



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

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No. MUC/RG/AC/22-23/126

Date: 31/07/2024

NOTIFICATION

The 8th Meeting of the Academic Council, Majuli University of Culture, Majuli held on 27/05/2024 vide **Resolution No.9** has approved the **Syllabi (3rd Semester to 6th Semester) of the Five-Year Integrated Masters (FYUGP+1 Year Masters) Programme with Honours 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. The Heads of the Departments, Majuli University of Culture, Majuli, Assam for information and needful.
5. The Officers, Majuli University of Culture, Majuli, Assam for information and needful.
6. Website in-charge, MUC, Majuli for information uploading the Notification along with the Regulations on the University website.
7. Office file.

Academic Registrar
Majuli University of Culture
Majuli

Annexure I

SYLLABUS STRUCTURE and SYLLABI
of
FIVE-YEAR INTEGRATED MASTERS
(FYUGP + 1 YEAR MASTERS) PROGRAMME



2024

MAJULI UNIVERSITY OF CULTURE

DEPARTMENT OF PERFORMING ARTS


CS
20/7/2024

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.



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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.



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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.



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Graduate Attributes

The graduate attributes reflect the particular quality and feature or characteristics of an individual, including the knowledge, skills, attitudes and values that are expected to be acquired by a graduate through studies at the higher education institution (HEI) such as a college or university.

Some of the characteristic attributes that a graduate should demonstrate are as follows:

1. **Disciplinary knowledge:** Capable of demonstrating comprehensive knowledge and understanding of one or more disciplines.
2. **Research-related skills:** A sense of inquiry and capability for asking relevant/appropriate questions, synthesizing and articulating.
3. **Analytical reasoning:** Ability to evaluate the reliability and relevance of evidence; identify logical flaws and holes in the arguments of others.
4. **Critical thinking:** Capability to apply analytic thought to a body of knowledge.
5. **Complex Problem solving:** Capacity to extrapolate from what one has learned and apply their competencies to solve different kinds of non-familiar problems.
6. **Communication Skills:** Ability to express thoughts and ideas effectively in writing and orally.
7. **Digital and technological skills:** Capability to use ICT in a variety of learning situations, demonstrate ability to access, evaluate, and use a variety of relevant information sources; and use appropriate software for analysis of data.
8. **Self-directed learning or learning how to learn:** Ability to work independently, identify appropriate resources required for a project, and manage a project through to completion.
9. **Cooperation/Team work:** Ability to work effectively and respectfully with diverse teams
10. **Scientific reasoning:** Ability to analyse, interpret and draw conclusions from quantitative/qualitative data; and critically evaluate ideas, evidence and experiences from an open-minded and reasoned perspective
11. **Multicultural competence:** Possess knowledge of the values and beliefs of multiple cultures and a global perspective
12. **Moral and ethical awareness/reasoning or Value Inculcation:** Ability to embrace moral/ethical values in conducting one's life, formulate a position/argument about an ethical issue from multiple perspectives, and use ethical practices in all work
13. **Leadership readiness/qualities:** Capability for mapping out the tasks of a team or an organization, and setting direction, formulating an inspiring vision, building a team who can help achieve the vision, motivating and inspiring team members to engage with that vision, and using management skills to guide people to the right destination, in a smooth and efficient way.
14. **Lifelong learning:** Ability to acquire knowledge and skills, including 'learning how to learn', that are necessary for participating in learning activities throughout life, through self-paced and self-directed learning aimed at personal development, meeting economic, social and cultural objectives, and adapting to changing trades and demands of work place through knowledge/skill development/reskilling.



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SYLLABUS STRUCTURE
FIVE-YEAR INTEGRATED MASTERS
(FYUGP + 1 YEAR MASTERS) PROGRAMME
in
PERFORMING ARTS

SEMESTER – I					
Domain Code	Paper Code	Core-Course (Compulsory Papers)	Credits	Number of Contact Hours	Theory(T) and Practical(P) Weightage
Major Course (Combined course for the Specialisations A. Sattriya Dance, B. Vocal Music with Special Focus on Sattriya Music and C. Theatre Art specializations)					
Major	PERMAJ111	Basics of Performing Arts I	4	L-30+P-60	T- 60% P- 40%
Minor					
Minor	PERMIN111	Introduction to Performing Arts I	4	L- 45 + P-30	T- 75% P- 25%
Other Courses					
Multi-Disciplinary		(*Students choose one of the MDECs tracks on offer.)	3		
AEC		(*Students choose one of the AEC options on offer.)	4		
Value Added Course-1		Understanding India	2		
Value Added Course-2		Health and Wellness	2		
Skill Enhancement		(*Students choose one of the SECs on offer.)	3		
Total Credits			22		


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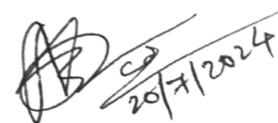
SEMESTER – II					
Domain Code	Paper Code	Core-Course (Compulsory Papers)	Credits	Number of Contact Hours	Theory(T) and Practical(P) Weightage
Major Course (Combined course for the Specialisations A. Sattriya Dance, B. Vocal Music with Special Focus on Sattriya Music and C. Theatre Art specializations)					
Major	PERMAJ211	Basics of Performing Arts II	4	L-30+P-60	T- 60% P- 40%
Minor					
Minor	PERMIN211	Introduction to Performing Arts II	4	L- 45 + P-30	T- 75% P- 25%
Other Courses					
Multi- Disciplinary		(*Students choose one of the MDECs on offer.)	3		
AEC		(*Students choose one of the AECs on offer.)	4		
Value Added Course-1		Environmental Studies	2		
Value Added Course-2		Yoga or Mati Akhora	2		
Skill Enhancement		(*Students choose one of the SECs on offer.)	3		
		Total Credits	22		



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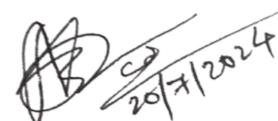
SEMESTER – III					
Domain Code	Paper Code	Core-Course (Compulsory Papers)	Credits	Contact Hours	Theory(T) and Practical(P) Weightage
Major Courses (Students choose one option from the specializations A, B and C.)					
Specialization A – Sattriya Dance					
Major 1	PERMAJ231A	Dance and Aesthetics	4	L-30 P-60	T- 40% P- 60%
Major 2	PERMAJ232A	Musical Instruments of Sattriya Dance – Khol	4	L-30 P-60	T- 40% P- 60%
Specialization B – Vocal Music with Special Focus on Sattriya Music					
Major 1	PERMAJ231B	Music and Aesthetics	4	L-30 P-60	T- 40% P- 60%
Major 2	PERMAJ232B	Introduction to Hindustani Music I			T- 40% P- 60%
Specialization C – Theatre Art					
Major 1	PERMAJ231C	Theatre and Aesthetics	4	L-30 P-60	T- 40% P- 60%
Major 2	PERMAJ232C	Acting and Acting Scene Work I	4	L-30 P-60	T- 40% P- 60%
Minor					
Minor	PERMIN231	Performing Arts and Aesthetics	4	L- 45 P-30	T- 40% P- 60%
Other Courses					
Multi - Disciplinary		(*Students choose one of the MDECs on offer.)	3		
Value Added Course		Digital Literacy	2		
Skill Enhancement		(*Students choose one of the SECs on offer.)	3		
AEC			2		
		Total Credits	22		



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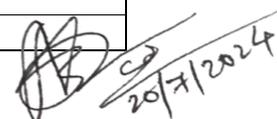
SEMESTER - IV					
Domain Code	Paper Code	Core-Course (Compulsory Papers)	Credits	Contact Hours	Theory(T) and Practical(P) Weightage
Major Courses (Students choose one option from the specializations A, B and C.)					
Specialization A – Sattriya Dance					
Major 1	PERMAJ241A	Basic Knowledge on Dance and Treatises	4	L-30 P-60	T- 40% P- 60%
Major 2	PERMAJ242A	Musical Instruments – Khol II	4	L-30 P-60	T- 40% P- 60%
Major 3	PERMAJ243A	Vaishnava Music of Assam I	4	L-30 P-60	L- 40% P- 60%
Major 4	PERMAJ244A	Dance of Assam	4	L- 60	L- 100%
Specialization B – Vocal Music with Special Focus on Sattriya Music					
Major 1	PERMAJ241B	Basic Knowledge of Hindustani Music	4	L-30 P-60	T- 40% P- 60%
Major 2	PERMAJ242B	Introduction to Hindustani Music II	4	L-30 P-60	T- 40% P- 60%
Major 3	PERMAJ243B	Sattriya Music I	4	L-30 P-60	L- 40% P- 60%
Major 4	PERMAJ244B	Music of Assam	4	L- 60	T- 100%
Specialization C - Theatre Art					
Major 1	PERMAJ241C	Script Writing I	4	L- 60	T- 100%
Major 2	PERMAJ242C	Theatre Design and Design Scene Work I	4	L-30 P-60	T- 40% P- 60%
Major 3	PERMAJ243C	Theatre Direction and Direction Scene Work I	4	L-30 P-60	L- 40% P- 60%
Major 4	PERMAJ244C	Theatre of Assam	4	L- 60	T- 100%
Minor					
Minor	PERMIN241	Performing Arts of Assam	4	L- 60	T- 100%
Other Courses					
Value Added Course		Community Engagement	2		
		Total Credits	22		



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SEMESTER- V					
Domain Code	Paper code	Core-Course (Compulsory Paper)	Credit	Contact Hours	Theory(T) and Practical(P) Weightage
Major Courses (Students choose one option from the specializations A, B and C.)					
Specialization A – Sattriya Dance					
Major 1	PERMAJ351A	Vaishnava Music of Assam II	4	L-30 P-60	T- 40% P- 60%
Major 2	PERMAJ352A	Other Classical Dance Form I	4	L-30 P-60	T- 40% P- 60%
Major 3	PERMAJ353A	Basics of Ankiya Bhaona	4	L-30 P-60	L- 40% P- 60%
Major 4	PERMAJ354A	Ankiya Bhaona Production	4	P-120	P-100%
Specialization B – Vocal Music with Special Focus on Sattriya Music					
Major 1	PERMAJ351B	Sattriya Music II	4	L-30 P-60	T- 40% P- 60%
Major 2	PERMAJ352B	Semiclassical Music I	4	L-30 P-60	T- 40% P- 60%
Major 3	PERMAJ353B	Basics of Ankiya Bhaona	4	L-30 P-60	L- 40% P- 60%
Major 4	PERMAJ354B	Ankiya Bhaona Production	4	P-120	P-100%
Specialization C - Theatre Art					
Major 1	PERMAJ351C	Assamese Drama with Study of Selected Plays	4	L-30 P-60	T- 40% P- 60%
Major 2	PERMAJ352C	Indian Drama with Study of Selected Plays	4	L-30 P-60	T- 40% P- 60%
Major 3	PERMAJ353C	Basics of Ankiya Bhaona	4	L-30 P-60	L- 40% P- 60%
Major 4	PERMAJ354C	Ankiya Bhaona Production	4	P-120	P-100%
Minor					
Minor	PERMIN351	Ankiya Bhaona	4	L-30 P-60	L- 40% P- 60%
Internship					
Internship		Internship	2		



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Total Credit	22		
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SEMESTER-VI					
Domain Code	Paper code	Core-Course (Compulsory Paper)	Credit	Contact Hours	Theory(T) and Practical(P) Weightage
Major Courses (Students choose one option from the specializations A, B and C.)					
Specialization A – Sattriya Dance					
Major 1	PERMAJ361A	History and Development of Indian Classical Dance	4	L-30 P-60	T- 40% P- 60%
Major 2	PERMAJ362A	Aspects of Dance in Treatises	4	L-30 P-60	T- 40% P- 60%
Major 3	PERMAJ363A	Stage Presentation I (Dance)	4	L-30 P-60	L- 40% P- 60%
Major 4	PERMAJ364A	Other Classical Dance Form II	4	P-120	P-100%
Specialization B – Vocal Music with Special Focus on Sattriya Music					
Major 1	PERMAJ361B	Hindustani and Carnatic Music I	4	L-30 P-60	T- 40% P- 60%
Major 2	PERMAJ362B	Theory of Hindustani Music	4	L-30 P-60	T- 40% P- 60%
Major 3	PERMAJ363B	Stage Presentation	4	L-30 P-60	L- 40% P- 60%
Major 4	PERMAJ364B	Semiclassical Music II	4	P-120	P-100%
Specialization C - Theatre Art					
Major 1	PERMAJ361C	Western Drama with Study of Selected Plays	4	L-60	T-100%
Major 2	PERMAJ362C	Script Writing II	4	L-60	T- 100%
Major 3	PERMAJ363C	Physical Theatre and Acting Training with Bhaona Mask	4	L-30 P-60	L- 40% P- 60%


