

**(Approved by the 8<sup>th</sup> 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**

<b>SEMESTER – I</b>					
<b>Domain Code</b>	<b>Paper Code</b>	<b>Core-Course (Compulsory Papers)</b>	<b>Credits</b>	<b>Number of Contact Hours</b>	<b>Theory(T) and Practical(P) Weightage</b>
<b>Major Course</b> (Combined course for the Specialisations A. Sattriya Dance, B. Vocal Music with Special Focus on Sattriya Music and C. Theatre Art specializations)					
<b>Major 1</b>	PERMAJ1011	<b>Basics of Performing Arts I</b>	<b>4</b>	<b>L-30 P-60</b>	<b>T- 40% P- 60%</b>
<b>Minor</b>					
<b>Minor 1</b>	PERMIN1011	<b>Introduction to Performing Arts I</b>	<b>4</b>	<b>L-30 P-60</b>	<b>T- 40% P- 60%</b>
<b>Other Courses</b>					
<b>Multi-Disciplinary AEC</b>			<b>3</b>		
<b>Value Added Course</b>	(*Students choose one of the VACs.)	<b>Understanding India</b>	<b>2</b>		
		<b>Health and Wellness</b>	<b>2</b>		
<b>Skill Enhancement</b>		<b>Bhaona Mask Making I</b>	<b>3</b>	<b>L-15 P-60</b>	<b>T-30% P-70%</b>
<b>Total Credits</b>			<b>20</b>		

<b>SEMESTER – II</b>					
<b>Domain Code</b>	<b>Paper Code</b>	<b>Core-Course (Compulsory Papers)</b>	<b>Credits</b>	<b>Number of Contact Hours</b>	<b>Theory(T) and Practical(P) Weightage</b>
<b>Major Course</b> (Combined course for the Specialisations A. Sattriya Dance, B. Vocal Music with Special Focus on Sattriya Music and C. Theatre Art specializations)					
<b>Major 2</b>	PERMAJ2011	<b>Basics of Performing Arts II</b>	<b>4</b>	<b>L-30 P-60</b>	<b>T- 40% P- 60%</b>
<b>Minor</b>					
<b>Minor 2</b>	PERMIN2011	<b>Introduction to Performing Arts II</b>	<b>4</b>	<b>L-30 P-60</b>	<b>T- 40% P- 60%</b>
<b>Other Courses</b>					
<b>Multi- Disciplinary AEC</b>			<b>3</b>		
<b>Value Added Course</b>		<b>Environmental Studies</b>	<b>2</b>		
<b>Skill Enhancement</b>		<b>Bhaona Mask Making II</b>	<b>3</b>	<b>L-15 P-60</b>	<b>T-30% P-70%</b>
		<b>Total Credits</b>	<b>20</b>		

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

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

<b>SEMESTER- V</b>					
<b>Domain Code</b>	<b>Paper code</b>	<b>Core-Course (Compulsory Paper)</b>	<b>Credit</b>	<b>Contact Hours</b>	<b>Theory(T) and Practical(P) Weightage</b>
<b>Major Courses</b> (Students choose one option from the specializations A, B and C.)					
<b>Specialization A – Sattriya Dance</b>					
<b>Major9</b>	PERMAJ3051A	<b>Vaishnava Music of Assam II</b>	<b>4</b>	<b>L-30 P-60</b>	<b>T- 40% P- 60%</b>
<b>Major10</b>	PERMAJ3052A	<b>Basics of Ankiya Bhaona</b>	<b>4</b>	<b>L-30 P-60</b>	<b>T- 40% P- 60%</b>
<b>Specialization B – Vocal Music with Special Focus on Sattriya Music</b>					
<b>Major 9</b>	PERMAJ3051B	<b>Sattriya Music II</b>	<b>4</b>	<b>L-30 P-60</b>	<b>T- 40% P- 60%</b>
<b>Major 10</b>	PERMAJ3052B	<b>Introduction to Ankiya Bhaona</b>	<b>4</b>	<b>L-30 P-60</b>	<b>T- 40% P- 60%</b>
<b>Specialization C - Theatre Art</b>					
<b>Major 9</b>	PERMAJ3051C	<b>Assamese Drama with Study of Selected Plays</b>	<b>4</b>	<b>L-60</b>	<b>T- 100%</b>
<b>Major 10</b>	PERMAJ3052C	<b>Fundamentals of Ankiya Bhaona</b>	<b>4</b>	<b>L-30 P-60</b>	<b>T- 40% P- 60%</b>
<b>Major Courses</b> (For All Three Specializations.)					
<b>Major 11</b>	PERMAJ3053	<b>Ankiya Bhaona Production</b>	<b>4</b>	<b>P-120</b>	<b>P-100%</b>
<b>Minor</b>					
<b>Minor 5</b>	PERMIN3051	<b>Ankiya Bhaona</b>	<b>4</b>	<b>P-120</b>	<b>P-100%</b>
<b>Value Added Course (VAC)</b>					
<b>VAC 4</b>		<b>Digital Literacy</b>	<b>2</b>	<b>L-30</b>	<b>T-100%</b>
<b>Summer Internship (Any 1)</b>					
<b>SUM 1A</b>		<b>Community Engagement/ Field Study</b>	<b>2</b>		
<b>SUM1B</b>		<b>Minor Project</b>	<b>2</b>		
<b>Total Credit</b>			<b>20</b>		

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

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

<b>SEMESTER-VIII</b>					
<b>Domain Code</b>	<b>Paper Code</b>	<b>Core-Course (Compulsory Papers)</b>	<b>Credits</b>	<b>Contact Hours</b>	<b>Theory(T) and Practical(P) Weightage</b>
<b>Major Courses</b> (Students choose one option from the specializations A, B and C.)					
<b>Specialization A – Sattriya Dance</b>					
<b>Major 19</b>	PERMAJ4081A	<b>Aesthetics in Dance</b>	<b>4</b>	<b>L- 60</b>	<b>T- 100%</b>
<b>Major 20</b>	PERMAJ4082A	<b>Study of Sankaradeva and Madhavadeva's Ankiya Naat</b>	<b>4</b>	<b>L-30 P-60</b>	<b>T- 40% P- 60%</b>
<b>Specialization B – Vocal Music with Special Focus on Sattriya Music</b>					
<b>Major 19</b>	PERMAJ4081B	<b>Modern Assamese Songs I</b>	<b>4</b>	<b>P-120</b>	<b>P-100%</b>
<b>Major 20</b>	PERMAJ4082B	<b>Principles of Musicology and Theory of Tala</b>	<b>4</b>	<b>L-60</b>	<b>T-100%</b>
<b>Specialization C - Theatre Art</b>					
<b>Major 19</b>	PERMAJ4081C	<b>Theatre Making and Direction Scene Work II</b>	<b>4</b>	<b>P-120</b>	<b>P-100%</b>
<b>Major 20</b>	PERMAJ4082C	<b>Students' Graduate Production</b>	<b>4</b>	<b>P-120</b>	<b>P-100%</b>
<b>Minor</b>					
<b>Minor 8</b>	PERMIN4081	<b>Stage Performance</b>	<b>4</b>	<b>P-120</b>	<b>P-100%</b>
<b>Dissertation</b>					
<b>Dissertation</b>	PERDIS4081	<b>Dissertation</b>	<b>8</b>		
<b>DSE Course (Any 2) in lieu of Dissertation</b>					
<b>DSE 1</b>	PERDSE4081A	<b>Music Composition and Production</b>	<b>4</b>	<b>P-120</b>	<b>P-100%</b>
<b>DSE 2</b>	PERDSE4081B	<b>Choreography</b>	<b>4</b>	<b>P-120</b>	<b>P-100%</b>
<b>DSE 3</b>	PERDSE4081B	<b>Event Management</b>	<b>4</b>	<b>L-60</b>	<b>T- 100%</b>
<b>Total Credit</b>			<b>20</b>		



