

(Approved by the 8th Meeting of the Academic Council, MUC Vide Resolution No.12 and Approved Memo No. MUC/RG/AC/22-23/124, dated 30/07/2024, and Revised as per the Vide Notification No. MUC/RG/ALO/22-23/146, dated 05/09/2024)

**SYLLABUS
FOR
FIVE-YEAR INTEGRATED MASTERS (FYUGP+1 Year
Masters) PROGRAMME
IN
PERFORMING ARTS
(UNDER NATIONAL EDUCATION POLICY 2020)
(With effect from 2024-2025)**



**DEPARTMENT OF PERFORMING ARTS
MAJULI UNIVERSITY OF CULTURE
MAJULI, ASSAM**

MAJULI UNIVERSITY OF CULTURE
DEPARTMENT OF
PERFORMING ARTS



FIVE-YEAR INTEGRATED MASTERS
(FYUGP + 1 YEAR MASTERS) PROGRAMME
SYLLABUS STRUCTURE
(For the batches given admission
Into FYIM Semester-I in 2024 or later)

With Effect from 2024-2025

Preamble

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

Focus Areas

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

Programme Structure Overview

Foundation Courses (First 2 Semesters)

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

Specialisation (Remaining Semesters)

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

Professional and Academic Tracks

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

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

Programme-Specific Outcomes (PSO):

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

1. Comprehensive Knowledge:

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

2. Artistic Proficiency:

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

3. Specialisation Expertise:

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

4. Research and Analysis:

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

5. Practical Application:

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

6. Interdisciplinary Approach:

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

7. Effective Communication:

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

8. Ethical and Professional Practices:

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

9. Lifelong Learning:

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

10. Entrepreneurship and Leadership:

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

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



SYLLABUS STRUCTURE
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 1	PERMAJ1011	Basics of Performing Arts I	4	L-30 P-60	T- 40% P- 60%
Minor					
Minor 1	PERMIN1011	Introduction to Performing Arts I	4	L-30 P-60	T- 40% P- 60%
Other Courses					
Multi-Disciplinary			3		
AEC			4		
Value Added Course	(*Students choose one of the VACs.)	Understanding India	2		
		Health and Wellness	2		
Skill Enhancement		Bhaona Mask Making I	3	L-15 P-60	T-30% P-70%
Total Credits			20		

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 2	PERMAJ2011	Basics of Performing Arts II	4	L-30 P-60	T- 40% P- 60%
Minor					
Minor 2	PERMIN2011	Introduction to Performing Arts II	4	L-30 P-60	T- 40% P- 60%
Other Courses					
Multi- Disciplinary			3		
AEC			4		
Value Added Course		Environmental Studies	2		
Skill Enhancement		Bhaona Mask Making II	3	L-15 P-60	T-30% P-70%
		Total Credits	20		

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					
Major3	PERMAJ2031A	Sattriya Dance and Aesthetics	4	L-30 P-60	T- 40% P- 60%
Major4	PERMAJ2032A	Musical Instruments of Sattriya Dance – Khol I	4	L-30 P-60	T- 40% P- 60%
Specialization B – Vocal Music with Special Focus on Sattriya Music					
Major3	PERMAJ2031B	Music and Aesthetics	4	L-30 P-60	T- 40% P- 60%
Major4	PERMAJ2032B	Introduction to Hindustani Music I	4	L-30 P-60	T- 40% P- 60%
Specialization C – Theatre Art					
Major3	PERMAJ2031C	Theatre and Aesthetics	4	L-30 P-60	T- 40% P- 60%
Major4	PERMAJ2032C	Acting and Acting Scene Work I	4	L-30 P-60	T- 40% P- 60%
Minor (Students choose one course from the options A, B and C.)					
Option A					
Minor 3	PERMIN2031A	Basic Aesthetics and Dance	4	L-30 P-60	T- 40% P- 60%
Option B					
Minor 3	PERMIN2031B	Basic Aesthetics and Music	4	L-30 P-60	T- 40% P- 60%
Option C					
Minor 3	PERMIN2031C	Basic Aesthetics and Theatre	4	L-30 P-60	T- 40% P- 60%
Other Courses					
Multi - Disciplinary			3		
Skill Enhancement		Bhaona Mask Making for Entrepreneurship	3	L-15 P-60	T-30% P-70%
Value Added Course		Yoga or Mati Akhora	2		
		TotalCredits	20		

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					
Major5	PERMAJ2041A	Basic Knowledge on Dance and Treatises	4	L-30 P-60	T- 40% P- 60%
Major6	PERMAJ2042A	Musical Instruments of Sattriya Dance – Khol II	4	L-30 P-60	T- 40% P- 60%
Major 7	PERMAJ2043A	Vaishnava Music of Assam I	4	L-30 P-60	T- 40% P- 60%
Major8	PERMAJ2044A	Folk, Traditional Dance and Theatre Forms of India	4	L- 60	T- 100%
Specialization B – Vocal Music with Special Focus on Sattriya Music					
	PERMAJ2041B	Basic Knowledge of Hindustani Music	4	L-30 P-60	T- 40% P- 60%
Major6	PERMAJ2042B	Introduction to Hindustani Music II	4	L-30 P-60	T- 40% P- 60%
Major 7	PERMAJ2043B	Sattriya Music I	4	L-30 P-60	T- 40% P- 60%
Major8	PERMAJ2044B	Music of Assam	4	L- 60	T- 100%
Specialization C - Theatre Art					
Major5	PERMAJ2041C	Script Writing I	4	L- 60	T- 100%
Major6	PERMAJ2042C	Theatre Design and Design Scene Work	4	L-30 P-60	T- 40% P- 60%
Major 7	PERMAJ2043C	Theatre Direction and Direction Scene Work I	4	L-30 P-60	T- 40% P- 60%
Major8	PERMAJ2044C	Theatre of Assam	4	L- 60	T- 100%
Minor (Students choose one course from the options A, B and C.)					
Option A					
Minor 4	PERMIN2041A	Performing Arts of Assam -Dance	4	L- 60	T- 100%
Option B					
Minor 4	PERMIN2041B	Performing Arts of Assam -Music	4	L- 60	T- 100%
Option C					
Minor 4	PERMIN2041C	Performing Arts of Assam -Theatre	4	L- 60	T- 100%
		Total Credits	20		

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					
Major9	PERMAJ3051A	Vaishnava Music of Assam II	4	L-30 P-60	T- 40% P- 60%
Major10	PERMAJ3052A	Basics of Ankiya Bhaona	4	L-30 P-60	T- 40% P- 60%
Specialization B – Vocal Music with Special Focus on Sattriya Music					
Major 9	PERMAJ3051B	Sattriya Music II	4	L-30 P-60	T- 40% P- 60%
Major 10	PERMAJ3052B	Introduction to Ankiya Bhaona	4	L-30 P-60	T- 40% P- 60%
Specialization C - Theatre Art					
Major 9	PERMAJ3051C	Assamese Drama with Study of Selected Plays	4	L-60	T- 100%
Major 10	PERMAJ3052C	Fundamentals of Ankiya Bhaona	4	L-30 P-60	T- 40% P- 60%
Major Courses (For All Three Specializations.)					
Major 11	PERMAJ3053	Ankiya Bhaona Production	4	P-120	P-100%
Minor					
Minor 5	PERMIN3051	Ankiya Bhaona	4	P-120	P-100%
Value Added Course (VAC)					
VAC 4		Digital Literacy	2	L-30	T-100%
Summer Internship (Any 1)					
SUM 1A		Community Engagement/ Field Study	2		
SUM1B		Minor Project	2		
Total Credit			20		