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Major 4	PERMAJ364C	Shakespeare – Scene Work/ Production	4	P-120	P-100%
Minor					
Minor	PERMIN361	Folk Dance, Folk Music and Folk Theatre	4	L-42 + P-28	L- 75% P- 25%
Project					
Project	317601	Project	2	28	
Total Credit			22		

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SEMESTER-VII					
Domain Code	Paper Code	Core-Course (Compulsory Papers)	Credits	Contact Hours	Theory(T) and Practical(P) Weightage
Major Courses (Students choose one option from the specializations A, B and C.)					
Specialization A – Sattriya Dance					
Major 1	PERMAJ471A	Traditional Dance and Theatre forms of Assam (Practical - Sattriya Ojapali)	4	L-30 P-60	T- 40% P- 60%
Major 2	PERMAJ472A	Other Classical dance form III	4	L-30 P-60	T- 40% P- 60%
Major 3	PERMAJ473A	Event Management and Dance Events	4	L-30 P-60	L- 40% P- 60%
Specialization B – Vocal Music with Special Focus on Sattriya Music					
Major 1	PERMAJ471B	Hindustani and Carnatic Music II	4	L-30 P-60	T- 40% P- 60%
Major 2	PERMAJ472B	Theory of Indian Music II	4	L-30 P-60	T- 40% P- 60%
Major 3	PERMAJ473B	Event Management and Music Events	4	L-30 P-60	L- 40% P- 60%
Specialization C - Theatre Art					
Major 1	PERMAJ471C	Realism in Theatre and Realistic Production/Scene Work	4	L-30 P-60	T- 40% P- 60%
Major 2	PERMAJ472C	Advance Acting and Acting Scene Work II	4	L-30 P-60	T- 40% P- 60%
Major 3	PERMAJ473C	Event Management and Theatre Events	4	L-30 P-60	L- 40% P- 60%
Minor					
Minor	PERMIN471	Philosophy in Performance	4	L-30 P-60	L- 40% P- 60%
Research Courses					
Research Methodology	317701	Research Ethics and Methodology	4	L-60	
Research Project	317702	Research Project	2	L-30	
DSE Course (Any 1) in lieu of Research Project					
DSE I	PERDSE471A	Performance Studies	2		
DSE II	PERDSE471B	Performance Art	2		
Total Credit			22		



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SEMESTER-VIII					
Domain Code	Paper Code	Core-Course (Compulsory Papers)	Credits	Contact Hours	Theory(T) and Practical(P) Weightage
Major Courses (Students choose one option from the specializations A, B and C.)					
Specialization A – Sattriya Dance					
Major 1	PERMAJ481A	Aesthetics in Dance	4	L-30 P-60	T- 40% P- 60%
Major 2	PERMAJ482A	Study of Sankaradeva and Madhavadeva’s Ankiya Naat	4	L-30 P-60	T- 40% P- 60%
Major 3	PERMAJ483A	Other Classical dance form IV	4	L-30 P-60	L- 40% P- 60%
Specialization B – Vocal Music with Special Focus on Sattriya Music					
Major 1	PERMAJ481B	Aesthetics in Music	4	L-30 P-60	T- 40% P- 60%
Major 2	PERMAJ482B	Modern Assamese Songs I	4	L-30 P-60	T- 40% P- 60%
Major 3	PERMAJ483B	Principles of Musicology and Theory of Tala	4	L-30 P-60	L- 40% P- 60%
Specialization C - Theatre Art					
Major 1	PERMAJ481C	Advance Design and Design Scene Work II	4	L-30 P-60	T- 40% P- 60%
Major 2	PERMAJ482C	Advance Theatre Making and Direction Scene Work II	4	L-30 P-60	T- 40% P- 60%
Major 3	PERMAJ483C	Students’ Graduate Production	4	P-120	P-100%
Minor					
Minor	PERMIN481	Stage Performance	4	L-30 P-60	T- 40% P- 60%
Dissertation					
Dissertation	317801	Dissertation	6	L-90	T-100%
DSE Course (Any 2) in lieu of Dissertation					
DSE 1	PERDSE481A	Music Composition and Production	3	L-30 P-60	T- 40% P- 60%
DSE 2	PERDSE481B	Choreography	3	L-30 P-60	T- 40% P- 60%
DSE 3	PERDSE481B	Event Management	3	L-30 P-60	L- 40% P- 60%
Total Credit			22		



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SYLLABI

FIVE-YEAR INTEGRATED MASTERS (FYUGP + 1 YEAR MASTERS) PROGRAMME in PERFORMING ARTS

SEMESTER I

Major 1

Course Code: PERMAJ111

Title of the Course: **BASICS OF PERFORMING ARTS I**

Total Credit: **04**

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

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

Total Marks: **100** (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:

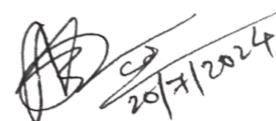
By the end of the course, students will be able to:

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


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Credit: 2 Weightage: 60%					
Unit	Course Content	L	T	P	Marks Alloted
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	8	0	0	15
III	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	7	0	0	15
IV	Basics of Theatre 1. Theatre History – Indian and World Theatre 2. Fundamental Elements of Theatre - Actor, Audience, Space - Different Roles of the Theatre Artists - Actor, Designer, Director and Producer 3. Bhaona – The Theatre Form	8	0	0	15
Part II PRACTICAL Credit: 2; Weightage: 40%					
I	Sattriya Dance 1. Mati Akhora 2. Hastas	0	0	20	14
II	Music 1. Practice of Alankar with Dugun, Trigun and Chowgun 2. Selected Talas - Trital, Ektal, Jhaptal, Chowtal 3. Talas in Borgeet	0	0	20	12
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	20	14
Total		30	0	60	100

Assessment Methods:**In-semester Assessment:** (Weightage 30%, Marks 30)

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

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



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- Sessional Examinations

End-Semester Assessment (Weightage 70%, Marks 70)

- Written Examination
- Final Practical Demonstration (Solo/Group) (For Practical)

Suggested Readings:

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

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SEMESTER I**Minor 1**Course Code: **PERMIN111**Title of the Course: **INTRODUCTION TO PERFORMING ARTS I**Total Credit: **04**Credit Share: **Theory: 3; Practical: 1**Contact Hours: **Theory: 45; Practical: 30**Total Marks: **100** (Theory: 75; Practical: 25)**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

INTRODUCTION TO PERFORMING ARTS I
Course Contents and Distribution of Learning Hours

Part I THEORY Credit: 3 Weightage: 75%					
Unit	Course Content	L	T	P	Marks Alloted
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	9	0	0	15

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	Traditions, The Guru Sishya Parampara				
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	12	0	0	20
III	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	12	0	0	20
IV	Basics of Theatre 1. Theatre History – Indian and World Theatre 2. Fundamental Elements of Theatre - Actor, Audience, Space - Different Roles of the Theatre Artists - Actor, Designer, Director and Producer 3. Bhaona – The Theatre Form	12	0	0	20
Part II PRACTICAL Credit: 1; Weightage: 25%					
I	Sattriya Dance 1. Mati Akhora 2. Hastas	0	0	10	14
II	Music 1. Practice of Alankar with Dugun, Trigun and Chowgun 2. Selected Talas - Trital, Ektal, Jhaptal, Chowtal 3. Talas in Borgeet	0	0	10	12
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	10	14
	Total	45	0	30	100

Assessment Methods:**In-semester Assessment:** (Weightage 30%, Marks 30)

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

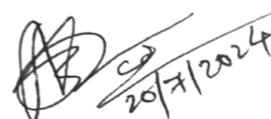
- In-class quizzes and tests to assess theoretical knowledge
- Written home assignments
- In-class record notebook of students' experience in practical classes
- In-house/classroom demonstration
- Sessional Examinations

End-Semester Assessment (Weightage 70%, Marks 70)

- Written Examination
- Final Practical Demonstration (Solo/Group) (For Practical)

Suggested Readings:

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



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


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SEMESTER II**Major 1**Course Code: **PERMAJ121**Title of the Course: **BASICS OF PERFORMING ARTS II**Total Credit: **04**Credit Share: **Theory: 2; Practical: 2**Contact Hours: **Theory: 30; Practical: 60**Total Marks: **100** (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 Sattria 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	L	T	P	Marks Allotted
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 Sattria Institution and Sattriya Dance 3. Geet, Badya, Aaharyya and Decorum for Sattriya	8	0	0	15


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Dance Performances					
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 2. Theatre Genres and Subgenres – Tragedy, Comedy, Drama, Farce, Melodrama, Physical Theatre etc. 3. Traditional and Modern Theatre 4. Classification of Bhaona	8	0	0	15
Part II PRACTICAL Credit: 2; Weightage: 40%					
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	20	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
Total		30	0	60	100

Assessment Methods:**In-semester Assessment:** (Weightage 30%, Marks 30)

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

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

End-Semester Assessment (Weightage 70%, Marks 70)

- Written Examination
- Final Practical Demonstration (Solo/Group) (For Practical)

Suggested Readings

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 Sattriya Dance: Mallika Kandali, LBS Publication, Guwahati, 2023


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6. Nritya Kala Prasanga Aru Sattriya Nritya, 2007
7. Bharatiya Raag Sangeet Tatwa: Dr. Sudarshana Baruah Deka, Assam book Trust.
8. Raag Sangeet: Birendra Kumar Phukan
9. Sangeet Nipun: Rupanjali Sarma Bordoloi
10. Sangeet Visharad: Vasant
11. Kramik Pustak Mallika: Pt. Vishnu Narayan Bhatkhandee
12. Borgeet: ed. Bapchandra Mahanta
13. Borgeet Tatwa Aru Swaralipi: Khana Das
14. Theatre For Beginners: Richard Spafford, For Beginners
15. The Empty Space: A Book About the Theatre: Deadly, Holy, Rough, Immediate: Peter Brook, Penguin Books
16. Impro: Improvisation and the Theatre: Keith Johnstone, Methuen Drama
17. The Oxford Companion to Indian Theatre: Ananda Lal(ed), Oxford University Press
18. Asomiya Natya Sahitya: Satyendranath Sharma
19. Natokor Kotha: Pona Mahanta
20. Ankia Bhaona: Keshabananda Debagoswami
21. Manchalekha : Atul Chandra Hazarika


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SEMESTER II**Minor 1**Course Code: **PERMIN121**Title of the Course: **INTRODUCTION TO PERFORMING ARTS II**Total Credit: **04**Credit Share: **Theory: 3; Practical: 1**Contact Hours: **Theory: 45; Practical: 30**Total Marks: **100** (Theory: 75; Practical: 25)**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.

INTRODUCTION TO PERFORMING ARTS II
Course Contents and Distribution of Learning Hours

Part I					
THEORY					
Credit: 3, Weightage 75%					
Unit	Course Content	L	T	P	Marks Allotted
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.	11	0	0	15
II	Basics of Sattriya Dance 1. Origin and Development of Sattriya Dance 2. The Sattriya Institution and Sattriya Dance	11	0	0	15


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	3. Geet, Badya, Aaharyya and Decorum for Sattriya Dance Performances				
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	11	0	0	15
IV	Basics of Theatre 1. Theatre Form and Content 2. Theatre Genres and Subgenres – Tragedy, Comedy, Drama, Farce, Melodrama, Physical Theatre etc. 3. Traditional and Modern Theatre 4. Classification of Bhaona	12	0	0	15
Part II PRACTICAL Credit: 1; Weightage: 25%					
I	Sattriya Dance 1. Krishna/Lavanu Churi Nach 2. Jhumura Ramdani 3. Tala – Thukani, Suta	0	0	10	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	10	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	10	14
	Total	45	0	30	100

Assessment Methods:**In-semester Assessment:** (Weightage 30%, Marks 30)

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

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

End-Semester Assessment (Weightage 70%, Marks 70)

- Written Examination
- Final Practical Demonstration (Solo/Group) (For Practical)

Suggested Readings

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.


