

# CHOICE BASED CREDIT SYSTEM (CBCS)

## Course Structure

### B. Music (Sattriya)

Asom Sattriya Sangit Mahavidyalaya

#### Semester –I

<u>Course No</u>	<u>Type</u>	<u>Title</u>	<u>Credit</u>
101	Core	Basics of Sattriya Music (VM/IM/DM) Theory	6
102	Core	Basics of Sattriya Music (VM/IM/DM) Practical I	6
103	AECC	Communicative English	2
104	AECC	Communicative Assamese/ Hindi/Sanskrit	2
105	GE	Computer Application	6

#### Semester –II

<u>Course No</u>	<u>Type</u>	<u>Title</u>	<u>Credit</u>
201	Core	Classical Elements of Sattriya Music (VM/IM/DM) Theory	6
202	Core	Basics of Sattriya Music (VM/IM/DM) Practical II	6
203	AECC	Environmental Science	2
204	GE	Event Management	6

#### Semester –III

<u>Course No</u>	<u>Type</u>	<u>Title</u>	<u>Credit</u>
301	Core (Common)	Traditional Theatre Art (Ankia Bhaona) (Theo)	6
302	Core	Traditional Theatre Art (Ankia Bhaona) Pract- I (VM/IM/DM)	6
303	Core	Basics of Hindustani Music	2
304	SEC	Maintenance and Repairing of Musical Instrument / Makeup and Beautician	2
305	GE	Sound and Editing / Graphics and Designing	6



### Semester –IV

<u>Course No</u>	<u>Type</u>	<u>Title</u>	Credit
401	Core	Knowledge of Sattriya Raga/ Tala/Dance (Theo)	6
402	Core	Knowledge of Sattriya Raga/ Tala/Dance (Pract)	6
403	Core	Traditional Theatre Art (Ankia Bhaona) Pract- II	6
404	SEC	Mask Making/ Weaving	2
405	GE	Photography and Videography/ Fine Arts & Craft	6

### Semester –V

<u>Course No</u>	<u>Type</u>	<u>Title</u>	Credit
501	Core	Indian Classical Music (Vocal/Tabla/Bharat Natyam) Theo	6
502	Core	Indian Classical Music (Vocal/Tabla/Bharat Natyam) Pract	6
503	DSE	Mass Communication/ Preparation of Manuscript	6
504	DSE	Yoga and Physical Education	6

### Semester –VI

<u>Course No</u>	<u>Type</u>	<u>Title</u>	Credit
601	Core	History of Assamese Culture	6
602	Core	Comparative study on Sattriya Music with Hindustani and Carnatic Music	6
603	DSE	Folk Music of Assam (VM/IM/DM)	6
604	DSE	Project and Stage Performance	6

**101 : Core – Vocal Music (VM)**  
**Basics of Sattriya Music (Theory)**  
**Credits: 6**  
**Marks: (Theory: 80, Internal: 20)**  
**Distribution of credits: 5 lecture+ 1 tutorial**

This course will introduce the students with the basics of Sattriya Music and its varied forms and importance. It will also introduce the students with the knowledge of contributions of the Gurus in the field of Sattriya music.

Unit- I	(Lectures: 10)	Marks: 30 Credits : 2
a) Introduction of Music & its different divisions		
b) Definitions :Nada, Shruti, Swara, Saptaka, Aroha, Avaroha, Tal, Matra, Laya, Sthayi, Antara, That, Raga, Badi Swara, Samabadi Swara, Anubadi Swara, Bibadi Swara, Alankara		
Unit- II:	(Lectures :12)	Marks: 30 Credits : 2
a) Introduction of Sattriya Music		
b) Definitions :Sattra, Namghara, Hati, Batsora, Than, Prasanga, Manikuta, Lai khuta, Gura Asana, Thapana, Guru bhatima, Totaya, Jogana, Namaprasanga, Oja- pali, Gayana, Mela- Sanchara &Raga-Malita.		
c) Detail study of Bargit & Ankia Git and its performing style.		
Unit – III	(Lectures:10)	Marks: 10 Credits : 1
a) Sattriya Musical Instrument : khol, Tal, Mridanga, Nagara, Daba, Sankha, flute, kanh		
Unit- IV	(Lectures:10)	Marks: 10 Credits : 1
Life sketch & contributions: Sankaradeva, Madhavadeva, Gopaladeva, Damodaradeva, Badala Padma Ata		

**Reference Books (Vocal Music)**  
**Core- 101 (Theory)**

1. Bezbaruah, Lakhminath : *SriSri Sankara Deva aru Sri Sri Madhava Dev*, Jyoti Prakashan, Guwahati, 1914.
2. Chandra Goswami, Narayan : *Sattra sanskritir Swarnarekha*, ' Bidya Bhavan, Jorhat 1984.
3. Chandra Goswami, Narayan : *KirttanGhosha aru Nam GhosharTattartha samikha*, Banalata,Dibrugarh, 1996.
4. Chandra Goswami, Narayan : *Bargit*, Students Stores, Guwahati, 1997.
5. Dev Goswami, Kesavanada : *Sattra Sangeetar Swararekha*, Publication board Assam, 1980.
6. Dev Goswami, kesavanada : *Sattriya Sanskritir Ruprekha*, Banalata, Guwahati, 1973.
7. Goswami, Pabitrpran : *Bargit: A musicological Exploration*, 2001.
8. Goswami, Pabitrpran : *Bargitar Rag Bivaran aru Swaralipi*, Vol. I, Minarava India, Jorhat, 2004
9. Goswami, Pabitrpran : *Bargitar Swaralipi*, Vol. III, BAAK, 2019.
10. Goswami, Keshabananda : *Bargit Parampara Aru Paribeshan Padhati*, Lawyers Book stall, Ghy, 1997.
11. Goswami, Girikanta : *Bhattima Samikha*, Nagaon, Assam, 2010.
12. Mahanta, Golap : *Bargit Mukur*, Srimanta Sankardev Sangha, Nagaon, 2016.
13. Mahanta, *Nirupama* : *Sankardev Chinta Aru Ananya*, Banimandir, 2011.
14. Mahanta, Lila : *Namghosha Madhurya*, Banimandir, Guwahati, Guwahati, 2018.
15. Mahanta, Bapchandra : *Asomat Marga Sangit Aru Manasa Git*, Mahanta Prakashan, Jorhat, 1997.
16. Mahanta, Bapchandra : *Mahapurushia Paramparat Sattra Aru Sangit*, Asom Sattra Mahasabha, Jorhat, 2003
17. Neog, Maheshwara : *Swara Rekhat Bargit*, Asamprakshan parishad, 2008

**101: Core: Instrumental Music (IM)**  
**Basics of Sattriya Music (Theory)**  
**Credits: 6**  
**Marks: (Theory: 80, Internal: 20)**  
**Distribution of Credits: 5- Lecture, 1- Tutorial**

This course will introduce the students with the Basic Knowledge of Sattriya instrumental Music and its varied form and importance. It will also introduce students with the knowledge of contributions of the guru in the field of sattriya music.

Unit- I (Lecture: 8)

Marks: 15  
Credit: 1

(i) Introduction to Musical Instruments of India and their classification.

Unit- II (Lecture: 8)

Marks: 15  
Credit: 1

(i) Origin and evolution of Mridanga and Khol.

(ii) Knowledge and diagrammatic representation of Khol and Mridanga of its different parts.

Unit- III (Lecture: 8)

Marks: 10  
Credit: 1

(i) Knowledge on different terminologies of Indian classical music and Sattriya music.

Unit- IV (Lecture: 10)

Marks: 20  
Credit: 2

(i) Different sounds of Khol and Mridanga with the techniques to produce them.

(ii) Rupaka Tala, Pari Tala, Racaka-Tala, Visama (Saru) Tala, Cuta Tala and Thukani Tala.

Unit- IV (Lecture: 10 )

Marks: 20  
Credit: 1

(i) Life Sketches and contributions of Sankaradeva and Madhabdeva to Sattriya music.

**Reference Books:**  
**Core- 101 (IM) Theory**

1. Borthakur, Dilip Ranjan : *Khol Bigyan*, Chandra Prakash, Pan Bazar, Ghy. 2004.
2. Borthakur, Dilip Ranjan : *Tabala Bigyan*, Author: 1975.
3. Bordoloi, Jogeswar : *Tal Taranga*, First Edition, Jorhat, 1996.
4. Changkakoty, Keshab : *Tal Pradip*, Dutta Baruah & Co.; 1973
6. Dev, B. C. : *Bharatiya Badyajantra* 1977, Assamese Translator: Birendra Kumar Phukan, National Book Trust Published: 1985.
7. Duwarah, Dharmeswar: : *Asomor Badyajantra*, Bani Prakash
8. Mahanta, Golap : *Khol Anka*, Srimanta Sankardev Sangha, Nagaon, 2016
9. Mahanta, Jagannath : *Sattriya Nrityar Nritya Git Badyar Hatputhi*, Bhabani Offset Pvt. Ltd. 2012
10. Mahanta, Nirupama : *Sattra Sanskritir Rup Chya*, BarKhatpar Sattra, Sibsagar, 2001.
11. . Neog, Maheswer & Changkakati, Keshab (ed) : *Sattriya Nritya Aru Sattriya Nrityar Tal*, Asom Prakashan Parishad, 1973

**101: Core – Dance Music (DM)**  
**Basics of Sattriya Music (Theory)**  
**Credits – 6**  
**Marks-(Theory-80, Internal- 20)**  
**Distribution of credits: 5 Lecture + 1 Tutorial**

This Course leads the learners to acquire sufficient knowledge regarding the long past tradition of Indian classical dance and encompasses the Sattriya culture of the Sattriya schools.

Unit-I (Lectures: 10) Marks: 15

1. The Origin & Development of Indian Classical Dance

- a) A brief knowledge on Natyasastra, Abinayadarpana, Sangita Ratnakara, Sri Hasta Muktawali
- b) Basic Concept of Nritya, Nritya, Natya
- c) The Origin and evolution of Sattriya Dance

Unit-II (Lectures: 8) Marks: 25

2. Matiakhara

a) 32 Different types of Matiakhara:

Khasaka, Ora, Harbhanga, Orat Baha- Utha, Garowasowa, Pachala Tola, Panisicha, Bagh Jump, Sanmukhaloi Jump, Bhekola Jump, Hat Pakoa, Hatsalowa, Jalak, Athua, Chitika, Purush Pak, Prakriti Pak, Etiya Bharir Pak, Akol Pak, Etiya Pak, Sari Pak, Katichata, Athulan, Thiachata, Katipak, Teltupi, Kamitana, Tamalmosara, Mourai pani khoa, Kachai Pani Khoa, Katikhar, Ketela.

b) Definition and utility of Matiakhara

c) Basic Concept

Sangit, Sattri, Than, Tala, Laya, Bibhag, Tali, Khali, Man, Sam, Ga-man, Ghat, Chok, Ramdani, Tandava, Lasya, Chari, Gati, Bhramari, Angahara, Gurubhatima, Rangialgriha, Kirtanghar, Karapat, Amohi-ghar.

