

FOUR YEAR UNDERGRADUATE PROGRAMME (FYUGP)

IN B. MUSIC COURSE

OF DIBRUGARH UNIVERSITY

FOR

SATTRIYA DANCE

THE PREAMBLE

Art is a profound expression of human creativity and imagination, encompassing a vast range of forms such as painting, sculpture, music, dance, theatre, literature, and more. It serves as a means of communication, allowing individuals to convey emotions, ideas, and perspectives that transcend language barriers. Art has the power to evoke strong emotions, provoke critical thinking, challenge societal norms, and inspire change.

Importance and relevance of art lie in its ability to foster cultural understanding and unity. It reflects the diversity of human experiences, providing a platform for marginalized voices to be heard. Art encourages empathy, broadens perspectives, and promotes dialogue on social, political, and environmental issues. It serves as a mirror to society, reflecting the beauty, complexities, and contradictions of the world we inhabit.

Performing art comprises dance, theatre, and music, hold immense importance and relevance in human civilization and continue to play a vital role in the present day. Dance is a universal language that transcends boundaries, enabling individuals to convey emotions, narratives, and cultural traditions through movement. It celebrates diversity, preserves cultural heritage, and fosters unity and understanding among people of different background.

Dance and Music, often considered the universal language of emotions, has the power to evoke feelings, create connections, and unite people. It transcends cultural barriers, instills a sense of identity, and fosters a shared human experience. Music therapy is also utilized to promote healing, emotional well-being, and personal growth.

Artistic expression is essential for personal well-being and mental health. Engaging with art can alleviate stress, enhance self-awareness, and promote mindfulness. It stimulates creativity, encourages innovation, and nurtures critical thinking skills. Art education plays a crucial role in fostering cognitive development, fostering emotional intelligence, and nurturing individuality.

In the present day, these performing arts forms are essential for entertainment, education, and cultural preservation. They provide avenues for creativity, self-expression, and personal growth. Performing arts

contribute to the economy through tourism and cultural industries, and they bring communities together by providing shared experiences and promoting social cohesion.

The main purpose of the Four Year Undergraduate Programme in Performing Arts (Sattriya Dance) is to develop and disseminate skill-based knowledge and values through a scientific approach of innovative teaching-learning processes, field-based training, and research relevant for promoting, preserving, and popularising various classical, folk, and modern art forms in our society.

The curriculum for Performing Arts (Sattriya Dance) has incorporated certain new components of learning in order to make it relevant to the contemporary society and modern practices. It is expected that the prepared **LOCF** for Performing Arts at FYUGP level will be of immense relevance to the prospective graduates having interest in this area of study. It will be very advantageous to make students of Performing Arts more dynamic and adaptable by enhancing their skills leading to their increased prospect of self-employability. The discipline will also help in shaping the students' overall personalities to take on the challenges of an emerging competitive society. It has incremental learning experiences that will enhance the abilities of students as a performer or artist who come from diverse backgrounds. It will also provide opportunities to develop individual potentialities and to produce a pool of better professionals in the cultural industry each year.

INTRODUCTION:

Higher Education in India is considered as a critical core in the development and growth strategy of the nation. According to NEP 2020, Higher Education should put an emphasis on recognizing, identifying, and fostering each student's unique strengths by educating teachers and parents about the need of encouraging each student's holistic development in both curricular and co-curricular areas. It must be flexible enough to allow students to select their learning paths and programmes and, in turn, pick their own life choices based on their talents and interests. For a pluralistic world, there should be a focus on multidisciplinary and a comprehensive education in the sciences, social sciences, arts, humanities, and sports to ensure the unity and integrity of all knowledge.

Ancient Indian education described a good education as knowledge of 64 Kalas, or arts, which leads to the very idea of liberal arts in the present time and thus focuses on the vital importance of performing arts as an academic discipline in the context of the transformation of higher education towards multidisciplinary and holistic.

The present Four Year Undergraduate Programme (FYUGP) on performing arts (Sattriya Dance) of Dibrugarh University has been designed to reflect and represent the overall cultural scenario of Assam as well as that of the North Eastern region within the broad domain of Indian and world context.

The FYUGP on Performing Arts (Sattriya Dance) of Dibrugarh University adapted as per the recommendations of NEP 2020 will provide a great 'Academic flexibility'. 'Academic Flexibility' is the provision for innovative and inter-changeable curricular structures to enable creative combinations of Courses/ Programmes in disciplines of study leading to Certificate/ Diploma/ Degree of study offering multiple entry and multiple exit facilities removing the rigid curricular boundaries and creating new possibilities of lifelong learning. The FYUGP in Performing Arts (Sattriya Dance) will allow the student an opportunity to experience the full range of holistic and multidisciplinary education, along with the chosen Major and Minor choices of the students.

AIMS OF FOUR YEAR UNDERGRADUATE PROGRAMME (FYUGP) IN PERFORMING ARTS:

The aims of Four Year Undergraduate Programme (FYUGP) in Performing Arts (Sattriya Dance) are:

1. To introduce the students with major trends of life and culture of humanity by providing holistic and skill-based education as per National Education Policy 2020.
2. To provide quality education, both theoretically and practically on Performing Arts (Sattriya Dance)
3. Adoption and development of a proper scientific and methodical approach (within the context of the traditional approach) to provide quality training in the aforementioned art form.
4. To undertake extensive research on various aspects of Indian culture, particularly the various classical and folk indigenous Performing Art forms of the North-East.
5. To recognize safeguard to the endangered indigenous culture of the different tribes in the North-East through practice and research.
6. To generate self-employment opportunities by developing professional artist/performer.

GRADUATE ATTRIBUTES OF THE FYUGP IN PERFORMING ARTS (SATTRIYA DANCE)

Graduate attributes include both disciplinary knowledge related to the particular discipline and generic attributes that the graduates of all the disciplines of study should acquire and demonstrate. Graduate attributes of the FYUGP in Performing Arts (Sattriya Dance) are:

Disciplinary Knowledge: The Graduate Attributes (GAs) reflect particular qualities and abilities of an individual learner including gaining knowledge, application of obtained knowledge, professional and life skills, acquiring attitudes and human values that are necessary for Performing Arts graduate at the Higher Educational institutions (HEIs).

They should be able to demonstrate the attribute of understanding the foundations of the Sattriya Dance—their philosophical, mythical, and ritualistic cultural roots in the development of human civilization. They should have the ability to demonstrate the attributes of understanding about personal development, exploration of their own path of creativity, being respectful towards all other indigenous folk art forms and cultures, maintaining peace and harmony through cultural exchange, having better communication skills and leadership qualities, and so on.

The graduate attributes include capabilities to strengthen one's professional abilities for widening current knowledge and employability/ self –employability skills, undertake future studies for local and global application, performing creatively and professionally in a chosen career, and ultimately playing a constructive role as a socially responsible human being.

Any Performing Art (Sattriya Dance) graduate should be a learning thinker with an understanding of the core concepts in the arts and a responsibility towards society.

Graduate Attribute includes:

Continuous Learning: To engage in self-reflection and lifelong – learning through the arts, while keeping social awareness intact.

Artistic Skill: To acquire all the necessary skills needed to make one's performance and practice credible.

Experimentation: a) To experiment with the medium, form, structure, colour, tone and texture, methods, and materials of the particular Performing art. b) To enhance aesthetic sensibility in everyday life.

Interpretative Skills: To study and analyze the textual and performing traditions and practices as well as to critically interpret and enhance appreciation of beauty and utility.

Social Awareness: To be aware of the diversity, complexity, and contestations of the past and present socio-cultural milieu of the country during the process of art-making.

Social – Responsibility: To build up the capacity to take up social and civic responsibilities relating to the environment and society.

Communication Skills: To inculcate transferable skills including team building & leadership skills, creative & critical skills, and problem –solving skills suitable for a variety of fields of employment/ self –employment.

Introspection: To constantly introspect and assess oneself in the never-ending artistic journey.

Critical Thinking: Analytic thoughts and critical thinking are expected to be reflected in the creative art works of the graduates of the performing arts (Sattriya Dance), which may highlight certain socio-political issues and

problems of contemporary society, global crisis, complex human relationships, and so on. All their art raises questions on those fundamental issues, which goes against humanity.

Research related Skills: The graduates should have the ability to demonstrate the attribute of scientific enquiry for research in Performing Arts (Sattriya Dance) so as to find solutions to some issues related to Art.

PROGRAMME LEARNING OUTCOMES

After completing the FYUGP in Performing Arts (Sattriya Dance), a learner of **Performing Arts (Sattriya Dance)** should be able to:

- ❖ Demonstrate a comprehensive understanding of:
 - a) The basic elements of Sattriya Dance Matiakhara, Hastas, Footworks.
 - b) The nature of Sattriya Dance as different from that of literature, visual arts, cinema and other Folk Dance.
 - c) The composite, group and performing characteristics of the art form.
- ❖ Display basic knowledge of Indian classical Dance and folk Dance Histories.
- ❖ Demonstrate a set of basic skills in Sattriya Dance appreciation, analysis, expression, communication and explication.
- ❖ Demonstrate Matiakhara required for Sattriya Dance.
- ❖ Appreciate and analyze various Performance and styles.
- ❖ Employ reflexive thinking to analyze and interpret scripts and performances.
- ❖ Conceptualize, visualize and present Dance performances.
- ❖ Recognize employment and self-employment opportunities in various Dance related professions such as performer, Dance instructor, Asstt.Prof. Production designer, Choreographer, Programme Co-ordinator.
- ❖ Use digital media and other technologies in a theatrical experience, if need be.

Teaching Learning Process

The programme allows using varied pedagogical methods and techniques both within classroom and beyond.

- Lecture
- Practical Demonstration
- Riyaj, Rehearsal and Practice of the Practical works
- Tutorial
- Power point presentation
- Documentary film on related topic
- Event organization
- Stage presentation
- Student Production
- Project Work/Dissertation

- Group Discussion
- Seminars/workshops/conferences
- Field visits and Report/Excursions
- Mentor/Mentee

Teaching Learning Tools

- Projector
- Smart Television for Documentary related topic
- LCD Monitor
- White/Green/Black Board
- Musical Instruments (Harmonium, Tabla, Manual Tanpura, Electronic Tanpura, Electronic Taalmala, Dhol, Khol, Flute, Pepa, Bor-tal, Khuti-tal and so on)
- Music system
- Sound system
- Video and Audio recording tools and editing software.
- Online Platforms like Google Classroom, Google Meet, You Tube etc.

