



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

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No. MUC/RG/AC/22-23/212

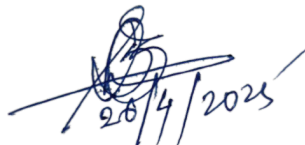
Date: 26/04/2025

**NOTIFICATION**

The 9<sup>th</sup> Meeting of the Academic Council, Majuli University of Culture, Majuli, held on 25/01/2025, vide **Resolution No. 5**, has approved the **Modified Course Structure and Syllabi for Two-Year Post Graduate Programme in Performing Arts**, as recommended by the BoS of Department of Performing Arts, Majuli University of Culture, Majuli with effect from 2024-2025:

***Enclosed: Modified Course Structure and Syllabi of Dept. of Performing Arts as Annexure A.***

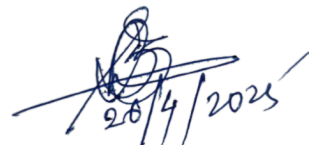
Issued with due approval.



Academic Registrar  
Majuli University of Culture  
Majuli

Copy to:

1. The Hon'ble
2. Vice-Chancellor, Majuli University of Culture, Majuli for kind information.
3. Registrar, Majuli University of Culture, Majuli for favour of kind information.
4. Controller of Examinations, Majuli University of Culture, Majuli for favour of kind information.
5. The Heads of the Departments, Majuli University of Culture, Majuli, Assam for favour of kind information and needful.
6. Website in-charge, MUC, Majuli for needful.
7. Office file.



Academic Registrar  
Majuli University of Culture  
Majuli

# **MAJULI UNIVERSITY OF CULTURE**

## **DEPARTMENT OF PERFORMING ARTS**



### **MASTER OF ARTS PERFORMING ARTS SYLLABUS STRUCTURE (Revised)**

**With Effect from 2024-2025**

## Preamble

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

### Focus Areas:

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

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

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

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

**E. Multidisciplinary Perspective:** Students will have opportunities to engage with multidisciplinary elective courses, ability enhancement courses, skill enhancement courses, interdisciplinary projects, and value-added courses to broaden their understanding of the performing arts and their connections to other fields.

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

### Programme Structure:

**A. Specializations from the beginning:** Sattriya Dance, Vocal Music with a focus on Sattriya Music, or Theatre Art. They will undertake core courses, discipline-specific elective courses, ability enhancement courses, and skill enhancement courses relevant to their chosen specialization, receiving

advanced training in techniques, repertoire, performance skills, and theoretical knowledge as well as entrepreneurial skills.

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

**Program Specific Outcomes (PSOs):**

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

1. Demonstrate an advanced and specialized understanding of the theories, principles, historical contexts, and cultural significance of their chosen specialization (Sattriya Dance, Vocal Music with a focus on Sattriya Music, or Theatre Art), with a particular emphasis on the Sattriya Performing Arts Culture of Assam.
2. Exhibit a high level of artistic proficiency and mastery in their chosen specialization, showcasing advanced technical skills, expressive abilities, and creative interpretations in performances and practical demonstrations.
3. Create and produce original artistic works, such as choreographies, musical compositions, theatrical productions, or research-based projects, demonstrating creativity, innovation, and scholarly depth.
4. Communicate effectively through various mediums, including performance, academic writing, presentations, and artistic expressions, effectively conveying emotions, ideas, and narratives to diverse audiences.
5. Adhere to ethical principles and professional standards in the performing arts, demonstrating professionalism, teamwork, collaboration, and cultural sensitivity in all aspects of their work.
6. Develop entrepreneurial and leadership skills, exploring opportunities for self-employment, artistic entrepreneurship, cultural preservation, and community engagement within the performing arts industry.
7. Contribute to the preservation, promotion, and dissemination of the Sattriya Performing Arts Culture of Assam through performance, research, education, and community outreach activities.

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

## SYLLABUS STRUCTURE

### Master of Arts in Performing Arts

SEMESTER I					
	Course Code	Course Title	Theory and Practical Weightage	Credit	Contact Hours
<b>Core Courses</b>					
<b>Specialization A – Sattriya Dance</b>					
<b>Core I</b>	PERCOR511A	Fundamentals of Performing Arts -Dance	T-100%	4	L-60
<b>Core II</b>	PERCOR512A	Dances of Assam	T-100%	4	L-60
<b>Core III</b>	PERCOR513A	Sattriya Dance and Aesthetics	T-100%	4	L-60
<b>Specialization B– Vocal Music with Special Focus on Sattriya Music</b>					
<b>Core I</b>	PERCOR511B	Fundamentals of Performing Arts -Music	T-100%	4	L-60
<b>Core II</b>	PERCOR512B	Music of Assam	T-100%	4	L-60
<b>Core III</b>	PERCOR513B	Music and Aesthetics	T-100%	4	L-60
<b>Specialization C – Theatre Art</b>					
<b>Core I</b>	PERCOR511C	Fundamentals of Performing Arts - Theatre	T-100%	4	L-60
<b>Core II</b>	PERCOR512C	Theatre of Assam	T-100%	4	L-60
<b>Core III</b>	PERCOR513C	Theatre and Aesthetics	T-100%	4	L-60
<b>Discipline Specific Elective (DSE) (Any 1)</b>					
<b>DSE I</b>	PERDSE511A	Basics of Sattriya Dance	P-100%	4	P-120
<b>DSE II</b>	PERDSE511B	Basics of Vocal Music I	P-100%	4	P-120
<b>DSE III</b>	PERDSE511C	Acting Training and Acting Scene Work	T- 40% P-60%	4	L-30 P-60
<b>Ability Enhancement Course (AEC)/Skill Enhancement Course (SEC) (Any 1)</b>					
<b>AEC/SEC I</b>	PERAEC511A	Voice Culture	P-100%	2	P-60
<b>AEC/SEC II</b>	PERAEC511B	Mati Akhora	P-100%	2	P-60
<b>Total Credit</b>				<b>18</b>	