Unit-IV (Lectures: 15) Marks: 25

1. Shankardeva's Contribution to Sattriya culture

- a) Role of Sattri and Kirtanghar as a source surface of Sattriya culture.
- b) Literature kirtan, Dashama, Gunamala

2. Theoretical knowledge on traditional dance form

Unit-IV (Lectures: 9) Marks: 15

a) Traditional teaching style of Sattriya Dance, Drama and Music

b) Individual dance of chali, Nadubhangi, Jumura, Bahar.



**Reference Book**  
**Core-101 (DM) Theory**

1. Borah, Karuna: *Sattriya Nritya Rpudarshan*, Grantha Sanskriti, 2006.
2. Bora Karuna: *Ankia Natar pora Sattriya Nasoloi*, Granth Sanskriti, 2022.
3. Bordoloi, Jogeswer: *Tala Taranga*, 1<sup>st</sup> Edition 1996. Jorhat.
4. Bezboruah, Lakhminath: *Sri Sri Sankardev aru Sri Sri Madhav dev*, Jyoti Prakashan, Guwahati, 1914
5. Changkakati, Keshav: *Taal Pradip*, Publish : Dutta Baruah & Co.; 1973
6. Chandra Goswami, Narayan: *Sattriya Sanskriti Swarnarekha*, Bidya Bhawan, Jorhat, 1984
7. Coomaraswamy Ananda & Duggirala G.K Translator: *The Mirror of Gesture*, Being the *Abhinaya Darpana of Nandikesvara* Harvard University Press, London, 1917.
8. Goswami, Suresh: *Bharatiya Nrityakala*, Archana Buka stala, 1963
9. Ghosh, M.M (Ed.): *Natyasastra*, vol.I Chowkhamba Sanskrit Series office, Varanasi, 2012
10. Ghosh, M.M (Ed.): *Natyasastra*, vol.II Chowkhamba Sanskrit Series office, Varanasi, 2012
11. Kuthari, Sunil: *Sattriya Classical Dance of Assam*, Marg Publication 16 June 2013
12. Kandali, Mallika: *Sattriya*, The Living dance tradition of Assam. Published by Publication Board Assam. 2014
13. Kandali Malika: *Nrityakala Prasanga Aru Sattriya Nritya*, Published by Kaushik Thakur. Guwahti 2005
14. Khound, G.C: *Sangeet Ratnakar*, Cilarai Company, Jorhat, 1955.
15. Medhi kaliram: *Ankawali*, Lawyer's Book stall, Guwahati, 1997
16. Mahanta, Jagannath: *Sattriya Nritya aru geet Badyar Hatputhi*, Bhavani offset Pvt. Lts. 2012
17. Mahanta, Jagannath: *Sattriya Nritya Duti Maula, Pada aru Hasta*, Author, 2008
18. Mahanta, Jagannath: *Sattriya Nritya Hasta*, Edited- Prodip Jyoti Mahanta. Published Sankardeva Adhyanyana Khetra, 2000.
19. Neog, Moheswar: *Sri Sri Madhav Deva*, Chandre Prakash
20. Neog, Moheswar: *Changkakati, Keshav, Sattriya Nritya aru Sattriya Nritya Taal*, Publish by Asam Prakashan Parishad, 1973
21. Subhanakara: *Sri- Hasta – Muktavali*, Publication Board, Assam, Guwahati 1964



**102: Core – Vocal Music (VM)**  
**Basics of Sattriya Music (Pract-I)**  
**Credits-6**  
**Marks: (Pract: 80, Internal: 20)**  
**Distribution of Credits: 5 Practical +1 tutorial**

This course will introduce the students with basic musical concepts from different kinds of swaras to the basics of Sattriya music including some selected ragas.

(Practical classes: 80)

Unit- I

Marks: 20

Credits: 1

Knowledge of swaras (Sudha & Bikrit)

Alankars in Egun, Dogun and Carigun Layas

Unit- II

Marks: 30

Credits: 2

Ghosa: (Chabi, Dulari, Lechari & Kakuti chanda)

Kirttana: (Shyamantaka Harana & Prahlada caritra)

Gurubhatima & Totaya

Unit – III

Marks: 30

Credits: 3

a) Bargit : Asowari, Dhanasri, Belowar & Basanta

b) Tala : Paritala , Rupaka tala, Ekatala

## Reference Books (Vocal Music)

### Core- 102 (Practical)

1. Bhatkhande, B.N : *Bhatkhande Sangit Sastra*, Sangeet Karyalaya, Hathras, 1991
2. Bhatkhande, B.N. : *Kromik Pustak Malika*, Lucknow
3. Bordoloi, Jogeswar: *Tal Taranga*, First Edition, Jorhat, 1996.
4. Dev Goswami, Kesabanada: *Sattrra Sangeetar Swararekha*, Publication board Assam, 1980
5. Goswami, Pabitrafran: *Bargitar Rag Bivaran aru Swaralipi*, Vol. I, Minarava India, Jorhat , 2004
6. Goswami, Pabitrafran: *Bargitar Swaralipi*, Vol. III, BAAK, 2019.
7. Goswami, Nirmal (ed.): *Bargit Aru Swaralipi*, Sattriya Sanskritik Carcha Kendra, Asom Sattrra Mahasabha, 1984.
8. Goswami, Punyabrata: *Sangitanjali*, Nikamul Sattrra Prakashan Kendra, Tezpur, 2019.
9. Goswami, Jikumoni: *Sattriya Sangitar Arhi Path*, Sattriya Sanskritik Carcha Kendra, Asom Sattrra Mahasabha, Jorhat, 2012.
10. Mahanta, Golap: *Khol Anka*, Srimanta Sankardev Sangha, Nagaon, 2016.
11. Mahanta, Golap: *Bargit Mukur*, Srimanta Sankardev Sangha, Nagaon, 2016.
12. Neog, Maheswar: *Kirttana Ghosa aru Nam Ghosa*, Jyoti Prakashan, Guwahati, 1989
13. Neog, Maheshwara: *Swararekhat Bargit*, Assam Prakshan Parishad, 2008
14. Phukan, Birendra Nath : *Raag Sangit*, Lawyer's Book stall, Guwahati, 1990

**102: Core: Instrumental Music (IM)**  
**Basics of Sattriya Music (Practical)**  
**Credits: 6**  
**Marks: (Practical: 80, Internal: 20)**  
**Distribution of Credits: 5- Practical, 1- Tutorial**

This course will introduce the students with the Practical Knowledge of their application of Sattriya Music.

Total Practical Classes: 80

Unit- I

Marks: 20

Credits: 1

- (i) Fingering setting on Khol.
- (ii) Knowledge on techniques to produce different sound syllables on Khol and Mridanga.

Unit- II

Marks: 20

Credits: 2

- (i) Practical knowledge on some principal Talas of Sattriya Music: Rupaka-Tala, Eka-Tala, Pari-Tala, Racaka Tala, Visam (Saru)-Tala, Cuta-Tala and Thukani-Tala.

Unit- III

Marks: 20

Credits: 1

- (i) Practical knowledge on Baha-Cahini and Thiya-Cahini.
- (ii) Knowledge of Khol and Mridanga accompaniment with Bargit.

Unit- IV

Marks: 20

Credits: 2

- (i) Knowledge of playing different Bajanas related to Sattriya dances viz. Ramdani of Jhumura-nac and Nadubhangi-nac, Lawanucuri-nac and Gopi Pravesh.

**Reference Books:**  
**Core- 102 (IM) (Practical)**

1. Borthakur, Dilip Ranjan : *Khol Bigyan*, Chandra Prakesh, Pan Bazar, Ghy. 2004.
2. Borthakur, Dilip Ranjan : *Tabala Bigyan*, Publish: Author: 1975.
3. Bordoloi, Jogeswar : *Tal Taranga*, First Edition, Jorhat, 1996.
4. Changkakoty, Keshab : *Tal Pradip*, Dutta Baruah & Co.; 1973
5. Mahanta, Jagannath : *Sattriya Nrityar Nritya Git Badyar Hatputhi*,  
Published by Bhabani Offset Pvt. Ltd. 2012
6. Mahanta, Golap : *Khol Anka*, Srimanta Sankardev Sangha, Nagaon, 2016.
7. Neog, Maheswer & Changkakoti, Keshab (ed.) : *Sattriya Nritya Aru Sattriya Nrityar Tal*  
Published by Asom Prakashan Parishad, 1973

**102: Core – Dance Music (DM)**  
**Basics of Sattriya Music (Practical)**  
**Credits – 6**  
**Marks-(Practical -80, Internal- 20)**  
**Distribution of credits: 5 Practical + 1 Tutorial**

This Course tries to give a practical knowledge of Mati Akharas and varied dance units of the Sattriya Dances.

Practical Classes: 80

Unit-I

Marks: 15

Credits: 1

Practical Knowledge of 32 Matiakharas :

Khasaka, Ora, Harbhanga, Orat Baha- Utha, Garowasowa, Pachala Tola, Panisicha, Bagh Jump, Sanmukhaloi Jump, Bhekola Jump, Hat Pakoa, Hatsalowa, Jalak, Athua, Chitika, PurushPak, Prakriti Pak, Etiya Bharir Pak, Akol Pak, Etiya Pak, Sari Pak, Katichata, Athulan, Thiachata , Katipak, Teltupi, Kamitana, Tamalmosara, Mouraipani khoa, Kachai Pani Khoa , Katikhar, Ketela.

