

Semester – V

<u>CourseNo</u>	<u>Type</u>	<u>Title</u>	Credit
501	Core(Dance)	Introduction to Dance-III	6
501	Core(Theatre Art)	Introduction to Western Drama	6
501	Core(Vocal Music)	Theory of Indian Music-V	6
502	Core(Dance)	Sattriya Dance Styles-III	6
502	Core(Theatre Art)	Theatre Designing Advanced-III	6
502	Core(Vocal Music)	Practical-III	6
503	DSE	Musical Instrument in Performing Arts(Khol)	6
503	DSE	Musical Instrument in Performing Arts(Tabla)	6
503	DSE	Bharatnatyam-I	6
504	DSE	Kathak-I	6
504	DSE	Origin and Development of Assamese Music	6
			24

Semester – VI

<u>Course No</u>	<u>Type</u>	<u>Title</u>	Credit
601	Core(Dance)	Sattriya Dance Types	6
601	Core(Theatre Art)	Assamese Drama	6
601	Core(Vocal Music)	Theory of Indian Music-VI	6
602	Core(Dance)	Sattriya Dance Styles-IV	6
602	Core(Theatre Art)	Students' Production	6
602	Core(Vocal Music)	Practical-IV	6
603	DSE	Musical Instrument in Performing Arts(Khol)	6
603	DSE	Musical Instrument in Performing Arts(Tabla)	6
603	DSE	Bharatnatyam-II	6
604	DSE	Concept of Folk Music	6
604	DSE	Kathak-II	6
			24

Course No C- 501 (Sattriya Dance)

Introduction to Dance-III

(Credit:6)

Marks: (Theory=80, Internal= 20)

Total lectures = 84

Course Objective: *The objective of this course is to discuss the contributions of major figures in the field of Sattriya dance. Besides, focuses on Ankiya plays, its elements, different Tala System, its relation to talas and detailed study of different layakarīs.*

Unit-I:

[Lecture: 20; Marks:20]

- a. Life and contributions: Madhavadeva, Badala Padma Ata and Gopal Ata,
- b. Contemporary Sattriya Gurus: Maniram Dutta Barbayan Muktiyar, Narahari Burha Bhakat, Pushpa Bhuyan, Rakheswar Saikia Barbayan, Paramananda Barbayan, Gopiram Barbayan, Jatin Goswami, Ghanakanta Barbayan, Indira P.P.Bora.
- c. Sattriya Dance Critics: Maheswar Neog

Unit-II: Study of Ankiya Nat:

[Lecture: 34; Marks:25]

- I. Plot
- II. Character
- III. Sutradhar
- IV. Technique
- V. Song
- VI. Language
- VII. Abhinaya
- VIII. Sentiments and Emotion
- IX. Preliminaries
- X. Costumes and mask

Unit-III:

[Lecture: 15; Marks:15]

Ability to write all talas used in Dance; Detailed study of different layakarīs, viz duguna, triguna, cauguna, adi, kudi, biyadi and its application.

Unit-IV:

[Lecture: 15; Marks:20]

A brief study of Tala system:i. South Indian (Carnataki) Tal System.

ii. North Indian (Hindustani) Tal system.

Learner's Outcome:

After completion of the course, the learner shall be in a state not only be able to understand, appreciate and value the rich Indian culture, but will also bring moral and spiritual qualities in their life. It would provide them with a good knowledge of different exponent in the field of Sattriya dance and Ankiya Bhaona and thereby enabling them to go through the oldest Indian Tala system both theoretically and practically.

Reference Books:

1. Chaliha, Pradip. ed. *Abhinaya Darpan by Nandikeshwar*. Ghy, 1997.
2. Deka, Hazarika. *Madhabadeva his life, art and thought*, Bani Mandir, Dibrugarh: 1st ed. 2006.
3. Goswami, Narayan Chandra. *Sattriya Sanskriti Charnarekha*. Lawyer's books stall, Ghy: 1984.
4. Hazarika, Bhaben. *Keshaba Keli*. Barnamala Prakashan, Jorhat. 1st ed.2021.
5. Kandali, Mallika. *Nrityakala Prasanga Aru Sattriya Nritya*. Ghy,2007.
6. Kandali, Mallika. *Sattriya: The Traditional Dance of Assam*. Publication Board of Assam.
7. Mahanta,Jagannath. *Sattriya Nritya Geet-Badyar-Hatputhi*. Bhabani offset, pvt. Ghy-26. 2012.
8. Neog, Maheswar. *Sankaradeva and His times: Early History of the Vaisnava Faith and Movement in Assam*, Lawyer's Book stall, Ghy: 1998.
9. Sharma, Sunaram. *Badala Padma Atta kotha Charit*. Anubhab Prakashan, Titabar. 1st ed.2019.

Course No-C-501 (Theatre Art)
Introduction to Western Drama
(Credit: 6)
Marks: (Theory= 80, Internal=20)
Total Lectures=80

Objectives:

With focus on different theatrical practices of Western Theatre, this course will introduce the students principally with the major dramatic scenario.

Unit-I: Introduction to Western Drama (Ancient) [Lecture:16, Marks: 20]

- i. Origin and development of Greek Drama
- ii. Roman Plays

Unit-II: A Brief Introduction to Western Drama (Medieval Period) [Lecture:20, Marks: 20]

- i. Medieval Drama (Morality play)
- ii. Elizabethan Drama
- iii. Jacobean Drama
- iv. Restoration Drama

Unit-III: Modern Drama [Lecture:22, Marks: 20]

- i) New Movements in the Twentieth century
- ii) Realism and Expressionism
- iii) Symbolic Drama
- iv) Epic Theatre
- v) Absurd Drama

Unit- IV: Contribution of some eminent Dramatists [Lecture:22, Marks: 20]

- i. Shakespeare- Macbeth/ Midsummer Night's Dream
- ii. Henrik Ibsen- Ghosts /A Doll's House
- iii. Tennessee Williams- The Glass Menagerie

Learner's Outcome:

Through this course students will be able to acquire the knowledge of overall development of Western Theatre and Drama, which enhance their overall perception on development of western theatre chronologically highlighting modern movements in world context.

Reference Books:

1. Barua, Satyaprasad . *Natak Aru Abhinaya Prasanga*. Third Publication, Granthapith, 1983.
2. Bharali, Sailen. *Natak aru Asamiya Natak*. Third Edition, Bani Prakash Private Limited, Augusta, 2003.
3. Chetia, Jogen. *Adunik Natya Kala*. First publication, published by the author, 1993.
4. Jogen, Chetia . *Naatakar Rup-Riti Aru Manchayan*. First Publication, published by Tilottama Chetia, 2003.
5. Jacobus, Lee A. *The Bedford Introduction to Drama*. Fifth Edition, A Bedford Book, St. Martin Press, 1989.
6. Mahanta, Pona. *Natakar Katha*. First edition, Banalata, February 2004.