SEMESTER II					
	Course Code	Course Title	Theory (T) and Practical (P) Weightage	Credit	Contact Hours
Core Courses					
Specialization A – Sattriya Dance					
Core I	PERCOR521A	Event Management and Dance Events	T -100%	4	L-60
Core II	PERCOR522A	Basics of AnkiyaBhaona	T-40% P-60%	4	L-30 P-60
Specialization B– Vocal Music with Special Focus on Sattriya Music					
Core I	PERCOR521B	Event Management and Musical Events	T -100%	4	L-60
Core II	PERCOR522B	Introduction to AnkiyaBhaona	T-40% P-60%	4	L-30 P-60
Specialization C – Theatre Art					
Core I	PERCOR521C	Event Management and Theatre Events	T -100%	4	L-60
Core II	PERCOR522C	Fundamentals of AnkiyaBhaona	T-40% P-60%	4	L-30 P-60
Core Course for All Specialization					
Core III	PERCOR523	AnkiyaBhaona Production	P-100%	4	P-120
Discipline Specific Elective (DSE) (Any 1)					
DSE I	PERDSE521A	Dance in AnkiyaBhaona	P-100%	4	P-120
DSE II	PERDSE521B	Basics of Vocal Music II	P-100%	4	P-120
DSE III	PERDSE521C	Theatre Design Training and Design Scene Work	T-40% P-60%	4	L-30 P-60
Generic Elective Course (GE)					
GEC I	PERGEC521	Theatre Appreciation	T -100%	4	L-60
Total Credit				20	

SEMESTER III					
	Course Code	Course Title	Theory (T) and Practical (P) Weightage	Credit	Contact Hours
Core Courses					
Specialization A – Sattriya Dance					
Core I	PERCOR611A	History of Indian Dances and Study of Treatises	T-100%	4	L-60
Core II	PERCOR612A	Abhinaya in Sattriya Dance I	P-100%	4	L-60
Core III	PERCOR613A	Sattriya Nritya	P-100%	4	P-120
Specialization B – Vocal Music with Special Focus on Sattriya Music					
Core I	PERCOR611B	Basic Principles of Music and Musicology	T-100%	4	L-60
Core II	PERCOR612B	Theory of Music: Indian and Western	T-100%	4	L-60
Core III	PERCOR613B	Raga Practical I	P-100%	4	P-120
Specialization C– Theatre Art					
Core I	PERCOR611C	Western Drama with Study of Selected Plays	T-100%	4	L-60
Core II	PERCOR612C	Indian Drama with Study of Selected Plays	T-100%	4	L-60
Core III	PERCOR613C	Assamese Drama with Study of Selected Plays	T-100%	4	L-60
Discipline Specific Elective (DSE) (Any 1)					
DSE I	PERDSE611A	Sattriya Culture of Assam	T-100%	4	P-120
DSE II	PERDSE611B	Sattriya Music	T-40% P-60%	4	L-30 P-60
DSE III	PERDSE611C	Theatre Direction and Direction Scene Work	T-40% P-60%	4	P-120
Ability Enhancement Course (AEC)/Skill Enhancement Course (SEC) (Any 1)					
AECI	PERAEC611A	Script Writing	T-100%	2	L-30
AECII	PERAEC611B	Musical Instruments of Sattriya Dance -Khol	P-100%	2	P-60
AECIII	PERAEC611C	Assamese Modern Song	P-100%	2	P-60
Generic Elective Course (GE)					
GEC I	PERGEC611	Film Appreciation	T-100%	4	L-60
Total Credit				22	

SEMESTER IV					
	Course Code	Course Title	Theory (T) and Practical (P) Weightage	Credit	Contact Hours
Core Courses					
Specialization A – Sattriya Dance					
Core I	PERCOR621A	Aspects of Dance in Treatises	T-100%	4	L-60
Core II	PERCOR622A	Abhinaya in Sattriya Dance II	P-100%	4	P-120
Core III	PERCOR623A	Traditional Dances of Assam	T-100%	4	L-60
Specialization B – Vocal Music with Special Focus on Sattriya Music					
Core I	PERCOR621B	History of Indian Music and Study of Treatises	T-100%	4	L-60
Core II	PERCOR622B	Raga Practical II	P-100%	4	P-120
Core III	PERCOR623B	Semi-classical Music	P-100%	4	P-120
Specialization C– Theatre Art					
Core I	PERCOR621C	Advance Theatre Making	T-40% P-60%	4	L-30 P-60
Core II	PERCOR622C	Production Process	P-100%	4	P-120
Core III	PERCOR623C	Theatre Production	P-100%	4	P-120
Dissertation/Project					
Project	PERPRO621	Student Performance and Participant Observation Report	T-25% P-75%	8	L-15 P-145
Total Credit				20	



# MAJULI UNIVERSITY OF CULTURE

## DEPARTMENT OF PERFORMING ARTS



### MASTER OF ARTS IN PERFORMING ARTS SYLLABI SEMESTER I AND II (Revised)

2025

## **SEMESTER I**

**SEMESTER I****Core I**Specialization – **Sattriya Dance**Course Code: **PERCOR511A**Title of the Course: **Fundamentals of Performing Arts -Dance**Total Credit: **04**Credit Share: **Theory: 4**Contact Hours: **Theory: 60**Total Marks: **100****Course Objectives:**

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

**Course Outcomes:**

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

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

<b>Unit No.</b>	<b>Course Content</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>Weightage (Allotted Marks)</b>
<b>I</b>	Performing Arts- Meaning, Elements of Performing Arts, Importance as an Academic discipline, Advantages of pursuing the subject.	<b>18</b>	<b>0</b>	<b>0</b>	<b>30</b>
<b>II</b>	<ul style="list-style-type: none"> <li>• Origin and the History of dance in India.</li> <li>• Folk and Classical Dance</li> <li>• Guru Sishya Parampara</li> </ul>	<b>24</b>	<b>0</b>	<b>0</b>	<b>40</b>
<b>III</b>	<ul style="list-style-type: none"> <li>• Theoretical knowledge of Matiakhora and its implications on health and the various dance numbers in Sattriya dance.</li> <li>• Knowledge on Sangeet, Tali, Khali, Hali, Matra, Laya, Ramdani, Gitor, Mela, Sanchar, Ga-maan, Hastas and its usages</li> </ul>	<b>18</b>	<b>0</b>	<b>0</b>	<b>30</b>

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

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

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

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

- Written Examination

**Suggested Readings:**

1. Neog, Maheswar (ed): Sattriya Dances of Assam and their Rhythms. Publication board of Assam, Guwahati.
2. Saikia, Gobinda.:SattriyaNriyarRuprekha, Rina Saikia. Guwahati