Unit-II

Marks: 25

Credits: 2

Ramdani of Jhumura & Nadubhangi

Unit-III

Marks: 25

Credits: 2

Ramdani of Chali Hajowalia-2Nos

Unit-IV

Marks: 15

Credits: 1

1. Abhinaya of Gurubhatima
2. Practical knowledge of Talas used in Sattriya Dance

**Reference Book**  
**Core- 102 (DM) Practical**

1. Borah, Karuna: *Sattriya Nritya Rupdarshan*, Grantha Sanskriti,2006.
2. Bora Karuna: *Ankia Natar pora Sattriya Nasoloi*, Granth Sanskriti, 2022
3. Borthakur, Dilip Ranjan: *Khol Vigyan*, Chandra Prokash.2008
4. Chandra Goswami, Narayan: *Sattriya Sanskriti Swarnarekha* Bidya Bhawan, Jorhat, 1984
5. Changkakati, Keshav: *Taal Pradip*, Publish: Dutta Baruah & Co.; 1973
6. Duwara, Dharmeswar: *Asomar Bidyayantra*,
7. Directorate of Cultural Affairs: *Sattriya Dance*, Directorate of Cultural Affairs,2000.
8. Ghosh, M.M (Ed.): *Natyasastra*, vol.II Chowkhamba Sanskrit Series office, Varanasi,2012
9. Ghosh, M.M (Ed.): *Natyasastra*, vol.I Chowkhamba Sanskrit Series office, Varanasi,2012
10. Khound, G.C: *Sangeet Ratnakar*, CilaraiCompany, Jorhat, 1955.
11. Mahanta, Golap: *Khol Anka*, Srimanta Sankardev Sangha.2016
12. Mahanta, Jagannath: *Sattriya Nritya aru geet Badyar Hatputhi*, Bhavani offset Private Limited ,2012
13. Mahanta, Jagannath: *Sattriya Nritya Duti Maula*, Pada aru Hasta”, Author, 2008
14. Mahanta, Jagannath: *Sattriya Nritya Hasta*”Edited- Prodip Jyoti Mahanta. Published Sankardeva Adhyanyana Khetra,2000.
15. Mahanta, Jagannath: *The Sattriya Dance of Assam*, Sangit Natak Academy 2016
16. Neog, Maheswar & Changkakati, Keshav: *Sattriya Nritya aru Sattriya Nritya Taal*, Publish by Assam Prakashan Parishad, 1973
17. Subhanakara: *Sri- Hasta – Muktavali*, Publication Board, Assam, Guwahati, 1964
18. Talukldar, Ramkrishna: *Nrityyakala Darpan*, Kagaj Nagar Kala- Kristi Kendra, 2000

## **ABILITY ENHANCEMENT COMPULSORY COURSE (AECC)**

Credits: 02+02+ 04 credits = 08 credits

Ability Enhancement Compulsory Courses offered:

**COURSE CODE: 10310**

**AECC 1: ENGLISH COMMUNICATION (SEMESTER I)**

**CREDITS ASSIGNED: 2 CREDITS**

**COURSE OBJECTIVES:** The purpose of this course is to introduce students to the theory, fundamentals and tools of communication and to develop in them vital communication skills which should be integral to personal, social and professional interactions. One of the critical links among human beings and an important thread that binds society together is the ability to share thoughts, emotions and ideas through various means of communication: both verbal and non-verbal. In the context of rapid globalization and increasing recognition of social and cultural pluralities, the significance of clear and effective communication has substantially enhanced. The present course hopes to address some of these aspects through an interactive mode of teaching-learning process and by focusing on various dimensions of communication skills. Some of these are: Language of communication, various speaking skills such as personal communication, social interactions and communication in professional situations such as interviews, group discussions and office environments, important reading skills as well as writing skills such as report writing, note-taking etc. While, to an extent, the art of communication is natural to all living beings, in today's world of complexities, it has also acquired some elements of science.

### **UNIT I**

#### **COMMUNICATION: THEORY AND TYPES**

Theory of Communication, Types and modes of Communication  
Verbal and Non-verbal  
(Spoken and Written)  
Barriers and Strategies  
Inter-personal and Group communication

### **UNIT II**

#### **SPEAKING SKILLS:**

Dialogue  
Group Discussion  
Effective Communication/ Mis- Communication  
Interview

### **UNIT III**



## READING AND UNDERSTANDING

Close Reading  
Comprehension  
Summary  
Paraphrasing  
Analysis and Interpretation

## UNIT IV

### WRITING SKILLS:

Documenting  
Report Writing  
Making notes  
Letter writing

### MODE OF ASSESSMENT

Midterm test [10 marks]

Writing : 1 question 04 x 01qn= 04 marks

Speaking: 2 questions 03x02 qns = 06 marks

Total 10 marks

Final Semester Examination

Unit 1: 02 questions 02x 05 qns= 10 marks

Unit 2: 02 questions 02 x 05 qns= 10 marks

Unit 3: 02 questions 02 x 5 qns= 10 marks

Unit 4: 02 questions 02 x 5 qns= 10 marks

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40 marks

Total

### EXPECTED LEARNER'S OUTCOME

It is hoped that after studying this course, students will find a difference in their personal and professional interactions. The recommended readings given at the end are only suggestive; the students and teachers have the freedom to consult other materials on various units/topics given below. Similarly, the questions in the examination will be aimed towards assessing the skills learnt by the students rather than the textual content of the recommended books.

### PRESCRIBED TEXT:



*Interact*, Cambridge University Press, 2019.

**RECOMMENDED READINGS:**

1. *Fluency in English - Part II*, Oxford University Press, 2006.
2. *Business English*, Pearson, 2008.
3. *Language, Literature and Creativity*, Orient Blackswan, 2013.
4. *Enrich Your English*, OUP, SR Inthira and V. Saraswathi, CIEFL, 1997
5. *Oxford A-Z of English Usage*, ed. Jeremy Butterfield, OUP, 2007.
6. *Longman Dictionary of Common Errors*, N.D. Turton and J.B. Heaton, Longman, 1998.



## 104: AECC

স্নাতক পর্যায়েৰ অসমীয়া উচ্চমানৰ পাঠ্যক্রম  
(যোগ্যতাবৰ্ধনকাৰী বাধ্যতামূলক পাঠ্যক্রম)  
যোগাযোগমূলক অসমীয়া (Communicative Assamese)  
(২ ক্রেডিট)

(পাঠদানঃ ১৪X ১=১৪ (১ ক্রেডিট)

অনুশিক্ষনঃ ১৪X ১=১৪ (১ ক্রেডিট)

মুঠ নম্বৰ : ৪০

চূড়ান্ত পৰীক্ষাৰ মূল্যায়নঃ ৪০

আন্তঃসত্তৰীন মূল্যায়নঃ ১০

অসমীয়া ভাষাৰে যোগাযোগৰ দক্ষতা বৃদ্ধিৰ ক্ষেত্ৰত ছাত্ৰ- ছাত্ৰীসকলক সহায় কৰিব পৰাকৈ এই কাকত খনি প্ৰস্তুত কৰা হৈছে।

মুঠ শ্ৰেণী সংখ্যা : ২৮ (পাঠদান-অনুশিক্ষণ)

পাঠদান                      অনুশিক্ষণ                      মূল্যাংক

গোটঃ ১

লিখিত যোগাযোগ

১০

৪

২০

(ক) শব্দভাণ্ডাৰ, বাক্যাগাঁথনি, বিভিন্ন চিহ্নৰ প্ৰয়োগ

(খ) ভাল লেখনৰ গুণা বৰলী

১০

৪

২০

গোটঃ ২

মৌখিক যোগাযোগ

মাতৰ তীব্ৰতা, কম্পনৰ বেগ, কণ্ঠস্বৰৰ কম্পন, উচ্চাৰণৰ স্পষ্টতা

উচ্চাৰণৰ শুদ্ধতা, সাময়িক বিৰতি

প্ৰসংগ পুথি :

মহন্ত বেজবৰা,নীৰাজনা

গোস্বামী, গোলোকচন্দ্ৰ

গোস্বামী, বসন্ত কুমাৰ

নেওগ, মহেশ্বৰ

গোস্বামী, গোলোকচন্দ্ৰ

গোস্বামী, দীনেশ চন্দ্ৰ

যোগাযোগ কলা, বনলতা, ডিব্ৰুগড়।

অসমীয়া ভাষাৰ উচ্চাৰণ, বীণা লাইবেৰী, গুৱাহাটী।

ব্যৱহাৰিক অসমীয়া অভিধান, যোৰহাট।

নিকা অসমীয়া ভাষা, গুৱাহাটী।

অসমীয়া ব্যাকৰণ প্ৰবেশ, বীণা লাইবেৰী, গুৱাহাটী।

বিজ্ঞান লেখকৰ হাতপুথি, নবীন পুস্তক ভাণ্ডাৰ, যোৰহাট।

104: AECC  
Communicative Hindi.

Credits: 2

Total Marks: 50 (Theory: 40, Internal: 10)

As the National Language of India, Hindi language is more suitable to communicate to each other along with all other communications. So it is included in the syllabus as a communicative Hindi.

Unit I: (Lecture -4)

Marks 20

Credit- 1

प्रयोजनमूलकहिंदी: अवधारणा, स्वरूप, विशेषताएँ, सीमाएं एवं उपयोगिता ।

हिंदी भाषा के विविध रूप : बोलचाल की हिंदी, संपर्क भाषा, राष्ट्रभाषा एवं राजभाषा, हिंदी की शैलियां।

Unit II: (Lecture -4)

Marks 20

Credit - 1

हिंदी के प्रयोग क्षेत्र : भाषा प्रयुक्ति की संकल्पना एवं भाषा प्रयुक्ति के प्रकार - वार्ता क्षेत्र , वार्ता शैली, वार्ता प्रकार।

सन्दर्भ ग्रंथ - (Reference Book)

- १) सोनतक्के, माधव: प्रयोजनमूलकहिंदी, लोकभारती प्रकाशन, २००८
- २) झांटे, दंगल: प्रयोजन मूलक हिंदी सिद्धांत और प्रयोग, लोकभारती प्रकाशन, २००८
- ३) गोदरे, विनोद: प्रयोजन मूलक हिंदी, वाणी प्रकाशन, २०१६
- ४) सिंह, दिनेश प्रसाद: प्रयोजन मूलक हिंदी और पत्रकारिता, वाणी प्रकाशन

**AECC- 104**  
**Credit- 02**  
**Communicative Sanskrit**  
**Marks: (Theory: 40, Internal: 10)**  
**Distribution of credit: 2 Theory**

Sanskrit is considered as the main language of India among all the others languages. It also regarded as the ancient language. Almost all the literature on Indian classical music are written in Sanskrit. So knowledge of this language is essential for students

Marks- 20

Credits- 1

**Unit- I**

**Lectures: 4**

- a) Knowledge of Alphabets in Devnagari Script both Swarabarna and Byanjana barna
- b) Sentence writing in Simple Sanskrit
- c) Short story telling and writing(From panchatrantra and Hitapodesa)

Marks- 20

**Unit- II**

**Credits- 1**

- a) Sanskrit conversation (Simple Sanskrit)

**Lectures: 4**

- b) Paragraph writing:

(such as first day of college, birth day, environmental day, independence day, Republic day, bihu, Durga Puja Etc.)

