



OFFICE OF THE REGISTRAR
MAJULI UNIVERSITY OF CULTURE

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No. MUC/RG/AC/22-23/124

Date 30/07/2024

NOTIFICATION

The 8th Meeting of the Academic Council, Majuli University of Culture, Majuli held on 27/05/2024 vide **Resolution No.12** has approved the **Syllabi (1st Semester to 2nd Semester) of the Post Graduate Programme in Performing Arts** as recommended by the concerned Boards of Studies of Majuli University of Culture, Majuli, with effect from the Academic Session 2024-2025.

Enclosed: As Annexure I

Issued with due approval.

Academic Registrar
Majuli University of Culture
Majuli

Copy to:

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

Academic Registrar
Majuli University of Culture
Majuli

Annexure I

SYLLABUS STRUCTURE and SYLLABI
of
MASTER OF ARTS in PERFORMING ARTS
2024



MAJULI UNIVERSITY OF CULTURE
DEPARTMENT OF PERFORMING ARTS


20/7/2024

Preamble

This Master's programme in Performing Arts follows the Choice Based Credit System (CBCS). It aims to provide advanced education in dance, music, and theatre with a special emphasis on the Sattriya Performing Art Culture of Assam. The programme offers three specialisations: Sattriya Dance, Vocal Music with special focus on Sattriya Music, and Theatre Art. The two-year postgraduate programme spans four semesters and combines theoretical knowledge with practical training, research work, and professional development.

Focus Areas:

A. Sattriya Performing Art Culture of Assam: A strong focus is placed on the Sattriya Culture of Assam, especially on its performing Arts, including its history, philosophy, music, dance forms, and performance techniques, providing students with a deep understanding and appreciation of this unique cultural heritage.

B. Practical and Experiential Learning: Core courses and discipline-specific elective courses incorporate practical and experiential learning components. Students will actively engage in performances, workshops, productions, and collaborations to enhance their artistic skills and professional competence.

C. Research Emphasis: The programme places special emphasis on research work, encouraging students to explore areas of interest within their chosen specialization. They will undertake research projects, write dissertations, and contribute to the academic discourse in their respective fields.

D. Blend of Contemporary and Traditional Approaches: The programme combines contemporary pedagogical methods, technological advancements, and traditional artistic practices, ensuring a balance between scientific teaching modules and the preservation of traditional knowledge.

E. Professional and Personal Development: The programme emphasizes the development of professional skills, including communication, critical thinking, collaboration, and entrepreneurship, preparing students for careers in the performing arts industry and enabling them to create their own opportunities.

Programme Structure:

A. Specializations from the beginning: Sattriya Dance, Vocal Music with a focus on Sattriya Music, or Theatre Art. They will undertake core courses, discipline-specific elective courses, ability enhancement courses, and skill enhancement courses relevant to their chosen specialization, receiving advanced training in techniques, repertoire, performance skills, and theoretical knowledge as well as entrepreneurial skills.



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B. Professional and Academic Tracks: The programme offers both professional and academic tracks, allowing students to develop expertise as professional performers, artists, or academicians and researchers in their chosen specialization.

Program Specific Outcomes (PSOs):

Upon successful completion of the MA Performing Arts program, students will be able to:

1. Demonstrate an advanced and specialized understanding of the theories, principles, historical contexts, and cultural significance of their chosen specialization (Sattriya Dance, Vocal Music with a focus on Sattriya Music, or Theatre Art), with a particular emphasis on the Sattriya Performing Arts Culture of Assam.

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

3. Create and produce original artistic works, such as choreographies, musical compositions, theatrical productions, or research-based projects, demonstrating creativity, innovation, and scholarly depth.

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

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

6. Develop entrepreneurial and leadership skills, exploring opportunities for self-employment, artistic entrepreneurship, cultural preservation, and community engagement within the performing arts industry.

7. Contribute to the preservation, promotion, and dissemination of the Sattriya Performing Arts Culture of Assam through performance, research, education, and community outreach activities.

The MA Performing Arts programme aims to nurture highly skilled and knowledgeable professionals and scholars in the field of performing arts, with a strong emphasis on the Sattriya Performing Arts Culture of Assam. The programme combines academic rigor, practical training, research opportunities, and professional development to equip students with the necessary skills and knowledge to excel in their chosen career paths.

Graduate Attributes of PG Programmes:

Qualifications that signify completion of the postgraduate degree are awarded to students who:



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1. have demonstrated knowledge and understanding that is founded upon and extends and/or enhances that typically associated with the first cycle, and that provides a basis or opportunity for originality in developing and/or applying ideas, often within a research context.
2. can apply their knowledge and understanding, and problem-solving abilities in new or unfamiliar environments within broader (or multidisciplinary) contexts related to their field of study.
3. have the ability to integrate knowledge and handle complexity, and formulate judgments with incomplete or limited information, but that include reflecting on social and ethical responsibilities linked to the application of their knowledge and judgments.
4. can communicate their conclusions, and the knowledge and rationale underpinning these, to specialist and non-specialist audiences clearly and unambiguously.
5. have the learning skills to allow them to continue to study in a manner that may be largely self-directed or autonomous.



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SYLLABUS STRUCTURE
Master of Arts in Performing Arts

SEMESTER I					
	Course Code	Course Title	Theory and Practical Weightage	Credit	Contact Hours
Core Courses					
Specialization A – Sattriya Dance					
Core I	PERCOR511A	Fundamentals of Performing Arts -Dance	T-100%	4	L-60
Core II	PERCOR512A	Dances of Assam	T-100%	4	L-60
Core III	PERCOR513A	Sattriya Dance and Aesthetics	T-100%	4	L-60
Specialization B– Vocal Music with Special Focus on Sattriya Music					
Core I	PERCOR511B	Fundamentals of Performing Arts -Music	T-100%	4	L-60
Core II	PERCOR512B	Music of Assam	T-100%	4	L-60
Core III	PERCOR513B	Music and Aesthetics	T-100%	4	L-60
Specialization A – Theatre Art					
Core I	PERCOR511C	Fundamentals of Performing Arts - Theatre	T-100%	4	L-60
Core II	PERCOR512C	Theatre of Assam	T-100%	4	L-60
Core III	PERCOR513C	Theatre and Aesthetics	T-100%	4	L-60
Discipline Specific Elective (DSE) (Any 1)					
DSE I	PERDSE511A	Basics of Sattriya Dance	T- 40% P-60%	4	L-30 P-60
DSE II	PERDSE511B	Basics of Vocal Music I	T- 40% P-60%	4	L-30 P-60
DSE III	PERDSE511C	Acting Training and Acting Scene Work	T- 40% P-60%	4	L-30 P-60
Ability Enhancement Course (AEC)/Skill Enhancement Course (SEC) (Any 1)					
AEC/SEC I	PERAEC511A	Voice Culture	P-100%	2	P-60
AEC/SEC II	PERAEC511B	Mati Akhora	P-100%	2	P-60
Total Credit				18	


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SEMESTER II					
	Course Code	Course Title	Theory (T) and Practical (P) Weightage	Credit	Contact Hours
Core Courses					
Specialization A – Sattriya Dance					
Core I	PERCOR521A	Basics of Ankiya Bhaona	T-40% P-60%	4	L-30 P-60
Core II	PERCOR522A	Ankiya Bhaona Production	P-100%	4	P-120
Core III	PERCOR523A	Event Management and Dance Events	T -100%	4	L-60
Specialization B– Vocal Music with Special Focus on Sattriya Music					
Core I	PERCOR521B	Basics of Ankiya Bhaona	T-40% P-60%	4	L-30 P-60
Core II	PERCOR522B	Ankiya Bhaona Production	P-100%	4	P-120
Core III	PERCOR523B	Event Management and Music Events	T -100%	4	L-60
Specialization A – Theatre Art					
Core I	PERCOR521C	Basics of Ankiya Bhaona	T-40% P-60%	4	L-30 P-60
Core II	PERCOR522C	Ankiya Bhaona Production	P-100%	4	P-120
Core III	PERCOR523C	Event Management and Theatre Events	T -100%	4	L-60
Discipline Specific Elective (DSE) (Any 1)					
DSE I	PERDSE521A	Dances in Ankiya Bhaona	T-40% P-60%	4	L-30 P-60
DSE II	PERDSE521B	Basics of Vocal Music II	T-40% P-60%	4	L-30 P-60
DSE III	PERDSE521C	Theatre Design Training and Design Scene Work	T-40% P-60%	4	L-30 P-60
Generic Elective Course (GE) (Any 1)					
GE I	PERGE521A	Theatre Appreciation	T -100%	4	L-60
Total Credit				20	



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SEMESTER III					
	Course Code	Course Title	Theory (T) and Practical (P) Weightage	Credit	Contact Hours
Core Courses					
Specialization A – Sattriya Dance					
Core I	PERCOR611A	History of Indian Dances	T-100%	4	L-60
Core II	PERCOR612A	Sattriya Culture of Assam	T-100%	4	L-60
Core III	PERCOR613A	Sattriya Nritya	P-100%	4	P-120
Specialization B – Vocal Music with Special Focus on Sattriya Music					
Core I	PERCOR611B	Basic Principles of Music and Musicology	T-100%	4	L-60
Core II	PERCOR612B	Theory of Music: Indian and Western	T-100%	4	L-60
Core III	PERCOR613B	Raga Practical I	P-100%	4	P-120
Specialization C– Theatre Art					
Core I	PERCOR611C	Western Drama with Study of Selected Plays	T-100%	4	L-60
Core II	PERCOR612C	Indian Drama with Study of Selected Plays	T-100%	4	L-60
Core III	PERCOR613C	Assamese Drama with Study of Selected Plays	T-100%	4	L-60
Discipline Specific Elective (DSE) (Any 1)					
DSE I	PERDSE611A	Abhinaya in Sattriya Dance I	P-100%	4	P-120
DSE II	PERDSE611B	Sattriya Music Practical	P-100%	4	P-120
DSE III	PERDSE611C	Theatre Direction and Direction Scene Work	T-40% P-60%	4	P-120
Ability Enhancement Course (AEC)/Skill Enhancement Course (SEC) (Any 1)					
AEC I	PERAEC611A	Script Writing	T-100%	2	L-30
AEC II	PERAEC611B	Khol Badan	P-100%	2	P-60
AEC III	PERAEC611C	Assamese Modern Song	P-100%	2	P-60
Generic Elective Course (GE) (Any 1)					
GE I	PERGE611A	Film Appreciation	T-100%	4	L-60
Total Credit				22	