**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**

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

<b>I</b>	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	<b>7</b>	<b>0</b>	<b>0</b>	<b>10</b>
<b>II</b>	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	<b>8</b>	<b>0</b>	<b>0</b>	<b>10</b>
<b>III</b>	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	<b>7</b>	<b>0</b>	<b>0</b>	<b>10</b>
<b>IV</b>	Basics of Theatre 1. Theatre History – Indian and World Theatre 2. Fundamental Elements of Theatre - Actor, Audience, Space - Different Roles of the Theatre Artists - Actor, Designer, Director and Producer 3. Bhaona – The Theatre Form	<b>8</b>	<b>0</b>	<b>0</b>	<b>10</b>

<b>Part II PRACTICAL Credit: 2; Weightage: 60%</b>					
<b>Unit</b>	<b>Content</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>Weightage (%)</b>
<b>I</b>	Sattriya Dance 1. Mati Akhora 2. Hastas	<b>0</b>	<b>0</b>	<b>20</b>	<b>20</b>
<b>II</b>	Music 1. Practice of Alankar with Dugun, Trigun and Chowgun 2. Selected Talas - Trital, Ektal, Jhaptal, Chowtal 3. Talas in Borgeet	<b>0</b>	<b>0</b>	<b>20</b>	<b>20</b>
<b>III</b>	Theatre 1. Body and Voice 2. Body, Movement and Imagination 3. Space and Performance Space – For Actor, Designer and Director 4. Basic Movements in Bhaona	<b>0</b>	<b>0</b>	<b>20</b>	<b>20</b>

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

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

- In-class quizzes and tests to assess theoretical knowledge
- In-class record notebook of students' experience in practical classes
- In-house/classroom demonstration
- 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 Bhatkhandee
12. Borgeet: ed. Bapchandra Mahanta
13. Borgeet Tatwa Aru Swaralipi: Khana Das
14. Theatre For Beginners: Richard Spafford, For Beginners
15. The Empty Space: A Book About the Theatre: Deadly, Holy, Rough, Immediate: Peter Brook, Penguin Books
16. Impro: Improvisation and the Theatre: Keith Johnstone, Methuen Drama
17. The Oxford Companion to Indian Theatre: Ananda Lal (ed), Oxford University Press
18. Asomiya Natya Sahitya: Satyendranath Sharma
19. Natokor Kotha: Pona Mahanta
20. Ankia Bhaona: Keshabananda Debagoswami
21. Manchalekha : Atul Chandra Hazarika

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## SEMESTER I

### Minor 1

Course Code: **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

<b>Part I</b>					
<b>THEORY</b>					
<b>Credit: 2 Weightage: 40%</b>					
<b>Unit</b>	<b>Course Content</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>Weightage (%)</b>
<b>I</b>	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	<b>7</b>	<b>0</b>	<b>0</b>	<b>10</b>
<b>II</b>	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	<b>7</b>	<b>0</b>	<b>0</b>	<b>10</b>
<b>III</b>	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	<b>7</b>	<b>0</b>	<b>0</b>	<b>10</b>
<b>IV</b>	Basics of Theatre 1. Theatre History – Indian and World Theatre 2. Fundamental Elements of Theatre - Actor, Audience, Space	<b>7</b>	<b>0</b>	<b>0</b>	<b>10</b>

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

<b>Part II PRACTICAL Credit: 2; Weightage: 60%</b>					
<b>Unit</b>	<b>Content</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>Weightage (%)</b>
<b>I</b>	Sattriya Dance 3. Mati Akhora 4. Hastas	<b>0</b>	<b>0</b>	<b>20</b>	<b>20</b>
<b>II</b>	Music 4. Practice of Alankar with Dugun, Trigun and Chowgun 5. Selected Talas - Trital, Ektal, Jhaptal, Chowtal 6. Talas in Borgeet	<b>0</b>	<b>0</b>	<b>16</b>	<b>20</b>
<b>III</b>	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	<b>0</b>	<b>0</b>	<b>20</b>	<b>20</b>

**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 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**

<b>Part I</b>					
<b>THEORY</b>					
<b>Credit: 2 Weightage: 40%</b>					
<b>Unit</b>	<b>Course Content</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>Weightage (%)</b>
<b>I</b>	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.	<b>7</b>	<b>0</b>	<b>0</b>	<b>10</b>
<b>II</b>	Basics of Sattriya Dance 1. Origin and Development of Sattriya Dance 2. The Sattria Institution and Sattriya Dance	<b>8</b>	<b>0</b>	<b>0</b>	<b>10</b>

	3. Geet, Badya, Aaharyyaand Decorum for Sattriya DancePerformances				
<b>III</b>	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	<b>7</b>	<b>0</b>	<b>0</b>	<b>10</b>
<b>IV</b>	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	<b>8</b>	<b>0</b>	<b>0</b>	<b>10</b>
<b>Part II PRACTICAL Credit: 2; Weightage: 60%</b>					
<b>I</b>	Sattriya Dance 1. Krishna/LavanuChuri Nach 2. Jhumura Ramdani 3. Tala – Thukani, Suta	<b>0</b>	<b>0</b>	<b>20</b>	<b>20</b>
<b>II</b>	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	<b>0</b>	<b>0</b>	<b>20</b>	<b>20</b>
<b>III</b>	Theatre 1. Basic Improvisation - Devising a Scene - Text to Scene Making 2. Theatre Genre Exploration Through Basic Scene-making 3. Bhaona Scene Making	<b>0</b>	<b>0</b>	<b>20</b>	<b>20</b>

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

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

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

### 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/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 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 TO PERFORMING ARTS II**  
**Course Contents and Distribution of Learning Hours**

