanta
2. Sattriya Nrityar Rupdarshan -Karuna Bora
3. Sattriya Nrityar Duti Maula Hasta Aru Pad -Dr. Jagannath Mahanta
4. Nrityakala Prasanga Aru Sattriya Nritya -Dr. Mallika Kandali, Ghy, 2007,
Published by Kaushik Thakur
5. Nritya Kala Darpan -Ramkrishna Talukdar, Ghy, 2005,
6. Abhinaya Darpan by Nandikeshwar -Edit. Pradip Chaliha, Ghy, 1997,
Asom Prakashan

Course No C-401 (Theatre Art)
Modern Indian Theatre and Study of Theatre Architecture
(Credit: 6)
Marks: (Theory= 80, Internal=20)
Distribution of Credit: 5 Lectures + 1 Tutorial

The course aims at introducing the students with the stalwarts of modern Indian theatre and some of the modern theatrical varieties.

Unit-I: Modern Indian Theatre

[Lectures: 20; Marks: 40]

- i. Modern Indian Theatre: Background.
- ii. Some of the trendsetter Dramatists of Modern Indian Theatre (Girish Karnard, Habib Tanvir, Bijay Tendulkar, Mohan Rakesh, Badal Sarkar, Dharambir Bharathi, Sambhu Mitra, Manoj Mitra, etc) [with especial focus on concepts like Realistic and Non-Realistic Drama, Third Theatre, Street Theatre, etc.]

Unit-II: Study of Theatre Architecture:

[Lectures: 20; Marks: 40]

- i. Greek Roman
- ii. Globe Black fraise
- iii. Proscenium – From Arena to Proscenium
- iv. Introduction to different Major Theatres and Auditoriums in the world
- v. Intimate Theatre – Environmental Theatres and the like

Reference Books:

1. Sanskrit Natya Sahitya - Kamakhya Charan Bhagawati
2. Bharata The Natya shastra - Kapila Vatsayan
3. Sanskrit Sahityar Etibita - Dr. Thanaswar Sharma
4. Indian Theatre - Nemichandra Jain
5. Contemporary Theatre of India – an overview - Chaman Ahuja
6. Asomar Loka Nat - Dr. Nobin Ch. Sharma
7. An Actor's prepares - Stanislavsky

Course No -C-401 (Vocal Music)
Theory of Indian Music-III
(Credit: 6)
Marks: (Theory= 80, Internal= 20)
Distribution of Credit: 5 Lectures + 1 Tutorial

This course projects the Karnatak music tradition along with introduction of some of the key musical concepts. Besides, some of the major Western Classical musicians have also been introduced.

Unit-I Concepts of Grama, Moorchana, Jati Gayan, Gandharava Gana, Nibaddha – Anibaddha gana, Prabandha, Alap, Alapti, Tala-Dasapranas.[Lectures: 10; Marks:20]

Unit-II Life and contribution of Karnatak Musicians Trinity-Tyagaraja, Muthuswamy Dikshitar, Shyama Sastri [Lectures: 10; Marks:15]

Unit-IV Musical forms of Karnatak Music: Kriti, Pallavi, Tillana, Varnam, Padam, Javali. Comparison of Hindustani musical forms with their Karnatak counterparts. [Lectures: 08; Marks:15]

Unit-III Life and contribution of Western Musicians - Bach, Beethoven, Mozart. [Lectures: 08; Marks:15]

Unit-V Theoretical knowledge of prescribed ragas: Des, Bageshri, Bhimpalasi, Khamaj [Lectures: 15 ; Marks :15]

Reference Books:

Hindustani Sangeet Paddhati - V N Bhatkhande
Kramik Pushtak Malika (I,II) - V N Bhatkhande
Swarangini - Dr. Prabha Atre
Raag Sangeet - Birendra Kumar Phukan

Course No -C-402 (Sattriya Dance)

Traditional and Folk Dance Forms of Assam

(Credit: 6)

Marks: (Theory= 50, Practical=30, Internal= 20)

Distribution of Credit: 3 Lectures + Practical 2 + 1 Tutorial

This course aims at discussion of the various traditional dance forms of the entire North-east and their practice as well.

Unit-I: [Lectures: 10; Marks: 20]

Historical Background of Dance of Assam

Traditional Dance forms of Assam

Devadasi, Ojapali, Dhuliya-Bhawna, Putala Nāc, (Puppet Show)

Unit-II: Folk Dances of North-East India: [Lectures: 08; Marks: 15]

Haidang, Bohua, Bordai-Sikhla, Bagurumba, Kherai, Ranachandi, Barat, Jhomoir, Bihu, Gabharu Bihu, Deodhoni, Gumrag, Kula Burhi Nach, Hojagiri, Ka-Mucungtri, Rati Bihu, Kushan Nritya, Deuci Nritya, Lecerri.

Unit-III: Knowledge of the following terms: [Lectures: 08; Marks: 15]

Vadya, Tandav, Lasya, Kharm, Siphung, Dhool, Gagana, Madal, Dotara, Pepa, Badung-Duppa, Mridang, Negera, Kah etc.

Practical

[Practical Classes: 30; Marks: 30]

Folk dances of North-East India

Traditional dances of Assam

Reference Books:

1. Sattriya Nritya Geet badyar Hatputhi -Dr. Jagannath Mahanta
2. Sattriya Nrityar Rupdarshan -Karuna Bora
3. Sattriya Nrityar Duti Maula Hasta Aru Pad -Dr. Jagannath Mahanta
4. Nrityakala Prasanga Aru Sattriya Nritya -Dr. Mallika Kandali, Ghy, 2007,
Published by Kaushik Thakur
5. Janasanskritir Rup Varna -ed. Dr. Jyoti Prasad Saikia
Mrs. Ruplekha Das Borbora

**Course No C- 402 (Theatre Art)
(Credit: 6)**

**Theatre Designing Advanced-I
Marks: (Theory= 80, Internal=20)**

Distribution of Credit: 5 Lectures + 1 Tutorial

This course will highlight the elements and principles of Theatre Designing with especial discussions of the exponents like Stanislavsky, Grotwsky and Michel Chekhov.

Unit-I: Elements and principles of Theatre Designing

[Lectures: 08, Marks: 15]

Unit-II: Introduction to some trendsetter Directors and their Method Acting

[Lectures: 15, Marks: 30]

- i. Stanislavsky, ii. Grotwsky, iii. Michel Chekhov

Unit-III: Play Analysis from director's/ Actor's point of view

[Lectures: 12, Marks: 25]

(Style of theatre, directing, acting, lighting, setting, make-up, casting, press publicity, rehearsal, marketing, audience participation etc)

Unit-IV: Production process

[Lectures:07, Marks: 10]

Reference Books:

1. Sanskrit Natya Sahitya - Kamakhya Charan Bhagawati
2. Bharata The Natya shastra - Kapila Vatsayan
3. Sanskrit Sahityar Etibita - Dr. Thanaswar Sharma
4. Indian Theatre - Nemichandra Jain
5. Contemporary Theatre of India – an overview - Chaman Ahuja
6. Asomar Loka Nat - Dr. Nobin Ch. Sharma
7. An Actor's prepares - Stanislavsky
8. Towards a poor Theatre - Groloviski
9. Indian Method of Acting - Prashana, NSD Publication.

Course No -C-402(Vocal Music)
Theory of Indian Music-IV
(Credit: 6)
Marks: (Theory= 80, Internal= 20)
Distribution of Credit: 5 Lectures + 1 Tutorial

Starting with the Vedic Music, its features and varieties, this course highlights the life and contributions of some of the major exponents of Indian Classical Music.