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SEMESTER IV					
	Course Code	Course Title	Theory (T) and Practical (P) Weightage	Credit	Contact Hours
Core Courses					
Specialization A – Sattriya Dance					
Core I	PERCOR621A	Aspects of Dance in Treatises	T-100%	4	L-60
Core II	PERCOR622A	Abhinaya in Sattriya Dance II	P-100%	4	P-120
Core III	PERCOR623A	Traditional Dances of Assam	T-100%	4	L-60
Specialization B – Vocal Music with Special Focus on Sattriya Music					
Core I	PERCOR621B	Theory of Music- Hindustani and Carnatic	T-100%	4	L-60
Core II	PERCOR622B	Other classical Music II	P-100%	4	P-120
Core III	PERCOR623B	Raga Practical II	P-100%	4	P-120
Specialization C– Theatre Art					
Core I	PERCOR621C	Advance Theatre Making	T-40% P-60%	4	L-30 P-60
Core II	PERCOR622C	Production Process	P-100%	4	P-120
Core III	PERCOR623C	Theatre Production	P-100%	4	P-120
Dissertation/Project					
Project	PERPRO621	Student Performance and Participant Observation Report	T-25% P-75%	8	L-15 P-135
Discipline Specific Elective (DSE) (Any 2) (*in lieu of Dissertation/Project)					
DSE I	PERDSE621A	Performance Studies	T-100%	4	L-60
DSE II	PERDSE621B	Event Management	T-100%	4	L-60
DSE III	PERDSE621C	Music Composition and Production	P-100%	4	P-120
DSE IV	PERDSE621D	Choreography	P-100%	4	P-120
DSE V	PERDSE621E	Performance Art	P-100%	4	P-120
Total Credit				20	



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Master of Arts in Performing Arts

SEMESTER I

Core I

Specialization – **Sattriya Dance**

Course Code: **PERCOR511A**

Title of the Course: **Fundamentals of Performing Arts -Dance**

Total Credit: **04**

Credit Share: **Theory: 4**

Contact Hours: **Theory: 60**

Total Marks: **100** (Theory: 100)

Course Objectives:

This course is designed to make the students -

1. Understand the basic concepts and history of dance as a performing art.
2. Study the fundamental techniques and styles of Sattriya dance.
3. Analyse the role of aesthetics in dance performance.
4. Explore the cultural significance of dance in different societies.

Course Outcomes:

After completion of the course, the students will be able to:

1. Demonstrate knowledge of key historical developments in dance.
2. Identify and describe fundamental dance techniques of Sattriya dance.
3. Analyse the aesthetic principles that influence dance performances.
4. Critically evaluate the cultural impact of dance in various contexts.

FUNDAMENTALS OF PERFORMING ARTS -DANCE

Course Contents and Distribution of Learning Hours

THEORY					
Credit: 4 Weightage: 100%					
Unit No.	Course Content	L	T	P	Marks Allotted
I	Fundamentals of Performing Arts – Definition; Characteristics; Relevance; Classification; Interrelation Among the Performing Arts	12	0	0	20
II	<ul style="list-style-type: none"> • Origin and the History of dance in India. • Folk and Classical Dance • Guru Sishya Parampara 	18	0	0	30
III	<ul style="list-style-type: none"> • Theoretical knowledge of Matiakhora and its implications on health and the various dance numbers in Sattriya dance. • Knowledge on Sangeet, Tali, Khali, Hali, Matra, Laya, Ramdani, Gitor, Mela, Sanchar, Ga-maan, Hastas and its usages 	30	0	0	50
Total		60	0	0	100

Assessment Methods:

In-semester Assessment: (Weightage **40%**, Marks **40**)

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

- In-class quizzes and tests to assess theoretical knowledge
- Written assignments
- Sessional examinations


End-Semester Assessment (Weightage **60%**, Marks **60**)


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- Written Examination

Suggested Readings:

1. Neog, Maheswar (ed): Sattriya Dances of Assam and their Rhythms. Publication board of Assam, Guwahati.
2. Saikia, Gobinda.:Sattriya Nriyar Ruprekha, Rina Saikia. Guwahati
3. Borah, Karuna. Sattriya Nritya Rup Darsan. Grantha Publication, Jorhat.
4. Kandali , Mallika: Mati Akhara The Grammar of Ssattriya Dance, LBS Publication, Guwahati,2023
5. Banerjee, Projesh: Dance of India: Its Origin and History, Subhi Publications, 2023
6. Vatsyayan, Kapila: Indian Classical Dance, Publications Division, 2015


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SEMESTER I**Core I**Specialization – **Vocal Music with Special Focus on Sattriya Music**Course Code: **PERCOR511B**Title of the Course: **Fundamentals of Performing Arts -Music**Total Credit: **04**Credit Share: **Theory: 4**Contact Hours: **Theory: 60**Total Marks: **100** (Theory: 100)**Course Objectives:**

The objectives of the course are -

1. To provide basic knowledge about Performing Arts
2. To provide basic knowledge about the elements of Hindustani Music
3. To provide basic knowledge about the elements of Sattriya Music
4. To familiarize students with the fundamental elements and concepts of Hindustani music and Indian musical instruments.

Course Outcome:

After completion of the course, the students will be able to:

1. Demonstrate knowledge of key historical developments in music.
2. Identify and describe fundamental musical techniques and genres.
3. Analyse the aesthetic principles that influence musical performances.
4. Critically evaluate the cultural impact of music in various contexts.

FUNDAMENTALS OF PERFORMING ARTS -MUSIC**Course Contents and Distribution of Learning Hours**

THEORY					
Credit: 4 Weightage: 100%					
Unit No.	Course Content	L	T	P	Marks Allotted
I	Fundamentals of Performing Arts – Definition; Characteristics; Relevance; Classification; Interrelation Among the Performing Arts	12	0	0	20
II	Basics of Music 1. Music and Its Classifications 2. Indian Musical Traditions - Two Systems of Indian Raga Music – Carnatic and Hindustani - Basic elements of Hindustani music -Nada, shruti, Swara, Saptak, Tala, Laya, Alankara, • Sattriya Music- Musical Instruments in Borgeet	30	0	0	50
III	• Basic elements of Hindustani music -Meend, Mela, Thata, Varna, Raga, Dhatu, Matu, Kaku, Vidari • Indian Musical Instruments and Their Classifications	18	0	0	30
Total		60	0	0	100

Assessment Methods:**In-semester Assessment:** (Weightage **40%**, Marks **40**)

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

- In-class quizzes and tests to assess theoretical knowledge
- Written assignments
- Sessional examinations

End-Semester Assessment (Weightage **60%**, Marks **60**)


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- Written Examination

Suggested Readings:

1. Raag Sangit
 2. Sangeet Nipun
 3. Uchhanga Sangeet (Part I and II)
 4. A Historical Study of Indian Music
 5. An Introduction to Music and Musicology
 6. Borgeet
- Birendra Kumar Phukan
 - Rupanjali Sharma Bordoloi
 - Manju Devi Bhagawati
 - Swami Prajnanananda
 - Goutam Nag
 - Keshabananda Deva Goswami


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SEMESTER I**Core I**Specialization – **Theatre Art**Course Code: **PERCOR511C**Title of the Course: **Fundamentals of Performing Arts -Theatre**Total Credit: **04**Credit Share: **Theory: 4**Contact Hours: **Theory: 60**Total Marks: **100** (Theory: 100)**Course Objective:**

This course is designed to make the students -

1. Understand the basic concepts and history of theatre as a performing art.
2. Study the fundamental techniques and styles of various theatrical forms.
3. Analyse the role of aesthetics in theatre performance.
4. Explore the cultural significance of theatre in different societies.

Course Outcome:

After completion of the course, the students will be able to:

1. Demonstrate knowledge of key historical developments in theatre.
2. Identify and describe fundamental theatrical techniques and styles.
3. Analyse the aesthetic principles that influence theatrical performances.
4. Critically evaluate the cultural impact of theatre in various contexts.

FUNDAMENTALS OF PERFORMING ARTS -THEATRE**Course Contents and Distribution of Learning Hours**

THEORY					
Credit: 4 Weightage: 100%					
Unit	Course Content	L	T	P	Marks Allotted
I	Fundamentals of Performing Arts – Definition; Characteristics; Relevance; Classification; Interrelation Among the Performing Arts	4	0	0	10
II	Fundamentals of Theatre Definition; Impact and Relevance; Elements of Theatre; Various Roles of the Theatre Artist; Theatre Genres; Form and Content	8	0	0	15
III	Fundamentals of Acting Definition; Elements of Acting; Roles of the Actor in Theatre; Basics of Character - Character Acting and Personality Acting; Acting Training – Various Systems, Techniques, Methods and Approaches	16	0	0	25
IV	Fundamentals of Design Definition; Principles of Design; Designing Jobs in Theatre – Set, Light, Costume, Properties and New Media Design; The Designer’s Role in Theatre; The Design Process	16	0	0	25
V	Fundamentals of Direction Definition; The Director’s Job – Powers, Duties and responsibilities; The Direction Process- Script Selection, Casting and Team Selection, Scene Making, Design Decisions, Artist Management, Audience Management	16	0	0	25
	Total	60	0	0	100



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Assessment Methods:**In-semester Assessment:** (Weightage 40%, Marks 40)

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

- In-class quizzes and tests to assess theoretical knowledge
- Written assignments
- Sessional examinations

End-Semester Assessment (Weightage 60%, Marks 60)

- Written Examination

Suggested Readings

1. Theatre For Beginners: Richard Spafford, For Beginners
2. The Empty Space: A Book About the Theatre: Deadly, Holy, Rough, Immediate: Peter Brook, Penguin Books
3. Impro: Improvisation and the Theatre: Keith Johnstone, Methuen Drama
4. The Oxford Companion to Indian Theatre: Ananda Lal(ed), Oxford University Press
5. Asomiya Natya Sahitya: Satyendranath Sharma
6. Natokor Kotha: Pona Mahanta
7. Ankia Bhaona: Keshabananda Debagoswami
8. Manchalekha : Atul Chandra Hazarika


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SEMESTER I
Core II
Specialization – **Sattriya Dance**
Course Code: **PERCOR512A**
Title of the Course: **DANCES OF ASSAM**

Total Credit: **04**
Credit Share: **Theory: 4**
Contact Hours: **Theory: 60**
Total Marks: **100** (Theory: 100)

Course Objective:

This course is designed to make the students -

1. Understand the historical and cultural context of various dance forms in Assam.
2. Study the different styles and techniques of Assamese dance.
3. Analyse the aesthetic principles underlying Assamese dance traditions.