<b>Part I</b> <b>THEORY</b> <b>Credit: 2, Weightage 40%</b>					
<b>Unit</b>	<b>Course Content</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>Weightage (%)</b>
<b>I</b>	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.	<b>11</b>	<b>0</b>	<b>0</b>	<b>10</b>
<b>II</b>	Basics of Sattriya Dance 1. Origin and Development of Sattriya Dance 2. The Sattriya Institution and Sattriya Dance 3. Geet, Badya, Aaharyya and Decorum for Sattriya Dance Performances	<b>11</b>	<b>0</b>	<b>0</b>	<b>10</b>
<b>III</b>	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	<b>11</b>	<b>0</b>	<b>0</b>	<b>10</b>
<b>IV</b>	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	<b>12</b>	<b>0</b>	<b>0</b>	<b>10</b>
<b>Part II</b> <b>PRACTICAL</b> <b>Credit: 2; Weightage: 60%</b>					
<b>I</b>	Sattriya Dance 1. Krishna/LavanuChuri Nach 2. Jhumura Ramdani 3. Tala – Thukani, Suta	<b>0</b>	<b>0</b>	<b>10</b>	<b>20</b>
<b>II</b>	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	<b>0</b>	<b>0</b>	<b>10</b>	<b>20</b>
<b>III</b>	Theatre 1. Basic Improvisation - Devising a Scene - Text to Scene Making 2. Theatre Genre Exploration Through Basic Scene-making 3. Bhaona Scene Making	<b>0</b>	<b>0</b>	<b>10</b>	<b>20</b>

**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 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 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 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**

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

**Assessment Methods**

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

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

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

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

- Written Examination
- 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"> <li>- Definition;</li> <li>- Beauty – Its Creation and Perception;</li> <li>- Key Concepts of Aesthetics</li> <li>- Indian and Western Aesthetics</li> <li>- Art Movements Classicism, Romanticism, Idealism, Formalism, Realism</li> </ul>				
<b>II</b>	Musical Aesthetics <ul style="list-style-type: none"> <li>• Bhava and Rasa -Rasa Theory</li> <li>• Rasa Siddhant</li> <li>• Raga and Rasa</li> <li>• Raga Chitra and Raga Dhyanas</li> </ul> Aesthetic Attitude and Creativity in music	<b>15</b>	<b>0</b>	<b>0</b>	<b>20</b>
<b>Part II</b> <b>PRACTICAL</b> <b>Credit: 2; Weightage: 60%</b>					
<b>I</b>	Practice of Alaap Vistar of the prescribed Ragas (along with the Ragas of the previous semesters) in different Rasas: Shudhkalyan, Bageshree, Shankara, Kamod	<b>0</b>	<b>0</b>	<b>30</b>	<b>30</b>
<b>II</b>	Practice of two Ragas (Drut) from the prescribed Rasas: Bhakti Rasa , Veer Rasa	<b>0</b>	<b>0</b>	<b>30</b>	<b>30</b>

### Assessment Methods

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

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

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

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

- Written Examination
- Final Performance/Demonstration for Practical

### Suggested Readings:

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

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**SEMESTER 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**

<b>Part I</b> <b>THEORY</b> <b>Credit: 2 Weightage: 40%</b>					
<b>Unit</b>	<b>Course Content</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>Weightage (Allotted Marks)</b>
<b>I</b>	Basics of Aesthetics <ul style="list-style-type: none"> <li>• Definition;</li> <li>• Beauty – Its Creation and Perception;</li> <li>• Key Concepts - Harmony, Balance, Proportion, Unity versus Variety, Simplicity versus Complexity, Static versus Dynamic, Form and Content etc.;</li> <li>• Representation of Reality versus Abstraction</li> <li>• Aesthetics in Theatre Art;</li> <li>• Importance of Studying Aesthetics for the Theatre Artist</li> </ul>	<b>10</b>	<b>0</b>	<b>0</b>	<b>12</b>
<b>II</b>	Aesthetics in Theatre: Indian and Western <ul style="list-style-type: none"> <li>• Natyashashtra Principles -The Rasa Theory – Rasa and Bhava</li> <li>• Aristotle’s Principles – Mimesis, Catharsis, the Three Unities</li> <li>• Aesthetic Thoughts and Movements – Classicism, Romanticism, Idealism, Realism, Expressionism, Existentialism, Surrealism etc.</li> </ul>	<b>12</b>	<b>0</b>	<b>0</b>	<b>18</b>
<b>III</b>	<ul style="list-style-type: none"> <li>• Performance Language in Theatre</li> </ul>	<b>8</b>	<b>0</b>	<b>0</b>	<b>10</b>

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

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

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

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

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

- Written Examination
- Final Performance/Demonstration for Practical

**Suggested Readings**

1. An 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**

<b>Part I</b> <b>THEORY</b> <b>Credit: 2 Weightage: 40%</b>					
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
<b>Part II</b> <b>PRACTICAL</b> <b>Credit: 2; Weightage: 60%</b>					
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**

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

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

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

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

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

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

- Written Examination
- Final Performance/Demonstration for Practical

**Suggested Readings**

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

<b>Part I</b> <b>THEORY</b> <b>Credit: 2 Weightage: 40%</b>					
<b>Unit</b>	<b>Course Content</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>Weightage (Allotted Marks)</b>
<b>I</b>	Acting Basics Definition of Acting; Goals of Acting - Observation, Imitation, Imagination and Expression (Communication); The Actor's Body, Voice Psychology - Verbal and Non-Verbal Communication in Acting; - Sense and Awareness, Concentration, Relaxation - Emotion and Emoting Actor to Actor and Actor to Audience Relationship Concept of Character – Personality Acting and Character Acting	<b>15</b>	<b>0</b>	<b>0</b>	<b>15</b>
<b>II</b>	Acting Training Systems, Techniques and Methods Acting Training and the Concept of Acting Exercise; Early Acting Training Systems- - Internship and Guru Shishya Parampara Introduction to the teachings of - Stanislavsky, Michael Chekhov, Meisner and Grotowski	<b>13</b>	<b>0</b>	<b>0</b>	<b>25</b>
<b>Part II</b> <b>PRACTICAL</b> <b>Credit: 2; Weightage: 60%</b>					
<b>I</b>	Actor's Day to Day Practice - Warm up Exercises - Body Movement - Voice Exercises - Imagination and Emotion Exercises	<b>0</b>	<b>0</b>	<b>10</b>	<b>10</b>
<b>II</b>	A Practical Introduction to: Stanislavsky System and Michael Chekhov Technique	<b>0</b>	<b>0</b>	<b>20</b>	<b>20</b>
<b>III</b>	Acting Scene Work	<b>0</b>	<b>0</b>	<b>30</b>	<b>30</b>

