



Dr. Bhupen Hazarika Centre for Studies in Performing Arts

DIBRUGARH UNIVERSITY

Course Structure of MA in Performing Arts (Sattriya Dance)

under Choice Based Credit System (CBCS)

Programme : M. A. in Performing Arts (Sattriya Dance)

1st Semester

Course No. : CSD10100

Course No. : CSD10200

Course No. : CSD10300

Course No. : DSE(SD) 10100

Course No. : AEC10100

2nd Semester

Course No.: CSD20100

Course No.: CSD20200

Course No.: CSD20300

Course No.: DSE(SD) 20100

Course No.: DSE(SD) 20200

3rd Semester

Course No.: CSD30100

Course No.: CSD30200

Course No.: CSD30300

Course No.: DSE(SD)30100

Course No.: DSE(SD)30200

Course No.: GE30100

4th Semester

Course No.: CSD40100

Course No.: CSD40200

Course No.: CSD40300

Course No.: DSE(SD)40100

Course No.: AEC40100

Programme : M. A. in Performing Arts

Title: Performing Arts and Culture

Course No. : CSD10100

Total Credit: 04

In-Sem Exam :40

End-Sem Exam :60

Unit	Content	Credit	Contact Hour
I	<p>Meaning and implication of Performing Arts:</p> <p>a. Meaning of Culture</p> <p>b. Performing Arts as a Discipline of Studies: Its Importance and Relevance.</p>	01	10
II	<p>Performance Tradition in India with special reference to Assam</p> <p>a. Origin and development of classical schools of India</p> <p>i. Theatre Art (with special reference to Ankia Nat)</p> <p>ii. Vocal Music (with special reference to Sattriya Music)</p> <p>iii. Dance (with special reference to Sattriya Dance)</p> <p>b. Folk Tradition of Performing Arts with special reference to Assam (Theatre, Music & Dance)</p> <p>Fundamental Introduction of Art Form : Putala Nach, Dhuliya Bhaona, Kushan Gan, Vari Gan, Ojapali, Deodhoni, Khulia Bhaona, Zikir and Zari, Boka Bhaona, Karam Puja, Kamrupi lokageet, Goalparia lokageet, Dhemali, Malita, Mukha Bhaona.</p>	01	20
III	<p>A. Brief Introduction to Indian Treatises</p> <p>i. Natyashastra ii. Abhinayadarpana, iii. Srihastamuktavali, iv. Vrihad desi, v. Sangeet Ratnakara, vi. Badya-Pradeep, vii. Sangeet Damodar.</p> <p>B. Art and allied Subjects</p> <p>Art Appreciation: Rasa and Bhava Guru-Sishya Parampara</p>	01	15

IV	Trend Setters of Performance Tradition in Assam		
	i. Sankaradeva ii. Madhavadeva iii. Jyoti Prasad Agarwalla iv. Bishnu Prasad Rabha v. Dr. Bhupen Hazarika	01	15

Essential Readings :

1. Sankaradeva and his Times: - Maheswar Neog
Early History of Vaisnava
Faith in Assam
2. Madhavadeva: His Life Art and Thought - Karabi Deka Hazarika
3. Sri Sri Sankaradeva - Maheswar Neog

Further References :

1. Sri Sankaradev aaru Shri Madhavdev Sahitya Prakash, Guwhati Assam.
2. Madhavadeva: Sahitya, Kala Aru Darsan - Karabi Deka Hazarika
3. Asomiya Natiya Sahitya - Satyandra Nath Sarmah
4. Asomiya Natiya Sahitya Jilingoni - Harish Ch. Bhattarcharjya
5. Sattriya Nritya Geet Badya Hatputhi - Jagannath Mahanta
6. Theatre of India - Ananda Lal
7. Swar Bidya Vigyan - Nilima Barthakur
8. Jyoti Prasadar Sristi aaru Chetona (ed.) Jyoti Prasad Saikia
9. Bhupen Hazarika Geet aru Jibanrath Dilip Kumar Dutta
10. Asomiya Sahityar Buronji (2nd Vol.) Shivnath Burman, ABLAC Association, Guwahati

Programme: M.A. in Performing Arts

Course No.: CSD10200

Title of the Course: Origin and Development of Dance

Total Credit: 04

In-Sem Exam: 40

End-Sem Exam: 60

UNIT	Content	Credit	Contact Hour
I	Origin of Dance in Ancient period: Sculpture, Painting, Iconography, Literature	1	15
II	Traditional Folk Dance: Concept and Technical Aspects	1	15
III	Origin of Dance in the context of Bhakti Movement of India during the Medieval period	1	15
IV	Origin of Dance in Assam and Evolution during the modern period	1	15

Essential Books:

1. Vatsyana, Kapila. *Indian Classical Dance*. Ministry of Information and Broadcasting, Delhi.
2. Devi, Ragini. *Dance Dialects of India*. 3rd ed. Motilal, Delhi.
3. Mahanta, Jagannath. *The Sattriya Dance of Assam An Analytical and Critical Study*. Sattriya Kendra of Sangeet Natak Akademi, New Delhi.
4. Phukan, Nilakshi. *Female Dance Tradition of Assam* Purbanchal Prakash, Guwahati.
5. Kandali, Mallika. *Sattriya the living dance tradition of Assam*. Publication Board, Guwahati.

Reference Books:

1. Kothari, Sunil. ed. *Sattriya Classical Dance of Assam*. Mumbai: Radhika Sabavala.
2. Bora, Tanuja. *Aspects of Sattriyā dance*. Guwahati: Purbanchal Prakash.

Programme: M.A. in Performing Arts

Course No: CSD10300

Title of the Course: Foundation of Sattriya Dance (Practical)

Total Credit: 05

In-Sem Exam: 40

End-Sem Exam: 60

UNIT	Content	Credit	Contact Hour
I	Mati Akhora (Practice, Application and improvisation).	1	12
II	1. Jhumurah (Ramdani, geetarnach, Melanach) 2. Nadubhangi (Ramdani, Geetarnach) 3. Chali: Hajowali and Kalakatia (Ramdani)	1	20
III	Bhangi Nach - 'Kaliya Daman' - 'Lavanu Churi' - 'Dhanu Bhanga Naach'	1	13
IV	Abhinaya in Sattriya Dance: Shabda Abhinaya, Nandi Sloka Abhinaya in SattriyaDance: Bhatima based on the Ankiyanat and Nam Ghosa	1	15

Essential Books:

1. Neog, Maheswar . ed. *Sattriya Dances of Assam and their Rhythm*. Published board of Assam, Guahati.
2. Mahanta, Jagannath. *The Sattriya Dance of Assam An Analytical and Critical Study*. Sattriya Kendra of Sangeet Natak Akademi, New Delhi.
3. Borah, Karuna. *Sattriya Nritya Rup Darsan*. Grantha Publication, Jorhat.
4. Mahanta, Pradip Jyoti, and Bora, Ghanakanta. *Sattriya Nritya: Aitihyar Abhas*. Publication Board. Guahati.

Programme: M.A. in Performing Arts
Course No: DSE(SD)10100
Title of the Course: Bhaona (Practical)
Total Credit: 05
In-Sem. Exam: 40
End-Sem. Exam: 60

UNIT	Content	Credit	Contact Hour
I	Presentation of Bhaona	3	40
II	Make-Up, Costume Designing and Mask-making	1	20

Essential Books:

1. Neog, Maheswar. Pranavsvrup. compld. *Aesthetic Continum Eassays on Assamese Music, Drama, Dance and Paintings*. Omsons Sattriya. New Delhi.
2. Mahanta, Jagannath. *Sattriya Nritya-geet-Badhya Hat Puthi*. Bhabani. Guwahati.
3. Kothari, Sunil. ed. *Sattriya Classical Dance of Assam*. Radhika Sabavala. Mumbai.
4. Bhattacharya, Harichandra. *Origin and Development of the Assamese Drama and stage*. Barua Agency. Gauhati.
5. Neog, Maheswar . ed. *Sattriya Dances of Assam and their Rhythm*. Published board of Assam, Guahati.
6. Mahanta, Nirupama. ed. *Bhaona aru Sattriya Nritya Aharya*. Directorate of cultural Affairs. Guwahati.

Programme : M. A. in Performing Arts

Course No.: AEC10100

Title: Understanding the Recitation

Total Credit: 02

In-Sem Exam :40

End-SemExam :60

Unit	Contents	Credits	Contact Hour
I	Meaning/Definition and History of Recitation. Importance of Recitation, Recitation as a Performing Arts	1	14
II	1. Technique of Recitation-(memorization pronunciation voice modulation depth pitch intonation stressaccent metre etc.) 2. Study of Recitation in historical perspective.(source syntax and application)	1	14

Essential Readings:

1. Bora, Golapchandra, Prayug Silpa Abriti Bibidha, Puranigudam, Nagaon, 2004, Page (09-17)
2. Bak Silpa Abriti aru Sanglap, Bhupen Chakrabarty.
3. Asomiya Kabitar Sanda, Mahendra Bora
4. Saikia, Chanticgata, Abritti Anwejon, Pragjyotia Kabya Kanan, 2014, (Page 24-30, 40-45, 103-120).
5. Saikia, Chanticgata, Abritti Abhinyash, Pragjyotia Kabya Kanan, 2018, (Page 6-7, 13-18, 45-58)

Programme: M.A. in Performing Arts

Course No. : CSD20100

Title of the Course: Aesthetics of Sattriya Dance

Total Credit: 04

In-Sem. Exam: 40

End-Sem. Exam: 60

UNIT	Content	Credit	Contact Hour
I	Aesthetics in Dance: Aesthetic, spiritual and moral qualities in dance	1	15
II	Rasa Theory a. Transformation of Bhava to Rasa b. Rasa Nispatti	1	18
II	Abhinaya Techniques and Elements of Sattriya Dance a. Hasta b. Padakarma c. Sirubheda d. Gribabheda e. Dristibheda	1	15
IV	Features and Techniques of Bhaona: a. Plot and Subject matter b. Characters: different types c. Sutradhara d. Language e. Preliminaries f. Songs g. Talas used in Bhaona	1	12

Essential Books:

1. ed. Medhi, Kaliram *Ankawali*. Publication board of Assam. Guahati.
2. ed. Goswami, Kesavananda Deva. *Ankamala*. Banalata. Dibrugarh.
3. Mahanta, Jagannath. *The Sattriya Dance of Assam An Analytical and Critical Study*. Sattriya Kendra of Sangeet Natak Akademi, New Delhi.
4. Neog, Maheswar. Pranavsvarup. compld. *Aesthetic Continuum Eassays on Assamese Music, Drama, Dance and Paintings*. Omsons Sattriya. New Delhi.
5. Goswami, Kesavananda Deva. *Post-śankaradeva Vaisnava Faith and culture of Assam*. Kiran Mudran Kendra. New Delhi.
6. Goswami, Narayan Chandra Deva. *Sattriya Samskrtir Swarnarekha*. Jorhat.