Course Outcome:

After completion of the course, the students will be able to:

1. Demonstrate knowledge of the historical development of Assamese dance forms.
2. Analyse and compare the aesthetic elements of different Assamese dance styles.
3. Present a well-researched report on the cultural significance of a specific Assamese dance form.
4. Critically evaluate the impact of Assamese dance on broader artistic practices in India.

DANCES OF ASSAM
Course Contents and Distribution of Learning Hours

THEORY					
Credit: 4 Weightage: 100%					
Unit No.	Course Content	L	T	P	Marks Allotted
I	Brief Introduction to the Folk, Traditional Dance and Theatre Forms of Assam: <ul style="list-style-type: none"> • Putala Nāc, Dhulia Bhaona, Khulia Bhaona, Haidang Husori, Bohua Nritya, Dharma Husori, Rati Bihu, Tiwa, Hajong, Farkranti Nritya, Bagurumba, Langkhon Fuja Mishawa, Jhumur, Gumrag, Bihu etc. 	36	0	0	60
II	Study of Devadasi, Deodhani and Ojapali of Assam	24	0	0	40
	Theory	60	0	0	100

Assessment Methods:

In-semester Assessment: (Weightage **40%**, Marks **40**)

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

- In-class quizzes and tests to assess theoretical knowledge
- Written assignments
- Sessional examinations

End-Semester Assessment (Weightage **60%**, Marks **60**)

- Written Examination

Suggested Readings

1. Sarma, Nabin Chandra: Bharatar Uttar Purbanchalar Paribesya Kala, Banalata, 2013
2. Neog, Maheswar (ed): Sattriya Dances of Assam and their Rhythms. Publication board of Assam, Guwahati.
3. Borah, Karuna: Sattriya Nritya Rup Darsan. Grantha Publication, Jorhat.
4. Saikia, Gobinda: Nrityar Muktawali, Rina Saikia, Guwahati.2021


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5. Sarma, Nabin Chandra: Asamar Ojapali, Asam Sahitya Sabha.
6. Bordoloi, Paban: Asomar Davadasi Nrityakala


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SEMESTER I**Core II**Specialization – **Vocal Music with Special Focus on Sattriya Music**Course Code: **PERCOR512B**Title of the Course: **MUSIC OF ASSAM**Total Credit: **04**Credit Share: **Theory: 4**Contact Hours: **Theory: 60**Total Marks: **100** (Theory: 100)**Course Objective:**

This course is designed to make the students -

1. Understand the historical evolution and cultural significance of Assamese music.
2. Study the different genres and styles of music in Assam.
3. Analyse the aesthetic principles in traditional and contemporary Assamese music.
4. Explore the influence of Assamese music on regional and national music scenes.

Course Outcome:

After completion of the course, the students will be able to:

1. Demonstrate knowledge of key genres and styles in Assamese music.
2. Analyse the aesthetic elements in traditional and contemporary Assamese musical compositions.
3. Present a detailed study on the cultural importance of a particular genre of Assamese music.
4. Critically evaluate the contribution of Assamese music to the national musical heritage.

MUSIC OF ASSAM**Course Contents and Distribution of Learning Hours**

THEORY					
Credit: 4 Weightage: 100%					
Unit No.	Course Content	L	T	P	Marks Allotted
I	Background of Assamese Music: <ul style="list-style-type: none"> • Pre-Sankardeva period and Neo-Vaisnava period • Introduction to Sattriya Music with reference to varied forms and style and their literary significance 	12	0	0	20
II	Brief Introduction to the Folk Music Forms of Assam: <ul style="list-style-type: none"> • Kamrupi Lokageet, Gowalporiya Lokageet, Aai Naam, Biya Naam, Haidang Husori, Bihu Husori, Bihunam, Oinitam, Deuri Ballads, Lalilang, Bagurumba, Nangeli Geet, Oja Pali, Phulkonwar Moni Kowar Geet 	24	0	0	40
III	Devotional Music of Assam <ul style="list-style-type: none"> • Nam Keertan, Borgeet, Ankar Geet, Diha Nam, Deh Bisaror Geet, Zikir and Zari 	24	0	0	40
Total		60	0	0	100


Assessment Methods:**In-semester Assessment:** (Weightage **40%**, Marks **40**)

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

- In-class quizzes and tests to assess theoretical knowledge
- Written assignments
- Sessional examinations

End-Semester Assessment (Weightage **60%**, Marks **60**)


- Written Examination



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Suggested Readings:

1. Goswami, Pabitra pran. Borgit: A Musicology Exploration. Jorhat.
2. Neog, Maheswar. Śankaradeva and his times: Early history of the vaisnava faith and movement in Assam. Sri Kalicharan Pal Nabajiban. Calcutta.
3. Neog, Pranavsvrup. compld. Aesthetic Continuum Eassays on Assamese Music, Drama, Dance and Paintings. Omsons. New Delhi.
4. Neog, Maheswar . ed. Sattriya Dances of Assam and their Rhythm. Published board of Assam, Guahati.
5. Boruah, Sudarshana. Ojapali
6. Mahanta. Bapchandra Borgit.

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SEMESTER I
Core II
Specialization – **Theatre Art**
Course Code: **PERCOR512C**
Title of the Course: **Theatre of Assam**

Total Credit: **04**

Credit Share: **Theory: 4**

Contact Hours: **Theory: 60**

Total Marks: **100** (Theory: 100)

Course Objective:

This course is designed to make the students -

1. Understand the historical development and cultural context of Assamese theatre.
2. Study the various forms and techniques of traditional and modern Assamese theatre.
3. Analyse the aesthetic principles in Assamese theatrical performances.
4. Explore the influence of Assamese theatre on regional and national theatrical practices.

Course Outcome:

After completion of the course, the students will be able to:

1. Demonstrate knowledge of the historical and cultural context of Assamese theatre.
2. Analyse the aesthetic elements in traditional and modern Assamese theatrical works.
3. Present a research paper on the cultural significance of a specific form of Assamese theatre.
4. Critically evaluate the impact of Assamese theatre on broader theatrical traditions in India.

THEATRE OF ASSAM
Course Contents and Distribution of Learning Hours

THEORY Credit: 4 Weightage: 100%					
Unit	Course Content	L	T	P	Marks Allotted
I	History of Theatre in Assam – Early Period; Shankardev and Madhabdev's Theatre; Pre-independence Era; Post Independence to Contemporary Period	15	0	0	25
II	Folk Theatre and Semi-theatre Forms PutalaNachh; DhuliyaBhaona; KushanGan; VariGan, Ojapali; KhuliaBhaona; BokaBhaona;	15	0	0	25
III	Ankiya Naat and Bhaona Shankardev and Madhabdev and Ankiya Naat; Characteristics of Ankiya Naat; Ankiya Naat and Bhaona as Theatre Forms; Matribhashar Bhaona; Foujiya Bhaona; Mukha Bhaona; Impact and Relevance of Ankiya Naat and Bhaona	15	0	0	25
IV	Modern and Contemporary Theatre of Assam Modern Era Theatre Movements in Assam; Prominent Theatre Personalities and Their Contributions; Mobile Theatre of Assam; Contemporary Trends;	15	0	0	25
Total		60	0	0	100

Assessment Methods:

In-semester Assessment: (Weightage **40%**, Marks **40**)

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

- In-class quizzes and tests to assess theoretical knowledge
- Written assignments


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- Sessional examinations

End-Semester Assessment (Weightage 60%, Marks 60)

- Written Examination

Suggested Readings

1. Sankaradeva and his Times: - MaheswarNeog
2. Early History of Vaisnava Faith in Assam
3. Madhavadeva: His Life Art and Thought - KarabiDekaHazarika
4. Sri Sri Sankaradeva - MaheswarNeog
5. Sri SankaradevaaruShriMadhavdevSahityaPrakash, Guwhati Assam.
6. Madhavadeva: Sahitya, Kala AruDarsan - KarabiDekaHazarika
7. AsomiyaNatiyaSahitya - SatyandraNathSarmah
8. AsomiyaNatiyaSahityaJilingoni - Harish Ch. Bhattarcharjya
9. SatriyaNrityaGeetBadyaHatputhi - JagannathMahanta
10. Theatre of India - AnandaLal


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SEMESTER I**Core III**Specialization – **Sattriya Dance**Course Code: **PERCOR513A**Title of the Course: **Sattriya Dance and Aesthetics**Total Credit: **04**Credit Share: **Theory: 4**Contact Hours: **Theory: 60**Total Marks: **100** (Theory: 100)**Course Objective:**

The objectives of the course are-

1. To give the students a general overview of aesthetics in art and dance.
2. To analyse the aesthetic principles underlying Sattriya performances.
3. To explore the connection between Sattriya dance and broader Indian art traditions.

Course Outcome:

After the completion of the course, students will be able to –

1. Analyse and interpret the aesthetic elements of Sattriya performances
2. Demonstrate proficiency in certain Sattriya dance movements and techniques.
3. Perform a choreographed Sattriya dance piece with attention to its aesthetic principles.