**Assessment Methods:**

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

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

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

- Sessional examinations
- In-house/classroom demonstration

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

- Written Examination
- Final Performance/Demonstration for Practical

**Suggested Readings:**

1. Theatre For Beginners: Richard Spafford, For Beginners
2. The Empty Space: A Book About the Theatre: Deadly, Holy, Rough, Immediate: Peter Brook, Penguin Books
3. Impro: Improvisation and the Theatre: Keith Johnstone, Methuen Drama
4. The Oxford Companion to Indian Theatre: Ananda Lal(ed), Oxford University Press

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**SEMESTER III**

**MINOR 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**

<b>Part I</b>					
<b>THEORY</b>					
<b>Credit: 2 Weightage: 40%</b>					
<b>Unit No.</b>	<b>Course Content</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>Weightage</b>
<b>I</b>	Basics of Aesthetics - Definition; - Beauty – Its Creation and Perception; - Basic Concepts of Aesthetics	<b>12</b>	<b>0</b>	<b>0</b>	<b>15</b>

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

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

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

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

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

- Written Examination
- 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

<b>Part I THEORY Credit: 2 Weightage: 40%</b>					
Unit	Course Content	L	T	P	Weightage (Allotted Marks)
<b>I</b>	General Aesthetics <ul style="list-style-type: none"> <li>- Definition;</li> <li>- Beauty – Its Creation and Perception;</li> <li>- Key Concepts of Aesthetics</li> <li>- Indian and Western Aesthetics</li> <li>- Art Movements Classicism, Romanticism, Idealism, Formalism, Realism</li> </ul>	<b>15</b>			<b>20</b>
<b>II</b>	Musical Aesthetics <ul style="list-style-type: none"> <li>• Bhava and Rasa -Rasa Theory</li> <li>• Rasa Siddhant</li> <li>• Raga and Rasa</li> <li>• Raga Chitra and Raga Dhyanas</li> </ul> Aesthetic Attitude and Creativity in music	<b>15</b>			<b>20</b>
<b>Part II PRACTICAL Credit: 2; Weightage: 60%</b>					
<b>I</b>	Practice of Alaap Vistar of the prescribed Ragas (along with the Ragas of the previous semesters) in different Rasas: Shudhkalyan, Bageshree, Shankara, Kamod	<b>0</b>	<b>0</b>	<b>30</b>	<b>25</b>
<b>II</b>	Practice of two Ragas (Drut) from the prescribed Rasas: Bhakti Rasa , Veer Rasa	<b>0</b>	<b>0</b>	<b>26</b>	<b>15</b>

### Assessment Methods:

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

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

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

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

- Written Examination
- Final Performance/Demonstration for Practical

### Suggested Readings

- An Introduction to Aesthetics - Dabney Townsend
- Studies in Indian Music and Allied Arts - Edited by Dr. Leela Omchery and Mrs. Deepthi 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

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### 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"> <li>• Definition;</li> <li>• Beauty – Its Creation and Perception;</li> <li>• Key Concepts - Harmony, Balance, Proportion, Unity versus Variety, Simplicity versus Complexity,</li> </ul>	10	0	0	12

	Static versus Dynamic, Form and Content etc.; <ul style="list-style-type: none"> <li>• Representation of Reality versus Abstraction</li> <li>• Aesthetics in Theatre Art;</li> <li>• Importance of Studying Aesthetics for the Theatre Artist</li> </ul>				
<b>II</b>	Aesthetics in Theatre: Indian and Western <ul style="list-style-type: none"> <li>• Natyashashtra Principles -The Rasa Theory – Rasa and Bhava</li> <li>• Aristotle’s Principles – Mimesis, Catharsis, the Three Unities</li> <li>• Aesthetic Thoughts and Movements – Classicism, Romanticism, Idealism, Realism, Expressionism, Existentialism, Surrealism etc.</li> </ul>	<b>12</b>	<b>0</b>	<b>0</b>	<b>18</b>
<b>III</b>	<ul style="list-style-type: none"> <li>• Performance Language in Theatre</li> <li>• Analysis of Theatre Performance</li> </ul>	<b>8</b>	<b>0</b>	<b>0</b>	<b>10</b>
<b>Part II</b> <b>PRACTICAL</b> <b>Credit: 2; Weightage: 60%</b>					
<b>I</b>	Rasa and Bhava Practices – Navarasa Sadhana, Rasabox Exercise of Schechner	<b>0</b>	<b>0</b>	<b>30</b>	<b>30</b>
<b>II</b>	Improvisations in scene composition for various Aesthetic Goals – Balance, Dynamism, Form, Harmony, Contrast etc.	<b>0</b>	<b>0</b>	<b>30</b>	<b>30</b>

### Assessment Methods:

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

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

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

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

- Written Examination
- Final Performance/Demonstration for Practical

### Suggested Readings:

1. 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**

<b>Part I</b> <b>THEORY</b> <b>Credit: 2 Weightage: 40%</b>					
<b>Unit</b>	<b>Course Content</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>Weightage (Allotted Marks)</b>
<b>I</b>	Indian treatises: <ul style="list-style-type: none"> <li>• Natyashastra</li> <li>• Abhinayadarpan</li> <li>• Srihastamuktawali</li> <li>• Sangeet Ratnakar</li> <li>• Badya Pradeep</li> <li>• Namghosa</li> </ul>	<b>15</b>	<b>0</b>	<b>0</b>	<b>25</b>
<b>II</b>	Theoretical knowledge of Krishna nac, Jhumuranac, Nadubhanginac, Chali nac.	<b>13</b>	<b>0</b>	<b>0</b>	<b>15</b>
<b>Part II</b> <b>PRACTICAL</b> <b>Credit: 2; Weightage: 60%</b>					
<b>I.</b>	Chali: Hajowalia Ramdani	<b>0</b>	<b>0</b>	<b>30</b>	<b>40</b>
<b>II.</b>	Nadubhangi: Gitor Tala demonstration of Paritaal, Jamantaal,	<b>0</b>	<b>0</b>	<b>26</b>	<b>20</b>

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

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

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

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

- Written Examination
- Final Performance/Demonstration for Practical

**Suggested Readings:**

1. Mahanta, Jagannath: Sattriya Nritya Geet VadyarHatpathi
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,

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**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)
<b>I</b>	a. Study on Vedic Music :	<b>15</b>	<b>0</b>	<b>0</b>	<b>20</b>

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

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

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

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

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

- Written Examination
- Final Performance/Demonstration for Practical

**Suggested Readings:**

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

<b>Part I</b>					
<b>THEORY</b>					
<b>Credit: 4 Weightage: 100%</b>					
<b>Unit</b>	<b>Course Content</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>Weightage (Allotted Marks)</b>
<b>I</b>	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	<b>15</b>	<b>0</b>	<b>0</b>	<b>25</b>
<b>II</b>	Character and Dialogue - Creating complex, believable characters. - Techniques for writing natural and compelling dialogue. - Exercises in character development and dialogue writing.	<b>15</b>	<b>0</b>	<b>0</b>	<b>25</b>
<b>III</b>	Scene Structure - Understanding the components of a scene: objectives, conflicts, and resolutions. - Writing effective scene descriptions and action lines.	<b>15</b>	<b>0</b>	<b>0</b>	<b>25</b>

	- Scene transitions and pacing.				
<b>IV</b>	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.	<b>15</b>	<b>0</b>	<b>0</b>	<b>25</b>

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

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

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

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

- Written Examination
- 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

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**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**

<b>Part I</b> <b>THEORY</b> <b>Credit: 2 Weightage: 40%</b>					
<b>Unit No.</b>	<b>Course Content</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>Weightage</b>
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
<b>Part II</b> <b>PRACTICAL</b> <b>Credit: 2; Weightage: 60%</b>					
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.