Programme: M.A. in Performing Arts
Course No.: CSD20200
Area: Devotional Songs of Assam
Title of the Course: Devotional Songs of Assam
Total Credit: 04
In-Sem. Exam: 40
End-Sem. Exam: 60

UNIT	Content	Credit	Contact Hour
I	Background of Assamese Music: Pre-Sankardeva period and neo-Vaisnava period Introduction to Sattriya Music with reference to varied forms and style and their literary significance	1	12
II	Place of Music in Chaidhya Prasanga, and studies on Guru Bhatima, Deva Bhatima, Mukti-mangala Bhatima, Nam chanda, Chabi chanda, Dulari, Lechari, Kakuti Ghosa, Totai, Chapoi, Aniruddhadevar Geet	1	13
III	Raga Malita: a) Notation of Ragas from the three <i>thuls</i> . b) Description of Ragas as in "Geetgovinda" with reference to Saravati Tika c)Raga used in Ojapali: i)Sukannani Ojapali ii)Byahgowa Ojapali iii)Sattriya Ojapali	1	20
IV	Notation of the following Talas (Ga-man, ghat and chuk) Ektaal, Paritaal, xoru-bisam, Jati taal, Dahbari, Sootkala, Roopaka, Kharman	1	15

Essential Readings:

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

Programme: M.A. in Performing Arts

Course No.: CSD20300

Title of the Course: Devotional Songs of Assam (Practical)

Total Credit: 04

In-Sem. Exam: 40

End-Sem. Exam: 60

UNIT	Content	Credit	Contact Hour
I	Presentation of Bargeet/Ankar Geet in ragas (minimum one bargeet/ankar geet in one specific raga) a) Mela Rag (Asovari, Dhanasr, Shyam, Shindhura, Baradi, Kalyan)	01	15
II	b) Bandha Rag (Emot Kalyan, Arahana, Kamod, Paraj, Sareng)	01	10
II	Basic presentation of Sattriya Ojapali (Raga, Sloka, Geet)	01	20
III	Presentation of Talas Bar-bisham, varieties of Joti, Dahbari, Parital, Roopaka, Brahmatala	01	15

Essential Readings:

1. Mahanta. Bapchandra *Borgit*.
2. Neog, Pranavsvrup. compld. *Aesthetic Continuum Eassays on Assamese Music, Drama, Dance and Paintings*. Omsons. New Delhi.
3. Neog, Maheswar . ed. *Sattriya Dances of Assam and their Rhythm*. Published board of Assam, Guahati.
4. Boruah, Sudarshana. *Ojapali*.

Programme: M.A. in Performing Arts

Course No: DSE(SD)20100

Title of the Course: Introduction to Musical Instruments

Total Credit: 04

In-Sem. Exam: 40

End-Sem. Exam: 60

UNIT	Content	Credit	Contact Hour
I	a) Origin of Musical instruments and Classification b) Description of Musical Instruments: Ghana, Sushira, Abanadha, Tata c) Musical Instruments of Assam: Detailed Study of Khol, Dhol, Pepa, Doba, Mridanga, Bhortal, Kah, Dhepadhol, Kham, Madal, Bahi, etc.	01	12
II	a) Talas of North Indian Classical Dance b) Ten Prans of Tal	01	13
III	a) Talas of South Indian Classical Dance b) Comparison of North- Indian and South-Indian talas with talas of Sattriya Dance	01	20
IV	Talas used in Sattriya Dance and Music a. Barpetiya Tala System b. Kamalabari Tala System	01	10

Essential Readings:

1. Barthakur, Dilip Ranjan. *The Music & Musical Instrument of North-East India*.
2. Mahanta, Jagannath. *Sattriya Nritya-geet-Badhya Hat Puthi*. Bhabani Ltd. Guwahati.
3. Barthakur, Dilip Ranjan. *Khol Vigyan*. Chandra Prakash. Guwahati.
4. Saikia, Debojit. *Badya Avigyan*.
5. Barthakur, Dilip Ranjan. *Tabla Vigyan*. S.K.B. Publication. Guwahati.

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Programme: M.A. in Performing Arts
Course No.: DSE(SD)20200
Title of the Course: Understanding of Gurus
Total Credit: 04
In-Sem. Exam: 40
End-Sem. Exam: 60

UNIT	Content	Credit	Contact Hour
I	Neo Vaishnavism in Assam – Sankaradeva and his contribution	1	12
II	Sattrra Institutions of Assam -- Infrastructure of Sattrra Institution – Day to day Sattriya life	1	15
III	a. Madhavadeva : as an artist, actor and musician b. Madhavadeva as a composer of independent dance number	1	13
IV	Indian Classical Drama-- Sanskrit drama and Ankiya Naat	1	20

Essential Readings:

1. Neog, Maheswar. Śankaradeva and his times: Early history of the vaisnava faith and movement in Assam. Sri Kalicharan Pal Nabajiban Press. Calcutta.
2. Hazarika, Karabi Deka. *Madhavadeva: His Life Art and Thought*
3. Neog, Pranavsvrup. compld. *Aesthetic Continum Eassays on Assamese Music, Drama, Dance and Paintings*. Omsons. New Delhi
4. A Broad Scholar (trans.) *Natyashastra of Bharatmuni*
5. Sarmah, Satyendra Nath. *The Neo-Vaishnavaita Movement and Sattrra : Institution of Assam*.

Programme : M.A. in Performing Arts
Course No. : CD 30100
Title : Research Method and Dessertation
Total Credit : 04
In-Sem Exam : 40
End – Sem : 60

Unit	Content	Credit	Contact Hour
I	Introduction of Research Methodology: i. Social Research: concept, types and its relevance in research domain of Performing Arts ii. Qualitative Research strategy; Techniques of Data Collection and Data Analysis. iii. Preparation of Report Writing.	01	10
II	Dissertation	03	50

Essential reading:

1. **Research Methodology**

-C R Kothari and Gaurav Garg

Programme : M. A. in Performing Arts
Title: The Sattra Tradition, folk and traditional dance forms of Assam
Course No. : CSD30200
Total Credit: 04
In-Sem Exam :40
End-Sem Exam :60

Module	Topic	Credit	Contact Hour	Practical
I	i. Place of Sattriya Dance in the Guru tithis and certain Sattriya festivals ii. Role of the Sattras as the repository and propagating institution of Sattriya Dance: Changes in the Sattriya Dance tradition periphery A Report shall be submitted after through field study in Sattras of Assam.	02	10	
II	Dance numbers of different Vaishnava sects of Assam and Indian folk dance with special reference to North-East India	01	10	
III	Detailed Study of Ojapali (epic and non-epic based), Deodhani and Devadasi Dance	01	06	

Note: Field Study needs to be conducted by the students of third semester M. A. in Sattriya Dance under the supervision of faculty members as mentioned under the module no. I above.

Essential readings :

1. Neog, Maheswar
Aesthetic Continu essays on Assamese Music, Drama, Dance and Paintings, Omson publication, New Delhi, 2008
2. Kandali, Mallika
Sattriya the Living Tradition of Assam, Publication Boar, Assam
3. Baruah, Sudarshana
Ojapali

4. Asomor Ojapali
Reference readings :
1. Female Dance Traditions of Assam
Borgohai, Phukan Nilakshi
2. Sattrra Sanskritir Ruprekha, Banalata, Dibrugarh
Goswami, Deva Keshava
3. Post Shankara Vaishnava Faith in Culture of Assam, Kiran
Mudran Kendra, New Delhi
Goswami, Deva Keshava

Programme : M. A. in Performing ArtsCourse No: **30300**Title : **Nritta (Practical)****Total Credit : 04****In- Sem Exam : 40****End- Sem : 60****Core**

Objectives : The Course intends to provide in-depth knowledge of the salient features and elements of the pure dances in Sattriya Dance tradition. The Practical Note Book shall cover all theoretical aspects of the contents with both description and analysis and representation.

Unit	Content	Credit	Contact Hour
I	Chali Nach : Bar Ramdani, Saru Ramdani Chali Nach : Geetar and Mela (based on Ektal and Parital)	1	15
II	Sutradhari Nach – Prabeshar Nach – Ragar Nach – Gatar Nach – Slokar Nach	1	15
III	Gosain Prabeshar Nach (with Sloka) Gopi Prabeshar Nach	1	15
IV	Rajaghorla Chali (Ramdani/ 4 numbers) Gopi Prabeshar Nach (two types with Sloka)	1	15

Essential Books:

1. Ed. Neog, Maheswar Sattriya Dances of Assam and their Rhythm, Assam

2. Mahanta, Anudhriti Prakashan Parishad, 1975
Facets of Sattriya Dance
3. Ed. Neog, Maheswar Sattriya Nritya aru Sattriya Nrityar Taal

Reference Books:

1. Mahanta, Jagannath The Sattriya Dance of Assam
2. Borah, Karuna Sattriya Nrityar Rupdarshan

Programme : M.A. in Performing Arts

Course No: DSE(SD)30101

Title : **South Indian Classical Dance**

Total Credit : 04

In- Sem : 40

End- Sem Exam 60

Unit	Content	Credit	Contact Hour
I	Bharatnatyam , Kathakali, Kuchipudi (study of the dance forms in reference to origin, growth and development along with their inherent features in reportorial aspects)	1	10
II	Mohiniattam, Yakshagana, Kudiattam (study of the dance forms in reference to origin, growth and development along with their inherent features in reportorial aspects)	1	10
III	Bhagavat Mela Natakam, Kuruvanji, Therukoothu (study of the dance forms in reference to origin, growth and development along with their inherent features in reportorial aspects)	1	10
IV	<i>Practical</i> (presentation of any one of the above classical dance forms)	1	30

Essential Books :

1. Varadpande, M.L History of Indian Theatre, Published by Abhinav Publications.
2. Biswas, Deepika Indian Classical Dance
3. Bhagyalekshmy, S Approach to Bharatnatyam
4. Massay, Reginald Indian Dances : Their History, Techniques and Repertoire,

Published by Avbhinav Publications.