- c) Translation from Sanskrit to Assamese or English

**Reference book**

- ( I ) Sanskrit Grammar: M.R. Kale
- ( II ) Sanskrit Vyakaran Kaumudi- I.e. Vidyasagar
- ( III ) Panchatranta : Krisnadas Academi, Baranashi
- ( iv ) Sanskrit byakoron prabha: Dr. Haricharan Bhattacharya



105 = GE  
Computer Application Credits: 6

Marks: Theory: 50, Practical: 30, Internal: 20

Distribution of Credits: 3 Lectures, 2 Practical, 1 Tutorial

The objective of this course is to introduce the students with the Basics of Computer knowledge. The computer is very essential for the students in all the fields.

**Computer Application**

Total Marks: 100  
Theory: 50

<b><u>CHAPTERS</u></b>	<b><u>MARKS</u></b>	<b><u>CREDIT</u></b>
UNIT - I (Lectures: 7) Computer Fundamentals	15	1
UNIT - II (Lectures: 5) Introduction to Database Systems	10	1
UNIT - III (Lectures: 7) Introduction to Programming	15	1
UNIT - IV (Lectures: 6) Computer Networks and Internet Technologies	10	1

**COMPUTER APPLICATION**

Practical (Total classes 30)

Practical: 30

<b><u>CHAPTERS</u></b>	<b><u>MARKS</u></b>	<b><u>CREDIT</u></b>
Unit-1		
MS-Office/Open office tools using document preparation and spreadsheet handling packages.	10	1
Unit-II		
Database Creation, Programming in C++ Creation of HTML Documents.	20	1



## Computer Application Reference Books:

1. A. Goel, *Computer Fundamentals*, Person Education, 2010
2. Andrew S. Tenenbaum, David J. Wetherall *Computer Networks* (5<sup>th</sup> Edition), PHI, 2010
3. Bjarne Stroustrup, *The C++ Programming Language*, 4<sup>th</sup> Edition, Addison Wesley, 2013.
4. B.A. Forouzan, *Data Communication and Networking*, TMH, 2003.
5. E. Balaguruswamy, *Object oriented Programming with C++*, Tata Mc Graw- Hill Education, 2008.
6. Herbtz, Schildt: *C++ The Complete Reference Fourth Edition*, MC Graw Hill, 2003.
7. P. Aksoy, L. De Nardis, *Introduction to Information Technology*, Cengage Learning, 2006.
8. Paul Deitel, Harvey Deitel, *C++ How to Program* 8<sup>th</sup> Edition, Prentice Hall, 2011
9. P. Rob, C. Coronel, *Database System Concepts*, Cengage Learning India, 2008
10. R. Elmasri, S. Navathe: *Fundamentals of Database Systems*, Pearson Education, fifth Edition, 2007
11. Walter Sautch, *Problem Solving with C++*, Person Education, 2007

**201: Core - Vocal Music (VM)**  
**Classical Elements of Sattriya Music (Theory)**  
**Credits:6**  
**Marks: (Theory: 80, Internal 20)**  
**Distribution of Credits: 5 Lectures +1 Tutorial**

This course will introduce the students with the knowledge of Indian classical music with special reference to classical elements of Sattriya music

Unit I	(Lectures:10)	Marks: 15 Credit :1
a) Prabandha gita and its different bhagas and dhatu b) Sarjyapada and its Ragas		
Unit-II	(Lectures:8)	Marks: 15 Credit :2
a) Ojapali and its Raga and style of singing		
Unit- III	(Lectures:12)	Marks: 30 Credit :2
a) Definition of Raga and its different Jatis b) Raga -malita c) Nibadha and Anibadha Sangit d) Kalavidhi of Raga		
Unit- IV	(Lectures:12)	Marks: 20 Credit :1
a) Formation of Tala		

**Reference Books (Vocal Music)**  
**Core- 201 (Theory)**

1. Bezbaruah, Lakhminath : *Sri Sri Sankara Deva aru Sri Sri Madhava Dev*, Jyoti Prakashan, Guwahati, 1914.
2. Bandoopadhyay, Nilratan : (Edit) *Raag O Tar Prakar Bhed*, Part- I, Hasantika Prakashan, 1985.
3. Bhattarcharya, Bhismadeva : *Sangit Samikha*, Samakal Prakashani, 1986
4. Baruah, Sudarshana : *Bharatiya Rag Sangit Tattva*, Asom Book Trust, Ghy, 2018.
5. Chandra Khound, Golok (Trans) : *Sangit Ratnakara*, Cilarai Company, 1955.
6. Chandra Goswami, Narayan : *Sattra sanskritir Swarnarekha*, Bidya Bhavan, Jorhat 1984
7. Dev Goswami, kesavanada : *Sattriya sanskritir Ruprekha*, Banalata, Guwahati, 1973.
8. Devi Kotoky, Binapani (Editor) : *Nandi*, Sattriya Academy, Jorhat 2008.
9. Deva, B. C. : *An Introduction to Indian Music* Publications Division, New Delhi, 1973.
10. Kumar Phukan, Birendra : *Raag Sangeet*, lawyer's Book stall, Guwahati, 1990.
11. Mahanta, Bapchandra : *Asamke Bargit*, Late Kamal Kumari Barooah Memorial Trust Fund, Jorhat, 1988.
12. Mahanta, Golap : *Khol Anka*, Srimanta Sankardev Sangha, Nagaon, 2016.
13. Mahanta, Golap : *Bargit Mukur*, Srimanta Sankardev Sangha, Nagaon, 2016.
14. Nigam, B.S : *Sangit Kaumodi*, Vol. I, Lukhnow, 1943.
15. Oja, Nath, Durgeswar : *Byas Sangitar Ruprekha* Prakashan Parishad, Ghy, 1989.
16. Patabardhan, Binayakrawaje : *Raag Bigyan*, Vol. V, 1977
17. Shringy, R.K. (ed.) : *Sangita Ratnakara of Saranga Deva*, Vol I & II, Munshiram, Mohanlal Publishers Pvt. Ltd, 2018.



**201: Core- Instrumental Music (IM)**  
**Classical Elements of Sattriya Music (Theory)**  
**Credits: 6**  
**Marks: (Theory: 80, Internal: 20)**  
**Distribution of Credits: 5- Lecture, 1- Tutorial**

This course will introduce the students with the classical elements of Sattriya music along with its different theory and some important Sastras on Music.

Unit- I (Lecture: 10 )

Marks: 15

Credits: 1

- (i) Basic knowledge on Tala and Theory of Tala formation in Indian Classical Music.

Unit- II (Lecture: 10 )

Marks: 15

Credits: 1

- (i) Introductory knowledge of some notable treatises on music of India viz. Natyasastra, Abhinayadarpana, Brihaddeshi, Bharatarnava, Sangitamakaranda, Sangitadamodara, Sangitaparijata, Sangitaratnakara, Sangitadarpana, Sangitasamayasa.

Unit- III (Lecture: 10 )

Marks: 30

Credits: 2

- (i) Introduction to Hindustani music system and Carnatic music system: the two major forms of Indian classical music with the knowledge of different terminologies presenting to them.
- (ii) Sattriya talas and its development.

Unit- IV (Lecture: 10 )

Marks: 20

Credits: 2

- (i) Salient features of Sattriya Tala system with analyzing its classical behaviors.

**Reference Books:**  
**Core- 201 (IM) Theory**

1. Bordoloi, Paban : *Tal Monikut*, Chandra Prakash, Ghy. 1993.
2. Borthakur, Dilip Ranjan : *Khol Bigyan*, Chandra Prakesh, Pan Bazar, Ghy. 2004.
3. Borthakur, Dilip Ranjan : *Tabla Bigyan*, Publish, Author: 1975.
4. Changkakoty, Keshab : *Tal Pradip*, Dutta Baruah & Co., 1973
5. Mahanta, Jagannath : *Sattriya Nrityar Nritya Git Badyar Hatputhi*, Bhabani Offset Pvt. Ltd. 2012.
6. Neog, Maheswer : *Sattriya Nritya Aru Sattriya Nrityar Tal*,  
Changkakoti, Keshab (ed.) Asom Prakashan 1973
7. Sen. A. K: : *Indian Concept of Rhythm*, Barmah K.L., Park Street,  
Culcutta, 1975

**201: Core – Dance Music (DM)**  
**Classical Elements of Sattriya Music (Theory)**  
**Credits – 6**  
**Marks-(Theory-80, Internal- 20)**  
**Distribution of credits: 5 Lectures + 1 Tutorial**

This Course helps the learners to earn some class-based knowledge of Sattriya Dance

Unit-I (Lectures: 8) Marks: 15

1. Basic knowledge of Hasta(Hand Gestures) and its Definition Credit:1

- a) Samyukta Hasta
- b) Asamyukta Hasta
- c) Nritya Hasta and Nritya Hasta
- d) Traditional Hasta
- e) Uses of Hasta in Sattriya dance

Unit-II (Lectures: 12) Marks: 15

2. Basic knowledge of footwork Credit:1

- a) Padasthana
- b) Pada Sthiti
- c) Traditional footworks
- d) Classical footworks

Unit-III (Lectures: 12) Marks: 30

3. Abhinayas Credit:2

- a) Three types of Abhinaya
- b) Lokadharmi and Natyadharmi
- c) Knowledge of Navarasa
- d) Rasa Nispatti