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**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**

<b>Part I</b> <b>THEORY</b> <b>Credit: 2 Weightage: 40%</b>					
<b>Unit</b>	<b>Course Content</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>Weightage (Allotted Marks)</b>
<b>I</b>	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	<b>17</b>	<b>0</b>	<b>0</b>	<b>22</b>
<b>II</b>	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	<b>13</b>	<b>0</b>	<b>0</b>	<b>18</b>
<b>Part II</b> <b>PRACTICAL</b> <b>Credit: 2; Weightage: 60%</b>					
<b>I</b>	a. Prescribed Ragas : Sudh Kalyan, Kedar, Kamod, Hameer, Shankara i. Drut khayal of all the Ragas ii. Vilambit Khayal of any two Ragas.	<b>0</b>	<b>0</b>	<b>35</b>	<b>45</b>
<b>II</b>	a. Practice of Talas :	<b>0</b>	<b>0</b>	<b>25</b>	<b>15</b>

	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              |

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## 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**

<b>Part I</b> <b>THEORY</b> <b>Credit: 2 Weightage: 40%</b>					
<b>Unit</b>	<b>Course Content</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>Weightage (Allotted Marks)</b>
<b>I</b>	Introduction to Theatre Design - What is Design? Materials other than the Human Body as Media of Expression - The role of design in theatre. - Basic principles of design -Line, Shape, Colour, Texture, Space. - Reading and Analysing Scripts for Design in theatre	<b>13</b>	<b>0</b>	<b>0</b>	<b>18</b>
<b>II</b>	1. Scenic Design Basics - Elements of scenic design: space, form, and function. - Introduction to drafting and model-making. 2. Costume Design Fundamentals - The function of costume design in character development. - Historical and cultural influences on costume design. - Introduction to costume rendering and fabric selection -Accessories design 3. Property Design - Set Props and Character Props - Choosing the right shape, size, texture and material for props	<b>17</b>	<b>0</b>	<b>0</b>	<b>22</b>
<b>Part II</b> <b>PRACTICAL</b> <b>Credit: 2; Weightage: 60%</b>					
<b>I</b>	Design Scene Work	<b>0</b>	<b>0</b>	<b>60</b>	<b>60</b>

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

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

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

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

- Written Examination
- 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

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**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**

<b>Part I</b> <b>THEORY</b> <b>Credit: 2 Weightage: 40%</b>					
<b>Unit</b>	<b>Course Content</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>Weightage (Allotted Marks)</b>
<b>I</b>	a. Definition and meaning of Borgeet Literary significance of Borgeet	<b>13</b>	<b>0</b>	<b>0</b>	<b>18</b>
<b>II</b>	a. Knowledge on the fundamental terms of Borgeet: Tuloni, Uroni, Juroi, Raag Hosha, Thul, Sloka, Ojapali b. Time theory of Raga in Borgeet	<b>17</b>	<b>0</b>	<b>0</b>	<b>22</b>
<b>Part II</b> <b>PRACTICAL</b> <b>Credit: 2; Weightage: 60%</b>					
<b>I</b>	a. Practice of Guru Bhatima b. Practice of Raga : Dhanashree and Asowari	<b>0</b>	<b>0</b>	<b>16</b>	<b>15</b>
<b>II</b>	Practice of two selected Borgeets from the abovementioned Ragas. i. Bolohu Raam ii. SukheBhukatoro	<b>0</b>	<b>0</b>	<b>30</b>	<b>25</b>

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

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

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

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

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

- Written Examination
- 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        |

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**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**

<b>Part I</b> <b>THEORY</b> <b>Credit: 2 Weightage: 40%</b>					
<b>Unit</b>	<b>Course Content</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>Weightage (Allotted Marks)</b>
<b>I</b>	b. Definition and meaning of Borgeet Literary significance of Borgeet	<b>13</b>	<b>0</b>	<b>0</b>	<b>18</b>
<b>II</b>	c. Knowledge on the fundamental terms of Borgeet: Tuloni, Uroni, Juroi, Raag Hosha, Thul, Sloka, Ojapali d. Time theory of Raga in Borgeet	<b>17</b>	<b>0</b>	<b>0</b>	<b>22</b>
<b>Part II</b> <b>PRACTICAL</b> <b>Credit: 2; Weightage: 60%</b>					
<b>I</b>	a. Practice of Guru Bhatima b. Practice of Raga : Dhanashree and Asowari	<b>0</b>	<b>0</b>	<b>16</b>	<b>15</b>
<b>II</b>	Practice of two selected Borgeets from the abovementioned Ragas. iv. Bolohu Raam v. SukheBhukatoro vi. Raam goxai Jai JaiJadab	<b>0</b>	<b>0</b>	<b>30</b>	<b>25</b>
<b>III</b>	Practice of Talas : ii. Ektal c. Parital	<b>0</b>	<b>0</b>	<b>14</b>	<b>20</b>

**Assessment Methods:**

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

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

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

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

- Written Examination
- 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        |

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**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**

<b>Part I</b>					
<b>THEORY</b>					
<b>Credit: 2 Weightage: 40%</b>					
<b>Unit</b>	<b>Course Content</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>Weightage (Allotted Marks)</b>
<b>I</b>	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	<b>8</b>	<b>0</b>	<b>0</b>	<b>12</b>

<b>II</b>	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	<b>8</b>	<b>0</b>	<b>0</b>	<b>12</b>
<b>III</b>	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	<b>14</b>	<b>0</b>	<b>0</b>	<b>16</b>
<b>Part II PRACTICAL Credit: 2; Weightage: 60%</b>					
<b>I</b>	Direction Scene Work	<b>0</b>	<b>0</b>	<b>60</b>	<b>60</b>

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

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

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

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

- Written Examination
- 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**

<b>Part I</b>					
<b>THEORY</b>					
<b>Credit: 4 Weightage: 100%</b>					
<b>Unit No.</b>	<b>Course Content</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>	<b>Weightage (Allotted Marks)</b>
<b>I</b>	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,	<b>26</b>	<b>0</b>	<b>0</b>	<b>45</b>