Unit-I Vedic Music: [Lectures : 08 ; Marks :15]

- i) Sama and stobhaksharas, the notes of Vedic music, Gramgeya gana, Aranyageya gana, Poorvarchicka, Uttararchicka, Udatta, Anudatta, Swarita, Vedic and Loukik scales, Panchvidha & Saptavidha sama, Vedic instruments
- ii) Musical references in Ramayana, Mahabharata and Puranas (Harivansh & Vayu Puranas)

Unit- II Works of the following: Ahobal, Ramamatya, Somnath, Lochan, Bhavbhatt, Vyankatmakhi (his 72 thatas). [Lectures: 08; Marks:15]

Unit-III Importance of Time Theory of the ragas. [Lectures: 05 ; Marks : 10]

Unit-IV Life and contribution of the Eminent Music Personalities:

[Lectures:10 ; Marks : 20]

- | | | | |
|--------------------------------|-----------------|-----------------------|-----------|
| 1. Jaidev | 2. Amir Khusro | 3.Raja Mansingh Tomar | 4. Tansen |
| 5. Sadarang-Adarang
Shankar | 6.Allaudin Khan | 7.Mushtaq Ali Khan | 8.Ravi |

Unit:V Theoretical knowledge of prescribed ragas:Ramkali, Deshkar, Hameer

[Lectures: 10; Marks :20]

Reference Books:

1. Hindustani Sangeet Paddhati - V N Bhatkhande
2. Raag adarshan - Dr. Manikbua Thakurdas
3. Swarangini - Dr. Prabha Atre
4. Raag Sangeet - Birendra Kumar Phukan

Course No -C-403 (Sattriya Dance)
Sattriya Dance Styles-II
(Credit: 6)
Marks: (Practical= 80, Internal= 20)
Total Practical classes= 50
Distribution of Credit: 5 Practical + 1 Tutorial

Performance and viva-voce

- Unit-I:** 1. Chali (Bor Ramdami, Soru Ramdani)
2. Ek tal (geetor Nāc) “Agumai Tohari Tanaya Jodumoni”
3. Pori tal “Dekhatore hari gopini Mela”
- Unit-II:** 1. Gopi Pravesar Nāc (Two Types)
2. Gokhai Pravesar nāc

**Course No -C-403 (Theatre Art)
Theatre Designing Advanced-II
(Credit: 6)**

**Marks: (Practical= 80, Internal= 20)
Total Practical classes= 50
Distribution of Credit: 5 Practical + 1 Tutorial**

The objective of this course is to acquaint the students with basic theatrical exercises. Particular emphasis has been laid on the practice of method acting. The students will have to prepare at least five major characters based on method acting from different patterns of plays (chosen by the concerned expert) to develop their practical skills. For it, is better to guide them by different Theatre Directors so that the students may get the experience of different ways.

Unit-I

- i. Works on basic performance skills
- ii. Exercises on various physical, vocal and mental exercises
- iii. Method acting
- iv. Basic text and speech analysis including Vocal exercises
- v. Scene work and rehearsals of realistic texts.

Course No -C-403 (Vocal Music)
Practical-II
(Credit: 6)
Marks: (Practical=80, Internal= 20)
Total Practical Classes= 50
Distribution of Credit: 5 Practical + 1 Tutorial

Performance and viva-voce:

Prescribed Ragas:

Des, Bageshri, Bhimpalasi, Khamaj, Bihag, Ramkali, Deshkar, Hameer

- i. Drut khayal in all the above mentioned Ragas.
- ii. Vilambit khayal in any three above mentioned Ragas
- iii. Dhrupad/ Dhamar in any one above mentioned Raga.
- iv. Knowledge of Roopak Tala, Tilwada Tala, Sooltal, Teevra tala

Reference Books:

1. Hindustani Sangeet Paddhati - V N Bhatkhande
2. Raag adarshan - Dr. Manikbua Thakurdas
3. Swarangini - Dr. Prabha Atre
4. Raag Sangeet - Birendra Kumar Phukan
5. Kramik Pushtak Malika (I,II) - V N Bhatkhande

Course No 404
Event Management (Practical)
(Credit: 2)
Marks: (Practical=40, Internal=10)
Distribution of Credit:2 Practical + 1 Tutorial

This course will involve the students in practically managing one event organised in the Centre or the Department.

Course No- GE-405
Cultural Tourism and Travel Management
(Credit: 6)
Marks: (Theory=80, Internal= 20)
Distribution of Credit: 5 Lectures + 1 Tutorial

This course is designed to familiarize the students with the concept of cultural tourism and travel management that have acquired extreme importance in the present-day context.

Unit-I: Tourism: definition, meaning, nature and scope [Lectures: 08; Marks: 16]

Unit-II: Tourism Infrastructure: types, forms and significance [Lectures: 08; Marks: 16]

Unit-III: Cultural Tourism in Assam and North-East India [Lectures: 08; Marks: 16]

Unit-IV: Tourism Policy, planning and development [Lectures: 08; Marks: 16]

Unit-V: Travel Management: Prospects in Assam and the North-East [Lectures: 08; Marks: 16]

Reference Books:

1. Tourism Education: Principles, Theories and Practices--Shashi Prabha Sharma, Kanishka Publishers, 2006
2. Travel and Tourism Management --Prasad Vara & Sundari VBT, Excel Books, 2015
3. Assam; Its Heritage and Culture, Kalpaz Publications, 2005

Course No -GE-405
Introduction to the Culture of North-East India
(Credit: 6)
Marks: (Theory=50, Project=30, Internal= 20)
Distribution of Credit: 3 Lectures + Project 2 + 1 Tutorial

With a view to make the students accustomed to the various aspects of the culture of the greater North-East India, this course has included a project work besides the theory part.

Unit-I:

Introduction to North-East Culture (Land, People & Social System)

[Lectures: 08; Marks: 15]

Unit-II:

Folk dance, folk festival and folk beliefs of North-East India.

[Lectures: 08; Marks: 15]

Unit-III:

Society and Economy of North-East India; Culture of North-East India unity and Diversity.

[Lectures: 10; Marks: 20]

Unit-IV:

Project

[Marks: 30]

[Five Lectures for Introduction and assignment of Project]

Reference Books:

- | | | |
|---|---|----------------------------|
| 1. Cultural Heritage of Assam | - | Maheswar Neog |
| 2. Indian Classical Dance | - | Kapila Vatshyan |
| 3. Madhavdeva: Sahitya Kala Aru Darshan | - | Karabi Deka Hazarika |
| 4. An Introduction to cultural studies | - | Pramod Kr. Nayar. |
| 5. Assam Society Culture History | - | Subhash Barman (Edit) |
| 6. Sanskriti Sanchayan | - | Suryakanta Hazarika (Edit) |
| 7. Asamiya Manuhar Itihas | - | Nagen Saikia |
| 8. Tribel Folk songs of Upper Assam - Musical Aspects | - | Bijan Dutta |
| 9. Jyoti Prasad Rachanvali | - | Dr. Hiren Gohain (Ed.) |
| 10. Jyoti Prasad : Progya' on Praveb | - | Jyoti Pd. Saikia, Assam |

Course No C- 501 (Sattriya Dance)

Introduction to Dance-III

(Credit:6)

Marks: (Theory=80, Internal= 20)

Total lectures = 84

Course Objective: *The objective of this course is to discuss the contributions of major figures in the field of Sattriya dance. Besides, focuses on Ankiya plays, its elements, different Tala System, its relation to talas and detailed study of different layakaris.*

Unit-I:

[Lectures: 20; Marks:20]

- a. Life and contributions: Madhavadeva, Badala Padma Ata and Gopal Ata,
- b. Contemporary Sattriya Gurus: Maniram Dutta Barbayan Muktiyar, Narahari Burha Bhakat, Pushpa Bhuyan, Rakheswar Saikia Barbayan, Paramananda Barbayan, Gopiram Barbayan, Jatin Goswami, Ghanakanta Barbayan, Indira P.P.Bora.
- c. Sattriya Dance Critics: Maheswar Neog

Unit-II: Study of Ankiya Nat:

[Lectures: 34; Marks:25]

- I. Plot
- II. Character
- III. Sutradhar
- IV. Technique
- V. Song
- VI. Language
- VII. Abhinaya
- VIII. Sentiments and Emotion
- IX. Preliminaries
- X. Costumes and mask

Unit-III:

[Lectures: 15; Marks:15]

Ability to write all talas used in Dance; Detailed study of different layakaris, viz duguna, triguna, cauguna, adi, kudi, biyadi and its application.

Unit-IV:

[Lectures: 15; Marks:20]

A brief study of Tala system: i. South Indian (Carnataki) Tal System.

ii. North Indian (Hindustani) Tal system.

Learner's Outcome:

After completion of the course, the learner shall be in a state not only be able to understand, appreciate and value the rich Indian culture, but will also bring moral and spiritual qualities in their life. It would provide them with a good knowledge of different exponent in the field of Sattriya dance and Ankiya Bhaona and thereby enabling them to go through the oldest Indian Tala system both theoretically and practically.