SATTRIYA DANCE AND AESTHETICS**Course Contents and Distribution of Learning Hours**

THEORY					
Credit: 4 Weightage: 100%					
Unit	Course Content	L	T	P	Marks Allotted
I	Basics of Aesthetics <ul style="list-style-type: none"> • Definition; • Beauty – Its Creation and Perception; • Key Concepts - Harmony, Balance, Proportion, Unity versus Variety, Simplicity versus Complexity, Static versus Dynamic, Form and Content etc.; • Representation of Reality versus Abstraction • Art Movements Classicism, Romanticism, Idealism, Formalism, Realism 	25	0	0	45
II	<ul style="list-style-type: none"> • Rasa theory by commentators like Bhattalollata, SriSankuka, Bhattanayaka and Abhinayagupta. Nayak Nayika Bheda in Treatises 	15	0	0	20
III	<ul style="list-style-type: none"> • Aesthetic in dance with reference to Sattriya dance • Nayak Nayika Bheda in Treatises • Nayak Nayika Bheda in Ankiya Naat 	20	0	0	35
Total		60	0	0	100

Assessment Methods:**In-semester Assessment:** (Weightage **40%**, Marks **40**)

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

- In-class quizzes and tests to assess theoretical knowledge
- Written assignments
- Sessional examinations

End-Semester Assessment (Weightage **60%**, Marks **60**)

- Written Examination



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Suggested Readings

1. Barlingay, S.S: A Modern Introduction to Indian Aesthetic Theory, D.K Printworld(P)Ltd.
2. Ghosh, Manomohan: Natyasastram, Chaukhambh
3. Kandali , Mallika: Sattriya the living dance tradition of Assam, Publication Board Assam.
4. Nandantattva: Prachya Aru Pachatya - Atul Chandra Goswami

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SEMESTER I**Core III**Specialization – **Vocal Music with Special Focus on Sattriya Music**Course Code: **PERCOR513B**Title of the Course: **Music and Aesthetics**Total Credit: **04**Credit Share: **Theory: 4**Contact Hours: **Theory: 60**Total Marks: **100** (Theory: 100)**Course Objectives:**

The objectives of the course are:

1. To understand the theoretical foundations of music aesthetics.
2. To develop practical skills in playing and interpreting music.
3. To analyse the aesthetic elements in vocal music.
4. To explore the relationship between music and other art forms.

Course Outcomes:

After the completion of the course, students will be able to –

1. Analyse the aesthetic principles in different musical genres and compositions.
2. Demonstrate proficiency in vocal performance.
3. Perform a musical piece incorporating learned aesthetic principles.

MUSIC AND AESTHETICS**Course Contents and Distribution of Learning Hours**

THEORY					
Credit: 4 Weightage: 100%					
Unit	Course Content	L	T	P	Marks Allotted
I	General Aesthetics <ul style="list-style-type: none"> • Definition; • Beauty – Its Creation and Perception; • Key Concepts of Aesthetics • Indian and Western Aesthetics • Art Movements Classicism, Romanticism, Idealism, Formalism, Realism	30	0	0	50
II	Musical Aesthetics <ul style="list-style-type: none"> • Bhava and Rasa -Rasa Theory • Rasa Siddhant • Raga and Rasa • Raga Chitra and Raga Dhyanas • Aesthetic Attitude and Creativity in music 	30	0	0	50
Total		60	0	0	100

Assessment Methods:**In-semester Assessment:** (Weightage **40%**, Marks **40**)

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

- In-class quizzes and tests to assess theoretical knowledge
- Written assignments
- Sessional examinations

End-Semester Assessment (Weightage **60%**, Marks **60**)


- Written Examination



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Suggested Readings:

1. An Introduction to Aesthetics - Dabney Townsend
2. Studies in Indian Music and Allied Arts - Edited by Dr. Leela Omchery and Mrs. Deepti Omchery Bhalla
3. Studies in Aesthetics - Prabas Jiban Chaudhuri
4. The Natya Sastra Of Bharat Muni - Sri Satguru Publication
5. Sahitya Darshan - Manoranjan Sastri
6. Bharatar Natya Sastra - Asam Natya Sanmilan
7. Nandantattva: Prachya Aru Pachatya - Atul Chandra Goswami


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SEMESTER I
Core III
Specialization – **Theatre Art**
Course Code: **PERMAJ513C**
Title of the Course: **Theatre and Aesthetics**

Total Credit: **04**
Credit Share: **Theory: 4**
Contact Hours: **Theory: 60**
Total Marks: **100** (Theory: 100)

Course Objectives:

This course is designed to make the students -

1. Understand the key concepts and theories of theatre aesthetics.
2. Analyse the aesthetic components of various theatrical works.
3. Explore the interplay between theatre and other artistic disciplines

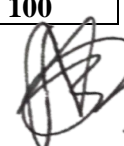
Course Outcome:

After the completion of the course, students will be able to –

1. Understand the key concepts and theories of theatre aesthetics.
2. Analyse the aesthetic components of various theatrical works.
3. Explore the interplay between theatre and other artistic disciplines

THEATRE AND AESTHETICS
Course Contents and Distribution of Learning Hours

THEORY Credit: 4 Weightage: 100%					
Unit	Course Content	L	T	P	Marks Allotted
I	Basics of Aesthetics <ul style="list-style-type: none"> • Definition; • Beauty – Its Creation and Perception; • Key Concepts - Harmony, Balance, Proportion, Unity versus Variety, Simplicity versus Complexity, Static versus Dynamic, Form and Content etc.; • Representation of Reality versus Abstraction • Aesthetics in Theatre Art; • Importance of Studying Aesthetics for the Theatre Artist • Art Movements Classicism, Romanticism, Idealism, Formalism, Realism 	25	0	0	45
II	Aesthetics in Theatre: Indian and Western <ul style="list-style-type: none"> • Natyashashtra Principles -The Rasa Theory – Rasa and Bhava • Aristotle’s Principles – Mimesis, Catharsis, the Three Unities • Aesthetic Thoughts – Classicism, Romanticism, Idealism, Realism, Expressionism, Existentialism, Surrealism etc. 	20	0	0	35
III	<ul style="list-style-type: none"> • Performance Language in Theatre • Analysis of Theatre Performance 	15	0	0	20
Total		60	0	0	100


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Assessment Methods:**In-semester Assessment:** (Weightage **40%**, Marks **40**)

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

- In-class quizzes and tests to assess theoretical knowledge
- Written assignments
- Sessional examinations

End-Semester Assessment (Weightage **60%**, Marks **60**)

- Written Examination

Suggested Readings

- | | |
|---------------------------------------|---------------------------|
| 1. An Introduction to Aesthetics | - Dabney Townsend |
| 2. Studies in Aesthetics | - Prabas Jiban Chaudhuri |
| 3. The Natya Sastra Of Bharat Muni | - Sri Satguru Publication |
| 4. Sahitya Darshan | - Manoranjan Sastri |
| 5. Bharatar Natya Sastra | - Asam Natya Sanmilan |
| 6. Nandantattva: Prachya Aru Pachatya | - Atul Chandra Goswami |


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SEMESTER I**DSE I**Course Code: **PERDSE511A**Title of the Course: **Basics of Sattriya Dance**Total Credit: **04**Credit Share: **Theory: 2; Practical: 2**Contact Hours: **Theory: 30; Practical: 60**Total Marks: **100** (Theory: 40 ; Practical: 60)**Course Objective:**

The objectives of the course are:

1. To give the students Theoretical knowledge of Matiakhora and its implications on health and the various dance numbers in Sattriya dance.
2. To familiarise the students with Contributions of Sankaradeva and Madhavadeva.
3. To practice Chali and Gitor Nach.

Course Outcome:

After completion of the course the students will be able to -

1. Know Theoretical knowledge of Matiakhora and its implications on health and the various dance numbers in Sattriya dance.
2. Know about Contributions of Sankaradeva and Madhavadeva.
3. Perform Chali and Gitor Nach.

BASICS OF SATTRIYA DANCE**Course Contents and Distribution of Learning Hours**

Part I THEORY Credit: 2 Weightage: 40%					
Unit	Course Content	L	T	P	Marks Allotted
I	Theoretical knowledge of Matiakhora and its implications on health and the various dance numbers in Sattriya dance.	15	0	0	20
II	Contributions of Sankaradeva and Madhavadeva.	15	0	0	20
Part II PRACTICAL Credit: 2; Weightage: 60%					
I	Ramdani: Chali- Hajowalia, Kalakotia	0	0	20	20
II	Gitor: Jhumura, Nadubhangi, Chali Mela: Jhumura, Chali	0	0	40	40
Total		30	0	60	100

Assessment Methods:**In-semester Assessment:** (Weightage **40%**, Marks **40**)

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

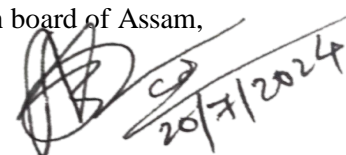
- In-class quizzes and tests to assess theoretical knowledge
- Written assignments
- Sessional examinations (Theory and Practical)
- In-house/classroom demonstration (Practical)

End-Semester Assessment (Weightage **60%**, Marks **60**)

- Written Examination
- Final Performance/Demonstration for Practical

Suggested Readings

1. Neog, Maheswar (ed): Sattriya Dances of Assam and their Rhythms. Publication board of Assam, Guwahati.



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2. Madhavdeva Sahitya Kala aaru Darshan, Dr. Karabi Deka Hazarika.
3. Saikia, Gobinda.:Sattriya Nriyar Ruprekha, Rina Saikia. Guwahati
4. Borah, Karuna. Sattriya Nritya Rup Darsan. Grantha Publication, Jorhat.
5. Kandali , Mallika: Mati Akhara The Grammar of Ssattriya Dance, LBS Publication, Guwahati,2023
6. Nritya Kala Prasanga Aru Sattriya Nritya, 2007
7. Bharatar Uttar Purbanchalar Paribesya Kala, Nabin Chandra Sarma.
8. Mahapurush Srimanta Sankardeva, Nabin Chandra Sarma

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SEMESTER I**DSE II**Course Code: **PERDSEC511B**Title of the Course: **Basics of Vocal Music - I**Total Credit: **4**Credit Share: **Practical: 4**Contact Hours: **Practical: 120**Total Marks: **100** (Practical: 100)**Course Objectives:**

This course is designed to make the students -

1. Familiarise themselves with Sattriya and Hindustani Music.
2. Understand key elements of Sattriya and Hindustani music.
3. Practice various ragas and talas.