3. Borah, Karuna. Sattriya Nritya Rup Darsan. Grantha Publication, Jorhat.
4. Kandali, Mallika: Mati Akhara The Grammar of Ssattriya Dance, LBS Publication, Guwahati, 2023
5. Banerjee, Projesh: Dance of India: Its Origin and History, Subhi Publications, 2023
6. Vatsyayan, Kapila: Indian Classical Dance, Publications Division, 2015

## SEMESTER I

### Core I

Specialization – **Vocal Music with Special Focus on Sattriya Music**

Course Code: **PERCOR511B**

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

Total Credit: **04**

Credit Share: **Theory: 4**

Contact Hours: **Theory: 60**

Total Marks: **100**

#### Course Objective:

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

#### Course Outcome:

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

## FUNDAMENTALS OF PERFORMING ARTS -MUSIC

### Course Contents and Distribution of Learning Hours

#### THEORY

Unit No.	Course Content	L	T	P	Weightage (Allotted Marks)
<b>I</b>	Fundamentals of Performing Arts – Definition; Characteristics; Relevance; Classification; Interrelation Among the Performing Arts	<b>18</b>	<b>0</b>	<b>0</b>	<b>30</b>
<b>II</b>	Basics of Music <ol style="list-style-type: none"> <li>1. Music and Its Classifications</li> <li>2. Indian Musical Traditions               <ul style="list-style-type: none"> <li>- Two Systems of Indian Raga Music – Carnatic and Hindustani</li> <li>- Basic elements of Hindustani music -Nada, shruti, Swara, Saptak, Tala, Laya, Alankara,</li> </ul> </li> </ol> <ul style="list-style-type: none"> <li>• Sattriya Music- Musical Instruments in Borgeet</li> </ul>	<b>24</b>	<b>0</b>	<b>0</b>	<b>40</b>
<b>III</b>	<ul style="list-style-type: none"> <li>• Basic elements of Hindustani music -Meend, Mela, Thata, Varna, Raga, Dhatu, Matu, Kaku, Vidari</li> <li>• Indian Musical Instruments and Their Classifications</li> </ul>	<b>18</b>	<b>0</b>	<b>0</b>	<b>30</b>

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

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

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

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

- Written Examination

**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. A Historical Study of Indian Music      | - Swami Prajnanananda       |
| 5. An Introduction to Music and Musicology | - Goutam Nag                |
| 6. Borgeet                                 | - Keshabananda Deva Goswami |

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**SEMESTER I**

**Core I**

Specialization – **Theatre Art**

Course Code: **PERCOR511C**

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

Total Credit: **04**

Credit Share: **Theory: 4**

Contact Hours: **Theory: 60**

Total Marks: **100**

**Course Objective:**

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

**Course Outcome:**

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

**FUNDAMENTALS OF PERFORMING ARTS -THEATRE**

**Course Contents and Distribution of Learning Hours**

<b>THEORY</b>					
<b>Unit</b>	<b>Course Content</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>Weightage (Allotted Marks)</b>
<b>I</b>	Fundamentals of Performing Arts – Definition; Characteristics; Relevance;	<b>4</b>	<b>0</b>	<b>0</b>	<b>10</b>

	Classification; Interrelation Among the Performing Arts				
<b>II</b>	Fundamentals of Theatre Definition; Impact and Relevance; Elements of Theatre; Various Roles of the Theatre Artist; Theatre Genres; Form and Content	<b>8</b>	<b>0</b>	<b>0</b>	<b>15</b>
<b>III</b>	Fundamentals of Acting Definition; Elements of Acting; Roles of the Actor in Theatre; Basics of Character - Character Acting and Personality Acting; Acting Training – Various Systems, Techniques, Methods and Approaches	<b>16</b>	<b>0</b>	<b>0</b>	<b>25</b>
<b>IV</b>	Fundamentals of Design Definition; Principles of Design; Designing Jobs in Theatre – Set, Light, Costume, Properties and New Media Design; The Designer's Role in Theatre; The Design Process	<b>16</b>	<b>0</b>	<b>0</b>	<b>25</b>
<b>V</b>	Fundamentals of Direction Definition; The Director's Job – Powers, Duties and responsibilities; The Direction Process- Script Selection, Casting and Team Selection, Scene Making, Design Decisions, Artist Management, Audience Management	<b>16</b>	<b>0</b>	<b>0</b>	<b>25</b>

### Assessment Methods:

#### In-semester Assessment: (Weightage 40%)

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

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

#### End-Semester Assessment (Weightage 60%)

- Written Examination

### Suggested Readings

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

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**SEMESTER I**  
**Core II**  
Specialization – **Sattriya Dance**  
Course Code: **PERCOR512A**  
Title of the Course: **Dances of Assam**

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

**Course Objective:**

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

**Course Outcome:**

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

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

Unit No.	Course Content	L	T	P	Weightage
<b>I</b>	Brief Introduction to the Folk, Traditional Dance and Theatre Forms of Assam: <ul style="list-style-type: none"> <li>• Putala Nāc, Dhulia Bhaona, KhuliaBhaona, HaidangHusori, Bohua Nritya, Dharma Husori, Rati Bihu, Tiwa, Hajong, Farkranti Nritya, Bagurumba, Langkhon Fuja Mishawa, Jhumur, Gumrag, Bihu etc.</li> </ul>	<b>30</b>	<b>0</b>	<b>0</b>	<b>50</b>
<b>II</b>	Study of Devadasi, Deodhani and Ojapali of Assam	<b>30</b>	<b>0</b>	<b>0</b>	<b>50</b>

**Assessment Methods:**

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

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

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

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

- Written Examination

**Suggested Readings**

1. Sarma, Nabin Chandra: Bharatar Uttar PurbanchalarParibesya Kala, Banalata, 2013
2. Neog, Maheswar (ed): Sattriya Dances of Assam and their Rhythms. Publication board of Assam, Guwahati.
3. Borah, Karuna: Sattriya Nritya Rup Darsan. Grantha Publication, Jorhat.
4. Saikia, Gobinda: NrityarMuktawali, Rina Saikia, Guwahati.2021
5. Sarma, Nabin Chandra: AsamarOjapali, Asam Sahitya Sabha.
6. Bordoloi, Paban: AsomarDavadasiNrityakala

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## SEMESTER I

### Core II

Specialization – **Vocal Music with Special Focus on Sattriya Music**

Course Code: **PERCOR512B**

Title of the Course: **Music of Assam**

Total Credit: **04**

Credit Share: **Theory: 4**

Contact Hours: **Theory: 60**

Total Marks: **100**

#### Course Objective:

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:

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

Unit No.	Course Content	L	T	P	Weightage (Allotted Marks)
<b>I</b>	Background of Assamese Music: <ul style="list-style-type: none"> <li>• Pre-Sankardeva period and Neo-Vaisnava period</li> <li>• Introduction to Sattriya Music with reference to varied forms and style and their literary significance</li> </ul>	<b>18</b>	<b>0</b>	<b>0</b>	<b>30</b>
<b>II</b>	Brief Introduction to the Folk Music Forms of Assam: <ul style="list-style-type: none"> <li>• 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</li> </ul>	<b>24</b>	<b>0</b>	<b>0</b>	<b>40</b>
<b>III</b>	Devotional Music of Assam <ul style="list-style-type: none"> <li>• Nam Keertan, Borgeet, Ankar Geet, Diha Nam, Deh Bisaror Geet, Zikir and Zari</li> </ul>	<b>18</b>	<b>0</b>	<b>0</b>	<b>30</b>

#### Assessment Methods:

##### In-semester Assessment: (Weightage 40%)

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

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

##### End-Semester Assessment (Weightage 60%)

- Written Examination



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

Total Credit: **04**

Credit Share: **Theory: 4**

Contact Hours: **Theory: 60**

Total Marks: **100**

**Course Objective:**

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:**

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**

<b>THEORY</b>					
<b>Unit</b>	<b>Course Content</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>Weightage (Allotted Marks)</b>
<b>I</b>	History of Theatre in Assam – Early Period; Shankardev and Madhabdev's Theatre; Pre-independence Era; Post Independence to Contemporary Period	<b>15</b>	<b>0</b>	<b>0</b>	<b>25</b>
<b>II</b>	Folk Theatre and Semi-theatre Forms PutalaNach; DhuliyaBhaona; KushanGan; VariGan, Ojapali; KhuliaBhaona; BokaBhaona;	<b>15</b>	<b>0</b>	<b>0</b>	<b>25</b>
<b>III</b>	Ankiya Naat and Bhaona Shankardev and Madhabdev and Ankiya Naat; Characteristics of Ankiya Naat; Ankiya Naat and Bhaona as Theatre Forms; MatribhasharBhaona; FoujiyaBhaona; Mukha Bhaona; Impact and Relevance of Ankiya Naat and Bhaona	<b>15</b>	<b>0</b>	<b>0</b>	<b>25</b>
<b>IV</b>	Modern and Contemporary Theatre of Assam Modern Era Theatre Movements in Assam; Prominent Theatre Personalities and Their Contributions; Mobile Theatre of Assam; Contemporary Trends;	<b>15</b>	<b>0</b>	<b>0</b>	<b>25</b>

**Assessment Methods:**

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

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

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

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

- Written Examination

**Suggested Readings**

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

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**SEMESTER I****Core III**

Specialization – **Sattriya Dance**

Course Code: **PERCOR513A**

Title of the Course: **Sattriya Dance and Aesthetics**

Total Credit: **04**

Credit Share: **Theory: 4**

Contact Hours: **Theory: 60**

Total Marks: **100**

**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**

<b>Part I</b> <b>THEORY</b> <b>Credit: 4 Weightage: 100%</b>					
<b>Unit</b>	<b>Course Content</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>Weightage</b> (Allotted Marks)

<b>I</b>	Basics of Aesthetics <ul style="list-style-type: none"> <li>• Definition;</li> <li>• Beauty – Its Creation and Perception;</li> <li>• Key Concepts - Harmony, Balance, Proportion, Unity versus Variety, Simplicity versus Complexity, Static versus Dynamic, Form and Content etc.;</li> <li>• Representation of Reality versus Abstraction</li> <li>• Art Movements Classicism, Romanticism, Idealism, Formalism, Realism</li> </ul>	<b>18</b>	<b>0</b>	<b>0</b>	<b>30</b>
<b>II</b>	<ul style="list-style-type: none"> <li>• Rasa theory by commentators like Bhattalollata, SriSankuka, Bhattanayaka and Abhinayagupta. Nayak Nayika Bheda in Treatises</li> </ul>	<b>24</b>	<b>0</b>	<b>0</b>	<b>40</b>
<b>III</b>	<ul style="list-style-type: none"> <li>• Aesthetic in dance with reference to Sattriya dance</li> <li>• Nayak Nayika Bheda in Treatises</li> <li>• Nayak Nayika Bheda in Ankiya Naat</li> </ul>	<b>18</b>	<b>0</b>	<b>0</b>	<b>30</b>

### Assessment Methods:

#### In-semester Assessment: (Weightage 40%)

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

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

#### End-Semester Assessment (Weightage 60%)

- Written Examination

### Suggested Readings

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

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

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

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

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

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

- In-house/classroom demonstration

### End-Semester Assessment (Weightage 60%)

- Written Examination

### 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. BharatarNatya Sastra - Asam NatyaSanmilan

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## SEMESTER I

### Core III

Specialization – Theatre Art

Course Code: **PERCOR513C**

Title of the Course: **Theatre and Aesthetics**

Total Credit: **04**

Credit Share: **Theory: 4**

Contact Hours: **Theory: 60**

Total Marks: **100**

### Course Objectives:

This course is designed to make the students -

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

### Course Outcome:

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

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

## THEATRE AND AESTHETICS

### Course Contents and Distribution of Learning Hours

THEORY					
Unit	Course Content	L	T	P	Weightage (Allotted Marks)
I	Basics of Aesthetics <ul style="list-style-type: none"> <li>• Definition;</li> <li>• Beauty – Its Creation and Perception;</li> </ul>	20			30

	<ul style="list-style-type: none"> <li>• Key Concepts - Harmony, Balance, Proportion, Unity versus Variety, Simplicity versus Complexity, Static versus Dynamic, Form and Content etc.;</li> <li>• Representation of Reality versus Abstraction</li> <li>• Aesthetics in Theatre Art;</li> <li>• Importance of Studying Aesthetics for the Theatre Artist</li> <li>• Art Movements Classicism, Romanticism, Idealism, Formalism, Realism</li> </ul>				
<b>II</b>	Aesthetics in Theatre: Indian and Western <ul style="list-style-type: none"> <li>• Natyashashtra Principles -The Rasa Theory – Rasa and Bhava</li> <li>• Aristotle’s Principles – Mimesis, Catharsis, the Three Unities</li> <li>• Aesthetic Thoughts – Classicism, Romanticism, Idealism, Realism, Expressionism, Existentialism, Surrealism etc.</li> </ul>	<b>25</b>			<b>50</b>
<b>III</b>	<ul style="list-style-type: none"> <li>• Performance Language in Theatre</li> <li>• Analysis of Theatre Performance</li> </ul>	<b>15</b>			<b>20</b>