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 12	PERMAJ3061A	History and Development of Indian Classical Dance	4	L-60	T-100%
Major 13	PERMAJ3062A	Aspects of Dance in Treatises	4	L-60	T-100%
Major14	PERMAJ3063A	Stage Presentation – Sattriya Dance I	4	P-120	P- 100%
Major 15	PERMAJ3064A	Stage Presentation – Sattriya Dance II	4	P-120	P-100%
Specialization B – Vocal Music with Special Focus on Sattriya Music					
Major 12	PERMAJ3061B	Hindustani and Carnatic Music I	4	L-60	T- 100%
Major 13	PERMAJ3062B	Raga Practical I	4	P-120	P- 100%
Major 14	PERMAJ3063B	Stage Presentation - Music	4	P-120	P- 100%
Major 15	PERMAJ3064B	Semiclassical Music I	4	L-30 P-60	T- 40% P- 60%
Specialization C - Theatre Art					
Major 12	PERMAJ3061C	Western Drama with Study of Selected Plays	4	L-60	T- 100%
Major 13	PERMAJ3062C	Script Writing II	4	L-60	T- 100%
Major 14	PERMAJ3063C	Physical Theatre and Acting Training with Bhaona Mask	4	P-120	P- 100%
Major 15	PERMAJ3064C	Western Drama Production	4	P-120	P-100%
Minor (Students choose one course from the options A, B and C.)					
Option A					
Minor 6	PERMIN2061A	Stage Presentation – Sattriya Dance	4	P-120	P-100%
Option B					
Minor6	PERMIN2061B	Stage Presentation - Music	4	P-120	P-100%
Option C					
Minor6	PERMIN2061C	Western Drama Production	4	P-120	P-100%
Total Credit			20		

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 16	PERMAJ4071A	Aesthetics in Dance	4	L-30 P-60	T- 40% P- 60%
Major 17	PERMAJ4072A	Traditional Dance and Theatre forms of Assam	4	L-60	T- 100%
Major 18	PERMAJ4073A	Sattriya Ojapali, Devadasi and Deodhani	4	P-120	P-100%
Specialization B – Vocal Music with Special Focus on Sattriya Music					
Major 16	PERMAJ4071B	Hindustani and Carnatic Music II	4	L-60	T- 100%
Major 17	PERMAJ4072B	Raga Practical II	4	P-120	P-100%
Major 18	PERMAJ3073B	Semiclassical Music II	4	L-30 P-60	T- 40% P- 60%
Specialization C - Theatre Art					
Major 16	PERMAJ4071C	Indian Drama with Study of Selected Plays	4	L-60	T-100%
Major 17	PERMAJ4072C	Realistic Theatre Production	4	P-120	P-100%
Major 18	PERMAJ4073C	Advance Acting and Acting Scene Work II	4	P-120	P-100%
Minor (Students choose one course from the options A, B and C.)					
Option A					
Minor 7	PERMIN2071A	Sattriya Ojapali, Devadasi and Deodhani	4	P-120	P-100%
Option B					
Minor 7	PERMIN2071B	Semiclassical Music I	4	P-120	P-100%
Option C					
Minor 7	PERMIN2071C	Realistic Theatre Production	4	P-120	P-100%
Research Courses					
Research Methodology	PERRM4071	Research Ethics and Methodology	4	L-60	T-100%
DSE Course (Any 1) in lieu of Research Ethics and Methodology					
DSE I	PERDSE4071A	Performance Studies	4	L-60	T-100%
DSE II	PERDSE4071B	Performance Art	4	P-120	P-100%
Total Credit			20		

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 19	PERMAJ4081A	Aesthetics in Dance	4	L- 60	T- 100%
Major 20	PERMAJ4082A	Study of Sankaradeva and Madhavadeva's Ankiya Naat	4	L-30 P-60	T- 40% P- 60%
Specialization B – Vocal Music with Special Focus on Sattriya Music					
Major 19	PERMAJ4081B	Modern Assamese Songs I	4	P-120	P-100%
Major 20	PERMAJ4082B	Principles of Musicology and Theory of Tala	4	L-60	T-100%
Specialization C - Theatre Art					
Major 19	PERMAJ4081C	Theatre Making and Direction Scene Work II	4	P-120	P-100%
Major 20	PERMAJ4082C	Students' Graduate Production	4	P-120	P-100%
Minor					
Minor 8	PERMIN4081	Stage Performance	4	P-120	P-100%
Dissertation					
Dissertation	PERDIS4081	Dissertation	8		
DSE Course (Any 2) in lieu of Dissertation					
DSE 1	PERDSE4081A	Music Composition and Production	4	P-120	P-100%
DSE 2	PERDSE4081B	Choreography	4	P-120	P-100%
DSE 3	PERDSE4081B	Event Management	4	L-60	T- 100%
Total Credit			20		



MAJULI UNIVERSITY OF CULTURE DEPARTMENT OF PERFORMING ARTS

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

**(For the batches given admission
in FYIM Semester-I in 2024 or later)**

2024

SEMESTER I

SEMESTER I**Major 1**Course Code: **PERMAJ1011**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: 40****Practical: 60****Course Objective:**

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

Course Outcome:

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

1. Identify and differentiate between visual and performing arts, explain the properties and components of performing arts, and recognize the significance of performing arts in society and the learning traditions, such as the Guru Sishya Parampara, within the context of performing arts education.
2. Analyse and discuss the evolution of Sattriya dance, its unique characteristics, and its impact on the classical and folk-dance traditions of India.
3. Identify and explain the different classifications of music, analyse and differentiate between the two systems of Indian raga music, demonstrate an understanding of the basic elements of Hindustani music, and appreciate the diversity and cultural significance of folk traditions in music.
4. Analyse and appreciate the evolution of theatre, identify the essential elements and roles in theatre productions, and demonstrate a basic understanding of the creative processes involved in acting, designing, directing, and producing theatrical performances.
5. To perform fundamental Sattriya Dance routines, cultivate proficiency in music by practicing different rhythmic patterns and scales, and experience the key aspects of theatre performance, including body and voice control, imagination, and the use of space

BASICS OF PERFORMING ARTS I**Course Contents and Distribution of Learning Hours**

Part I THEORY Credit: 2 Weightage: 40%					
Unit	Course Content	L	T	P	Weightage (%)

I	Basics of Performing Arts <ol style="list-style-type: none"> 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	10
II	Basics of Sattriya Dance <ol style="list-style-type: none"> 1. Origin and History of Dance 2. Concept of Classical and Folk Dance of India 3. Contribution of Sankardev and Madhabdev 	8	0	0	10
III	Basics of Music <ol style="list-style-type: none"> 1. Music and Its Classifications 2. Indian Musical Traditions <ul style="list-style-type: none"> - Two Systems of Indian Raga Music – Carnatic and Hindustani - Basic elements of Hindustani music -Nada, Shruti, Swara, Saptak, Tala, Laya, Alankara, - Sattriya Music 	7	0	0	10
IV	Basics of Theatre <ol style="list-style-type: none"> 1. Theatre History – Indian and World Theatre 2. Fundamental Elements of Theatre <ul style="list-style-type: none"> - Actor, Audience, Space - Different Roles of the Theatre Artists - Actor, Designer, Director and Producer 3. Bhaona – The Theatre Form 	8	0	0	10

Part II PRACTICAL Credit: 2; Weightage: 60%					
Unit	Content	L	T	P	Weightage (%)
I	Sattriya Dance <ol style="list-style-type: none"> 1. Mati Akhora 2. Hastas 	0	0	20	20
II	Music <ol style="list-style-type: none"> 1. Practice of Alankar with Dugun, Trigun and Chowgun 2. Selected Talas - Trital, Ektal, Jhaptal, Chowtal 3. Talas in Borgeet 	0	0	20	20
III	Theatre <ol style="list-style-type: none"> 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	20

Assessment Methods:

In-semester Assessment: (Weightage 40%)

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

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

End-Semester Assessment (Weightage 60%)

- a. Written Examination
- Combined with any one or a combination of the following:
- b. Group Discussion
 - c. Final Practical Demonstration (Solo/Group)

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
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 Bhatkhande
12. Borgeet: ed. Bapchandra Mahanta
13. Borgeet Tatwa Aru Swaralipi: Khana Das
14. Theatre For Beginners: Richard Spafford, For Beginners
15. The Empty Space: A Book About the Theatre: Deadly, Holy, Rough, Immediate: Peter Brook, Penguin Books
16. Impro: Improvisation and the Theatre: Keith Johnstone, Methuen Drama
17. The Oxford Companion to Indian Theatre: Ananda Lal (ed), Oxford University Press
18. Asomiya Natya Sahitya: Satyendranath Sharma
19. Natokor Kotha: Pona Mahanta
20. Ankia Bhaona: Keshabananda Debagoswami
21. Manchalekha : Atul Chandra Hazarika