Reference Books :

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|---------------------------|------------------------------|
| 1. Devi, Ragini | Dance Dialects of India |
| 2. Goswami, Jonali Sarmah | A Guide Book on Bharatnatyam |
| 3. Vatsyayan, Kapila | Indian Classical Dance |

Programme : M.A. in Performing Arts

Course : DSE(SD)30102

Title : **Traditional Dance and folk dance forms of Assam****Total Credit : 04****In-Sem : 40****End- Sem : 60**

Unit	Content	Credit	Contact Hour
I	Practical Knowledge of Sattriya Ojapali	1	20
II	Practical Knowledge of Devadasi Dance	1	10
III	Practical Knowledge of Deodhani Dance	1	10
iv	Practical Knowledge of folk dance forms of Assam	1	20

Essential Books :

1. Ed. Maheswar Neog Sattriya Nritya Sattriya Nrityar Taal

Programme : M.A. in Performing Arts

Course No: CSD40100

Title: Treatises in Dance

Total Credit: 04

In- Sem Exam : 40**End- Sem Exam :60**

Unit	Content	Credit	Contact hour
I	Madhav Kandali's <i>Ramayana</i> , Madhavadeva's <i>Adikanda</i> Sankardeva's <i>Utarrakanda</i>	1	10
II	Contributions of Badula Padma Ata, Gopal Ata, Bhushan Dvija, Daityari Thakur, Ramcharan Thakur (in reference to their literary works)	1	20
III	Brief study of Gunamala, Namghosa and Kirtan	1	10
IV	Abhinaya-Darpana of Nandikeswar, Natyashastra by Bharatmuni Sangeet- Ratnakara of Sarangadeva, Brihaddesi of Matanga	1	20

Essential Readings :

1. Neog, Maheswar Shankardev and His Times, Early History of the Vaisnava Faith and Movement in Assam, L.B.S. publication, Guwahati Panbazar, Fourth Edition, 2008
2. Vatsyayan, Kapila Natyashastra, National Book Trust
3. Ed. A Board of Scholars The Natyashastra of Bharatmuni, Published by Satguru Publications
4. Chaliha, Pradip Abhinaya Darpana
5. Ghosh, Manmohan Natyashastra

Reference Readings

1. Ed. Chaliha, Bhava Prasad Aspects of Assam Vaishnavism, Published by Srimanta Shankardev Sangha, Nagaon
2. Kumar Borkakoti, Sanjib Srimanta Sankardeva, a multi- faceted genius, Purbanchal Prakash, Guwahati
3. Sarmah, Satyendra Nath The Neo-Vaishnavite Movement and Sattra Institutions of Assam, Lawyer's Book, Guwahati
4. Deka Hazarika, Karabi Mahadeva, His Life, Art and Thought, Bani Mandir, Guwahati

Programme : M.A. in Performing Arts

Course No. : **CSD40200**

Title of the Course : **Nrittya**

Total Credit : 04

In- Sem Exam : 40

End- Sem Exam : 60

Unit	Content	Credit	Contact Hour
I	Bahar Nach (Ramdani, Geetar Nach)	2	30
II	Rajagharia Geetar Nach based on Mishra taal, Brahma taal and Rupak taal and Mela nach	1	20

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III	Choreography (group and solo)	1	10
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1. Ed. Neog, Maheswar Sattriya Nritya and Sattriya Nrityar Taal, Publication Board
Assam Guwahati
2. Ed. Neog, Maheswar Sattriya Dances of Assam and their Rhythm, Assam
Prakashan
Parishad

Programme : M.A. in Performing Arts

Course No. : CSD40200

Title : **North Indian Classical Dance**Total Credit : **04****In- Sem Exam : 40****End-Sem Exam : 60**

Module	Topic	Credit	Contact Hout
I	Kathak, Oddisi, Chhau, Manipuri, Gouriya Nrittya, Laiharouba, Ghumar, Bhawai (study of the dance forms in reference to origin, growth and development along with their inherent features in reportorial aspects)	01	15
II	Manipuri, Gouriya Nritya, laiharouba (study of the dance forms in reference to origin, growth and development along with their inherent features in reportorial aspects)	01	15
III	Ghumar, Bhawai, Rouf (study of the dance forms in reference to origin, growth and development along with their inherent features in reportorial aspects)	01	15
IV	<i>Practical</i> (presentation of any one of the above classical dance forms)	01	15

Essential Books :

1. Singh, Bharati Kathak Sagar
2. Massey,Reginald Indian Dances : Their History, Technique and Repertoire
3. Vatsyayan, Kapila Indian Classical Dance

Reference Books :

1. Kothari, Sunil Kathak Indian Classical Dance
2. Sharma, Seema Folk Dance of India

Programme : M. A. in Performing Arts

Course NO: DSE(SD)40101

Title : Stage Performance and Production

Total Credit : 04

In-Sem Exam : 40

End- Sem Exam : 60

Total Credit: 04

Module	Topic	Credit	Contact Hour
I	Stage Performance	1	10
II	Presentation of Bhaona	2	40
III	Costume Designing of Bhaona	1	10

Essential Readings :

1. Neog, Maheswar Aesthetic Continuum essays on Music, drama, Dance, and Painting
2. Bhattacharya, Harischandra Origin of Assamese Drama and Stage
3. Kothari, Sunil Sattriya: Classical Dance of Assam



Dr. Bhupen Hazarika Centre for Studies in Performing Arts
DIBRUGARH UNIVERSITY
Course Structure of MA in Performing Arts (Theatre Art)
under Choice Based Credit System (CBCS)

Programme : M. A. in Performing Arts (Theatre Art)

1st Semester

Course No. : CTA10100
Course No. : CTA10200
Course No: CTA10300
Course No.: DSE(TA) 10100
Course No.: AEC10100

2nd Semester

Course No.: CTA20100
Course No.: CTA20200
Course No.: CTA20300
Course No.: DSE(TA) 20100
Course No.: DSE(TA) 20200
Course No.: GE20100

3rd Semester

Course No.: CTA30100
Course No.: CTA30200
Course No.: CTA30300
Course No.: DSE(TA)30100
Course No.: DSE(TA)30200
Course No.: GE30100

4th Semester

Course No.: CTA40100
Course No.: CTA40200
Course No.: CTA40300
Course No.: DSE(TA)40100
Course No.: AEC40100

Programme : M. A. in Performing Arts

Title: Performing Arts and Culture

Course No. : CTA10100

Total Credit: 04

In-Sem Exam :40

End-SemExam :60

Unit	Content	Credit	Contact Hour
I	<p>Meaning and implication of Performing Arts:</p> <p>c. Meaning of Culture</p> <p>d. Performing Arts as a Discipline of Studies: Its Importance and Relevance.</p>	01	10
II	<p>Performance Tradition in India with special reference to Assam</p> <p>c. Origin and development of classical schools of India</p> <p>iv. Theatre Art (with special reference to Ankia Nat)</p> <p>v. Vocal Music (with special reference to Sattriya Music)</p> <p>vi. Dance (with special reference to Sattriya Dance)</p> <p>d. Folk Tradition of Performing Arts with special reference to Assam (Theatre, Music & Dance)</p> <p>Fundamental Introduction of Art Form : PutalaNach, DhuliyaBhaona, KushanGan, VariGan, Ojapali, Deodhoni, KhuliaBhaona, Zikir and Zari, BokaBhaona, Karam Puja, Kamrupilokageet, Goalparialokageet, Dhemali, Malita, MukhaBhaona.</p>	01	20
III	<p>C. Brief Introduction to Indian Treatises</p> <p>ii. Natyashastra ii. Abhinayadarpana, iii. Srihastamuktavali, iv. Vrihaddesi, v. SangeetRatnakara, vi. Badya-Pradeep, vii. SangeetDamodar.</p> <p>D. Art and allied Subjects</p> <p>Art Appreciation: Rasa and Bhava Guru-SishyaParampara</p>	01	15

IV	Trend Setters of Performance Tradition in Assam		
	vi. Sankaradeva vii. Madhavadeva viii. Jyoti Prasad Agarwalla ix. Bishnu Prasad Rabha x. Dr. Bhupen Hazarika	01	15

Essential Readings :

4. Sankaradeva and his Times: - Maheswar Neog
Early History of Vaisnava
Faith in Assam
5. Madhavadeva: His Life Art and Thought - Karabi Deka Hazarika
6. Sri Sri Sankaradeva - Maheswar Neog

Further References :

11. Sri Sankaradeva aru Shri Madhavdev Sahitya Prakash, Guwahati Assam.
12. Madhavadeva: Sahitya, Kala Aru Darsan - Karabi Deka Hazarika
13. Asomiya Natiya Sahitya - Satyandra Nath Sarmah
14. Asomiya Natiya Sahitya Jilingoni - Harish Ch. Bhattarcharya
15. Sattriya Nritya Geet Badya Hatputhi - Jagannath Mahanta
16. Theatre of India - Ananda Lal
17. Swar Bidya Vigyan - Nilima Barthakur
18. Jyoti Prasad aru Sristia aru Chetona (ed.) Jyoti Prasad Saikia
19. Bhupen Hazarika aru Geetar Jibanrath Dilip Kumar Dutta
20. Asomiya Sahitya Buronji (2nd Vol.) Shivnath Burman, ABLAC Association, Guwahati

Programme : M. A. in Performing Arts

Title: Culture and Performing Arts

Course No. : CTA10100

Total Credit: 04

In-Sem Exam :40

End-SemExam :60

Unit	Content	Credit	Contact Hour
I	a. Meaning and significance of 'culture' b. Culture: Its role in influencing International Diplomatic Relations among Nations	1	15
II	e. Performing Arts as a discipline of Studies: its importance and relevance. f. Performance Tradition in India with special reference to Assam: vii. Theatre Art viii. Vocal Music ix. Dance g. Folk Tradition of Performing Arts with special reference to Assam.	1	15
III	a. Role of Importance of Media in Performing Arts b. Necessity and Equipments of Documentation.	1	15
IV	a. Meaning of 'Cultural Tourism' b. Cultural tourism in Assam and NE India.	1	15

Essential reading:

7. Sankaradeva and his Times:
Early History of Vaisnava
Faith in Assam - MaheswarNeog
8. Madhavadeva: His Life Art and Thought - Dr. KarabiDekaHazarika
9. Sri SriSankaradeva - MaheswarNeog
10. YuganayakSankaradeva - DimbeswarNeog
11. Madhavadeva: Sahitya, Kala AruDarshan - Dr. KarabiDekaHazarika

Further Reading:

1. AsomiyaNatiyaSahitya - SatyandraNathSarmah
2. AsomiyaNatiyaSahityaJilingoni - Harish Ch. Bhattarcharjya

3. SattriyaNrityaGeetBadyaHatputhi - Dr. JagannathMahanta
4. Theatre of India - AnandaLal
5. SwarBidyaVigyan - Dr. DilipRanjanBarthakur
&NilimaBarthakur

Programme : M. A. in Performing Arts

Course No.: CTA10200

Title: Classical Indian Theatre

Total Credit: 04

In-Sem Exam :40

End-SemExam :60

Unit	Content	Credit	Contact Hour
I	i) Origin and development of Indian Theatre(oral tradition, myth, rituals, Epics and Sanskrit Theatre) ii) Introduction to Sanskrit play writers- Bhasa, Kalidasa, Sudraka, Bhababhuti iii) Basic Ideas and concepts in Natyashastra, AbhinayaDarpana, Dasarupaka, ShrihastaMuktawali	2	20
II	i) Basic Ideas on Traditional Indian Theatre ii) Yakshagana, Nautanki, Bhawai, Ankiabhaona	1	20
III	i)Acting theory based on the Natyashastra (Rasa, Vaba, Bivaba,SansariVaba, Angika , Vachika, Aharya, Swatika, NayakaProkara, NayikaProkara, Vidushaka, Four Vritties, Four Pravritties and two Dharmies.) ii)MukhaAbhinaya and Mudra Abhinaya iii)Theatre architecture and design according to Natyashastra iv)Theatre Music in folk and classical Indian theatre.	1	20

