



**OFFICE OF THE REGISTRAR
MAJULI UNIVERSITY OF CULTURE**

Majuli, Assam- 785104
Email: mucmajuli19@gmail.com

No. MUC/RG/AC/22-23/14

Date 31/07/2023

NOTIFICATION

The 6th Meeting of the Academic Council, Majuli University of Culture, Majuli held on 18.07.2023 vide Resolution No.14 has approved the **Syllabi of the Five-Year Integrated Masters (FYUGP+1 Year Masters) Programme with Honours in Assamese, History and Performing Arts as recommended by the Boards of Studies in Assamese, History and Performing Arts** of Majuli University of Culture, Majuli giving effect from the Academic Session 2023-2024 with immediate effect.

Issued with due approval.

(Dr. B.C. Borah)
Registrar
Majuli University of Culture
Majuli

Memo. No. MUC/RG/AC/22-23/14

Date 31/07/2023

Copy to:

1. Vice-Chancellor, Majuli University of Culture, Majuli for kind information.
2. The Heads of the Departments, Majuli University of Culture, Majuli, Assam for information and needful.
3. The Officers, Majuli University of Culture, Majuli, Assam for information and needful.
4. Website in-charge, MUC, Majuli for information uploading the Notification along with the Regulations on the University website.
5. Office file.

(Dr. B.C. Borah)
Registrar
Majuli University of Culture
Majuli



MAJULI UNIVERSITY OF CULTURE

DEPARTMENT OF ASSAMESE

SYLLABI

OF

FIVE YEAR INTEGRATED MASTERS

(FYUGP + 1 YEAR MASTERS) PROGRAMME

2023

PREFACE

The syllabus for Four Year Undergraduate Programme in Assamese leading to Masters in Assamese Programme is designed in accordance with Regulations for the Four Year Undergraduate Programmes (FUYGP) leading to the Masters Programmes in Choice Based Credit System (CBCS), 2023. The Four Year UG Programme in Assamese

Approved Vide Memo No. MUC/RG/AC/22-23/14, Date: 28/07/2023

includes eight Semesters. There are 22 Major Courses, of which 18 Courses are Core Course (CC) and 4 Courses are Elective Course (EC). In the 7th and 8th Semester, Research Project and Dissertation is included, however, the students may opt 3 Discipline Specific Elective Courses (DSE) in lieu of the Research Project and Dissertation. There are all total 8 Minor Courses, 1 in each Semester. There are 3 Open Elective Courses (OEC)/ Generic Elective (GE) Courses, 1 in each of the first three Semesters. All the Major and Minor Courses are of 4 credits in each, Open Elective Courses (OEC)/ Generic Elective (GE) Courses are of 3 credits each. However, the 1 Discipline Specific Elective Courses (DSE) of 7th Semester is of 2 credits and the 2 Discipline Specific Elective Courses (DSE) of 8th Semester are of 3 credits each. The 2credit project work in the 6th semester will be decided by the faculty members in consultation with the students.

There shall be In-semester Assessments and End-semester Examination in each course during every Semester. 30% of the total marks of each theory Course shall be allotted for In- semester Evaluations which will comprise Sessional Examination, Assignment, Paper Presentation, Book Review, Viva-voce etc. The End-semester Examination will be of 70% of the total marks covering the whole Syllabus.

Aims of the FYUGP in Assamese:

1. To enhance the students' learning about Language and Literature disciplines, by providing the students with a rigorous and challenging historical experience aiming to develop sound theoretical background in the subject.
2. To enable the students to understand the Historical methodologies.
3. To develop capabilities of the students to critically evaluate issues and the emerging trends influencing the field of History.
4. To promote an understanding of the process of change with time.
5. To familiarize students with educational technology and train them in the use of ICT in History. Graduate Attribute for Four Year Undergraduate Programme (FYUGP) History The programme in tend to broadly lay certain graduates attribute which are as follows

- A. **Disciplinary Knowledge:** The foundational knowledge of History, theoretical and philosophical aspects of the discipline
- B. **Communication Skills:** The programme imparts a holistic development in the communication aspect. Through it the student will be able to express their thoughts and ideas meaningfully and effectively both in oral and writing. It will enhance their overall communicative skill.
- C. **Ethical Awareness and Reasoning:** The research project and methodology, dissertation courses in the programme will enhance the graduate's ability to identify the key ethical issues like intellectual property rights, plagiarism, data falsification, social media, environmental issues, artificial intelligence, privacy rights and enhance the reasoning capacity of the graduates.
- D. **Information Technology and Digital Literacy:** Aware knowledge of ICT, enhance ability to access various information sources and evaluate them critically and effectively.
- E. **Reflective and Critical thinking:** The Programme will enhance the level of analytical and critical thinking in investigating any given event or research related work. It will develop the capacity to evaluate evidence, arguments, policies and theories related to the discipline.
- F. **Research-Related Skill:** Programme includes courses on research methodology and projects which will enhance the aptitude and analytical aspects of the graduates to a level that help to identify the problems, research gaps, methodology, procuring data, formulate hypothesis, analyze data, interpret and draw conclusive findings followed by the preparation of reports.

Programme Learning outcomes for Four Year Undergraduate Programme (FYUGP) in Assamese:

Firstly, a graduate in Assamese will acquire profound knowledge on Assamese language, literature and culture, sustainability of language along with language, literature and culture of North-East India. Secondly, the programme imbibes broad skills pertaining to discipline of Assamese including manuscript Study, Translation Proficiency that develop communication skill, language proficiency and Manuscript reading.

Thirdly, a graduate of Assamese will develop competency on various academic writings like essays, research project, newspapers editorial, participate debate on several burning issues.

Fourthly, the programme enriches competency level by introducing canvas of courses which enrich the capacity for human resource development in various government and non-government sectors. The program ensures graduates placement in competitive examinations conducted by state and union commissions every year for different categories of government job.

Fifthly, the programme structured courses in a way that gives avenue for further research and teaching in various academic and research institutions across discipline.

Teaching Learning Process:

The programme allows to use varied pedagogical methods and techniques both within classroom and beyond.

SBP

- Lecture
- Tutorial
- Power point presentation
- Documentary film on related topic
- Project Work/Dissertation
-

Assessment:

- Home assignment
- Project Report
- Class Presentation: Oral/Poster/Power point
- Group Discussions
- Open book examinations
- In semester examinations
- End Semester examinations

Teaching Learning Tools:

- Projector
- Group Discussion and debate
- Seminars/workshops/conferences
- Field visits and Report/Excursions
- Mentor/Mentee

Syllabus Structure

SEMESTER – I

SB9

Major	111101	অসমীয়া ভাষা আৰু লিপিৰ ক্ৰমবিকাশ (Development of Assamese Language and Script)	4	56
Minor	112101	অসমীয়া ভাষাৰ বিৰ্তন (Development of Assamese Language and Script)	4	56
Multi- Disciplinary Elective Course	113101.1	শংকৰদেৱ অধ্যয়ন- (ক) (please see in the relevant link)	3	42
AEC	114101.1 (Assamese) 114101.2 (Hindi) 114101.3 (Sanskrit)	অসমীয়া সাহিত্যৰ পৰ্যালোচনা (Review of Assamese literature) or হিন্দী ভাষা উদ্ভৱ আৰু বিকাশ (Hindi Bhasha Udbhav aur Vikash) or সংস্কৃত ভাষাৰ প্ৰাথমিক ধাৰণা (Primary concept of Sanskrit Language) (please see in the relevant link)	4	56
Value Added Course-1	115101	(please see in the relevant link)	2	28
Value Added Course-2	115102	(please see in the relevant link)	2	28
Skill Enhancement	116101	অনুবাদ দক্ষতা (হিন্দীৰ পৰা অসমীয়ালৈ) (Translation Proficiency (Hindi to Assamese))	3	42

Total Credits

22

239

Skill Enhancement	116101	অনুবাদ দক্ষতা (হিন্দীৰ পৰা অসমীয়ালৈ) (Translation Proficiency (Hindi to Assamese))	3	42
Total Credits			22	

SEMESTER – II				
Domain Code	Paper Code	Title of The Course	Credits	Number of Contact Hours
Major	111201	অসমীয়া সাহিত্যৰ বুৰঞ্জী (উদ্ভৱকালীন স্তৰৰ পৰা শঙ্কৰ উত্তৰ যুগ পৰ্যন্ত)। (History of Assamese Literature)	4	56
Minor	112201	অসমীয়া সাহিত্যৰ যুগ বিভাজন আৰু যুগসমূহৰ পৰিচয় তথা বৈশিষ্ট্য। (Division of the era of Assamese literature and its introduction and characteristics)	4	56
Multi- Disciplinary	113201.1	শংকৰদেৱৰ অধ্যয়ন (খ) (please see in the relevant link)	3	42
AEC		(Please see in the relevant link)	4	56
Value Added Course-1	115201	(please see in the relevant link)	2	28

23

Value Added Course-2	115202	(please see in the relevant link)	2	28
Skill Enhancement	116201	অনুবাদ দক্ষতা (ইংৰাজীৰ পৰা অসমীয়ালৈ) (Translation Proficiency (English to Assamese))	3	42
Total Credits			22	

SEMESTER - III				
Domain Code	Paper Code	Title of The Course	Credits	Number of Contact Hours
Major	111301	অসমীয়া সংস্কৃতিৰ পৰিচয় (Introduction to Assamese Culture)	4	56
Major	111302	অসমীয়া সংস্কৃতিৰ পৰিচয় (Introduction to Assamese Culture)	4	56
Minor	112301	তুলনামূলক সাহিত্যৰ তত্ত্ব আৰু অনুশীলন (Theory and Practice of Comparative Literature)	4	56
Multi-Disciplinary	113301.1	শংকৰদেৱ অধ্যয়ন (গ) (Sankardev Studies (C))	3	42
Value Added Course	115301	ডিজিটেল আৰু প্ৰযুক্তিগত সমাধান/ ডিজিটেল সৱলীলতা (Digital and Technological Solution/ Digital Fluency)	2	28
Skill Enhancement	116301	অনুবাদ অনুশীলন (প্ৰকল্পৰ কাম) (Translation Practice (Project Work))	3	42
AEC	114301	সম্পাদনা আৰু প্ৰমাণ পঢ়া Editing and Proof Reading	2	28
Total Credits			22	