SEMESTER I

Minor1

Course Code: **PERMIN1011**

Title of the Course: **INTRODUCTION TO PERFORMING ARTS 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:

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: 2 Weightage: 40%					
Unit	Course Content	L	T	P	Weightage (%)
I	Basics of Performing Arts 1. Classification of Arts – Visual and Performing Arts 2. Performing Arts: Properties and Components 3. Learning Performing Arts – Importance, Learning Traditions, The Guru Sishya Parampara	7	0	0	10
II	Basics of Sattriya Dance 1. Origin and History of Dance 2. Concept of Classical and Folk Dance of India 3. Contribution of Sankardev and Madhabdev	7	0	0	10
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	10
IV	Basics of Theatre 1. Theatre History – Indian and World Theatre 2. Fundamental Elements of Theatre - Actor, Audience, Space	7	0	0	10

	- Different Roles of the Theatre Artists - Actor, Designer, Director and Producer				
	3. Bhaona – The Theatre Form				

Part II PRACTICAL Credit: 2; Weightage: 60%					
Unit	Content	L	T	P	Weightage (%)
I	Sattriya Dance 3. Mati Akhora 4. Hastas	0	0	20	20
II	Music 4. Practice of Alankar with Dugun, Trigun and Chowgun 5. Selected Talas - Trital, Ektal, Jhaptal, Chowtal 6. Talas in Borgeet	0	0	16	20
III	Theatre 5. Body and Voice 6. Body, Movement and Imagination 7. Space and Performance Space – For Actor, Designer and Director 8. Basic Movements in Bhaona	0	0	20	20

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

End-Semester Assessment (Weightage 60%)

- Written Examination

Combined with any one or a combination of the following:

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

Suggested Readings:

- Sattriya Dances of Assam and their Rhythm: Maheswar Neog, (ed): Publication board of Assam, Guwahati.
- The Sattriya Dance of Assam An Analytical and Critical Study: Jagannath Mahanta. Sattriya Kendra of Sangeet Natak Akademi, New Delhi.
- Sattriya Nriyar Ruprekha: Gobinda Saikia, Rina Saikia. Guwahati
- Sattriya Nritya Rup Darsan: Karuna Borah. Grantha Publication, Jorhat.
- Mati Akhara The Grammar of Sattriya Dance: Mallika Kandali, LBS Publication, Guwahati, 2023
- Nritya Kala Prasanga Aru Sattriya Nritya, 2007
- Bharatiya Raag Sangeet Tatwa: Dr. Sudarshana Baruah Deka, Assam book Trust.
- Raag Sangeet: Birendra Kumar Phukan
- Sangeet Nipun: Rupanjali Sarma Bordoloi
- Sangeet Visharad: Vasant
- Kramik Pustak Mallika: Pt. Vishnu Narayan Bhatkhandee

12. Borgeet: ed. Bapchandra Mahanta
13. BorgeetTatwa 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. AsomiyaNatya Sahitya: Satyendranath Sharma
19. Natokor Kotha: Pona Mahanta
20. Ankia Bhaona: KeshabanandaDebagoswami
21. Manchalekha : Atul Chandra Hazarika

SEMESTER II

SEMESTER II**Major 2**Course Code: **PERMAJ1021**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: 40****Practical: 60****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/LavanuChuri 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/LavanuChuri 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 Credit: 2 Weightage: 40%					
Unit	Course Content	L	T	P	Weightage (%)
I	Basics of Performing Arts 1. Interrelation Among the Performing Arts- the Synergy 2. Traditional and Modern Practices in Performing Arts 3. The Performer-Audience Relationship.	7	0	0	10
II	Basics of Sattriya Dance 1. Origin and Development of Sattriya Dance 2. The Sattria Institution and Sattriya Dance	8	0	0	10

	3. Geet, Badya, Aaharyyaand Decorum for Sattriya DancePerformances				
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	10
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	10
Part II PRACTICAL Credit: 2; Weightage: 60%					
I	Sattriya Dance 1. Krishna/LavanuChuri Nach 2. Jhumura Ramdani 3. Tala – Thukani, Suta	0	0	20	20
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	20
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	20

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

End-Semester Assessment (Weightage 60%)

- Written Examination

Combined with any one or a combination of the following:

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

Suggested Readings

- Sattriya Dances of Assam and their Rhythm: Maheswar Neog, (ed): Publication board of Assam, Guwahati.
- The Sattriya Dance of Assam An Analytical and Critical Study: Jagannath Mahanta. Sattriya Kendra of Sangeet Natak Akademi, New Delhi.
- Sattriya NriyarRuprekha: 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 Bhatkhande
 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

Minor2

Course Code: **PERMIN1021**

Title of the Course: **INTRODUCTION TO PERFORMING ARTS 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:

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/LavanuChuri 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 TOPERFORMING ARTS II

Course Contents and Distribution of Learning Hours

Part I THEORY Credit: 2, Weightage 40%					
Unit	Course Content	L	T	P	Weightage (%)
I	Basics of Performing Arts 1. Interrelation Among the Performing Arts- the Synergy 2. Traditional and Modern Practices in Performing Arts 3. The Performer-Audience Relationship.	11	0	0	10
II	Basics of Sattriya Dance 1. Origin and Development of Sattriya Dance 2. The Sattri Institution and Sattriya Dance 3. Geet, Badya, Aaharyyaand Decorum for Sattriya DancePerformances	11	0	0	10
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	10
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	10
Part II PRACTICAL Credit: 2; Weightage: 60%					
I	Sattriya Dance 1. Krishna/LavanuChuri Nach 2. Jhumura Ramdani 3. Tala – Thukani, Suta	0	0	10	20
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	20
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	20

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

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

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

End-Semester Assessment (Weightage 60%)

- a. Written Examination

Combined with any one or a combination of the following:

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

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

SEMESTER III

SEMESTER III
Major 3
Specialization –**Sattriya Dance**
Course Code: **PERMAJ2031A**
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: 40

Practical: 60

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: 40%					
Unit No.	Course Content	L	T	P	Weightage
I	Basics of Aesthetics - Definition; - Beauty – Its Creation and Perception; - Basic Concepts of Aesthetics	10	0	0	15
II	- Rasa theory of Natyashastra – Rasa and Bhava - Nayak Nayika Bheda in Treatises	8	0	0	10
III	- Aesthetic in dance with reference to Sattriya dance - Nayak Nayika Bheda in Treatises - Nayak Nayika Bheda in Ankiya Naat	12	0	0	15
Part II PRACTICAL Credit: 2; Weightage: 60%					
I	Jhumuranac: Gitor and Mela	0	0	35	40
II	Nadubhangi: Ramdani Tala demonstration of Ektaal, Jyotitaal	0	0	25	20

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

SEMESTER III

Major 3

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

Course Code: **PERMAJ2031B**

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: 40

Practical: 60

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: 40%					
Unit	Course Content	L	T	P	Weightage (Allotted Marks)
I	General Aesthetics	15	0	0	20

	<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 				
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	20
Part II PRACTICAL Credit: 2; Weightage: 60%					
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	30
II	Practice of two Ragas (Drut) from the prescribed Rasas: Bhakti Rasa , Veer Rasa	0	0	30	30

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 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

SEMESTER III
Major 3
Specialization – **Theatre Art**
Course Code: **PERMAJ2031C**
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: 40

Practical: 60

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: 40%					
Unit	Course Content	L	T	P	Weightage (Allotted Marks)
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	12
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	18
III	<ul style="list-style-type: none"> • Performance Language in Theatre 	8	0	0	10

	• Analysis of Theatre Performance				
Part II PRACTICAL Credit: 2; Weightage: 60%					
I	Rasa and Bhava Practices – Navarasa Sadhana, Rasabox Exercise of Schechner	0	0	30	30
II	Improvisations in scene composition for various Aesthetic Goals – Balance, Dynamism, Form, Harmony, Contrast etc.	0	0	30	30

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 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. BharatarNatya Sastra - Asam NatyaSanmilan

SEMESTER III**Major 4**

Specialization – **Sattriya Dance**

Course Code: **PERMAJ2032A**

Title of the Course: **Musical Instruments of Sattriya Dance – Khol 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 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 matiAkhora Bols.