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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
18. Asomiya Natya Sahitya: Satyendranath Sharma
19. Natokor Kotha: Pona Mahanta
20. Ankia Bhaona: Keshabananda Debagoswami
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SEMESTER III
Major 1
Specialization –**Sattriya Dance**
Course Code: **PERMAJ231A**
Title of the Course: **Sattriya Dance and Aesthetics**

Total Credit: **04**
Credit Share: **Theory: 2; Practical: 2**
Contact Hours: **Theory: 30; Practical: 60**
Total Marks: **100** (Theory: 60; Practical: 40)

Course Objective:

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

Part I THEORY Credit: 2 Weightage: 60%					
Unit No.	Course Content	L	T	P	Marks Allotted
I	Basics of Aesthetics <ul style="list-style-type: none"> • Definition; • Beauty – Its Creation and Perception; • Basic Concepts of Aesthetics 	8	0	0	15
II	<ul style="list-style-type: none"> • Rasa theory of Natyashastra – Rasa and Bhava 	12	0	0	25
III	<ul style="list-style-type: none"> • Aesthetic in dance with reference to Sattriya dance • Aesthetics in Shankardeva's Creation 	10	0	0	20
Part II PRACTICAL Credit: 2; Weightage: 40%					
I	Jhumura nac: Gitor and Mela	0	0	30	20
II	Nadubhangi: Ramdani Tala demonstration of Ektaal, Jyotitaal	0	0	30	20
Total		30	0	60	100

Assessment Methods:

In-semester Assessment: (Weightage 30%, Marks 30)

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

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

End-Semester Assessment (Weightage 70%, Marks 70)

- Written Examination
- Final Practical Demonstration (Solo/Group) (For Practical)


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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: Sattriya the living dance tradition of Assam, Publication Board Assam.
5. Barlingay, S.S:A Modern Introduction to Indian Aesthetic Theory, D.K Printworld(P)Ltd..

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SEMESTER III
Major 1
Specialization – **Vocal Music with Special Focus on Sattriya Music**
Course Code: **PERMAJ231B**
Title of the Course: **Music and Aesthetics**

Total Credit: **04**
Credit Share: **Theory: 2; Practical: 2**
Contact Hours: **Theory: 30; Practical: 60**
Total Marks: **100** (Theory: 60; Practical: 40)

Course Objectives:

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

Part I THEORY Credit: 2 Weightage: 60%					
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 	15	0	0	30
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	15	0	0	30
Part II PRACTICAL Credit: 2; Weightage: 40%					
I	Practice of Alaap Vistar of the prescribed Ragas (along	0	0	30	20


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	with the Ragas of the previous semesters) in different Rasas: Shudhkalyan, Bageshree, Shankara, Kamod				
II	Practice of two Ragas (Drut) from the prescribed Rasas: Bhakti Rasa , Veer Rasa	0	0	30	20
	Total	30	0	60	100

Assessment Methods:**In-semester Assessment:** (Weightage 30%, Marks 30)

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

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

End-Semester Assessment (Weightage 70%, Marks 70)

- Written Examination
- Final Practical Demonstration (Solo/Group) (For Practical)

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 Sanmilian


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SEMESTER III
Major 1
Specialization – **Theatre Art**
Course Code: **PERMAJ231C**
Title of the Course: **Theatre and Aesthetics**

Total Credit: **04**

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

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

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

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

Part I					
THEORY					
Credit: 2 Weightage: 60%					
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 	10	0	0	20
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 and Movements – Classicism, Romanticism, Idealism, Realism, Expressionism, Existentialism, Surrealism etc. 	12	0	0	25
III	<ul style="list-style-type: none"> • Performance Language in Theatre 	8	0	0	15

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	• Analysis of Theatre Performance				
Part II PRACTICAL Credit: 2; Weightage: 40%					
I	Rasabox Exercise of Schechner	0	0	30	20
II	Improvisations in scene composition for various Aesthetic Goals – Balance, Dynamism, Form, Harmony, Contrast etc.	0	0	30	20
	Total	30	0	60	100

Assessment Methods:**In-semester Assessment:** (Weightage 30%, Marks 30)

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

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

End-Semester Assessment (Weightage 70%, Marks 70)

- Written Examination
- Final Practical Demonstration (Solo/Group) (For Practical)

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 |


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SEMESTER III
Major 2
Specialization – **Sattriya Dance**
Course Code: **PERMAJ232A**
Title of the Course: **Musical Instruments of Sattriya Dance – Khol**

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 historical and cultural context musical instruments of Assam.
2. Familiarise with and play the *khol* instrument.
3. Study the Talalipi System.

Course Outcome:

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

1. Play the main bols of *khol*.
2. Play the mati Akhora Bols.
3. Know definitions of different terminology around *khol*.

MUSICAL INSTRUMENTS OF SATTRIYA DANCE – KHOL
Course Contents and Distribution of Learning Hours

Part I					
THEORY					
Credit: 2 Weightage: 40%					
Unit No.	Course Content	L	T	P	Marks Allotted
I	a. Historical background of musical instruments in Assam b. Origin and development of the <i>khol</i> instrument. c. Knowledge on the various parts of <i>khol</i> . d. Studies on the learning and performing tradition of <i>khol</i> instrument	15	0	0	20
II	a. The study of the Talalipi system in Bhatkhande. b. Notation of the tal mentioned below- i. Ektal ii. Porital iii. Thukoni Tal iv. Sutatal v. sorubisham c. Definition of the following terms: Sapor, Ga-maan, Sanchar, Bhangani, Tali, Khali, Ghat, Demali, Laya, Chok	15	0	0	20
Part II					
PRACTICAL					
Credit: 2; Weightage: 60%					
I.	a. Ability to play the main bols- Khit, Tak, Dhai, Tau b. Practice of the Bondha sapor, Mela Sapor, Lotha sapor and Buloni	0	0	25	20
II.	a. Ability to play the Sanjukta and the Asanjukta bols. b. Ability to play the following rhythms: Ektal, Poritaal, Sutataal, Sorubisham	0	0	25	25
III.	a. Practice of the Matiakhora bols	0	0	10	15


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		Total	30	0	60	100
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Assessment Methods:**In-semester Assessment:** (Weightage **30%**, Marks **30**)

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

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

End-Semester Assessment (Weightage **70%**, Marks **70**)

- Written Examination
- Final Practical Demonstration (Solo/Group) (For Practical)

Suggested Reading:

1. Sattriya Dances of Assam and their Rhythms. Publication board of Assam, Guwahati (ed) Maheswar Neog and Keshav Changkakati
2. Sattriya Khol Pradip: Gobinda Saikia
3. Sattriya Nrityar Rupdarshan, Karuna Borah
4. Khol Bigyan: Dilip Ranjan Borthakur
5. Asamar Badyajantra : Dharmeswar Duwara.



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SEMESTER III
Major 2
Specialization – **Vocal Music with Special Focus on Sattriya Music**
Course Code: **PERMAJ232B**
Title of the Course: **Introduction to Hindustani Music 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. Familiarise with different types of Sangeet and talas.
2. Study the life and work of Hindustani Classical music luminaries.
3. Have knowledge on notation system.

Course Outcomes:

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

1. Perform Hindustani Talas with Layakarīs.
2. Play the Tanpura.
3. Perform Drut Khayals in different Ragas.

INTRODUCTION TO HINDUSTANI MUSIC I
Course Contents and Distribution of Learning Hours

Part I THEORY Credit: 2 Weightage: 40%					
Unit	Course Content	L	T	P	Marks Allotted
I	a. Study of different types of Sangeet : Hindustani, Karnatik, Marga, Desi, Sattriya Music b. Theoretical knowledge on the Prescribed Talas : Tilwara, Jhumra, Dhamar,	15	0	0	20
II	a. Life sketches and contribution of the following Musicologists : Pt. Vishnu Narayan Bhatkhande, Pt. Vishnu Digambar Palushkar, Pt. Sriram Narayan Ratanjankar b. Knowledge of Notation System: Hindustani, Vishnu Digambar Notation system, Akarmatrik Notation System.	15	0	0	20
Part II PRACTICAL Credit: 2; Weightage: 60%					
I	a. Practice of the Hindustani Talas with Layakarīs: Ektal, Dadra, Deepchandi, along with the talas of previous Semesters.	0	0	25	20
II	a. Practice of the Tanpura: i. Training of Tanpura in different scales. ii. Playing of Tanpura	0	0	10	15
III	a. Practice of two selected Drut Khayals from the	0	0	25	25


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	prescribed Ragas : Bhairav, Malkauns, Deshi, Desh, Deshkar				
		Total	30	0	60
					100

Assessment Methods:**In-semester Assessment:** (Weightage 30%, Marks 30)

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

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

End-Semester Assessment (Weightage 70%, Marks 70)

- Written Examination
- Final Practical Demonstration (Solo/Group) (For Practical)

Suggested Readings

- | | |
|--|--------------------------------|
| 1. Raag Sangit | - Birendra Kumar Phukan |
| 2. Sangeet Nipun | - Rupanjali Sharma Bordoloi |
| 3. Uchhanga Sangeet(Part I and II) | - Manju Devi Bhagawati |
| 4. Tabla Vigyan | - Dr. Dilip Ranjan Borthakur |
| 5. Taal Monikut | - Paban Bordoloi |
| 6. Kramik Pushtak Malika (Vol. I – VI) | - Edited by Laxmi Narayan Garg |
| 7. A Historical Study of Indian Music | - Swami Prajnanananda |


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SEMESTER III**Major 2**Specialization – **Theatre Art**Course Code: **PERMAJ232C**Title of the Course: **Acting 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.

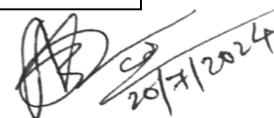
Course Outcomes:

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 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	15
II	Acting Training Systems, Techniques and Methods Acting Training and the Concept of Acting Exercise; Early Acting Training Systems- - Internship and Guru Shishya Parampara	13	0	0	25


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	Introduction to the teachings of - Stanislavsky, Michael Chekhov, Meisner and Grotowski				
Part II PRACTICAL Credit: 2; Weightage: 60%					
I	Actor's Day to Day Practice - Warm up Exercises - Body Movement - Voice Exercises - Imagination and Emotion Exercises	0	0	10	10
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 30%, Marks 30)

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

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

End-Semester Assessment (Weightage 70%, Marks 70)

- Written Examination
- Final Practical Demonstration (Solo/Group) (For Practical)

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


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**SEMESTER III
MINOR**

Course Code: **PERMIN231**

Title of the Course: **Performing Arts and Aesthetics**

Total Credit: **04**

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

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

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

Course Objectives:

This course is designed to make the students -

1. Understand the key concepts and theories of aesthetics.
2. Analyse the aesthetic components of various theatrical, musical or dance works.
3. Explore the interplay between artistic disciplines

Course Outcome:

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

1. Understand the key concepts and theories of aesthetics.
2. Analyse the aesthetic components of various theatrical, musical or dance works.
3. Explore the interplay between artistic disciplines

**PERFORMING ARTS AND AESTHETICS
Course Contents and Distribution of Learning Hours**

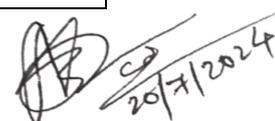
(Students will choose ANY ONE from the Segments A, B and C)

A

Part I THEORY Credit: 2 Weightage: 60%					
Unit No.	Course Content	L	T	P	Marks Allotted
I	Basics of Aesthetics <ul style="list-style-type: none"> • Definition; • Beauty – Its Creation and Perception; • Basic Concepts of Aesthetics 	8	0	0	15
II	<ul style="list-style-type: none"> • Rasa theory of Natyashastra – Rasa and Bhava • Nayak Nayika Bheda in Treatises 	12	0	0	25
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 	10	0	0	20
Part II PRACTICAL Credit: 2; Weightage: 40%					
I	Jhumura nac: Gitor and Mela	0	0	30	30
II	Nadubhangi: Ramdani Tala demonstration of Ektaal, Jyotitaal	0	0	30	10
Total		30	0	60	100

B

Part I


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THEORY Credit: 2 Weightage: 60%					
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 	15	0	0	30
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	15	0	0	30
Part II PRACTICAL Credit: 2; Weightage: 40%					
I	Practice of Alaap Vistar of the prescribed Ragas (along with the Ragas of the previous semesters) in different Rasas: Shudhkalyan, Bageshree, Shankara, Kamod	0	0	30	25
II	Practice of two Ragas (Drut) from the prescribed Rasas: Bhakti Rasa , Veer Rasa	0	0	30	15
Total		30	0	60	100

C

Part I THEORY Credit: 2 Weightage: 60%					
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 	10	0	0	20
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 and Movements – Classicism, Romanticism, Idealism, Realism, Expressionism, Existentialism, Surrealism etc. 	12	0	0	25



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III	<ul style="list-style-type: none"> Performance Language in Theatre Analysis of Theatre Performance 	8	0	0	15
Part II PRACTICAL Credit: 2; Weightage: 40%					
I	Rasabox Exercise of Schechner	0	0	30	20
II	Improvisations in scene composition for various Aesthetic Goals – Balance, Dynamism, Form, Harmony, Contrast etc.	0	0	30	20
Total		30	0	60	100

Assessment Methods:

In-semester Assessment: (Weightage 30%, Marks 30)

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

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

End-Semester Assessment (Weightage 70%, Marks 70)

- Written Examination
- Final Practical Demonstration (Solo/Group) (For Practical)

Suggested Readings:

1. A

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: Sattriya the living dance tradition of Assam, Publication Board Assam.
5. Barlingay, S.S:A Modern Introduction to Indian Aesthetic Theory, D.K Printworld(P)Ltd..