7. Nicoll, Allardyce. *The Theory of Drama*. Reprint, George Harrap & Company Ltd., October 1937
8. Sarma, Basanta Kr. *Greek Tragedy Aru Sophocles*. First Banalata Edition, Banalata, 2002.

Course No C- 501 (Vocal Music)
Theory of Indian Music-V
(Credit:6)
Marks: (Theory= 80, Internal= 20)
Total lectures = 84

Objectives:

This course highlights the traditions of Dhrupad and Khayal and their overall contribution in keeping the Classical tradition vibrant and alive. Besides, the course also aims to familiarize the students, as has been done in other theory papers also, with a few of the major ragas in the Indian vocal tradition.

Unit : I Historical Study of Hindustani Music : [Lectures:35; Marks:35]

- i) Origin of Gharana and its perspectives.
- ii) Prominent Gharanas of Dhrupad (Dagar, Betia, Darbhanga) and Khayal (Agra, Patiala, Kirana, Gwalior, Lucknow) and their significant features regarding techniques.
- iii) Importance of Gharana and Guru Shishya Parampara

Unit : II

Study of Hindustani musical forms : Dhrupad, Dhamar, Khayal, Thumri, Tappa, Tarana, Chaturang, Trivat.[Lectures:25; Marks:25]

Unit-III

Theoretical knowledge of prescribed ragas:Gaudsarang, PooriyaDhanashri, Kedar, Kamod, Chayanat, Todi, Multani, Patdeep, Jajiwanti, Malkauns[Lectures:24; Marks:20]

Expected Students' outcome:

After completion of the course the students shall be in a position to understand the various aspects of Gharana in Hindustani Music, various singing forms, along with the theoretical knowledge of some of the important Ragas in Hindustani Music.

Reference Books:

1. Baruah, Rukheshwar, “ *Sangeet Jyoti Visharad*”, Published by Rukheswar Baruah, 2009
2. Bhatt, Jayashree Thatte, “ *Hindustani Vocal Music*”,Abhinav Publication, 2009
3. Dutta, Devi, Dutta, Debabrata, “ *SangeetSahayika*”,BritiPrakashani, 1975
4. Phukan, Birendra Kumar, “ *Raag Sangeet*”,Chandraprakash, 1990.
5. Thakur Das, Dr.Manik Bua, “ *Raag Darshan*”,GurjarPrakashan, 2013.

Course No -C-502 (Sattriya Dance)

Sattriya Dance Styles-III

(Credit:6)

Marks: (Practical= 80, Internal= 20)

Total Practical classes= 84

Course Objective: *This course intends to provide in-depth knowledge of the different dance numbers, abhinaya, foot works and its elements. The Practical Note Book shall cover all theoretical aspects of the contents with both descriptive, analysis and representation.*

Unit-I:[lecture – 24] 20

- Chali – a . Kalakotiya
b . Saru Ramdani,
c . Geetor Nac (ek tal / porī tal), Melanāc

Unit-II[Lecture-26] 20

1 . Baharnāc –Ramdani

1. Fundamental steps and various movements on different talas, viz. Raja Pravesh, Veer Pravesh, Rishi Muni Pravesh, YudhaNāc.(cutakala tala, paritala, yati tala,kharmana tala, ek tala).

Unit –III[Lecture -10] 20

a , Raja Ghariya Chali Ramdani – I

Unit-IV:[Lecture-25] 20

1. Sabda Abhinaya (Nandi Sloka): Ram Vijaya, Parijat Haran, Kaliya Daman, Rukmini Haran,Chordhara
2. Kaliya Daman (Bhangi nāc),Abhinaya

Practical Note Book cum Classroom presentation: 20

[The Practical Note Book (PNB) shall have to prepare by the students on various topics included in the Course No. C-502. The Course teachers shall guide the students in preparing the PNB and that shall be internal assessment for this Course]

Learner's Outcome:

After completion of the course, the learner shall be in a state not only be able to understand, appreciate and value the rich Indian culture, but will also bring moral and spiritual qualities in their life. It would provide them with a good knowledge of different dance numbers in the field of Sattriya dance and thereby enabling them to go through the oldest Indian Tala system both theoretically and practically.

Reference Book:

1. Medhi, Kaliram. *Ankavali*. Lawyers Book stal. Ghy-1.1990.
2. Neog, Maheswar. ed. *Sattriya Nritya aru Sattriya Nrityar Tal*. Publication Board of Assam. 1973.

Course No C- 502 (Theatre Art)
Theatre Designing Advanced-III
(Credit:6)
Marks: (Practical= 80, Internal= 20)
Total practical classes = 80

Objectives:

This course attempts at practical application of the ideas in theatre designing.

Unit-I [Lecture:30, Marks: 30]

Developing the skills of Theatre Designing like light, set, costume, music etc.

Unit-II [Lecture: 40, Marks: 40]

Design scene work

Unit-III [Lecture: 10, Marks: 10]

Introduction to Indian Aesthetics, architecture

Learner's Outcome:

Through this course students will be able to acquire the knowledge of various aspects of the theatre Designing/ Scenography and the role of various elements (Like light, Set, Costumes, Make-Up and so on) towards construction of a theatrical language practically.

Reference Book:

1. Ankur, Debendra Raj. *Rangamancha Ka Soundaryashastra*. First Edition, National School of Drama, 2006.
2. Bentley, Eric (Edt.). *The Theory of the modern Stage*. Penguin Modern Classics version, Penguin Books, 2008.
3. Dasgupta, G.N. *Guide to Stage Lighting*. Annapurna Dasgupta, 1986
4. Matley. *Designing and making stage Costumes*. First published ,Elizabeth Montgomery, 1964
5. Prasanna. *Indian method in Acting*. First publication, National School of Drama, New Delhi, 2013.
6. Saikia, Anil. *Sangeet aru Natakak Sangeet*. Natyapith Prakashan, 2001.
7. Sarmah, S. B. *Ranga- Sthapatya—Kush Tipponia*. Second edition National School of Drama, 2012

Course No -C-502 (Vocal Music)
Practical-III
(Credit:6)
Marks: (Practical=80, Internal= 20)
Total Practical Class 30

Objectives:

This paper aims to familiarize students with the practical performance of some of the Ragas of North Indian Raga music in some very important Talas.

Unit : I Vilambit Khayal of the following Ragas : 30
Pooriya Dhanashri, Kedar, Todi, Jaijaiwanti, Malkauns

Unit II : Drut Khayal of the following Ragas 15
Gaudsarang, Pooriya Dhanashri, Kedar, Kamod, Chayanat, Todi, Multani, Patdeep, Jaijaiwanti, Malkauns.