Course Outcome:

After the completion of the course, students will be able to –

1. Understand Sattriya and Hindustani Music.
2. Understand key elements Sattriya and Hindustani music.
3. Perform various ragas and talas.

BASICS OF VOCAL MUSIC - I**Course Contents and Distribution of Learning Hours**

PRACTICAL Credit: 4 Weightage: 100%					
Unit No.	Course Content	L	T	P	Marks Allotted
Sattriya Music					
I	- Practice of Minimum one Borgit/Ankar-Git in any one specific Mela Raga: - Asawari; Dhanashree; Shyam; Sindhura	0	0	30	25
II	Practice of Talas: - Saru Bisham; Rugganjal; Rakta tal	0	0	30	25
Hindustani Music					
III	Prescribed Ragas: - Shudh Kalyan; Maro Behag; Megh; Bhairav ; Ragesree ; Nat Bhairav - Any 3 Vilambit set in Ektal, Tiluwara or Jhumra. of the above Ragas - Drut from all Ragas in Teental, Ektal.	0	0	30	25
IV	- Practice of Talas: - Teental; Ektal; Jhaptal; Rupak; Dadra	0	0	30	25
Total		0	0	120	100

Assessment Methods:**In-Semester Assessment** (Weightage **40%**, Marks **40**)

- In class Demonstration
- Practical notebook/journal maintenance
- Sessional Practical Examination

End-Semester Assessment (Weightage **60%**, Marks **60**)

- Final Performance/Demonstration for Practical



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Suggested Readings

1. Raag Sangit
 2. Sangeet Nipun
 3. Uchhanga Sangeet(Part I and II)
 4. A Historical Study of Indian Music
 5. An Introduction to Music and Musicology
- Birendra Kumar Phukan
 - Rupanjali Sharma Bordoloi
 - Manju Devi Bhagawati
 - Swami Prajnanananda
 - Goutam Nag

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SEMESTER I**DSE III**Course Code: **PERCOR511C**Title of the Course: **Acting Training and Acting Scene Work I**Total Credit: **04**Credit Share: **Theory: 2; Practical: 2**Contact Hours: **Theory: 30; Practical: 60**Total Marks: **100** (Theory: 40 ; Practical: 60)**Course Objectives:**

This course is designed to make the students -

1. Understand the foundational techniques of acting.
2. Develop skills in character development and interpretation.
3. Practice acting techniques through scene work and performance.
4. Analyse and improve acting through feedback and self-reflection.


Course Outcomes:

After the completion of the course, students will be able to –

1. Demonstrate proficiency in basic acting techniques and methods.
2. Develop and portray complex characters convincingly.
3. Perform scenes that showcase developed acting skills and techniques.
4. Critically evaluate personal acting performances and incorporate feedback for improvement.

ACTING TRAINING AND ACTING SCENE WORK I
Course Contents and Distribution of Learning Hours

Part I THEORY Credit: 2 Weightage: 40%					
Unit	Course Content	L	T	P	Marks Allotted
I	Acting Basics Definition of Acting; Goals of Acting - Observation, Imitation, Imagination and Expression (Communication); The Actor's Body, Voice Psychology - Verbal and Non-Verbal Communication in Acting; - Sense and Awareness, Concentration, Relaxation - Emotion and Emoting Actor to Actor and Actor to Audience Relationship Concept of Character – Personality Acting and Character Acting	15	0	0	20
II	Acting Training Systems, Techniques and Methods Acting Training and the Concept of Acting Exercise; Early Acting Training Systems- - Internship and Guru Shishya Parampara Introduction to the teachings of - Stanislavsky, Michael Chekhov, Meisner and Grotowski	15	0	0	20
Part II PRACTICAL Credit: 2; Weightage: 60%					
I	Actor's Day to Day Practice	0	0	10	10


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	<ul style="list-style-type: none"> - Warm up Exercises - Body Movement - Voice Exercises - Imagination and Emotion Exercises 				
II	A Practical Introduction to: Stanislavsky System and Michael Chekhov Technique	0	0	20	20
III	Acting Scene Work	0	0	30	30
	Total	30	0	60	100

Assessment Methods:**In-semester Assessment:** (Weightage **40%**, Marks **40**)

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

- In-class quizzes and tests to assess theoretical knowledge
- Written assignments
- Sessional examinations (Theory and Practical)
- In-house/classroom demonstration (Practical)

End-Semester Assessment (Weightage **60%**, Marks **60**)

- Written Examination
- Final Performance/Demonstration for Practical

Suggested Readings

1. "An Actor Prepares" by Konstantin Stanislavski
2. "Respect for Acting" by Uta Hagen
3. "The Actor's Art and Craft: William Esper Teaches the Meisner Technique" by William Esper and Damon DiMarco
4. "True and False: Heresy and Common Sense for the Actor" by David Mamet
5. "The Sanford Meisner Approach: An Actor's Workbook" by Larry Silverberg


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SEMESTER I**AEC I**Course Code: **PERAEC511A**Title of the Course: **Voice Culture**Total Credit: **2**Credit Share: **Practical: 2**Contact Hours: **Practical: 60**Total Marks: **50** (Practical: 50)**Course Objective:**

To make the students aware of their vocal capacity and empower that.

Course Outcome:

Students will be able to use their voices effectively in singing and acting.

VOICE CULTURE**Course Contents and Distribution of Learning Hours**

PRACTICAL Credit: 2 Weightage: 100%					
Unit No.	Course Content	L	T	P	Marks Allotted
I	1. Breathing Practice – Diaphragm Breathing 2. Voice Warm Up with Aakar 3. Identification and Use of Resonators	0	0	30	25
II	1. Voice Amplification and Pitch Variation 2. Practice of Sargam, Alankar, Paltas	0	0	30	25
Total		0	0	30	50

Assessment Methods:**In-Semester Assessment** (Weightage **40%**, Marks **20**)

- In class Demonstration
- Practical notebook/journal maintenance
- Sessional Practical Examination

End-Semester Assessment (Weightage **60%**, Marks **30**)

- Final Performance/Demonstration for Practical

Suggested readings:

1. Bak Silpa Abriti aru Sanglap

Bhupen Chakrabarty

2. Sargam: An introduction to Indian Music

Vishnu Das Shiraly


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SEMESTER I**AEC II**Course Code: **PERAEC511B**Title of the Course: **Mati Akhora**Total Credit: **2**Credit Share: **Practical: 2**Contact Hours: **Practical: 60**Total Marks: **50** (Practical: 50)**Course Objective:**

To make the students aware of the capacity of their bodies and make it flexible and healthy with Mati akhora training.

Course Outcome:

Students will be aware of the capacity of their bodies and make it flexible and healthy with Mati akhora training.

MATI AKHORA**Course Contents and Distribution of Learning Hours**

PRACTICAL Credit: 2 Weightage: 100%					
Unit No.	Course Content	L	T	P	Marks Allotted
I	Practical knowledge of Matiakhora	0	0	30	25
II	Ramdani: Jhumura and Nadubhangi	0	0	30	25
Total		0	0	60	50

Assessment Methods:**In-Semester Assessment** (Weightage **40%**, Marks **20**)

- In class Demonstration
- Practical notebook/journal maintenance
- Sessional Practical Examination

End-Semester Assessment (Weightage **60%**, Marks **30**)

- Final Performance/Demonstration for Practical

Suggested Readings

1. Neog, Maheswar (ed): Sattriya Dances of Assam and their Rhythm. Publication board of Assam, Guwahati.
2. Mahanta, Jagannath. :The Sattriya Dance of Assam An Analytical and Critical Study. Sattriya Kendra of Sangeet Natak Akademi, New Delhi.
3. Saikia, Gobinda.:Sattriya Nriyar Ruprekha, Rina Saikia. Guwahati
4. Borah, Karuna. Sattriya Nritya Rup Darsan. Grantha Publication, Jorhat.
5. Kandali , Mallika: Mati Akhara The Grammar of Ssattriya Dance, LBS Publication, Guwahati,2023



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SEMESTER II
Core I
Specialization – **Sattriya Dance**
Course Code: **PERCOR521A**
Title of the Course: **Basics of Ankiya Bhaona**

Total Credit: **04**

Credit Share: **Theory: 2; Practical: 2**

Contact Hours: **Theory: 30; Practical:60**

Total Marks: **100** (Theory: 40; Practical:60)

Course Objective:

This course is designed to make the students –

1. Understand the origin and history of Ankiya Bhaona.
2. Analyse the themes, structures, and style of Ankiya Naat and Ankiya Bhaona form.
3. Practice Sutradhari Nach, Gosain Pravesh Nach, Gopi Nach of Ankiya Bhaona
4. Study selected plays in-depth, focusing on their cultural and historical contexts.


Course Outcome:

After the completion of the course, students will be able to –

1. Demonstrate the knowledge of origin and history of Ankiya Bhaona.
2. Analyse and discuss the themes, structures, and style of Ankiya Naat and Ankiya Bhaona form.
3. Perform Sutradhari Nach, Gosain Pravesh Nach, Gopi Nach of Ankiya Bhaona
4. Critically evaluate the themes and techniques used in Ankiya Bhaona.