B

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

C

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 IV
Major 1
Specialization – **Sattriya Dance**
Course Code: **PERMAJ241A**
Title of the Course: **Basic Knowledge on Dance and Treatises**

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. Familiarise themselves with Dance treatises.
2. Understand theoretical aspects of various Sattriya Dance.
3. Practice Nadubhangi.

Course Outcome:

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

1. Understand the theoretical aspects of various Sattriya Dance.
2. Know the dance treatises.
3. Perform Nadubhangi in various talas.

BASIC KNOWLEDGE ON DANCE AND TREATISES
Course Contents and Distribution of Learning Hours

Part I					
THEORY					
Credit: 2 Weightage: 40%					
Unit	Course Content	L	T	P	Marks Allotted
I	Indian treatises: <ul style="list-style-type: none"> • Natyashastra • Abhinayadarpan • Srihastamuktawali • Sangeet Ratnakar • Badya Pradeep • Namghosa 	20	0	0	25
II	Theoretical knowledge of Krishna nac, Jhumura nac, Nadubhangi nac, Chali nac.	10	0	0	15
Part II					
PRACTICAL					
Credit: 2; Weightage: 60%					
I.	Chali: Hajowalia Ramdani	0	0	40	40
II.	Nadubhangi: Gitor Tala demonstration of Paritaal, Jamantaal,	0	0	20	20
Total		30	0	60	100

Assessment Methods:

In-semester Assessment: (Weightage 30%, Marks 30)

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

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

End-Semester Assessment (Weightage 70%, Marks 70)


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- Written Examination
- Final Practical Demonstration (Solo/Group) (For Practical)

Suggested Readings:

1. Mahanta, Jagannath: Sattriya Nritya Geet Vadyar Hatputhi
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 Mukta wali,

Majuli University of Culture

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SEMESTER IV
Major 1
Specialization – **Vocal Music with Special Focus on Sattriya Music**
Course Code: **PERMAJ241B**
Title of the Course: **Basic Knowledge of Hindustani Music 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:

The objectives of the course are:

1. To familiarize students with Vedic Music and its influences on shaping Hindustani Music
2. To impart knowledge to students about the life and contributions of eminent personalities in early Hindustani music.
3. To facilitate the students a practical exploration of certain Ragas with comparison between ragas.

Course Outcome:

After completion of the course student will be able to:

1. Find the connection and continuuum between Vedic Music and Hindustani music.
2. Possess knowledge about emeinent personalities from the history of Hindustani music and appreciate their contribution towards the tradition.
3. Demonstrate practical skills in rendering the prescribed ragas in then prescribed Taals.

BASIC KNOWLEDGE OF HINDUSTANI MUSIC I
Course Contents and Distribution of Learning Hours

Part I THEORY Credit: 2 Weightage: 40%					
Unit	Course Content	L	T	P	Marks Allotted
I	a. Study on Vedic Music : Sama and Stobhaksharas, the notes of Vedic music, Gramegeya Gana, Aranyegeya Gana, Poorvachika, Uttarachika, Udatta, Anudatta, Swarita, Vedic Instruments	15	0	0	20
II	a. Life and contribution of the Eminent Personalities: Amir Khusro, Tansen, Faiyaz Khan, Abdul Karim Khan, Bade Ghulam Ali Khan, Swami Prajnananand, K.C.D Brihaspati, Chinmoy Lahiri, Sadarang- Adarang	15	0	0	20
Part II PRACTICAL Credit: 2; Weightage: 60%					
I	Prescribed Ragas : Bageshree, Todi, Bhimpalashree, Chayanat, Gaud Sarang Practice of all the Drut khayals Practice of one Vilambit Khayal	0	0	40	35
II	Ability to show the comparison between the Ragas of the following: Yaman- Shudh Kalyan, Todi- Multani, Behag-Shankara, Kedar- Kamod	0	0	20	25
Total		30	0	60	100

Assessment Methods:


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In-semester Assessment: (Weightage 30%, Marks 30)

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

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

End-Semester Assessment (Weightage 70%, Marks 70)

- Written Examination
- Final Practical Demonstration (Solo/Group) (For Practical)

Suggested Readings:

- | | |
|--|--------------------------------|
| 1. Raag Sangit | - Birendra Kumar Phukan |
| 2. Sangeet Nipun | - Rupanjali Sharma Bordoloi |
| 3. Uchhanga Sangeet(Part I and II) | - Manju Devi Bhagawati |
| 4. Tabla Vigyan | - Dr. Dilip Ranjan Borthakur |
| 5. Taal Monikut | - Paban Bordoloi |
| 6. Kramik Pushtak Malika (Vol. I – VI) | - Edited by Laxmi Narayan Garg |
| 7. A Historical Study of Indian Music | - Swami Prajnananda |

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SEMESTER IV
Major 1
Specialization – **Theatre Art**
Course Code: **PERMAJ241C**
Title of the Course: **Script Writing I**

Total Credit: **04**

Credit Share: **Theory: 04**

Contact Hours: **Theory: 60**

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

Course Objective:

1. To introduce the fundamental principles of scriptwriting.
2. To develop skills in creating characters and dialogue.
3. To teach the structure of a screenplay, including acts and scenes.
4. To encourage the creation of original short scripts.

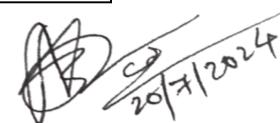
Course Outcome:

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

1. Understand the basic elements of scriptwriting.
2. Create believable characters and engaging dialogue.
3. Structure a script with a clear beginning, middle, and end.
4. Write an original short script (5-10 pages).

SCRIPT WRITING I
Course Contents and Distribution of Learning Hours

Part I THEORY Credit: 4 Weightage: 100%					
Unit	Course Content	L	T	P	Marks Allotted
I	Elements of Scriptwriting - Introduction to scriptwriting terminology and format. – Story, Plot, Narrative, Act, Scene, Action Line, Dialogue etc. - Role of the scriptwriter in film, television, and theatre. - Basics of narrative structure: three-act structure, five-act structure, the story circle, beats, and plot points. - Story tools – Logline, Synopsis, Scene list, Treatment	15	0	0	25
II	Character and Dialogue - Creating complex, believable characters. - Techniques for writing natural and compelling dialogue. - Exercises in character development and dialogue writing.	15	0	0	25
III	Scene Structure - Understanding the components of a scene: objectives, conflicts, and resolutions. - Writing effective scene descriptions and action lines. - Scene transitions and pacing.	15	0	0	25
IV	Short Script Project	15	0	0	25


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	<ul style="list-style-type: none"> - Developing an original idea for a short script. - Writing a treatment and outline. - Drafting and revising a short script (5-10 pages). - Peer review and feedback sessions. 				
	Total	60	0	0	100

Assessment Methods:**In-semester Assessment:** (Weightage **30%**, Marks **30**)

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

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

End-Semester Assessment (Weightage **70%**, Marks **70**)

- Written Examination

Suggested Readings

1. "Save the Cat! The Last Book on Screenwriting You'll Ever Need" by Blake Snyder
2. "Story: Substance, Structure, Style, and the Principles of Screenwriting" by Robert McKee
3. "Screenplay: The Foundations of Screenwriting" by Syd Field
4. "The Anatomy of Story: 22 Steps to Becoming a Master Storyteller" by John Truby
5. "The Writer's Journey: Mythic Structure for Writers" by Christopher Vogler

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SEMESTER IV
Major 2
Specialization – **Sattriya Dance**
Course Code: **PERMAJ242A**
Title of the Course: **Musical Instruments Sattriya Dance – Khol II**

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. Familiarise themselves with the historical background of Indian musical instruments.
2. Gain basic knowledge of Srikhol, Pung and Mridanga.
3. Gain knowledge about Gayan bayan.
4. Practice the rhythms of Krishna nac and Jhumura nac

Course Outcome:

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

1. Understand the origin and development of Indian Music.
2. Familiarise themselves with Gayan bayan
3. Perform the rhythms of Krishna nac and Jhumura nac.
4. Familiarise themselves with Srikhol, Pung and Mridanga.

MUSICAL INSTRUMENTS OF SATTRIYA DANCE– KHOL II
Course Contents and Distribution of Learning Hours

Part I THEORY Credit: 2 Weightage: 40%					
Unit No.	Course Content	L	T	P	Marks Allotted
I	a. Historical background of Indian musical instruments b. Knowledge of Srikhol, Pung and Mridanga	10	0	0	22
II	a. Musical instruments used in Assam b. Knowledge on the following terms: Gurughat, Probeshar nac, Lona ghat, Borbayan, Dohar, Kirtan ghar, Archani, Gayan Bayan.	20	0	0	18
Part II PRACTICAL Credit: 2; Weightage: 60%					
I.	a. Ability to play the rhythms of Krishna nac and Jhumura nac	0	0	30	25
II.	Notations and knowledge of counting the mnemonic of a taal showing tali, khali and matra. a. Jyoti tal b. Chut kola c. Rakta tal	0	0	14	15
III.	a. Practice of Playing Boha chahini	0	0	16	20
Total		30	0	60	100

Assessment Methods:

In-semester Assessment: (Weightage 30%, Marks 30)

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


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

End-Semester Assessment (Weightage **70%**, Marks **70**)

- Written Examination
- Final Practical Demonstration (Solo/Group) (For Practical)

Suggested Reading:

1. Sattriya Dances of Assam and their Rhythms. Publication board of Assam, Guwahati (ed) Maheswar Neog and Keshav Changkakati
2. Sattriya Khol Pradip: Gobinda Saikia
3. Sattriya Nrityar Rupdarshan, Karuna Borah
4. Khol Bigyan: Dilip Ranjan Borthakur
5. Asamar Badyajantra : Dharmeswar Duwara.


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SEMESTER IV
Major 2
Specialization – **Vocal Music with Special Focus on Sattriya Music**
Course Code: **PERMAJ242B**
Title of the Course: **Introduction to Hindustani Music II**

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. Familiarise themselves with origin and development of Indian Music.
2. Understand key elements of Hindustani music.
3. Practice various ragas and talas.

Course Outcome:

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

1. Understand the origin and development of Indian Music.
2. Understand key elements of Hindustani music.
3. Perform various ragas and talas.

INTRODUCTION TO HINDUSTANI MUSIC II
Course Contents and Distribution of Learning Hours

Part I THEORY Credit: 2 Weightage: 40%					
Unit	Course Content	L	T	P	Marks Allotted
I	a. Origin and development of Indian Music: Primitive period Vedic Samagana Gandharva and Desi music b. Concepts on Grama and Moorchhana, Jati Gayan, Nibaddha- Anibaddha Gaan, Alap- Alapti, Prabandha	15	0	0	22
II	c. Study on Dasapranas of Tala d. Varieties of Chhandas : Adi, Quadi, Biadi e. Knowledge of the fundamental terms : Matra, Taal, Tali, Khali, Sam, Tihai, Vibhag	15	0	0	18
Part II PRACTICAL Credit: 2; Weightage: 60%					
I	a. Prescribed Ragas : Sudh Kalyan, Kedar, Kamod, Hameer, Shankara i. Drut khayal of all the Ragas ii. Vilambit Khayal of any two Ragas.	0	0	40	45
II	a. Practice of Talas : Jhumra, Ada Chautal, Tilwara, Dhamar	0	0	20	15
Total		30	0	60	100


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Assessment Methods:**In-semester Assessment:** (Weightage 30%, Marks 30)

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

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

End-Semester Assessment (Weightage 70%, Marks 70)

- Written Examination
- Final Practical Demonstration (Solo/Group) (For Practical)

Suggested Reading:

- | | |
|--|--------------------------------|
| 1. Raga Parichay | - Harichandra Srivastava |
| 2. Sangeet Nipun | - Rupanjali Sharma Bordoloi |
| 3. Uchhanga Sangeet(Part I and II) | - Manju Devi Bhagawati |
| 4. Tabla Vigyan | - Dr. Dilip Ranjan Borthakur |
| 5. Taal Monikut | - Paban Bordoloi |
| 6. Kramik Pushtak Malika (Vol. I – VI) | - Edited by Laxmi Narayan Garg |
| 7. Raag Sangit | - Birendra Kumar phukan |
| 8. A Historical Sudy of Indian Music | Swami Prajnananda |



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SEMESTER IV**Major 2**Specialization – **Theatre Art**Course Code: **PERMAJ242C**Title of the Course: **Theatre Design 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: 60%					
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	6	0	0	10
II	Scenic Design Basics - Elements of scenic design: space, form, and function. - Introduction to drafting and model-making.	9	0	0	20
III	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	9	0	0	20
IV	Property Design - Set Props and Character Props - Choosing the right shape, size, texture and material for props	6	0	0	10
Part II PRACTICAL Credit: 2; Weightage: 40%					
I	Design Scene Work – Focused on Scenic and Costume Design	0	0	60	40
Total		30	0	60	100


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Assessment Methods:**In-semester Assessment:** (Weightage 30%, Marks 30)

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

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

End-Semester Assessment (Weightage 70%, Marks 70)

- Written Examination
- Final Practical Demonstration (Solo/Group) (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 IV
Major 3
Specialization – **Sattriya Dance**
Course Code: **PERMAJ243A**
Title of the Course: **Vaishnava Music of Assam 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 historical and cultural significance of Borgeet.
2. Learn the fundamental techniques and forms of Gitor Nac.
3. Analyse the aesthetic elements in Borgeet.