SEMESTER - IV

839

Domain Code	Paper Code	Title of The Course	Credits	Number of Contact Hours
Major	111401	ভাষাবিজ্ঞানৰ পৰিচয় (Introduction to Linguistics)	4	56
Major	111402	(ভাৰতীয় সাহিত্যৰ পৰিচয়) (Introduction to Indian Literature)	4	56
Major	111403	কাব্যতত্ত্ব (Poetics)	4	56
Major	111404	অসমৰ সংস্কৃতি (Culture of Assam)	4	56
Minor	112401	ভাষাবিজ্ঞানৰ পৰিচয় (Introduction to Linguistics)	4	56
Value Added Course	115401.1	এনচিচি/ এনএছএছ/ প্ৰাপ্তবয়স্ক শিক্ষা/ ছাত্ৰ মেন্টৰিং/ এনজিঅ' / চৰকাৰৰ জৰিয়তে সম্প্ৰদায়ৰ সংযোগ, প্ৰতিষ্ঠান ইত্যাদি। (Community Engagement through NCC/NSS/Adult Education/ Student mentoring/NGO/Govt. institution, etc.)	2	28
Total Credits			22	

SEMESTER- V				
Domain Code	Paper code	Title of The Course	Credit	Number of Contact Hours
Major	111501	উত্তৰ-পূব ভাৰতৰ সাহিত্য (Literature of North East India)	4	56
Major	111502	অসমীয়া সাহিত্যৰ পৰা নিৰ্বাচন (Selection from Assamese Literature)	4	56
Major	111503	অসমীয়া গদ্য (Assamese Prose)	4	56
Major	111504	সৃষ্টিশীল লেখা; তত্ত্ব আৰু অনুশীলন	4	56

ABJ

		(Creative writing; Theory and Practice)		
Minor	112501	উত্তৰ-পূব ভাৰতৰ সাহিত্য (Literature of North East India)	4	56
Internship	117501		2	28
Total Credit			22	

SEMESTER-VI				
Domain Code	Paper Code	Title of The Course	Credit	Number of Contact Hours
Major	11160 1	ভাষিক বহনক্ষমতা আৰু উত্তৰ-পূব ভাৰতৰ অনুসূচীবিহীন ভাষা (Linguistic Sustainability and Non-Schedule Language of North- East India)	4	56
Major	11160 2	অসমীয়া কল্পকাহিনী (Assamese Fiction)	4	56
Major	11160 3	পাঠ সমীক্ষা (Textual Criticism)	4	56
Major	11160 4	অসমীয়া সাহিত্যৰ পেৰিফেৰেল জেনেৰী (Peripheral Generies of Assamese Literature)	4	56
Minor	11260 1	ভাষিক বহনক্ষমতা আৰু উত্তৰ-পূব ভাৰতৰ অনুসূচীবিহীন ভাষা (Linguistic Sustainability and Non-Schedule Language of North- East India)	4	56
Project	11760 1		2	28
Total Credit			22	

SEMESTER-VII				
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S.S.J

Domain Code	Paper Code	Title of The Course	Credits	Number of Contact Hours
Major	111701	অসমৰ সত্ৰীয়া সংস্কৃতি (Satriya Culture of Assam)	4	56
Major	111702	অসমত সংস্কৃত অধ্যয়ন (Sanskrit Studies in Assam)	4	56
Major	111703	পাণ্ডুলিপি অধ্যয়ন (Manuscript Study)	4	56
Minor	112701	অসমত সংস্কৃত অধ্যয়ন (Sanskrit Studies in Assam)	4	56
Research ethics and Methodology			4	
Research Project	117701		2	
Total Credit			22	

SEMESTER-VIII				
Domain Code	Paper Code	Title of The Course	Credits	Number of Contact Hours
Major	111801	অসমীয়া ভাষাৰ বৈচিত্ৰ্যতা (Variety of Assamese Language)	4	56
Major	111802	সংস্কৃত সাহিত্যৰ ওপৰত অধ্যয়ন(Study on Sanskrit Literature)	4	56
Major	111803	শৈলীবিজ্ঞান বা ষ্টাইলিষ্টিক (Stylistique)	4	56
Minor	112801	অসমীয়া ভাষাৰ বৈচিত্ৰ্যতা (Variety of Assamese Language)	4	56
Dissertation	117801		6(3+3)	
Total Credit			22	



MAJULI UNIVERSITY OF CULTURE

DEPARTMENT OF ASSAMESE

SYLLABI

OF

FIVE YEAR INTEGRATED MASTERS

(FYUGP + 1 YEAR MASTERS) PROGRAMME

2023

Approved Vide Memo No. MUC/RG/AC/22-23/14, Date: 28/07/2023

FIRST SEMESTER

পাঠ্যক্রমৰ সংখ্যা: ১১১১০১ (উচ্চমান)

পাঠ্যক্রমৰ নাম: অসমীয়া ভাষা আৰু লিপিৰ ক্ৰমবিকাশ

(Development of Assamese Language and script)

মুঠ ক্রেডিট: ০৪

মুঠ নম্বৰ: ১০০ (৭০+৩০)

পাঠ্যক্রমৰ উদ্দেশ্য:

- এই পাঠ্যক্রমৰ উদ্দেশ্য হৈছে অসমীয়া ভাষা আৰু লিপিৰ ইতিহাসৰ সৈতে পৰিচয় কৰোৱা।
- অসমীয়া ভাষা আৰু লিপিৰ বিকাশ আৰু গঠনৰ বিভিন্ন স্তৰ সম্পৰ্কে জ্ঞান প্ৰদান কৰা।

পাঠ্যক্রমৰ ফলাফল:

- ছাত্ৰ-ছাত্ৰীসকলে অসমীয়া ভাষা আৰু লিপি সম্পৰ্কীয় জ্ঞানসমূহ আয়ত্ত কৰিব পাৰিব।
- অসমীয়া ভাষা আৰু লিপিৰ বিকাশৰ বিভিন্ন স্তৰসমূহৰ ধাৰণা লাভ কৰাৰ লগতে ভৱিষ্যতে এই দিশসমূহত গৱেষণামূলক অধ্যয়ন কৰিব পাৰিব।

গোট	বিষয়	পাঠদান	অনুশিক্ষণ	ব্যৱহাৰিক
১	ইন্দো-ইউৰোপীয় ভাষা পৰিয়ালৰ চমু ইতিহাস ইন্দো-ইউৰোপীয় ভাষা পৰিয়ালৰ বিকাশৰ বিভিন্ন স্তৰ	০৮	২	নাই
২	অসমীয়া ভাষাৰ মূল অসমীয়া ভাষাৰ জন্ম সম্পৰ্কীয় ভিন্ন মত	১০	২	নাই
৩	অসমীয়া ভাষা বিকাশৰ বিভিন্ন স্তৰ	০৮	২	নাই
৪	অসমীয়া লিপিৰ উৎপত্তি আৰু বিকাশ	১০	২	নাই
	মুঠ সময়	৪৬	১০	

১ ঘণ্টাকৈ মুঠ পাঠদানৰ সময়: ৪৬

১ ঘণ্টাকৈ মুঠ অনুশিক্ষণ সময়: ১০

সৰ্বমুঠ ক্রেডিড: ০৪

প্ৰসংগ পুথি:

- অসমীয়া ভাষাৰ উদ্ভৱ, সমৃদ্ধি আৰু বিকাশ, উপেন্দ্ৰনাথ গোস্বামী, মণি-মাণিক প্ৰকাশ, গুৱাহাটী।
 - অসমীয়া ভাষাৰ ইতিহাস, ৰমেশ পাঠক, অশোক বুক ষ্টল, গুৱাহাটী।
 - উদ্ভৱকালীন অসমীয়া ভাষা, সুবাসনা মহন্ত, বনলতা, ডিব্ৰুগড়।
 - *A Comparative Grammar of Modern Aryan Languages of India*, John Beams, MunshiramMonoharlal , New Delhi.
 - *A Comparative Grammar of Middle-Indo Aryan*, Sukumar Sen, Linguistic Society of India, Deccan College, Poona
 - *AsamiyaBhasharUdhvab*, *Samridhiarubikash*, Upendranath Goswami, Moni-Manik Prakash, Ghy.
 - *AsamiaBhasharGathan : OitijaaruRupantar*, Upen Rabha Hakasam, Kiran Prakashan, Dhemaji
 - *AsamiyaByakaranaruBhashatatva*, Kaliram Medhi, Lawyar's bookstall, Ghy.
 - *AsamiyaBhasharEtahas*, Ramesh Pathak, Ashok book stall, Ghy.
 - *Linguistic Survey of India*, Vols-I, V-X,G.A Grierson, Motilal Banarsidass Publishers Private Limited, Delhi
 - *Sanskrit O Prakrit BhasharKramabikash*, Pareshchandra Majumdar, Dey's Publishing, Kolkata
 - *Sanskrit and Prakrit(Sociolinguistic Issues)*, Madhav M. Despande, Motilal Banarsidass Publishers Private Limited, Delhi.
- UdhvabkalinAsamiya Bhasha*, Subasana Mahanta, Banalata, Dibrugarh

SECOND SEMESTER

Course Code-111201

Title of the Course: অসমীয়া সাহিত্যৰ বুৰঞ্জী

(উদ্ভৱকালীন স্তৰৰ পৰা শঙ্কৰ উত্তৰ যুগ পৰ্যন্ত)