3. Know definitions of different terminology around *khol*.

MUSICAL INSTRUMENTS OF SATTRIYA DANCE – KHOL sI

Course Contents and Distribution of Learning Hours

Part I THEORY Credit: 2 Weightage: 40%					
Unit No.	Course Content	L	T	P	Weightage (Allotted Marks)
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	13	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	10	20
II.	a. Ability to play the Sanjukta and the Asanjuktabs. b. Ability to play the following rhythms: Ektal, Poritaal, Sutataal, Sorubisham	0	0	26	25
III.	a. Practice of the Matiakhorabols	0	0	20	15

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 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 NrityarRupdarshan, Karuna Borah
4. Khol Bigyan: Dilip Ranjan Borthakur
5. AsamarBadyajantra : Dharmeswar Duwara.

SEMESTER III**Major 4**Specialization – **Vocal Music with Special Focus on Sattriya Music**Course Code: **PERMAJ2032B**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 Layakaris.
2. Play the Tanpura.
3. Perform DrutKhayals 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	Weightage (Allotted Marks)
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 Bhattachande, 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 Layakaris: Ektal, Dadra, Deepchandi, along with the talas of previous Semesters.	0	0	25	20
II	a. Practice of the Tanpura:	0	0	10	15

	i. Training of Tanpura in different scales. ii. Playing of Tanpura				
III	a. Practice of two selected DrutKhayals from the prescribed Ragas : Bhairav, Malkauns, Deshi, Desh, Deshkar	0	0	25	25

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. 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. KramikPushtak Malika (Vol. I – VI) | - Edited by Laxmi Narayan Garg |
| 7. A Historical Study of Indian Music | - Swami Prajnanananda |

SEMESTER III**Major 4**

Specialization – **Theatre Art**

Course Code: **PERMAJ2032C**

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	Weightage (Allotted Marks)
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 Introduction to the teachings of - Stanislavsky, Michael Chekhov, Meisner and Grotowski	13	0	0	25
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

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. 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

SEMESTER III

MINOR 3

Option A

Course Code: **PERMIN2031A**

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

Total Credit: **04**

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

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

Total Marks: **100**

Theory: 40

Practical: 60

Course 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 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 works.
3. Explore the interplay between artistic disciplines

BASIC AESTHETICS AND SATTRIYA DANCE

Course Contents and Distribution of Learning Hours

Part I THEORY Credit: 2 Weightage: 40%					
Unit No.	Course Content	L	T	P	Weightage
I	Basics of Aesthetics <ul style="list-style-type: none"> - Definition; - Beauty – Its Creation and Perception; - Basic Concepts of Aesthetics 	12	0	0	15

II	- Rasa theory of Natyashastra – Rasa and Bhava - Nayak Nayika Bheda in Treatises	8	0	0	10
III	- Aesthetic in dance with reference to Sattriya dance - Nayak Nayika Bheda in Treatises - Nayak Nayika Bheda in Ankiya Naat	10	0	0	15
Part II PRACTICAL Credit: 2; Weightage: 60%					
I	Jhumuranac: Gitor and Mela	0	0	35	40
II	Nadubhangi: Ramdani Tala demonstration of Ektaal, Jyotitaal	0	0	25	20

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

SEMESTER III**MINOR 3****Option B**

Course Code: **PERMIN2031B**

Title of the Course: **Basic Aesthetics and Music**

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 key concepts and theories of aesthetics.
2. Analyse the aesthetic components of various musical 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 musical works.
3. Explore the interplay between artistic disciplines

BASIC AESTHETICS AND MUSIC

Course Contents and Distribution of Learning Hours

Part I THEORY Credit: 2 Weightage: 40%					
Unit	Course Content	L	T	P	Weightage (Allotted Marks)
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			20
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			20
Part II PRACTICAL Credit: 2; Weightage: 60%					
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	26	15

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

- An Introduction to Aesthetics - Dabney Townsend
- Studies in Indian Music and Allied Arts - Edited by Dr. Leela Omchery and Mrs. Deepti Omchery Bhalla
- Studies in Aesthetics - Prabas Jiban Chaudhuri
- The Natya Sastra Of Bharat Muni - Sri Satguru Publication
- Sahitya Darshan - Manoranjan Sastri
- BharatarNatya Sastra - Asam NatyaSanmilan

SEMESTER III

MINOR 3

Option C

Course Code: **PERMIN2031C**

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

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

BASIC AESTHETICS AND THEATRE

Course Contents and Distribution of Learning Hours

Part I THEORY Credit: 2 Weightage: 40%					
Unit	Course Content	L	T	P	Weightage (Allotted Marks)
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, 	10	0	0	12

	Static versus Dynamic, Form and Content etc.; <ul style="list-style-type: none"> • Representation of Reality versus Abstraction • Aesthetics in Theatre Art; • Importance of Studying Aesthetics for the Theatre Artist 				
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	18
III	<ul style="list-style-type: none"> • Performance Language in Theatre • Analysis of Theatre Performance 	8	0	0	10
Part II PRACTICAL Credit: 2; Weightage: 60%					
I	Rasa and Bhava Practices – Navarasa Sadhana, Rasabox Exercise of Schechner	0	0	30	30
II	Improvisations in scene composition for various Aesthetic Goals – Balance, Dynamism, Form, Harmony, Contrast etc.	0	0	30	30

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. 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

SEMESTER IV

SEMESTER IV**Major 5**Specialization – **Sattriya Dance**Course Code: **PERMAJ2041A**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	Weightage (Allotted Marks)
I	Indian treatises: <ul style="list-style-type: none"> • Natyashastra • Abhinayadarpan • Srihastamuktawali • Sangeet Ratnakar • Badya Pradeep • Namghosa 	15	0	0	25
II	Theoretical knowledge of Krishna nac, Jhumuranac, Nadubhanginac, Chali nac.	13	0	0	15
Part II PRACTICAL Credit: 2; Weightage: 60%					
I.	Chali: Hajowalia Ramdani	0	0	30	40
II.	Nadubhangi: Gitor Tala demonstration of Paritaal, Jamantaal,	0	0	26	20

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. Mahanta, Jagannath: Sattriya Nritya Geet VadyarHatputhi
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,

SEMESTER IV

Major 5

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

Course Code: **PERMAJ2041B**

Title of the Course: **Basic Knowledge 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 Objectives:

This course is designed to make the students -

1. Study vedic music.
2. Study the life and work of Hindustani Classical music luminaries.
3. Have ability to make comparison between different ragas.

Course Outcomes:

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

1. Perform VilambitKhayals in different Ragas.
2. Have ability to make comparison between different ragas.
3. Perform DrutKhayals in different Ragas.

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

Part I THEORY Credit: 2 Weightage: 40%					
Unit	Course Content	L	T	P	Weightage (Allotted Marks)
I	a. Study on Vedic Music :	15	0	0	20

	Sama and Stobhaksharas, the notes of Vedic music, Gramegeya Gana, Aranyegeya Gana, Poorvachika, Uttarachika, Udatta, Anudatta, Swarita, Vedic Instruments				
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	13	0	0	20
Part II PRACTICAL Credit: 2; Weightage: 60%					
I	Prescribed Ragas : Bageshree, Todi, Bhimpalashree, Chayanat, Gaud Sarang Practice of all the Drutkhayals Practice of one Vilambit Khayal	0	0	35	35
II	Ability to show the comparison between the Ragas of the following: Yaman- Shudh Kalyan, Todi- Multani, Behag-Shankara, Kedar- Kamod	0	0	25	25

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:

- | | |
|--|---|
| <ol style="list-style-type: none"> 1. Raag Sangit 2. Sangeet Nipun 3. Uchhanga Sangeet(Part I and II) 4. Tabla Vigyan 5. Taal Monikut 6. KramikPushtak Malika (Vol. I – VI) 7. A Historical Study of Indian Music | <ul style="list-style-type: none"> - Birendra Kumar Phukan - Rupanjali Sharma Bordoloi - Manju Devi Bhagawati - Dr. Dilip Ranjan Borthakur - Paban Bordoloi - Edited by Laxmi Narayan Garg - Swami Prajnananda |
|--|---|

SEMESTER IV
Major 5
Specialization – **Theatre Art**
Course Code: **PERMAJ2041C**
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	Weightage (Allotted Marks)
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.	15	0	0	25

	- Scene transitions and pacing.				
IV	Short Script Project - 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.	15	0	0	25

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
- Short Script Project

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

SEMESTER IV

Major 6

Specialization – **Sattriya Dance**

Course Code: **PERMAJ2042A**

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 Jhumuranac

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 Jhumuranac.