Reference Books:

1. Chaliha, Pradip. ed. *Abhinaya Darpan by Nandikeshwar*. Ghy, 1997.
2. Deka, Hazarika. *Madhabadeva his life, art and thought*, Bani Mandir, Dibrugarh: 1st ed. 2006.
3. Goswami, Narayan Chandra. *Sattriya Sanskriti Charnarekha*. Lawyer's books stall, Ghy: 1984.
4. Hazarika, Bhaben. *Keshaba Keli*. Barnamala Prakashan, Jorhat. 1st ed.2021.
5. Kandali, Mallika. *Nrityakala Prasanga Aru Sattriya Nritya*. Ghy,2007.
6. Kandali, Mallika. *Sattriya: The Traditional Dance of Assam*. Publication Board of Assam.
7. Mahanta, Jagannath. *Sattriya Nritya Geet-Badyar-Hatputhi*. Bhabani offset, pvt. Ghy- 26. 2012.
8. Neog, Maheswar. *Sankaradeva and His times: Early History of the Vaisnava Faith and Movement in Assam*, Lawyer's Book stall, Ghy: 1998.
9. Sharma, Sunaram. *Badala Padma Atta kotha Charit*. Anubhab Prakashan, Titabar. 1st ed.2019.

Course No-C-501 (Theatre Art)
Introduction to Western Drama
(Credit: 6)
Marks: (Theory= 80, Internal=20)
Total Lectures=80

Objectives:

With focus on different theatrical practices of Western Theatre, this course will introduce the students principally with the major dramatic scenario.

Unit-I: Introduction to Western Drama (Ancient) [Lectures:16, Marks: 20]

- i. Origin and development of Greek Drama
- ii. Roman Plays

Unit-II: A Brief Introduction to Western Drama (Medieval Period) [Lectures:20, Marks: 20]

- i. Medieval Drama (Morality play)
- ii. Elizabethan Drama
- iii. Jacobean Drama
- iv. Restoration Drama

Unit-III: Modern Drama [Lectures:22, Marks: 20]

- i) New Movements in the Twentieth century
- ii) Realism and Expressionism
- iii) Symbolic Drama
- iv) Epic Theatre
- v) Absurd Drama

Unit- IV: Contribution of some eminent Dramatists [Lecture:22, Marks: 20]

- i. Shakespeare- Macbeth/ Midsummer Night's Dream
- ii. Henrik Ibsen- Ghosts /A Doll's House
- iii. Tennessee Williams- The Glass Menagerie

Learner's Outcome:

Through this course students will be able to acquire the knowledge of overall development of Western Theatre and Drama, which enhance their overall perception on development of western theatre chronologically highlighting modern movements in world context.

Reference Books:

1. Barua, Satyaprashad. *Natak Aru Abhinaya Prasanga*. Third Publication, Granthapith, 1983.
2. Bharali, Sailen. *Natak aru Asamiya Natak*. Third Edition, Bani Prakash Private Limited, Augusta, 2003.
3. Chetia, Jogen. *Adunik Natya Kala*. First publication, published by the author, 1993.
4. Chetia, Jogen. *Naatakar Rup-Riti Aru Manchayan*. First Publication, published by Tilottama Chetia, 2003.

5. Jacobus, Lee A. *The Bedford Introduction to Drama*. Fifth Edition, A Bedford Book, St. Martin Press, 1989.
6. Mahanta, Pona. *Natakar Katha*. First edition, Banalata, February 2004.
7. Nicoll, Allardyce. *The Theory of Drama*. Reprint, George Harrap & Company Ltd., October 1937
8. Sarma, Basanta Kr. *Greek Tregedi Aru Sophocles*. First Banalata Edition, Banalata, 2002.

Course No C- 501 (Vocal Music)
Theory of Indian Music-V
(Credit:6)
Marks: (Theory= 80, Internal= 20)
Total lectures = 84

Objectives:

This course highlights the traditions of Dhrupad and Khayal and their overall contribution in keeping the Classical tradition vibrant and alive. Besides, the course also aims to familiarize the students, as has been done in other theory papers also, with a few of the major ragas in the Indian vocal tradition.

Unit- I Historical Study of Hindustani Music: [Lectures:35; Marks:35]

- i) Origin of Gharana and its perspectives.
- ii) Prominent Gharanas of Dhrupad (Dagar, Betia, Darbhanga) and Khayal (Agra, Patiala, Kirana, Gwalior, Lucknow) and their significant features regarding techniques.
- iii) Importance of Gharana and Guru Shishya Parampara

Unit-II

Study of Hindustani musical forms: Dhrupad, Dhamar, Khayal, Thumri, Tappa, Tarana, Chaturang, Trivat.[Lectures:25; Marks:25]

Unit-III

Theoretical knowledge of prescribed ragas:Gaudsarang, PooriyaDhanashri, Kedar, Kamod, Chayanat, Todi, Multani, Patdeep, Jaijaiwanti, Malkauns[Lectures:24; Marks:20]

Expected Students' outcome:

After completion of the course the students shall be in a position to understand the various aspects of Gharana in Hindustani Music, various singing forms, along with the theoretical knowledge of some of the important Ragas in Hindustani Music.

Reference Books:

1. Baruah, Rukheshwar, “ *Sangeet Jyoti Visharad*”, Published by Rukheswar Baruah, 2009
2. Bhatt, Jayashree Thatte, “*Hindustani Vocal Music*”,Abhinav Publication, 2009
3. Dutta, Devi, Dutta, Debabrata, “ *SangeetSahayika*”,BritiPrakashani, 1975
4. Phukan, Birendra Kumar, “ *Raag Sangeet*”,Chandraprakash, 1990.
5. Thakur Das, Dr.Manik Bua, “ *Raag Darshan*”,GurjarPrakashan, 2013.

Course No -C-502 (Sattriya Dance)

Sattriya Dance Styles-III

(Credit: 6)

Marks: (Practical= 80, Internal= 20)

Total Practical classes= 84

Course Objective: *This course intends to provide in-depth knowledge of the different dance numbers, abhinaya, foot works and its elements. The Practical Note Book shall cover all theoretical aspects of the contents with both descriptive, analytical and representative.*

Unit-I:[Lectures – 24] 20

Chali – a. Kalākatiya

b. Saru Ramdani,

c. Geetar Nāc (ek tal / porī tal), Melanāc

Unit-II [Lectures-26] 20

1. Baharnāc –Ramdani

1. Fundamental steps and various movements on different talas, viz. Raja Pravesh, Veer Pravesh, Rishi Muni Pravesh, YudhaNāc.(cutakala tala, paritala, yati tala,kharmana tala, ek tala).

Unit –III [Lectures -10] 20

a. Raja Ghariya Chali Ramdani – I

Unit-IV: [Lectures-25] 20

1. Sabda Abhinaya (Nandi Sloka): Ram Vijaya, Parijat Haran, Kaliya Daman, Rukmini Haran,Chordhara

2. Kaliya Daman (Bhangi nāc),Abhinaya

Practical Note Book cum Classroom presentation: 20

[The Practical Note Book (PNB) shall have to prepare by the students on various topics included in the Course No. C-502. The Course teachers shall guide the students in preparing the PNB and that shall be internal assessment for this Course]

Learner's Outcome:

After completion of the course, the learner shall be in a state not only be able to understand, appreciate and value the rich Indian culture, but will also bring moral and spiritual qualities in their life. It would provide them with a good knowledge of different dance numbers in the field of Sattriya dance and thereby enabling them to go through the oldest Indian Tala system both theoretically and practically.

Reference Book:

1. Medhi, Kaliram. *Ankavali*. Lawyers Book stal. Ghy-1.1990.
2. Neog, Maheswar. ed. *Sattriya Nritya aru Sattriya Nrityar Tal*. Publication Board of Assam. 1973.

Course No C- 502 (Theatre Art)
Theatre Designing Advanced-III
(Credit: 6)
Marks: (Practical= 80, Internal= 20)
Total practical classes = 80

Objectives:

This course attempts at practical application of the ideas in theatre designing.

Unit-I [Lectures:30, Marks: 30]

Developing the skills of Theatre Designing like light, set, costume, music etc.