	<p>Chuksam; Jammu &amp; 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; Wes Bengal: Chhau, Brita Dance, Gambhira Dance, Tusu</p>				
<b>II</b>	<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; Kerela: Koodiattam, Krishnattam; Tamilnadu: Therukoothu, Bhagavat Mela; West Bengal: Jatra</p>	<b>19</b>	<b>0</b>	<b>0</b>	<b>30</b>
<b>II</b>	<p>An Introduction to the Following Puppet theatre forms of India – String Puppets Rajashthan: 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>	<b>15</b>	<b>0</b>	<b>0</b>	<b>25</b>

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

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**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)
<b>I</b>	Background of Assamese Music: <ul style="list-style-type: none"> <li>• Pre-Sankardeva period and Neo-Vaisnava period</li> <li>• Introduction to Sattriya Music with reference to varied forms and style and their literary significance</li> </ul>	<b>18</b>	<b>0</b>	<b>0</b>	<b>30</b>
<b>II</b>	Brief Introduction to the Folk Music Forms of Assam: <ul style="list-style-type: none"> <li>• Kamrupi Lokageet, Gowalporiya Lokageet, Aai Naam, Biya Naam, Haidang Husori, Bihu Husori, Bihunam, Oinitam, Deuri Ballads, Lalilang, Bagurumba, Nangeli Geet, Oja Pali, Phulkonwar Moni Kowar Geet</li> </ul>	<b>24</b>	<b>0</b>	<b>0</b>	<b>40</b>
<b>III</b>	Devotional Music of Assam <ul style="list-style-type: none"> <li>• Nam Keertan, Borgeet, Ankar Geet, Diha Nam, Deh Bisaror Geet, Zikir and Zari</li> </ul>	<b>18</b>	<b>0</b>	<b>0</b>	<b>30</b>

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

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

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

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

- Written Examination

**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**

<b>Part I</b>					
<b>THEORY</b>					
<b>Credit: 4 Weightage: 100%</b>					
<b>Unit</b>	<b>Course Content</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>	<b>Weightage (Allotted Marks)</b>
<b>I</b>	History of Theatre in Assam – Early Period; Shankardev and Madhabdev's Theatre; Pre-independence Era; Post Independence to Contemporary Period	<b>15</b>	<b>0</b>	<b>0</b>	<b>25</b>
<b>II</b>	Folk Theatre and Semi-theatre Forms PutalaNach; DhuliyaBhaona; KushanGan; VariGan, Ojapali; KhuliaBhaona; BokaBhaona;	<b>15</b>	<b>0</b>	<b>0</b>	<b>25</b>
<b>III</b>	Ankiya Naat and Bhaona Shankardev and Madhabdev and Ankiya Naat; Characteristics of Ankiya Naat; Ankiya Naat and Bhaona as Theatre Forms; MatribhasharBhaona; FoujiyaBhaona; Mukha Bhaona; Impact and Relevance of Ankiya Naat and Bhaona	<b>15</b>	<b>0</b>	<b>0</b>	<b>25</b>
<b>IV</b>	Modern and Contemporary Theatre of Assam Modern Era Theatre Movements in Assam; Prominent Theatre Personalities and Their Contributions; Mobile Theatre of Assam; Contemporary Trends;	<b>15</b>	<b>0</b>	<b>0</b>	<b>25</b>

**Assessment Methods:**

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

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

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

**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

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## 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
<b>I</b>	Brief Introduction to the Folk, Traditional Dance and Theatre Forms of Assam: <ul style="list-style-type: none"> <li>• Putala Nāc, Dhulia Bhaona, KhuliaBhaona, HaidangHusori, Bohua Nritya, Dharma Husori, Rati Bihu, Tiwa, Hajong, Farkranti Nritya, Bagurumba, Langkhon Fuja Mishawa, Jhumur, Gumrag, Bihu etc.</li> </ul>	<b>30</b>	<b>0</b>	<b>0</b>	<b>50</b>
<b>II</b>	Study of Devadasi, Deodhani and Ojapali of Assam	<b>30</b>	<b>0</b>	<b>0</b>	<b>50</b>

#### Assessment Methods:

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

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

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

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

- Written Examination

#### Suggested Readings

1. Sarma, Nabin Chandra: Bharatar Uttar PurbanchalarParibesya Kala, Banalata, 2013
2. Neog, Maheswar (ed): Sattriya Dances of Assam and their Rhythms. Publication board of Assam, Guwahati.
3. Borah, Karuna: Sattriya Nritya Rup Darsan. Grantha Publication, Jorhat.

4. Saikia, Gobinda: NrityarMuktawali, Rina Saikia, Guwahati.2021
5. Sarma, Nabin Chandra: AsamarOjapali, Asam Sahitya Sabha.
6. Bordoloi, Paban: AsomarDavadasiNrityakala

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**SEMESTER 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"> <li>• Pre-Sankardeva period and Neo-Vaisnava period</li> <li>• Introduction to Sattriya Music with reference to varied forms and style and their literary significance</li> </ul>	18	0	0	30
II	Brief Introduction to the Folk Music Forms of Assam: <ul style="list-style-type: none"> <li>• KamrupiLokageet, GowalporiyaLokageet, Aai Naam, Biya Naam, HaidangHusori, Bihu Husori, Bihunam, Oinitam, Deuri Ballads, Lalilang, Bagurumba, Nangeli Geet, Oja Pali, Phulkonwar Moni Kowar Geet</li> </ul>	24	0	0	40
III	Devotional Music of Assam <ul style="list-style-type: none"> <li>• Nam Keertan, Borgeet, Ankar Geet, Diha Nam, Deh Bisaror Geet, Zikir and Zari</li> </ul>	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**

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

	Period				
<b>II</b>	Folk Theatre and Semi-theatre Forms PutalaNach; DhuliyaBhaona; KushanGan; VariGan, Ojapali; KhuliaBhaona; BokaBhaona;	<b>15</b>	<b>0</b>	<b>0</b>	<b>25</b>
<b>III</b>	Ankiya Naat and Bhaona Shankardev and Madhabdev and Ankiya Naat; Characteristics of Ankiya Naat; Ankiya Naat and Bhaona as Theatre Forms; MatribhasharBhaona; FoujiyaBhaona; Mukha Bhaona; Impact and Relevance of Ankiya Naat and Bhaona	<b>15</b>	<b>0</b>	<b>0</b>	<b>25</b>
<b>IV</b>	Modern and Contemporary Theatre of Assam Modern Era Theatre Movements in Assam; Prominent Theatre Personalities and Their Contributions; Mobile Theatre of Assam; Contemporary Trends;	<b>15</b>	<b>0</b>	<b>0</b>	<b>25</b>

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

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

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

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

- Written Examination

**Suggested Readings:**

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

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## **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**