### Assessment Methods:

#### In-semester Assessment: (Weightage 40%)

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

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

#### End-Semester Assessment (Weightage 60%)

- Written Examination

### Suggested Readings

1. An Introduction to Aesthetics - Dabney Townsend
2. Studies in Aesthetics - Prabas Jiban Chaudhuri
3. The Natya Sastra Of Bharat Muni - Sri Satguru Publication
4. Sahitya Darshan - Manoranjan Sastri
5. BharatarNaty Sastra - Asam NatyaSanmilan

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**SEMESTER I****DSE I**Course Code: **PERDSE511A**Title of the Course: **Basics of Sattriya Dance**Total Credit: **04**Credit Share: **Practical: 4**Contact Hours: **Practical: 120**Total Marks: **100****Practical: 100****Course Objective:**

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

**Course Outcome:**

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

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

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

<b>Part I</b> <b>PRACTICAL</b> <b>Credit: 4; Weightage: 100%</b>					
<b>Unit</b>	<b>Course Content</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>Weightage (Allotted Marks)</b>
<b>I</b>	Ramdani: Chali- Hajowalia, Kalakotia	<b>0</b>	<b>0</b>	<b>60</b>	<b>50</b>
<b>II</b>	Gitor: Jhumura, Nadubhangi, Chali Mela: Jhumura, Chali	<b>0</b>	<b>0</b>	<b>60</b>	<b>50</b>

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

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

- In-house/classroom demonstration

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

- Final Performance/Demonstration for Practical

**Suggested Readings**

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

8. Mahapurush Srimanta Sankardeva, Nabin Chandra Sarma

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**SEMESTER I**  
**DSE II**

Course Code: **PEDSEC511B**

Title of the Course: **Basics of Vocal Music - I**

Total Credit: **4**

Credit Share: **Practical: 4**

Contact Hours: **Practical: 120**

Total Marks: **100**

**Course Objectives:**

This course is designed to make the students -

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

**Course Outcome:**

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

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

**BASICS OF VOCAL MUSIC - I**

**Course Contents and Distribution of Learning Hours**

<b>Part I</b> <b>PRACTICAL</b> <b>Credit: 4; Weightage: 100%</b>					
<b>Unit No.</b>	<b>Course Content</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>Weightage</b>
<b>Sattriya Music</b>					
<b>I</b>	- Practice of Minimum one Borgit/Ankar-Git in any one specific Mela Raga: - Asawari; Dhanashree; Shyam; Sindhura	<b>0</b>	<b>0</b>	<b>30</b>	<b>25</b>
<b>II</b>	1- Practice of Talas: - Saru Bisham; Rupganjal; Rakta tal	<b>0</b>	<b>0</b>	<b>30</b>	<b>25</b>
<b>Hindustani Music</b>					
<b>III</b>	Prescribed Ragas: - Shudh Kalyan; Maro Behag; Megh; Bhairav ; Ragesree ; Nat Bhairav Any 3 Vilambit set in Ektal, Tiluwara or Jhumra. of the above Ragas - Drut from all Ragas in Teental, Ektal.	<b>0</b>	<b>0</b>	<b>30</b>	<b>25</b>
<b>IV</b>	- Practice of Talas: - Teental; Ektal; Jhaptal; Rupak; Dadra	<b>0</b>	<b>0</b>	<b>30</b>	<b>25</b>



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

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

- In-house/classroom demonstration

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

- Final Performance/Demonstration 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. A Historical Study of Indian Music      | - Swami Prajnanananda       |
| 5. An Introduction to Music and Musicology | - Goutam Nag                |

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**SEMESTER I****DSE III**

Course Code: **PERDSE511C**

Title of the Course: **Acting Training and Acting Scene Work**

Total Credit: **04**

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

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

Total Marks: **100**

**Theory: 40**

**Practical: 60**

**Course Objectives:**

This course is designed to make the students -

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

**Course Outcomes:**

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

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

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

<b>Part I</b> <b>THEORY</b> <b>Credit: 2 Weightage: 40%</b>					
<b>Unit</b>	<b>Course Content</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>Weightage (Allotted Marks)</b>
<b>I</b>	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	<b>15</b>	<b>0</b>	<b>0</b>	<b>15</b>
<b>II</b>	Acting Training Systems, Techniques and Methods Acting Training and the Concept of Acting Exercise; Early Acting Training Systems- - Internship and Guru Shishya Parampara Introduction to the teachings of - Stanislavsky, Michael Chekhov, Meisner and Grotowski	<b>13</b>	<b>0</b>	<b>0</b>	<b>25</b>
<b>Part II</b> <b>PRACTICAL</b> <b>Credit: 2; Weightage: 60%</b>					
<b>I</b>	Actor's Day to Day Practice - Warm up Exercises - Body Movement - Voice Exercises - Imagination and Emotion Exercises	<b>0</b>	<b>0</b>	<b>10</b>	<b>10</b>
<b>II</b>	A Practical Introduction to: Stanislavsky System and Michael Chekhov Technique	<b>0</b>	<b>0</b>	<b>20</b>	<b>20</b>
<b>III</b>	Acting Scene Work	<b>0</b>	<b>0</b>	<b>30</b>	<b>30</b>

**Assessment Methods:**

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

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

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

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

- Written Examination
- Final Performance/Demonstration for Practical

**Suggested Readings**

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

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**SEMESTER I  
AEC I**

Course Code: **PERAEC511A**  
Title of the Course: **Voice Culture**

Total Credit: **2**

Credit Share: **Practical: 2**

Contact Hours: **Practical: 60**

Total Marks: **50**

**Course Objective:**

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

**Course Outcome:**

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

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

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

**Assessment Methods**

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

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

- In-house/classroom demonstration

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

- Final Performance/Demonstration for Practical

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**SEMESTER I**  
**AEC II**  
 Course Code: **PERAEC511B**  
 Title of the Course: **Mati Akhora**