Assessment

- Home assignment
- Project Report
- Class Presentation: Oral/Power point
- Group Discussions
- Event organization
- Stage presentation
- Student Production
- Involvement while participating in a day/ week/ month long workshop.
- In semester examinations
- End Semester examinations

DRAFT STRUCTURE
FOUR YEAR UNDER GRADUATE PROGRAMME IN
BACHELOR OF B. MUSIC (B. MUS)
(SATTRIYA DANCE)
DIBRUGARH UNIVERSITY

Year	Semester	Course Code	Title of the Course	Number Courses	Remarks	Total Credit
1st Year	1st Semester	Core-1	Basics of Sattriya Dance-I	1		4
		Minor-1	Introduction to Acting/ Introduction to Sattriya Vocal Music/ Introduction to Khol / Introduction to Sattriya Dance(Theo+Pract)-I	1	Any One	4
		AEC-1	MIL	1		4
		GEC-1	Sound and Editing (Theo+Pract)	1		3
		VAC-1	Understanding India	1		2
		SEC-1	Computer Application (Theo+Pract)	1		3
						20
	2nd Semester	Core-2	Basics of Sattriya Dance-II	1		4
		Minor-2	Voice and Speech/Introduction to Sattriya Vocal Music/ Introduction to Khol / Introduction to Sattriya Dance(Theo+Pract)-II	1	Any One	4
		GEC-2	Event Management (Theo+Pract)	1		3
		AEC-2	English Language and Communicative Skills	1		4
		VAC-2	Environmental Science	1		2
		SEC-2	Maintenance and Application of Musical Instruments Makeup and Beautician (Theo+Pract)	1	Any One	3
						20
2nd Year	3rd Semester	Core-3	Traditional Theatre Art (Ankiya Bhaona)-I (Theo) [Common for All students]	1		4
		Core-4	Traditional Theatre Art (Ankiya Bhaona)-I (Pract) [Common for All the students]	1		4
		Minor-3	Theatre Design/Basics of Sattriya Vocal Music/ Basics of Khol / Basics of Sattriya Dance(Theo+Pract)-I	1	Any One	4
		GEC-3	Mass Communicative and Media Studies (Theo+Pract)	1		3
		VAC-3	Yoga (Theo+Pract)	1		2
		SEC-3	Mask Making (Theo+Pract)	1		3
						20
	4th Semester	Core-5	Knowledge of Sattriya Dance-I	1		4
		Core-6	Knowledge of Sattriya Dance-I (Practical)	1		4
		Core-7	Traditional Theatre Art (Theo)-II (Jhumura of Madhavadeva) [Common for All students]	1		4

		Core-8	Traditional Theatre Art (Pract)-II (Jhumura of Madhavadeva) [Common for All students]	1		4
		Minor-4	Scene Work Presentation/ Basics of Sattriya Vocal Music/ Basics of Khol / Basics of Sattriya Dance(Theo+Pract)-II	1	Any One	4
						20
3 rd Year	5 th Semester	Core-9	Knowledge of Sattriya Dance (Theo)-II	1		4
		Core-10	Knowledge of Sattriya Dance (Pract)-II	1		4
		Core-11	Knowledge of Semi classical and Modern Creative Dance	1		4
		Minor-5	Basic History of Theatre/Knowledge of Sattriya Vocal Music/ Knowledge of Khol / Knowledge of Sattriya Dance(Theo+Pract)- I	1	Any One	4
			Internship Community Engagement	1	Any One	4
						20
	6 th Semester	Core-12	Knowledge of Sattriya Dance (Theo)-III	1		4
		Core-13	Knowledge of Sattriya Dance (Pract)-III	1		4
		Core-14	Folk Music of Assam (Theo)-I	1		4
		Core-15	Folk Music of Assam (Pract)-I	1		4
		Minor-6	Basic Dramatic Literature/ Knowledge Sattriya Vocal Music/ Knowledge Khol / Knowledge Sattriya Dance(Theo+Pract)-II	1	Any One	4
						20
4 th Year	7 th Semester	Core-16	Knowledge of Kathak Dance (Theo)	1		4
		Core-17	Knowledge of Kathak Dance (Pract)	1		4
		Core-18	Folk Music of Assam (Pract)-II	1		4
		Minor-7	Advance Theatre Theories/ Advance study ofSattriya Vocal Music/ Advance study ofKhol / Advance study of Sattriya Dance(Theo+Pract)-I	1	Any One	4
			Research Methodology (RM)	1		4
						20
	8 th Semester	Core-19	Comparative Study ofSattriya Dance with Kathak Dance (Theo)	1		4
		Core-20	Comparative Study ofSattriya Dance with Kathak Dance (Pract)	1		4
		Minor-8	Advance Acting Technique/Advance study of Sattriya Vocal Music/ Advance study of Khol / Advance study of Sattriya Dance(Theo+Pract)-II	1	Any One	4
		DSE-1	Understanding of Oratory Skills	1		4
		DSE-2	Cultural Tourism of Assam	1		4
						20

**DRAFT SYLLABUS OF
FOUR YEAR UNDERGRADUATE PROGRAMME IN
BACHELOR OF B. MUSIC (B. MUS)
(SATTRIYA DANCE)**

**Title of the Course : Basics of Sattriya Dance-I
(Theory + Practical)**

Course code : C-1

Nature of Course : Degree

Course Credit : 4

Distribution of Marks : 30 (Th)+30 (Pr) (End Sem)+ 40 (In-Sem)

Preamble

The syllabus is designed to provide students with a comprehensive understanding of the historical, philosophical, and practical dimensions of Sattriya dance within the cultural context of Assam. It integrates theoretical knowledge of the Bhakti movement and the contributions of great Vaishnavite saints with the technical training of dance elements such as *Matiakhara*, *Hasta*, *Tala*, and *Ramdani*. The course emphasizes both intellectual engagement and physical discipline, enabling learners to appreciate Sattriya as a holistic art form combining devotion, aesthetics, and performance. Through this, students will develop a strong foundation in both the theoretical and practical aspects of Sattriya tradition.

Indian Knowledge System (IKS)

This syllabus reflects the Indian Knowledge System through its grounding in the Neo-Vaishnavite tradition of Assam, propagated by Srimanta Sankardeva and Madhabdeva. It highlights indigenous concepts such as *Sangit*, *Nritya*, *Natya*, and *Tala*, which are deeply rooted in classical Indian aesthetics as described in texts like the *Natyashastra*. The inclusion of *Matiakhara* and *Hasta* practices demonstrates embodied knowledge transmission through guru-shishya parampara. Furthermore, the integration of spiritual philosophy, discipline, and performance aligns with the holistic Indian approach to knowledge, where art is seen as a medium of devotion (*bhakti*) and self-realization.

Course Objectives

1. To introduce students to the historical evolution of the Bhakti movement in Assam and its influence on Sattriya dance.
2. To develop an understanding of the life, philosophy, and contributions of Sankardeva and Madhabdeva.
3. To impart theoretical and practical knowledge of fundamental concepts such as *Matiakhara*, *Hasta*, *Tala*, and dance techniques.
4. To enhance students' performance skills through the practice of Sattriya dance items like *Lavanuchuri Nach* and *Ramdani*.

Course Outcomes with ILOs

CO 1: Understand the historical and cultural background of Sattriya dance and the Bhakti movement of Assam.

- ILO 1.1: Explain the key features of the Bhakti movement in Assam.

- ILO 1.2: Describe the contributions of Sankardeva and Madhabdeva to Assamese culture and performing arts.

CO 2: Demonstrate knowledge of the theoretical concepts related to Sattriya dance.

- ILO 2.1: Define and explain basic concepts such as Sangit, Nritya, Natya, Tala, and Sattria.
- ILO 2.2: Identify and interpret terminologies like Ramdani, Tandava, Lasya, and Matiakhara.

CO 3: Apply practical skills in executing Matiakhara and Hasta techniques.

- ILO 3.1: Perform different types of Matiakhara with accuracy and coordination.
- ILO 3.2: Demonstrate various Hasta techniques in dance sequences.

CO 4: Perform basic Sattriya dance compositions with rhythm and expression.

- ILO 4.1: Present Lavanuchuri Nach and Ramdani of Jhamura with proper technique.
- ILO 4.2: Apply Tala and notation systems such as Thukuni-Tala and Chuta-Tala in performance.

UNITS	CONTENTS	IKS	L	T	P	Total hours
I Theory (15Marks)	1.1 History of bhakti movement of Assam. 1.2 Life and works of Sankardeva. 1.3 Works of Madhabdeva. 1.4 The origin and Development of Sattriya Dance. 1.5 Basic Concept: Sangit, Nritya, Natya, Sattria, Than, Tala, Ga-man, Ramdani, Tandava, Lasya, Tup	1.1 1.2 1.3 1.4 1.5	14	01	-	15
II Theory (15Marks)	2.1 Definitions and application of Matiakhara Different types of Matiakhara. 2.2 Different types of Hasta.	2.1 2.2	14	01	-	15
III Practical (15 arks)	3.1 Matiakhara Khasaka, Ora, Orat Baha Utha, Pachala tola, Panisicha, Hatpakoa, Hatsalowa, Purush Pak, Prakritipak, Athulan.	3.1			30	30
IV Practical (15 arks)	4.1 Lavanuchuri Nach and Ramdani of Jhamura -1 Nos. 4.2 Use of Tala and notation system Thukuni-Tala, Chuta-Tala	4.1 4.2	-	-	30	30
	Total		28	02	60	90

Where IKS: Indian Knowledge System, L: Lecture, T: Tutorial, P: Practical

MODE OF IN-SEMESTER ASSESSMENT:

(40 MARKS)

- Two Sessional Examinations – 10 + 10 = 20 marks.
- Attendance – 5 marks.
- Home Assignment (inside & outside of the college) / Practical note book-10 marks.
- Performance and Activities – 5 marks.

COGNITIVE MAP OF COURSE OUTCOMES WITH BLOOM'S TAXONOMY:

KNOWLEDGE DIMENSIONS	REMEMBER	UNDERSTAND	APPLY	ANALYSE	EVALUATE	CREATE
FACTUAL KNOELEDGE	CO1	CO1				
CONCEPTUAL KNOWLEDGE		CO1	CO1			
PROCEDURAL KNOWLEDGE		CO2 CO3	CO2 CO3			
METACOGNITIVE KNOWLEDGE		CO2 CO3 CO4	CO2 CO3 CO4			

MAPPING OF COURSE OUTCOMES TO PROGRAM OUTCOMES:

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9
CO1	M	M	M	S	S	M	M	S	S
CO2	M	S	S	S	S	S	S	S	S
CO3	S	S	S	S	S	S	S	S	S
CO4	S	S	S	S	S	S	S	S	S

Reference Books

- 1 .Borah, Karuna: *Sattriya Nritya Rpudarshan*, Grantha Sanskriti,2006.
- 2 .Bordoloi, Jogeswer: *Tala Taranga*,1st Edition 1996. Jorhat.
3. Changkakati, Keshav: *Taal Pradip*, Publish : Dutta Baruah & Co.; 1973
- 4.Chandra Goswami, Narayan: *Sattriya Sanskriti Swarnarekha*, Bidya Bhawan, Jorhat, 1984
- 5 .Ghosh, M.M (Ed.): *Natyasastra*, vol.I Chowkhamba Sanskrit Series office, Varanashi,2012
6. Ghosh, M.M (Ed.): *Natyasastra*, vol.II Chowkhamba Sanskrit Series office, Varanasi, 2012
7. Kuthari, Sunil: *Sattriya Classical Dance of Assam*, Marg Publication 16 June 2013
8. Kandali, Mallika: *The Living dance tradition of Assam*.Published by Publication Board Assam.2014
- 9.Kandali Malika: *Nrityakala Prasanga Aru Sattriya Nritya*, Published by Kaushik Thakur. Guwahti 2005
- 10.Mahanta, Jagannath: *Sattriya Nritya aru geet Badyar Hatputhi*, Bhavani offset Pvt.
- 11.Mahanta, Jagannath: *Sattriya Nritya Duti Maula*, Pada aru Hasta”, Author, 2008 Lts.2012

- 12.Mahanta, Jagannath: *Sattriya Nritya Hasta*, Edited- Prodip Jyoti Mahanta. Published Sankardeva Adhyanyana Khetra, 2000.
- 13.Neog, Moheswar: Changkakati, Keshav, *Sattriya Nritya aru Sattriya Nritya Taal*, Publish by Asam Prakashan Parishad, 1973
- 14.Subhanakara: *Sri- Hasta – Muktavali*, Publication Board, Assam, Guwahati