4. Familiarise themselves with Srikhol, Pung and Mridanga.

MUSICAL INSTRUMENTS 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	Weightage
I	a. Historical background of Indian musical instruments b. Knowledge of Srikhol, Pung and Mridanga	17	0	0	22
II	a. Musical instruments used in Assam b. Knowledge on the following terms: Gurughat, Probesharnac, Lona ghat, Borbayan, Dohar, Kirtan ghar, Archani, Gayan Bayan.	13	0	0	18
Part II PRACTICAL Credit: 2; Weightage: 60%					
I.	a. Ability to play the rhythms of Krishna nac and Jhumuranac	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 Bohachahini	0	0	16	20

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 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 NrityarRupdarshan, Karuna Borah
4. Khol Bigyan: Dilip Ranjan Borthakur
5. AsamarBadyajantra : Dharmeswar Duwara.

SEMESTER IV**Major 6**Specialization – **Vocal Music with Special Focus on Sattriya Music**Course Code: **PERMAJ2042B**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	Weightage (Allotted Marks)
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	17	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	13	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	35	45
II	a. Practice of Talas :	0	0	25	15

	Jhumra, Ada Chautal, Tilwara, Dhamar				
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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 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. KramikPushtak Malika (Vol. I – VI) | - Edited by Laxmi Narayan Garg |
| 7. Raag Sangit | - Birendra Kumar phukan |
| 8. A Historical Sudy of Indian Music | Swami Prajnananda |

SEMESTER IV**Major 6**

Specialization – **Theatre Art**

Course Code: **PERMAJ2042C**

Title of the Course: **Theatre Design 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:

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

Course Contents and Distribution of Learning Hours

Part I THEORY Credit: 2 Weightage: 40%					
Unit	Course Content	L	T	P	Weightage (Allotted Marks)
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	13	0	0	18
II	1. Scenic Design Basics - Elements of scenic design: space, form, and function. - Introduction to drafting and model-making. 2. Costume Design Fundamentals - The function of costume design in character development. - Historical and cultural influences on costume design. - Introduction to costume rendering and fabric selection -Accessories design 3. Property Design - Set Props and Character Props - Choosing the right shape, size, texture and material for props	17	0	0	22
Part II PRACTICAL Credit: 2; Weightage: 60%					
I	Design Scene Work	0	0	60	60

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 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

SEMESTER IV
Major 7
Specialization – **Sattriya Dance**
Course Code: **PERMAJ2043A**
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 GitorNac.
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 GitorNac.
3. Analyse the aesthetic elements in Borgeet.
4. Present a basic performance Gitornac 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	Weightage (Allotted Marks)
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 Hosha, 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	16	15
II	Practice of two selected Borgeets from the abovementioned Ragas. i. Bolohu Raam ii. SukheBhukatoro	0	0	30	25

	iii. Raam goxai Jai JaiJadab				
III	Practice of Talas : i. Ektal b. Parital	0	0	14	20

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 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 |

SEMESTER IV**Major 7**

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

Course Code: **PERMAJ2043B**

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	Weightage (Allotted Marks)
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, Juron, Raag Hosha, 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	16	15
II	Practice of two selected Borgeets from the abovementioned Ragas. iv. Bolohu Raam v. SukheBhukatoro vi. Raam goxai Jai JaiJadab	0	0	30	25
III	Practice of Talas : ii. Ektal c. Parital	0	0	14	20

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 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 |

SEMESTER IV**Major 7**Specialization – **Theatre Art**Course Code: **PERMAJ2043C**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	Weightage (Allotted Marks)
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	8	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	8	0	0	12
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	14	0	0	16
Part II PRACTICAL Credit: 2; Weightage: 60%					
I	Direction Scene Work	0	0	60	60

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 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 8**Specialization – **Sattriya Dance**Course Code: **PERMAJ2044A**Title of the Course: **Folk, Traditional Dance and Theatre Forms of India**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 Indian Dance and Dance-Theatre forms.
2. Analyse the aesthetic principles in Indian Dance and Dance-Theatre forms.
3. Explore the influence and modern day relevance of Indian Dance and Dance-Theatre forms.

Course Outcome:

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

1. Demonstrate knowledge of historical development and cultural context of Indian Dance and Dance-Theatre forms.
2. Analyse the aesthetic principles in Indian Dance and Dance-Theatre forms.
3. Present a research paper on the cultural significance of a specific form of Assamese theatre.
4. Critically evaluate the influence and modern day relevance of Indian Dance and Dance-Theatre forms.

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	Lecture	Tutorial	Practical	Weightage (Allotted Marks)
I	An Introduction to the Following Folk and Traditional Dance Forms of India- Assam: Bihu, Bagurumba, Jhumur; Andhra Pradesh: Burra Katha, Vilasini Natyam, Gobbi dance, Veeranatyam; Bihar: Jat Jatin Dance, Kajari dance, Paika Dance; Chhattisgarh: Srila Dance, Panthi Dance, Raut Nacha, Pandwani Dance, Suwa Dance; Goa: Fugdi, Dhalo, Kunbi; Gujrat: Garba, Tippani Dance, Dandiya Ras; Haryana: Chhathi Dance, Dhamal Dance, Ghoomar Dance, Loor Dance, Khorla Dance, Himachal Pradesh: Namagen, Niti Dance, Losar Shona,	26	0	0	45

	<p>Chuksam; Jammu & Kashmir: Kud Dance, Rauf, Dumhal, Degri; Jharkhand: Chhau Dance, Domkach, Mundari Dance; Karnataka: Veeragase, Dollu Kulitha Dance, Garudi Gombe; Kerala: Thiruvathirakali Dance, Mudiyyethe, Kolkali Dance, Thullal, Kummi, Theyyam, Garudan Theekan, Kurathiyattam; Madhya Pradesh: Gauy Dance, Phulpati, Matki Dance; Maharashtra: Koli Dance, Lavani; Manipur: Khambatheibi Dance, Maibi Dance; Mizoram: Cheraw Dance, Chailam, Chawrgilaizawn, Chheihlam, Zangtalam; Nagaland: Lelaing, Chang Lo, Rukhyo-shares; Odisha: Dalkhai Dance, Chaiti Ghoda, Chhau, Ghumura, Paikar; Punjab: Bhangra, Giddha Dance, Jaago Dance, Kikli Dance, Luddi Dance; Rajasthan: Ghoomer, Terahtali, Kachhi Ghodi Dance, Kalbeliya Dance,; Sikkim: Maruni, Tamang Selo, Tibetan Yak Dance; Tamilnadu: Karagam, Kolaattam, Kuravenji, Kavadiattam, Poikkal, Kutiyaiattam; Tripura: Gariya Dance, Lebang Boomani Dance, Hozagiri Dance, Wangla Dance; Uttar Pradesh: Chorkula Dance, Rasleela, Ramleela, Khyal; Uttarakhand: Pandav Nritya, Chholia, Jhora, Hurka Baul; West Bengal: Chhau, Brita Dance, Gambhira Dance, Tusu</p>				
II	<p>An Introduction to the Following Indigenous and folk theatre forms of India Assam: Ankiya Nat; Bihar: Bidesia, Gujarat: Bhawai; Andhra Pradesh: Bhamakalapam, Golakalapam; Karnataka: Yakshagana, Bayalata; Madhya Pradesh: Maach; Maharashtra: Tamasha; Uttar Pradesh: Nautanki, Swang; Kerala: Koodiattam, Krishnattam; Tamilnadu: Therukoothu, Bhagavat Mela; West Bengal: Jatra</p>	19	0	0	30
II	<p>An Introduction to the Following Puppet theatre forms of India – String Puppets Rajasthan: Kathputli; Odisha: Kundhei; Karnataka: Gombeyatta; Tamilnadu: Bommalattam; Assam: Putola Nach Shadow Puppets: Karnataka: Togalu Gombeyatta; Andhra Pradesh: Tholubommalata; Odisha: Ravana Chhaya; Kerala: Tolpavakoothu Rod Puppets: West Bengal: Putul Nach; Bihar: Yampuri; Glove Puppets: Kerala: Pavakoothu; Odisha: Sakhi Kundhei Nata; West Bengal: Beni Putul</p> <p>Martial art forms of India Manipur: Thangta, Sarit Sarak, West</p>	15	0	0	25