<b>Part I</b> <b>THEORY</b> <b>Credit: 2 Weightage: 40%</b>					
<b>Unit</b>	<b>Course Content</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>Weightage (Allotted Marks)</b>
<b>I</b>	a. Rasas in Borgeet b. The concepts of Tutoi, Sopoi, Mela Raag and Bandha Raag, Different Thuls of Borgeet	<b>15</b>	<b>0</b>	<b>0</b>	<b>20</b>
<b>II</b>	Knowledge on the Chaidhya Prasanga	<b>15</b>	<b>0</b>	<b>0</b>	<b>20</b>
<b>Part II</b> <b>PRACTICAL</b> <b>Credit: 2; Weightage: 60%</b>					
<b>I</b>	Practice of Raga: Mahur and Ahir	<b>0</b>	<b>0</b>	<b>16</b>	<b>20</b>
<b>II</b>	Practice of two Borgeets: i. Dekho Maai ii. Shyama Kamala Lochana	<b>0</b>	<b>0</b>	<b>30</b>	<b>25</b>
<b>III</b>	Practice of taals : i. Rakta taal ii. Bishom Taal	<b>0</b>	<b>0</b>	<b>14</b>	<b>15</b>

<b>Total</b>	<b>30</b>	<b>0</b>	<b>60</b>	<b>100</b>
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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        |

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**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**

<b>Part I</b> <b>THEORY</b> <b>Credit: 2 Weightage: 40%</b>					
<b>Unit</b>	<b>Course Content</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>Weightage (Allotted Marks)</b>
<b>I</b>	c. Rasas in Borgeet d. The concepts of Tutoi, Sopoi, Mela Raag and Bandha Raag, Different Thuls of Borgeet	<b>15</b>	<b>0</b>	<b>0</b>	<b>20</b>
<b>II</b>	Knowledge on the Chaidhya Prasanga	<b>15</b>	<b>0</b>	<b>0</b>	<b>20</b>
<b>Part II</b> <b>PRACTICAL</b> <b>Credit: 2; Weightage: 60%</b>					
<b>I</b>	Practice of Raga: Mahur and Ahir	<b>0</b>	<b>0</b>	<b>16</b>	<b>20</b>
<b>II</b>	Practice of two Borgeets: iii. Dekho Maai iv. Shyama Kamala Lochana	<b>0</b>	<b>0</b>	<b>30</b>	<b>25</b>
<b>III</b>	Practice of taals : iii. Rakta taal iv. Bishom Taal	<b>0</b>	<b>0</b>	<b>14</b>	<b>15</b>
<b>Total</b>		<b>30</b>	<b>0</b>	<b>60</b>	<b>100</b>

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

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

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

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

- Written Examination
- 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        |

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**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**

<b>Part I</b>					
<b>THEORY</b>					
<b>Credit: 4 Weightage: 100%</b>					
<b>Unit</b>	<b>Course Content</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>Weightage (Allotted Marks)</b>
<b>I</b>	Early Assamese Drama and Dramatists - Shankardev and Ankiya Naat - Madhabdev and Jhumura - Other Vaishnava Writers and Brajawali Plays	<b>12</b>	<b>0</b>	<b>0</b>	<b>20</b>
<b>II</b>	Modern Era Assamese Drama – - Assamese Historical, Mythological and Realistic Plays - Assamese Absurd Drama - Assamese Commercial Drama and Plays of Mobile Theatre	<b>12</b>	<b>0</b>	<b>0</b>	<b>20</b>
<b>III</b>	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	<b>18</b>	<b>0</b>	<b>0</b>	<b>30</b>
<b>IV</b>	Study of Selected Plays from the following:	<b>18</b>	<b>0</b>	<b>0</b>	<b>30</b>

	- 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				
	<b>Total</b>	<b>60</b>	<b>0</b>	<b>0</b>	<b>100</b>

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

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

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

**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

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## 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 history of Ankiya Bhaona.
2. Analyse the themes, structures, and style of Ankiya Naat and Ankiya Bhaona form.
3. Practice Sutradharinac, Gosain Pravesh nac, Gopi Nac of Ankiya Bhaona
4. Study selected plays in-depth, focusing on their cultural and historical contexts.

**Course Outcome:**

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

1. Demonstrate the knowledge of origin and history of Ankiya Bhaona.

2. Analyse and discuss the themes, structures, and style of Ankiya Naat and Ankiya Bhaona form.
3. Perform Sutradharinac, Gosain Pravesh nac, Gopi Nac of Ankiya Bhaona
4. Critically evaluate the themes and techniques used in AnkiyaBhaona.

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

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

**Assessment Methods:**

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

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

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

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

- Written Examination
- 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

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

#### Course Outcome:

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

After completion of the course students will be able to-

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

## INTRODUCTION TO ANKIYA BHAONA

### Course Contents and Distribution of Learning Hours

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

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

### Assessment Methods:

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

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

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

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

- Written Examination
- Final Performance/Demonstration for Practical

### Suggested Readings

1. Ankia Bhaona: KeshabanandaDebagoswami
2. Sankaradeva and His Times Early History of the Vaisnava Faith and Movement in Assam, Maheswar Neog.
3. The Sattriya Dance of Assam An Analytical and Critical Study, Dr. Jagannat Mahanta
4. Sattriya Dances of Assam and their Rhythms. Publication board of Assam, Guwahati, 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

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**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**

<b>Part I</b> <b>THEORY</b> <b>Credit: 2 Weightage: 40%</b>					
<b>Unit</b>	<b>Course Content</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>Weightage (Allotted Marks)</b>
<b>I</b>	Ankiya Bhaona <ul style="list-style-type: none"> <li>- Origin, Elements, Characteristics, Philosophy</li> <li>- Properties of Stories, Dramatic Structure and Characters of Ankiya Bhaona</li> <li>- Religious and Ritualistic Elements in Ankiya Bhaona</li> </ul>	<b>15</b>	<b>0</b>	<b>0</b>	<b>20</b>
<b>II</b>	Ankiya Bhaona as a Theatre Form <ul style="list-style-type: none"> <li>- Performance Conventions</li> <li>- Performance Space</li> <li>- Music of Ankiya Bhaona</li> <li>- Angika Elements (Gesture, Posture, Dance and Body Movements) of Ankiya Bhaona</li> <li>- Vachika (Verbal) Elements of Ankiya Bhaona</li> <li>- Aharjya Elements (Costume, Accessories and Properties) of Ankiya Bhaona</li> </ul>	<b>15</b>	<b>0</b>	<b>0</b>	<b>20</b>
<b>Part II</b> <b>PRACTICAL</b>					

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

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

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

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

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

- Written Examination
- 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

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**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**

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

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

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

- In-house/classroom demonstration

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

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

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**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**

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

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

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

- In-house/classroom demonstration

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

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

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## **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**