Unit-II [Lectures: 40, Marks: 40]

Design scene work

Unit-III [Lectures: 10, Marks: 10]

Introduction to Indian Aesthetics, architecture

Learner's Outcome:

Through this course students will be able to acquire the knowledge of various aspects of the theatre Designing/ Scenography and the role of various elements (Like light, Set, Costumes, Make-Up and so on) towards construction of a theatrical language practically.

Reference Book:

1. Ankur, Debendra Raj. *Rangamancha Ka Soundaryashastra*. First Edition, National School of Drama, 2006.
2. Bentley, Eric (Edt.). *The Theory of the modern Stage*. Penguin Modern Classics version, Penguin Books, 2008.
3. Dasgupta, G.N. *Guide to Stage Lighting*. Annapurna Dasgupta, 1986
4. Matley. *Designing and making stage Costumes*. First published ,Elizabeth Montgomery, 1964
5. Prasanna. *Indian method in Acting*. First publication, National School of Drama, New Delhi, 2013.
6. Saikia, Anil. *Sangeet aru Natak Sangeet*. Natyapith Prakashan, 2001.
7. Sarmah, S. B. *Ranga- Sthapatya—Kush Tipponia*. Second edition National School of Drama, 2012

Course No -C-502 (Vocal Music)
Practical-III
(Credit: 6)
Marks: (Practical=80, Internal= 20)
Total Practical Class 30

Objectives:

This paper aims to familiarize students with the practical performance of some of the Ragas of North Indian Raga music in some very important Talas.

Unit-I Vilambit Khayal of the following Ragas: Pooriya Dhanashri, Kedar, Todi, Jaijaiwanti, Malkauns	30
Unit-II: Drut Khayal of the following Ragas Gaudsarang, Pooriya Dhanashri, Kedar, Kamod, Chayanat, Todi, Multani, Patdeep, Jaijaiwanti, Malkauns.	15
Unit-III: i. Practice in Talas—Sooltal, Teevratal, Dhamar, Ektal, Jhaptal, Ada-Chautal ii. Dhrupad /Dhamar composition iii. Presentation of one semi classical /devotional or light composition.	20
Unit IV: Dhrupad, Dhamar and semi classical singing forms	15

Expected Students' outcome:

After completion of this course students shall be in a position to sing Khayal (Vilambit and Drut) in some of the important Ragas, Dhrupad, Dhamar, Thumri along with the practice of some Talas in various Layakaris.

Reference Books:

1. Baruah, Rukheshwar, “ *Sangeet Jyoti Visharad*”, Published by Rukheswar Baruah, 2009
2. Bhatkhande. V.N., “ *Kramik Pushtak Malika*, Published by V.N. Bhatkhande, 2016
3. Bhatt, Jayashree Thatte, “ *Hindustani Vocal Music*”, Abhinav Publication, 2019
4. Dutta, Devi, Dutta, Debabrata, “ *SangeetSahayika*”, BritiPrakashani, 1975
5. Phukan, Birendra Kumar, “ *Raag Sangeet*”, Chandraprakash, 1990
6. Thakur Das, Dr. Manik Bua, “ *Raag Darshan*”, GurjarPrakashan, 2013

DISCIPLINE SPECIFIC ELECTIVE COURSES

Course No DSE-503
Musical Instrument in Performing Arts (Khol)
(Credit: 6)

Marks: (Theory=40, Practical= 40, Internal= 20)
Total Lectures including Practical = 84

Course Objective: *This course will give a brief introduction of the major instrument of Sattriya Music, Khol.*

Unit-I: Historical background of Indian musical Instruments

1. Pre-Historic
2. Vedic
3. Medieval
4. Modern

[Lectures: 15; Marks:10]

Unit-II:

- a. Introduction of instruments used in Indian Music
Tabla, Mridangam, Pakhawaj, Dhol, Nal, Dafli, Sitar, Sahnai, Pung, Khol, Tanpura, Violin, Veena, Sarod, Sarangi, Santoor, Bahi, Harmonium., Ghatam, Manjira, Bhortal

- b. Khol: Introduction, its Origin and Structure, Applications.

[Lectures: 15; Marks: 10]

Unit-III:

- i. Definition: Tal, Tali, Khali, Sam, Bivag, Matra, Theka, Sapar, Ga-man, Joroni, Bahoni
- ii. Notation of Tal according to Bhatkhande system: Boha Sahini, Pori Tala, Suta Tala, Rupak Tala, Ek Tala, Jhumura Nāc, Soru Bisam Tala, Sutkala Tala, Joti Tala

[Lectures: 14; Marks: 20]

Practical

[Practical Classes: 40; Marks:40]

Unit-I: Parts of the Khol and their structure 10

Unit-II: The basic *bols*: Ten Hasta Sadhanbol 10

Unit-III: Baha Cāhini: The Art and Proficiency 10

Unit-IV: 10

- i. Ek tala, Pari Tala, Rupak Tala of Ga-man, Ghat, Chuk: The Art and Proficiency
- ii. Saru Bisham Tala, Sut kala Tala, Joti Tala
- iii. Prasangiya Dhemali, Jhumura Nāc-Ramdani

Learner’s Outcome:

After completion of the course, the learner shall be in a state not only be able to understand, appreciate and value the rich Indian culture, but will also bring moral and spiritual qualities in their life . It would provide them with a good knowledge in the field of Sattriya music and thereby enabling them to learn about the only traditional percussion instrument of Assam *Khol* .The students will be benefit with both theoretically and practically.

Reference Books:

1. Barthakur, Dilip Ranjan. *Khol Vigyan*. Chandra Prakasan, Guwahati-2004.
2. Borah, Karuna. *Sattriya Nrityar Rup Darshan*. Gharnta Sanskriti, Tarajan, Jorhat, 2006.
3. Changkakati, Keshav. *Taal Pradip*. Parvati Prakashan.Guwahati-1981.
4. Dowarah, Dharmashwar. *Asomor Badya Jantra*. Prakhan Parishad,
5. Neog, Maheswar. ed. *Sattriya Nritya Aru Sattriya Nritya Tal*. Asom Prakasan Parishada, 2nd ed., 2003.
6. Saikia, Debojit. *BadyaAvigyan*.Kustava Prakashan, Dibrugarh, 2nd ed.2013.

Course No DSE 503
Musical Instruments in Performing Arts (Tabla)
(Credit: 6)
Marks: (Theory=40, Practical= 40, Internal= 20)
Total Lectures including practical = 84

This course will introduce the students with the theory as well as practical of one of the major instruments in performing arts, the Tabla.

Theory

Unit -I: A detailed study of the origin of Tabla [Lectures: 5; Marks: 6]

Unit-II: Parts of Tabla and the art of finger movement in playing Tabla
Position of sitting, name of fingers and placement [Lectures:5; Marks :10]

Unit-III: Definition of the following terms: [Lectures: 15; Marks: 14]
Taal, Matra, Bibhag, Sam, Khali, Tali, Theka, Avartan, Laya and its Prakars, Tihai, Damdar, Bedam, Quaida, Bister, Tukda , MukhdaEkgun, Dudun, Tigun, Chowgun

Unit-IV: Ability to write notation (Bhatkhande Notation System) of Prescribed Talas: Dadra, Kaharwa, Tintaal, Jhaptal [Lectures:15 ; Marks : 10]

Practical

[Practical: 44; Marks: 40]

Unit-I. Ability to play the basic bols including Mishrabani.Ten Hasta SadhanBols.

Unit -II. a) Simple Tihais of Tintal and Jhaptal; b) Prakar of Dadra Tal and Kaharva Tal

Unit-III. Ability to play two simple Quaida with Ekgun, Dugun, Chowgun, Bistar and Tihai in Teental

Unit-IV. i. A general knowledge of Padhant (reciting) of various Bols and Talas.
iii. Knowledge of various parts of Tabla.
iv. Ability to play Thekas of Dadra, Kaharva and Teental in Ekgun and DugunLaya.

Expected Students' outcome:

After completion of the course students shall be in a position where they shall have some basic theoretical knowledge on various aspects of Tabla along with some basic practical knowledge of the same.