Course Outcome:

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

1. Demonstrate knowledge of the historical and cultural significance of Borgeet.
2. Identify and perform the fundamental techniques of Gitor Nac.
3. Analyse the aesthetic elements in Borgeet.
4. Present a basic performance Gitor nac incorporating learned techniques.

VAISHNAVA MUSIC OF ASSAM I
Course Contents and Distribution of Learning Hours

Part I THEORY Credit: 2 Weightage: 40%					
Unit	Course Content	L	T	P	Marks Allotted
I	a. Definition and meaning of Borgeet Literary significance of Borgeet	13	0	0	18
II	a. Knowledge on the fundamental terms of Borgeet: Tuloni, Uroni, Juroni, Raag Hoshha, Thul, Sloka, Ojapali b. Time theory of Raga in Borgeet	17	0	0	22
Part II PRACTICAL Credit: 2; Weightage: 60%					
I	a. Practice of Guru Bhatima b. Practice of Raga: Dhanashree and Asowari	0	0	20	15
II	Practice of two selected Borgeets from the abovementioned Ragas. i. Bolohu Raam ii. Sukhe Bhukatoro iii. Raam goxai Jai Jai Jadab	0	0	28	25
III	Practice of Talas: A. Ektal B. Parital	0	0	12	20


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	Total	30	0	60	100
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Assessment Methods:**In-semester Assessment:** (Weightage 30%, Marks 30)

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

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

End-Semester Assessment (Weightage 70%, Marks 70)

- Written Examination
- Final Practical Demonstration (Solo/Group) (For Practical)

Suggested Reading:

- | | |
|---------------------|--------------------------------|
| 1. Borgeet | - Dr. Keshabananda Dev Goswami |
| 2. Angkamala | - Dr. Keshabananda Dev Goswami |
| 3. Borgeet Samiksha | - Edited by Prahlad Baruah |
| 4. Ojapali | - Dr. Sudarshana Baruah |


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SEMESTER IV
Major 3
Specialization – **Vocal Music with Special Focus on Sattriya Music**
Course Code: **PERMAJ243B**
Title of the Course: **Sattriya Music 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 historical and cultural significance of Borgeet.
2. Learn the fundamental techniques and forms of Borgeet.
3. Analyse the aesthetic elements in Borgeet.
4. Develop practical skills in performing Borgeet.

Course Outcome:

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

1. Demonstrate knowledge of the historical and cultural significance of Borgeet.
2. Identify and perform the fundamental techniques and forms of Borgeet.
3. Analyse the aesthetic elements in Borgeet.
4. Present a basic performance of Borgeet incorporating learned techniques.

SATTRIYA MUSIC I
Course Contents and Distribution of Learning Hours

Part I THEORY Credit: 2 Weightage: 40%					
Unit	Course Content	L	T	P	Marks Allotted
I	b. Definition and meaning of Borgeet Literary significance of Borgeet	13	0	0	18
II	c. Knowledge on the fundamental terms of Borgeet: Tuloni, Uroni, Juroni, Raag Hoshha, Thul, Sloka, Ojapali d. Time theory of Raga in Borgeet	17	0	0	22
Part II PRACTICAL Credit: 2; Weightage: 60%					
I	a. Practice of Guru Bhatima b. Practice of Raga : Dhanashree and Asowari	0	0	20	15
II	Practice of two selected Borgeets from the abovementioned Ragas. iv. Bolohu Raam v. Sukhe Bhukatoro vi. Raam goxai Jai Jai Jadab	0	0	28	25
III	Practice of Talas : C. Ektal	0	0	12	20


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	D. Parital				
		Total	30	0	60
					100

Assessment Methods:**In-semester Assessment:** (Weightage 30%, Marks 30)

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

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

End-Semester Assessment (Weightage 70%, Marks 70)

- Written Examination
- Final Practical Demonstration (Solo/Group) (For Practical)

Suggested Reading:

- | | |
|---------------------|--------------------------------|
| 1. Borgeet | - Dr. Keshabananda Dev Goswami |
| 2. Angkamala | - Dr. Keshabananda Dev Goswami |
| 3. Borgeet Samiksha | - Edited by Prahlad Baruah |
| 4. Ojapali | - Dr. Sudarshana Baruah |



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SEMESTER IV**Major 3**Specialization – **Theatre Art**Course Code: **PERMAJ243C**Title of the Course: **Theatre Direction and Direction 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 fundamental principles and techniques of directing.
2. Learn to interpret scripts and develop directorial concepts.
3. Develop practical skills in directing scenes and working with actors.
4. Analyse the effectiveness of directing choices through scene work.

Course Outcome:

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

1. Demonstrate knowledge of key directing principles and techniques.
2. Create and communicate a clear directorial vision for a scene or production.
3. Direct scenes effectively, showcasing strong leadership and interpretative skills.
4. Critically evaluate directing choices and their impact on the overall performance.

THEATRE DIRECTION AND DIRECTION 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	Theatre Direction Basics- a. Definition and a historical Perspective; Role and Responsibilities of the Director; the Creative Vision b. Script analysis and interpretation – identifying themes, objectives and subtext; breaking the script into beats and units of action; c. Developing directorial concept and Vision and inspiration – Researching Historical, cultural and stylistic contexts d. Ideas to reality – collaborating with designers to create a cohesive production design	10	0	0	12
II	Working with Actors- a. Casting – understanding character requirements, audition, casting decisions, building an ensemble and fostering collaborations b. Rehearsal techniques – Structuring, Scheduling and managing rehearsals c. Directing Actors – Table work, Blocking, Character development; Effective communication and feedback, Addressing Challenges and Conflicts of Opinions	10	0	0	14



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III	Staging and Production a. Scene Making – Understanding composition and blocking, Dynamic image creation, utilisation of levels, distances, shape and size of the performance space to create meaning, placing and pacing scenes for smooth storytelling b. Working with designers for integration of design Elements to support directorial vision, active role in technical and dress rehearsals c. Final Performance – Transition from Rehearsals to performance, previews, adjustments and last minute changes, Audience management, Directors role during performance and closing, Artistic Liabilities	10	0	0	14
Part II PRACTICAL Credit: 2; Weightage: 60%					
I	Direction Scene Work	0	0	60	60
	Total	30	0	60	100

Assessment Methods:**In-semester Assessment:** (Weightage 30%, Marks 30)

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

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

End-Semester Assessment (Weightage 70%, Marks 70)

- Written Examination
- Final Practical Demonstration (Solo/Group) (For Practical)

Suggested Reading:

1. "Directing Actors: Creating Memorable Performances for Film and Television" by Judith Weston
2. "A Sense of Direction: Some Observations on the Art of Directing" by William Ball
3. "The Director's Craft: A Handbook for the Theatre" by Katie Mitchell
4. "On Directing" by Harold Clurman
5. "The Art of Directing: Theatre, Film, and Television" by Malcolm Morrison



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SEMESTER IV**Major 4**Specialization – **Sattriya Dance**Course Code: **PERMAJ244A**Title of the Course: Core-Course: **Folk, Traditional Dance and Theatre Forms of India**Total Credit: **04**Credit Share: **Theory: 04**Contact Hours: **Theory: 60**Total Marks: **100** (Theory: 100)**Course Objectives:**

This course is designed to make the students -

1. Familiarise with Folk and Traditional Dance Forms of India.
2. Understand Indigenous and folk theatre forms of India.
3. Develop knowledge about Puppet theatre and martial art forms of India.

Course Outcome:

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

1. Understand Folk and Traditional Dance Forms of India.
2. Understand Indigenous and folk theatre forms of India.
3. Develop knowledge about Puppet theatre and martial art forms of India.

FOLK, TRADITIONAL DANCE AND THEATRE FORMS OF INDIA
Course Contents and Distribution of Learning Hours

Part I					
THEORY					
Credit:4 Weightage:100%					
Unit No.	Course Content	L	T	P	Marks Allotted
I	Folk and Traditional Dance Forms of India	26	0	0	45
II	Indigenous and folk theatre forms of India	19	0	0	30
II	Puppet theatre and martial art forms of India	15	0	0	25
	Total	60	0	0	100

Assessment Methods:**In-semester Assessment:** (Weightage 30%, Marks 30)

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

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

End-Semester Assessment (Weightage 70%, Marks 70)

- Written Examination

Suggested Reading:

1. Traditional Indian Theatre : Multiple Stream, KapilaVatsyayan
2. Indian Classical Dance, Kapila Vatsyayan
3. Female Dance tradition of Assam, Dr. Nilakshi Phukan Borgohain
4. Folk dances of India, (ed.) by Romila Chawla


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SEMESTER IV**Major 4**Specialization – **Vocal Music with Special Focus on Sattriya Music**Course Code: **PERMAJ244B**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 **30%**, Marks **30**)

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

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

End-Semester Assessment (Weightage **70%**, Marks **70**)


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- Written Examination

Suggested Readings:

1. Goswami, Pabitrapran. 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 Continum 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 IV
Major 4
Specialization – **Theatre Art**
Course Code: **PERMAJ244C**
Title of the Course: **Theatre of Assam**

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 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 the completion of the course, 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

Part I					
THEORY					
Credit: 2 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 PutalaNach; 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 30%, Marks 30)


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

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

End-Semester Assessment (Weightage **70%**, Marks **70**)

- Written Examination

Suggested Readings:

1. Asomiya Natya Sahitya: Satyendranath Sharma
2. Natokor Kotha: Pona Mahanta
3. Ankia Bhaona: Keshabananda Debagoswami
4. Manchalekha : Atul Chandra Hazarika

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SEMESTER V
Major 1
Specialization – **Sattriya Dance**
Course Code: **PERMAJ351A**
Title of the Course: **Vaishnava Music of Assam II**

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 historical and cultural significance of Borgeet.
2. Learn the fundamental techniques and forms of Borgeet.
3. Analyse the aesthetic elements in Borgeet.
4. Develop practical skills in performing Borgeet.

Course Outcome:

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

1. Demonstrate knowledge of the historical and cultural significance of Borgeet.
2. Identify and perform the fundamental techniques and forms of Borgeet.
3. Analyse the aesthetic elements in Borgeet.
4. Present a basic performance of Borgeet incorporating learned techniques.

VAISHNAVA MUSIC OF ASSAM II
Course Contents and Distribution of Learning Hours

Part I THEORY Credit: 2 Weightage: 40%					
Unit	Course Content	L	T	P	Marks Allotted
I	a. Rasas in Borgeet b. The concepts of Tutoi, Sopoi, Mela Raag and Bandha Raag, Different Thuls of Borgeet	15	0	0	20
II	Knowledge on the Chaidhya Prasanga	15	0	0	20
Part II PRACTICAL Credit: 2; Weightage: 60%					
I	Practice of Raga: Mahur and Ahir	0	0	18	20
II	Practice of two Borgeets: i. Dekho Maai ii. Shyama Kamala Lochana	0	0	28	25
III	Practice of taals : i. Rakta taal ii. Bishom Taal	0	0	14	15
Total		30	0	60	100

Assessment Methods:

In-semester Assessment: (Weightage **30%**, Marks **30**)

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

- In-class quizzes and tests to assess theoretical knowledge


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- Written home assignments
- In-class record notebook of students' experience in practical classes
- In-house/classroom demonstration
- Sessional Examinations

End-Semester Assessment (Weightage 70%, Marks 70)

- Written Examination
- Final Practical Demonstration (Solo/Group) (For Practical)

Suggested Readings

- | | |
|---------------------|--------------------------------|
| 1. Borgeet | - Dr. Keshabananda Dev Goswami |
| 2. Angkamala | - Dr. Keshabananda Dev Goswami |
| 3. Borgeet Samiksha | - Edited by Prahlad Baruah |
| 4. Ojapali | - Dr. Sudarshana Baruah |

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SEMESTER V
Major 1
Specialization – **Vocal Music with Special Focus on Sattriya Music**
Course Code: **PERMAJ351B**
Title of the Course: **Sattriya Music II**

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 historical and cultural significance of Borgeet.
2. Learn the fundamental techniques and forms of Borgeet.
3. Analyse the aesthetic elements in Borgeet.
4. Develop practical skills in performing Borgeet.