Nature of the Course-Major

Total Credits- 04

Distributions of Marks- 100 (70+30)

প্ৰস্তাৱনা: অসমীয়া সাহিত্যৰ পটভূমি, ইতিহাস আৰু অসমীয়া সাহিত্যৰ ক্ৰমসমূহক লৈ এই কাকতখন প্ৰস্তুত কৰা হৈছে।

উদ্দেশ্য : ১/ ছাত্ৰ-ছাত্ৰীসকলক অসমীয়া সাহিত্যৰ পটভূমি সম্পৰ্কে ধাৰণা প্ৰদান কৰোৱা।

২/ ছাত্ৰ-ছাত্ৰীসকলক অসমীয়া সাহিত্যৰ যুগ বিভাজন সম্পৰ্কে ধাৰণা প্ৰদান কৰোৱা।

৩/ অসমীয়া সাহিত্যৰ ইতিহাস অৰ্থাৎ উৎপত্তি, ক্ৰমবিকাশ আদিৰ ধাৰণা প্ৰদান কৰোৱা

গোট	বিষয়	পাঠদান	অনুশিক্ষন	মুঠ	নম্বৰ বিতৰন
১/	অসমীয়া সাহিত্যৰ পটভূমি	৮	২	১০	১২
২/	অসমীয়া সাহিত্যৰ আদি যুগ .	৮	২	১০	২০
৩/	প্ৰাক্ শংকৰী যুগ	৮	২	১০	১৪
৪/	শংকৰী যুগ .	১২	৩	১৫	১৬
৫/	শংকৰ উত্তৰ যুগ	১২	৩	১৫	১৭
	মুঠ	৪৮	১২	৬০	৮০

আভ্যন্তৰীণ মূল্যায়নৰ পদ্ধতিঃ (২০ নম্বৰ)

আভ্যন্তৰীণ পৰীক্ষা(এটা) --- (১০ নম্বৰ)

ব্যৱহাৰিক পৰীক্ষা - (১০ নম্বৰ)

প্ৰসংগ পৃথিঃ

অসমীয়া সাহিত্যৰ সমীক্ষাত্মক ইতিবৃত্ত: সত্যেন্দ্ৰনাথ শৰ্মা
অসমীয়া সাহিত্যৰ ৰূপৰেখা: মহেশ্বৰ নেওগ
অসমীয়া সাহিত্যৰ দৃষ্টিপাত: হেমন্ত কুমাৰ শৰ্মা
অসমীয়া ভাষা আৰু সাহিত্যৰ বুৰঞ্জী: দেবেন্দ্ৰনাথ বেজবৰুৱা
অসমীয়া সাহিত্যৰ বুৰঞ্জী(প্ৰথম খণ্ড): বিশ্বেশ্বৰ হাজৰিকা(সম্পা) ,এবিলাক
অসমীয়া সাহিত্যৰ বুৰঞ্জী(দ্বিতীয় খণ্ড): শিৱনাথ বৰ্মন(সম্পা) ,এবিলাক
অসমীয়া সাহিত্যৰ বুৰঞ্জী(ষষ্ঠ খণ্ড): হোমেন বৰগোহাঞি(সম্পা) ,এবিলাক
অসমীয়া লোক-সাহিত্যৰ ৰূপৰেখা: লীলা গগৈ
অসমীয়া জন সাহিত্য: প্ৰফুল্ল দত্ত গোস্বামী
অসমীয়া কবিতাৰ প্ৰবাহ: কবীন ফুকন
শংকৰদেৱৰ শিল্পলোকঃ প্ৰদীপজ্যোতি মহন্ত



MAJULI UNIVERSITY OF CULTURE

DEPARTMENT OF ASSAMESE

SYLLABI

OF

**FIVE YEAR INTEGRATED MASTERS
(FYUGP + 1 YEAR MASTERS) PROGRAMME**

2023

Approved Vide Memo No. MUC/RG/AC/22-23/14, Date: 28/07/2023

FIRST SEMESTER

পাঠ্যক্রমৰ সংখ্যা: ১১২১০১ (নিম্নমান)
পাঠ্যক্রমৰ নাম: অসমীয়া ভাষাৰ বিৱৰ্তন
(Evaluation of Assamese Language)

মুঠ ক্রেডিট: ০৪
মুঠ নম্বৰ: ১০০ (৭০+৩০)

পাঠ্যক্রমৰ উদ্দেশ্য:

- এই পাঠ্যক্রমৰ উদ্দেশ্য হৈছে অসমীয়া ভাষাৰ বিৱৰ্তনৰ সৈতে পৰিচয় কৰোৱা।
- অসমীয়া ভাষা বিকাশ আৰু গঠনৰ বিভিন্ন স্তৰ সম্পৰ্কে জ্ঞান প্ৰদান কৰা।

পাঠ্যক্রমৰ ফলাফল:

- ছাত্ৰ-ছাত্ৰীসকলে অসমীয়া ভাষা সম্পৰ্কীয় জ্ঞানসমূহ আয়ত্ত কৰিব পাৰিব।
- অসমীয়া ভাষা বিকাশৰ বিভিন্ন স্তৰসমূহৰ ধাৰণা লাভ কৰাৰ লগতে ভৱিষ্যতে এই দিশসমূহত গৱেষণামূলক অধ্যয়ন কৰিব পাৰিব।

গোট	বিষয়	পাঠদান	অনুশিক্ষণ	ব্যৱহাৰিক
১	ইন্দো-ইউৰোপীয় ভাষা পৰিয়ালৰ চমু ইতিহাস	০৮	২	নাই
২	অসমীয়া ভাষাৰ মূল	১০	২	নাই
৩	অসমীয়া ভাষাৰ উদ্ভৱ সম্পৰ্কীয় বিভিন্ন মত	০৮	২	নাই
৪	অসমীয়া ভাষা বিৱৰ্তনৰ বিভিন্ন স্তৰ	১০	২	নাই
	মুঠ সময়	৪৬	১০	

১ ঘণ্টাকৈ মুঠ পাঠদানৰ সময়: ৪৬

১ ঘণ্টাকৈ মুঠ অনুশিক্ষণ সময়: ১০

সৰ্বমুঠ ক্রেডিট: ০৪

প্ৰসংগ পুথি:

- অসমীয়া ভাষাৰ উদ্ভৱ, সমৃদ্ধি আৰু বিকাশ, উপেন্দ্ৰনাথ গোস্বামী, মণি-মাণিক প্ৰকাশ, গুৱাহাটী।
- অসমীয়া ভাষাৰ ইতিহাস, ৰমেশ পাঠক, অশোক বুক ষ্টল, গুৱাহাটী।

- উদ্ভবকালীন অসমীয়া ভাষা, সুবাসনা মহন্ত, বনলতা, ডিব্ৰুগড়।
 - *A Comparative Grammar of Modern Aryan Languages of India*, John Beams, Munshiram Monoharlal, New Delhi.
 - *A Comparative Grammar of Middle-Indo Aryan*, Sukumar Sen, Linguistic Society of India, Deccan College, Poona
 - *Asamiya Bhashar Udhvab*, Samridhiarubikash, Upendranath Goswami, Moni-Manik Prakash, Ghy.
 - *Asamiya Bhashar Gathan : Oitijyaaru Rupantar*, Upen Rabha Hakasam, Kiran Prakashan, Dhemaji
 - *Asamiya Byakaranaru Bhashatattva*, Kaliram Medhi, Lawyar's bookstall, Ghy.
 - *Asamiya Bhashar Etihās*, Ramesh Pathak, Ashok book stall, Ghy.
 - *Linguistic Survey of India*, Vols-I, V-X, G.A Grierson, Motilal Banarsidass Publishers Private Limited, Delhi
 - *Sanskrit O Prakrit Bhashar Kramabikash*, Pareshchandra Majumdar, Dey's Publishing, Kolkata
 - *Sanskrit and Prakrit (Sociolinguistic Issues)*, Madhav M. Despande, Motilal Banarsidass Publishers Private Limited, Delhi.
- Udhvabkalin Asamiya Bhasha*, Subasana Mahanta, Banalata, Dibrugarh

SECOND SEMESTER

Course Code:112201

Title of the Course- অসমীয়া সাহিত্যৰ যুগ বিভাজন আৰু যুগসমূহৰ পৰিচয়
তথা বৈশিষ্ট্য

(MINOR)

Total Credits- 04

Total Marks- 100(70+30)

প্ৰস্তাৱনা: অসমীয়া সাহিত্যৰ পটভূমি, ইতিহাস আৰু অসমীয়া সাহিত্যৰ ক্ৰমসমূহক লৈ এই
কাকতখন প্ৰস্তুত কৰা হৈছে।

উদ্দেশ্য : ১/ ছাত্ৰ-ছাত্ৰীসকলক অসমীয়া সাহিত্যৰ পটভূমি সম্পৰ্কে ধাৰনা প্ৰদান কৰোৱা।

২/ ছাত্ৰ-ছাত্ৰীসকলক অসমীয়া সাহিত্যৰ যুগ বিভাজন সম্পৰ্কে ধাৰনা প্ৰদান কৰোৱা।

৩/ অসমীয়া সাহিত্যৰ ইতিহাস অৰ্থাৎ উৎপত্তি, ক্ৰমবিকাশ আদিৰ ধাৰনা প্ৰদান কৰোৱা

UNIT	TROPIC	LECTURE	TUTORIAL	PRACTICAL
১	অসমীয়া সাহিত্যৰ যুগ বিভাজন	১২	২	
২	আদিযুগৰ পৰিচয় আৰু বৈশিষ্ট্য	১২	২	
৩	মধ্য যুগৰ পৰিচয় আৰু বৈশিষ্ট্য	১২	২	
৪	অন্ত্য যুগৰ পৰিচয় আৰু বৈশিষ্ট্য	১২	২	