Reference Books

Basic of Sattriya Dance

Core-1 (Sattriya Dance) Theory+ Practical

- 1 .Borah, Karuna: *SattriyaNrityaRpudarshan*, Grantha Sanskriti, 2006.
- 2 .Bordoloi, Jogeswer: *Tala Taranga*, 1st Edition 1996. Jorhat.
3. Changkakati, Keshav: *TaalPradip*, Publish :DuttaBaruah& Co.; 1973
- 4.ChandraGoswami, Narayan: *SattriyaSanskritiSwarnarekha*, BidyaBhawan, Jorhat, 1984
- 5 .Ghosh, M.M (Ed.): *Natyasastra*, vol.I Chowkhamba Sanskrit Series office, Varanashi, 2012
6. Ghosh, M.M (Ed.): *Natyasastra*, vol.II Chowkhamba Sanskrit Series office, Varanasi, 2012
7. Kuthari, Sunil: *Sattriya Classical Dance of Assam*, Marg Publication 16 June 2013
8. Kandali, Mallika: *The Living dance tradition of Assam*. Published by Publication Board Assam. 2014
- 9.KandaliMalika: *NrityakalaPrasangaAruSattriyaNritya*, Published by Kaushik Thakur. Guwahati 2005
- 10.Mahanta, Jagannath: *SattriyaNrityaarugeetBadyarHatputhi*, Bhavani offset Pvt.
- 11.Mahanta, Jagannath: *SattriyaNrityaDutiMaula*, Padaaru Hasta”, Author, 2008 Lts. 2012
- 12.Mahanta, Jagannath: *SattriyaNrityaHasta*, Edited- ProdipJyotiMahanta. Published SankardevaAdhyanyanaKhetra, 2000.
- 13.Neog, Moheswar: Changkakati, Keshav, *SattriyaNrityaaruaSattriyaNrityaTaal*, Publish by AsamPrakashanParishad, 1973
- 14.Subhanakara: *Sri- Hasta – Muktavali*, Publication Board, Assam, Guwahati

DRAFT SYLLABUS OF
FOUR YEAR UNDERGRADUATE PROGRAMME IN
BACHELOR OF MUSIC (B. MUS)
(SATTRIYA DANCE)

Title of the Course : Introduction to Sattriya Dance
(Theory + Practical)-I

Course Code : Minor-1

Nature of Course : Minor Course

Course Credit : 4

Distribution of Marks : 30 (Th)+30 (Pr) (End Sem)+ 40 (In-Sem)

Preamble

This course is designed to provide a comprehensive understanding of the origin, evolution, and aesthetic framework of Sattriya dance, one of the classical dance forms of India rooted in the Neo-Vaishnavite tradition of Assam. It integrates historical, theoretical, and practical components, focusing on the contributions of saints like Srimanta Sankardeva and Madhavadeva, along with the performative traditions of Ankiya Nat and Bhaona. The course also emphasizes the technical training of Mati Akhara, Hasta, Tala, and dance compositions, enabling students to develop both conceptual clarity and performance skills. It aims to nurture an appreciation of tradition while encouraging innovation in Sattriya practice.

Indian Knowledge System (IKS)

The syllabus embodies the Indian Knowledge System through its foundation in the Neo-Vaishnavite philosophy and the integration of art, spirituality, and discipline. Concepts such as *Sangit*, *Nritya*, *Natya*, and *Tala* are deeply rooted in classical treatises like the *Natyashastra*. The practices of Mati Akhara and Hasta reflect embodied learning transmitted through the guru-shishya parampara. The study of Ankiya Nat and Bhaona highlights indigenous theatrical traditions that combine devotion, narrative, and performance. Overall, the course aligns with the holistic Indian perspective where art is a means of cultural expression, spiritual growth, and knowledge transmission.

Course Objectives

1. To introduce students to the origin, development, and historical background of Sattriya dance.
2. To develop an understanding of Neo-Vaishnavism, Ankiya Nat, and Bhaona traditions.
3. To impart knowledge of theoretical concepts such as Mati Akhara, Hasta, Tala, and basic terminologies of Sattriya.
4. To train students in practical aspects of Sattriya dance, including Mati Akharas and selected dance compositions.

Course Outcomes with ILOs

Course Outcome 1:

Understand the historical and cultural evolution of Sattriya dance and Neo-Vaishnavite tradition.

- ILO 1.1: Explain the origin and development of Sattriya dance.
- ILO 1.2: Describe the role of Sankardeva and Madhavadeva in shaping Sattriya and Bhaona traditions.

Course Outcome 2:

Demonstrate knowledge of theoretical concepts and terminologies of Sattriya dance.

- ILO 2.1: Define concepts such as Sangit, Sattri, Tala, Ramdani, Tandava, and Lasya.
- ILO 2.2: Classify Hasta types (Samyukta and Asamyukta) and explain their applications.

Course Outcome 3:

Apply practical skills in performing Mati Akhara techniques.

- ILO 3.1: Perform different types of Mati Akharas with proper posture and coordination.
- ILO 3.2: Demonstrate control and precision in executing Purush Pak and Prakriti Pak movements.

Course Outcome 4:

Perform basic Sattriya dance items with rhythmic accuracy and expression.

- ILO 4.1: Present Lavanuchuri Nach and Ramdani (Jhamura) with correct technique.
- ILO 4.2: Apply Talas such as Thukani Tala and Chuta Tala in performance.

UNITS	CONTENTS	IKS	L	T	P	Total Hours
I Theory (15Marks)	1.1 The origin and development of Sattriya dance 1.2 Neo Vaishnavite & Ankiya Nat-Bhaona 1.3 Sankardeva & Madhavadeva & History of Sattriya Dance 1.4 Tradition & Innovation of Sattriya Dance	1.1 1.2 1.3 1.4	14	01	-	15
II Theory (15Marks)	2.1 Definition and applications of Mati akhara 2.2 Different types of Hasta according to Natyashastra (Samjukta, Asamjukta) 2.3 Basic Concepts: Sangit, Sattri, Than, Tala, Ga-man, Ghat, Cok, Ramdani, Tandava, Lasya, Khali, Man	2.1 2.2 2.3	14	01	-	15
III Practical (15 arks)	3.1 Mati akharas: Khasaka, Ora, Orat Baha Utha, Pachala-tola, Panisicha, Hatpako, Hatsalowa, Purush Pak, Prakriti Pak, Athu-lan.	3.1	-	-	30	30
IV Practical (15 arks)	4.1 Lavanuchuri Nac, Ramdani Part of Jhamura Nac – (No 1). 4.2 Talas: Thukani Tala, Chuta Tala	4.1 4.2	-	-	30	30
	Total		28	02	60	90

Where IKS: Indian Knowledge System, L: Lecture, T: Tutorial, P: Practical

MODE OF IN –SEMESTER ASSESSMENT:

(40 MARKS)

- Two Sessional Examinations – 10 + 10 = 20 marks.
- Attendance – 5 marks.
- Home Assignment (inside & outside of the college) / Practical note book-10 marks.

- Performance and Activities – 5 marks

COGNITIVE MAP OF COURSE OUTCOMES WITH BLOOM'S TAXONOMY:

KNOWLEDGE DIMENSIONS	REMEMBER	UNDERSTAND	APPLY	ANALYSE	EVALUATE	CREATE
FACTUAL KNOELEDGE	CO1	CO1				
CONCEPTUAL KNOWLEDGE		CO1	CO1			
PROCEDURAL KNOWLEDGE		CO2 CO3	CO2 CO3			
METACOGNITIVE KNOWLEDGE		CO2 CO3 CO4	CO2 CO3 CO4			

MAPPING OF COURSE OUTCOMES TO PROGRAM OUTCOMES:

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9
CO1	M	M	M	S	S	M	M	S	S
CO2	M	S	S	S	S	S	S	S	S
CO3	S	S	S	S	S	S	S	S	S
CO4	S	S	S	S	S	S	S	S	S

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Reference Books

Minor-1 : Introduction to Sattriya Dance-I

(Theory & Practical)

Bezboruah, Lakhminath : *Sri Sri Sankardev aru Sri Sri Madhav dev*, Jyoti Prakashan,
Guwahati, 1914.

- Borah, Karuna : *Sattriya Nrityar Rupdarshan*, Grantha Sanskriti,2006.
- Borah, Karuna : *Ankia Natar pora Sattriya Nasoloi*, Granth Sanskriti, 2022.
- Bordoloi,Gopal Chandra : *Sattriya Nrityar Tattwik Gyan*,Baby Bordoloi,1995.
- Bordoloi, Jogeswer : *Tala Taranga*,1st Edition 1996. Jorhat.
- Chandra Goswami, Narayan : *Sattriya Sanskriti Swarnarekha*, Bidya Bhawan, Jorhat, 1984.
- Changkakati, Keshav : *Taal Pradip*, Publish : Dutta Baruah & Co.; 1973.
- Dutta, Birendranath(Translator) : *Paramparagata Bharatiya Nattya*,National Book Trust India,1996.
- Ghosh, M.M (Ed.) : *Natyasastra*, vol.I Chowkhamba Sanskrit Series office,
Varanasi,2012 .
- Ghosh, M.M (Ed.) : *Natyasastra*, vol.II Chowkhamba Sanskrit Series office,
Varanasi,2012
- Goswami,Narayan Chandra : *Sattriya Nrityar Byakaran*,Banalata,Ghy,2015.
- Goswami,Dugdhachandra : *Ankiya Nattyawali*,Purbanchal Prakash,Guwahati,2020.
- Goswami, Suresh : *Bharatiya Nrityakala*, Archana Book stall, 1963.
- Hazarika,Chandra : *Ankiya-Naat,Rup,Rash aru Tattwa*, Bedakantha Books
&Publications,Jorhat,2011.
- Kandali, Mallika : *Sattriya,The Living dance tradition of Assam*, Publication Board ,
Assam.2014
- Kandali, Mallika : *Nrityakala Prasanga Aru Sattriya Nritya*, Kaushik Thakur.Ghy,2005.
- Kuthari, Sunil : *Sattriya Classical Dance of Assam*, Marg Publication , 2013 .

Reference Books

Minor-1 : Introduction to Sattriya Dance-I **(Theory &Practical)**

- Medhi, kaliram : *Ankawali*, Lawyer's Book stall, Guwahati,1997
- Mahanta, Jagannath : *Sattriya Nritya Hasta*, Sankardeva Adhyanyana Khetra, 2000.
- Mahanta, Jagannath : *Sattriya Nritya Duti Maula, Pada aru Hasta*”, Author, 2008.

- Mahanta,Jagannath : *Sattriya Nrityar Arhipath*,Author,Jarabari Sattrra,2010.
- Mahanta, Jagannath : *Sattriya Nritya aru geet Badyar Hatputhi*, Bhavani offset Pvt ,2012.
- Mahanta,Jagannath : *The Sattriya Dance Of Assam*, Sattriya Kendra of Sangeet Natak
Academy,New Delhi,2016.
- Neog, Moheswar& Changkakati, Keshav :*Sattriya Nritya aru Sattriya Nritya Taal*, Asam Prakashan Parishad, 1973
- Neog,Maheswar : *Purani Asamiya Samaj aru Sanskriti aru Sattriya Nritya aru
Nrityar Taal*,Chandra Prakash,Guwahati,1999. .
- Subhanakara : *Sri- Hasta – Muktavali*, Publication Board, Assam, Guwahati 1964

BACHELOR OF MUSIC (B. MUS)
FYUGP SYLLABUS OF
SOUND AND EDITING

Title of the Course : Sound and Editing

Course code : GEC-1

Nature of Course : Degree

Course Credit : 4

Distribution of Marks : 30 (Th)+30 (Pr) (End Sem)+ 40 (In-Sem)

Course Objectives:

This course will introduced the students with the knowledge of audio editing. It will also gives the students to the knowledge of studio recording.

UNITS	CONTENTS	L	T	P	Total hours
I Theory (15 Marks)	• Music, Sound wave Creation, Characteristics of sound waves, Amplitude, Frequency, Different types of music, frequencies of Musical notes, • Types of Recording, Live stereo Recording, Recording with severalmic and mixer, Multi back Recording.	14	01	-	15
II Theory (15 Marks)	• Different types of microphones & Basics frequencies, • Polar Patterns, frequencies, Response. (Studio Equipments) • Different types of Equipments Monitors ,Software	14	01	-	15
III Practical (15 Marks)	• Live Recording • Live sound Production	-	-	30	30
IV Practical (15 Marks)	• Digital audio Recording • Mixing and Mastering	-	-	30	30

Mode of In –Semester Assessment: (40 marks)

- Two Sessional Examinations – 10 + 10 = 20 marks.
- Attendance – 5 marks.
- Home Assignment (inside & outside of the college) / Practical note book-10 marks.
- Performance and Activities – 5 marks.