Unit-IV (Lectures: 10) Marks: 20

4. Practical uses of Talas Credit:2

- a) Eka-Tala, Chuta-Tala, Pari-Tala, Thukani-Tala

**Reference Book**  
**Core- 201 (DM) Theory**

1. Borah, Karuna: *Sattriya Nritya Rupdarshan*, Grantha Sanskriti,2006.
2. Bora Karuna : *AnkiaNatarporaSattriyaNasoloi*, GranthSanskriti, 2022
3. Chandra Goswami , Narayan : *SattriyaSanskritiSwarnarekha*, Bidya Bhawan , Jorhat, 1984
4. Changkakati, Keshav : *Taal Pradip* , Publish : Dutta Baruah & Co.; 1973
5. Changkakati, Keshav: *SattriyaNrityaaruaSattriyaNritya Taal*, Publish by Asam Prakashan Parishad, 1973
6. Duggirala G.K Translator: *The Mirror of Gesture, Being the Abhinaya Darpana of Nandikesvara*” Harvard University Press,London, 1917.
7. Ghosh, M.M (Ed.) : *Natyasastra*, Vol.II Chowkhamba Sanskrit Series office,Varanasi,2012
8. Ghosh, M.M (Ed.): *Natyasastra*, Vol.I Chowkhamba Sanskrit Series office,Varanasi,2012
9. Goswami, Suresh : *BharatiyaNrityakala*, Archana Buka stala, 1963
10. Hazarika , Chandra : *AnkiyaNaat: Rup,RasharuTattwa*, Bedakantha Books & Publications, Jorhat, 2011
11. Kandali, Mallika *Sattriya*, The Living dance tradition of Assam.Published by Publication Board Assam.2014
12. Kandali Malika: *NrityakalaPrasanga Aru SattriyaNritya*, Published by Kaushik Thakur. Guwahti 2005
13. Khound, G.C: *Sangeet Ratnakar*,CilaraiCompany, Jorhat, 1955.
14. Mahanta , Jagannath : *SattriyaNrityaarugeetBadyarHatputhi* , Bhavani offset Private Limited ,2012
15. Mahanta, Jagannath: *SattriyaNrityaDuti Maula* , Pada aru Hasta”, Author, 2008
16. Mahanta, Jagannath: *SattriyaNritya Hasta*, Edited- Prodip Jyoti Mahanta. Published SankardevaAdhyanyana Khetra,2000.
17. Mahanta , Jagannath : *The Sattriya Dance of Assam*, Sangit Natak Academy ,2016
18. Neog, Maheswar: *PuraniAsamiya Samaj aruSanskritiaruSattriyaNritya aruNrityar Taal*, Chandra Prakash, Panbazar, Guwahati, 1999.
19. Subhanakara : *Sri- Hasta – Muktavali*, Publication Board , Assam,Guwahati - 1964
20. Talukdar, Ramkrishna : *Nrityakala Darpan*,Kagaj Nagar Kala- Kristi Kendra, 2000

**202: Core- Vocal Music (VM)**  
**Basics of Sattriya Music (Pract-II)**  
**Credits: 6**  
**Marks: (Practical : 80, Internal 20)**  
**Distribution of credits: 5 Practical + 1 Tutorial**

This course will introduce the students with the application of sattriya ragas and talas as prevailed in its traditional style of presentation, i.e, prasangiya. It also intends to provide the depth knowledge on the different patterns of ragas.

(Total Practical classes:80)

Unit –I

Marks: 15

Credits: 1

- a) Alankara with sudha and vikrita swaras in egun,  
Dogun, carigun and anthgun laya.

Unit- II

Marks: 45

Credits: 3

- a) Bargit  
Raga: Shyama, kau, Ahira, Mahur, Bhatiyali, Kanada

Unit- III

Marks: 10

Credits: 2

- a) Talas  
Cutkala, Domani, Sarubisama, Barbisama  
Dharamjyoti, & Mathjyoti, Unjyoti.

**Reference Books (Vocal Music)**  
**Core 202 (Practical)**

1. Bhatkhande, B.N : *Bhatkhande Sangit Sastra*, Sangeet Karyalaya, Hathras, 1991
2. Dev Goswami, kesabanada : *Sattrra Sangeetar Swararekha*, Publication board Assam, 1980
3. Goswami, Pabitrpran : *Bargitar Rag Bivaran aru Swaralipi*, Vol. I, Minarava India, Jorhat , 2004
4. Goswami, Pabitrpran : *Bargitar Swaralipi*, Vol. III, BAAK, 2019.
5. Goswami, Nirmal (ed.) : *Bargit Aru Swaralipi*, Sattriya Sanskritik Carcha Kendra, Asom Sattrra Mahasabha, 1984.
6. Goswami, Punyabrata : *Sangitanjali*, Nikamul Sattrra Prakashan Kendra, Tezpur, 2019.
7. Goswami, Jikumoni : *Sattriya Sangitar Arhi Path*, Sattriya Sanskritik Carcha Kendra, Jorhat, 2012.
8. Mahanta, Golap : *Bargit Mukur*, Srimanta Sankardev Sangha, Nagaon, 2016.
9. Neog, Maheshwara : *Swararekhat Bargit*, Assam Prakshan Parishad, 2008
10. Phukan, Birendra Nath : *Raag Sangit*, Lawyer's Book stall, Guwahati, 1990

**202: Core: Instrumental Music (IM)**  
**Basics of Sattriya Music (Practical)**  
**Credits: 6**  
**Marks: (Practical: 80, Internal: 20)**  
**Distribution of Credits: 5- Practical, 1- Tutorial**

This course will introduce the students to give proper knowledge of Solo Performance on Khol and Practical knowledge on the Accompaniment Style of Sattriya Music.

Total Practical Classes: 80

**Unit- I**

Marks: 15

Credit: 1

- (i) Knowledge of Solo Performance on Khol.

**Unit- II**

Marks: 20

Credit: 2

- (i) Knowledge of Khol with Bargit and knowledge of Raga-talani, Raga-sancara etc.  
(ii) Practical knowledge of accompaniment of Khol with Gitar-nac- Jhumura-nac and Nadubhangi-nac.

**Unit- III**

Marks: 20

Credit: 1

- (i) Practical knowledge of Khol accompaniment in Sattriya Dances: Ramdani of Cali-nac (Hajowali- 2 nos. and Kalakatiya- 2 nos.) Gosai-nac.

**Unit- IV**

Marks: 25

Credit: 2

- (i) Practical knowledge on Dhemali and Bhariman, Rag-dhemali, Na-dhemali, Saru-dhemali, Dhumuhi.

**Reference Books:**  
**Core- 202 (IM) Practical**

1. Borthakur, Dilip Ranjan : *Khol Bigyan*, Chandra Prakesh, Pan Bazar, Ghy. 2004.
2. Borthakur, Dilip Ranjan : *Tabla Bigyan*, Author: 1975.
3. Changkakoty, Keshab : *Tal Pradip*, Dutta Baruah & Co.; 1973
4. Changkakoty, Keshab : *Tal Pradip*, Dutta Baruah & Co.; 1973
5. Neog, Maheswer & Changkakoti, Keshab (ed.) : *Sattriya Nritya Aru Sattriya Nrityar Tal*, Asom Prakashan Porishad, 1973



**202: Core – Dance Music (DM)**  
**Basics of Sattriya Music (Practical)**  
**Credits – 6**  
**Marks-(Practical-80, Internal- 20)**  
**Distribution of credits: 5 Practical + 1 Tutorial**

This course intends to provide the practical knowledge of some dance units with their intricate musical components.

**Practical Classes- 80**

**Unit-I**

Marks: 20

Credits: 1

1. Ramdani of Jhumura-nac (2Nos)

**Unit-II**

Marks: 20

Credits: 2

1. Chali Nac (Kalakatia Ramdani-2Nos)

**Unit-III**

Marks: 20

Credits: 1

1. Rajagharua Chali nac (1No)
2. Uses of Hastas:
  - a) Samyukta Hasta
  - b) Asamyukta Hasta
  - c) Nritta Hasta and Nritya Hasta
  - d) Traditional Hasta

**Unit-IV**

Marks: 20

Credits: 2

1. GitarNac of Jhumura & Nadubhangi
2. Footworks
3. Uses of Rasas in Nritya

**Reference Book**  
**Core- 202 (DM) Practical**

1. Bora Karuna: *Ankia Natar pora Sattriya Nasoloi*, Ganth Sanskriti, 2022.
2. Borah, Karuna: *Sattriya Nritya Rupdarshan*, Grantha Sanskriti, 2006.
3. Chandra Goswami, Narayan: *Sattriya Sanskriti Swarnarekha*, Bidya Bhawan, Jorhat, 1984
4. Changkakati, Keshav: *Taal Pradip*, Publish: Dutta Baruah & Co.; 1973
5. Coomaraswamy Ananda & Duggirala G.K Translator: *The Mirror of Gesture, Being the Abhinaya Darpana of Nandikesvara* Harvard University Press, London, 1917.
6. Directorate of Cultural Affairs: *Sattriya Dance*, Directorate of Cultural Affairs, 2000.
7. Ghosh, M.M (Ed.): *Natyasastra*, Vol.II Chowkhamba Sanskrit Series office, Varanasi, 2012
8. Ghosh, M.M (Ed.): *Natyasastra*, Vol.I Chowkhamba Sanskrit Series office, Varanasi, 2012
9. Hazarika, Chandra: *Ankiya Naat: Rup, Rash aru Tattwa*, Bedakantha Books & Publications, Jorhat, 2011
10. Khound, G.C : *Sangeet Ratnakar*, Cilarai Company, Jorhat, 1955.
11. Mahanta, Jagannath: *Sattriya Nritya aru geet Badyar Hatputhi*, Bhavani offset Private Limited, 2012
12. Mahanta, Jagannath: *Sattriya Nritya Duti Maula, Pada aru Hasta*, Author, 2008
13. Mahanta, Jagannath: *Sattriya Nritya Hasta*, Edited- Prodip Jyoti Mahanta. Published Sankardeva Adhyanyana Khetra, 2000.
14. Mahanta, Jagannath: *The Sattriya Dance of Assam*, Sangit Natak Academy, 2016
15. Neog, Maheswar & Changkakati, Keshav: *Sattriya Nritya aru Sattriya Nritya Taal*, Publish by Assam Prakashan Parishad, 1973
16. Subhanakara : *Sri- Hasta – Muktavali*, Publication Board, Assam, Guwahati - 1964
17. Talukdar, Ramkrishna : *Nrityakala Darpan*, Kagaj Nagar Kala- Kristi Kendra, 2000



**DIBRUGARH UNIVERSITY SYLLABUS FOR ENVIRONMENTAL STUDIES  
FOR ALL UNDER GRADUATE DEGREE PROGRAMMES  
IN CBCS**

**Type of the Course: Ability Enhancement Compulsory Course (AECC)**

**Course Code: EVS CBCS**

**Total Marks: 100**

**Total Classes: 64**

**Total Credit: 2**

**Unit 1 : The Multidisciplinary nature of environmental studies**

Classes : 4

Marks : 5

Definition, scope and importance

Need for public awareness.