Course Outcome:

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

1. Demonstrate knowledge of the historical and cultural significance of Borgeet.
2. Identify and perform the fundamental techniques and forms of Borgeet.
3. Analyse the aesthetic elements in Borgeet.
4. Present a basic performance of Borgeet incorporating learned techniques.

SATTRIYA MUSIC II
Course Contents and Distribution of Learning Hours

Part I THEORY Credit: 2 Weightage: 40%					
Unit	Course Content	L	T	P	Marks Allotted
I	a. Rasas in Borgeet b. The concepts of Tutoi, Sopoi, Mela Raag and Bandha Raag, Different Thuls of Borgeet	15	0	0	20
II	Knowledge on the Chaidhya Prasanga	15	0	0	20
Part II PRACTICAL Credit: 2; Weightage: 60%					
I	Practice of Raga: Mahur and Ahir	0	0	18	20
II	Practice of two Borgeets: i. Dekho Maai ii. Shyama Kamala Lochana	0	0	28	25
III	Practice of taals : i. Rakta taal ii. Bishom Taal	0	0	14	15
Total		30	0	60	100

Assessment Methods:

In-semester Assessment: (Weightage **30%**, Marks **30**)

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

- In-class quizzes and tests to assess theoretical knowledge


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- Written home assignments
- In-class record notebook of students' experience in practical classes
- In-house/classroom demonstration
- Sessional Examinations

End-Semester Assessment (Weightage 70%, Marks 70)

- Written Examination
- Final Practical Demonstration (Solo/Group) (For Practical)

Suggested Readings

1. Borgeet - Dr. Keshabananda Dev Goswami
2. Angkamala - Dr. Keshabananda Dev Goswami
3. Borgeet Samiksha - Edited by Prahlad Baruah
4. Ojapali - Dr. Sudarshana Baruah



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SEMESTER V**Major 1**Specialization – **Theatre Art**Course Code: **PERMAJ351C**Title of the Course: **Assamese Drama and Study of Selected Plays**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 of Assamese drama.
2. Analyse the themes, structures, and styles of major Assamese plays.
3. Develop critical skills in reading and interpreting dramatic texts.
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 knowledge of key periods and movements in Assamese drama.
2. Analyse and discuss the major works and contributions of selected Assamese dramatists.
3. Critically evaluate the themes and techniques used in different eras of Assamese drama.
4. Write analytical essays and participate in discussions on selected plays.

ASSAMESE DRAMA AND STUDY OF SELECTED PLAYS**Course Contents and Distribution of Learning Hours**

Part I					
THEORY					
Credit: 4 Weightage: 100%					
Unit	Course Content	L	T	P	Marks Allotted
I	Early Assamese Drama and Dramatists - Shankardev and Ankiya Naat - Madhabdev and Jhumura - Other Vaishnava Writers and Brajawali Plays	10	0	0	20
II	Modern Era Assamese Drama – - Assamese Historical, Mythological and Realistic Plays - Assamese Absurd Drama - Assamese Commercial Drama and Plays of Mobile Theatre	10	0	0	20
III	Brief introduction to the dramaturgy of selected playwrights from the following- - Padmanath Gohain Boruah, Lakhinath Bezboruah, Jyotiprasad Agarwala, Ganesh Gogoi, Prasannalal Choudhury, Prabin Phukan, Atul Chandra Hazarika, Phani Sarmah, Bhabendranath Saikia, Munin Bhuyan, Saponjyoti Thakur	20	0	0	30
IV	Study of Selected Plays from the following: - Ram Bijoy, Rukmini Haran, Parijat Haran, Arjun Bhanjan, Chor Dhara, Nrisingha Jatra, Joymoti, Gaonburha, Karengar Ligiri, Rupalim, Labhita, Sakunir Pratishodh, Lachit Borphukan, Narakasur,	20	0	0	30



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	Piyoli Phukan, Siraj, Jorouowa Proja, Ahar, Eta Solar Kahini, Dinobondhu, Kalyan Kharman				
	Total	60	0	0	100

Assessment Methods:**In-semester Assessment:** (Weightage **30%**, Marks **30**)

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

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

End-Semester Assessment (Weightage **70%**, Marks **70**)

- Written Examination

Suggested Readings

1. Angkamala - Dr. Keshabananda Dev Goswami
2. Jyotiprasad Rasanawali
3. Joimoti -Lakhinath Bezboruah
4. Ganesh Gogoi Rasana Sambhar
5. Arun Sarma Rasanawali
6. Ali Hyder Rasana Samagra


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SEMESTER V
Major 2
Specialization – **Vocal Music with Special Focus on Sattriya Music**
Course Code: **PERMAJ352B**
Title of the Course: **Semiclassical Music 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. Study the growth and evolution of Bhazan and Ghazal.
2. Have knowledge on Fundamental terms.
3. Practice Ghazals and Bhajans

Course Outcomes:

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

1. Demonstrate knowledge about the growth and evolution of Bhazan and Ghazal.
2. Perform Ghazals and Bhajans

SEMICLASSICAL MUSIC I
Course Contents and Distribution of Learning Hours

Part I THEORY Credit: 2 Weightage: 40%					
Unit	Course Content	L	T	P	Marks Allotted
I	Study on the growth and evolution of Bhazan and Ghazal.	15	0	0	22
II	Fundamental terms	15	0	0	18
Part II PRACTICAL Credit: 2; Weightage: 60%					
I	a. Practice of the three Bhazan of the Following Composers Meerabai, Nanak, Tulsidas b. Practice of one Ghazal Taken from Other Than Films	0	0	40	40
II	Practice of Taal used in the singing forms: Kaharva, Dadra, Deepchandi, Rupak	0	0	20	20
Total		30	0	60	100

Assessment Methods:

In-semester Assessment: (Weightage **30%**, Marks **30**)

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

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

End-Semester Assessment (Weightage **70%**, Marks **70**)


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- Written Examination
- Final Practical Demonstration (Solo/Group) (For Practical)

Suggested Readings

- | | |
|--|--------------------------------|
| 1. Raga Parichay | - Harichandra Srivastava |
| 2. Sangeet Nipun | - Rupanjali Sharma Bordoloi |
| 3. Uchhanga Sangeet(Part I and II) | - Manju Devi Bhagawati |
| 4. Tabla Vigyan | - Dr. Dilip Ranjan Borthakur |
| 5. Taal Monikut | - Paban Bordoloi |
| 6. Kramik Pushtak Malika (Vol. I – VI) | - Edited by Laxmi Narayan Garg |
| 7. Raag Sangit | - Birendra Kumar phukan |

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SEMESTER V**Major 2**Specialization – **Theatre Art**Course Code: **PERMAJ352C**Title of the Course: **Indian Drama And Study of Selected Plays**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 of Indian drama.
2. Analyse the themes, structures, and styles of major Indian plays.
3. Develop critical skills in reading and interpreting dramatic texts.
4. Study selected plays in-depth, focusing on their cultural and historical contexts.

Course Outcome:

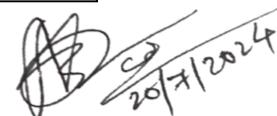
After the completion of the course, students will be able to –

After completion of the course students will be able to-

1. Demonstrate knowledge of key periods and movements in Indian drama.
2. Analyse and discuss the major works and contributions of selected Indian dramatists.
3. Critically evaluate the themes and techniques used in different eras of Indian drama.

INDIAN DRAMA AND STUDY OF SELECTED PLAYS**Course Contents and Distribution of Learning Hours**

Part I					
THEORY					
Credit: 4 Weightage: 100%					
Unit	Course Content	L	T	P	Marks Allotted
I	1. Indian Classical Drama - Characteristics of Sanskrit Drama 2. Medieval Drama - Regional Theatre Forms – Kathakali, Yakshgana, Therukuttu, Chhau 3. Colonial and Postcolonial Drama - Characteristics, Subject Matters, Ideology 4. Commercial Drama -Parsi Theatre and Its Dramaturgy 5. Contemporary Drama - Characteristic	20	0	0	30
II	Brief Study of Selected Dramatists from the following and Their Dramaturgy Kalidasa; Sudraka; Bhasa; Rabindranath Tagore; Agha Hasra Kashmiri, Mohan Rakesh, Vijay Tendulkar; Badal Sircar; Girish Karnad; Mahesh Elkunchwar,	20	0	0	30
III	Study of Selected Plays from the following - "Abhijnanasakuntalam" by Kalidasa; "Mrichchhakatika" by Sudraka; "Svapnavasavadatta" by Bhasa; "The Post Office" by Rabindranath Tagore; "Adhe Adhure" and "Ashadh Ka Ek Din" by Mohan Rakesh, "Ghashiram Kotwal" by Vijay Tendulkar;	20	0	0	40



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	"Evam Indrajit" by Badal Sircar; "Hayavadana" by Girish Karnad, "Virasat" by Mahesh Elkunchwar				
	Total	60	0	0	100

Assessment Methods:**In-semester Assessment:** (Weightage 30%, Marks 30)

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

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

End-Semester Assessment (Weightage 70%, Marks 70)

- Written Examination

Suggested Readings

1. "Theatre of Roots: Redirecting the Modern Indian Stage" by Erin B. Mee
2. "Modern Indian Drama: An Anthology" edited by Sahitya Akademi
3. "Three Plays: Naga-Mandala; Hayavadana; Tughlaq" by Girish Karnad
4. "Collected Plays: Volume 1" by Vijay Tendulkar
5. "Rabindranath Tagore: Three Plays" by Rabindranath Tagore (translated by Marjorie Sykes)



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SEMESTER V
Major 3
Specialization – **Sattriya Dance**
Course Code: **PERMAJ353A**
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 nac, Gosain Pravesh nac, Gopi Nac of Ankiya Bhaona
4. Study selected plays in-depth, focusing on their cultural and historical contexts.

Course Outcome:

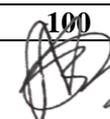
After the completion of the course, students will be able to –

After 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 nac, Gosain Pravesh nac, Gopi Nac 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 nac, Gosain Pravesh nac, Gopi Nac (1no. & 2no.)	0	0	60	60
Total		30	0	60	100


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Assessment Methods:**In-semester Assessment:** (Weightage 30%, Marks 30)

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

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

End-Semester Assessment (Weightage 70%, Marks 70)

- Written Examination
- Final Practical Demonstration (Solo/Group) (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 V
Major 3
Specialization – **Vocal Music with Special Focus on Sattriya Music**
Course Code: **PERMAJ353B**
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 –

After 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


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Assessment Methods:**In-semester Assessment:** (Weightage 30%, Marks 30)

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

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

End-Semester Assessment (Weightage 70%, Marks 70)

- Written Examination
- Final Practical Demonstration (Solo/Group) (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 V
Major 3
Specialization – **Theatre Art**
Course Code: **PERMAJ353C**
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 –

After 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 <ul style="list-style-type: none"> - 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 <ul style="list-style-type: none"> - 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 <ul style="list-style-type: none"> - Angika, Vachika, Aharjya and Satvika 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 30%, Marks 30)

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

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

End-Semester Assessment (Weightage 70%, Marks 70)

- Written Examination
- Final Practical Demonstration (Solo/Group) (For Practical)

Suggested Readings:

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


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SEMESTER V**Major 4**

Specialization – All 3 Specialisations

Course Code: **PERMAJ354A, PERMAJ354B, PERMAJ35C**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**

Part I 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 **30%**, Marks **30**)

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

End-Semester Assessment (Weightage **70%**, Marks **70**)

- 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 VI**Major 1**Specialization – **Sattriya Dance**Course Code: **PERMAJ361A**Title of the Course: **History and Development of Indian Classical 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:**

This course is designed to make the students -

1. Understand the origin of Indian dance reflected in Literatures, Sculptures, Painting and Iconography
2. Learn and practice Chali: Soru Ramdani, Bor Ramdani.
3. Study talas, and compositions Sattriya Dance.