৪৩৭

আডাল্ডবীণ মূল্যায়নৰ পদ্ধতিঃ (২০ নম্বৰ)

আডাল্ডবীণ পৰীক্ষা(এটা) --- (১০ নম্বৰ)

বাৰহাৰিক পৰীক্ষা - (১০ নম্বৰ)

প্ৰসংগ পুথিঃ

অসমীয়া সাহিত্যৰ সমীক্ষাত্মক ইতিবৃত্ত: সত্যেন্দ্ৰনাথ শৰ্মা

অসমীয়া সাহিত্যৰ বুপৰেখা: মহেশ্বৰ নেওগ

অসমীয়া সাহিত্যৰ দৃষ্টিপাত: হেমন্ত কুমাৰ শৰ্মা

অসমীয়া ভাষা আৰু সাহিত্যৰ বুৰঞ্জী: দেবেন্দ্ৰনাথ বেজবৰুৱা

অসমীয়া সাহিত্যৰ বুৰঞ্জী(প্ৰথম খণ্ড): বিশেষৰ হাজৰিকা(সম্পা),এবিলাক

অসমীয়া সাহিত্যৰ বুৰঞ্জী(দ্বিতীয় খণ্ড): শিৱনাথ বৰ্মন(সম্পা),এবিলাক

অসমীয়া সাহিত্যৰ বুৰঞ্জী(ষষ্ঠ খণ্ড): হোমেন বৰগোহাঞি(সম্পা),এবিলাক

অসমীয়া লোক-সাহিত্যৰ বুপৰেখা: লীলা গগৈ

অসমীয়া জন সাহিত্য: প্ৰফুল্ল দত্ত গোস্বামী

অসমীয়া কবিতাৰ প্ৰবাহ: কবীন ফুকন

Approved Vide No. MUC/RG/AC/22-23/14, Date: 28/07/2023



**MAJULI UNIVERSITY OF CULTURE
DEPARTMENT OF HISTORY**

**SYLLABI
FOR
FIVE-YEAR INTEGRATED MASTERS
PROGRAMME**

(FYUGP +1 Year Masters)

2023

SEMESTER - I

Aoyana Bhowagohain

COURSE TITLE : **HISTORY OF INDIA - I (Prehistory to C. 300 BCE)**
COURSE CODE : **021101**
NATURE OF THE COURSE : **MAJOR CORE**
Credit : **04**
TOTAL MARKS : **100 (30 IA + 70 END SEM)**

Course Objectives:

1. This paper is design as the students will able to acquire a particular understanding of the Ancient Indian history as well as the various sources and tools which are used in historical reconstruction.
2. It also tries to highlights the political as well as social formation of Northern and Southern India in Ancient Period.

Course contents:

Unit	Contents	Lecture	Tutorial
1	Understanding sources of Ancient India - literary and archaeological sources Historical interpretation (with special reference to Gender, environment, technology and regions).	10	02
2	Defining Prehistory and Proto history, Sources of Indian prehistory-Stone tools, Bones, Potsherds and other technological developments Paleolithic cultures - distribution, stone industries, technological development. Mesolithic cultures - distributions of sites, techniques and rock art, subsistence pattern Neolithic period (tools techniques and subsistence pattern); Chalcolithic culture	14	03
3	Phases of Harappan Civilization-Geography and Chronology Urban features of Harappan civilization-Town planning, craft productions and trade; Harappan art and architecture Social and political organization, religious beliefs and practices.	12	02
	The problem of urban decline, post Harappan tradition		

Aoyana Buvagahain

4	Northern India - Vedic and post period-society, political, religious, economy (circa 1500 - 600 BCE). Early territorial states - Janapada and Mahajanapadas (c 600 300 BCE). Philosophical traditions - Buddhism and Jainism, Ajivika, Carvakas Tamilakam (circa 300 BCE - circa CE 300).	10	03
	TOTAL	46	10

Course outcomes:

1. The students will develop grasps over the concepts of Prehistory and Proto history and various sources and tools and techniques which are used for the reconstruction of early Indian History.
2. It will help them to locate the urban growth in Harappan civilization and polity and economy of Early India up to 300 BCE.

ESSENTIAL READINGS:

- R.S. Sharma, India's Ancient Past, New Delhi, OUP, 2007
- R.S. Sharma, Material Culture and Social Formation in Ancient India, 1983.
- V.K. Jain, Prehistory and Protohistory of India-An Appraisal, DK Printwood, 2006
- Upinder Singh, A History of Ancient and Early India from the beginnings to 1300, Penguin.
- Romila Thapar, Early India from the Beginnings to 1300, Penguin, 2008 H.C.
- Raychaudhari, ed. Political History of Ancient India, Rev.
- K.A.NSastri, ed. History of South India, OUP, 1966.
- Irfan Habib, A People's History of India-Vol.-1, 2002

Suggested Readings

- Uma Chakravarti, The Social Dimensions of Early Buddhism.
- Rajan Gurukul, Social Formations of Early South India, 2010.
- R. Champakalakshmi, Trade. Ideology and urbanization: South India 300BC-AD 1300,

Aoyana Buvagala

SEMESTER - II

COURSE TITLE	:	SOCIAL FORMATIONS AND CULTURAL PATTERNS OF ANCIENT AND MEDIEVAL WORLD
COURSE CODE	:	HISHC 201.00
NATURE OF THE COURSE	:	MAJOR CORE
CREDIT	:	04
TOTAL MARKS	:	100 (30IA +70 END SEM)

Course Objective:

1. The objective of this course is to highlight the major factors that led to the social formations and cultural patterns of the ancient and medieval world.
2. The students will be acquainted with the development of Bronze Age Civilizations throughout the world as well as development of slave and polis societies in Ancient Greece.
3. The students will also be able to learn the changes and crisis faced by early and medieval societies. **Course contents:**

Unit	Contents	Lecture	Tutorial
1	Evaluation of Humankind: Pre historic culture: features of Paleolithic, Mesolithic, Neolithic Bronze and Iron Age: Iron Debate, Characteristic, Important sites	10	2
2	Mesopotamian Civilization: Upto Akkadian: Temple economy, Law Codes Egyptian Civilization: Polity, Art and Architecture, Religion. Chinese Civilization: Polity and administration, Science and Technological Development	14	3

Aoyana Bawagahain

3	Greek Civilization: Athenian Democracy, Society and Culture, Slavery Roman Civilization: Establishment of Republic, Society and Cultures, trade and Urbanization Europe in Medieval age: feudalism, Expansion of Christianity.	12	2
4	The Aztec and the Maya - The origin, Society, Religion, Economy, Art and Architecture, Decline The Incas: Origin, Polity, Religion, Society and Economy, Art and Architecture, Decline Central Islamic civilization (Arab and Persia): Rise of Islam, Ummah, Caliphate, Crusades	10	3
	TOTAL	46	10

Course Outcome:

1. Learners will be acquainting with the historical developments of various civilizations of ancient and medieval world.
2. They will have a comprehensive view about various political, economic and cultural developments of different human societies
3. The students will also learn the changes and crisis faced by early and medieval societies.

ESSENTIAL READINGS

Burns and Ralph, World Civilizations
Gordon Childe, What Happened in History
UNESCO series, History of Mankind
Amar Farooqui, Early Social Formations
Rakesh Kumar, Ancient and Medieval World: From Evolution of Humans to the Crisis of Feudalism
Perry Anderson, Passages from Antiquity to Feudalism
Charles Phillips, et al, Aztec and Maya: The Complete Illustrated History
Marc Bloch, Feudal Society, 2 Vols.

SUGGESTED READINGS

G.Clark, World Prehistory : A New Perspective

Aoyana Bhowagatain

George Duby, The Early Growth of European Economy

Eric Brown, Maya Civilization

Jaya S.Nagendra ,A Biography of World Civilization, VL-III

Ayana Puragatini



**MAJULI UNIVERSITY OF CULTURE
DEPARTMENT OF HISTORY**

**SYLLABUS
FOR
FIVE-YEAR INTEGRATED MASTERS
PROGRAMME**

(FYUGP +1 Year Masters)

SEMESTER - I

COURSE TITLE	:	HISTORY OF ANCIENT INDIA
COURSE CODE	:	HISM1
NATURE OF THE COURSE	:	MINOR
COURSE		
CREDIT	:	04
TOTAL MARKS	:	100 (30IA+70 END SEM)

Course Objective:

1. The objective of this paper is to **highlight** the Ancient and Early Medieval India.
2. The paper also strives to understand the various sources of Indian History i.e. literary, archeological and numismatic.
3. This paper will able to provide a brief knowledge of political and economic development from Harappan to Early Medieval period. It also focuses to develop understanding of the changing administrative in early India in the changing economic contexts.

Course contents:

Unit	Contents	Lecture	Tutorial
1	Sources-Literary, archaeological and numismatic Indus Valley Civilization - Origin, extent, major sites, features and decline and transformation Vedic Culture - Society, Economy and Polity Rise of the territorial States- Janapadas and Mahajanapadas	12	2
2	Rise of Magadha - Haryanka and Nandas Alexander's Invasion of India Rise of the Mauryan Empire under Asoka, Asoka's Dhamma Mauryan administration, causes of decline	10	3
3	Political and economic Developments in the Post - Mauryan period-the Sungas, Kanvas, Kushanas and Satavahanas. The Tamils and Sangam Age. The Sakas, Parthians and the Indo-Greeks in India The Guptas and the Vakatakas	10	2

Aoyana Buregachain

4	Developments in the post-Gupta period - Vardhanas, Palas and Pratiharas The Pallavas, the Rashtrakutas and the Chalukyas - state and administration The Imperial Cholas The Arabs and the Turks in Indian politics - Ghaznavids and the Ghorid Invasions	14	3
	TOTAL	46	10

Course Outcome:

1. Students will be able to the basic concepts of ancient and early and medieval India.
2. The students will have knowledge on the sources of Ancient India as well as the political and dynastic chronology of the subcontinent upto 1200 C.E.