Reference Books:

1. Borthakur, Dr.Dilip Ranjan, “ *Tabla Vigyan*”, Chandraprakash, 1975
2. Phukan, Birendra Kumar, “ *Raag Sangeet*”, Chandraprakash, 1990
3. Mishra, Arup Kumar, “*Notes on Tabla*”(Part I-IV),ESKEBE Publications, 2015
4. Bordoloi, Prabin, “ *TalaMonikut*”, Chandraprakash, 1983

Course No DSE-503
Bharatnatyam-I
(Credit: 6)
Marks: (Theory=40, Practical= 40, Internal= 20)
Total Lectures including Practical = 84

Course Objective: *The course intends to familiarize students with the theory as well as practice of one of the major classical dance forms in India, the Bharatnatyam.*

Unit – I: [Lectures: 10; Marks: 10]

- a. Features of ClassicalDance
- b. History of Bharatnatyam
- c. Study of Asamyutta &Samyuttahastas

Unit – II: [Lectures: 10; Marks: 10]

- a. Gharanas of Bharatnatyam
- b. Techniques of Bharatnatyam
- c. Music and Musical Instruments of Bharatnatyam

Unit – III: [Lectures: 8; Marks: 10]

- a. Status of Guru inBharatnatyam
- b. The Attires of Bharatnatyam
- c. Guru Shisya Parampara in context of Bharatnatyam.

Unit- IV: [Lectures: 12; Marks: 10]

- a. Short note–
Tala, Laya, Matra, Adavu, Hasta, Alarippu
Tattaadavu, Natta adavu,
Shutruadavu, Pakkaadavu, Pushpanjali
- b. Notation-
Tattaadavu, Natta adavu, Pakkaadavu, Shutruadavu, Alarippu etc

Practical: [Practical Classes: 44; Marks: 40]

Unit – I: **10**

- a. Exercises of Bharatnatyam
- b. Tattaadavu
- c. Nattaadavu

- d. Pakkaadavu
- e. Shutruadavu

Unit- II:

10

- a. Asamyuttahastas
- b. Samyuttahastas

Unit- III:

10

- a. Pushpanjali
- b. Alarippu

Unit – IV

10

- a. Kauthvam
- b. Ability to conduct Nattuvangam of all the items learnt in syllabus
- c. Practical presentation

EXPECTED LEARNER OUTCOME

After completion of the course, the learner shall be in a state not only be able to understand, appreciate and value the rich Indian culture, but will also bring moral and spiritual qualities in their life. It would provide them with a good knowledge of Indian classical dance, thereby enabling them to go through the oldest Indian classical dance 'Bharatnatyam' both theoretically and practically.

Reference Books:

1. Devi, Ragini. (2002). *Dance Dialects of India*. Delhi: Motilal Banarsidass Publishers Private Limited.
2. Massey, Reginald. (2004). *India's Dances: Their History, Technique and Repertoire*, New Delhi, Abhinav Publications.
3. Mehta, Usha (2011). *Legacy of Classical Dances in India*, New Delhi: Cyber Tech Publications
4. Mehta, Usha (2011). *Dances of South India*. New Delhi: Cyber Tech Publications.
5. Banerji, Projesh. (2009). *Basic Concepts of Indian Dance*. Delhi: Chaukhambha Orientalia
6. Vatsyayan, Kapila (2015). *Indian Classical Dance*, New Delhi, Publication Division.
7. Raghavan, V, (2004), *Splendours of Indian Dance (Forms-Theory-Practice)*, Chennai, Dr. V. Raghavan Centre for Performing Arts.
8. Bhagyalekshmy, S (1992), *Approach to Bharatnatyam*, Trivandrum, CBH Publications.
9. Ramachandrasekhar, P. (2017). *Dance Gestures Mirror of Expression*. Chennai, Giri Trading Agency Pvt.Ltd.

Course No DSE-504
Kathak-I
(Credit: 6)
Marks: (Theory=40, Practical= 40, Internal= 20)
Total Lectures including Practical = 84

Course Objective: *The course intends to familiarize Students with the theory as well as practice of one of the major classical dance forms in India, the Kathak.*

Theory

Unit – I: [Lectures: 12; Marks: 10]

- a) Origin of Indian dance and its historical background
- b) History of Kathak and detailed study of the Gharanas
- c) Asamyutta and Samyutta mudra based on Abhinayadarpana

Unit – II: [Lectures: 12; Marks: 10]

- a) Sequence of a Kathak Recital
- b) Importance of Ghungroos and their necessity in dance
- c) General knowledge of accompanying instruments with Kathak

Unit – III: [Lectures: 12; Marks: 10]

- a) The tradition of Guru-Shisya Parampara
- b) Costumes of Kathak Dance
- c) Relation between vocal and instrumental music and dance

Unit-IV: [Lectures: 12; Marks: 10]

- a) Laya, Tala, Matra, Bibhag, Sam, Tali, Khali, Theka, Avartan, Tatkar, Amad, Tukda, Chakradhartukda, Tihai, Paran, Chakradharparan
- b) Knowledge of Hindustani Talas – Teental, Jhaptal, Dhammar, Ektal, Chautal, Keherwa, Dadra, Roopak, Sooltal

Practical: [Practical Classes: 46; Marks: 40]

Unit – I: Marks: 20

Teental:

- 1) Vandana
- 2) Tatkar, in Ekgun, Dugun and Chaugun
- 3) Thaat
- 4) Amad
- 5) Paran Judi Amad

- 6) Tihai
- 7) Tukra + Chakradhar tukra
- 8) Paran + Chakradhar paran
- 9) Kavita

Unit- II: Marks: 10

Jhaptal:

- 1) Thaat
- 2) Amad
- 3) Tihai
- 4) Tukra, Paran, Chakradhar(Tukra + Paran)

Unit- III: Marks: 10

Dhammartal:

- 1) Thaat
- 2) Amad
- 3) Tihai
- 4) Tukra, Paran, Chakradhar (Tukra +Paran)

EXPECTED LEARNER OUTCOME

After completion of the course, the learner shall be in a state not only be able to understand, appreciate and value the rich Indian culture, but will also bring moral and spiritual qualities in their life. It would provide them with a good knowledge of Indian classical dance, thereby enabling them to go through the popular Indian classical dance 'Kathak' both theoretically and practically.

Reference Books:

1. Garg, Lakshmi Narayan. (2016). *Kathak Nritya*, Anubhav Publishing House.
2. Gupta, Bharti. (2004). *Kathak Sagar*, RadhaPublication
3. Sood, Sobha Koser.(2010).*AnExpositionofClassicalDanceofIndiawithSpecialReference to 'Kathak'*,Chandigarh, AbhishekPublication.
4. Ramachandrasedkar, P. (2017). *Dance Gestures Mirror of Expression*. Chennai, Giri Trading Agency Pvt.Ltd.
5. Bordoloi, Charu. *Nartan Kala Manjari*. Guwahti. EskebeePublication.

6. Srivastava, Ranjana.(2008).*Kathaka The Tradition:FusionandDiffusion*. NewDelhi:D.K. Printworld (P)Ltd.
7. Kothari,Sunil.(1989).*Kathak Indian Classical DanceArt*.NewDelhi:Abhinav Publication.
- 8.Massey, Reginald.(2004).*India's Dances: Their History, Technique and Repertoire*, New Delhi, Abhinav Publications.

Course No DSE- 504 (Vocal Music)
Origin and Development of Assamese Music
(Credit:6)
Marks: (Theory=40, Practical= 40, Internal= 20)
Total Lectures including practical = 84

Objectives:

This course will introduce students with the theory as well as practice of Assamese music with special focus on the origin and development.

Theory

- Unit I:** Background of Assamese Music [Lectures: 22; Marks: 30]
Various phases of development of Assamese music: Ancient Period, Medieval Period, Modern Period
- Unit II:** Contribution of following personalities towards Assamese music:
Sankaradeva, Lakshmiram Baruah, Jyoti Prasad Agarwala. [Lectures: 14; Marks: 10]

Practical

Unit -I. Borgeet – (Raag- Bhatiyali, Dhanashree) [Lectures: 13; Marks:20]

Unit -II. Songs of Lakshmiram Baruah and Jyoti Prasad Agarwala, Bishnu Prasad Rabha, Parboti Prasad Baruah [Lectures: 13; Marks: 20]

Expected Students' outcome:

After completion of the course students shall be in a position to understand the background of Assamese music and contribution of some of the great personalities in Assamese music. They shall also be in a position to sing some of the Assamese singing forms.