Learning Outcomes:

After the Completion of this course the learner will be able to:

- . The students will get knowledge of sound wave.
- .From this knowledge students will become a full performar.
- . Student will be Digitaly expert of music field.

**DRAFT SYLLABUS OF
FOUR YEAR UNDERGRADUATE PROGRAMME IN
BACHELOR OF B. MUSIC (B. MUS)**

SATTRIYA DANCE

Title of the Course	: Basics of Sattriya Dance-II (Theory + Practical)
Course code	: C-2
Nature of Course	: Degree
Course Credit	: 4
Distribution of Marks	: 30 (Th)+30 (Pr) (End Sem)+ 40 (In-Sem)

Preamble

The course is designed to introduce learners to the historical, theoretical, and practical foundations of Sattriya Dance. It provides a comprehensive understanding of the evolution, structure, and aesthetic elements of Sattriya, along with training in Matiakhara, footwork, and choreographic items. It aims to cultivate both theoretical knowledge and practical proficiency, preserving the cultural and spiritual ethos of the tradition.

Indian Knowledge System (IKS)

The syllabus reflects the principles of the Indian Knowledge System through its integration of spiritual philosophy, embodied practice, and guru-shishyaparampara. The Sattria institution represents a holistic educational model where dance, music, theatre (Natya), and devotion (Bhakti) are interwoven. Concepts such as Tala, Gati, Lasya, Tandava, and Matiakhara illustrate Indian Knowledge systems through movement science, rhythm, and aesthetics. The inclusion of sacred spaces like Kirtan-Ghar and Guru Ason highlights the cultural ecology of learning, emphasizing discipline, community living, and ethical values inherent in traditional Indian pedagogy.

Course Objectives

1. To impart knowledge about the history, origin, and institutional structure of Sattria traditions of Assam.
2. To familiarize students with the fundamental concepts and terminology of Sattriya dance including Sangit, Nritya, and Natya.
3. To develop technical skills in Mati-akhara, footwork (Pada-sthiti and Pada-sthan), and rhythmic patterns.
4. To enable practical application of dance techniques through choreographed items like Chali Nach and Gitar Nach.

Course Outcomes with ILOs

CO 1: Understand the historical and cultural foundations of Sattria and Sattriya Dance.

- ILO 1.1: Explain the origin, development, and structure of Sattria institutions.
- ILO 1.2: Identify key elements and terminologies associated with Sattriya dance tradition.

CO 2: Demonstrate conceptual understanding of movement and rhythm in Sattriya.

- ILO 2.1: Describe different types of Matiakhara and their significance.
- ILO 2.2: Explain the basics of footwork including Padasthiti and Padasthan.

CO 3: Apply practical skills in executing Matiakhara and footwork techniques.

- ILO 3.1: Perform various Matiakhara forms with accuracy and coordination.
- ILO 3.2: Demonstrate correct execution of foot positions and rhythmic movements.

CO 4: Perform basic Sattriya dance compositions with rhythmic understanding.

- ILO 4.1: Present Chali Nach and Gitar Nach with proper technique and expression.
- ILO 4.2: Apply knowledge of Tala (Pari, Rupak, Sutkala) and notation in performance.

UNITS	CONTENTS	IKS	L	T	P	Total hours
I Theory (15Marks)	1.1 History of Sattria institution of Assam. 1.2 Origin and Development 1.3 Structure and Samhati 1.4 Elements of Sattriya Dance. 1.5 Basic knowledge: Sangit, Nritya, Natya, Sari, Gati, Bhramari, Tandeva, Lasya, Guru-Bhatima, kirtan-Ghar, Guru Ason, Angnigarh, Karapa, Aarkapur, Totoy, Chopay.	1.1 1.2 1.3 1.4 1.5	14	01	-	15
II Theory (15Marks)	2.1 Different types of Matiakhara : Akolpak, Etiya Pak, Sari Pak, OraChata, Bohasata, Katipak, Teltupi, Kamitana, MouraiPaniKhwoa, Tamalmusara, KachaiPaniKhowa, Katikhar, Ketela, Theolon, Katilon, Theomuruka, Bohimuruka. 2.2 Basic knowledge of Footwork: Padasthiti, Padasthan	2.1 2.2	14	01	-	15
III Practical (15Marks)	3.1 Application of Matiakhara :Akolpak, Etiya Pak, Sari Pak, OraChata, Bohasata, Katipak, Teltupi, Kamitana, Tamalmusara, MouraiPaniKhwoa,, KachaiPaniKhowa, Katikhar, Ketela, Theolon, Katilon, Theomuruka, Bohimuruka. 3.2 Footwork: Padasishti, Padasthan	3.1 3.2			30	30
IV Practical (15 arks)	4.1 Chali Nach (Kalakatia-1 Nos) 4.2 GitarNach of Jhumura 4.3 Use of Tala and natation system Pari-Tala, Rupak-Tala, Sut-Kala	4.1	-	-	30	30
	Total		28	02	60	90

Where IKS: Indian Knowledge System, L: Lecture, T: Tutorial, P: Practical

MODE OF IN –SEMESTER ASSESSMENT:

(40 MARKS)

- Two Sessional Examinations – 10 + 10 = 20 marks.
- Attendance – 5 marks.
- Home Assignment (inside & outside of the college) / Practical note book-10 marks.
- Performance and Activities – 5 marks.

COGNITIVE MAP OF COURSE OUTCOMES WITH BLOOM'S TAXONOMY:

KNOWLEDGE DIMENSIONS	REMEMBER	UNDERSTAND	APPLY	ANALYSE	EVALUATE	CREATE
FACTUAL KNOWLEDGE	CO1	CO1				
CONCEPTUAL KNOWLEDGE		CO1	CO1			
PROCEDURAL KNOWLEDGE		CO2 CO3	CO2 CO3			
METACOGNITIVE KNOWLEDGE		CO2 CO3 CO4	CO2 CO3 CO4			

MAPPING OF COURSE OUTCOMES TO PROGRAM OUTCOMES:

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9
CO1	M	M	M	S	S	M	M	S	S
CO2	M	S	S	S	S	S	S	S	S
CO3	S	S	S	S	S	S	S	S	S

**DRAFT SYLLABUS OF
FOUR YEAR UNDERGRADUATE PROGRAMME IN
BACHELOR OF MUSIC (B. MUS)
(SATTTRIYA DANCE)**

Title of the Course	: Introduction to Sattriya Dance (Theory + Practical)-II
Course Code	: Minor- 2
Nature of Course	: Minor Course
Course Credit	: 4
Distribution of Marks	: 30 (Th) + 30 (Pr) (End Sem) + 40 (In-Sem)

Preamble

This course introduces students to the theoretical foundations and practical applications of Sattriya Dance within the broader framework of Indian classical dance traditions. Emphasizing both conceptual understanding and embodied practice, the syllabus explores classical elements such as Cari, Gati, Bhramari, Tandava, and Lasya, alongside the distinctive stylistic features of Sattriya. It integrates theory with rigorous training in Matiakhara,

rhythm, and repertoire like GitarNach of Jhumura. It aims to develop aesthetic sensitivity, technical competence, and cultural awareness among learners.

Indian Knowledge System (IKS)

The course reflects the Indian Knowledge System by integrating spiritual philosophy, artistic expression, and embodied learning. Sattriya dance, nurtured in the Sattra tradition, represents a synthesis of Natya (theatre), Nritya (expressive dance), and Sangit (music). Concepts such as Tandava and Lasya illustrate the dual energies of creation, while Matiakhara demonstrates the body conditioning and movement grammar. Sacred spaces like Kirtana-Ghar and Guru-asana highlight the Guru-Shishya tradition and community-based learning. Thus, the syllabus preserves traditional epistemology while fostering holistic development.

Course Objectives

1. To introduce students to the concept and elements of Indian classical dance with special reference to Sattriya.
2. To develop understanding of fundamental movement concepts such as Cari, Gati, Bhramari, Tandava, and Lasya.
3. To impart knowledge and practice of various types of Matiakhara (Akhashi and Bhumi).
4. To train students in practical performance skills including Gitar Nach and application of Tala.

Course Outcomes with ILOs

CO 1: Understand the conceptual framework of classical dance and Sattriya tradition.

- ILO 1.1: Explain the concept and characteristics of Indian classical dance.
- ILO 1.2: Identify and describe classical elements specific to Sattriya dance.

CO 2: Demonstrate knowledge of movement vocabulary and theoretical aspects.

- ILO 2.1: Describe key concepts such as Cari, Gati, Bhramari, Tandava, and Lasya.
- ILO 2.2: Explain the types and classification of Matiakhara (Akhashi and Bhumi).

CO 3: Apply practical skills in Matiakhara and movement techniques.

- ILO 3.1: Perform different Matiakhara forms with coordination and balance.
- ILO 3.2: Demonstrate proper execution of movement patterns in practice sessions.

CO 4: Perform basic Sattriya repertoire with rhythmic accuracy.

- ILO 4.1: Present GitarNach (Jhumura) with appropriate technique and expression.
- ILO 4.2: Apply knowledge of Tala (ThukaniTala and Cuta Tala) in performance.

UNITS	CONTENTS	IKS	L	T	P	Total Hours
I Theory (15Marks)	1.1 Concept of Classical Dance 1.2 Classical Elements 1.3 Classical Elements of Sattriya dance 1.4 Basic knowledges Cari, Gati, Bhramari, Tandava,.Lasya, Guru-bhatima, Kirttana-Ghar, Guru-asana, Karapat	1.1 1.2 1.3 1.4	14	01	-	15
II Theory (15Marks)	2.1 Types of MatiakharasAkhashi: Teltupi, MouraiPani-khoa, Tamal-mochara, KachaiPani-khowa, , Katikhar, Thiya-lan, Kati-lan, Kamitana Bhumi: Akal-pak, EtiyaBhari-pak, Sari-pak, Ora-chata, Baha-chata, Katipak, Thiya-muruka.	2.1	14	01	-	15
III Practical (15Marks)	3.1 Application of Matiakhara : Akal-pak, EtiyaBhari-pak, Sari-pak, Ora-chata, Baha-chata, Katipak, Teltupi, Kamitana, MouraiPani-khoa, Tamal-mochara,	3.1			30	30

Reference Books

- Bezboruah, Lakhminath : *Sri SriSankardevaru Sri SriMadhavdev*, Jyoti Prakashan, Guwahati,1914.
- Borah, Karuna : *SattriyaNrityarRupdarshan*, Grantha Sanskriti,2006.
- Borah, Karuna : *Ankia Natar pora Sattriya Nasoloi*, Granth Sanskriti, 2022.
- Bordoloi,Gopal Chandra : *SattriyaNrityarTattwikGyan*,Baby Bordoloi,1995.
- Bordoloi, Jogeswer : *Tala Taranga*,1st Edition 1996. Jorhat.
- Chandra Goswami, Narayan : *Sattriya Sanskriti Swarnarekha*, Bidya Bhawan, Jorhat, 1984.
- Changkakati, Keshav : *Taal Pradip*, Publish : Dutta Baruah & Co.; 1973.
- Dutta, Birendranath(Translator) : *ParamparagataBharatiyaNattya*,National Book Trust India,1996.
- Ghosh, M.M (Ed.) : *Natyasastra*,vol.IChowkhamba Sanskrit Series office, Varanasi, 2012 .
- Ghosh, M.M (Ed.) : *Natyasastra*, vol.IIChowkhamba Sanskrit Series office, Varanasi, 2012.
- Goswami,Narayan Chandra : *SattriyaNrityar Byakaran*,Banalata,Ghy,2015.
- Goswami,Dugdhachandra :*AnkiyaNattyawali*,Purbanchal Prakash,Guwahati,2020.
- Goswami, Suresh :*BharatiyaNrityakala*, Archana Book stall, 1963.
- Hazarika,Chandra : *Ankiya-Naat,Rup,RasharuTattwa*, Bedakantha Books &Publications,Jorhat,2011.
- Kakati,Hazarika,Kashmiri : *SattriyaOjapali*, Assam Book Hive,Guwahati,2020.
- Kandali, Mallika : *Sattriya,The Living dance tradition of Assam*, Publication Board , Assam.2014
- Kandali, Mallika : *NrityakalaPrasangaAruSattriya Nritya*, Kaushik Thakur.Ghy,2005.