Unit : III : 20
i. Practice in Talas—Sooltal, Teevratl, Dhamar, Ektal, Jhaptal, Ada-Chautal
ii. Dhrupad /Dhamar composition
iii. Presentation of one semi classical /devotional or light composition.

Unit IV: Dhrupad, Dhamar and semi classical singing forms 15

Expected Students' outcome:

After completion of this course students shall be in a position to sing Khayal (Vilambit and Drut) in some of the important Ragas, Dhrupad, Dhamar, Thumri along with the practice of some Talas in various Layakaris.

Reference Books:

1. Baruah, Rukheshwar, “ *Sangeet Jyoti Visharad*”, Published by Rukheswar Baruah, 2009
2. Bhatkhande. V.N., “ *Kramik Pushtak Malika*, Published by V.N. Bhatkhande, 2016
3. Bhatt, Jayashree Thatte, “ *Hindustani Vocal Music*”, Abhinav Publication, 2019
4. Dutta, Devi, Dutta, Debabrata, “ *SangeetSahayika*”, BritiPrakashani, 1975
5. Phukan, Birendra Kumar, “ *Raag Sangeet*”, Chandraprakash, 1990
6. Thakur Das, Dr.Manik Bua, “ *Raag Darshan*”, GurjarPrakashan, 2013

DISCIPLINE SPECIFIC ELECTIVE COURSES

Course No DSE-503

Musical Instrument in Performing Arts (Khol)

(Credit:6)

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

Total Lectures including Practical = 84

Course Objective: *This course will give a brief introduction of the major instrument of Sattriya Music, Khol.*

Unit-I: Historical background of Indian musical Instruments

1. Pre-Historic
2. Vedic
3. Medieval
4. Modern

[Lectures: 15; Marks:10]

Unit-II:

- a. Introduction of instruments used in Indian Music
Tabla, Mridangam, Pakhawaj, Dhol, Nal, Dafli, Sitar, Sahnai, Pung, Khol, Tanpura, Violin, Veena, Sarod, Sarangi, Santoor, Bahi, Harmonium., Ghatam, Manjira, Bhortal

- b. Khol: Introduction, its Origin and Structure, Applications.

[Lectures: 15; Marks: 10]

Unit-III:

- i. Definition: Tal, Tali, Khali, Sam, Bivag, Matra, Theka, Sapar, Ga-man, Joroni, Bahoni
- ii. Notation of Tal according to Bhatkhande system: Boha Sahini, Pori Tala, Suta Tala, Rupak Tala, Ek Tala, Jhumura Nāc, Soru Bisam Tala, Sutkala Tala, Joti Tala

[Lectures: 14; Marks: 20]

Practical

[Practical Classes: 40; Marks:40]

Unit-I: Parts of the Khol and their structure

10

Unit-II: The basic *bols*: Ten Hasta Sadhanbol

10

Unit-III: Baha Cāhini: The Art and Proficiency

10

Unit-IV:

10

- i. Ek tala, Pari Tala, Rupak Tala of Ga-man, Ghat, Chuk: The Art and Proficiency
- ii. Saru Bisham Tala, Sut kala Tala, Joti Tala
- iii. Prasangiya Dhemali, Jhumura Nāc-Ramdani

Learner's Outcome:

After completion of the course, the learner shall be in a state not only be able to understand, appreciate and value the rich Indian culture, but will also bring moral and spiritual qualities in their life . It would provide them with a good knowledge in the field of Sattriya music and thereby enabling them to learn about the only traditional percussion instrument of Assam *Khol* .The students will be benefit with both theoretically and practically.

Reference Books:

1. Barthakur, Dilip Ranjan. *Khol Vigyan*. Chandra Prakasan, Guwahati-2004.
2. Borah, Karuna. *Sattriya Nrityar Rup Darshan*. Gharnta Sanskriti, Tarajan, Jorhat, 2006.
3. Changkakati, Keshav. *Taal Pradip*. Parvati Prakashan. Guwahati-1981.
4. Dowarah, Dharmashwar. *Asomor Badya Jantra*. Prakhan Parishad,
5. Neog, Maheswar. ed. *Sattriya Nritya Aru Sattriya Nritya Tal*. Asom Prakasan Parishada, 2nd ed., 2003.
6. Saikia, Debojit. *Badya Avigyan*. Kustava Prakashan, Dibrugarh, 2nd ed. 2013.

Course No DSE 503
Musical Instruments in Performing Arts (Tabla)
(Credit:6)
Marks: (Theory=40, Practical= 40, Internal= 20)
Total lectures including practical = 84

This course will introduce the students with the theory as well as practical of one of the major instruments in performing arts, the Tabla.

Theory

Unit I: A detailed study of the origin of Tabla [Lectures: 5; Marks: 6]

Unit II: Parts of Tabla and the art of finger movement in playing Tabla
Position of sitting, name of fingers and placement [Lectures:5; Marks :10]

Unit III: Definition of the following terms: [Lectures: 15 ; Marks: 14]
Taal, Matra, Bibhag, Sam, Khali, Tali, Theka, Avartan, Laya and its Prakars, Tihai, Damdar, Bedam, Quaida, Bister, Tukda , MukhdaEkgun, Dudun, Tigun, Chowgun

Unit IV: Ability to write notation (Bhatkhande Notation System) of Prescribed Talas : Dadra, Kaharwa, Tintaal, Jhaptal [Lectures :15 ; Marks : 10]

Practical

[Practical: 44; Marks: 40]

Unit I. Ability to play the basic bols including Mishrabani.Ten Hasta SadhanBols.

Unit II. a) Simple Tihais of Tintal and Jhaptal; b) Prakar of Dadra Tal and Kaharva Tal

Unit III. Ability to play two simple Quaida with Ekgun, Dugun, Chowgun , Bistar and Tihai in Teental

Unit IV.i.A general knowledge of Padhant(reciting) of various Bols and Talas.
ii.Knowledge of various parts of Tabla.
iii.Ability to play Thekas of Dadra, Kaharva and Teental in Ekgun and DugunLaya.

Expected Students' outcome:

After completion of the course students shall be in a position where they shall have some basic theoretical knowledge on various aspects of Tabla along with some basic practical knowledge of the same.