Course Outcome:

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

1. Demonstrate proficiency in Chali: Soru Ramdani, Bor Ramdani.
2. Perform Sattriya dance compositions in different Talas and improvisations in various ragas and talas.
3. Understand the origin of Indian dance reflected in Literatures, Sculptures, Painting and Iconography

HISTORY AND DEVELOPMENT OF INDIAN CLASSICAL DANCE
Course Contents and Distribution of Learning Hours

Part I THEORY Credit: 2 Weightage: 40%					
Unit No.	Course Content	L	T	P	Marks Allotted
I	Origin of Indian dance reflections in Literatures, Sculptures, Painting and Iconography.	13	0	0	18
II	Indian Classical Dance: Origin, Costumes, Repertoire, Musical instruments.	17	0	0	22
Part II PRACTICAL Credit: 2; Weightage: 60%					
I.	Chali: Soru Ramdani, Bor Ramdani	0	0	35	35
II.	Chali Gitor : Ektaal, Parital Demonstration of the taal: Rakta taal, Chutkola, Kharmaan, Rupak taal.	0	0	25	25
Total		30	0	60	100

Assessment Methods:**In-semester Assessment:** (Weightage 30%, Marks 30)

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

- In-class quizzes and tests to assess theoretical knowledge
- Written home assignments
- In-class record notebook of students' experience in practical classes


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- In-house/classroom demonstration
- Sessional Examinations

End-Semester Assessment (Weightage 70%, Marks 70)

- Written Examination
- Final Practical Demonstration (Solo/Group) (For Practical)

Suggested Readings:

1. Traditional Indian Theatre : Multiple Stream, KapilaVatsyayan
2. Indian Classical Dance, Kapila Vatsyayan
3. India's Dances : Their History, Techniques and Repertoire, Reginald Massey
4. Female Dance tradition of Assam, Dr. Nilakshi Phukan Borgohain
5. Sattriya Dances of Assam and their Rhythm, (ed) Dr. Maheswar Neog
6. Nrityar Muktawali, Gobinda Saikia
7. Sattriya Nritya Rup Darsan, Karuna Bora


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SEMESTER VI**Major 1**Specialization – **Vocal Music with Special Focus on Sattriya Music**Course Code: **PERMAJ361B**Title of the Course: **Introduction to Music: Hindustani and Carnatic 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 fundamental principles and historical context of Hindustani and Carnatic music.
2. Learn and practice essential vocal techniques of Hindustani.
3. Study key ragas, talas, and compositions in Hindustani and Carnatic music.
4. Develop listening and analytical skills specific to Hindustani and Carnatic music.

Course Outcome:

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

1. Demonstrate proficiency in basic vocal techniques Hindustani and Carnatic music.
2. Perform simple compositions and improvisations in various ragas and talas.
3. Analyse and explain the structure and elements of key ragas and talas.
4. Exhibit enhanced listening skills and critical appreciation of Hindustani and Carnatic music performances.

HINDUSTANI AND CARNATIC MUSIC I
Course Contents and Distribution of Learning Hours

Part I THEORY Credit: 2 Weightage: 40%					
Unit	Course Content	L	T	P	Marks Allotted
I	a. Basic knowledge on the history of Indian music. The Ancient Period, The Medieval Period, The Modern Period b. Importance of Time Theory of Raga Importance of Vadi swar in Hindustani music	16	0	0	25
II	Life and contribution of Trinity of Karnatik Music : Tyagraja, Muthuswami Dikshitar, Shyama Sastri	14	0	0	15
Part II PRACTICAL Credit: 2; Weightage: 60%					
I	a. Practice of Alap based on Morning Ragas : Bhairav, Ramkali, b. Practice of Alap based on Evening Ragas : Yaman, Bhupali, Sudhkalyan, Megh	0	0	40	35
II	Demonstration of the Hindustani talas from the previous Semesters.	0	0	20	25
Total		30	0	60	100

Assessment Methods:**In-semester Assessment:** (Weightage **30%**, Marks **30**)

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

- In-class quizzes and tests to assess theoretical knowledge


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- Written home assignments
- In-class record notebook of students' experience in practical classes
- In-house/classroom demonstration
- Sessional Examinations

End-Semester Assessment (Weightage 70%, Marks 70)

- Written Examination
- Final Practical Demonstration (Solo/Group) (For Practical)

Suggested Readings:

- | | |
|---|--------------------------------|
| 1. Raag Sangit | - Birendra Kumar Phukan |
| 2. Uchhanga Sangeet(Part I and II) | - Manju Devi Bhagawati |
| 3. Tabla Vigyan | - Dr. Dilip Ranjan Borthakur |
| 4. Kramik Pushtak Malika (Vol. I – VI) | - Edited by Laxmi Narayan Garg |
| 6. A Historical Study of Indian Music | - Swami Prajnanananda |
| 7. A Dictionary of South Indian Music and Musicians | - Prof. P. Sambamoorthy |
| 8. Carnatik Summer | - Sriram V |

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SEMESTER VI**Major 1**Specialization – **Theatre Art**Course Code: **PERMAJ361C**Title of the Course: **Western Drama And Study of Selected Plays**Total Credit: **04**Credit Share: **Theory: 04**Contact Hours: **Theory: 60**Total Marks: **100**; (Theory: 100)**Course Objective:**

The course is designed to teach the students to -

1. Understand the historical development of Western drama.
2. Analyse the themes, structures, and styles of major plays.
3. Develop critical skills in reading and interpreting dramatic texts.
4. Study selected plays in-depth, focusing on their cultural and historical contexts.

Course Outcome:

After completion of the course students will be able to-

1. Demonstrate knowledge of key periods and movements in Western drama.
2. Analyse and discuss the major works and contributions of selected dramatists.
3. Critically evaluate the themes and techniques used in different eras of drama.
4. Write analytical essays and participate in discussions on selected plays.

WESTERN DRAMA AND STUDY OF SELECTED PLAYS
Course Contents and Distribution of Learning Hours

Part I					
THEORY					
Credit: 2 Weightage: 40%					
Unit	Course Content	L	T	P	Marks Allotted
I	Western Drama Across Ages - Classical Drama - Overview of Greek and Roman drama. - Elizabethan and Jacobian Drama - Neoclassical Drama - 19 th Century Romantic and Realistic Drama - 20 th Century Drama - Contemporary Drama	20	0	0	30
II	Brief Study of Selected Dramatists from the following and Their Dramaturgy - Classical Dramatists - Aeschylus, Sophocles, Euripides, Aristophanes, Seneca - Elizabethan and Jacobian Dramatists - William Shakespeare, Christopher Marlowe, Ben Jonson - Neoclassical Dramatists - Molière, Jean Racine, Pierre Corneille - Realist Dramatists - Henrik Ibsen, August Strindberg, Anton Chekhov. - 20 th Century Dramatists - Samuel Beckett, Bertolt Brecht, Tennessee Williams, Arthur Miller - Contemporary Dramatists - Harold Pinter, Tom Stoppard, Caryl Churchill, Tony Kushner.	20	0	0	30


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III	Study of Selected Plays from the following "Oedipus Rex" by Sophocles; "Medea" by Euripides; "The Frogs" by Aristophanes; "Hamlet", "Romeo and Juliet", "A Midsummer Night's Dream" by William Shakespeare; "Doctor Faustus" by Christopher Marlowe; "Tartuffe" by Molière; "A Doll's House" by Henrik Ibsen; "Miss Julie" by August Strindberg; "The Cherry Orchard" by Anton Chekhov; "Waiting for Godot" by Samuel Beckett, "Mother Courage and Her Children" by Bertolt Brecht; "A Streetcar Named Desire" by Tennessee Williams; "Death of a Salesman" by Arthur Miller, "The Homecoming" by Harold Pinter; "Rosencrantz and Guildenstern Are Dead" by Tom Stoppard	20	0	0	40
	Total	60	0	0	100

Assessment Methods:**In-semester Assessment:** (Weightage **30%**, Marks **30**)

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

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

End-Semester Assessment (Weightage **70%**, Marks **70**)

- Written Examination

Suggested Readings:

1. "The Norton Anthology of Drama" edited by J. Ellen Gairnor, Stanton B. Garner Jr., and Martin Puchner
2. "The Cambridge Introduction to Theatre and Literature of the Absurd" by Michael Y. Bennett
3. "Theatre Histories: An Introduction" by Phillip B. Zarrilli, Gary Jay Williams, and Bruce A. McConachie
4. "The Empty Space" by Peter Brook
5. "A History of Western Drama" by Mary Beth Rose


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SEMESTER VI
Major 2
Specialization – **Sattriya Dance**
Course Code: **PERMAJ362A**
Title of the Course: **Aspects of Dance in Treatises**

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. Gain knowledge about aspect of dance found in different chapters of treatises.
2. Learn and practice Chali: Kalakotia Ramdani, Soru Ramdani, Chali: Mela
3. Study talas, and compositions Sattriya Dance.

Course Outcome:

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

1. Demonstrate proficiency in Chali: Kalakotia Ramdani, Soru Ramdani, Chali: Mela
2. Perform Sattriya dance compositions in different Talas and improvisations in various ragas and talas.
3. Gain knowledge about aspect of dance found in different chapters of treatises.

ASPECTS OF DANCE IN TREATISES
Course Contents and Distribution of Learning Hours

Part I
THEORY

Unit No.	Course Content	L	T	P	Marks Allotted
I	Knowledge on the chapters related to Abhinayas, Chari, Mandala, Gati, Dharmis, Vrittis, Pravrittis, Natyagruha-Construction and types, Poorvarangavidhi.	15	0	0	20
II	Knowledge on the Siro bheda, Drishti bheda, Griva bheda, Hasta bheda, Pada bheda	15	0	0	20
Part II PRACTICAL					
I.	Chali: Kalakotia Ramdani, Soru Ramdani, Chali: Mela	0	0	30	30
II.	Practical uses of Siro bheda, Drishti bheda, Griva bheda, Hasta bheda, Pada bheda in dance	0	0	30	30
Total		30	0	60	100

Assessment Methods:

In-semester Assessment: (Weightage 30%, Marks 30)

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

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

End-Semester Assessment (Weightage 70%, Marks 70)

- Written Examination
- Final Practical Demonstration (Solo/Group) (For Practical)


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Suggested Readings:

1. Natyashastra, Manmohan Ghosh
2. Nandikeshwar's Abhinaya Darpanam (ed) by Gautam Chatterjee
3. The Sattriya Dance of Assam An Analytical and Critical Study, Jagannat Mahanta
4. Sattriya Dances of Assam and their Rhythm, (ed) Maheswar Neog
5. Nrityar Mukta wali, Gobinda Saikia
6. Sattriya Nritya Rup Darsan, Karuna Bora

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SEMESTER VI
Major 2
Specialization – **Vocal Music with Special Focus on Sattriya Music**
Course Code: **PERMAJ362B**
Title of the Course: **Theory of Hindustani Music**

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 foundational theoretical concepts of Hindustani music.
2. Learn to prescribed Ragas.
3. Study the historical development and key elements of Hindustani music theory.

Course Outcome:

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

1. Understand the foundational theoretical concepts of Hindustani music.
2. Perform prescribed Ragas.
3. Demonstrate knowledge of the historical development and key elements of Hindustani music theory.

THEORY OF HINDUSTANI MUSIC
Course Contents and Distribution of Learning Hours

Part I THEORY Credit: 2 Weightage: 40%					
Unit	Course Content	L	T	P	Marks Allotted
I	Origin of Indian music reflections in Indian Architecture and Sculpture.	12	0	0	10
II	a. Study on the concepts of Raag Ragini Classification and Bharata's Sarana Chatushtayi and Merits and Demerits of a Singer Study on musical Instruments : Rudra Veena, Sarod, Sitar, Pakhawaj	18	0	0	30
Part II PRACTICAL Credit: 2; Weightage: 60%					
I	Prescribed Ragas: Shudhkalyan, Puriya Dhanashri, Multani, Patdeep i. Drut and Vilambit Khayal from all the Ragas mentioned above.	0	0	36	30
II	Demonstration of Hindustani Talas: Teevra Tal, Rudra Tal, Pancham Sawari	0	0	24	30
Total		30	0	60	100

Assessment Methods:

In-semester Assessment: (Weightage 30%, Marks 30)

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

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


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- In-class record notebook of students' experience in practical classes
- In-house/classroom demonstration
- Sessional Examinations

End-Semester Assessment (Weightage 70%, Marks 70)

- Written Examination
- Final Practical Demonstration (Solo/Group) (For Practical)

Suggested Readings:

- | | |
|--|--------------------------------|
| 1. Raga Parichay | - Harichandra Srivastava |
| 2. Sangeet Nipun | - Rupanjali Sharma Bordoloi |
| 3. Uchhanga Sangeet(Part I and II) | - Manju Devi Bhagawati |
| 4. Tabla Vigyan | - Dr. Dilip Ranjan Borthakur |
| 5. Taal Monikut | - Paban Bordoloi |
| 6. Kramik Pushtak Malika (Vol. I – VI) | - Edited by Laxmi Narayan Garg |
| 7. Raag Sangit | - Birendra Kumar phukan |
| 8. A Historical Sudy of Indian Music | Swami Prajnananda |


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SEMESTER VI
Major 2
Specialization – **Theatre Art**
Course Code: **PERMAJ352C**
Title of the Course: **Script Writing II**

Total Credit: **04**

Credit Share: **Theory: 04**

Contact Hours: **Theory: 60**

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

Course Objective:

1. Build on the principles learned in Script Writing I.
2. Develop advanced skills in story development and structure
3. Explore different genres and styles of scriptwriting.
4. Encourage the creation of a complete, polished short script.