Reference Books

Minor-2 : Introduction to Sattriya Dance-II **(Theory &Practical)**

- Kuthari, Sunil : *Sattriya Classical Dance of Assam*, Marg Publication , 2013 .
- Medhi, kaliram : *Ankawali*, Lawyer's Book stall, Guwahati, 1997.
- Mahanta, Jagannath : *SattriyaNritya Hasta*, SankardevaAdhyanyana Khetra, 2000.
- Mahanta, Jagannath : *Sattriya Nritya Duti Maula, Pada aru Hasta*", Author, 2008.
- Mahanta,Jagannath : *SattriyaNrityaArhipath*,Author,Jarabari Sattri,2010.
- Mahanta, Jagannath : *SattriyaNrityaarugeetBadyarHatputhi*, Bhavani offset Pvt ,2012.
- Mahanta,Jagannath : *The Sattriya Dance Of Assam*, Sattriya Kendra of Sangeet Natak Academy,New Delhi,2016.
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- Neog,Maheswar : *PuraniAsamiyaSamajaruSanskritiaruSattriyaNrityaaru NrityaTaal*,Chandra Prakash,Guwahati,1999.
- Subhanakara : *Sri- Hasta – Muktavali*, Publication Board, Assam, Guwahati 1964

BACHELOR OF MUSIC (B. MUS)
FYUGP SYLLABUS OF
EVENT MANAGEMENT

Title of the Course : Event Management
(Theory+ Practical)

Course code : GEC-2
 Nature of Course : Degree
 Course Credit : 3
 Distribution of Marks : 30 (Th)+30 (Pr) (End Sem)+ 40 (In-Sem)

Course Objectives:

- : Basic knowledge of Management
- : Over view of the Event Management
- : Importance of Management Skills

UNITS	CONTENTS	L	T	P	Total hours
I Theory (15 Marks)	- Management : Meaning , objectives principal of management (planning , organizing , staffing , Directing , Controlling) - Introduction to Event Management: Meaning, Definitions Types of Events. - An over view of the Event management industry: Event management as an industry and career.	14	01	-	15
II Theory (15 Marks)	- Event planning : Meaning and importance - Event marketing and advertisement: meaning and importance - Team management in Event: Meaning and importance				
III Practical (15 Marks)	- Prepare Budget - Time management - Waste management, light sound, Decoration, power backup	-	-	-	30
IV Practical (15 Marks)	- Hospitality and transportation - Event stationary items. - Refreshment - Financial control system.	-	-	-	30

MODE OF IN –SEMESTER ASSESSMENT:

(40 MARKS)

- Two Sessional Examinations – 10 + 10 = 20 marks.
- Attendance – 5 marks.
- Home Assignment (inside & outside of the college) / Practical note book-10 marks.
- Performance and Activities – 5 marks.

Learning Outcomes:

After the completion of this course learner will be able to :

- Will get the knowledge about the management of an event
- Understand the financial part of an event
- Will get scope for event manager on varieties event.

BACHELOR OF MUSIC (B. MUS)

FYUGP SYLLABUS OF

MAINTENANCE & APPLICATION OF MUSICAL INSTRUMENTS

Title of the Course : Maintenance & Application of Musical Instruments

Course code : SEC-2

Nature of Course : Degree

Course Credit : 3

Distribution of Marks : 30 (Th)+30 (Pr) (End Sem)+ 40 (In-Sem)

Course Objectives:

: To introduce the students about the theoretical & knowledge and practical application of latter & string instruments.

UNITS	CONTENTS	L	T	P	Total hours
I Theory (15 Marks)	- Introduction to Instruments and their uses, size, material used in Instruments. - Classification of Indian instruments in brief.	14	01	-	15
II Theory (15 Marks)	- Elementary knowledge of tuning of instruments, Elementary study of sound, tone and frequencies - Historical development of some musical instruments	14	01	-	15
III Practical (15 Marks)	- 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	-	-	30	30
IV Practical (15 Marks)	- Temporary repairing of instruments. - Preparation and making of Instruments. Tuning of various instruments. Technique of instruments.	-	-	30	30

MODE OF IN –SEMESTER ASSESSMENT:

(40 MARKS)

- Two Sessional Examinations – 10 + 10 = 20 marks.
- Attendance – 5 marks.
- Home Assignment (inside & outside of the college) / Practical note book-10 marks.
- Performance and Activities – 5 marks.

Learning Outcomes:

After the completion of this course learner will be able to :

- Get knowledge about skill based course & get opportunities of employment.
- Theoretical & Practical knowledges about folk instruments.
- Application of letter & String instruments

BACHELOR OF MUSIC (B. MUS)

**FYUGP SYLLABUS OF
MAKEUP AND BEAUTICIAN**

Title of the Course : Makeup and Beautician

Course code : SEC-2

Nature of Course : Degree

Course Credit : 3

Distribution of Marks : 30 (Th)+30 (Pr) (End Sem)+ 40 (In-Sem)

Course Objectives:

: This course will introduce the students about modern and traditional Makeup.

UNITS	CONTENTS	L	T	P	Total hours
I Theory (15 Marks)	Basic knowledge of Makeup, uses of Makeup, colours of Makeup, importance & scope of Makeup.	14	01	-	15

II Theory (15 Marks)	Makeup of different characters, Theatre Makeup and traditional Makeup	14	01	-	15
III Practical (15 Marks)	Preparation of Makeup, colour introduction, colour mixing, Application of Equipments and Accessories.	-	-	30	30
IV Practical (15 Marks)	Techniques of different types of Makeup.	-	-	30	30

MODE OF IN –SEMESTER ASSESSMENT:

(40 MARKS)

- Two Sessional Examinations – 10 + 10 = 20 marks.
- Attendance – 5 marks.
- Home Assignment (inside & outside of the college) / Practical note book-10 marks.
- Performance and Activities – 5 marks.

Learning Outcomes:

After the completion of this course learner will be able to :

- Get knowledge about skill based course & get opportunities of employment.
- Theoretical & Practical knowledges about folk instruments.
- Application of letter & String instruments.

BACHELOR OF MUSIC (B. MUS)
FYUGP SYLLABUS OF
Traditional Theatre Art-I
(Common for all the students)
(Ankiya Bhaona) Theory

Title of the Course : Traditional Theatre Art-I

Course code : C-3

Nature of Course : Degree

Course Credit : 4

Distribution of Marks : 60 (End Sem) + 40 (In-Sem)

Course Objectives:

: This course will designed to make students familiar with the introduction of Ankiya Bhaona, its importance and its songs, dances etc.

UNITS	CONTENTS	L	T	P	Total hours
I Theory (15 Marks)	Introduction of Ankiya Bhaona.Definition: Gayan-Bayan, Purbaranga,Nandi, Ariya,Agnigarh.	14	01	-	15
II Theory (15 Marks)	- Importance of Sutradhar in Ankiya Bhaona, - Make up and costumes of Ankiya Bhaona.	14	01	-	15
III Theory (15 Marks)	- Characters of Ankiya Bhaona. - Centiments and emotions of Ankiya git	-	-	-	30
IV Theory (15 Marks)	- Story of Rukmini Harana. - Dramatic Contribution of post Sankari Gurus to Sattriya music.	-	-	-	30

MODE OF IN –SEMESTER ASSESSMENT:

(40 MARKS)

- Two Sessional Examinations – 10 + 10 = 20 marks.
- Attendance – 5 marks.
- Home Assignment (inside & outside of the college) / Practical note book-10 marks.
- Performance and Activities – 5 marks.

Learning Outcomes:

After the Completion of this course the learner will be able to:

- Introduce of an Ankiya Bhaona with same definition.
- Detailed knowledge on gitas, talas, Costumes.
- Get knowledge of traditional theatre Art.
- Get knowledge on the importance of Sutradhara& other Characters of Ankiya drama.

Reference Books:

Core-3

Traditional Theatre Art-I (Theory)

Goswami, Keshavananda:	<i>Ram Vijaya, Cordhara</i> , Students Emporium, Dibrugarh, 1993.
Goswami, Keshavananda:	<i>Ankia Bhaona</i> , Banalata, Ghy, 2000.
Goswami, Suresh Chandra:	<i>Sankari Natya Nritya Kala</i> , Banful Prakasahan, Ghy, 2014.
Goswami, Keshavanada (Edit) :	<i>Ankamala</i> , Calcutta, 1979
Goswami, Keshavananda:	<i>Ankia Bhaona</i> ,
Hazarika, Chandra (ed) :	<i>Ankia Nat Rup Ras Aru Tatta</i> .
Hazarika, Chandra: (Edit)	<i>Ankia Nat: Rup, Rash aruTattwa</i> , Bedakantha Books and Publications, 2011.
Mahanta, Nirupama (ed.):	<i>Bhaona Aru Sattriya Nrityar Aharya</i> , Dept. of Cultural Affairs, Govt. of Assam, Ghy, 2012.
Medhi, Kaliram:	<i>Ankawali</i> , Lawyer's Book stall, 1997
Mahanta, Pona:	<i>Sankardevar Nat, Bhaona</i> , Ranjan Sharma Bandhab, Pan Bazar, Ghy, 2017.
Nath Sharma, Satyendra:	<i>Asamiya Natya Sahitya</i> , Saumar Prakash, Guwahati, 1962
Saikia, R.R & Bordoloi, M (Editor):	<i>Bhaona Darpan</i> , Sankalan kosha Samiti, Jorhat, 2003.
Sharma, Mukunda Madhab (ed.):	<i>Bharatar Natya Sastra</i> , Asom Natya Sanmilan, 1991

BACHELOR OF MUSIC (B. MUS)
FYUGP SYLLABUS OF
Traditional Theatre Art-I
(Ankiya Bhaona) Practical
(Common for all the students)

Title of the Course : Traditional Theatre Art-I
Course code : C-4
Nature of Course : Degree
Course Credit : 4
Distribution of Marks : 60 (End Sem) + 40 (In-Sem)

Course Objectives:

: This practical course aims at introduce the students to the application of Ankiya Gitas, Bhatimas, talas etc,. This course will involve the students practically to carry on an Ankiya Bhaona.

UNITS	CONTENTS	L	T	P	Total hours
I Practical (15 Marks)	Practical knowledge on Gayana -Bayana.	14	01	15	15
II Practical (15 Marks)	Practical Knowledge on Nandi sloka, Nandi gita, Sindhura gita (According to Rukmini Harana Nat)	-	01	15	15
III Practical (15 Marks)	Practical knowledge on bajanas : Sutradharinac, Gosai prabeshnac and Gopi prabeshnac.	-	-	30	30
IV Practical (15 Marks)	- Practical knowledge on prabeshabhangi, prasthanabhagni, yudhabhangi in different characters of Rukmini Harana nat. - Abhinaya and sanglaap in different characters of Rukmini Harana nat.	-	-	30	30

MODE OF IN –SEMESTER ASSESSMENT:

(40 MARKS)

- Two Sessional Examinations – 10 + 10 = 20 marks.
- Attendance – 5 marks.
- Home Assignment (inside & outside of the college) / Practical note book-10 marks.
- Performance and Activities – 5 marks.

Learning Outcomes:

After the Completion of this course the learner will be able to:

- Get the knowledge of practical application on slokas, gits, Abhinaya and dances.
- Introduce the bajanas of khol&varities talas of AnkiyaBhona.

Reference Books:

Core-4

Traditional Theatre Art-I (Practical)

Goswami, Keshabananda : *Ankamala*, Banalata, Dib. 1979.