BASICS OF ANKIYA BHAONA
Course Contents and Distribution of Learning Hours

Part I					
THEORY					
Credit: 2 Weightage: 40%					
Unit	Course Content	L	T	P	Marks Allotted
I	Ankiya Bhaona - Origin, Elements, Characteristics, Philosophy - Properties of Stories, Dramatic Structure and Characters of Ankiya Bhaona - Religious and Ritualistic Elements in Ankiya Bhaona	15	0	0	20
II	Ankiya Bhaona as a Theatre Form - Performance Conventions - Performance Space - Music of Ankiya Bhaona - Angika Elements (Gesture, Posture, Dance and Body Movements) of Ankiya Bhaona - Vachika (Verbal) Elements of Ankiya Bhaona - Aharjya Elements (Costume, Accessories and Properties) of Ankiya Bhaona	15	0	0	20
Part II					
PRACTICAL					
Credit: 2; Weightage: 60%					
I	Dance and Movement Training for Ankiya Bhaona - Sutradhari Nach, Gosain Pravesh Nach, Gopi Nach (1no. & 2no.)	0	0	60	60
Total		30	0	60	100


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Assessment Methods:**In-semester Assessment:** (Weightage 40%, Marks 40)

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

- In-class quizzes and tests to assess theoretical knowledge
- Written assignments
- Sessional examinations (Theory and Practical)
- In-house/classroom demonstration (Practical)

End-Semester Assessment (Weightage 60%, Marks 60)

- Written Examination
- Final Performance/Demonstration for Practical

Suggested Readings

1. Ankia Bhaona: Keshabananda Debagoswami
2. Sankaradeva and His Times Early History of the Vaisnava Faith and Movement in Assam, Maheswar Neog.
3. The Sattriya Dance of Assam An Analytical and Critical Study, Dr. Jagannat Mahanta
4. Sattriya Dances of Assam and their Rhythms. Publication board of Assam, Guwahati, Maheswar Neog (ed)
5. Sankardevar Nat: Vislesanatmak Adhyayan, Satyakam Barthakur
6. Sattriya Nritya Rup Darsan. Grantha Publication, Jorhat, Karuna.Borah
7. Sattriya Nriyar Ruprekha, Rina Saikia. Guwahati, Gobinda Saikia


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SEMESTER II**Core I**Specialization – **Vocal Music with Special Focus on Sattriya Music**Course Code: **PERCOR521B**Title of the Course: **Basics of Ankiya Bhaona**Total Credit: **04**Credit Share: **Theory: 2; Practical: 2**Contact Hours: **Theory: 30; Practical:60**Total Marks: **100** (Theory: 40; Practical:60)**Course Objective:**

This course is designed to make the students -

1. Understand the origin and history of Ankiya Bhaona.
2. Analyse the themes, structures, and style of Ankiya Naat and Ankiya Bhaona form.
3. Practice Ankiya Naator Geet, Raag and Taal
4. Study selected plays in-depth, focusing on their cultural and historical contexts.

Course Outcome:

After the completion of the course, students will be able to –

1. Demonstrate the knowledge of origin and history of Ankiya Bhaona.
2. Analyse and discuss the themes, structures, and style of Ankiya Naat and Ankiya Bhaona form.
3. Perform Ankiya Naator Geet, Raag and Taal
4. Critically evaluate the themes and techniques used in Ankiya Bhaona.

BASICS OF ANKIYA BHAONA**Course Contents and Distribution of Learning Hours**

Part I					
THEORY					
Credit: 2 Weightage: 40%					
Unit	Course Content	L	T	P	Marks Allotted
I	Ankiya Bhaona - Origin, Elements, Characteristics, Philosophy - Properties of Stories, Dramatic Structure and Characters of Ankiya Bhaona - Religious and Ritualistic Elements in Ankiya Bhaona	15	0	0	20
II	Ankiya Bhaona as a Theatre Form - Performance Conventions - Performance Space - Music of Ankiya Bhaona - Angika Elements (Gesture, Posture, Dance and Body Movements) of Ankiya Bhaona - Vachika (Verbal) Elements of Ankiya Bhaona - Aharjya Elements (Costume, Accessories and Properties) of Ankiya Bhaona	15	0	0	20
Part II					
PRACTICAL					
Credit: 2; Weightage: 60%					
I	Singing for Ankiya Bhaona - Ankiya Naator Geet, Raag and Taal	0	0	60	60
Total		30	0	60	100

Assessment Methods:


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In-semester Assessment: (Weightage 40%, Marks 40)

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

- In-class quizzes and tests to assess theoretical knowledge
- Written assignments
- Sessional examinations (Theory and Practical)
- In-house/classroom demonstration (Practical)

End-Semester Assessment (Weightage 60%, Marks 60)

- Written Examination
- Final Performance/Demonstration for Practical

Suggested Readings

1. Ankia Bhaona: Keshabananda Debagoswami
2. Sankaradeva and His Times Early History of the Vaisnava Faith and Movement in Assam, Maheswar Neog.
3. The Sattriya Dance of Assam An Analytical and Critical Study, Dr. Jagannat Mahanta
4. Sattriya Dances of Assam and their Rhythms. Publication board of Assam, Guwahati, Maheswar Neog (ed)
5. Sankardevar Nat: Vislesanatmak Adhyayan, Satyakam Barthakur
6. Sattriya Nritya Rup Darsan. Grantha Publication, Jorhat, Karuna.Borah
7. Sattriya Nriyar Ruprekha, Rina Saikia. Guwahati, Gobinda Saikia



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SEMESTER II
Core I
Specialization – **Theatre Art**
Course Code: **PERCOR521C**
Title of the Course: **Basics of Ankiya Bhaona**

Total Credit: **04**

Credit Share: **Theory: 2; Practical: 2**

Contact Hours: **Theory: 30; Practical:60**

Total Marks: **100** (Theory: 40; Practical:60)

Course Objective:

This course is designed to make the students -

1. Understand the origin and history of Ankiya Bhaona.
2. Analyse the themes, structures, and style of Ankiya Naat and Ankiya Bhaona form.
3. Practice Angika, Vachika, Aharjya and Satwika abhinaya from Ankiya Bhaona.
4. Study selected plays in-depth, focusing on their cultural and historical contexts.

Course Outcome:

After the completion of the course, students will be able to –

1. Demonstrate the knowledge of origin and history of Ankiya Bhaona.
2. Analyse and discuss the themes, structures, and style of Ankiya Naat and Ankiya Bhaona form.
3. Perform Angika, Vachika, Aharjya and Satwika abhinaya from Ankiya Bhaona
4. Critically evaluate the themes and techniques used in Ankiya Bhaona.

BASICS OF ANKIYA BHAONA
Course Contents and Distribution of Learning Hours

Part I					
THEORY					
Credit: 2 Weightage: 40%					
Unit	Course Content	L	T	P	Marks Allotted
I	Ankiya Bhaona - Origin, Elements, Characteristics, Philosophy - Properties of Stories, Dramatic Structure and Characters of Ankiya Bhaona - Religious and Ritualistic Elements in Ankiya Bhaona	15	0	0	20
II	Ankiya Bhaona as a Theatre Form - Performance Conventions - Performance Space - Music of Ankiya Bhaona - Angika Elements (Gesture, Posture, Dance and Body Movements) of Ankiya Bhaona - Vachika (Verbal) Elements of Ankiya Bhaona - Aharjya Elements (Costume, Accessories and Properties) of Ankiya Bhaona	15	0	0	20
Part II					
PRACTICAL					
Credit: 2; Weightage: 60%					
I	Abhinaya Training for Ankiya Bhaona - Angika, Vachika, Aharjya and Satwika Abhinaya - Character Preparation for Ankiya Bhaona	0	0	60	60
Total		30	0	60	100


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Assessment Methods:**In-semester Assessment:** (Weightage 40%, Marks 40)

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

- In-class quizzes and tests to assess theoretical knowledge
- Written assignments
- Sessional examinations (Theory and Practical)
- In-house/classroom demonstration (Practical)

End-Semester Assessment (Weightage 60%, Marks 60)

- Written Examination
- Final Performance/Demonstration for Practical

Suggested Readings

1. Ankia Bhaona: Keshabananda Debagoswami
2. Sankaradeva and His Times Early History of the Vaisnava Faith and Movement in Assam, Maheswar Neog.
3. The Sattriya Dance of Assam An Analytical and Critical Study, Dr. Jagannat Mahanta
4. Sattriya Dances of Assam and their Rhythms. Publication board of Assam, Guwahati, Maheswar Neog (ed)
5. Sankardevar Nat: Vislesanatmak Adhyayan, Satyakam Barthakur
6. Sattriya Nritya Rup Darsan. Grantha Publication, Jorhat, Karuna Borah
7. Sattriya Nriyar Ruprekha, Rina Saikia. Guwahati, Gobinda Saikia


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SEMESTER II
Core II
Specialization – All 3 Specialisations
Course Code: **PERCOR522A, PERCOR522B, PERCOR522C**
Title of the Course: **Ankiya Bhaona Production**

Total Credit: **04**
Credit Share: **Practical: 04**
Contact Hours: **Practical: 120**
Total Marks: **100** (Practical: 100)

Course Objective:

To give the students opportunity to experience and learn Geet, Sangeet, Nritya and Naataka elements from a full-fledged Ankiya Bhaona Production.

Course Outcome:

The students will have an all-round and collective experience of creating and performing Ankiya Bhaona.

ANKIYA BHAONA PRODUCTION**Course Contents and Distribution of Learning Hours**

PRACTICAL					
Credit: 4; Weightage: 100%					
Unit	Course Content	L	T	P	Marks Allotted
I	- Production of an Ankiya Naat of Shankardev or Madhabdev	0	0	120	100

Assessment Methods:**In-Semester Assessment** (Weightage 40%)

- Assessment based on participation in the production process
- Assessment based on maintenance of Practical Note Book (PNB)/Journal

In-Semester Assessment (Weightage 60%)

- Assessment based on performance in the final show.