	Bengal: Lathi Khela, Raibensha; Punjab: Gatka; Kerala: Kallari Payattu; Madhya Pradesh: Mallakhamb; Tamilnadu: Silombom; Uttar Pradesh: Musti Yuddha; Andhra Pradesh: Kathi Samu; Kashmir: Sqay; Odisha: Paikha Akhada				
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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

End-Semester Assessment (Weightage 60%)

- Written Examination

Suggested Reading:

1. Traditional Indian Theatre : Multiple Stream, Kapila Vatsyayan
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

SEMESTER IV**Major 8**

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

Course Code: **PERMAJ2044B**

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)
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					Marks)
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 	18	0	0	30
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 	18	0	0	30

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. Folklore of Assam -Jogesh Das
 2. Bargeet: A Musicological Exploration -Dr. Pabitra Pran Goswami
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SEMESTER IV**Major 8**

Specialization – **Theatre Art**

Course Code: **PERMAJ2044C**

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: 4 Weightage: 100%					
Unit	Course Content	Lecture	Tutorial	Practical	Weightage (Allotted Marks)
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; MatribhasharBhaona; FoujiyaBhaona; 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

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

End-Semester Assessment (Weightage 60%)

- Written Examination

Suggested Readings:

1. AsomiyaNatya Sahitya: Satyendranath Sharma
2. NatokorKotha: Pona Mahanta

3. Ankia Bhaona: KeshabanandaDebagoswami
4. Manchalekha : Atul Chandra Hazarika

SEMESTER IV

Minor4

Option A

Course Code: **PERMIN2041A**

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

Total Credit: **04**

Credit Share: **Theory: 4**

Contact Hours: **Theory: 60**

Total Marks: **100**

Theory: 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.

PERFORMING ARTS OF ASSAM - DANCE

Course Contents and Distribution of Learning Hours

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

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

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

SEMESTER IV

Minor4

Option B

Course Code: **PERMIN2041B**

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

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.

PERFORMING ARTS OF ASSAM - MUSIC

Course Contents and Distribution of Learning Hours

Unit No.	Course Content	L	T	P	Weightage (Allotted Marks)
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 	18	0	0	30
II	Brief Introduction to the Folk Music Forms of Assam: <ul style="list-style-type: none"> • KamrupiLokageet, GowalporiyaLokageet, Aai Naam, Biya Naam, HaidangHusori, 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 	18	0	0	30

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. Folklore of Assam -Jogesh Das
 2. Bargeet: A Musicological Exploration -Dr. Pabitra pran Goswami
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SEMESTER IV

Minor4

Option C

Course Code: **PERMIN2041C**

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

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.

PERFORMING ARTS OF ASSAM - THEATRE

Course Contents and Distribution of Learning Hours

Part I THEORY Credit: 4 Weightage: 100%					
Unit	Course Content	Lecture	Tutorial	Practical	Weightage (Allotted Marks)
I	History of Theatre in Assam – Early Period; Shankardev and Madhabdev's Theatre; Pre- independence Era; Post Independence to Contemporary	15	0	0	25

	Period				
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; MatribhasharBhaona; FoujiyaBhaona; 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

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

End-Semester Assessment (Weightage 60%)

- Written Examination

Suggested Readings:

1. AsomiyaNatya Sahitya: Satyendranath Sharma
2. NatokorKotha: Pona Mahanta
3. Ankia Bhaona: KeshabanandaDebagoswami
4. Manchalekha : Atul Chandra Hazarika

SEMESTER V

SEMESTER V
Major 9
Specialization –**Sattriya Dance**
Course Code: **PERMAJ3051A**
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 and in performing Sattriya Dance 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 and forms of Borgeet.
3. Analyse the aesthetic elements in Borgeet.
4. Present a basic performance of Borgeet and Geetor Nach 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	Weightage (Allotted Marks)
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	16	20
II	Practice of two Borgeets: i. Dekho Maai ii. Shyama Kamala Lochana	0	0	30	25
III	Practice of taals : i. Rakta taal ii. Bishom Taal	0	0	14	15

	Total	30	0	60	100
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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. Borgeet | - Dr. Keshabananda Dev Goswami |
| 2. Angkamala | - Dr. Keshabananda Dev Goswami |
| 3. Borgeet Samiksha | - Edited by Prahlad Baruah |
| 4. Ojapali | - Dr. Sudarshana Baruah |

SEMESTER V**Major 9**

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

Course Code: **PERMAJ3051B**

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	Weightage (Allotted Marks)
I	c. Rasas in Borgeet d. 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	16	20
II	Practice of two Borgeets: iii. Dekho Maai iv. Shyama Kamala Lochana	0	0	30	25
III	Practice of taals : iii. Rakta taal iv. Bishom Taal	0	0	14	15
Total		30	0	60	100

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

SEMESTER V**Major 9**Specialization – **Theatre Art**Course Code: **PERMAJ3051C**Title of the Course: **Assamese Drama with Study of Selected Plays**Total Credit: **04**Credit Share: **Theory: 04**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 WITH STUDY OF SELECTED PLAYS
Course Contents and Distribution of Learning Hours

Part I THEORY Credit: 4 Weightage: 100%					
Unit	Course Content	L	T	P	Weightage (Allotted Marks)
I	Early Assamese Drama and Dramatists - Shankardev and Ankiya Naat - Madhabdev and Jhumura - Other Vaishnava Writers and Brajawali Plays	12	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	12	0	0	20
III	Brief introduction to the dramaturgy of selected playwrights from the following- - Padmanath Gohain Boruah, LakhinathBezboruah, Jyotiprasad Agarwala, Ganesh Gogoi, Prasannalal Choudhury, Prabin Phukan, Atul Chandra Hazarika, Phani Sarmah, Bhabendranath Saikia, Munin Bhuyan, Saponjyoti Thakur	18	0	0	30
IV	Study of Selected Plays from the following:	18	0	0	30

	- Ram Bijoy, Rukmini Haran, Parijat Haran, Arjun Bhanjan, Chor Dhara, NrisinghaJatra, Joymoti, Gaonburha, KarengarLigiri, Rupalim, Labhita, SakunirPratishodh, Lachit Borphukan, Narakasur, Piyoli Phukan, Siraj, JorourowaProja, Ahar, Eta Solar Kahini, Dinobondhu, Kalyan Kharman				
	Total	60	0	0	100

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

End-Semester Assessment (Weightage 60%)

- Written Examination

Suggested Readings

1. Angkamala - Dr. Keshabananda Dev Goswami
2. AsomiyaNatya Sahitya: Satyendranath Sharma
3. Natokor Kotha: Pona Mahanta
4. Ankia Bhaona: KeshabanandaDebagoswami
5. Manchalekha : Atul Chandra Hazarika

SEMESTER V**Major 10**

Specialization – **Sattriya Dance**

Course Code: **PERMAJ3052A**

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 historyof AnkiyaBhaona.
2. Analyse the themes, structures, and style of Ankiya Naat and Ankiya Bhaona form.
3. Practice Sutradharinac, Gosain Pravesh nac, Gopi Nac of Ankia 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 historyof AnkiyaBhaona.

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 AnkiyaBhaona.