Essential reading:

1. Indian Theatre; AdhyaRangacharya, NBT, New Delhi
2. Indian Theatre; Nemichanda Jain; Published by NSD, New Delhi

3. Indian Theatre; Published by SahityaAkademi, New Delhi
4. Performance Tradition in India; Suresh Awasthi
5. Introduction to Bharata'sNatyashastra; AdhyaRangacharya
6. Bharata, The Natyashastra, KapilaVatsyayan
7. Traditional Indian Theatre; KapilaVatsyayan
8. A study of some tradition of Performing Arts in Eastern India: Margi and Desi Polarities;
KapilaVatsyayan
9. The National Culture of India; S. Abid Husain
10. RangaSthapatya; S.B. Sarma, NSD publication
11. AsomiyaLokaNatyaParampara; Dr. SailenBharali
12. AsomiyaNatyaSahitya; Dr. Satyendranath Sharma
13. Sankardeva and His Times: Early History of Vaisnava Faith in Assam;
MaheswarNeog

Further references:

1. Indian Method in Acting, Prasana, NSD Publication
2. Sri SriSankardeva; MaheswarNeog
3. Nandantatwa: Prasyaarupasatya, TrailukyaNathGoswami
4. Sanskrit NatyaSahitya; KamakhyaCharanBhagawati
5. Sanskrit SahityarItibritwa; ThaneswarSarma
6. Natyasatra(3 Volumes) published by Assam NatyaSanmilan
7. SatriyaNrityaGeetBadyaHatputhi; Dr. JagannathMahanta
8. AdhunikNatyakalaJugenChetia
9. NatyahasmiJyoti Prasad Saikia
10. AbhinayaKalarDarshanGoutamSarmah

Programme : M. A. in Performing Arts
Course No.: CTA10300
Title: Classical Indian School of acting
Total Credit: 04
In-Sem Exam :40
End-SemExam :60

Unit	Content	Credit	Contact Hour
I	Physical and vocal preparation (Matiakhora, Yoga, voice & pitch exercise)	1	20
II	Practice on Indian Classical school	1	20
III	Scene Work	2	20

Essential reading:

1. Yog Its Philosophy and Practice; Swami Ramdev
2. Sattriya: Classical Dance of Assam; Sunil Kothari
3. Natyashastra; KapilaVatsyayan
4. Indian Method in Acting; Prasana, NSD publication
5. SatriyaNrityaGeetBadyaHatpathi; Dr. JagannathMahanta

Programme : M. A. in Performing Arts

Course No.: DSE(TA) 10100

Title: Theatre Production

Total Credit: 04

In-Sem Exam :40

End-SemExam :60

Unit	Content	Credit	Contact Hour
I	Production of pieces from Traditional /Classical Indian Theatrical Forms	4	60

Essential reading:

1. History of Indian Theatre; M.L. Varadpande
2. Traditional Indian Theatre; KapilaVatsayan
3. Bharata'sNatyashastra; KapilaVatsayan
- 4.

Theatre of India; Anandalal

Programme : M. A. in Performing Arts

Course No.: AEC10100

Title: The Performing Artist: Preparation for an Artist's Career I

Total Credit: 02

In-Sem Exam :40

End-SemExam :60

Unit	Content	Credit	Contact Hour
I	Choice, Challenges and means to overcome the Challenges National and International Linkages/ Funding Agencies and how to apply (writing drafts, applications, proposals, developing group-profiles, etc) Group or Individual Enterprises: (developing institutions, Repertory groups, Preparation of information brochures, using the social media, preparation of blogs, website, etc.)	2	30

Essential Readings :

6. Aesthetic Continuum: Essays on Assamese Culture -
MaheswarNeog

Programme : M. A. in Performing Arts
Course No.: AEC10100
Title: Understanding the Recitation
Total Credit: 02
In-Sem Exam :40
End-SemExam :60

Unit	Contents	Credits	Contact Hour
I	Meaning/Definition and History of Recitation. Importance of Recitation, Recitation as a Performing Arts	1	14
II	1.Technique of Recitation-(memorization pronunciation voice modulation depth pitch intonation stressaccent metre etc.) 2.Study of Recitation in historical perspective.(source syntax and application)	1	14

Essential Readings:

1. Bora, Golapchandra, Prayug Silpa Abriti Bibidha, Puranigudam, Nagaon, 2004, Page (09-17)
2. Bak Silpa Abriti aru Sanglap, Bhupen Chakrabarty.
3. Asomiya Kabitar Sanda, Mahendra Bora
4. Saikia, Chanticgata, Abritti Anwejon, Pragjyotia Kabya Kanan, 2014, (Page 24-30, 40-45, 103-120).
5. Saikia, Chanticgata, Abritti Abhinyash, Pragjyotia Kabya Kanan, 2018, (Page 6-7, 13-18, 45-58)

Programme : M. A. in Performing Arts
Course No.: CTA20100
Title: Western Theatre History and Theory
Total Credit: 04
In-Sem Exam :40
End-SemExam :60

Unit	Content	Credit	Contact Hour
I	Brief history of western theatre till 20th century: i)Introduction to Greek playwrights ii)History of western theatre Architecture till 20th century.	1	15
II	Poetics	1	15
III	Epic theatre(Brecht)	1	15
IV	Stanislavsky, Michel Chekhov and Grotowaski	1	15

Essential reading:

1. The Greek Playwright; Clem Martini
2. The Bedford Introduction to Drama; Lee D. Jacobus
3. Greek Theatre in Context; Eric Dugdale
4. Aristotle's Theory of Poetry and Fine Art, S.H. Butcher
5. Bertolt Brecht; Saint Joan
6. Brecht on Theatre; Bertolt Brecht, John Willett
7. An Actor's Prepares; Konstantin Stanislavski
8. Towards a Poor Theatre; Grotowoski
9. Theatre Studies; Robert Leach
10. Ranga-Sthapatya- S.B. Sarma

Further reading:

1. Indian Method of Acting; Prashanna, NSD publication

2. The Theory of Modern Stage; Eric Bentley
3. Building A Character; Stanislavsky
4. Creating A Role; Stanislavsky
5. AristotalorKabyatatwa; AkhilHazarika
6. Natyahasmi; Dr. JyotiprashadSaikia
7. Natakor Katha, Dr. PunaMahanta
8. AbhinayaKalarDarshan; GoutamSarmah

Programme : M. A. in Performing Arts**Course No.: CTA20200****Title: Dramatic literature****Total Credit: 04****In-Sem Exam :40****End-SemExam :60**

Unit	Content	Credit	Contact Hour
I	Sophocles—Oedipus Rex	1	15
II	Shakespeare-- Macbeth/ King Lear/Midsummer Night's Dream/The Tempest	1	15
III	Anton Chekhov—The Seagull Ibsen—A Doll's House	1	15
IV	Brecht – Mother Courage	1	15

1. Oedipus Rex; Sophocles
2. The Greek Playwright; Clem Martini
3. Greek Theatre in Context; Eric Dugdale
4. Macbeth; William Shakespeare
5. King Lear; William Shakespeare
6. Tempest; William Shakespeare
7. Midsummer Night's Dream; William Shakespeare
8. The Complete Works of William Shakespeare; Geddes and Grosset
9. Anton Chekhov; Gooselurries
10. The Portable Chekhov; Anton Chekhov

Programme : M. A. in Performing Arts
Course No.: CTA20300
Title: Acting practical
Total Credit: 04
In-Sem Exam :40
End-SemExam :60

Unit	Content	Credit	Contact Hour
I	Introduction to method Acting (Stanislavsky and Michel Chekhov)	2	20
II	Solo Performance	1	20
III	Scene Work	1	20

Essential reading:

1. To The Actors on Technique of Acting; Michel Chekov
2. Twentieth Century Actor Training; Edited by- Alison Hodge
3. An Actor Prepares; Konstantin Stanislavski
4. Building A Character; Konstantin Stanislavski
5. Towards A Poor Theatre; Grotowoski
6. Indian Method in Acting; Prasana, NSD publication

Further Reading:

1. AbhinayaKalarDarshan; GoutamSarma
2. PrayugikNatyakala; Suraj Drama Production

Programme : M. A. in Performing Arts

Course No.: DSE(TA) 20100

Title: Realistic Play Production

Total Credit: 04

In-Sem Exam :40

End-SemExam :60

Unit	Content	Credit	Contact Hour
1	Any classical play of either ancient or modern period is to be produced	4	60

Programme : M. A. in Performing Arts

Course No.: DSE(TA) 20200

Title: Advance Acting Technique

Total Credit: 04

In-Sem Exam :40

End-SemExam :60

Unit	Content	Credit	Contact Hour
I	Advance actor training based on Stanislavsky, Michel Chekhov, and Grotowski's Method. Especial and Personal attention to be given to all the individual students.	4	60

Essential reading:

1. An Actor's Prepares; Konstantin Stanislavski
2. Twentieth Century Actor's Training; Edited by- Alison Hodge
3. To The Actor on Technique of Acting; Michel Chekov
4. Building A Character; Konstantin Stanislavski
5. Towards A Poor Theatre; Grotowoski

Programme : M. A. in Performing Arts

Course No.: GE20100

Title: Introduction to Music & Dance

Total Credit: 04

In-Sem Exam :40

End-SemExam :60

Unit	Content	Credit	Contact Hour
I	Introduction to Indian Music : • Definition, origin & development of Folk music and Raga music	01	15
II	Technical Terminology of Indian Music: Dhwani, Naad, Shruti, Swar, Sudha, Vikrita, Vadi, Samvadi, Anuvadi, Vivadi, Aroh, Avroh, Pakad, Taal, Laya	01	15
III	Introduction to Dance: Definition of Nritya, Natya and Nitta, Lokadharmi and Natyadharmi, Abhinaya, Hasta (Gestures)	01	15
IV	Music & Dance: The Interrelationship	01	15

Essential Readings :

- | | |
|--|-------------------------|
| 1. BharatiyaSangit | - Dr. SeemaJohri |
| 2. BharatiyaSangitkeShruti | - Yashpal Sharma |
| 3. Aesthetic Continuum: Essays on Assamese Music, Drama and Painting | - MaheswarNeog. |
| 4. RaagSangit | - Birendra Kumar Phukan |

Further References :

1. SattriyaNritya, Geet, BadyarHaatputhi
2. UcchangaSangitTatwa (Part I)
3. TablaVigyan
4. SattriyaNrityarOitijya r Aabhakh
5. Stepping Stones to Indian Music

- JagannathMahanta
- Manju Devi Bhagawati
- Dr. DilipRanjanBorthakur
- PradipJyotiMahanta
- N P G Dostidar

Programme : M. A. in Performing Arts

Course No.: CTA30100

Title: Dissertation

Total Credit: 04

In-Sem Exam :40

End-SemExam :60

Unit	Content	Credit	Contact Hour
I	A brief study on General Research Methodology, Review of Literature	2	10
II	Dissertation	2	50

Essential Reading :

1. Research Methodology

- C R Kothari and GauravGarg

Programme : M. A. in Performing Arts

Course No.: CTA30200

Title: THEATRE DESIGN

Total Credit: 04

In-Sem Exam :40

End-SemExam :60

Unit	Content	Credit	Contact Hour
I	Art appreciation	01	10
II	Elements and Principles of Design Geometrical drawing Ground plane, front and side elevation, projections	01	20
III	Design History of the West	01	15
IV	Model Construction	01	15

Essential reading:

1. Scene Design: A Guide To The Stage; Hake Talbot
2. Stage Design; Tony Davis
3. Stage Lighting Design: A Practical Guide; Neil Fraser
4. Theatrical Design; Eric Appleton and Tracey Lyons
5. Bharata's Natyashastra; KapilaVatsayan

Programme : M. A. in Performing Arts
Course No.: CTA30300
Title: Production based on Design and Sceneography
Total Credit: 04
In-Sem Exam :40
End-SemExam :60

Unit	Content	Credit	Contact Hour
I	Design based Production on Indian/ western classics with special emphasis given on (Both theoretically and practically) light design, set design, costume design, Make-Up and Music & sound Design. Students should learn to integrate all these design elements with respect to the text, to obtain the final theatre production.	04	60

Essential reading:

1.