Reference Books:

1. Borthakur, Dr.Dilip Ranjan, “ *Tabla Vigyan*”, Chandraprakash, 1975
2. Phukan, Birendra Kumar, “ *Raag Sangeet*”, Chandraprakash, 1990
3. Mishra, Arup Kumar, “*Notes on Tabla*”(Part I-IV),ESKEBE Publications, 2015
4. Bordoloi, Prabin, “ *TalaMonikut*”, Chandraprakash, 1983

Course No DSE-503
Bharatnatyam-I
(Credit:6)
Marks: (Theory=50, Practical= 30, Internal= 20)
Total Lectures including Practical = 84

Course Objective: *The course intends to familiarize students with the theory as well as practice of one of the major classical dance forms in India, the Bharatnatyam.*

Unit – I: [Lectures: 10; Marks: 10]

- a. Features of ClassicalDance
- b. History of Bharatnatyam
- c. Study of Asamyutta &Samyuttahastas

Unit – II: [Lectures: 10; Marks: 10]

- a. Gharanas of Bharatnatyam
- b. Techniques of Bharatnatyam
- c. Music and Musical Instruments of Bharatnatyam

Unit – III: [Lectures: 8; Marks: 10]

- a. Status of Guru inBharatnatyam
- b. The Attires of Bharatnatyam
- c. Guru Shisya Parampara in context of Bharatnatyam.

Unit- IV: [Lectures: 12; Marks: 20]

- a. Short note–
Tala, Laya, Matra, Adavu, Hasta, Alarippu
Tattaadavu, Natta adavu,
Shutruadavu, Pakkaadavu, Pushpanjali
- b. Notation-
Tattaadavu, Natta adavu, Pakkaadavu, Shutruadavu, Alarippu etc

Practical: [Practical Classes: 44; Marks: 40]

Unit – I: **10**

- a. Exercises of Bharatnatyam
- b. Tattaadavu
- c. Nattaadavu
- d. Pakkaadavu
- e. Shutruadavu

Unit- II: **10**

- a. Asamyuttahastas
- b. Samyuttahastas

Unit- III: 10

- a. Pushpanjali
- b. Alarippu

Unit – IV 10

- a. Kauthvam
- b. Ability to conduct Nattuvangam of all the items learnt in syllabus
- c. Practical presentation

EXPECTED LEARNER OUTCOME

After completion of the course, the learner shall be in a state not only be able to understand, appreciate and value the rich Indian culture, but will also bring moral and spiritual qualities in their life. It would provide them with a good knowledge of Indian classical dance, thereby enabling them to go through the oldest Indian classical dance ‘Bharatnatyam’ both theoretically and practically.

Reference Books:

1. Devi, Ragini. (2002). *Dance Dialects of India*. Delhi: Motilal Banarsidass Publishers Private Limited.
2. Massey, Reginald. (2004). *India’s Dances: Their History, Technique and Repertoire*, New Delhi, Abhinav Publications.
3. Mehta, Usha (2011). *Legacy of Classical Dances in India*, New Delhi: Cyber Tech Publications
4. Mehta, Usha (2011). *Dances of South India*. New Delhi: Cyber Tech Publications.
5. Banerji, Projesh. (2009). *Basic Concepts of Indian Dance*. Delhi: Chaukhamba Orientalia
6. Vatsyayan, Kapila (2015). *Indian Classical Dance*, New Delhi, Publication Division.
7. Raghavan, V, (2004), *Splendours of Indian Dance (Forms-Theory-Practice)*, Chennai, Dr. V. Raghavan Centre for Performing Arts.
8. Bhagyalekshmy, S (1992), *Approach to Bharatnatyam*, Trivandrum, CBH Publications.
9. Ramachandrasekhar, P. (2017). *Dance Gestures Mirror of Expression*. Chennai, Giri Trading Agency Pvt.Ltd.

Course No DSE-504
Kathak-I
(Credit:6)
Marks: (Theory=50, Practical= 30, Internal= 20)
Total Lectures including Practical = 84

Course Objective: *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: 8; Marks: 10]

- a) Origin of Indian dance and its historical background
- b) History of Kathak and detailed study of the Gharanas
- c) Asamyutta and Samyutta mudra based on Abhinayadarpana

Unit – II: [Lectures: 8; Marks: 10]

- a) Sequence of a Kathak Recital
- b) Importance of Ghungroos and their necessity in dance
- c) General knowledge of accompanying instruments with Kathak

Unit – III: [Lectures: 8; Marks: 10]

- a) The tradition of Guru-Shisya Parampara
- b) Costumes of Kathak Dance
- c) Relation between vocal and instrumental music and dance

Unit-IV: [Lectures: 6; Marks:10]

- a) Origin of Taal and its characters
- b) Benefits of Dance
- c) Religion and Dance

Unit-V: [Lectures: 8; Marks:10]

- a) Laya, Tala, Matra, Bibhag, Sam, Tali, Khali, Theka, Avartan, Tatkar, Amad, Tukda, Chakradhartukda, Tihai, Paran, Chakradharparan
- b) Knowledge of Hindustani Talas – Teental, Jhaptal, Dhammar, Ektal, Chautal, Keherwa, Dadra, Roopak, Sooltal

Practical: [Practical Classes: 46; Marks: 30]

Unit – I:

Teental:

- 1) Vandana
- 2) Tatkar, in Ekgun, Dugun and Chaugun
- 3) Thaat

- 4) Amad
- 5) Paran Judi Amad
- 6) Tihai
- 7) Tukra + Chakradhar tukra
- 8) Paran + Chakradhar paran
- 9) Kavit

Unit- II:

Jhaptal:

- 1) Thaat
- 2) Amad
- 3) Tihai
- 4) Tukra, Paran, Chakradhar(Tukra + Paran)

Unit- III:

Dhammartal:

- 1) Thaat
- 2) Amad
- 3) Tihai
- 4) Tukra, Paran, Chakradhar (Tukra +Paran)

EXPECTED LEARNER OUTCOME

After completion of the course, the learner shall be in a state not only be able to understand, appreciate and value the rich Indian culture, but will also bring moral and spiritual qualities in their life. It would provide them with a good knowledge of Indian classical dance, thereby enabling them to go through the popular Indian classical dance 'Kathak' both theoretically and practically.

Reference Books:

1. Garg, Lakshmi Narayan. (2016). *Kathak Nritya*, Anubhav Publishing House.
2. Gupta, Bharti. (2004). *Kathak Sagar*, Radha Publication
3. Sood, Sobha Koser. (2010). *An Exposition of Classical Dance of India with Special Reference to 'Kathak'*, Chandigarh, Abhishek Publication.
4. Ramachandrasekhar, P. (2017). *Dance Gestures Mirror of Expression*. Chennai, Giri Trading Agency Pvt.Ltd.
5. Bordoloi, Charu. *Nartan Kala Manjari*. Guwahti. Eskebee Publication.
6. Srivastava, Ranjana. (2008). *Kathaka The Tradition: Fusion and Diffusion*. New Delhi: D.K. Printworld (P)Ltd.
7. Kothari, Sunil. (1989). *Kathak Indian Classical Dance Art*. New Delhi: Abhinav Publication.