BASICS OF ANKIYA BHAONA
Course Contents and Distribution of Learning Hours

Part I THEORY Credit: 2 Weightage: 40%					
Unit	Course Content	L	T	P	Weightage (Allotted Marks)
I	AnkiyaBhaona - Origin, Elements, Characteristics, Philosophy - Properties of Stories, Dramatic Structure and Characters of AnkiyaBhaona - Religious and Ritualistic Elements in AnkiyaBhaona	15	0	0	20
II	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	15	0	0	20
Part II PRACTICAL Credit: 2; Weightage: 60%					
I	Dance and Movement Training for AnkiyaBhaona Patra-Abhyasan -Character preparation for Abhinaya in AnkiyaBhaona	0	0	60	60
Total		30	0	60	100

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: 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, MaheswarNeog (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

SEMESTER V

Major 10

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

Course Code: **PERMAJ3052B**

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 AnkiyaBhaona.
2. Analyse the themes, structures, and style of Ankiya Naat and Ankiya Bhaona form.
3. Practice AnkiyaNaator 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

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

	<ul style="list-style-type: none"> - Performance Space - Music of AnkiyaBhaona - Angika Elements (Gesture, Posture, Dance and Body Movements) of AnkiyaBhaona - Vachika (Verbal) Elements of AnkiyaBhaona - AhariyaElements (Costume, Accessories and Properties) of AnkiyaBhaona 				
Part II PRACTICAL Credit: 2; Weightage: 60%					
I	Singing for AnkiyaBhaona - AnkiyaNaator Geet, Raag and Taal	0	0	60	60
Total		30	0	60	100

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: 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, MaheswarNeog (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

SEMESTER V**Major 10**Specialization – **Theatre Art**Course Code: **PERMAJ3052C**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**

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

Credit: 2; Weightage: 60%					
I	Abhinaya Training for AnkiyaBhaona - Angika, Vachika, Aharjya and Satvika Abhinaya - Patra-Abhyasan -Character Preparation for AnkiyaBhaona	0	0	60	60
Total		30	0	60	100

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. 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 NriyarRuprekha, Rina Saikia. Guwahati, Gobinda Saikia

SEMESTER V**Major 11**

Specialization – **All 3 Specialisations**

Course Code: **PERMAJ3053**

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 AnkiyaBhaona Production.

Course Outcome:

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

ANKIYA BHAONA PRODUCTION
Course Contents and Distribution of Learning Hours

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

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%)

- Assessment based on participation in the production process and performance in the final show.

SEMESTER V

Minor 5

Course Code: **PERMIN3051**

Title of the Course: **Ankiya Bhaona**

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 AnkiyaBhaona Production.

Course Outcome:

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

ANKIYA BHAONA
Course Contents and Distribution of Learning Hours

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

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%)

- Assessment based on participation in the production process and performance in the final show.

SEMESTER VI

SEMESTER VI**Major 12**Specialization – **Sattriya Dance**Course Code: **PERMAJ3061A**Title of the Course: **History and Development of Indian Classical Dance**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 origin of Indian dance reflected in Literatures, Sculptures, Painting and Iconography
2. Study Costumes, Repertoire, Musical instruments of Indian Classical Dances.

Course Outcome:

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

1. Understand the origin of Indian dance reflected in Literatures, Sculptures, Painting and Iconography
2. Demonstrate the knowledge of Costumes, Repertoire, Musical instruments of Indian Classical Dances.

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

Part I THEORY Credit: 4 Weightage: 100%					
Unit	Course Content	Lecture	Tutorial	Practical	Weightage (Allotted Marks)
I	Origin of Indian dance- reflections in Literatures, Sculptures, Painting and Iconography.	20	0	0	35
II	The 8 Indian Classical Dances: Origin, Costumes, Repertoire, Musical instruments.	40	0	0	65
Total		60	0	0	100

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

End-Semester Assessment (Weightage 60%)

- Written Examination

Suggested Readings:

1. Traditional Indian Theatre : Multiple Stream, Kapila Vatsyayan
 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. NrityaMuktawali, Gobinda Saikia
-

SEMESTER VI**Major 12**Specialization – **Vocal Music with Special Focus on Sattriya Music**Course Code: **PERMAJ3061B**Title of the Course: **Hindustani and Carnatic Music I**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 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 knowledge of basic vocal techniques in 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: 4 Weightage: 100%					
Unit	Course Content	Lecture	Tutorial	Practical	Weightage (Allotted Marks)
I	a. Basic knowledge on the history of Indian music. The Ancient Period, The Medieval	17	0	0	30

	Period, The Modern Period b. Importance of Time Theory of Raga Importance of Vadi swar in Hindustani music				
II	Life and contribution of Trinity of Karnatik Music : Tyagraja, Muthuswami Dikshitar, Shyama Sastri	13	0	0	20
III	Origin of Indian music reflections in Indian Architecture and Sculpture.	13	0	0	15
IV	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	17	0	0	35
Total		60	0	0	100

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

End-Semester Assessment (Weightage 60%)

- Written Examination

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. KramikPushtak 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 |

SEMESTER VI**Major 12**

Specialization – **Theatre Art**

Course Code: **PERMAJ3061C**

Title of the Course: **Western Drama with 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 WITH STUDY OF SELECTED PLAYS
Course Contents and Distribution of Learning Hours

Part I THEORY Credit: 4 Weightage: 100%					
Unit	Course Content	L	T	P	Weightage (Allotted Marks)
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	18	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.	18	0	0	30
	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	24	0	0	40
Total		60	0	0	100

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
- Home Assignments

End-Semester Assessment (Weightage 60%)

- Written Examination

Suggested Readings:

1. "The Norton Anthology of Drama" edited by J. Ellen Gainor, 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

SEMESTER VI

Major 13

Specialization – **Sattriya Dance**

Course Code: **PERMAJ3062A**

Title of the Course: **Aspects of Dance in Treatises**

Total Credit: **04**

Credit Share: **Theory: 04**

Contact Hours: **Theory: 60**

Total Marks: **100**

Theory: 100

Course Objective:

This course is designed to make the students -

1. Gain knowledge about aspect of dance found in different chapters of treatises.
2. Study of different Bhedas.

Course Outcome:

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

1. Gain knowledge about Siro bheda, Drishti bheda, Griva bheda, Hasta bheda, Pada bheda.
2. 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 Credit:4, Weightage: 100%					
Unit	Course Content	Lecture	Tutorial	Practical	Weightage (Allotted Marks)
I	Knowledge on the chapters related to Abhinayas, Chari, Mandala, Gati,	25	0	0	50

	Dharmis, Vrittis, Pravrittis, Natyagruha-Construction and types, Poorvarangavidhi.				
II	Knowledge on the Siro bheda, Drishti bheda, Griva bheda, Hasta bheda, Pada bheda	20	0	0	30
III	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.	15			20
Total		60	0	0	100

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

End-Semester Assessment (Weightage 60%)

- Written Examination

Suggested Readings:

6. Traditional Indian Theatre : Multiple Stream, KapilaVatsyayan
7. Indian Classical Dance, Kapila Vatsyayan
8. India's Dances : Their History, Techniques and Repertoire, Reginald Massey
9. Female Dance tradition of Assam, Dr. Nilakshi Phukan Borgohain
10. NrityarMuktawali, Gobinda Saikia

SEMESTER VI**Major 13**

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

Course Code: **PERMAJ3062B**

Title of the Course: **Raga Practical I**

Total Credit: **04**

Credit Share: **Practical: 4**

Contact Hours: **Practical: 100**

Total Marks: **100**

Practical: 100

Course Objective:

This course is designed to make the students -

1. Learn and practiceprescribed Ragas.
- 3.Learn and practiceprescribed Talas.

Course Outcome:

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

1. Perform prescribed Ragas.
2. Perform prescribed Talas.

RAGA PRACTICAL I

Course Contents and Distribution of Learning Hours

Part I PRACTICAL Credit: 4; Weightage: 100%					
Unit	Course Content	Lecture	Tutorial	Practical	Weightage (Allotted Marks)
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	45	35
II	Prescribed Ragas : Shudhkalyan, Puriya Dhanashri, Multani, Patdeep i. Drut and Vilambit Khayal from all the Ragas mentioned above.	0	0	30	30
III	Demonstration of Hindustani Talas : Teevra Tal, Rudra Tal, Pancham Sawari Along with Talas Taught in Prior Semesters	0	0	45	35
Total		0	0	120	100

Assessment Methods:

In-semester Assessment: (Weightage 40%)

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

- Sessional examinations (Practical)
- In-house/classroom demonstration

End-Semester Assessment (Weightage 60%)

- Final Performance/Demonstration 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. KramikPushtak Malika (Vol. I – VI) | - Edited by Laxmi Narayan Garg |
| 7. Raag Sangit | - Birendra Kumar phukan |
| 8. A Historical Sudy of Indian Music | Swami Prajnananda |

SEMESTER VI
Major 13
Specialization – **Theatre Art**
Course Code: **PERMAJ3052C**
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	Weightage (Allotted Marks)
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.	15	0	0	25

	- Logline, Short Synopsis, One Pager, Long Synopsis as Pitching Instruments. - Final peer review and instructor feedback. - Submission of a polished, complete short script				
	Total	60	0	0	100

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

End-Semester Assessment (Weightage 60%)

- 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 14**

Specialization – **Sattriya Dance**

Course Code: **PERMAJ3063A**

Title of the Course: **Stage Presentation - Sattriya Dance I**

Total Credit: **04**

Credit Share: **Practical: 4**

Contact Hours: **Practical: 100**

Total Marks: **100**

Practical: 100

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.