Mahanta, Jagannath : *Sattriya Nrityar Nritya Git Badyar Hatputhi*, Bhabani Offset Pvt. Ltd. 2012

Medhi, Kaliram : *Ankawali*, Lawyer's Book Stall, 1997

Neog, Moheswer & Changkakoti, Keshab (ed.) : *Sattriya Nritya Aru Sattriya Nrityar Tal*
Asom Prakashan Porishad, 1973

Saikia, Raktim Ranjan : *Bhaona Darpan*,
Bordoloi, Manoranjan (ed.) Sankalan Kosh Samiti, Jorhat, 2003.

**DRAFT SYLLABUS OF
FOUR YEAR UNDERGRADUATE PROGRAMME IN
BACHELOR OF MUSIC (B. MUS)
(SATTRIYA DANCE)**

Title of the Course	: Basics of Sattriya Dance (Theory + Practical)-I
Course Code	: Minor-3
Nature of Course	: Minor
Course Credit	: 4
Distribution of Marks	: 30 (Th) + 30 (Pr) (End Sem) + 40 (In-Sem)

Preamble

This course provides a foundational understanding of Indian classical dance traditions with a focus on developing both theoretical insight and practical skills. It introduces learners to the basic definitions, characteristics, and diverse forms of classical dance in India, while also engaging them in essential technical components such as Hastas, rhythm, and movement vocabulary. With special reference to Sattriya Dance, the course integrates elements like Cali Nach and Nadubhangi, enabling students to experience the synthesis of rhythm, expression, and technique. The course aims to build a strong base for further study and performance in classical dance.

Indian Knowledge System (IKS)

The syllabus reflects the Indian Knowledge System by incorporating traditional concepts of performance rooted in texts like the Natyashastra. It emphasizes the integration of body, mind, and rhythm through elements such as Hasta, Karana, Angahara, and Tala. The rhythmic principles of Tali, Khali, and Laya demonstrate indigenous mathematical and aesthetic knowledge systems. Practical components such as Cali Nach and Nadubhangi reflect

the living traditions preserved in institutions inspired by Srimanta Sankaradeva. Thus, the course embodies holistic learning, combining theory, practice, and cultural values.

Course Objectives

1. To introduce the basic concepts, definitions, and characteristics of Indian classical dance forms.
2. To familiarize students with traditional Hastas and fundamental rhythmic concepts.
3. To develop practical skills in basic dance techniques such as Cali Nach and Nadubhangi.
4. To impart knowledge of Tala system and its application in dance performance.

Course Outcomes with ILOs

CO 1: Understand the fundamentals of Indian classical dance.

- ILO 1.1: Explain the definition and characteristics of classical dance.
- ILO 1.2: Identify different forms of Indian classical dance.

CO 2: Demonstrate knowledge of Hastas and rhythmic concepts.

- ILO 2.1: Describe different types of traditional and Nritya Hastas.
- ILO 2.2: Explain concepts such as Tali, Khali, Laya, Karana, and Angahara.

CO 3: Apply basic practical dance techniques.

- ILO 3.1: Perform Cali Nach (Kalakatia) with proper coordination.
- ILO 3.2: Demonstrate Nadubhangi (Ramdani) with rhythmic accuracy.

CO 4: Apply Tala system in practical performance.

- ILO 4.1: Demonstrate the use of Rupak Tala and Pari Tala.
- ILO 4.2: Apply rhythmic patterns and timing in dance execution

UNITS	CONTENTS	IKS	L	T	P	Total Hours
I Theory (15Marks)	1.1 Basics of Indian classical dance 1.2 Definition and characteristics 1.3 Different forms of Indian Classical dance	1.1 1.2 1.3	14	01	-	15
II Theory (15Marks)	2.1 Knowledge of traditional Hastas and its different type 2.2 Nritya Hasta 2.3 Basic concept: Tali, Khali, Laya, Ramdani, Agnigarh, Karana, Angahara.	2.1 2.2 2.3	14	01	-	15
III Practical (15Marks)	3.1 Cali Nac (Kalakatia 1- nos) 3.2 Nadubhangi (Ramdani)	3.1 3.2			30	30
IV Practical (15arks)	4.1 Use of Tala: Rupak Tala, Pari Tala	4.1	-	-	30	30
	Total		28	02	60	90

Where IKS: Indian Knowledge System, L: Lecture, T: Tutorial, P: Practical

MODE OF IN –SEMESTER ASSESSMENT:

(40 MARKS)

- Two Sessional Examinations – 10 + 10 = 20 marks.

- Attendance – 5 marks.
- Home Assignment (inside & outside of the college) / Practical note book-10 marks.
- Performance and Activities – 5 marks.

COGNITIVE MAP OF COURSE OUTCOMES WITH BLOOM’S TAXONOMY:

KNOWLEDGE DIMENSIONS	REMEMBER	UNDERSTAND	APPLY	ANALYSE	EVALUATE	CREATE
FACTUAL KNOWLEDGE	CO1	CO1				
CONCEPTUAL KNOWLEDGE		CO1	CO1			
PROCEDURAL KNOWLEDGE		CO2 CO3	CO2 CO3			
PSYCHOLOGICAL KNOWLEDGE		CO2 CO3 CO4	CO2 CO3 CO4			

MAPPING OF COURSE OUTCOMES TO PROGRAM OUTCOMES:

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9
CO1	M	M	M	S	S	M	M	S	S
CO2	M	S	S	S	S	S	S	S	S
CO3	S	S	S	S	S	S	S	S	S
CO4	S	S	S	S	S	S	S	S	S

Reference Books

- Borah, Karuna : *Sattriya Nrityar Rupdarshan*, Grantha Sanskriti, 2006.
- Borah, Karuna : *Ankia Natar pora Sattriya Nasoloi*, Granth Sanskriti, 2022.
- Bordoloi, Gopal Chandra : *Sattriya Nrityar Tattwik Gyan*, Baby Bordoloi, 1995.
- Chandra Goswami, Narayan : *Sattriya Sanskriti Swarnarekha*, Bidya Bhawan, Jorhat, 1984.
- Dutta, Birendranath (Translator) : *Paramparagata Bharatiya Nattya*, National Book Trust India, 1996.
- Ghosh, M.M (Ed.) : *Natyasastra*, vol. I Chowkhamba Sanskrit Series office, Varanasi, 2012 .

- Ghosh, M.M (Ed.) : *Natyasastra*, vol.II Chowkhamba Sanskrit Series office, Varanasi, 2012
- Goswami, Narayan Chandra : *Sattriya Nrityar Byakaran*, Banalata, Ghy, 2015.
- Goswami, Suresh : *Bharatiya Nrityakala*, Archana Book stall, 1963.
- Kandali, Mallika : *Nrityakala Prasanga Aru Sattriya Nritya*, Kaushik Thakur, Ghy, 2005.
- Kuthari, Sunil : *Sattriya Classical Dance of Assam*, Marg Publication , 2013 .
- Medhi, kaliram : *Ankawali*, Lawyer's Book stall, Guwahati, 1997.
- Mahanta, Jagannath : *Sattriya Nritya Hasta*, Sankardeva Adhyanyana Khetra, 2000.
- Mahanta, Jagannath : *Sattriya Nritya Duti Maula, Pada aru Hasta*", Author, 2008.
- Mahanta, Jagannath: *Sattriya Nrityar Arhipath*, Author, Jarabari Sattri, 2010.
- Mahanta, Jagannath : *Sattriya Nrityaarugeet Badyar Hatputhi*, Bhavani offset Pvt , 2012.
- Mahanta, Jagannath : *The Sattriya Dance Of Assam*, Sattriya Kendra of Sangeet Natak Academy, New Delhi, 2016.
- Neog, Moheswar & Changkakati, Keshav : *Sattriya Nrityaaru Sattriya Nritya Taal*, Asam Prakashan Parishad, 1973
- Neog, Maheswar : *Purani Asamiya Samaj aru Sanskriti aru Sattriya Nrityaaru Nrityar Taal*, Chandra Prakash, Guwahati, 1999.
- Subhanakara : *Sri- Hasta – Muktavali*, Publication Board, Assam, Guwahati 1964.

BACHELOR OF MUSIC (B. MUS)
FYUGP SYLLABUS OF
MASS COMMUNICTIVE & MEDIA STUDIES

Title of the Course : Mass Communicative & Media Studies

Course code : GEC-3

Nature of Course : Degree

Course Credit : 3

Distribution of Marks : 30 (Th)+30 (Pr) (End Sem)+ 40 (In-Sem)

Course Objectives:

:This course will introduce to the students on media studies students will acquire knowledge about mass communication.

UNITS	CONTENTS	L	T	P	Total hours
I Theory (15 Marks)	• Introduction to mass communication • Journalism • Advertising	14	01	-	15
II Theory (15 Marks)	• Electronic media • Traditional media	14	01	-	15
III Practical (15 Marks)	• Practical for journalism	-	-	30	30
IV Practical (15 Marks)	• Practical for electronic media (visiting to audio -video studio, radio, • Electronic media house, film shooting etc.)	-	-	30	30

MODE OF IN –SEMESTER ASSESSMENT:

(40 MARKS)

- Two Sessional Examinations – 10 + 10 = 20 marks.
- Attendance – 5 marks.
- Home Assignment (inside & outside of the college) / Practical note book-10 marks.
- Performance and Activities – 5 marks.

Learning Outcomes:

After the Completion of this course the learner will be able to:

- Will get knowledge about traditional media and electronic media.
- Will get opportunities as journalist.

MASK MAKING

Title of the Course : Mask Making

Course code : SEC-3

Nature of Course : Degree

Course Credit : 3

Distribution of Marks : 30 (Th)+30 (Pr) (End Sem)+ 40 (In-Sem)

Course Objectives:

:This course will introduce to the students about the mask culture of Assam. Students will get knowledge about different types of mask.

UNITS	CONTENTS	L	T	P	Total hours
I Theory (15 Marks)	- History of Mask in Assam - Different types of Mask - Traditional Mask of Assam and its application	14	01	-	15
II Theory (15 Marks)	- Techniques of Bhaona Mask Making - Materials for Traditional Mask Making - Techniques of Traditional Mask Making - Applied colour and their application	14	01	-	15
III (15 Marks)	Preparation of Mask with Bamboo	-	-	30	30
IV (15 Marks)	Preparation of Mask with Paper pulp	-	-	30	30

MODE OF IN –SEMESTER ASSESSMENT:

(40 MARKS)

- Two Sessional Examinations – 10 + 10 = 20 marks.
- Attendance – 5 marks.
- Home Assignment (inside & outside of the college) / Practical note book-10 marks.
- Performance and Activities – 5 marks.

Learning Outcomes:

After the Completion of this course the learner will be able to:

- Will get knowledges about the techniques to making different types of mask.
- Understand to preparation of traditional mask and paper pulp mask.

**DRAFT SYLLABUS OF
FOUR YEAR UNDERGRADUATE PROGRAMME IN
BACHELOR OF B. MUSIC (B. MUS)**

SATTRIYA DANCE

Title of the Course : Knowledge of Sattriya Dance (Theory-I)

Course code : C-5

Nature of Course : Degree

Course Credit : 4

Distribution of Marks : 60 (Th)+ (End Sem)+ 40 (In-Sem)

Preamble

This course is designed to provide a comprehensive understanding of the origin and development of traditional and Indian classical dance, with a special focus on Sattriya Dance. It introduces students to independent dance compositions of Madhavadeva, along with the study of Hasta, Abhinaya, and footwork techniques. The syllabus integrates theoretical knowledge with practical awareness of movement vocabulary such as Karana, Angahara, Bhramari, and Gati, as well as elements like costume and make-up. It aims to develop a holistic understanding of dance as both an artistic and cultural expression rooted in Indian tradition.