**Unit 2 : Natural Resources :**

Classes : 10

Marks : 20

Renewable and non-renewable resources:

- Natural resources and associated problems.
  - a) Forest Resources: Use and over-exploitation, deforestation, Timber extraction, mining, dams and their effects on forests and tribal people.
  - b) Water resources: Use and over-utilization of surface and ground water, floods, drought, conflicts over water, dams-benefits and problems.
  - c) Mineral resources: Use and exploitation, environmental effects of extracting and using mineral resources, case studies.
  - d) Food resources: World food problems, changes caused by agriculture and overgrazing, effects of modern agriculture, fertilizer-pesticide problems, water logging, and salinity.
  - e) Energy resources: Growing energy needs, renewable and non-renewable energy sources, use of alternate energy sources.
  - f) Land resources: Land as a resources, land degradation, man-induced landslides, soil erosion and desertification.
- Role of an individual in conservation of natural resources.
- Equitable use of resources for sustainable lifestyles.

**Unit 3: Ecosystems**

Classes : 10

Marks : 17

- Concept of an ecosystem.
- Structure and function of an ecosystem.
- Producers, consumers and decomposers.
- Energy flow in the ecosystem.
- Ecological succession.

- Food chains, food webs and ecological pyramids.
- Introduction, types, characteristics features, structure and function of the following ecosystem:
  - a. Forest ecosystem
  - b. Grassland ecosystem
  - c. Desert ecosystem
  - d. Aquatic ecosystems (ponds, streams, lakes, rivers, oceans, estuaries)

#### **Unit 4: Biodiversity and its conservation**

Classes : 10

Marks : 16

- Introduction – Definition: genetic, species and ecosystem diversity.
- Biogeographically classification of India
- Value of biodiversity: consumptive use, productive use, social, ethical, aesthetic and option values
- Hot-spots of biodiversity – India.
- Threats to biodiversity: habits loss, poaching of wildlife, man-wildlife conflicts.
- Endangered and endemic species.
- Conservation of biodiversity: in-situ Ex-situ conservation of biodiversity.

#### **Unit 5: Environmental Pollution**

Classes : 10

Marks : 17

- Definition, Causes, effects and control measures of :
  - a. Air pollution
  - b. Water pollution
  - c. Soil pollution
  - d. Noise pollution
  - e. Thermal pollution
  - f. Nuclear hazards
- Solid waste Management: Causes, effects and control measures of urban and industrial wastes – biodegradable and non biodegradable wastes.
- Role of an individual in prevention of pollution.
- Disaster Management: Floods, earthquake, cyclone and landslides.

#### **Unit 6: Social Issues and the Environment**

Classes : 10

Marks : 15

- From Unsustainable to Sustainable development.
- Water conservation, rain water harvesting, watershed management.
- Resettlement and rehabilitation of people, its problems and concerns.
- Environmental ethics.
- Climate change, global warming, acid rain, ozone layer depletion, unclear accidents and holocaust.
- Wasteland reclamation.
- Consumerism and waste products.
- Environmental Legislation.
- Public awareness.



## Unit 7: Human Population and the Environment

Classes : 10  
Marks : 10

- Population growth, variation among nations.
- Population explosion – Family Welfare Programme.
- Environment and human health and hygiene (including Sanitation and HIV/AIDS) etc.
- Role of Information Technology in Environment and Human Health.

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1. Rajagopalan, R. 2018 Environmental Studies- From Crisis To Cure, Oxford University Press, New Delhi.
2. Agarwal, K.C. 2001 Environmental Biology, Nidi publ. Ltd. Bikaner.
3. Bharucha Erach, The Biodiversity of India, Mapin Publishing Pvt. Ltd. Ahmadabad – 380 013. India Email: Mapin@iccnnet.net (R)
4. Bharucha Erach. Text book on Environmental Studies, UGC, New Delhi
5. Borua P.K., J.N.Sarma and others, A Text book on Environmental Studies, Banlata, Dibrugarh
6. Brunner R.C., 1989 Hazardous Waste Incineration, McGraw Hill Inc. 480p.
7. Clark R.S., Marine Pollution, Clanderson Press Oxford (TB).
8. Cunningham, W.P. Cooper, T.H. Gorhani, E & Hepworth, M.T. 2001, Environmental Encyclopedia, Jacio Publ. House, Mumbai, 1196p.
9. De A.K., Environmental Chemistry, Wiley Eastern Ltd.
10. Down to Earth, Centre for Science and Environment (R).
11. Dutta Prasanna, Rofique Ahmed & Sumbit Chaliha, Environmental Studies., Eunika Publication, Jorhat
12. Gleick, H.P. 1993. Water in crisis, Pacific Institute for Studies in Dev., Environment & Security, Stockholm Env. Institute. Oxford Univ. Press 473p.
13. Hawkins R.E., Encyclopedia of Indian Natural History, Bombay Natural History Society, Bombay (R).
14. Heywood, V.H. & Watson, R.T. 1995. Global Biodiversity Assessment. Cambridge Univ. Press 1140p.
15. Jadav, H & Bhosale, V.M. 1995. Environmental Protection and Laws. Himalaya Pub. House, Delhi 284p.
16. Joshi P.C. and Namita Joshi, A Text book of Ecology and Environment, Himalaya Publishing
17. Kaushik Anubha and C.P.Kaushik ,Perspective in Environmental Studies, New Age International
18. Mckinney, M.L. & Schooh, R.M. 1996. Environmental Science systems & Solution, Web enhance/edition. 639p.
19. Mhaskar A.K. Matter Hazardous, Techono-Science Publications (TB).
20. Miller T.G. Jr. Environmental Science, Wadsworth Publishing Co. (TB).
21. Odum, E.P. 1911 Fundamentals of Ecology. W.B. Saunders Co. USA, 574p.
22. Rao M.N. & Datta, A.K. 1987. Waste Water treatment. Oxford & IBH Publ. Co. Pvt. Ltd. 3-45p.
23. Sharma B.K., 2001). Environmental Chemistry. Goel Publ. House, Meerut.
24. Survey of the Environment, the Hindu (M).
25. Townsend C., Harper J and Michael Begon, Essentials of Ecology, Blackwell Science (TB).
26. Trivedi R.K. Handbook of Environmental Laws, Rules, Guidelines, Compliances and Standards, Vol I and II, Enviro Media (R).
27. Trivedi R.K. and P.K. Goel, Introduction to air pollution, Techno-Science Publications (TB).
28. Wagner K.D., 1998. Environmental Management. W.B. Saunders Co. Philadelphia, USA 499p. (M) Magazine (R) Reference (TB) Textbook

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**204 (GE)**  
**Event Management (Theory)**  
**(Credits:6)**  
**Marks: (Theory=40, Practical = 40 Internal= 20)**  
**Distribution of Credit: 3 Lecture + 2 Practical + 1 Tutorial**

This course will introduce the students with theoretical and Practical part of event management.

**Unit-I:** (Lectures: 08)

Marks: 15

- A. Management: Meaning, Objectives, Principles of Management (Planning, Organizing, Directing and Controlling, POSDCORB Theory)
- B. Introduction to Event Management: Meaning, Definitions, Types of events.
- C. An overview of the Event Management industry: Event Management as an industry, Event Management as a career.

**Unit-II:** (Lectures: 08)

Marks: 15

- A. Event Research and Planning: Meaning and Importance.
- B. Event Marketing and Advertising: Meaning and Importance.
- C. Fundraising and Sponsorship: Nature, Purpose and Meaning.
- D. Team Management in Events: Meaning and Importance.

**Unit-III:** (Lectures: 05)

Marks: 10

- A. Basic Event Budgeting: Meaning and Importance.
- B. Budget, break-even point, cash flow analysis.
- C. Profit & loss statement, balance sheet.
- D. Panic payments, financial control system.

**Practical:**

Marks: 40

**Unit- I**

- a) Prepare Balance sheet, profit & Lost
- b) Punctuality & Time
- c) West Management
- d) Light, Sound & Decoration, Power Breakup

**Unit- II**

- e) Hospitality & Transportation
- f) Event Stationary items
- g) Refreshment
- h) Procurement of items

**Reference books:**

1. Anton Shone & Bryn Parry: *Successful Event Management*
2. Stephen P. Robbins & Mary Coulter: *Management*, Prentice Hall of India
3. Tulsian PC: *Business Organisation & Management*

**301- (VM/IM/DM/) Core Common**  
**Traditional theatre Art (Ankia Bhaona) –Theory**  
**Credits: 6**  
**Marks: (Theo: 80, Internal 20)**  
**Distribution of Credit 5 theory +1 tutorial**

This course is designed to make students familiar with the Indian theatre; it concentrates on classical and regional theatre form of India with especial focus on Ankia bhaona

Unit- I	(Lectures:12)	Marks: 15 Credits: 1
a) Introduction of Ankia Nat (Bhaona) b) Origin and development of Ankia Nat c) Comparative study of Ankia Nats with Sanskrit Drama		
Unit- II	(Lectures:12)	Marks: 25 Credits: 2
Knowledge of Sutradhara, Dhemali, Cahini, Nandi, Vidushak, Gayan - Bayana, Purvaranga, Sloka, Bhatima, Capaya, Ariya, Agnigarh,		
Unit- III	(Lectures:10)	Marks: 15 Credits: 1
a) Detail Study of Rukmimi Harana (Sankaradeva), Arjun Bhanjana, (Madhavdeva) Centiments and Emotions of Ankia git, Vadya and Nritya.		
Unit- IV	(Lectures: 8)	Marks: 25 Credits: 2
Dramatic contributions of post Sankari Gurus to Sattriya Music		

**Reference Books**  
**301- VM/DM/IM**

1. Bora, Mahim (ed.): *Sankardevar Nat*, Prakashan Parishad, Ghy, 2017.
2. Goswami, Keshavananda: *Ram Vijaya, Cordhara*, Students Emporium, Dibrugarh, 1993.
3. Goswami, Keshavananda: *Ankia Bhaona*, Banalata, Ghy, 2000.
4. Goswami, Suresh Chandra: *Sankari Natya Nritya Kala*, Banful Prakasahan, Ghy, 2014.
5. Goswami, Keshavanada (Edit) : *Ankamala*, Calcutta, 1979
6. Goswami, Keshavananda: *Ankia Bhaona*,
7. Hazarika, Chandra (ed) : *Ankia Nat Rup Ras Aru Tatta*.
8. Hazarika, Chandra: (Edit) *Ankia Nat: Rup, Rash aru Tattwa*, Bedakantha Books and Publications, 2011.
9. Mahanta, Nirupama (ed.): *Bhaona Aru Sattriya Nrityar Aharya*, Dept. of Cultural Affairs, Govt. of Assam, Ghy, 2012.
10. Medhi, Kaliram: *Ankawali*, Lawyer's Book stall, 1997
11. Mahanta, Pona: *Sankardevar Nat, Bhaona*, Ranjan Sharma Bandhab, Pan Bazar, Ghy, 2017.
12. Nath Sharma, Satyendra: *Asamiya Natya Sahitya*, Saumar Prakash, Guwahati, 1962
13. Saikia, R.R & Bordoloi, M (Editor): *Bhaona Darpan*, Sankalan kosh Samiti, Jorhat, 2003.
14. Sharma, Mukunda Madhab (ed.): *Bharatar Natya Sastra*, Asom Natya Sanmilan, 1991.