Course Outcomes:

1. Demonstrate proficiency presentation of various Sattriya Dance on stage.
2. Exhibit strong stage presence and confidence during presentations.
3. Effectively engage and maintain the attention of an audience.

Course Contents and Distribution of Learning Hours

Part I PRACTICAL Credit: 4; Weightage: 100%					
Unit	Course Content	L	T	P	Weightage (Allotted Marks)
I.	• Bahar Nac: Ramdani , Gitor	0	0	45	40
II	• Presentation of a suddha nritya	0	0	30	20
III	• Dasavatar • Composition on the first sloka of Kirtan Ghosa	0	0	45	40
Total		0	0	120	100

Assessment Methods:

In-semester Assessment: (Weightage 40%)

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

- Sessional examinations (Practical)
- In-house/classroom demonstration

End-Semester Assessment (Weightage 60%)

- Final Performance/Demonstration 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. NrityarMuktawali, Gobinda Saikia
4. Sattriya Nritya Rup Darsan, Karuna Bora
5. Kandali , Mallika: Sattriya the living dance tradition of Assam, Publication Board Assam

SEMESTER VI

Major 14

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

Course Code: **PERMAJ3063B**

Title of the Course: **Stage Presentation - Music**

Total Credit: **04**

Credit Share: **Practical: 4**

Contact Hours: **Practical: 120**

Total Marks: **100**

Practical: 100

Course Objectives:

1. Understand the fundamental principles of effective stage presentation in music.
2. Learn techniques for engaging and maintaining audience attention.
3. Do fundamental practices in Khayal and present Jugalbandi/Solo performances.

Course Outcomes:

1. Demonstrate proficiency in the fundamental principles of effective stage presentation in music.
2. Effectively engage and maintain the attention of an audience.

3. Apply the learned presentation techniques in Jugalbandi/Solo performances of Khayal in various ragas.

STAGE PRESENTATION -MUSIC

Course Contents and Distribution of Learning Hours

Part I PRACTICAL Credit: 4; Weightage: 100%					
Unit	Course Content	Lecture	Tutorial	Practical	Weightage (Allotted Marks)
I	Fundamental practices 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.	0	0	30	25
II	Performance of Jugal Bandi/ Solo from the previous Semester Ragas, including: i. Raga Vistar ii. Alaps including Swar Alap, and Aa- kar. iii. Swar tans and Aa- kar Taans.	0	0	50	40
III	Practice of Raga Vistars of all the Raagas from 2 nd Semester to 5 th Semester	0	0	40	35
Total		0	0	120	100

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

SEMESTER VI

Major 14

Specialization – Theatre Art

Course Code: PERMAJ3063C

Title of the Course: **Physical Theatre and Acting Training with Bhaona Mask**

Total Credit: **04**

Credit Share: **Practical: 4**

Contact Hours: **Practical: 120**

Total Marks: **100**

Practical: 100

Course Objective:

1. To give students a first-hand experience of Physical theatre
2. To equip students with skills to make a physical theatre piece
3. To train students in acting with Bhaona Mask

Course Outcome:

1. The students will prepare a physical theatre piece
2. Students will be able to incorporate elements from physical theatre in their theatre productions

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

Part I PRACTICAL Credit: 4; Weightage: 100%					
Unit No.	Course Content	Lecture	Tutorial	Practical	Weightage (Allotted Marks)
I	The body and Voice 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	30	25
II	Bhaona Mask Training Above Exercises with Bhaona Mask Bhaona Mask exercises with selected Angika and Vachikaelements fromAnkiyaBhaona	0	0	30	25
III	Demonstration	0	0	60	50
Total		0	0	120	100

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. "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

SEMESTER VI**Major 15**

Specialization – Sattriya Dance

Course Code: **PERMAJ3063A**Title of the Course: **Stage Presentation -Sattriya Dance II**Total Credit: **04**Credit Share: **Practical: 4**Contact Hours: **Practical: 100**Total Marks: **100****Practical: 100****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.

Course Outcomes:

1. Demonstrate proficiency presentation of various Sattriya Dance on stage.
2. Exhibit strong stage presence and confidence during presentations.
3. Effectively engage and maintain the attention of an audience.

STAGE PRESENTATION -SATTRIYA DANCE II**Course Contents and Distribution of Learning Hours**

Part I PRACTICAL Credit: 4; Weightage: 100%					
Unit	Course Content	L	T	P	Weightage (Allotted Marks)
I.	Chali: Soru Ramdani, Bor Ramdani, Kalakotia Ramdani, Chali: Mela	0	0	50	50
II.	Chali Gitor : Ektaal, Parital Demonstration of the taal: Rakta taal, Chutkola, Kharmaan, Rupak taal.	0	0	40	30
III.	Practical uses of Siro bheda, Drishti bheda, Griva bheda, Hasta bheda, Pada bheda in dance	0	0	30	20
Total		0	0	120	100

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

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

- Sessional examinations (Practical)
- In-house/classroom demonstration

End-Semester Assessment (Weightage 60%)

- Final Performance/Demonstration 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. Jagannath Mahanta
3. NrityarMuktawali, Gobinda Saikia

4. Sattriya Nritya Rup Darsan, Karuna Bora
5. Kandali, Mallika: Sattriya the living dance tradition of Assam, Publication Board Assam

SEMESTER VI

Major 15

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

Course Code: **PERMAJ3064B**

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 Thumri, Tarana, Dadra, Chaiti.
2. Have knowledge on Fundamental terms.
3. Practice Thumri, Tarana, Dadra, Chaiti.

Course Outcomes:

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

1. Demonstrate knowledge about the growth and evolution of Thumri, Tarana, Dadra, Chaiti..
2. Perform Thumri, Tarana, Dadra, Chaiti.

SEMICLASSICAL MUSIC - I

Course Contents and Distribution of Learning Hours

Part I THEORY Credit: 2 Weightage: 40%					
Unit	Course Content	Lecture	Tutorial	Practical	Weightage (Allotted Marks)
I	Study on the growth and development of Thumri, Tarana, Dadra, Chaiti	10	0	0	15
II	Knowledge on the fundamental terms related to the Singing forms:	20	0	0	25
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	35	35
II	Practice of one Dadra. Or Practice of one Chaiti.	0	0	25	25
Total		30	0	60	100

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

SEMESTER VI**Major 15**

Specialization – Theatre Art

Course Code: **PERMAJ3064C**

Title of the Course: **Western Drama Production**

Total Credit: **04**

Credit Share: **Practical: 4**

Contact Hours: **Practical: 120**

Total Marks: **100**

Practical: 100

Course Objective:

To give experiential learning of staging Play from Western Drama and understand the factors at play in western drama production.

Course Outcome:

Students will have first-hand knowledge doing a full-fledged western drama production.

WESTERN DRAMA PRODUCTION**Course Contents and Distribution of Learning Hours**

Part I PRACTICAL Credit: 4; Weightage: 100%					
Unit	Course Content	Lecture	Tutorial	Practical	Weightage (Allotted Marks)
I	Production of a Play from Western Drama	0	0	120	100

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%)

- Assessment based on participation in the production process and performance in the final show.