Total Credit: **2**  
 Credit Share: **Practical: 2**  
 Contact Hours: **Practical: 60**  
 Total Marks: **50**

**Course Objective:**

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

**Course Outcome:**

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

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

<b>Part I</b> <b>PRACTICAL</b> <b>Credit: 2; Weightage: 100%</b>					
<b>Unit No.</b>	<b>Course Content</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>Weightage</b>
<b>I</b>	Practical knowledge of Matiakhora	<b>0</b>	<b>0</b>	<b>30</b>	<b>25</b>
<b>II</b>	Ramdani: Jhumura and Nadubhangi	<b>0</b>	<b>0</b>	<b>30</b>	<b>25</b>

**Assessment Methods**

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

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

- In-house/classroom demonstration

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

- Final Performance/Demonstration for Practical

**Suggested Readings**

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

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## **SEMESTER II**

**SEMESTER II****Core I**Specialization – **Sattriya Dance**Course Code: **PERCOR521A**Title of the Course: **Event Management and Dance Events**Total Credit: **04**Credit Share: **Theory: 4**Contact Hours: **Theory: 60**Total Marks: **100****Theory: 100****Course Objective:**

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

**Course Outcome:**

After completion of the course students will be able to-

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

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

<b>Part I</b> <b>THEORY</b> <b>Credit: 4 Weightage: 100%</b>					
<b>Unit</b>	<b>Course Content</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>Weightage (Allotted Marks)</b>
<b>I</b>	Event Planning Fundamentals - Event types and classifications - Event goals and objectives - Feasibility studies and site selection - Planning - Financial management and budgeting	<b>15</b>	<b>0</b>	<b>0</b>	<b>25</b>
<b>II</b>	Event Operations and Logistics - Obtaining Necessary Permissions From Authority - Venue and facility management - Vendor management and contracts - Risk management and contingency planning - Event staffing, team selection and volunteer management - Sustainable event practices and green initiatives	<b>15</b>	<b>0</b>	<b>0</b>	<b>25</b>
<b>III</b>	Event Marketing and Promotion - Event branding and positioning	<b>15</b>	<b>0</b>	<b>0</b>	<b>25</b>

	<ul style="list-style-type: none"> <li>- Marketing strategies and promotional campaigns</li> <li>- Sponsorship and corporate partnerships</li> <li>- Social media and digital marketing for events</li> </ul>				
<b>IV</b>	<b>Management of Theatre Events</b> <ul style="list-style-type: none"> <li>- Duties of a Production Manager/Stage Manager</li> <li>- Conduction of Rehearsals – Space Selection, Scheduling, Refreshments, Transportation</li> <li>- Providing Facilities for Shopping for Designers</li> <li>- Publicity and Box Office</li> <li>- Providing Adequate Technical Facilities</li> <li>- Audience Space Arrangement, Ushering and Audience Management</li> <li>- Safety and Security Arrangements</li> </ul>	<b>15</b>	<b>0</b>	<b>0</b>	<b>25</b>

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

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

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

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

- Written Examination

**Suggested Readings:**

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

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**SEMESTER II****Core I**

Specialization – **Vocal Music with Special Focus on Sattriya Music**

Course Code: **PERCOR521B**

Title of the Course: **Event Management and Musical Events**

Total Credit: **04**

Credit Share: **Theory: 4**

Contact Hours: **Theory: 60**

Total Marks: **100**

**Theory: 100**

**Course Objective:**

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

**Course Outcome:**

After completion of the course students will be able to-

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

**EVENT MANAGEMENT AND MUSICAL EVENTS**  
**Course Contents and Distribution of Learning Hours**

<b>Part I</b> <b>THEORY</b> <b>Credit: 4 Weightage: 100%</b>					
<b>Unit</b>	<b>Course Content</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>Weightage (Allotted Marks)</b>
<b>I</b>	Event Planning Fundamentals - Event types and classifications - Event goals and objectives - Feasibility studies and site selection - Planning - Financial management and budgeting	<b>15</b>	<b>0</b>	<b>0</b>	<b>25</b>
<b>II</b>	Event Operations and Logistics - Obtaining Necessary Permissions From Authority - Venue and facility management - Vendor management and contracts - Risk management and contingency planning - Event staffing, team selection and volunteer management - Sustainable event practices and green initiatives	<b>15</b>	<b>0</b>	<b>0</b>	<b>25</b>
<b>III</b>	Event Marketing and Promotion - Event branding and positioning - Marketing strategies and promotional campaigns - Sponsorship and corporate partnerships - Social media and digital marketing for events	<b>15</b>	<b>0</b>	<b>0</b>	<b>25</b>
<b>IV</b>	Management of Music Events - Duties of a Production Manager/Stage Manager - Conduction of Rehearsals – Space Selection, Scheduling, Refreshments, Transportation - Providing Facilities for Shopping for Designers - Publicity and Box Office - Providing Adequate Technical Facilities - Audience Space Arrangement, Ushering and Audience Management - Safety and Security Arrangements	<b>15</b>	<b>0</b>	<b>0</b>	<b>25</b>

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

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

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



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

- Written Examination

**Suggested Readings:**

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

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**SEMESTER II****Core I**Specialization – **Theatre Art**Course Code: **PERCOR521C**Title of the Course: **Event Management and Theatre Events**Total Credit: **04**Credit Share: **Theory: 4**Contact Hours: **Theory: 60**Total Marks: **100****Theory: 100****Course Objective:**

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

**Course Outcome:**

After completion of the course students will be able to-

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

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

<b>Part I</b> <b>THEORY</b> <b>Credit: 4 Weightage: 100%</b>					
<b>Unit</b>	<b>Course Content</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>Weightage (Allotted Marks)</b>
<b>I</b>	Event Planning Fundamentals - Event types and classifications - Event goals and objectives - Feasibility studies and site selection	<b>15</b>	<b>0</b>	<b>0</b>	<b>25</b>

	- Planning - Financial management and budgeting				
<b>II</b>	Event Operations and Logistics - Obtaining Necessary Permissions From Authority - Venue and facility management - Vendor management and contracts - Risk management and contingency planning - Event staffing, team selection and volunteer management - Sustainable event practices and green initiatives	<b>15</b>	<b>0</b>	<b>0</b>	<b>25</b>
<b>III</b>	Event Marketing and Promotion - Event branding and positioning - Marketing strategies and promotional campaigns - Sponsorship and corporate partnerships - Social media and digital marketing for events	<b>15</b>	<b>0</b>	<b>0</b>	<b>25</b>
<b>IV</b>	Management of Theatre Events - Duties of a Production Manager/Stage Manager - Conduction of Rehearsals – Space Selection, Scheduling, Refreshments, Transportation - Providing Facilities for Shopping for Designers - Publicity and Box Office - Providing Adequate Technical Facilities - Audience Space Arrangement, Ushering and Audience Management - Safety and Security Arrangements	<b>15</b>	<b>0</b>	<b>0</b>	<b>25</b>