Suggested Readings:

Upinder Singh, A History of Ancient and Early Medieval India, Pearson

Ranabir Chakravarti, Exploring Early India, Macmillan

R.S. Sharma, India's Ancient India, Oxford

D.N. Jha, Early India -A concise History (From the Beginning to the Twelfth Century)

D.D Kosambi, The Culture and Civilisation of Ancient India in Historical outline

Ayana Buregahain

SEMESTER - II

COURSE TITLE

: HISTORY OF MEDIEVAL INDIA

COURSE CODE	:	HISM
NATURE OF THE COURSE	:	MINOR
CREDIT	:	04
TOTAL MARKS	:	100 (30IA+70 END SEM)

Course Objectives:

1. The objective of this paper is to acquaint the students with the political developments in India from the Sultanate period to the Mughal period.
2. This paper will also discuss on society, economy and religious traditions of that

Course contents:

Unit	Contents	Lecture	Tutorial
1	Indian Polity during 11 th 12 th Century: background Advent the Arabs and the Turks in Indian Politics- Ghazivids and the Ghorid Invasions Establishment of the Delhi Sultanate – (a) the slave dynasty (b) the Khalzis – AlauddinKhaljis administration (c) the Tughlaqs Experiment of Muhammad Bin Tughlaq Disintegration of the Delhi Sultanate and Rise of Provincial Kingdoms- Vijayanagar and Bahmoni Kingdom	10	3
2	Establishment of Mughal Rule (a) India on eve of Babur’s invasion and establishment of the Mughal rule under Babur; Military technology warfare (use of firearms) Humayuns struggle for empire (c) Sher Shah, his administrative and Revenue Reforms. Consolidation of the Mughal Rule Under Akbar: (a) Campaign and Conquest of Bengal, sulh I kul, Din -i- Ilahi. Mughal Empire Under Jahangir and Sahjahan ,Aurangazeb	14	3
	Evolution of Administrative Institutions and apparatus: zabt, mansab, jagir, madad-i-mash grants, Zamindars and peasants (Khudkasht and pahikasht).		
3	Decline and disintegration of the Mughal Empire: various issues Emergence of Regional powers :Maratha, Nawabs of Bengal	10	1

Aoyana Buragachain

4	<p>Bhakti Movement: Saguna and Nirguna trends (Tulsi, Kabir, Meerabai) growth and development of Bhakti literature.</p> <p>Sufism in India: basic characteristics and important Silsilahs(Chistis and Suhrawardis).</p> <p>Guru Nanak and Emergence of Sikhs.</p> <p>Developments of Art and Architecture in Medieval India: Important features of Indo Islamic style, characteristic of paintings).</p>	12	3
	TOTAL	46	10

Course Outcome:

1. The student will have an understanding of the history of medieval India.
2. The students will have knowledge on the sources of medieval India as well as the political history and dynastic chronology of the sub-continent from 1200 C.E.
3. This paper will also give an understanding of socio - religious developments of medieval period.

Essential Readings

Satish Chandra, Medieval India.

Salma Ahmed Farooqui, A Comprehensive History of Medieval India

Vipul Singh, Interpreting Medieval India: Early Medieval, Delhi Sultanate and regions

Meena Bhargava, Understanding Mughal India: 16th to 18th centuries

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MAJULI UNIVERSITY OF CULTURE

DEPARTMENT OF PERFORMING ARTS



FIVE-YEAR INTEGRATED MASTERS (FYUGP + 1 YEAR MASTERS) PROGRAMME

SYLLABUS STRUCTURE

2023

Preamble

This programme is designed in accordance with the National Education Policy 2020 of India, aiming to provide comprehensive education in dance, music, and theatre with a special focus on the Sattriya Culture of Assam. It offers an integrated approach to the performing arts for the first two semesters, followed by specialisation in either dance, music, or theatre. The programme places significant weightage on practical and experiential learning, research work, and the development of expertise in professional performance and academic pursuits. It combines the latest scientific teaching modules with traditional practices, encourages multidisciplinary knowledge acquisition, and fosters life skills development and entrepreneurship.

Focus Areas

- **Sattriya Culture of Assam:** A special focus is given to the Sattriya Culture of Assam, including its history, philosophy, music, dance forms, and performance techniques. Students will gain a deep understanding and appreciation of this unique cultural heritage.
- **Practical and Experiential Learning:** Each major paper has 40 to 60% weightage for practical and experiential learning. Students will actively participate in performances, productions, workshops, and collaborations to enhance their artistic skills and professional competence.
- **Research Emphasis:** Special emphasis will be placed on research work, encouraging students to explore areas of interest within their chosen discipline. They will undertake research projects, write dissertations, and contribute to the academic discourse in their respective fields.
- **Blend of Scientific and Traditional Teaching Modules:** The programme will utilise the latest scientific teaching modules combined with traditional practices. This approach ensures a balance between contemporary pedagogical methods, technological advancements, and the preservation of traditional knowledge and artistic practices.
- **Multidisciplinary Knowledge and Expertise:** The programme emphasises the acquisition of multidisciplinary knowledge and expertise. Students will have opportunities to engage with Minors, Value-Added Courses, Ability Enhancement Courses (AEC), Skill Enhancement Courses (SEC), Multidisciplinary Elective Courses (MDEC) and interdisciplinary projects to broaden their understanding of the performing arts and their connections to other fields.
- **Life Skills Development and Entrepreneurship:** The programme emphasises on the development of life skills, including communication, critical thinking, collaboration, and entrepreneurship. Students will be equipped with the necessary skills to navigate the professional landscape, create their own opportunities, and contribute to the cultural and creative industries.

Programme Structure Overview

Foundation Courses (First 2 Semesters)

- **Integrated Courses:** Students will undertake integrated courses encompassing dance, music, and theatre, providing a strong foundation in the performing arts. These courses will cover fundamental theories, practical training, historical and cultural contexts, and interdisciplinary connections.

Specialisation (Remaining Semesters)

- **Specialisation Selection:** Students will choose one of the three disciplines (Sattriya Dance, Hindustani Classical and Sattriya Music, or Theatre (with special reference to Bhaona) for specialisation, focusing on advanced techniques, repertoire, performance skills, and theoretical knowledge specific to their chosen field.

Professional and Academic Tracks

- **Professional Track:** This track aims to develop expert professional dancers, musicians, and theatre workers, including actors, designers, and directors. Students will receive specialised training, practical exposure, and mentorship to enhance their performance skills and prepare for careers in the professional industry.
- **Academic Track:** This track aims to nurture academicians and researchers in the performing arts. Students will receive advanced theoretical education, research methodologies, and guidance to pursue higher studies, teaching positions, and contribute to the field through scholarly work.

Both the professional and academic tracks are integrated to the programme providing opportunities for the students to develop professional expertise in their chosen field while also engaging in research and academic pursuits.

Programme-Specific Outcomes (PSO):

Upon completion of the FUYGP Performing Arts programme students will have achieved the following program-specific outcomes:

1. Comprehensive Knowledge:

Demonstrate a comprehensive understanding of the theories, principles, historical contexts, and cultural significance of dance, music, and theatre, with a special focus on the Sattriya Culture of Assam.

2. Artistic Proficiency:

Exhibit a high level of artistic proficiency in their chosen specialisation, showcasing technical skills, expressive abilities, and creative interpretations in performances and practical demonstrations.



3. Specialisation Expertise:

Develop specialised knowledge and expertise in one of the following areas: Sattriya Dance, Hindustani and Sattriya Music, or Theatre (with special reference to Bhaona), enabling students to pursue careers and further studies in their chosen field.

4. Research and Analysis:

Apply research methodologies, critical thinking, and analytical skills to investigate and evaluate the performing arts, contributing to the advancement of knowledge and understanding in the field.

5. Practical Application:

Apply acquired knowledge and skills in practical settings, demonstrating competence in choreography, musical composition, stagecraft, direction, and other aspects of performance production.

6. Interdisciplinary Approach:

Integrate knowledge and techniques from multiple disciplines within the performing arts and related fields, fostering a holistic and multidimensional understanding of artistic expression.

7. Effective Communication:

Communicate effectively through various mediums, including performance, written reports, presentations, and artistic expressions, effectively conveying emotions, ideas, and narratives to diverse audiences.

8. Ethical and Professional Practices:

Adhere to ethical principles and professional standards in the performing arts, demonstrating professionalism, teamwork, collaboration, and cultural sensitivity in all aspects of their work.

9. Lifelong Learning:

Cultivate a passion for continuous learning, staying updated with current trends, techniques, and developments in the performing arts, and engage in professional development activities to enhance their skills and knowledge.

10. Entrepreneurship and Leadership:

Demonstrate entrepreneurial and leadership skills, exploring opportunities for self-employment, artistic entrepreneurship, cultural preservation, and community engagement.

The following syllabus structure attempts to provide a comprehensive and balanced approach to dance, music, and theatre education, catering to the needs of aspiring professional performers, academicians and researchers.