Design: A Guide To The Stage; Hake Talbot

2. Stage Design; Tony Davis
3. Stage Lighting Design: A Practical Guide; Neil Fraser
4. Theatrical Design; Eric Appleton and Tracey Lyons
5. Bharata's Natyashastra; KapilaVatsayan

Programme : M. A. in Performing Arts

Course No.: DSE(TA)30100

Title: Assamese Dramatic Tradition

Total Credit: 04

In-Sem Exam :40

End-SemExam :60

Unit	Content	Credit	Contact Hour
I	Dramatic tradition of ancient Assam(Including various folk theatre forms)	1	15
II	Assamese Dramatic Tradition in Mediaval Period with special reference to Ankia Nat Bhaona	1	15
III	Modern Assamese Drama: i) History ii) Classification of Modern Assamese Drama iii) Modern Assamese Amateur Theatre iv) Assamese Mobile Theatre	2	30

Essential reading:

1. AsomiyaNatyaSahityaJilingoni; Dr. Harish Ch. Bhattacharjya
2. Sankardeva and His Times: Early History of Vaisnava Faith in Assam; MaheswarNeog
3. PrayogikNatya Kala; Published by- Suraj Drama Production Works, Jorhat
4. AsomorLoka Nat; Dr. Nabin Ch. Sharma
5. AsomiyaNatyaSahitya; Dr. Satyendranath Sharma
6. SrimantaSankardeva; Dr. Sanjib Kumar Borkakoti

Further Reading:

1. Mancha Lekha; Atul Chandra HAZarika
2. Natar Katha; PunaMahanta
3. NatararuAsomiyaNatak; SailenBharali
4. Natyahasmi; JyotiprashadSaikia

5.

Programme : M. A. in Performing Arts**Course No.: DSE(TA)30200****Title: Foundation of Modern Theatre****Total Credit: 04****In-Sem Exam :40****End-SemExam :60**

Unit	Content	Credit	Contact Hour
I	Basic Concepts of Theatre: East and West Art Movements, Concept and Ideas: Absurd Theatre, Theatre of Cruelty, Political Theatre, Black Theatre, Feminist Theatre, Theatre of the Oppressed, Third Theatre, Forum Theatre	1	15
II	Psychological Realism: Ibsen, Chekhov—The Moscow Art Theatre and Stanislavski, Tennessee Williams and Arthur Miller---Turning Inward: Subjective Theatre: Symbolism, Appia and Craig, Constructivism, Expressionism	1	20
III	Theatre of Cruelty: Artaud, Grotowski, Peter Brook's Marat/Sade, Living Theatre, Open Theatre---Boundary Crossings: Multicultural and Intercultural , post colonialism, Soyinka Death and the King's Horseman----Performance Art: Happenings, Fluxes, early Performance Art	2	25

Essential Readings:

1. The Greek Play

aywright; Clem Martini

2. The Bedford Introduction to Drama; Lee D. Jacobus
3. Greek Theatre in Context; Eric Dugdale
4. Aristotle's Theory of Poetry and Fine Art, S.H. Butcher
5. Bertolt Brecht; Saint Joan
6. Brecht on Theatre; Bertolt Brecht, John Willett
7. An Actor's Prepares; Konstantin Stanislavski
8. Towards a Poor Theatre; Grotowski
9. Theatre Studies; Robert Leach
10. The Theory of Drama; A. Nichol
11. The Theory of Modern Stage; Eric Bentley
12. Artaud's Theatre of Cruelity, Albert Bermel

13. Empty Space; Peter Brook
14. The Shifting Point; Peter Brook

Further reading:

- | | |
|---|--|
| <ol style="list-style-type: none"> 1. PunaMahanta 2. JugenChetia 3. RitiAruManchayan; JugenChetia 4. JugenChetia 5. JyotiprashadSaikia | <p>Natakar Katha;</p> <p>AdhunikNatya Kala;</p> <p>Natakar Rup-</p> <p>NatakAruAsomiyaNatak;</p> <p>Natyahasumi;</p> |
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Programme : M. A. in Performing Arts

Course No.: GE30100

Title: Basics of Theatre

Total Credit: 04

In-Sem Exam :40

End-SemExam :60

Unit	Content	Credit	Contact Hour
I	a. Basic concept of Theatre b. Brief introduction to western and Indian Theatre History c. Basic concept and definition of Drama, Drama as an art form, different elements of drama	1	15
II	h. Basic concept of Natyashastra i. Definition of acting j. Various aspects of acting (Angik, Bashik, Satvik and AharjyaAbhinaya) k. Concept of Bhaba and Rasa	1	15
III	a. Basic ideas of stage craft b. Stage geography c. Basic ideas of light, set, costume, Make-up design	1	15
IV	a. Basic preparation of actor, physical, vocal and psychological exercise, Theatre games, body movement, Facial expressions, improvisations. b. Voice and Pitch, Modulation, dialogue delivery etc. c. Scene work on selected text or improvisations to create a dramatic moment (in group or solo)	1	15

Reference Books

1. The Bedford introduction to Drama Jacobus, Lee A, A Bedford Book, St. Martin Press, New York. Fifth Edition 1989
2. Theatre Studies Robert Leach
3. The Theory of Drama A. Niccole
4. Indian Theatre Nemichanda Jain
5. Natarakar Katha;
PunaMahanta

6. JugenChetia AdhunikNatya Kala;
7. RitiAruManchayan; JugenChetia Natar Rup-
8. JugenChetia NatakAruAsomiyaNatak;
9. JyotiprashadSaikia Natyahasumi;
10. Drama Production PrayugikNatyakala; Suraj

Programme : M. A. in Performing Arts
Course No.: CTA40100
Title: Dramatic literature (Indian Theatre)
Total Credit: 04
In-Sem Exam :40
End-SemExam :60

Unit	Content	Credit	Contact Hour
I	Sudraka—Mirchakatikam	01	15
II	Bijay Tendulkar—Silence ! The Court is in Session	01	15
II	GirishKarnad—Haybadan/ Nagamandala	01	15
III	BadalSirkar—EbongIndrajit	01	15

Essential reading:

1. Mirchakatikam; Sudraka
2. Silence! The Court is in Session; Bijay Tendulkar
3. GirishKarnad Three Plays; GirishKarnad
4. EvamIndrajit; BadalSarkar

Programme : M. A. in Performing Arts
Course No.: CTA40200
Title: Dramatic literature (Assamese Theatre)
Total Credit: 04
In-Sem Exam :40
End-SemExam :60

Unit	Content	Credit	Contact Hour
I	Sankardeva—Parijat Haran	01	15
II	Jyotiprashad—KarengorLigiri	01	20
III	ArunSarmah – Purush	02	25

Essential reading:

1. **Parijat Haran by SrimantaSankardeva**
2. **KarengorLigiri by Jyoti Prasad Agarwalla**
3. **Purush by ArunSarma**

Programme : M. A. in Performing Arts

Course No.: CTA40300

Title: Traditional Indian theatre

Total Credit: 04

In-Sem Exam :40

End-SemExam :60

Unit	Content	Credit	Contact Hour
I	Traditional Indian Theatre	02	30
II	Modern Indian Theatre	02	30

1. Theatre of India; Anandalal
2. Traditional Indian Theatre; KapilaVatsayan
3. History of Indian Theatre;
M.L. Varadpande
4. Modern Indian Drama: Issues
and Interventions; Edt. By Lakshmi Subramaniam
5. Theatre of Independence,
AparnaBhargavaDharwadker
6. AdhunikBharatiyaNatak(Bang
la); Dr. DilipKr.Mitra
7. Indian Theatre, Nemichanda
Jain

Programme : M. A. in Performing Arts

Course No.: DSE(TA)40100

Title: Students' Production

Total Credit: 04

In-Sem Exam :40

End-SemExam :60

Unit	Content	Credit	Contact Hour
I	The topic of the production will be finalized with proper discussion with the concerned teacher and produced in group	04	60

Programme : M. A. in Performing Arts

Course No.: AEC40100

Title: The Performing Artist: Preparation for an Artist's Career II

Total Credit: 02

In-Sem Exam :40

End-SemExam :60

Unit	Content	Credit	Contact Hour
I	Developing communicative skills: Personality developments, including management of events, decoration, table manners etc. Using English in real life situations.	2	30

Essential Readings :

1. MaheswarNeog Aesthetic Continuum: Essays on Assamese Culture -

ABILITY ENHANCEMENT COURSE
 Course No. 40104
 Area : **Theatre Production**
 Title of the Course : **Students' Production**

Total Credit : 03

SYLLABUS OF CHOICE BASED CREDIT SYSTEM
Dr. Bhupen Hazarika Centre for Studies in Performing Arts
DIBRUGARH UNIVERSITY

Course Structure of MA in **Performing Arts (Theatre Art)** under Choice Based Credit System (CBCS) as approved by the Board of Studies in Performing Arts held on 05-04-2017.

The Post Graduate Programme in **Performing Arts (Theatre Art)** shall be of four semesters covering two academic years. A student has to register at least 76 credits in two academic sessions.

A student will have to take 36 credits against the core course, 10 credits for compulsory foundation course, and will have to select 2 elective areas of total 32 credits. There will be an additional 4 credit for optional foundation courses.