### Assessment Methods:

#### In-semester Assessment: (Weightage 40%)

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

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

#### End-Semester Assessment (Weightage 60%)

- Written Examination

### Suggested Readings:

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

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**SEMESTER II****Core II**Specialization – **Sattriya Dance**Course Code: **PERCOR522A**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 Sutradharinac, 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 Sutradharinac, 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**

<b>Part I</b> <b>THEORY</b> <b>Credit: 2 Weightage: 40%</b>					
<b>Unit</b>	<b>Course Content</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>Weightage (Allotted Marks)</b>
<b>I</b>	<b>Ankiya Bhaona</b> - Origin, Elements, Characteristics, Philosophy - Properties of Stories, Dramatic Structure and Characters of Ankiya Bhaona - Religious and Ritualistic Elements in Ankiya Bhaona	<b>15</b>	<b>0</b>	<b>0</b>	<b>20</b>
<b>II</b>	<b>Ankiya Bhaona as a Theatre Form</b> - 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	<b>15</b>	<b>0</b>	<b>0</b>	<b>20</b>
<b>Part II</b>					

<b>PRACTICAL</b> <b>Credit: 2; Weightage: 60%</b>					
<b>I</b>	Dance and Movement Training for AnkiyaBhaona - Sutradharinac, Gosain Pravesha nac, Gopi Nac (1no. & 2no.)	<b>0</b>	<b>0</b>	<b>60</b>	<b>60</b>

### Assessment Methods:

#### In-semester Assessment: (Weightage 40%)

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

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

#### End-Semester Assessment (Weightage 60%)

- Written Examination
- Final Performance/Demonstration for Practical

### Suggested Readings

1. Ankiya Bhaona: Keshabananda Debargoswami
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. Sankardeva Nat: Vislesanatkam Adhyayan, Satyakam Barthakur
6. Sattriya Nritya Rup Darshan. Grantha Publication, Jorhat, Karuna Borah
7. Sattriya Nriyaru Ruprekha, Rina Saikia. Guwahati, Gobinda Saikia

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## SEMESTER II

### Core II

Specialization – **Vocal Music with Special Focus on Sattriya Music**

Course Code: **PERCOR522B**

Title of the Course: **Introduction to 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 Naat 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 AnkiyaBhaona.
2. Analyse and discuss the themes, structures, and style of Ankiya Naat and Ankiya Bhaona form.
3. Perform AnkiyaNaator Geet, Raag and Taal
4. Critically evaluate the themes and techniques used in AnkiyaBhaona.

**INTRODUCTION TO ANKIYA BHAONA**  
**Course Contents and Distribution of Learning Hours**

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

**Assessment Methods:**

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

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

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

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

- Written Examination
- Final Performance/Demonstration for Practical

**Suggested Readings**

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

7. Sattriya Nriyar Ruprekha, Rina Saikia. Guwahati, Gobinda Saikia

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**SEMESTER II**

**Core II**

Specialization – **Theatre Art**

Course Code: **PERCOR522C**

Title of the Course: **Fundamentals 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.

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

<b>Part I</b> <b>THEORY</b> <b>Credit: 2 Weightage: 40%</b>					
<b>Unit</b>	<b>Course Content</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>Weightage (Allotted Marks)</b>
<b>I</b>	<b>Ankiya Bhaona</b> - Origin, Elements, Characteristics, Philosophy - Properties of Stories, Dramatic Structure and Characters of Ankiya Bhaona - Religious and Ritualistic Elements in Ankiya Bhaona	<b>15</b>	<b>0</b>	<b>0</b>	<b>20</b>
<b>II</b>	<b>Ankiya Bhaona as a Theatre Form</b> - Performance Conventions - Performance Space - Music of Ankiya Bhaona - Angika Elements (Gesture, Posture, Dance and Body)	<b>15</b>	<b>0</b>	<b>0</b>	<b>20</b>

	Movements) of AnkiyaBhaona - Vachika (Verbal) Elements of AnkiyaBhaona - AharjyaElemnts (Costume, Accessories and Properties) of AnkiyaBhaona				
<b>Part II</b> <b>PRACTICAL</b> <b>Credit: 2; Weightage: 60%</b>					
<b>I</b>	Abhinaya Training for AnkiyaBhaona - Angika, Vachika, Aharjya and Satvika Abhinaya - Character Preparation for AnkiyaBhaona	<b>0</b>	<b>0</b>	<b>60</b>	<b>60</b>

### Assessment Methods:

#### In-semester Assessment: (Weightage 40%)

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

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

#### End-Semester Assessment (Weightage 60%)

- Written Examination
- Final Performance/Demonstration for Practical

### Suggested Readings

1. Ankia Bhaona: KeshabanandaDebagoswami
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 NriyarRuprekha, Rina Saikia. Guwahati, Gobinda Saikia

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## SEMESTER II

### Core III

Specialization – **All 3 Specialisations**

Course Code: **PERCOR523**

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 Ankia 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**

<b>Part I</b> <b>PRACTICAL</b> <b>Credit: 4; Weightage: 100%</b>					
<b>Unit</b>	<b>Course Content</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>Weightage</b> (allotted marks)
<b>I</b>	- Production of an Ankiya Naat of Shankardev or Madhabdev	<b>0</b>	<b>0</b>	<b>120</b>	<b>100</b>

**Assessment Methods**

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

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

- In-house/classroom demonstration

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

- Final Performance/Demonstration for Practical

**Suggested Readings**

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

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**SEMESTER II**

**DSE I**

Course Code: **PERDSE521A**

Title of the Course: **Dance in Ankiya Bhaona**

Total Credit: **04**

Credit Share: **Practical: 4**

Contact Hours: **Practical: 120**

Total Marks: **100**

**Practical: 100**

**Course Objective:**

This course is designed to make the students -

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

**Course Outcome:**

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

After completion of the course students will be able to-

1. Understand the origin and history of Vaishnava Movement and Ankiya Bhaona.
2. Analyse and discuss the themes, structures, and style of Ankiya Naat and Ankiya Bhaona form.