SYLLABUS STRUCTURE

SEMESTER - I					
Domain Code	Paper Code	Core-Course (Compulsory Papers)	Credits	Number of Contact Hours	Weightage
Major	311101	Basics of Performing Arts I	4	L-28+P-56	L- 60% P- 40%
Minor	312101	Introduction to Performing Arts I	4	L- 42 + P- 28	L- 75% P- 25%
Multi- Disciplinary		(*Students choose one of the MDECs tracks on offer.)	3	42	
AEC		(*Students choose one of the AEC options on offer.)	4	56	
Value Added Course-1		Understanding India	2	28	
Value Added Course-2		Health and Wellness	2	28	
Skill Enhancement		(*Students choose one of the SECs on offer.)	3	L-22 + P-40	L-40% P- 60%
		Total Credits	22		



SEMESTER - II					
Domain Code	Paper Code	Core-Course (Compulsory Papers)	Credits	Number of Contact Hours	Weightage
Major	311201	Basics of Performing Arts II	4	L-28+P-56	L- 60% P- 40%
Minor	312201	Introduction to Performing Arts II	4	L-42 + P-28	L- 75% P- 25%
Multi-Disciplinary		(*Students choose one of the MDECs on offer.)	3	42	
AEC		(*Students choose one of the AECs on offer.)	4	56	
Value Added Course-1		Environmental Studies	2	28	
Value Added Course-2	315101 315102	Yoga or Mati Akhora	2	28	
Skill Enhancement		(*Students choose one of the SECs on offer.)	3	L-22 + P-40	L-40% P-60%
		Total Credits	22		



SEMESTER – III					
Domain Code	Paper Code	Core-Course (Compulsory Papers)	Credits	Number of Contact Hours	Weightage
Major	311301	Performing Arts and Aesthetics (*With options in practical)	4	L-28+P-56	L- 60% P- 40%
Major	311302	Option 1 – Musical Instruments of Sattriya Dance – Khol Option 2 – Music Option 3 – Basics of Theatre Making	4	L-28+P-56	L- 40% P- 60%
Minor	312301	Performing Arts and Aesthetics	4	L-42 + P-28	L- 75% P- 25%
Multi-Disciplinary		(*Students choose one of the MDECs on offer.)	3	42	
Value Added Course		Digital Literacy	2	28	
Skill Enhancement	316301	(*Students choose one of the SECs on offer.)	3	L-22 + P-40	L-40% P-60%
AEC			2	28	
		Total Credits	22		

SEMESTER - IV					
Domain Code	Paper Code	Core-Course (Compulsory Papers)	Credits	Number of Contact Hours	Weightage
Major	311401	Option 1 – Basic Knowledge on Dance and Treatises Option 2 – Music Option 3 – Acting I	4	L-28+P-56	L- 40% P- 60%
Major	311402	Option 1 – Musical Instruments – Khol II Option 2 – Music Option 3 – Theatre Design I	4	L-28+P-56	L- 40% P- 60%
Major	311403	Option 1 – Vaishnava Music of Assam I (Option to combine with music stream) Option 2 – Music Option 3 – Theatre Direction	4	L-28+P-56	L- 40% P- 60%
Major	311404	Performing Arts for Entrepreneurship I	4	L-42 + P-28	L- 75% P- 25%
Minor	312401	Performing Arts for Entrepreneurship I	4	L-42 + P-28	L- 75% P- 25%
Value Added Course		Community Engagement	2	28	
		Total Credits	22		

SEMESTER- V					
Domain Code	Paper code	Core-Course (Compulsory Paper)	Credit	Number of Contact Hours	Weightage
Major	311501	Option 1 – Vaishnava Music of Assam II Option 2 – Music Option 3 – Performance Text and Performance Language	4	L-28+P-56	L- 40% P- 60%
Major	311502	Option 1 – Other Classical Dance Form I Option 2 – Music Option 3 – Physical Theatre (With Bhaona Mask Training)	4	L-28+P-56	L- 40% P- 60%
Major	311503	Ankiya Bhaona – Scene- work /Production	8	L-28+P-168	L- 40% P- 60%
Major	311504				
Minor	312501	Performing Arts in Sattriya Culture and Ankiya Bhaona	4	L-28+P-56	L- 40% P- 60%
Internship	317501	Internship	2	28	
Total Credit			22		

SEMESTER-VI					
Domain Code	Paper Code	Core-Course (Compulsory Paper)	Credit	Number of Contact Hours	Weightage
Major	311601	Option 1 – History and Development of Indian Classical Dance Option 2 – Music Option 3 – Acting II	4	L-28+P-56	L- 40% P- 60%
Major	311602	Option 1 – Aspects of Dance in Treatises Option 2 – Music Option 3 – Theatre Design II	4	L-28+P-56	L- 40% P- 60%
Major	311603	Option 1 – Stage Presentation I (Dance) Option 2 – Music Option 3 – Theatre Direction II	4	L-28+P-56	L- 40% P- 60%
Major	311604	Option 1 – Other Classical Dance Form II Option 2 – Music Option 3 – Western Drama (with Production /Scene-work of Shakespeare)	4	L-28+P-56	L- 40% P- 60%
Minor	312601	Folk Dance, Music and Theatre	4	L-42 + P-28	L- 75% P- 25%
Project	317601		2	28	
Total Credit			22		

SEMESTER-VII					
Domain Code	Paper Code	Core-Course (Compulsory Papers)	Credits	Number of Contact Hours	Weightage
Major	311701	Option 1 – Folk, Traditional Dance and Theatre forms of Assam (Practical - Sattriya Ojapali) Option 2 – Music Option 3 – Realism in Theatre (with Realistic Production/Scenework)	4	L-28+P-56	L- 40% P- 60%
Major	311702	Option 1 – Other Classical dance form III Option 2 – Music Option 3 – Advance Acting (with Acting Scenework)	4	L-28+P-56	L- 40% P- 60%
Major	311703	Performing Arts for Entrepreneurship II	4	L-42 + P-28	L- 75% P- 25%
Minor	312701	Philosophy in Performance (*study of different philosophies at play in Dance, Music and Theatre performances)	4	L-42 + P-28	L- 75% P- 25%
	317701	Research Ethics and Methodology	4	L-56	
	317702	Research Project (Development of Project/Research proposal, Review of related literature)/ DSE Course in lieu of Research Project	2		
	Total Credit		22		

SEMESTER-VIII					
Domain Code	Paper Code	Core-Course (Compulsory Papers)	Credits	Number of Contact Hours	Weightage

Major	311801	Option 1 – Aesthetics in Dance Option 2 – Music Option 3 – Advance Design (With Design Scenework)	4	L-28+P-56	L- 40% P- 60%
Major	311802	Option 1 – Study of Sankaradeva and Madhavadeva’s Ankiya Naat Option 2 – Music Option 3 – Advance Theatre Making – (With Direction Scenework)	4	L-28+P-56	L- 40% P- 60%
Major	311803	Option 1 – Other Classical dance form IV Option 2 – Music Option 3 – Students’ Graduate Production	4	L-28+P-56	L- 40% P- 60%
Minor	312801	Performance Making – Dance, Music, Theatre (with stage presentation)	4	L-28+P-56	L- 40% P- 60%
Dissertation	317801	Dissertation (Collection of Data, Analysis and Preparation of Report)/ 2 DSE Courses of 3 credits each in lieu of Dissertation	6(3+3)		
Total Credit			22		



MAJULI UNIVERSITY OF CULTURE
DEPARTMENT OF PERFORMING ARTS

SYLLABI
OF
FIVE-YEAR INTEGRATED MASTERS
(FYUGP + 1 YEAR MASTERS) PROGRAMME

MAJOR COURSES

2023

SEMESTER I**Major 1**Course Code: **311101**Title of the Course: **BASICS OF PERFORMING ARTS I**Total Credit: **04**Credit Share: **Theory: 2; Practical: 2**Total Marks: **100 (20 IA+ 80 ES)**Weightage: **Theory 60%, Practical 40%****Course Objective:**

1. To equip students with a holistic and in-depth understanding of the basics of performing arts, including the classification of arts, the properties and components of performing arts, and the importance and learning traditions of performing arts.
2. To provide students with a comprehensive understanding of the origin, history, and cultural significance of Sattriya dance and Indian dances in general, specifically focusing on the contributions of Sankardev and Madhabdev.
3. To ensure that students gain a thorough understanding of the basics of music, including its classifications and Indian musical traditions, focusing on the two systems of Indian raga music (Carnatic and Hindustani), basic elements of Hindustani music, and folk traditions.
4. To develop a comprehensive understanding of the historical and fundamental aspects of theatre, and the different roles of theatre artists.
5. To provide students with practical training in Sattriya Dance, Music, and Theatre, allowing them to develop skills and knowledge in each respective discipline.

Course Outcome:

By the end of the course, students will be able to:

1. Identify and differentiate between visual and performing arts, explain the properties and components of performing arts, and recognize the significance of performing arts in society and the learning traditions, such as the Guru Sishya Parampara, within the context of performing arts education.
2. Analyse and discuss the evolution of Sattriya dance, its unique characteristics, and its impact on the classical and folk-dance traditions of India.