Suggested Readings

1. Ankiya Bhaona: Keshabananda Debagoswami
2. Sankardev Nat: Vislesanatmak Adhyayan, Satyakam Barthakur
3. Asomiya Natya Sahitya: Satyendranath Sharma
4. Natokor Kotha: Pona Mahanta
5. Manchalekha : Atul Chandra Hazarika


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SEMESTER II
Core 3
Specialization – **Sattriya Dance**
Course Code: **PERCOR523A**
Title of the Course: **Event Management And Dance Events**

Total Credit: **04**
Credit Share: **Theory: 4**
Contact Hours: **Theory: 60**
Total Marks: **100** (Theory: 100)

Course Objective:

The objectives of the course are:

1. To provide a comprehensive understanding of event planning and management processes.
2. To develop practical skills in event operations, logistics, and vendor management.
3. To explore marketing strategies and promotional techniques for successful event promotion.
4. To provide students essential production management/stage management skills in case of Theatre Events


Course Outcome:

After completion of the course students will be able to-

1. Plan and execute various types of events effectively, adhering to project management principles.
2. Manage event operations, logistics, risk mitigation, and staffing requirements efficiently.
3. Develop and implement effective marketing and promotional strategies for events.
4. Manage dance productions.

EVENT MANAGEMENT AND DANCE EVENTS
Course Contents and Distribution of Learning Hours

THEORY					
Credit: 4 Weightage: 100%					
Unit	Course Content	L	T	P	Marks Allotted
I	Event Planning Fundamentals - Event types and classifications - Event goals and objectives - Feasibility studies and site selection - Planning - Financial management and budgeting	12	0	0	20
II	Event Operations and Logistics - Obtaining Necessary Permissions From Authority - Venue and facility management - Vendor management and contracts - Risk management and contingency planning - Event staffing, team selection and volunteer management - Sustainable event practices and green initiatives	12	0	0	20
III	Event Marketing and Promotion - Event branding and positioning - Marketing strategies and promotional campaigns - Sponsorship and corporate partnerships - Social media and digital marketing for events	12	0	0	20
IV	Management of Dance Events - Duties of a Production Manager/Stage Manager - Conduction of Rehearsals – Space Selection, Scheduling,	24	0	0	40


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	Refreshments, Transportation - Providing Facilities for Shopping for Designers - Publicity and Box Office - Providing Adequate Technical Facilities - Audience Space Arrangement, Ushering and Audience Management - Safety and Security Arrangements				
	Total	60	0	0	100

Assessment Methods:**In-semester Assessment:** (Weightage **40%**, Marks **40**)

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

- In-class quizzes and tests to assess theoretical knowledge
- Written assignments
- Sessional examinations

End-Semester Assessment (Weightage **60%**, Marks **60**)

- Written Examination

Suggested Readings:

1. "Event Management for Tourism, Cultural, Business and Sporting Events" by Lynn Van Der Wagen and Lauren White
2. "The Art of Event Planning: Pro Tips from an Industry Insider" by Judy Allen
3. "The Complete Guide to Successful Event Planning" by Charlene Caprio and Constance Porter
4. "The Accidental Entrepreneur: The Hustle of Event Management" by Kendra E. Neiman
5. "The Performance Artist's Guide to Successful Event Production" by Alexa Mergen



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SEMESTER II**Core 3**Specialization – **Vocal Music with Special Focus on Sattriya Music**Course Code: **PERCOR523B**Title of the Course: **Event Management and Music Events**Total Credit: **04**Credit Share: **Theory: 4**Contact Hours: **Theory: 60**Total Marks: **100** (Theory: 100)**Course Objective:**

The objectives of the course are:

1. To provide a comprehensive understanding of event planning and management processes.
2. To develop practical skills in event operations, logistics, and vendor management.
3. To explore marketing strategies and promotional techniques for successful event promotion.
4. To provide students essential production management/stage management skills in case of Theatre Events


Course Outcome:

After completion of the course students will be able to-

1. Plan and execute various types of events effectively, adhering to project management principles.
2. Manage event operations, logistics, risk mitigation, and staffing requirements efficiently.
3. Develop and implement effective marketing and promotional strategies for events.
4. Manage music performances.

EVENT MANAGEMENT AND MUSIC EVENTS
Course Contents and Distribution of Learning Hours

THEORY					
Credit: 4 Weightage: 100%					
Unit	Course Content	L	T	P	Marks Allotted
I	Event Planning Fundamentals - Event types and classifications - Event goals and objectives - Feasibility studies and site selection - Planning - Financial management and budgeting	12	0	0	20
II	Event Operations and Logistics - Obtaining Necessary Permissions From Authority - Venue and facility management - Vendor management and contracts - Risk management and contingency planning - Event staffing, team selection and volunteer management - Sustainable event practices and green initiatives	12	0	0	20
III	Event Marketing and Promotion - Event branding and positioning - Marketing strategies and promotional campaigns - Sponsorship and corporate partnerships - Social media and digital marketing for events	12	0	0	20
IV	Management of Music Events - Duties of a Production Manager/Stage Manager - Conduction of Rehearsals – Space Selection, Scheduling, Refreshments, Transportation	24	0	0	40


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	<ul style="list-style-type: none"> - Providing Facilities for Shopping for Designers - Publicity and Box Office - Providing Adequate Technical Facilities - Audience Space Arrangement, Ushering and Audience Management - Safety and Security Arrangements 				
	Total	60	0	0	100

Assessment Methods:**In-semester Assessment:** (Weightage **40%**, Marks **40**)

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

- In-class quizzes and tests to assess theoretical knowledge
- Written assignments
- Sessional examinations

End-Semester Assessment (Weightage **60%**, Marks **60**)

- Written Examination

Suggested Readings:

1. "Event Management for Tourism, Cultural, Business and Sporting Events" by Lynn Van Der Wagen and Lauren White
2. "The Art of Event Planning: Pro Tips from an Industry Insider" by Judy Allen
3. "The Complete Guide to Successful Event Planning" by Charlene Caprio and Constance Porter
4. "The Accidental Entrepreneur: The Hustle of Event Management" by Kendra E. Neiman
5. "The Performance Artist's Guide to Successful Event Production" by Alexa Mergen



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SEMESTER II**Core 3**Specialization – **Theatre Art**Course Code: **PERMAJ473C**Title of the Course: **Event Management And Theatre Events**Total Credit: **04**Credit Share: **Theory: 4**Contact Hours: **Theory: 60**Total Marks: **100** (Theory: 100)**Course Objective:**

The objectives of the course are:

1. To provide a comprehensive understanding of event planning and management processes.
2. To develop practical skills in event operations, logistics, and vendor management.
3. To explore marketing strategies and promotional techniques for successful event promotion.
4. To provide students essential production management/stage management skills in case of Theatre Events


Course Outcome:

After completion of the course students will be able to-

1. Plan and execute various types of events effectively, adhering to project management principles.
2. Manage event operations, logistics, risk mitigation, and staffing requirements efficiently.
3. Develop and implement effective marketing and promotional strategies for events.
4. Manage theatre productions.

EVENT MANAGEMENT AND THEATRE EVENTS
Course Contents and Distribution of Learning Hours

THEORY					
Credit: 4 Weightage: 100%					
Unit	Course Content	L	T	P	Marks Allotted
I	Event Planning Fundamentals - Event types and classifications - Event goals and objectives - Feasibility studies and site selection - Planning - Financial management and budgeting	12	0	0	20
II	Event Operations and Logistics - Obtaining Necessary Permissions From Authority - Venue and facility management - Vendor management and contracts - Risk management and contingency planning - Event staffing, team selection and volunteer management - Sustainable event practices and green initiatives	12	0	0	20
III	Event Marketing and Promotion - Event branding and positioning - Marketing strategies and promotional campaigns - Sponsorship and corporate partnerships - Social media and digital marketing for events	12	0	0	20
IV	Management of Theatre Events - Duties of a Production Manager/Stage Manager - Conduction of Rehearsals – Space Selection, Scheduling, Refreshments, Transportation - Providing Facilities for Shopping for Designers	24	0	0	40


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	- Publicity and Box Office - Providing Adequate Technical Facilities - Audience Space Arrangement, Ushering and Audience Management - Safety and Security Arrangements				
	Total	60	0	0	100

Assessment Methods:**In-semester Assessment:** (Weightage 40%, Marks 40)

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

- In-class quizzes and tests to assess theoretical knowledge
- Written assignments
- Sessional examinations

End-Semester Assessment (Weightage 60%, Marks 60)

- Written Examination

Suggested Readings:

1. "Event Management for Tourism, Cultural, Business and Sporting Events" by Lynn Van Der Wagen and Lauren White
2. "The Art of Event Planning: Pro Tips from an Industry Insider" by Judy Allen
3. "The Complete Guide to Successful Event Planning" by Charlene Caprio and Constance Porter
4. "The Accidental Entrepreneur: The Hustle of Event Management" by Kendra E. Neiman
5. "The Performance Artist's Guide to Successful Event Production" by Alexa Mergen


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SEMESTER II**DSE I**Course Code: **PERDSE521A**Title of the Course: **Dances in Ankiya Bhaona**Total Credit: **04**Credit Share: **Theory: 2; Practical: 2**Contact Hours: **Theory: 30; Practical:60**Total Marks: **100** (Theory: 40; Practical:60)**Course Objective:**

This course is designed to make the students -

1. Understand the origin and history of Vaishnava Movement and Ankiya Bhaona.
2. Analyse the themes, structures, and style of Ankiya Naat and Ankiya Bhaona form.
3. Practice Angika abhinaya and dances from Ankiya Bhaona.

Course Outcome:

After the completion of the course, students will be able to –

1. Understand the origin and history of Vaishnava Movement and Ankiya Bhaona.
2. Analyse and discuss the themes, structures, and style of Ankiya Naat and Ankiya Bhaona form.
3. Perform Angika abhinaya and dances from Ankiya Bhaona.
4. Critically evaluate the themes and techniques used in Ankiya Bhaona.