3. Perform Angika abhinaya and dances from AnkiyaBhaona.
4. . Critically evaluate the themes and techniques used in AnkiyaBhaona.

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

<b>Part I</b> <b>PRACTICAL</b> <b>Credit: 4 Weightage: 100%</b>					
<b>Unit</b>	<b>Course Content</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>Weightage (Allotted Marks)</b>
<b>I</b>	Sutradharinac, Gohain Pravesha nac	<b>0</b>	<b>0</b>	<b>70</b>	<b>60</b>
<b>II</b>	Gopi Pravesha nac (Two types). Pravesha dance of various ankiya naat characters	<b>0</b>	<b>0</b>	<b>50</b>	<b>40</b>

**Assessment Methods**

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

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

- Sessional examinations (Practical)
- Assignments (Practical)

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

- Final Performance/Demonstration for Practical

**Suggested Readings**

1. Neog, Maheswar (ed): Sattriya Dances of Assam and their Rhythms. Publication board of Assam, Guwahati.
2. Saikia, Gobinda.:SattriyaNriyarRuprekha, Rina Saikia. Guwahati
3. Borah, Karuna. Sattriya Nritya Rup Darsan. Grantha Publication, Jorhat.

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**SEMESTER II**

**DSE II**

Course Code: **PEDSEC521B**

Title of the Course: **Basics of Vocal Music - II**

Total Credit: **4**

Credit Share: **Practical: 4**

Contact Hours: **Practical: 120**

Total Marks: **100**

**Course Objectives:**

This course is designed to make the students -

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

**Course Outcome:**

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

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

### BASICS OF VOCAL MUSIC - II

#### Course Contents and Distribution of Learning Hours

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

#### Assessment Methods

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

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

- In-house/classroom demonstration

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

- Final Performance/Demonstration 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. A Historical Study of Indian Music      | - Swami Prajnanananda       |
| 5. An Introduction to Music and Musicology | - Goutam Nag                |

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**SEMESTER II  
DSE III**

Course Code: **PEDSEC521C**

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

Total Credit: **04**

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

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

Total Marks: **100**

**Theory: 40**

**Practical: 60**

**Course Objective:**

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

**Course Outcome:**

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

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

<b>Part I THEORY Credit: 2 Weightage: 40%</b>					
<b>Unit</b>	<b>Course Content</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>Weightage (Allotted Marks)</b>
<b>I</b>	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	<b>8</b>	<b>0</b>	<b>0</b>	<b>10</b>
<b>II</b>	1. Scenic Design Basics - Elements of scenic design: space, form, and function. - Introduction to drafting and model-making. 2. Costume Design Fundamentals - The function of costume design in character development. - Historical and cultural influences on costume design. - Introduction to costume rendering and fabric selection -Accessories design 3. Property Design - Set Props and Character Props - Choosing the right shape, size, texture and material for props	<b>11</b>	<b>0</b>	<b>0</b>	<b>15</b>

<b>III</b>	Lighting Design Essentials - Principles of lighting design: visibility, plasticity, mood, focus, plausibility - Tools and technologies used in lighting design. - Light plots and cue sheets.  Sound Design Basics - The role of sound in theatre production. - Types of sound: effects, ambiance, and music. - Introduction to sound equipment and software. New Media Design a. Video Art and Video Projection in Theatre Interactive Technology and Theatre Design	<b>11</b>	<b>0</b>	<b>0</b>	<b>15</b>
<b>Part II</b> <b>PRACTICAL</b> <b>Credit: 2; Weightage: 60%</b>					
<b>I</b>	Design Scene Work	<b>0</b>	<b>0</b>	<b>60</b>	<b>60</b>

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

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

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

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

- Written Examination

**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. Ebrahimian
4. "Scene Design and Stage Lighting" by Wilford Oren Parker and Harvey Kennedy Smith
5. "Stage Design: A Practical Guide" by Gary Thorne

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**SEMESTER II**  
**GEC I**  
 Course Code: **PERGEC521**  
 Title of the Course: **Theatre Appreciation**

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

**Course Objectives:**

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

**Course Outcomes:**

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

**THEATRE APPRECIATION**  
**Course Content and Distribution of Teaching Hours**

<b>Part I</b> <b>THEORY</b> <b>Credit: 4 Weightage: 100%</b>					
<b>Unit</b>	<b>Course Content</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>Weightage (Allotted Marks)</b>
<b>I</b>	<b>Introduction to Theatre Appreciation</b>  <b>1. History of Theatre</b> Origins And Ancient Forms of Theatre; Classical Theatre; Greek, Roman and Sanskrit Theatre; Western Theatre; Indian Theatre and Assamese Theatre  <b>2. Elements of Theatre</b> Playwriting, Acting, Directing, Design and Production	<b>15</b>	<b>0</b>	<b>0</b>	<b>25</b>
<b>II</b>	<b>Theatre Genres and Forms</b> Introduction To Major Theatre Genres: Tragedy, Comedy, Drama, Musical Theatre, Physical Theatre, Experimental Theatre etc. Traditional Theatre Form of Assam - Bhaona Mobile Theatre of Assam	<b>15</b>	<b>0</b>	<b>0</b>	<b>25</b>
<b>III</b>	<b>Influential Theatre Practitioners</b> (Study of the Work of Selected Theatre Personalities from the Following) Sankardev, Madhabdev, Shakespeare, Ibsen, Chekhov, Stanislavsky, Brecht, Jyotiprasad, Beckett,	<b>15</b>	<b>0</b>	<b>0</b>	<b>25</b>

	Lecoq, Mohan Rakesh, Alkazi, Karanth, Grotowski, Brook, Pinter, Tendulkar, Arun Sharma				
<b>IV</b>	<b>Theatre and Society;</b> Representation of Social Issues and Identities in Theatre Theatre as a Medium for Social and Political Commentary Exploring Theatre's Impact on Society and Vice Versa Theatre as a Tool for Social Change and Activism - Major Theatre Movements Theatre in Education	<b>15</b>	<b>0</b>	<b>0</b>	<b>25</b>
	<b>Total</b>	<b>60</b>	<b>0</b>	<b>0</b>	<b>100</b>

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

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

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

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

- Written Examination

**Suggested Readings**

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

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