Indian Knowledge System (IKS)

The course reflects the Indian Knowledge System through its foundation in classical treatises like the Natyashastra and its continuity in living traditions. It emphasizes the integration of body, rhythm, expression, and spirituality through concepts such as Abhinaya, Hasta, and Tala. The inclusion of Madhavadeva's compositions and practices like Ojapali highlights the transmission of knowledge through the Guru-Shishya parampara. Elements such as costume, make-up, and notation systems reflect indigenous aesthetics and performance science. Thus, the syllabus promotes holistic learning by connecting theory, practice, and cultural heritage.

Course Objectives

1. To introduce the origin and development of traditional and Indian classical dance forms.
2. To familiarize students with Hasta, Abhinaya, and basic movement concepts.
3. To develop understanding of footwork techniques and movement vocabulary in dance.
4. To impart knowledge of Tala system, notation, and performance elements such as costume and make-up.

Course Outcomes with ILOs

CO 1: Understand the historical and theoretical foundations of Indian dance.

- ILO 1.1: Explain the origin and development of traditional and classical dance forms.
- ILO 1.2: Describe the contributions of Madhavadeva to dance compositions.

CO 2: Demonstrate knowledge of expressive and technical elements.

- ILO 2.1: Identify and describe different types of Hasta.
- ILO 2.2: Explain Sattriya Abhinaya and its various types.

CO 3: Apply movement vocabulary and footwork techniques.

- ILO 3.1: Demonstrate understanding of classical and traditional footwork patterns.
- ILO 3.2: Explain and apply concepts such as Karana, Angahara, Bhramari, and Gati.

CO 4: Apply rhythmic and performance knowledge in dance.

- ILO 4.1: Demonstrate understanding of Tala systems (Rupak Tala, Saru Bixam, Jyotitala).
- ILO 4.2: Apply knowledge of costume, make-up, and notation in performance context.

UNITS	CONTENTS	IKS	L	T	P	Total hours
I Theory (15Marks)	1.1 The origin and development of Traditional and Indian Classical Dance. 1.2 Independent Dance unit composed by Madhabdeva	1.1 1.2	14	01	-	15
II Theory (15Marks)	2.1 Different types of Hasta. 2.2 Understanding of Sattriya abhinaya and its types.	2.1 2.2	08	01	-	10
III Theory (15Marks)	3.1 Knowledge of Footwork: Classical, Traditional	3.1	16 -	02 -		20
IV Theory (15Marks)	4.1 Basic Concept: Karan, Angahar, Bhramari, Gati, Utplaban, Ojapali, Costume, Make-up 4.2 Use of Tala and notation system: Rupak-Tala, Saru Bixam, Jyotitala.	4.1 4.2	16	02		20
	Total		54	6		60

Where IKS: Indian Knowledge System, L: Lecture, T: Tutorial, P: Practical

MODE OF IN –SEMESTER ASSESSMENT:

(40 MARKS)

- Two Sessional Examinations – 10 + 10 = 20 marks.
- Attendance – 5 marks.
- Home Assignment (inside & outside of the college) / Practical note book-10 marks.
- Performance and Activities – 5 marks.

COGNITIVE MAP OF COURSE OUTCOMES WITH BLOOM'S TAXONOMY:

KNOWLEDGE EXTENSIONS	REMEMBER	UNDERSTAND	APPLY	ANALYSE	EVALUATE	CREATE
FACTUAL KNOWLEDGE	CO1	CO1				
CONCEPTUAL KNOWLEDGE		CO1	CO1			
PROCEDURAL KNOWLEDGE		CO2 CO3	CO2 CO3			
ACOGNITIVE KNOWLEDGE		CO2 CO3 CO4	CO2 CO3 CO4			

MAPPING OF COURSE OUTCOMES TO PROGRAM OUTCOMES:

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9
CO1	M	M	M	S	S	M	M	S	S
CO2	M	S	S	S	S	S	S	S	S
CO3	S	S	S	S	S	S	S	S	S
CO4	S	S	S	S	S	S	S	S	S

Reference Books

- Borah, Karuna: *Sattriya Nritya Rpudarshan*, Grantha Sanskriti,2006.
- 2 .Bordoloi, Jogeswer: *Tala Taranga*,1st Edition 1996. Jorhat.
3. Changkakati, Keshav: *Taal Pradip*, Publish : Dutta Baruah & Co.; 1973
- 4.Chandra Goswami, Narayan: *Sattriya Sanskriti Swarnarekha*, Bidya Bhawan, Jorhat, 1984
- 5 .Ghosh, M.M (Ed.): *Natyasastra*, vol.I Chowkhamba Sanskrit Series office, Varanashi,2012
6. Ghosh, M.M (Ed.): *Natyasastra*, vol.II Chowkhamba Sanskrit Series office, Varanasi, 2012
7. Kuthari, Sunil: *Sattriya Classical Dance of Assam*, Marg Publication 16 June 2013
8. Kandali, Mallika: *Sattriya*, The Living dance tradition of Assam.Published by Publication Board Assam.2014
- 9.Kandali Malika: *Nrityakala Prasanga Aru Sattriya Nritya*, Published by Kaushik Thakur. Guwahti 2005
- 10.Mahanta, Jagannath: *Sattriya Nritya aru geet Badyar Hatputhi*, Bhavani offset Pvt.

- 11.Mahanta, Jagannath: *Sattriya Nritya Duti Maula*, Pada aru Hasta”, Author, 2008 Lts.2012
- 12.Mahanta, Jagannath: *Sattriya Nritya Hasta*.,,Edited- Prodip Jyoti Mahanta. Published Sankardeva Adhyanyana Khetra, 2000.
- 13.Neog, Moheswar:
Changkakati, Keshav,*Sattriya Nritya aru Sattriya Nritya Taal*,Publish by Asam Prakasha Parishad, 1973
- 14.Subhanakara: *Sri- Hasta – Muktavali*, Publication Board, Assam,Guwahati

**DRAFT SYLLABUS OF
FOUR YEAR UNDERGRADUATE PROGRAMME IN
BACHELOR OF B. MUSIC (B. MUS)
SATTRIYA DANCE**

Title of the Course	: Knowledge of Sattriya Dance (Practical)
Course code	: C-6
Nature of Course	: Degree
Course Credit	: 4
Distribution of Marks	: 60 (Th)+ (End Sem)+ 40 (In-Sem)

Preamble

This course is designed to provide students with both theoretical understanding and practical proficiency in selected Sattriya dance items such as Ramdani, Chali Nach, and Rajagharia Chali. It emphasizes the development of rhythmic accuracy, body coordination, and stylistic authenticity through structured training in footwork, tala systems, and notation. The syllabus aims to nurture aesthetic sensibility, discipline, and performance skills while preserving the traditional essence of Sattriya dance.

Indian Knowledge System (IKS)

The syllabus is deeply rooted in the Indian Knowledge System, particularly the Vaishnavite cultural traditions of Assam propagated by Srimanta Sankaradeva. The practice of Ramdani, Chali Nach, and tala systems reflects the integration of spiritual expression, mathematical precision, and embodied knowledge. The use of classical and traditional footwork, along with tala and notation systems like Rupak Tala and Sarubixam Tala, demonstrates the indigenous pedagogical methods of transmitting artistic knowledge orally and practically across generations.

Course Objectives

1. To develop practical skills in performing Ramdani, Saru Ramdani, and Rajagharia Chali Nach.
2. To enhance understanding of classical and traditional footwork techniques in Sattriya dance.
3. To train students in the application of tala systems and rhythmic patterns.
4. To introduce students to the notation system used in Sattriya dance for documentation and learning.

Course Outcomes with ILOs

CO1:Students will be able to perform Ramdani and Chali Nach with proper technique and coordination.

ILOs: 1.1 Demonstrate accurate execution of Ramdani and Saru Ramdani sequences.

1.2 Perform Rajagharia Chali Nach in Mishra Tala with rhythmic precision.

CO 2:Students will develop proficiency in classical and traditional footwork.

ILOs: 2.1 Apply correct footwork techniques in different dance compositions.

2.2 Differentiate between classical and traditional styles of movement.

CO 3:Understand and apply tala systems in performance.

ILOs: 3.1 Identify and maintain rhythm in Rupak Tala and Sarubixam Tala.

3.2 Synchronize movements with tala during practical performance.

CO 4:UnderstandKnowledge of notation systems in Sattriya dance.

ILOs:

4.1 Interpret basic dance notation related to taught items.

4.2 Document simple rhythmic patterns using standard notation methods.

UNITS	CONTENTS	IKS	L	T	P	Total hours
I Practical (15Marks)	1.1 Ramdani of Nadubhangi 1.2 Saru Ramdani of Chali Nach 1 nos.	1.1 1.2		01	29	30
II Practical (15Marks)	2.1 Rajagharia chali Nach-1nos (Mishra Tala)	2.1		01	29	30
III Practical (15Marks)	3.1 Use of Footwork: Classical Traditional	3.1			30	30
IV Practical (15Marks)	4.1 Use of Tala and Notation system. Rupak-Tala, Sarubixam-Tala	4.1	-	-	30	30
	• Total				118	120

Where IKS: Indian Knowledge System, L: Lecture, T: Tutorial, P: Practical

MODE OF IN –SEMESTER ASSESSMENT:

(40 MARKS)

- Two Sessional Examinations – 10 + 10 = 20 marks.
- Attendance – 5 marks.
- Home Assignment (inside & outside of the college) / Practical note book-10 marks.
- Performance and Activities – 5 marks.

COGNITIVE MAP OF COURSE OUTCOMES WITH BLOOM’S TAXONOMY:

KNOWLEDGE DIMENSIONS	REMEMBER	UNDERSTAND	APPLY	ANALYSE	EVALUATE	CREATE
FACTUAL KNOWLEDGE	CO1	CO1				
CONCEPTUAL KNOWLEDGE		CO1	CO1			
PROCEDURAL KNOWLEDGE		CO2 CO3	CO2 CO3			
PSYCHOCOGNITIVE KNOWLEDGE		CO2 CO3 CO4	CO2 CO3 CO4			

MAPPING OF COURSE OUTCOMES TO PROGRAM OUTCOMES:

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9
CO1	M	M	M	S	S	M	M	S	S
CO2	M	S	S	S	S	S	S	S	S
CO3	S	S	S	S	S	S	S	S	S
CO4	S	S	S	S	S	S	S	S	S

Reference Books

- 1 .Borah, Karuna: *Sattriya Nritya Ropudarshan*, Grantha Sanskriti,2006.
- 2 .Bordoloi, Jogeswer: *Tala Taranga*,1st Edition 1996. Jorhat.
3. Changkakati, Keshav: *Taal Pradip*, Publish : Dutta Baruah & Co.; 1973
- 4.Chandra Goswami, Narayan: *Sattriya Sanskriti Swarnarekha*, Bidya Bhawan, Jorhat, 1984
- 5 .Ghosh, M.M (Ed.): *Natyasastra*, vol.I Chowkhamba Sanskrit Series office, Varanashi,2012
6. Ghosh, M.M (Ed.): *Natyasastra*, vol.II Chowkhamba Sanskrit Series office, Varanasi, 2012
7. Kuthari, Sunil: *Sattriya Classical Dance of Assam*, Marg Publication 16 June 2013
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- 9.Kandali Malika: *Nrityakala Prasanga Aru Sattriya Nritya*, Published by Kaushik Thakur. Guwahti 2005
- 10.Mahanta, Jagannath: *Sattriya Nritya aru geet Badyar Hatputhi*, Bhavani offset Pvt.
- 11.Mahanta, Jagannath: *Sattriya Nritya Duti Maula*, Pada aru Hasta”, Author, 2008 Lts.2012

- 12.Mahanta, Jagannath: *Sattriya Nritya Hasta*,,Edited- Prodip Jyoti Mahanta. Published Sankardeva Adhyanyana Khetra, 2000.
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Changkakati, Keshav, *Sattriya Nritya aru Sattriya Nritya Taal*,Publish by Asam Prakashan Parishad, 1973
- 14.Subhanakara: *Sri- Hasta –Muktavali*, Publication Board, Assam,Guwahati

BACHELOR OF MUSIC (B. MUS)
FYUGP SYLLABUS OF
Traditional Theatre Art (Theory) -II
(Jhumura of Madhavdeva)
Common for all the students

Title of the Course : Traditional Theatre Art- (Theory) -II
(Jhumura of Madhavdeva)

Course code : C-7

Nature of Course : Degree

Course Credit : 4

Distribution of Marks : 60 (End Sem) + 40 (In-Sem)

Course Objectives:

: This course will introduced the students about the Jhumura of Madhavdeva and his contribution towards Sattriya music.

