

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		





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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				

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
16. Impro: Improvisation and the Theatre: Keith Johnstone, Methuen Drama
17. The Oxford Companion to Indian Theatre: Ananda Lal(ed), Oxford University Press
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MINOR COURSES

2023

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

	2. Performing Arts: Properties and Components 3. Learning Performing Arts – Importance, Learning Traditions, The Guru Sishya Parampara				
II	Basics Sattriya Dance 1. Origin and History of Dance 2. Concept of Classical and Folk Dance of India 3. Contribution of Sankardev and Madhabdev	10	0	0	18
III	Basics of Music 1. Music and Its Classifications 2. Indian Musical Traditions <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	Basics of Theatre 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	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.
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9. Sangeet Nipun: Rupanjali Sarma Bordoloi
10. Sangeet Visharad: Vasant
11. Kramik Pustak Mallika: Pt. Vishnu Narayan Bhatkhandee
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13. Borgeet Tatwa Aru Swaralipi: Khana Das
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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

	Performing Arts- the Synergy 2. Traditional and Modern Practices in Performing Arts 3. The Performer-Audience Relationship.				
II	Basics of Sattriya Dance 1. Origin and Development of Sattriya Dance 2. The Sattra Institution and Sattriya Dance 3. Geet, Badya, Aaharyya and Decorum for Sattriya Dance Performances	10	0	0	18
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	10	0	0	18
IV	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.	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:

- a. Written assignments and essays analysing specific films
- b. In-class quizzes and tests to assess theoretical knowledge
- c. In class record notebook of students' experience in practical classes
- d. 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

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