**302: Core- Practical Vocal Music (VM)**  
**Traditional theatre Art**  
**Credits- 6**  
**Marks: (Pract: 80, Internal 20)**  
**Distribution of Credits: 5 pract+1 tutorial**

This Practical course aims at introduce the students to the application of Ankia Gita, Bhatima, Talas etc. This course will involve the students practically to carry on an Ankia Bhaona.

Total Practical Classes: 80

Unit – I

Marks: 15

Credit: 1

Sloka, Nandi, Bhatima and  
Capay of Rukmini Harana and Rama Bijaya

Unit – II

Marks: 10

Credit: 1

Prabesha and Prasthanana Git  
of Cordhara, Rukmini Harana, Rama Bijaya,

Unit – III

Marks: 40

Credit: 3

Gitas of Cordhara, Rukmini Harana and Rama Bijaya .

Unit- IV

Marks: 15

Credit: 1

Talas of Ankia Git



**Reference Books**  
**302- VM (Pract)**

1. Bordoloi, Jogeswar: *Tal Taranga* First Edition, Jorhat, 1996.
2. Goswami, Keshavanada: *Ankia Bhaona*,
3. Goswami, Krishna: *Kesabe Korotu Keli*,
4. Goswami, Jikumoni: *Sattriya Sangitar Arhi Path*, Asom Sattri Mahasabha, Jorhat, 2012.
5. Goswami, Nirmal (ed.): *Bargit Aru Swaralipi*, Sattriya Sanskritik Carcha Kendra, Asom Sattri Mahasabha, 1984.
6. Goswami, Keshavanada (Edit): *Ankamala*, Calcutta, 1979.
7. Medhi, Kaliram: *Ankawali*, Lawyer's Book stall, 1997.
8. Mahanta, Pona: *Natakar Katha*, Banalata, Punbzar Guwahati.

**302: Core: Instrumental Music (IM)**  
**Credit- 6**  
**Traditional Theatre Art (Ankia Bhaona, Practical Part- I)**  
**Marks: (Practical: 80, Internal: 20)**  
**Distribution of Credits: 5- Practical, 1- Tutorial**

This course will introduce the students with the practical knowledge of Ankia Bhaona and their Raga, Tala and presentation style of different characters of Ankia Bhaona.

Total Practical Classes: 80

Unit- I

Marks: 15

Credit: 1

- (i) Knowledge on: Sloka, Nandi, Bhatima and Capay of Rukmini Harana, Arjuna Bhanjana and Rama Bijoya Nata.

Unit- II

Marks: 30

Credit: 2

- (i) Bols of Pravesha and Prasthanana in different characters of Rukmini Horana, Arjuna Bhanjana and Rama Bijoya Nata.  
(ii) Bajanana of Yudha.

Unit- III

Marks: 15

Credit: 1

- (i) Bols of Sutradhari-nac and Slokar-nac.  
(ii) Practical knowledge on Gayana-Bayana.

Unit- IV

Marks: 20

Credit: 2

- (i) Talas of Ankia Git: of Nat Rukmini Horana, Arjuna Bhanjana and Rama Bijoya.

**Reference Book:**  
**Core- 302 (IM) Practical**

1. Goswami, Keshabananda : *Ankamala*, Banalata, Dib. 1979.
2. Mahanta, Jagannath : *Sattriya Nrityar Nritya Git Badyar Hatputhi*, Bhabani Offset Pvt. Ltd. 2012
3. Medhi, Kaliram : *Ankawali*, Lawyer's Book Stall, 1997
4. Neog, Moheswer & Changkakoti, Keshab (ed.) : *Sattriya Nritya Aru Sattriya Nrityar Tal* Asom Prakashan Porishad, 1973
5. Saikia, Raktim Ranjan : *Bhaona Darpan*, Bordoloi, Manoranjan (ed.) Sankalan Kosh Samiti, Jorhat, 2003.

**302: Core- Dance Music (DM)**  
**Traditional Theatre Art (Practical)**  
**Credits – 6**  
**Marks-(Practical-80, Internal- 20)**  
**Distribution of credits: 5 Practical + 1 Tutorial**

This course gives a practical knowledge of traditional theatre Ankia Nat with its adhered musical components.

Practical Classes- 80

Unit-I

Marks: 20  
Credits: 1

1. The Practical knowledge of Purbaranga(Ankia Nat)
  - a) Baha-chahini
  - b) Thio-chahini (in a particular Dhemali)

Unit-II

Marks: 20  
Credits: 2

1. The Practical knowledge of Arjuna Bhonjana.
2. Rajagharia Cali-Nac, the Gita of Rajagharia Cali-nac in Misra Tala.

Unit-III

Marks: 20  
Credits: 1

Practical knowledge of Rukmini Harana Nata.

- a) Dialogue
- b) Sloka
- c) Bhotima
- d) Nandi Gita

Unit-IV

Marks: 20  
Credits: 2

- a) Entry and exit of the characters: Raja, Muni, Gupi, Doot (messenger)
- b) Knowledge of the dances of Arjuna Bhonjana & Rukmini Harana.

**Reference Book**  
**Core- 302 (DM) Practical**

1. Borah, Karuna:  
2. Bora Karuna:  
Bordoloi, Jogeswer:  
*Sattriya Nritya Ropudarshan*, Grantha Sanskriti,2006.  
*Ankia Natar pora Sattriya Nachaloi*, Granth Sanskriti, 2022  
*Tala Taranga*,1<sup>st</sup> Edition 1996. Jorhat
3. Coomaraswamy Ananda &  
Duggirala G.K Translator:  
*The Mirror of Gesture*, Being the Abhinaya Darpana of  
Nandikesvara” Harvard University Press,London, 1917.
4. Chandra Goswami, Narayan:  
5. Changkakati, Keshav:  
6. Changkakati, Keshav:  
7. Directorate of Cultural Affairs:  
8. Ghosh, M.M (Ed.):  
9. Ghosh, M.M (Ed.):  
10. Goswami, Keshabananda:  
11. Goswami, Suresh:  
12. Goswami, Keshabananda:  
*Sattriya Sanskriti Swarnarekha*, Bidya Bhawan, Jorhat, 1984  
*Taal Pradip*, Publish: Dutta Baruah & Co.; 1973  
*Taal Pradip*, Publish: Dutta Baruah & Co.; 1973  
*Sattriya Dance*, Directorate of Cultural Affairs,2000.  
*Natyasastra*, vol.I Chowkhamba Sanskrit Series office,  
Varanasi,2012  
*Natyasastra*, vol.II Chowkhamba Sanskrit Series office,  
Varanasi,2012  
*Ankamala*, Published by Banalata, Dib. 1979..  
*Bharatiya Nrityyakala*, Archana Book Stall, 1963  
*Ankiya Bhaona*,
13. Hazarika, Chandra:  
14. Kandali, Mallika  
15. Kothari, Sunil:  
16. Khound, G.C:  
17. Mahanta, Jagannath:  
18. Medhi kaliram :  
19. Mahanta, Jagannath:  
20. Mahanta, Jagannath:  
21. Mahanta, Jagannath:  
22. Neog, Maheswar:  
23. Neog, Maheswar &  
Cangkakati, Keshav:  
24. Subhanakara:  
25. Talukdar, Ramkrishna:  
*Ankiya Naat: Rup,Rash aru Tattwa*, Bedakantha Books &  
Publications, Jorhat, 2011  
*Sattriya*,The Living dance tradition of Assam.Published by  
Publication Board Assam.2014  
*Sattriya Classical Dance of Assam*, Marg Publication 16 June  
2013  
*Sangeet Ratnakar*, CilaraiCompany, Jorhat, 1955.  
*Sattriya Nrityya Hasta*, Edited- Prodip Jyoti Mahanta.  
Published Sankardeva Adhyanyana Khetra,2000.  
*Ankawali*, Lawyer’s Book stall, Guwahati,1997  
*Sattriya Nrityya aru geet Badyar Hatputhi*, Bhavani offset  
Private Limited, 2012  
*Sattriya Nrityya Duti Maula, Pada aru Hasta*, Author, 2008  
*The Sattriya Dance of Assam*, Sangit Natak Academy ,2016  
*Purani Asamiya Samaj aru Sanskriti aru Sattriya Nrityya*  
*Sattriya Nrityya aru Sattriya Nrityya Taal*, Publish by Asam  
Prakashan Parishad, 1973  
*Sri- Hasta – Muktavali* “. Publication Board, Assam,Guwahati -  
1964  
*Nrityyakala Darpan*, Kagaj Nagar Kala- Kristi Kendra, 2000

### **303: Core- Vocal Music (VM)**

#### **Basics of Hindustani Music**

**Credits: 6**

**Marks: (Theory: 40, Pract: 40, Internal: 20)**

**Distribution of Credits: 3 Lecture+2 Pract+1 tutorial**

This course will help the students about the knowledge of Indian classical music with special reference to Hindustani music in both theoretical knowledge and practical applications.

#### **Theory (30 classes)**

Unit –I

Marks: 15

Credits: 2

Definition: Nada, Shruti, Swara,  
Raga, Aroha, Avoroha, Sthayi, Antara,  
Alankara, Tan, Gamaka, Swargam git,  
Lakhyan git, Tala, Laya

Unit- II:

Marks: 15

Credit:1

Descripton of raga:  
Yaman, Bhupali, Bilaval, Bhairav ,Khambaj

Unit- III

Marks: 10

Credit:1

Talas: Trital, Kaharba, Dadra and Rupak.