8. Massey, Reginald.(2004).*India's Dances: Their History, Technique and Repertoire*, New Delhi, Abhinav Publications.

Course No DSE- 504 (Vocal Music)
Origin and Development of Assamese Music
(Credit:6)
Marks: (Theory=40, Practical= 40, Internal= 20)
Total lectures including practical = 84

Objectives:

This course will introduce students with the theory as well as practice of Assamese music with special focus on the origin and development.

Theory

Unit I: Background of Assamese Music [Lectures: 22; Marks: 30]
Various phases of development of Assamese music : Ancient Period, Medieval Period, Modern Period

Unit II: Contribution of following personalities towards Assamese music:
Sankaradeva, Lakshmiram Baruah, Jyoti Prasad Agarwala. [Lectures: 14 ; Marks: 10]

Practical

Unit I. Borgeet – (Raag- Bhatiyali, Dhanashree) [Lectures: 13; Marks :20]

Unit II. Songs of Laksmiram Baruah and Jyoti Prasad Agarwala, Bishnu Prasad Rabha, Parboti Prasad Baruah [Lectures: 13; Marks :20]

Expected Students' outcome:

After completion of the course students shall be in a position to understand the background of Assamese music and contribution of some of the great personalities in Assamese music. They shall also be in a position to sing some of the Assamese singing forms.

Reference Books:

1. Dutta, Dr. Birendra Nath, “*Asamiya Sangeetor Oitijya*”, Asom Sahitya Sabha, 1998
2. Baruah, Prahlad Kumar, “*Jyoti Monisha*”, Banalata, 1993.
3. Goswami, K.D (ed), “*Borgeet*”, Assamese Department, Dibrugarh University,
4. Bora, Jayanta Kumar, “*Sahitya Pranidhi*”, Banalata, Dibrugarh, 2014

Course No -C-601 (Sattriya Dance)

Sattriya Dance Types

(Credit:6)

Marks: (Theory= 80, Internal= 20)

Total lectures= 84

Course Objective: *This course highlights the Sattriya Ojapali Tradition, different techniques referred in the Natyashastra and Abhinaya Darpana, Costume and Musical instruments and finally on writing notations.*

Unit-I: [Lecture: 14; Marks:20]

Detailed study of Sattriya Ojapali

Unit-II: [Lecture: 35; Marks:25]

Techniques of dance according to Natyashastra and Abhinaya Darpana

- I. Vritti and Pravritti
- II. Classification of Nayaka and Nayika
- III. Realization of Rasa

Unit-III: [Lecture: 20; Marks:15]

- i. Costume and Make-up used in Sattriya dance/ Ekahajya Present Senerio
- ii. Instruments used in Sattriya dance:
 - a. Khol, Mridanga, Doba, Negera, Sarinda,
 - b. Bahi(flute),Kali
 - c. Tal: Bar tal, Bhurtal. Khutital. Pati tal,Kah.

Unit-IV: [Lecture: 15; Marks: 20]

Notation based on practicalsyllabus (602)

Learner's Outcome:

After completion of the course, the learner shall be in a state to understand, appreciate and value the rich Indian culture and will bring moral and spiritual qualities in their life. It would provide them with detail knowledge of Sattriya Ojapali, a good knowledge in techniques of dance as on Natyashastra and Abhinayadarpana and thereby enabling them to go through the costumes, and instrumental uses in the dance form with both theoretically and practically.

Reference Books:

1. Bhattacharya, Harichandra. *Asomiya NatyaSahityar Jilingani*. Lawyers Book Stal. 3rd ed. 1988.
2. Borah, Karuna. *Sattriya Nrityar Rup Darshan*. Gharnta Sanskriti, Tarajan, Jorhat, 2006.
3. Chaliha. Pradip. ed. *Abhinaya Darpan by Nandikeshwar*. Asom Prakashan. Ghy, 1997.

4. Kandali, Mallika. *NrityakalaPrasanga Aru Sattriya Nritya*. Published by Kaushik Thakur Ghy, 2007,
5. Mahanta, Jagannath. *Sattriya Nritya GeetbadyarHatputhi*. Bhabani offset, pvt. Ghy-26. 2012.
6. Neog, Maheswar. ed. *SattriyaNrityaAruSattriyaNrityaTal*. AsomprakasanParishada, 1st. ed., 1973.
7. Neog, Maheswar. *Sattriya Nritya aru Sattriya Nrityor Tal*. AsomPrakashanParisad. 1st ed. 2002.
8. Sarmah, Nabin Chandra. *Asomor Pariveshya kala Ojapali*. Ghy. 1996.
9. Sastri, Biswanarayan. ed. *Sahitya Darpan by Biwanath Kaviraj*. Saraighat Prakashan. Ghy. 1999.
10. Sastri, Viswanarayan. ed. *Bharatmuni Natyashastra*. (Assamese)
11. Sharma, Satyandra Nath. *Asomiya Sahityar Samikhyatmok Itibritta*. Arunudo Press. 5th ed. 1991.
12. Vatsyayan, Kapila. ed. (Eng.) *Bharat's. Natyashastra*. Sahitya Academy. New Delhi, 2007.

Course No- C-601 (Theatre Art)
Assamese Drama
(Credit:6)

Marks: (Theory= 80, Internal= 20)
Total Classes= 84

Objectives:

The course specially focus on the development of Assamese Dramatic tradition since the beginning of the first written tradition of Assamese Drama up to the modern period highlighting some significant plays and playwrights.

Unit-I:

[Lectures:15; Marks:15]

Beginning of Assamese Drama: The Neo-Vaishnavite period to the Colonial period.

Unit-II:

[Lectures:15; Marks:15]

Assamese Drama during the post-Independence period.

Unit-III: Study of Assamese Drama-I:

[Lectures:24; Marks:25]

Lakshminath Bezbaroa: Joymati Konwari

Padmanath Gohain Barua: Gaoburha

Jyoti Prasad Agarwalla: Sonit Konwari

Unit-IV: Study of Assamese Drama-II:

[Lectures:30; Marks:25]

Phani Sarma: Siraj

Arun Sarma:Ahaar/Aditeer Atmakatha

Munin Bhuyan: Jarou-rowa Parja

Learner's Outcome:

Through this course students will able to acquire the knowledge of the development of Assamese Dramatic tradition along with the contribution of some trendsetter plays and playwrights.