CORE COURSES (36 Credits)

	CODE	COURSE	CREDIT
FIRST SEMESTER	10100	Basics of Performing Arts	4
	10200	Classical Indian Theatre	4
SECOND SEMESTER	20100	Western Theatre history	4
	20200	Dramatic Literature	4
THIRD SEMESTER	30100	Dramatic Literature(Indian)	4
	30200	Theatre Design and Scenography (i)	4
FOURTH SEMESTER	40100	Dissertation	4
	40200	Dramatic literature (Assamese)	4
	40300	Traditional Indian Theatre	4

COMPULSORY FOUNDATION COURSES (10 Credits)

SEMESTER	CODE	COURSE	CREDIT
FIRST SEMESTER	10300	Practical on Classical Indian School of Acting	5

SECOND SEMESTER	20300	Realistic Acting Practical	5
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ELECTIVE COURSES (32 Credits)

(Students will choose two of the four areas. After choosing a particular elective paper students cannot change their elective course in second, third and fourth semesters.)

Area-I : Theatre Production

SEMESTER	CODE	COURSE	CREDIT
FIRST SEMESTER	10101	Bhaona/ Sanskrit Play	4
SECOND SEMESTER	20102	Realistic Play Production	4
THIRD SEMESTER	30103	Production based on Design and Scenography	4
FOURTH SEMESTER	40104	Students Production	4

Area-II: Theatre Study

SEMESTER	CODE	COURSE	CREDIT
FIRST SEMESTER	10201	Theatre Architecture oriental and occidental	4
SECOND SEMESTER	20202	Foundation of Modern Theatre	4
THIRD SEMESTER	30203	Assamese Dramatic Tradition	4
FOURTH SEMESTER	40204	Theatre in Education	4

Area-III: Advance Actor Training

SEMESTER	CODE	COURSE	CREDIT
FIRST SEMESTER	10301	Physical Preparation and Movement	4
Second SEMESTER	20302	Voice and Speech	4
Third SEMESTER	30303	Advance acting technique based on method acting	4
Fourth SEMESTER	40304	Improvisation and Choreography	4

Area-IV: Theatre Designing

SEMESTER	CODE	COURSE	CREDIT
FIRST SEMESTER	10401	Light, Costume, Make-up	4

		Design	
FIRST SEMESTER	20402	Music and Sound Design	4
FIRST SEMESTER	30403	Poster making and Property design	4
FIRST SEMESTER	40404	Play Direction and Production process	4

OPTIONAL FOUNDATION COURSES (4 Credits)

Sl. No.	Paper No.	Course Title	Credit
1		The Performing Artist: Preparation for an Artist's Career	
2		Event Management	

Shall be required in third semester.

GENERIC ELECTIVE

Course No. : 10100

Title of the Course: Basics of Theatre

Total Credit: 04

MODULE	TOPIC	LECTURE	TUTORIAL	PRACTICAL
I	d. Basic concept of Theatre e. Brief introduction to western and Indian Theatre History f. Basic concept and definition of Drama, Drama as an art form, different elements of drama	10	--	--
II	l. Basic concept of Natyashastra m. Definition of acting n. Various aspects of acting (Angik, Bashik, Satvik and AharjyaAbhinaya) o. Concept of Bhaba and Rasa	10	--	8
III	d. Basic ideas of stage craft e. Stage geography f. Basic ideas of light, set, costume, Make-up design	10	--	8
IV	d. Basic preparation of actor, physical, vocal and psychological exercise, Theatre games, body movement, Facial expressions, improvisations. e. Voice and Pitch, Modulation, dialogue delivery etc. f. Scene work on selected text or improvisations to create a dramatic moment (in group or solo)	--	----	18

Total Lectures of 1 hour duration : **30**

Tutorial classes of 1 hour duration : **Nil**

Practical classes of 1 hour duration : **34**

Total Credits after calculation : **04**

Reference Books

11. The Bedford introduction to Drama
York. Fifth Edition 1989

Jacobus, Lee A, A Bedford Book, St. Martin Press, New

12. Theatre Studies

Robert Leach

13. The Theory of Drama

A. Niccole

14. Indian Theatre

Nemichanda Jain

Natyashastra

Course No. : **30403**
 AREA : **Theatre Designing**
 Title of the Course : **Poster Making and Property Design**
 TOTAL CREDIT: **04**
ELECTIVE

MODU LE	TOPIC	LECTURE	TUTORI AL
I	Basic skill of drawing and painting Preparation of poster for a play Basic concept of stage property and hands property Materials used for making property. Property design for a particular play.		30
II	Property design for a particular play.		34

Total Lecturers of 1 hour duration : Nil
 Tutorial classes of 1 hour duration : Nil
 Practical classes of 2 hours duration : 64
 Total Credits after calculation : 04



**Dr. Bhupen Hazarika Centre for Studies in Performing Arts
DIBRUGARH UNIVERSITY**

**Course Structure of MA in Performing Arts (Vocal Music)
under Choice Based Credit System (CBCS)**

Programme : M. A. in Performing Arts (Vocal Music)

1st Semester

**Course No. : CVM10100
Course No. : CVM10200
Course No. : CVM10300
Course No. : DSE(VM) 10100
Course No. : AEC10100**

2nd Semester

**Course No.: CVM20100
Course No.: CVM20200
Course No.: CVM20300
Course No.: DSE(VM) 20100
Course No.: DSE(VM) 20200
Course No.: GE20100**

3rd Semester

**Course No.: CVM30100
Course No.: CVM30200
Course No.: CVM30300
Course No.: DSE(VM)30100
Course No.: DSE(VM)30200
Course No.: GE30100**

4th Semester

**Course No.: CVM40100
Course No.: CVM40200
Course No.: CVM40300
Course No.: DSE(VM)40100
Course No.: AEC40100**

Programme : M. A. in Performing Arts

Title: Performing Arts and Culture

Course No. : CVM10100

Total Credit: 04

In-Sem Exam :40

End-Sem Exam :60

Unit	Content	Credit	Contact Hour
I	<p>Meaning and implication of Performing Arts:</p> <p>e. Meaning of Culture</p> <p>f. Performing Arts as a Discipline of Studies: Its Importance and Relevance.</p>	01	10
II	<p>Performance Tradition in India with special reference to Assam</p> <p>p. Origin and development of classical schools of India</p> <p>x. Theatre Art (with special reference to Ankia Nat)</p> <p>xi. Vocal Music (with special reference to Sattriya Music)</p> <p>xii. Dance (with special reference to Sattriya Dance)</p> <p>q. Folk Tradition of Performing Arts with special reference to Assam (Theatre, Music & Dance)</p> <p>Fundamental Introduction of Art Form : Putala Nach, Dhuliya Bhaona, Kushan Gan, Vari Gan, Ojapali, Deodhoni, Khulia Bhaona, Zikir and Zari, Boka Bhaona, Karam Puja, Kamrupi lokageet, Goalparia lokageet, Dhemali, Malita, Mukha Bhaona.</p>	01	20
III	<p>E. Brief Introduction to Indian Treatises</p> <p>iii. Natyashastra ii. Abhinayadarpana, iii. Srihastamuktavali, iv. Vrihad desi, v. Sangeet Ratnakara, vi. Badya-Pradeep, vii. Sangeet Damodar.</p> <p>F. Art and allied Subjects</p> <p>Art Appreciation: Rasa and Bhava Guru-Sishya Parampara</p>	01	15

IV	Trend Setters of Performance Tradition in Assam		
	xi. Sankaradeva xii. Madhavadeva xiii. Jyoti Prasad Agarwalla xiv. Bishnu Prasad Rabha xv. Dr. Bhupen Hazarika	01	15

Essential Readings :

- | | | | |
|-----|---|---|----------------------|
| 12. | Sankaradeva and his Times:
Early History of Vaisnava
Faith in Assam | - | Maheswar Neog |
| 13. | Madhavadeva: His Life Art and Thought - | - | Karabi Deka Hazarika |
| 14. | Sri Sri Sankaradeva | - | Maheswar Neog |

Further References :

- | | | | |
|-----|---|---|--|
| 21. | Sri Sankaradev aaru Shri Madhavdev | - | Sahitya Prakash, Guwhati Assam. |
| 22. | Madhavadeva: Sahitya, Kala Aru Darsan - | - | Karabi Deka Hazarika |
| 23. | Asomiya Natiya Sahitya | - | Satyandra Nath Sarmah |
| 24. | Asomiya Natiya Sahitya Jilingoni | - | Harish Ch. Bhattarcharjya |
| 25. | Sattriya Nritya Geet Badya Hatputhi - | - | Jagannath Mahanta |
| 26. | Theatre of India | - | Ananda Lal |
| 27. | Swar Bidya Vigyan | - | Nilima Barthakur |
| 28. | Jyoti Prasad Srusti aaru Chetona (ed.) | - | Jyoti Prasad Saikia |
| 29. | Bhupen Hazarika Geet aru Jibanrath | - | Dilip Kumar Dutta |
| 30. | Asomiya Sahityar Buronji (2 nd Vol.) | - | Shivnath Burman, ABLAC Association, Guwahati |

Programme : M. A. in Performing Arts
Title: History of Music: Indian and Karnatik
Course No. : CVM10200
Total Credit: 04
In-Sem Exam :40
End-Sem Exam :60

Unit	Content	Credit	Contact Hour
I	a)History of Indian Music 1. Origin of Music in the Primitive age along with short review of music in the Vedic and Pauranik and Ancient period. 2.Historical analysis of the contribution of the Eminent Musicologist. 3.Musicians and composers of the Mediaeval and Modern period. 4.Different musical forms (Dhrupad, Kheyal, Tappa, Thumri, Dadra, Sadra, Tarana, Trivat, Chaturanga, Hori, Chaiti Ghazal, Bhazan, Rabindra Sangeet, Lokageet etc.) 5. Some musical Instruments (Rudra Veena, saraswati Veena, Sarod, Sitar etc.)	02	30
II	Carnatic Music: a.Short review of Karnatic music with reference to the great composers and musicians (Purandara dasa, Muthuswamy Dikshiter, Tyagaraja) b.General principles of Raga and Tala of Karnataki music. c.A general idea of the important technical terms used in Karnatic Music.	01	15

III	<p>Western Music:</p> <p>a. History of Western Music (Classical and Romantic Period)</p> <p>b. Staff notation of Western music.</p> <p>c. Musical encounter of Western music in the Modern and Post-Modern Period-the New Internationalism.</p>	01	15
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Essential Readings :

- | | |
|---|----------------------------|
| 1. A History of Indian Music (Part I and Part II) | - Swami Prajnanananda |
| 2. Sangit Nipun | - Rupanjali Sarma Bordoloi |
| 3. The Science of Indian Music | - N C Satyanarayana |
| 4. Sargam: An introduction to Indian Music | - Vishnu Das Shiraly |

Further Readings :

- | | |
|---|------------------------------|
| 1. Raag Sangit | - Birendra Kumar Phukan |
| 2. Bharatiya Uchhanga Sangit | - Rupanjali Bhatta Borpujari |
| 3. Uchhanga Sangit Tatwa | - Manju Devi Bhagawati |
| 4. Indian Music and Ustad Mustaque Ali Khan | - Pt. Debu Chaudhuri |
| 5. Tabla Vigyan | - Dr. Dilip Ranjan Borthakur |

Programme : M. A. in Performing Arts

Title: Khayal

Course No. : CVM10300

Total Credit: 04

In-Sem Exam :40

End-Sem Exam :60

Unit	Content	Credit	Contact Hour
I	The course intends to provide knowledge of Khayal. Any six Vilambit Set Jhumra, Tilwara and Ektala from the following Ragas and Drut from all Ragas either in Teental or Ektal: Megh, Koushiki Kanada, Bhatiyar, Sudha Saranga, Bilaskhani Todi, Deshi, Chandrakous, Nat Bhairav, Maru Behag, Khambabati, Puriya Kalyan, Bihagda	04	60

Tutorial classes will take care of the practical aspects of pronunciation of the language

(The Practical NoteBook(PNB) shall have to be prepared by the students on the topics included in the Course No. 103. The Course teachers shall guide the students in preparing the PNB and that shall be treated internal assessment for this course.)