Course Outcome:

1. Demonstrate advanced understanding of script structure and development.
2. Write in various genres and styles.
3. Develop complex storylines and character arcs.
4. Complete a polished short script (10-20 pages).

SCRIPT WRITING II
Course Contents and Distribution of Learning Hours

Part I					
THEORY					
Credit: 4 Weightage: 100%					
Unit	Course Content	L	T	P	Marks Allotted
I	Story Development - Expanding ideas into detailed storylines. - Advance story development and structure tool – Beat Sheet - Techniques for building tension and suspense. - Crafting subplots and secondary characters.	15	0	0	25
II	Genre and Style - Exploring different genres: drama, comedy, thriller, sci-fi, etc. - Understanding the conventions and expectations of various genres. - Adapting style to suit different narrative purposes.	15	0	0	25
III	Rewriting and Editing - Techniques for self-editing and revising scripts. - Peer feedback and collaborative revisions. - Addressing common scriptwriting issues: pacing, exposition, dialogue.	15	0	0	25
IV	Final Script and Presentation - Developing a detailed outline for a short script (10-20 pages). - Writing and refining multiple drafts. - Logline, Short Synopsis, One Pager, Long Synopsis as Pitching Instruments. - Final peer review and instructor feedback.	15	0	0	25


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	- Submission of a polished, complete short script				
	Total	60	0	0	100

Assessment Methods:**In-semester Assessment:** (Weightage **30%**, Marks **30**)

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

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

End-Semester Assessment (Weightage **70%**, Marks **70**)

- Written Examination

Suggested Readings:

1. "Save the Cat! The Last Book on Screenwriting You'll Ever Need" by Blake Snyder
2. "Story: Substance, Structure, Style, and the Principles of Screenwriting" by Robert McKee
3. "Screenplay: The Foundations of Screenwriting" by Syd Field
4. "The Anatomy of Story: 22 Steps to Becoming a Master Storyteller" by John Truby
5. "The Writer's Journey: Mythic Structure for Writers" by Christopher Vogler

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SEMESTER VI
Major 3
Specialization – **Sattriya Dance**
Course Code: **PERMAJ363A**
Title of the Course: **Stage Presentation 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:

1. Understand the fundamental principles of effective stage presentation.
2. Develop skills in body language, and stage presence.
3. Learn techniques for engaging and maintaining audience attention.
4. Apply presentation skills in a variety of performance contexts.

Course Outcomes:

1. Demonstrate proficiency in body language on stage.
2. Exhibit strong stage presence and confidence during presentations.
3. Effectively engage and maintain the attention of an audience.
4. Apply learned presentation techniques to enhance performance quality.

STAGE PRESENTATION I
Course Contents and Distribution of Learning Hours

Part I					
THEORY					
Credit: 2 Weightage:40%					
Unit No.	Course Content	L	T	P	Marks Allotted
I	Knowledge on Bahar nac, Rojaghoriya chali nac, Goshai Pravesh, Gopi Pravesh.	12	0	0	16
II	Knowledge on the following terms: Nritta, Nritya, Natya, Lokadharmi, Natyadharmi, Anga, Pratyanga, Upanga, Tandav, Lashya, Nartaki Lakshana, Sanjukta hasta, Asanjukta hasta, Nritta hasta and its uses in dance.	18	0	0	24
Part II					
Credit: 2 Weightage:40%					
I.	- Bahar Nac: Ramdani , Gitor	0	0	22	24
II	- Presentation of a suddha nritya	0	0	18	12
III	- Dasavatar - Composition on the first sloka of Kirtan Ghosa	0	0	20	24
Total		30	0	60	100

Assessment Methods:

In-semester Assessment: (Weightage 30%, Marks 30)

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

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


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End-Semester Assessment (Weightage 70%, Marks 70)

- Written Examination
- Final Practical Demonstration (Solo/Group) (For Practical)

Suggested Readings:

1. Sattriya Dances of Assam and their Rhythm, (ed) Maheswar Neog
2. The Sattriya Dance of Assam An Analytical and Critical Study, Dr. Jagannat Mahanta
3. Nrityar Mukta wali, Gobinda Saikia
4. Sattriya Nritya Rup Darsan, Karuna Bora
5. Kandali , Mallika: Sattriya the living dance tradition of Assam, Publication Board Assam


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SEMESTER VI
Major 3
Specialization – **Vocal Music with Special Focus on Sattriya Music**
Course Code: **PERMAJ363B**
Title of the Course: **Stage Presentation 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:

1. Understand the fundamental principles of effective stage presentation.
2. Develop skills in voice projection, body language, and stage presence.
3. Learn techniques for engaging and maintaining audience attention.
4. Apply presentation skills in a variety of performance contexts.

Course Outcomes:

1. Demonstrate proficiency in voice projection and body language on stage.
2. Exhibit strong stage presence and confidence during presentations.
3. Effectively engage and maintain the attention of an audience.
4. Apply learned presentation techniques to enhance performance quality.

STAGE PRESENTATION I
Course Contents and Distribution of Learning Hours

Part I THEORY Credit: 2 Weightage: 40%					
Unit	Course Content	L	T	P	Marks Allotted
I	<ul style="list-style-type: none"> • Origin and development of Khayal in Indian Music • Tradition of Gharana in Hindustani Music 	16	0	0	15
II	Knowledge on the fundamental terms related to the presentation of Khayal: Gayak, Gayaki, Bandish, Drut Khayal, Vilambit Khayal, Taan, Alap, Layakari, Bol Vistar, Laya (Vilambit, Madhya, Drut), Khali, Sam, Tanpura.	14	0	0	25
Part II PRACTICAL Credit: 2; Weightage: 60%					
I	Performance of Jugal Bandi/ Solo from the previous Semester Ragas, including : i. Raga Vistar ii. Alaps including Swar Alap, and Aa- kar. Swar tans and Aa- kar Taans.	0	0	36	40
II	Practice of Raga Vistars of all the Raagas from 2 nd Semester to 6 th Semester	0	0	24	20
Total		30	0	60	100

Assessment Methods:

In-semester Assessment: (Weightage 30%, Marks 30)


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

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

End-Semester Assessment (Weightage **70%**, Marks **70**)

- Written Examination
- Final Practical Demonstration (Solo/Group) (For Practical)

Suggested Readings

- | | |
|--|--------------------------------|
| 1. Raag Sangit | - Birendra Kumar Phukan |
| 2. Uchhanga Sangeet(Part I and II) | - Manju Devi Bhagawati |
| 3. Tabla Vigyan | - Dr. Dilip Ranjan Borthakur |
| 4. Kramik Pushtak Malika (Vol. I – VI) | - Edited by Laxmi Narayan Garg |
| 6. A Historical Study of Indian Music | - Swami Prajnanananda |


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SEMESTER VI**Major 3**Specialization – **Theatre Art**Course Code: **PERMAJ363C**Title of the Course: **Physical Theatre and Acting Training with Bhaona Mask**Total Credit: **04**Credit Share: **Theory: 2; Practical: 2**Contact Hours: **Theory: 30; Practical: 60**Total Marks: **100** (Theory: 40; Practical: 60)**Course Objective:**

To equip the students with realisation of the body's power as a meaning creating tool.

Course Outcome:

After completion of the course the students will be able to use their body as an effective medium of expression and a creative medium for theatre art as a whole.

PHYSICAL THEATRE AND ACTING TRAINING WITH BHAONA MASK
Course Contents and Distribution of Learning Hours

Part I THEORY Credit: 2 Weightage: 40%					
Unit	Course Content	L	T	P	Marks Allotted
I	Physical Theatre Basics <ul style="list-style-type: none"> - What is physical theatre? - Principles and Philosophy - The Actor's Body as the instrument of Meaning Creation and StoryTelling - Grotowski's Poor Theatre and the Transparent Body - Case Study – Kanhailal and Shukracharjya Rabha 	16	0	0	25
II	Actor Training with Mask <ul style="list-style-type: none"> - Mask training and physical theatre - Lecoq and the Neutral Mask - The Training mask developed from Bhaona - Bhaona Mask 	14	0	0	15
Part II PRACTICAL Credit: 2; Weightage: 60%					
I	The body and Voice <ul style="list-style-type: none"> - Exercises for Flexibility, Agility, reflex and Relaxation of the Body - Stunts and falls - Body as Emotion generation instrument - Voice Exercises for Creation of Meaning and Emotion through sounds 	0	0	36	35
II	Bhaona Mask Training <ul style="list-style-type: none"> - Above Exercises with Bhaona Mask - Bhaona Mask exercises with selected Angika and Vachika elements from Ankiya Bhaona 	0	0	24	25


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	Total	30	0	60	100
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Assessment Methods:**In-semester Assessment:** (Weightage 30%, Marks 30)

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

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

End-Semester Assessment (Weightage 70%, Marks 70)

- Written Examination
- Final Practical Demonstration (Solo/Group) (For Practical)

Suggested Readings:

1. "Theatre of Movement and Gesture" by Jacques Lecoq
2. "The Moving Body (Le Corps Poétique): Teaching Creative Theatre" by Jacques Lecoq
3. "The Frantic Assembly Book of Devising Theatre" by Scott Graham and Steven Hoggett
4. "Mime: The Art of Motion" by Tony Montanaro
5. "Neutral Mask: Its Origins and Its Use" by Sartori Amleto


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SEMESTER VI
Major 4
Specialization – **Vocal Music with Special Focus on Sattriya Music**
Course Code: **PERMAJ364B**
Title of the Course: **Semiclassical Music - II**

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. Study the growth and evolution of Bhazan and Ghazal.
2. Have knowledge on Fundamental terms.
3. Practice Ghazals and Bhajans

Course Outcomes:

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

1. Demonstrate knowledge about the growth and evolution of Bhazan and Ghazal.
2. Perform Ghazals and Bhajans

SEMICLASSICAL MUSIC - II
Course Contents and Distribution of Learning Hours

Part I THEORY Credit: 2 Weightage: 40%					
Unit	Course Content	L	T	P	Marks Allotted
I	<ul style="list-style-type: none"> • Study on the growth and development of Thumri, Tarana, Dadra, Chaiti 	15	0	0	20
II	Knowledge on the fundamental terms related to the Singing forms:	15	0	0	20
Part II PRACTICAL Credit: 2; Weightage: 60%					
I	Practice of one Tarana in any Raga. Or Practice of one Thumri on any Raga.	0	0	30	34
II	Practice of one Dadra. Or Practice of one Chaiti.	0	0	30	26
Total		30	0	60	100

Assessment Methods:

In-semester Assessment: (Weightage **30%**, Marks **30**)

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

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

End-Semester Assessment (Weightage **70%**, Marks **70**)


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- Written Examination
- Final Practical Demonstration (Solo/Group) (For Practical)

Suggested Readings:

1. Sangeet Nipun - Rupanjali Sharma Bordoloi
2. Taal Monikut - Paban Bordoloi

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SEMESTER VI**Major 4**Specialization – **Theatre Art**Course Code: **PERMAJ364B**Title of the Course: **Shakespeare – Scene Work/ Production**Total Credit: **04**Credit Share: **Practical: 04**Contact Hours: **Practical: 120**Total Marks: **100** (Practical: 100)**Course Objective:**

To give experiential learning of staging Shakespeare and understand the factors at play in Shakespeare's writing and stories.

Course Outcome:

Students will have first-hand knowledge of Shakespeare's creation and they experience the characters and stories of the plays.

SHAKESPEARE – SCENE WORK/ PRODUCTION**Course Contents and Distribution of Learning Hours**

PRACTICAL					
Credit: 4; Weightage: 100%					
Unit	Course Content	L	T	P	Marks Allotted
I	- Production/Scene Work of a Play written by Shakespeare	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

End-Semester Assessment (Weightage 60%)

- Assessment based on performance in the final show.

Suggested Readings:

1. "Playing Shakespeare" by John Barton
2. "Freeing Shakespeare's Voice: The Actor's Guide to Talking the Text" by Kristin Linklater
3. "Shakespeare Alive!" by Joseph Papp and Elizabeth Kirkland
4. "Shakespeare on Stage: Thirteen Leading Actors on Thirteen Key Roles" by Julian Curry

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