Reference Books:

1. Bhattacharya, Harichchandra. *Asomya natya Sahityar Jiligoni*. 4th Publication, Lawyer's Book Stall, 1995.

2. Barua, Satyaprashad . *Natak Aru Abhinaya Prasanga*. Third Publication, Granthapith, 1983.
3. Bharali, Sailen. *Natak aru Asamiya Natak*. Third Edition, Bani Prakash Private Limited, Augusta, 2003.
4. Chetia, jogen. *Adunik Natya Kala*. First publication, published by the author, 1993.
5. Chetia, Jogen. *Naatakar Rup-Riti Aru Manchayan*. First Publication, published by Tilottama Chetia, 2003.
6. Hazarika, Atulchandra. *Mancha-Lekha*. Second Publication, Lawyer's Book Stall, 1995.
7. Mahanta, Pona. *Natakar Katha*. First edition, Banalata, February 2004.
8. Sarmah, Satyendranath. *Asomiya Natya-Sahitya*. Reprint version, Saumar Prokash, 2003.

Course No- C-601 (Vocal Music)
Theory of Indian Music-VI
(Credit:6)

Marks: (Theory= 80, Internal= 20)
Total Lectures= 84

Objectives: *With special focus on the basic concepts in musicology in the first unit, this course further attempts to familiarize the students with the traditional as well as modern forms of Assamese music.*

Unit : I Concept of Indian Musicology : [Lectures : 30 ; Marks : 25]
Definition and Scope of Musicology
Aims of Music Education

Unit : II Folk Music of Assam: Knowledge of Tokari Geet, DehBisaror Geet, Diha Naam, Ainaam, Bihu, Goalparia Lokageet, Kamrupia Lokageet, etc. [Lectures : 15 ; Marks : 20]

Unit III Concept of Sattriya Music: Bargeet and their style of performance
[Lectures : 18 ; Marks : 20]

Unit : IV Assamese Music: Major exponents and different forms[Lectures : 21 ; Marks : 15]
(Ojapali)

Expected Students' outcome:

After completion of the course students shall be in a position to understand the concept of Musicology. They shall also be in a position to understand the differences between various musical forms of Assam.

Reference Books :

1. Basant, "*Sangeet Bisharad*", Sangeet Kryalay Hathras, 2017
2. Bhuyan, Dr. Sarada, "*AsomiyaGeetiSahityarRuprekha*", Asom Sahitya Sabha, 2011
3. Dutta, Birendra Nath, "*Asomiya Sangitar Oitijya*", Asom Sahitya Sabha, 1998.
4. Nag, Goutam(ed), "*Introduction to Music and Musicology*", Rabindra Bharati University, Kolkata, 2008

Course No -C-602 (Sattriya Dance)

Sattriya Dance Styles-IV

(Credit:6)

Marks: (Practical= 80, Internal= 20)

Total Practical classes= 84

Course Objective: *This course intends to provide in-depth knowledge of the different dance numbers of Sattriya dance of both male and female style and basic knowledge of Sattriya Ojapali. The Practical Note Book shall cover all theoretical aspects of the contents with both descriptive, analysis and representation.*

Unit-I: [Lectures : 30 ; Marks : 20]

Rajaghariya Chali (Ramdani – 2)

(Geet-Mishra/BrahmaTal)

Unit-II: [Lectures : 15 ; Marks : 20]

Sutradhari (Pravesh, Rag, Ghat, Slok, Bhatima)

Unit-III: [Lectures : 15 ; Marks : 20]

Bahar (Ramdani,Geet) [Lectures : 24 ; Marks : 20]

Unit-IV:

Sattriya Ojapali (Basic knowledge)

Raga, Sloka, and Geet

Practical Note Book:

[The Practical Note Book(PNB) shall have to be prepare by the students on the various topics included in the Course No. C-602. The Course teachers shall guide the students in preparing the PNB and that shall be internal assessment for this Course]

Learner's Outcome:

After completion of the course, the learner shall be in a state to understand, appreciate and value the rich Indian culture and will bring moral and spiritual qualities in their life. It would provide them with good practical knowledge on both male and female dance style in the field of Sattriya dance, and Sattriya Ojapali, thereby enabling them to go through the forms with both theoretically and practically.

Reference Book:

1. Neog, Maheswar. *Sattriya Nritya Aru Sattriya Nrityor Tal*. Asom Prakashan Parisad.

1st ed.1973.

2.Borthakur ,Dilip Ranjan, Khol Vigyan , Chandra Prakash , 2008

Course No C-602 (Theatre Art)
Students' Production
(Credit: 6)

Marks: (Practical= 80, Internal= 20)
Total Practical classes: 84

Objectives:

This course will examine the student's ability in producing a scene work exclusively on their own, starting from the writing of the script to the final production. Emphasis will be given to implementation of the production process throughout the

Scene work on design and acting

[Lectures:84; Marks:80]

Learner's Outcome:

The Course will provide the platform to the students to implement all their theoretical knowledge, they have learned in their earlier semester and develop their creative skill of theatre construction.

Course No -C-602 (Vocal Music)
Practical-IV
(Credit:6)
Marks: (Practical=80, Internal= 20)
Total Practical Classes= 84

Objective:

This paper aims to familiarize students with the practical performances of some of the Ragas of North Indian Raga music along with the performances of some Bargeets.

Unit : I Performance of the Ragas of previous semesters (with both Vilambit and Chota Khayals) in Ektal, Trital, Jhaptal and Tilwara [Lectures: 25; Marks:20]

Unit-II Presentation of any one Raga following Alaap, Bol Alaap, Bol Taan, AakarTaan, Layakari [Lectures: 20; Marks:20]

Unit-III Presentation of Bargeet [Lectures: 20; Marks:20]

Unit : IV One Thumri/ Dadra and Bhajan based on any Raga [Lectures: 19; Marks:20]

Expected Students' outcome:

After completion of the course students shall be in a position where they shall have the basic idea on various aspects which are required for a stage performance on Indian classical music, semi classical music and Bargeet.

Course No: DSE-603
Musical Instrument in Performing Arts (Khol)
(Credit:6)
Marks: (Theory=40, Practical= 40, Internal= 20)
Total Lectures including Practical = 84

Objectives: *This course will highlight the major instrument of Sattriya music, its elements, performance style, along with the folk instruments of North-east, life and contributions of some figures*

Unit-I: [Lectures: 5; Marks:10]
 Study of different Dhemali of Khol

Unit-II: Folk Instruments of North-East: [Lectures: 10; Marks: 10]
 Dhol, Pepa, Tala, Bahi, Gagana, Taka, Tukari, Hutuli, Negara, Kham, Dagar, Madal, Khol, Bhur Tal, Chrinda, Cherja, Ajok Tapong, Dhup Tong, Pati Dhol, etc

Unit-III: a. Life and Contribution: Sankardeva, Madhadeva, Badala Padama Ata
 b. Life and Contribution of Some Contemporary Sattriya Gurus: Narahari Burha Bhakat Moniram Dutta Borbayan Muktiyar, Bapuram Bayan, Rasheswar Saikia Barbayan, Gopiram Borgayan Burha Bhakat, Ghanakanta Borbayan
 [Lectures: 20; Marks: 20]