#### **Practical (40 classes)**

Marks: 40

Credit:2

Unit- I

Aroha, Avoroha with sudha and vikrita swaras,  
Alankara with sudha and vikrita swaras

Unit-II Swargam git, Lakhan Git and  
Drut khayal with tana.

Raga: Yaman, Bhupali  
Bilaval, Bhairav and khambaj

Unit III

Tritala, Kharva, Dadra and Rupak tala

## Reference Books

### Core- 303 (VM)

1. Bhatkhanda, V.N: *Bhatkhanda Sangit Sastra*, Vol. I, Sangit Karyalaya Hathras 1685.
2. Bhatkhanda, V.N: *Kramik Pushtak Malika*, Vol. III, Sangit Karyalaya Hathras 1685
3. Brahma, Pradip: *Uttar Bharatia Sastria Sangit Siksha*, Vol-I, Rebati Brahma, Jorhat, 2003.
4. Deva, B.C.: *Musical Instruments*, National Book Trust, 1977.
5. Gautam, M.R. : *Evolution of Raga And Tala In Indian Music*,
6. Phukan, Birendra Nath : *Raag Sangit*, Lawyer's Book stall, Guwahati, 1990



**303: Core: Instrumental Music (IM)**  
**Basics of Hindustani Music (Theory + Practical)**  
**Credits: 6**  
**Marks: (Theory: 40 Practical: 40 Internal: 20)**  
**Distribution of Credits: Theory: 3 Practical: 3**

This course will provide the fundamental knowledge of musical instruments with their classifications, basic knowledge of Tabla and some Hindustani Tala patterns.

**Theory**

Unit- I: Lecture: 10

Marks: 10

Credit: 1

(i) Classification of Musical Instrument: Tat, Ghana, Sushira and Avanaddha.

(ii) Origin and brief history of Tabla.

Unit- II: Lecture: 10

Marks: 20

Credit: 1

(i) Definition: Theka, Quida, Matra, Sam, Khali, Bibhag, Avagraha, Tala, Gat, Palta, Rela, Tukda, Paran.

(ii) Knowledge on different Parts of Tabla and to acquire the knowledge on the techniques of producing different sound syllables of Tabla.

Unit- III: Lecture: 10

Marks: 10

Credit: 1

(i) A comparative study on Tabla and Pakhowaj.

(ii) Tala: Trital, Dadra and Kaharba.

**Practical**

**Total Classes: 40**

Unit- I

Marks: 20

Credit: 1

(i) Fingering setting of Tabla and Pakhowaj.

(ii) Knowledge techniques to produce different sound syllable on Tabla and Pakhowaj.

Unit- II

Marks: 10

Credit: 1

(i) Practical knowledge on selected talas of Hindustani Music.

Unit- III

Marks: 10

Credit: 1

(i) Two different simple quidas in Trital with five paltas and tehai.

**Reference Books**  
**Core- 303 (IM)**

1. Borthakur, Dilip Ranjan : *Tabala Bigyan*, Publish : Author, 1975
2. Bordoloi, Paban : *Tal Monikut*, Chandra Prakash, Ghy. 1993.
3. Bondyopadhyay, Kr, Prasanta: *Tabalar Vyakaran* (Bangla), Hasntika Prokashika, kolkota, 1974.
4. Krishnaswami, S. : *Indian Musical Instruments*, Publication Division, 2017.
5. Phukan, Kr, Birendra : *Raag Sangit*, Lawyer's Book Stall, Pan Bazar, Ghy, 1990
6. Sribastav, Ch. Girish : *Taal Porichya*, (Hindi), Sangeet Sadan, Allahabad, 1669.  
(English)

**303: Core – Dance Music (DM)**  
**Basics of Hindustani Music (Theory and Practical) Kathak**  
**Credits – 6**  
**Marks-(Theory- 40, Practical-40, Internal- 20)**  
**Distribution of credits: 3 Lecture + 2 Practical + 1 Tutorial**

The course intends to familiarize students with the theory as well as practice of one of the major classical dance forms in India the Kathak  
Theory

Unit-I (Lectures: 10) Marks: 10

1. Introduction of Kathak Dance Credit: 1

2. Description-

a) Paran b) Gat c) Thumri d) Palta e) Tihai f) Uses of Instrument

Unit-II (Lectures: 14) Marks: 20

1. Knowledge on different Gharanas of Hindustani Music. Credit: 2

2. Tala system of Hindustani Music-

a) Trital

b) Dadra

c) Kaharba

Unit-III (Lectures: 10) Marks: 10

Life sketches- Credit: 1

a) Iswori Prasad

b) Bindadin Maharaj

c) Birju Maharaj

**Practical**

**Practical Classes- 40**

**Credit: 2**

Unit-I

Marks: 15

1.
  - a) Tattkar
  - b) That
  - c) Pranami
  - d) Amad
  - e) Nritta Anga
  - f) Gat bhavau
  - h) Rella

Unit-II

Marks: 15

- a) Tora
- b) Tukda
- c) Paran
- d) Paramellu
- e) Chakradhar
- f) Practical knowledge on same selected Tala patterns of Hindustani Music.

Unit-III

Marks: 10

- a) Kaviti
- b) Gat
- c) Thumri
- d) Bhajan
- e) Dadra
- f) Sadra
- g) Nayika Bheda



**Reference Book**  
**Core- 303 (DM)**

1. Goswami, Suresh: *Bharatiya Nrityakala*, Archana Book Stall, 1963
2. Kuthari, Sunil: *Sattriya Classical Dance of Assam*, Marg Publication 16 June 2013
3. Kandali, Mallika *Sattriya, The Living dance tradition of Assam*, Publication Board Assam, 2014
4. Kandali Mallika: *Nrityakala Prasanga Aru Sattriya Nritya* Kaushik Thakur. Guwahati, 2005
5. Neog, Maheswar & Changkakati, Keshav: *Sattriya Nritya aru Sattriya Nritya Taal*, Publish by Assam Prakashan Parishad, 1973
6. Talukdar, Ramkrishna : *Nrityakala Darpan*, Kagaj Nagar Kala- Kristi Kendra, 2000

**304: SEC**  
**Makeup and Beautician**  
**Credits: 2**  
**Marks: (Theory 20, Practical: 30)**

This course tries to give a theoretical and practical knowledge of makeup, dress, colours and applications of equipments of beautician courses for the students.

**Theory**  
**(classes: 12)**

**Unit: I**

Basic knowledge of Makeup, uses of Makeup, colours of Makeup, importance & scope

**Unit: II**

Makeup of different characters, Theatre Makeup and traditional Makeup

**Practical**  
**Classes: 32**

**Unit I:**

Preparation of Makeup, colour introduction, colour mixing, Application of Equipments and Accessories.

**Unit II:**

Techniques of different types of Makeup.

**304: SEC**  
**Maintenance & Repairing of Musical Instruments**  
**Credits: 2**  
**Marks: Theory 20, Practical 30**

This course will help the students for skill development

Theory (12 Classes)

Unit: I

Introduction to Instruments and their uses, size, material used in Instruments. Classification of Indian instruments in brief.

Unit: II

Elementary knowledge of tuning of instruments, Elementary study of sound, tone and frequencies

Historical development of some musical instruments

Practical

(Total Practical classes 32)

Unit - I

Tools, required for making and repairing various instruments .

String instruments: Sarendar, Dotara, Bin, Tokari

Leather instruments: Khol, Dhol, Nagera, Dagar Daba

Percussion: Ektara, Anandalahari, Manjira, Gagana

Unit- II

Temporary repairing of instruments.

Preparation and making of Instruments.

Tuning of various instruments.

Technique of instruments.

**305- GE**  
**Sound and Audio Editing**  
**Credits: 6**

**Marks: (Theory: 40, Practical: 40, Internal =20)**  
**Lecture: 20**

Recording is a highly skilled craft combining art and Science. It requires technical knowledge as well as musical understanding and critical listening ability. By learning these skills, one can capture a musical performance and reproduce it with quality sound for the enjoyment and inspiration of others.

**Unit- I**

**Marks: 15**  
**Credits: 1**

- a) Music, Sound wave Creation, Characteristics of sound waves, Amplitude, Frequency, Different types of music, frequencies of Musical notes,
- b) Types of Recording, Live stereo Recording, Recording with several mic and mixer, Multi back Recording.

**Unit- II**

**Marks: 10**  
**Credits: 1**

- a) Different types of microphones & Basics frequencies,
- b) Polar Patterns, frequencies, Response.

**Unit- III**

**Marks: 10**  
**Credits: 1**

**(Studio Equipments)**

- a) Different types of Equipments
- b) Monitors
- c) Software

**Unit- IV**

**Marks: 15**  
**Credits: 1**

- a) Analog tape Recording, Digital Recording, location Recording  
Judging sound quality
- b) Recording studio acoustics



**Practical**  
**Marks: Practical: 40**  
**Lecture: 30**

Recording is a highly skilled craft combining art and Science. It requires technical knowledge as well as musical understanding and critical listening ability. By learning these skills, one can capture a musical performance and reproduce it with quality sound for the enjoyment and inspiration of others.

Unit – I

Marks: 30  
Credit: 2

- a) Live Recording
- b) Live sound Production
- c) Digital audio Recording
- d) Mixing and Mastering



**305- DSE**  
**GRAPHICS & DESIGNING**  
**Credits- 6**

**Marks: (Theory:40 Pract: 40 Internal: 20)**  
**Distribution of credit Lecture :4 Pract: 2**

This course leads the students to acquire sufficient knowledge about graphics & designing  
Theory  
(Classes 24)

Unit: I

1. Theory of 3D objects and projections

Unit: II

1. History and Theory of typography and other design theory

Unit: III

1. Colour theory and its uses

Unit: IV

1. Development of future design and trends

Practical

(Classes 40)

Unit: I Uses of Tools & designer apps

- a) Pen tools
- b) shape builder tools
- c) Vector design tools
- d) Adobe Photoshop
- e) Affinity designer
- f) Adobe illustrator.

Unit: II Presentation & design

- a) Logo design
- b) Photo editing
- c) Vector arts
- d) Event flyer design
- e) Word mapping
- f) Editorial spreads

**Reference books**  
**305 (DSE)**

1. Brockman, Joseph: *Grid System in Graphics Design*, Antique Collectors Club, Bilingual edition, 1999
2. Caldwell, Cath: *Graphics Design for Everyone*, D.K. Publication
3. Kimberly, Elam: *Typographic Systems of Design*, Princeton Architectural Press, Illustrated Edition, 2007