Reference Books:

1. Dutta, Dr. Birendra Nath, “*Asamiya Sangeetor Oitijya*”, Asom Sahitya Sabha, 1998
2. Baruah, Prahlad Kumar, “*Jyoti Monisha*”, Banalata, 1993.
3. Goswami, K.D (ed), “*Borgeet*”, Assamese Department, Dibrugarh University,
4. Bora, Jayanta Kumar, “*Sahitya Pranidhi*”, Banalata, Dibrugarh, 2014

Course No -C-601 (Sattriya Dance)

Sattriya Dance Types (Credit: 6)

Marks: (Theory= 80, Internal= 20)

Total Lectures= 84

Course Objective: *This course highlights the Sattriya Ojapali Tradition, different techniques referred in the Natyashastra and Abhinaya Darpana, Costume and Musical instruments and finally on writing notations.*

Unit-I: [Lectures: 14; Marks:20]

Detailed study of Sattriya Ojapali

Unit-II: [Lectures: 35; Marks:25]

Techniques of dance according to Natyashastra and Abhinaya Darpana

- I. Vritti and Pravritti
- II. Classification of Nayaka and Nayika
- III. Realization of Rasa

Unit-III: [Lectures: 20; Marks:15]

- i. Costume and Make-up used in Sattriya dance/ Ekahajya Present Senerio
- ii. Instruments used in Sattriya dance:
 - a. Khol, Mridanga, Doba, Negera, Sarinda,
 - b. Bahi(flute),Kali
 - c. Tal: Bar tal, Bhurtal. Khutital. Pati tal,Kah.

Unit-IV: [Lectures: 15; Marks: 20]

Notation based on practical syllabus (602)

Learner's Outcome:

After completion of the course, the learner shall be in a state to understand, appreciate and value the rich Indian culture and will bring moral and spiritual qualities in their life. It would provide them with detail knowledge of Sattriya Ojapali, a good

knowledge in techniques of dance as on Natyashastra and Abhinayadarpana and thereby enabling them to go through the costumes, and instrumental uses in the dance form with both theoretically and practically.

Reference Books:

1. Bhattacharya, Harichandra. *Asomiya NatyaSahityar Jilingani*. Lawyers Book Stal. 3rd ed. 1988.
2. Borah, Karuna. *Sattriya Nrityar Rup Darshan*. Gharnta Sanskriti, Tarajan, Jorhat, 2006.
3. Chaliha. Pradip. ed. *Abhinaya Darpan by Nandikeshwar*. Asom Prakashan. Ghy, 1997.
4. Kandali, Mallika. *NrityakalaPrasanga Aru Sattriya Nritya*. Published by Kaushik Thakur Ghy, 2007.
5. Mahanta, Jagannath. *Sattriya Nritya GeetbadyarHatputhi*. Bhabani offset, pvt. Ghy- 26. 2012.
6. Neog, Maheswar.ed.*SattriyaNrityaAruSattriyaNrityaTal*.AsomprakasanParishada, 1st. ed.,1973.
7. Neog, Maheswar. *Sattriya Nritya aru Sattriya Nrityor Tal*. AsomPrakashanParisad. 1st ed. 2002.
8. Sarmah, Nabin Chandra. *Asomor Pariveshya kala Ojapali*. Ghy.1996.
9. Sastri, Biswanarayan. ed. *Sahitya Darpan by Biwanath Kaviraj*. Saraighat Prakashan. Ghy. 1999.
10. Sastri, Viswanarayan. ed. *Bharatmuni Natyashastra*.(Assamese)
11. Sharma, Satyandra Nath. *Asomiya Sahityar Samikhyatmok Itibritta*. Arunudoi Press. 5th ed. 1991.
12. Vatsyayan, Kapila. ed. (Eng.) *Bharat's. Natyashastra*. Sahitya Academy. New Delhi, 200

Course No- C-601 (Theatre Art)
Assamese Drama
(Credit: 6)

Marks: (Theory= 80, Internal= 20)
Total Classes= 84

Objectives:

The course specially focus on the development of Assamese Dramatic tradition since the beginning of the first written tradition of Assamese Drama up to the modern period highlighting some significant plays and playwrights.

Unit-I:

[Lectures:15; Marks:15]

Beginning of Assamese Drama: The Neo-Vaishnavite period to the Colonial period.

Unit-II:

[Lectures:15; Marks:15]

Assamese Drama during the post-Independence period.

Unit-III: Study of Assamese Drama-I:

[Lectures:24; Marks:25]

Lakshminath Bezbaroa: Joymati Konwari

Padmanath Gohain Barua: Gaoburha

Jyoti Prasad Agarwalla: Sonit Konwari

Unit-IV: Study of Assamese Drama-II:

[Lectures:30; Marks:25]

Phani Sarma: Siraj

Arun Sarma: Ahaar/Aditeer Atmakatha

Munin Bhuyan: Jarou-rowa Parja

Learner's Outcome:

Through this course students will able to acquire the knowledge of the development of Assamese Dramatic tradition along with the contribution of some trendsetter plays and playwrights.

Reference Books:

1. Bhattacharya, Harichchandra. *Asomya natya Sahityar Jiligoni*. 4th Publication, Lawyer's Book Stall, 1995.

2. Barua, Satyaprashad. *Natak Aru Abhinaya Prasanga*. Third Publication, Granthapith, 1983.
3. Bharali, Sailen. *Natak aru Asamiya Natak*. Third Edition, Bani Prakash Private Limited, Augusta, 2003.
4. Chetia, jogen. *Adunik Natya Kala*. First publication, published by the author, 1993.
5. Chetia, Jogen. *Naatakar Rup-Riti Aru Manchayan*. First Publication, published by Tilottama Chetia, 2003.
6. Hazarika, Atulchandra. *Mancha-Lekha*. Second Publication, Lawyer's Book Stall, 1995.
7. Mahanta, Pona. *Natakar Katha*. First edition, Banalata, February 2004.
8. Sarmah, Satyendranath. *Asomiya Natya-Sahitya*. Reprint version, Saumar Prokash, 2003.

Course No- C-601 (Vocal Music)
Theory of Indian Music-VI
(Credit: 6)

Marks: (Theory= 80, Internal= 20)
Total Lectures= 84

Objectives: *With special focus on the basic concepts in musicology in the first unit, this course further attempts to familiarize the students with the traditional as well as modern forms of Assamese music.*

Unit : I Concept of Indian Musicology : [Lectures : 30 ; Marks : 25]
Definition and Scope of Musicology
Aims of Music Education

Unit : II Folk Music of Assam: Knowledge of Tokari Geet, DehBisaror Geet, Diha Naam, Ainaam, Bihu, Goalparia Lokageet, Kamrupia Lokageet, etc. [Lectures: 15 ; Marks : 20]

Unit III Concept of Sattriya Music: Bargeet and their style of performance
[Lectures: 18; Marks: 20]

Unit : IV Assamese Music: Major exponents and different forms[Lectures : 21 ; Marks : 15]
(Ojapali)

Expected Students' outcome:

After completion of the course students shall be in a position to understand the concept of Musicology. They shall also be in a position to understand the differences between various musical forms of Assam.

Reference Books:

1. Basant, "*Sangeet Bisharad*", Sangeet Kryalay Hathras, 2017
2. Bhuyan, Dr. Sarada, "*AsomiyaGeetiSahityarRuprekha*", Asom Sahitya Sabha, 2011
3. Dutta, Birendra Nath, "*Asomiya Sangitar Oitijya*", Asom Sahitya Sabha, 1998.
4. Nag, Goutam(ed), "*Introduction to Music and Musicology*", Rabindra Bharati University, Kolkata, 2008

Course No -C-602 (Sattriya Dance)
Sattriya Dance Styles-IV
(Credit:6)
Marks: (Practical= 80, Internal= 20)
Total Practical classes= 84

Course Objective: *This course intends to provide in-depth knowledge of the different dance numbers of Sattriya dance of both male and female style and basic knowledge of Sattriya Ojapali. The Practical Note Book shall cover all theoretical aspects of the contents with both descriptive, analysis and representation.*

Unit-I: [Lectures: 30; Marks: 20]
Rajaghariya Chali (Ramdani – 2)

(Geet-Mishra/BrahmaTal)

Unit-II: [Lectures: 15; Marks: 20]
Sutradhari (Pravesh, Rag, Ghat, Slok, Bhatima)

Unit-III: [Lectures: 15; Marks: 20]

Bahar (Ramdani,Geet) [Lectures: 24 ; Marks: 20]

Unit-IV:
Sattriya Ojapali (Basic knowledge)
Raga, Sloka, and Geet

Practical Note Book:

[The Practical Note Book (PNB) shall have to be prepared by the students on the various topics included in the Course No. C-602. The Course teachers shall guide the students in preparing the PNB and that shall be internal assessment for this Course]

Learner's Outcome:

After completion of the course, the learner shall be in a state to understand, appreciate and value the rich Indian culture and will bring moral and spiritual qualities in their life. It would provide them with good practical knowledge on both male and female dance style in the field of Sattriya dance, and Sattriya Ojapali, thereby enabling them to go through the forms with both theoretically and practically.