Unit-IV:
 Ability to write notation [Lectures: 10; Marks: 10]
 Saru Bisham tala, Mathjyoti tala, Rakta Tala, Dumani tala, Brahma Tala, Rajaghariya Chali, Nadu Bhangi, Na-Dhemali, Borpatiya Dhemali, Dharam Jyoti Tala, Kharman Tala

Practical [Practical classes: 49; Marks: 40]

Unit-I: 10
 Any two Dhemalis

Unit-II: 10
 Saru Bisham Tala, Mathjyoti, Rakta Tala, Dumani Tala, Brahma Tala,

Unit-III: 10
 Rajaghariya Chali, Nadu-bhangi, Chali Nāc, Krishna Nritya

Unit-IV: 10
 Ability to accompany with Dance and Bargeet

Internal assessment: Sessional exam, Classroom presentation 20

Learner's Outcome:

After completion of the course, the learner shall be in a state not only be able to understand, appreciate and value the rich Indian culture, but will also bring moral and spiritual qualities in their life. It would provide them with a good knowledge in the field of Sattriya music and thereby enabling them to learn about the only traditional percussion instrument of Assam *Khol*. The students will be benefit with both theoretically and practically.

Reference Books:

1. Barthakur, Dilip Ranjan. *Khol Vigyan*. Chandra prakasan, Guwahati-2004.
2. Borah, Karuna. *SattriyaNrityar Rup Darshan*. GharanthaSanskrti, Tarajan, Jorhat, 2006.
3. Hazarika, Bhaben. *Keshaba Keli*. Barnamala Parakasan, Jorhat, 1st ed.,2021
4. Karabi Deka Hazarika, *Madhabdeva Sahitya kala Aru Darshan*.Pub. Banalata, Dibrugarh-1991
5. Mahanta, Pradipjyoti. *Sattriya Nritya: Aitihya Abhas*. Asom Prakasan Parisada, 1st ed. Ghy-72002.
6. Neog, Maheswar. ed. *Sattriya Nritya Aru Sattriya Nritya Tal*. Asom Prakasan Parishada, 2nd ed.,2003.
7. Saikia, Debojit. *BadyaAvigyan*. KustavaPrakashan, Dibrugarh, 2nd ed.2013.
8. Sarmah,Sunaram.*Badula padma Atar Katha Charit*. Anubhav Parkasan, Titabar, 1sted., 2019.
9. Sarmah,NabinChandra.*MahapurushSrimantaSankaradeva*.Banalata,Guwahati-11st ed., 2014

Course No -DSE-603
Musical Instrument in Performing Arts (Tabla)
(Credit:6)
Marks: (Theory=40, Practical= 40, Internal= 20)
Total Lectures including Practical = 84

Objective:

This course will introduce students with the theory as well as practice of one of the major instruments in performing arts, the Tabla.

Theory

Unit I: Tabla Swatantravadan or Lahara (Solo); detailed study of different Gharanas and Baj of Tabla [Lectures: 5; Marks: 10]

Unit II: 1. Sangat (Accompaniment) with Vocal Music, Tantra Vadya and Nritya
2. Tuning of Tabla [Lectures: 10; Marks: 10]

Unit III: 1. Comparative study of Pt. V.N.Bhatkhande and Vishnu Digambar Palushkar notation system [Lectures: 5; Marks: 10]

2. Ability to write in notation of prescribed Tala: Teental, Jhaptal, Ektaal, Choutal, Dhamar, Rupak and Khemta

Unit IV: 1. Definitions of Layakari, Paran, Rela, Peskar, Chakradhar, Gat, Laggi; 2. Life Sketches of legendary Tabla players in India [Lectures: 10; Marks: 10]

Practical [Practical classes:54; Marks: 40]

Unit I: 1. Basic knowledge of Sangat and Tuning of Tabla
2. Prakar of Rupak Tal and Khemtatal

Unit II:

1. Teental :Quaidausing the bol “DhatiDhage” or “KreDhe”, Bister, Tihai, Tukda, Chakradhar, Gat, Rela, Peshkar; 2. Jhaptal : Simple Quaida, Bisters, Tehai and Tukda; 3. Ektal: Simple Quaida, Bister, and Tihai, Tukda

Unit III: 1. Choutal and Dhamar :Paran and Tihai
2. Simple Laggi of Dadra and Kaharwa Tal

Unit IV: 1. Tala knowledge :Choutal, Dhamar, Rupak, Khemta
2. Padhant (reciting) of all the Talas and Bols.

Expected Students' outcome:

After completion of the course students shall be in a position where they shall have some basic theoretical and practical knowledge on Tabla.

Reference Books:

1. Borthakur, Dr.Dilip Ranjan, “ *Tabla Vigyan*”, Chandra Prakashan, Panbazar, Guwahati, 1975
2. Roy, Indubhushan, “ *TablaVigyan*”, Bharati Prakashini, Kolkata, 2001

Course No DSE-603
Bharatnatyam-II
(Credit:6)
Marks: (Theory=40, Practical= 40, Internal= 20)
Total Lectures including Practical = 84

Course Objective: *The course intends to familiarize students with the theory as well as practice of one of the major classical dance forms in India, the Bharatnatyam.*

Unit – I: [Lectures: 10; Marks: 10]

- a. Origin and Evolution of Bharatnatyam
- b. General Introduction to main Classical dance forms of India
- c. Description of Mridangam

Unit – II: [Lectures: 10; Marks: 10]

- a. Abhinaya: its parts
- b. Nataraja: its description
- c. The essentiality and benefits of practicing dance

Unit – III: [Lectures: 8; Marks: 10]

- a. Knowledge of Nritta, Nritya and Natya
- b. Knowledge of ShaptaTala
- c. Knowledge of Jaati
- d. Knowledge of South Indian TalaSystem

Unit – IV: [Lectures: 12; Marks: 10]

- a. Short note:
Shiro bheda, Drishti bheda, Greevabheda, Devata hasta.
- b. Notation:
Sarikkaladavu, Etta adavu, Kudithumeethuadavu, Mandi adavu,
tahata jhum tari adavu, Tirmanamadavu, Jathiswaram, Shabdham
- c. Life Sketch: Rukmini Devi Arudale, Tanjore Quartet, Balasaraswati, Saroja Vaidyanathan, Geeta Chandra, Shovana Narayan.