DANCES IN ANKIYA BHAONA**Course Contents and Distribution of Learning Hours**

Part I THEORY Credit: 2 Weightage: 40%					
Unit	Course Content	L	T	P	Marks Allotted
I	History of Bhakti Movement in India with special reference to Assam. Teachings of the Neo-Vaishnavite sect.	15	0	0	20
II	Introduction of the Ankiya naat.	15	0	0	20
Part II PRACTICAL Credit: 2; Weightage: 60%					
I	Sutradhari Nach, Gohain Pravesh Nach	0	0	20	20
II	Gopi Pravesh Nach (Two types). Pravesh dance of various ankiya naat characters	0	0	40	40
Total		30	0	60	100


Assessment Methods:**In-semester Assessment:** (Weightage **40%**, Marks **40**)

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

- In-class quizzes and tests to assess theoretical knowledge
- Written assignments
- Sessional examinations (Theory and Practical)
- In-house/classroom demonstration (Practical)

End-Semester Assessment (Weightage **60%**, Marks **60**)


- Written Examination
- Final Performance/Demonstration for Practical

Suggested Readings


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1. Neog, Maheswar (ed): Sattriya Dances of Assam and their Rhythms. Publication board of Assam, Guwahati.
2. Madhavdeva Sahitya Kala aaru Darshan, Dr. Karabi Deka Hazarika.
3. Saikia, Gobinda.: Sattriya Nriyar Ruprekha, Rina Saikia. Guwahati
4. Borah, Karuna. Sattriya Nritya Rup Darsan. Grantha Publication, Jorhat.
5. Kandali , Mallika: Mati Akhara The Grammar of Ssattriya Dance, LBS Publication, Guwahati,2023
6. Nritya Kala Prasanga Aru Sattriya Nritya, 2007
7. Bharatar Uttar Purbanchalar Paribesya Kala, Nabin Chandra Sarma.
8. Mahapurush Srimanta Sankardeva, Nabin Chandra Sarma

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SEMESTER II**DSE II**Course Code: **PEDSEC521B**Title of the Course: **Basics of Vocal Music - II**Total Credit: **04**Credit Share: **Practical: 04**Contact Hours: **Practical: 120**Total Marks: **100** (Practical: 100)**Course Objectives:**

This course is designed to make the students -

1. Familiarise themselves with Sattriya and Hindustani Music.
2. Understand key elements of Sattriya and Hindustani music.
3. Practice various ragas and talas.

Course Outcome:

After the completion of the course, students will be able to –

1. Understand Sattriya and Hindustani Music.
2. Understand key elements Sattriya and Hindustani music.
3. Perform various ragas and talas.

BASICS OF VOCAL MUSIC - II**Course Contents and Distribution of Learning Hours**

PRACTICAL					
Unit No.	Course Content	L	T	P	Marks Allotted
Sattriya Music					
I	Practice of Minimum one Borgit/Ankar-Git in any one specific Bandha Raga: - Sareng; Emot Klayan; Kamod; Kalyan	0	0	30	25
II	Practice of Talas: - Bar Bisham; Rupak; Dahbari	0	0	30	25
Hindustani Music					
III	Prescribed Ragas: - Patdeep; Puriya Kalyan; Bilaskhani Todi; Shudh Sarang; Jog; Kalyan Any 3 Vilambit set in Ektal, Jhumra or Tilwara from the above Ragas - Drut from all Ragas Teental and Ektal.	0	0	30	25
IV	Practice of Talas: - Ada Chautal; Sooltal; Jhumra; Tilwara; Kaharva	0	0	30	25
Total		0	0	120	100

Assessment Methods:**In-Semester Assessment** (Weightage **40%**, Marks **40**)

- In class Demonstration
- Practical notebook/journal maintenance
- Sessional Practical Examination

End-Semester Assessment (Weightage **60%**, Marks **60**)

- Final Performance/Demonstration for Practical



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Suggested Readings

1. Raag Sangit
 2. Sangeet Nipun
 3. Uchhanga Sangeet(Part I and II)
 4. A Historical Study of Indian Music
 5. An Introduction to Music and Musicology
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- Birendra Kumar Phukan
- Rupanjali Sharma Bordoloi
- Manju Devi Bhagawati
- Swami Prajnanananda
- Goutam Nag


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**SEMESTER II
DSE III**

Course Code: **PEDSEC521C**

Title of the Course: **Theatre Design Training and Design Scene Work I**

Total Credit: **04**

Credit Share: **Theory: 2; Practical: 2**

Contact Hours: **Theory: 30; Practical:60**

Total Marks: **100** (Theory: 40; Practical:60)

Course Objective:

This course is designed to make the students -

1. Understand the role of design in theatre production.
2. Develop skills in scenic, costume, accessories and properties design.
3. Learn to communicate design concepts through sketches, models, and digital tools.

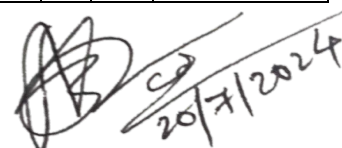
Course Outcome:

After the completion of the course, students will be able to –

1. Collaborate effectively with directors and other designers.
2. Analyse and critique design and production design in professional theatre productions.

**THEATRE DESIGN AND DESIGN SCENE WORK I
Course Contents and Distribution of Learning Hours**

Part I THEORY Credit: 2 Weightage: 40%					
Unit	Course Content	L	T	P	Marks Allotted
I	Introduction to Theatre Design - What is Design? Materials other than the Human Body as Media of Expression - The role of design in theatre. - Basic principles of design -Line, Shape, Colour, Texture, Space. - Reading and Analysing Scripts for Design in theatre	10	0	0	10
II	1. Scenic Design Basics - Elements of scenic design: space, form, and function. - Introduction to drafting and model-making. 2. Costume Design Fundamentals - The function of costume design in character development. - Historical and cultural influences on costume design. - Introduction to costume rendering and fabric selection -Accessories design 3. Property Design - Set Props and Character Props - Choosing the right shape, size, texture and material for props	10	0	0	15
III	Lighting Design Essentials - Principles of lighting design: visibility, plasticity, mood, focus, plausibility - Tools and technologies used in lighting design. - Light plots and cue sheets. Sound Design Basics - The role of sound in theatre production.	10	0	0	15


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	- Types of sound: effects, ambiance, and music. - Introduction to sound equipment and software. New Media Design a. Video Art and Video Projection in Theatre Interactive Technology and Theatre Design				
Part II PRACTICAL Credit: 2; Weightage: 60%					
I	Design Scene Work – Focused on Scenic and Costume Design	0	0	60	60

Assessment Methods:**In-semester Assessment:** (Weightage **40%**, Marks **40**)

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


- In-class quizzes and tests to assess theoretical knowledge
- Written assignments
- Sessional examinations (Theory and Practical)
- In-house/classroom demonstration (Practical)

End-Semester Assessment (Weightage **60%**, Marks **60**)

- Written Examination
- Final Performance/Demonstration for Practical

Suggested Reading:

1. "The Handbook of Set Design" by Colin Winslow
2. "Scenic Design and Stage Lighting" by W. Oren Parker, R. Craig Wolf, and Dick Block
3. "Theatre Design: Behind the Scenes with the Top Set, Lighting, and Costume Designers" by Babak A. Ebrahimi
4. "Scene Design and Stage Lighting" by Wilford Oren Parker and Harvey Kennedy Smith
5. "Stage Design: A Practical Guide" by Gary Thorne


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SEMESTER II
GE I
Course Code: **PERGE521A**
Title of the Course: **Theatre Appreciation**

Total Credit: **04**
Credit Share: **Theory: 4**
Contact Hours: **Theory: 60**
Total Marks: **100** (Theory: 100)

Course Objectives:


1. The course aims to equip postgraduate students with critical thinking and analytical skills to evaluate various aspects of theatre, including playwriting, acting, directing, stage design, and production.
2. Through the exploration of theatre's historical development, genres, and representation of diverse identities, the course intends to foster cultural and social awareness among students

Course Outcomes:

1. Analytical Theatre Skills: Students will demonstrate their ability to critically analyse theatrical elements and performances.
2. Cultural and Social Insight: By the end of the course, students will have developed a heightened awareness of the cultural and social impact of theatre.

THEATRE APPRECIATION
Course Content and Distribution of Teaching Hours

Part I					
THEORY					
Credit: 4 Weightage: 100%					
Unit	Course Content	L	T	P	Marks Allotted
I	Introduction to Theatre Appreciation 1. History of Theatre Origins And Ancient Forms of Theatre; Classical Theatre; Greek, Roman and Sanskrit Theatre; Western Theatre; Indian Theatre and Assamese Theatre 2. Elements of Theatre Playwriting, Acting, Directing, Design and Production	15	0	0	25
II	Theatre Genres and Forms Introduction To Major Theatre Genres: Tragedy, Comedy, Drama, Musical Theatre, Physical Theatre, Experimental Theatre etc. Traditional Theatre Form of Assam - Bhaona Mobile Theatre of Assam	15	0	0	25
III	Influential Theatre Practitioners (Study of the Work of Selected Theatre Personalities from the Following) Sankardev, Madhabdev, Shakespeare, Ibsen, Chekhov, Stanislavsky, Brecht, Jyotiprasad, Beckett, Lecoq, Mohan Rakesh, Alkazi, Karanth, Grotowski, Brook, Pinter, Tendulkar, Arun Sharma	15	0	0	25
IV	Theatre and Society; Representation of Social Issues and Identities in Theatre Theatre as a Medium for Social and Political	15	0	0	25


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	Commentary Exploring Theatre's Impact on Society and Vice Versa Theatre as a Tool for Social Change and Activism - Major Theatre Movements Theatre in Education				
	Total	60	0	0	100

Assessment Methods:**In-semester Assessment:** (Weightage **40%**, Marks **40**)

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

- In-class quizzes and tests to assess theoretical knowledge
- Written assignments
- Sessional examinations

End-Semester Assessment (Weightage **60%**, Marks **60**)

- Written Examination

Suggested Readings

1. Theatre for Beginners: Richard Spafford, For Beginners
2. Indian Theatre: Traditions of Performance: Farley P. Richmond, Darius L. Swann, and Phillip B. Zarrilli, University of Hawaii Press
3. The Oxford Illustrated History of Theatre: John Russell Brown(ed), Oxford University Press
4. The Routledge Companion to Theatre and Performance: Paul Allain and Jen Harvie(ed)
5. Shakespeare for Beginners: Brandon Toropov and Joe Lee, For Beginners
6. Brecht for Beginners: Marc Silberman, For Beginners
7. Asomiya Natya Sahitya: Satyendranath Sharma
8. Natokor Rup Riti Aru Boisisto: Pona Mahanta


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