3. Identify and explain the different classifications of music, analyse and differentiate between the two systems of Indian raga music, demonstrate an understanding of the basic elements of Hindustani music, and appreciate the diversity and cultural significance of folk traditions in music.
4. Analyse and appreciate the evolution of theatre, identify the essential elements and roles in theatre productions, and demonstrate a basic understanding of the creative processes involved in acting, designing, directing, and producing theatrical performances.
5. To perform fundamental Sattriya Dance routines, cultivate proficiency in music by practicing different rhythmic patterns and scales, and experience the key aspects of theatre performance, including body and voice control, imagination, and the use of space

BASICS OF PERFORMING ARTS I

Course Contents and Distribution of Learning Hours

Part I

THEORY

Credit: 2 Weightage: 60%

Unit	Course Content	Lecture	Tutorial	Practical	Marks Weightage(%)
I	Basics of Performing Arts 1. Classification of Arts – Visual and Performing Arts 2. Performing Arts: Properties and Components 3. Learning Performing Arts – Importance, Learning Traditions, The Guru Sishya Parampara	7	0	0	15
II	Basics of Sattriya Dance 1. Origin and History of Dance 2. Concept of Classical and Folk Dance of India 3. Contribution of Sankardev and Madhabdev	7	0	0	15
III	Basics of Music 1. Music and Its Classifications 2. Indian Musical Traditions	7	0	0	15

	<ul style="list-style-type: none"> - Two Systems of Indian Raga Music – Carnatic and Hindustani - Basic elements of Hindustani music -Nada, shruti, Swara, Saptak, Tala, Laya, Alankara, - Sattriya Music 				
IV	Basics of Theatre <ol style="list-style-type: none"> 1. Theatre History – Indian and World Theatre 2. Fundamental Elements of Theatre <ul style="list-style-type: none"> - Actor, Audience, Space - Different Roles of the Theatre Artists - Actor, Designer, Director and Producer 3. Bhaona – The Theatre Form 	7	0	0	15

Part II

PRACTICAL

Credit: 2; Weightage: 40%

Unit	Content	Lecture	Tutorial	Practical	Marks Weightage(%)
I	Sattriya Dance <ol style="list-style-type: none"> 1. Mati Akhora 2. Hastas 	0	0	20	14
II	Music <ol style="list-style-type: none"> 1. Practice of Alankar with Dugun, Trigun and Chowgun 2. Selected Talas - Trital, Ektal, Jhaptal, Chowtal 3. Talas in Borgeet 	0	0	16	12
III	Theatre <ol style="list-style-type: none"> 1. Body and Voice 	0	0	20	14

	2. Body, Movement and Imagination 3. Space and Performance Space – For Actor, Designer and Director 4. Basic Movements in Bhaona				
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Assessment Methods:

In-semester Assessment: (Weightage 20%)

Any one or a combination of more than one of the following:

- In-class quizzes and tests to assess theoretical knowledge
- In class record notebook of students' experience in practical classes
- In-house/classroom demonstration

End-Semester Assessment (Weightage 80%)

- Written Examination

Combined with any one or a combination of the following:

- Group Discussion
- Final Practical Demonstration (Solo/Group)

References

- Sattriya Dances of Assam and their Rhythm: Maheswar Neog, (ed): Publication board of Assam, Guwahati.
- The Sattriya Dance of Assam An Analytical and Critical Study: Jagannath Mahanta. Sattriya Kendra of Sangeet Natak Akademi, New Delhi.
- Sattriya Nriyar Ruprekha: Gobinda Saikia, Rina Saikia. Guwahati
- Sattriya Nritya Rup Darsan: Karuna Borah. Grantha Publication, Jorhat.
- Mati Akhara The Grammar of Ssattriya Dance: Mallika Kandali, LBS Publication, Guwahati,2023
- Nritya Kala Prasanga Aru Sattriya Nritya, 2007
- Bharatiya Raag Sangeet Tatwa: Dr. Sudarshana Baruah Deka, Assam book Trust.
- Raag Sangeet: Birendra Kumar Phukan
- Sangeet Nipun: Rupanjali Sarma Bordoloi
- Sangeet Visharad: Vasant
- Kramik Pustak Mallika:Pt.Vishnu Narayan Bhatkhandee
- Borgeet: ed. Bapchandra Mahanta
- Borgeet Tatwa Aru Swaralipi: Khana Das
- Theatre For Beginners: Richard Spafford, For Beginners
- The Empty Space: A Book About the Theatre: Deadly, Holy, Rough, Immediate: Peter Brook, Penguin Books
- Impro: Improvisation and the Theatre: Keith Johnstone, Methuen Drama
- The Oxford Companion to Indian Theatre: Ananda Lal(ed), Oxford University Press
- Asomiya Natya Sahitya: Satyendranath Sharma
- Natokor Kotha: Pona Mahanta
- Ankia Bhaona: Keshabananda Debagoswami
- Manchalekha : Atul Chandra Hazarika

SEMESTER II**Major 2**Course Code: **311201**Title of the Course: **BASICS OF PERFORMING ARTS II**Total Credit: **04**Credit Share: **Theory: 2; Practical: 2**Total Marks: **100 (20 IA+ 80 ES)**Weightage: **Theory 60%, Practical 40%****Course Objective:**

1. To explore the interrelation and synergy among different forms of performing arts and the relation between the performer and the audience.
2. To provide a comprehensive understanding of the origin, development, and cultural significance of Sattriya Dance.
3. To familiarize students with the fundamental elements and concepts of Hindustani music and Indian musical instruments.
4. To introduce students to the fundamental principles and elements of theatre, including its form and content, genres and subgenres, and traditional and modern approaches.
5. To develop practical skills in Sattriya Dance, including Krishna/Lavanu Churi Nach, Jhumura Ramdani, and Tala – Thukani and Suta, as well as in Music, with a focus on practicing specific Ragas and Talas, and in Theatre, through basic improvisation and scene-making.

Course Outcome:

By the end of the course, students will be able to:

1. Analyse and understand the performer-audience relationship in both traditional and modern practices of performing arts.
2. Acquire knowledge of the Sattriya Institution, the various elements of Sattriya Dance, and the appropriate decorum for Sattriya Dance performances.
3. Identify and explain the basic elements of Hindustani music and classify Indian musical instruments based on their characteristics and classifications.
4. Develop a comprehensive understanding of the basics of theatre, enabling them to analyse, appreciate, and discuss various forms, genres, and styles of theatrical performances.

5. Perform Sattriya Dance using including Krishna/Lavanu Churi Nach, Jhumura Ramdani, and Tala – Thukani and Suta, perform music using the selected Ragas and Talas, and demonstrate their understanding of different theatre genres through basic scene-making and improvisation.

BASICS OF PERFORMING ARTS II

Course Contents and Distribution of Learning Hours

Part I

THEORY

Weightage 60%

Unit	Course Content	Lecture	Tutorial	Practical	Weightage (%)
I	Basics of Performing Arts 1. Interrelation Among the Performing Arts- the Synergy 2. Traditional and Modern Practices in Performing Arts 3. The Performer-Audience Relationship.	7	0	0	15
II	Basics of Sattriya Dance 1. Origin and Development of Sattriya Dance 2. The Sattri Institution and Sattriya Dance 3. Geet, Badya, Aaharyya and Decorum for Sattriya Dance Performances	7	0	0	15
III	Basics of Music 1. Basic elements of Hindustani music -Meend, Mela, Thata, Varna, Raga, Dhatu, Matu, Kaku, Vidari 2. Indian Musical Instruments and Their Classifications 3. Musical Instruments in Borgeet	7	0	0	15
IV	Basics of Theatre 1. Theatre Form and Content	7	0	0	15

	2. Theatre Genres and Subgenres – Tragedy, Comedy, Drama, Farce, Melodrama, Physical Theatre etc. 3. Traditional and Modern Theatre 4. Classification of Bhaona				
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Part II

PRACTICAL

Credit: 2; Weightage: 40%

Unit	Content	Lecture	Tutorial	Practical	Weightage (%)
I	Sattriya Dance 1. Krishna/Lavanu Churi Nach 2. Jhumura Ramdani 3. Tala – Thukani, Suta	0	0	20	14
II	Music 1. Practice of one selected Raga - Yaman/Bilawal/Bhupali Raga 2. Practice one selected Raga of Borgeet - Dhanashree, Ashowari, Kou 3. Selected Tala - Trital, Ektal, Jhaptal, Chowtal	0	0	16	12
III	Theatre 1. Basic Improvisation - Devising a Scene - Text to Scene Making 2. Theatre Genre Exploration Through Basic Scene-making 3. Bhaona Scene Making	0	0	20	14

Assessment Methods:

In-semester Assessment: (Weightage 20%)

Any one or a combination of more than one of the following:

- a. In-class quizzes and tests to assess theoretical knowledge
- b. In-class record notebook of students' experience in practical classes
- c. In-house/classroom demonstration

End-Semester Assessment (Weightage 80%)

- a. Written Examination

Combined with any one or a combination of the following:

- b. Group Discussion
- c. Final Practical Demonstration (Solo/Group)

References

1. Sattriya Dances of Assam and their Rhythm: Maheswar Neog, (ed): Publication board of Assam, Guwahati.
2. The Sattriya Dance of Assam An Analytical and Critical Study: Jagannath Mahanta. Sattriya Kendra of Sangeet Natak Akademi, New Delhi.
3. Sattriya Nriyar Ruprekha: Gobinda Saikia, Rina Saikia. Guwahati
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5. Mati Akhara The Grammar of Ssattriya Dance: Mallika Kandali, LBS Publication, Guwahati,2023
6. Nritya Kala Prasanga Aru Sattriya Nritya, 2007
7. Bharatiya Raag Sangeet Tatwa: Dr. Sudarshana Baruah Deka, Assam book Trust.
8. Raag Sangeet: Birendra Kumar Phukan
9. Sangeet Nipun: Rupanjali Sarma Bordoloi
10. Sangeet Visharad: Vasant
11. Kramik Pustak Mallika:Pt.Vishnu Narayan Bhatkhandee
12. Borgeet: ed. Bapchandra Mahanta
13. Borgeet Tatwa Aru Swaralipi: Khana Das
14. Theatre For Beginners: Richard Spafford, For Beginners
15. The Empty Space: A Book About the Theatre: Deadly, Holy, Rough, Immediate: Peter Brook, Penguin Books
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20. Ankia Bhaona: Keshabananda Debagoswami
21. Manchalekha : Atul Chandra Hazarika



MAJULI UNIVERSITY OF CULTURE
DEPARTMENT OF PERFORMING ARTS

SYLLABI
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FIVE-YEAR INTEGRATED MASTERS
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MINOR COURSES

2023

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SEMESTER I**Minor 1**Course Code: **312101**Title of the Course: **INTRODUCTION TO PERFORMING ARTS I**Total Credit: **04**Credit Share: **Theory: 3; Practical: 1**Total Marks: **100 (20 IA+ 80 ES)**Weightage: **Theory 75%, Practical 25%****Course Objective:**

1. To provide students with a comprehensive understanding of the basics of performing arts, Sattriya dance, music, and theatre, including their classifications, origins, and historical contributions exponents.
2. To provide students with practical training in Sattriya Dance, Music, and Theatre, allowing them to develop skills and knowledge in each respective discipline.