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

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

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

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

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

- Written Examination

**Suggested Readings:**

1. Traditional Indian Theatre : Multiple Stream, KapilaVatsyayan
  2. Indian Classical Dance, Kapila Vatsyayan
  3. India's Dances : Their History, Techniques and Repertoire, Reginald Massey
  4. Female Dance tradition of Assam, Dr. Nilakshi Phukan Borgohain
  5. NrityarMuktawali, Gobinda Saikia
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**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 inHindustani 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**

<b>Part I</b>					
<b>THEORY</b>					
<b>Credit: 4 Weightage: 100%</b>					
<b>Unit</b>	<b>Course Content</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>	<b>Weightage (Allotted Marks)</b>
<b>I</b>	a. Basic knowledge on the history of Indian music. The Ancient Period, The Medieval	<b>17</b>	<b>0</b>	<b>0</b>	<b>30</b>

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

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

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

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

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

- Written Examination

**Suggested Readings:**

- |  |   |
|--|---|
| <ol style="list-style-type: none"> <li>1. Raag Sangit</li> <li>2. Uchhanga Sangeet(Part I and II)</li> <li>3. Tabla Vigyan</li> <li>4. KramikPushtak Malika (Vol. I – VI)</li> <li>6. A Historical Study of Indian Music</li> <li>7. A Dictionary of South Indian Music and Musicians</li> <li>8. Carnatik Summer</li> </ol> | <ul style="list-style-type: none"> <li>- Birendra Kumar Phukan</li> <li>- Manju Devi Bhagawati</li> <li>- Dr. Dilip Ranjan Borthakur</li> <li>- Edited by Laxmi Narayan Garg</li> <li>- Swami Prajnanananda</li> <li>- Prof. P. Sambamoorthy</li> <li>- Sriram V</li> </ul> |
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**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**

<b>Part I</b>					
<b>THEORY</b>					
<b>Credit: 4 Weightage: 100%</b>					
<b>Unit</b>	<b>Course Content</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>Weightage (Allotted Marks)</b>
<b>I</b>	Western Drama Across Ages - Classical Drama - Overview of Greek and Roman drama. - Elizabethan and Jacobian Drama - Neoclassical Drama - 19 <sup>th</sup> Century Romantic and Realistic Drama - 20 <sup>th</sup> Century Drama - Contemporary Drama	<b>18</b>	<b>0</b>	<b>0</b>	<b>30</b>
<b>II</b>	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 <sup>th</sup> Century Dramatists - Samuel Beckett, Bertolt Brecht, Tennessee Williams, Arthur Miller - Contemporary Dramatists - Harold Pinter, Tom Stoppard, Caryl Churchill, Tony Kushner.	<b>18</b>	<b>0</b>	<b>0</b>	<b>30</b>
	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	<b>24</b>	<b>0</b>	<b>0</b>	<b>40</b>
<b>Total</b>		<b>60</b>	<b>0</b>	<b>0</b>	<b>100</b>

**Assessment Methods:**

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

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

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

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**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**

<b>Part I</b>					
<b>THEORY</b>					
<b>Credit:4, Weightage: 100%</b>					
<b>Unit</b>	<b>Course Content</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>	<b>Weightage (Allotted Marks)</b>
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
<b>Total</b>		<b>60</b>	<b>0</b>	<b>0</b>	<b>100</b>

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

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

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

**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**

<b>Part I</b> <b>PRACTICAL</b> <b>Credit: 4; Weightage: 100%</b>					
<b>Unit</b>	<b>Course Content</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>	<b>Weightage (Allotted Marks)</b>
<b>I</b>	a. Practice of Alap based on Morning Ragas : Bhairav, Ramkali, b. Practice of Alap based on Evening Ragas : Yaman, Bhupali, Sudhkalyan, Megh	<b>0</b>	<b>0</b>	<b>45</b>	<b>35</b>
<b>II</b>	Prescribed Ragas : Shudhkalyan, Puriya Dhanashri, Multani, Patdeep i. Drut and Vilambit Khayal from all the Ragas mentioned above.	<b>0</b>	<b>0</b>	<b>30</b>	<b>30</b>
<b>III</b>	Demonstration of Hindustani Talas : Teevra Tal, Rudra Tal, Pancham Sawari Along with Talas Taught in Prior Semesters	<b>0</b>	<b>0</b>	<b>45</b>	<b>35</b>
<b>Total</b>		<b>0</b>	<b>0</b>	<b>120</b>	<b>100</b>

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

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

- 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              |

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**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**

<b>Part I</b> <b>THEORY</b> <b>Credit: 4 Weightage: 100%</b>					
<b>Unit</b>	<b>Course Content</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>Weightage (Allotted Marks)</b>
<b>I</b>	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.	<b>15</b>	<b>0</b>	<b>0</b>	<b>25</b>
<b>II</b>	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.	<b>15</b>	<b>0</b>	<b>0</b>	<b>25</b>
<b>III</b>	Rewriting and Editing - Techniques for self-editing and revising scripts. - Peer feedback and collaborative revisions. - Addressing common scriptwriting issues: pacing, exposition, dialogue.	<b>15</b>	<b>0</b>	<b>0</b>	<b>25</b>
<b>IV</b>	Final Script and Presentation - Developing a detailed outline for a short script (10-20 pages). - Writing and refining multiple drafts.	<b>15</b>	<b>0</b>	<b>0</b>	<b>25</b>

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

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

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

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

**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

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

#### Assessment Methods:

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

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

- 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

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### 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**

<b>Part I</b>					
<b>PRACTICAL</b>					
<b>Credit: 4; Weightage: 100%</b>					
<b>Unit</b>	<b>Course Content</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>	<b>Weightage (Allotted Marks)</b>
<b>I</b>	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.	<b>0</b>	<b>0</b>	<b>30</b>	<b>25</b>
<b>II</b>	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- karTaans.	<b>0</b>	<b>0</b>	<b>50</b>	<b>40</b>
<b>III</b>	Practice of Raga Vistars of all the Raagas from 2 <sup>nd</sup> Semester to 5 <sup>th</sup> Semester	<b>0</b>	<b>0</b>	<b>40</b>	<b>35</b>
<b>Total</b>		<b>0</b>	<b>0</b>	<b>120</b>	<b>100</b>

**Assessment Methods:**

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

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

- In-house/classroom demonstration

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

- Final Performance/Demonstration for Practical

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**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**

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

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

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

- In-house/classroom demonstration

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

- Final Performance/Demonstration for Practical

**Suggested Readings:**

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

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**SEMESTER VI****Major 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**

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

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

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

- 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

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**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**

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

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

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

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

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

- Written Examination
- Final Performance/Demonstration for Practical

**Suggested Readings:**

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

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## 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)
<b>I</b>	Production of a Play from Western Drama	<b>0</b>	<b>0</b>	<b>120</b>	<b>100</b>

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

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

- In-house/classroom demonstration

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

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