Reference Book:

1. Neog, Maheswar. *Sattriya Nritya Aru Sattriya Nrityor Tal*. Asom Prakashan Parisad. 1st ed.1973.
2. Borthakur ,Dilip Ranjan, Khol Vigyan , Chandra Prakash , 2008

Course No C-602 (Theatre Art)
Students' Production
(Credit: 6)

Marks: (Practical= 80, Internal= 20)
Total Practical classes: 84

Objectives:

This course will examine the student's ability in producing a scene work exclusively on their own, starting from the writing of the script to the final production. Emphasis will be given to implementation of the production process throughout the

Scene work on design and acting

[Lectures:84; Marks:80]

Learner's Outcome:

The Course will provide the platform to the students to implement all their theoretical knowledge, they have learned in their earlier semester and develop their creative skill of theatre construction.

Course No -C-602 (Vocal Music)
Practical-IV
(Credit:6)
Marks: (Practical=80, Internal= 20)
Total Practical Classes= 84

Objective:

This paper aims to familiarize students with the practical performances of some of the Ragas of North Indian Raga music along with the performances of some Bargeets.

Unit : I Performance of the Ragas of previous semesters (with both Vilambit and
[Lectures: 25; Marks:20]

Chota Khayals) in Ektal, Trital, Jhaptal and Tilwara

Unit-II Presentation of any one Raga following Alaap, Bol Alaap, Bol Taan, AakarTaan,
Layakari [Lectures: 20; Marks:20]

Unit-III Presentation of Bargeet [Lectures: 20; Marks:20]

Unit : IV One Thumri/ Dadra and Bhajan based on any Raga [Lectures: 19; Marks:20]

Expected Students' outcome:

After completion of the course students shall be in a position where they shall have the basic idea on various aspects which are required for a stage performance on Indian classical music, semi classical music and Bargeet.

Course No: DSE-603
Musical Instrument in Performing Arts (Khol)
(Credit: 6)

Marks: (Theory=40, Practical= 40, Internal= 20)
Total Lectures including Practical = 84

Objectives: *This course will highlight the major instrument of Sattriya music, its elements, performance style, along with the folk instruments of North-east, life and contributions of some figures*

Unit-I: [Lectures: 5; Marks:10]

Study of different Dhemali of Khol

Unit-II: Folk Instruments of North-East: [Lectures: 10; Marks: 10]
Dhol, Pepa, Tala, Bahi, Gagana, Taka, Tukari, Hutuli, Negara, Kham, Dagar, Madal, Khol, Bhur Tal, Chrinda, Cherja, AjokTapong, Dhup Tong, Pati Dhol, etc

Unit-III: a. Life and Contribution: Sankardeva, Madhadeva, BadalaPadama Ata
b. Life and Contribution of Some Contemporary Sattriya Gurus: Narahari Burha Bhakat, Moniram Dutta Barbayan Muktiyar, Bapuram Bayan, Rasheswar Saikia Barbayan, Gopiram Bargayan Burha Bhakat , Ghanakanta Barbayan
[Lectures: 20; Marks: 20]

Unit-IV:
Ability to write notation [Lectures: 10; Marks: 10]
Saru Bisham tala, Mathjyoti tala, Rakta Tala, Dumani tala, Brahma Tala, Rajaghariya Chali, Nadu Bhangi, Na-Dhemali, Borpatiya Dhemali, Dharam Jyoti Tala, Kharman Tala

Practical [Practical classes: 49; Marks: 40]

Unit-I: 10
Any two Dhemalis

Unit-II: 10
Saru Bisham Tala, Mathjyoti, Rakta Tala, Dumani Tala, Brahma Tala,

Unit –III :
Rajaghariya Chali, Nadu-bhangi, Chali Nāc, Krishna Nritya 10

Unit-IV: 10
Ability to accompany with Dance and Bargeet

Internal assessment: Sessional exam, Classroom presentation 20
Learner's Outcome:

After completion of the course, the learner shall be in a state not only be able to understand, appreciate and value the rich Indian culture, but will also bring moral and spiritual qualities in their life. It would provide them with a good knowledge in the field of Sattriya music and thereby enabling them to learn about the only traditional percussion instrument of Assam *Khol*. The students will be benefit with both theoretically and practically.

Reference Books:

1. Barthakur, Dilip Ranjan. *Khol Vigyan*. Chandra prakasan, Guwahati-2004.
2. Borah, Karuna. *Sattriya Nrityar Rup Darshan*. GharanthaSanskrti, Tarajan, Jorhat, 2006.
3. Hazarika, Bhaben. *Keshaba Keli*. Barnamala Parakasan, Jorhat, 1st ed.,2021
4. Karabi Deka Hazarika, *Madhabdeva Sahitya kala Aru Darshan*.Pub. Barnalata, Dibrugarh-1991
5. Mahanta, Pradipjyoti. *Sattriya Nritya: Aitihya Abhas*. Asom Prakasan Parisada, 1st ed. Ghy-72002.

6. Neog, Maheswar. ed. *Sattriya Nritya Aru Sattriya Nritya Tal*. Asom Prakasan Parishada, 2nd ed.,2003.

7. Saikia, Debojit. *BadyaAvigyan*. KustavaPrakashan, Dibrugarh, 2nd ed.2013.
8. Sarmah,Sunaram. *Badula padma Atar Katha Charit*. Anubhav Parkasan, Titabar, 1sted., 2019.
9. Sarmah, Nabin Chandra. *Mahapurush Srimanta Sankaradeva*. Banalata, Guwahati- 11st ed., 2014

Course No -DSE-603

Musical Instrument in Performing Arts (Tabla)
(Credit: 6)
Marks: (Theory=40, Practical= 40, Internal= 20)
Total Lectures including Practical = 84

Objective:

This course will introduce students with the theory as well as practice of one of the major instruments in performing arts, the Tabla.

Theory

Unit I: Tabla Swatantravadan or Lahara (Solo); detailed study of different Gharanas and Baj of Tabla [Lectures: 5; Marks: 10]

Unit II: 1. Sangat (Accompaniment) with Vocal Music, Tantra Vadya and Nritya

2. Tuning of Tabla [Lectures: 10; Marks: 10]

Unit III: 1. Comparative study of Pt. V.N.Bhatkhande and Vishnu Digambar Palushkar notation system [Lectures: 5; Marks: 10]

2. Ability to write in notation of prescribed Tala: Teental, Jhaptal, Ektaal, Choutal, Dhamar, Rupak and Khemta

Unit IV: 1. Definitions of Layakari, Paran, Rela, Peskar, Chakradhar, Gat, Laggi; 2. Life Sketches of legendary Tabla players in India [Lectures: 10; Marks: 10]

Practical [Practical classes:54; Marks: 40]

Unit I: 1. Basic knowledge of Sangat and Tuning of Tabla

2. Prakar of Rupak Tal and Khemtatal

Unit II:

1. Teental: Quaid using the bol "DhatiDhage" or "KreDhe", Bister, Tihai, Tukda, Chakradhar, Gat, Rela, Peshkar; 2. Jhaptal : Simple Quaida, Bisters, Tehai and Tukda; 3. Ektal: Simple Quaida, Bister, and Tihai, Tukda

Unit III: 1. Choutal and Dhamar: Paran and Tihai

2. Simple Laggi of Dadra and Kaharwa Tal

Unit IV: 1. Tala knowledge: Choutal, Dhamar, Rupak, Khemta

2. Padhant (reciting) of all the Talas and Bols.

Expected Students' outcome:

After completion of the course students shall be in a position where they shall have some basic theoretical and practical knowledge on Tabla.