Course Outcome:

By the end of the course, students will be able to -

1. Analyse and appreciate the different components and traditions of performing arts, demonstrate knowledge of Sattriya dance, identify and classify different types of music, and comprehend the fundamental elements and roles of theatre.
2. Perform fundamental Sattriya Dance routines, cultivate proficiency in music by practicing different rhythmic patterns and scales, and experience the key aspects of theatre performance, including body and voice control, imagination, and the use of space.

INTRODUCTION TO PERFORMING ARTS I**Course Contents and Distribution of Learning Hours****Part I - THEORY****Credit: 3 Weightage: 75%**

Unit	Course Content	Lecture	Tutorial	Practical	Marks Weightage(%)
I	Basics of Performing Arts 1. Classification of Arts – Visual and Performing Arts	12	0	0	21



	<p>2. Performing Arts: Properties and Components</p> <p>3. Learning Performing Arts – Importance, Learning Traditions, The Guru Sishya Parampara</p>				
II	<p>Basics Sattriya Dance</p> <p>1. Origin and History of Dance</p> <p>2. Concept of Classical and Folk Dance of India</p> <p>3. Contribution of Sankardev and Madhabdev</p>	10	0	0	18
III	<p>Basics of Music</p> <p>1. Music and Its Classifications</p> <p>2. Indian Musical Traditions</p> <ul style="list-style-type: none"> - Two Systems of Indian Raga Music – Carnatic and Hindustani - Basic elements of Hindustani music -Nada, shruti, Swara, Saptak, Tala, Laya, Alankara, - Sattriya Music 	10	0	0	18
IV	<p>Basics of Theatre</p> <p>1. Theatre History – Indian and World Theatre</p> <p>2. Fundamental Elements of Theatre</p> <ul style="list-style-type: none"> - Actor, Audience, Space - Different Roles of the Theatre Artists - Actor, Designer, Director and Producer <p>3. Bhaona – The Theatre Form</p>	10	0	0	18

Part II - PRACTICAL

Credit: 1; Weightage: 25%

Unit	Content	Lecture	Tutorial	Practical	Marks Weightage(%)
I	Sattriya Dance 1. Mati Akhora 2. Hastas	0	0	9	8
II	Music 1. Practice of Alankar with Dugun, Trigun and Chowgun 2. Selected Tala - Trital, Ektal, Jhaptal, Chowtal 3. Talas in Borgeet	0	0	10	9
III	Theatre 1. Body and Voice 2. Body, Movement and Imagination 3. Space and Performance Space – For Actor, Designer and Director 4. Basic Movements in Bhaona	0	0	9	8

Assessment Methods:

In-semester Assessment: (Weightage 20%)

Any one or a combination of more than one of the following:

- a. In-class quizzes and tests to assess theoretical knowledge
- b. In class record notebook of students' experience in practical classes
- c. In-house/classroom demonstration

End-Semester Assessment (Weightage 80%)

- a. Written Examination

Combined with any one or a combination of the following:

- a. Group Discussion
- b. Final Practical Demonstration (Solo/Group)

References

1. Sattriya Dances of Assam and their Rhythm: Maheswar Neog, (ed): Publication board of Assam, Guwahati.
2. The Sattriya Dance of Assam An Analytical and Critical Study: Jagannath Mahanta. Sattriya Kendra of Sangeet Natak Akademi, New Delhi.
3. Sattriya Nriyar Ruprekha: Gobinda Saikia, Rina Saikia. Guwahati
4. Sattriya Nritya Rup Darsan: Karuna Borah. Grantha Publication, Jorhat.
5. Mati Akhara The Grammar of Ssattriya Dance: Mallika Kandali, LBS Publication, Guwahati,2023
6. Nritya Kala Prasanga Aru Sattriya Nritya, 2007
7. Bharatiya Raag Sangeet Tatwa: Dr. Sudarshana Baruah Deka, Assam book Trust.
8. Raag Sangeet: Birendra Kumar Phukan
9. Sangeet Nipun: Rupanjali Sarma Bordoloi
10. Sangeet Visharad: Vasant
11. Kramik Pustak Mallika:Pt.Vishnu Narayan Bhatkhandee
12. Borgeet: ed. Bapchandra Mahanta
13. Borgeet Tatwa Aru Swaralipi: Khana Das
14. Theatre For Beginners: Richard Spafford, For Beginners
15. The Empty Space: A Book About the Theatre: Deadly, Holy, Rough, Immediate: Peter Brook, Penguin Books
16. Impro: Improvisation and the Theatre: Keith Johnstone, Methuen Drama
17. The Oxford Companion to Indian Theatre: Ananda Lal(ed), Oxford University Press
18. Asomiya Natya Sahitya: Satyendranath Sharma
19. Natokor Kotha: Pona Mahanta
20. Ankia Bhaona: Keshabananda Debagoswami
21. Manchalekha : Atul Chandra Hazarika



SEMESTER II**Minor 2**Course Code: **312201**Title of the Course: **INTRODUCTION TO PERFORMING ARTS II**Total Credit: **04**Credit Share: **Theory: 3; Practical: 1**Total Marks: **100 (20 IA+ 80 ES)**Weightage: **Theory 75%, Practical 25%****Course Objective:**

1. To provide students with a comprehensive understanding of the basics and interrelation among various forms of performing arts, including Sattriya dance, music, and theatre.
2. To develop practical skills in Sattriya Dance, including Krishna/Lavanu Churi Nach, Jhumura Ramdani, and Tala – Thukani and Suta, as well as in Music, with a focus on practicing specific Ragas and Talas, and in Theatre, through basic improvisation and scene-making.

Course Outcome:

By the end of the course, students will be able to -

1. Demonstrate a thorough knowledge of the origins, development, and practices of Sattriya dance, basic elements and classifications of Hindustani music, and the different forms and genres of theatre.
2. Perform Sattriya Dance using including Krishna/Lavanu Churi Nach, Jhumura Ramdani, and Tala – Thukani and Suta, perform music using the selected Ragas and Talas, and demonstrate their understanding of different theatre genres through basic scene-making and improvisation.

INTRODUCTION TO PERFORMING ARTS II**Course Contents and Distribution of Learning Hours****Part I - THEORY****Credit: 3; Weightage: 75%**

Unit	Course Content	Lecture	Tutorial	Practical	Marks Weightage(%)
I	Basics of Performing Arts 1. Interrelation Among the	12	0	0	21



	<p>Performing Arts- the Synergy</p> <p>2. Traditional and Modern Practices in Performing Arts</p> <p>3. The Performer-Audience Relationship.</p>				
II	<p>Basics of Sattriya Dance</p> <p>1. Origin and Development of Sattriya Dance</p> <p>2. The Sattriya Institution and Sattriya Dance</p> <p>3. Geet, Badya, Aaharyya and Decorum for Sattriya Dance Performances</p>	10	0	0	18
III	<p>Basics of Music</p> <p>1. Basic elements of Hindustani music -Meend, Mela, Thata, Varna, Raga, Dhatu, Matu, Kaku, Vidari</p> <p>2. Indian Musical Instruments and Their Classifications</p> <p>3. Musical Instruments in Borgeet</p>	10	0	0	18
IV	<p>Basics of Performing Arts</p> <p>1. Interrelation Among the Performing Arts- the Synergy</p> <p>2. Traditional and Modern Practices in Performing Arts</p> <p>3. The Performer-Audience Relationship.</p>	10	0	0	18

Part II - PRACTICAL

Credit: 1; Weightage: 25%

Unit	Content	Lecture	Tutorial	Practical	Marks Weightage(%)
I	Sattriya Dance 1. Krishna/Lavanu Churi Nach 2. Jhumura Ramdani 1. Tala – Thukani, Suta	0	0	9	8
II	Music 1. Practice of one selected Raga - Yaman/Bilawal/Bhupali Raga 2. Practice one selected Raga of Borgeet - Dhanashree, Ashowari, Kou 1. Selected Tala - Trital, Ektal, Jhaptal, Chowtal	0	0	10	9
III	Theatre 1. Basic Improvisation - Devising a Scene - Text to Scene Making 2. Theatre Genre Exploration Through Basic Scene-making 1. Bhaona Scene Making	0	0	9	8

Assessment Methods:

In-semester Assessment: (Weightage 20%)

Any one or a combination of more than one of the following:

- Written assignments and essays analysing specific films
- In-class quizzes and tests to assess theoretical knowledge
- In class record notebook of students' experience in practical classes
- In-house/classroom demonstration



End-Semester Assessment (Weightage 80%)

- a. Written Examination

Combined with any one or a combination of the following:

- b. Group Discussion
c. Final Practical Demonstration (Solo/Group)

References

1. Sattriya Dances of Assam and their Rhythm: Maheswar Neog, (ed): Publication board of Assam, Guwahati.
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3. Sattriya Nriyar Ruprekha: Gobinda Saikia, Rina Saikia. Guwahati
4. Sattriya Nritya Rup Darsan: Karuna Borah. Grantha Publication, Jorhat.
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6. Nritya Kala Prasanga Aru Sattriya Nritya, 2007
7. Bharatiya Raag Sangeet Tatwa: Dr. Sudarshana Baruah Deka, Assam book Trust.
8. Raag Sangeet: Birendra Kumar Phukan
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10. Sangeet Visharad: Vasant
11. Kramik Pustak Mallika:Pt.Vishnu Narayan Bhatkhandee
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14. Theatre For Beginners: Richard Spafford, For Beginners
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21. Manchalekha : Atul Chandra Hazarika