Programme : M. A. in Performing Arts

Title: Singing the Musical Forms

Course No. : DSE(VM)10100

Total Credit: 04

In-Sem Exam :40

End-Sem Exam :60

Unit	Content	Credit	Contact Hour
I	The course intends to provide knowledge in different Hindustani musical forms : <ul style="list-style-type: none"> • Dhrupad (Dugun, Tigun, Chougun) • Dhamar • Ghazal • Thumri • Bhajan • Chaiti 	04	60

Programme : M. A. in Performing Arts
Course No.: AEC10100
Title: Understanding the Recitation
Total Credit: 02
In-Sem Exam :40
End-SemExam :60

Unit	Contents	Credits	Contact Hour
I	Meaning/Definition and History of Recitation. Importance of Recitation, Recitation as a Performing Arts	1	14
II	1.Technique of Recitation-(memorization pronunciation voice modulation depth pitch intonation stressaccent metre etc.) 2.Study of Recitation in historical perspective.(source syntax and application)	1	14

Essential Readings:

6. Bora, Golapchandra, Prayug Silpa Abriti Bibidha, Puranigudam, Nagaon, 2004, Page (09-17)
7. Bak Silpa Abriti aru Sanglap, Bhupen Chakrabarty.
8. Asomiya Kabitar Sanda, Mahendra Bora
9. Saikia, Chanticgata, Abritti Anwejon, Pragjyotia Kabya Kanan, 2014, (Page 24-30, 40-45, 103-120).
10. Saikia, Chanticgata, Abritti Abhinyash, Pragjyotia Kabya Kanan, 2018, (Page 6-7, 13-18, 45-58)

Programme : M. A. in Performing Arts
Title: Principles of Music and Musicology
Course No. : CVM20100
Total Credit: 04
In-Sem Exam :40
End-Sem Exam :60

Unit	Content	Credit	Contact Hour
I	Principles of Music: a)Concept of Nada, Sruti, Swara-Grama, Muurchhana, Jati Raga and That, Mela. b)Hindustani and Karnataki musical scales, modern division of a scale according to the numbers of servers and cents in a scale. c)General Ideas of the forms of Vedic Music. d) Study of Style involved in different schools or Gharanas of Vocal and Instrumental Music.	01	15
II	Musicology: a)Music and its Literary Value. b)Traditional aspects of Music- Forms(Primitive to Modern Period) c)The rise of different types of Music-Forms of Absolution to Revolution	01	15
III	History of Indian Music: a)Evolution and development of Indian Music during Ancient, Mediaval and Modern ages with special reference to the words of Bharat, Matanga, Narad(Sangeet Makarand), Sarangadeva, Lochan, Ramamatya, Ahobal, Bhavbhat, Vyankatmakhin, Pt. Bhatkhande and Pt. Vishnu Digambar Palushkar. b)Evolution and Growth of the various musical forms Gram Ragas, Bhasa and Vibhasa. c)Conception of Natya Sastra, Brihaddeshi, Sangeet Ratnakar,Swaramela Kalanidhi.	01	15

IV	Theory of Tala: a) Ancient and Modern System of Tala- its Sources. b) General knowledge of the different systems of Tala prevalent in India. c) Historical evolution of Avanaddha Vadyas. d) Pleasurable nature of Tala with expressive Power of Music.	01	15
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Essential Readings :

- | | |
|--|----------------------------|
| 1. An Introduction to Music and Musicology | - Gautam Nag |
| 2. Bharatiya Sangit | -Dr. Seema Johri |
| 3. Sangit Nipun | -Rupanjali Sarma Borpujari |

Further References :

- | | |
|-----------------------------------|------------------------------|
| 1. Bharatiya Ucchanga Sangit | -Rupanjali Bhatta Borpujari |
| 2. Raag Sangit | - Birendra Kumar Phukan |
| 3. Tabla Vigyan | - Dr. Dilip Ranjan Borthakur |
| 4. Stepping Stone to Indian Music | - N P G Dostidar |

Programme : M. A. in Performing Arts**Title: Devotional Songs of Assam-I****Course No. : CVM20200****Total Credit: 04****In-Sem Exam :40****End-Sem Exam :60**

Unit	Content	Credit	Contact Hour
I	Background of Assamese Music: Pre-Sankardeva period and neo-Vaisnava period Introduction to Sattriya Music with reference to varied forms and style and their literary significance	01	15
II	Place of Music in Chaidhya Prasanga, and studies on Guru Bhatima, Deva Bhatima, Mukti-mangala Bhatima, Nam chanda, Chabi chanda, Dulari, Lechari, Kakuti Ghosa, Totai, Chapoi, Aniruddhadevar Geet	01	15
III	Raga Malita: a) Notation of Ragas from the three <i>thuls</i> . b) Description of Ragas as in "Geetgovinda" with reference to Saravati Tika c)Raga used in Ojapali: i)Sukannani Ojapali ii)Byahgowa Ojapali iii)Sattriya Ojapali	01	15
IV	Notation of the following Talas (Ga-man, ghat and chuk) Ektaal, Paritaal, xoru-bisam, Jati taal, Dahbari, Sootkala, Roopaka, Kharman	01	15

Essential Books:

1. Sankaradeva and his times : Maheswar Neog
Early History of Vaisnava
Faith in Assam
2. Aesthetics Continuum essays on Assamese
Music, Drama, Dance and Painting : Maheswar Neog
3. Sattriya Dances of Assam and their Rhythm : Maheswar Neog
4. Ojapali : Sudarshana Boruah

Programme : M. A. in Performing Arts
Title: Devotional Songs of Assam-II (Practical)
Course No. : CVM20300
Total Credit: 04
In-Sem Exam :40
End-Sem Exam :60

Unit	Content	Credit	Contact Hour
I	Presentation of Bargeet/Ankar Geet in ragas (minimum one bargeet/ankar geet in one specific raga) c) Mela Rag (Asovari, Dhanasr, Shyam, Shindhura, Baradi, Kalyan) d) Bandha Rag (Emot Kalyan, Arahana, Kamod, Paraj, Sareng)	02	30
II	Basic presentation of Sattriya Ojapali (Raga, Sloka, Geet)	01	15
III	Presentation of Talas Bar-bisham, varieties of Joti, Dahbari, Parital, Roopaka, Brahmatala	01	15

Programme : M. A. in Performing Arts

Title: Khayal (Practical)

Course No. : DSE20100

Total Credit: 04

In-Sem Exam :40

End-Sem Exam :60

Unit	Content	Credit	Contact Hour
I	<p>Any eight Vilambit from th following Ragas set to Ektal, Tilwara, Jhaptal and Drut from all the Ragas prescribed below-</p> <p>Basant Mukhari, Sur Malhar, Madhumanti, Rageshree, Gurjadi Toudi, Jogiya, Nayaki Kanada, Komal Rishav Ashawari, Anandi Kalyan, Jog, Gunkeli, Barwa, Shree</p>	04	60

Programme : M. A. in Performing Arts

Title: Modern Assamese Songs I

Course No. : DSE20200

Total Credit: 04

In-Sem Exam :40

End-Sem Exam :60

Unit	Content	Credit	Contact Hour
I	History of Modern Assamese Songs	01	15
II	Contributions of Lakhiram Barua, Anandiram Das, Rudra Barua (Bongeet – Modern with Folk elements), Lakshminath Bezbarua, Ambikagiri Rai Choudhury and Others.	02	30
III	Biography of Jyoti Prasad Agarwala, Vishnu Prasad Rabha and Parvati Prasad Barua	01	15

Essential Readings :

1. Jiban Rath - Dr. Dilip Kumar Dutta Bhupen Hazarika Geet aru
2. - Edited by Assam Sahitya Sabha Jyoti Prasad Rasanawali
3. Rasanawali - Mohini Rabha Bishnu Prasad Rabhar
4. Samiksha - Dr. Basanta Kumar Bhattacharya Akhemiya Lokageet

Further References :

1. Devotional Indian Classical Music - Anudhriti Mahanta Bargeet: A Traditional and
2. - Edited by Keshabananda Dev Goswami Bargeet

Programme : M. A. in Performing Arts
Title: Introduction to Music & Dance
Course No. : GE20100
Total Credit: 04
In-Sem Exam :40
End-Sem Exam :60

Unit	Content	Credit	Contact Hour
I	Introduction to Indian Music : <ul style="list-style-type: none"> • Definition, origin & development of Folk music and Raga music 	01	15
II	Technical Terminology of Indian Music: Dhwani, Naad, Shruti, Swar, Sudha, Vikrita, Vadi, Samvadi, Anuvadi, Vivadi, Aroh, Avroh, Pakad, Taal, Laya	01	15
III	Introduction to Dance: Definition of Nritya, Natya and Nitta, Lokadharmi and Natyadharmi, Abhinaya, Hasta (Gestures)	01	15
IV	Music & Dance: The Interrelationship	01	15

Essential Readings :

- | | |
|--|-------------------------|
| 5. Bharatiya Sangit | - Dr. Seema Johri |
| 6. Bharatiya Sangit ke Shruti | - Yashpal Sharma |
| 7. Aesthetic Continuum: Essays on Assamese Music, Drama and Painting | - Maheswar Neog. |
| 8. Raag Sangit | - Birendra Kumar Phukan |

Further References :

6. Sattriya Nritya, Geet, Badyar Haatputhi - Jagannath Mahanta
7. Ucchhanga Sangit Tatwa (Part I) - Manju Devi Bhagawati
8. Tabla Vigyan - Dr. Dilip Ranjan Borthakur
9. Sattriya Nrityar Oitijya r Aabhakh - Pradip Jyoti Mahanta
10. Stepping Stones to Indian Music - N P G Dostidar

Programme : M. A. in Performing Arts
Course No.: CVM30100
Title: Dissertation
Total Credit: 04
In-Sem Exam :40
End-Sem Exam :60

Unit	Content	Credit	Contact Hour
I	A brief study on General Research Methodology, Review of Literature	2	10
II	Dissertation	2	50

Essential Reading :