Reference Books:

1. Borthakur, Dr.Dilip Ranjan, “ *Tabla Vigyan*”, *Chandra Prakashan,Panbazar, Guwahati, 1975*
2. Roy, Indubhushan,“ *Tabla Vigyan*”,Bharati Prakashini, Kolkata, 2001

Course No DSE-603
Bharatnatyam-II
(Credit: 6)
Marks: (Theory=40, Practical= 40, Internal= 20)
Total Lectures including Practical = 84

Course Objective: *The course intends to familiarize students with the theory as well as practice of one of the major classical dance forms in India, the Bharatnatyam.*

Unit – I: [Lectures: 10; Marks: 10]

- a. Origin and Evolution of Bharatnatyam
- b. General Introduction to main Classical dance forms of India
- c. Description of Mridangam

Unit – II: [Lectures: 10; Marks: 10]

- a. Abhinaya: its parts
- b. Nataraja: its description
- c. The essentiality and benefits of practicing dance

Unit – III: [Lectures: 8; Marks: 10]

- a. Knowledge of Nritya, Nritya and Natya
- b. Knowledge of ShaptaTala
- c. Knowledge of Jaati
- d. Knowledge of South Indian TalaSystem

Unit – IV: [Lectures: 12; Marks: 10]

- a. Short note:
Shiro bheda, Drishti bheda, Greevabheda, Devata hasta.
- b. Notation:
Sarikkaladavu, Etta adavu, Kudithhumeethuadavu, Mandi adavu,
tahata jhum tari adavu, Tirmanamadavu, Jathiswaram, Shabdham
- c. Life Sketch: Rukmini Devi Arudale, Tanjore Quartet, Balasaraswati, Saroja Vaidyanathan, Geeta Chandra, Shovana Narayan.

Practical: [Practical Classes: 44; Marks: 40]

Unit- I:**Marks: 10**

- a. Exercises
- b. Ettaadavu
- c. Kuditthumetthuadavu
- d. Mandiadavu
- e. Tahata jhum tariadavu
- f. Tirmanamadavus

Unit- II: 10

- a. Shirobheda
- b. Drishtibheda
- c. Greevabheda
- d. Devatahasta

Unit – III:**10**

- a. Jathiswaram
- b. Shabdam

Unit –IV

10

A. Ability to conduct Nattuvangam of all the items learnt in syllabus

B. Practical presentation

EXPECTED LEARNER'S OUTCOME

After completion of the course, the learner shall be in a state not only be able to understand, appreciate and value the rich Indian culture, but will also bring moral and spiritual qualities in their life. It would provide them with a good knowledge of Indian classical dance, thereby enabling them to go through the oldest Indian classical dance 'Bharatnatyam' both theoretically and practically.

Reference Books:

1. Devi, Ragini. (2002). *Dance Dialects of India*. Delhi: Motilal Banarsi dass Publishers Private Limited.

2. Massey, Reginald. (2004). *India's Dances: Their History, Technique and Repertoire*, New Delhi, Abhinav Publications.

3. Mehta, Usha (2011). *Legacy of Classical Dances In India*, New Delhi: Cyber Tech Publications

4. Mehta, Usha (2011). *Dances of South India*. New Delhi: Cyber TechPublications.
5. Banerji, Projesh. (2009). *Basic Concepts of Indian Dance*. Delhi. Chaukhambha Orientalia
6. Vatsyayan, Kapila (2015). *Indian Classical Dance*, New Delhi, PublicationDivision.
7. Raghavan, V, (2004), *Splendours of Indian Dance (Forms-Theory-Practice)*, Chennai, Dr. V. Raghavan Centre for PerformingArts.
8. Bhagyalekshmy, S (1992), *Approach to Bharatnatyam*, Trivandrum, CBH Publications.
9. Ramachandrasekhar, P. (2017). *Dance Gestures Mirror of Expression*. Chennai, Giri Trading Agency Pvt.Ltd.

Course No -DSE-604
Concept of Folk Music
(Credit: 6)
Marks: (Theory=40, Practical= 40, Internal= 20)
Total Lectures including Practical = 84

Objective:

This course will introduce students with the theory as well as practice with specific focus on the Folk music of Assam.

Theory

Unit I: Meaning of Folk Music

1. Classification of Folk Music [Lectures : 22 ; Marks : 10]
2. Nature and characteristics of Folk Music

Unit II: Subject matter and performing style of various folk songs of Assam: [Lectures : 22 ; Marks : 20]
Bihunam, Biyanam, Tokari Geet, Goalporia Lokageet, Kamrupi Lokageet

Unit III: Various instruments used in folk songs of Assam :

Dhol, Penpa, Gogona, Tokari [Lectures : 14 ; Marks : 10]

Practical

Unit I: Various folk songs of Assam: [Lectures : 26 ; Marks : 30]
Bihunam, Biyanam, Ainam, Dhainam, Goalporia Lokageet, Kamrupi Lokageet, Jhumur Geet

Unit II: Dhol, Gagana, Penpa, Tokari (10)

Expected Students' outcome:

After completion of the course students shall be in a position to understand the meaning of Folk Music with reference to the various folk music prevalent in Assam. Students shall also get some practical knowledge on some of the Folk music of Assam.

Reference Books:

1. Bhuyan, Dr. Sarala, "Asomiya Geeti Sahityar Ruprekha", Asom Sahitya Sabha, 2011
2. Biswas, Hemanga, "Lokageet Samiksha: Asam O Banga"
3. Dutta, Dr. Birendra Nath, " Asomiya Sangeetor Oitijya", Asom Sahitya Sabha, 1998
4. Sharma, Phani, " Asomiya Loka Sahitya", Student's Stores, Guwahati,

Course No DSE-604
Kathak-II
(Credit: 6)
Marks: (Theory=40, Practical= 40, Internal= 20)
Total Lectures including Practical = 84

Course Objective: *The course intends to familiarize the students with the theory as well as practice of one of the major classical dance forms in India, the Kathak.*

Theory

Unit – I: [Lectures: 10; Marks: 10]

- a) Development of Kathak Dance during The Mughal period, The Hindu period and The Modern period.
- b) Movements of different body parts:
neck movement, eye movement, head movement.
- c) Description of Tabla with diagram.

Unit – II: [Lectures: 10; Marks: 10]

- a) Introduction to main classical dance form of India.
- b) The Tandav and the Lasya.
- c) Study of Lokdharmi and Natyadharmi.

Unit – III: [Lectures: 8; Marks: 10]

- a) Explanation of Abhinaya with its four parts.
- b) Constituents of Dance: Nritya, Nritya and Natya.
- c) Study of the following terms: Vruttis, Pravrittis, Charis, Pada-bhedas, Gati-bhedas etc.

Unit – IV: [Lectures: 12; Marks: 10]

- a) Short notes- Gatnikas, Kavit, Salami, Parmelu, Paran, Palta, Kasak, Masak, Katash, Natwari.
- b) Life sketch- Bindadin Maharaj, Kalika Prasad, Uday Shankar, Birju Maharaj, Pt. Rajendra Gangani.

Practical:

[Practical Classes: 44; Marks: 40]

Unit- I:

10

Teental + Jhaptal

- 1) Advanced Tatkara and their palta(teental)
- 2) Parada Jodi Amada(Jhaptal)
- 3) Parmelu(teental)

Unit- II

10

- 1) Gatnikas
- 2) Gatabhawa(Panghat kilila)
(Holi)
(Makhanchori)

Unit – III:

10

Ektaal

- 1) That
- 2) Amada
- 3) Tukra
- 4) Parmelu
- 5) Chakradhar tukra&Paran
- 6) Tihai

Unit - IV:

10

Bhajan/ Thumri.

EXPECTED LEARNER OUTCOME

After completion of the course, the learner shall be in a state not only be able to understand, appreciate and value the rich Indian culture, but will also bring moral and spiritual qualities in their life. It would provide them with a good knowledge of Indian classical dance, thereby enabling them to go through the popular Indian classical dance 'Kathak' both theoretically and practically.

Reference Books:

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