UNITS	CONTENTS	L	T	P	Total hours
I Theory (15 Marks)	• Introduction of Jhumura • Sailer features of Jhumura	14	01	-	15
II Theory (15 Marks)	• Study on different characters of Jhumura Yashoda , Krishna & Nanda	14	01	-	15
III Theory (15 Marks)	• Raga & tala of Jhumura • Dances of Jhumura	-	-	30	30
IV Theory (15 Marks)	• Abhinaya & Rasa of Jhumura • Solka, Nandi & Bhatima's of Jhumura.	-	-	30	30

MODE OF IN –SEMESTER ASSESSMENT:

(40 MARKS)

- Two Sessional Examinations – 10 + 10 = 20 marks.
- Attendance – 5 marks.
- Home Assignment (inside & outside of the college) / Practical note book-10 marks.
- Performance and Activities – 5 marks.

Learning Outcomes:

After the Completion of this course the learner will be able to:

- Get theoretical knowledge on Jhumura's of Madhavadeva.
- Understand about the ragas, talas, Dances of Jhumuras.
- Get knowledge on Madhabdeva s litercerature.

Reference Books:

Core- 7

Traditional Theatre Art (Theory) -II
(Jhumura of Madhavdeva)

- Bordoloi, Jogeswar: *Tal Taranga* First Edition, Jorhat, 1996.
- Goswami, Keshavanada: *Ankia Bhaona*,
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- Goswami, Jikumoni: *Sattriya Sangitar Arhi Path*, Asom Sattri Mahasabha, Jorhat, 2012.
- Goswami, Nirmal (ed.): *Bargit Aru Swaralipi*, Sattriya Sanskritik Carcha Kendra, Asom Sattri Mahasabha, 1984.
- Goswami, Keshavanada (Edit): *Ankamala*, Calcutta, 1979.
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BACHELOR OF MUSIC (B. MUS)
FYUGP SYLLABUS OF
Traditional Theatre Art (Practical) -II
(Jhumura of Madhavdeva)
Common for all the students

Title of the Course : Traditional Theatre Art (Practical) -II
Course code : C-8
Nature of Course : Degree
Course Credit : 4
Distribution of Marks : 60 (End Sem) + 40 (In-Sem)

Course Objectives:

: This practical course aims at introduced the students to the application and performing style of Jhumura, its songs, talas and dances.

UNITS	CONTENTS	L	T	P	Total hours
1 Practical (15 Marks)	Practical knowledge on Balak Krishna Nritya ,Gopi Nac.	14	01	-	15
II Practical (15 Marks)	- Practical knowledge on Raga,Tala. According to Cordhara Jhumura. - Abhinaya in characters of Jhumura.	14	01	-	15
III Practical (15 Marks)	Practical knowledge on prabesh bhangi, prasthan bhagni in different characters of Jhumura.	-	-	30	30
IV Practical (15 Marks)	Sloka,git and Bhatima of Jhumura.	-	-	30	30

MODE OF IN –SEMESTER ASSESSMENT:**(40 MARKS)**

- Two Sessional Examinations – 10 + 10 = 20 marks.
- Attendance – 5 marks.
- Home Assignment (inside & outside of the college) / Practical note book-10 marks.
- Performance and Activities – 5 marks.

Learning Outcomes:

After the Completion of this course the learner will be able to:

- Performed Jhumura in traditional style.
- Get the application of slokas, Bhatimas, ragas and talas. Acting style of a character.
- Get bthe Performing style of varieties Dances of Jhumuras.

Reference Books:**Core- 8**

Traditional Theatre Art (Practical) -II
(Jhumura of Madhavdeva)

Bordoloi, Jogeswar:	<i>Tal Taranga</i> First Edition, Jorhat, 1996.
Goswami, Keshavanada:	<i>Ankia Bhaona,</i>
Goswami, Krishna:	<i>Kesabe Korotu Keli,</i>
Goswami, Jikumoni:	<i>Sattriya Sangitar Arhi Path</i> , Asom Sattr Mahasabha, Jorhat, 2012.
Goswami, Nirmal (ed.):	<i>Bargit Aru Swaralipi</i> , Sattriya Sanskritik Carcha Kendra, Asom Sattr Mahasabha, 1984.

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**DRAFT SYLLABUS OF
FOUR YEAR UNDERGRADUATE PROGRAMME IN
BACHELOR OF MUSIC (B. MUS)
(SATTRIYA DANCE)**

Title of the Course	: Basics of Sattriya Dance (Theory + Practical)-II
Course Code	: Minor-4
Nature of Course	: Minor Course
Course Credit	: 4
Distribution of Marks	: 30 (Th) +30 (Pr) (End Sem) + 40 (In-Sem)

Preamble

This course is designed to provide a comprehensive understanding of the philosophical, historical, and practical aspects of Indian classical dance with special emphasis on Sattriya Dance. Beginning with the origin of dance as explained in the Natyashastra, the course explores fundamental concepts such as Nritya, Natya, and Nritya along with devotional literature like Kirtana, Dashama, and Gunamala. It also highlights the contributions of great Vaishnavite saints including Srimanta Sankaradeva and Madhavadeva. The practical components aim to develop technical skills through Chali Nach, Gitar Nach, footwork, and Tala application, thereby fostering both theoretical insight and performance ability.

Indian Knowledge System (IKS)

The syllabus reflects the Indian Knowledge System by integrating classical textual knowledge, devotional traditions, and embodied practice. The principles derived from the Natyashastra emphasize the unity of body,

mind, and spirit through performance. The works like Kirtana, Dashama, and Gunamala represent the literary and spiritual dimensions of Bhakti culture. The teachings of Sankaradeva and Madhavadeva illustrate the Guru-Shishya tradition and community-based learning. Practical elements such as Ramdani, footwork patterns, and Tala systems (Eka Tala, Sarubisam Tala) demonstrate indigenous knowledge of rhythm, coordination, and aesthetics, ensuring holistic learning rooted in tradition.

Course Objectives

1. To introduce the origin and theoretical concepts of Indian classical dance as described in the Natyashastra.
2. To familiarize students with devotional literature and contributions of Vaishnavite saints.
3. To develop practical skills in Chali Nach, Gitar Nach, and basic footwork techniques.
4. To impart knowledge and application of Tala and rhythmic structures in dance.

Course Outcomes with ILOs

CO 1: Understand the theoretical foundations of Indian classical dance.

- ILO 1.1: Explain the origin of dance according to the Natyashastra.
- ILO 1.2: Define and differentiate concepts such as Nritya, Natya, and Nritya.

CO 2: Demonstrate knowledge of devotional and historical context.

- ILO 2.1: Describe the contributions of Sankaradeva and Madhavadeva.
- ILO 2.2: Explain the significance of texts like Kirtana, Dashama, and Gunamala.

CO 3: Apply practical dance techniques in performance.

- ILO 3.1: Perform Saru Ramdani of Chali Nach with proper technique.
- ILO 3.2: Present Gitar Nach of Chali with Eka Tala.

CO 4: Demonstrate rhythmic and technical proficiency in dance.

- ILO 4.1: Execute footwork patterns such as Juti, Tewai, and Kerepa accurately.
- ILO 4.2: Apply Tala systems (Eka Tala and Sarubisam Tala) in dance performance.

UNITS	CONTENTS	IKS	L	T	P	Total Hours
I Theory (15Marks)	1.1 The origin of dance according to Natyashastra. 1.2 Basic Concept: Nritya, Natya, Nritya, Kirtana, Dashama, Gunamala.	1.1 1.2	14	01	-	15
II Theory (15Marks)	2.1 Life Sketch and contributions: Shankaradeva, Madhavadeva, Badala Padma Ata. Bar Bishnu Ata	2.1	14	01	-	15
III Practical (15Marks)	3.1 Saru Ramdani of Chali Nach 3.2 Gitar Nach of Chali with Eka Tala	3.1 3.2			30	30
IV Practical (15 arks)	4.1 Use of Footwork: Juti, Tewai, Kerepa, Lecer, Calana, Khuboli Pichala, Pitika etc. 4.2 Application of Tala: Eka Tala, Sarubisam Tala	4.1 4.2	-	-	30	30
	Total		28	02	60	90

Where IKS: Indian Knowledge System, L: Lecture, T: Tutorial, P: Practical

MODE OF IN –SEMESTER ASSESSMENT:

(40 MARKS)

- Two Sessional Examinations – 10 + 10 = 20 marks.
- Attendance – 5 marks.
- Home Assignment (inside & outside of the college) / Practical note book-10 marks.
- Performance and Activities – 5 marks.

COGNITIVE MAP OF COURSE OUTCOMES WITH BLOOM’S TAXONOMY:

KNOWLEDGE DIMENSIONS	REMEMBER	UNDERSTAND	APPLY	ANALYSE	EVALUATE	CREATE
FACTUAL KNOWLEDGE	CO1	CO1				
CONCEPTUAL KNOWLEDGE		CO1	CO1			
PROCEDURAL KNOWLEDGE		CO2 CO3	CO2 CO3			
ACQUISITIVE KNOWLEDGE		CO2 CO3 CO4	CO2 CO3 CO4			

MAPPING OF COURSE OUTCOMES TO PROGRAM OUTCOMES:

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9
CO1	M	M	M	S	S	M	M	S	S
CO2	M	S	S	S	S	S	S	S	S
CO3	S	S	S	S	S	S	S	S	S
CO4	S	S	S	S	S	S	S	S	S

Reference Books

Borah, Karuna : *Sattriya Nrityar Rupdarshan*, Grantha Sanskriti,2006.

Borah, Karuna : *Ankia Natar pora Sattriya Nasoloi*, Granth Sanskriti, 2022.

Bordoloi,Gopal Chandra : *Sattriya Nrityar Tattwik Gyan*,Baby Bordoloi,1995.

Chandra Goswami, Narayan : *Sattriya Sanskriti Swarnarekha*, Bidya Bhawan, Jorhat, 1984.

Dutta, Birendranath(Translator) : *Paramparagata Bharatiya Nattya*,National Book Trust India,1996.

Ghosh, M.M (Ed.) : *Natyasastra*, vol.I Chowkhamba Sanskrit Series office,

- Varanasi,2012 .
Ghosh, M.M (Ed.) : *Natyastra*, vol.II Chowkhamba Sanskrit Series office,
Varanasi,2012
Goswami,Narayan Chandra : *Sattriya Nrityar Byakaran*, Banalata, Ghy, 2015.
Goswami, Suresh : *Bharatiya Nrityakala*, Archana Book stall, 1963.
Kandali, Mallika : *Nrityakala Prasanga Aru Sattriya Nritya*, Kaushik Thakur. Ghy, 2005.
Kuthari, Sunil : *Sattriya Classical Dance of Assam*, Marg Publication , 2013 .
Medhi, kaliram : *Ankawali*, Lawyer's Book stall, Guwahati, 1997.
Mahanta, Jagannath : *Sattriya Nritya Hasta*, Sankardeva Adhyanyana Khetra, 2000.
Mahanta, Jagannath : *Sattriya Nritya Duti Maula, Pada aru Hasta*", Author, 2008.
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Academy, New Delhi, 2016.
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Neog, Maheswar : *Purani Asamiya Samaj aru Sanskriti aru Sattriya Nritya aru
Nrityar Taal*, Chandra Prakash, Guwahati, 1999.