Practical: [Practical Classes: 44; Marks: 40]

Unit- I: **Marks: 10**

- a. Exercises
- b. Ettaadavu
- c. Kudithumetthuadavu
- d. Mandiadavu

- e. Tahata jhum tariadavu
- f. Tirmanamadavus

Unit- II: 10

- a. Shirobheda
- b. Drishtibheda
- c. Greevabheda
- d. Devatahasta

Unit – III:

10

- a. Jathiswaram
- b. Shabdham

Unit –IV

10

- A. Ability to conduct Nattuvangam of all the items learnt in syllabus
- B. Practical presentation

EXPECTED LEARNER'S OUTCOME

After completion of the course, the learner shall be in a state not only be able to understand, appreciate and value the rich Indian culture, but will also bring moral and spiritual qualities in their life. It would provide them with a good knowledge of Indian classical dance, thereby enabling them to go through the oldest Indian classical dance 'Bharatnatyam' both theoretically and practically.

Reference Books:

1. Devi, Ragini. (2002). *Dance Dialects of India*. Delhi: Motilal Banarsi dass Publishers Private Limited.
2. Massey, Reginald. (2004). *India's Dances: Their History, Technique and Repertoire*, New Delhi, Abhinav Publications.
3. Mehta, Usha (2011). *Legacy of Classical Dances In India*, New Delhi: Cyber Tech Publications
4. Mehta, Usha (2011). *Dances of South India*. New Delhi: Cyber Tech Publications.
5. Banerji, Projesh. (2009). *Basic Concepts of Indian Dance*. Delhi. Chaukhambha Orientalia
6. Vatsyayan, Kapila (2015). *Indian Classical Dance*, New Delhi, Publication Division.
7. Raghavan, V, (2004), *Splendours of Indian Dance (Forms-Theory-Practice)*, Chennai, Dr. V. Raghavan Centre for Performing Arts.
8. Bhagyalekshmy, S (1992), *Approach to Bharatnatyam*, Trivandrum, CBH Publications.
9. Ramachandrasekhar, P. (2017). *Dance Gestures Mirror of Expression*. Chennai, Giri Trading Agency Pvt.Ltd.

Course No -DSE-604

Concept of Folk Music

(Credit:6)

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

Total Lectures including Practical = 84

Objective:

This course will introduce students with the theory as well as practice with specific focus on the Folk music of Assam.

Theory

Unit I: Meaning of Folk Music

1. Classification of Folk Music [Lectures : 22 ; Marks : 10]
2. Nature and characteristics of Folk Music

Unit II: Subject matter and performing style of various folk songs of Assam: [Lectures : 22 ; Marks : 20]
Bihunam, Biyanam, TokariGeet, Goalporia Lokageet, Kamrupi Lokageet

Unit III :Various instruments used in folk songs of Assam : [Lectures : 14 ; Marks : 10]
Dhol, Pepa, Gogona, Tokari

Practical

Unit I: Various folk songs of Assam : [Lectures : 26 ; Marks : 30]
Bihunaam, Biyanaam, Ainaam, Dhainaam, GoalporiaLokageet, KamrupiLokageet, JhumurGeet

Unit II: Dhol, Gagana, Penpa, Tokari (10)

Expected Students' outcome:

After completion of the course students shall be in a position to understand the meaning of Folk Music with reference to the various folk music prevalent in Assam. Students shall also get some practical knowledge on some of the Folk music of Assam.

Reference Books:

1. Bhuyan, Dr. Sarala, "*Asomiya Geeti Sahityar Ruprekha*", Asom Sahitya Sabha, 2011
2. Biswas, Hemanga, "*Lokageet Samiksha: Asam O Banga*"
3. Dutta, Dr. Birendra Nath, "*Asomiya Sangeetor Oitijya*", Asom Sahitya Sabha, 1998
4. Sharma, Phani," *Asomiya Loka Sahitya*", Student's Stores, Guwahati,

Course No DSE-604

Kathak-II

(Credit:6)

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

Total Lectures including Practical = 84

Course Objective: *The course intends to familiarize the 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]

- a) Development of Kathak Dance during The Mughal period, The Hindu period and The Modern period.
- b) Movements of different body parts:
neck movement, eye movement, head movement.
- c) Description of Tabla with diagram.

Unit – II: [Lectures: 10; Marks: 10]

- a) Introduction to main classical dance form of India.
- b) The Tandav and the Lasya.
- c) Study of Lokdharmi and Natyadharmi.

Unit – III: [Lectures: 8; Marks: 10]

- a) Explanation of Abhinaya with its four parts.
- b) Constituents of Dance: Nritta, Nritya and Natya.
- c) Study of the following terms: Vrittis, Pravrittis, Charis, Pada-bhedas, Gati-bhedas etc.

Unit – IV: [Lectures: 12; Marks: 10]

- a) Short notes- Gatnikas, Kavita, Salami, Parmelu, Paran, Palta, Kasak, Masak, Katash, Natwari.
- b) Life sketch- Bindadin Maharaj, Kalika Prasad, Uday Shankar, Birju Maharaj, Pt. RajendraGangani.

Practical: [Practical Classes: 44; Marks: 40]

Unit- I: **10**

Teental + Jhaptal

- 1) Advanced Tatkar and their palta(teental)
- 2) Parad Jodi Amad(Jhaptal)

3) Parmelu(teental)
Unit- II **10**

- 1) Gatnikas
- 2) Gatbhawa(Panghat kilila)
(Holi)
(Makhanchori)

Unit – III: **10**

Ektaal

- 1) That
- 2) Amad
- 3) Tukra
- 4) Parmelu
- 5) Chakradhar tukra&Paran
- 6) Tihai

Unit - IV: **10**

Bhajan/ Thumri.

EXPECTED LEARNER OUTCOME

After completion of the course, the learner shall be in a state not only be able to understand, appreciate and value the rich Indian culture, but will also bring moral and spiritual qualities in their life. It would provide them with a good knowledge of Indian classical dance, thereby enabling them to go through the popular Indian classical dance 'Kathak' both theoretically and practically.

Reference Books:

1. Garg, Lakshmi Narayan. (2016). *Kathak Nritya*, Anubhav Publishing House.
2. Gupta, Bharti. (2004). *Kathak Sagar*, Radha Publication
3. Sood, Sobha Koser. (2010). *An Exposition of Classical Dance of India with Special Reference to 'Kathak'*, Chandigarh, Abhishek Publication.
4. Ramachandrasekhar, P. (2017). *Dance Gestures Mirror of Expression*. Chennai, Giri Trading Agency Pvt.Ltd.
5. Bordoloi, Charu. *Nartan Kala Manjari*. Guwahti. Eskebee Publication.
6. Srivastava, Ranjana. (2008). *Kathaka The Tradition: Fusion and Diffusion*. New Delhi: D.K. Printworld (P)Ltd.
7. Kothari, Sunil. (1989). *Kathak Indian Classical Dance Art*. New Delhi: Abhinav Publication.
8. Massey, Reginald. (2004). *India's Dances: Their History, Technique and Repertoire*, New Delhi, Abhinav Publications.

9. Borthakur, D.R. (1983). *Tabla Vigyan*. Guwahati. ChandraPrakash.