2. Research Methodology

- C R Kothari and Gaurav Garg

Programme : M. A. in Performing Arts
Course No.: CVM30200
Title: Aesthetics, General and Musical
Total Credit: 04
In-Sem Exam :40
End-Sem Exam :60

Unit	Content	Credit	Contact Hour
I	Aesthetics – General and Musical a) General Aesthetics: 1. Definition of Art and Aesthetics – its branches, nature, scope, purpose, approaches. 2. Aesthetic thinkers of schools of different country- Plato, Aristotle. 3. Indian and Western Aesthetics. 4. The beautiful and its relation with Aesthetics. 5. Art movements: Classicism, Romanticism, Idealism, Realism. b) Musical Aesthetics : 1. Theory of Music- its meaning and language. 2. Music and Allied Arts. 3. Aesthetic attitude and Creativity in Music.	02	30
II	Rasa, Raga and Laya: a) Chhanda, Laya, Tala and Rasa b) Bhava and Rasa c) Raga and Rasa d) Raga Dhyanas and Raga Chitras. e) Bharatas Rasa Siddhant	02	<u>30</u>

Essential 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. Sitar and Its Music

- Pt. Debu Chaudhuri

Further References :

1. Raag Sangit -Birendra Kumar Phukan
2. Sangit Nipun - Rupanjali Sarma Bordoloi
3. **Aesthetic Continuum: Essays on Assamese Music, Drama and Painting** -
Maheswar Neog.
4. **Sahitya Darshan** - Manoranjan Shastri

Programme : M. A. in Performing Arts
Course No.: CVM30300
Title: KHAYAL, COMPOSTION AND TAAL
Total Credit: 04
In-Sem Exam :40
End-Sem Exam :60

Unit	Content	Credit	Contact Hour
I	Performance of the following Ragas : Shyam Kalyan, Hanshadhwani, Suha Kanhara, Kalawati, Madhyamadi Sarang, Sukla Bilawal, Devgiri Bilawal, Narayani, Gourakh Kalyan, Gouri, Miya ki Sarang, Ahir Bhairav, Madhukauns, Abhogi Kanada	02	30
II	Writing of Notation and singing that particular notation: Reading and writing of notation of the prescribed ragas. Composition of Alap, Taan, Bol Alaap, Bol Taan and Tihai.	01	15
III	Detailed study of the following Tala and showing the thekas in hands i.e Dugun, Tigun, Chougun. Dadra, Kaharva, Trital, Jhaptal, Ektal, Dhamar, Tilwara, Pancham Sawari, Matta taal, Gajajhampa, Jhumura, Teoda, Choutal, Sooltaal, Aada Choutal, Deepchandi.	01	15

Programme : M. A. in Performing Arts

Course No.: DSE(VM)30100

Title: Modern Assamese Songs I

Total Credit: 04

In-Sem Exam :40

End-Sem Exam :60

Unit	Content	Credit	Contact Hour
I	Singing and theoretical knowledge of styles of different Ojapali forms in special reference to- 1.Byas Gowa Ojapali 2.Sattriya Ojapali 3. Suknanni Ojapali.	04	60

Essential Readings :

- | | | |
|----|---|---------------------------|
| 1. | - Assam Sahitya Sabha | Jyotiprasador Rasanavali |
| 2. | - Mohini Rabha | Bishnuprasador Rasanavali |
| 3. | - Dr. Sudarshana Barua | Ojapali |
| 4. | Samiksha - Dr. Basanta Kumar Bhattacharya | Akhamiya Lokageet |

Programme : M. A. in Performing Arts
Course No.: DSE(VM)30200
Title: Modern Modern Assamese Songs II (Theory)
Total Credit: 04
In-Sem Exam :40
End-Sem Exam :60

Unit	Content	Credit	Contact Hour
I	A Brief History of Modern Assamese music starting from Lakhiram Barua to Dr. Bhupen Hazarika	01	15
II	Contributions of the eminent lyricists like Nabakanta Barua, Hiren Bhattacharya, Nirmalprabha Bordoloi,, Keshab Mahanta etc.	01	15
III	Lyricist and Singers : Nabakanta Barua and Birendranath Dutta, Keshab Mahanta and Khagen Mahanta, Nirmalprabha Bordoloi and Jayanta Hazarika etc.	02	30

Essential Readings :

1.
- Assam Sahitya Sabha
2.
- Assam Sahitya Sabha

Jyotiprasador Rasanavali

Bishnuprasador Rasanavali

Programme : M. A. in Performing Arts

Course No.: GE30100

Title: Basics of Theatre

Total Credit: 04

In-Sem Exam :40

End-Sem Exam :60

Unit	Content	Credit	Contact Hour
I	g. Basic concept of Theatre h. Brief introduction to western and Indian Theatre History i. Basic concept and definition of Drama, Drama as an art form, different elements of drama	1	15
II	r. Basic concept of Natyashastra s. Definition of acting t. Various aspects of acting (Angik, Bashik, Satvik and AharjyaAbhinaya) u. Concept of Bhaba and Rasa	1	15
III	g. Basic ideas of stage craft h. Stage geography i. Basic ideas of light, set, costume, Make-up design	1	15
IV	g. Basic preparation of actor, physical, vocal and psychological exercise, Theatre games, body movement, Facial expressions, improvisations. h. Voice and Pitch, Modulation, dialogue delivery etc. i. Scene work on selected text or improvisations to create a dramatic moment (in group or solo)	1	15

Reference Books

15. The Bedford introduction to Drama Jacobus, Lee A, A Bedford Book, St. Martin Press, New York. Fifth Edition 1989

16. Theatre Studies Robert Leach
17. The Theory of Drama A. Niccole
18. Indian Theatre Nemichanda Jain

Natyashastra

Programme : M. A. in Performing Arts

Course No.: CVM40100

Title: Detailed study of Raga and Tala and Comparative Indian Music

Total Credit: 04

In-Sem Exam :40

End-Sem Exam :60

Unit	Content	Credit	Contact Hour
I	Theoretical knowledge of prescribed Ragas: 1. Characteristics of the prescribed Ragas from Course No. 103. 2. With Detailed and comparative study of all the ragas from the very beginning up to this course. b) Writing of Notation : Reading and writing of notation of the prescribed ragas. Composition of Alap, Taan, Bol alap, Boltan and Tihai	01	20
II	a) Brief outline of origin, developments and present state of Vocal Music Gharanas(Senia Gharana) and Tabla's Gharana and Baj. b)Theory of Tala : Writing of Talas with the prescribed Layakaris i.e in Aar, Biar, Kuwar, Dugun, Tingun,Chargun and a broad knowledge of Talas. Dadra,Kaharwa, Trital, Jhaptal, Ektal, Dhamar, Tilwara, Pancham Sawari, Matta, Gajajhampa, Jhumura, Teora, Choutal, Sooltal, Aada Choutal	01	10
III	a) Introduction and the concept of the Raga and Musical forms : 1.Karnatic Music 2.Hindustani Music 3.Kamrupi Raga Music b) Introduction and the Concept of the tala. 1.Karnatic Music 2.Hindustani Music 3.Kamrupi Raga Music	01	10
IV	a)Brief knowledge about various Instruments used in Karnatic, Hindustani and Kamrupi Raga. b) Learning of Music in India. 1. The Guru-Shishya relationship in the Learning of Music in India.(A comparative view of Karnataki, Hindustani and Kamrupi Raga Music). 2.Gharanas and Different schools of Music.(Gharanas in Hindustani Vocal Music, Karnataka Vocal Music and Kamrupi Vocal Music)	01	20

Essential Readings :

- | | | | |
|----|----------------------------|------------------------|---|
| 1. | Dr. Dilip Ranjan Borthakur | Tabla Vigyan | - |
| 2. | BIrendra Kumar Phukan | Raag Sangit | - |
| 3. | - Rupanjali Sarma Bordoloi | Sangit Nipun | |
| 4. | - Manju Devi Bhagawati | Ucchhanga Sangit Tatwa | |

Further References :

- | | | |
|----|------------------------------|-------------------------|
| 1. | Part I –VI) - V N Bhatkhande | Kramik Pushtak Malika (|
|----|------------------------------|-------------------------|

Programme : M. A. in Performing Arts
Course No.: CVM40200
Title: A study on Indian Musical Instruments
Total Credit: 04
In-Sem Exam :40
End-Sem Exam :60

Unit	Content	Credit	Contact Hour
I	Musical Instruments : Its meaning and classification according to Bharata's Natya Sastra	01	15
II	A brief study on Avanaddha Vadyas : (Tabla,Khol,Dhol,Pakhawa)	01	15
III	A brief study on Tata Vadyas(Rudra Veena, Sitar,Sarod, Sarangi, Santoor,Esraj, Tanpura,Guitar)	01	15
IV	Introduction to Sushir Vadya and Ghana Vadya(Harmonium,Bansuri, Ghungru, Taal, Ghatam)	01	15

Essential Readings :

- | | | |
|----|--|------------------------|
| 1. | - Pt. Hindraj Divekaar and Robin D Tribhuwan | Rudra Veena |
| 2. | - Dr. Dilip Ranjan Borthakur | Tabla Vigyan |
| 3. | - Pt. Debu Chaudhuri | Sitar and its Music |
| 4. | of Sarod - Abhijit Ghosh | Origin and Development |

Further References :

1. Sitar Vigyan
- Nilima Borthakur.
2. Khol Vigyan
- Dr. Dilip Ranjan Borthakur
3. Stepping Stone to Indian
Music – NP G Dostidaar

Programme : M. A. in Performing Arts

Course No.: CVM40300

Title: Stage Performance (Khayal)

Total Credit: 04

In-Sem Exam :40

End-Sem Exam :60

Unit	Content	Credit	Contact Hour
I	Performance of Yugalbandi/group performance/solo including : a)Stage performance, Management b)Sound settings c)Costumes.	02	30
II	Performance any one raga 1 st Semester, 2 nd Semester or 3 rd Semester in a procedure i.e a)The Raga vaster b)The Sthayi Part c) Alaps including Swar Alap,Aa-kar Alap, Bol alap. d)The Antara Part. e)Layakaris f)Swar Taan, Aa-kar taan and Bol Taan with Tihai. g)The Chota kheyal including alaps, tanas.	01	15
III	a) Performance of a Thumri in any Raga. b) Performance of a Dhrupad and Dhamar. c) Performance of some singing forms like Dadra, Chaiti,Tarana,Chaturang. d)Raga visters of all the ragas from 1 st Semester to 3 rd Semester.	01	15

Programme : M. A. in Performing Arts

Course No.: DSE(VM)40100

Title: Semi Classical Music

Total Credit: 04

In-Sem Exam :40

End-Sem Exam :60

Unit	Content	Credit	Contact Hour
I	Performance of a Thumri in any Raga	01	10
II	Performance of a Dhrupad and Dhamar	01	20
III	Performance of some singing forms like Dadra, Chati, Tarana, Ghazal, Bhazan	01	20
IV	Raga vistars of all the Ragas from 1 st Semester to 3 rd Semester	01	10

